



"The expanded Theremin"

Project Proposal for the The European Patent Office by **Gil Delindro**

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COVER LETTER

My sculptures actively use the unpredictable effects of time, weather, erosion, and outdoor atmospheric conditions, creating real-time changing installations. Without forcing direct political messages, my work inevitably dwells under the modern relation between humans and their rapidly changing environment. Expanding on the links between ecology, geology and bio-acoustics.

My main focus is not on the creation of finalised objects, but rather to understand Art as an ongoing experiment on perception, change, time, decay and transformation. A process that allows us to experience the the imperceptible and intangible qualities of our physical world. I use the ongoing transformations of the Landscape as a performative tool in itself.

Sound is fundamental in my work, not as a musical element, but as a Sculptural tool, creating pieces that are generated by Acoustic Energy, and have their own autonomy, ephemerality, changing through the course of time. Sound is a time-based element, that allows us to understand the transformative nature of materials, and use Sculpture as a form of movement, fragile and vulnerable.

I dedicate large periods of time to study challenging landscapes, isolated communities, and extreme geological and weather patterns around the world. Some of these include the Sahara Desert (TWOM, 2015), Rainforests of Brazil (Resiliência, 2017), Siberia, Russia (Permafrost, 2018), Vietnam ethnic villages (Blind Signal, 2019), and the Rhone Glacier (La Becque, 2019). The result is spatial and material-conscious, interrogating in each ways the human perception of "Nature" can be challenged.

During these recent months I have been developing a series of works with recycled bamboo sticks that came from the catering industry. I am exploring the idea of transforming Industrial and mechanical materials back into an organic state, where each element becomes individual again, as if the bamboo wood would be returned to its wild forest state.

I decided to apply to this open call after receiving an email invitation, for the simple reason that I already intended to do new versions of this work, making use of other industrial recycled materials that are closely related to wood. I have made experiments with A4 paper sheets wasted from bureaucratic offices, but I would need thousands of them in order to develop this type of work.

As you can see through my biography and Portfolio, the majority of my pieces consist of large scale site-specific ephemeral Sculptures. I always try to work within a site-specific context. My works are the result of local research, and often produced on site, avoiding the costly shipment of pre-made artwork or resourceful components. I also restrain my travels to essential long periods, in such a way that each project can be explored at its maximum. My practice is honest and consistent with its own beliefs: I produce only a limited number of Sculptures that are ecological, and often dedicate 4 to 9 months for the development and presentation of a single work.

“The expanded Theremin”

Introduction

This project proposal takes direct inspiration from the work of Russian scientist Léon Theremin (1896-1993) in particular his most iconic invention - the theremin - this was the first electronic musical instrument which derived from an attempt to create a surveillance device. Leon Theremin has been a figure of inspiration for both musicians, Inventors and Scientists alike.

He was the pioneer of many technological devices that are curiously related with the “act of listening”. One of his most historically famous devices was “ The Thing” also known as “the Great Seal Bug”, this small device was the world’s first passive audio transmitter, the recording mechanism used electromagnetic energy from an external source, allowing it to be autonomous and hidden in any place. “The Thing” was an surveillance audio device, used by the Soviet Union during the Cold War, by secretly inserting it in a wood piece that was carved with the Great Seal of the United States.

This object was given by the Soviet Union to the U.S.A as a gesture of friendship, following the end of World War II. When in fact it was an espionage device, designed to transmit audio signals by Radio. The invention ended up being extremely successful, as it intercepted confidential conversations during the first seven years of the Cold War, until it was accidentally discovered in 1952.

Leon Theremin has been a technological reference to my Sound work for a long time, but recently I have found his life biography to be of symbolic relevance in our current days, when observing the war in Ukraine and the consequent revival of the Cold War, with a world society that has become increasingly divided.

This USA / Russia world division, as well as other Social paradigms made Leon Theremin’s life of a peculiar interest: For a while he was an influential figure inside the American elite society, but later his career came into decline due to financial problems, but also because he married a Black Woman, something that was outrageous during the 1930’s, meaning the end of his reputation.

Such events contributed to his return to the Soviet Union, where he was imprisoned in a concentration labour camp, and ended up working in a laboratory developing listening devices for eight years. Eventually he received a pardon and was awarded the Stalin prize for his espionage work in 1947.

Despite the multiple turns on his personal and social life, his discoveries have greatly influenced all people around the Globe, expanding beyond the dichotomy of USA/Russia.

From technology developers, to scientists, artists and pop culture, his inventions have been particularly influential. In fact, the birth of Electronic Music as we know it, would have never been impossible without Leon Theremin, his instrument paved the way to the development of synthesizers, and was widely used by endless musical projects such as the Beach Boys, Led Zeppelin, The Pixies, The Beatles, Pink Floyd, and as well by film directors particularly in Science Fiction Films.

Project Proposal

"The expanded Theremin" can be seen as a Sound Sculpture that translates VLF frequencies, captured all around the European Patent Office building space, into a moving sculpture created with the thousands of sliced patent papers. The sculpture uses a mechanism similar to the one developed in the Theremin instrument, by using an antenna to capture and translate variations in the atmosphere, and all sorts of electro magnetic field contaminations coming from the city and the building itself, these can be originated by multiple different sources, such as electronic devices and radio waves.

The main idea is to create an immersive Sonic Sculpture that constantly relates outdoors and indoors, and thus is always changing, living from the real-time input of the ever-present electromagnetic waves in the air around us.

In technical terms, "The expanded theremin" is a piece that directly continues my most recent series of works "the sound of an earthquake contained in a room".

On this recent piece, I use thousands of recycled bamboo sticks, that are attached one by one to a prepared platform, containing a contact speaker. The speaker directly translates infrasound frequencies to the platform, and thus all the woods vibrate and clash with each other as a response to the acoustic pressure. The result is a kinetic Sound Sculpture, that creates a dense acoustic sound, resembling the textures produced by rain.

For this new piece designed for the EPO, I intend to use exactly the same technical procedure, but the sound source will be captured with a VLF antenna, installed in the EPO headquarters. This time, the goal will be to recycle the patent paper files as my sculptural material. The artwork will be created using only paper, with the exception of the sound speaker, and external Theremin antenna.

This will be achieved by slicing the initial sheets of paper into smaller 25 cm x 0,25 cm segments that will be attached one by one to the platform. The patent files will completely lose their identity as sources of information, and go back to a state where the only important thing is their physical materiality. The original Industrial A4 patent is lost, and the artistic process brings the material back into an unpredictable organic form, where every element becomes unique and moves in an ephemeral way, similar to that of a forest oscillating through the wind.



Fig 2 - Detail from "The Sound of an earthquake contained in a room" Please note that the proposed piece is basically a new version of this series of works, but made through recycling paper instead of bamboo.

In a Similar way to Leo Theremin 's "The Thing" , this sculpture will work like a constant audio surveillance system, that in this case is focused in capturing the audio from the Eletromagnectic fields that constantly surround the EPO building.



Although Electromagnetic Fields are present everywhere, they are sources of information that cannot be perceive otherwise. The idea that the Sculpture reacts and lives from this invisible field, has an obvious symbolic relation to the human pursue of new ideas, technologies, and what lies hidden underneath the surface, waiting to be discovered.

Please note that the pictures sent are made with recycled bamboo woods, containing the exact same size as the one I purpose to create, by using thin slices cut from A4 sheets, therefore the end result will be visually very similar, except from the final colour.

Acoustically speaking, the Sculpture will produce a very minimal sound, because the paper has less density than the wood. Please see reference video. - here .

