



Sun 11 Dec  
3 - 4:45pm

*aeramphore (climate remix)*  
Emma McCormick Goodhart  
Jessika Kenney  
in conversation with Ella Finer  
Live transcript

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#### SPEAKERS

Jessika Kenney, Ella Finer, Emma McCormick-Goodhart

Emma McCormick-Goodhart 00:00

Thank you, Jessica.

Ella Finer 22:30

Jessika is joining us from the sky from the ceiling. That's the funny thing. From an you hear us Emma?. That's the funny thing. I mean, wow. Emma and Jessika Wow. I'm so I'm so full, full, full of thoughts. And and as I was just sitting there thinking, oh, gosh, now I go into this extraordinary space and atmosphere you've created, I was thinking about this condition of the cave as, as a space where as a kind of unknowable space really, and how we have to form the dimensions of it by orienting ourselves through it. And I think so we're going to have a conversation, which really does, it has some coordinates, but we are going to meet them as we go in the sense. So it's not unlikely it's conditions of the cave, this kind of unknowability in a way of where we have how we enter and go from point to point, there is so much to so much to discuss, and I don't want to pick up or porbe at, or take away the history as well of what you've presented to us, or demystify it. So we're going to have a conversation and then there'll be time also for questions as well from

from the audience. And I'm sorry to say I have brought my phone up with me like another prosthetic thing. So I've got this on me on my phone. And some of our conversations have been about prosthetics, haven't they? And about the prosthetic ear that we are presented with up here. So I hope that you'll discuss that as well in our conversation, but first of all, Emma and Jessika, I just I wanted to ask you, how how you came together to make this and and how it moves from the space in the gallery, which I'm sure we've all experienced to this space here and how you bring your bodies back into the work now.

Emma McCormick-Goodhart 24:58

Jessika? Shall I start? Yes. And you follow please? Thanks, Emma. So, both so sort of, like an AI future as another present, as well as no deep the deep primordial past, Jessika and I, I think, have created different kinds of recording studios. Throughout our process of working together, never did we record in the same room. And so I feel that there is something apt about the way that this has come together and its many in its many moving parts, and that there is, in some strange way, perhaps extra intimacy generated by the remoteness of Jessika

Ella Finer 25:57

Yes, well, definitely clearer than me.

Emma McCormick-Goodhart 26:01

And I think when presented with this opportunity to activate the piece, which is both a sound installation, five channel sound installation and separate but entirely interwoven sound sent climate called Exuvia the thinking was that we would disassemble it and and then resynthesize remix it in in real time and open ourselves up to that precarity to campus ourselves as if in some kind of of cave. And and also to presence some of the visuals that I have accrued during while making these commissioned pieces, but but did not integrate into the presentation, aside from that one. shell ear, which Jim has as a slide,

Ella Finer 27:01

would you like it up, Emma?

Emma McCormick-Goodhart 27:02

Sure if Jim if you can put the slide up of the ear? But the diffuser has performed as itself, and has served as a mouth within the gallery. So it feels right to migrate it.

Ella Finer 27:22

And I was gonna say, Great, I asked, you bought something about the diffuser, because, uh, wow, now we're right in the middle of this amazing picture, but maybe I should come to the edges. But I don't know if I can, I'm just in the air lobe, excuse the view. But I was going to say we all enter this space and the diffuser is, is with us for a long time. And we're with it for a long time. And it's slow, you're asking us to be with something producing very, very slowly, which in a way is also asking us to consider this, this kind of slow production of the cave and the materiality of the cave. And of course, sitting with something so you know, revealed in in kind of increments by sound, so scent revealed by increments by sound, it kind of almost mirrors or echoes something of your method as well, and going into the cave and working with the cave materials.

Emma McCormick-Goodhart 28:21

Yes, I will say, and also the concept of maceration or of skin contact, which has been important, and as well as a kind of discovery in terms of how scents or perfumes get made. But Jessika, I'll turn this over to you as well, because you also pilgrimage to certain caves in Java, and even integrated those field recordings into the first part of the sound post scent. Yes.

Jessika Kenney 28:52

I was thinking about the sensuousness of this kind of correspondence that we've had yes. And how it's actually intensified the communication.

Emma McCormick-Goodhart 29:10

Yes, sorry. I'm

Jessika Kenney 29:11

hearing my own echo. But I am here with the scent.

Emma McCormick-Goodhart 29:23

Literally, she means that it literally literally with the scent.

