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"In fact, thinking about physical processes as a marker against which to determine time and space measures permeates the exhibition whole. Frequencies emanate from those places existing between the works. The void parts, where no works physically exist, are calculated by the accents that extend themselves between the works. Alan-James Burns' sound structure measures the volume of the venue. A gravitating and rotational pull is perceived by the observer relative to their position to the source of the echo."

"A drinking glass vibrates."

Extract from At the level of entity curator's text by Emer Lynch

"In those places where atmosphere is physically manifested, it is coloured by the way that material identity defines the limitations of space; by the way that it focuses our attention on spatial distinctiveness. This is universally recognisable in sound, which endlessly seems to test the qualities of space. However, since its only medium is the vibration of air, sound evades classifications of formal style – its physical makeup never changes. As such, there is a type of universal agreement among species that it is the preferred media of language; even where it wants to signal nothing, it is still wrapped in the echo of every deliberate signal that is now past."

That observation is only partially relevant in a world where machine-produced sounds are equally as prevalent as organic sounds. These mechanical utterances carry their own privileged types of meaning: they can alert, imitate, or entertain. Mechanical sound is conspicuously informational. With all of this 'signal weight', the spatial and sonic artifice can quickly become clouded with prompts, which collectively say one thing and the other in the same breath: paradoxes, collusions of sound that are logically unacceptable.

But whatever its origin, sound shares crucial properties with light and mist: it is constituted in a way that thrives on instant disintegration, it can overtake the logical mind with an immersion of superior weight and volume. And, it is hardly a physical construct: to the eye and hand, it is immaterial."

Extract from At the level of entity, Accompanying exhibition text by Seán O Sullivan

A drinking glass vibrates with ascending pitch in a anti clockwise movement through a 5.1 audio channel intermittent sound installation.

A sequence of sounds are created that appear to swirl and fall through the gallery.



Installation view; [At the level of entity](#),

Alan-James Burns, Caroline Doolin, Fiona marron.

Curated by Emer Lynch With Accompanying exhibition text by Sean O Sullivan.  
March 11th- 30th 2013 The cube gallery, The LAB, Foley Street, Dublin 1, Ireland



