

PRAGUE QUADRENNIAL OF PERFORMANCE DESIGN AND SPACE

// PQ2015 – MUSIC, WEATHER, POLITICS //

WEATHER STATION. staging sound

EXHIBITION IN THE SECTION OF COUNTRIES AND REGIONS

kurátor / curator: Maiju Loukola & Timo Heinonen

autor tématu / author of theme: Maiju Loukola & Timo Heinonen

výtvarné – architektonické řešení / designer – architect of exhibition: Johanna Hyrkäs

other collaborators: Mia Kivinen (Producer), Ada Halonen (Technical producer)

WEATHER STATION. staging sound

From among the themes of PQ'15 – MUSIC, WEATHER and POLITICS – we have chosen WEATHER as the starting point for our sound-based exhibition.

SOUND is a performative and spatial element that is like the WEATHER – unpredictable, untamed, changing in unexpected ways, an effective mover and a circumstance that touches down to the marrow. The exhibition highlights the role of sound as a scenographic material in performing arts in multiple and multisensory ways.

// WEATHER STATION. staging sound // exhibition explores the novel spaces and conditions of performative sound. Sound is approached as spatial, temporal, multisensory, affective and transformative creator and activator of space.

// WEATHER STATION // in June 2015 in Prague camps up the spirits, ideas and works of 10 leading Finnish artists and designers active in the expanded field of intermedial scenographic arts & practices – in performative sound, space, light, new media and movement.

// WEATHER STATION // takes place in two sites – in COLLOREDO-MANSFELD PALACE, exhibition space A4 and in PUBLIC SPACE: Uhelny Square, located in the heart of Prague old town.

// WEATHER STATION // is curated by artist-researcher Maiju Loukola and performance dramaturg Timo Heinonen. The producer is lighting designer Mia Kivinen, the technical producer is lighting designer Ada Halonen and the designer/architect of the exposition is artist-architect Johanna Hyrkäs.

// WEATHER STATION // is organised with the Finnish Oistat Centre, and funded by the Finnish Cultural Centre (SKR), The Promotion Centre for Audiovisual Culture (AVEK), Kone Foundation, Wihuri Foundation and City of Helsinki Cultural Office.

// WEATHER STATION // PROCESS

The four projects of // WEATHER STATION // in PQ15 have been chosen through an open call for proposals process, starting in the end of 2013.

During Spring 2014, four proposals were chosen for // WEATHER LAB HELSINKI // – a 10-day exploratory event-exhibition, held in artists' run MUU Gallery in Helsinki, October 2014.

In // WEATHER LAB HELSINKI // the works/projects were experimented and developed further. The Helsinki event-exposition included a 1-day seminar on exploratory and performative sound, with the curator of PQ15 Weather section, Simon Banham as our special guest, accompanied with leading Finnish artists and researchers in contemporary sound, art-science collaboration and climatology as key-note speakers.

// WEATHER STATION // PRESENTS FOUR ARTISTIC WORKS – TWO INSTALLATIONS & TWO DOCUMENTATIONS:

installation I // THE SOUND OF MUSIC (IN A BOX) in 2 sites:
in Collorado-Mansfeld Palace A4 and in public space: Uhelny Square.
By Kasper Laine, Jani-Matti Salo, Ville Seppänen, Heidi Soidinsalo

THE SOUND OF MUSIC (IN A BOX) is an installation, consisting of two parts: an exhibit of weathered instruments in Collorado-Mansfeld Palace, and a public space concert venue, a cargo container in Uhelny Square.

The container will host musicians and sound artists, who will create new and site-specific music for the instruments the container's microclimate has greatly and unpredictably altered. The weather phenomena will include rain, snow, stifling heat, floods and winds, as well as, all possible combinations of these weather conditions. Most instruments will react to even slight changes in humidity, let alone these extremes that the container will propose.

Vivaldi's Four Seasons will act as a measure of change. The song, well known to almost everyone, is a way of hearing how much weather conditions can affect the tone of instruments. During the weeks it will be interesting to see, how this shift may turn Vivaldi's piece into something new and different. Will it be recognizable to the very end, and if so, in what ways? Or will it change into a new piece with a new character?

As the instruments decay, the means and ways of creating music with them change as well. This is where the creativity and curiosity of musicians and artists, participating in the public space concerts, will play a great role: how to use an instrument, that cannot be used in its original way? What kind of unexpected sounds will it give if treated with an open mind?

Information and documentation on the project at www.containedmusic.fi

installation II // THE MELTING POINT

in Colloredo-Mansfeld Palace A4

By Antti Mäkelä

MELTING POINT is an installation based on the use of hydrophones – microphones designed for underwater recording & listening underwater sounds. The installation utilizes the changing states of water – fluid, frozen, melting, evaporating – according to prevailing conditions. The sound installation recycles the continuous phase transition of water, making them audible in the most spatial, multifaceted and nuanced ways.

documentation I // THE WATER TOWER - A DOCUMENTATION OF A WORK-IN-PROCESS

in Colloredo-Mansfeld Palace A4

By Elina Lifländer, Nanni Vapaavuori, Leila Kourkia, Kristian Ekholm

The WATER TOWER group brings to PQ15 an audiovisual documentation of their ongoing "Project Water tower".

The group has seized a disused water tower, slated for demolition, in Lauttasaari Helsinki, and turned it into a monumental instrument that can only be played with the whole body. The tower inside was dominated by enormous echo and an oxygen scarce micro-climate that was affecting the mind, voice and equilibrium. Playing the water tower is an opportunity to make sound spatially intense and wild.

documentation 2 // SOUND FOREST – A DOCUMENTATION OF A WORK-IN-PROCESS

in Colloredo-Mansfeld Palace A4

By Antti Nykyri

Nykyri has developed a concept for spatial, interactive and participatory sound environment as part of his multidisciplinary artistic work and doctoral research. The concept has been applied in different forms for several performances and installations.

The work is based on custom experimental sound sources and large boxes of gravel as tangible and playable sound sources. Grainy rain-like electronic sounds are directed and diffused all around the installation space, creating an acoustic environment which surrounds and transfixes the space the visitors attend to. Boxes of gravel are used by performers or visitors as instruments for creating crackling, varying and musical sounds for the event.