

PETER KUTIN _ SELECTED WORKS

Peter Kutin works with sound across genres and at various intersections. He is one of Austria's few internationally established sound artists / multi-media composers, whose pieces have been exhibited, commissioned, performed, screened or discussed at notable occasions and venues across the globe. His often site-specific projects combine aspects of installations, (kinetic) sculptures, lightart, DIY culture and electroacoustic music. His interest in moving images / objects has expanded beyond sound, leading him to develop and direct a series of experimental films, multimedia-scenarios and performances. He has received several awards, scholarships and residencies; for the composition Desert Bloom, a cooperation with the German composer Christina Kubisch & Kutin's long time collaborator Florian Kindlinger, the trio received the prestigious Karl-Szucka award in 2016. In 2019 he received the Prix Ars-Electronica for his kinetic sound-sculpture TORSO#1. Kutin's music and art have been described as 'undeniably effective' (The Wire Magazine), and 'not only good but important' (A closer listen). He is a founding member of the label Ventil-Records, the concert series Velak-Gala (platform for experimental music), the RealDeal Festival and the 'sonic-laboratory' Westbahnstudios in Vienna.

(Text by Andra Nikolayi)

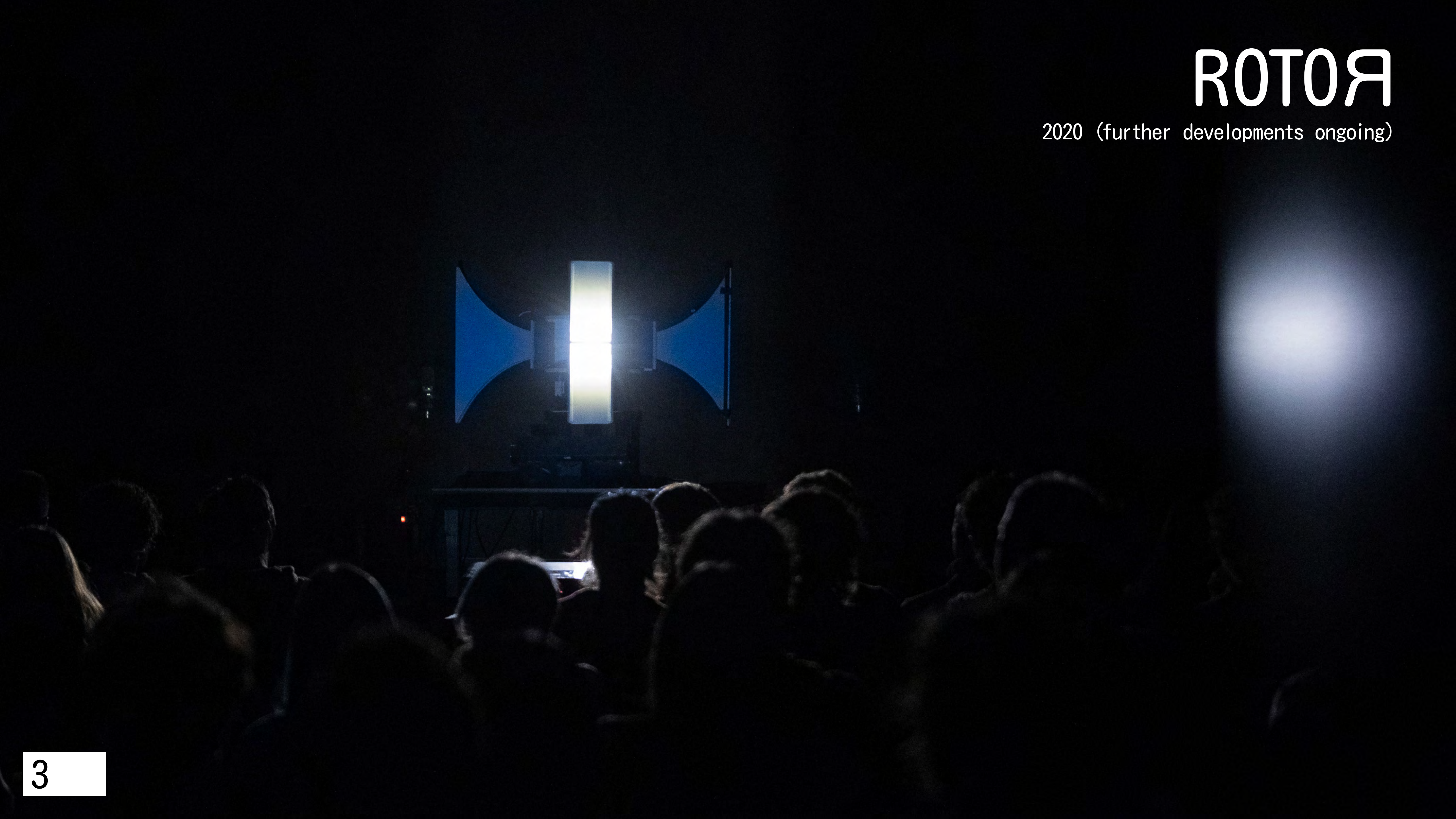
→ kutin.xyz

→ westbahnstudios.at

→ velak.klingt.org

ROTOR

2020 (further developments ongoing)



ROTOR

2020 (further developments ongoing)

Materials: rotating quadrophonic soundsculpture, audio-to-light feedback system, live video / image projection (optional)

In ROTOЯ, Peter Kutin (concept, composition, live electronics) collaborates with Patrik Lechner (live video projections) and Mathias Lenz (mechatronics) to create a kinetic Audio-Video-Light-Sculpture that functions as a live-instrument, intensely accelerating the interdependency of sound, image, light, and object. The [rotating sound-sculpture] transcends into a hologram-like sonic body, a kinetic performernavigating through unpredictable heterochronic states, establishing a mesmerizingly complex multimedia-polyrhythm.

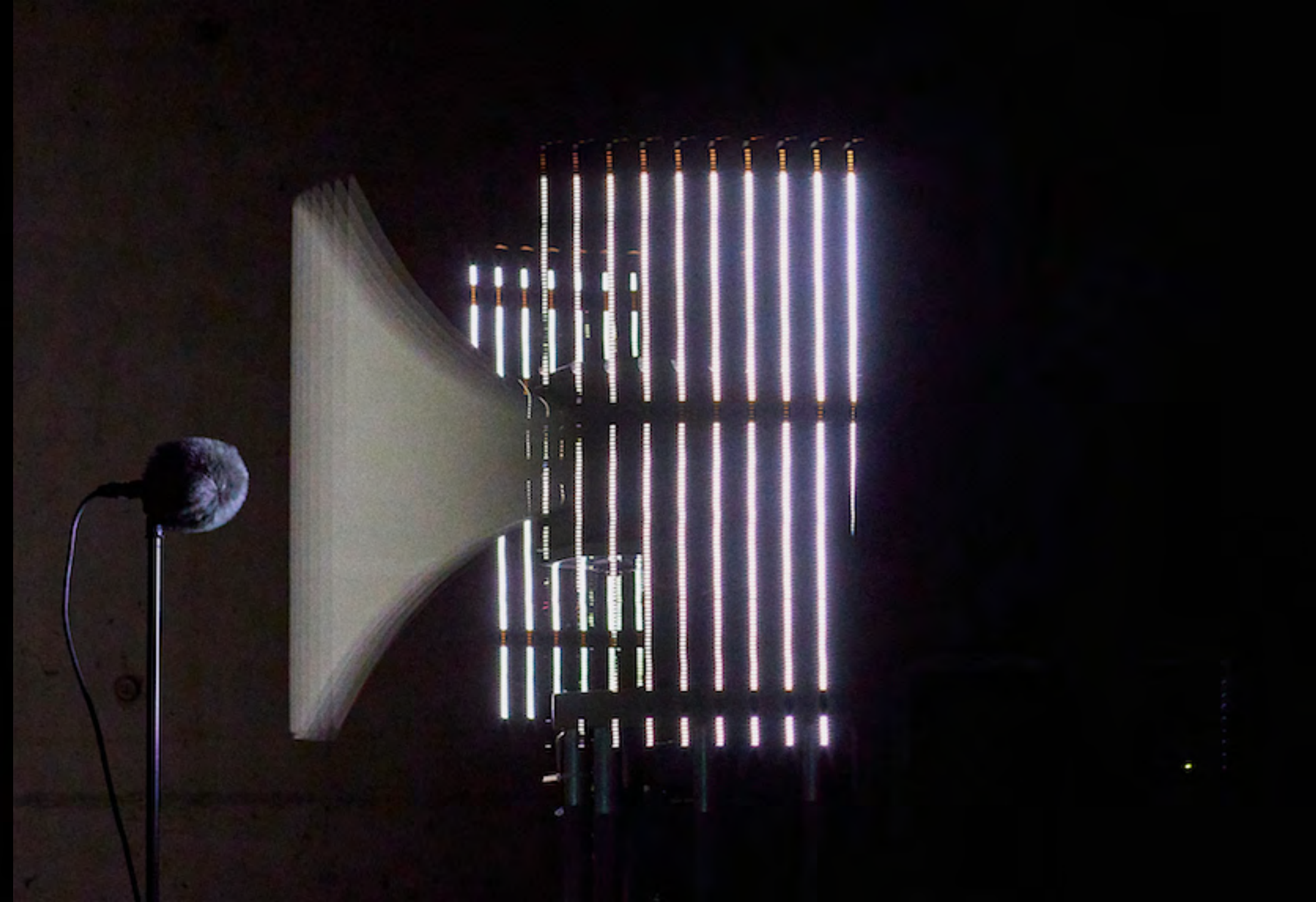
ROTOR – SONIC BODY received the [International-Jury-Award for best work at the 27th Videomedija Festival](#) in Novi Sad 2023;

Jury Statement (excerpt): «A live performance which brings Video art, performance and sculptures to another level... A rotating sculpture, a hologram and at the same time a sound body which is awakened to an ecstatic life...»

Shilla Strelka for Sixpack Distribution: «...the sculpture fans out into geometric forms, bunches into images of a diffused reality. Dueto the constant acceleration, it's no longer possible to perceive the movement in detail, but instead, lines, colors, surfaces, and sounds rush past us. ... In the cyclical movement, image and sound conspire and work towards a dizzying and unreal three-dimensionality, a play of visibility and invisibility, actuality and virtuality, visual abstraction and acoustic affect.»

