APPENDIX

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Audio Arts Archive: 
From Inventory Space to Imagined Space

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Appendix 1
Inventory Space
TIMELINE 1973-2019

Audio Arts/William Furlong

This timeline maps primarily the changes and important events of Audio Arts from the inception of the magazine to the organisation of its archive. It also includes exhibitions, presentations and conferences attended by William Furlong. The primary source for the timeline is Furlong’s personal CV and the Audio Arts publications. These entries have been cross-checked with the related items in the Audio Arts Archive (TGA 200414) and with data available on the internet.

The square brackets indicate events which were not possible to cross-check with any other sources except Furlong’s CV.

1973

- 20 April, William Furlong, Barry Barker and Violet Barrett meet in Brighton to discuss the rationale of the magazine.
- Establishment of Audio Arts by William Furlong and Barry Barker in Brighton. Initial support for the publication of the first issues is provided by Ipso Tapes (Eo Ipso Ltd) a company directed by Christopher W. Roberts and E. Roberts.
- October production of issue no.1 vol.1 including recordings with Caroline Tisdall and Art & Language Proceedings (Philip Pilkington, Michael Baldwin, Dave Rushton, Chris Smith).
- Furlong teaches at the Foundation Department of Epsom School of Art. Here, he meets Bruce McLean for the first time.

1974

- Furlong meets Joseph Beuys at the exhibition Art into Society. Society into Art, Institute of Contemporary Art (ICA), London.
- 6-30 November, Joseph Beuys at the Ulster Museum Botanic Gardens, Belfast. Recording of Joseph Beuys lecture at the Ulster Museum, possibly sent by Caroline Tisdall.
- 15 February, Letter of offer by The Arts Council of Great Britain for the production of the audio magazine.
- Barry Barker leaves Audio Arts to become Director of exhibitions at the ICA.

1975

- June, Audio Arts office moves from Brighton to London.
- October, association with EO Ipso ends.

1976

- Nick Serota appointed director of the Whitechapel Gallery.
- Furlong and Bruce McLean perform Academic Board at Battersea Arts Centre, London. Mel Gooding introduced to Furlong for the first time by Bruce McLean.
• 1 December, Free International University Symposium at University College, London. William Furlong contributes an audio workshop project focused on information and distribution on audio-cassette.

1977
• September, first presentation of *Nine Works for Tape/Slide Sequence*, Battersea Arts Centre.
• 21 September – 23 October, *Audio Arts* at the Whitechapel Gallery, presentation of *Nine Works for Tape/Slide sequence* and special events with Ian Breakwell, Stephen Willats, Susan Hiller and Mary Kelly. Installation of a sound library in the Whitechapel Gallery coffee bar; 20 October, Furlong records and also participates in the reading performance *Die Grosse Bockwurst* by Richard Hamilton & Dieter Roth.
• Michael Archer meets Furlong at the Whitechapel Gallery. He begins collaborating with *Audio Arts* as an editorial assistant.
• Bruce McLean’s *In Terms of* at Documenta VI, Kassel, Furlong and Duncan Smith also take part in the performances.
• 23 June – 1 October, Furlong records Ian Breakwell, John Latham, Barbara Steveni at the Free International University meeting at Documenta VI, Kassel.

1978
• January, Furlong attends the Free International University at Battersea Arts Centre.
• Furlong collaborates with the Artist Placement Group in *Reminiscence Aids* for the Department of Health and Social Security. Other participants include: Nick Alderton, Ian Breakwell, Hugh Davies, Mick Kemp, Carmel Sammons and David Toop.
• October, Production and distribution of the supplement *Nine works for tape/slide sequence* including text by Furlong *Performance Art or is it?* originally published for the Performance Art Festival, Brussels.
• The Director of the 1979 Sydney Biennale - *European Dialogue* Nick Waterlow invites Furlong to contribute to the exchange network initiated by the Biennale.

1979
• 5 May, Douglas Hyde Gallery, Trinity College, Dublin, presentation of tape/slides sequences by Ian Breakwell, Stuart Brisley, Adrian Hall, Tina Keane, Les Levine and presentation of cassettes of Irish poets.
• May, Furlong’s interviews with Bruce McLean, Genesis P-Orridge, Tony Sinden and Jim Whiting are published in the exhibition catalogue of the *Hayward Annual 1979: Current British Art*, Arts Council of Great Britain.
• 6-7 July, Furlong participates in the Audio Scene symposium, Modern Art Galeria, Vienna, Austria, organised by Grita Insam and recorded by Furlong in Schloss Lenenfeld, Krems.

• Furlong and Archer start a new collaboration with the Whitechapel Gallery in the production/distribution of tape/slides as part of their educational program. The production of slide-tapes will continue until 1989.

• Collaboration with the producer Michael Kohler. He proposes to show Audio Arts tapes at the Frankfurt book fair in the Autumn of 1979.

• [Chapters Arts Centre, Cardiff].

• [Commissioned slide/tape sequence, Free International University, Berlin].

• [Battersea Arts Centre, London].

1980

• March – April, Furlong invited as a guest curator of Sound Works an exhibition of audio cassettes, tapes, records, and related visual materials organised by Jacki Apple at Franklin Furnace, New York. Other guest curators include Bob George of 110 Records (N.Y.C.), Sam Schoenbaum Audio Transart, Inc. (N.Y.C.), Charlie Morrow of New Wilderness Foundation (N.Y.C.), and John Duncan of Close Cassettes (Los Angeles).

• 14 April – 14 May, Audio Arts participates in the exhibition British Soundworks, Franklin Furnace, New York. Other participating artists include: Stuart Brisley, Gerald Newman, Charlie Hooker, Silvia C. Ziranek.

• April, Launch of 4 new cassettes in Belfast; 2 April 1980 interview on Ulster Radio.

• 2 May, An Audio Arts Presentation at the Ulster Museum, Belfast, including 5 sequences for tape and slide by Ian Breakwell, Stuart Brisley, Adrian Hall, Tina Keane, Les Levine.

• 1-3 November, Furlong curates Tape/Slide Sequence at the Riverside Studios, London. Including 3 artists’ presentations as follows: 1 November: Ulay/Marina Abramovic, Rasheed Araeen, Kevin Atherton, Ian Breakwell/Ian McQueen, Stuart Brisley; 2 November: Hank Bull, Marc Camille Chaimowicz, James Coleman, Adrian Hall, Richard Hamilton/Dieter Roth; 3 November: Tina Keane, Les Levine, Maurizio Nannucci, Arleen Schloss, John Stezaker, Stephen Willats.

1981

• Furlong lecture tour in Australia including presentations of tape/slides works and cassettes at George Patton & Ewing Gallery, Melbourne and the Australian Experimental Art Foundation, Adelaide (4 August 1981).

• Audio Arts at the Frankfurt Book Fair.

• [Furlong is made the Head of Foundation at Wimbledon School of Art, London. The exact date when Furlong started to teach at Wimbledon is uncertain. This date is deduced from a recorded interview by Cathy Courtney with Furlong in 1992].
1982

- Archer and Furlong curate and present *Live to Air*. The exhibition is part of *Audio, Tape-Slide, Drawing and Performance* exhibition at The Tate Gallery, London, 22 August – 8 September;
- Collaboration with John Hansard Gallery, Southampton.
- *[Audio, Moderna Museet, Stockholm]*.

1983

- 13 January – 6 February, participation in *Audio by Artists*, Walter Phillips Gallery, Banff, Canada, an exhibition on audio art on records, tapes and radio organised by Brian MacNevin and a radio programme (*Radio by Artists*) curated by Ian Murray.
- 13 August - 9 October, Audio Arts (Archer and Furlong) invited to the Hayward Annual - *The Sculpture Show* by Kate Blacker. Production of *Objects & Spaces* flexi-disc for the catalogue, Hayward Gallery, London.
- *Audio Arts* on *John Peel show*, BBC Radio One.

1984

- 12 May – 2 June, Audio Arts (Archer and Furlong) exhibit at The Orchard Gallery, Londonderry. Production of the Orchard Gallery LP.
- First Venice Biennale covered by *Audio Arts*.
- *Audio Arts* at the Frankfurt Book Fair.
- *[On the Wall/On the Air, Massachusetts Institute of Technology]*.

1985

- 17 February, Audio Arts (Archer and Furlong) curate a live visual art event at the SFX Theatre, organised by the Grapevine Arts Centre, Dublin.
- 19 February – 24 March, Audio Arts (as Bill Furlong) present *The Orchard Gallery* project at *The British Show* exhibition organised by the British Council, Art Gallery of Western Australia, Perth, Australia; Michael Archer contributes the essay *Prefigured Moments* for the accompanying exhibition catalogue.
- 1/8 April, Participation in *Audio by Artists Festival*, contribution to the radio program, CKDU 97.5 FM, Nova Scotia – Halifax (Canada) produced by David Craig, Andy Dowden, Micah Lexier.
- 12 April - 2 June, *Audio Arts* included in the project *Alles Und Noch Viel Mehl*, Kunsthalle, Berne, Switzerland organised by Gerhard Lischka.
- 7 - 28 September, Audio Arts (Archer and Furlong) exhibit at *Sound/Vision*, Plymouth Arts Centre & Spacex Gallery, Exeter, curated by Robin Dobson and James Lingwood. Archer and Furlong also contribute essays for the exhibition catalogue.
- Audio Arts (Archer/Furlong) curate *Real Time* at the ICA, London, a pilot live arts programme for television. Participating artists included
Stuart Brisley, Mona Hatoum, Kevin Atherton, Richard Strange, John Walters, Susan Hiller and Waldemar Januszczak.

- October, *The Audie Awards*, a grand gala benefit night for *Audio Arts* organised by Bruce McLean and Mel Gooding at Riverside Studios, London. Participants included Patrick Heron, Paul Richards, Richard Cork, Anthony d’Offay, Richard Hamilton, William Feaver, Kerry Trengove, Barry Barker, Barry Flanagan, Waldemar Januszczak, Richard Deacon, Nick Serota, Mary Kelly, Susan Hiller, Kathy Acker, Milena Kalinowska and Silvia C Ziranek. Many others supported the event, particularly Joseph Beuys, Antony Gormley, Sarah Kent, Charlie Hooker, Knife Edge Press and Barry Flanagan, who contributed the artworks. The event took the form of a Hollywood ‘Oscar’ ceremony, with leading individuals from the world of visual arts being nominated and receiving an Audie’ award designed by Antony Gormley;

- October 9-14, *Audio Arts* at the Frankfurt Book Fair;

- [The Foksal Gallery, Warsaw].

1986

- May – October, *Audio Arts* (Archer/Furlong) produce 0782 272121 six works on the telephone a sound work for the National Garden Festival at Stoke-on-Trent;

- 2 May, *Audio Arts* (Archer/Furlong) produce and present *Arris* at St. James's Church, Piccadilly, London as part of the ICA Public Works curated by James Lingwood.

1987

- Archer produces *Magic Lantern* by Susan Hiller as part of the tape-slide projections programme at the Whitechapel Gallery. The recordings for the work were made at the *Audio Arts* studio but this was a commission by the Whitechapel Gallery;

- *Audio Arts* (Archer/Furlong) exhibition at Interim Art, London. Production of the 7 inch 45 rpm vinyl record *Head/Low/The Difference*;

- *Audio Arts* (Archer/Furlong) commissioned by Projects UK, Newcastle-upon-Tyne, Production of the LP vinyl record *Accent for a Start*. Presentation of the project in Bradford; Manchester, and Riverside Studios, London;

- 10 December, Starts collaboration with Kunstradio, a program by Austrian National Radio. Transmission of the interview with Marcel Duchamp published by *Audio Arts*;

- Collaboration with Richard Long. Production of the 7 inch 45 rpm vinyl record *A Round of Desert Flowers*;

- 1 October, U-Media, Installation, Umea Sweden.

1988

- *State of the Nation*, Herbert Gallery, Coventry (unpublished *Audio Arts* recording);

- 7 October, Furlong presents *Placement and Recognition* at the symposium *With the Eyes Shut – Zur Theorie und Praxis der Radiokunst*, organised by ORF-Kunstradio, 6-8 October, Graz;

- Furlong’s talk at the *Soundworks* exhibition, Triskel Arts Centre, Cork.
1989
• Furlong’s solo exhibition Placement & Recognition, Museum of Modern Art, Oxford. Production of 7 inch 45 vinyl record Placement & Recognition - Vinny.

1990
• 18 May – 21 October, Furlong’s installation Radio Garden, in Tyne International, National Garden Festival, Gateshead;
• October 3-8, Audio Arts at the Frankfurt Book Fair.

1991
• New Irish Museum of Modern Art, Dublin initial planning for permanent installation of Radio Garden;
• 6 April – 18 May, Exhibition of Audio Arts at Barbara Wien Gallery, Berlin;
• Furlongs’ installation Process & Identity, Zone D, Gallery of Contemporary Art, Leipzig.
• [Furlong becomes Vice Principal of Wimbledon School of Art. This date is deduced from a recorded interview by Cathy Courtney with Furlong in 1992].

1992
• 28 January, Radio Beyond, BBC Radio 3. [May, Crossings; a 12 minute sound work commissioned for BBC Radio 3 for live European Broadcast];
• Book launch of William Furlong/Audio Arts, Beunrubigende Versuche zur Genauigkeit, Reclam Verlag, Leipzig, at Documenta 9, Kassel.

1993
• Liam Gillick contributes to the special Audio Arts volume of the 45th Venice Biennale;
• 19 June - 31 October, Furlong’s site-specific work Time Garden for the exhibition HA HA, Contemporary British Art in an 18th Century Park, Killerton Park, Devon, curated by Iwona Blazwick and Peter Pay;
• Furlong presents his sound work Umhs & Aghs at the Salon de Musique, Suite d’Automne, Galerie Lara Vincy, Paris;
• [Roma Europa Festival, Rome, Electronic Arts Section, six soundworks];
• [Articles & Instruments, a multiple published by Remmert & Richter, Berlin];
• [Audio Arts: half-hour radio programme broadcast on Bayerischer Rundfunk, Munich].

1994
• 15 August, 2 September, Correspondence with Peter Funken regarding a solo exhibition at Kunstwerke in Berlin. Rudolf Remmert acts as Furlongs’ agent;
• Zoë Irvine starts the collaboration with Audio Arts as editorial assistant and interviewer;
• Gray Watson starts to collaborate with Audio Arts as an interviewer;
• 2-17 December, Audio Arts features in the artists’ magazines project Lesezimmer II organised by Ute Meta Bauer and Nova Scotia Press. The project toured to the Kunstlerhaus in Stuttgart, the Munchener Kunstverein (Munich 19 Jan - 26 Feb 1995) and in Vienna (Depot, 10 Feb - 7 March 1995).
• [A.A.R.T (Audio Artists Radio Transmissions) in Beyond the Pale, Irish Museum of Modern Art, Dublin];
• [Furlong presents new photo works, Fragments of Purpose, a Topography of Errors/Terrors, Remmert & Richter, Berlin];
• [Bronze Works, Burlington New Gallery, London].

1995
• 4 March – 31 March, Furlong’s exhibition, Traces: Sounding: Mappings, The Custom House, Mill Dam, South Shields, Tyne & Wear;
• 2-3 March, Furlong presents at the conference Hearing is Believing, University of Sunderland;
• 17 June, Furlong presents the paper Image, Sequence and Time for the Bung Freischaffender Foto-Designer, at the SDR local radio and television station in Stuttgart;
• [Hearing is Believing, six soundworks commissioned for Broadcast, Video Positive Festival, Liverpool].

1996
• Jean Wainwright starts to collaborate with Audio Arts as one of the main interviewers;
• 5 October – 5 January 1997, Audio Arts is included in the exhibition Life/Live, Musée de Art Modern de la Ville de Paris. The exhibition travels to Centro Cultural de Belém, Lisbon, 23 January – 21 April, 1997;
• Furlong’s solo exhibition, An Imagery of Absence, Galerie Stefan Rasche, Münster. Catalogue published by Audio Arts with texts by Mel Gooding, Stefan Rasche and Rudolph Remmert;
• July, The Way It Is. Artists’ Soundworks, proposal for a new compilation of sound works by artists, curated by Michael Archer, William Furlong and Liam Gillick. The project was not realised;
• Audio Arts was part of The Bookshop Piece by Bik Van der Pol at the Boymans-van Beuningen Museum, Rotterdam;
• [Furlong’s exhibition Absences/Presences, Ateliergemeinschaft, Münster].

1997
• Artist talk at Kuckje Gallery Seoul, Korea;
• 25 April, Strategic Intervention, lecture by William Furlong at The Royal Society, London, as part of The Joseph Beuys Lectures organised by the Ruskin School of Drawing and Fine Arts.
• 17 April, Furlong presents *Identity & Location: Wall of Sound*, one-hour broadcast for Kunstradio, ORF – Austria, and participate to the *Cold Front* exhibition in Bricks & Kicks Gallery, Vienna;

• Summer, Furlong and Mel Gooding conduct several interviews at Documenta X and Sculpture Project in Münster;

• 4-7 December, *Touching Base – The Here and Now*, a piece commissioned by Kunstradio for the night marathon of radio art on the occasion of *Recycling the Future – 10 Years of Radio Arts*, curated by Heidi Grundmann, Vienna. Furlong records all the events and published a 17 tape supplement on *Audio Arts* the following year;

**1998**

• Furlong creates *Walls of Sound*, a new commissioned new site-specific work by the CASS Sculpture Foundation, New Barn Hill, Goodwood (Sussex). The work was acquired in 2007 by the Berardo Collection & Museum, Lisbon;

• 19 February, Furlong’s piece *Touching Base – The Here and Now*, is transmitted on ORF-Kunstradio;

• 11 July – 30 August, *William Furlong/Audio Arts in Bregenz*, Bregenz, Austria, as part of *Kunst in der Stadt II* organised by Kunstradio, curated by Wolfgang Fetz and Heidi Grundmann. The show included 3 sound installations at Palais Thurn & in Taxis: *Spoken For/Spoken About*, *Conversation Piece*, *Four Abstract Pieces* (*Bear Pit*, *Five for Twenty/Six for Fifty*, *What are you doing taping?* and *Mute Field*). A site specific installation *International Radio Promenade* was also presented on the promenade of the Lake Konstanz. In addition, Kunstradio’s website has hosted texts and recordings from the Audio Arts Archive including a catalogue of published volumes and supplements, an online reconstruction of *Nine Works for Tape Slide Sequence*, essays and descriptions on Audio Arts Sound Works.


• Furlong creates the sound work *Conversation Piece*. A text version of the work was published in 2000 in *Art for All? Their Policies and Our Culture*, edited by Mark Wallinger and Mary Warnock, published by PEER, London;

• Furlong creates *Sound Garden*, an outdoor commissioned work by Serpentine Gallery, London;

• [Furlong’s shows *Mute Dialogue*, in *Bring Your Own Walkman*, W139, Amsterdam].

