

THE IMMATERIAL'S

Language - Molecules - Vibrations

The Immaterial's language -Molecules -Vibration was produced for

CURRENT 08: Sculpture Projects in the River City
November 7 - November 23, 2008

Curator of Arts Projects Parramatta City Council Tia McIntyre
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David Haines and Joyce Hinterding are represented by Breenspace Sydney

THE IMMATERIAL'S

Language - Molecules - Vibrations

Haines/Hinterding 2008

Texts: Ann Finegan & Amanda Williams

List of Works

I

Ann Finegan

Text: Parramatta Mangroves

II

David Haines

Notes for :

2 x 2.5ml fragrance/parfum, denatured alcohol 85 %

Ghost Leaves

Includes notes of Lantana and Fennel, fresh cut grass, river water/ozone, violet leaf and macrocylic musk.

Ozone Rubber

Includes notes of Goodyear Tyre Rubber, Sea Water, floral Ozone, Chypre (Isobutyl Quinoline) and vetiveryl acetate mud accord.

III

Amanda Williams

Text: Melancholy Suburbia

IV

Joyce Hinterding

Audio CD: Transriver

Electro-magnetic Field recordings October 2008

V

David Haines and Joyce Hinterding

Photographic Images: Parramatta River Series October 2008

Introduction

URBAN EXPLORE

David Haines

We should make a map out in the districts for all the invisible forces. Before a thunderstorm – the asphalt seems to float up six feet releasing its medicinal phenolic vapour like a blanket. Another invisible force as movement and shape – the road rises off the ground transmitting aura - a second body - a ghostly double - an invisible twin, its particle version. How many of these things form part of our world? The road as a perfume.

Forked lightning nearby and the sky booms. We smell gunpowder, like the smell given off by smashing rock on rock, a particular smell of dry. A white hot flash of a lizard's tongue in the sky. A winged dragon sits on top of us. Ozone; excited particles, the burning air, the olfactory equivalent carries within it the smell of river water. Sun spot cycles that blast the earth with radiation, everything's in a cycle, a wave, a movement. The Sky as Perfume.

Fresh water on one side of the weir and salty below, eventually becoming the harbor proper and then into the Pacific. Everyone knows the Eel story.

In the furthest reaches and catchments there is a wonderland of weed tangled creeks, the jungles of Borneo, the Tiger Lily zone, Snake Alley and the Tar Pits, these were the names we thought up for these places as kids.

On the banks in the tidal section, twisted Mangroves rising out of rich, acrid, super mud? On the banks, in some places wild Fennel, one of the essential oils of amphetamine, tangled in amongst the natives. Was the fennel planted by migrants? I suspect that's the case.

Rust is blood and the hulks of industrial machinery lay dead in a battlefield. Then, the marvel of the Shell Oil refinery, a Sydney landmark with its eternal flame, seen daily by thousands of commuters and the subject of a brilliant novel by one of our finest writers, David Ireland. Do people watch for the flame like it's a beacon of life? What if it went out?

And then in the uplands, the creek system that becomes a full blown river further down. Often in flood or showing the signs of a former flood – reeds along the banks swept back like a flick back hairdo, skylarking on the grassy strip in the nowhere land of the corridor. In the grey afternoon light I sense something darker. Another kid sucked into a drainpipe during a storm, tumbled in dirty black water, end over end swept out of the territory into the death zone.

Along the main channel below the Parramatta weir a number of interesting bridges and eventually fast tracked little utopias – a machine for everyday living. It's a dreamscape worthy of J.G. Ballard, cut grass and jacaranda and shiny rails and square windows and grey bag renderings and running tracks.

We found on the bank a dumped car, more rust smell, this time with oil and in keeping with the theme of Ballard, a mud soaked G string, once red - now a sun faded pale menstrual pink, also muddy - a used condom catches the light in the sun looking very deflated and sad and what looks like spatters of something like blood on the car bonnet, but probably is some other substance, spilt chocolate milk?

