

PETER KUTIN _ SELECTED WORKS

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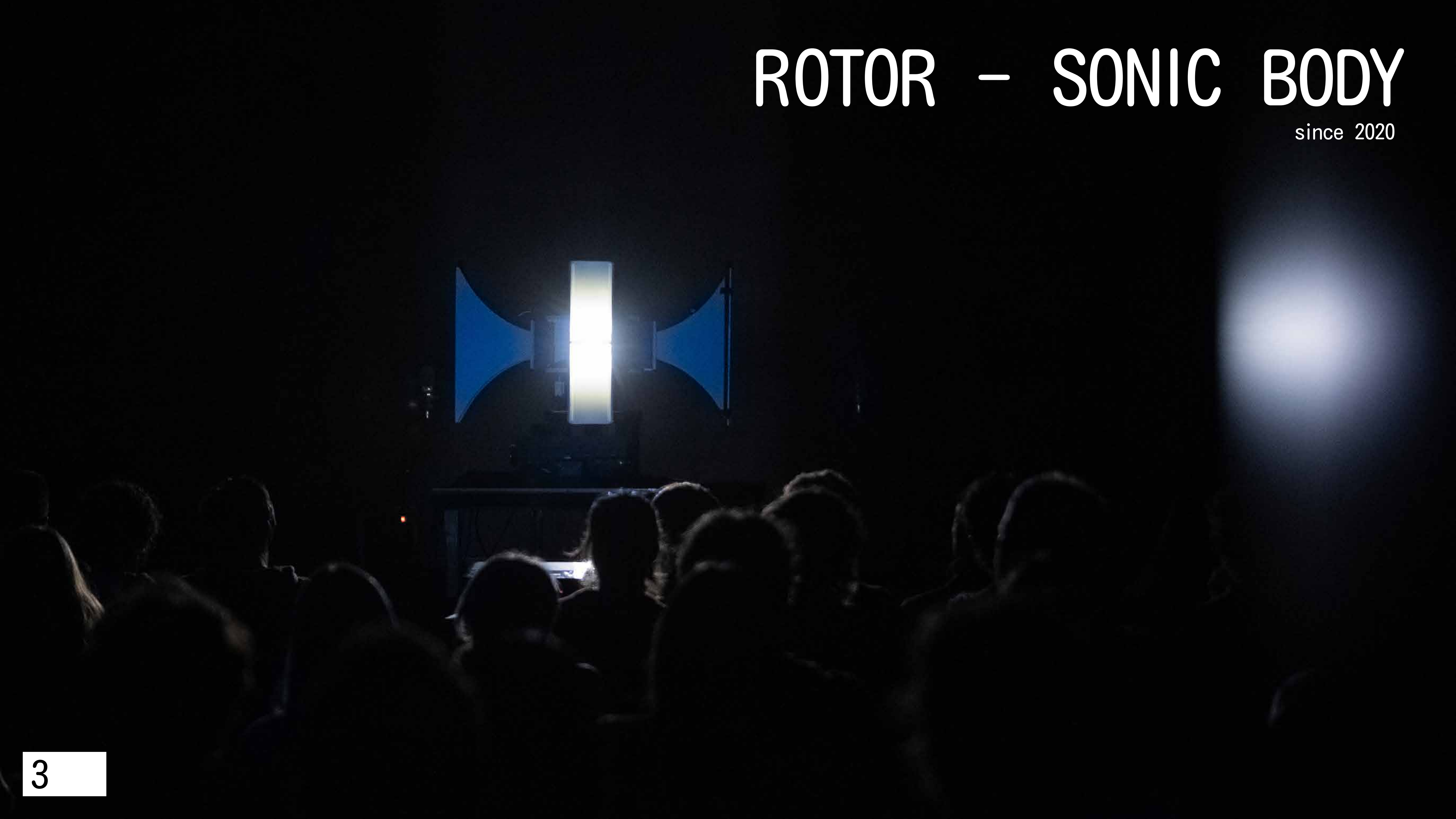
Peter Kutin works with sound across genres and at various intersections. His pieces have been exhibited, commissioned, performed, screened or discussed at notable occasions and venues across the globe. His often site-specific projects combine aspects of installations, (kinetic) sculptures, lightart, DIY 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, installations 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-Elctronica 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 – SONIC BODY

since 2020



ROTOR – SONIC BODY

2020 (further developments ongoing)