The overall sonic volume of the Sculpture can be controlled, but it will always be minimal and unable to influence the normal activity of the building. It will be designed to have an acoustic impact only at the room where it is shown.

Fig 3 - VLF Antenna - I intend to install one inside of the EPO building, and another one outdoors. These devices can capture variations on the electromagnetic field and use a similar technology, present in the Theremin instrument.

Technical Details

The exact dimensions and quantity of paper used can only be decided with precision after visiting the exhibition site. This will allow me to conduct acoustic tests and the best possible location to install the piece.

It is important to underline that this Sound Sculpture is extremely flexible and adaptable in terms of Space. It can be mounted as a wall piece, or stand in the center of the space secured from the ceiling. The final size is also adaptable, and I found this to be particularly important, since both sites in the Netherlands and Germany could potentially receive the piece.

The most important aspect is to understand that it is a Sound Sculpture, where the sounds are created by the movement of the Paper itself, and thus its presence invades the room from multiple directions, allowing the spectator to perceive it, even when he is not directly in front of it.

For this reason, it is fundamental for me to study the acoustics of the space (in person) , in order to design a final commission. This idea is very important in my work, it is about discovering acoustic forces that are invisible in the first place.

The final design and size of the project will always be adjusted upon visit to the site. This is a fundamental step in every project I develop. The paper volume required should be around 170 000 sheets of paper, or an estimated area of 3,20 m x 3,20 m off piled patent archives.

The only other external materials will be two VLF Antennas. One receiver and One Low Frequency Transducer.

For further documentation, a video example of the piece and sound files, please visit the private link:

<http://www.delindro.com/theremin.html>



Contact Details

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BIO

Gil Delindro (1989, Porto) is a Sound & Media artist with international recognition for its site-specific research, namely on worldwide challenging landscapes, isolated communities, and extreme geological and weather patterns. Some of these include the Sahara Desert (TWOM, 2015), Rainforests of Brazil (Resiliência, 2017), Siberia, Russia (Permafrost, 2018), Vietnam ethnic villages (Blind Signal, 2019), the Rhone Glacier (La Becque, 2019), and the Aurlvergne Volcanoes (ArtistesenResidence, 2021).

Delindro explores innovative ways of capturing sound phenomena and environmental data, by integrating scientific research methods into the framework of experimentation in the arts, the end result becomes spatial and material-conscious, a reflexive practice that is not meant to explain the landscape (as in Science), but to directly experience its ephemeral and intangible qualities. These Sculptures actively use the unpredictable effects of time, weather, erosion, and outdoor atmospheric conditions, opposing them to acoustic-manufactured tools. Installations that have their own autonomy, living from the constant clash between "man-made" and "biological structures".

Without forcing direct political messages, Delindro's work dwells on the contemporary struggle between humans and their rapidly changing environment, by interrogating in each ways the human perception of "Nature" can be challenged. A research-based practice that expands on the links between ecology, geology, anthropology, and acoustics.

His work has been exhibited in Europe, North and South America, and Asia, with awards / support by institutions such as Berlin Masters Award (DE), VARC (Visual Arts for Rural Communities, UK), ENCAC (European Network for Comtemporary Av Creation), EMARE (European Media Art), EDIGMA Semibreve (media art award, PT), Gulbenkian Foundation (PT), Berlin Senate for Kultur(DE), STEIM foundation(NL), Françoise Meier Foundation (La Becque, CH), EOFA (Embassy of Foreign Artists, CH), DGartes (Portuguese Ministry for Culture, PT), among others.

In 2016 he was selected by SHAPE platform as one of the most innovative Sound Artists working in Europe, being commissioned by reference festivals such as MusikProtokoll (AU), Novas Frequências (BR), CynetArt (DE) Athens Digital Arts Fest(GR), ARS Eletronica(AU), Submerge festival(UK), Semibreve(PT), Lisboa Soa(PT). His work has been positively reviewed in numerous printed press releases: DAMN 81(De) Contemporanea(Pt) Berlin Art Link(DE), ORF1(AU), Musikworks (CA), NEURAL magazine (IT), The Quietus (UK), BoundBaw Science and Biodesign (JP), CBC (CA), among others.

Reference exhibitions include: " Permafrost " Laboral, Gijon; "BADaward - Biological Clocks of the Universe" - MU Art Center, Netherlands; "A grain within this cloud of Dust" - Gallery im Turm, Berlin; " A perennial earth" - Goethe Institute Vietnam; "Harbour" - Living Art Lab, Amsterdam; "To bough and to bend" Bridge Projects, Los Angeles; "Fictional Forest" Triennial de Arquitectura, Lisboa; "Rhone" WRO biennial of media Art, Wroclaw, Poland. "Resilience" Serralves Museum for Comtemporary Art. Among others.

CV 2022

Selected Awards & Grants (through open public competition)

- ART & Environment - Portuguese Ministry for Culture and Environment - Grant 2022/23
- BERLIN MASTERS award - DE 2021
- DGArtes - Portuguese Ministry for Culture - Grant - PT 2021
- CRIATÓRIO - PLAKA - Porto Municipal creation competition for the Arts - Grant - PT 2021
- VARC - Visual arts in Rural Communities - Grant/Residency - UK 2021/2022
- WRO Media Art Biennale 2021 - Production award / Residency - Poland 2021
- EMARE - Europe New Media Art - Production award - 2021
- MACROTONE STEIM - Production award - Amsterdam 2020
- 100 days Artistes en Résidence - Grant & Residency France 2020/2021
- Reclamar Tempo - Award - Porto Municipal theater Rivoli Porto 2020
- SHUTTLE - International production grant - PT 2020
- Goethe Institute - Blind Signal - Residency / Grant - Vietnam 2019
- La Becque - Residency / Grant - Switzerland 2019
- BIO ART & Design Award - Finalist - Netherlands 2018
- Calouste Gulbenkian Grant for International Artistic production - PT 2018
- BERLIN Senatsverwaltung für Kultur und Europa Fund - Production Grant - DE 2018
- EOFA - Residency Grant - Embassy for Foreign Artists Geneva - Switzerland 2017
- EDIGMA Semibreve Award - Braga, Portugal 2017
- ARS Electronica - Encac production grant - Linz, Austria, 2017
- ENCAC - (European Network for Audiovisual Creation) Production Award - LABORAL Gijon, Spain 2017
- Ford Foundation "Resiliência" - Residency/grant - Itatiaia National Reserve, Minas Gerais, Brazil. 2017
- Meet Factory - Residency/ Grant - Prague, Czech Republic, 2017
- SHAPE - European Platform of advanced sound and visual arts - Selected Artist - 2016
- "The Weight of Mountains" - Residency grant, African Sahara Desert, Algeria/Marocco 2015
- Calouste Gulbenkian Foundation Visual Arts Prize (2015)
- OSTRALE 15 - Production Grant - Dresden, Germany 2015
- Cluster New Media and integrated Arts - Commission Grant, Winnipeg, Canada. 2014

Selected work:

2022

- " Resilience / Fictional Forest " - Solo exhibition - SERRALVES Foundation, Porto, Portugal
- " The Sound of an Earthquake, contained in a Room " - Solo Exhibition - Le Creux de L'Enfer Art Center , Thiers, France
- " Marégrafo " - Solo Exhibition - MIRA, Porto, Portugal
- " The Hadrian Wall" - Solo Exhibition - VARC, Northumberland, United Kingdom.
- Artiste in Residence - VARC, Northumberland, United Kingdom•" Resilience / Fictional Forest " - Solo exhibition - SERRALVES Foundation, Porto, Portugal
- " Rhone " - Sonica Festival - Cukrarna Museum - Ljubljana, Slovenia
- "Dependencies. Works from the collection of the Zachęta Lower Silesian Society" - Group Show - Poland
- " Earthbound – In Dialogue with Nature" - Group Show - HEK (House of Electronic Arts) - Möllerei Luxembourg

