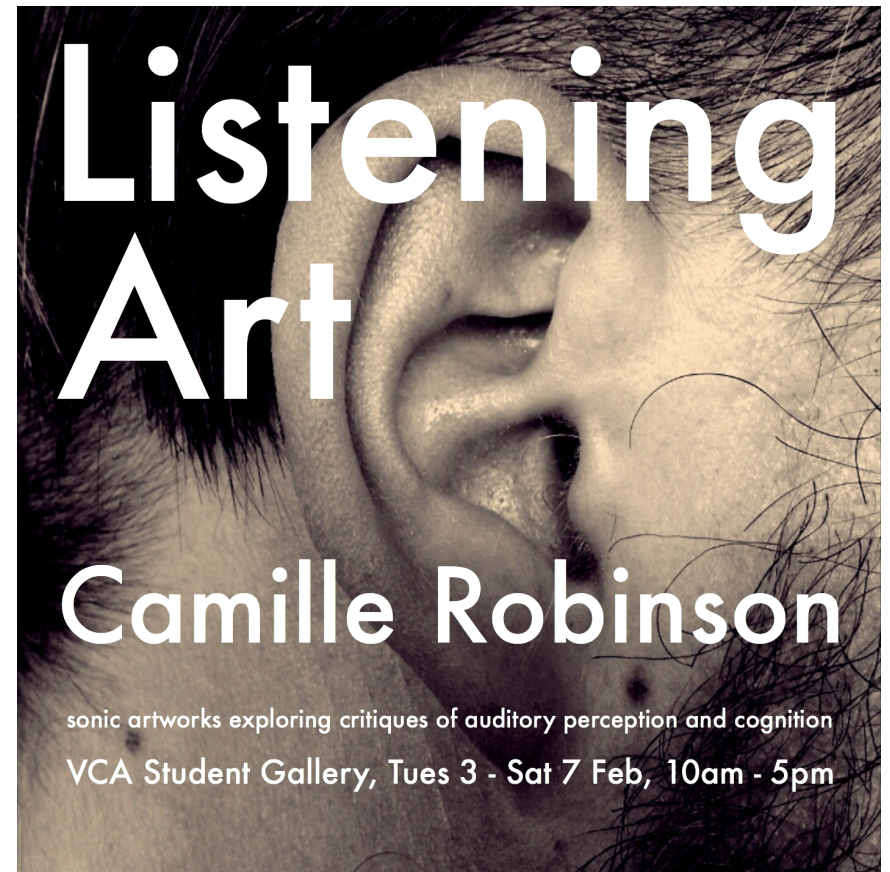


Camille Robinson is a sonic artist and researcher based in Melbourne, Australia. Camille has a diverse creative practice, and makes sound art, instrumental music, songs, and sound design, independently and to commission for clients in film, theatre, dance, and museums. Classical, punk, jazz, pop, electronic and avant-garde musics, acoustic ecology, musique concrete, deep listening, and conceptual art inform his work. Camille's research investigates the ability of sonic art to critique and stimulate critical reflection on listening.

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I'm here to listen, 2014

Audio

3 minutes, 52 seconds

I'm here to listen was made in response to experiences of using telephones, and the uncertainty that can arise as to who if anyone is listening when conversing on the phone, depending on your partner in conversation, or lack of one. Placing the listener in an ambiguous situation in using the phone, the piece asks him or her to reflect on the dual role of listener/speaker, the performance of listening, and the sounds that signify it, by engaging reciprocal, and solitary types of listening.

Sound, proof, 2014

Audio

23 minutes, 45 seconds

Sound, proof results from a cross pollination of Robert Morris' Box with the sound of its own making (Morris, 1961) and the box containing Schrödinger's cat, and the idea that the belief in the existence of an object, the reality of its existence, and its perception are all separate phenomena. Beginning with an homage to Morris' box, and its soundproof counterpart, the series takes the listener on a brief tour of a series of sounds that the listener may *listen for*, independent of literally *hearing* them, by engaging sensation directed, and imagination directed types of listening.

Over hear, 2014

Audio

5 minutes, 30 seconds

Over hear responds to the experience of using headphones, and the unstable distribution of attention and ambiguous sense of space that can occur, when stimuli in the virtual space of the headphones and stimuli in the real space occupied by the listener compete. Initially presenting the listener with the sound of a virtual space, using musical sound the piece gradually invites the listener to draw their attention outward, and to reflect on the effect of attention on the perception of space, by engaging spatially and attentionally focused, and spatially and attentionally flexible types of listening.

Memory walk, 2014

Binaural audio, video

7 minutes, 43 seconds

Memory Walk combines the idea of a sound walk – a curated walk whereby a listener's attention is directed to the sounds of a given environment – and the idea that as well as being listened to as sensation in the present, sound can be listened to across time in memory, and in projection of the future. Presenting variations on a sound walk already unknowingly experienced, the piece invites the listener to compare heard and remembered sounds, to use this comparison to imagine future sounds, and to reflect on the interweaving of sensation, memory, and imagination in perception, by engaging passive, and temporally aware and mobile types of listening.