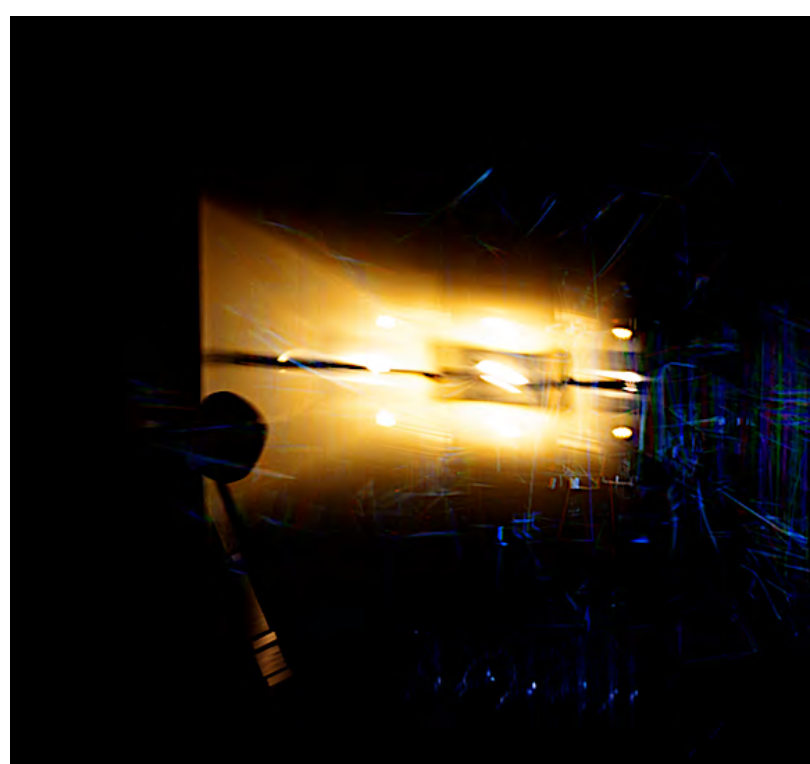
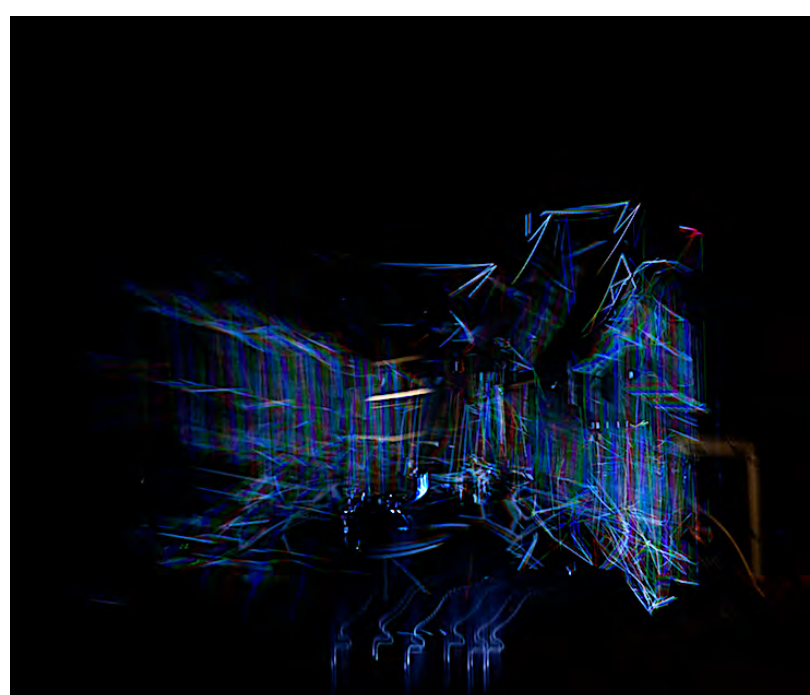
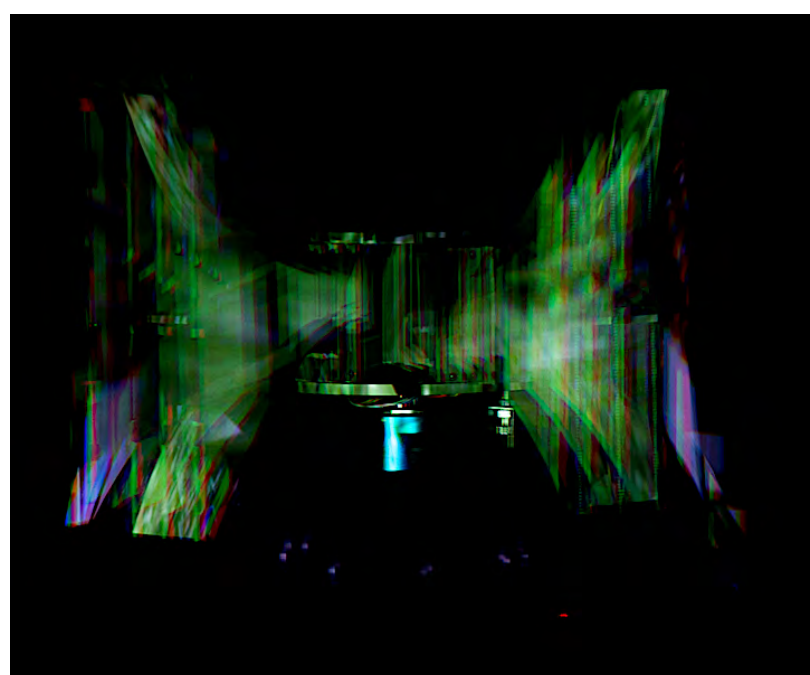
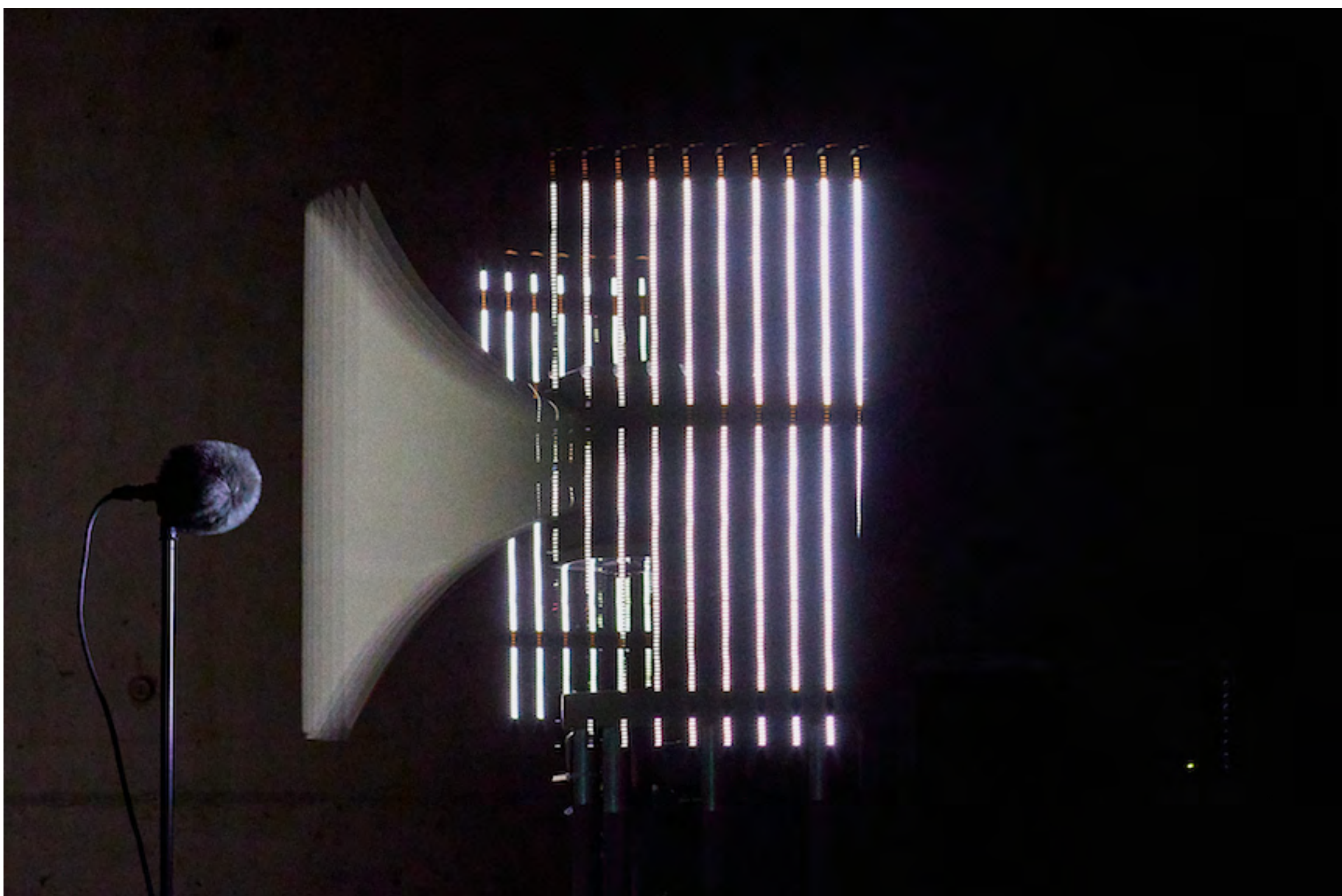


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TORSO#1

2018 _ ongoing development

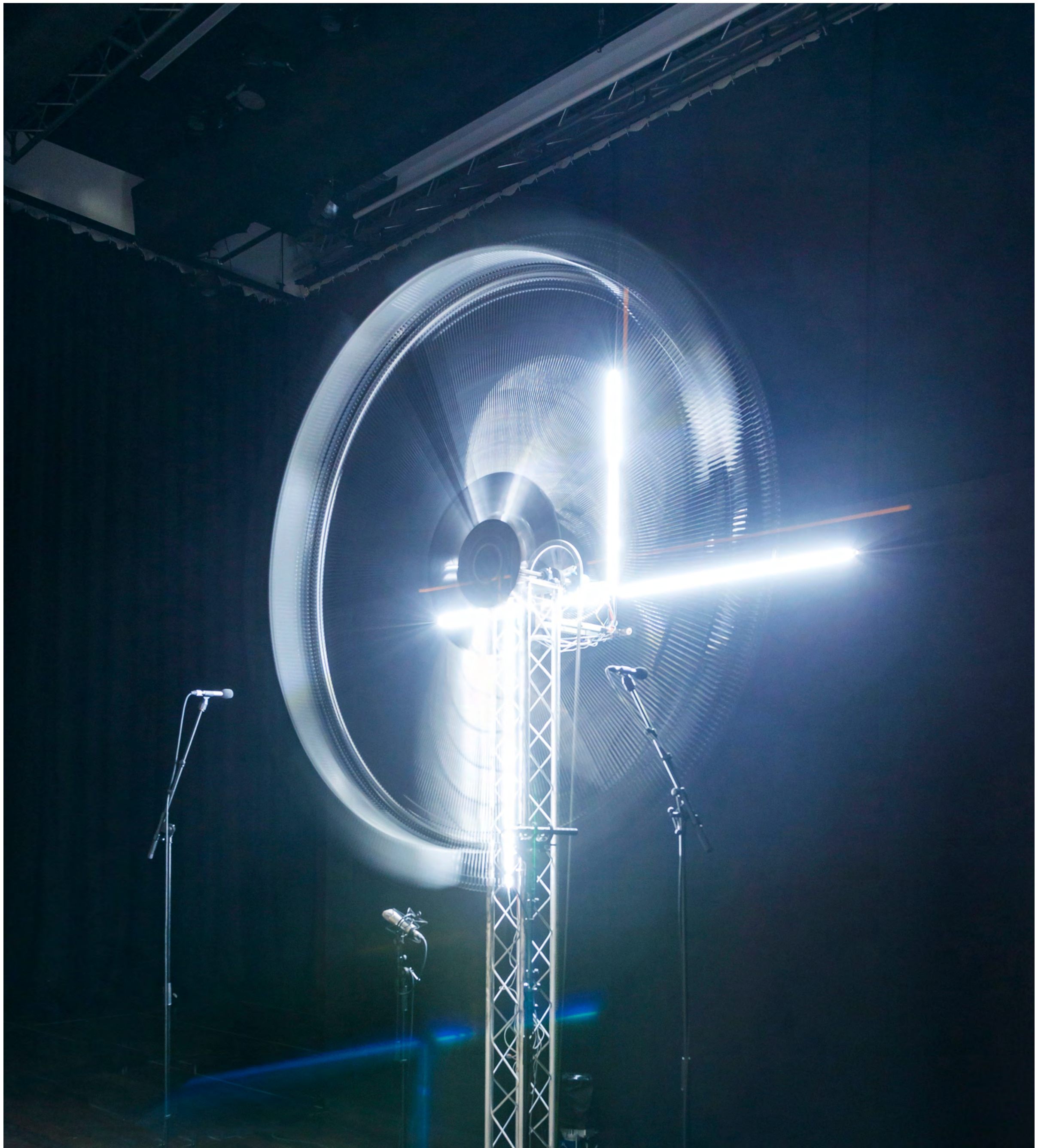
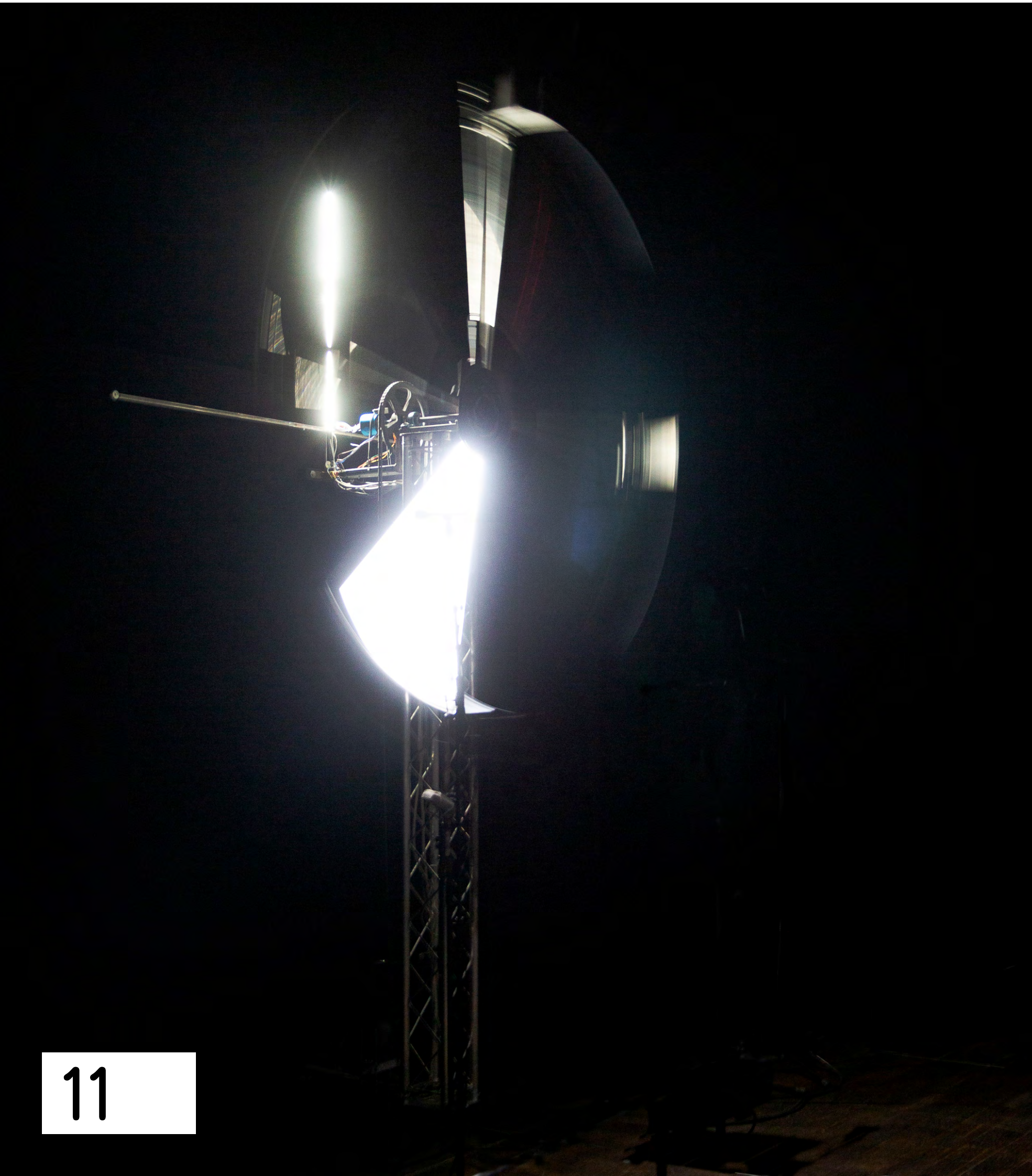
TORSO#1

