

# SOUN - GING D.I.F.

London  
April — October  
2017

**Andrew Rowe 8 Bion**

**David Bloor 12 Dirty**

**Dom Allen 16 Hrvoje**

**Jukka Hautamäki 20**

**Signal to Noise 24 St**

**Tom Mudd 28 Tom R**

**Toni Quiroga 32**

**ni Samp 10**

**Electronics 14**

**e Hiršl 18**

**Noise Orchestra 22**

**Stephen Cornford 26**

**Richards 30**







The exhibition pretends to highlight the D.i.Y. practices in front of capitalist industry. It represents an imperative change in the prototyping of musical instruments and sound objects that has effectively set as a major creative impulse in our century.

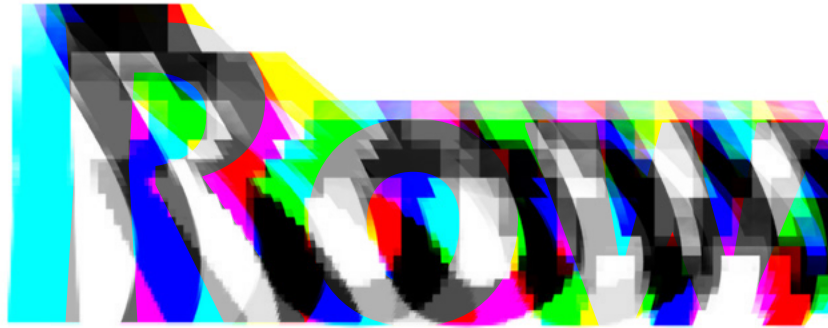
The referential framework of the exhibition relies on the so-called D.i.Y. (*Do it Yourself*) culture, which emerged from the 1970's as a reaction to strong technological deployment. With influences of the underground vanguard movements, the handmade culture currently sets as an exponent of the *free culture*, *open source* and movements such as *Hacker and Maker*. The results of these practices involve interdisciplinary connections between art, science and technology.

*Sounding D.i.Y.* works with almost thirty artists in the field of handmade culture and promotes the efficiency of the results attained, either aesthetically and ideologically.

Laura Gracia,  
curator

# Andrew

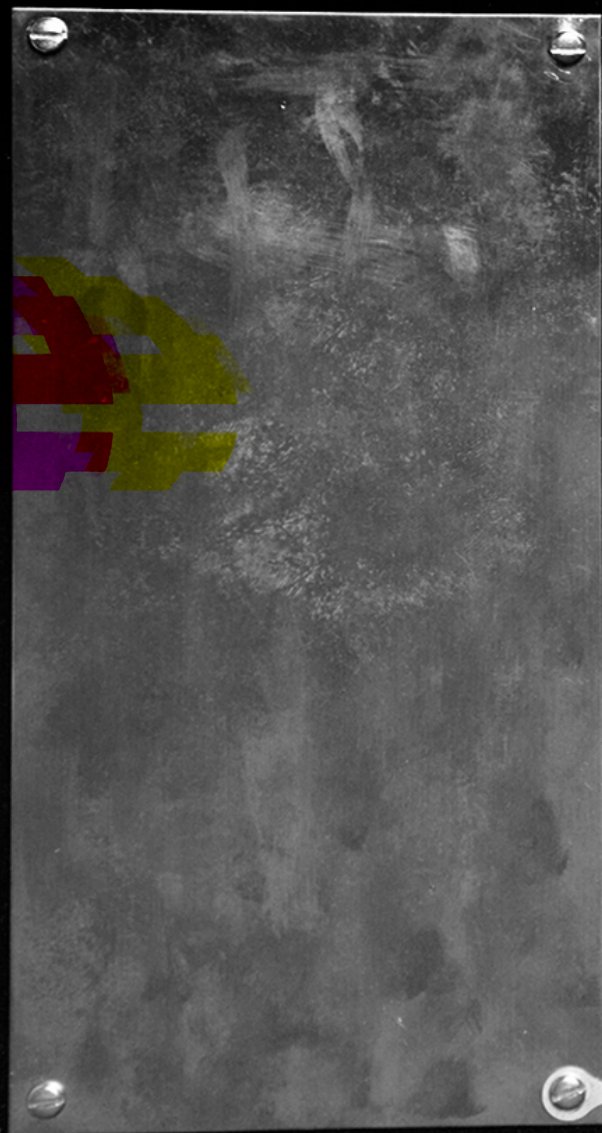
*"I believe that the piece can be experienced as a painting, a sculpture, a sonic artwork, an interactive exhibit, a performance and a musical instrument."*