2021

- Burned Cork Resilience - Sound Art in Public Spaces - Group Show - Kortrijk, Belgium
- Burned Cork Resilience - Berlin Masters Award - Group Show - Berlin, Germany
- RHONE - Solo Show - Sibersalz Festival - Halle, Germany
- Reclamar Tempo - Artistic Residence / project presentation - CAMPUS Paulo Cunha e Silva, Porto, Portugal
- RHONE - Solo Show - WRO Media Art Biennale - Wroclaw, Poland
- Voidness of Touch - Solo Performance - Wro Media Art Biennale - Wroclaw, Poland
- EMAP - Artist in Residence - Wroclaw, Poland
- 100 days Artist en Residence - Clermont Ferrand - France

2020

- The Harbour - Solo Show - Living Art Lab, Marineterrain - Amsterdam, Netherlands
- " Desfolhada "Rural Vivo - Artist in Residence/ Group Show - Gerês National Park - Campo do Gerês, Portugal
- To Bough and to Bend - Group Show - Bridge Projects gallery - Los Angeles, USA
- " Fictional Forests " - Solo Show - Triennial of Architecture, Sinel Cordes Palace, Lisboa Soa / Lisbon European Green Capital - Lisboa, Portugal

2019

- "Beyond the Audible - Rhone" - Solo Show - La Becque - Vevey, Switzerland.
- Artist in Residency - La Becque - Vevey, Switzerland
- LISBOA SOA - "Perennial earth" - Solo performance - International festival for Sound Art and Acoustic Ecology - Estufa fria, Lisboa, Portugal
- LISBOA SOA - "Beyond the Audible - The role of sound in the ecological revolution". - Artist talk and project presentation - International festival for Sound Art and Acoustic Ecology, Lisboa, Portugal
- "Beyond the audible - The first historical measurement of speed of sound underwater" - Artist talk and performance - Embassy of Foreign Artists, Geneva, Switzerland
- Voidness of Touch - Solo performance - World Conference of Science journalism . Lausanne, Switzerland
- Voidness of Touch - Solo performance - La Becque showcase - Le Bourge, Lausanne, Switzerland
- A perennial Earth - Solo Exhibition - Goethe Institute Hanoi, Vietnam
- "Beyond the Audible" - Artist Talk, fim projection - Goethe Institute Hanoi, Vietnam
- Blind Signal - Artist in Residency - Vietnam
- Blind Signal - Collective Performance - Goethe Institute Hanoi, Vietnam

2018

- Voidness of Touch - Solo Performance KARMA extended, ACUD, Berlin, Germany
- " A grain within this cloud of Dust" - Solo exhibition - Gallery in TURM, Berlin, Germany
- Bio Art & Design award - group show - Biological clocks of the universe - MU ART Center , Eindhoven, Netherlands
- EOFA - Artist in Residence, Embassy for Foreign Arts, Geneva, Switzerland
- An echo location drift - Site Specific solo performance - DAF festival - Geneva Switzerland
- Voidness of Touch - Solo sound performance - Encontro Agroecológico - Museu da Geira, Gerês Biosphere Reserve, Portugal
- Voidness of Touch - Solo sound performance - Sonoscopia Cultural Association, Porto, Portugal

2017

- Voidness of Touch - Solo sound performance - Open field anniversary - Passos Manuel, Porto, Portugal
- Permafrost - EDIGMA Semibreve - Media installation - Braga, Portugal
- (Un) Measurements - ARS Electronica - Commission / Grant , Linz, Austria
- Permafrost - ARS Electronica - Commission / Grant , Linz, Austria
- Permafrost - ENCAC grant and residency award - LABoral Centro de Arte y Creación Industrial, Gijon, Spain
- Floating Summit / Voidness of Touch - Mainson Salvan, La Bége, France

- "Resiliência" - Book Publication - Rio de Janeiro, Brazil
- Carva Lavra - Solo Performance/installation - Agulhas Negras, Alambari, Itatiaia Natural Park, Brazil
- "Resiliência" - Artist in Residence - Itatiaia Natural Park, Minas Gerais, Brazil
- Voidness of touch - Solo performance and book release. São Paulo, Brazil
- Peso Cego - 45 mint installation, Itatiaia National Park, Minas Gerais, Brazil

2016

- Voidness of touch - Kino beat showcase - Teatro de Santa Casa, Porto Alegre Brasil
- Voidness of touch - Festival Novas Frequências - Oi Ipanema Futuro theater, Rio De Janeiro, Brasil
- Voidness of touch - Meet Factory "Open house" - Prague, Czech Republic
- (un)measurements - Solo exhibition granted by SHAPE – Meet Factory ,Prague, Czech Republic
- Voidness of touch - Submerge Festival - Colston Hall - Bristol, UK
- Artist in Residency/Grant - Meet Factory - Prague, Czech Republic
- Voidness of touch - INSUB series - Geneve, Switzerland
- Voidness of touch - P.M.K - Innsbruck, Austria,
- Voidness of touch - Musikprotokoll festival - Dome in Berg - Graz, Austria
- Zeit-Ton portrait Ö1 - Artist Portrait / selected artist series by Susana Niedermayr - ORF - Graz, Austria
- Floating Dome - Sound Installation for 47 prepared speakers - Garbicz Festival, Grabicz, Poland
- De a volute - Theater piece in collaboration with BOA dance company - Fusion Festival, Germany
- Artist in Residency / Centre For Contemporary Art - Aalst, Belgium
- Blind Signal 1# - Sound piece commissioned for Galiläakirche by "the chop" and "Digital in Berlin" - Berlin , Germany
- Manta Morta - Solo Exhibition - commissioned by Zona Dynamic - Klein Saloon, Berlin, Germany
- Burundam & "The land as a floating signal" - Lecture / Film Pre Screening - Spektrum art and Laboratory, Berlin, Germany
- Fluid Meshes - Installation/Performance - Ausland, Berlin, Germany
- Recall from Abhall - Sound Piece for SHAPE European Sound Art Platform - Showcase CTM festival, Berlin , Germany •

2015

- "Continuum" performance series - Eclectic Art Lab - London, UK
- Voidness of Touch - Sound Performance - Eclectic Art Lab - London, UK
- Another Art World is Possible - Lecture and presentations from TWOM - No.W.here Gallery - London, UK
- Mount Analog - Analog sound/16mm film live performance with Terra Long - No.w.here Gallery - London, UK
- Floating Summit - Project presentation/lecture part of "Another Artworld Is Possible" - No.w.here Gallery - London, UK
- "The land as a floating signal" & "Floating Summit" - 8 hour audio installation / Lecture at Cynetart, Dresden, Germany
- Eternal Cave Theater - Installation/Performance at CYNERTART, Dresden, Germany
- Evoking the immaterial - Collective performance/workshop - Tissardmine, Sahara Desert, Morocco.
- On immersion - Symposium/Lecture, field recording practice - Tissardmine, Sahara, Morocco
- "The Weight Of Mountains" – Artist in residency/Grant - Sahara Desert, Morocco/Algeria
- TAO - OISTRALE 016 international exhibition - Dresden, Germany
- SROSH ensemble - residency / performance - Ausland - Berlin, Germany
- OBSERVATÓRIO - Visual arts prize - Gulbenkian Foundation, Lisbon, Portugal
- Sculpture 6 - Collective performance/installation with David Toop and Rie Nakajima - Serralves Museum for Contemporary Art - Porto, Portugal
- Eternal Cave Theater – Month of Performance Art - Berlin, Germany
- Voidness Of Touch - Solo Peformance - Athens Digital Arts Festival - Athens, Greece
- Voidness of Touch - Solo Peformance - Dome of Visions - Copenhagen, Denmark