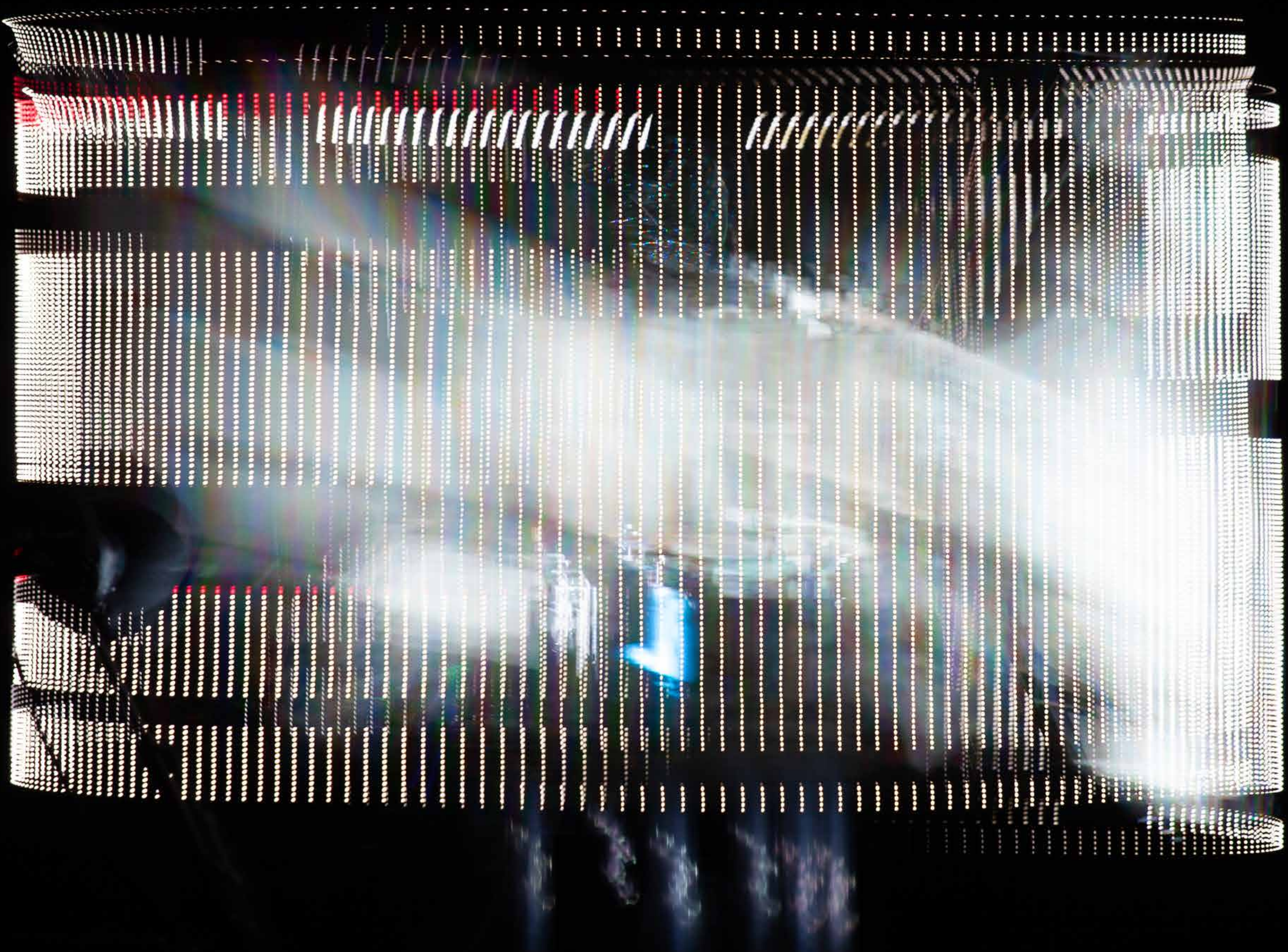
Rotating quadrophonic sound and light sculpture

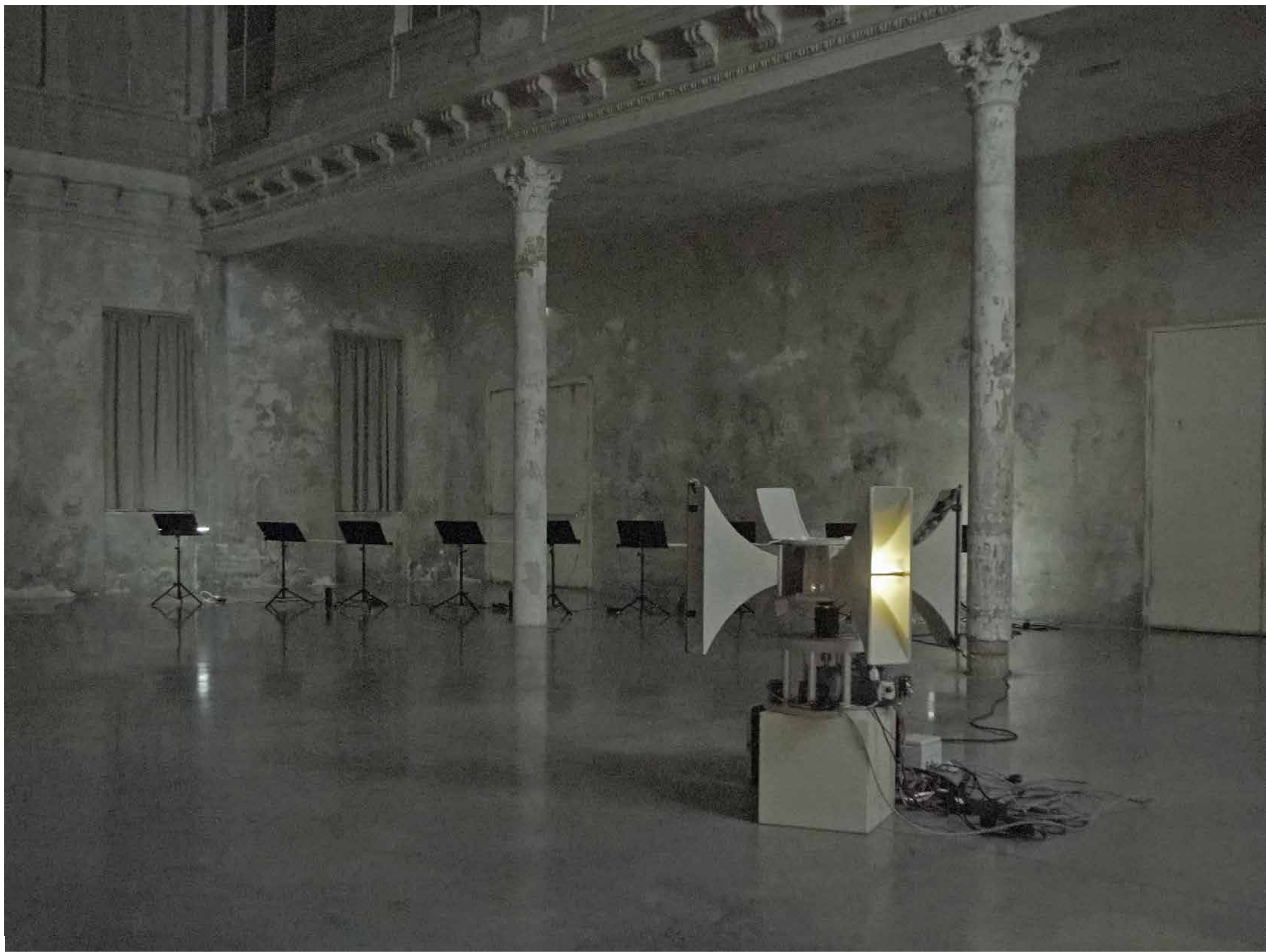
In ROTOR, Peter Kutin (concept, composition, live electronics) collaborates with Patrik Lechner (live video projections) and Mathias Lenz (mechatronics) to create a kinetic sculpture that intensely accelerates the interdependency of sound, image, light, and object. The rotating horn-speakers transcend into a hologram-like sonic body, a kinetic performer navigating through unpredictable heterochronic states, establishing a mesmerizingly complex multimedia-polyrhythm.