The electromagnetic field recordings reveal a river corridor of super-saturated electromagnetic energy, the output of industry that flanks the parts of the river that we visited. Remarkably, we are still able to occasionally hear the pings of the universe's natural radio, (solar activity and the background noise of the stars) through this blanket of energy that surrounds the area.

There is a place at the junction of Duck Creek and Parramatta River that can be found under the mangroves, on the edge of a green park. Look over the concrete wall and you will see a small miracle. A kaleidoscope of coloured tinsel wrapper star scapes and sea shells scattered on the perfect white sands of an ancient beach.



I



“Set your controls for the heart of the sun.”
Pink Floyd.

Parramatta Mangroves

Ann Finegan

Black water, oil slicks, the refinery, dank mangrove clumps and the slipperiness of a healthy population of eels: the Parramatta River is recalled as such, of a childhood spent canoeing in the dark. Breaking into old stone structures through twisted ironwork everything is pervaded by that very particular mangrove stench - in chemical terms, a mixture of salt and ozone.

The swamp has its own heavy oxygen industry. Down there among the mud bubbles of crabs and gases, the mangrove-root fingers stick up like mini smokestacks. As in the upper atmosphere, an abundance of O_2 is fusing through the action of UV light to make ozone, O_3 . In practical terms the sun hitting the mangrove tops is enough to trigger the chemical reaction which produces the scent of the sun. In connection with the river, ozone, apparently, takes on floral, watery notes.

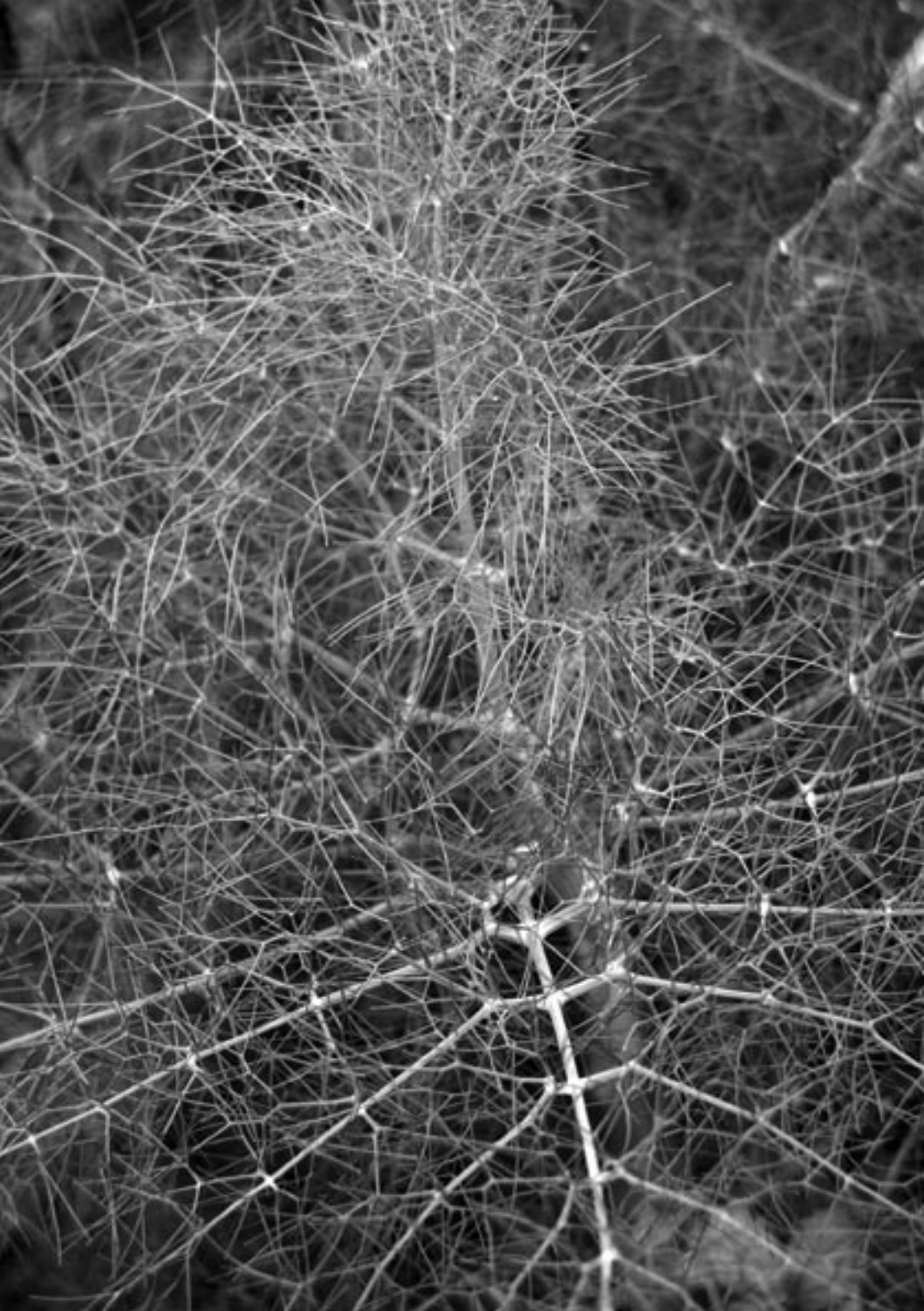
This suggests an uncanny notion - the scent of the swamp is the smell of the sun. The sun, impossibly hot, and so very far away, can be imagined as transmitting its scent through the surrogate of locally produced river ozone.

