

Arts House presents

Madeleine Flynn and Tim Humphrey
in collaboration with Rosemary Joy,
Graeme Leak, Adrian Pearce, Cameron Robbins
and Michael Roderick

Gauge

ARTS HOUSE

ARTS HOUSE, MEAT MARKET
THU 15 – WED 21 NOV 2012

Open daily from 12–8pm, featuring
'Weather Broadcast' short performances
and guided interactions at 6pm each day.
Gauge is also open from Fri 23 – Sun 25
Nov as part of **Going Nowhere**
Free family event Sun 18 Nov, 12–1pm

CREATORS

Created and Directed by: **Madeleine Flynn and Tim Humphrey**
With **Graeme Leak**, performer/
composer/inventor; **Rosemary Joy**,
miniature percussion designer; **Cameron Robbins**,
visual artist, sculptor; **Dr Michael Roderick**, Senior Fellow and
Associate Professor, Research School
of Earth Sciences and Research School
of Biology, ANU; and **Dr Adrian Pearce**,
Associate Professor, Department
of Computer Science and Systems
Engineering, University of Melbourne.

Lighting Designer: **Jen Hector**

Sound Designer: **Michael Hewes**

www.gaugeresearch.org

Gauge has been supported by the Australian
Government through the Australia Council, its
arts funding and advisory body, Arts Victoria,
CultureLAB and the City of Melbourne through
Arts House.

Image: **Cameron Robbins**

Madeleine Flynn & Tim Humphrey
Waterpiano. Materials: Beale 1942
piano, bitumen paint, on-site 2,400-litre
water tank collecting water from Meat
Market roof, pump, hose, drip irrigation
system, water container modulated by
live weather data from installed on-site
weather station via a custom made *Pure
Data* electro-acoustic patch

The Gauge. Materials: Gauge,
falling numbers generated live from
installed on-site weather station
(with Cameron Robbins)

Flynn & Humphrey have also worked
with the team to create the living,
breathing soundworld.

Rosemary Joy

Water Storage Capacity. Materials:
African rosewood, Danish oil, beeswax.
With thanks to Adam Stewart for
construction of the boxes

Silt. Materials: clay, water, steel

Graeme Leak

The Dripulator (2012). Materials: four
microphones, galvanised downpipes,
melting ice, water. Fabrication and
design consultant: Ian Bracegirdle

Cameron Robbins

Plutonic Waters (Bubble Chamber).
Materials: 160 litres rainwater, Acrylic,
compressor, gauges, timber, lightbox
Cloudscape. Materials: 2,700 litres
rainwater, vinyl pool, ultrasonic
humidifier, fan

Gauge is an investigation by a group
of artists and scientists into weather,
water and scale. As an evolving project,
Gauge aims to collaborate with artists
across the seven continents. The first
international artists are Alex Stahl and
Pattie Clemens, whose work,
Water Project #2262, will be part
of **Going Nowhere** at Arts House
from 23–25 November.

THANK YOU

Thanks to the Arts House team, and
particularly to Jim Stenson, who has
gone up and over to help us during our
time here. The artistic team would like to
thank Dr Adrian Pearce and Dr Michael
Roderick, whose willingness, curiosity
and openness to the creative process
has been greatly inspiring.

ARTISTIC NOTES

Madeleine Flynn and Tim Humphrey

What's yours is mine?

The amount of fresh water in the world remains constant. Uneven distribution and increased demand for fresh water creates scarcity. Our works for **Gauge** are inspired by the downward fall of water in the cycle from the cloud to the water table. Complementary with Cam Robbins's work, we imagine a closed system where the amount of water in the system is allocated and constant, but dispersed in distribution. Inspired by the water cycle description from Dr Michael Roderick, and ongoing discussions with Dr Adrian Pearce about orchestration in music/sound and process.

Graeme Leak

The *Dripolator* converts everyday sound into music via tube resonance. Microphones are mounted in the ends of the drain pipes, 'listening' to the world. Two are focused on drips falling in the water from melting ice, the other two on the sound of the outside world (they are located in the kitchen, pointing out of the window). We listen to these via the amplifier and speakers. Nothing is pre-recorded or processed by a computer; it is simply the sound of drips and the outside world, all heard through drain pipes – which add the musical drone sound.

The sonic beauty of water has been central to my work since the 1980s. It is both a medium for sound waves and a sound source in itself. It can also play the piano.

