

# Glossolalia

## Curatorial premise

*Glossolalia Parts 1 & 2* is both a unified project and two separate projects and it is/they are intended to be seen as such. Curators Dr Colin Langridge and Dr Matt Warren have worked together for several years as the two time-based media exhibitions developed side by side discussing the artists, the artworks, the potential display arrangements and the possibilities. They resolved to show the two exhibitions in the present format, alongside one another, to increase the potential for dialogue between them and to augment the possibility for slippage and the accidental confluences that might emerge. (The exhibitions could have also occurred in the same gallery at different times or in different buildings at the same time.)

*"Glossolalia, also called speaking in tongues, (from Greek glōssa, "tongue," and lalia, "talking"), utterances approximating words and speech, usually produced during states of intense religious experience."* (<https://www.britannica.com/topic/glossolalia> accessed May 2020)

Presenting the two related but separate exhibitions together risked confusion but that is exactly what glossolalia inspires – confusion that could lead to insight. In this case it is an orderly confusion that asks the gallery visitor to both silo the exhibitions and to also allow their experience of each to bleed into the other – this becomes an essentially time-based experience.

*"Contemporary artworks that include video, film, slide, audio, or computer technologies are referred to as time-based media works because they have duration as a dimension and unfold to the viewer over time."* (<https://www.guggenheim.org/conservation/time-based-media> accessed April 2022 )

*Glossolalia Part 1* is a solo exhibition of work by Matt Warren over the past 15 years curated by Colin Langridge. It is not a retrospective as one might think - there are so many more works in his oeuvre and a much larger venue would be required for that. It is a selection of seven artworks that reveal a range of practices and approaches to time-based media by Warren who is an artist, curator and academic in this subject.

Langridge has approached this solo exhibition with the intention of revealing an artist's practice, something that is in itself time-based. Usually we encounter individual works by Warren as installations in festivals or curated group exhibitions but here we have the opportunity to see a range of approaches, strategies and subject matters that reveal both a diverse range of enquiry and persistent threads of interest – such as the slippage that can occur in muted or misunderstood utterances. A key link for Langridge is Matt's interest in the reversed spoken words in some subversive rock music recordings that sparked fears of hidden satanic messages being played in teenage bedrooms (The Beatles, Led Zeppelin, Queen...). Those backwards recordings caused both fans and concerned parents to listen closely and repeatedly, to deeply engage with the sound and the content.

*Glossolalia Part 2* is a group exhibition of work by Sean Bacon, Abbie Calvert and Gail Priest curated by Matt Warren. This exhibition draws together artists whose works deal with the hidden or the obscured. These works reveal an occult of sounds and images. Alongside his own work that treads similar conceptual territory, Warren has curated these artists with the intent of exploring a greater context that his own work and research exists within. It is a context of inspiration, influence and affinity.

All the artists in *Glossolalia Part 2* play with a degree of uncertainty with their work. What is heard? What is seen? What is it saying? Can we as an audience crack the codes? In conjunction with each other, the artists converse with their own individual languages, strange and yet familiar. Alongside the works in Part 1, there is further conversation; aural, visual and conceptual. Within *Glossolalia Part 1 & 2* the artists are all speaking a language that may not be clearly articulate and yet there is a "truth" that is felt and known.

## Curator statements

### *Glossolalia* (pt. 1)

Artist: Matt Warren

Curator: Dr Colin Langridge

An artist's practice is not always discernible in an individual work. This exhibition of seven selected artworks by leading Tasmanian time-based media artist Matt Warren, will explore threads of connection between his earlier explorations in video and sound and later more highly produced pieces culminating in a new work produced for this exhibition.

Located in an international context of time-based media practices, Warren's critically engaged contemporary artwork has developed in sophistication over the past 15 years. Drawn from his extensive exhibition history of experimental video projections, sound devices, light and sound objects and installation pieces Warren's practice represents a synthesis of research and refined presentation. His mastery of electronic media allows for beautifully sensitive experiences of time out from the mundane. This exhibition, including many works that have never been exhibited in Hobart before, will reveal the artist's practice rather than only presenting the isolated single festival or group exhibition work Hobart audiences will have usually encountered.