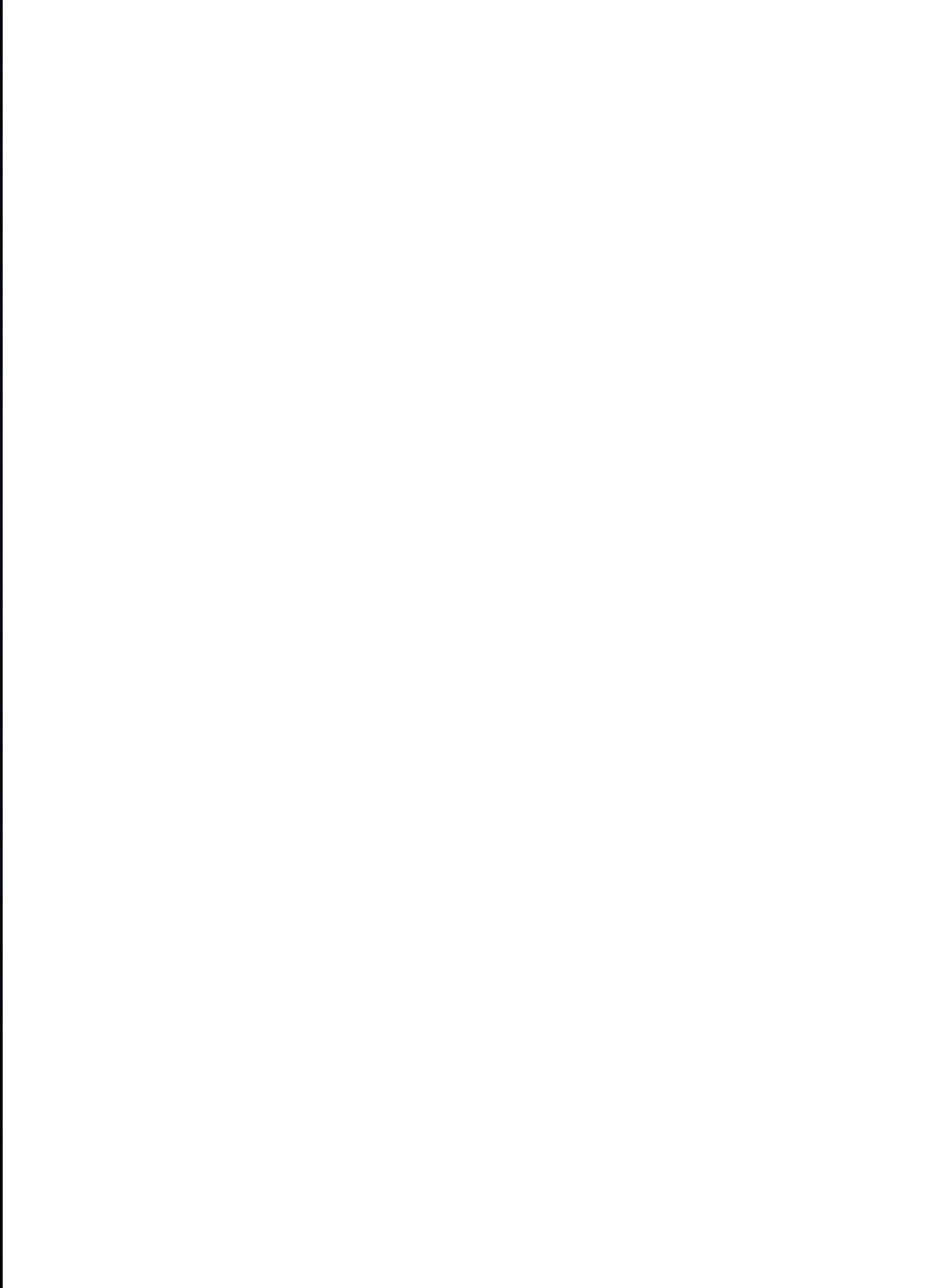
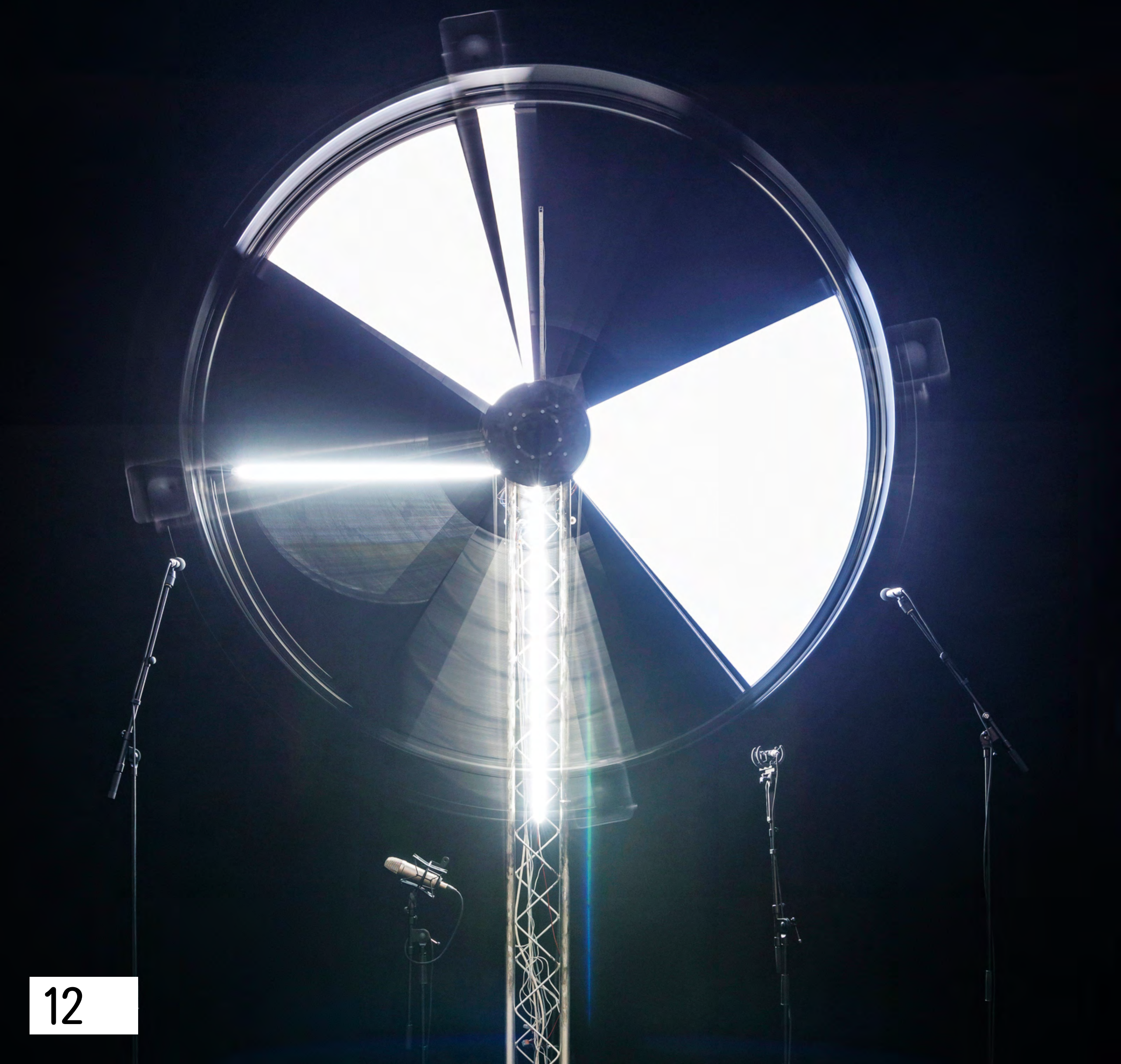
2018 _ ongoing development

Materials: kinetic sculpture, rotating quadrophonic system, rotating light system

TORSO explores variations on accelerating and decelerating sound sources. A quadrophonic setup of 100V-speakers rotates on a biaxial structure with a diameter of 2.5 meters. The emitted sonic signals travel within the space in an unfamiliar, yet strange and multidimensional manner. Rotation speed, acceleration, deceleration and amount of feedback are the key parameters for this Audio-Video-Light instrument. Kutin's virtuos orchestration leads to bizarre movements of sonic fractals, feedback-patterns, and noise bursts that provoke otoacoustic emissions and other auditory illusions, reaching lucid and hallucinatory heights. Kutin therefore composes not only with pure electroacoustic gestures but also uses the human voice as material, working with the soprano singer Johanna Sophia Baader – a reference to the human-made environment behind the technical facade. This sculpture loosely refers to a Klapotec – a type of bird-scaring windmill found in central Europe – from which Kutin drew inspiration. (Tristan Bath)

The first version of TORSO (#1) received the golden Nica for digital music and soundart at the Ars-Electronica Festival in 2019







PHANTOM VOLTAGE

composition for several media branches _ 2023

PHANTOM VOLTAGE

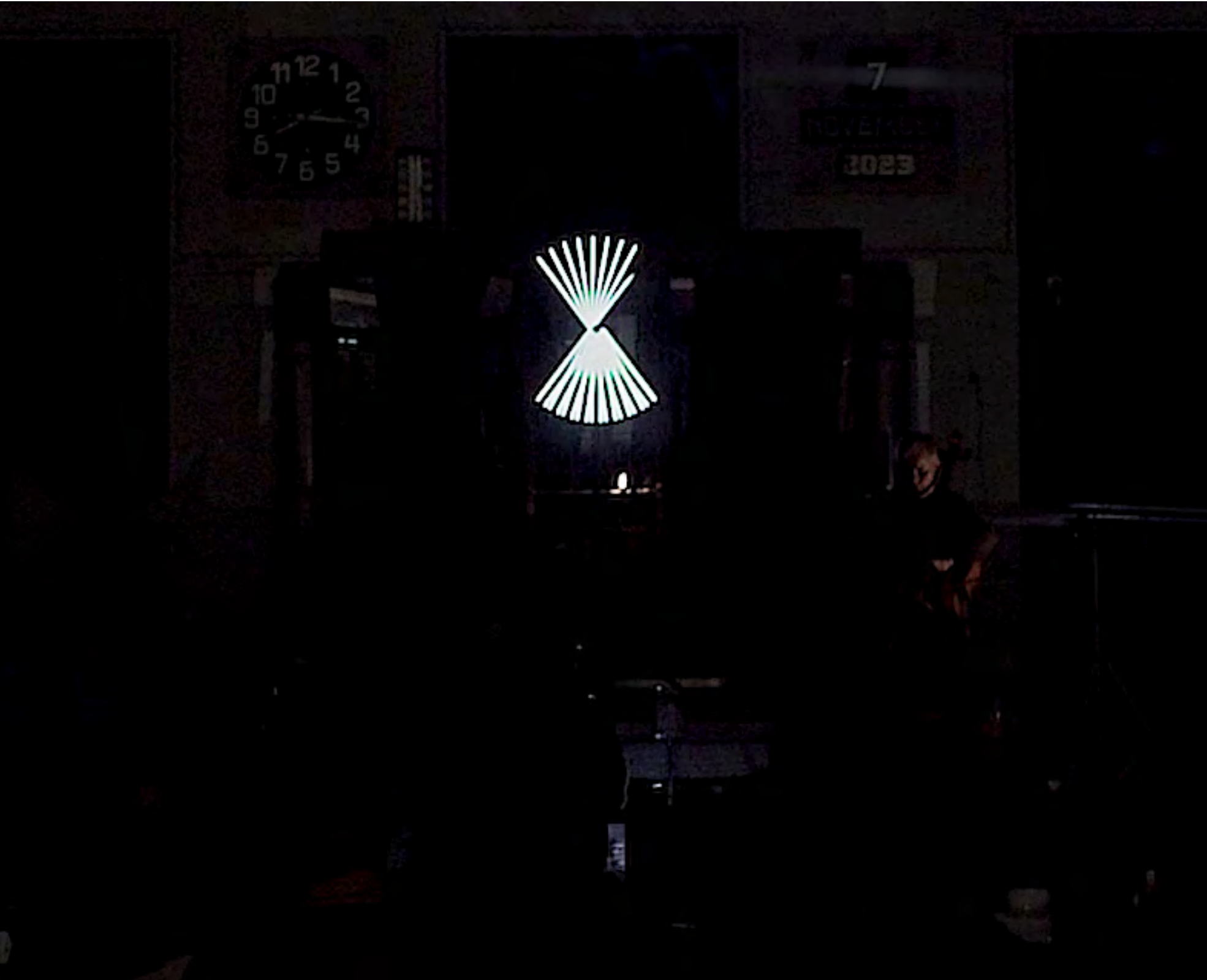
composition for several media branches _ 2023

Written for: Electromagnetic Induction Loops (Christina Kubisch)
Violoncello (Maiken Beer)
A selection of DIY kinetic sound-light objects
Three cheap commercial LED display
DIY latex-speakers (in cooperation with the fine artist Liesl Raff)
Four stroboscopes
Live electronics
A selection of neon lights
DIY percussion section (metallophones)

Phantom Voltage is a site-specific (durational) composition created in cooperation with Maiken Beer (Violoncello), Florian Kindlinger (sound direction), Christina Kubisch (electromagnetic induction), and Mathias Lenz (mechatronics). Ideally, the presentation is envisioned without a (singular) central perspective, steering away from the traditional stage setup to embrace a more open (durational) situation, where attendees are encouraged to move freely, but therefore share and experience the same rooms, situations and spaces that are composed in real time by the artists.