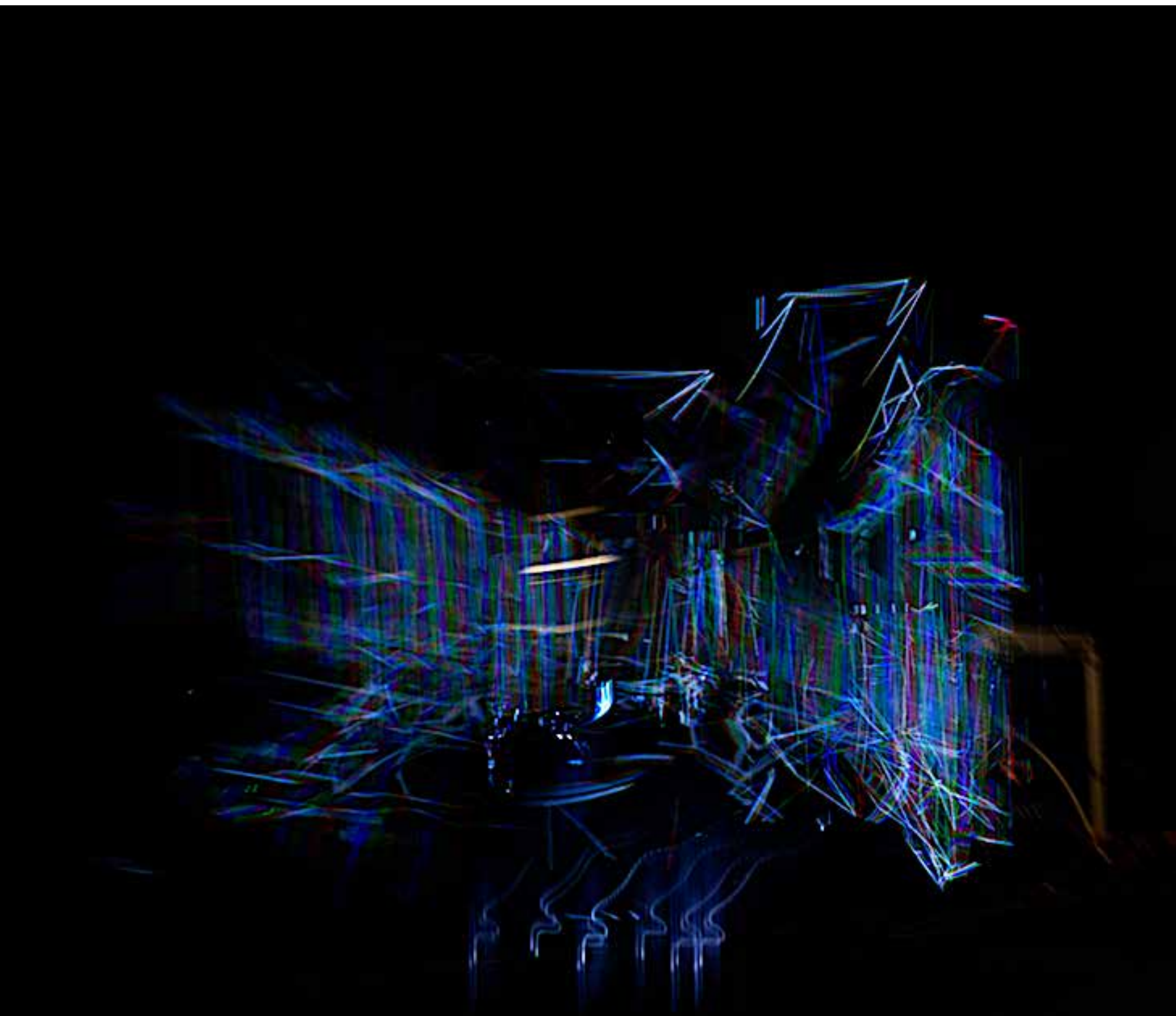
ROTOR – SONIC BODY received the International-Jury-Award for best work at the 27th Videomedeja Festival in Novi Sad 2023 and was shown at more than 20 int. festivals