Perceptual Modes.

Heat and light are our usual modes of perceptual interface with the sun - its electromagnetic waves bouncing off objects and entering our eyes, or warming our flesh directly through absorption of rays. But the sun's ozone, for lack of an interplanetary atmosphere, cannot transmit its actual odour. Smell and light travel on different pathways: smell, on a slower journey of molecular bump and proximity, and light with the near instantaneous speed of the blink of an eye.

Poetically, the sun's scent catches up with its light in the mangroves, in a whiff of ozone - fried O_2 - that same scent detectable in a room of hot electricals burning the air.

Haines/Hinterding's *The Immaterial's, Language - Molecules - Vibrations* explores this link between the electromagnetic spectrum and mangrove scent.



From the perspective of ordinary human perception, both pertain to orders of the invisible, one wave-particle, the other molecular.

Thus, in order to be experienced, both require a medium of manifestation: perfume for the detection of the subtle molecular vapours of smell, and electromagnetic mapping to image the variance in wave-particle densities and effects.

In Deleuze's terms, *The Immaterial's, Language - Molecules - Vibrations* is no longer in the world of the molar, a world of perceptible things and entities of everyday life, of trees, rocks, rivers, cars, commerce. In short, the bodies which make up the world of Spinoza's materialist philosophy. Instead, we are at the other pole of Deleuze's molar-molecular dichotomy, entering into the interplay of "forces of the Cosmos", inside the densities and intensities of a "becoming-molecular," a "becoming-wave."

In terms of art this means "*matters of expression are superseded by a material of capture.*" [A Thousand Plateaus, 342, their italics]. Art no longer cares to imitate, to copy forms in an accurate mimesis, but to enter into forces of becoming through a process of harnessing or capture.

The forces to be captured are no longer those of the earth, which still constitute a great expressive Form, but the forces of an immaterial, and energetic Cosmos. [A Thousand Plateaus, 342-3]

As such perfume-makers are artists who trade in molecular densities and vapors, given that scent releases molecules in a becoming-gaseous from its liquid substrate. Scent, therefore, functions within energetic invisible processes and zones of proximity, in sum, through the forces of vibratory diffusions. Luca Turin, author of *The Secret of Scent*, similarly describes the workings of perfume in terms of molecular vibration. Breaking with a scientific tradition which attempted to predict scent on the shape of molecules, Turin became interested in a scientist named Dyson who theorized, instead, that chemical groups, as connected to each other, have their own particular vibration.