**1999**


• 11 June, Furlong organises the first Venice Agendas conference in parallel to the Venice Biennale;
• Furlong’s *Primary Residue*, commissioned sound work by Audio Research Editions for *Trace* (CD compilation), Liverpool Biennial.

2000
• Furlong’s *Timeless*, for the CD compilation *Zero* published by Audio Research Editions to coincide with Video Positive 2000 festival, Liverpool;
• Furlong contributes a sound compilation from 1970 – 1980, for the exhibition *Live In Your Head, Experimental & Conceptual Art in Britain*, Whitechapel Gallery, curated by Clive Phillpot and Andrea Tarsia.
• 6 July – 24 September, Furlong creates *Tholsel*, a sound installation for the exhibition *Intelligence: New British Art 2000*, curated by Virginia Button and Charles Esche, Tate Britain;
• 12 May – 6 August, Furlong/Audio Arts included in the exhibition *Replay: Beginnings of International Media Art in Austria, 1960’s and 1970’s*, Generali Foundation, Vienna. Curator: Sabine Breitwieser, Co-Curator audio: Heidi Grundmann;
• Furlong is nominated for the Paul Hamlyn Award;
• Furlong co-edits with Polly Gould, and Paul Hetherington, *The Dynamics of Now*, a publication that collects all the papers submitted at conferences held at the Tate Gallery in 1995, 1996, 1997 and 1998, organised by the Wimbledon School of Art in collaboration with the Tate Gallery. Published by Wimbledon School of Art in association with Tate Publishing.
• *Without Day*, Proposal for a new Scottish Parlament, City Art Gallery, Edinburgh. A CD publication by Furlong produced by Zoë Irvive, for Aelus, edited by Alec Finlay;
• [Artists page, *Untitled Magazine*];
• [Furlong commissioned by British Library, *Balcony of Sound, Spin*];
• [Conversation Alley, Furlong’s commission for the Notting Hill Gate Improvement Group, London].

2001
• 27 January – 3 March, exhibition of Dieter Roth, *Harmonica Curse* and special edition (Musikeditionen) by Dieter Roth with Audio Arts, Weins Laden & Verlag, Berlin;
• Furlong and Gooding organise the second Venice Agendas meeting in parallel to the 49th Biennale di Venezia;
• [Topography of Sound, Sculpture in the Park, Mile End Park, London].

2002
• William Furlong collaborates with Mel Gooding in the publication *Song of the Earth* including interviews with Ian Hamilton Finlay, Richard Long, Herman de Vries, Giuseppe Penone, Nicholas Liang, Chris Drury. Published by Cameron Books/Thames & Hudson;
• 6 December 2002 – 19 January 2003, *To Hear Yourself as Others Hear You*, solo exhibition by Furlong, South London Gallery. A CD (edition of 1000) was produced to accompany the exhibition;
• Rachel Withers starts to collaborate with Audio Arts as an interviewer;
• [Evidence, Essor Project Space];
• [Wish You Were Here, Liverpool Biennale, commissioned sound work for radio].
• [Voices: The Said, The Unsaid & the Provisional, Going Continental, Universitat fur Angewandt Kunst, Vienna].

2003
• Furlong creates Off The Beaten Track, a site specific work commissioned for the Chianti Sculpture Park, Siena;
• 12-14 June, Venice Agendas, conference organised by Furlong, Rod Bugg and Vittorio Urbani;
• Furlong is nominated for the Paul Hamlyn Award;
• 3 June - 3 August, participation by Furlong to the group exhibition Independence, South London Gallery, London;
• September - November, Furlong’s Acts of Inscribing, a BBC Public Art Commission for the prow of Broadcasting House, BBC, London;
• First Audio Arts issue on CD format. Graziano Milano starts collaboration as a graphic designer for Audio Arts CD covers and publications.

2004
• 5 September – 4 October, Furlong’s Passage of Time, a sound installation for the Oratorio of San Ludovico, Venice, curated by Camilla Seibezzi and Vittorio Urbani, Nuova Icona, Venice;
• Acquisition of Audio Arts Archive by Tate;
• 2004 Chlöe Briggs start to collaborate with Audio Arts as an interviewer;
• [Burnt Cakes, Vibro editions, Paris, sound work for CD].

2005
• Furlong’s Simple Folk, a work for the exhibition Est, Exploring Space through Sound/Images, Limerick, City Gallery of Art, Ireland New Commissioned Work; Four-person show;
• 2005 Helen Sumpter and Lucia Farinati start to collaborate with Audio Arts as interviewers;
• 9-11 June, Venice Agendas. Neighbours in Dialogue organised by Audio Arts (Furlong and Gooding) in partnership with Wimbledon School of Art, in parallel to the 51st Biennale di Venezia, Venice, Italy 2005;
• 2 December Furlong presents the paper The artist’s interview, at the symposium The Documentation of Fine Arts Processes and Practises, Visual Intelligences Research Project, The Lancaster Institute for the Contemporary Arts, Lancaster University.

2006
• 13-15 October, Furlong is invited by the artist-run space The Hut Project to give an art-tour at Zoo Art Fair, London, as part of The Hut Project Escort Agency. The project was a commissioned project for Zoo Art Fair, and took place in Regent’s Park, London;
• 5-7 April, The artist interview: contents and contentions in oral history, session at the 32nd Annual Conference, Association of Art Historians Leeds University. Conference organiser Fred Orton, Chairs; Jon Wood (Herny Moore Institute), Rob Perks (National Sound Archive), William Furlong;
• 19-31 October, Furlong’s exhibition, Extraction, Construction, Abstraction, Sound Art Museum, Radio Art Mobile, Rome, curated by Lucia Farinati. The display includes material from the Audio Arts Archive.
18 October, Active Archive, Symposium dedicated to Audio Arts, British School of Rome, organised by Lucia Farinati. Including Furlong, Mel Gooding, Daniela Cascella and Lorenzo Benedetti.

18 November - 7 January 2007, Furlong’s exhibition, Hearing Me Hearing You, Plymouth Arts Centre, curated by Lucia Farinati. The display includes material from the Audio Arts Archive.

2007

- 5 March – 27 April, Audio Arts, Tate Gallery, London, Archive exhibition, curated by Adrian Glew and William Furlong;
- Last volume of Audio Arts is produced;
- 7-9 June, Venice Agendas V, Artist, Gossip and Critics, co-ordinated by Malcolm Quinn;

2008

- Furlong participates in the group exhibition Voice Overhead, SMART Project Space, Amsterdam;
- July, Arts Council England ends support for Audio Arts as a regularly funded organisation.

2009

- 23 January- 11 April, Possibility & Impossibility of Fixing Meaning, Furlong’s solo exhibition, Laure Genillard Gallery, London;
- 25 January – 15 March, Anthem, Furlong’s site specific sound work commissioned by De La Warr Pavilion, Bexhill-on-Sea;
- 28 August - 10 January 2010, Furlong’s participation to the group exhibition See this Sound: Promises in Sound and Vision, Lentos Kunstmuseum, Linz, curated by Cosima Rainer;
- Agreement signed between the Roostein Hopkins Foundation and Tate Britain for the cataloguing and digitisation project for the total cost of £160,000. The project begins in January 2010;
- 8 May, ICA, London, William Furlong in conversation with Mel Gooding to celebrate the publication of Speaking of Art, Four Decades of Art in Conversation, published by Phaidon;
- 14 May last Audio Arts event, Institute of Contemporary Art, London. Live Interview with Kutlug Ataman conducted by Jean Wainwright, as part of the Talk Show 6 May – 31 May curated by the artist Will Holder with Richard Birkett and Jennifer Thatcher of the ICA.

2010

- 29 July – 1 August, Furlong’s installation Not Speaking the Language, as part of the project Sound Threshold, Flat Time House, London, curated by Lucia Farinati; interview by Lucia Farinati with Furlong broadcast on Resonance FM;
- Cataloguing of Audio Arts collection begin. Tate curator Alison Foster is the archive curator in charge of the Audio Arts Archive.

2011

- 19 July – 31 October, Furlong’s participation to the group exhibition to Forte piano: le forme del suono, Parco della Musica, Auditorium, Rome, curated by Achille Bonito Oliva;
• workinprogress (Clare Fitzpatrick and Terry Smith) take over the project Venice Agendas.
• In April Furlong retires from Wimbledon School of Art.

2012
• 13 October, *Off the Record. The legacy of Audio Arts magazine in contemporary art*, symposium at Tate Britain, organised by Nora Razian and Adrian Glew;
• Provision of Rootstein Hopkins for the digitisation suite Tate.

2013
• 5 October – 16 November, *Slide/Tape*, Vivid Projects, Birmingham, curated by Yasmeen Baig-Clifford and Mo White;
• The digitisation of all published volumes and supplements is completed, online platform established by Tate.

2019
• The digitisation of the unpublished recordings begins as part of the Save our Sounds project.
• New layout for *Audio Arts*/Tate website.
Diagram 2

FURLONG'S SOUND WORKS AND EXHIBITIONS (selected)

Placement and Recognition, Museum of Modern Art, Oxford 1989
Radio Garden, National Garden Festival, Gateshead, 1993
Time Garden, In 4H A, Kilketon Park, Devon, 1993
An Imagery of Absence, Galerie Stefan Rasche, Munster, 1996
Walls of Sound, Sculpture at Goodwood, 1998
Sound Garden, Serpentine Gallery, 1999
William Furlong/Audio Arts, Palais Thurn, Bregenz, 1998
Spoken For/Speaking About, National Touring Exhibition, 1998/1999
Replay, Generali Foundation, Vienna, 2000
Topography of Sound, Sculpture in the Park, Mile End-London, 2001
Passage of Time, Nozawa Icoca, Venice, 2004
Off The Swollen Track, Chianti Sculpture Park, 2003
Simple Folk, City Gallery of Art, Limerick, 2005
Anthem, De La Warr Pavilion, Bexhill, 2009
Audio Arts Recordings

- Archive Recordings
- Audial Reportages
- Interviews & Conversations
- Documentation of Lectures/Talks/Symposia
- Poetry Readings
- Performances
- Sound Works
- Experimental & Improvised Music
- Tape-Slides
List of Audio Arts Volumes (1973-2007)

The first date listed is the actual date of the recording while the second date refers to the copyright. Names listed are the first few names that appear on the cover and not the complete contents of each issue.

VOLUMES

Volume 1 (4 issues 1973-1974, 4 audio-cassettes)
Vol. 1 no. 1, 1973, ©1974, Caroline Tisdall (Ad Reinhardt), Cyril Barrett …;
Vol. 1 no. 2, 1939, ©1974, Wyndham Lewis;
Vol. 1 no. 3, 1914, 1929, 1974, ©1974, James Joyce;

Volume 2 (4 issues 1975-1976, 4 audio-cassettes)
Vol. 2 no. 1, 1974, ©1975, R. Buckminster Fuller, Joseph Beuys;
Vol. 2 no. 2, ©1975, Carl Andre;
Vol. 2 no. 4, 1959, ©1975, Marcel Duchamp.

Volume 3 (4 issues 1976-1978, 4 audio-cassettes)
Vol. 3 no. 1, ©1976, Stephen Willats;
Vol. 3 no. 2, 1974-1976, ©1976, Recent English Experimental Music;
Vol. 3 no. 3, ©1977, Ideology & Consciousness;

Volume 4 (4 issues 1979-1981, 5 audio-cassettes)
Vol. 4 no. 1, 1978, ©1979, Feminist Issues in Contemporary Art;
Vol. 4 no. 4, ©1981, Stuart Brisley (double issue).

Volume 5 (4 issues 1981-1982, 6 audio-cassettes)
Vol. 5 no. 1, ©1981, Artists in Residence;
Vol. 5 no. 2, ©1982, double issue, Mario Merz;
Vol. 5 no. 3&4, ©1982, Live to Air (3 audio-cassettes).

Volume 6 (4 issues 1983-1984, 4 audio-cassettes)
Vol. 6 no. 1, ©1983, Side 1 Richard Hamilton, Denis Masi, Sonia Knox …;
Vol. 6 no. 2&3, ©1983, Side 1, Wendy Chambers, Steve Rogers, Mary Tierney …;

Volume 7 (4 issues 1984-1985, 4 audio-cassettes)
Vol. 7 no. 1&2, ©1984, Actuality, Audio Arts at Venice Biennale 1984 (2 audio-cassettes);
Vol. 7 no. 3, ©1985, International Contemporary Art Fair;
Vol. 7 no. 4, ©1985, Frank Stella, Audio Arts at SFX Dublin, New Records & Tapes …;

Volume 8 (4 issues 1986-1988, 4 audio-cassettes)
Vol. 8 no. 1, 1985, ©1986, Joseph Beuys, Audie Award Ceremony …;
Vol. 8 no. 2&3, ©1987, Julian Schnabel, Bruce McLean, John Latham …(2tapes);
Vol. 8 no. 4, ©1988, Documenta 8, double issues (cassette no. 1).
Volume 9 (4 issues, 1988-1989, 4 audio-cassettes)
Vol. 9 no. 1, ©1988, Documenta 8 (cassette no. 2);
Vol. 9 no. 2 ©1988, Roy Lichtenstein & Richard Hamilton;
Vol. 9 no. 3, ©1988, Venice Biennale 1988;
Vol. 9 no. 4, ©1989, Gerhard Richter, Nam June Paik.

Volume 10 (4 issues 1989-1990, 4 audio-cassettes)
Vol. 10 no. 1, ©1989, Illya Kabakov, Eric Bulatov;

Volume 11 (4 issues 1991, 4 audio-cassettes)

Volume 12 (4 issues 1992-1993, 4 audio-cassettes)
Vol. 12 no. 1, ©1992, Rachel Whiteread, Michael Landy, Lucia Nogueira …;
Vol. 12 no. 2&3, ©1992, Documenta 9 (2 tapes);

Volume 13 (4 issues 1993-1994, 4 tapes cassettes)
Vol. 13 no. 2&3, ©1993, Venice Biennale;

Volume 14 (4 issues 1994-1995, 4 audio-cassettes)
Vol. 14 no. 2, ©1994, Wall to Wall, produced by Liam Gillick;

Volume 15 (4 issues 1995-1996, 4 audio-cassettes)
Vol. 15 no. 1&2, ©1995, Venice Biennale 1995;
Vol. 15 no. 4, ©1996, Simon Patterson, Rose Finn-Kelcey, Miroslaw Balka …;

Volume 16 (4 issues 1996-1997, 4 audio-cassettes)
Vol. 16 no. 2, ©1997, Cornelia Parker, Gilliam Wearing, Georgina Starr …;
Vol. 16 no. 3&4, ©1997, Tracey Emin, Bill Name, John McCracken…

Volume 17 (4 issues 1998-1999, 4 audio-cassettes)

Volume 18 (4 issues 1999-2000, 4 audio-cassettes)
Vol. 18 no. 1&2, ©1999, Chris Burden, Hermann Nitsch, Lilian Vincy, Julius …;
Volume 19 (4 issues 2000-2001, 4 audio-cassettes)
Vol. 19 no. 1&2, ©2000, Vanessa Beecroft, Guy Brett, Marc Camille Chaimowicz …;

Volume 20 (4 issues 2001-2002, 4 audio-cassettes)
Vol. 20 no. 3&4, ©2002, Documenta 11 (cassette no. 1).

Volume 21 (4 issues 2002-2003, 2 audio cassettes, 2 CDs)
Vol. 21 no. 1, ©2002, Documenta 11 (cassette no. 2);

Volume 22 (4 issues 2004, 5 CDs)
Vol. 22 no. 1, 2003,©2004, Candice Breitz, Frieze Art Fair, Roman Signer …(1 CD);
Vol. 22 no. 2&3, ©2004, Imogen Stidworthy, David Austen, Jemima Steehli …(2 CDs);

Volume 23 (4 issues 2004-2005, 4 CDs)
Vol. 22/23 no. 1, ©2004, Liverpool Biennial 2004, Jarvis Cocker … (CD no. 2; this
overlaps with above, same cover, same CD box);
Vol. 23 no. 2, 2004, ©2005, Joan Jonas, Barry Martin, Yvonne Crossley … (1 CD);
Vol. 23 no. 3, 2004-2005, ©2005, Jordan Baseman, Keith Tyson, Lali Chetwynd …(1 CD);
Vol. 23/24 no. 4, ©2005, Venice Biennale 2005, double issues 2 CDs (CD no. 1).

Volume 24 (4 issues 2005-2007, 4 CDs)
Vol. 23/24 no. 1, ©2005, Venice Biennale 2005, double issues 2 CDs (CD no 1; this
overlaps with above, same cover, same CD box);
Vol. 24 no. 2&3, 2005, ©2006, Daniel Buren, Christo and Jeanne-Claude… (2 CDs);
CDs, CD no. 1).

Volume 25 (3 CDs)
Vol. 24/25 no.1, 2006, ©2007, Shirin Neshat, William Kentridge, Thomas Demand -
CD Two (this overlaps with above, same cover, same CD box);
Vol. 25 no.2&3, ©2007, La Biennale di Venezia 2007 (double issues – 2 CDs; this
Volume does not specify the number of the issue, presumably it is n. 2&3 as it continues
from above.