## **COPPERTOUCH MAKENOISE ITEM, 2010**

The concept behind the piece relates to interactivity and how people connect to sonic art (and art in general) in gallery spaces. In doing so, sonic art generally suffers from different 'bleeding' from one piece into another. By making a piece that remains essentially silent until the audience interacts with it, the sound work attempts to address this issue.

copbertouch makepiece item



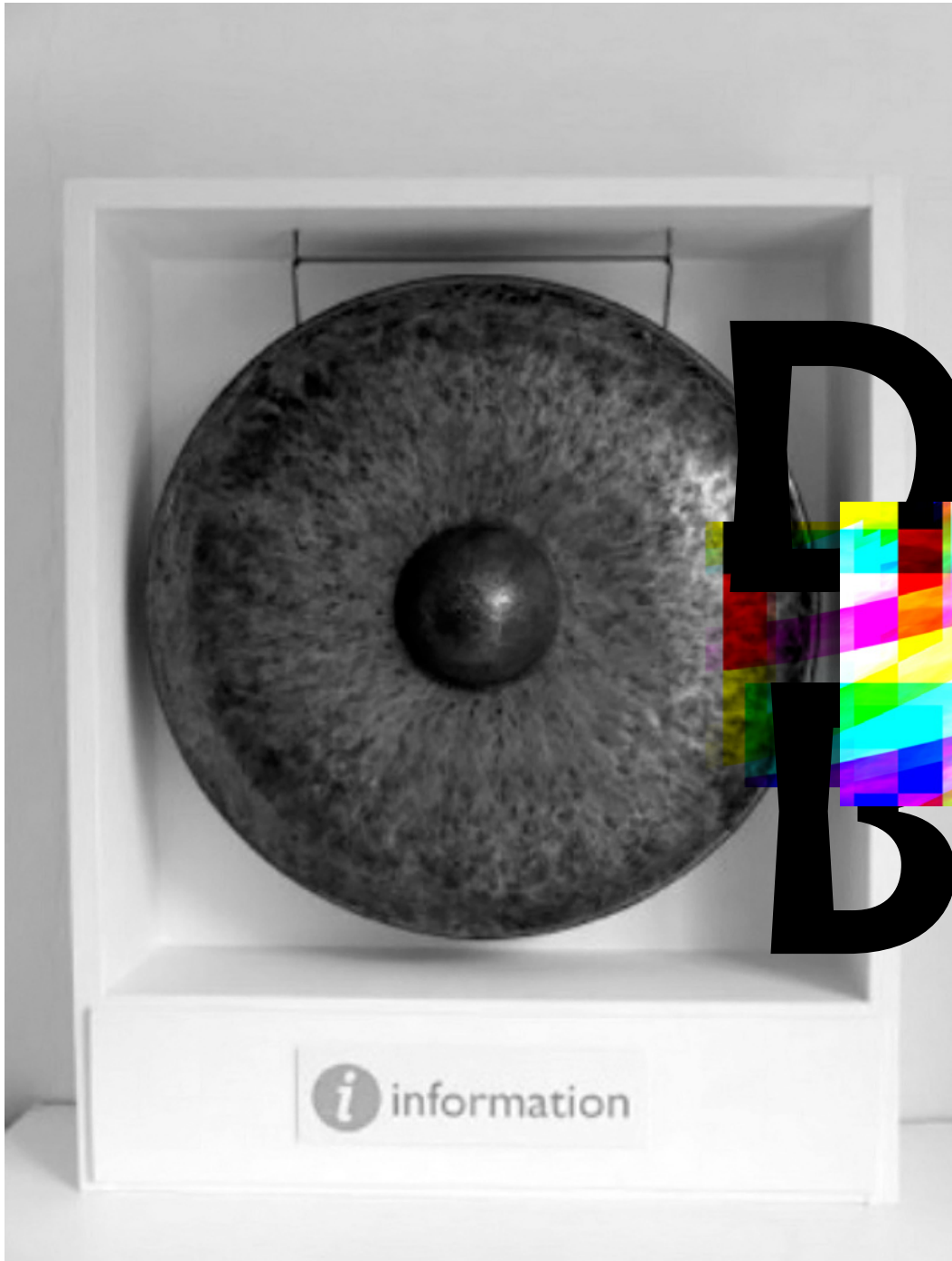
# Bioni S



# Samp

## THE HIVE SYNTHESIZER

There is no honey, no pollen, no beeswax, no propolis for sale. All that remains are enthusiastic beekeepers who 'Play' old bee colony recordings and create new bee frequency instruments to keep the memory of the insects alive. The 'Hive Synthesis' installation/performance attempts to create a symbiotic frequency relationship, like those between pollination and nectar exchanges, or between beekeeper and bees.