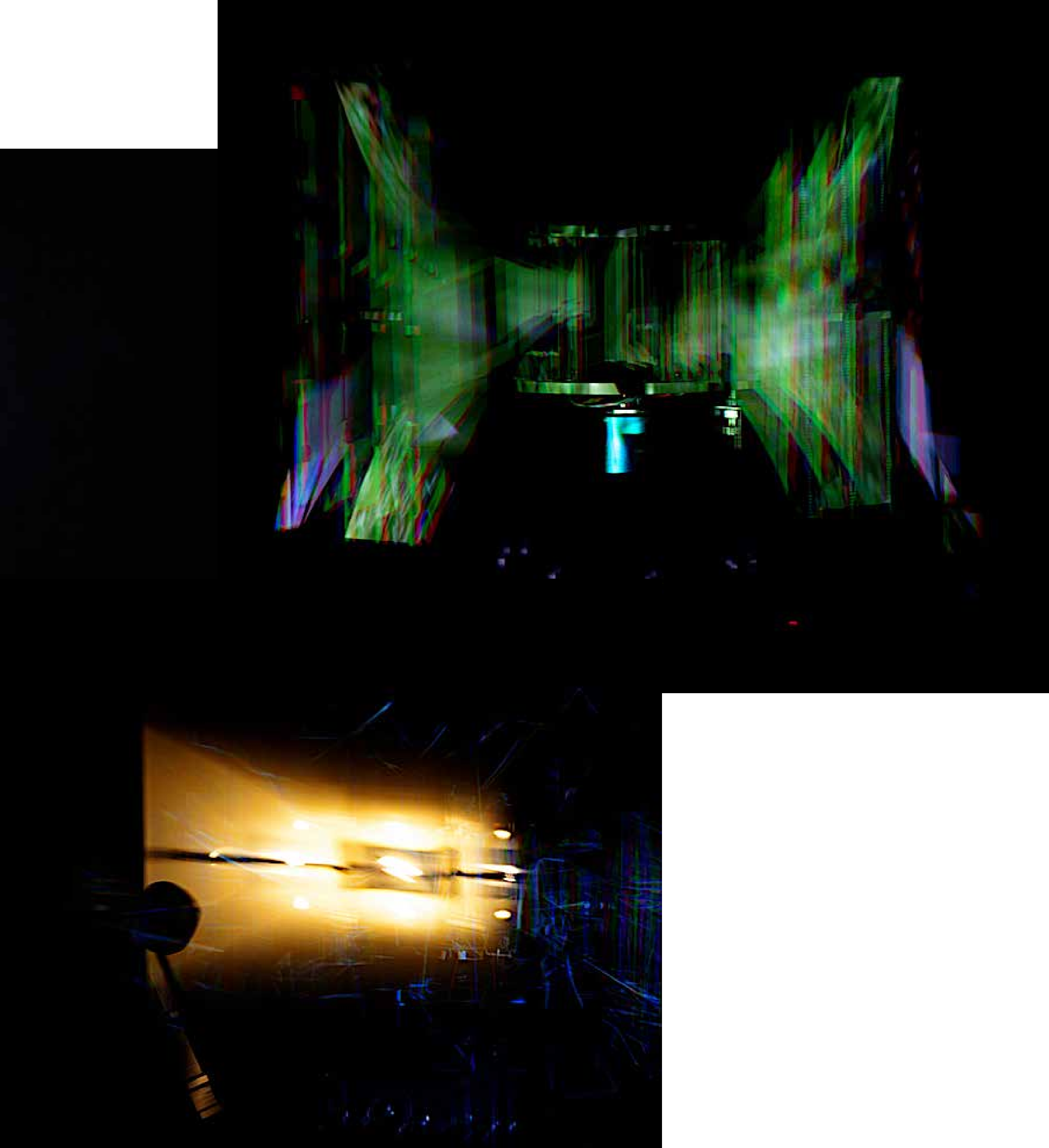
Jury Statement (excerpt): «A live performance which brings Video art, performance and sculptures to another level... A rotating sculpture, a hologram and at the same time a sound body which is awakened to an ecstatic life...»

Shilla Strelka for Sixpack Distribution: «...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.»









