



[no]objects

nicholas maloney

“There is a time to hear and a time to listen; those that have ears to perceive, let them comprehend.” - Michel Chion

[no]objects

Nicholas Maloney (sound / composition / photography)
Created June-July 2021 in Cork, Ireland

[what]

An exploration of our perception and experience of sound, silence, and photographs. An interplay among varying sonic and visual constituents linked beneath their surface by a wisp of thread. The interaction with our most intimate environment. Unbidden interplay. An expression of nothing. Motion from stillness. Concrete into abstract into concrete. Perceptual engagement. Vibration of dormant objects arising from silence. Stationary, still, quiet...moving, stirring, visceral. Sound objects and their veiled sounding bodies in relation to the changing flux being formed experientially. Sound, light, and silence in relation to one another, to itself, to the thing as a whole.

The photographs in this book were taken of material objects that were selected, interacted with, recorded, and processed to create the sound objects that compose the entirety of the audio piece, *[no]objects*. Select photographs were chosen to be submitted to various processes of image to sound conversion using spectrogram players and raw data conversion to create additional source fragments. The recorded piece was born out of a process of intuitive composition, using the photographs loosely as scores that dictated the processing and arrangement methods applied to the individual sonic fragments as well as the way in which the physical objects were interacted with. These fragments were then arranged and collaged together to form a singular entity.

[no]object : A phenomenon perceived as a whole, coherent entity consisting of both sounds detached from their sources experienced simultaneously with their visible sounding bodies obfuscated from context and origin.

[how]

When the sound and silence contained on the accompanying disk is heard by means of reduced listening (targeting the sound for itself, independent of origin or its meaning) while the photographs are viewed by “reduced looking” (targeting the image for itself, independent

of origin or its meaning) the *[no]object* is thus formed phenomenally in the experience of the listener/viewer.

Alternatively, the sound piece and booklet may be experienced independently as an acousmatic listening experience and a collection of photographs. However, if both are experienced, yet at different points in time, the memory of one may appear during the experience of the other, thus forming a fleeting glimpse of the *[no]object*.

When the images are viewed completely independent of the accompanying sound piece they become *[no]bodies*. Light from ephemeral moments captured hazily through a lens. [Non]representations of objects in their potential for sound or in their resting phase after being sounded. An obfuscated glimpse into a sound body as material, matter, atoms, scattered light. Objects with subtle fields and vibrations in constant activity, hiding just behind perceptual gates.

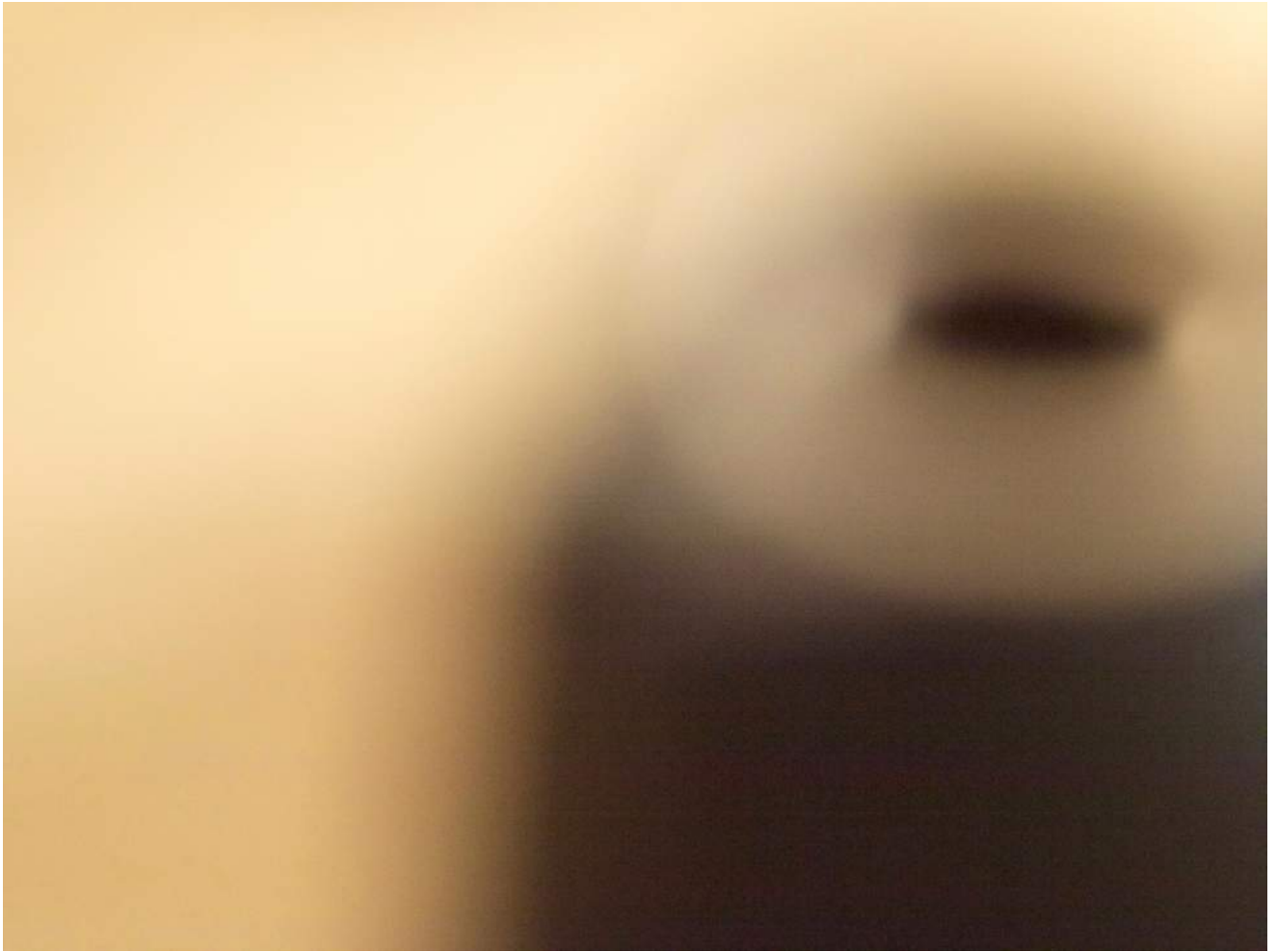
[why]

To explore an attitude of suspension of the problem of the existence of the external world and its objects. To put aside the consideration of what music refers to, of what an image refers to, in order to consider the experiential event in itself. To consider the relationship among sound, silence, visual impressions, and perception. How might listening modes shift when the photographs are taken into account? How might our perception of the photographs shift when listening is engaged? When does the *[no]object* begin or end?