- Blind Signal 0 - Performance - Jugend widerstands Museum Galilaakirche, Berlin, Germany
- Is The Earth who eats you - CTM Vorspiel - Altes Finanzamt, Berlin; Germany

2014

- Eternal Cave Theater – solo performance/installation – Acker Stadt Palast – Berlin, Germany
- Bruta Gruta - Film Screening - Altes Finanzamt - Berlin, Germany
- Voidness of Touch - Sound performance - Blaue Fabrik, Dresden, Germany
- Bruta Gruta - Film Screening - Altes Finanzamt - Berlin, Germany
- Voidness of Touch - Sound performance - Blaue Fabrik, Dresden, Germany
- Constructing Memory II - Solo exhibition - Gallery U, Wroclaw, Poland
- Voidness of touch - sound performance - Seed Gallery, Newark, USA
- Bruta Gruta - Screening - Seed Gallery, Newark, USA
- Tunnel Vision - Film Release with Raz Mesinai, New York City, USA
- Voidness of Touch - Sound Performance - Silent Barn, Brooklyn, New York City, USA
- Bruta Gruta Screening - Daimon Gallery - Ottawa, Canada
- Voidness of Touch - Solo sound performance - Audiopolination - Array Space, Toronto, Canada
- Bruta Gruta - Film Screening - Audiopolination - Array Space, Toronto, Canada
- Voidness of Touch - Solo performance - Cluster: New Music and Integrated Arts Festival - Urban Shaman Gallery, Winnipeg, Canada
- Composers Panel - lecture - Cluster: New Music and Integrated Arts - McNally Robinson Library, Winnipeg Canada
- Bruta Gruta - screening - Cluster: New Music and Integrated Arts Festival - Urban Shaman Gallery, Winnipeg, Canada
- TAO - Solo Exhibition - Cluster: New Music and Integrated Arts Festival - Raw Gallery, Winnipeg, Canada
- Constructing memory - Solo Exhibition - Marvin Francis Gallery, Winnipeg Canada

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Dear Jury,

All my works make use of sound and movement as their main focus.

For a fair judgment of the nature my practice, please consider the videos present in each link as being fundamental for the correct understanding of each work.

Each video is short and can be found on the end corner of every page work.

Alternatively you can also visit my full portfolio online on the following link

<http://www.delindro.com/selected-work.html>

All the best,

Gil Delindro



BURNED CORK - RESILIENCE

Berlin Masters Award 2021

A direct homage to the centenary craftsmanship of the Portuguese Cork workers, this Sculpture re-invents that historical handcraft method, symbolically using it in an Oak tree that has been devastated by wildfire.

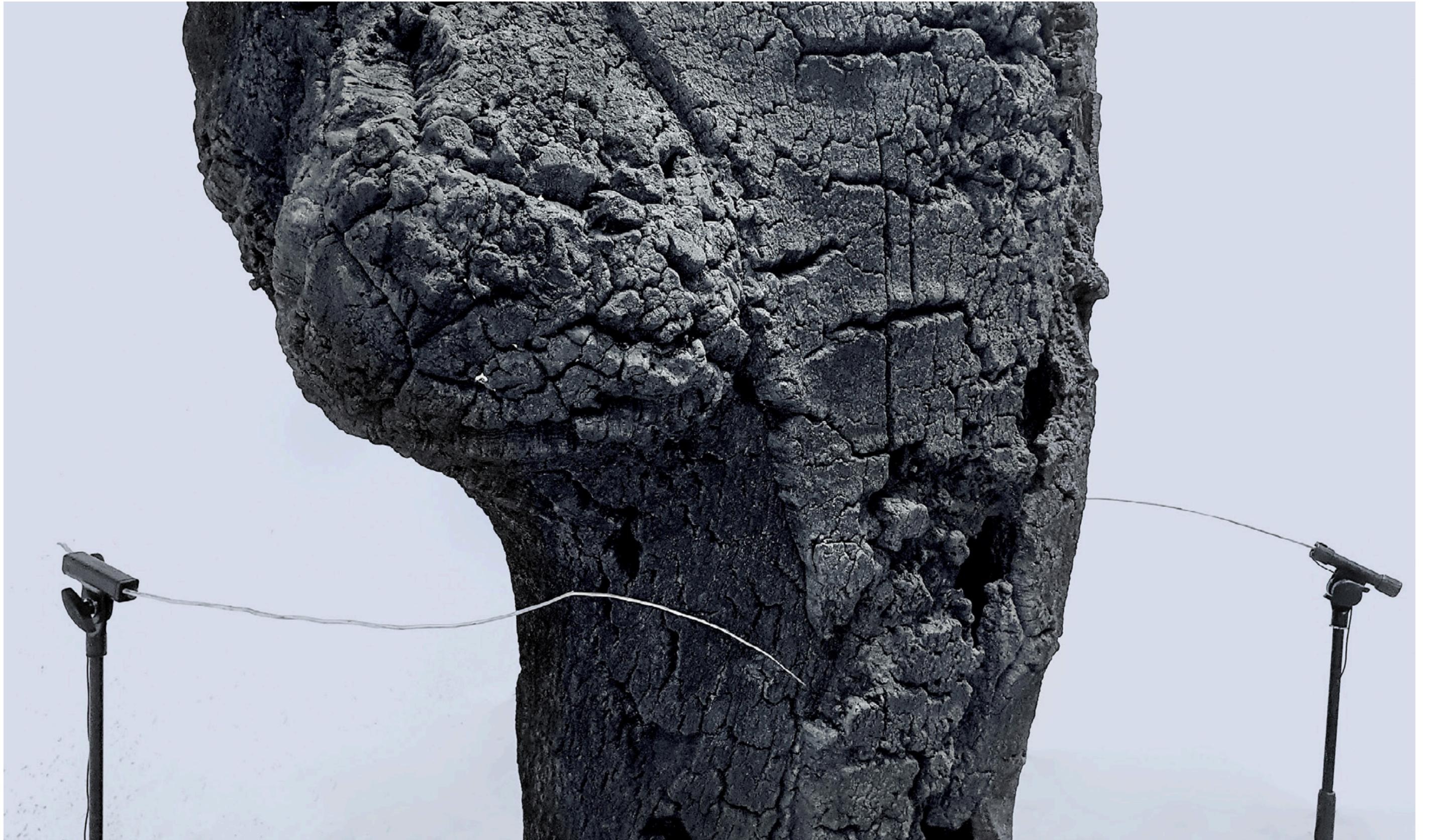
The tree itself has survived due to the properties of its Cork skin, a natural fire retardant and incredibly resistant organic material, that allows the tree not only to survive, but to act as a protector, by slowing down the fire progression towards other species.

