

KATIE PATERSON

Escocia / Scotland

NOTAS BIOGRÁFICAS

La obra de Katie Paterson (Escocia, 1981), acaparó el entusiasmo de la crítica nacional en el Reino Unido en Junio del 2007, cuando la joven mostró su trabajo de fin de carrera en la exposición colectiva de estudiantes de la *Slade School of Art*. Algunos de los críticos de arte más importantes escribieron reportajes sobre *Vatnajökull*, que fueron publicados por *The Times*, *The Guardian*, *The Scotsman* y *Reuters*, entre muchos otros. Tras haberse graduado con mención de honor tanto en su licenciatura como su maestría, la obra de Paterson cautiva tanto al círculo de académicos como el público más amplio. Su intervención en Can Marqués será la primera en una larga lista de proyectos expositivos, incluyendo la *Modern Art Oxford* en Abril 2008.

BIOGRAPHICAL NOTES

Katie Paterson (1981, Scotland) is a multi-disciplinary artist, who graduated from the Slade School of Fine Art in 2007. Past works include *Vatnajökull (the sound of)*, (2007) - a live phone line to Vatnajökull glacier. A microphone with mobile-phone connection was led into Vatnajökull glacial lagoon, filled with icebergs. A white neon sign of the telephone number hung in the gallery space; this number could be called from any telephone in the world, the listener put through to the melting glacier. *Langjökull, Snæfellsjökull, Solheimajökull* (2007) - three 'glacier ice records': frozen LPs. Sound recordings from three glaciers in Iceland were pressed into three vinyl records, cast, and frozen with the meltwater from each of these glaciers, and then played on three turntables until they completely melted. Current projects include the design of a lightbulb which simulates moonlight, the investigation of the sound of dying stars, and the attempt to create black fireworks.

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INTERVENCIÓN EN CAN MARQUÉS

DESCRIPCIÓN DE LA INTERVENCIÓN:

La Sala Roja está ocupada por el sonido del Moonlight Sonata de Katie Paterson, tal y como nos llegó reflejada por la superficie de la Luna gracias a la técnica TLT (tierra-luna-tierra).

TLT es una técnica de transmisión radiofónica a través de la cual se envía mensajes en formato de morse a la superficie de la luna para que ésta actúe como reflector, devolviéndolos a la tierra. La luna, sólo refleja una parte de las señales que recibe – algunas de las señales son absorbidas por las sombras, se ‘pierden’ en los cráteres de la misma.

Cada una de las notas de la sonata de Beethoven Claro de Luna ha sido traducida a código morse y enviada a la luna utilizando T.L.T. Las señales devueltas por la luna, se vuelven a traducir creando una nueva partitura que convierte los silencios y las ausencias en intervalos y descansos.

Esta nueva partitura Claro de Luna ha sido interpretada y grabada por el pianista Felipe Somervell, creando la pieza que ahora podemos escuchar en Can Marqués.

La sonata fue enviada a la luna desde la tierra, nota por nota, la secuencia que nos devolvió la luna puede verse al dorse de esta hoja.

DESCRIPTION OF THE INTERVENTION:

In the Red Room at Can Marques, Paterson is presenting the work Earth–Moon–Earth (Moonlight Sonata Reflected from the Surface of the Moon): Beethoven’s Moonlight Sonata, which has been reflected from the moon’s surface via Earth–Moon–Earth radio transmission, plays through the space.

E.M.E/Moonbounce is a form of radio communication whereby messages are sent in morse–code from earth, reflected from the surface of the moon, and then received back on earth. There is a 2.5 second gap between the sending and receiving, and the moon only partially reflects the information back – some is absorbed in its shadows, ‘lost’ in its craters. For Earth–Moon–Earth, Beethoven’s Moonlight Sonata was translated into morse–code and sent to the moon via E.M.E. Returning to earth ‘fragmented’ by the moon’s surface, it was re–translated into a new score, the gaps and absences becoming intervals and rests.