[silent]



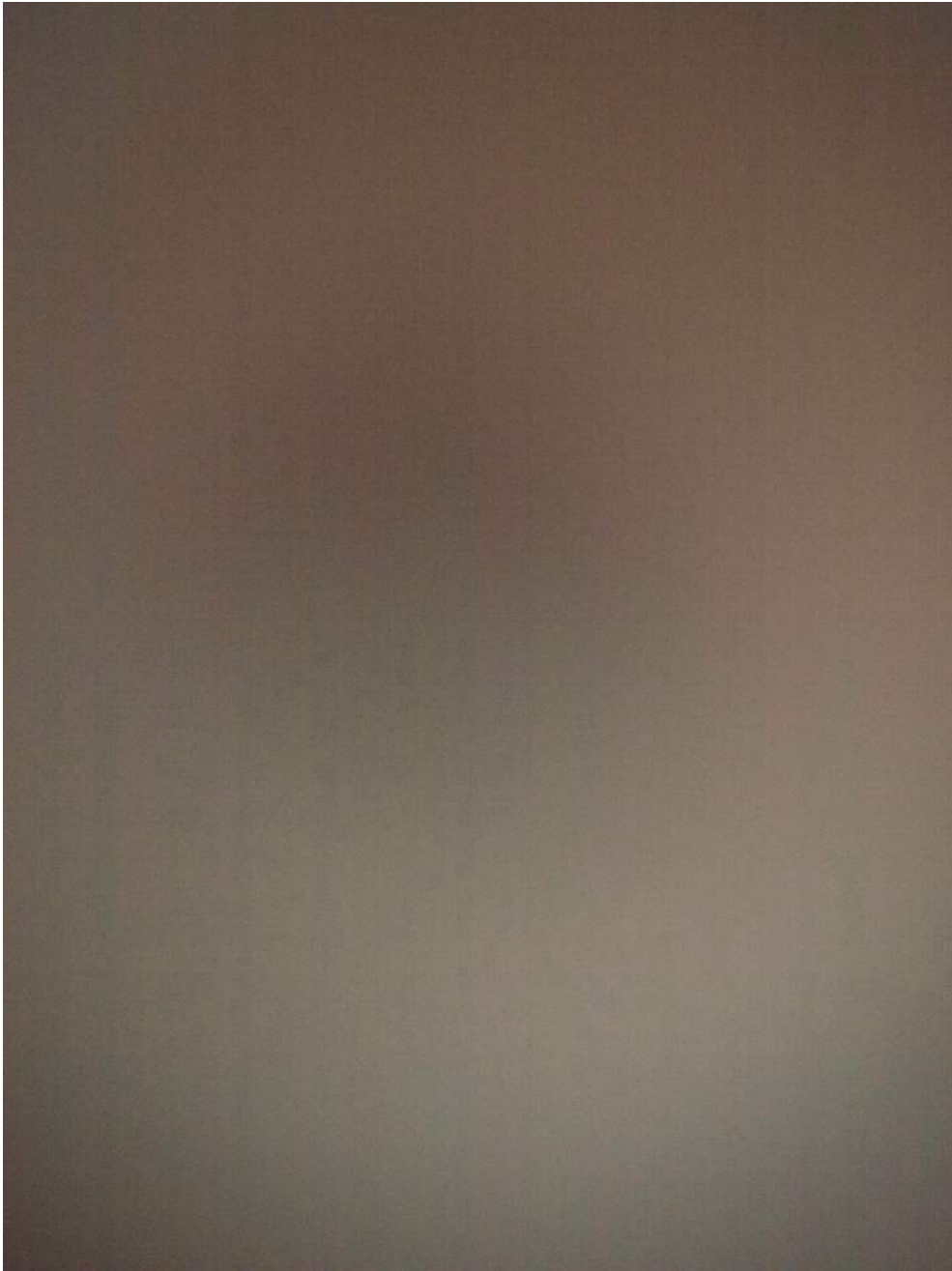
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[no]object #2