TORSO#1

2018



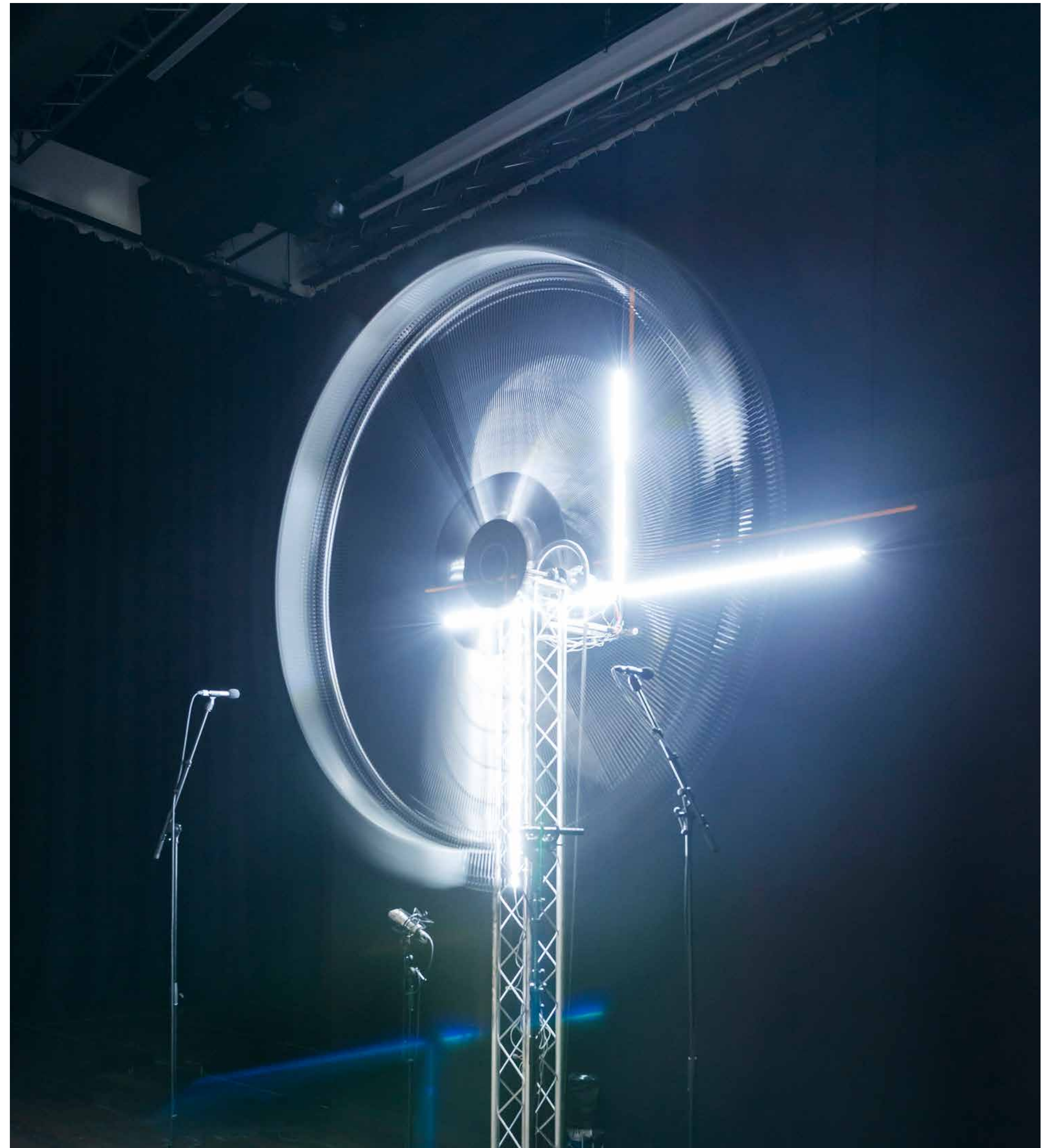
TORSO#1

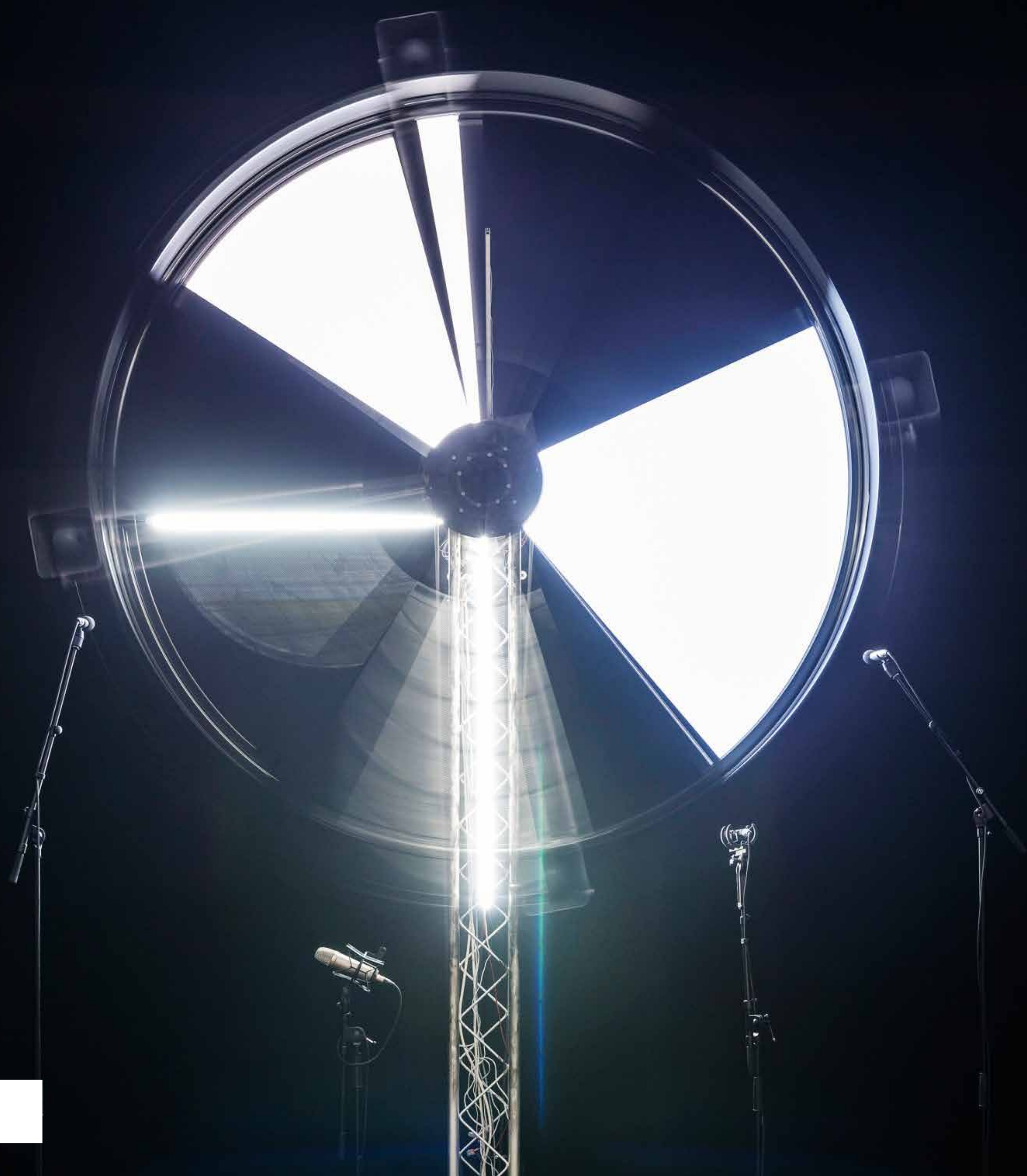
2018

Rotating quadrophonic sound and light sculpture

TORSO explores variations on accelerating and decelerating sound and light 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 as well as light intensity are the key parameters for this optoacoustic instrument. Kutin's virtuos orchestration leads to bizarre movements of sonic fractals and lightpatters, feedback arpeggios and intervals that provoke otoacoustic emissions (an auditory illusion), 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. The sculpture was inspired and loosely refers to a Klapotec – a type of bird-scaring windmill found in central Europe. (Tristan Bath)