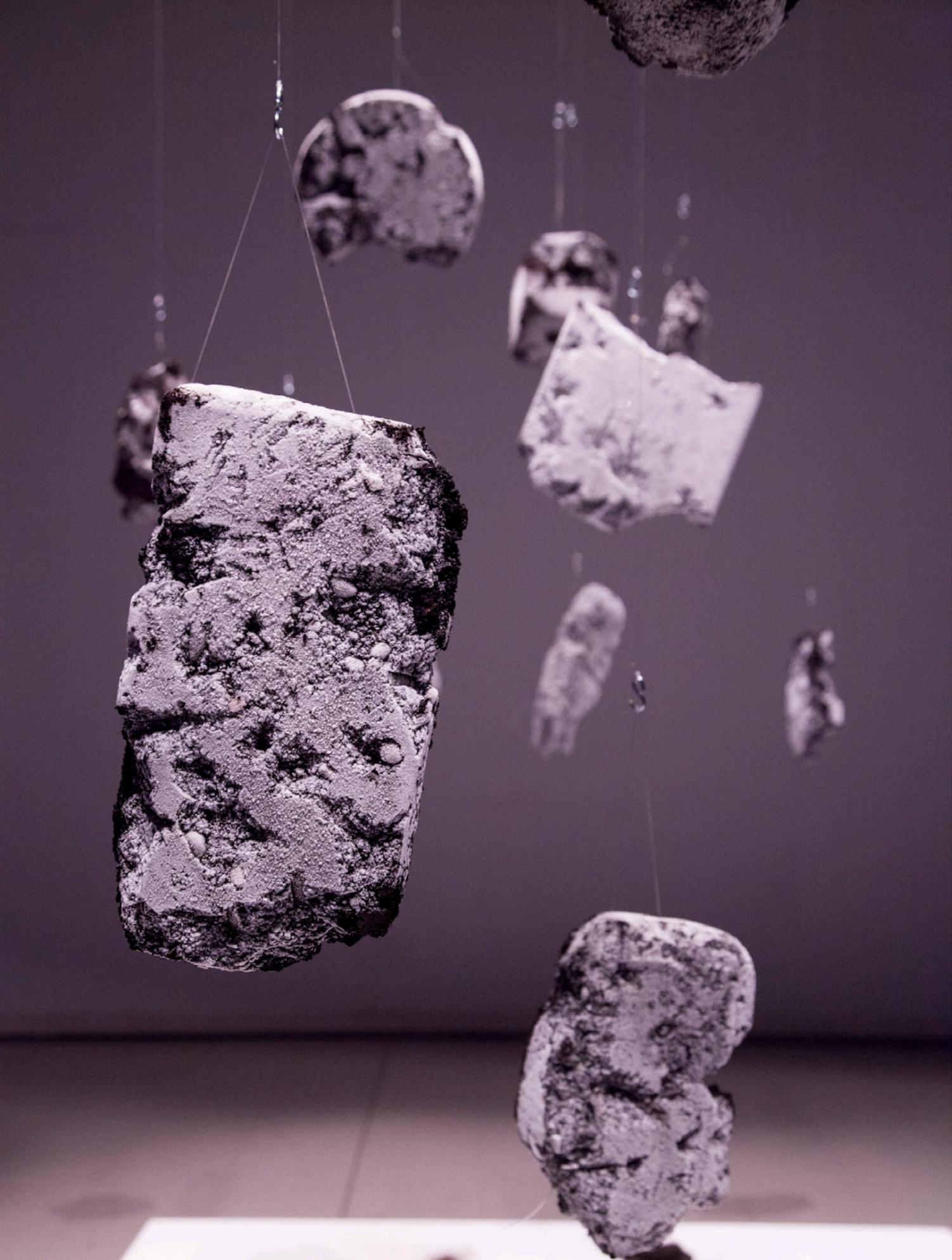
This Sound Sculpture uses the burned Oak skin as an acoustic topography, reproducing sound through direct contact with its surface. Prepared microphones read the textures of the burned Cork Skin, amplifying that contact into a real time Sound Composition.

This piece is part of a larger cross-disciplinary program, focused on the implementation of the Quercus Suber "Cork Oak" as a form of prevention and forest management against wildfires.

Burnt oak skin crafted after a wildfire (Quercus Suber)
1 Motor. 4 prepared microphones. 4.1 sound system.

video link
<http://www.delindro.com/resilience.html>





PERMAFROST

audiovisual installation for
27 frozen pieces of soil, one prepared platform
multichannel soundsystem, self developed software.

This installation focus on the geologic concept of Permafrost, a layer of frozen sediment, rock, soil and water that covers parts of the northern hemisphere. Within this layer, several organisms, methane and bacteria have been dormant for thousands of years, but with the rapidly warming Arctic, several layers are now being exposed, creating a biological feedback.

This project was developed after field research in Siberia(Russia), in this installation the freezing state of water is a method for "holding" mater in time, a representation of a clock, where several blocks of frozen soil are suspended in the space. As fragmentation begins, detritus unpredictably fall, crashing into a structure prepared with microphones, sensors and speaker cones. This platform works as a receptive sonic field, using code data to interplay with the impact, time and displacement of the defrosted earth. As the piece evolves, matter accumulates generating not only a sculptural disposition, but unpredictable interactions with the speakers, their oscillations and spatial location, confronting the "time" of geological processes with the acceleration of digital technology.

<http://delindro.com/permafrost.html>

Collaboration with Adam Basanta.
ENCAC -(European network for audiovisual creation award) 2017
EDGIMA semibreve award 2017
presented at Laboral Centro de Arte y Creation Industrial, Gijon, Spain
ARS ELETRONICA 2017 - Linz, Austria
Semibreve festival 2017 - Braga, Portugal





RHONE

Multichannel Audiovisual installation - Glacier Till and gravel.
7 prepared infrasound transducers,
7 full range monitors. 4k video projection 27''loop.

This project is the result of a 6-month Residency grant taking place in the Swiss Alps, La Becque 2019. Rhone is a documental new media work that explores the symbiotic relations between water, erosion and sedimentary formation. It does it not only by considering the natural geological processes that have crafted the alpine landscape, but equally exploring man-made technologies that sustain all modern cities.

The project primarily consists of Site-Specific field research. By using sensors, high sensibility hydrophones, and microphones, several sound recordings were conducted on two precise locations, namely the Ice Caves and tunnel systems of the Rhone Glacier.

The work takes form as a 3 - piece documental audio-visual installation that uses video and two kinetic sculptures made of Glacier gravel.

<http://www.delindro.com/rhone.htm>

EMAP award 2021

Research Grant by La Becque Artist in Residency, Switzerland 2019
Part of Zachęta Lower Silesian Society Collection of Modern Art.



RHONE - suspension

Glass Vitrine, Glaciel Dill, Prepared Subwoofer,
Infra Sound Frequencies

Scientifically collected field recordings from the weekly movement of the Rhone Glacier, are used to make Dust levitate. These frequencies are extremely low, more precisely they correspond to the Infrasonic frequency range.

Infrasound corresponds to a range of acoustic frequencies below human hearing capacity, these frequencies are produced in the movement of the Glacier when it rasps through the geologic valley.

Although infrasounds cannot be acoustically "heard" by humans, the speaker generates acoustic energy and movement, constantly oscillating the gravel around.

Therefore, in this artwork, the recorded sound is used as a Sculptural Cinetic tool, to create a cloud of Mineral Debris that is constantly shifting its form.

documentation video

<https://vimeo.com/589669812>

EMAP award 2021

Research Grant by La Becque Artist in Residency, Switzerland 2019





CARVA LAVRA

2 meter diameter esphere of Moss;
2 prepared microphones:
DC motor: 4.1 Sound System

Carva Lavra follows a 5 month residency in Northumberland National Park on the border between UK and Scotland. The work was created after Storm Eunice ravaged through the Winter of 2022.

During this winter period, almost all the trees next to the Rural Roads of Northumberland were ripped apart from the Soil, and forced the local authorities to cut tem down.

This sphere of 2 meter diameter was created with wood dust and moss that was left over from the cutting of hundreds of trees. The sphere was slowly assembled in the studio, allowing the moss to grow on the wood Dust leftovers, that resulted from the ongoing chainsaw work.