Ella Finer 29:26

On you? Yes. And when you talk about the sensuousness of the correspondence, just to make clear for everyone, and I think I've got it right, is that you've both been in touch with each other for a long time developing this project. And does that mean correspondence through

emails, texts, phone calls, everything? And was this during the pandemic then? Largely,

Emma McCormick-Goodhart 29:52

it was we actually, I would say spring summer summer very intensely. So Is it was, was intensified by its compression. But there were so many findings that predated our entering into correspondence that we both shared with each other, as well as colour, a first collaboration for a live radio performance on Montez press radio dedicated to sucking suckling sounds and into physiologies of lactation for which Jessika created the most wild recording of called Baby Placenta Mother. That was, for me a huge inspiration and Sonic prompt even thinking about the kind of sound world that we might create for this piece.

Ella Finer 30:46

Because I love hearing about your correspondence, Jessika and Emma, because I also love hearing about the stories around this project. And I think what I'd love to do is to pull out some of those stories because I think the audience find it also equally as wonderful. Because there is so much detail in this and there are narratives and fairy tales in it and kind of adventures and misadventures and strange materials, and I met the last speakers who were up here talked about their meeting story. And I met Emma a really through her writing, and not really realising that two articles that I absolutely loved one on underwater sound and one on the sound of caves, which is the, which is probably the work that maybe people in the room know, in relation to this exhibition on paleo acoustics. I didn't realise that both of these were written by the same person, Emma, and it made, and it made a kind of brilliant sense to realise that you had written these. And, and part of that kind of sense, making between these two corresponding isn't just about sound. But it's also in your ability to kind of tell really brilliant stories through sound through through a kind of attention to acoustics, and actually, the acoustics or the sound in relation to the bodies that are making them. And so I would love to ask you about this, first of all, because this, I wonder, you know, it's the piece that also appears up in the gallery. And it's one of the first things you told me about when we met in person? And could you just, without me kind of paraphrasing or going through what, what you told me, could you talk to us about this and how it relates to the work that we've seen?

Emma McCormick-Goodhart 32:42

Yes. This is a 3d model, rendered from scarce imagery that exists of a of a prosthetic ear carved from a mollusk shell of the type Spondylus Graederopus that was unearthed by a farmer winemaker who prospected fields in the Cabas region in France in 1962. I had chanced upon this while I was working at Goldsmiths at the Centre for Research architecture, thinking with material, histories of oral and aural culture, and was was interested in shell prostheses, hearing, trumpets, etc, came across an image in a book by the Franco American poet Gustaf Sobin of this prosthesis, an image that had had been projected before but you see this very accurate looking, ear attached to a female skull, it turns out, so, it was a Neolithic or it is rather a Neolithic female skull, that was trepanned in a very extreme way. And adjacent to it was this prosthetic shell carved ear of carved at a human scale. Somehow this was probably the most remarkable and strange and sort of futuristic life form that I had ever chanced upon and perhaps you know, I still consider it to be so that has engaged me for years and that was one of one of our prompts for the sound piece. Because again, it opens up you know, histories of, of differently abled and of other other modes of audition entirely through bone conduction and the vibrotactile, the fact that that shell would have had to be dived for I think is extremely sexy, and again, can access to aquatic gate hypotheses. Aquatic antecedents in the world The fact that we we start to hear through through amniotic liquid, the first sense to develop. So that's opened, opened welds. And and and and I did in fact initiate a quest to try to, to locate this sea shell as Jessika and I call it and all that did find the actually goes through a very intricate set of months of correspondence with very dusty sort of institutions. But in fact, it was the daughter of this of the man who unearthed it who is a curator of, of underwater, underwater archaeology in the southwest France, who was connected with me and was almost certain that it is in her father's house, he's still living, so fingers crossed that it may yet emerge. But so this was one of the first images that I texted Jessika after mentioning this condition and wished to collaborate on it. Yeah, I was going to ask how did it then reach Jessika? Yeah, through text? Yes. So she receives it as this kind of tiny, almost thumbnail piece? Yes. Because I was going to ask you both about scale and, and especially in that performance, where, you know, we are we are so drawn to the scale of the body, the scan of your body in relation to these huge images that

this, you know, so this is the scope, this is the scale of the ear the scale of the ear rendered gigantic. And I you know, I have many things I'd like to ask you about scale and in relation to also scales with the ocean. And, of course, we're talking about submersion with the last talk and, and how I said, I always think of submersion as underwater. But of course, the cave also offers us that condition as well. And in fact, just quickly, Leslie van Gelder, an archaeologist of Finger Flutings, especially in Gargas Cave, which tend to be made by children said during a zoom that we quote, are underwater, when in a cave, which I thought was a beautiful way of framing it, that you see, say shells, even in certain rocks.

Ella Finer 37:23

I have lots of thoughts of that in terms of the atmospherics, and also in terms of like scent and sound and their propagation and how they move and then, you know, your spraying of the liquid into the light. And where where we kind of makes visible how the kind of elemental the invisible moves. But I just wanted wondered if you and so I just scratched the microphone of my hand. Is I wondered if you and Jessika wanted to talk to these questions of scale that come up in your work upstairs, but also down here.