The theory goes that the nose doesn't detect shapes (it's not an eye) but is attuned to the flow of breath and vibrations. Turin sketches a theory in which "molecular vibrations are like dance movements" (*The Secret of Scent*, 120):

A typical smelly molecule with, say, twenty atoms, would have sixty dance steps or vibratory modes. The spectrum of vibrations







is like a keyboard, with the lower half (1970s) taken up by vibrations involving most of the atoms of the molecule. The upper half (Indian dance) is where all the signatures of chemical groups live...accurate measurements of molecular vibrations provide a 'fingerprint' of the molecule. [*The Secret of Scent*, 120]

What he next set out to correlate was that *different* chemicals with the *same* vibrations produced a similar smell, confirming the vibratory theory of scent. Perfume-making as an art form, therefore, participates in Deleuze and Guattari's vibratory dance of the molecules, the first phase in a progression towards a "becoming-imperceptible", the "immanent end of becoming, its cosmic formula." [*A Thousand Plateaus*, 279]

In lay terms Deleuze is tracking a movement from the becoming-molecular to the immanent play of the cosmos. "One is then like grass: one has made the world, everybody/everything, into a becoming." [*A Thousand Plateaus*, 280] Pink Floyd: "Set your controls for the heart of the sun."

Ozone, as a perfume component, enters into this play of forces. Haines has selected ozone as the energetic - and hence vibratory link - in a chain which connects the mangrove swamps of his childhood to the adult's cosmic idea of the sun. Water, trees, nature, sun, the ecological signifiers of the natural world connect at the deep level of molecular resonance in a perfume that is "in tune" with the sun's vibrational spectrum at the same time as it recalls the local.

Never mind the childhood cautions, particularly during a solar eclipse, not to ever look directly into the sun. Instead think laterally; form other assemblages. In this uncannily local and lateral work the vibrations of the cosmos are captured in the delicate ozone whiff of a perfume based on memories of a mangrove swamp. The scent doesn't have to be unpleasant. Turin has noted that the memorable stink of SH compounds, "rocket fuel in the morning", like the boranes, smell of chocolate when dilute. (Turin, 124). Haines has applied the perfumier's skill to the swamp, retaining its vibrational imprint.

Classical Philosophy and Freud or, why scent retains a resonant power of affect. It's said that a scent goes direct to the brain without passing through the usual cognitive filters. Scent is all around, pervasive, intense. Or so goes the doxa of heresy in respect of perfume's workings on the faculties of perception. Indeed it's well accepted that the eyes have limits; heads have to be turned in



ocular sweeps; but scent gets the creep from all sides. While an aroma is a welcome intrusion, a stench attacks with a sudden awareness, in an impression of a flooding of the senses.

It follows that what Hegel and Husserl have said of sound can be applied to scent: it's harder to shut your ears or your nose than to close your eyes or look away. Freud, privileging sight, accorded the olfactory a more primitive role in the perceptual system. Scent let us find each other in the primitive forest. Odours travelled on the wind or lingered in molecular traces. According to Freud our ancestors were most likely sniffers of the anal erotic before we walked upright and tuned our mating rituals to "love at first sight." Turin notes in his study of perfume that some scents still carry a trace of shit¹ which can be traced back to these earlier modes of ancestral arousal.

The point is that the unpleasant is not always unpleasant, that the molecular vibrations of a diluted form can in fact shift register. The normally acrid scent of fried O₂, dark mangrove swamp smell, can, in dilution, consolidate a subconscious link to the fertile swamp.

References:

Gilles Deleuze and Felix Guattari, *A Thousand Plateaus*. London & Minneapolis: University of Minnesota Press, 1987.

Luca Turin, *The Secret of Scent*. London: Faber & Faber, 2006.