The piece premiered at Wien Modern Festival 2023 in the Otto-Wagner Postsparkasse, Vienna.

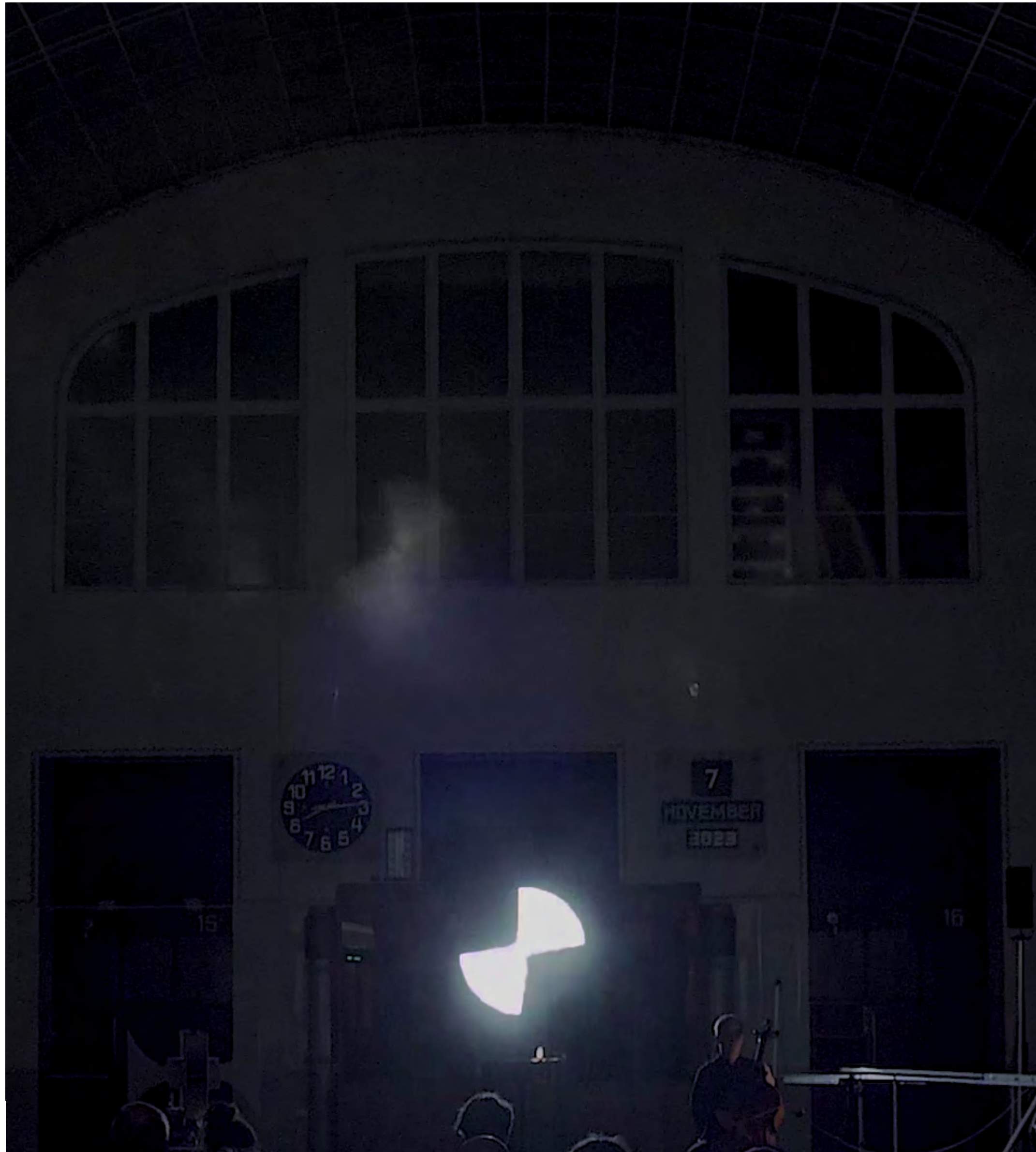
Duration: Open stages / rooms : ~90 up to 120 minutes
Single stage : ~60 minutes)





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AN ENDLESS GOLDEN BRAID

2023



AN ENDLESS GOLDEN BRAID

2023

Materials: LED Line (min 15m), Light-to-Sound translation (sensor system), MAX MSP, multichannel audio (min. 4 channels)

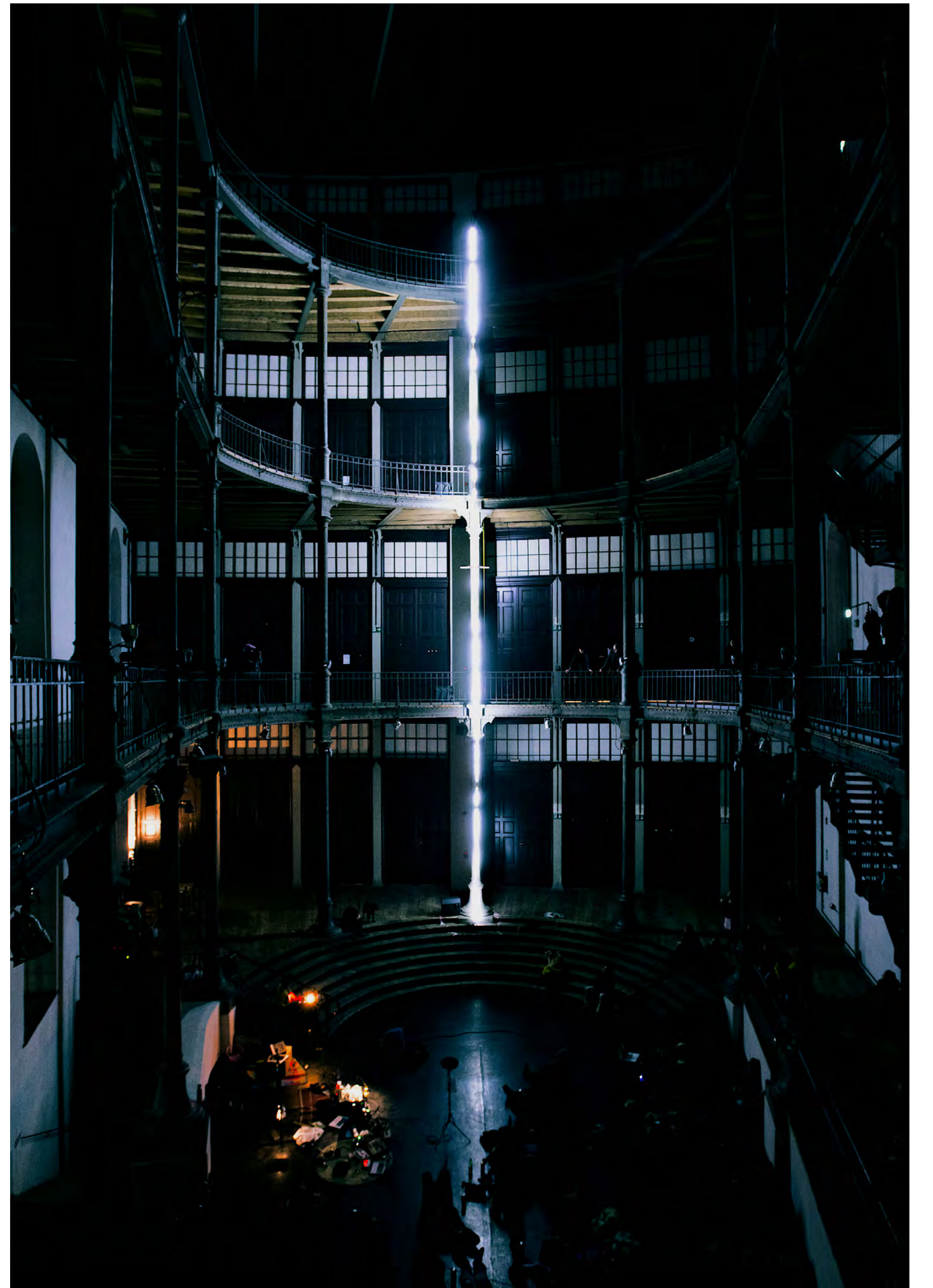
A long, thin line made of LED strips. Each light segment is connected only to one loudspeaker. Being intrinsically linked to each other, sound and light travel through the space synchronized and simultaneously; once light enters the pitch-black room, sound is set into motion. AN ENDLESS GOLDEN BRAID is a seductive composition for an audio-light symbiosis that seems to recalibrate the room's proportions, illuminate it to finally disappear, leaving behind only shadows of resonating sound. It may seem as if there is a crack in the building... where a light pours in that carries sound within it.

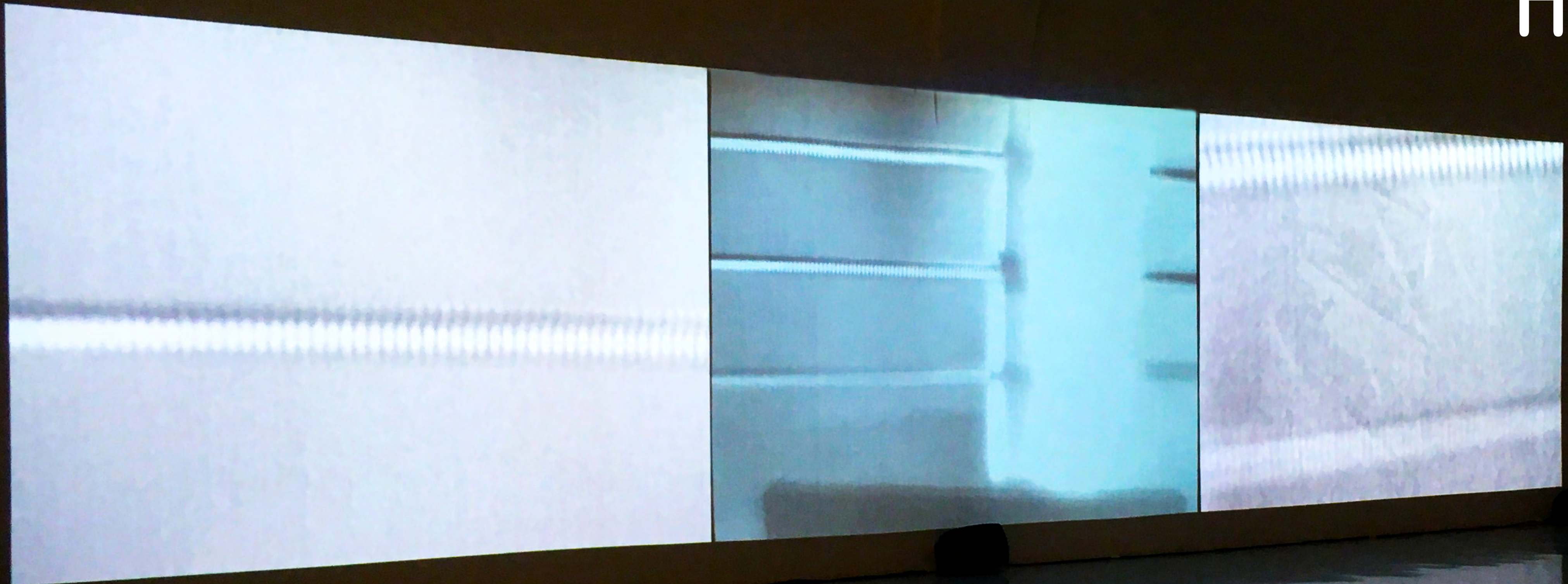






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HEAT

2020

For ensemble & thermal imagery

Heat is made visible and audible – or the other way around – the pulse and harmony of particular instruments is translated into thermal images: the synesthetic profit of the transformation fuels ever new image/sound discoveries.