Emma McCormick-Goodhart 37:59

Jessika , do you have thoughts?

Jessika Kenney 38:04

We, we had a very, it was a very long process. Can you hear me? Yes. Okay. It was a long process of accumulating many recordings. And then that was edited into a piece which is in the in the space there. So I played back some of the original tracks, which were included in that as well as other things that were left out. So it had its kind of reverse narrative too

Emma McCormick-Goodhart 38:56

So the rescaling certainly. Yeah, exactly. Yes. The dimensions are certainly variable, I suppose they Yes.

Ella Finer 39:03

How wonderful. But also, of course, when you have a microphone doing

some of that work, I mean, I was watching the I don't I don't know if other people I'd be so interested to hear about other people's experiences as well of that time we spent with a diffuser, because that was time. And we were we were given that to kind of encounter something in our in our own way, I guess and picking out what details we would. But when the diffuser was coming out, I kept thinking of how how that was going straight up into the microphone and would that kind of mess with the mechanics of the microphone. And then kind of hence mess with the scale of what we hear and and I wondered if the amplification each time was being turned up to kind of make some feedback or reverberation.

Emma McCormick-Goodhart 39:53

It was yeah, that was a very additive layer. Because I and Jessika and I spoke about this, we were interested in pushing how both sound and scent molecules could be made to inter articulate each other within the installation. The vibration, vibration, subwoofer, etc, you know or Jessika's voice recorded voice properly helping propagate out sound molecules. Difficult to make happen for this iteration, but I think is also there as a conceptual layer. And so this too, I think plays it that

Ella Finer 40:40

oh, yeah, I mean, there are some Oh, sorry. No, go, Jessika, please.

Jessika Kenney 40:46

There was some part of the process where I was recording, diffusing water with my mouth, over the microphones, but covering the microphones with leaves, ear shaped leaves. So you could hear the droplets, but there was this kind of danger of destroying the microphone. But the leaf being this protective surface, felt more part of this prosthetic ear. Microphone as prosthetic ear. Yes, I don't know if you could hear those sounds. But

Emma McCormick-Goodhart 41:33

yes, the register of wet sounds runs through the piece. Yeah, yeah. It begins or not? I think in practice, it doesn't really. It doesn't feel that there is beginning per se, but with clicking sounds that Jessica makes that sounded to me a little like a buoy on water surface. Yeah, there's a sense of,

Ella Finer 42:00

yeah, it's wonderful that in the, in the audio as well, this kind of mix of I think I might have said this to you, that this mix of feeling so acoustically led by tread, so I kept thinking of tread when I was listening to it. And so it's amazing that so much has come up about, you know, footprints in the caves and of imprints been made in the caves of how we navigate or walk through. But that the walking through, and then also the sounds of of the atmosphere of the watery atmosphere in the cave.

Jessika Kenney 42:37

Right, we kind of coalesced around this story of Moonmilk. Yeah, yes. drew something very beautiful from the suckling sounds conversation. Yes.

Emma McCormick-Goodhart 42:53

It's both. So Moonmilk was a discovery along the way, and it is, it sounds mythical, but it's a microbial secretion found in caves across the world. It grows over cave membranes, and I think in certain situations has helped conserve inscriptions.

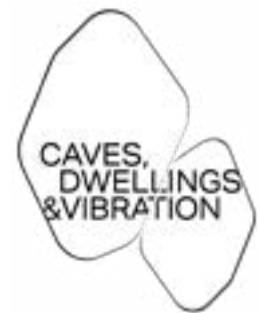
Ella Finer 43:14

And it's one of the ingredients in the perfume. Yeah. And I'd love for you to talk about the ingredients in the perfumes Yes, just before we came back out here, you sprayed a bit on me. And while I was delighted, because I love the smell, and I want to hear what other people feel about the smell. It's so it was so subjective, isn't it smell and sound like I love it. And yeah, you sprayed a bit on me. And I was delighted and then thought, oh, but it's kind of alive. And, and there was something that was almost kind of thrilling, but kind of also a bit repulsive about thinking of this living, secretion. And so, could you talk a bit about the makeup of the perfume? Yeah,

