

Gil Delindro

Selected Reference Work 2019

Introduction Note:

All my works have strong time based elements, including sound, organic kinetic sculptures and video. Therefore, for a correct understanding of each work, there is a very short(3 mint) video documentation. You can find the link under the text of each respective work.

I kindly ask you to consider that audiovisual documentation as fundamental for the evaluation of my portfolio.

All main works can be equally consulted on the link:

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

Sincerely,

Gil Delindro



RHONE

Multichannel Audiovisual installation - Glacier Till and gravel.
7 prepared infrasound transducers,
7 full range monitors. HD 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.

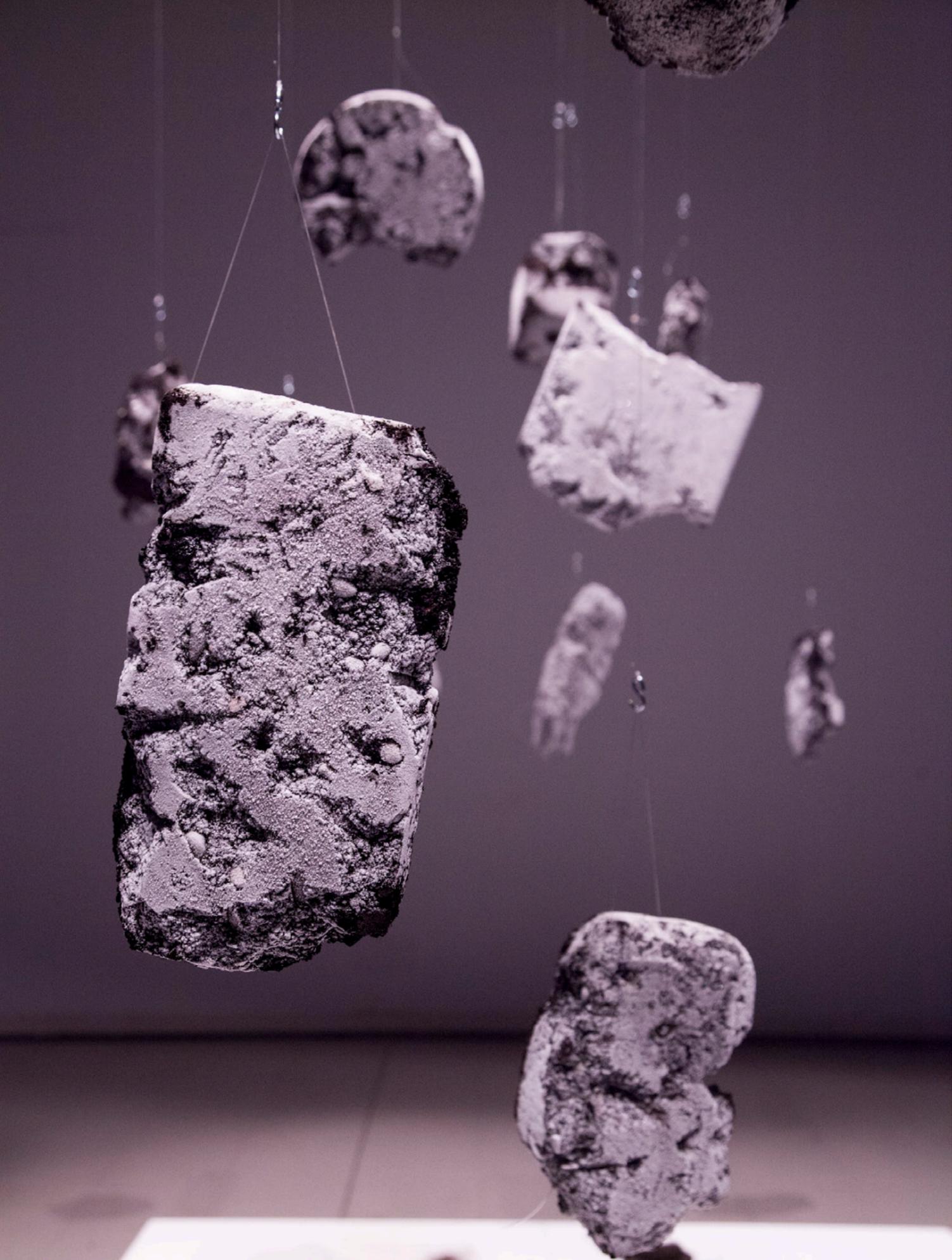
The project primarily consists of Site-Specific field research. By using sensors, high sensibility hydrophones, and microphones, several sound recordings were conducted on two precise locations, namely the Ice Caves and tunnel systems of the Rhone Glacier.

The project follows a less obvious interconnection between the retreating "Rhone Glacier" and "Genetti" - a gravel industrial site that sits on the shores of Rhone River, 100 kilometers after its birth.

The work takes form as a documental audio-visual installation that uses video and a kinetic sculpture made of Glacier gravel that moves in response to Infrasound vibrations originated by the Glacier Ice movement. "Infra-sound" are low frequencies bellow human audible range. Although such cannot be heard, in this installation they produce physical vibrations that become perceptible by oscillating the soil through special transducer speakers.