¹ Turin, Luca, in *The Secret of Scent* detects in *Fougere Royale* the "smell of coumarin, to be sure but it also smells fresh, clean, austere, almost bitter. This is a reference smell of freshly scrubbed bathrooms... But wait! There's a funny thing in there, something not altogether pleasant. It's a touch of natural civet, something that comes from the rear end of an Asian cat and smells like it does. Suddenly I understand we're in a bathroom! The idea here is shit... that faint shock of a slightly repellent intimacy... At a distance, he who wears it everyone's favourite son-in-law, up close a bit of an animal." [22]



II

CHAM

LINALOL

BENZYLACETATE ✓

ALDEHYDE? 5-

ALDEHYDE C11 10% 10

10 1.0

10%

✓ MUSK AMBETTE 10.

✓ MUSK ETONE 5.0

CLARY SAGE OIL 0.1

HYDROXYCENEL 10.

TRUS-LIME

AROMA

JASMINE & TONE CHEM.

NYL AL

SS 10%

GALBANUM OIL

SYRAX 0.2 ✓

AURANTINE 0.2

LABDANUM 1.0

NYL PDNOM 3.0 ✓

E PURE 10% 3.0 ✓

0.5 ✓

1.0 ✓

5.0 ✓

1.0 ✓

AMT CINNAMIC ALDEHYDE 5.0 - CINN

BENZYL SALICYLATE 10.0

NY - MOTHY ANTHRANILIC
RANGE BLOSSOM

30
60
400 90
120.

Acqua di Gio - (style)

- Bergamot 18
- hedione - (floral smoothness) 28
- GALAXOLIDE - 10 (musk)
- Iso e Super - 14 (smooth, woody, amber, velvety)
- Ambroxan - 1.5
- Ethyl linalool (lightly floral) 6
- Hellional (ozone) 6
- Calone (marine) 1.
- Methyl octine carbonate 1% (green)

FEUILLES DE FANTÔME

GHOST LEAVES

AKA LINEAR MINT GLA

- HEDIONE 50 (FLORAL SMOOTH)
- GALAXOLIDE 20 (MUSK) FIX
- AMPH 5 (WOODY POWDERY)
- HELLIONAL 5 (OZONE)
- ETHYL LINALOOL 6 (LIGHTLY FLORAL)
- SCENTENAL 0.5 (MARINE, SEAPOL, ANIMALID) WOODY?
- CARDOMAN 0.5 (WARMTH)
- CORRIANDER 0.5 (GREEN)
- BLACK PEPPER 10% 12 (CUT GRASS)
- BLACK PEPPER 0.5 (SPIKEY)
- METACOL/ETAS 2 (ALOMA, PENETRATING, FRESH/FRUIT)
- PEPPERMINT 2 (FRESH)

ADD: 12th OF JULY

PHENYLACETALDEHYDE 1 (NEW SMALL FILDENT)

CARDOMAN

(THIS SCENT ...)

AMPH = MYRR + PATCHOULI + HYDROXYCITRONOLLEL + ETHANOL.

Selected Aroma Chemicals A-Z

6-acetoxydihydrotheaspi- rane	11-dodecenoic acid	indole
acitral	(E)-2-dodecen-1-yl acetate	alpha-ionol
amber butanol	elemicin	beta-ionone epoxide
alpha-amyl cinnamyl	epoxyoxophorone	beta-ionyl acetate
isovalerate	ethyl acrylate	ipsdienol
5alpha-androst-16-en-3- one	ethyl heptanoate	ivy carbaldehyde
apple ketal	ethylene dodecanoate	ivy dioxolane
artemisy ketone	eucarvone	jasimia
benzaldehyde glycol	eugenyl acetate	jasmin cyclopentanol
acetal	eugenyl isovalerate	jasmin cyclopentanone
benzylidene acetone	farnesol	jasminone
bicyclogermacrene	fir carboxylate	(Z)-jasmone
bornyl salicylate	furaneyl butyrate	junenol
butyl ethyl malonate	furfuryl thiopropionate	juniper carboxaldehyde
butyramide	2-furoic acid	delta-juniper lactone
butyrophenone	2-furyl pentyl ketone	kaurene
2-butyryl furan	fusel oil	15-kaurene
camphenilone	galbanum oxyacetate	16-kaurene
caramel furanone	gardenia pentyl acetate	kessane
carvyl propionate	geranium cyclohexane	lactoyl ethanolamine
chamomile valerate	geranyl acetoacetate	lauryl acetate
chrysanthemum oxide	germacrene A	lauryl lactate
cinnamyl formate	germacrene D-4-ol	leafy oxime
citral glyceryl acetal	green methanoindene	lime octenol
cyclohexyl hexanoate	guaiyl acetate	linalyl propionate
decanal dimethyl acetal	heliotropyl diethyl acetal	longicyclene
diethyl 1-malate	heptanal diethyl acetal	magnolol
dihydrocitronellyl ethyl ether	1-hepten-3-ol	manool
dimethyl octanol	heptyl 2-methyl butyrate	massoia lactone
dodecanal dimethyl acetal	hexanal diethyl acetal	menthadienyl formate
	hexyl isothiocyanate	menthyl valerate
	hydroxycitronellol	methyl thiol isovalerate
	indolall	3-methyl crotonic acid

