

SoundFjord

Sound Art Devoted Gallery
and Research Unit

Press Release

Graham Dunning | *For Posterity*

Exhibition: 15 March – 21 April 2012 | noon-6pm | THUR-SAT & by appt.

Artist Talk: SAT 17 March 2012 | 4pm | Free entry | RSVP

Closing celebration: SAT 21 April 2012 | 7-9pm | All Welcome | RSVP

A domestic reel-to-reel tape recorder bought at a car-boot sale, a spool of tape still on the machine. On the tape, a family's audio diary from 1958 to 1967. In the last entry, the parents explain to their youngest son the reasoning behind the recordings: "It's for posterity," the father clarifies. The mother adds, "for your children, and your chi..." She is interrupted, soon the tape ends.

This new installation from artist Graham Dunning is an attentive document of his attempt to reunite the tape with its makers. Artefacts and correspondence are shown alongside the machine on which the recordings were made: the uncanny experience of disembodied voices playing through obsolete technology, a ghost in the machine.

In an age of digital media where memories – as photographs, videos and audio recordings – exist only as numbers on hard-drives and CDs, or online on a distant server, *For Posterity* calls into question the apparent advantages of digital over analogue technologies; the role of physical artefacts in preserving our own histories; and the function of archiving *per se*. Recent debates regarding online privacy focus on the personal traces we leave behind, the "right to be forgotten", and the implications of policing this with regard to freedom of speech and censorship. These themes are also explored across the installation by way of the considered presentation of both personal and sensitive material.

Artist's Biography

Graham's working practice deals with temporality, memory and narrative through sound, performance and installation. He is interested in people's discarded memories and the function of archiving. Found objects, photographs and recordings feature in his work, investigating notions of the artefact and implied narrative. Experimentation is fundamental, and his practice is often informed by scientific or archaeological protocol.

Various themes and processes recur in his work including: sound and its relation to loss, nostalgia as mourning; exploring the world through listening and the specific sonic topographies of specific places; the questionable historical or other "objectivity" of an object; organising, arranging, and composing versus unpredictable inputs, random factors and chance operations; archiving, collecting and documentation in tension with ambiguity and open interpretation; and analogue and digital technologies and their (exploitable) limitations.

grahamdunning.com

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