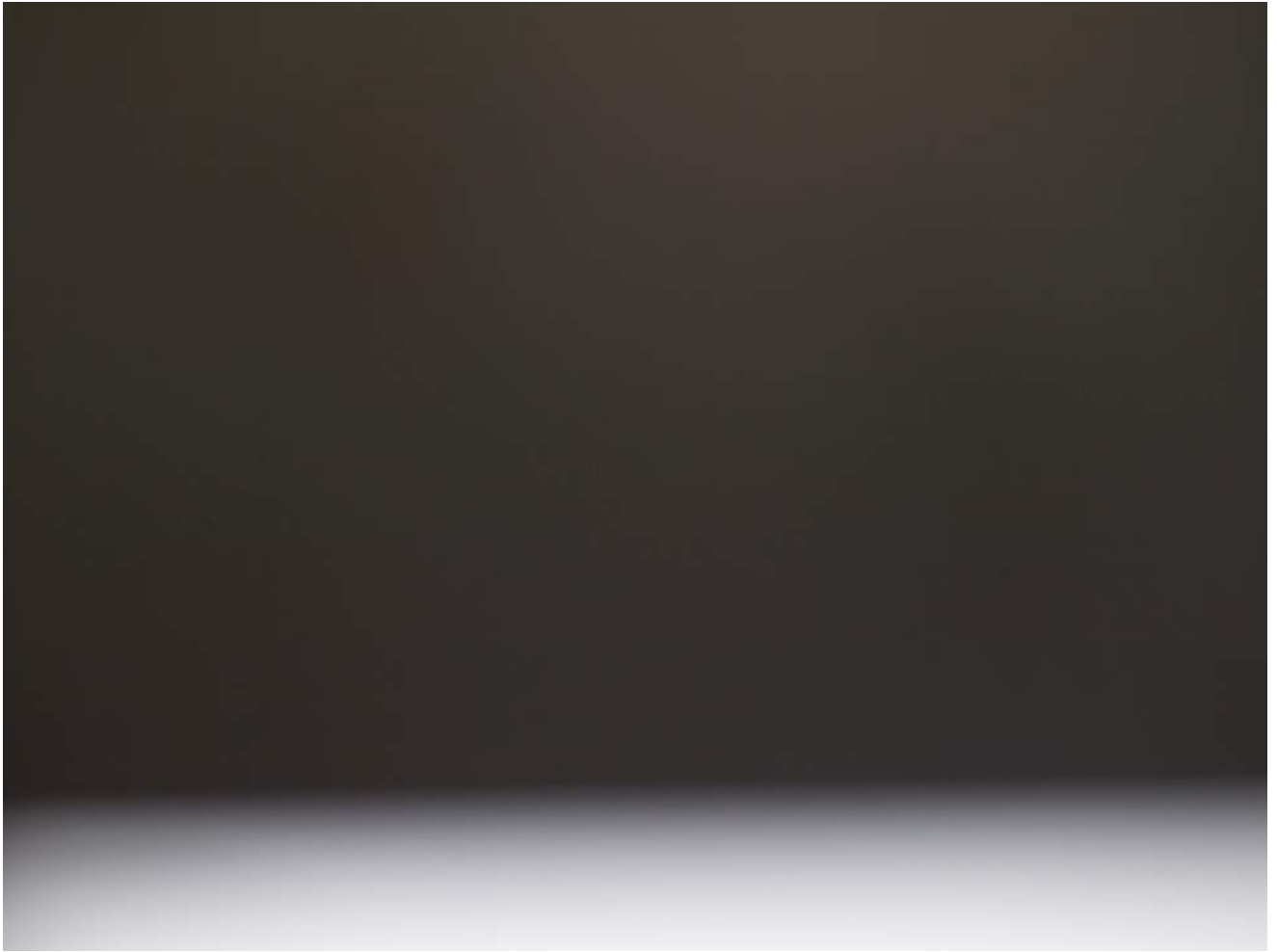
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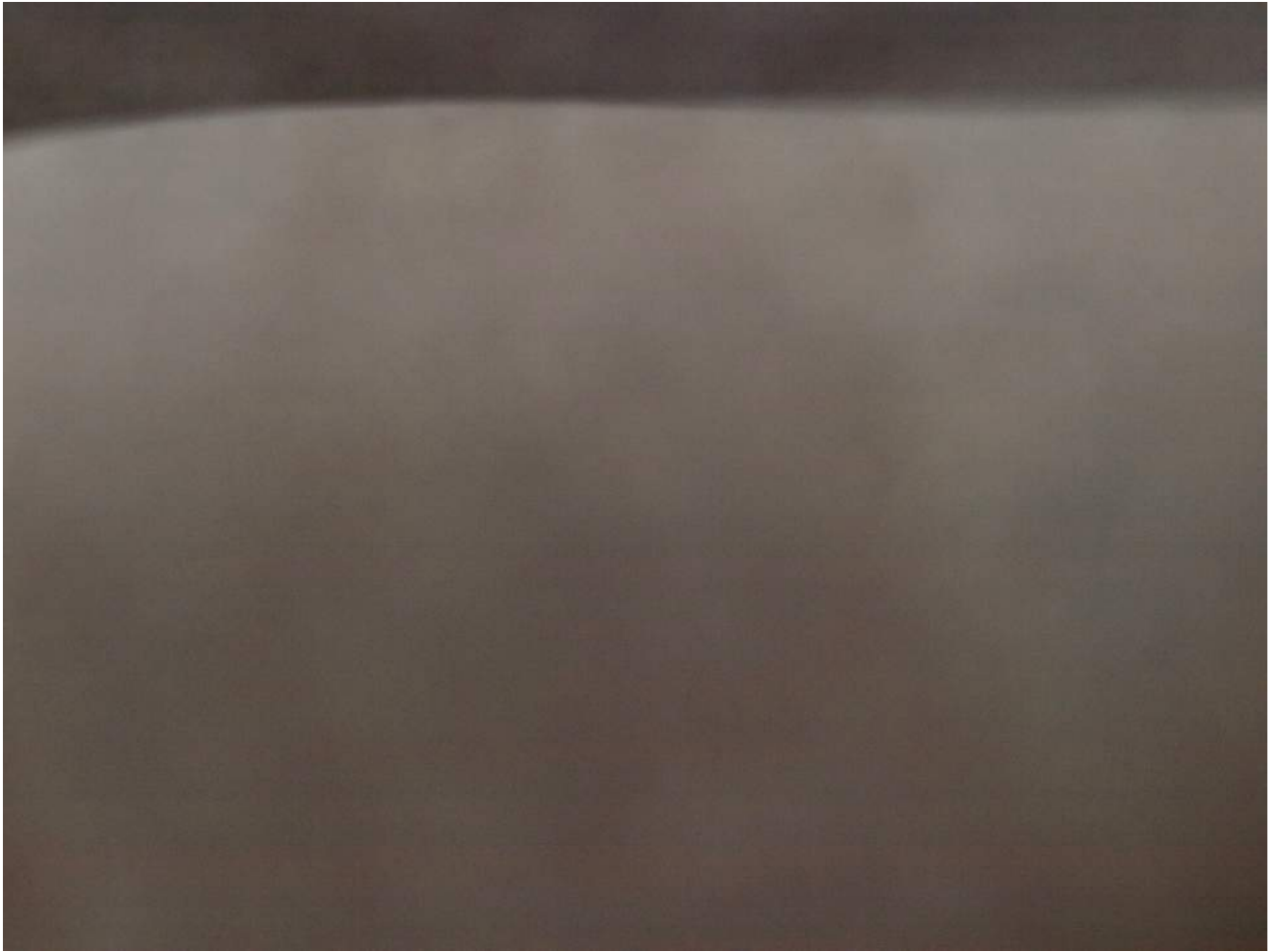
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