

The work I have established is currently titled *Re-Music-ed*. The idea for this work was inspired by a recent request to collaborate in a contemporary music performance series titled Backstage Music located in Darlinghurst, Sydney. The method I am using to create this work was in effect dictated by the demands of my brief which was to create something filmic and of 'the now', something 'Zeitgeisty', that reflected the audience back on itself and turned the convention of attending the formalities of a concert performance on its head. To this end I decided that I would create a short film constructed from footage that I had helped shoot of a previous Backstage performance in September 2016. This film would then be played back to the audience of the next performance.¹

The material was shot on a single Sony Handy-cam and sound recorded through the on-camera mic. As part of the process I have, in the spirit of the Dogma 95 film movement (Geuens, 2001), set up a basic set of rules:

1. the film sequence is only to come from this one camera footage from that one concert.
2. no visual "styles" or "looks" to be employed, no grading.
3. no dissolves or other visual devices
4. all musical material is to be generated from the track that was recorded on the camera's microphone
5. the audio can only be manipulated by conventional methods of cutting, layering, slowing down and speeding up, reversing, applying limited EQ and filtering, panning and gain changes.
6. no sample plugins or complex audio processing devices are to be used.²

The film itself is a filmic collage or montage of the original performance. It is the recording of the performance itself that is being re-purposed and remixed, a *mashup* of all aspects of the event: from the whisperings from behind the camera, to the glances and discussions of audience members as they find their seats and the minutiae of the gestures and movements of the performers and the sounds of their instruments and the music they played.

Re-Music-Ed grapples with issues around the fragmentation of identity in the era of technology and the internet, and specifically how the concept of 'remix' is helping us shape ourselves and our art.

It is a truism today that we live in a "remix culture." Today, many of our cultural and lifestyle arenas – music, fashion, design, art, web applications, user created media, food – are governed by remixes, fusions, collages, or mash-ups. If post-modernism defined 1980s, remix definitely dominates 2000s... (Manovich, n.d.)

In a world with knowledge and experience at our fingertips with the Internet, we're documenting, photographing and filming so much of our own experience, sharing and re-contextualizing images and thoughts constantly- who are we in this endlessly fluid, cycling and recycling reality and where do we find meaning? (Cowen, 2013)

The remix should be thought of as a method of quotation, citation and commentary....as a means of picking our way through the media-saturated labyrinth in which we find ourselves; a vital expression of our living culture in a confused and confusing time. ("Remixing Culture And Why The Art Of The Mash-Up Matters | TechCrunch," n.d.)

In *Re-Music-ed* the present moment of 'the performance' is fractured, deconstructed, digested and re-constituted as some sort of hybrid art form, a metaphor of the way our lives are now being constantly reshaped and configured by the technological and social forces surrounding us. There is

¹ this performance and screening in turn, could be documented and turned into a new artefact, perhaps utilizing a new set of artistic limitations.

² have allowed myself 2 small areas of leniency: I can use when necessary a small amount of audio distortion and also am considering the use of some stills I took on one day last year at the Mittagong brewery site.

a sense now that if something is not visible on social media, if it hasn't been documented and regurgitated on video or photographed it may as well not have happened. (Silverman, 2015). In *Re-Music-Ed* not only was the event documented but it acknowledges our need to see ourselves projected back and makes this reflection and remix the basis for new meaning and new artwork .

As mentioned earlier in this article in the construction of this work I established "a set of rules" , intended to foster a sense of expressiveness, directness and of authenticity. The manipulation of lo-fi audio and grainy digital video helps to add a 'fly on the wall' documentary feel, as if we were 'actually there.' (Isaacs, 2013; Stadler & McWilliam, 2009) Ultimately though, I have twisted the naturalism of the video footage and sound recording into a poetic and artistic realm linked to the un-familiar and the strange. (Shklovsky, 1965) *Re-Music-ed* uses fast cutting, changes in film and audio speed and direction, dramatic juxtaposition of images and sounds as well as flash frames and jump cuts, and sudden shifts in texture and dynamics, to establish a non-linear 'stream of conscious' stylistic framework. I have in my artistic process deliberately linked my visual editing techniques to what are generally considered 'musical' devices like staccato, legato, repetition(looping), tonal colour, counterpoint, harmony, and texture.

In creating this work I am drawing on influences and ideas from a number of diverse practitioners and works, including the opening sequence of *Persona* (Bergman, 1966); the fractured hip-hop editing style in *Pi* (Aronofsky, 1995); and the painterly and Neo-noir qualities of *Lost highway* (Lynch, 1997). Additionally the film links into approaches and techniques of the music video (Mollaghan, n.d.) as in *Closer* (Romanek, 1994) and *Intergalactic* (Beasty Boys, MCM, 1998) as well as experimental films like *Desistfilm* and *Dog Star Man* (Brakhage, 1954, 1961), *Atman* (Matsumoto, 1975) and *Pink Dot* (MURATA, 2007).

In direct musical terms I have drawn inspiration from the techniques and approaches of contemporary film composers like Johann Johannson. In *Sicario* (Villeneuve, 2015) he created a score of great viscerality and emotion through his approach to electronic manipulation of organic acoustic instrument sounds using simple distortions, delays and reverbs. In *The Girl with The Dragon Tattoo* (Fincher, 2011), Atticus Ross and Trent Reznor frequently take the sounds directly from the filmed environment (like the hum of an air-conditioner or floor-polisher) and integrate the sound as a fundamental part of the music. Another key influence on my musical process in this work has been the work of Georges Lentz, in particular his as yet unpublished work *String Quartet(s)* (Lentz, n.d.) In this work Lentz takes the simple organic sounds of a string quartet, and using basic digital editing techniques creates a work of epic scope and dramatic effect.

Many contemporary composers, including Johannson, Reznor and Ross and Lentz are responding to a zeitgeist of fragmented identity in the face of massive technological and social change, through appropriating techniques and approaches of the 're-mix'. A sense of deeper meaning and musical originality is being constructed from a recycling, juxtaposition and re-appropriation of musical and sonic elements.