

patrick faulk | 2011-2014

SOUND SPACE & MEANING



blind | F 2011

receipt paper, string, plywood || 12'x8'x8'

With the development of this piece I began to see that one changes space by the sounds they make. With this I began to wonder more about space and sound and specifically, how we navigate with sense? Walking into the room a motion sensor turns on a fan which begins to disturb this somewhat peaceful paper monument. Upon entering the piece the viewer becomes the listener. Roles are shifted as one sense is replaced for another, and the viewer navigates with ears instead of eyes through a soundscape they have knowingly/unknowingly initiated. With this piece, I'm also particularly interested in the question: what it is like to walk through sound?



breath | F 2011

sound, plywood, electronics || 7'x18"x2'

Having recorded over an hours worth of NPR Talk Radio, I then removed all the words and left the breaths in-between. The result, a listening experience focused not on words, but what lies between words—the sounds we may pass off as insignificant, and unimportant. I realize that meaning is never absent from a void, so long as we are present to discover such meaning. Thus listening to the breaths between the content, becomes the content.

Building the panel structure off the wall is my gesture of protecting the viewer, providing them with a place to listen. The trouble however is encouraging a viewer to become a listener.



origins | S 2012

pine, speaker, ipod, sound || 18x24x24

The bridge is purposeless unless it connects. Acknowledging the polarity that exists in our time, I sought to find common ground, bringing opposite ends together in one constructive direction.

The piece is titled "origins" since it is the one thing that connects everything, where we all came from. Quantum physicists refer to this point in time as "singularity" when everything in our known universe was one infinitely small particle of everything.

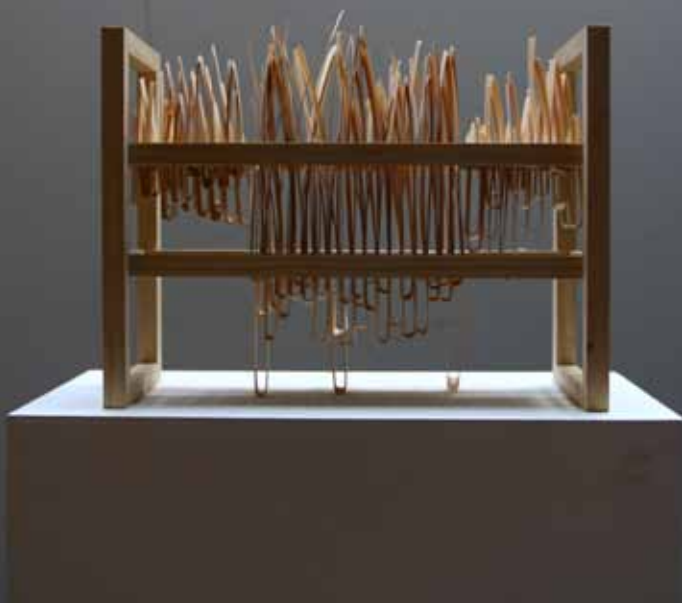
Slowing a recording of water to the point that the speaker pulsates like a heartbeat, intentionally refers to our humming universe; the first sound which still echoes today, yet which we can not easily hear.



soundboard | S 2012

pine, mdf || 6x10x18

The physicality of sound and its relationship to space is very important to me. Understanding the strict relationship between art and viewer I aim to activate sound—with this piece—in the imagination. In the case that the viewer feels unwelcome to sound the sculpture in actuality, they sound it in their mind. A viewer commented, “I didn’t have to touch it because I know what it sounds like in my head”.



untitled | S 2012

pine || 6x10x18

AS with my other pieces, this one deals with sound but through a very simple question: What does sound feel like? Seeing the structure provides one sound reference, though touching it will actually create sound and movement. Potential sound in a static sound form.



a conversation of four | S 2012

pine, mdf, radios, amplifier, ipod, sound || 6x10x18

This piece questions our agreement of meaning as applied to sounds, sounds we call words. Using the properties of homonyms, and homophones, four words are spoken by four voices, then spoken as one. As words are overlapped, new sounds are made, as words drop letters, the raw structure of language is uncovered.