The practice of Matt Warren has long held my attention, particularly in context of the powerful presence of his artworks (successful artworks assert their presence in a space and in our memory, unlike most other things in the world, which we simply ignore). His artworks often activate subtle and extended sensory excitement whilst avoiding obvious narrative content. This sets up a relationship of wonder for the audience in contrast to a relationship where the audience primarily reads or interprets the artwork as a message – for me his work is encountered primarily as a thing, an event, rather than as a sign.

Importantly, Warren's artworks do not easily become useful resources for the audience, they retain sovereignty within their domain through dwelling in the poetic - this allows them to be appreciated without being understood. The poetic resistance to being understood grants the works an extended open status; they are there, they have been experienced, but they are not necessarily there for us to consume. They invite encounter but resist an 'I got it' moment which equates to closure, and an end to the meeting between person and thing.

Western Modern culture has tended to set up a relationship with the world that encourages us to encounter it and the things in it primarily as resources for us to use. Art is especially so and we expect or hope artworks to be something we consume in an unhindered moment of encounter (for example: we can use or consume artworks for aesthetic pleasure or for affirming our ideology, among many other uses). One of the roles of the gallery is to create an ideal

situation to experience the artwork and, even though we know the artworks are set up for us to enjoy and they are present for us in that sense, in a different way the artworks by Warren tend to resist being used up in our observation of them. They are not entirely consumed by the viewer. We become fascinated by the unfolding visual and aural event but afterwards we do not quite know what we have been looking at, it has shown itself to us but it has not completely revealed itself. This moment of unknowing can be both uncomfortable and delightful, in this moment our human-oriented focus is de-centred and we can be released from feeling we have to understand. This moment acknowledges that the world is not necessarily there 'for' me, rather I am here 'with' it.

The seven works in *Glossolalia* selected from across 15 years of Warren's practice show the development of his artistic strategies, his use of technology, his interest in alternative culture, especially moving image culture, and in alternative music and sound. The term 'glossolalia' refers to speaking in unknown languages, often in relation to ecstatic experiences. Speaking but not being (blatantly/didactically) understood is a fundamental concept throughout Warren's practice.

***TWOOT* (2008)** references the theme of glossolalia both through sound and vision, with murmuring voices, perhaps reversed, played against an abstracted visual that gives the sense of a limited and fragmented transitory view through an unsteady hand-held camera. A kind of momentary view through someone else's eyes whilst hearing 'mind-chatter'. Warren made this work in reference to the painting by Gustave Courbet (*The Origin of the World*, 1866) and through imagining what birth might look and sound like for a child – thus flipping Courbet's perspective on the subject.

***Portal Lux Aterna (after Ligeti)V2* (2008/9)** refers to György Ligeti's *Lux Aeterna* (1966) musical composition, a hauntingly beautiful atmospheric choral piece that appeared in Stanley Kubrick's film *2001: A Space Odyssey* (1968). This work references Warren's deep interest in alternative culture, especially music and film. Warren's work is reminiscent of Ligeti's in ethereal sound but is visually presented through a black circular frame that suggests we are seeing a small part of something much grander. The white dots tauntingly suggest something specific but then quickly fade before we can discern them.

*'The white dots are taken from an old analogue television and I see them as 'entities' existing "out there", in fact evidence of the big bang, eternal light. The portal is allowing us to see them.'*  
Matt Warren

***Project Blue Book* (2010)** employs simple visual illusions to suggest UFOs in the night sky. The voices heard in this piece are computer synthesised read transcriptions of UFO reports and some of Warren's own text based on Guglielmo Marconi's idea of never-ending sound waves. The low-fi nature of the video suggests it is historically linked to the 1950s or 60s, particularly

b-grade sci-fi movies and tv. It plays with our desire to encounter the unknown and our willingness to suspend disbelief in the hope of an encounter.

*Uuuuu (2011)* is born out of the affliction Tinnitus (high pitched ringing perceived as an internal sound, usually caused by hearing damage). Originally conceived as an installation with eight mannequin heads, each playing their own pitch of the tinnitus sound, here it has been re-jigged for Glossolalia. Both Warren and myself have tinnitus which is an almost constant companion for many people - one of the sounds in the work I found to be almost identical to my own internal pitch. It is interesting to hear this sound played out loud as an actual sound because the perceived tinnitus sound is more nerve excitement than actual sound wave. This shows a side to Matt's practice where he draws more directly upon his own history, one that is shared by many. In terms of glossolalia this work actually makes common a sound that is unknown to those who do not have tinnitus, thus bringing it into a shared realm which is the basis of language.