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

EMARE award 2021
Grant by La Becque Artist in Residency, Switzerland 2019



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





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





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



(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



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.

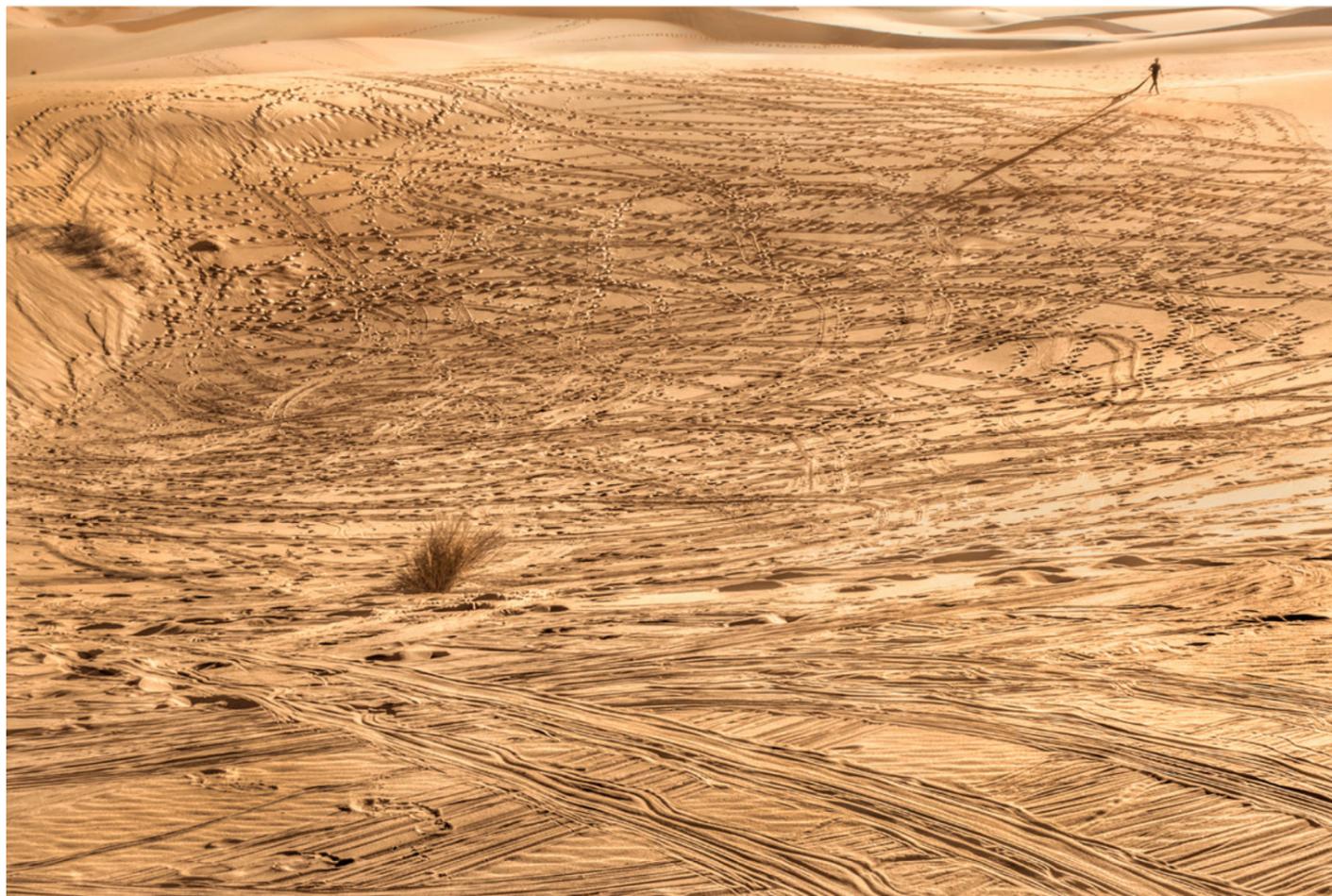
In the tradition of field recording practice, the artist researches within the environment Sound without any spatial intervention. but in this piece a new undefined territory is created - through this minimal installation the wire becomes a sculptural border between the recording technology and the Natural 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 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

THE EARTH WHO EATS YOU

*Two silent analog video disintegrating loops 2'22
One prepared VHS player.*

"Consider a rotation, like the engine of a car: it has a cyclic function, however, no turn is exactly equal to its previous - there is a fixed mechanic but repetition is impossible - something is lost in each spin, external con-tamination shapes it in slow uninterrupted layers. Such is the nature of information: It can never be permanently stored, we try to tame and con-tain the earth, but it is the earth who eats you - who ages you, who controls your appetite, who controls your data. We are a too-short-lenght-factor, when all the concepts reach a silent end, the worms will feed on knowledge."

(original text from exhibition).

This piece presents two short segments of analog video, composed by two distinct movements - one shot in the desert with dried sand (B&W) , other with fresh earth(colour). They are played through a prepared vhs player that loops them, disintegrating their original quality through the course of the exhibition.

media /video

<http://delindro.weebly.com/the-earth-who-eats-you.html>

Matador Project Raum, Altes Finanzamt, Berlin, DE
Part of group exhibition CTM vorspiel 2014