All the issues from vol. 1 to vol. 24 no. 2&3 are available on line:

https://www.tate.org.uk/art/archive/tga-200414/material-relating-to-
william-furlongs-audio-arts-magazine
List of Audio Arts Supplements 1974-2003
(The first date listed is the actual date of the recording while the second date refers to the copyright)

1. Nice Style at Garage, 1972-1975, ©1974 (1 audio-cassette);
2. Richard Quarrell, ©1974 (1 audio-cassette);
3. Biju O’Connor remembers F. Scott Fitzgerald, 1946, 1975, ©1975 (1 audio-cassette);
4. Wallpaper on cassette, 1973, 1975 ©1975 (1 audio-cassette);
5. Sculpture now: Dissolution or Redefinition?, The Lethaby Lecture by Richard Cork, part & part 2, ©1975 (2 audio-cassettes, 2 covers);
6. Richard Buckminster Fuller at Art Net November 1974, part 1 and part 2, ©1975 (2 audio-cassettes, 2 covers);
7. David Troostwyk - Advertisement of an idea 1976, ©1976 (1 audio-cassette);
8. Beneath The Green Tree, Ted Hickey, ©1976 (1 audio-cassette);
9. George Buchanan reading his poems, ©1977 (1 audio-cassette);
10. Sorry. A Minimal Musical In Parts, by Bruce McLean and Silvia Ziranek, 1977 (1 audio-cassette);
12. Continuous Diary, Ian Breakwell, 1977, ©1978 (1 audio-cassette);
13. Interview, Braco Dimitrijevic, 1974, 1975, ©1978 (1 audio-cassette);
14. ‘Collaborations’ Readings, Richard Hamilton & Dieter Roth, 1977, ©1978 (1 audio-cassette);
15. Dan Graham & The Static at Riverside Studios London, ©1979 (1 audio-cassette);
16. Audio Scene 79, Modern Art Galeria, Vienna, ©1979 (7 audio-cassettes, 1 cover);
17. Box, James Coleman, 1977 ©1979 (1 audio-cassette);
18. The Masterwork Award Winning Fish-Knife, a performance sculpture by Paul Richards & Bruce McLean, sound score by Michael Nyman, ©1979 (1 audio-cassette);
19. The Mad Woman of Cork, Patrick Galvin, ©1980 (1 audio-cassette);
20. Substance and Shadow, John Hewitt, ©1980 (1 audio-cassette);
21. Vertical Living, Stephen Willats ©1980 (1 audio-cassette);
22. Twenty Works, Lawrence Weiner, ©1980 (1 audio-cassette);
23. Body Music 1, Jean Paul Curtay, ©1981 (1 audio-cassette);
24. Dialogues, Ian Breakwell, 1980 ©1981 (1 audio-cassette);
25. Rapid Eye Movements, Roger Doyle, ©1981 (1 audio-cassette);
26. Anti-Music, ©1981 (1 audio-cassette);
27. Tadeusz Kantor, 1980, ©1981 (1 audio-cassette);
28. Laurie Anderson. An Interview, ©1981 (1 audio-cassette);
29. Jean Tinguely. Sculptures, ©1983 (1 audio-cassette);
30. The Diamond Cutter’s Wedding, Denis Oppenheim, ©1983 (1 audio-cassette);
31. Everybody’s Doing it (The Neo Nicky Nacky Noo Department), a sound work by Bill Johnson, ©1983 (1 audio-cassette);
32. Joseph Beuys, Interviews with William Furlong and Michael Newman, ©1983 (1 audio-cassette);
33. Francesco Clemente, ©1983 (1 audio-cassette);
34. Inside the Night, Stephen Willats, ©1983 (1 audio-cassette);
35. Cooking with G*D, (I (H)ate Solitude), Silvia C Ziranelk, 1983 (1 audio-cassette);
38. Bow Gamelan Ensemble, ©1985 (1 audio-cassette);
39. Terry Atkinson, Terry Atkinson and Jon Bird talking on art and cultural politics, 1984, ©1985, (1 audio-cassette);
40. Georgiana Collection, Stuart Brisley, July 1986 - March 1987 (2 audio-cassettes, 1 cover);
41. Charlie Hooker & Performers, 1981-1986, ©1987 (1 audio-cassette);
42. The Painters’ Equipment, George Baselitz, 1987, ©1988 (1 audio-cassette);
43. Art Projects Beyond Gallery 1, 1989 ; Art Projects Beyond Gallery 2, 1989; Art Projects Beyond Gallery 3, 1989 (3 audio-cassettes 3 covers);
44. Stuart Brisley & Maya Balcio glu, ©1989 (1 audio-cassette);
45. Art is either a complaint or do something else, John Cage 1989, ©1990 (1 audio-cassette);
46. Andres Serrano. Talking Art, 1992, ©1992 (1 audio-cassette);
47. Notes for ‘Papers of the Wound’, John Berger, 1994, ©1995 (1 audio-cassette);
48. The Joseph Beuys Lectures 1995. An Art Audit, ©1996 (7 audio-cassettes, 1 cover);
49. The Joseph Beuys Lectures 1996. Art and Science, ©1997 (7 audio-cassettes, 1 cover);
51. Recycling the Future IV, 1997, © 1998 (17 audio-cassettes, 1 cover);
52. The Venice Biennale 1999. Research Conference, © 2000 (1 audio-cassette);
53. From the Cradle to the Grave, Damien Hirst, © 2000 (1CD).
All supplements with the exception of *Rapid Eye Movements* by Roger Doyle (1981) and *The Venice Biennale 1999 - Research Conference* (2000) are online:

https://www.tate.org.uk/art/archive/tga-200414/material-relating-to-william-furlongs-audio-arts-magazine
Tape Slides produced by Audio Arts in association with Whitechapel Gallery

1. *Growing Up With Art*, inc. Tess Jaray & Philip King (1980);
2. *The Making of British Sculpture*, by Lynne Cooke; *Jannis Kounellis - Interview & Photography* by Caroline Tisdall (1982);
3. *Anselm Kiefer. An introduction to his work*, by Gerhard Kaul (1982);
4. *Between the Lines*, by Rose Garrard at Central Foundation School (1983);
5. *A Visit to Bangladesh*, by Tom Learmouth (1983);
6. *Artists in Schools*, by Kate Blacker at Amherst School (1983);
8. *Bruce McLean Interviewed by Bill Furlong* (1983);
11. *Terry Atkinson*, by Jon Bird (1983);
12. *An Early History of the Isle of Dogs*, by Island History Trust (1983);
13. *A Travellers Dream*, by Keith Frake & Ben Jonson School (1984);
15. *Three Artists*, by Kate Whiteford, D. Mistry & Judith Cowan (1985);
17. *Swedish Lappland*, a walk by Ian McKeever (1985);
18. *Round and About Grundtvig’s Church*, by Per Kirkeby (1986);
19. *Living Echoes*, by David Haley (1986);
20. *Staying Nowhere*, by Vicken Parsons (1986);
22. *Leger’s Collective Art*, by Graham Cooper & Doug Sargent (1987);
23. *Field of the Embroidered Quilt*, by Janis Jeffries & Shireen Akbar (1988);

The Posters

The attached posters complement the data related to the material production of *Audio Arts* magazine. Their purpose is to collect (and display) all the original covers designed for each issue. I have scanned the original inlays produced both for the tape cassettes and CDs and arranged them in one continuous collage. The covers follow a chronological order to give a sense of the continuity between the issues, but also to represent a visual timeline of the project from 1973 to 2007. The posters have been printed in A0 format and used as a very effective tool during the events staged at the Tate Archive and Stanley Picker Gallery (see visual documentation of *Activating the Audio Arts Archive*). The order of appearance of each issue follows the date of the *Audio Arts* copyright printed on the inlay card.
A recorded space for contemporary art

Lucia Farinati, Kingston University, London, May 2019
Courtesy William Furlong/Audio Arts
Design: SecMoCo
SCORE (38:09 mins)

**William Furlong: Conversations and Interviews by Lucia Farinati**

Sound Clip 1: Inception of *Audio Arts* and collaboration with Barry Barker (Interview 6/7/2016).

Sound Clip 2: The production of the inlay cards for the cassettes (Interview 27/1/2017).


Sound Clip 4: Collaboration with Whitechapel Gallery and Nine Works Tape/Slides (Interview 10/7/2015).


Sound Clip 7: The difference between vox pop and interviews (Interview 17/3/2016).

Sound Clip 8: The issue of ‘making’ a conversation (Interview 10/7/2015).

Sound Clip 9: Sound recording as a trace of the real (Talk at Villa Romana, Florence, 27/6/2013).

Sound Clip 10: The recording process (Interview 10/7/2015).


Sound Clip 12: About recorded sound (Interview at Flat Time House, London, 31/7/2010).

Sound Clip 13: The collaboration with the APG (Interview at Flat Time House, London, 31/7/2010).


Sound Clip 16 Revisiting the Audio Arts Archive (Villa Romana, Florence, 27/6/2013).

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1 The sound clips are from recordings and interviews by Lucia Farinati (Lucia Farinati Archive) and unless otherwise stated the recordings were made at William Furlong’s house and studio at 6 Briarwood Road, Clapham, London.
Sound Clip 17: Archive as event (Interview at Flat Time House, London, 31/7/2010).


Sound Clip 19: Audio Arts as a free spirit (Interview at Flat Time House, London, 31/7/2010).

Appendix 2
Imagined Space: Activating Audio Arts Archive
Diagram 5: TGA 200414 Audio Arts Archive

This diagram represents the inventory of the Audio Arts collection preserved by Tate since 2004. The source used for the diagram is the catalogue of the collection TGA 200414 Audio Arts and related descriptions reported here below. The graphic representation follows the organisation of the archive in a SERIES (see red boxes) and a SUB-SERIES (see blue boxes) detailing each archival reference number by each series. The archive is focused on the editorial activity of Audio Arts, which ran from 1973 to 2007 (see Audio Recordings), but it also includes paper records dating back to 1964 (see Printed Material) and to 1968 (see Financial Records, Working Files and Associated Material) and 1969 (see Photographs).

TGA 200414/1: Correspondence

This series comprises correspondence, sent to and from William Furlong, as well as other individuals involved in Audio Arts Magazine, such as Barry Barker and Michael Archer, regarding the making, promotion and dissemination of Audio Arts.

TGA 200414/1/1: Correspondence files of Audio Arts

Includes correspondence, concerning primarily enquiries about, orders for, and the distribution of, Audio Arts Magazine, compiled by William Furlong.

TGA 200414/1/2: A-Z correspondence of Audio Arts

Includes letters sent to and from William Furlong, relating to the making, production and distribution of Audio Arts Magazine.

TGA 200414/2: Working files

This series comprises notebooks, diaries and address books, kept by William Furlong, relating to his time as editor and producer of Audio Arts Magazine, together with his working files, containing contextual, source and publication material for each volume and supplement produced by Audio Arts. These files primarily include correspondence, notes, mock-ups and artwork, photographs, printed ephemera, exhibition catalogues and press cuttings. There are also working files on the management, advertisement and distribution of Audio Arts, as well as volumes that were not published, projects, events and trips undertaken by William Furlong.

TGA 200414/3: Financial records

This series comprises accounts books, subscriptions books, sales and paid invoices, receipt books, fees and expenses statements and grant files, relating to the financial activities of Audio Arts Magazine.

TGA 200414/3/1: Account books

Account books recording income from work sold by Audio Arts Magazine, and expenditure on equipment and utilities, kept by William Furlong.
**TGA 200414/3/2: Sales ledgers**

Ledgers recording the sales of work by Audio Arts Magazine, kept by William Furlong.

**TGA 200414/3/3: Subscription ledgers**

Ledgers recording the names and addresses of organisations and individuals who subscribed to Audio Arts Magazine, and details of the volumes that they purchased, kept by William Furlong.

**TGA 200414/3/4: Invoices**

Includes paid invoices received, and copies of sales invoices sent out by Audio Arts Magazine.

**TGA 200414/3/5: Receipt books**

Duplicate books, containing receipts for the sale of Audio Arts Magazine, kept by William Furlong.

**TGA 200414/3/6: Fees and expenses statements**

Includes statement of fees and expenses reports, relating to William Furlong, Freelance Magazine Editor for Audio Arts Magazine.

**TGA 200414/3/7: Files relating to funding grants from the Arts Council**

Includes funding applications and project budgets relating to grants awarded to Audio Arts Magazine by the Arts Council, compiled by William Furlong.

**TGA 200414/4: Printed material**

This series comprises private view cards and exhibition ephemera, as well as posters and press cuttings, collected by William Furlong.

**TGA 200414/4/1: Exhibition ephemera**

Includes primarily private view cards, exhibition flyers and posters, and press releases, interspersed with other printed ephemera relating to artists, exhibitions, and events, as well as artists’ book and audio publications catalogues, collected by William Furlong.

**TGA 200414/4/2: Posters**

Includes exhibition, event, music and other promotional posters, collected by William Furlong.

**TGA 200414/4/3: Press cuttings**

Original and photocopied press cuttings collected by William Furlong. Includes
articles reviewing Audio Arts Magazine, or relating to individuals that contributed to, or issues covered by Audio Arts.

**TGA 200414/5: Publications**

This series comprises exhibition catalogues, magazines and journals, and printed books, collected by William Furlong.

* TGA 200414/5/1: Exhibition catalogues
  Includes solo and mixed exhibition catalogues collected by William Furlong.

* TGA 200414/5/2: Serials
  Includes serials collected by William Furlong.

* TGA 200414/5/3: Books
  Includes the published books and rare artists’ books, formerly belonging to William Furlong.

**TGA 200414/6: Photographs**

This series includes slides, negatives and prints, compiled by William Furlong, relating to his work as editor and producer of Audio Arts Magazine.

* TGA 200414/6/1: Slides and negatives
  Slides and negatives compiled by William Furlong, concerning his work for Audio Arts Magazine.

* TGA 200414/6/2: Photographs
  Photographs compiled by William Furlong, concerning his work for Audio Arts Magazine.

**TGA 200414/7: Audio recordings**

This series includes audio recordings produced by Audio Arts, together with catalogues of audio recordings published by Audio Arts. Accompanied by further audio recordings sent to, or collected by William Furlong, known as the Associated Collection.

* TGA 200414/7/1: Associated Collection
  Includes audio recordings which were either purchased by, or sent to William Furlong as research or additional material during his time as editor and producer of Audio Arts Magazine.
**TGA 200414/7/2: Recordings catalogues**

Includes printed catalogues of published volumes and supplements produced by Audio Arts.

**TGA 200414/7/3: Published recordings**

Includes published audio volumes and supplements by Audio Arts, as well as soundworks edited and produced by Audio Arts.

**TGA 200414/7/4: Unpublished recordings**

Includes original master tapes and unedited recordings, compiled by William Furlong during his time as producer and editor of Audio Arts Magazine.

**TGA 200414/8: Equipment**

This series includes equipment used by William Furlong to record and edit Audio Arts Magazine.

**TGA 200417/9: Records produced in association with Whitechapel Art Gallery**

This collection comprises working files, audio recordings, as well as photographic slides and negatives compiled by William Furlong, whilst working on the Tape/slide Programme with the Education Department at Whitechapel Art Gallery.

**TGA 200414/9/1: Working files**

Includes working files, compiled by William Furlong whilst working on the Tape/slide Programme with the Education Department at the Whitechapel Art Gallery.

**TGA 200414/9/2: Audio recordings**

Includes audio recordings, compiled by William Furlong whilst working on the Tape/slide Programme with the Education Department at Whitechapel Art Gallery.

**TGA 200414/9/3: Photographs**

Includes photographic slides and negatives, compiled and used by William Furlong whilst working on the Tape/slide Programme with the Education Department at Whitechapel Art Gallery.
**Interview with Adrian Glew by Lucia Farinati**

11 January 2019, Tate Archive, London.

**Lucia Farinati:** I would like to ask you some general questions about the Audio Arts Archive. To begin with I would like to ask you what is your role in this project?

**Adrian Glew:** I’m now head of the Tate Archive, I’m Tate’s Archivist. At the point when we started to negotiate with Bill to acquire the Audio Arts Archives I was an archive curator, but in fact the potential acquisition started a long time before 2001. It was actually way back in March 1990 that Bill first approached someone at Tate, which is interesting. Looking back in the files, it was my predecessor Sarah Fox-Pitt that met [Bill] at an art fair, I think, and that was when he first broached the subject that he would be looking for a permanent home for his archives.

**LF:** So it was 1990 when the first discussion about the acquisition did happen?

**AG:** I guess it wasn’t an acquisition back then but a note of intention that the archives would be potentially offered to Tate and that was when I first met Bill - in April 1990 - and we had a meeting with him, myself, Sarah Fox-Pitt and Catherine Kinley who was a curator here for that period of art that Audio Arts covers. We had a general discussion about the scope and intent of the archives and what Bill might wish to do in the future.

**LF:** When and how did the acquisition become real then?

**AG:** At that point in the 1990s we expressed general enthusiasm and interest in seeing the archives and for it to come to Tate and be housed here permanently but I think at that time Bill was still working very hard on producing the volumes. It was still very much a live archive in a sense and hadn’t really come to the end of its life, it was still very much an active project for Bill. So it wasn’t until May 2001 when Nick Serota, the former Director of Tate, had lunch with Bill and they discussed the future of the Audio Arts Archives. That’s when I became more closely involved.

**LF:** What was the rationale for the acquisition? I wonder if there is any relationship with the wider program of Tate acquisitions as for instance for the other sound archives and collections of artists’ interviews, for example David Sylvester’s or John Jones’s collection, or Barbara Reise’s one and also the Artists’ Lives Project.

**AG:** At this point it might be worth talking a bit about the history of the Tate Archive. We were founded in 1970 and it was a result of Sir Norman Reid, a previous Director of Tate, who at that time was very concerned about the export of archives, particularly
to universities in the USA. I think that in the mid 1960s Dora Carrington’s archives had been bought by the University of Texas (the Harry Ransom Center) and so in 1970 the Tate Archive came into existence. Since that time, we have recorded artists. In fact, the very first recording done in 1970 was with Duncan Grant [which consists of] him remembering his time in Paris in the Edwardian period. So a huge span of history was recorded there … and that formed part of what we call our ‘Tate Artificial Audio/Visual Collection’ which is a collection we created in-house from the very beginning [through] artists’ interviews, recordings from lectures, symposia, conferences at Tate, and then [through] other acquisitions, like the other ones you mentioned like for instance David Sylvester’s recordings with Abstract Expressionist artists. We have the master recordings of those plus the edited recordings, both on reel to reel and cassette format. Those were the two formats that we primarily collected. Since the 1970s the collection has grown to over three and a half thousand items over and above that. Tate itself has from time to time also collected artworks with a sound component. One of the first ones might be an Art & Language piece or a Victor Burgin piece. So there were already a small cache of sound art works in the Tate collection and Catherine Kinley who I mentioned earlier was the curator who was responsible for that area of art history. Subsequent to the Artificial Audio/Visual Collection we would also occasionally acquire artists’ archives and that would often include sound pieces or sound elements too.

I think one of the first ones was Edward Burra in 1973, we acquired his personal collection of Jazz 78’s. So sound has always formed part of an artist’s archive in many different ways, things that they were interested in or things that they recorded themselves including films but also audio. For instance, Barbara Reise’s collection, another early acquisition around 1978, includes lots of recordings with her friendships with minimal and conceptual artists in the US and contemporary artists of the 70s in the UK such as Gilbert and George, Richard Long, Hamish Fulton. We have recordings that she would take of interviews with these people and also interviews of events at the ICA for instance. In fact, we acquired the ICAs archives in 1995 and we also acquired part of their sound and audio/visual archives. So you can see that every year, every decade we would acquire small amounts of audio material but never so many as in Bill’s proposed acquisition in 2001 which involved quite a number of discussions as you can imagine.

**LF:** I suppose one discussion you had was probably about the difference between archive and art collections. Coming back to the sound component you have mentioned already the collection of records of Burra but also the piece by Art & Language that I suppose is an artwork, and so part of an art collection. Do you actually have a rationale for the inclusion of artworks in the archive?

