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Doctoral dissertation in the field of art,
in the discipline of fine arts and art conservation

Sound as a Category, Medium, and Message
in the Intermedia Artistic Project
“Landscape Video Score”

Summary

In my doctoral dissertation titled *Sound as a Category, Medium, and Message in the Intermedia Artistic Project “Landscape Video Score”*, I undertake a comprehensive examination of an intermedia project titled *Landscape Video Score*, which constitutes the artistic component of my doctoral research. This multifaceted intermedia realisation is based on the concept of a **video score** embedded in the landscape. The set of its constituent elements forms a new compositional formula in which the applied media serve one another reciprocally. I also explore the notion of sound—as a category, medium, and form of communication within my intermedia artistic work—while referencing key works of contemporary art that employ sound or engage with its broader cultural and conceptual contexts.

My intention is to present and analyse the concept of the video score as I have developed and defined it, as well as the idea of landscape as a classical motif in the visual arts. Drawing on my own artistic experiences—including early painting practice, intermedia projects, audiovisual works, activities undertaken during artistic residencies and exhibitions, and the reflections arising from these engagements—I utilise a wide range of media, tools, and technologies to create a multifaceted artistic work. This consists of three video compositions in the form of video scores and one sound installation.

Based on my own observations during the process of creating this intermedia realisation, I discuss key inspirations, underlying ideas, and formal strategies. A significant aspect of this dissertation is the presentation of selected works by modern and contemporary artists. These examples aim to outline general characteristics of how sound as a medium has been used, how boundaries between traditional media have been crossed, and how diverse practices have been merged within a single artistic work. The cited works span diverse artistic domains; however, their inclusion is justified by the intermedia nature of my research. I also offer examples that help the reader gain a broader understanding of the notion of landscape, especially in the context of its use in art. I point to landscape as a term denoting not only a fragment of nature or surroundings, but also a source of inspiration and a means of reflecting on the individual's place in the world. In this context, I refer to a variety of landscapes—particularly those of Iceland, Norway, and the Czech Republic—whose sonic qualities significantly influenced my decision to develop this doctoral project.

In the first chapter, titled *Listening*, I explore sound both in its physical dimension—as a mechanical disturbance—and as a realm of human subjective experience. I begin with an explanation of how sound waves are generated and discuss the processing of acoustic signals by the human auditory system. I then address the issue of sound perception, emphasising that its reception is influenced by emotion, memory, and individual experience. Further in the chapter, I introduce the concept of field recording, a technique of capturing sounds in natural environments used for both documentation and artistic purposes. I analyse the creative potential of this technique from the perspective of my own practice, referencing original works based on field recordings, including the project *Soundreaming*, which combines recorded sounds with music and their visual representations in the form of graphics, video, or photography. I also invoke Pauline Oliveros's concept of deep listening, which encourages conscious, multi-sensory exploration of one's surroundings.

The second chapter, *The Issue of Sound and Its Notation in Selected Artistic Works*, focuses on the role of sound in modern and contemporary art. I describe processes in which sound has evolved from being a background element to becoming an autonomous artistic medium that transcends traditional disciplines. I recall the era when avant-garde artists began employing noise, silence, and accidental sounds to express ideas, challenge prevailing worldviews, and engage in dialogue with the audience. I present examples of pioneering avant-garde works, such as Luigi Russolo's *The Art of Noises* manifesto and his Intonarumori instruments, as well as later experiments by artists such as Atsuko Tanaka, Bruce Nauman, and John Cage. I discuss sound installations and spatial experiments that have been particularly influential in the development of my artistic language, including selec-

ted works by Max Neuhaus, Alvin Lucier, and Marina Abramović. I also address the key issue, particularly in the context of my doctoral project, of experimental forms of sound notation that combine traditional score elements with innovative formats open to interpretive performance or original approaches to classical music notation.

In the third chapter, *Intermedia and Video Art – Inspirations and Influences*, I describe the phenomenon of dissolving boundaries between various artistic media. I present the concept of intermediality and reflect on the nature of the medium and how traditional art forms have been supplanted by experimental and conceptual modes of expression, thanks in part to Duchamp's ready-mades and Schwitters's interdisciplinary practices. I discuss the origins of video art and analyse selected works that integrate image, sound, and technology, thereby transforming earlier narrative structures in the visual arts. I highlight the work of video art pioneers such as Nam June Paik, Bruce Nauman, Bill Viola, and the duo Steina and Woody Vasulka, whose experiments with new technologies and modes of expression inspired subsequent generations of artists—including myself—and influenced my creative decisions and use of video as a medium. In this chapter, I emphasise the fluid integration and combination of diverse technologies and explain my intention to adapt artistic expression to the hybrid space of contemporary art, where media intersect to generate new aesthetic experiences relevant to our time. The intermedia realisation that forms the artistic component of this dissertation is based on the concept of a landscape-based video score, where the landscape is not merely a backdrop to the events unfolding on screen but actively shapes their development and, as a result, the final narrative structure and aesthetic expression.

The fourth chapter, *Landscape – Inspiration and Motif*, draws on my painting experience to trace the evolution of the landscape concept—from a backdrop in traditional painting to a standalone motif expressing emotion, reflection, and the human-nature relationship, through to contemporary interpretations that merge nature with modern technologies. I explore changes in how this concept has been perceived over time and examine the conditions shaping contemporary artists' perceptions of landscape. I also address the significance of the soundscape and link it to current ecological issues, showing how art can document environmental conditions and inspire environmental consciousness and protection.

In the final, fifth chapter, I present my intermedia work *Landscape Video Score*, which combines video and sound into a cohesive artistic project. I describe four main components of the artistic portion of the dissertation: three video scores set respectively in the environments of an island, a fjord, and a garden, and a sound installation that emits recordings from all three locations and simultaneously performs the video score in its own way.

The video scores function as visual musical notations, where objects placed within the landscape determine sonic parameters. The sound installation harmonies with the visuals by emitting field recordings and performing the score in real time. In this chapter, I emphasise my attempts to integrate technology with the natural environment within my artistic practice and describe the personal experiences that shaped the concept of this intermedia installation. I reflect on my early fascination with musical notation, my thoughts on sound experimentation, and offer a definition of the video score as a hybrid form of artistic expression.

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