Day  
Bio



*"Loneliness does not come from being alone, but from being unable to communicate the things that seem important."*

Carl Jung

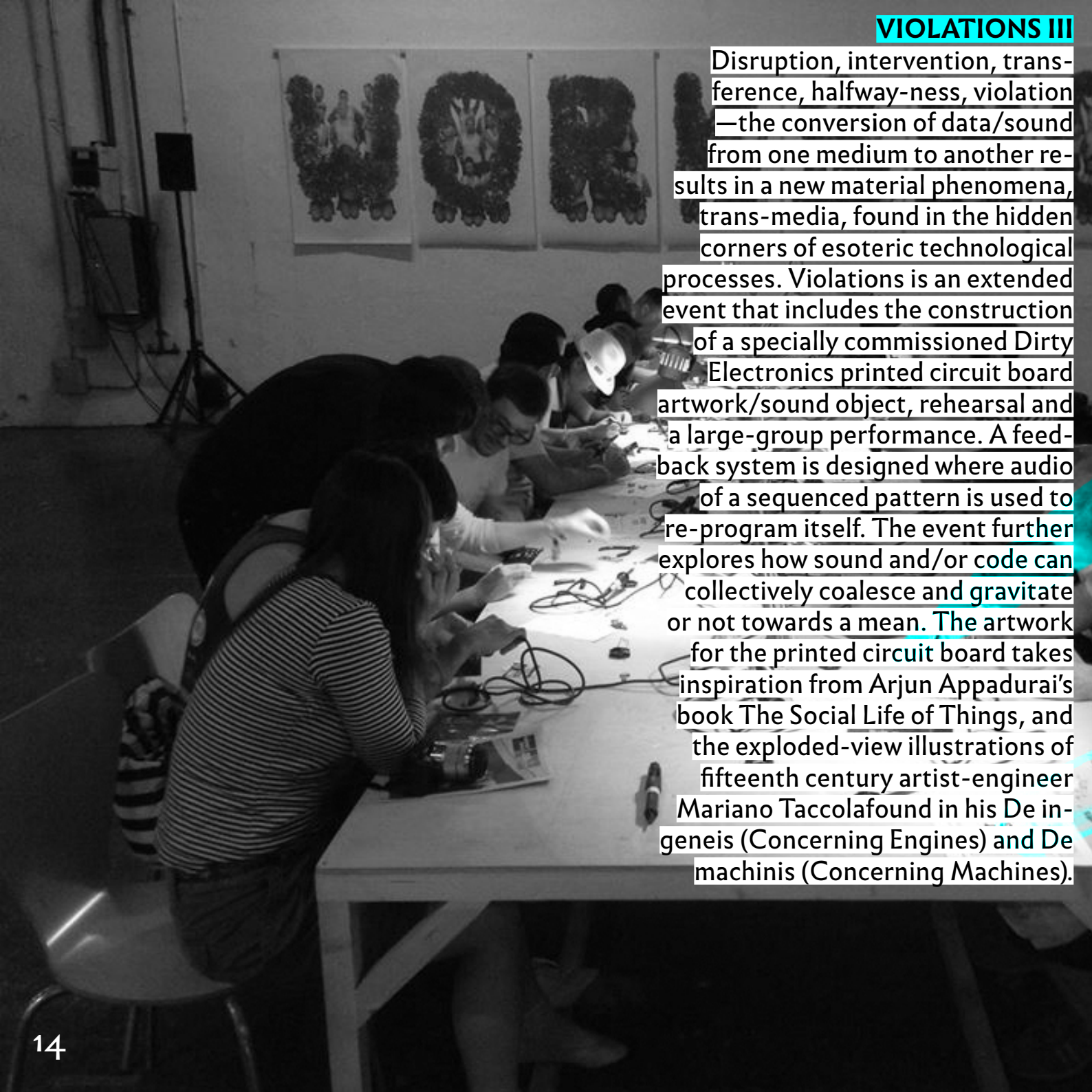
avid

### THE INFORMATION CENTRE, 2017

bor

A wooden cabinet (69×55×16 cm) containing a 17" suspended sound-ing gong. The gong speaks a quiet binary language. The cabinet is marked by a sign saying 'Information'. The suspended gong sounds every 10 seconds by way of electronics hidden within the cabinet. An amplified transducer converts a low audio signal from a Dictaphone, set on loop to beat the gong.