Emma McCormick-Goodhart 44:00

we need to call a scientist or ask a scientist in the audience, perhaps whether it is indeed says technically still living because Moonmilk being microbial was the sort of base substance that the perfumer, Barnabé Fillion and I macerated and let it evolve and and then joined





that with a whole handful of other macerations that had been gifted by a microbiologist in the states from Alaska virgin Alaskan rainforest caves and and others in the southwest. To just experimentally macerate, which means it's not a distillation, it's an infusion. Technically, it's like a skin contact wine. You just sink. perfumers alcohol into this into a substance. I also brought cicada malted cicada bodies that I had collected off with pine trees. Clay, intact and and and used clay a distillate of of wet clay distilled in an alambic made of wet clay by a niche Indian supplier that Barnabé knew of that was something that was a note that we decided we would use before I had discovered Moonmilk. Interestingly, they are entirely in conversation in terms of the note registers that they generate Moonmilk. Again, Jim, I don't know if we can revert to any of the images of Moonmilk in vacuum sealed bags by female fishmonger in Zurich. This is thanks to some Swiss friends who were able to expedition to a cave called Mount Pilatos and take some samples. But it looks a little like wet concrete or plaster, or ricotta. But smells

Ella Finer 46:03

really really grey ricotta. Yes. Not ricotta you want to eat.,

Emma McCormick-Goodhart 46:09

but there but there's something of say the underside of a mushroom gill and a mossy a mineral mossiness it's an end and a musk that that was the surprise.

Ella Finer 46:21

Yeah, you can really smell that in it. I mean, I when you describe all of these ingredients, and there are so many and you talk about the stories of who went to find them or get them for you. This is the skull by the way that Emma mentioned with the with the prosthetic ear shell on the side, which is extraordinary, isn't it. But back to the ingredients because in this way, you pull these scents or these materials from so many different caves and create this almost this kind of illusion of a singular cave. Cave capital C like, this is the smell of the cave. And I wondered if you could say something at Emma and Jessika about this relationship between the real cave which I think came up in the last talk like this idea of the real space and the fantasy or the illusion or these kind of aspects of it which scent kind of is like a note in a scent is a kind of illusory detail in

a way and how you were figuring then this relationship between these real materials you'd you'd gathered and I guess this kind of extraordinary fantastical imagined imaginative scent.

Emma McCormick-Goodhart 47:46

Jessika Do you want to start? or I can you go ahead okay. I was keen to to try to secure some actual substances to sort of play guides as we developed the scent, but was never fixated on wanting or to make it site specific. Instead, that it would sort of serve as an extrapolation and thought sensory thought form that helps channel particularly the softness, the moistness, the humidity found within caves. The soft architectures that they many of them are and which have I think as an accident or incident of climate helped conserve some of the inscriptions. This is Moonmilk by the way.

Ella Finer 48:51

Here. You see ricotta you wouldn't want to eat.

Emma McCormick-Goodhart 48:56

So there were three different bags of Moonmilk found in different sections of a cave. Each of them I would say noticeably different.

Ella Finer 49:08

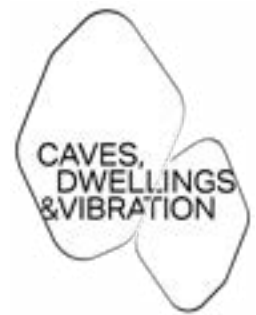
Did they all go into the scent? Every bag?

Emma McCormick-Goodhart 49:10

We macerated them in separate jars, let them evolve. And then in the first edition of the scent, yes, added some of this actual maceration to our synthetic base. And in the second edition, added a little less only because the quantity is so finite I think, you know that that being an important aspect.

Ella Finer 49:32

Because when I when I came to see the show here, amazingly coincidentally, Emma was also here changing the canister that was up in the gallery and and Emma said smell this and it was the end of the last batch of perfume that had also collected as a residue on the bottom of the bottle and had well like wine I guess kind of matured into another



kind of scent profile. And I guess this is also part of the extraordinary nature of the work is that it's always changing. And it's slow change, it's this kind of slow evolution of scent that you might not even perceive, because you might not be here again, or you might not have, or you might just not notice, you might not know how to smell, I wouldn't necessarily know how to smell that differently unless you'd guided me. So this brings me to something as well about the cave that I guess, came up before that I asked a question about in terms of kind of access or accessibility and, and kind of how one knows or how one learns. And I'm interested, in a sense, who kind of who guided you through these spaces or introduced you to them or helped you kind of have access to them? Who I know that Barnabe, the perfume expert has also helped you in terms of scent profiles, but this also seems like an amazing journey of learning. For you, like study of cave scents.

Emma McCormick-Goodhart 51:11

wait, Jessika, you should describe your Indonesian experience after this.

Jessika Kenney 51:15

Yes, and I actually had a few thoughts about the connection between the imagined or the visualised vibration, as it connects to the microbial life. So it's something we know we have a connection with something that's microscopic, and that it lives in our body. And it might be the same as something existing in the moon milk. So this way of hearing a space, whether that's a human body, or a cave, can evoke that connection, which is fundamentally reality. But we have to visualise it, too. To have the experience, whether we're in the cave, or, or just feeling the texture of our own mouth, and the sounds that we make. And you know, it's very innate, we go into a space and we want to make a sound to hear how it resonates. And all of these microbes are responding to those sounds. And inside our bodies as well.