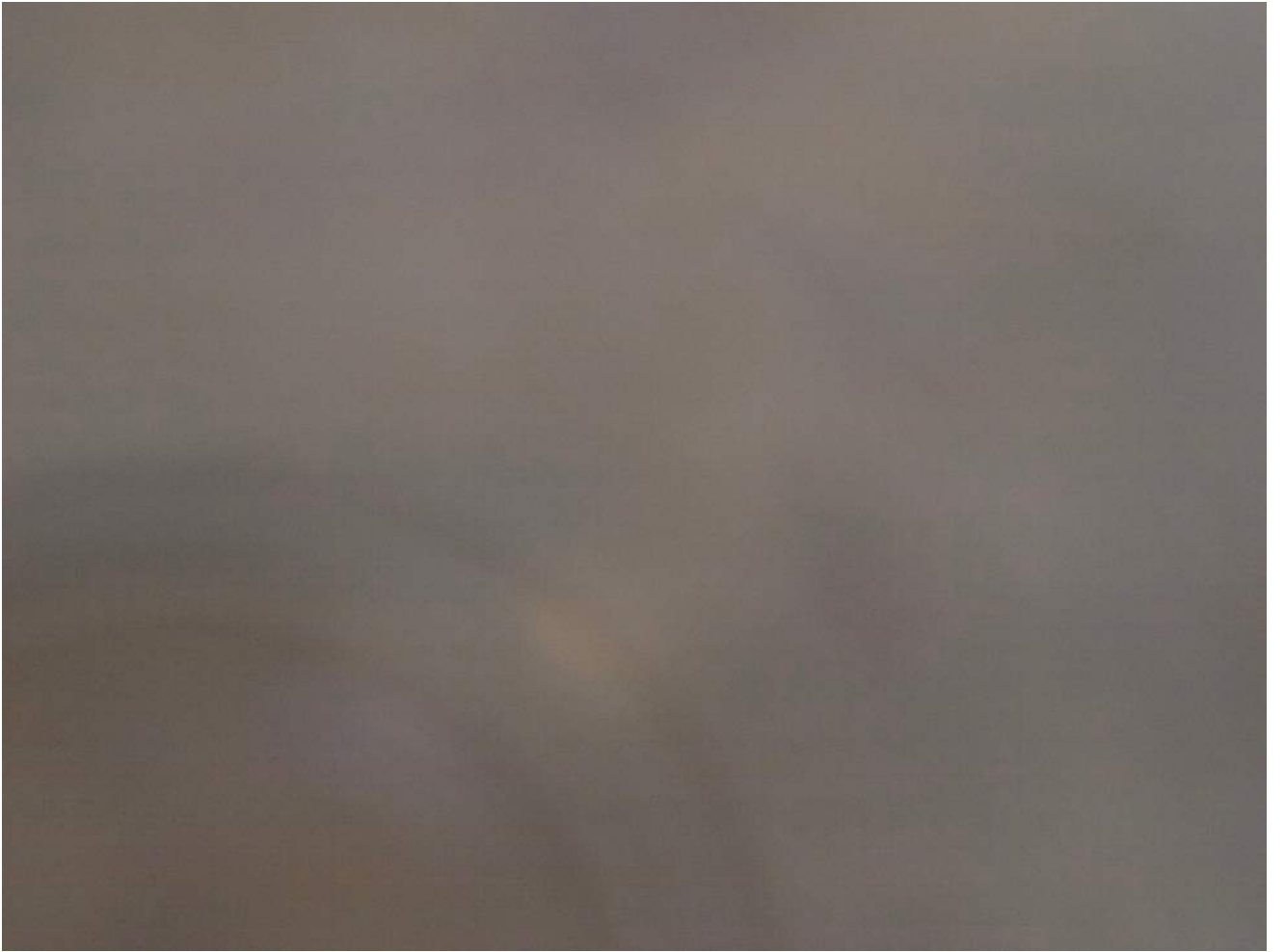
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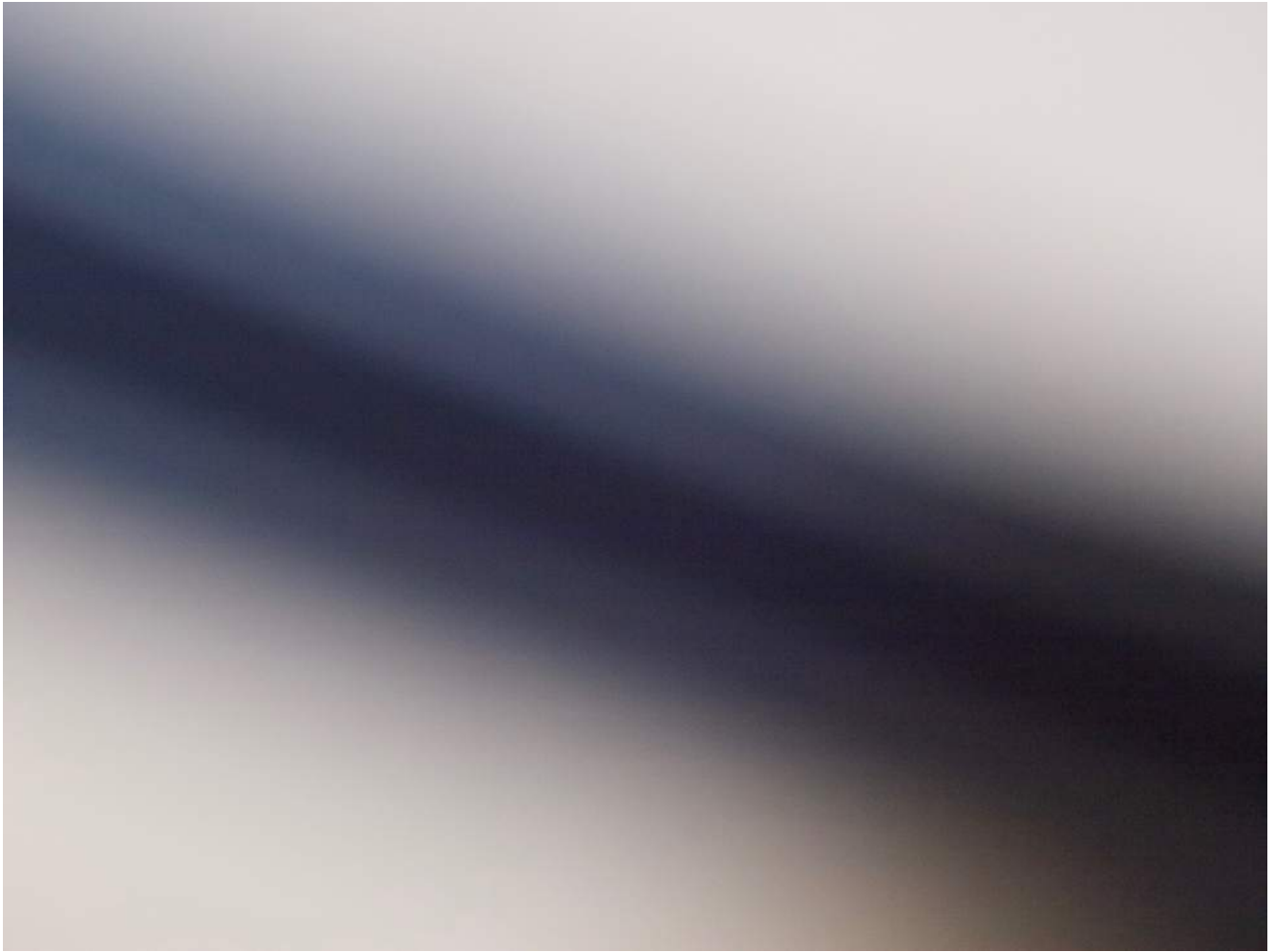
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