



Distant Skies: Pressure Waves
Kathy Hinde

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Kathy Hinde

Kathy Hinde's installations in the exhibition *Distant Skies:Pressure Waves* are based on thematic interweavings of nature and technology. Their use of fiction, fantasy and poetry opens up the Utopian potential of the imaginary: the future becomes an open space of possibilities. *Phase Transition*, a sculptural sound installation, blends the noise of dripping water from melting ice cubes with metallic sounds to create pulsating, floating tones. Developed for esc medien kunst labor, the installation *In Flight* is made up of cyborg-like origami birds. Suspended from the ceiling, they appear to be gliding off towards distant worlds. In Kathy Hinde and Daniel Skoglund's sound installation *Palimpsest*, spider-like robots generate sounds and noises that condense into a composition: this can also be heard as a concert performance as part of the ORF musikprotokoll.

"Our intention is to affirm this life, not to bring order out of chaos, nor to suggest improvements in creation, but simply to wake up to the very life we're living, which is so excellent once one gets one's mind and desires out of its way and lets it act of it's own accord." John Cage

Distant Skies:Pressure Waves is a coproduction by esc medien kunst labor, kunst@werk and ORF musikprotokoll | Supported by: Kulturamt der Stadt Graz, Kulturreferat des Landes Steiermark, BKA Kunst

Dates

Exhibition opening:

22.9.2018, 2pm

Opening weekend:

22.9.2018, 11am – 7pm, 23.9.2018, 2pm – 7pm

Opening times 25.9. – 14.10.2018:

Tue – Fri, 2pm – 7pm, Sat – Sun, 2pm – 5pm

Concert performance of Palimpsest:

4.10.2018, 6.30pm as part of musikprotokoll 2018

Palimpsest workshop:

6.10.2018, 1pm – 4pm

Registration on musikprotokoll.orf.at/turn-drawings-into-sound

ORF Lange Nacht der Museen:

6.10.2018, 6pm – 1am

Opening times 16.10. – 16.11.2018:

Tue – Fri, 2pm – 7pm and by appointment

Closing event:

16.11.2018, 6pm

Ö1 Klassiktreffpunkt (LIVE):

Sat 6.10.2018, 10.05am

Renate Burtscher talks to Georg Friedrich Haas as part of the musikprotokoll 2018 programme

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"I am a composer and visual artist. Combining these two artforms is at the heart of my practice, and fundamental to my creative process. I compose visual scores to create music by constantly challenging and re-imagining what a visual score could be. My composition process often employs 'open scores' and chance procedures. The resulting work is generative, which evolves and is different each time it is experienced. I compose carefully constructed frameworks from which the precise nature of sonic and visual events are changeable rather than fixed. When composing with open scores, I aim to define uncomplicated rules, from which a complex system of behaviours can emerge; the whole becoming much greater than the sum of its parts. I create work that combines technology and nature as a reflection on how technology is becoming increasingly embedded in our everyday lives.

As nature adapts in response to its environment, my 'open scores' shape the behaviour and evolution of the music. When analysed, aspects of naturally evolved behaviours can be represented by tangible, rule-based systems. I am fascinated with this analysis, and how it is applied in artificial intelligence. It is the combination of artificially intelligent systems with human / animal intuition and the instinct to adapt and survive that I find most powerful and inspiring.

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I frequently work in collaboration with other creative practitioners and professionals from different disciplines, including dance, live art and science. This enriches and challenges my creative methodologies and processes.

I aim to create work that generates a poetic and reflective audience experience that enriches an appreciation of the everyday, inviting a heightened awareness of the world around us combined with a sense of how we interact with each other, nature, technology and machine systems. [Kathy Hinde]

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Phase Transition



The sculptural sound installation blends the natural noise of dripping water with artificial, metallic sounds. Light sources whose intensity is determined by the interpretation of data on climate change are used to make ice cubes melt. The sound of the dripping water echoes around the collecting vessels and blends with the metallic sounds – pressed onto vinyl – of custom-made record players whose turntables spin slower or faster according to the melting rate, so creating floating or pulsating tones at low frequencies. The exhibition space is flooded with sound waves: these flow, rise and ebb like water, in patterns that cannot be predicted.

Software by Matthew Olden; consulting scientists: Professor Peter Nienow and Dr. Dann Mitchell. / Commissioned by the Cryptic Artists' Association for Sonica 2017.

In Flight



Developed especially for esc medien kunst labor, the installation *In Flight* presents a flock of cyborg-like origami birds. Suspended from the ceiling, they appear to be gliding off towards the distant worlds depicted in the background. Between the opposing forces of nature and technology, *In Flight* can also be interpreted as a metaphor: with the application of new technologies, to what extent will our bodies become cyborgs? Will changing environmental conditions on Earth force us to inhabit new planets?

How do we react to threats posed to social and democratic gains, what new thinking spaces – Distant Skies – are required if we are to develop new concepts for social coexistence?

“Artworks detach themselves from the empirical world and bring forth another world, one opposed to the empirical world as if this other world too were an autonomous entity.”
[T.W. Adorno]

Palimpsest



In Kathy Hinde and Daniel Skoglund's sound installation, spider-like robots generate sounds and noises that condense into a composition.

Kathy Hinde draws inspiration from behaviour patterns and phenomena found in nature, creating generative works that combine artificial intelligence with human/animal intuition. Daniel Skoglund develops systems and devices with which he can transfer and explore his everyday observations on an abstract level. In this project the two artists bring together their common interests as well as their fascination with random and open-ended processes. Just as living things can gradually adapt to their environment, Kathy Hinde and Daniel Skoglund's "open scores" also shape, influence and change their music and art. In *Palimpsest*, they draw live on a canvas laid out on the floor. As mechanical graphite sequencers, spider-like robots sense the pencil strokes and produce feedback loops, so that these drawings are transformed into sounds. The resulting sound impulses in turn influence and control the parameters of the video projections. Drawings, sounds and projections are overlaid layer by layer like a palimpsest, a manuscript from which the original text has been scraped away and overwritten, yet which still bears traces of the old writing. Since the audiovisual event and the act of drawing mutually influence each other and a feedback loop is produced, the audience experience a performance in which the boundaries between actual drawing, video projection and music gradually blur.

Palimpsest will also be presented as part of ORF musikprotokoll in a concert performance.



Kathy Hinde (UK), media – and sound artist; Honorary Mention Prix Ars Electronica 2015; runner-up Sonic Arts Award 2014; listed by Aesthetica Art Prize 2014 and 2018; ORAM-Award für Innovation in Klang und Musik 2017; British Composer Award in Sonic Art 2017; SHAPE Artist 2018.



Daniel Skoglund (SE), sound artist, composer and performer; develops and programs new mechanical and electrical machines, interfaces and devices for his projects.