It is meant to exist in a loop; so it plays forward, backwards, and then loops back to the spoken words in a forward direction.



untitled | S 2012

jatoba || 2-12" in height

Working on a lathe has some reference to an analogue form of recording. These vessels become records of subtraction. Though they don't move much further beyond the aesthetic, I believe they have notions which influence the later works.



untitled | S 2012

ice, plaster, wood || 24X4x36 & 18x24x48

I was interested in the relationship between art, culture, and our position to that road of exchange. At first I wished to explore the structure, yet once I began experimenting with plaster and water, I was fascinated by the absorptive qualities of the plaster, and the erosive qualities of the water. There was an inherent quality of gluttony and destruction at play within these materials. I then began to see plaster as a standin for the modern ideal, and how precariously that ideal has situated our culture today. Water in the form of ice is used as a simple time release mechanism, which then became an actual representation of time. With the element of time came this sculptures immet doom—a critical influence to later works.



bridges | F 2012

Plaster, dictionary pages, salt || 24" x length of space

At some point I came to see the bridge as a metaphor for thought: two separate ideas connected via some sort of logical structure.

Barrowing from the Perennial tradition, one truth builds upon another forming a sort of philosophical structure. With the emergence of Modernity, those structures were abandoned. Thus, the bridge as symbolic truth—fashioned in a modern aesthetic and put under strain—comments on truths held which may not last.

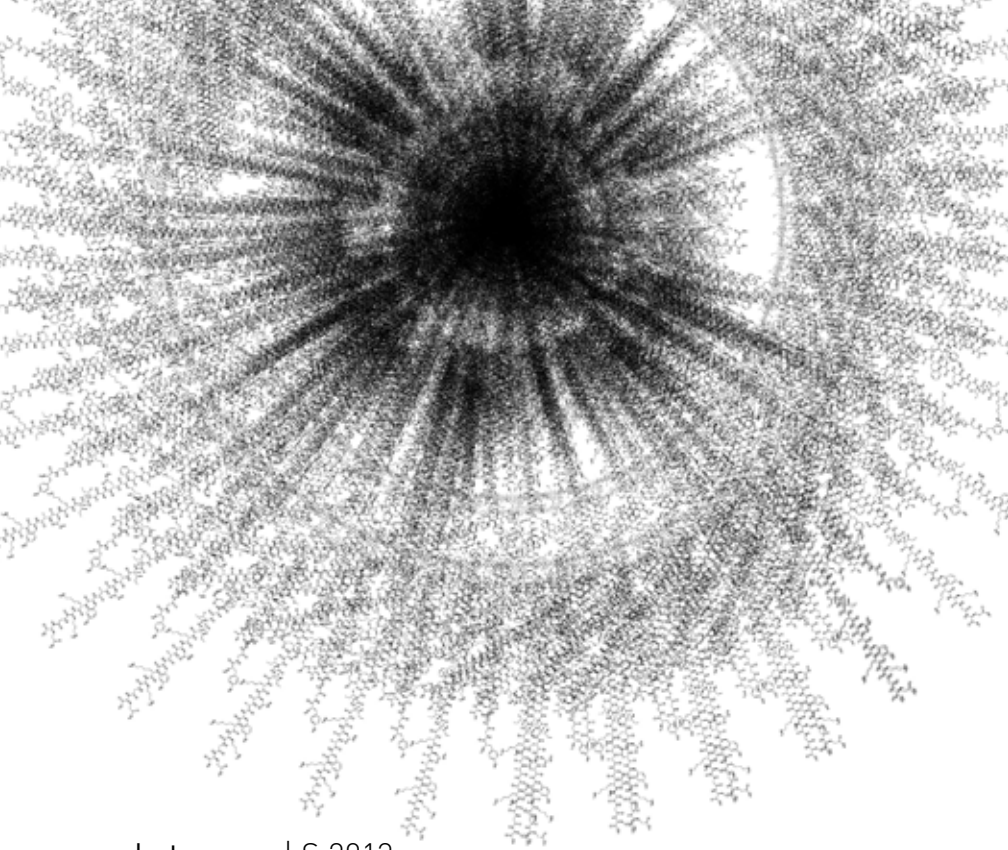


keys | S 2013

steel, pianos, plaster, plywood || 12.5', 4', 4'

Can I play a song without actually hearing it? So much of the way I play is dependent on listening and memory—and even ego. Yet when the song is taken away, what remains is the structure and performance. Are these elements of greater, equal, or less importance? Does it even matter? I don't know, but it interests me. So I explore.

As a key is played, the hammer strikes recording that action on the plaster; the plaster chips and eventually wears through. Consequently sound is left behind, a record of some of the action and interaction between the viewer, the piece, and other viewers.



beta wave | S 2013

toner transfer, paper || 7'x7'

Studies show the brain releases endorphins in response to certain sound waves. In the image above, I have taken the beta-wave endorphin chemical structure, copied and repeated into blackness. It took my computer to the very edge of epileptic seizure. I find the relationship between image, structure, sound, and biological structures a fascinating interstice in this piece. It is an endorphin, it becomes a wave, and the image begins to make the body react in measurable chemical responses.