### **VIOLATIONS III**

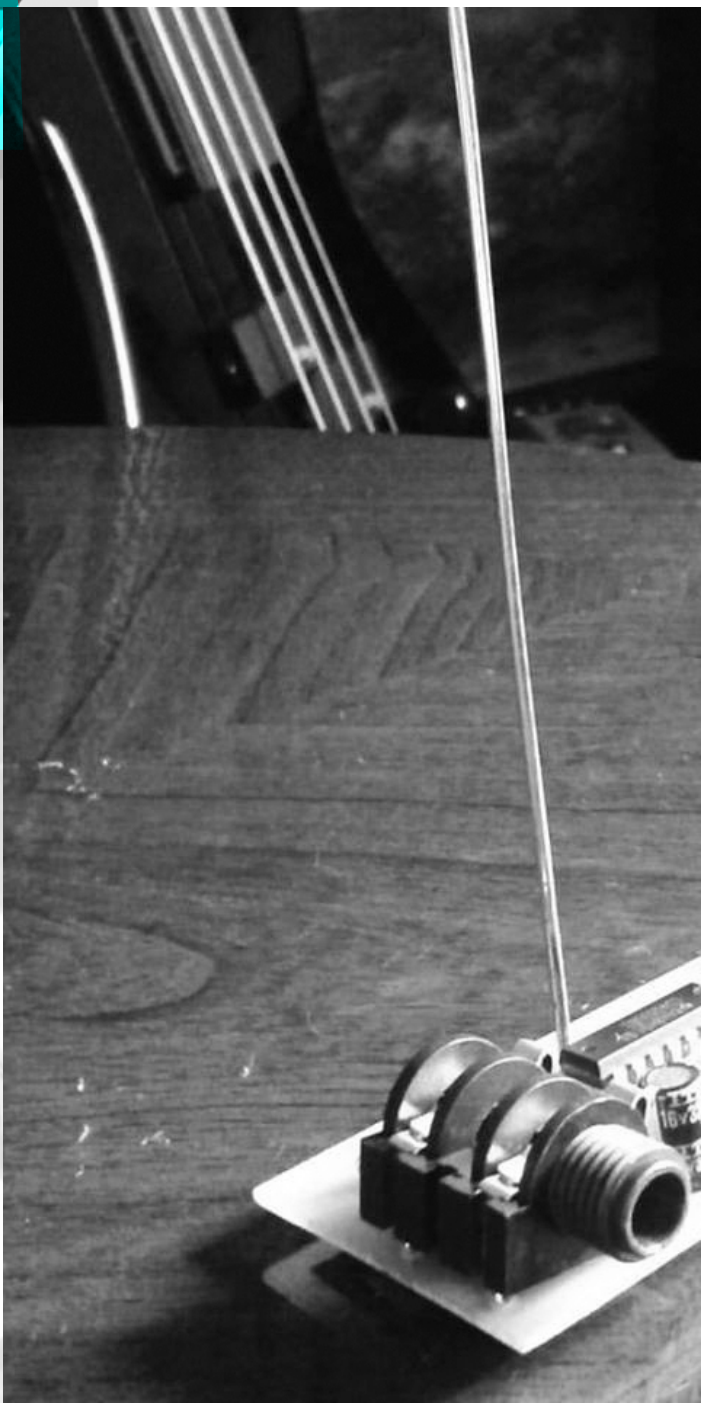


Disruption, intervention, transference, halfway-ness, violation—the conversion of data/sound from one medium to another results in a new material phenomena, trans-media, found in the hidden corners of esoteric technological processes. Violations is an extended event that includes the construction of a specially commissioned Dirty Electronics printed circuit board artwork/sound object, rehearsal and a large-group performance. A feedback system is designed where audio of a sequenced pattern is used to re-program itself. The event further explores how sound and/or code can collectively coalesce and gravitate or not towards a mean. The artwork for the printed circuit board takes inspiration from Arjun Appadurai's book *The Social Life of Things*, and the exploded-view illustrations of fifteenth century artist-engineer Mariano Taccola found in his *De ingenieis* (Concerning Engines) and *De machinis* (Concerning Machines).