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









UNSTABLE HORIZON

composition for NAMES ENSEMBLE _ 2024



UNSTABLE HORIZON

composition for NAMES ENSEMBLE _ 2024

Written for: Piano
B flute
Violin
Doublebass clarinet
10 meter of cold-white LED
2 DIY stroboscopes
Live electronics for 7 channels
Live video implementation

We live in a time in which clear lines inevitably appear blurred. A veritable flood of excessive demands fragments our everyday lives and many of our decisions feel uncertain. Our view of the horizon is clouded, hazy, unstable. The peculiar calm that the constant sight of any horizon can evoke does not materialise. The acoustic and visual arrangement of the piece aims to refer to this state of uncertainty. The instrumentalists are deliberately positioned in front a straight line of light-segments that extend across the width of the stage. As an optoacoustic object this artificial horizon is an integral part of the piece. As world events expanded during the development of the piece to include another harrowing (media) theatre of war, a live camera technique was further implemented, adding one more disturbing layer to composition. The horizon will only reveal itself in a fleeting, fragmented and deconstructed way, perhaps it will only be fully perceptible hidden in the dark, when our senses have to be very sharp.

Shown at Altlatszo Hang Festival – TRAF0 Budapest, ARGE Kultur Salzburg, New Salt Festival – European capital for culture & Westbahnstudios Vienna