musk propanoate	ether	vanilla cresol
naringen	resorcinol	verbenyl acetate
nerolidyl propionate	rhodinol	vetiverol
nitrous oxide	rhodinylyl phenyl acetate	viridiflorene
nonadecane	roasted butanol	watermelon ketone
2,6-nonadien-1-ol	rose carbonate	waxy aldehyde
nonan-3-yl acetate	rum ether	waxy undecadienol
nootkatone	sabinene	whiskey lactone
nutty quinoxaline	salicyl aldehyde	widdrol
oakmoss phenol	sandal octanol	wine lactone
ocimene oxirane	sclarene	woody dodecane
ocimene quintoxide	sea resorcyate	woody propanol
octanal dimethyl acetal	sodium alginate	xanthoxylin
orange carbonyls	spicy acrolein	2,3-xylenol
orris butenone	tagette carboxylate	2,4-xylenol
ozone propanal	theobromine	2,5-xylenol
papaya isobutyrate	thyme undecane	2,6-xylenol
passiflora acetate	tobacco cyclohexenone	3,4-xylenol
pentaacetyl glucose	tonka undecanone	3,5-xylenol
pinacol	tridecanoic acid	dextro-xylose
prenyl salicylate	tropical oxathiane	yeast thiazoline
propionic acid	umbellulone	alpha-ylangene
pyrrolidine	2,4-undecadien-1-al	yomogi alcohol
isoquercetin	undecanal (aldehyde C-1	lyomogi alcohol A
quercimeritrin	undecylic)	zerumbone
quinine bisulfate	undecanoic acid	zingerone
quinine hydrochloride	2-undecanone	alpha-zingiberene
quinine sulfate	10-undecenoic acid	undecyl acetate
quinoline	8-undecen-1-al	
isoquinoline	valencene	
quinoxaline	valeraldehyde diethyl	
radish isothiocyanate	acetal	
raspberry ketone methyl	valeric acid	

LANTANA GRASS
 LANTANA 2 | 20
 TOCANDIG 2
 ORNIL 10
 ISOE 20
 PHENTHACE ROSE 50 2
 PHENTHACE 2 1
 VETIVER 1/10 10
 PHENTHACE 20
 HEDIONE 20
 ANIGEDE 10
 PENNEL 10 20
 OXFORD 4
 LEAF 4
 MYRAC ALDEYDE 4

LGRASS 2
 20
 10
 20
 20

LANGRANI - HALF
 LANTANA GRASS 20%
 VANILLAN 4
 ANAMALID 2
 LANGRANI 2 - HALF
 10 B LANTANA GRASS
 ANAMALID 10

LGRASS - 6
 LGRASS BASE 4
 MARITIMA 5
 MENTHOL 10
 CELESTOLIDE 10
 ROSE OXIDE 1
 VANILLAN 5
 TAMAROC 1
 LGRASS 2
 LGRASS BASE 2
 MENTHOL 10
 MARITIMA 5
 CELESTOLIDE 14
 ROSE OXIDE 1
 ETHY VANIL 2
 TAMAROC 2