Fingal County Council's Arts Office Presents

# resort revelations

september  
6th–11th

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2016























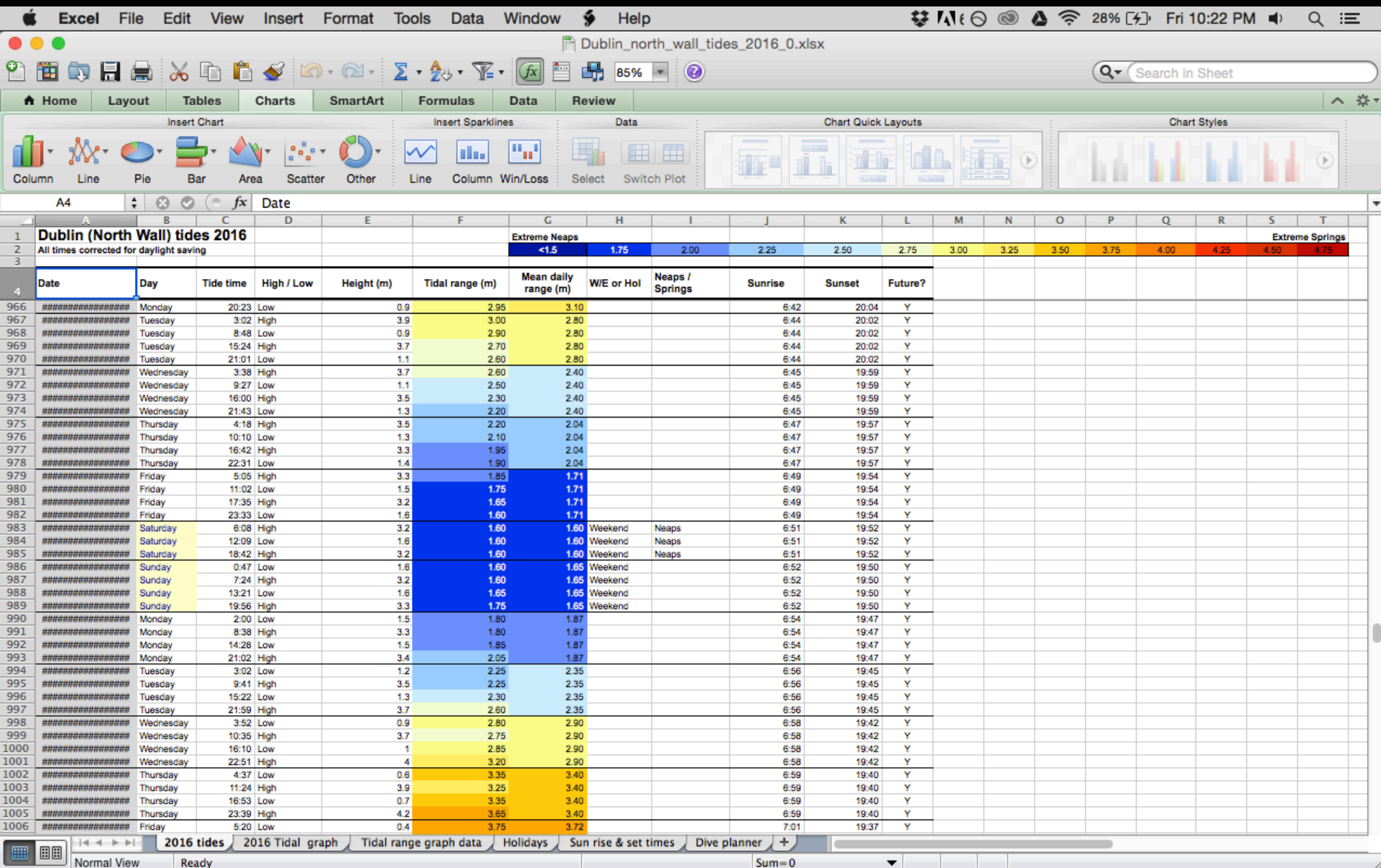
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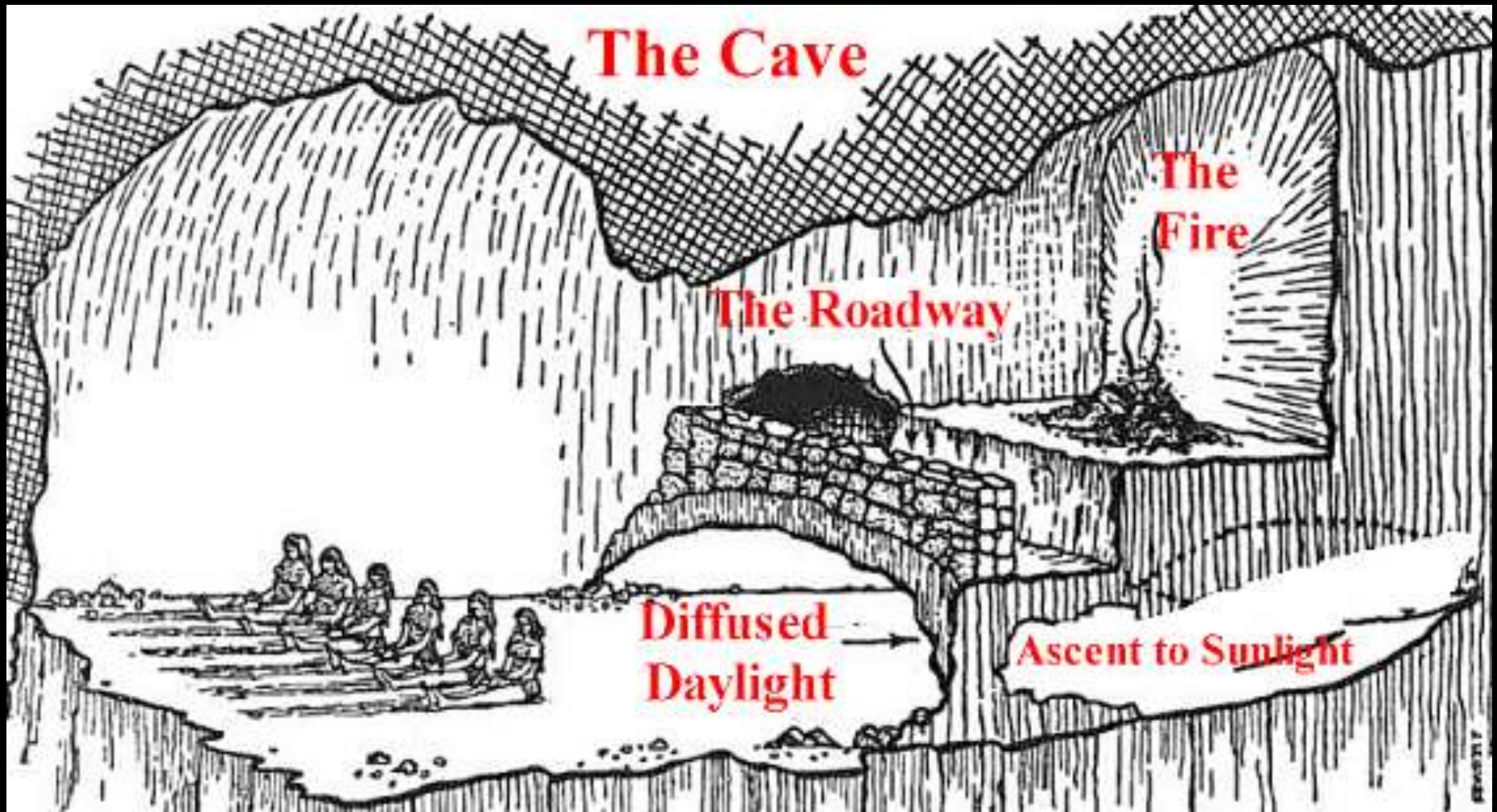
# The Cave