(Christian Hoeller – Translation by Eve Heller)

Ensemble: Matthias Loibner (Hurdy-Gurdy)

Maiken Beer (Violoncello)

Meaghan Burke (Violoncello)

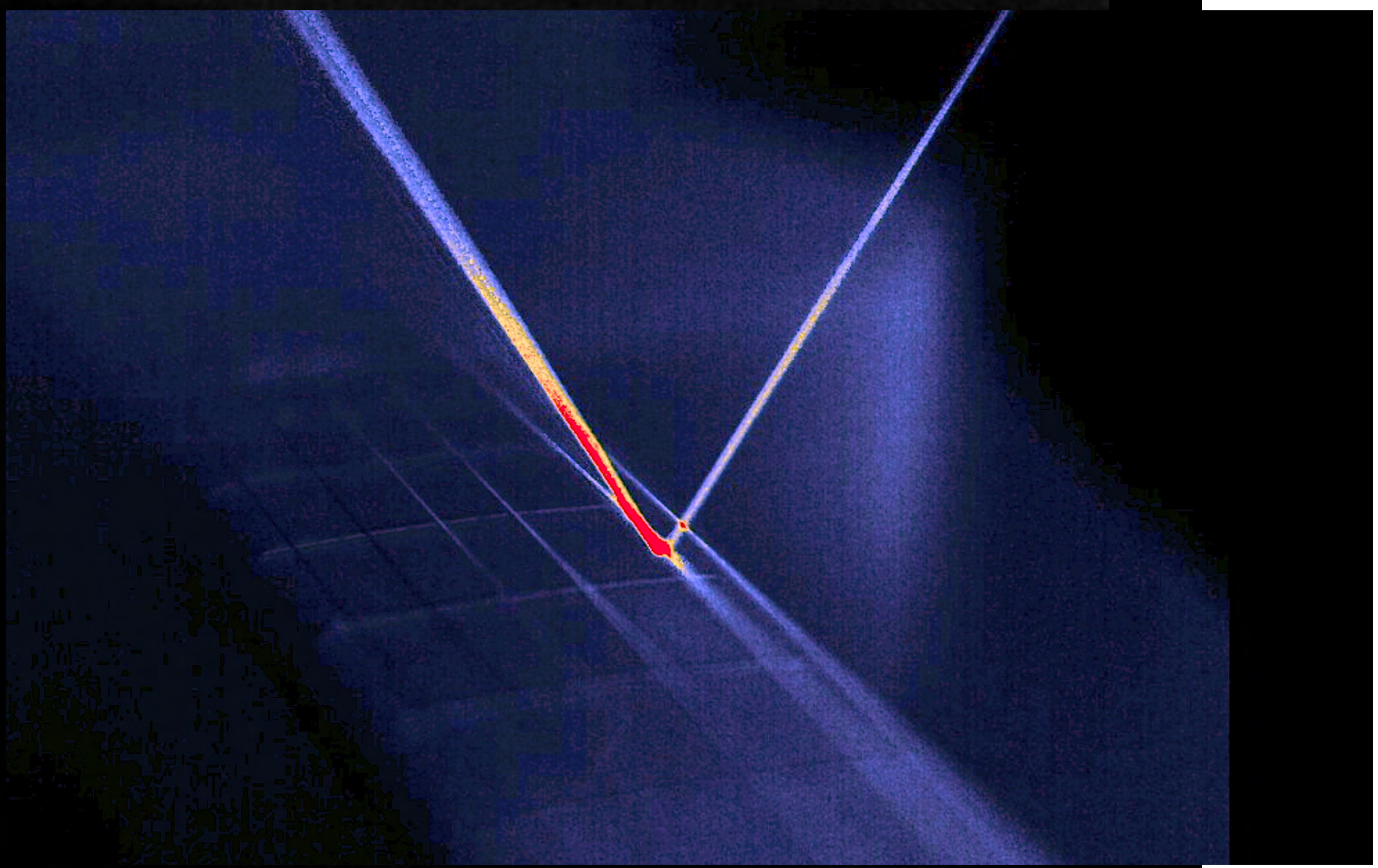
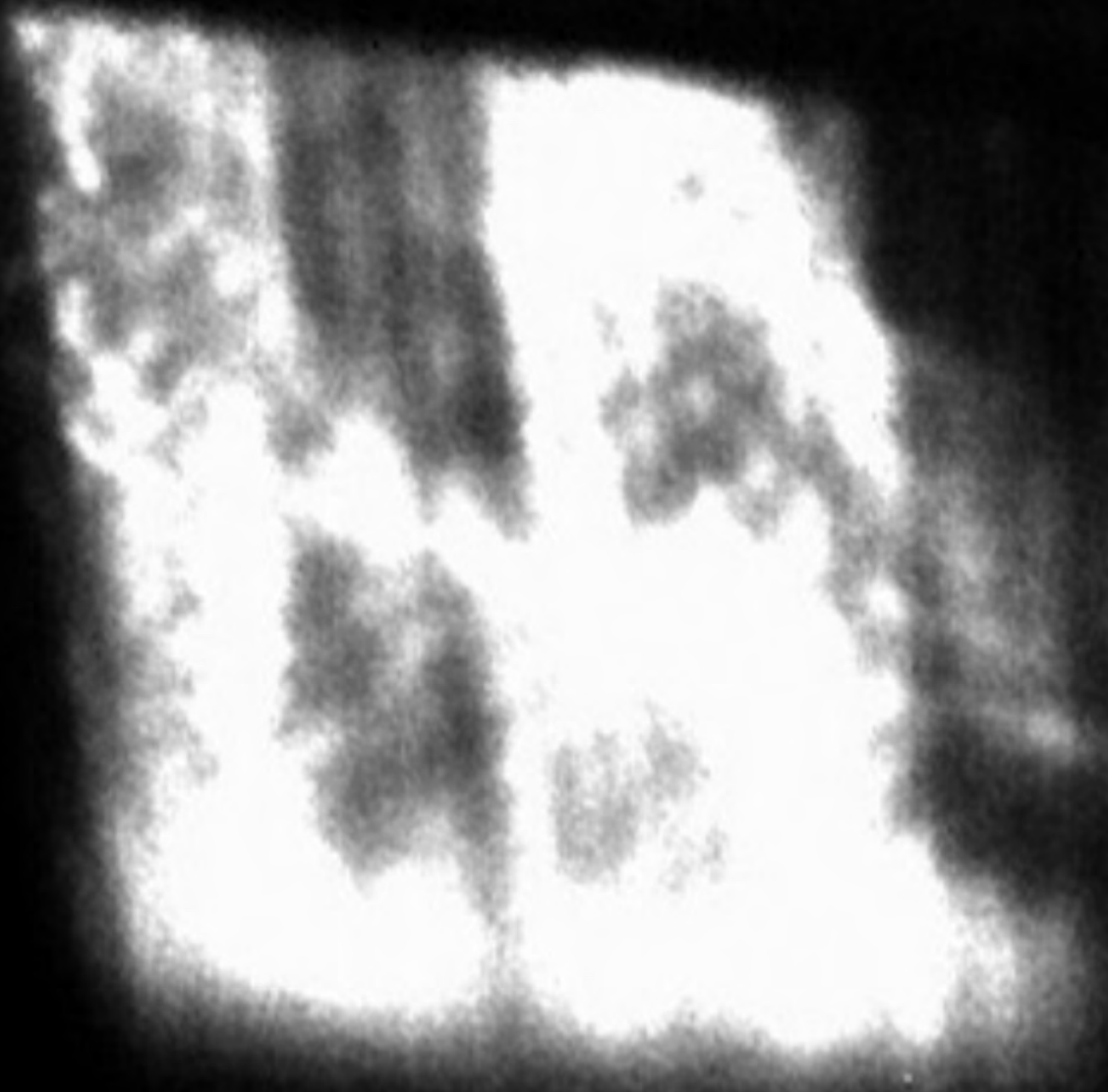
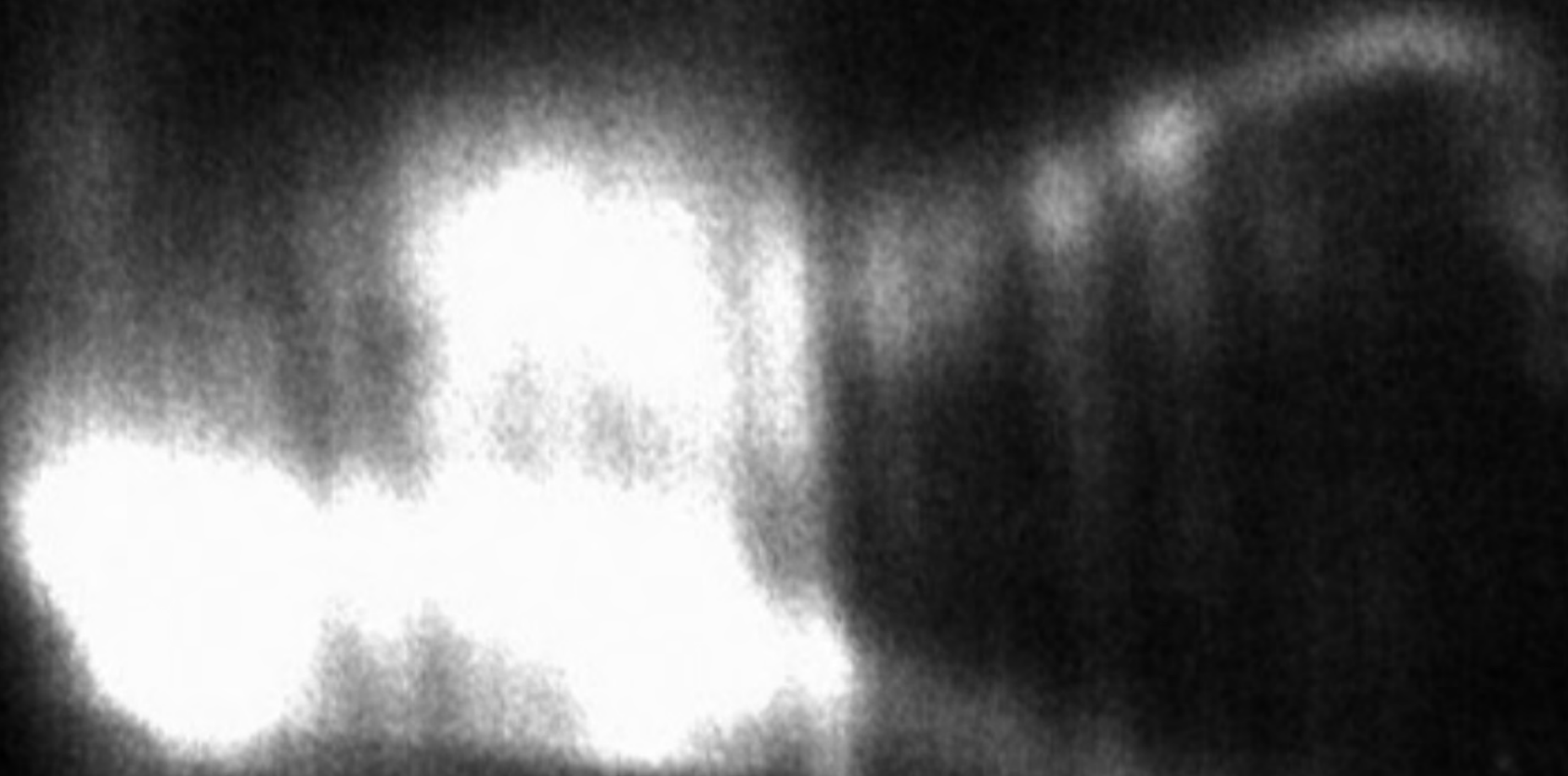
Manu Mayer (Double-Bass)