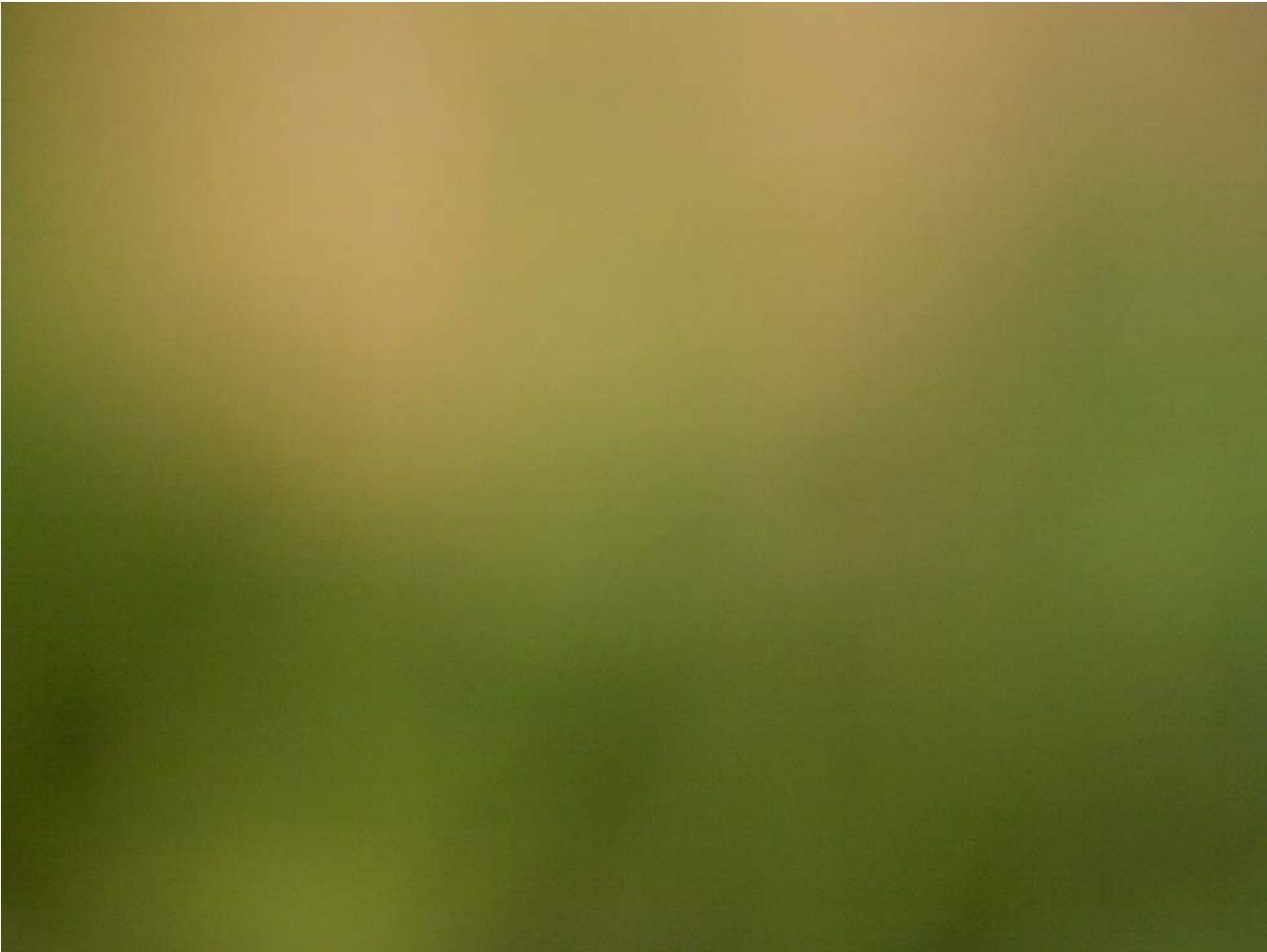
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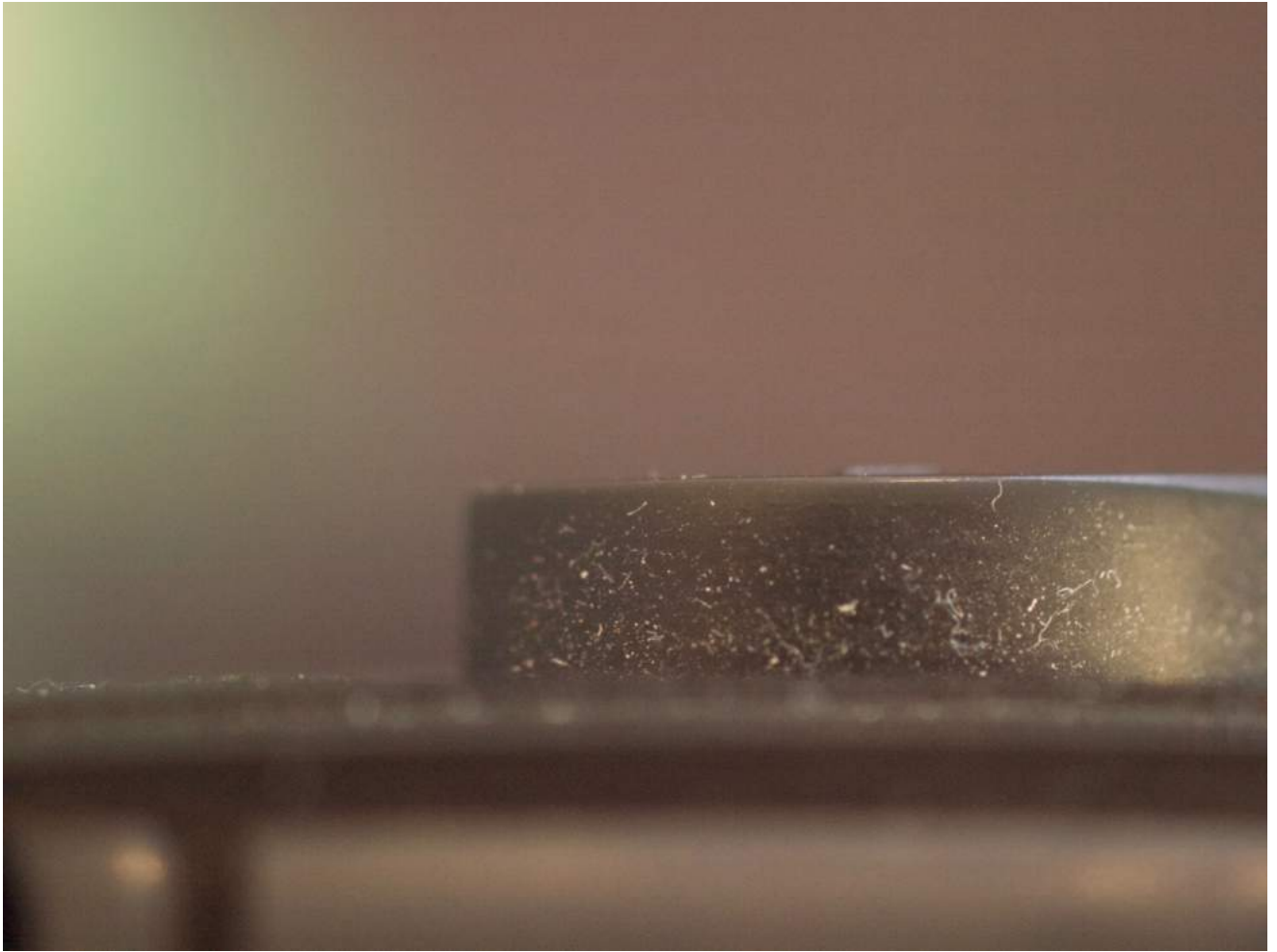
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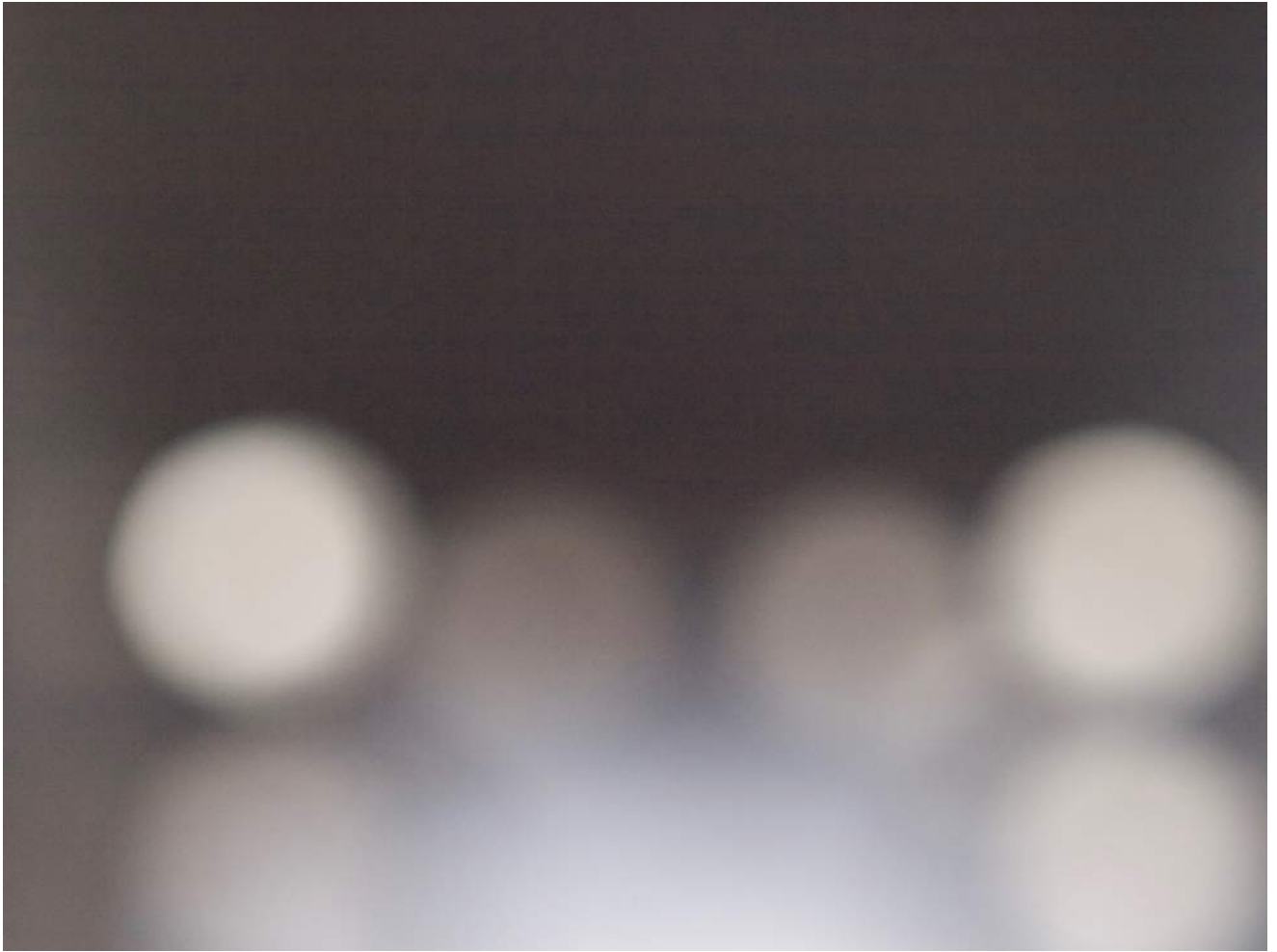
