

Spatial articulation of sounds and voices

Janet Cardiff – Clip 10

Janet: I think especially for the walks, the audio walks that I do, the writing behind that becomes very much about writing for a performative type of experience- it's a three-dimensional experience. Because if you're writing for a book, it's a totally different kind of writing than if you're writing, say, for *The Paradise Institute* or an audio walk because it's about spoken voice, it's about immediacy, it's about naturalness versus cinematic versus all these different genres, so you have to think about what is true for the voice of the genre you are involved in. For *The Paradise Institute*, the script reflects the idea that you're coming into a piece and you don't really know what's going on, but it's a film you've seen before somehow; you're reminded of other films, so we sort of reference various films that people might have seen on late night television and different genres, but we also wanted to create an intimacy, so we have the person sitting next to you bothering you, talking to you, but when she leaves, and you see the house fire on the screen, you become almost worried about her, so there's different levels of writing, so that you have the experience of the writing in the cinema box, the balcony box that you're in, and then the writing that goes on in the filmic part of the piece.