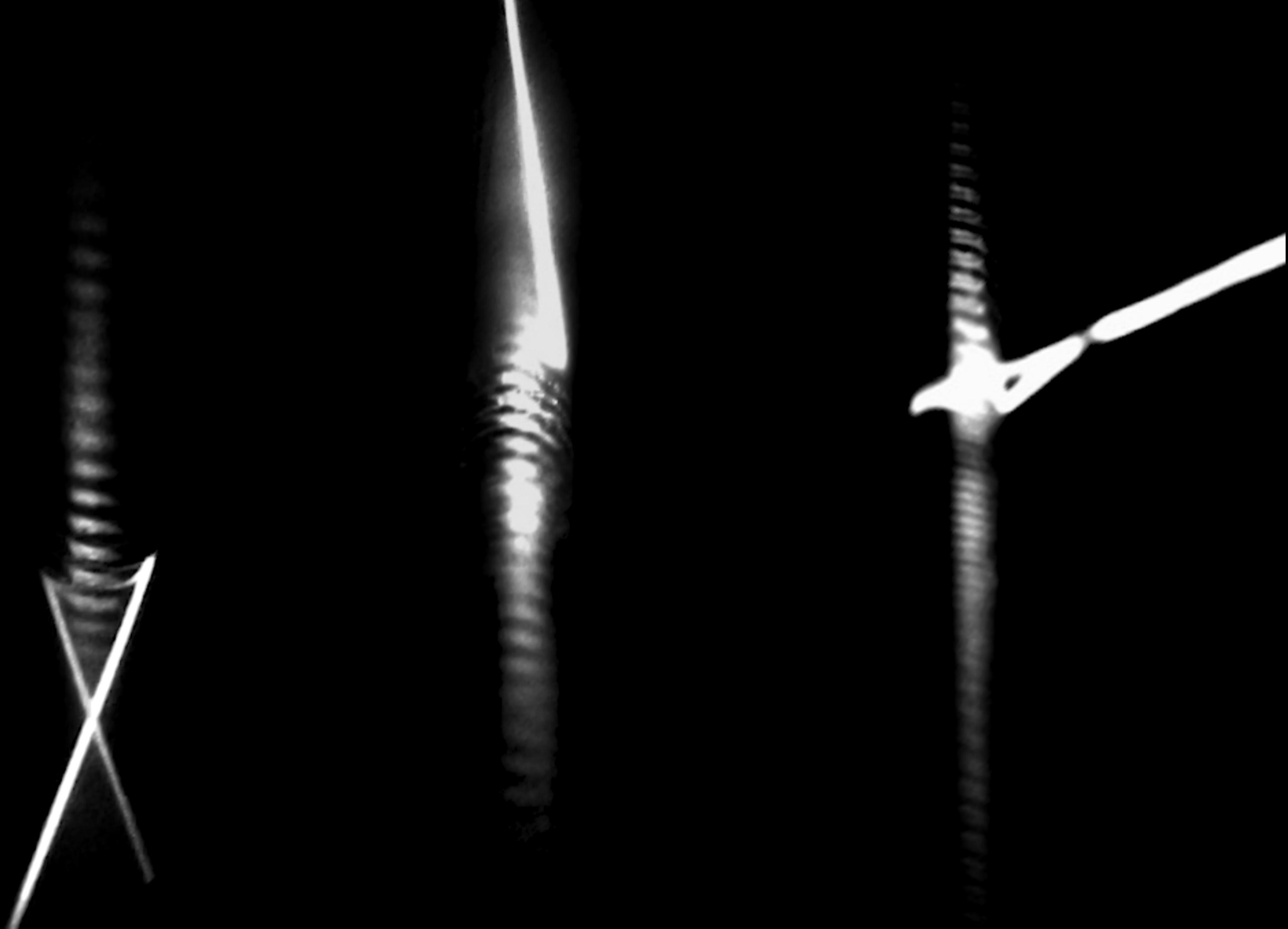
Igor Gross (Percussions)

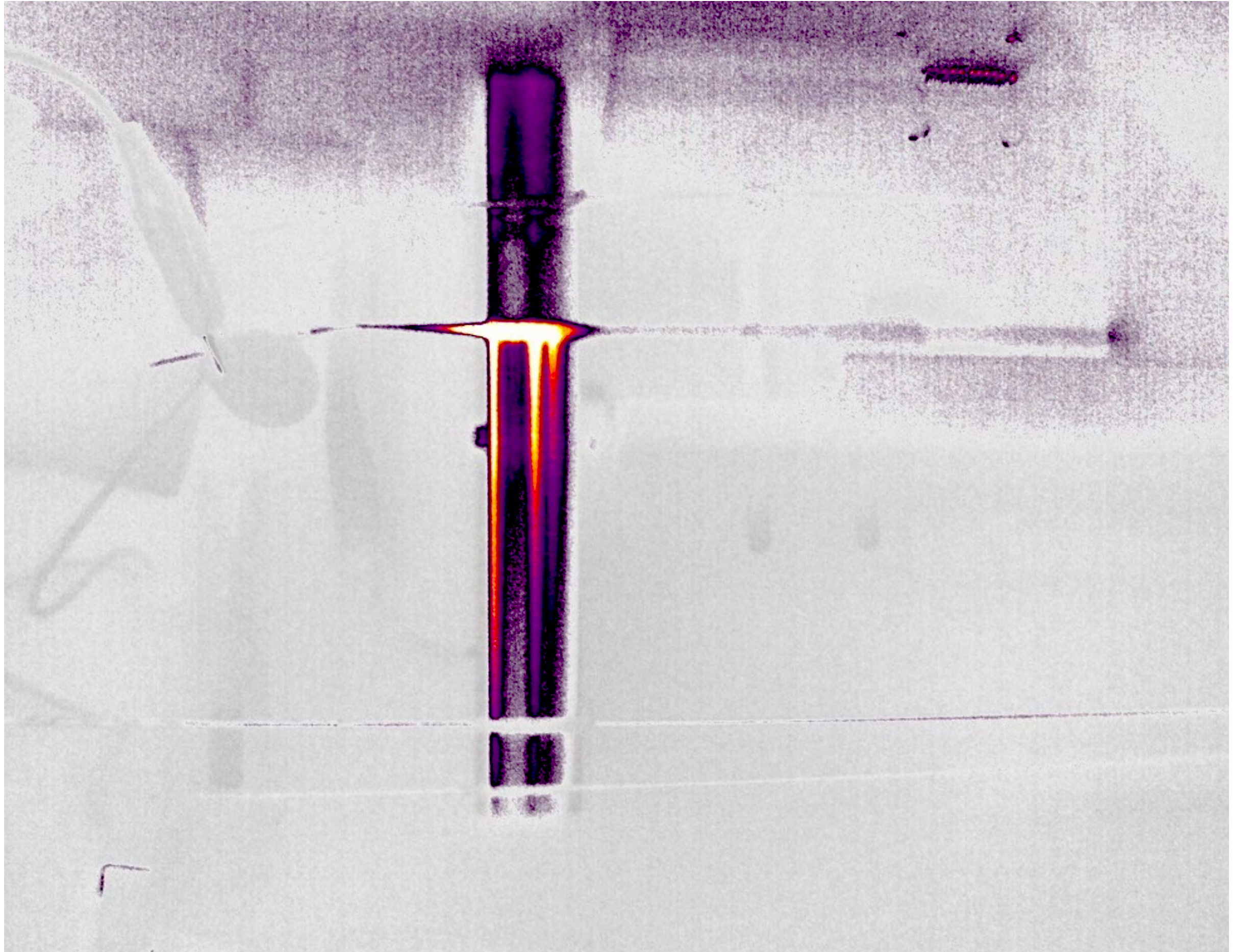
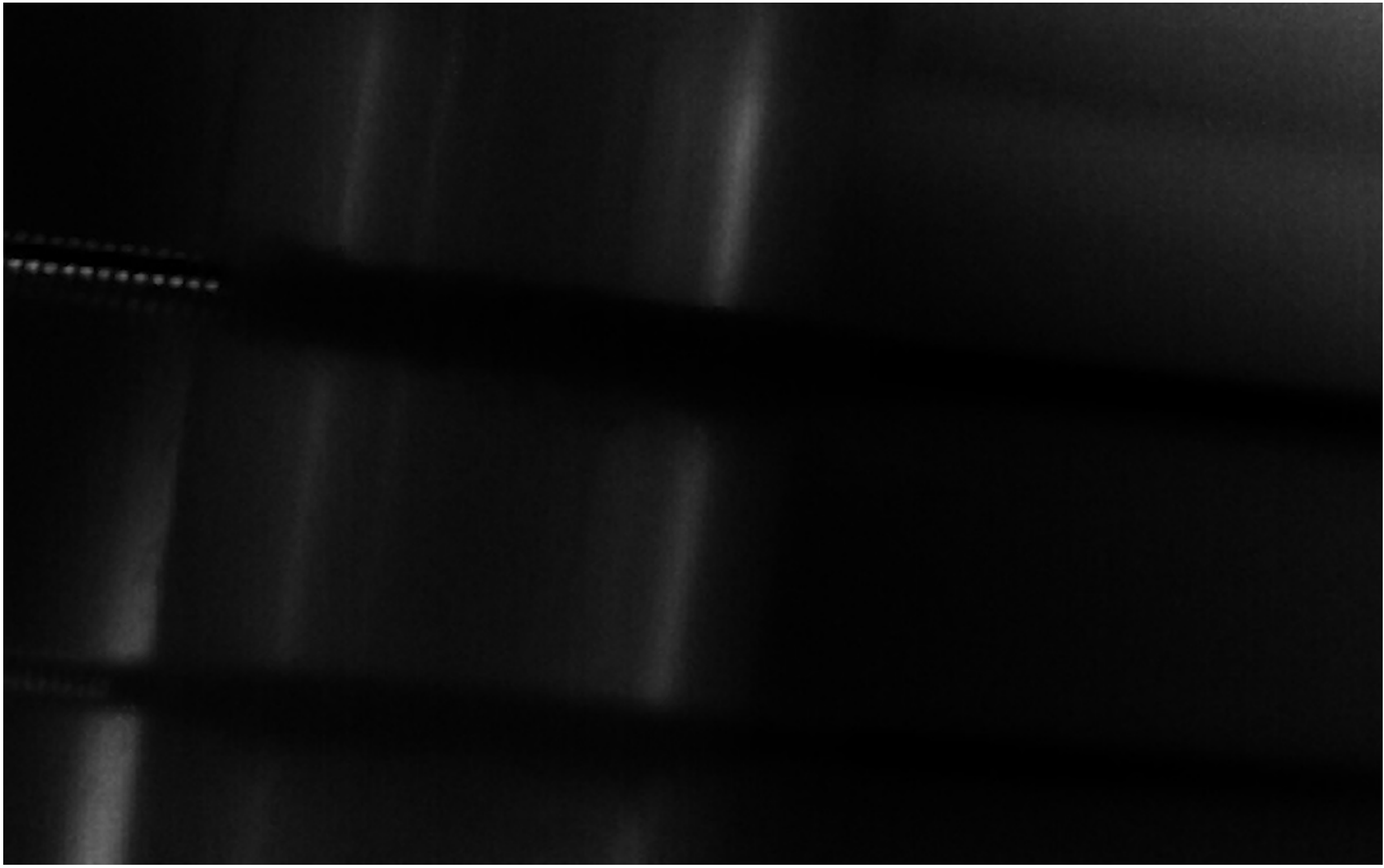
kutin | kindlinger (Piano, Percussions, Steam-Pipes)

A cineastic-version is distributed by Sixpack-Films | Worldpremiere at the Festival du nouveau cinema (FNC) Montreal in 2021.

A three channel installation was premiered at Sonica Festival (Slo) 2021.







DESERT SOUND

2013



DESERT SOUND

2013

Raw multi-channel field recordings from the Atacama-desert.

A sonic-essay about erosion, decay & time. A decomposition.

DESERT SOUND is solely based on unedited audio-recordings from the Atacama desert
- the driest region on earth.

What do we hear where nobody lives who could listen?

quadrophonic composition (AV) & radiophonic composition for WDR3 / studio for
acoustic arts







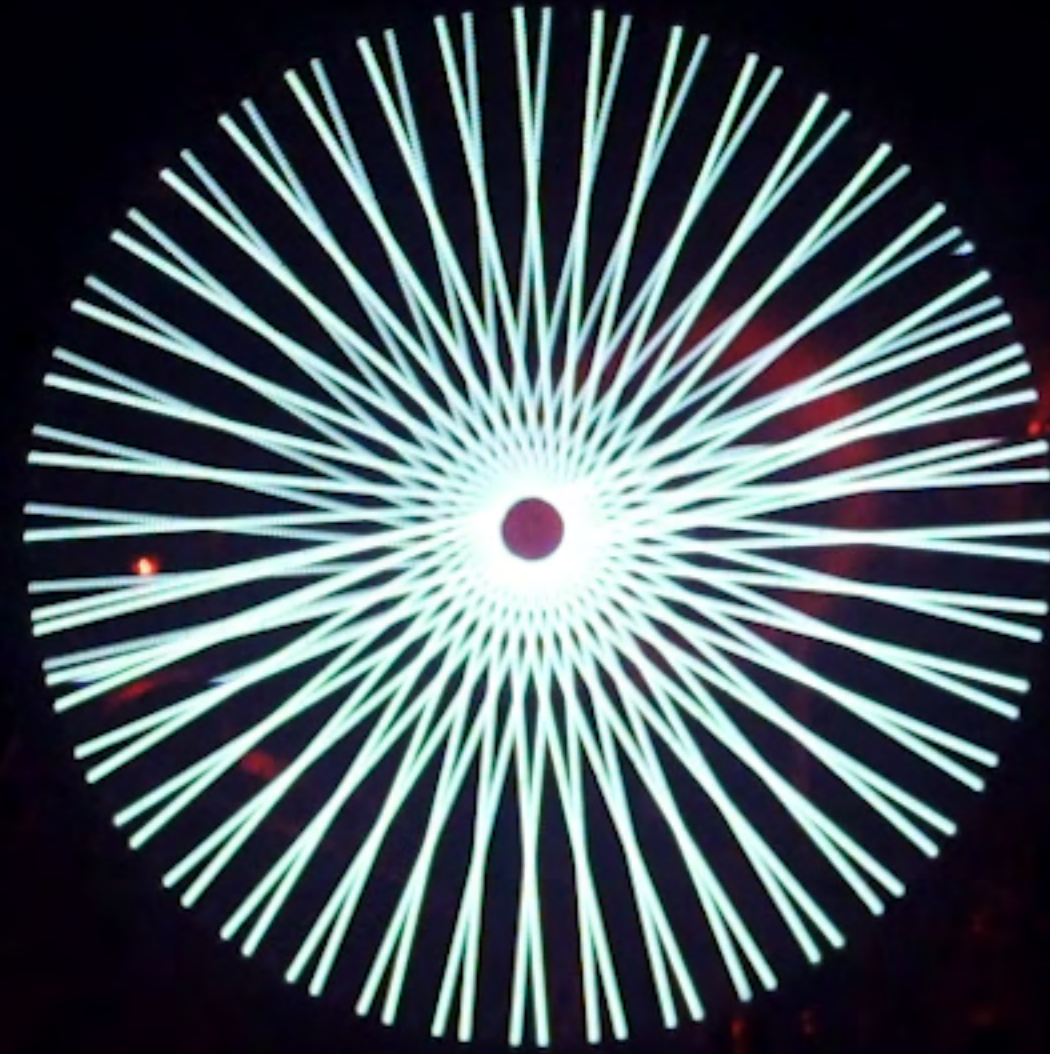


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I.M. IMMUTABLE MOBILE

2022



I.M. IMMUTABLE MOBILE

2022

composition for ensemble & light object - commissioned by the Black Page Orchestra