LGRASS 2 - E
 LGRASS BASE 2 - 3
 MARITIMA 6
 MENTHOL 5
 CELESTOLIDE 16
 VANILLAN 3
 ROSE OXIDE 2

METHY LANTONE 1

LAMUREEN 3
 5 LANTANA GRASS
 10 ANAMALID 20%
 1 LEAF
 CELESTOLIDE 2
 METHY LANTONE 3

LGRASS 2 - D
 LGRASS BASE 3
 MENTHOL 10
 CELESTOLIDE 16
 MARITIMA 5
 VANILLAN 2

LGRASS 2 - A
 LGRASS BASE 5
 MARITIMA 1
 CELESTOLIDE 5

LGRASS 2 - B
 LGRASS BASE 3
 MARITIMA 3
 CELESTOLIDE 10

LANGREEN 4
 2 LANTANA GRASS
 7 ANAMALID
 1 MANDALIN ALD
 7 METHY LANTONE

LGRASS 2 - C
 LGRASS BASE 4
 MARITIMA 3
 CELESTOLIDE 10
 MENTHOL 15
 VANILLAN 2

(R1)

7	6	5	*				
3	4	5	B				

PHENYLETHYL ACETATE

HYDROXY CITRONNES

SKELETON

(S2)

HYDROXY CITRONELLAL 20.

PHENYL ACETATE 20.

GERANIOL

30.

LINALOOL

(2)

HEDIONE

(15)

LEAF 10%

PHENYLACETALDEHYDE

MANDARIN ALDEHYDE

METHYL EUGENOL

SAILED

ROSE 9.

HYDROXY CITRONELLAL 20

GERANIOL 10.

HEDIONE 20

PHENYLACETALDEHYDE 2.

AMBETTOLIDE 4

EUGENOL 1.

AXALTANONE 5. - CHOC

TRACE

5. AM / RS.

2.

2.

(12)

HED

	9	7	5	
	2	4	6	
	10	10	10	



III



Melancholia Suburbia

Amanda Williams

Il est des parfums frais comme des chairs d'enfants,
Doux comme les hautbois, verts comme les prairies,
— Et d'autres, corrompus, riches et triomphants,

Ayant l'expansion des choses infinies,
Comme l'ambre, le musc, le benjoin et l'encens,
Qui chantent les transports de l'esprit et des
sens.

Correspondences — Charles Baudelaire

As children, we live shamelessly in our own poetic landscape; a fantasy world peopled by inanimate things – both prosaic and remarkable. It is a world of images and the actual; forests of chair legs, caves of cardboard, rivers of fabric, matchbox armies and myriad collections - ordered and cherished: ants, dead bees, scraps of paper, small pieces of glass, smooth rocks and crumbling leaves...a mysterious logic, cloaked in the unfathomable darkness of the frontier...invisible to the gaze of the adult.

Perhaps this labyrinthine world of things can be re-discovered elsewhere. Between the here and there, in a potential space where the expansive power of infinities expresses the elemental force of nature and continuous renewal. Somewhere between translated words, sight and seeing, listening and hearing, touch and feeling, scent and smell. For Baudelaire, the invisible metaphor was perfume, 'a blazon of correspondences.'¹

¹ Julia Kristeva, *Tales of Love*. New York: Columbia University Press, 1987, p334.