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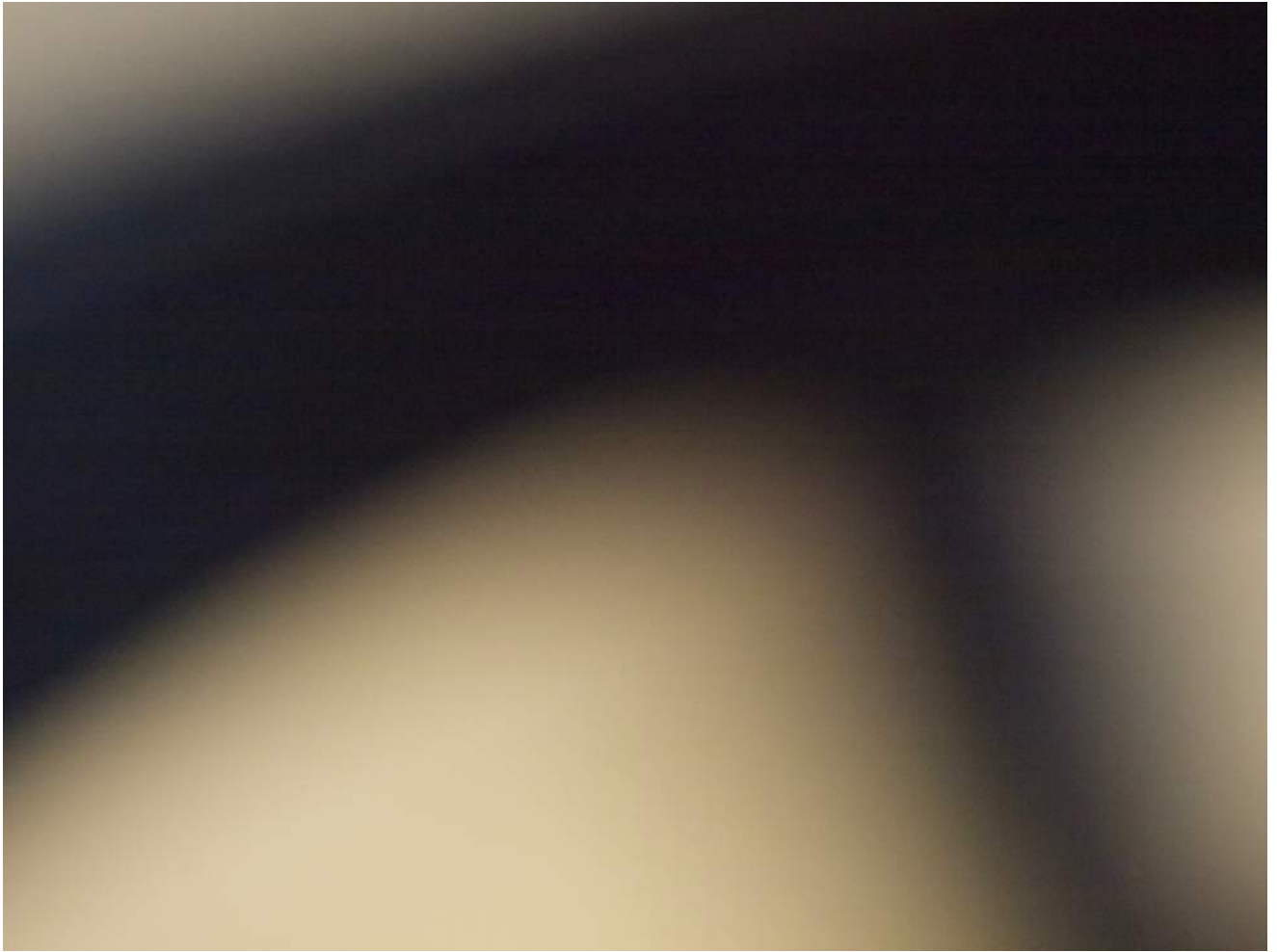
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[no]object #14



