

MADELEINE FLYNN & TIM HUMPHREY

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MADELEINE FLYNN & TIM HUMPHREY are Australian artists who create unexpected situations for listening. They stayed at residency from September to November 2018, as part of the exchange program between IAP and Asialink in Australia. Their work is driven by a curiosity and questioning about listening in human culture and seeks to evolve and engage with new processes and audiences, through public and participative interventions. In 2017 their practice was awarded the prestigious Australia Council Award for Emerging and Experimental Artforms. Their current work is focused on the theme of listening.



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We Contain Multitudes_ArtsHouse Melbourne, Australia_2018

Q. What do you think your representative work or exhibition is? Why do you think so?
 A. We don't think about any of our works as being more or less representative of what we do. A most enduring work, *the megaphone project*, is still being commissioned as an event-related installation work after more than a decade. Hundreds of thousands of people have experienced it. *Five Short Blasts*, a listening experience on a flotilla of boats, has featured in many international contexts, and is generally classified within a theatrical/performance context. *Pivot*, our most recent international touring work, continues our interest in temporary physical installation. Perhaps that is currently a representative theme, as is our interest in the areas of conversational agents and existential risk. An enduring motif across all these three works is the physical agency of the human within the unfolding of the artistic form, as is the centrality of listening.

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Five Short Blasts_Presented in Melbourne, Australia (2013). Prague (2015), UK (2017), Germany (2017)

(영상 : [00:00-00:00](#))

Q. About inspirations, motivations and episodes.
 A. We are both inspired by the free spirit of engagement that we have continually experienced with general publics in every country that we have visited. People of all ages have shown a natural propensity for enthusiasm about the possible experiences with any work that we create.
 Our influences are many and varied, from childhood and student mentors and influencers, through to public figures (not always artists) who have acknowledged a kind of centrality to creative expression within cultures. Particularly in Korea our ongoing relationship with Nettle Theater has been a strong influence.
 Tim remains inspired by a lecturer from his undergraduate music degree days, Coralie Rockwell, who in the late 1980s gave a series of lectures on Korean traditional music, following her own research in the area. Also We are inspired especially by creators from areas different to our own, especially literature. We have often been moved to tears by paintings. We are inspired by open thinkers in many areas.

Q. 어떤 것, 사람, 장소가 영감을 주었는지 말씀해 주시겠습니까?
A. 우리는 계속해서 경험한 다양한 문화적 배경을 가진 사람들의 열정적인 태도에 영감을 받았습니다. 모든 연령대의 사람들이 우리가 만든 어떤 작업에 대해서도 열정적인 태도를 보였습니다. 우리의 영향은 다양하며, 어린 시절의 멘토와 영향자들, 그리고 문화적 표현의 중심성에 대해 인정받은 공인 인물(예술가不一定是 예술가)을 포함합니다. 특히 한국에서는 네틀 테아트(Nettle Theater)와의 지속적인 관계가 강력한 영감의 원천입니다. 팀은 학부 시절 음악 학위 과정의 강사인 코랄리 로크웰(Coralie Rockwell)에게 영감을 받았습니다. 그녀는 1980년대 후반에 한국 전통 음악에 대한 일련의 강의를 주었습니다. 또한 우리는 특히 우리 자신의 영역과 다른 분야의 창작자들, 특히 문학에 영감을 받았습니다. 우리는 종종 그림에 감동합니다. 우리는 다양한 분야에서 열린 사고를 가진 사람들로부터 영감을 받습니다.

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Pivot (A field of semi-intelligent seesaws)_Public Installation_Federation Square, Melbourne, Australia_2017

Q. About art and communicating with audiences

A. Defining the ultimate meaning for art is not something we can or would even want to attempt. In common with many, we aim to create a means through which an audience can discover meaning, even if it is not articulated. The meaning can perhaps only be found in a bodily attitude. Or someone else writes something that has grasped a complexity and depth that reflects our own process of conceptual development. Art is a life practice for us. We make artworks because the process allows us a meaningful way to be in the world. What this meaning is, as stated above, is probably most clearly expressed when we can observe someone experiencing the unfolding of a piece – enjoying it, or grasping our intention with a depth of effort and physical and mental understanding. Children are expert at this.

Art enables a reflection and an expression of a different kind on many of the critical issues facing humanity today. We feel that it is never a solution, only a kind of prism through which possibility emerges. It can function as talisman, index, and tool

for the definition or deconstruction of complex phenomena.



Installation view of Platform Open Studio 2018

Platform (Auditions : Investigations in Sound Vision and Text), Platform_2018

Q. How, what are the main points

A. The main points of the project are the investigation of the relationship between sound, vision and text. The project is a multi-media work that explores the boundaries between these different forms of communication. It is a collaborative project that involves a group of artists and researchers. The project is a multi-media work that explores the boundaries between these different forms of communication. It is a collaborative project that involves a group of artists and researchers.

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We Have Everything We Need_Aluminium ladder, microphones, tablet PC, speakers_50×80×180cm_2018

Q. Please tell us about your future plans and working directions.

A. Our current directions are involved with thinking about the implications of artificial intelligence, and the emergence of new modes of creative expression that arise from this. This line of thinking will probably occupy us for a few more years. Another long term theme is existential risk, and certain philosophical categories that are sonic metaphors. We are also keen on how cultures develop sophisticated and democratic means for creative expression.

To be remembered as an artist is an achievement in itself, no matter by whom. And to open the space for more voices and perspectives to be heard.



Exhibition View of Platform Artist 2018

We Have Everything We Need_Incheon Art Platform_2018

Q. [unreadable text]

A. [unreadable text]