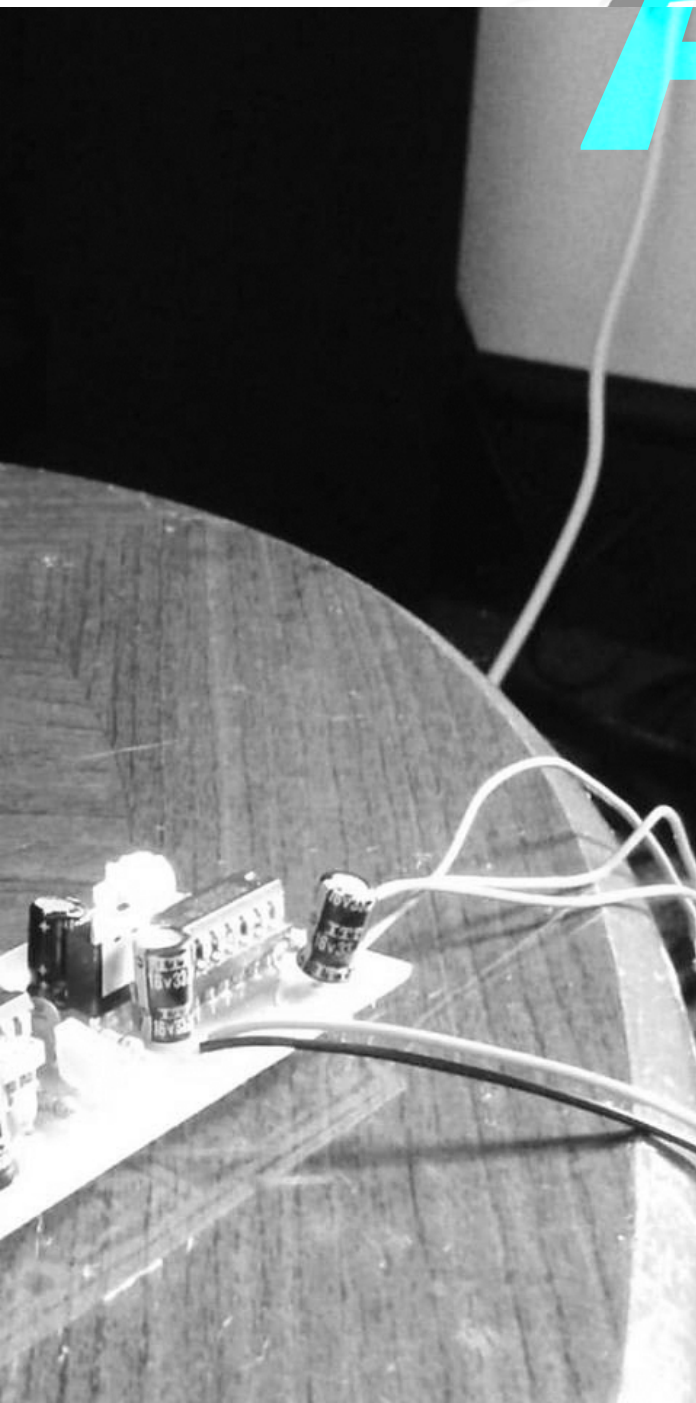
# Dirty Elect roni -cs

# Down

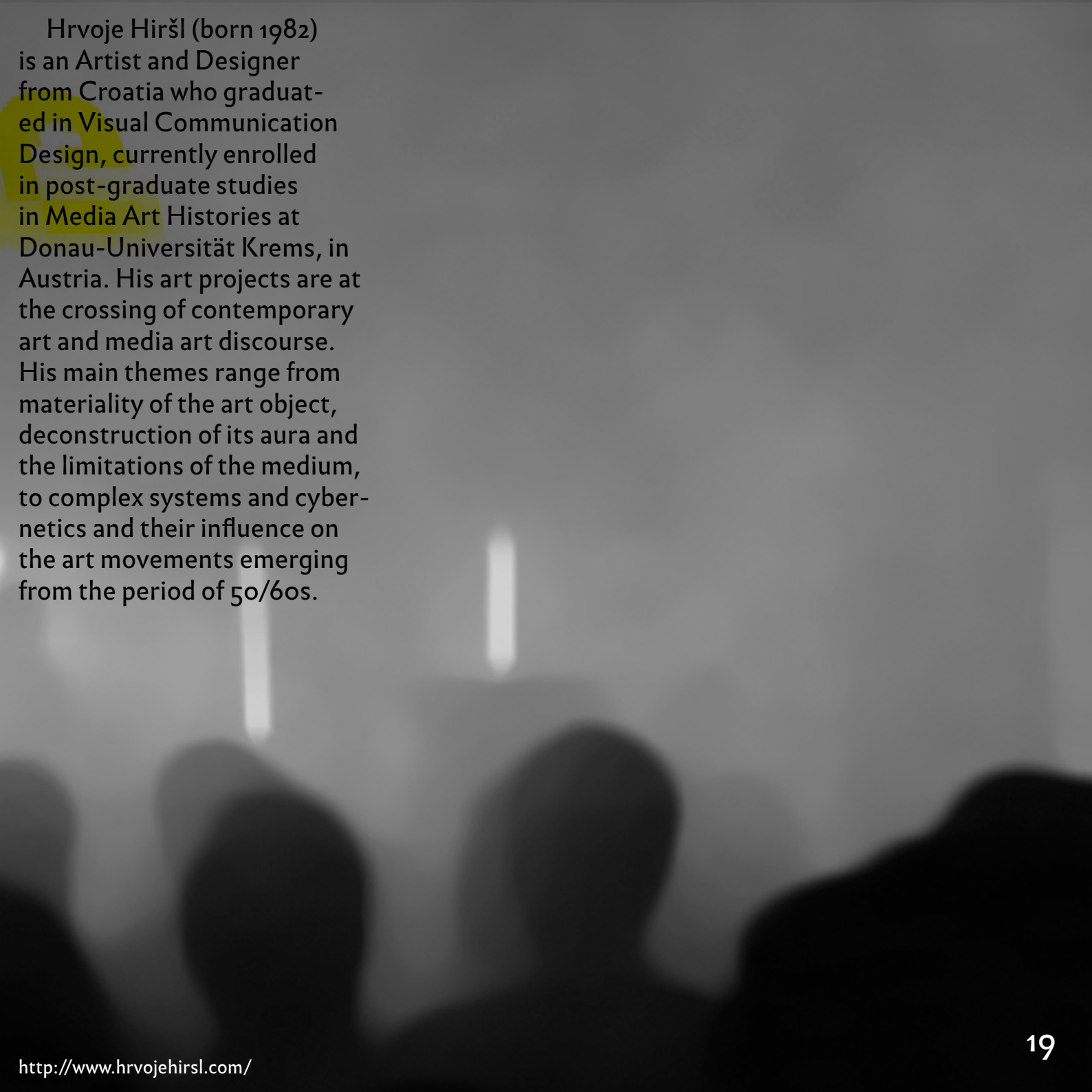




# Allen







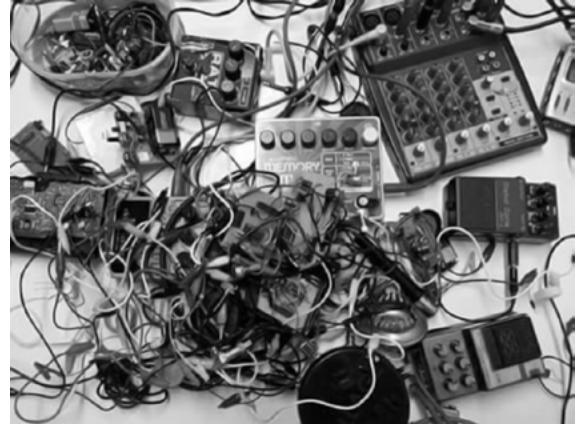
Hrvoje Hiršl (born 1982) is an Artist and Designer from Croatia who graduated in Visual Communication Design, currently enrolled in post-graduate studies in Media Art Histories at Donau-Universität Krems, in Austria. His art projects are at the crossing of contemporary art and media art discourse. His main themes range from materiality of the art object, deconstruction of its aura and the limitations of the medium, to complex systems and cybernetics and their influence on the art movements emerging from the period of 50/60s.

Media artist, born in 1971 in Oulu, Finland. Works and lives in Helsinki and London. Hautamäki works with found materials, electronics, light, sound and video. His works are often presented in the form of installation supported by sound and visual imagery. Live setup consists of DIY sound devices, which he manipulates in real time by changing components and reconnecting circuits.