Duration: approx. 35 min





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

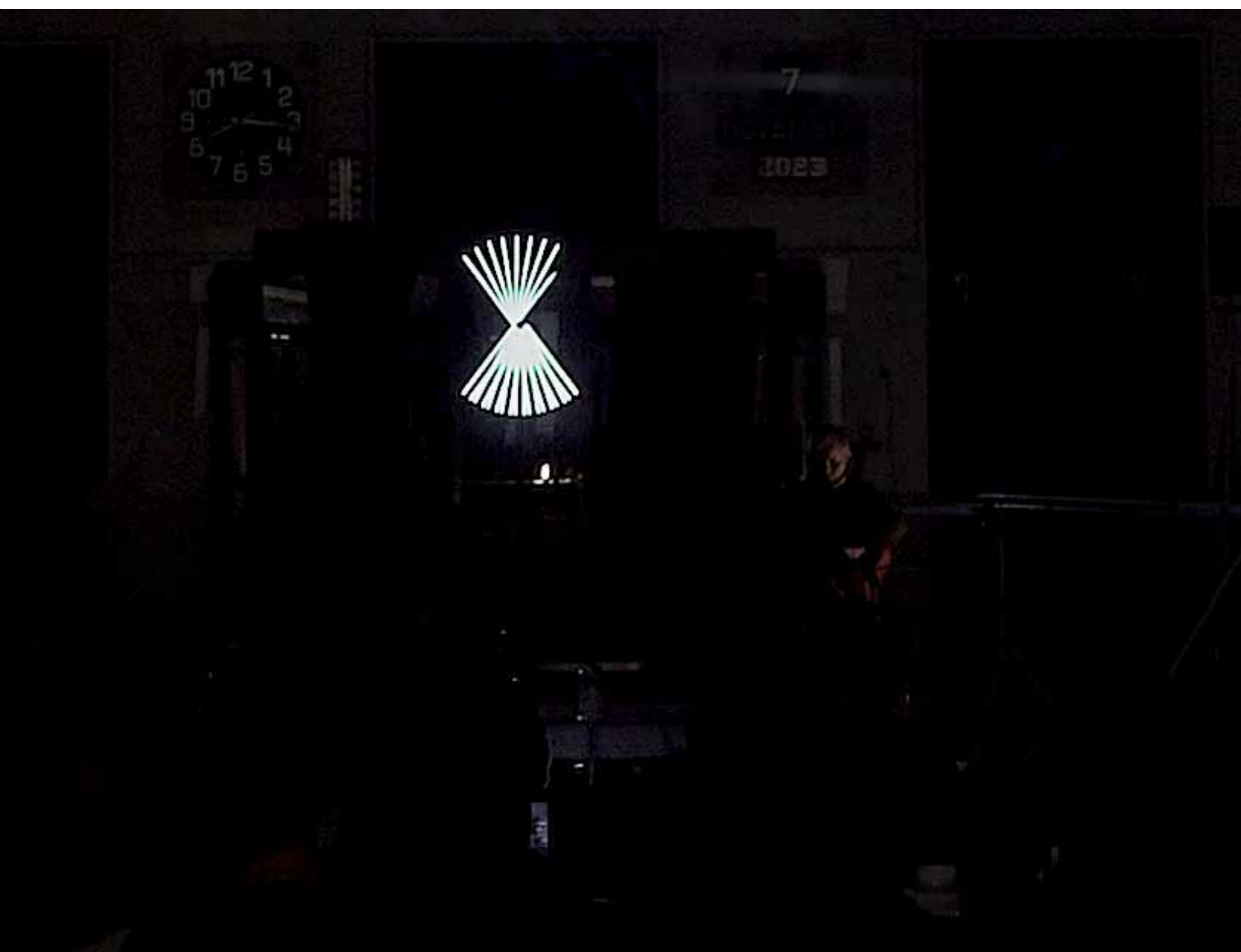
A selection of neon lights

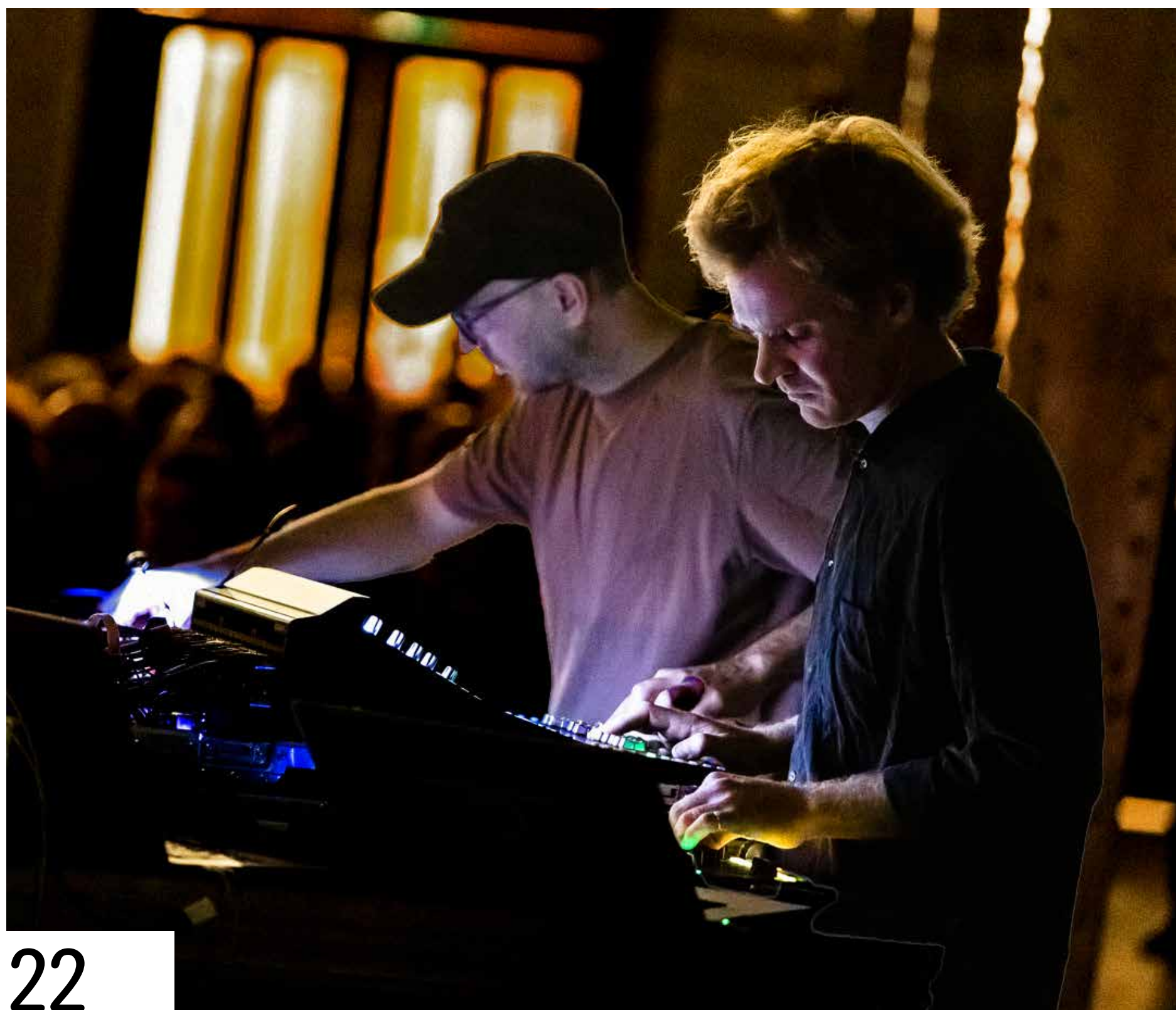
DIY percussion section (metallophones)

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 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