The sphere of moss is constantly rotating, allowing for a careful amplification of sound, created by two prepared microphones that constantly read the surface of the Sculpture.

Presented as part of a Solo exhibition in VARC foundation headquarters (Visual Arts for Rural Communities), Tasset, UK 2022
&
Solo exhibition GNRation, Braga, Portugal 2022

<http://www.delindro.com/carva-lavra1.html>





FICTIONAL FORESTS

Installation with 37000 Rye branches;
37 rotation motors.

Fictional Forests is an electroacoustic Sound Installation that re-appropriates organic elements of Portuguese agricultural heritage into a mechanical indoor landscape, Rye branches are individually selected and transposed into an unusual acoustic setting, where the constant mechanic movement and reverb of the room, isolates and intensifies the Sound clashes produced by the contact between grains.

This spatial work explores the opposition between the romantic memory of the golden Rye fields, into a situation that is entirely fictional, abnormal, mechanic, and perhaps surreal. The piece dwells around the idea of a fictional natural-readymade. A by-product of the intensive mono-culture agricultural fields.

Farming is perhaps the most important initial step towards human territory Control, where civilisation starts to dominate the habitats and geological landscapes according to its consumption needs. This artwork plays within subtle notions, surrounding our modern perception of what “Natural” landscape means.

Curated by Raquel Castro for Triennial de
Arquitectura - Palácio Sinel de Cordes Lisboa Soa
2020 - Lisboa European Green Capital

video documentation

<http://www.delindro.com/fictional-forest.html>





EBOR

Electromagnetic field Antenna, wire, speakers, three meter tree trunk,
self developed software, stones, electronics. 9.1 SoundSystem

Ebor is a Sound Sculpture presented as part of the Berlin solo exhibition "A grain within this cloud of Dust". The main motif of this show departs from our relationship with natural/urban acoustic surroundings, the constant interplay between what layers of reality are accessible or not. It reexamines the physical nature of sound, and by transcending hearing, the nature of the medium itself.

A centenary rotten tree trunk was detached from the earth with archaeological precision, its interior rotting parts crafted carefully. The piece is activated by an externally positioned "antenna" that records variations in the electromagnetic field in real-time, these sounds are caused by different sources, such as storms, atmospheric pressure or strong electronic events in the city. Such electromagnetic resonances invade the tree body, through a system of transducers, prepared small speakers and kinetic organic elements, transforming this static body into an electro-acoustic platform.

Essentially the tree is used as a resonator for the outside world, an ongoing real time interplay is created between outdoor and indoor, between an apparent static form and autonomous movements sourced by the city atmosphere.

Electromagnetic fields are sources that cannot be naturally perceived, this installation gives form to intangible and imperceptible fluctuations of Berlin Center, creating a moving sculpture that is directly dependent on the outside.

<http://delindro.com/ebor.html>

Gallery im turm 2018 Curated by Lena Reisner and Bethanien Kunstraum
supported by Berlin Senatsverwaltung für Kultur & Calouste Gulbenkian Foundation





PLANTS DON'T DIE FROM CANCER

Sound Sculpture Series - Variable Dimensions.
Prepared Geiger Counter, Mechanic Motor,
Radioactive earth, Radioactive Materials
Prepared Sound System.

"Plants don't die from Cancer" is a series of Sculptures, resulting from site-specific research developed in the Ukrainian forests surrounding the Region of Chernobyl.

Departing from initial bio-acoustic data collected in Ukraine, this project explores direct relations between radiation in concrete local materials and responsive Sound mechanic systems. Several Sculptures were developed making use of radiation as an imperceptible sculptural force, transforming its real time signals into audio and spatial fluctuations.

The resulting pieces, use "prepared" Geiger devices integrated into a Sound responsive system, that constantly measures the levels of Radiation of each object, depending on their shifting position in space.

Based on simple mechanic analogue systems, the compositions are purely working with electrical circuits and the direct interference of radiation.

Conceptually the work dwells on the incredible Resilience of the Forests Surrounding Chernobyl, a Nature Reserve created after the Nuclear accident, that has seen an exponential increase in Biodiversity in recent years, despite being one the most radioactive sites on Earth.

media link:

<http://www.delindro.com/plants-dont-die-from-cancer.html>





(UN) MEASUREMENTS

Kinetic Sound Sculpture for one prepared tree Branch,
five prepared microphones, sound mixer and multichannel soundsystem

A piece of wood from a dead tree was collected and carved in order to remove its rotting parts where fungi and larvae thrived, following what could be described as a generative process in which tree parasites collaborated with the artist in defining the resulting form. The arboreal residue obtained with this method was placed vertically on a spindle resembling a turntable.

Bacteria still inhabits this place, they are the architects of an ongoing typography. Five reading points are set using prepared microphones - they act as needles reading different three dimensional segments of the tree, all have specific orbits with different axis and rotation cycles.

This five "measurements" align together in specific moments of time, creating a polyrhythmic interplay where fragility assures the composition is ephemeral and no rotation can be the same.

<http://delindro.com/unmeasurements.html>

Bio Art and Design Award 2017 guest work
"Biological Clocks of the Universe " Mu Artspace, Netherlands
Meet Factory, Prague, Czech Republic





CARTOGRAPHIES

Kinetic Sound Sculpture Five Stones , five prepared microphones with straw branch,
five rotating disks. Sound mixer

Several stones are arranged on prepared turntables. Three of the stones come from the Algerian-Moroccan border; one volcanic rock comes from The Auvergne Volcanoes Regional Park; and a yellow quartzite from the Balkan Mountains completes the series. Blades of grass read the surface texture of the artefacts – like needles on LP records – the resulting sounds are arranged into a polyphonic composition. Cartographies brings together diverse geographies, and by using individual elements, describes the characteristics of those geologically distinct landscapes.

part of solo exhibition " A grain within this cloud of Dust"

Full text and video:

<http://www.delindro.com/cartographies.html>

Curated by Lena Johanna Reisner,
Gallery in Turm, Berlin, Germany 2018
Funded by Calouste Gulbenkian and Berlin Senate for Culture.



A perennial earth

Rice Straw, four prepared microphones, two condenser microphones.
One mixer. 5.1 Sound System.

Sound Sculpture directly related to the artist Residency of three months in Vietnam. During this period field research was conducted within the north minority mountain villages, their cultural practices and materials of use, namely their ancient agricultural production of Rice.

Rice is called 'white gold' in Vietnam and has a link to the Sanskrit name 'Dhanya' (meaning: "the sustainer of the human race"). The ethnic minorities in the North have unique folklore traditions in relation to their agricultural Heritage. This piece is part of a series of small documental works, where sound is used not only as a form to directly examine the organic materials used by these communities, but also as a vehicle for interpretation of a far distant culture and language. This piece uses a traditional Vietnamese form of piling Rice excedentes, re-contextualizing such object in the gallery space. The straw mountain slowly rotates in contact with several microphones, shifting its density and form in real time.

<http://www.delindro.com/a-perennial-earth.html>

Part of the Blind Signal ex-change program curated by Emillie Beffara.
Solo exhibition at Goethe Institute Vietnam 2019



T A O

time based sound installation
1,5 meter diameter amplified Ice circle.
Amplified metal plate. Multi channel sound system,
Four frozen hydrophones and four prepared microphones.

TAO is a sound installation that amplifies the complete circular process of water. An amplified ice piece is suspended and exposed to room temperature, melting into a heated metal plate (also amplified). Besides the crackling sound of the ice melt, reproduced through the use hydrophones frozen in the core, when the cold melting water touches the heated metal plate, sounds are produced both from the impact and fast boiling/evaporation.