*Sönaris - A Liminal Place (2012)* is visually stark with gently moving vertical lines of soft light against a dark ground punctuated with occasional images of the road and car tail lights fading in and out. The sound of a sonar echo provides a recurring background that gently links us to the work's title - it threw me into remembering movie scenes of submarine crews listening carefully as they blindly tried to locate objects in the ocean outside. It appears to be a fragment of a story told by both a female and a male narrator, the person telling the story thus slips between genders, however they both only present bits of the story, not quite enough information. I felt as if I were alone at night, lights off in a cheap motel, on the edge of understanding but not quite.

*The Pull of Gravity (2017)* asks the viewer to slow right down and allow natural processes to take their own time as the yellow moon passes slowly over the screen. Well, those processes are not quite natural, as we hear waves against the beach and a second circular image of water flickers over the moon in its next pass. The title says it all in this beautifully restrained work that addresses the theme of the relationship between the moon and our tides, but in a second layer it also raises issues about natural and un-natural romanticized motifs of nature.

*Threshold or The Even Keel v2 (2019-20)*. We see shifting coloured light beautifully revealed through slowly drifting swirls of smoke evoking intangible disorientation. The sound struck me as a choreographed piece of theatre with evocative background audio (shifting ethereal music and choral voices) over which a woman's (or maybe a man's?) voice softly shares philosophical ideas as she responds to walking through rooms that she once knew - there is a sound that could be the click of shoes slowly pacing on a hard floor. In one room the woman shares her thoughts and memories about birth and death with the sense of something dark and tragic that is unspoken, it gradually becomes clear that she is reminiscing about a dead child. Warren is working through a challenging subject, both emotionally and technically. How does one capture

the feeling of such deep and dark memories? This work reveals a mastery of sound and restrained vision composed in layers that sensitively work with each other to tell a story, create a mood and transport the listener on a journey with a fellow human. We are invited to become a companion with her reminiscence as the act of careful listening draws us empathetically close to the voice.

**Dr Colin Langridge**

## *Glossolalia* (pt. 2)

Artists: Sean Bacon, Abbie Calvert, Gail Priest

Curator: Dr Matt Warren

### *Around us and out of reach*

We are surrounded by many entities. Some are invisible, but we may still see the outcomes of what they do. Some are silent (to our ears at least), but when interpreted correctly, they can be heard and listened to. Some of these entities have no mass, but they cause us to feel or to be moved by them. Our contexts inform us and influence us, they can change how we experience the world.

*Glossolalia* (pt. 2) is a gathering of three artists who play with the “hidden” or “obscured” in their work, the exposure of an occult of images and sound. And, as we are surrounded by entities, informed and inspired by them, the context that these artists exist in for me is one of inspiration and affinity - the work produced by these artists has inspired and informed my own practice. The languages we speak with our individual works are unique, but when revealed in conjunction, have meaning we can all understand, even if clear articulation is elusive.

### Sean Bacon - “*Moment To Moment*”

As a fellow Uni undergrad and a regular collaborator in both our formative practices, I have known Sean Bacon and his work for the longest of this group of three artists. His performative approach to video and surveillance and the somewhat ‘prankster’ element of upsetting the viewer’s/participant’s expectation is what appeals to me. Playing with the notion of what is or isn’t “real” is at the heart of why Sean was selected for *Glossolalia*. Having spent quite a long time creating video for theatre productions, I was also very keen to see Sean back in a gallery context. He has created two small assemblages of playfulness and illusion. The constructions, simultaneously DIY-looking and poetically elegant, present an artifice, an exposure to what makes the image, but may not be fully factual. Can we believe our eyes? Are we seeing what Werner Herzog calls an *ecstatic truth*<sup>1</sup>? Facts and data as he says in relation to *Cinema Verité* only “reaches a superficial truth, the truth of accountants”<sup>2</sup>. When in fact (!), there is a deeper, poetic truth. “There are deeper strata of truth in cinema, and there is such a thing as poetic, ecstatic truth. It is mysterious and elusive, and can be reached only through fabrication and

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<sup>1</sup> “Sometimes facts so exceed our expectations - have such an unusual, bizarre power - that they seem unbelievable. But in the fine arts, in music, literature, and cinema, it is possible to reach a deeper stratum of truth - a poetic, ecstatic truth, which is mysterious and can only be grasped with effort; one attains it through vision, style, and craft”  
Bu.edu. 2022. On the Absolute, the Sublime, and Ecstatic Truth | Arion. [online] Available at: <<https://www.bu.edu/arion-on-the-absolute-the-sublime-and-ecstatic-truth/>> [Accessed 19 April 2022].