**AG:** Yes, primarily the archive would collect preparatory material or documentary material. In our photo collection which is another artificial collection we collect photographs of artists, their studios and installation shots of exhibitions. We don’t generally collect
artists photographic artworks and similarly with sound pieces. *Audio Arts* is slightly different because Bill himself regards it as an artwork, but it is also a group of recordings that one could see as an amazing documentation of the art-world from the 1970s onwards. That’s how we viewed it at the Tate. Bill viewed the acquisition as perhaps being most appropriately housed at the Tate because researches could gain more access to it more easily. It turned out also that we could present it online and that would have been much easier than if it had been acquired as Bill’s artwork as such. That is not to say that we are not interested in Bill’s sound art work as well. As an institution we have often discussions between archivists and curators. I liaise with curators every two weeks and in particular with a curator who has an interest in archives. We discuss these areas of overlap or these very liminal spaces between art and archives and of course since the 1950s and 1960s a lot of artworks have been produced in very ephemeral ways which may mean they only exist in an archive. The way our former Director Nicolas Serota viewed the archive is that it is part of the whole collection: the art and archive collection is one collection at Tate in a sense, so curators can borrow things from the archive to show in their displays as if they were borrowing things from an art storage.

**LF:** To go back to the acquisition of *Audio Arts*, if I have understood well the rationale in agreement with Bill was to deposit or donate all the published material related to the editorial activity, which is the *Audio Arts* magazine, while the body of his sound works would remain in his personal archive, with the exception of course of some sound artworks included in *Audio Arts* productions. Was this an agreement you reached together or was this just one of Bill’s propositions?

**AG:** Right from the outset it was agreed that we would take both the unpublished and the published recordings and also the associated material. Bill received a lot of sound artworks and published sound pieces from other artists, so there are about 12 boxes of that kind of material. It was really important for us to have all the preparatory work that Bill and Violet did, [including material] from their collaborators like Barry Barker and later Jean Wainwright [made] in preparing and putting together the issues for publication. This includes all the files relating to each issue plus the financial records and associated documentation. It is very important when considering an archive not to split items from the archive off to other areas, it’s better to treat it as a whole so you get the whole context of how *Audio Arts* came into being and what drove it, and what was the rationale behind each issue etc.

**LF:** Is there a specific archival policy for audio documents that is different from paper records or photography?

**AG:** No, the good thing about archival work is that we don’t differentiate, we don’t discriminate between formats. As you can imagine nowadays, we are increasingly dealing
with born digital material like emails, spreadsheets, word documents. Increasingly there will be social media websites too and that sort of thing. So we don’t discriminate against any format, it’s all part of the whole archive.

**LF**: It is interesting because in consulting the archive I have encountered many different items. Also the catalogue is still very much a work in progress. The most fascinating part of this process was for me the discovery of the *Audio Arts* Associated Collection. I was not aware of it before coming here. It was really a joy to discover that! On the occasion of the *Show & Tell* display this material was very helpful to illustrate the wider cultural context of *Audio Arts*, how for example many other sound initiatives were running at the same time in different directions and locations, towards for instance (experimental) music or concrete poetry. I have noticed however, that there are some leaks, that there are some artworks which ended up in the *Audio Arts* Archive because that was part of the way Bill collected his own material. It is of course the work of the archivist to maintain the order of the original collection. However, in certain instances you could also relocate some items from one series to other. Is there any flexibility on that?

**AG**: There is flexibility, because obviously art historical research can shed light on items that you might not know so much about. We may discover for instance that some of the sound pieces are actually other people’s artworks and perhaps we need to know the reason why they are there and how they got there in the first place. There might be a question of returning material either to Bill or to an artist or potentially transferring the material over to the art collection depending on the status of the item and the agreement of all the parties concerned.

**LF**: Probably one example of this is the recordings of the work *Monument* by Susan Hiller. Through the consultation we discovered that the recordings were there because Hiller simply used *Audio Arts* as a recording studio. *Monument* was never thought of as a piece for *Audio Arts* magazine!

**AG**: Yes, and we didn’t know that until you did your research! And I suspect that Bill and Barry [Barker] had the best equipment to do that for artists. At the time they also knew Susan very well.

**LF**: Susan told me that at that time there was no money to hire a professional studio, everything was done through friendship. It was done in that collaborative spirit of getting the work done. Perhaps it would be good to talk about the new phase of the *Audio Arts* Archive with the involvement of the Rootstein Hopkins Foundation.

**AG**: Yes [before that] I would like to backtrack a little bit about the *Audio Arts* acquisi-
tion. Obviously the discussions went through all of 2001. We had a conservator go and visit Bill and assess the material and I also went to see his studio and got to know more about the collection and the extent of it. Then we started to bring it in bit by bit in 2003-2004. It became a purchase and we acquired it over a number of years. After we had acquired it we felt that because of the nature of the material this was a high priority collection. We tried to get some funding as it was so large, there were so many boxes and the material was so complex that we really needed not only an archive curator, a cataloguer but also a specialist conservator. It so happened that I was at an evening event at The National Gallery and Cathy Courtney who I have known very well from the British Library’s Artists Lives project came up to me and said can I introduce you to Eileen Hogan, who was also there at the party. Eileen was a trustee of the Rootstein Hopkins Foundation and they were winding up the Foundation so they were coming up to disburse the last of their funds and she wondered if the Tate would be interested to approach them for funds to catalogue and conserve and disseminate Audio Arts archives. I was amazed and I said I’m sure we would! I immediately spoke to Nick Serota when I got back, we made approaches and did the application and were successful.

**LF**: I have been reading some reports about the Rootstein Hopkins project. In the archive there is a dissertation by an Italian student (Silvia Vallini) who worked with Jack Maynard, who was the main conservator.¹ I have read about the main phases of the project, from the assessment of the material to the establishment of the in-house digitisation project. Would you like to tell me more about the digitisation project perhaps?

**AG**: Yes, so prior to the funding from the Rootstein Hopkins Foundation, Tate had always had an Audio Reproduction Department. It was quite small and it was mainly used for educational purposes, to copy lectures and conferences for the artificial audio-visual collection. It didn’t really have a professional digitisation suite. The hardware was cobbled together … so the Rootstein Hopkins Foundation funding was a great opportunity as a legacy really not only for Audio Arts Archives being catalogued but also for the foundation that a digitisation suite was created for Tate. In fact, we are still using it throughout Tate to copy our audio material into digital formats.

**LF**: The digitisation phase supported by Rootstein Hopkins Foundation ended in 2013, what have been the challenges and main outcome of the project?

**AG**: A lot of the challenges came down to actually identifying what each original published or unpublished master was because quite often the notes on the can or back would be crossed out and then other names would be added. So there was a lot of listening involved and of course as you can imagine with sound you have to physically sit and listen

to all the recordings. When you’ve got over 12 hundred recordings, that’s an awful lot of time to go through them. So what we decided to was to concentrate on the published versions of the tapes. We also contacted our digital and IS departments and worked up a project to create a website specifically for Audio Arts, which had been the first time that this had been done on the Tate’s website. The audio is presented via WAV files. The website has recently been upgraded so it’s going to be much easier to find things and there will be links to artists’ pages that relate to interviews that Bill did, which will be great.

The other aspect of the Rootstein Hopkins Foundation funding was also the possibility of having a conference about Audio Arts and an archive display at Tate Britain that I curated. So there were lots of outreach outputs including Show and Tells which we are continuing to do. [The website] has been very highly publicised and of course we contacted all the contributors to Bill’s recordings. With only one or two exceptions they were delighted that all this material will be publicly available. But that left the unpublished recordings [on the side]. It’s only recently that we have been able to tap into The British Library’s Save our Sounds project. This project is going to deal with all the thousands of hours of unpublished recordings, for instance Joseph Beuys’ mythical three hours of unpublished recordings of him speaking. There’s only about twenty/thirty minutes of the published recordings of Beuys so that will be fascinating to get digitised and to make it available.

LF: The process of digitations by the Save our Sounds project will be more or less the same? Are you going to use the digitisation suite again?

AG: It’s slightly different because we were able to use the funding to create a digitisation suite. In centres around the UK, The British Library are creating digitisation suites in particular archives. We are working with the London Metropolitan Archives and they are creating their own digitisation suite. We will send the unpublished recordings to them and they will use common standards to digitise them. They will be able to present them on their site and we will have copies for our site.

LF: In terms of the process of digitization, will this be the responsibility of the conservator who will be appointed or is there a particular kind of policy you want to follow?

AG: Jack Maynard who was our conservator did a lot of research, he did a biographical and internet search, so we have some pretty decent procedures and policies in place. We will share those with the London Metropolitan Archives and we will come up to an agreed standard that’s agreeable for both of us.

LF: I have realised that there is an issue now for certain artists who published their sound works on Audio Arts. This is in terms of paying attention to the original sound, how it was originally recorded and reproduced. For example, we had an issue with the recordings
done for Wallpaper Audio Arts supplement when we presented them at Show & Tell. It appeared that a few original pieces were reproduced in mono in the master tape instead of being stereo. When the digitisation occurred these sound pieces were kept in mono and so were reproduced in that way on the Tate website. Obviously, it depends how this material is played back and listened to. I suppose the archive reaches a wider audience, the material is there for a wider consultation.

**AG:** But the other thing to stress is that with any archive copying we have to maintain the quality and sound of the original. We are not improving it because that would take it away from being an archival copy. So, it’s really important however bad it is, we have to copy it as you hear it, as if you were in Bill’s house for instance, that’s very important. It’s the same with born digital material. We don’t want to improve things we just want to emulate or copy things exactly. But that’s not to say an artist could get a copy from us and do some work with digital technicians to improve the sound quality and - as you say - convert it from mono to stereo. Of course that’s possible.

**LF:** This is the same issue for the catalogue and the series. In principle you can’t create a specific series if this is not there.

**AG:** Yes, because we are trying to emulate how Bill and Violet ran their business in a sense and how they kept their files, as closely as possible – obviously there was some mixing and we have to try and recreate files on occasion but we try and keep the structures. To keep the original order of things is a tenet of archival practice.

**LF:** The catalogue of the Audio Arts collection is still a work in progress …

**AG:** However, we are hoping with the final *Show and Tell* that you will conduct with us in the summer [2019] to announce that everything is completely catalogued so that will be a big moment. There will be a big press statement about that.

**LF:** I will toast to that. This is wonderful news!

**AG:** Yes!

**LF:** I wonder however, when a collection catalogue is accessible to a wider public. Is this happening only when everything has been catalogued? In my particular position as a researcher I have been lucky and privileged to access the catalogue of the Audio Arts Archive although it was not published online. I wonder how archivists deal with the issue of un-catalogued collections.

**AG:** Well, funnily enough we have just compiled our statistics for enquiries over the last
12 months for access to un-catalogued collections and there has been over 350. So it’s not that we don’t give access to un-catalogued collections but we try and hone down what the researcher actually wants to see or listen to. Obviously with PhD researchers we can offer a little bit more time and more scope to explore archives. We currently have a PhD student from Brighton who is going through the Paolozzi archives for instance which are un-catalogued. Collections are never not available. We just need four week’s notice and we can usually get small caches of material made if a PhD student wants access. If we get more advance notice that’s fine because obviously we have to be conscious of Data Protection issues and close and redact things if they relate to living people. A lot of material does have that. Then we have to prepare them for access in the reading rooms, put them in folders and enumerate them and so on. So, there’s a fair amount of background work that needs to be undertaken before an un-catalogued collection can be made available and of course with sound its more difficult because you have to arrange for a copy to be made so the researcher can listen to it.

LF: I would like to return to the Audio Arts display. In 2007 you have co-curated the exhibition with Bill. I am curious to know about the experience of working on that display and also what were the limitations and the potential of that show.

AG: In one sense it was very daunting because we were given Gallery 61 which as visitors to Tate Britain may know it’s a very long narrow space. That tends to be the place where people go into to get to temporary exhibitions and at that time there was also displays of the permanent collection around. So it was daunting to begin with because you’re having to deal with a disparate kind of material in the archives. How does one tell a story of sound with physical objects but also try to bring sound into the displays as much as possible? The way we got around it was to create some listening posts with benches down one side of the wall. Then on the other side we had the physical aspects of Audio Arts including all of the cassette covers which made a really wonderful visual spread. We also showed some of the physical hardware that Bill used: the recording devices, the microphones that sort of thing. In conversation with Bill [we decided] to give a sense of his desk, of his studio – some of the chaos perhaps in there which is inevitable to happen when you are dealing with a periodical or magazine which one has to publish four times a year. Then on the wall we had some posters of some of the emanations of Audio Arts that took place in other places like the Whitechapel Gallery and the Audies Award that they did at the Riverside Studios.

LF: I remember that at the reception of the exhibition most of the collaborators came along and gave a little speech. That was the first time I saw everybody in the same room.

AG: Yes, that’s true I had forgotten that! Yes, that was a really nice aspect and something you can’t show in a display. By having the people there you could see what a collaborative
adventure it was and how Bill approached the whole concept of Audio Arts, really, and his friendship with so many artists, his ability to just walk up to them at an exhibition and say ‘Do you mind telling me about this work on the wall? How’s it come about?’ And they would, and it’s a testament to Bill’s skill and his peoples’ skills. There were hardly any refusals because I think the artists knew that it was an important project and it would be a lasting legacy for the future.

**LF:** In talking to Bill at that time, I remember that there was a little frustration about the non-possibility of having a sound installation in the display. That it was explained to me in terms of the policy Tate did have with an archival show. At that time Tate was not provided with a gallery space devoted exclusively to the archive. I would like to ask you if the request by Bill of having a sound installation as part of the Tate display could have been seen as an infringement of Tate’s curatorial policies? If I have understood well the show was managed and organised by the archive team and not by the curatorial team, as they were two separate teams or departments.

**AG:** Yes, they were at that time. I think ever since we started - the first archive show was in 1973, and that was an exhibition display of Paul Nash’s photographs - we have always had archive displays. More recently we are actually part of the exhibitions team and I have meetings with curators and also directors. We put forward proposals and it is dealt with in much more of a holistic way. So even now we have a beautiful Archive Gallery at Tate Britain, if Bill came to me with that same suggestion it would still be difficult to place his concept of what he wanted to see for the display in Gallery 61. That space it is too small for Bill’s particular sound installation but that’s not to say for instance we have had a lot of spotlight gallery displays that look at a particular artist or a particular moment in our history. There’s a possibility to show both artworks and archives so that’s something different from when I co-curated the Audio Arts display in Gallery 61 with Bill. That has changed so you will notice that there are now more and more archives being shown in the main galleries both at Tate Britain, Tate Modern, and in Tate Liverpool and Tate St Ives.

**LF:** I have also noticed that the interviews of the Artists’ Lives collection have been used in the context of displays and curated exhibitions.

**AG:** Yes, that’s true, that’s a recent development and we started off by announcing some interviews that appeared as part of the Artists’ Lives Project. That gives us the opportunity to also add other interviews onto that screen with images so people can listen on headphones. They could listen to interviews from the Artists Lives Project but also perhaps Audio Arts and our artificial Audio-Visual Collection.

**LF:** It seems there has been quite a big change since 2007. A question that is always connected to archives and collections is the issue of access. Tate organised a big conference
on access, the ‘Unboxing the Archive’ conference. Digitisation is of course one of the priorities of the archive as this guarantees both conservation and access. Something you have done extensively here. But there are also initiatives such as learning and outreach projects. My question here is if there are any new initiatives coming along. Are you considering for example artists’ residencies or curatorial fellowships in the archive? The other question is also about the creative use of the archive. In relation to Audio Arts there is perhaps the idea suggested by Bill himself of actually using his own archive to create new work. The subsequent question then is what does it mean to give access to other artists?

**AG:** Yes, artist residencies is a good idea but we would need funding for that. What tends to happen is that artists themselves contact us and say that they are interested in exploring the archives. For instance, for her exhibition at Camden Arts Centre Tacita Dean came in to look at Eileen Agar’s photographs and then borrowed some for her exhibition. Then Goshka Macuga similarly spent a lot of time in the archive looking at Paul Nash and Eileen Agar’s photos and created collage-photographs based on the two photographers’ work which is interesting. We cleared copyright with the Estates and they were happy the [photos] were included in her Turner Prize exhibition. So it’s quite interesting to see where and how artists go in exploring the archives which is very insightful and instructive for us as archivists. We love that sort of thing but they are very time consuming and so ideally we would need funding and specific staff to run residencies and fellowships. But that’s not to say curators and artists can’t come in and discuss these kinds of projects with us. Cornelia Parker also worked with the remains of Turners paintings that were lost in the flood in 1927 and they were exhibited. So there are many possibilities for artists to work with the archives.

**LF:** I assume that one big issue in using the Audio Arts recordings is the issue of copyrights as this is extremely complex in this collection. The copyrights are not only of the editors but also of the authors who contributed recordings to *Audio Arts*. So, there are two kinds of copyrights to deal with and this might represent a barrier for a creative use of the Audio Arts Archive.

**AG:** I suppose the nice thing about the copyrights is that Bill wrote to every single contributor to ask if they were happy. We agreed on a text for the letter [to be sent]. Then he asked first for the recordings to be housed here, which was very generous of him, and then for it to be used for non-commercial uses. As I said only two refused and over a thousand contributors agreed.

**LF:** Using the material for educational purposes including research seminars or outreach projects seems feasible. The issue probably is when artists want to use archival material for creating an artwork that will be for sale.

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*Unboxing the Archive: How Tate is Transforming Access to our Artistic Heritage*, Tate Britain, London, 23 November 2015.
AG: Yes, they would have to clear the copyrights with the contributors and with Bill beforehand, definitively.

LF: We are coming towards the end of the interview. One question I asked to everyone who has collaborated with Audio Arts, is the question of legacy. What is in your view the legacy of Audio Arts both in terms of the wider cultural and social context and your own personal experience? I am thinking for example if this collaboration had any influence in your work as an archivist or challenged something, or if you have discovered something through Audio Arts you have never experienced before.

AG: I think it had an immense legacy for me, I mean Bill and Violet are so personable and it was a delight to work with them. It’s strange, normally when I’m dealing with a donor or a vendor, I certainly feel I am on one side of the fence, although it’s a transparent one. But with Bill and Violet I almost felt like one of their collaborators. They took me sort of under their wing and explained to me everything about the project. Nothing was too much trouble and it really initiated me into a love of sound and the beauty of oral history. But this was oral history in a more artistic way. It wasn’t just someone approaching artists say from the BBC or from a commercial organisation. It was another artist approaching another artist and that made it doubly interesting. Then of course the legacy for Tate is the digitisation suite and all the outreach we did. The conference is still online so people can listen to that and the relationship with Bill and Violet is still there. So that’s the wonderful thing about working with archives is that they are very personal things. It’s an ongoing relationship and Bill and Violet have become part of the Tate family in a way.

LF: You said that they initiated you into ‘a love of sound’. This actually triggers another question. Is there any particular recording of Audio Arts that you love?

AG: Yes, it’s actually the piece that Bill made out of Audio Arts, the one he did with the noises and bells of Venice. It is a beautiful piece, very atmospheric. But I also like Ums and Ahs …

LF: That was taken from the interviews … from material that was edited out …

AG: Yes, in a sense the Ums and Ahs are the ephemeral bit of the sound recordings …

LF: Yes! … I would to thank you very much for the interview.

AG: Not at all, my pleasure.