Emma McCormick-Goodhart 52:41

Yes. And when I go ahead, no, no, no, you go on. Oh, I

Jessika Kenney 52:47

was gonna say something about Goa Putri, which is the cave that I was fortunate to visit. This summer, I was invited to Indonesia, by Melati

Suryodarmo, an incredible Indonesian performance artists who was directing this enormous Festival at the Borobudur temple in Central Java. And around the time of doing rehearsals for the ceremony, there were 180 people involved in in this ceremony, it was called Ruwatan Bumi or ceremony of the earth. And around that time, I went to visit this particular cave on the southern coast. Goa Putri, Goa is cave and Putri is young girl or princess. And it was just beautiful. You can actually hear us in the recording that I played back saying in Indonesian Oh, it's so beautiful. The opening of the cave was divided into two areas, one which was like a membrane of rock. And you couldn't, it was actually like a tiny cave. And the other side was like an entry and went very, very deep. And there were swallows nesting above the opening, and many, many bats inside. And the stalactites and stalagmites were were just glistening. And yeah, very fine. There was something very feminine and bright about it. But also, like you were saying, Ella, just that feeling of mystery that you don't want to intrude upon or somehow just do the wrong thing everyone was I enjoyed through this process with Emma the also feeling of tentativeness around so many sacred substances and to think whether it's alive or not right? And to just always answer yes it is alive. Yes. And that being part of the beauty of sound and using our abilities to understand sound to recognise the life in all all beings material beings. So, we had a great visit to that cave and I was really grateful to get that prompt from this process with Emma

Emma McCormick-Goodhart 56:05

so Jessika was sending me images from from this cave, as as you know, the edits were happening and and and I was macerating cicada malted bodies and you know, it did look like there was Moonmilk in that cave.

Ella Finer 56:22

I love editing and macerating yes become like, I don't know, yes, parallel.

Emma McCormick-Goodhart 56:28

So they could be interchangeable as words. But I it occurred to me that I think in some ways the scent and the sound are analogues loosely analogues of each other. Because they're the sort of same, or a similar constellation of reference and, and dialogues were lived.

Ella Finer 56:50

I was Yeah, I was going to say something about them as there's analogues of each other. I'm also aware of time and also making space for for other people's questions. Yeah, I mean, there are so many and, Jessika it's actually really tantalising you, you being just a voice because I also realised I don't know where to look when you're speaking, which is something that I'm I'm finding kind of increasingly more interesting as the as this conversation goes on. So I'm sure there are lots of questions. Can you can you see us by the way? I Can you can you if I if I wave? Can you see me? Wait?

Jessika Kenney 57:36

Yeah, you are about an inch tall. But

Ella Finer 57:40

that's great in terms of scale and the ears? Yeah. So the ears are huge the bodies are small. So thoughts, comments, questions, anything? And asking, you know, even the simplest questions about how this was made, there is this is a huge, hugely detailed project. So does anyone have a question for Emma and Jessika?

Rosa Tyhurst 58:09

Thanks. Thanks very much. I don't know. I am. I'm curious about the movement and your movement on the stage area. And then if you could talk maybe a little bit about them without spoiling the mystery too much. And also kind of what Jessika's understanding or relationship to them was and I'm not sure if Jessika has seen them or experienced them and how I guess how that relationship worked.

Emma McCormick-Goodhart 58:36

I think productively that that there are these productive limitations to the scenario that Jessika does see something but doesn't see all and similar as as so for me the movements were largely improvised but attempted to channel some of the feelings or postures even of being say in a new cave opening or a former mine when you maybe have a headlamp but it becomes a deeply somatic experience of not knowing the way forward and then ended up playing with a handful of props so including head lamp mica flakes that remained that had not been macerated. I think of

caves as being sites of special effects always. And mica is an amazing substance in that way. Like a proto mirror so anyway, if if there was ever a shimmer or something like like glitter that that was perceptible to you, that was the the thought and then just in a water sort of mister that I At one point sprayed across the wall only because as a way to just present moisture and water in this rather dry environment. Also, I would say it it's hard to have to contend with a the frontality of a projection such as this because it enforces frontality and I think that isn't my preferred modality. But it was exhilarating to be able to present and dialogue with a handful of images or photographs that I had made during fieldwork which I like especially the ones which are almost entirely dark of say a limb, limb and arm slug trail a slug track which was a lead motif for Jessika and, and and my work together. I think again, less information is more in a cave, so

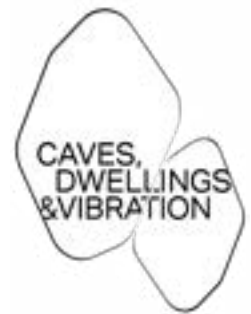
Ella Finer 1:01:09  
um, Jessika.