The  
Fire

The Roadway

Diffused  
Daylight

Ascent to Sunlight

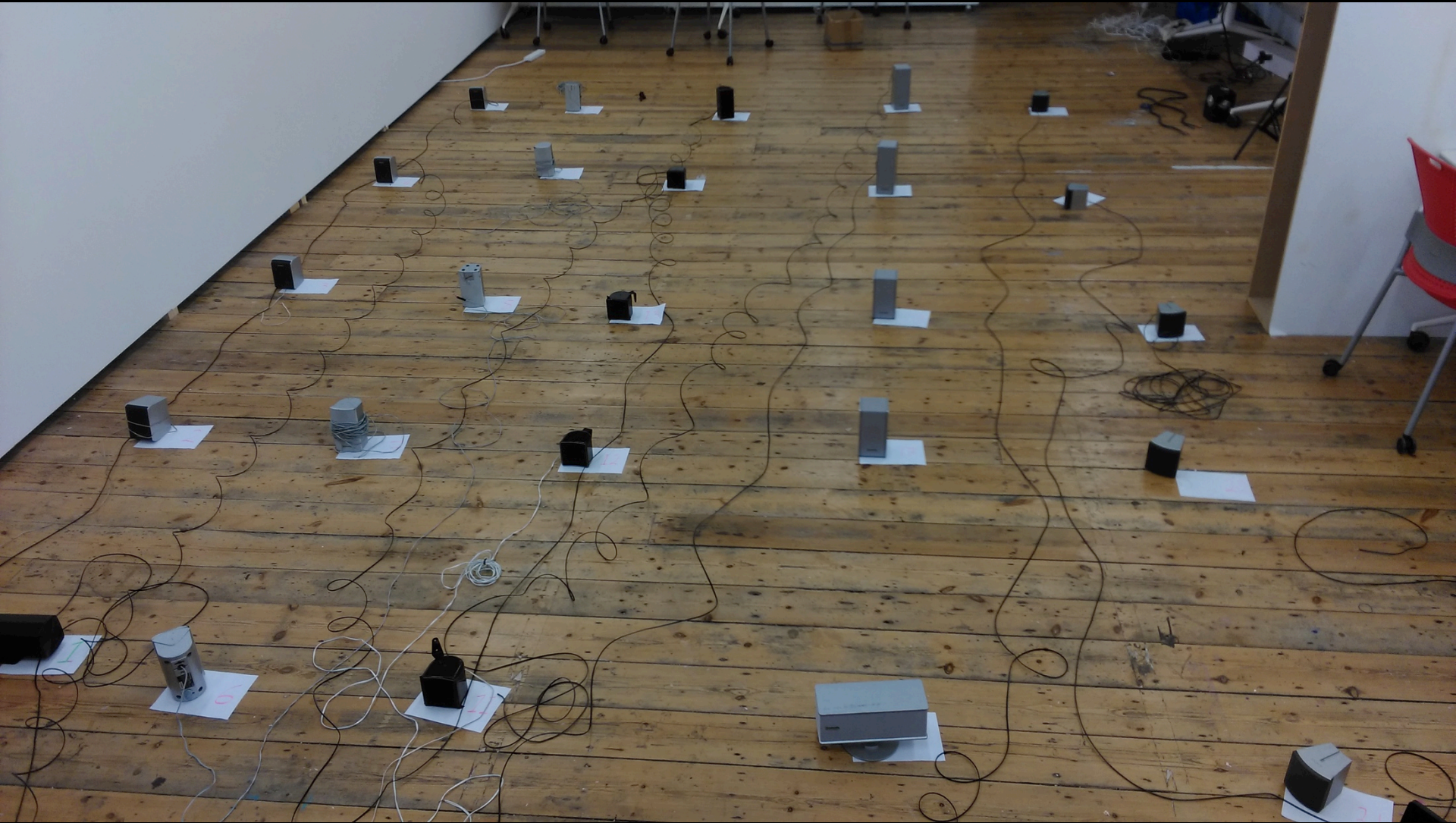










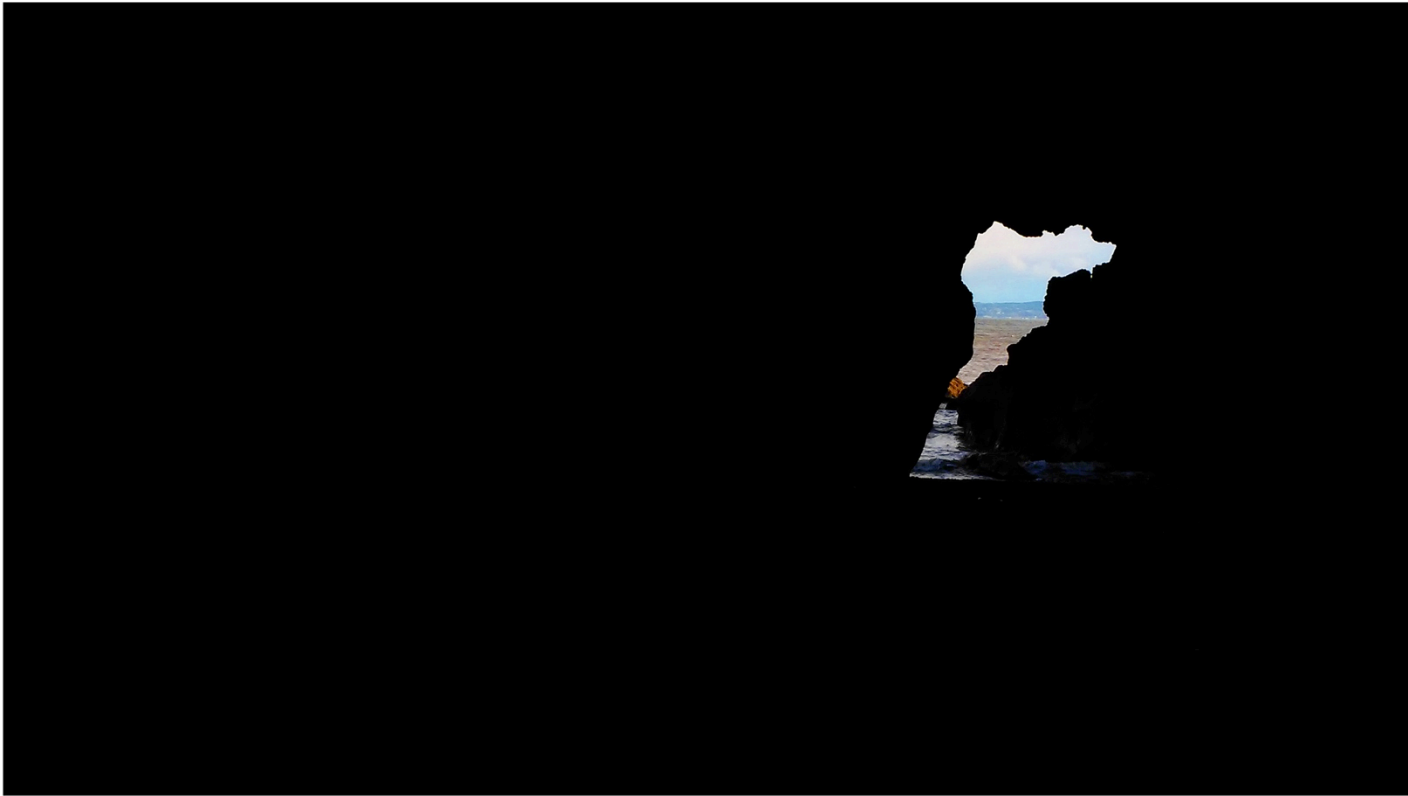












Entirely hollow aside from the dark  
Alan-James Burns

Tuesday 6th of September 8.40pm  
Wednesday 7th of September 9.20pm

Fingal County Council's Arts Office is delighted to present new work by Alan-James Burns, commissioned as part of this year's Resort Revelations Programme in Portrane

Entirely hollow aside from the dark is a psycho-acoustic work installed in Smuggler's Cave - an ancient natural auditorium carved into the underbelly of Portrane's cliffside. A symphony of sounds unfold from the fissure between reality and imagination, swirling an inner dialogue down a curious yet treacherous path of self-identity. Access to this event is made possible by the full force of the moon at low tide.

The work was made in collaboration with writer Sue Rainsford and sound engineer/ editor Ian Dunphy, with thanks to Dublin School of Creative Arts' Summer Studio programme.

















































