During the Absence of the Present this ‘moon–altered’ sonata will echo gently through the Red Room. For the visitor who enters, upon hearing the piece, it may at first appear familiar – Beethoven’s Moonlight Sonata, a fitting piece in this grand house. If they listen closely, they may notice something is slightly peculiar. The subtle silences, gaps and absences in the music, they will find out, are negative notes, which have been absorbed by the moon; lost as traces on its surface.

KATIE PATERSON

CV

e d u c a t i o n

- **Master of Fine Art, Fine Art Media (distinction)**
September 2005 - June 2007 / Slade School of Fine Art, Gower Street, London
- **Bachelor of Arts (Hons) Fine Art (1st Class)**
September 2000 - July 2004 / Edinburgh College of Art, Lauriston Place, Edinburgh

r e c e n t e x h i b i t i o n s

- **MFA Summer Show**
June 2007 / Slade School of Fine Art, Gower St, London
- **Turtle: Image, Text, Music**
March 2007 / Woburn Studios, Woburn Square, London
w. Brigid Lowe, Janice Kerbel, Jane Parker, David Blandy, Sharon Morris, Simon Faithful, Michael Shamberg www.turtlesalon.com
- **Slade Interim Show**
October 2006 / Slade School of Fine Art, Gower St, London
- **Sundhollen**
May 2006 / Sundhollen Reykjavik
Solo show in a swimming pool, Reykjavik.
- **Framed**
March - April 2006 / Slade Research Centre, London.
Group exhibition curated by Susan Collins. Part of NODE.London, a month long season of media arts projects across London. w. Thompson&Craighead, Tim Head, Martin Callahan, Judith Goddard
<http://nodel.org>; <http://www.scemfa.org/framed/>

o t h e r p r o j e c t s

- **Japan Moon**
September - October 2007
Upcoming trip to Japan to research *Otsukimi* - 'moongazing' - and create a new body of work.
- **Moon-bounce-Moon**
March 2007
Collaboration with cellist Anton Lukoszevicze.
- **Phil Niblock Informal**
January 2007 / Slade Research Centre, Woburn Square, London
Co-curated this event comprising an exhibition of Phil Niblock's recent work, a panel discussion, (with curator Mathieu Copeland and musician Susan Stenger) and live concert with video projections. Interview broadcast on Resonance 104.4 FM.
<http://www.phillniblock.com/live.html>

- **Listening to this Space**

May 2006 / Slade Research Centre, Woburn Square, London.
Assistant on this audio research project involving sound artists Takehiro Kawaguchi,
Tetsuya Umeda, Dale Berning, Duncan Whitely, culminating in a live performance event.
<http://www.thelisteningproject.info/home.htm>

r e s i d e n c i e s

- **CAMAC, Centre D'Art Marnay Art Centre, France**

July - September 2007
http://www.camac.org/ver2/proto/residences_paterson_katie.htm

u p c o m i n g e x h i b i t i o n s

- **Can Marques**

September - October 2007 / C. Zanglada, Palma de Mallorca
Group show

- **Carter Presents**

October - November 2007 / Orsman Road, London
Solo show

- **Matthew Bown Gallery**

November - December 2007 / Savile Row, London
Two-person show

- **Fieldgate Gallery**

February 2008 / Fieldgate Street, London
Group show

- **Modern Art Oxford**

April - June 2008 / 30 Pembroke Street, Oxford OX1 1BP
Group show

p r i z e s / a w a r d s

- **Julian Sullivan Award**

June 2007; Awarded for achievement in Fine Art Media

- **Dolbey Travel Scholarship**

May 2007; Annual £3,000 scholarship awarded to a Slade student.

- **Slade Project Award**

March 2007; Awarded towards the costs realising the project *Earth-Moon-Earth*.
January 2006; Awarded to develop a publication.

- **The Cross Trust**

January 2007; Awarded to postgraduate students 'demonstrating distinction and outstanding merit..to extend the boundaries of human knowledge'.

- **The Duveen Travel Scholarship**

June 2006; To carry out research and development of new work in Iceland.

- **Graduate School Masters Award**

July 2005; One annual fees paid scholarship, UCL.