Emma McCormick-Goodhart 1:01:11  
Oh, yes, Jessika. Gosh. She so

Ella Finer 1:01:15  
well does Jessika want to? Diud Jessika have to go?

Emma McCormick-Goodhart 1:01:19  
Jessika? Oh, okay. So tell us tell us what, what you did sonically.

Jessika Kenney 1:01:26  
I'm fine. Today I played back, the recording of the princess cave for the whole second section. And I think you could hear Dolly Nofers overtone flute. He was playing in the princess cave. And you could hear some of the cave droplets. But really, that cave is very, very tactile, there was no echo. And then we were Emma and I were vocalising together throughout that time, that 10 minute section. And then the third section was a remix of the installation, including our live voices. And I also added some references. You might have heard a dog who was responding to the installation recording. He was in the studio when it was being mixed. And he really loved the sounds. And so he's was vocalising, not really a



growl or a howl or bark. I don't know what to call this type of sound.

Ella Finer 1:03:15

Oh, that sound that kind of mm mm mm?

Emma McCormick-Goodhart 1:03:18

It was so bass

Ella Finer 1:03:23

Alright, what's the kind of deeper kind of love wasn't as brilliant, brilliant that you made that sound? So it was that? I mean, the question also was, did that answer your question also, because I think part of the question was about how the experience was for you, dialoguing and dueting. And with Emma here remotely, Jessika.

Jessika Kenney 1:03:47

Yes. It's so exciting for me to witness Emma's physical presence. Yeah. I mean, we have gotten to meet in Paris. Yes. Is that the only time

Emma McCormick-Goodhart 1:04:05

Paris and New York

Jessika Kenney 1:04:07

And New York too. Yes so

Ella Finer 1:04:12

so it's a very romantic story. This London Paris, New York always at a distance a beautiful scent involved.

Emma McCormick-Goodhart 1:04:19

So I did I did send the Send to Jessika two samples she had not smelt it until until a week ago. Wow. But saved the second edition sample til today.

Ella Finer 1:04:34

Oh, amazing. So today, really? So that's it's gone. All the scent is gone and Jessika. Thank you so much for that question. It was great. It's great to hear about your relationship at a distance and how it's like, yeah, we

could come back at another point like soap opera see how it evolves. Is there another question or thought or comment about this work? I should really, I always do this, I don't even put on my glasses. But people at the side can see, it can be para verbal. Yeah, exactly. It could be infrasonic. Because I actually, if no one else does, I do have a question about infrasonic. And out of range frequencies in this work, and actually the dog kind of bring us to this point, because I was thinking of the dog in the recording studio and actually a set of ears there that might be able to pick up on frequencies that we cannot. And maybe in some ways are kind of speaking or vocalising through listening that we ourselves cannot do if we can't hear certain pitches in the cave. And, and because this work that we've witnessed today, and that's in the gallery speaks to so much about also what's beyond our comprehension, or what we cannot necessarily perceive with our human senses. I wondered if you could talk to how that figures in the work for you explicitly, or how it figured in the making of it.

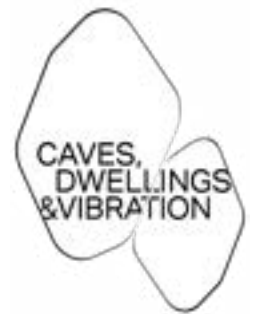
Emma McCormick-Goodhart 1:06:12

I think so as with the shell ear, which may well have been some sort of hearing aid transducer of say extra sensory, or infra or sub or Supra Sonic frequencies, there's something of the shamanistic in it. I'm certainly guided by Elizabeth Grosz's notion of cosmological imponderables. And like the ambiguities say, within sounds that are audible within the piece, but help presence an auratic layer that's maybe a little less available. So there's a moment where I sort of pushing my trainers through cave mud, which sounds quite metallic and sort of takes us down into a slightly more vibrotactile ground, there is water through Jessika soundings in moments as if we are inside of a mouth, but water, you know, we as humans are not equipped to hear without, or hear as we do above, in air, under water. And I think that that's always that's been a rich place to work from, as well and, and is humbling, that we need some sort of mediatic device to help transduce the underwater, but we can fathom it. And Jessika does does so through her voice. Yeah.