Juk

Häuta





# jukka hautamäki

## **NOISE MACHINE, 2016**

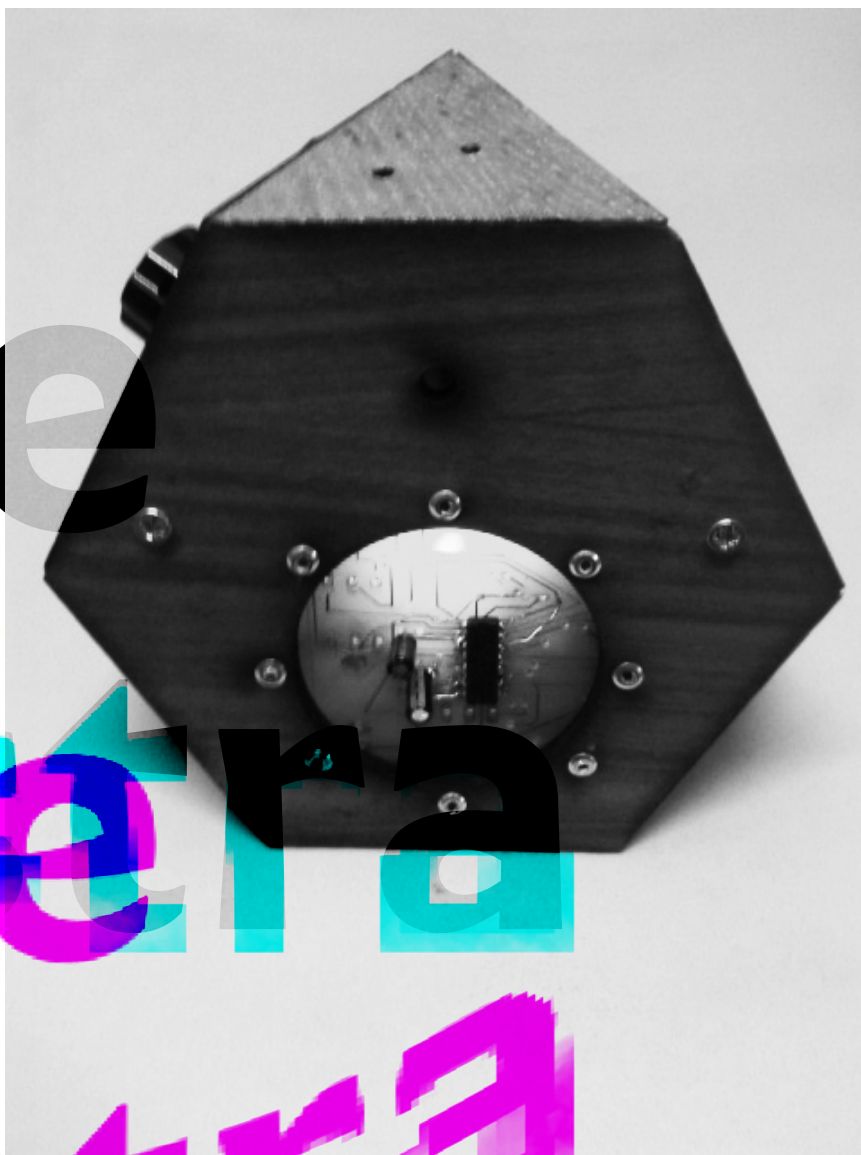
Noise Machine is an evil space metal box electronic circuit, a no. 3 in the series of noise machines that translate light into sounds using analogue electronics. Inspired by Russian sound artists of the 1920s (inc. Arseny Avraamov), we did a sound graphical residency at the National Media Museum last year where we played the collections and undertook a research trip to Moscow. The noise machines are constructivist sculptural objects in themselves made from metal and wood. Noise Orchestra is a collective formed by Vicky Clarke and Dave Birchall.



ise

isera

isera







# Sig -nal

**REMAP  
(ROLAND  
ELECTRO-MECHANICAL  
AUDIO PLOTTER), 2015**

REMAP is a prototype electro-mechanical sound device based on the Roland DXY pen plotter, a discontinued printing technology of the 1980s. The REMAP project engages with obsolete media artefacts and technologies, with an intention to use such past mediatic devices to help critique the impact of current globalised digital and technological consumerist culture. REMAP takes the form of an interactive sound installation, allowing the public to engage with this hybrid sonic device through the introduction of an iPad/touchscreen media tablet running a custom software controller.

# to



# Stephen Covey -for-





## **INTROSPECTIVE CASSETTE**

Building a self-amplifying cassette.



## **CONTROL, 2015**

Control is an interactive installation exploring the relationships between artists, music, and musical artefacts. It attempts to call attention to the role that the musical artefacts play in developing musical ideas. A single dial is connected to a single speaker, but the relationship between the two is not fixed; it flits between a range of possibilities composed by a diverse range of artists. Visitors are invited to use the dial to make sounds, and to thus explore the links between their actions, and the musical ideas embedded in the software by the artists.