<sup>2</sup> Ebert, R., 2022. Herzog’s Minnesota Declaration: Defining ‘ecstatic truth’ | Roger Ebert | Roger Ebert. [online] Rogerebert.com. Available at: <<https://www.rogerebert.com/roger-ebert/herzogs-minnesota-declaration-defining-ecstatic-truth>> [Accessed 19 April 2022].

imagination and stylization". Perhaps this work asks us to suspend disbelief and look deeper than the surface.

### **Abbie Calvert - "*Sonorous Bodies*"**

Abbie Calvert is an emerging artist whose work I've witnessed over the last few years and feel an affinity with both aesthetically and conceptually. Her approach is strongly researched, but an expression of emotive poetics is never sacrificed for the sake of academia. Her exploration of hidden or mutated languages, glossolalia, and the ideas that informed visionaries such as Hildegard Von Bingen (1098 - 1179), has inspired me to seek her inclusion in this exhibition. With her work for *Glossolalia* Calvert explores the conjunction of song and speech, but as it relates to birds. What is being communicated here? Is there something symbolised in the birdsong that is more than just calling to other birds, but speaking of what they have seen, what they have experienced? How do their "voices" combine, inter-species and with a general suburban environment, to create a composition, communicates of potential, layered meaning. Calvert's immersive work does not aim to fully define what is being said, but rather presents possibilities for interpretation based on one's own sensitivity, a revealing of what might be there.

### **Gail Priest - "*Songs With Oscillators*"**

The work of Gail Priest has historically inspired me from afar and continues to do so in our capacity as fairly recent collaborators. Her use of voice in conjunction with electronics, a conversation or duet consisting of two seemingly disparate methods of sound emission, almost sounds like different aural codes colliding. But within this collision there is a tremendous beauty that emerges. The sounds communicate with each other, creating something unique, opening the way for the listener to question what is human, what is machine and what do they say together? Is there such a thing as synthetic elementalism as it relates to sound? The sounds that Priest works with in conjunction with her own voice could be said to be elemental, in that they are clear and pure. They are machinic tones created by oscillators. Her simple (but painstaking) approach to visualising the language, by drawing the wave forms as part of the installed work seems to me like a generous revealing of the constitution of sound itself. Here Priest is combining explorations covering a number of years, voices in conjunction with tones, past, present and possibly future.

We live in a world of instant information and with the advent of social media, a world of profiles, avatars and carefully curated representations of ourselves. Is it possible to be fully real, fully authentic when online? The variables of communication are many and varied and how one speaks in an email or in a Zoom meeting can easily be misinterpreted. The "tone" is not always easily read through mediated communication. Arguably then, truth is somewhat relative. The works in this show may not be about revealing the truth, but may be about revealing "a" truth, one that is authentic in its poetics.

Contemporary life is full of conflict. That is clear and may be even a little banal to state. And perhaps it's naive to consider that we should simply accept that there are many differences between us. With this realisation in mind though, we may be able to instead focus on the areas of similarities. Somehow at the back of our minds we do recognise ourselves in others. We do need to share this world after all. This collection of works sits alongside the curator's own works as a shared environment, a context of inspiration and affinity, with the idea that all may converse in strange, different languages and communicate hidden knowledges that we all recognise, whilst not being able to fully articulate.

Dr Matt Warren

## Artist statements

### Sean Bacon

I became interested in video and the use of live camera feeds through a visual arts photography background. The video medium allowed for an immediate response, I pointed the camera at an object and I had a representation of that object immediately, receiving instant feedback while shooting. Being able to watch a live feed in the monitor while recording led to a major perceptual shift from the long delay in viewing film and photographic mediums. However today, with the onset of the digital medium, this delay is now nonexistent.

In Yvonne Spielmann, *Video: the reflexive medium*, she refers to the video process as “transformation imagery”. The fact that with film and photography, it is the single image that matters, whereas in video it is the transition between images that is central to its core. It is the process of a constant movement of signals circulating between recording and reproduction equipment, a closed circuit. These signals can be modified, by processors and keyers, they can be overlaid and reduced and they can be transmitted audibly and visually and importantly, all of this can be done in real time.