Ella Finer 1:07:56

Yeah. And I think that kind of extends, then doesn't fit into an imaginative practice that if we can't, if we don't have access, necessarily, explicitly through hearing, we can go there through through all kind of feeling





through or feeling or emotive feeling in a space and through imagining a further imagination and affect. If, if, if no one else has a direct comment, right. Now, I have a question for someone in the audience. Sorry. Okay, is that allowed? So, after the talk this morning, it's for Laura, about the object that comes out of the cave, I should put my glasses on is Laura there. Hi. Because as you were talking this morning, I was thinking in anticipation of this talk and really thinking about this prosthetic ear, and about the about little foot, and about the pictures, you had access, you said if you Google little foot, you'll get these pictures of, of the of the icon of the piece outside of its reality outside of its context. And I thought, Oh, this is going to be really interesting when we see the prosthetic ear kind of taken out of, you know, it's it's space of finding or it's space of, of living in a sense of where it might have been employed or used as a device. And, and I was thinking through this and thinking, okay, so part of taking the object out of the space is also to access something or to or to isolate it in a sense to think about its effect or its kind of aura, I guess, in a sense, on its own, but not devoid of context kind of bringing back the context. But it's a it's another kind of relationship from seeing it in space. And, and I just kind of one to open that it's less a question as a kind of discussion point because it's not a resolved thought. But thinking about almost where it comes out of its context and becomes almost curated into blank space, or black space. Sorry, Laura, I realised I've offered you just a lot of thoughts and nothing very direct there.

1:10:28

Can you hear me? Can you hear maybe there's a direct community?  
Yes. Yeah. Yeah. Yeah, no, that's super interesting for me. And this is I've just been sort of trying to formulate a question in my mind about it. All right. So wonderfully fascinating. And I'm, and I'm curious to ask you, you know how, because I think there's something in this thing about, you know, you, you, you go there or you find something in a context. Oh, in a context. And you.

Ella Finer 1:11:05

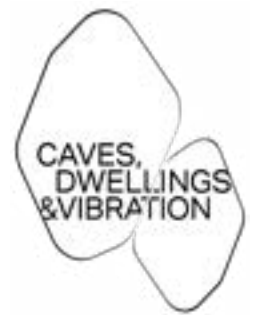
Glitch. Change the mic? That's what I was attempting to do for you earlier.

1:11:18

Okay, let's try this one. So, the thing is that what's, what I'm trying to think around is that you guys are doing is then recontextualizing the object? Yeah, different set of relations in a different imaginary process. Yeah, we're actually still attached to reality. But you are, because you can't just say you're not trying to just repeat that reality. Or put that thing back into a reality or illustrate that reality. You're trying to make a new reality with it, and to give the appearance, and that's where the, the, that relationship between the imaginative and the real for me is so fascinating, and which I'm just loving in this. Yeah, you know, and there's incredible powerfulness of the of your performance and the, the tremendous feeling, the experiential nature of it, you know, you really are creating an experience an immersive experience for us, which I'm just blown away by. And I'm just thinking through exactly what you've articulated there, you know, the original experience of something in reality, yeah. And then how that reality, you know, where does art come in. And I think something that, that I'm keep thinking of, because I keep thinking of the blombos stone, that image of the stone with the first inscription that we have, and it's on ochre. And I really sort of believe that it is an object which contains all of these possibilities that I felt was so profoundly materialised, and in your work, you know, that it's on ochre, it would definitely have been related to ritual, it would certainly have been part of performance, you know, if there are all of those things in that object, which somehow then became performed in a way for me, that's what kept going through my head in what you were doing, it was like a bit like that object brought to life. So, yeah,

Emma McCormick-Goodhart 1:13:33

thank you, because that I nearly projected a similar image of that very piece, because it was important to me also during the process of macerating, scent ochre pigment. But I think the question at this why this urge to inscribe is is always there, but it's, I think, continues to be a cosmological imponderable. And, and, but I think also it's, it's, I love thinking or, you know, thinking with inscription in all in all forms and across media, so to speak as to inscribe the fact that certain cave paintings were made with mouthblown pigments to me makes them kinds of voiceprints in fact, and and that wonderful makes them microbial therefore.



1:14:36

your diffusion in the beginning and the role of breath within the cave?

Emma McCormick-Goodhart 1:14:42

Yes, yes. Because caves themselves are diffusers, they are so porous. That's why a headlamp is great. You know, because because it is a way I think presencing headlamp is a way to sort of register the porosity of cave You can photograph sort of via flash the, these wet particles as they fall and vaporise.

