

000 00 & 0 000 **Madeleine**
Flynn & Tim Humphrey

□ □ □ □ □ □ □ □ □ □ □ □ □

၁၀ နို, အထောက်အကူ ပေးရန် ၂၀၁၈ ခုနှစ် အထောက် အကူ ပေးရန် အထောက် အကူ. ၁
 အထောက် အကူ ပေးရန် အထောက် အကူ ပေးရန် အထောက် အကူ ပေးရန် အထောက် အကူ ပေးရန်
 ၁၀ နို အထောက် အကူ ပေးရန် အထောက် အကူ ပေးရန်. ၁၀ နို ၁၀, အထောက် အကူ ၃.၀၀ ခု ၂၀၁၈ ခု
 အထောက် အကူ ပေးရန် အထောက် အကူ ပေးရန်.



Madeleine Flynn and 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

areas of interest are existential risk, artificial intelligence in public space, and long form socially engaged public art interventions.

[illegible]

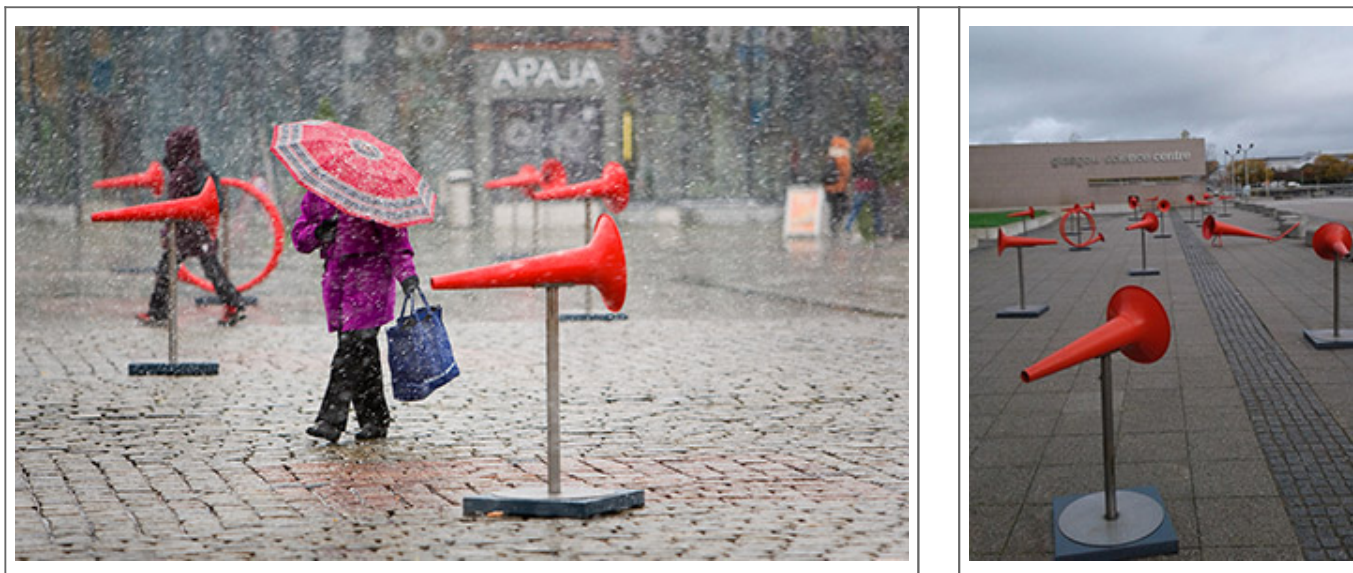
Q&A

Q. Please tell us about your works, including your creation process.

A. Both of us have musical training and practice, both as performers and as composers. We are well-versed in common practice as much as twentieth and twenty-first century traditions and practices. We have over the past twenty years developed our practice beyond conventional musical or sonic performance spaces, and integrated our sonic/musical genesis with more multi-modal and cross-disciplinary works, including many of our own works, but also often in collaboration with others. We consider that our work remains driven by our sensibilities around sound and listening.

We like to characterise our works as “creating new situations for listening”. We aim to work on broadly-accessible, broadly-themed works that engage a public in physical relationship to the form. We often employ a widely-understood physical symbol, for example, a seesaw, or a megaphone, since people across ages and cultures are quite likely to have an idea about how to physically engage.

Our more recent focus, as seen in three works from the past twelve months, *Pivot* and *We Contain Multitudes*, and *We have everything we need for IAP*, are sonically-centred works that engage with the human relationship with computer-mediated speech and conversation. This has involved the creation of a conversational agent with varying customised characterisations and themes that the audience is inclined to speak with. The application of machine conversation has varied from semi-intelligent seesaws in *Pivot* through to considerations of mortality, disease and absurdity in *We Contain Multitudes*.



The Megaphone Project_creating a wireless and embodied network of sound games_2007~present

([QR: 000_00_0000 ▶](#))

Q. 000 0000 00, 00 000 000

00 0 0 0000 00000 000 000 000 000 00000. 000 2000 2100 000 0 0 0000 0000 0000 0000. 000 00 2000 00 0000 00 00000 0 0 000 0000 000000. 00 000 000 00/000 000 000 00 00000 000000, 00 00 0000 0000 00000. 000 000 000 00 00 0000 000 000 0000 000 00 000 00. (000) 000 000 000 “000 00 000 000 00” 0000 00 0 000. 000 000 00000 00 0000 0000 000 000 00000 000 00 00. 00 00 0 0000 000 0000 00000. 000 00 000 0000 00 00 0000 000 000 0000. 0000 000 000 0000 0000 000 00000 000 0 0000 00 00000 0 000 00 0000.

00 1200 000 000 00 0000 00 0 00 <Pivot>, <We Contain

Multitudes>, 我們 需要 我們 需要 我們 需要 <我們 需要 我們 需要 我們 需要 (We have everything we need> 我們 需要 我們 需要, 我們 需要-我們 需要 我們 需要 我們 需要 我們 需要 我們 需要 我們 需要 我們 需要. 我們 需要 我們 需要 我們 需要 我們 需要 我們 需要 我們 需要 我們 需要 我們 需要 我們 需要. 我們 需要 我們 需要 我們 需要 我們 需要 我們 需要 我們 需要 <Pivot> 我們 需要-我們 需要 我們 需要 <We contain Multitudes> 我們 需要, 我們 需要 我們 需要 我們 需要 我們 需要 我們 需要 我們 需要. (我們) 我們 需要 我們 需要, 我們 需要 我們 需要 我們 需要 我們 需要 我們 需要 我們 需要.



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.

Q. 我們 需要 我們 需要

我們 需要 我們 需要 我們 需要, 我們 需要 我們 需要 我們 需要 我們 需要 我們 需要 我們 需要 我們 需要. (我們 需要 我們 需要 我們 需要 我們 需要) 我們 需要 我們 需要 我們 需要 <Megaphone Project> 我們 需要 我們 需要 我們 需要 我們 需要 10 我們 需要 我們 需要 我們 需要 我們 需要. 我們 需要 我們 需要 我們 需要 我們 需要 <Five Short Blasts> 我們 需要 我們 需要 我們 需要, 我們 需要/我們 需要(我們 需要) 我們 需要 我們 需要. 我們, <Pivot> 我們 需要 我們 需要, 我們 需要 我們 需要 我們 需要. 我們 需要 我們 需要 我們 需要 我們 需要 我們 需要 我們 需要 我們 需要. 我們 需要 我們 需要 我們 需要 我們 需要, 我們 需要 我們 需要 我們 需要 我們 需要 我們 需要 我們 需要.



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.