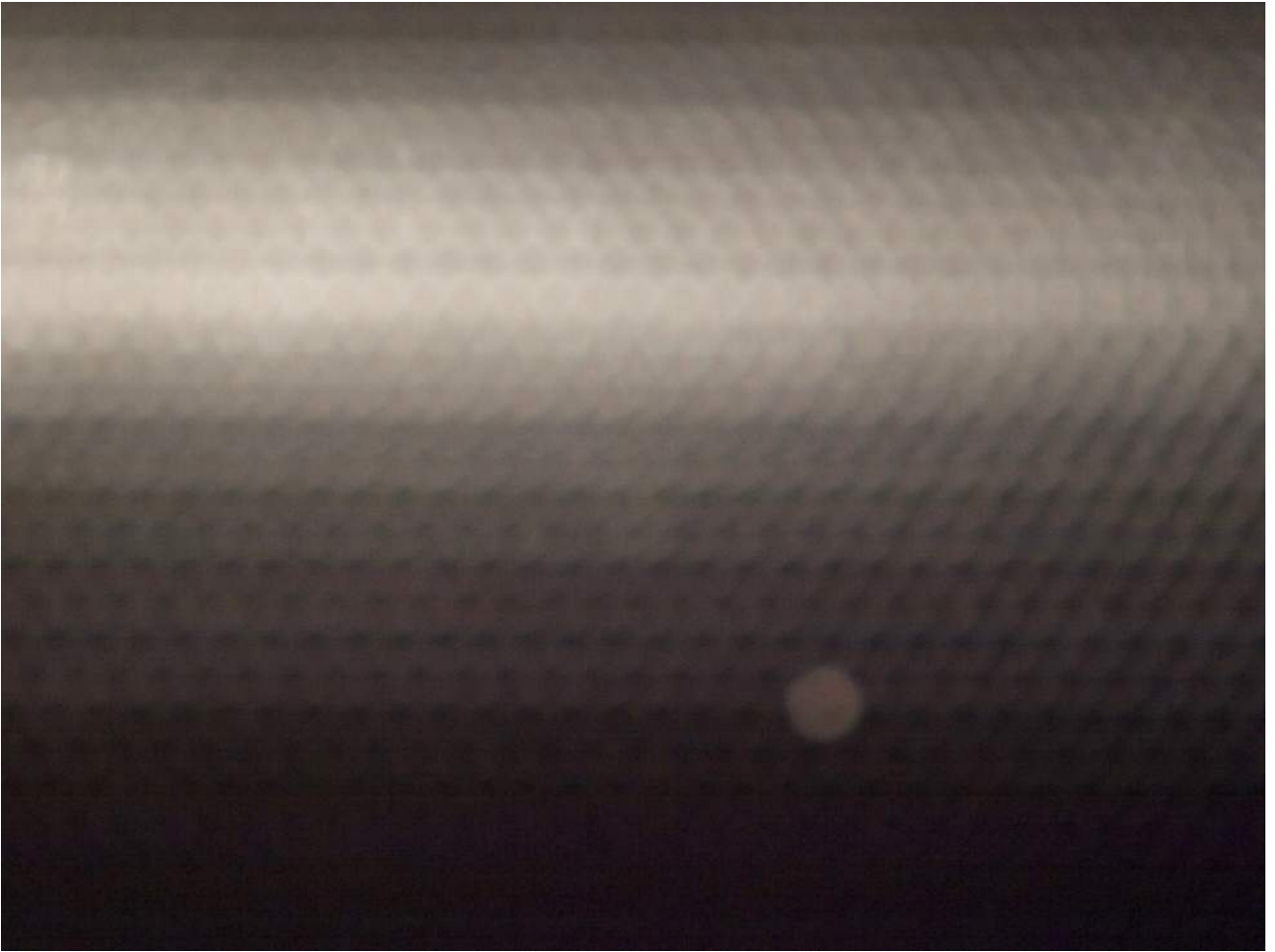
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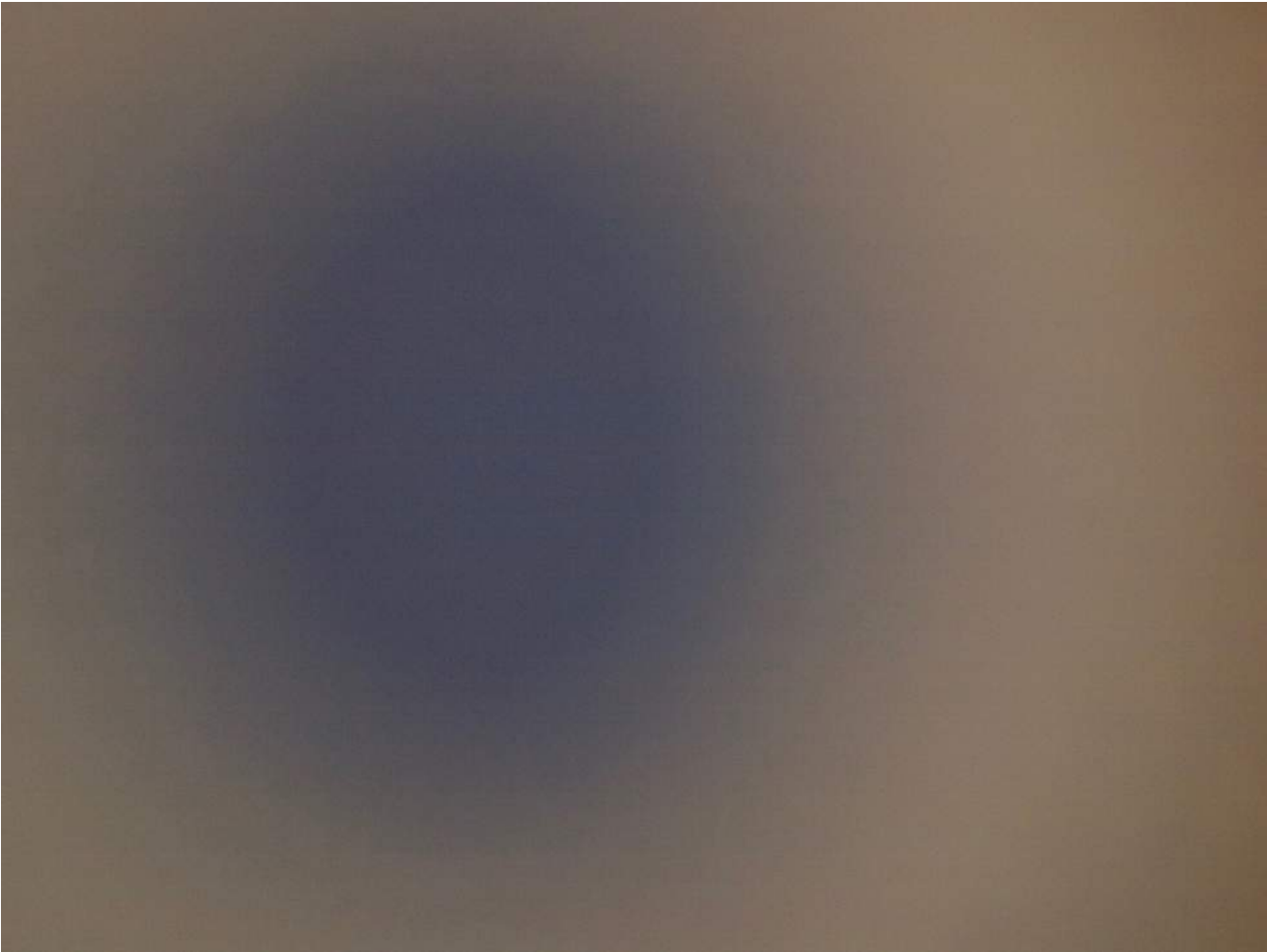
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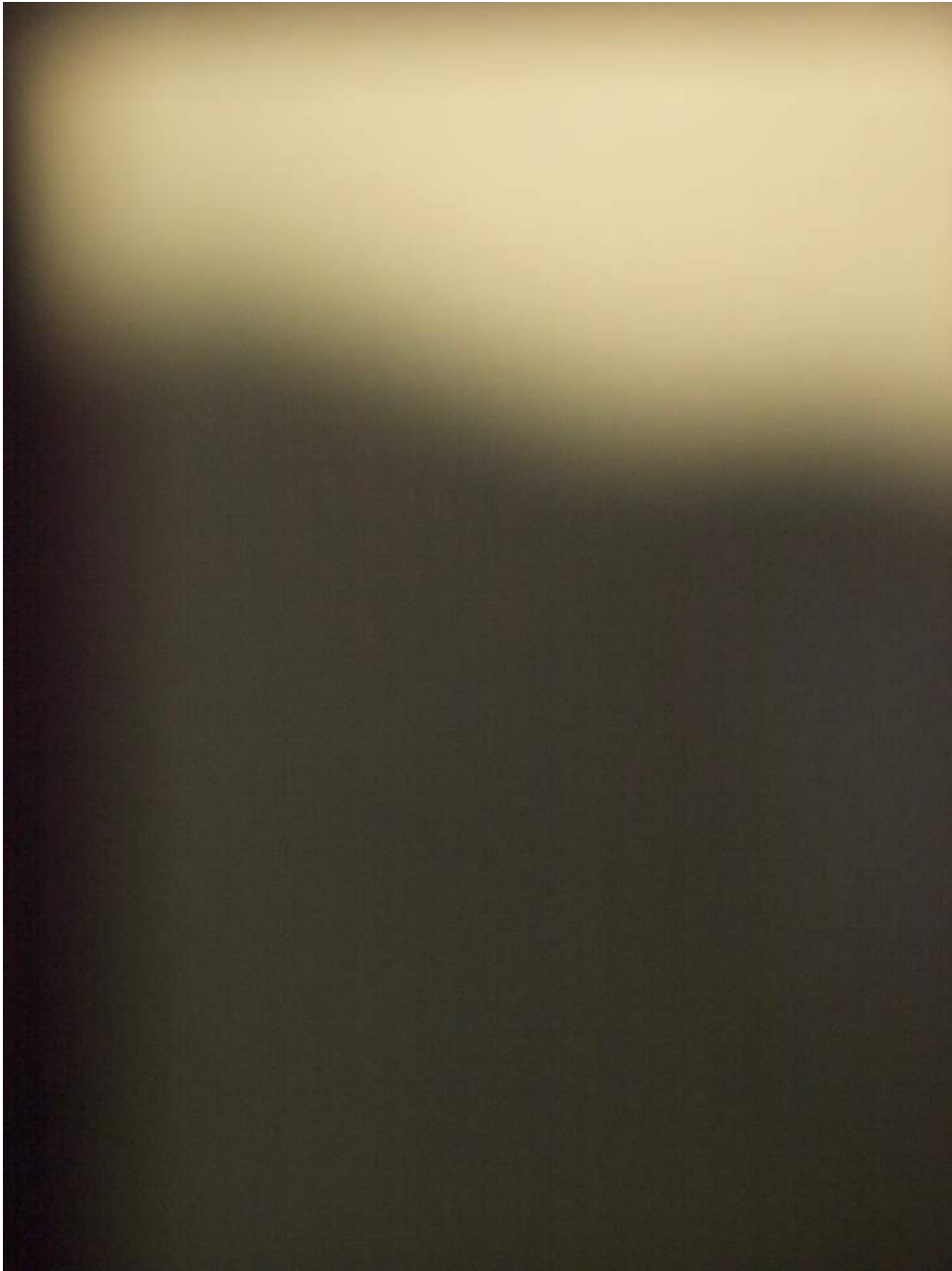
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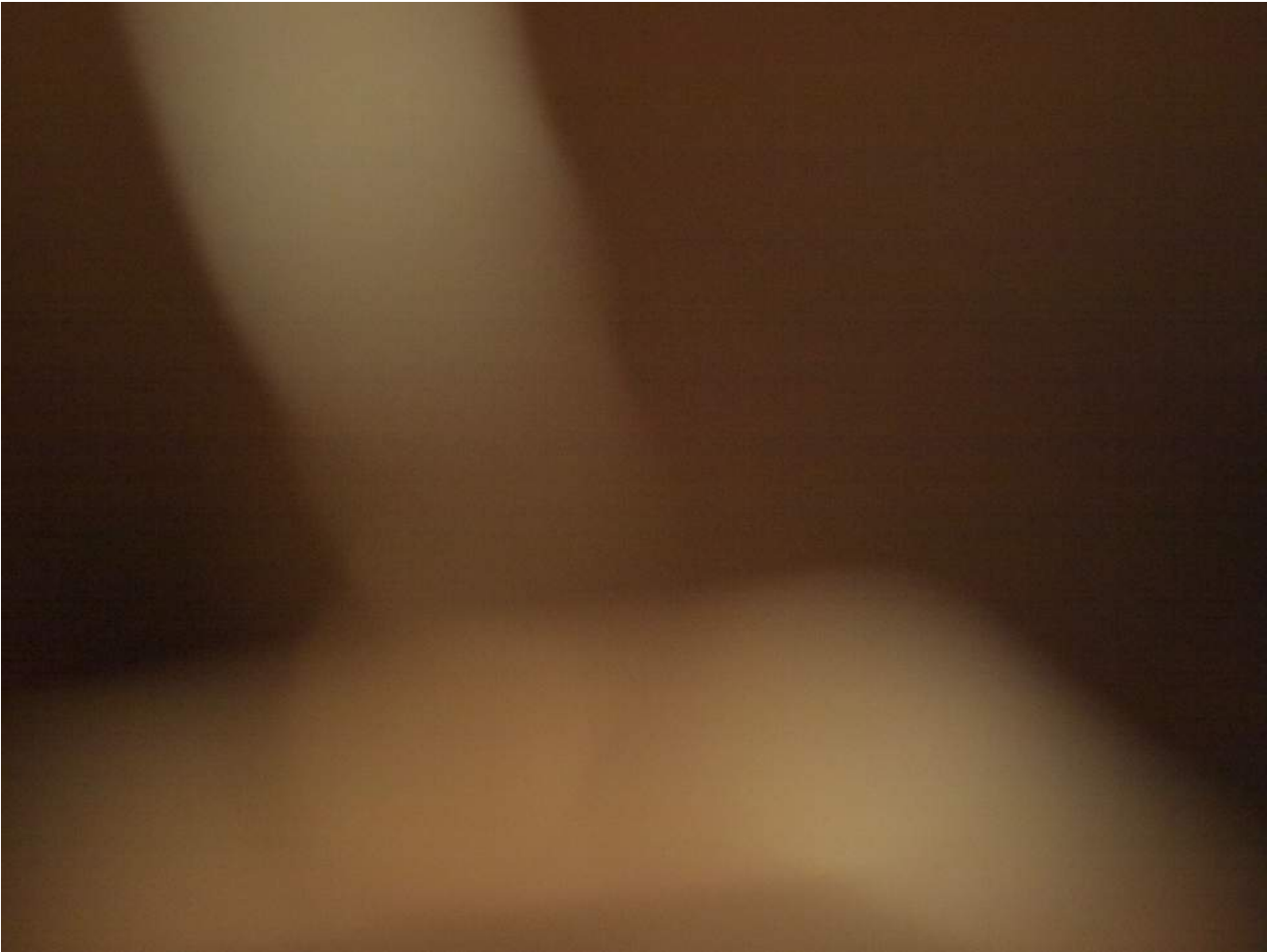
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[no]object #25