For
Violoncello
Accordion
Percussion
Live Electronics
Light Object

Duration : ~25'

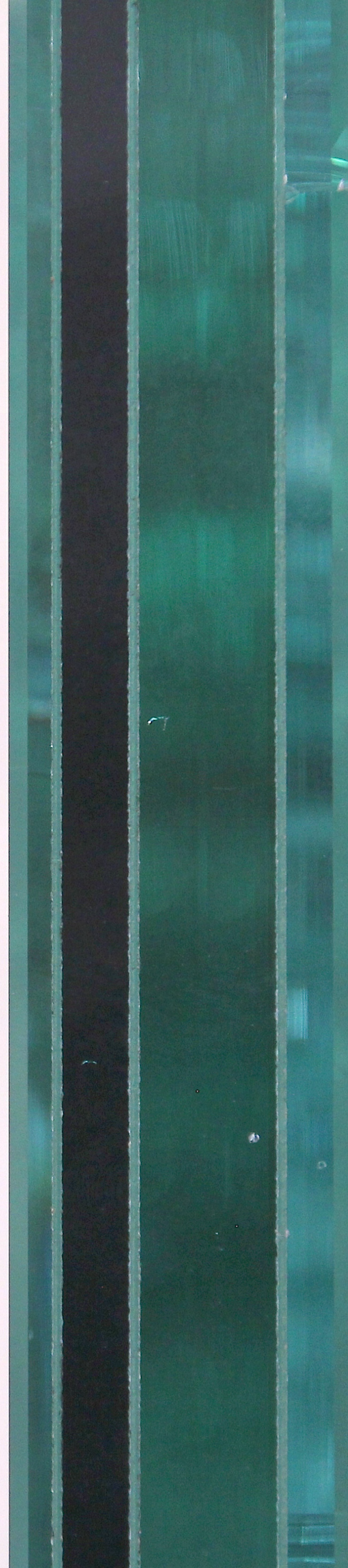
Premiered on the 17th of march 2022 at Wiener Musikverein / Glaesernen Saal

work commission by theblackpage orchestra



THE FIFTH WALL

Variations on bulletproof glass 2016



THE FIFTH WALL

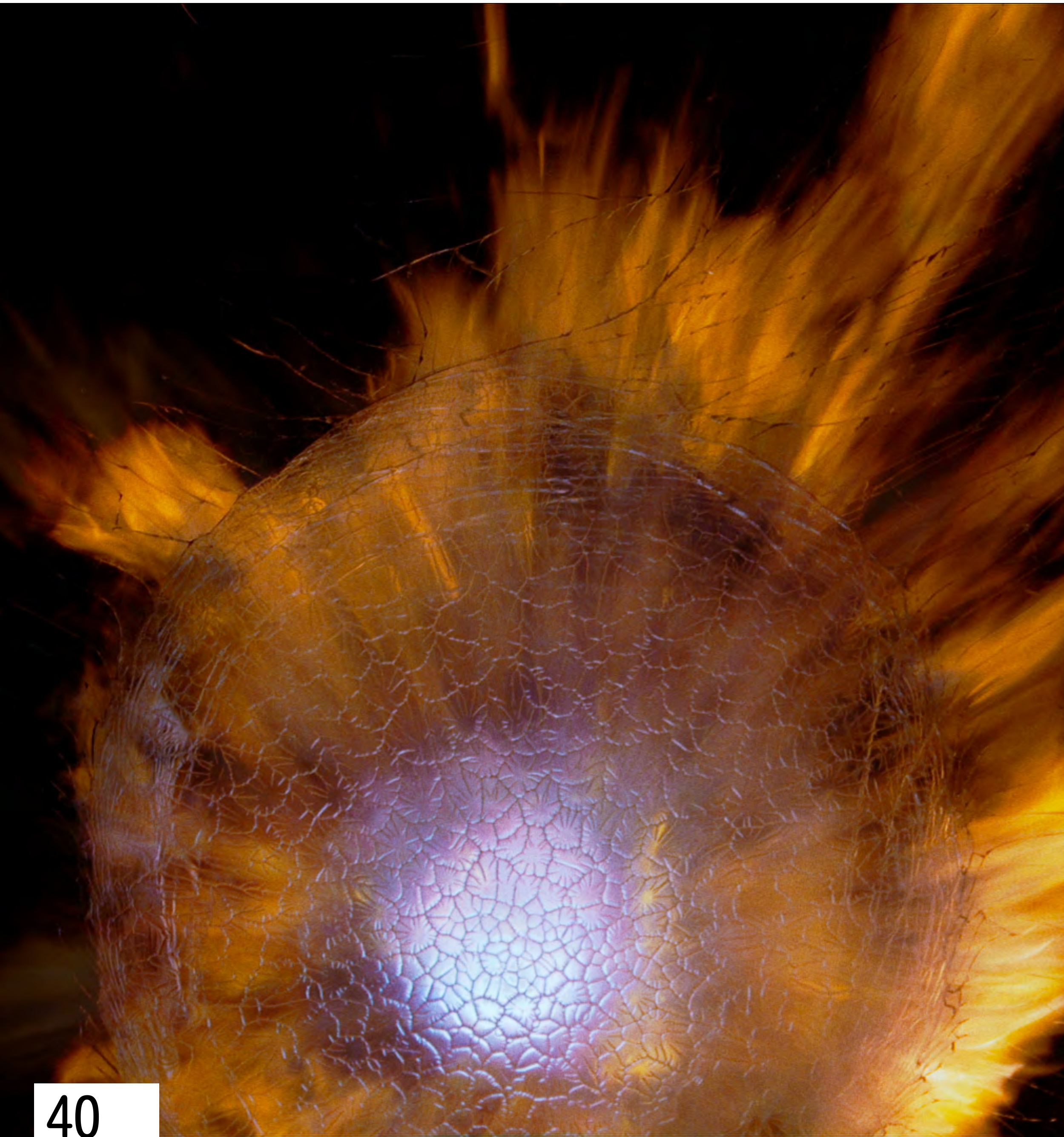
Variations on bulletproof glass 2016

Material: Bullet Proof Glass Pane, 3x2m, 400kg, var. impacts recorded inside the glass via accelerator sensors

Central Soundsource of to the piece is a bulletproof glass pane measuring 3x2m with a weight of 400kg. This glass has undergone major physical impacts that forced destructions inside the glass, but didn't brake it entirely.

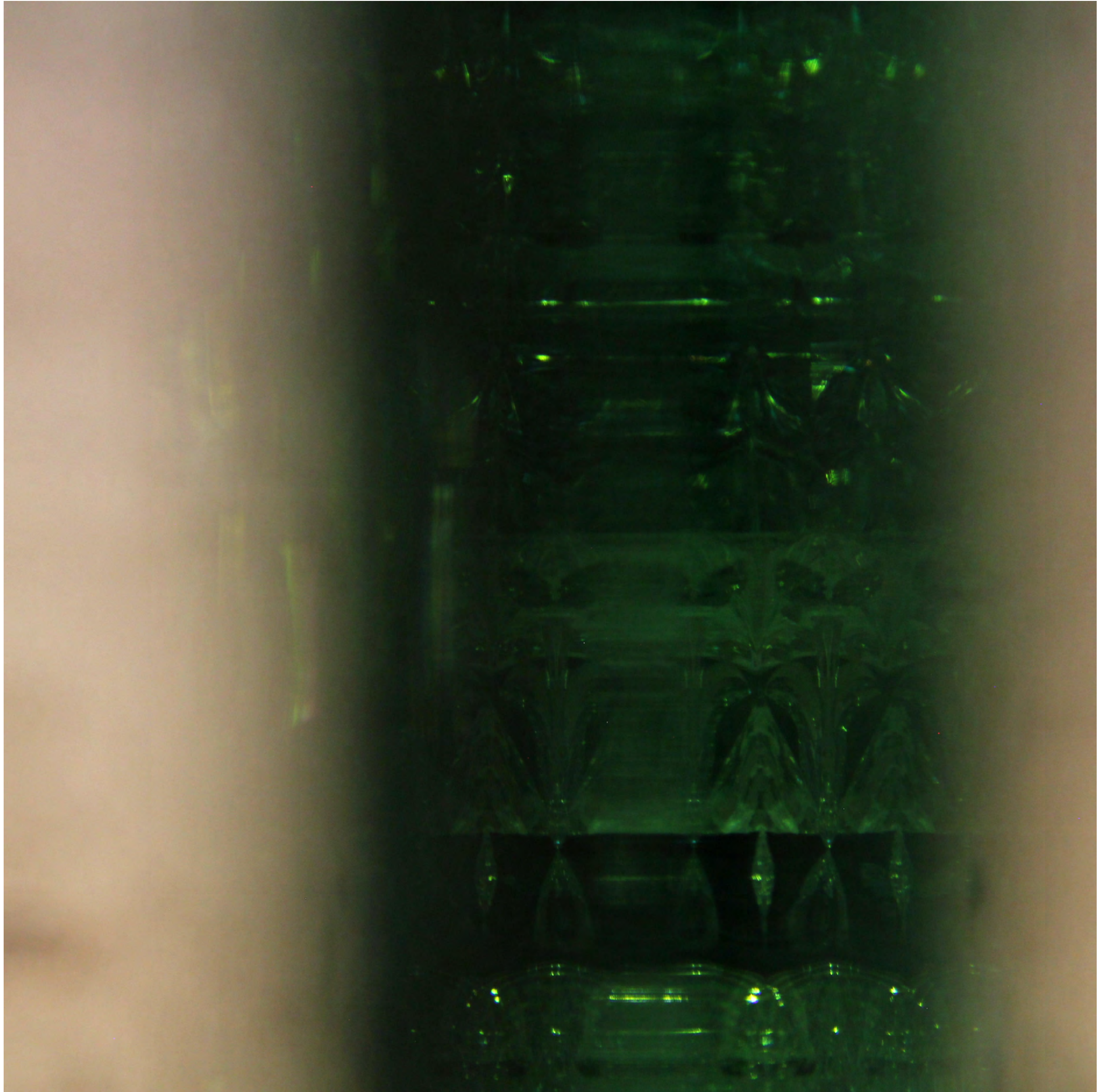
A sample based work in which the glass pane is used as a metaphor for the omnipresent displays, omnipresent in our society, which is intrinsically linked to the screen and somehow lost in the labyrinth of information and dataism.

A piece of broken music, that circles about the impossibility of safety while using destruction as the sound evoking trigger.