Rosemary Joy

Australia is both the driest and the wettest permanently inhabited country in the world. Most Australian cities store enough water for five years' supply. London, in contrast, has water storage capacity for only six weeks. The narrative of Australia's efforts to control water is riddled with strange fits and starts: from the water storage tanks built by convicts on the Tank Stream, Sydney's fresh water supply, not long before it was overcome by pollution; to the turgid complexities of the Murray Darling. With thanks to Dr Michael Roderick and Michael Cathcart.

Cameron Robbins

How old is a glass of water?

From the astronomers we know that enormous volumes of water reside in different parts of the cosmos and throughout the Milky Way. Water ice can be found on many planets and moons in the solar system, and also in the comets. Water can be created from hydrogen and oxygen in the shock waves of exploding stars, where many of the heavier elements and minerals are created. From these metamorphosed star ashes, clouds of material eventually condense to form

planets such as Earth. This means our drinking water is older than 4.5 billion years. When we see water bubbling out of the ground in hot springs and volcanoes, part of it has been percolating from the hot interior since the planet was born.

My works for **Gauge** reflect the upward motion of water from within the earth to the clouds.

BIOGRAPHIES

Madeleine Flynn and Tim Humphrey's practice crosses a range of performance and installation contexts, communities and collaborations and has been commissioned and presented both nationally and internationally. Awards include a Green Room Award for Outstanding Soundscapes and Music, and the APRA-AMC National Art Music Award for excellence in Experimental Music (2012).

Jen Hector's recent set and lighting designs include Rimini Protokol's *100 Per Cent Melbourne*, and Jo Lloyd's *Future Perfect*; lighting designs include Circus Oz's *From the Ground Up*, *Back to Back's Hell House*, and Paul Kelly and Paul Grabowsky's *Meet Me in the Middle of the Air* tour. She received Green Room Awards for Jenny Kemp's *Madeleine* and BalletLab's *Miracle*.

Sound designer and producer **Michael Hewes** has worked with Astra Chamber Music Society, Elision Ensemble, Ken Murray, Pipeline, Libra Ensemble, Michael Kieran Harvey, Chamber Made Opera, The David Chesworth Ensemble, Speak Percussion, Aphids, the VCA and Glass Percussion Project. He has also created many spatial and interactive sound works both nationally and internationally.

Rosemary Joy creates sculptural percussion projects, often site-specific and usually for very small audiences. A member of Aphids since 1997, her projects include *System Building* (Noorderzon Festival, Groningen), *Radialsystem V* (Berlin, Melbourne, Sydney, Beijing), and *Xantolo*, with Mexican percussionist Evaristo Aguilar. She has also created sculptural percussion instruments for many collaborations with composer David Young.

Composer, performer and music director **Graeme Leak** has devised and produced events for Melbourne Recital Centre and Arts Centre Melbourne and directed pieces for CHOGM, the Commonwealth Games, Melbourne Festival, Ten Days on the Island and Queensland Music Festival. He runs community music-making sessions across Australia and is a creative director of *The Spaghetti Western Orchestra*.

Associate Professor **Adrian Pearce** is a Senior Lecturer in the University of Melbourne's Department of Computing and Information Systems, working in the field of artificial intelligence. He is Research Theme Leader in the Defence Science Institute, Director of Education for the NICTA Victoria Research Laboratory and Director of the Intelligent Agent Laboratory.

Cameron Robbins has produced site-specific installations in galleries, disused buildings and outdoor sites around Australia. He employs structural devices such as wind- or ocean-powered mechanical systems whose outputs include wind drawings, ephemeral structures and sound compositions; interpreting the dynamics and scale of the physical world to suggest the complexities of the unknown.

Michael Roderick worked as a surveyor before completing a PhD in satellite remote sensing and environmental modelling. He joined the ANU in 1996, and is a Senior Fellow in both the Research School of Earth Sciences and the Research School of Biology. His research mainly concerns water, at scales from cells to the globe.

ARTS HOUSE

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Arts House presents contemporary arts in programs encompassing performance, exhibitions, live art, residencies and other activities that nurture, support and stimulate cultural engagement. We value work in which artists at different stages of their careers, as well as our diverse audiences and communities, are actively involved in creating an imaginative, just and environmentally sustainable global society.

Arts House's programs include two curated public seasons of multidisciplinary work each year. From 2013, approximately half of this work will be selected through a new Expression of Interest process. We seek artists who are responding to the urgent issues of our time in imaginative and surprising ways, taking artistic risks and offering multiple ways for audiences to engage with or co-author their work. For more information, please contact us on (03) 9322 3720 or visit artshouse.com.au.

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Arts House is a City of Melbourne
contemporary arts initiative