

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

이들은 아시아링크(Asialink, 2018년 9월 11일)를 통해 '공공'의 의미를 탐구하고 있다. 이들은 '공공'의 의미를 탐구하고 있다. 2017년 이들을 통해 '공공'의 의미를 탐구하고 있다. 이들을 통해 '공공'의 의미를 탐구하고 있다.



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

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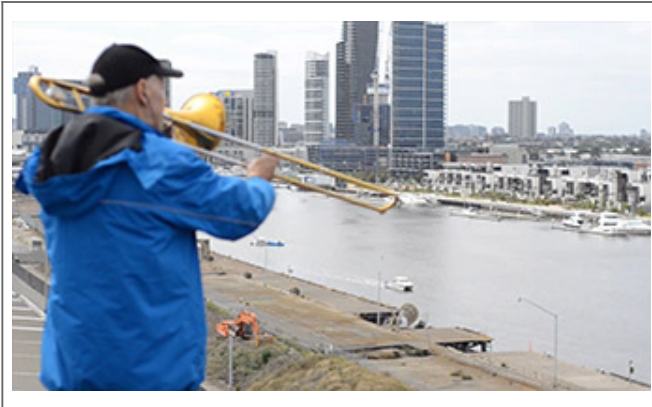


We Contain Multitudes_ArtsHouse Melbourne, Australia_2018

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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이들은 다양한 문화적 배경을 가진 사람들이 모여, '아트'의 의미를 탐구한다.



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

A. 우리는 계속해서 우리가 방문한 모든 문화적 배경을 가진 사람들이 보여준 열정에 영감을 받는다. 우리가 만든 어떤 작업과도 관련 없이 모든 연령대의 사람들이 열정을 보였다. 우리의 영감은 다양하다, 어린 시절의 멘토와 영향자들, 그리고 문화적 표현의 중심성에 대해 인정받은 사람들(예술가뿐만 아니라)을 포함한다. 특히, 한국에서는 넷틀 극단이 우리의 영감에 큰 영향을 주었다. 우리는 특히 다른 분야에서, 특히 문학에서 영감을 받는다. 우리는 종종 그림에 눈물을 흘린다. 우리는 많은 분야에서 열린 사고를 가진 사람들로부터 영감을 받는다.

우리는 특히, 그의 학부 음악 학위 과정(1980년대 후반)에서 한국 전통 음악에 대한 그의 강의를 통해 영감을 받았다. 또한 우리는 다른 문화권, 특히 문학에서 영감을 받는다. 우리는 종종 그림에 눈물을 흘린다. 우리는 많은 분야에서 열린 사고를 가진 사람들로부터 영감을 받는다.

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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 three domains. It is a platform for artists to experiment with sound, vision and text in a collaborative and interdisciplinary way. The project is a platform for artists to experiment with sound, vision and text in a collaborative and interdisciplinary way. The project is a platform for artists to experiment with sound, vision and text in a collaborative and interdisciplinary way.

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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]