All the stages of water are meticulously amplified in a multi-channel sound system. As the piece slowly changes its shape and density, every moment is organically unpredictable. A symbolic reflection on time perception, offering the spectator an autonomous composition of sounds which otherwise would be imperceptible.

<http://delindro.com/tao.html>

OSTRALE 05, Dresden, Germany
Cluster New Media and Integrated Arts, Winnipeg, Canada 2014



BURUNDAM

30" documentary/experimental film, African Saharan Desert
Algerian / Marroco Border 2015

Burundam is the name of a nomad Berber familie settling in the desert border region between Algeria and Marroco, isolated in the heart of Sahara desert. The traditional life of this family has always consisted of a nomadic movement between the region, making use of the rare seasonal vegetation. In the last six years they have been forced to settle and build a sand shelter, due to the construction of a new army fence(border) between Algeria and Marroco. As they were dependent on a constant movement between both sides of the border, they have become extremely limited in terms of resources. Facing an extensive region of dunes in one side, and the border in the other, this border has forced them to separate from other relatives and search new ways of sustaining.

This documentary film is a portrait on the weight of a extreme landscape and the capacity of Man to create borders even in the most remote locations. Such political geographic limits can condition the life of some of the oldest and most remote settlers in the world. The border here is not the literal object of the film, but the very reason why everything takes place, becoming a silent metaphor that is always present but can never be named. The film is an anthropological piece, shot during a four week stay with the family self made sand house.

<http://delindro.com/burundam.html>

Presented as a hybrid project in several festivals and galleries, including:

Spektrum, Berlin, Germany

No.w.here Gallery, London, UK

Produced under The weight of Mountains Artist in Residency



PESO CEGO BLIND WEIGHT

37' 23" time based sound installation/action

Several dried branches and leaves and one stone.
One condenser microphone, two prepared transducers,
four speakers and one mixer.

"Mass is a property of a physical body. It is the measure of an object's resistance to acceleration (a change in its state of motion) when a net force is applied it also determines the strength of its gravitational attraction to other bodies"

Several organic dried detritus are set in a pyramid form, they have been carefully grouped together and previously dried for days in the open sun of Brazilian Rainforest, Itatiaia National Park. One stone is set on top of them, this stone visually disappears but the physical interaction between both masses continues through 37 minutes and 23 seconds. Two prepared mics are set beneath the surface, one external directional condenser is set externally. Although no visual movement is perceptible, the sonic response subtly reminds us that these two masses are moving and engage in a longer exchange, an intangible conversation.

Presented under the grant/residency "Resiliência"

Itatiaia National Reserve, Minas Gerais, Brazil

media /video

<http://delindro.weebly.com/pesocego>



MANTA MORTA

Sound Installation, 6 prepared sensors / microphones,
Soil, decomposing matter, earth worms, prepared Sound System.

Manta Morta "listens in" on a closed ecosystem of decomposing matter. A precious moment of transition between death and life, a question mark into what is decay, transformation, and re-birth. This piece recreates a self-feeding-system where biological interactions take place in what is called "Litterfall". (Manta Morta in Portuguese).

Sound comes as a proof of movement within the subtle changes happening with the organic detritus, amplifying intangible biological processes that occur in the first layers of soil, characterized by un-decomposed organic plant material. It is within these layers of accumulated dead matter that decomposition begins, and dead material becomes new energy, feeding the soils and root systems beneath.

Conceptually, this is a specifically important moment between life and death, a thriving and fragile blanket where several living organisms keep on vigorously developing. The process of organic decay becomes a source of sound, texture and energy, bringing closer to the spectator what lies hidden in the soil and its processes.

This glass container is filled with different sensors and transducer microphones that are sensitive to the tiniest of movements and heat changes, amplifying sounds based on the ongoing decomposition process between the dry leaves, soil, bacteria and earth worms.

*This project was created with the collaboration of Biologist Gayatri Mehta,
all earth worms were retrieved to their habitat.*

Commissioned by Zona Dynamic
Curated by Eliza Goldox 2016, Kleiner Saloon Berlin, German
Part of "Biological Clocks of the Universe" Bioart Award, Mu Art Center, Netherlands

<http://delindro.weebly.com/manta-morta.html>



VOIDNESS OF TOUCH

sound performance, variable duration.

A multimedia performance based on the idea of exploring matter vibration through direct touch and electronic analogue processes. A intimate dialogue between a human and its inherent materials - Water, sand, dust, stones - all have different constitutions and can be understood not only through their structure but also through there vibrational qualities. By dealing with the invisible world we wonder what physicality is: the texture, the sound or even the electrical signal? An evolutive piece of work, where every presentation incorporates different elements, constantly reformulating itself as site specific research.

The audience is taken into to a raw microscopic world of sound, every clash between the organic materials and the performer's body is electrically amplified through a meticulous media process. The tension between technology and biological fragility is explored in real time, as the performative visceral interactions are personal quests on understanding nature.

Presented extensively in different international festivals, galleries and museums since 2014

media /video

<http://delindro.weebly.com/voidness-of-touch.html>



FLOATING SUMMIT

Site Specific installation/Field Recording, 200 meter metal cable, two inserted woods, four transducer based microphones, two portable recorders.
13hour audio piece. African Sahara Desert 2015

Site specific field recording installation, set with the purpose of capturing the desert continuous movement, in particular "Sand storms". By the insertion of a suspended 200 meter metal cable, four prepared transducer microphones are connected to the wire, using all the platform as a single sonic receptor. This wire serves as a conductor where not only the different impacts between sand and metal are recorded, but also different electrical charges present in the clouds of sand storms are transformed in to frequencies.

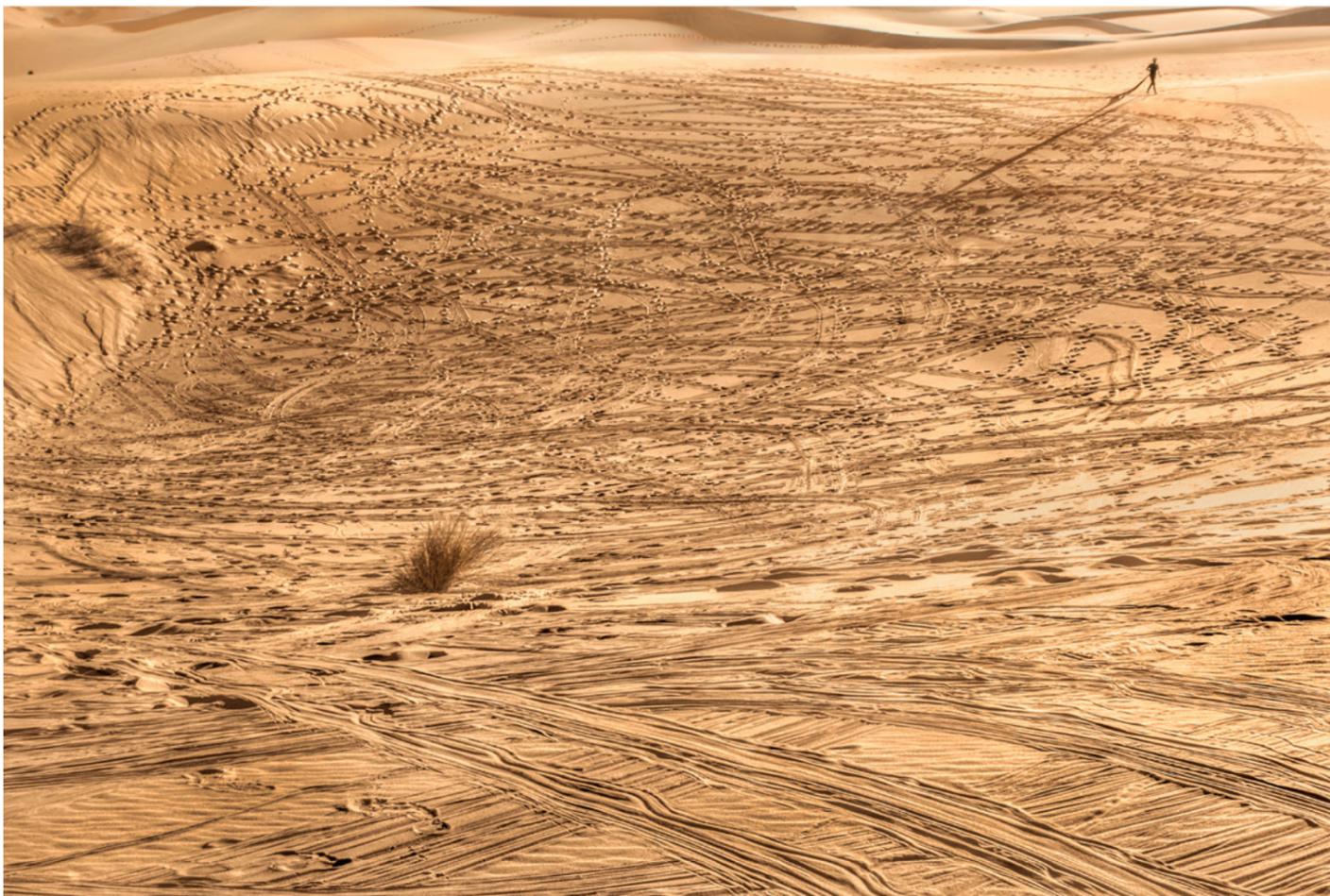
In the tradition of field recording practice, the artist researches within the environment Sound without any spatial intervention. but in this piece a new undefined territory is created - through this minimal installation the wire becomes a sculptural border between the recording technology and the Natural landscape, positioned strategically in a frontier dune that is receptive to constant strong wind, the act of recording becomes as well a sculptural action.