There are perfumes fresh as children's flesh ⁱ
Some perfumes are as fragrant as a child, ⁱⁱ
Some perfumes are as fresh as infants' skins, ⁱⁱⁱ
Some perfumes are, like children, innocent, ^{iv}
There are perfumes fresh and cool as the flesh of children, ^v
Perfumes there are as sweet as the music of pipes and strings, ^{vi}
Some scents are cool as children's flesh is cool, ^{vii}
Cool as an infant's brow some perfumes are ^{viii}
There are perfumes fresh as children's flesh ^{ix}

Sweet as oboes, green as meadows,
Sweet as the sound of hautboys, meadow-green;
Dulcet as oboes, green as summer sward;
As sweet as oboes, green as meadow sward,
Mellow as oboes, green as fields;
As pure as the naked flesh of children, as full of peace
– As wide green prairies
Sweet as are oboes, green as meadowlands,
Softer than oboes, green as rainy leas;
Soft as oboes, green as meadows

And others corrupt, rich and triumphant
Others, corrupted, rich, exultant, wild,
Others, their rich, depraved kin,
And others, complex, rich and jubilant,
And others that are corrupted, rich, triumphant,
And there are others, having the whole
corrupt proud all-pervasiveness
And others rich, corrupt, triumphant, full,
Others, corrupt, exultant, rich,
And others, corrupted, rich, triumphant







Sharing the capacity of expansion that infinite things have,
Have all the expansion of things infinite:
Diffuse themselves like boundless things abroad,
The vastness of infinity afford,
That have the infinite expansion of infinite things
Of infinite things,
Expanding as infinity expands:
Unbar wide infinities wherein we move at ease:
Possessing the diffusion of infinite things

Such as amber, musk, balsam and incense,
As amber, incense, musk, and benzoin,
As incense, amber, musk and benjamin,
Like musk and amber, incense, bergamot,
Such as amber, musk, benjamin, incense,
Like frankincense, and musk, and myrrh, and ambergris,
Benzoin or musk or amber that incenses,
Musk, ambergris, frankincense, benjamin,
Like amber, musk, incense, and aromatic resin,

Which hymn the transports of mind and the senses.
Which sing the sense's and the soul's delight.
Spanning all joys that soul or sense can win.
Which sing the sense's and the soul's delight.
Which chant the ecstasies of the mind and senses.
That cry of the ecstasy of the body and of the soul.
Hymning the ecstasy of soul and senses.
Chant all our soul or sense can revel in.
Chanting the ecstasies of spirit and senses.



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- ⁱ Christopher Robinson, *French Literature in the Nineteenth Century*.
London: David & Charles; New York: Barnes & Noble, 1978, pp 129-130.
- ⁱⁱ James Huneker, *The Poems and Prose Poems of Charles Baudelaire*.
New York: Brentano's Publishers, 1919, p24.
- ⁱⁱⁱ Dr P.J.W Higson and Eliot R. Ashe. *Baudelaire: The Flowers of Evil and all other poems*.
Chester, England: Cestrian Press, 1975, p8.
- ^{iv} Joanna Richardson. *Baudelaire: Selected Poems*.
Middlesex, England: Penguin Books, 1975, p42.
- ^v Francis Scarfe. *The Complete Verse Baudelaire Vol-1*.
London, Anvil Press. 1986, p.61.
- ^{vi} George Dillon, *Flowers of Evil*
(NY: Harper and Brothers, 1936)
- ^{vii} Jacques LeClercq, *Flowers of Evil*
(Mt Vernon, NY: Peter Pauper Press, 1958)
- ^{viii} Lewis Piaget Shanks, *Flowers of Evil*
(New York: Ives Washburn, 1931)
- ^{ix} Geoffrey Wagner, *Selected Poems of Charles Baudelaire*
(NY: Grove Press, 1974)



IV







TRANSRIVER

J.Hinterding

Electro-magnetic Field recordings

October 2008

- 1 Headwaters 7 min
- 2 Transmission Lines 7 min
- 3 Mangroves 7 min



Acknowledgements

The Artists would like to thank Tia MacIntyre and Michael Dagostino for their commitment to this project and to Ann Finegan and Amanda Williams for their wonderful written contributions, which help to balance and broaden the scope of our esoteric obsessions. The Artists would also like to thank Claire Herbert, Peter E. Charuk, Elizabeth Charuk, Brad Buckley, Linda Andrews and Tod at the Springwood Printing Co PTY LTD for advice and support along the way.

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