To  
Mu



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dd



Rich



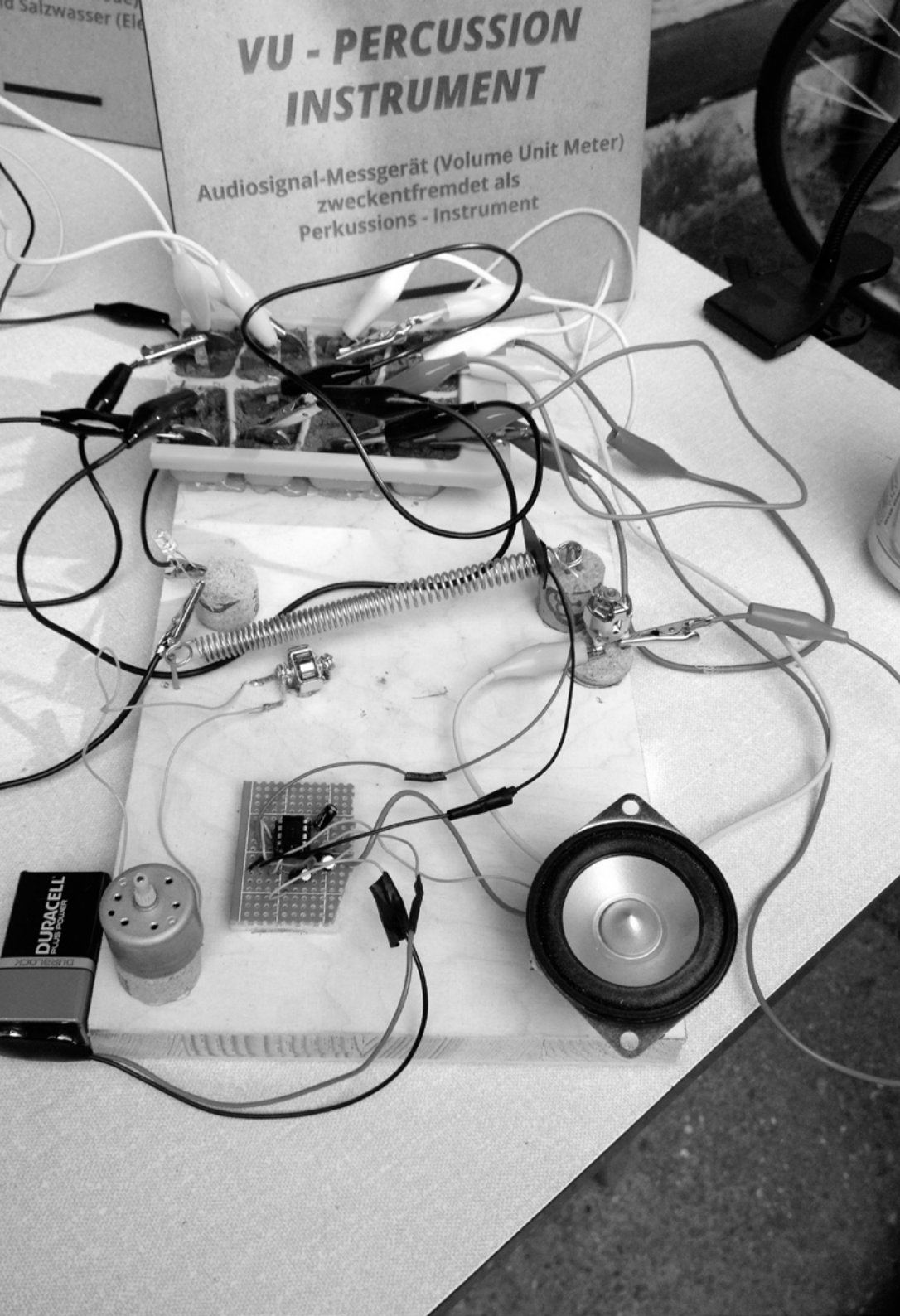
Rich

## ODE TO THE APPLIANCE, 2008

Pre-fabricated metal case with handmade electronic circuitry, 16×20×28 cm. This electronically nonsensical and mysterious piece is over-engineered and old fashioned looking, harking back to 1970's science labs and James Bond villains. It is a lament for craftsmanship and quality in an age of ever more miniature and throwaway mass-produced and consumer led fact true. The machine has been designed to abuse its own components. The fact that it is designed as a fully functioning purposeless appliance seems indicative of waste and gadget fetishism electronics.



Toni  
Quir  
-oga





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<https://soundingdiy.org/>