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3 The sound installation Passage of Time commissioned by Nuova Icona, Venice, 2004.
4 The first version of the piece Ums and Ahs appears in the Arris tape, 1986. See Audio Essay 2.
Activating Audio Arts Archive
Curator: Lucia Farinati, PhD researcher, Kingston School of Art, Kingston University
Venues: Stanley Picker Gallery; Five Years gallery; Tate Archive; Kingston University
Period: May 2018 – Summer 2019

Activating Audio Arts Archive investigates the history and the legacy of the Audio Arts magazine through the narration of four episodes constructed around the presentation of original material selected from its archive. By further developing the framework of the Show and Tell program developed monthly by the Hyman Kreitman Research Centre (Tate Britain), the project aims at introducing one of its most important audio collections to a wider audience. Drawing from published as well as unpublished recordings, but also involving the direct participation of former Audio Arts collaborators, the project explores the tension between inventory space and imagined space, asking what a creative use of the archive might be within the established parameters of preservation and access established by Tate. Playing back (tapes) and listening to recorded speech has been a key form of engagement with Audio Arts since the outset of the project in 1973. But what does change when the act of listening and playing back becomes a shared form of participation within the space of an archive?

Through a guided presentation of a curated selection of recordings and papers preserved today in the Audio Arts collection of Tate, the project invites the participants and the general audience to engage with this material by listening to (and within) the archive. By imagining and extending the life of this archive beyond its inventory, the project also attempts to build a creative space for collaborative research through the contribution of new conversations and performative acts. The underlying questions of the project are: how can an archive be defined in relation to an artists’ practice (and in this specific case to William Furlong’s editorial, curatorial and artistic practice)? How is an archive active rather than the ultimate trace of a previous activity?

Episode 1. From Transcription to Transduction: Joseph Beuys Revisited
Five Years gallery, London, 18 May 2018

This one-day workshop led by Lucia Farinati explores the three day lecture/performance by Joseph Beuys at the ICA in 1974. This session uses the original (unpublished) recordings made by Audio Arts to scrutinize ideas of speech as social
sculpture. Participants are invited to freely interact with the material, producing transcripts, re-enacting original speeches and/or creating new sound works.

**Episode 2. Listening to Audio Arts Sound Works**

*Lucia Farinati in Conversation with Michael Archer, Stanley Picker Gallery, Kingston University, 24 May 2018*

This episode presents early Audio Arts Sound Works created by William Furlong and Michael Archer (former assistant editor and producer of *Audio Arts*). It narrates the stories of how these works were originally produced and exhibited. It also looks at the history of *Live to Air*, one of the most significant sound exhibitions curated by *Audio Arts* both for tape (see *Audio Arts* Volume 5 No. 3 & 4) and a physical space (Tate Gallery, 1981).

**Episode 3. Show and Tell: Listening to Audio Arts Magazine**

*Lucia Farinati in Conversation with Susan Hiller, Tate Archive, 7 September 2018*

Through a guided presentation of recordings presented in conversation with artist Susan Hiller, this sound seminar invites participants to discover early sound works and conversations recorded by and presented by *Audio Arts* as well a temporary display of archive material from the Audio Arts collection including paper records and sound recordings produced in collaboration with the contributors and founders of the magazine *Wallpaper* (1975).

**Episode 4: Performativity and Women Artists in Audio Arts Magazine**

*Lucia Farinati in Conversation with Jean Wainwright, Tate Britain, 7 June 2019*

Interviews and conversations with artists make up the majority of the recordings published by *Audio Arts*. Although they are different in length and style they represent the main focus of each volume since the inception of the magazine. This seminar will look at the performative aspects of *Audio Arts*’ conversations and its critical distance from the protocols of oral history interviews. In particular it will introduce the audience to the context in which the conversation with several women artists has been developed across different generations, background and artistic practices. This will include informal conversations with artists in the studio, audio reportages at the Venice Biennale and specially commissioned sound works published and produced by *Audio Arts*.
PRESS RELEASE

From transcription to transduction: Joseph Beuys revisited
A reading group and a workshop on performative and affective archives

Organised and facilitated by Lucia Farinati
Kingston School of Art, Wednesday 11 April 2018
3-5 pm (only reading group)
Knight Park campus room KPQD132
Grange Rd, Kingston upon Thames KT1 2QJ

Five Years, Friday 18 May 2018
5-6 pm: reading group
6-7 pm: workshop
Unit 281 Boothby Rd, Archway, London, N19 4AJ
www.fiveyears.org.uk
info: luciafarinati102@gmail.com

Hosted by Five Years gallery as part of the project Being Together is Not Enough (organised by Edward Dorrian) the reading group on performative and affective archives will look at a series of texts that reflects on performativity within the context of contemporary creative archives. The reading will be a preparatory stage for the workshop From transcription to transduction: Joseph Beuys revisited, the first episode of a series of conversations and listening sessions curated by Lucia Farinati in collaboration with the Tate Archive as part of her research project Audio Arts Archive: From Inventory Space to Imagined Space.

Recording and listening back to recorded speech has been a key form of engagement with Audio Arts magazine since the outset of the project in 1973 by artist William Furlong and collaborators. But what does change when the act of listening and playing back becomes a shared form of participation within the space of an archive? Participants will be invited to freely interact with the original Audio Arts recording of Joseph Beuys’ lecture/performance at the exhibition Art into Society - Society into Art, ICA - London, 1974. By producing impromptu transcripts, re-enacting original speeches and creating new sound works the workshop will scrutinize ideas of speech as social sculpture. The event explores the tension between inventory space and imagined space, asking what a creative use of the archive might be within the established parameters of preservation and access established by institutions such as the Tate. By imagining and extending the life of the Audio Arts Archive beyond its inventory, the project attempts to establish a creative space for collaborative research through the contribution of new conversations and performative acts. The underlying questions of the project are: how can an archive be defined in relation to an artists’ practice? How is an archive active rather than the ultimate trace of previous activity?

Preliminary references for the reading group (selected texts will be distributed prior to the event)

An excerpt of the Audio Arts recording of Joseph Beuys at the ICA (1974) can be listened to here:
http://www.tate.org.uk/audio-arts/volume-2/number-1

Lucia Farinati is a PhD candidate at the School of Art, Kingston University. She has recently co-published The Force of Listening, a book that explores the role of listening in the contemporary intersection of art and activism, Errant Bodies Press, 2017
http://www.kingston.ac.uk/research/research-degrees/research-degree-students/profile/121/
Listening to Audio Arts sound works
Lucia Farinati in conversation with Michael Archer

Thursday 24 May 2018 2-5pm | Free, no booking required
Stanley Picker Gallery

Recording and listening back to recorded speech has been a key form of engagement with Audio Arts magazine since the outset of the project in 1973 by artist William Furlong and collaborators. But what does change when the act of listening and playing back becomes a shared form of participation within the space of an archive?

Through a guided presentation of recordings presented in collaboration with Michael Archer, former editor and producer of Audio Arts, this sound seminar will invite participants to discover the early sound works created and produced by Audio Arts, including the Flexi-disc Object & Spaces (1983), the vinyl records Accent for a start (1988) and Head Low/The Difference (1987) as well as extracts from the seminal sound exhibition Live to Air (Tate, 1981).
TATE BRITAIN
TALK

LIBRARY & ARCHIVE SHOW AND TELL
LISTENING TO AUDIO ARTS MAGAZINE

7 SEPTEMBER 2018 AT 12.00–14.00

Join Lucia Farinati in conversation with Susan Hiller at our September Show and Tell in the Library & Archive Reading Rooms

SHOW AND TELL: WOMEN’S VOICES IN AUDIO ARTS

7 JUNE 2019 AT 12.00–14.00

Join us as we explore women’s voices and sound works in Audio Arts Magazine Lucia Farinati in conversation with Jean Wainwright

https://www.tate.org.uk/whats-on/tate-britain/talk/show-and-tell-womens-voices-audio-arts
Joseph Beuys

Yes, now we have to speak once more about this new enth enth enth, new necessity, that the things have to be done. And we see that the government cannot do this things and cannot give out this this knowledge and the specialist in the faculties cannot do it too. Then we must fine people, must really collect people who are, who have, already a bit of this ability, and people who are interested to reach abilities. This must be the first step. And we have to take that we have to find, as soon as possible, the quantity of possible, of people who are propagating this idea. To informing this new way to go. About this necessity to go this way. Because there is no other way to go. So established systems in the world are well known. They are only two in the principle. The western private capitalist system and the eastern communitistic system, his errr errr, point bureau is a principle and one political party dictatorship. Both sides are special owners of means of production. In the rest are private owners of the means of production, they're the other private owner, the point bureau is a private owner, is the principle, it's the same thing. The same thing. But the special difference that errr, that in the Eastern countries, that there is not individual freedom. And the difference the western private capital, is that there is not enough possible of brotherhood in economies. Because errr, he is enth, he is still existing in errr enth, arrest of freedom. For inst, I can't speak about yes, revolution any more now. I could not do it in in Russia, but because enth enth, here I can do it, that because, why I can do it, is not the result of the politics it is a result from the tradition, it stems from the bourgeois revolution, the French revolution, these ideals freedom, equality, brotherhood.
Description of existing world social and economic systems

JOSEPH BÉLYS

Now we have to speak once more about the necessity that the things we have to believe and we see that the government cannot make those things and cannot give them up. We can see, and the specialists in faculties are not able to do anything about them. We can only see what the people do. But here comes now to be the most important to find an answer to the question of quantity as possible of people who are propagating this idea new way to go. Because there is no other way to go. The established systems in the world are well known there are only two principal ones – the Western private capitalism and the Eastern Communist system with a politics, with the principle of a one-party dictatorship. Both have the private owners of the means of production. In the West there are private owners of the means of production. The problem is in principle the same. The difference between the two is that the Eastern countries lack that is there is no private ownership of the means of production, while in the Western countries it is. However, there is not enough possibility for a free trade in the Western countries because it still exists masses of freedom. I can speak about a revolutionary model here. I could not do it in France.

Here I can do today that in the rise of a revolution and a result of tradition it stems from the bourgeois revolution. The French Revolution with ideals of freedom, equality and brotherhood. There is a bit of heritage here. I need now the heritage possibilities not the results of the politicians. The politicians will take care in the future there will be no more freedom. They will take this freedom from our heritage and they will destroy it too. Then there will come a very worldwide economical fascist system without freedom, without equal laws and without socialisms in economics.

Therefore it is necessary to start with this very intensively. This is the first step in organizing these things and then you can make proposals and you have to collect people who already have a knowledge in this new way – and there are already a lot of people with such, I am not alone. For instance, my Office for Direct Democracy already has followers and has already collected people who research in this field. Yes, we look to and collect from the past and models in the past where this idea already appears, and so it is a systematic research in this field. This must be the inner task and the inner aim of a Free International University for Creativity and Interdisciplinary Research.

This is the idea of this model, and I try to establish a university like this. Nevertheless, this Information Office for Direct Democracy is a small model for a free and independent school. It must have more effectiveness, and therefore I try now – and this is my next step – I try to establish in Düsseldorf. in Glasgow, in Dublin and in Belfast this type of a school.

Re-structuring of society by individual creativity and self-management

I speak about the fact that all theories and ideas have to be after the idea of art.

The idea of art is the principal means for other things in that the people do it by their own creativity; it is a very simple thing. Find it the role that everybody is in a special way an artist in different fields. Surely not all people are painters – this is a reduced understanding of art, but in all fields every living being is an artist. Then he has only to create from their ability in the field of the society. First, it is a culture organisation, then the democratic sphere. Second, then the result will be a change of behaviour in economies. All this whole field, all the social fields is material for the moulding power of everybody. This is the principle, and we have to find more effectiveness in this direction, because the existing political structure is struggling against this idea of freedom, equality and brotherhood. Therefore all the systems are from the devil, and you can really say the systems are anti-human. The actions of the political parties are anti-human.

WF: So you feel then, that on the one hand art and science can determine or define an aspect or a facet of society, and on the other hand you have got political systems or systems of constraint on human beings that also shape or provide a facet for human beings and their existence?

JB: Exactly. As a result of having history and as a result of this government structure with the so-called parliamentary democracies, as a result from the French Revolution, sure. There was one step in history with a bourgeois revolution and with different results. For instance, technological results, the results in science, the result in the so-called exact nature of science idea. But together with this exact nature of science idea the whole point of creativity came out of discussion. This was a nailing idea, therefore, and a repressive understanding of science, a materialistic understanding of science. Nevertheless it has a special function and there is a special demand for this science, but only a special demand. As a rule, the exact nature of science idea plays only in the whole idea and understanding of science – the role of a special vector in this. You can develop from this, for instance, technology and mechanical things – you can go to the moon with this thing but you cannot develop, for instance, a soul science, a spiritual science, an imagination science. Building up of the whole field of creativity with the power to build up by self-management of the whole body of society – that you cannot develop from this reduced understanding of science, and therefore I say, no, we can make a theory like this and like this. You
Page left: Michael Archer, Lucia Farinati, Danny. Photos: Richard Crow.
This publication is produced as part of an Audio Arts Exhibition at the Orchard Gallery, Londonderry, in May and June, 1984.

All the material heard on the record was derived from original recordings made out on the streets in Londonderry and Brixton during January and February, 1984. The tapes then produced by Audio Arts in May, 1984.

SIDE ONE

A. CLAPHAM CREGGAN 2’ 57”

Through natural intonation, ‘Clapham Creggan’ functions as an antiphon or question and answer word sequence. With Clapham as the question and Creggan as the answer, audial patterns are built and juxtaposed. Words go in and out of sync, resonate when overlapped and become abstract phonetic elements when condensed.

B. SONG FROM TWO GAPS AND A PAUSE 2’ 48”

Three intervals between words are focussed upon, analysed, and the elements reconstituted to make the work. The accompaniment comes from the gaps through which we can see the background to words, their context, situation and that which gives them texture. The melody is Catherine Donaghee’s laughter. It is a pause between words, and although non-verbal it is nonetheless audial human communication of a very rich kind.

C. LOVE SONG 2’ 26”

A combination of people’s names and their responses to the question: who is the most important person to you? The statements — one string from London, one from Derry — form an X as they cross between the speakers. The spaces between elements decrease as the strands move closer together and increase as they get further apart.

D. JUST GETTING THROUGH IT 2’ 15”

Two people describe their week, one at great length, the other with extreme brevity. By using nothing but their references to time and the passage of time, the track does just what the title says. But in doing that it expresses not only the amount of physical and mental energy expended during the week, but also the qualities of that effort.

E. UMS AND AHS 3’ 07”

The ums and ah’s heard on this track were removed from the various interviews recorded in Brixton and Derry. Ums and ah’s normally represent thinking pauses in speech; moments when thoughts are organised and ideas formulated. Far from being redundant mannerisms, ums and ah’s could be regarded as succinct audial equivalents to thought outside of language.

F. T.V. 1’ 00”

(Part 1)

One of the questions asked people to name their favourite T.V. programme. During January and February, “Thornbirds” was frequently given as being the most popular.

Here the word ‘Thornbirds,’ taken from a person in Derry and Brixton, is cut into sections, determined by a simple mathematical formula. The word, therefore, gradually ‘accumulates’ through increasing the section of tape and is finally resolved or re-constituted by the combination of phonetic elements.

Dallas and Dynasty were also frequently given as popular T.V. series. This short sequence is based on a repetition of those names, spoken by different people, rhythmically combined and extended audially through various treatments. The words taken out of their context become strangely exposed, once removed, and suspended in time and space.
(Part 2)

BILKO/HISTORY 2' 07"

Made primarily because of the way Anne Sweeney says her favourite T.V. programme, 'Bilko.' The two Bilko loops move in and out of phase, providing a number of 'periods' within which the Brixton statements can be placed. The idea was to make a piece with no message; merely a collection of facts and opinions which not only contradict one another but which also, in many ways, contradict themselves.

SIDE TWO

G. FIVE WORDS TWO PLACES 2' 17"

The same five words spoken in Derry and Brixton. Some of them suggest experiences in common while others relate an experience of one thing to an idea of another. 'Nothing' was included partly as a yardstick against which these ideas and experiences could be measured, but mainly, again, because of the way they say it in Derry.

H. SIDE ISSUES 3' 49"

Two edited sections of local sound are rhythmically arranged as a 'backing track'. The bass sound being derived from ambient street noise in Brixton and the treble sound from fire engines in Derry. Words and short sentences then occur, chosen for their potency in evoking cultural identity, social attitude, local preoccupation, implication and subtle meaning within language.

I. SATURDAY O SATURDAY 40"

Saturday O Saturday explores the musical quality of spoken language and the power of intonation and colloquialism to enrich actual meaning.

J. WIND DAMAGE 2' 19"

The recordings in Derry were made outside in early January. As a result the weather conditions often affected the character and technical quality of recordings. In this track Tom Richie answers questions against a barrage of wind, much of which caused a disintegration of his words. As a result some sections are audible but others become unintelligible and reduce to fragments of abstract noise.

(N.B. For technical reasons, the bass element on this track had to be reduced at the lacquer cutting stage. To compensate for this, the bass control on playback equipment should be turned to maximum).

K. WHAT ELSE DID YOU WANT TO KNOW? 1' 05"

Some questions which people asked us in response to our questions. An inquisitive progression which rocks gently in the acoustic space like the body weight shifting from leg to leg as you walk. The questions remain the same, but one's position, object of attention and reasons for asking change.

L. MONDAY TO FRIDAY 8' 18"

This track is a collage of silences and short statements from every adult recorded in Brixton and Derry. The comments heard are in response to questions concerning how people spend their weekdays. The stereo splits the sound so that people from Brixton are heard on one speaker and those from Derry on the other.

ORCHARD GALLERY, ORCHARD STREET, LONDONDERRY, BT48 6EG, N.IRELAND
TELEPHONE: (0504) 269675.

A SPACE FOR CONTEMPORARY ART IDEAS.

Courtesy William Furlong/Audio Arts
Accent for a Start. Commissioned by Projects UK in Newcastle, this consisted of a performance related to a series of soundworks derived from live recordings. The themes and audial texture gave rise to the structure and content of each piece.


Page left: installation views. Photos: Annalisa Sonzogni and Richard Crow
Covers and list of contributors of the issues no. 1 and no. 2 of Wallpaper magazine, 1974, London and New York. Courtesy of Susan Hiller Estate.
CONTRIBUTORS

AMIKAM TOREN........... 'Blindfold' and 'Trio'
JOHN WELCH............. Poems
RICHARD BERNAS........ Almanac for March
ANTHONY McCALL......... Four Figures, Set 1
ANTHONY HOWELL........ Narratives
SUSAN HILLER............ Excerpts from 'Dream Mapping'

CONTRIBUTORS

SUSAN MERVIN........... All-round-vision
BILL SHEPHERD........... Poems
RICHARD QUEKEL.......... Nine Games
DAVID CLEMANS........... Experienced by Dreams
ANDREW BEEN............. Still-life on a Table
Covers and list of contributors of the issue no. 5 and no. 6, of Wallpaper magazine, c.1975-76, London and New York. Courtesy of Susan Hiller Estate.