SOUND Index

breath | F 2011

The audio component to the piece previously mentioned. Breaths from an NPR conversation.

a conversation of four | S 2012

The audio component to the piece previously mentioned. The deconstruction of language.

loreum ipsum | F 2012

Two computer generated voices reading Lorem Ipsum. A document originally written by Marcus Tullius Cicero in 45 BC on "The Extremes of Good and Evil". Used in the commercial world today as text filler, emphasis on meaning is specifically removed so as to provide one with an unaffected sense of type on a page. Thus, editing the text further—where Latin begins to sound like English—one begins to hear things which they may recognize in this third version of Lorem Ipsum. A meaningful meaninglessness.

cymbals | F 2012

Rain, one of those patterns were find hard to analyze. Does not each drop have a voice? Is it possible to listen to one and all the voices at the same time. On a particularly rainy day, I was enjoying the drip sounds as they fell from the eaves by my front door. I had been collecting cans to store things in, and the dripps were falling on them. In a matter of 10 minutes I had over 20 cans out in the courtyard and made this recording.

keys | S 2013

Video documentation of keys.

hamlet | F 2013

Using only the computer as a means to creating, I started by collecting text from Shakespears "To be or not to be" from the internet. Then, pasting that text into MS Word, I had the computer do a screen capture, and then reinterpret the text using Adobe Readers OCR technology. Once the computer finishes reading the text, I copy and paste it back into MS Word and repeat the process again—to the point at which the computer reduces everything to the letter "J." Once this document is complete, I print it, and then have the computer read the text. The audio portion becomes comical and revealing, displaying how our text sounds without emotion, and also revealing the obvious flaws technology is nature to. It becomes a record of the human within the machine, the transition from meaning to meaninglessness, and the potential for symbolic abstraction. Could the human condition be reduced to the letter J? It is like a prognositication of the way we may communicate in the future, informed by expediency and the language behaviors encouraged by texting.

Thesis statement:

RADICALLY LISTENING WITH JOHN CAGE, WILLIAM BURROUGHS, & SALOMÉ VOEGELIN

{ Listening back to listen ahead }

Drawing connection between sound art and the emerging technological platforms, this paper questions the benefits of the digital age (not dismissing technology as bad) by accenting the effects it has on a listening behavior. Using technology to mitigate chaos, one develops a synthetic dependency for control. Radical listening—as a means to understanding this dependency—heightens ones awareness of the unpredictable nature of life as it silhouettes the inherently predictable nature of tools. Analyzing the music of Avant-garde composer John Cage, the cut up method of Beat Generation novelist and spoken word performer William Burroughs, and the writings of sound artist and theorist Salomé Voegelin, this thesis argues that a listening behavior—facilitating attentiveness to chaos—positions one in a non-control control; i.e. a position of faith. Ultimately, radical listening sustains order in the face of chaos differently than tools in that it operates within chaos; listening to it as opposed to controlling it.

Using Voegelin's idea of the "sonic life-world" from her book, *Listening to Noise and Silence*, this paper argues that the complex reality of sound (overpowered by ones visual senses) is the invisible pathway to attentiveness. Due to one's visual sense hierarchy, awareness of the 'heard' (the audible spectrum) demands an imaginative and attentive listener (Voegelin 61). Sound after all is abstract and ethereal, therefore engaging it completely, raises ones

awareness since sound focuses concentration in one sensorial direction: hearing. Furthermore, analyzing the cut-up method used by William Burroughs, this paper argues that inherent to full participation in life is a realization of life's unpredictable nature—the juxtaposition of what is thought and sensed (Waldman). Sound as cut-up is both sensation and generation; listening not only generates the heard, but thought and ultimately life (Voegelin 13). Lastly it is argued that John Cage, through his use of technology, highlights the unmusical behaviors developing in his time—behaviors still transforming today—particularly passive listening. Declaring war on passive listening, Cage brings many soundful environments into the audible spectrum, turning the machines which induce passivity into musical instruments,—freeing music, machines, and sound from control, making each more musical (Kahn 164). In light of Cage's re-musicalizing technology, this paper concludes looking towards the next steps in musical participation—encouraging musical exploration beyond the audible spectrum. Music after all, is more than hearing and playing, it is participation with the present.

Artist Statement:

I listen because I am forgetting how to exist.