What interests me about the notion of an instantaneous response is how the viewer perceives that representation of real time, bearing in mind that representation is not precisely what is occurring but a live occurrence represented, shifted or reframed. Spielmann argues that technically, the raw material of video consists of noise, which is the electronic signals of both audio and video signals; it does not present image and sound like film. It is the manipulation of the noise through video technology, like scan processes, which produce the image. The combination of these various technical processes results in an audiovisual medium, where the progress to the outcome of the video image becomes almost performative, a culmination of its components.

The notion that the video medium works as a culmination of events, an expression of form consisting of audio and video signals that are manipulated, sculpted and processed, excited me. Because the live feed, the instantaneous image, is not a real representation of what the camera sees, rather it is a constructed simulacrum.

### Abbie Calvert

The auditory patterns and dynamics produced by birds have often sparked human wonder. Is it language or music? Does meaning dwell in the harmonies and affective qualities of the song, or do birdcalls have their own structure and symbolism? Are these even the right questions to ask? The complex sounds produced by many birds are shaped by their particular way of

sensing and moving through the world, by geographic and environmental features, as well as intra- and inter-specific interactions. By layering various anthrophonies, biophonies and geophonies recorded in a suburban environment, *Sonorous bodies* (2022) speculates on ways in which meanings may emerge from the vibrant, relational co-compositions produced by birds as a nexus of their own embodiment, environment and culture.

## **Gail Priest**

In *Songs with Oscillators* I am exploring the connections, interplays and contrasts of the organic voice and the machinic sounds produced by audio oscillators, specifically the sine wave and the square wave. Sine waves are generated with a smooth period of oscillation from minimum to maximum amplitude, while square waves switch instantaneously. Both waveforms express a single frequency (pitch) but their different styles of oscillation give them different timbres. In contrast, the voice is made up of multiple frequencies and it is this that makes it rich and unique. These pieces explore how the quality of these pure tones may inspire different vocal treatments and melodic material.

This exploration treads lightly in the footsteps of pioneering composers such as La Monte Young, with his works exploring the psychoacoustic properties of the harmonic spectrum; and Alvin Lucier with his interplay of sine tones, instruments and acoustic space; but I cannot admit to a similar rigour of process. Both pieces begin with minimalist restraint, exploring the interference patterns of the voice and the waveform but gradually give way to the sensualities of harmony and polyphony that emerge from the transactions between the machine and the organism.

The audio works are accompanied by their waveforms rendered as large-scale wall tracings. For me, this representation of the composition is a far more meaningful visualisation than the traditional notes on a stave and offers a particular graphic power. The act of tracing this image, by hand, directly onto the walls of the gallery is one of translating the digital back into the analogue, offering a foil to the compositional process which combines the analogue voice with the sine tone in a digital format.

## **Matt Warren**

Matt Warren's works investigate memory, transcendence, liminal spaces and suspension of disbelief. His music and sound practice has a basis in both composition and improvisation. He performs and records electro-acoustic and drone works under his own name and collaborates with others under a number of monikers. His practice is informed by psychedelia, digital abstraction and hauntology.

#### “Portal Lux Aeterna (after Ligeti)” V2 - 2009

If one considers the little specks of energy that surround us all the time, through the simple, (although increasingly dis-used) technology of old analogue TV and the noise on an untuned channel, we can see these specks, from potentially hundreds, thousands of years ago<sup>3</sup>. To look through a portal and see the eternal light, whilst seeing our own eye looking back at us, we may understand elusive messages, possibly ancient, possibly from yesterday, possibly from a split second ago. As well as forming part of my PhD research work, this work was originally shown at Salamanca Art Centre, Hobart as part of “Parallel” exhibition in a different configuration as a sound and video installation. V2, as shown here was the touring version, presented in regional Australian Galleries throughout 2009.