[no]object #26



[no]object #27



[no]object #28



[no]object #29



[no]object #30

[silent]

[who]

Nicholas Maloney is a sound artist, composer, and performer from Jackson, Mississippi. He looks to challenge listeners' focus and perception of sound. His work shifts delicately from the limits of human perception to the most powerful sonic intensity, exploring the experiential nature of sound within a framework of progressing and evolving compositions. He is interested in the interaction among texture, sound, space. Among microcosm and macrocosm.

Under his full name, Nicholas Maloney creates compositions using environmental recordings, found sounds, electronics, instruments, objects, and a variety of processing and audio transformation techniques, creating works that challenge traditional forms of arrangement and encourage deep listening.

He also records under the moniker Blanket Swimming, translating personal experiences dealing with presence into subtle musical expressions. These pieces often unfold at a glacial pace, employing delicate drones, tension, and control.

Other projects include Thar Desert, Sleep Silver Lightning, Knowth (with Andy Klingensmith), S'entendre (with Jonathan Deasy), and The Stars Are Weeping (with Stephen Callahan).

Maloney curates the labels Asonu and Warm Milk Recordings and operates his self-publishing banner, Open Colour Imprint.

nicholasmaloney.com



self portrait

[bibliography]

Chion, Michel. **Guide to Sound Objects. Pierre Schaeffer and Musical Research.** (Buchet/Chastel, 1983). (*English translation by John Dack and Christine North, 2009*).