Above: Adrian Glew introducing the program. Below left: Lucia Farinati’s tour of the display. Below right and page right: installation views. Courtesy of the Tate Archive.
"MONUMENT" (text of a sound tape)

"You are sitting, as I've imagined you, with your back to the 'Monument'. The 'Monument' is behind you. 'Monument' is in your past.

Do the dead speak through us? This is my voice, unrolling in your present, your past. I'm speaking to you from my hereafter, the hereafter. I'm an audible remote voice.

He could exist forever, inscribed, portrayed, as inscriptions, portraits, representations. I'm representing myself to myself... and for you, to you.

This is my voice.

Now I will speak to you about the ideology of memory, the history of time, the 'living' of representations: fixed, like a photograph, taped, registered, or inscribed... You can think of life after death as a second life which you enter into as a portrait or inscription and in which you remain longer than you do in your actual living life." (1)

Here is a list of the duration of the two modes of existence of my subjects:

<table>
<thead>
<tr>
<th>Name</th>
<th>In the body</th>
<th>As a representation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ernest Penning</td>
<td>22 years</td>
<td>90 years</td>
</tr>
<tr>
<td>William Fisher</td>
<td>9 years</td>
<td>95 years</td>
</tr>
<tr>
<td>Elizabeth Soutain</td>
<td>28 years</td>
<td>77 years</td>
</tr>
<tr>
<td>James Namister</td>
<td>30 years</td>
<td>80 years</td>
</tr>
<tr>
<td>George Macready</td>
<td>16 years</td>
<td>101 years</td>
</tr>
<tr>
<td>Frederick A. Croft</td>
<td>31 years</td>
<td>103 years</td>
</tr>
<tr>
<td>William Donald</td>
<td>19 years</td>
<td>105 years</td>
</tr>
<tr>
<td>Donald Pemberton</td>
<td>61 years</td>
<td>78 years</td>
</tr>
<tr>
<td>Harry Sisley</td>
<td>10 years</td>
<td>103 years</td>
</tr>
<tr>
<td>Henry J. Bristow</td>
<td>8 years</td>
<td>91 years</td>
</tr>
<tr>
<td>John Clinton</td>
<td>10 years</td>
<td>87 years</td>
</tr>
<tr>
<td>Jan Graemer</td>
<td>23 years</td>
<td>80 years</td>
</tr>
<tr>
<td>William Gooden</td>
<td>60 years</td>
<td>101 years</td>
</tr>
<tr>
<td>Herbert Macnaghtu</td>
<td>13 years</td>
<td>99 years</td>
</tr>
</tbody>
</table>

The visual aspect of the work is made for collective viewing. But this is for one pair of eyes alone, one pair at a time. How they can see you listening. You're part of the sights. You're part of 'Monument'.

Covers of *Audio Arts* vol. 4 no. 1 (*Feminist Issues in Contemporary Art*, 1979) and vol. 3 no. 3 (*Ideology & Consciousness*, 1977). Courtesy of the Tate Archive.
Above: Lucia Farinati’s tour of the display.
Page left: installation views of the display including letters from Silvia C. Ziranek and Tracey Emin sent to William Furlong. Courtesy of the Tate Archive.

Above: Lucia Farinati and Jean Wainwright presenting the listening session. Courtesy Tate Archive.
Below: installation view with the audience. Photo: Richard Crow.
Script for Audio Essay 1 (40:41 mins)

From Transcription to Transduction: The Voice of Joseph Beuys in Audio Arts¹

My fascination to revisit Joseph Beuys’ recordings published by Audio Arts, stems from 2013, when I invited William Furlong to create a new sound work for Villa Romana in Florence, which today is home to a residency program for German artists.² Given the specific context I suggested to Furlong the idea to work with Beuys’ unpublished audio material which would have been collected in a publication to accompany the exhibition. While this publication might still happen in the future, in this audio essay I would like to go back to the time when Furlong and Beuys first met, listening to their voices and conversations again.³ Dipping in and out from the Audio Arts Archive, I will reconstruct the history of each recording, following a chronological narrative, yet inviting you (the listener) to play back these aural fragments which will vividly take you back in time. I will end the essay with a new recording I have made in collaboration with the artist-run space Five Years.⁴ This is a response to Beuys¹ conversation at the Institute of Contemporary Art in London, at the exhibition Art into Society - Society into Art. This exhibition was organised in the autumn of 1974, by the curators Norman Rosenthal and Christos M. Joachimides. In preparation for the project which involved seven German artists, a colloquium was organised in April 1974 in Berlin, to discuss the contents and strategies of the show. At the colloquium Beuys expressed his interest in being present in the exhibition all the time, he said:

… my interest in the exhibition is in my permanent presence. No special space is needed just four blackboards, one red and white chalk and a wooden chest. When I have to be absent the blackboard would stand for my presence.⁵

In the press notice sent out by the ICA on 29 November 1974, we read:

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¹ An edited version of the present script has been published by Five Years in the volume Being Together is Not Enough, Events/Publication Project, Five Years Publications: Public Series no 8. vols. 1-3, London, 2020.
³ The idea of a publication comprising the whole body of recordings made by Furlong with Beuys was fully discussed with Furlong and Mel Gooding at the time. Concerns over copyrights as well as the difficulty of locating each single recording represented a stumbling block. While the publication project subsequently failed for lack of funding, the research on this material has continued as part of this research and the collaboration with the Tate Archive.
⁴ Five Years is an artist-run space established in London in 1998.
⁵ Institute of Contemporary Arts, Art into Society, Society into Art: Seven German Artists, exhibition catalogue, 1974, p.9.
Beuys remained permanently at the exhibition for its entire duration apart from the short intervals due to prior commitments in Northern Ireland. During which time he created one of his most important environments of the last few years ‘Richtkraefte’ (Directive Forces). The environment consisted primarily of seventy-seven blackboards, scattered about the floor of the gallery, which were the result of the permanent dialogue the artist was involved in with visitors to the exhibition.6

According to the ICA press notice, Art into Society – Society into Art ‘was one of the most successful avant-garde exhibitions held in London’ at that time. In 24 days, it attracted more than 9,000 people, and over 600 people attended a public discussion with the artists which was organised two days after the opening. One of the remarkable features of the exhibition ‘was the permanent presence of all the artists involved during the first week of the exhibition’.7

William Furlong first met and recorded the voice of Joseph Beuys on this occasion. You can hear Furlong’s recollection of his first encounter with Beuys in his public lecture, Strategic Interventions given at the Royal Society, London in 1996.

SOUND CLIP 1 - Extract from William Furlong at the Royal Society, London, 1996.8

Furlong recorded several hours of Beuys’ discussions at the ICA with his portable tape recorder. However, only thirty minutes of these recordings were actually published on Audio Arts.9 What follows is an audio extract from the published recording accompanied with the transcript that was published in 1994 by Furlong in the book Audio Arts: Discourse and Practice in Contemporary Arts.10

SOUND CLIP 2 - Extract from Joseph Beuys at the ICA, 1974.

JB: Now we have to speak once more about the new necessity that the things have to be done. And we see that the government cannot make these things and cannot give out this knowledge, and the specialists in faculties too are not able to do it. We must really collect people who are interested to reach these abilities. This must be the first step. We have to

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6 For the original press notice see TGA 200414/2/114/1 (1974-1996), Joseph Beuys Working files.
7 Ibid.
8 The entire lecture was published in 1997 in the Audio Arts supplement Joseph Beuys Lectures 1996: Arts and Science.
9 See Audio Arts vol. 2 no.1. It is difficult to calculate exactly how many hours Furlong recorded at the ICA until the digitisation of all the recordings will be completed. From the reels of tape so far digitized by the Tate Archive it appears that at least two hours of recordings contained material related to Beuys’ conversation at the ICA. See TGA 200414/7/4/44.
10 The conversations published and transcribed by Audio Arts are organised in six sections entitled as follows: Description of the existing world social and economic systems; Re-structuring of society by individual creativity and self-management; Education as a strategy for bringing about change / participation - education – information; Evolution from drawings to action art to environment art and social sculpture / ICA blackboard environment; Structure of school, practical problems/the three levels/the faculty level, open forum, the institutes; ecological problems, evolutionary science; Moving to a more effective position as an artist within society. See William Furlong (ed.) Audio Arts. Discourse and Practice in Contemporary Arts, Academy Edition, 1994, pp. 64-68.
care that we find as soon as possible as large a quantity as possible of people who are propagating this idea, this new way to go, because there is no other way to go. The established systems in the world are well known. There are only two principal ones - the Western private capitalistic system and the Eastern communistic system with a politburo with the principle of a one-party dictatorship. Both sides are special owners of the means of production. In the West there are private owners of the means of production. The politburo as a private owner is in principle the same thing, with the special difference that in the Eastern countries the lack is that there is no individual freedom. The difference in the Western private countries is that there is not enough possibility for brotherhood in economics, because it still exists abreast of freedom. I can speak about a revolutionary model now, but I could not do it in Russia. Here I can do it but, that is not as a result of politicians, it is a result of tradition. It stems from the bourgeois revolution - the French Revolution - with ideals of freedom, equality and brotherhood.  

Art into Society – Society into Art was not the first invitation to Beuys to perform in London. However, in Furlong’s recollection this exhibition was the first opportunity to interact with him, asking Beuys questions directly but also arguing and disagreeing with him. Furlong, was not the only interlocutor in that instance. In the original master tapes, the listener can hear other people from the audience asking questions to Beuys. There are also a series of extraordinary photographs taken by Chris Schwarz during that week, in which Beuys is portrayed in various moments of interaction with the audience sitting and standing around him. Moments that proved to be quite theatrical or performative. What is revealing about these visuals and audio records, is how the dialogic space envisaged in that exhibition was indeed a space in which Beuys tested out his ideas on social sculpture as well as introducing his radical ideas on education to a London audience. Part of these ideas soon took the form of a free school, with the establishment in February 1974 of the Free International University, for Creativity and Interdisciplinary Research.  

Thanks to the collaboration and support of the British art critic Caroline Tisdall, the Free International University (FIU) soon arrived in the UK. After a first attempt, in 1975, of bringing the FIU in Dublin, Tisdall co-ordinated, one year later, together with artists Peter Dunn,

12 On the 26-27 February 1972, Beuys performs Information-Action, two actions akin to seminars on social and political structures held on two consecutive days at the Tate Gallery and Whitechapel Gallery, London. At Tate, the six-and-a-half-hour lecture/actions was part of Beuys’s contributions to Seven Exhibitions (24 Feb - 23 March 1972). Beuys was the only artist based outside Britain to participate. See Mark Rosenthal et. al., (eds) 2004, p.175.
14 The issue of free education and the possibility to establish an inter-disciplinary curriculum, was one of the key concerns of Beuys since the early 1970s. However, it is only on February 1974, in the same year of the ICA exhibition, that Beuys co-founded with Heinrich Böll, Georg Meistermann, Willi Bongard and Klaus Staeck the Free International University, for Creativity and Interdisciplinary Research. The original manifesto for the FIU, signed by Beuys and Böll, is published in the catalogue for Art into Society – Society into Art. A recorded statement of the FIU’s intentions was published on Audio Arts vol. 3, no. 3, 1976.
Lorraine Leeson, Robert McDowell and Conrad Atkinson the first FIU symposium at University College London (UCL). This was another important occasion for Furlong to present Audio Arts to Beuys as well as to continue a dialogue with Caroline Tisdall. As an active member of the FIU, Furlong ran a workshop on information and distribution on audio cassette. In the proposal for the workshop he wrote:

The audio cassette offers a method of recording and distributing information over a wide area not defined by constraints often associated with printed media. Currently, the majority use of audio cassette is put to is pre-recorded music. However, there is a valuable potential function, little realised and virtually untapped is this area of integrated technology. This is the distribution of and communication through human speech. As a method for the exchange of ideas, attitudes and information based on the primary activity of most human beings, (recorded) speech offers close contact with original sources on an intimate kind of ‘pre-literate’ society basis. Coded method of communications, as in the case of printed text are absent and the receiver is brought into close proximity with the information source. The processes involved in receiving such information relate more to personal interactive methods where impressions and ‘learning’ take place on a ‘non-linear’ reception of material. As speech tends to be ‘less dense’ than prepared text this gives substance to the notion of speech acting as a common denominator both through and across the various levels of specialisation within social groups.

Furlong attended other meetings of the FIU and also documented other workshops subsequently hosted in various venues and occasions. Along with other English members of the FIU including John Latham, Barbara Steveni, and Ian Breakwell, Furlong attended the gathering at Documenta VI in Kassel in 1977.

In 1983 Beuys returned to London for his solo exhibition of drawings at the Victoria and Albert Museum. Furlong interviewed him together with the art critic Michael Newman. Unlike the tone of the performative and interactive discussion staged at the ICA, this recorded conversation was the first Audio Arts interview with Beuys in which the artist discusses in detail his

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16 The FIU gathering at UCL was scheduled on the 1st December 1976. See the program introduced by Caroline Tisdall, TGA 200414/2/49.
17 Tisdal was the main point of contact for Beuys in the UK. See the letter dated 29 July 1975 sent from Furlong to Tisdal inclosing a letter for Beuys in which he proposes to publish Beuys’ Belfast lectures. See TGA 200414/2/153/1.
18 William Furlong, Workshop Project Audio: Information distribution on Audio Cassette, TGA 200414/2/49.
19 Furlong recorded The Northern Ireland Workshop and The Periphery Workshop organised at the FIU meeting in Kassel in 1977. Copies of these recordings on tape cassette exist in the Whitechapel Gallery Archive. See WAG/EDU/9/2. A reel of tape titled Free University at Battersea, Prisons, January 1978, which presumably refers to the workshop held in 1978 at the Battersea Arts Centre Prison and Institutions, also exist in the Audio Arts Archive, see TGA 200414/7/4/193.
20 The meeting in Kassel was organised by Caroline Tisdall, Martin Rewcastle and Robert McDowell. According to the outline of the programme it ran from 23rd June to 1st October 1977 and included several workshops. See TGA 200414/2/49. The conversation between Steveni, Latham and Breakwell was recorded by Furlong in 1977 and published on Audio Arts, vol. 3, no. 4 in 1978.
work on display. The interview was produced and published as a special *Audio Arts* supplement. Here is a short extract from the interview.

**SOUND CLIP 3: Extract from Joseph Beuys at the V&A, 1983.**  

Beuys, who had always been a sympathiser of the *Audio Arts* project, agreed on a request by Furlong to sign about 86 copies of the supplement produced from the V&A interview. As Furlong underlined in his talk at the Royal Society, both the recordings made at the ICA and the following interviews are not simply recordings of Beuys, but *with* Beuys. According to Furlong, Beuys always understood *Audio Arts* as a primary media through which to present his ideas and his ‘verbal sculptures’: a collaborative endeavour, which, according to art critic Mel Gooding encouraged Furlong to continue and further develop *Audio Arts* into an artistic practice which has many points in common with the notion of social sculpture coined by Beuys.

The production of the Supplement was not the first opportunity for Beuys to show his support for the *Audio Arts* project. In 1985 he also donated a work of art for the celebrated fundraising event held at the Riverside Studios. Named as The Audie Ceremony, the grand gala benefit night was organised by artist Bruce McLean and critic Mel Gooding. It was attended by many established London based artists, art critics and curators including Anthony Gormley (who designed the statuette for the awards), Susan Hiller, Richard Cork, and Robin Klassnik just to mention a few. This has been recounted by many of Furlongs’ collaborators as one of the most successful and joyful events in the history of *Audio Arts*. But to come back to Beuys’ gift! The story, in brief, goes like this. Beuys apparently donated a hat full of fat which was immediately purchased by his gallerist Anthony d’Offay. There are many curious anecdotes about this episode. Apparently, Anthony d’Offay, present at The Audie Ceremony, in-voluntary damaged the work in the irrepresible desire and hurry to possess it. As a result, we don’t have any trace of the mysterious hat, except the amount of jokes and gossip which it sparked after the gala.

The last recording made by Furlong with Beuys, happened in London again, at the Beuys’ solo exhibition *Plight* at the Anthony D’Offay gallery in September 1985. This time the interview

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23 See the letter of clarification sent by Furlong to Heiner Bastian and Eva Beuys on 25th July 1986 explaining how and when Beuys agreed to sign the tape cassettes. Furlong wrote: Beuys ‘was pleased to support what he thought to be an important initiative in relation to contemporary art, and particularly one that allowed the artists to communicate directly through speech. He had known of Audio Arts since the “Free International University” in 1975’. See TGA 200414/2/114/2.
24 In the letter sent to Heiner Bastian (25 July 1986, TGA 200414/2/114/2) Furlong wrote: Beuys ‘donated an artwork for the Audio Arts benefit concert. This was a hat filled with butter, which unfortunately was damaged and is in the possession of Anthony d’Offay waiting for repair’. For the eager listener who wants to have a glimpse of the hilarious energy spread on that night see the *Audio Arts*, vol. 8, no. 1.
took the form of a one to one conversation in the gallery space muffled by felt, one of the most loved and symbolic materials used by Beuys in his sculptures.

**SOUND CLIP 4 - Extract from Joseph Beuys at the Anthony d’Offay Gallery, 1985, *Audio Arts*, vol. 8 no. 1, 1986.**

As Furlong pointed out in his talk, the voice of Beuys in the mid 1980s had changed. His way of speaking sounds in fact more focused and somehow controlled compared to the exultations heard at the ICA. It is however not less mesmeric if we think that this was the last chance to record Beuys in London before his death in January 1986.

We have to wait about ten years after the disappearance of Beuys, for these recordings to re-enter the public sphere. In 1996 Furlong was invited to give his first public lecture on Beuys at the Royal Society. During this lecture Furlong presented extracts from the recordings made with him between 1974 and 1986, and are partly incorporated into this essay. While this body of recordings represents today an important historical source that partly documents Beuys’ actions and lectures - what Furlong has captured through every single recording, is a vivid, palpable aural portrait of the artist at work. A portrait that certainly took a more creative route in the late 1990s, when Furlong started to create new sound works by assembling original recordings taken from the Audio Arts Archive. These are often mapped spatially into a gallery space or staged as site-specific sound installations in outdoor spaces or less formal settings. The first work that inaugurated this creative archival impulse was *Conversation Piece*, a four channel sound work made in 1998. In this piece the voice of Beuys resurfaces in a constructed conversation with Andy Warhol, Marcel Duchamp and John Cage. Here is a short extract from the piece.