#### “Project Blue Book” - 2010

This is a somewhat playful exploration of beliefs. We are looking down upon a screen, almost like a control panel in some minimalist investigative office<sup>4</sup>. Hinting at childhood memories of Sci Fi, books on UFOlogy and notions of faith vs rationality, this work attempts to elevate the suburban everyday and combines domestic elements such as spinning tops and soda bubbles and creates a sky of possibilities. Originally shown in the Hobart Art Prize at TMAG, 2010

#### “The Pull Of Gravity” - 2017

The power of the gravitational pull, the movement of the moon and the shifting of the tides. This is a work that explores things that we sometimes take for granted, but upon closer contemplation present us with a sublime realisation. Something so elemental to us, the oceans on the earth, are moved by a celestial body. And with this realisation hopefully comes further musings on the powers and the information that visually, aurally or physically eludes us, but controls or influences us. Originally show at Tidal Art Prize, Devonport Regional Gallery, 2017

#### “Sönaris - A Liminal Place” - 2012

This single channel video work expresses a desire to exist between states, between spirituality and secularity, being asleep and being awake. This is an idea that an experience that sits between binary states could be the most authentic and when psychological and physical polarities meet or combine they create a new truth. Sönaris, that itself a portmanteau word<sup>5</sup>, is this place. Trying not to fall and wanting to jump. This work has not been previously exhibited.

#### “Threshold or The Even Keel” V2 - 2019/2022

This is another somewhat hallucinatory work that plays with the idea of in-between states and spaces. The haunting image of the “falling man” captured by a journalist on September 11, 2001 prompted the idea of and desire to reverse that terrible misfortune. One could hope that perhaps the man was captured on camera whilst in fact rising. Perhaps on the way down (or up) they could be whisked into one of the windows and be shown around the apartment. The rooms within the threshold hold memories and thoughts. Some of these were originally expressed on my own social media stream, in particular Twitter, over the years. Poetic expressions that were later gathered and compiled as suitable words to speak in these rooms. These are codes and messages for those who wish to interpret them.

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<sup>3</sup> <http://www.dunlap.utoronto.ca/coolcosmos/bigbang.php>

<sup>4</sup> <https://www.archives.gov/research/military/air-force/ufos>

<sup>5</sup> <https://www.britannica.com/topic/portmanteau-word>

This is a new work, previously not exhibited. However the sound component was presented as a radio work for 2019's Radiophrenia broadcast, an annual sound/radio art festival broadcast from Scotland on FM radio and online.

“T.W.O.O.T.” - 2008.

I don't remember, I can only imagine what it was like to emerge into the world.

In 2008, I was invited to make a work in response to Gustave Courbet's painting, “L'Origine du monde” (1866) for a group exhibition. The work is a narrative around existing in one world, one hidden from view, full of darkness, warmth, shifting colours and strange muffled sounds. Traveling and exiting it and entering another world of harsh light and harsh sounds. Of course, if one is to be aware of Courbet's painting it would be easy to decipher the journey I speak of. The name is an anagrammatic acronym of the English translation of the title of Courbet's painting “The Origin Of The World”. Originally shown as part of the 'Limbic' group exhibition at MOP in Sydney 2008.

“Üüüüü” - 2011

As a performing musician, a long time concentrated listener of music and a practicing sound artist, I am acutely aware of sounds that interrupt the flow of sonic information. I have developed tinnitus<sup>6</sup> over the years, more pronounced in my left ear, but in both. Thankfully it is not severe, (although worse during a head cold or fatigued state) and I can usually “hear through” the ringing.

I once heard (!) of a theory that tinnitus was a sound that was emitted by the ears and in the right circumstances others could hear what the sufferer was hearing. This idea in conjunction with the recording object known as the ‘Kunstkopf’<sup>7</sup> prompted the work “Üüüüü”, with the notion that I could produce a portrait of my own tinnitus. Perhaps I could cancel out the ringing if I got it just right. I have since discovered that there are two types of tinnitus, subjective and objective<sup>8</sup>, with that latter being able to be heard externally and more likely to be curable as a clear cause is often able to be detected. I'm not sure where mine actually sits in terms of diagnosis, but with this work I am attempting to show the listener a series of tones hidden in my ears. Originally shown as part of ‘Silence Is Golden’, solo exhibition at FELTSpace, Adelaide 2011.

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<sup>6</sup> <https://www.mayoclinic.org/diseases-conditions/tinnitus/symptoms-causes/syc-20350156>

<sup>7</sup> <https://www.sfu.ca/sonic-studio-webdav/handbook/Kunstkopf.html>

<sup>8</sup> <http://phb.secondsensehearing.com/content/can-your-tinnitus-be-heard-others>