The couple that sits, plugged in and texting, make the park less a reality as they drift into digital parallels. The child, i-phone in hand, Netflix streaming, one finger activating an animatronic Santa, and Pandora pulsing from the adjacent room reiterates this synthetic dependency.

How much is too much? Like John Cage, I invite the instruments deemed deserving of our attention to rest so that what remains might be heard or thought.

Sound, materiality, and philosophy drive my creative process. If the work done does not correlate to the life lived, I am not being true. They are one and the same, life and art: a series of choices witnessed by a third party. Ultimately, life is the most ambitious piece, and so informs the other works. Through art I question the purpose of listening in relation to connection and distraction.

Connection and distraction have significant positions in the contemporary ear, though they oppose each other dearly. At the heart we are social beings, yet the promise of social media, entertainment, and commerce builds more walls than gates between neighbor and stranger. The result: one of many slight shifts towards a synthetic dependency in the areas of social exchange and imagination. Our biology disagrees with our technology however, since the latter outstrips the former in progress. Even now the earphone grows smaller, passing farther into the head—it is slick and ubiquitous, the icon for a new practice of listening.

The universe hums, though no one can hear it. Such a reality speaks to things present which go unnoticed; the profoundly infrasonic and analytical.

One thing beside another—they compliment and communicate. One person beside another—they act and respond. Yet words only describe what 'was', just as each breath follows the last. Words are past and imperfect—never sustaining the present indefinitely—they are the history left to us by observation.

Still, I would have no words to share if there were no one to listen. Your ears give my words purpose.

Patrick Francis Faulk

607 E. SNATA ANA BLVD. | SANTA ANA, CA 92701

nobleman@cox.net | patrickfaulk.com | 619.246.84

RÉSUMÉ

EDUCATION

California State University Fullerton, May 2014 (anticipated)

MFA, Drawing and Painting

National University, February 2011

Single Subject Teaching Credential, ART

San Diego State University, May 2006

BA, ART Emphasis in Design [Summa Cum Laude](#)

Grossmont College, May 2003

AA, ART

ABILITIES

- » Credentialed Educator
- » Professional knowledge of Adobe Creative Suite
- » Exceptional photographing, drawing, painting, & sculpting

EXPERIENCE

Part time Instructor, CSUF | FULLERTON, CA 2013-PRESENT

Slide Library Technician, CSUF | FULLERTON, CA 2011-PRESENT

Fountainhead, Charles Long | SANTA ANA, CA 2013

Furniture Design & Fabrication, MGC Designs | SANTA ANA, CA 2012

Student Teacher, Helix Charter High School | LA MESA, CA 2010

Teaching Assistant, Grossmont College | EL CAJON, CA 2010

Preparator, Natural History Museum | SAN DIEGO, CA 2008-09

Freelance Designer, Shaw Industries | SAN DIEGO, CA 2008

Designer, Buchanan Design | SAN DIEGO, CA 2006-07

Volunteer Coordinator, Y-Conference | SAN DIEGO, CA 2007

Shows and Achievements

SHOWS

Monday Green, CSUF Duff Gallery | FULLERTON, CA 2014

You Are Here, Pomona Packing Center | POMONA, CA 2013

CSU Summer Arts, The Chancellors Gallery | LONG BEACH, CA 2013

Contemporary Painting, CSUMB Studios | MONTEREY, CA 2013

Observational Painting, CSUMB Studios | MONTEREY, CA 2013

48x14, Studio 11 | LOS ANGELES, CA 2013

Trilateral Exchange, dA Center for the Arts | POMONA, CA 2013

MFA Exhibition, Grand Central Art Center | SANTA ANA, CA 2013

The Road Ahead, CSUF East Gallery | FULLERTON, CA 2012

Figurative Landscapes, Phantom Gallery | SANTA ANA, CA 2012

SixPack Projects, CSUF West Gallery | FULLERTON, CA 2012

Presence Absence, CSUF West Gallery | FULLERTON, CA 2012

Trilateral Exchange, dA Center for the Arts | POMONA, CA 2012

Dwell, Grand Central Art Center | SANTA ANA, CA 2011

Alley, Java Jones | SAN DIEGO, CA 2010

Spring Show, Hyde Art Gallery | EL CAJON, CA 2010

F4, New Americans Museum | SAN DIEGO, CA 2010

ACHIEVEMENTS

Nominated for Dedalus MFA Fellowship | FULLERTON, CA 2013

Remixing NPR, Art Bound Article | ORANGE, CA 2013

Panel Discussion, dA Center for the Arts | POMONA, CA 2013