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TARZAN

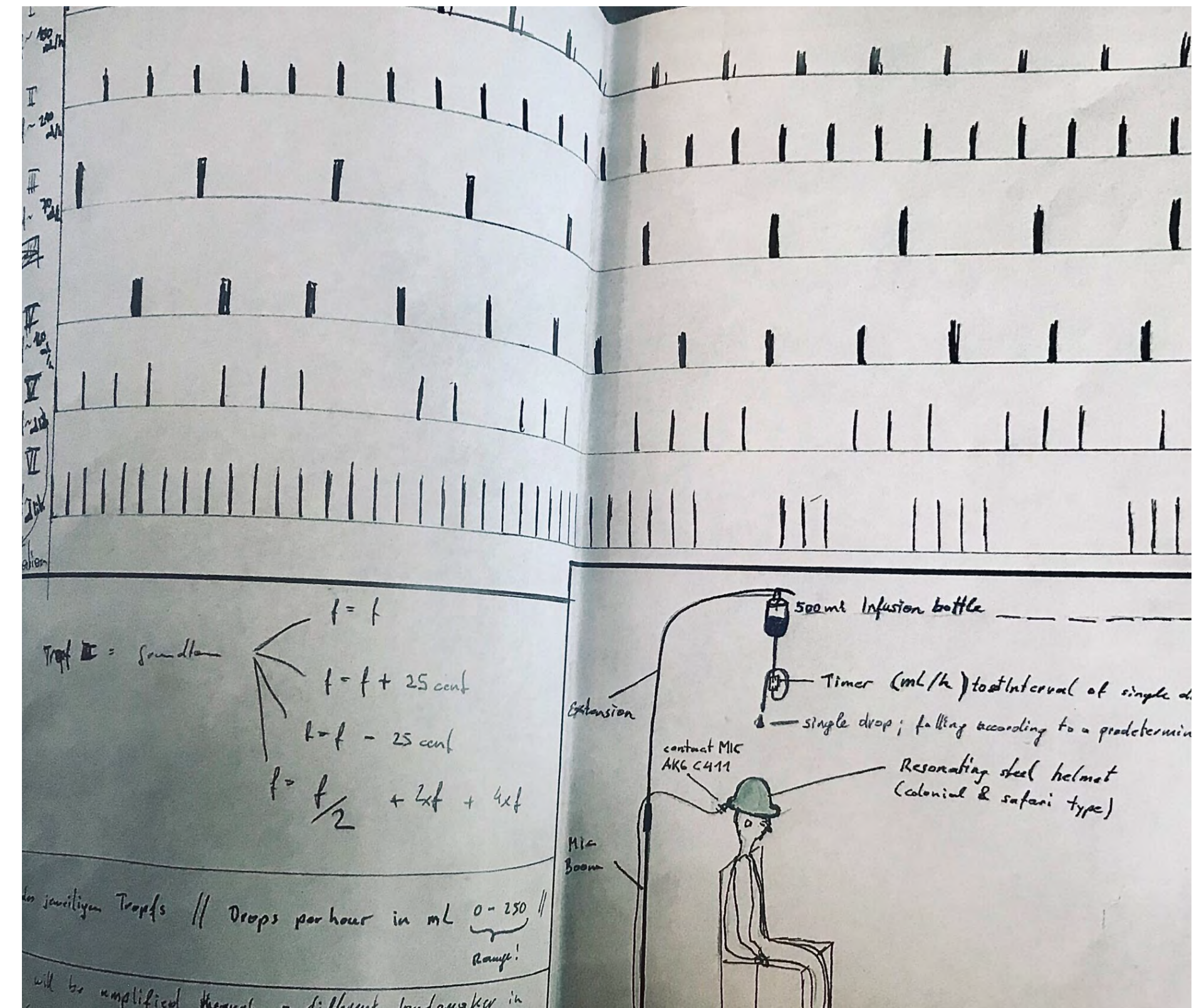
2018

Composition for a performance piece by God's Entertainment _ commissioned by Darmstaedter Musikerferienkurse

Written for (a setup of): water drops (polyrhythmically arranged via infusion bottles) on costum made colonial copper-helmets (spatially distributed / multi channel setup), an amplified badminton court, Caccordion, flute, violin, bariton-saxophone, alto-saxophone, tuba, clarinet, trombone, trumpet, percussionsD, groups of running instrumenalists, animal-voice imitation instruments (commonly used by hunters), 200 people stirring with a spoon in a small teacup simultaneously, 8.1 channel electronics, 100 Volt loudspeaker forest

The figure of Tarzan, created by Edgar Rice Burroughs in 1912, has since its conception asserted itself in dozens of novels, movies, comic books, TV series and musicals as a miracleof adaptation and protagonist of its respective age right up to the present day. The ambivalence of the character, which can be read equally as an exaggerated classic example of white, heterosexual, imperial masculinity and a utopian hybrid that is critical of civilizationand unites and cancels out the contradictions of nature and culture in his person, is broken down and laid out by means of interlacing media. In associative situations and varying settings, God's Entertainment is set to create, at the Darmstadt Orangerie, a site-specific and discursive terrain in which the spectators can work on their own misunderstandings and fantasies.





Finger nails scratching with both hands
30 cm dist. from each other for stereo image

Mallets: Lowest pitch possible

35" 15" 12"

WALL DROPS

high pitched tones
long sustain without break
→ follow crickets from electronics

5" Air Button 7" Mask
3x 35 times 5" 60 bpm
60 bpm irregular

WIND high pitch / Eq.
turn around microphone
change distance to mic.

4" 20 x + breaks of
7 breaths

8" 3x 20 times

12/30 3x 20 times

4" 3x 10 times

4" 3x 20 times

WALL DROPS

Temp Stops
Amplified Drops (6 channel) sta
"6ch. polyrhythmic pattern"



DESERT BLOOM

2015

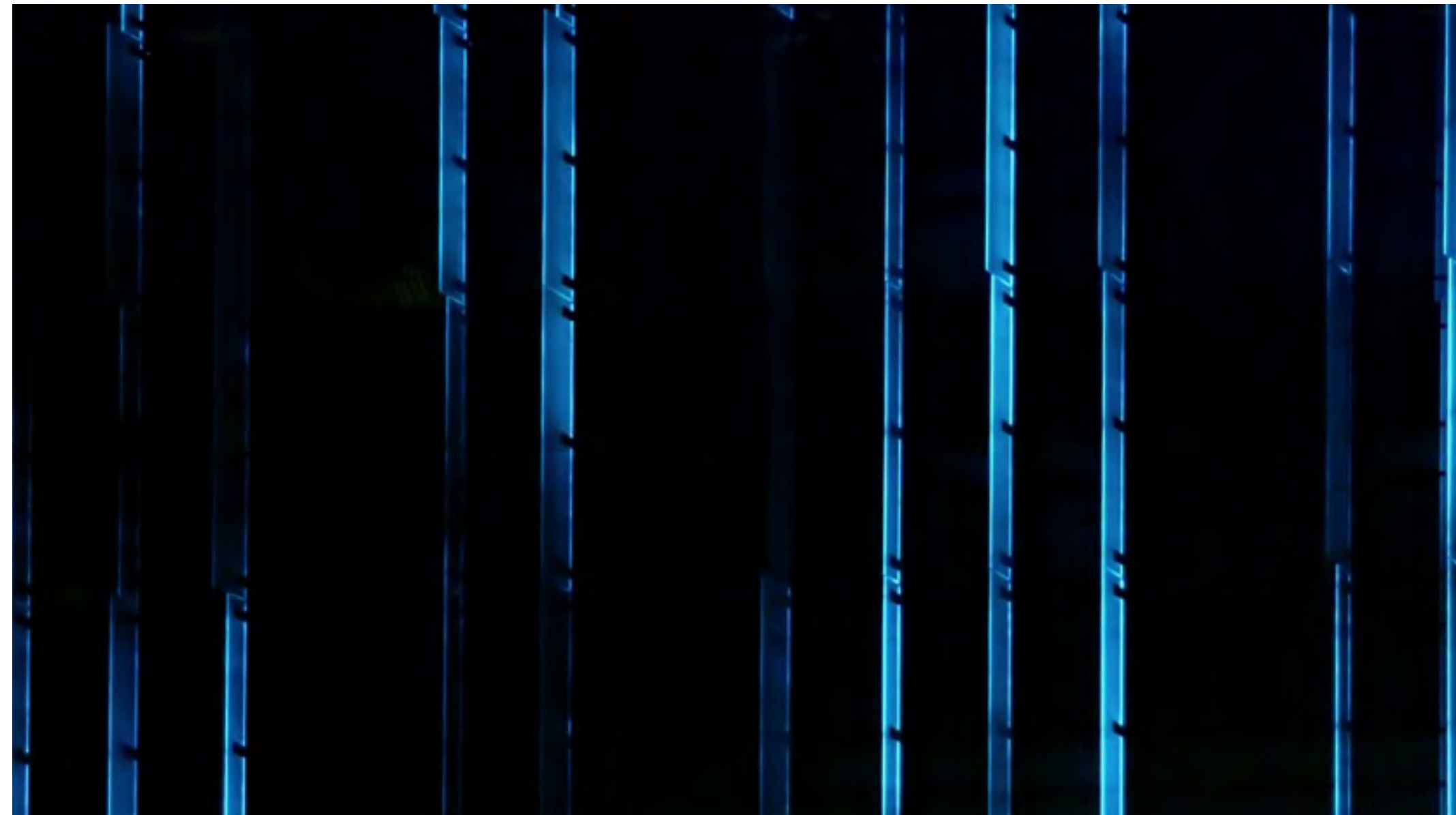
DESERT BLOOM

2015

Electromagnetic field-recordings from the Las Vegas Strip

Videowork & composition for WDR3 (Studio for acoustic arts)

Next to gambling, Las Vegas primarily brought electricity and light into the darkness of the Nevadan desert. Together with German composer Christina Kubisch, Peter Kutin and Florian Kindlinger have made audible what usually stays unrecognized for our ears : the electromagnetic fields related to the neon-signs, light emissons and LED thunderstorms alongside the famous Strip (the Main Street of Las Vegas). It is a symphony of electric smog accompanied by abstract images & visualisations of alternating current (Strombilder).



Peter Kutin works with sound and its compositional possibilities at various intersections of contemporary art. His anti-disciplinary works seek and find synergy between music/sound art with video, sculpture, light and kinetic art. Kutin focuses on the spatial aspects of music- i.e. the characteristics of a room could determine the temporal structure of the musical material, which in turn appears often coupled with a visual stimuli.

The resulting optoacoustic works are regularly performed, interpreted, broadcast or discussed at international festivals for music, film and media art. He has received several awards, including the Prix Ars Electronica for digital music & soundart for his kinetic audio-light installation TORSO#1 or the Karl Sczuka Prize for Radio-Art from SWR (2016).

His collaborative ethos leads to cooperations with artists from various fields and regions. He has worked with sound-art pioneer Christina Kubisch, film-director Sandra Wollner, Welsh vocalist Freya Edmondes (Elvin Brandhi), choreographer Philipp Gehmacher, the performance group God 's Entertainment, and with ensembles such as Black-Page Orchestra, Names or Studio Dan.

Peter Kutin is co-founder and initiator of several important platforms of the Viennese music and art scene : the label Ventil-Records, the Velak-Gala concert series and the cultural and residency spaces of the Westbahnstudios.

He has given guest-lectures at institutions such as the Akademie der Kuenste in Berlin, Ars Electronica in Linz, KMH Univ. Stockholm, Next Festival in Bratislava, Univ. for Applied arts Vienna, Anton Bruckner Univ. Linz, amm.

TEN SIGNIFICANT WORKS WITHIN THE LAST FIVE YEARS

- > Premier of PHANTOM VOLTAGE / commissioned by Wien Modern Festival a cooperation with Christina Kubisch & Florian Kindlinger (2023)
- > Premier of IMMUTABLE MOBILE / commissioned by the Black Page Orchestras) for light-object, accordion, violoncello, percussion & live electronics Musikverein Vienna (2022)
- > Artist-Residency at SAT - societe des arts et technologiques , Montreal 360° full dome live performance with the kinetic AV-sculptur ROTOR with Patrik Lechner, 2019 & 2022
- > Kinetic sound-installation TORSO#1 as well as artist-talk at Ars Electronica, Linz Winner Prix Ars Electronica - golden Nica for digital music & soundart, 2019
- > Sound-Direction for Nikolaus Geyrhalter's documentary HOMO SAPIENS Award for best sound design at Diagonale Filmfestival 2017; International review in media such as The Guardian, New York-Times, Der Spiegel, Sueddeutsche Zeitung, amm. 2017
- > KLive-Performances with the kinetic audio-video-light sculpture ROTOR at various international festivals such as Wrozlav media biennale, Gnratio Porto, Elevate Graz, Sonica Ljublijana, Impulstanz Festival Vienna, AnnArbor Filmfestival, amm. 2020 ongoing

- > Realisation of the live Audio-Light performance AN ENDLESS GOLDEN BRAID
Semperdepot / Prospekthof, Vienna, 2023
- > Album Productions and live concerts with the live project PLF at festivals such
as Sonic Acts Amsterdam, UH Budapest, Next Bratislava, Les units sonores Paris,
Unsound Krakow, amm. 2020 ongoing
- > Commissioned work SCREAMSHOTS / studio acoustic arts - WDR3 in cooperation with
the welsh vocalist / composer Freya Edmondes (2023)
- > Music and Sound-Direction for Sandra Wollner's international awarded feature
film THE TROUBLE WITH BEING BORN (2020). Winner best sound design at Diagonale
Filmfestival and Austrian Film Awards.

AWARDS & SCHOLARSHIPS

Scholarship for composition	Federal ministry for arts & culture, Austria	2023
International award for РОТ0Я - SONIC BODY	Videomeđeija Festival, Novi Sad	2023
Nomination for best filmscore (feature film) for «The trouble with being born» (D: Sandra Wollner)	Austrian movie awards	2021
Award for best SoundDesign (feature film) for «The trouble with being born» (D: Sandra Wollner)	Austrian movie awards	2021
Award for best SoundDesign (feature film) for «The trouble with being born» (D: Sandra Wollner)	Diagonale Filmfestival	2020
PRIX Ars Electronica - golden Nica - digital music und soundart for TORS0#1	Ars Electronica Festival	2019
Award for best musicvideo (Ventil - Bullet Proof)	Vienna Shorts Festival	2017
Award for best SoundDesign (documentary) for «Homo Sapiens» (D: Nikolaus Geyrhalter)	Diagonale Filmfestival	2017
Karl-Sczuka Preis for Desert Bloom (radiophonic art)	Donaueschinger Musiktage / SWR	2016
Special Mention for Desert Bloom	Festival du nouveau cinema Montreal	2016
Atelier scholarship	Auslandsatelierprogramm des Landes Steiermark	2016
Best newcomer Award for Desert Bloom	Vienna Shorts Festival	2015
Award for best SoundDesign (feature film) for «Soldatin Jeanette» (D: Daniel Hoesl)	Diagonale Filmfestival	2013
Scholarship for music	Federal ministry for arts & culture, Austria	2009