

Janet Cardiff

(and also George Bures Miller)



Janet Cardiff (& also George Bures Miller)

- b. 1957 & 1960, respectively
- Married
- Canadian
- sonic artists (primarily)



Forest Walk (1991)

“I was doing a residency at the Banff Centre in Alberta, Canada, experimenting with some various technologies, and I created what became my first audio walk. It didn’t have very good instructions and the quality of my mixing was terrible since it was mixed on a 4-track cassette deck, but the work really inspired me and changed my thinking about art. Probably only 10 people heard it at the time, but it was the prototype for all the walks that followed. When I listen to it now, I can appreciate the freshness and looseness, even with all of the bad editing.”

[spoiler alert]

Thought Experiments in F# Minor (2019)



House Burning (2001)

“We arranged to burn down an old farmhouse in Ontario Canada and the local fire department agreed to supervise the fire. The viewer sees and hears the firemen running past the burning house in 3D audio.”



Shirley

“Stereo audio is essentially recordings made through two distinct channels of audio. As a result, the audio being transferred through one side of the headset will differ from what’s being produced in the other. In this instance, stereo audio creates the illusion of immersion, but does not create a multidimensional or interactive soundscape.

“Binaural audio technically refers to audio captured in a way that a person would hear the sound exactly as they would in the real world. The audio is captured using a dummy head with microphones embedded in its ears and placed in the environment where the sound is being made.”



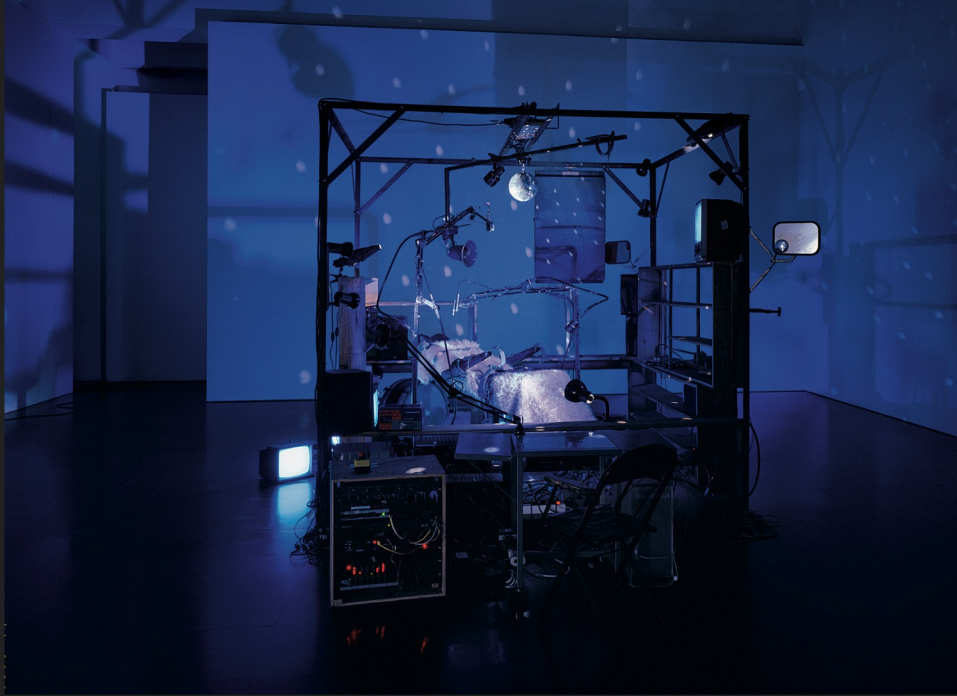
The Forty Part Motet (2001)



“While listening to a concert you are normally seated in front of the choir, in traditional audience position. With this piece I want the audience to be able to experience a piece of music from the viewpoint of the singers. Every performer hears a unique mix of the piece of music. Enabling the audience to move throughout the space allows them to be intimately connected with the voices. It also reveals the piece of music as a changing construct. As well I am interested in how sound may physically construct a space in a sculptural way and how a viewer may choose a path through this physical yet virtual space.

“I placed the speakers around the room in an oval so that the listener would be able to really feel the sculptural construction of the piece by Tallis. You can hear the sound move from one choir to another, jumping back and forth, echoing each other and then experience the overwhelming feeling as the sound waves hit you when all of the singers are singing.”

The Killing Machine (2007)



“In an automated ballet of robotics, props, light, and sound, Cardiff and Miller’s *The Killing Machine* operates on an unseen, imagined victim. You may activate it by pushing the red button labeled ‘press here.’ Alluding in part to Franz Kafka’s 1919 short story ‘In the Penal Colony,’ about an elaborate execution apparatus, *The Killing Machine* ironically contrasts its sinister activity with the rudimentary mechanics of a music box and playful embellishments like faux fur and a disco ball. Part of the artists’ continued exploration of theatrical tropes and immersive environments, this work brings to life a haunting spectacle that, in its futility, doubles as a critique of the sanctioned use of torture.”