Produced during "the Weight of Mountains Residency" at Sahara Desert.

Presented in different shows and as part of a publication on Field Recording practices titled "The world as a floating signal" CynetArt, Dresden, Germany.

media

<http://delindro.weebly.com/floating-summit.html>



CONTINUUM

performance series

8 hour site specific "field recording" performance
presented as *multi channel audio-video installation*
African Sahara Desert 2015

"Of all harmonic devices, a drone is not only the simplest, but probably also the most fertile." Peter Van der Merwe (1989).

Continuum is a series of site specific performances taking place in different isolated landscapes that explore the notion of sonic Drone in a direct physical performative way. Each act happens within a different geology of soil, the performer carves the ground with branch of wood prepared with microphones. The conductor/branch can change in shape and density, but several microphones are carved inside of it. The resulting sound is born from a permanent ongoing clash between ground and walk - a needle that reads the surface topography.

The sound is determined by the consistency of the terrain, as well as the speed of the movement, whilst the branch leaves an increasingly more pronounced trail in the sand. Drone Music is not about uniformity or monotony, instead offering forms of composition with limited means, which still have the potential to create complexity. This complexity emerges from and paying attention to the smaller details of a sonic experience. A desert as a landscape is ultimately similar to this form of reduction.

The performer sustains this action until a moment of mental and physical exhaustion, as the ground changes exposing the scars of this continuum movement.

media /video

<http://delindro.weebly.com/continuum.html>

Part of "A grain within this cloud of Dust" Solo Show, Gallery im Turm, Berlin

Bio 2022

Gil Delindro (1989, Porto) É um artista Novos Media com amplo reconhecimento internacional. Estudou arquitectura na FAUP e é licenciado em Arte Media pela FBAUP, tendo terminado o curso na Hochschule für Bildende Künste, Dresden. A sua prática é interdisciplinar e recorre ao filme documental, instalação e performance, direccionada para áreas como a bioacústica, ecologia, antropologia e geologia.

Durante a ultima década, seu processo de trabalho teve por base a pesquisa de campo constante em geografias isoladas e condições meteorológicas extremas em todo o Mundo, destacam-se: O deserto africano do Sahara (The Weight of Mountains, 2015), Amazónia/Alambari, Brasil (Resiliência, 2017), Sibéria, Russia (Permafrost 2017), Chernobyl Exclusion Zone, Ucrânia (Plants don't die from Cancer, 2018), norte rural do Vietnam (Goethe Institute / Blind Signal, 2019), Glaciar do Rhone (La Becque, 2019), Vulcões de Auvergne, França (Artistes en Residence, 2020), Northumberland/ Reino Unido e Escócia (VARC 2022).

Em 2021 recebeu o prémio de Arte Contemporânea “Berlin Masters Schliemann Award” - um dos mais prestigiados de Berlin, apoiado pela Konig Gallery, e destinado a artistas com menos de 34 anos de idade. Ainda por competição pública, recebeu prémios e mecenato de instituições como: EMAP (European Media Art Platform), ENCAC (Rede Europeia de Criação Audiovisual), EDIGMA (prémio media art, festival Semibreve, PT), Fundação Gulbenkian (PT), Berlin Senate for Kultur & Europa(DE), Goethe Institute(DE), OSTRALE (DE), STEIM foundation(Macrotone Award, NL), Ford Foundation Resiliência (Brasil), Fundação Françoise Siegfried Meier (La Becque, Suíça), EOFA (Embassy of Foreign Artists, Suíça), VARC (Visual Arts for Rural Communities, UK), Teatro Municipal do Porto, (Reclamar Tempo, PT), SHUTTLE (Porto, PT), Criatório (Porto, PT). Foi artista convidado para o BioArt & Design award de 2017, no MU Art Center, Holanda, sendo finalista da edição 2018 do prémio. O seu trabalho tem sido aclamado pela imprensa internacional: ORF1 (AU), Musikworks (CA), SHAPE (EU), NEURAL magazine (IT), The Quietus (UK), Berlin Art Link (DE), Comtemporanea (PT), Bound Baw Art & Science Magazine (Japão), entre outros. Concluiu exposições internacionais a solo na América do Norte e Sul, Europa, Ásia e África, onde se destacam "Constructing Memory" - Cluster, Winnipeg, "A grain within this Cloud of Dust" - Gallery im Turm, Berlin, "Permafrost" - Laboral, Gijon, "Un measurements" - Ars Electronica, Linz, "Perennial Earth" Goethe Institute, Vietnam; "Harbour" - Living Art Lab, Amsterdão; "To bough and to Bend" - Bridge Projects, Los Angeles; "RHONE" Biennial de Media Art de Wroclaw, Polónia.

É co-fundador da associação Rural Vivo, que se dedica ao cruzamento disciplinar entre ecologia, arte e território nas comunidades Rurais mais isoladas do Parque Nacional do Gerês. Em 2008 foi membro inicial do SROSH ensemble (colectivo ligado á formação da Associação Sonoscopia no Porto). Desde 2015, trabalha entre Porto e Berlin, onde foi membro do espaço artístico "Altes Finanzamt" e artista residente no "Ausland", ambos com programação de referência internacional na Arte Sonora. Em 2016 foi seleccionado pela SHAPE como um dos artistas sonoros mais inovadores da Europa, sendo comissariado por festivais de referência: MusikProtokoll (Áustria), Novas Frequências (Brasil), Cynetart (Alemanha), Athens Digital Arts Fest (Grécia), Submerge (Reino Unido), ARS Electronica (Austria), Cluster (Canada). Lisboa Soa (Portugal), entre outros.