**SOUND CLIP 5 - Extract from William Furlong, *Conversation Piece*, 1998.**

The voice of Beuys recently re-appeared once more in Furlong’s last exhibition presented at Villa Romana in Florence in 2013, *Speaking to Others: Who Speaks to Who*, mentioned earlier in this essay. Here Furlong created a continuous sound piece in which various extracts from the unpublished recordings made at the ICA were arranged spatially along the perimeter of the ground floor of the villa. In occasion of the talk at Villa Romana in June 2013, discussing the relationship between *Audio Arts* and Beuys’s work, Furlong underlined the fact that the project

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25 Furlong’s talk at the Royal Society was part of the Joseph Beuys Lecture programme presented by the Laboratory at Ruskin School of Drawing and Fine Art. A second public lecture given by Furlong on Beuys was hosted by the Gallery Kuckje in Seoul (Korea) in the same year. *Audio Arts* published several Joseph Beuys Lectures organised by the Ruskin School from 1995 to 1997. See *Audio Arts* Supplements in *Appendix 1*. 
started primarily by talking to others, and getting a positive reaction from artists like Beuys. In short by putting voice and dialogue at centre stage.


Listening back to the Audio Arts recording made with Beyus as the emanation of Furlong’s aural sensibility, provides a formidable insight on how Beuys ‘verbal sculptures’ (to use the term employed by Furlong in his lecture) - are entangled with the sound of the artist’s voice, its modulation, intonation, energy and rhythm. In short, what Roland Barthes would call, ‘the grain of the voice’. Listening to the grain of the voice means moving away from the abstract horizon of lexicon and meaning, and instead to pay attention to the textural element of voice, feeling each breath and each utterance. Voice, it has been argued by many authors, is both language and body. And despite the fact that voice is sound, speech is its natural destination and as such it tends to be subsumed to written language.26 According to Barthes, the grain of the voice is what fails to be written, or remains to some extend untranslatable as it is deeply and ontologically attached to the body. He said:

Transcribed, speech obviously changes its receiver, and thereby even its subject, for there is no subject without an Other. The body, although still present (no language without a body), ceases to coincide with the person, or, to put it better yet, the personality.27

If voice does always imply a mouth, a subject, how is it possible to produce a written text without failing a body-subject? Should we simply accept that what Barthes calls the ‘grain of the voice’ cannot be accurately reproduced? Or is there any (other) way out? Since the widespread availability of recording equipment in the late 1960s and the subsequent growing production of audio recordings by scholars, the use of interview transcriptions as historical sources has largely been debated in the context of oral history since the 1970s – remembering also that oral historians have generally been suspicious of the transcript, seeing it as a secondary tool. In his essay Perils of the Transcript written in 1972, Marxist historian Raphael Samuel, observed that too often historians transcribe speech according to the conventions and constrictions of written prose. Samuel argues that the collector of the spoken word - of oral memory and tradition - is in a privileged position of creating and interpreting his own archive. He writes:

26 For example, Mladen Dolar (2006), Adriana Cavarero (2005), Brandon LaBelle (2014).
… unless recordings can be preserved in their original integrity, and made freely available for other researchers to consult, they will remain locked forever in the preoccupations of the collector, immune to criticism.28

Almost 50 years after this text was written, it seems that the concerns of Raphael Samuel of preserving the original integrity of recordings have been to some extent addressed and achieved by the establishment of many sound archives and digitization projects. For example Save our Sounds, a project initiated by the British Library, through which all the Audio Arts unpublished recordings, among other sound collections, will be finally digitized. However, while this project will guarantee full access to the original unpublished material, many questions do remain open: who does have the ‘authority’ to transcribe Beuys’ speech and eventually publish these recordings into a printed form? What is the advantage or the value of a printed publication compared to new digital audio platforms where we will be able to listen to an increasing number of original recordings? And above all, how and who will be granted the permission to use these audio documents without running into the issues of copyright? These questions seem to effect both the work of scholars and artists who will be interested to work with this material in the next 40 years, until the copyright for the voice and the works of Beuys will be completely free to use.

I would like to argue that Furlong’s multi-faceted, dialogic approach seems to represent a key turning point here. While the legacy of Beuys’ social sculpture has been fully recognised by Furlong as well as by many other contemporary artists (see for example the development of discursive artistic practices including lecture-performances, socially engaged art projects, free art schools) there is also an important legacy of Audio Arts project which should not be underestimated or, overshadowed by his ‘master’. In exploring the use of the audio cassette medium as a new form of information and distribution, Furlong pioneered the communicative, aesthetic, social and political potential of an art magazine by turning it into a dialogic audial space of a new kind. What he simply but aptly called ‘a recorded space for contemporary art’.29

Inspired by Furlong’s expanded sound practice of making, producing and presenting audio recordings within various critical and artistic frameworks, I have started thinking about how a creative engagement with the Audio Arts Archive might therefore continue in the future. How, then, might a new generation of artists be inspired by the collaboration between Beuys and Furlong and the legacy that lies (somewhere) in between their artistic and critical practices. Can we play (with), imitate, revisit Beuys’ recordings made by Furlong and learn something from this process? Or would this be an irreverent gesture which would discredit the ethos of their work and legacy? How then is it possible to activate this unique body of recordings as a potential utopia for the present?

29 See for example the back covers of Audio Arts vol. 22 and vol. 23 no. 4.
By embracing the spirit of the Free International University and its predicament on creativity, interdisciplinarity and autonomy, I have begun an experiment with one of the recordings made at the ICA (which we listened to earlier in this essay). In May 2018, I proposed this recording as material for a workshop organised in collaboration with the artists of Five Years in London. Hosted as part of their project being together is not enough, the workshop invited participants to reflect on the challenges of transcription as a creative practice. Four readings were created from four different methods of transcription including true verbatim, edited transcript, affective verbatim and embodied transcript. Used as scripts as well as scores for re-enacting Beuys' speech, these transcripts were read aloud and/or performed live for (making) new audio recordings. I have called this experiment from transcription to transduction, to name a process which shifts from the simple production of a written text from an audio source, to a double process in which the original audio source is turned into a text and then (via a ‘transducer’) converted back into sound. As I have learnt from sound-reproduction technologies, a transducer is normally a device which, as in the case of the telephone, turns the voice into electricity, sending it down a phone line and turning it back into sound at the other end. Transduction is therefore a metaphor adopted here to convert one form of energy to another, using the human body at both ends. The energy of Joseph Beuys’ voice recorded, revisited and, finally, converted back into sound again.

SOUND CLIP 7- Esi Eshun re-enacting Beuys’ Speech, Five Years, 18 May 2018.

CREDITS

Narration and text by Lucia Farinati. Audio montage by Lucia Farinati with the assistance of Richard Crow, London 2018. Original Recordings from Audio Arts in order of appearance:


30 The project was initiated and coordinated by Edward Dorrian, one of the co-founders of Five Years.
31 The recordings were made at Five Years with the assistance of artist Richard Crow, London, 18th May 2018. Participants in the workshop included artists Ana Čavić, Esi Eshun, John Hughes and Edward Dorrian.
33 Esi Eshun used the original transcript published in the Audio Arts publication (1994) as a score for re-enacting Beuys’s speech at the ICA. The transcript became the score where she noted the affective variations in the voice.
- Interview by William Furlong with Joseph Beuys at the Anthony d’Offay Gallery, 1985, *Audio Arts*, vol. 8 no 1, 1986;
- Lucia Farinati in conversation with William Furlong, Villa Romana, Florence, 27 June 2013;
- The embodied transcript of Joseph Beuys’ speech was performed by Esi Eshun and recorded at Five Years, London, 18 May 2018;

Background sound from David Sylvian’s piece *The Healing Place*, Virgin, 1986  
Courtesy of William Furlong - *Audio Arts*, Tate Archive and Esi Eshun. Special thanks to Edward Dorrian and John Hughes of Five Years.

**DISCOGRAPHY**

1986 David Sylvian, ‘The Healing Place’, in *Gone to Earth*, Virgin, 1986. (This includes a short extract of Joseph Beuys from *Audio Arts* vol. 8 no 1).
Established as a magazine on cassette in 1973 by artist William Furlong and curator Barry Barker, *Audio Arts* explored the creative use of the audial space made available by recording technologies. Within this innovative format, *Audio Arts* extended the traditional scope of an art magazine from the representation of art works into a multifaceted art practice itself. Besides the regular publication of artists’ interviews and audial reportages, Audio Arts produced and distributed original sound works by artists, as well as curated and produced slide-tape projections, live performances, site specific installations and vinyl records.

Between the late 1970s and mid 1980s, *Audio Arts* was run by Furlong with the editorial assistance of writer Michael Archer. Together they curated in 1982 *Live to Air*, one of the first audio exhibitions dedicated to sound by artists. Between 1983 and 1987 they also co-produced a series of tapes, vinyl records, radio broadcasts, live multi-media events, performances and exhibitions in the context of various galleries and art festivals in the UK.

For this audio essay I have invited Michael Archer to talk about his artistic collaboration with Furlong by playing back and commenting on extracts from selected sound works. I have also interjected Archer’s commentary with my interview with Furlong recorded in March 2016.

I have titled this essay *Listening to Audio Arts Sound Works*, after the definition provided by Furlong in the book *Audio Arts, Discourse and Practice in Contemporary Art*, published in 1994. In this book the art works co-produced with Archer, are distinguished from the recordings made with musicians presented in the magazine, as for example in the issues *Recent English Experimental Music* published in 1976 and *Improvised Music & Sound Works* published in 1980. As Archer has underlined, these sound works were informed by a cross-over between live performance, improvised music, visual arts, dance and conceptual art which characterized the eclectic London art scene of the late 1970s in spaces such as the Whitechapel Gallery, Riverside Studios, the Institute of Contemporary Arts and Battersea Arts Centre.

**SOUND CLIP 1 – Extract from the recording made at Stanley Picker Gallery, Kingston, London, 24 May 2018.** (Michael Archer introducing the background of his collaboration with Audio Arts).

The issue of space, and how sound relates to space, resulted as a key rationale for inviting *Audio Arts* to exhibit at the Hayward Annual in 1983. Artist Kate Blacker, one of the selectors of the Hayward Annual, decided to invite Audio Arts, namely Furlong and Archer, along with Tony Cragg, Ian Hamilton Finlay, Richard Long, David Mach and Stephen Willats, just to mention a few of the artists invited in the exhibition. The Hayward Annual in 1983 was devoted to sculpture. As Blacker states in the introduction of the catalogue
accompanying The Sculpture Show, her task was to challenge the traditional parameters of a three-dimensional art form and address the current trends in sculpture prevalent at that time. She said:

I have included Audio Arts which initially has nothing three-dimensional about it. But their inclusion, I feel, is essential for the further exploration of space through the use of sound.¹

Blacker already considered Audio Arts to be an art practice. Furthermore, she recognised the sculptural dimension of sound as one important aspect of the new emergent contemporary art forms engaging with space. A choice that seemed quite unconventional at that time.

Although new expanded forms of sculpture bordering on performance and other time-based practices were fully conceptualized in the late 1970s by art critic Rosalind Krauss in the States, and Richard Cork in the UK - for example, we have to wait about two decades after The Sculpture Show, for the medium of sound to appear centre stage within the context of art galleries and museums. Sonic Boom curated by David Toop at the Hayward Gallery in 2000, was one of the first sound exhibition presented in London. It was part of an increasing wave of large-scale international sound exhibitions organised, at the beginning of the new millennium, in city like Paris, New York and Rotterdam under the titles: Voices, Volume: Bed of Sound, Frequencies and Sonic Process, just to name a few.

But to return to the 1980s, to the work presented by Furlong and Archer at the Hayward Gallery. Their intervention took the form of a three-part project under the title Objects and Spaces.

SOUND CLIP 2 – Extract from the SPG recording (Archer’s description of the project Objects and Spaces).

In his essay Public and Private written for the Audio Arts book edited by Furlong in 1994, Archer said that the opportunity to exhibit at the Hayward Annual ‘seemed a natural development from the curatorial and editorial work that Audio Arts had done up to that time’.² Furlong, in a more resolute way than Archer, has boldly declared that he always saw Audio Arts as an art work in itself.

SOUND CLIP 3 - Extract from the interview by Lucia Farinati with William Furlong about Objects and Spaces, 7/03/2016. (William Furlong’s statement: ‘I always saw Audio Arts as an art work’).

² Michael Archer (1994), p. 115
Over an accompanying tapestry of sound, we heard the inmates of the Brixton prison describing the objects in the confined spaces of their cells. The material gathered for this piece has been edited, and manipulated to produce the final work. Archer argues that ‘manipulation’ is the right word to use here. He wrote:

Both the ‘objects’ and the ‘spaces’ of the work, since they exist for the audience only as sounds, are in many respects as impalpable and abstract as the ideas behind it, and yet their treatment is implacably physical.\(^3\)

As Archer explained during this conversation, the simplest possible equipment was used in realising Objects and Spaces. Yet the editing process was indeed a physical labour, similar to that of the artist working in the studio: cutting, splicing, adding, synthesising, repeating, looping and multi-tracking. The range of these manual techniques have consistently remained the building blocks of Audio Arts Sound Works, Archer underlined.

Here is an extract from Side B of Objects and Spaces in which a collage of various contributions from around the world were arranged together into a kind of global journey.

The second invitation to Audio Arts to exhibit in a gallery space, came about in 1984 through the encounter with Declan McGonagle, director of the Orchard Gallery in Derry. In the late 1970s Derry, which is the second largest city of Northern Ireland, did not have any art infrastructure. In the midst of the troubles and the violent manifestations, McGonagle put the space onto the international map. One of his key strategies was using the budget that was allocated by the City Council for art acquisitions, to produce artists’ books and publications. Another key strategy for artists coming from outside Derry, was to invite them to produce work in direct response to the place. Furlong and Archer responded to this invitation by proposing a multi-media work including the release of a new (LP) vinyl record constructed through field recordings and presented as a sound installation with slide projections in the Orchard Gallery.

We have just heard Clapham Creggan a piece arranged by Archer for the Orchard Gallery LP. When played back in the studio space of the Stanley Picker Gallery in May 2018,

\(^3\) Ibid.
it really revived the listeners attention, not least Archer’s enthusiasm for the palpable, tactile impressions of recorded speech.

**SOUND CLIP 8 – Extract from the SPG recording.** (Archer’s comment: ‘I had forgotten how beautiful it was’).

Another piece from the Orchard Gallery record which epitomizes the creative editing process is *Ums and Ahs* made by Furlong. Here, fragments of speech are not assembled to convey a linear or clear meaning but rather to create as the artist suggests, ‘a succinct audio equivalent to thought outside language’.

**SOUND CLIP 9 - Extract from *Ums and Ahs* by William Furlong from Orchard Gallery LP, 1984.**

In his essay *Cut and Paste: Collage and the Art of Sound* published in the volume *Sound by Artists* in 1990, Kevin Concannon argues that approaching sound recording as a plastic medium became a commonplace with the introduction of tape recording technology. Collaging sound from life to create music, was for example developed by composer Pierre Schaeffer in the 1940s as a key method of ‘musique concrete’; audio cut-ups were also employed by Brion Gysin and William Burroughs in the 1960s - following the early Dada experiments, while performance and visual artists such as Milan Knížák and Christian Marclay developed an interest in records as objects. Concannon observed that the manipulation of sound and spoken words through the use of recording technology, resulted in a wide spectrum of sonic experimentation across music composition, sound poetry, performance and pop music. In brief, he acutely summarised his argument by saying that ‘speech became abstract and music became concrete’.

**SOUND CLIP 10 - Extract from *Head Low* by Michael Archer from Interim Art - *Head Low/The Difference*, 1987.**

What you have just heard was an extract from the 7 inch 45 release titled *Head Low/The Difference*. This was a commission by Interim Art in 1987, a space run by gallerist Maureen Paley in her Victorian terraced house in Beck Road, in London’s East End. The title *Head Low/The Difference* comes directly from the way it was made. Two piano wires were stretched taut across the gallery space. Starting from different points, one low down, one on the ceiling, they converged and were fastened close to one another on the skirting board at one end of the room.

**SOUND CLIP 11 - Extract from the SPG recording.** (Archer’s description of Interim Art project).

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Percussive sound gathered out in the street combined with the voices of passers-by forms the primary material for the realisation of a second LP record, *Accent for a Start*. It was commissioned in 1987 by Projects UK in Newcastle Upon Tyne, which was John Bewley and Simon Herbert. Through humour, wit, irony, pleasure, confrontation, anger and obsession *Accent for a Start* addresses a very simply question: What are the differences between this place and elsewhere? - Well, accent for a start! In the insert accompanying the record we read:

> The word ‘accent’ was often cited by people in Newcastle as being the initial identifying difference between people from the North or from the South. Much more, however, is implied. On the one hand accent could be seen as the superficial means by which a person’s geographical location is fixed, yet in another sense becomes a metaphor for social economic and cultural separation and alienation.\(^5\)

A piece that poignantly encapsulates both conceptually and sonically cultural difference and explores the North/South divide is *Warm*.

**SOUND CLIP 12 – Extract from Warm by Michael Archer from Accent for a Start LP, 1987.**

**SOUND CLIP 13 – Extract from the SPG recording.** (Archer’s description of *Accent for a Start* record).

Two other public commissions in which a concern for place and location was explored through the spoken word and ambient sound were *Six Works for the Telephone* and *Arris*. *Six Works for the Telephone* is a 63 minute piece which was produced as part of the sculpture programme for the 1986 National Garden Festival at Stoke-on-Trent. *Arris*, instead, took place at the St James’s Church in Piccadilly and was part of the ICA’s public works programme curated by James Lingwood.

**SOUND CLIP 14 – Extract from the SPG recording.** (Archer’s description of the project *Arris*).

From *Objects and Spaces* to *Arris*, *Audio Arts* had inhabited, in the short span of four years, a cultural context demarcated by a strong relationship with the field of sculpture. It also engaged with pioneering commissioning initiatives which subsequently became leading organisations in promoting public art and off site projects, such as ArtAngel established by James Lingwood and Michael Morris in 1991, and Locus + co-founded by Bewley and Herbert in 1993.

As Archer pointed out in relation to *Accent for a Start*, very often the pressure of the funding bodies determined the sphere of actions possible within those public commissions, especially in terms of their educational and outreach objectives. While *Audio Arts* has often

incorporated the collaboration with students into their work, the way in which Furlong and Archer responded to each specific commission was by connecting different places and people. Despite the political and social tensions of that time between places such as Derry, Brixton, London’s west end (Piccadilly) and London’s East End (Hackney), *Audio Arts* was able to map and sometimes to bridge the geographical, economic and cultural boundaries embodied in those locations. This was not a strategy per se, but rather the consequence of being open and receptive to chance encounters, allowing people to say what they wanted to say (and) in their own unique voices. Interaction and inclusivity resulted in this sense as a conscious process of engagement with casual passers-by and the wider public. Although fleeting or precarious, participation was encouraged by asking straightforward direct questions, welcoming everybody to speak into the mic. As Furlong remarked on many occasions, speech is the primary form of human communication. What he, together with Archer, have mastered through this body of work, is the ability to capture the singularity of voices in spaces, sonically framing diverse social contexts by using the microphone as an instrument. Yet keeping the act of recording open to the scrutiny of a non-judgmental ear, as in the case of an Irish child asking a very obvious question. What are you doing, taping?