- **Glasgow Creative Development Award (Division of Scottish Art Council)**

August 2005; Awarded to emerging artists towards the costs of research and development of new work.

- **Andrew Grant Memorial Travelling Scholarship, ECA**

June 2001; 2002; 2003; 2004; Prizes awarded for excellence in written and practical work at ECA.

s e l e c t e d p u b l i c i t y : r a d i o

- **National Public Radio**
Washington DC
July 27 2007
- **BBC Radio Scotland**
'The Radio Café'
June 18 2007
- **BBC Radio Arabic**
June 12 2007
- **BBC World Service**
June 9 2007
- **BBC Radio 4**
'Front Row' presented by Kirsty Lang
June 8 2007
- **BBC Radio 2**
'The Weekender' presented by Jarvis Cocker
June 8 2007

s e l e c t e d p u b l i c i t y : n e w s p a p e r s

- **The Scotsman**
'Artist records coolest sounds'
June 7 2007
- **The Guardian**
'Glacier Death: Callers Take Part in Art' by Maev Kennedy
June 8 2007
- **The Times**
'Did You See?' by Francesca Steele
'Access all arias?' by Richard Morrison
June 9 - 10 2007
- **Reuters**
'Artist Installs Phone Link to Dying Glacier' by Avril Ormsby
June 8 2007

s e l e c t e d p u b l i c i t y : w e b

- **Calling to listen to death**
<http://www.taipeitimes.com/News/world/archives/2007/06/09/2003364487>
- **Dial-a-dying-glacier**
<http://www.newscientist.com/blog/environment/2007/06/dial-dying-glacier.html>
- **Художница поставила ледник на прослушку**
<http://lenta.ru/news/2007/06/08/glacier/>
- **Intimate moment**
<http://www.foxnews.com/story/0,2933,280832,00.html>

- ***Listen to Vatnajökull glacier melt***
http://icelandreview.com/icelandreview/search/news/Default.asp?ew_0_a_id=283544
- ***La donna che parlava ai ghiacciai***
<http://www.ecoblog.it/post/3713/la-donna-che-parlava-ai-ghiacciai>
- ***Political Art: Listening to glaciers melt on the telephone***
<http://www.artthreat.net/2007/06/265>
- ***Vatnajökull Glacier / Katie Paterson / Iceland***
<http://point-view.blogspot.com/2007/06/vatnajokull-iceberg-katie-paterson.html>
- ***Artist Installs Phone Link to a Dying Glacier***
<http://en.epochtimes.com/news/7-6-13/56455.html>

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Artist Statement

The project I will be presenting in Can Marqués:

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E.M.E/Moonbounce is a form of radio communication whereby messages are sent in morse–code from earth, reflected from the surface of the moon, and then received back on earth. There is a 2.5 second gap between the sending and receiving, and the moon only partially reflects the information back – some is absorbed in its shadows, ‘lost’ in its craters. For Earth–Moon–Earth, Beethoven’s Moonlight Sonata was translated into morse–code and sent to the moon via E.M.E. Returning to earth ‘fragmented’ by the moon’s surface, it was re–translated into a new score, the gaps and absences becoming intervals and rests.

During the exhibition at Can Marqués this ‘moon–altered’ sonata will echo gently through the Red Room. For the visitor who enters, upon hearing the piece, it may at first appear familiar – Beethoven’s Moonlight Sonata, a fitting piece in this grand house. If they listen closely, they may notice something is slightly peculiar. The subtle silences, gaps and absences in the music, they will later find out, are negative notes, which have been absorbed by the moon; lost as traces on its surface.

Earth–Moon–Earth explores the idea of fallible technology and human effort breaking down in the face of grand, vast, remote landscapes. The moon, such an immense, remote geological form, so mysterious and perplexing, dictating/determining the score. The absurd journey from earth to moon and back, and the futility of the broken score. The ‘grandness’ of the room, the sadness of the fragmented music – both absurd and melancholic.