Ella Finer 1:15:07

Yeah. But using the flash light, of course, both the lights and the microphone brings back to this point in your question that so I think so pointedly brilliant in terms of what the whole context of this event, which is, what role then does art play when or what role does amplification or framing play in, I guess, understanding or kind of seeking to understand or imagining, think, you know, going back into very, very, very deep pasts as you brought up in your talk, Laura, and also comes into your work very strongly, Emma and Jessika, in order to also imagine futures and I loved the point about getting kids kids going in and, you know, graffitiing on caves, and like, why is that less valuable, like one day that will be as old or the value replacing old things? So, so I guess this opens up lots of questions as well about how you framed your work upstairs, how you chose for these elements to be installed together, I'm guessing in discussion with the exhibition curators, and then how then gets reconfigured for so a live audience for an audience who you are there with, in the same time and space, sharing the same air, the same breath, recycling in this space, we're in our own cave, so to speak. That's a kind of a comment that we could respond to and elaborate on for the last few minutes. Or if anyone else has a comment or thought to offer to Emma and Jessika, I am really still very interested in people's experience of the long beginning. And the diffuser.

Emma McCormick-Goodhart 1:17:00

One thought actually, you mentioned that as Kathryn Yusoff yesterday describe the poiesis of temporality that takes place within or while visiting caves that time changes or time dissolves time is present, but it's not counted in caves. I had that a version of that experience well,

hidden behind it in the wings. Knowing that and hearing the diffuser, defusing feeling, I think a collection of growing collection of bodies. But not knowing when Jessika would indeed come in and initiate the sounding section and so there was a feeling

Ella Finer 1:17:48

without a score then I don't I still don't want to like deconstruct the whole thing. But that was the score that Jessika had to go first?

Emma McCormick-Goodhart 1:17:55

diffuser and then Jessika came in so she was my compass for then joining in a vocal riff. Yeah, but from the wings, because I didn't want to be sort of performing body president body. For the majority of it, I think that sound is is body too. And

Ella Finer 1:18:20

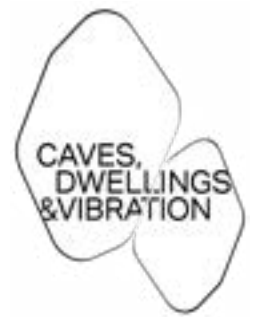
I feel like and this is just my thought, I feel like it's a real gift in a sense to be given time just to consider maybe one thing or two things together, and just be with that and be kind of present with that moment. And in a sense, there's now I mean, it seems so obvious saying it you know, I've even brought my phone to the stage because it has notes on from our discussions. But it seems obvious to say that we're in this like very kind of accelerated environment of attention going there and there and there and there. It's rapid and it's rapid, and to just give our attention to focused to one kind of relationship which is this relationship with the microphone diffuser, this relationship of scent sound was was a really amazing experience for me right at the beginning

Emma McCormick-Goodhart 1:19:18

I'm glad that it generated some sort of threshold. Yeah, moment time to adjust because I think that's the gift that a cave any cave gives us and asks of us.

Ella Finer 1:19:29

Yeah, I do to any any other thought. I'm just I the reason I keep going to the audiences because I'm like, God, I feel like Emma's I could keep asking for I don't want it just to be me asking if other people have things they want to comment and respond to. So we have three minutes. So



it's like an auction. But it's your last chance to ask the question. And if we don't, then I would like to offer this to you, Emma. Because this I found last night, and it speaks to this condition of submersion that we were talking about and, and how the cave in a sense meets the deep ocean meets some of the cosmic environment. Because I do take when Laura said, you know, that it's infinite, it's limitless. But in the cave, you know, you find your stop. I was like, ah, yeah, I'm gonna rephrase what I was thinking about the cave and actually place it more perhaps in the, in a sense as a kind of analogue as black hole, like there are limits to these spaces, these unknowable spaces. And within our talking about the deep ocean in the cave, I found this piece that was about these two marine biologists, Roger Payne and Scott McVay, who in 1967, were listening to whales whale song whale voice. And we were finding that there were variations that were actually as complex as birdsong. And I just loved this description here, that listening through hydrophones at night to the swells offshore of Bermuda and the whales below, Payne like and experience to quote, walking in a dark cave cave, dropping your flashlight and hearing wave after wave of echoes, cascading back from the darkness beyond the cave has spoken to you. That's what whales do. They give the ocean its voice. And I was thinking of that because I was thinking of the body in these unknowable spaces or in these mysterious spaces. And I was thinking of what you and Jessica were doing. And I'd like to offer that as a final thought about giving the cave its voice or one of its voices today. And thank you so much. Thank

Jessika Kenney 1:21:56

Thank you so much.

Ella Finer 1:21:58

Thank you. Thank you both. It's been amazing to watch that performance and hear you talk about this work.

Emma McCormick-Goodhart 1:22:04

Thank you. And thank you, Jessika. You are with us. Yes. Thanks.

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Assisted by: Philippa Douglas

Technician: Jim Brouwer