**SOUND CLIP 15 - Extract from What Are You Doing Taping? by William Furlong from Arris tape, 1986.**

As Archer underlined in his essay *Public and Private*, ‘the continuity between the magazine and the artworks must be stressed’. It would be in fact misleading to think that the editorial activity was and somehow became separate from the artistic developments of the project.

In the 1990s, Furlong continued the editorial activity with the collaboration of new editorial assistants, as well as the production of new site-specific works. Similar to the sound works co-produced with Archer in the 1980s, Furlong explored the relationship between voices and places, using again vox pop interviews as a tool for gathering material in situ.

One of the last sound works that followed this trajectory is *Anthem*, a multi-channel sound installation created for the De La Warr Pavilion in Bexhill in 2009. In this work the montage of voices and ambient sound gathered on the beach of Bexhill was organised through a monumental wall of speakers sonically projecting a cacophony of voices. Featured on the book cover of *Oral History in the Visual Arts*, edited by Lisa Sandino and Matthew Partington in 2013, the image of *Anthem* was chosen to exemplified the use of interviews as historical archive and arts practice. Sandino argues that with *Anthem*, *Audio Arts* has shifted away from the focus of famous artists, or as she puts it, ‘on elites’, in keeping with the ethos of oral history. While Furlong has always seen the connection between *Audio Arts* and oral history as purely incidental, the sound works heard here, demonstrate clearly that *Audio Arts* was since the beginning, and not only recently, a 360 degree project, sculptural in its technique and social in its remit.

7 Lisa Sandino (2013), p. 4

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SOUND CLIP 16 - Extract from the interview by Lucia Farinati with William Furlong 17/3/2016. (Furlong’s statement: ‘How I would like Audio Arts to be thought about, is an extension of all the voices that carries the real world but slightly removed from the real world’).

CREDITS

Listening to Audio Arts Sound Works in conversation with Michael Archer

SCRIPT Audio Essay 3 (38:26 mins)

Listening to Audio Arts Wallpaper Supplement in Conversation with Susan Hiller

Prologue

On the 9th October 2017 a meeting took place in Susan Hiller’s studio, at Swiss Cottage in London. No recording and no photos were taken at the meeting. The only record of it, is a few handwritten notes. Over a cup of mint tea kindly offered by her we started to talk about a series of archival findings that I had encountered in the Audio Arts Archive including a series of tapes done for her installation Monument, and the original slide-tape for Magic Lantern commissioned by the Whitechapel Gallery. At first she looked at me a bit disappointed and surprised as ‘those recordings should not have been there’, she said. However, after the clarification of how those recordings had ended up in the Audio Arts Archive, the conversation resumed. Susan started to sharpen her colour pencils while we were talking. I relaxed and moved on to other questions. I asked her about her collaboration with Audio Arts magazine and the production of the Wallpaper supplement published in 1975. Eventually, I stopped taking notes and it got very animated when at some point we started discussing the recording that William Furlong had done with her and Mary Kelly (1977). She talked openly about her direct involvement in the feminist movement in the 1970s and about her experience of consciousness raising groups. There were also other topics I was fascinated by as for example the engagement with sound and voice in her own works such as the installation Monument. I asked Susan if this was somehow informed by a feminist theory of voice and if she knew the work of Italian philosopher Adriana Cavarero. In a very bold statement she said:

I do not do feminist art. As soon you put an adjective to something there is a problem. The real potential of art is to provide a space where people can exorcise their feelings. Art is knowledge [she said]. I am not interested in theory, to talk about art through theory. Sometimes art arrives before theory, it works with intuition.2

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1 Wallpaper magazine was co-founded by Hiller together with artists Susan Bonvin, Richard Bernas, David Coxhead, Andrew Eden, Anthony Howell, Anthony McCall, Richard Quarrell, Bill Shepherd, Amikam Toren and John Welch. See also Chapter 2, p.115.

2 From handwritten notes taken at the meeting with Susan Hiller, 9th October 2017.
Digressing from the *Audio Arts* subject and moving into other topics, the conversation went on. What was planned as a brief introductory meeting, became - to my surprise - an intense two hour conversation. I felt a bit guilty to stretch the meeting, but when I was about to leave, she said: ‘it was fun’. While I left her studio fully energised and empowered by this generous conversation, I also realised that no theme or clear arrangement was set for the listening session I wanted to propose for the *Show and Tell* event at the Tate. Something that only became clear a few months later this meeting.

Despite my initial idea of presenting Hiller’s sound work published by *Audio Arts* such for example *Elan*, over the summer it was finally agreed to focus the event on the Wallpaper supplement. She thought that her tapes were not appropriate material for this occasion while she felt confident about presenting the recordings done for Wallpaper. In an email she wrote:

> I do think the Wallpaper tape might be very interesting to present and discuss since it represents a range of approaches by a loose grouping of artists who made works specifically designed for the audio tape format.³

The event finally took place on the 7 September 2018 in the Hyman Kreitman Reading Room at Tate Britain. Prior to the listening session, I provided a guided tour of the temporary display co-curated with Clare Sexton, including the volumes and supplements of *Audio Arts* and other audio-cassettes collected over time by Furlong. The library quickly filled up with an inquisitive audience. The improvising musician Adam Bohman attended the event and in between the visitors he recorded one of his notorious ‘talking tapes’.⁴

**SOUND CLIP 1 - Extract from Adam Bohman’s talking tape recorded at Tate Archive 7/9/2018.**

In this short audio essay, I will play back extracts from the listening session with Susan Hiller.⁵ While no rehearsal was set for the event, the selected tracks from the Wallpaper supplement were re-edited by Hiller with the help of musician and sound engineer David

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³ Email from Susan Hiller to Lucia Farinati, 21 June 2018.
⁴ Adam Bohman has been recording ‘talking tapes’ since the 1980s. The tapes consist of on-the-spot lo-fi cassette recordings of his personal impressions and observations which are often humorous and absurd. The tapes are usually produced for his friends and collaborators only and sent to them as audio letters.
⁵ The whole unedited audio documentation of the event including the guided tour is deposited at the Tate Library and Archive.
Cunningham. What we realized happened in the digitization process of the cassette tape, from analogue to digital, was the fact that certain tracks had lost their depth and tactile impressions. Susan was very pleased with the improvements made by Cunningham and brought those recordings to the event. What follows is her introduction to the selected pieces and extracts from the recordings we listened to on the day of the event together with the audience.

SOUND CLIP 2 – Extract from the recording made at Show & Tell, Tate Archive, 7/9/2018. (Susan Hiller’s introduction).


SOUND CLIP 4 - Extract from the recording made at Show & Tell, 7/9/2018 (Susan Hiller’s comment).


We have just heard Anthony Howell’s piece Two Exercises. What follows after this were other pieces from the Wallpaper tape introduced by Hiller, including Film with Optical Sound by Anthony McCall, paired with a composition by the musician Richard Bernas Tuning a Cymbal.

The last 2 pieces selected by Hiller were by Amikam Toren and David Coxhead.

SOUND CLIP 6 - Extract from the recording made at the Show & Tell, 7/9/2018. (Susan’s introduction to David Coxhead’s The Collected Works).


SOUND CLIP 8 - Extract from the recording made at Show & Tell, 7/9/2018. (Susan Hiller and Lucia Farinati final remarks).

SOUND CLIP 9 - Extract from the recording made at Show & Tell, 7/9/2018. (Statement by Anthony Howell: ‘Wallpaper was a gallery’).
The conversation with Hiller continued on the subject of the archive and the issue of digitization. On the question of how an archive can be defined in relation to an artists practice and in particular to William Furlong’s editorial, artistic activity, other interlocutors from the audience joined the discussion including artist Richard Quarell, the former Audio Arts interviewer Jean Wainwright and the artist Maria Kheirkhah.

SOUND CLIP 10 - Extract from the recording made at Show & Tell, 7/9/2018. (Comment from the audience. In order of appearance Richard Quarrell, Susan Hiller, Lucia Farinati, Jean Wainwright, Maria Kheirkhah).

In the early 1970s when William Furlong and Barry Barker established Audio Arts, the common ground shared by artists active in the expanded field was that of considering any possible resource, space and material available to make and show creative work. As emerged in the discussion at Show and Tell, Wallpaper magazine was established out of the desire to create a context for artists who did not have a gallery and very little resources for production. Audio Arts appeared in a moment when there was a certain appetite for that kind of alternative space.

CREDITS
Listening to Audio Arts Wallpaper supplement in conversation with Susan Hiller, narration and text by Lucia Farinati; recorded by Tate Archive 7 September 2018; audio montage and supplementary recording by Lucia Farinati with the assistance of Richard Crow, London 2019; sound works from Audio Arts Wallpaper Supplement 1975: Method for revolving a Continuous Sound by Susan Bonvin; Two Exercises by Anthony Howell, The Collected Works by David Coxhead. All sound works re-edited by David Cunningham in August 2018. With the special contribution of Susan Hiller and extemporary comments by Adam Bohman, Anthony Howell, Richard Quarrell, Jean Wainwright and Maria Kheirkhah. Special thanks to William and Violet Furlong; Clare Sexton and Adrian Glew at the Tate Archive. Courtesy of Audio Arts, Tate Archive, the Susan Hiller Estate and the authors.
Women’s Voices and Sound Works in Audio Arts: In Conversation with Jean Wainwright

Introduction

In his text *Sound in Recent Art* written in 1992 William Furlong states that ‘the access to recording technologies in the mid 1970s enabled artists to generate artworks within a technological acoustic space, reproduced each time the recording is re-played’.¹ This was a kind of revolution in terms of production and dissemination of artworks through LP vinyl records, audio-cassettes and radio broadcasting, an area of expanded practice in which women artists have been widely under-represented. Working with sound and recording technologies has too often been a male domain. However, since the late 1970s *Audio Arts* magazine featured a significant and diverse spectrum of women’s voices and sound works. With the publication in 1977 of the issue *Ideology and Consciousness*, a discussion between artists Susan Hiller and Mary Kelly about women’s practice in art, followed by *Feminist Issues in Contemporary Art*, a conversation between artist Margaret Harrison and critic Lucy Lippard recorded in 1979, *Audio Arts* acknowledged the fact that women established their own space to talk about issues relevant to them. While the feminist consciousness raising groups were widespread in the 1970s, this was also the time when women artists started to organise their own exhibiting spaces. Mary Kelly for example was part of the Women’s Workshop of the Artists’ Union (1972-78) which eventually became the Women Artists’ Collective who organized a series of events at the Art Meeting Place in Covent Garden, London, opened in 1974. One of the first all-women shows in London was c.7,500 curated by Lucy Lippard, at Garage, in 1973. The title, Lippard commented, was ‘an exasperated reply,’ ‘to those who said ‘there are no women making conceptual art’.² But how did Furlong, who at that time was collaborating with Michael Archer, become interested in women’s practice?

The inclusion of women artists in *Audio Arts* was not dictated by any ideology, it rather moved from the desire to catch a particular moment and energy in conjunction with the social turn of the 1970s. The first female voice recorded on *Audio Arts* was the art critic Caroline Tisdall, at the time writer for *The Guardian* and the main point of contact for Joseph Beuys and the Free International University. Established by Joseph Beuys and collaborators in Germany, The Free

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International University arrived in London in 1976. The symposia coordinated by Tisdall was attended by Furlong along with Margaret Harrison, Mary Kelly, Lorraine Leeson, Barbara Steveni, John Latham, Richard Cork, Stephen Willats and other members.

According to Lucy Lippard ‘the influence of feminism did not extend only to art itself, but also to discussions about the role of art in society, as more and more artists were striving to bridge the gap between art and life, ‘art’ she writes, ‘can be aesthetically and socially effective at the same time’. Collective initiatives such as the Free International University represented one of those moments where the encounter and exchange between artists, feminist activists, educators brought together radical ideas about social change.

A vast production of Audio Arts recording consists in interviews with artists at their studios or in their exhibitions. Women are well represented on Audio Arts both in terms of generation and practice from performance and time-base artists from the 1970s such as Rose Finn-Kelcey and Marina Abramovic, to the protagonists of the Young British Artists such as Gillian Wearing and Angela Bulloch, to the younger generation of mixed media artists such as Goshka Macuga and Lali Chetwynd. Three Audio Arts supplements were also produced in collaboration with women, including an interview with writer Bijou O’Connor remembering Francis Scott Fitzgerald, the interview with musician Laurie Anderson and Cooking with GoD, (I (H)ate Solitude) a performative text by Silvia C. Ziranek, produced in 1983.

Several sound works by women, also feature in various volumes and initiatives. Nine works for tape/slide sequence, staged at Battersea Arts Centre and Whitechapel Gallery in 1977 presented work by Sally Potter and Rose English. A significant number of sound works appear in the special issue of Live to Air in 1982 including work by: Yura Adams, Jacki Apple, Marina Abramovic, Connie Beckley, Helen Chadwick, Barbara Ess, Rose Garrard, Roberta M. Graham, Julia Heyward, Tina Keane, Hannah O’Shea, Arleen Schloss, Elsa Stansfield and Silvia C. Ziranek.

Sound works also appear as individual pieces in a mixtape in Vol. 6 in 1983. Here Audio Arts presents an extract from the sound installation Elan by Susan Hiller, sound works by visual artists Liliane Lijn, Sharon Morris, Sonia Knox, and musicians and sound artists Joan La Barbara and Annea Lockwood. Women’s sound works finally appear in the early 1990s including Cornelia Parker, Georgina Starr and Fiona Banner.

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To introduce a wider audience to the cultural context in which the dialogue with these artists was developed I curated a temporary display of archive material, including letters, audiocassettes, photos and ephemera from the Audio Arts Archive. Arranged for the Show and Tell event at the Tate Archive (7 June 2019), in collaboration with Clare Sexton, the display was accompanied by a guided tour and a listening session.

What follows is an extract from the audio documentation of the listening session in conversation with Jean Wainwright - former interviewer of Audio Arts from 1996 to 2007. While Jean selected extracts from her own Audio Arts interviews, I played a selection of sound works which aimed to show how women of different generations and practices engaged with sound since the early 1980s and how this was often connected with the exploration of voice as an artistic medium. As Italian philosopher Adriana Cavarero underlined in her inspiring book For More Than One Voice: ‘voice is sound not speech; but speech constitutes its essential destination’. According to Cavarero, the devaluation of the vocalic part of logos in Western metaphysics goes hand in hand with the devaluation of female subjectivity. Contrary to the myth of Echo, the loquacious nymph refused by Narcissus, who can sing but cannot think or speak eloquently and eventually becomes mere acoustic resonance, this event wanted to prove the opposite: women can both sing, think and play electronics.

SOUND CLIP 1 - Extract from the recording made at Show & Tell, Tate Archive, 7/6/2019. (Jean Wainwright talks about her background).

SOUND CLIP 2 - Extract from the recording made at Show & Tell, 7/6/2019. (Lucia Farinati’s introduction to the work of Rose Garrard).

SOUND CLIP 3 - Rose Garrard, White Feather, from Live to Air, Audio Arts vol. 5 no. 3&4, 1982.

SOUND CLIP 4 - Extract from the recording made at Show & Tell, 7/6/2019. (Farinati’s comment on White Feather by Rose Garrard and introduction to Tracy Emin’s piece).

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4 The complete audio documentation of the event including the guided tour is deposited at the Tate Library. A live radio version of the listening session was recreated for the broadcast on Resonance FM on the 28 October 2019 as part of Art On Air: Tate Audio Archive: See https://www.mixcloud.com/Resonance/aoa-tate-audio-archive-hour-28th-october-2019/ (Accessed 18/02/2020).


SOUND CLIP 6 - Extract from the recording made at *Show & Tell*, 7/6/2019.  
(Farinati’s comment on Garrard’s and Emin’s pieces).

SOUND CLIP 7 - Extract from the recording made at *Show & Tell*, 7/6/2019.  
(Wainwright’s introduction to the interview with Sarah Lucas).


SOUND CLIP 9 - Extract from the recording made at *Show & Tell*, 7/6/2019.  
(Wainwright’s comment on the interview with Lucas and introduction to the interview with Sutapa Biswas).


SOUND CLIP 9 - Extract from the recording made at *Show & Tell*, 7/6/2019.  
(Wainwright’s comment on the interview with Biswas).

SOUND CLIP 10 - Extract from the recording made at *Show & Tell*, 7/6/2019.  
(Farinati’s introduction to Tina Keane’s work).

SOUND CLIP 11 - Tina Keane, *Demolition*, from *Live to Air*, *Audio Arts* vol. 5 no. 3&4, 1982.

SOUND CLIP 12 - Extract from the recording made at *Show & Tell*, 7/6/2019.  
(Wainwright’s introduction to the interview with Tina Keane).


SOUND CLIP 14 - Extract from the recording made at *Show & Tell*, 7/6/2019.  
(Farinati’s and Wainwright’s comments on the interview with Tina Keane).
What followed after listening to Tina Keane’s interview, were a series of questions from the audience addressed to Jean Wainwright. On the question of what was her favourite interview she conducted she replied.

**SOUND CLIP 15 - Extract from the recording made at Show & Tell, 7/6/2019.**  
(Wainwright’s reply).

The other question from the audience addressed to Jean was also if as an interviewer of *Audio Arts* her remit was primarily interviewing women artists.

**SOUND CLIP 16 - Extract from the recording made at Show & Tell, 7/6/2019.**  
(Wainwright’s reply).

In her essay *Feeling Narrative in the Archive: The Question of Serendipity*, researcher Maria Tamboukou writes that ‘a story never “is”, but always “becomes”. It is not that we have to listen to or think of a story and then we tell it or write it; the story becomes in the process of being narrated.’ Tamboukou argues that any storyline or narrative mode is to some extend incomplete, yet ‘this incompleteness, the becoming of the story, need to be seen by narrative researchers not as a defect but as its actuality, as what it is, a process’.

**CODA**

*Julia Heyward’s, Keep Moving Buddy from Live to Air, Audio Arts, vol. 5 no. 3&4, 1982.*

**CREDITS**

*Women’s Voices and Sound Works in Audio Arts. In Conversation with Jean Wainwright*, narration and text by Lucia Farinati; recorded by Tate Archive on 7 June 2019; audio montage and supplementary recording by Lucia Farinati with the assistance of Richard Crow, London 2019. Sound works from *Audio Arts: White Feather* by Rose Garrard,1982; *Wig-Wam Bam* by Tracey Emin 1973, *Demolition* by Tina Keane, 1982, Julia Heyward, *Keep moving buddy*, 1982. All interviews by Jean Wainwright *Audio Arts*. Special thanks to William and Violet Furlong; Clare Sexton and Adrian Glew at the Tate Archive. Courtesy of *Audio Arts*, Tate Archive and the authors.

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7 Ibid.