Plans for 2007:

I am currently working on two projects: attempting to create a light–bulb which simulates moonlight, and researching the possibility of manufacturing black fireworks. In September I am going to Japan to study Otsukimi – ‘moon–gazing’, where I plan to transmit a lonely letter to the moon. I have a solo show at Carter Presents, London (20 October – December 2007) and a two–person show at Matthew Bown Gallery, London (8 November – 22 December 2007). An article in Contemporary magazine is due to come out in October.

MY RECENT BODY OF WORK:

Vatnajökull (the sound of)

DE500, hydrophone, mobile phone, white neon, 2007

A live phone line to Vatnajökull glacier. (June 5th–June 13th 2007).

A microphone with mobile–phone connection, was led into Jokulsarlon lagoon – an outlet glacial lagoon of Vatnajökull, filled with icebergs, calving from the glacier, a forlorn and abject place. A white neon sign of the telephone number hung in the gallery space; this number could be called from any telephone in the world, the listener put through to Vatnajökull. Around 3,200 calls to the glacier were received from 47 countries.

In this work, the telephone provides a singular, private space, though the glacier can be accessed universally. By listening to the disappearing glacier, in such an intimate and immediate way, one may be reminded that the world, and oneself as part of the world, is dissolving and melting away. 'These are the tears of things, and our mortality cuts to the heart' (Virgil). Central to this work is the Japanese concept *mono no aware*, used to describe 'the pathos of things' 'the awareness of the transience of things, and a gentle sadness at their passing'; 'A nostalgic sadness..connected with the vanishing away of the world.'

I'm interested in withholding the visual; unseeable forms. In creating an imaginary space that the viewer can enter into. My work often veers between the concrete and the abstract – what interests me is the territory in between. The gaps and slippages between the real and the imaginary, the visible and the invisible, the material and the immaterial; notions of absence and loss.

My work often involves remote geological landscapes, exploring differing transcendent and immanent philosophical conceptions of the sublime that such environments evoke. Attempting to evoke something that is essentially ineffable, unsayable. The failure and absurdity inherent in this aim is why, in this work, it takes the form of using a fallible mobile phone, throwaway technology which will break down. Using communications technology is also to attempt to collapse a distance; but in some sense it is always failing – there is always an insurmountable distance between you and the glacier that's not just physical but conceptual.

Langjökull, Snæfellsjökull, Solheimajökull

3 dubplates, 3 litres silicon, 3 litres glacial water, 3 dvds, 1h57m, 2007

Glacier ice records: Sound recordings from three glaciers in Iceland, pressed into three vinyl records, cast, and frozen with the meltwater from each of these glaciers, and played on three turntables until they completely melt. The records were played once and now exist as three dvds.

As the needle traces its way around, the actual glacial sounds are audible - merging and in and out with the sounds the ice creates. The recordings erode, and sounds appear and disappear as it melts. The needle gets caught on the last loop, endlessly repeating. The records begin playing together, and melt in their own timeframe, the ice forming visual landscapes.

A symphony of melting glaciers, playing out the dissolving landscape.

Snow Shot from 100 Trees
Catapult, rock, vinyl record, 2007

With a microphone underneath each tree, I recorded the sounds of the snow shot from 100 snow-covered trees in a forest. The 100 tracks form an LP.

I see these acts as 'temporary sculptures', or 'transient events', moving drawings. A 'drawing out of the landscape', alluding to Deleuze's term 'to draw' which is 'an act of creation'....'to trace a line of flight...to blaze a trail or open a road'. Unseen, invisible sculpture; geological lines of sound.

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LISTA DE PRECIOS / PRICE LIST

TÍTULO / TITLE:

Earth–Moon–Earth (Moonlight Sonata Reflected from the Surface of the Moon)

Tierra-Luna-Tierra (Claro de Luna Reflejada Por la Superficie de La Luna)

AÑO / YEAR:

2007

TÉCNICA / TECHNICAL DESCRIPTION:

E.M.E transmitter and receiver, AIFF 5m07s

EDICIÓN / EDITION:

A vinyl record of the piece, plus a score of the 'moon-altered' sonata. Limited edition of 10.

PRECIO:

750 euros