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





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AN ENDLESS GOLDEN BRAID

2023

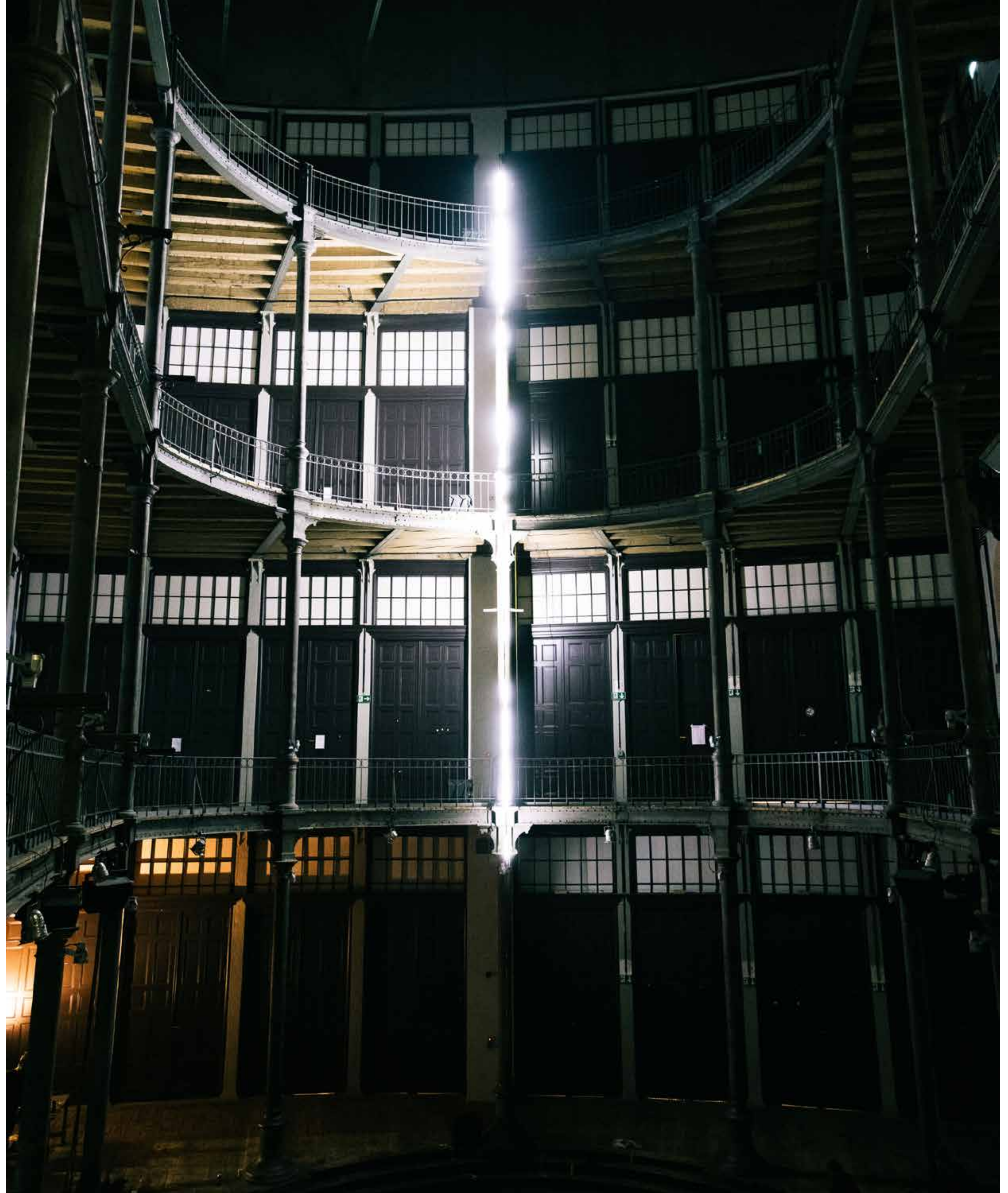
AN ENDLESS GOLDEN BRAID

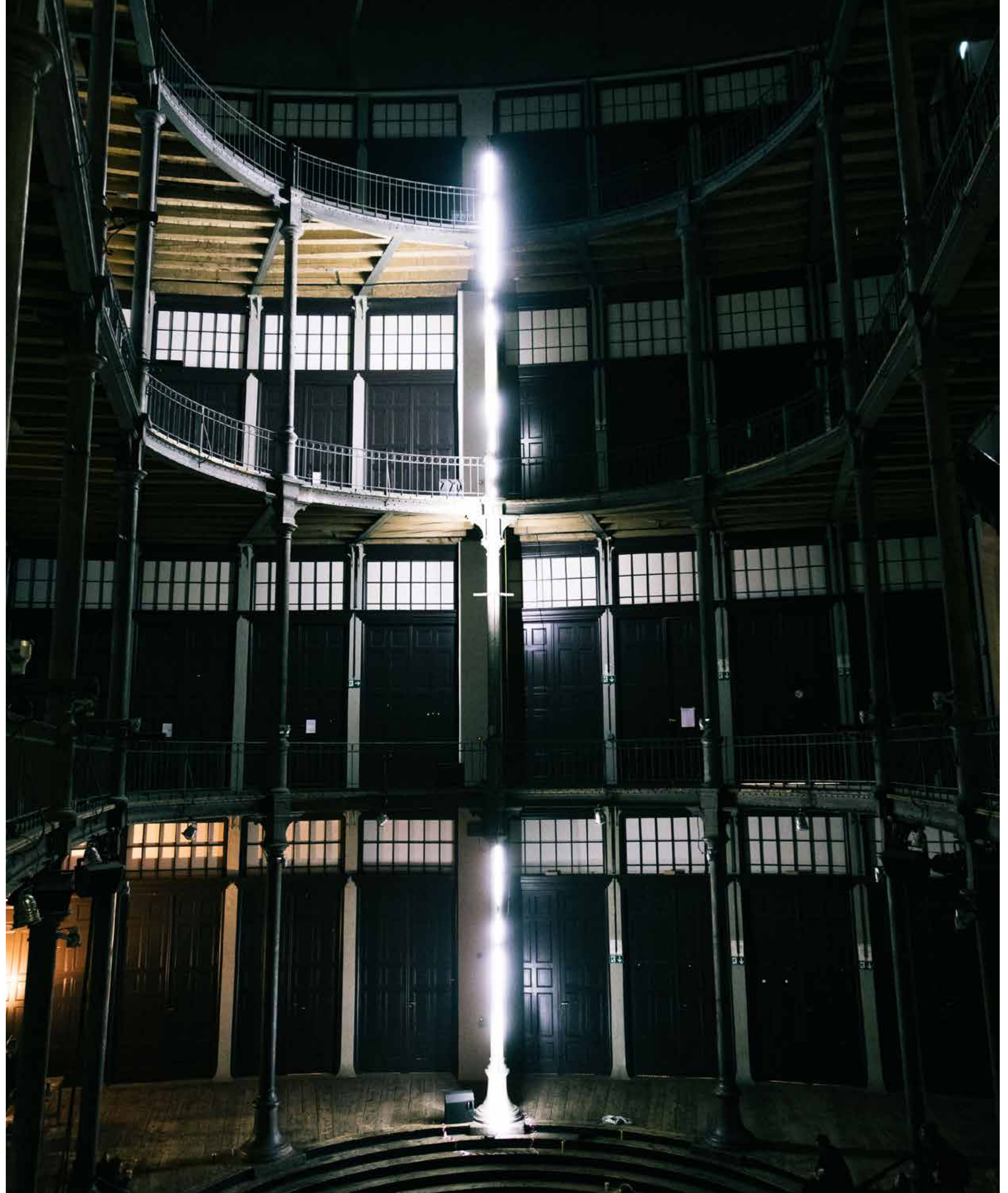
2023

LIGHT – TO SOUND SCULPTURE

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 room synchronized and simultaneously – affecting, changing and re-structuring our perception of the architecture surrounding us ; once light enters the pitch-black space, sound is set into motion.

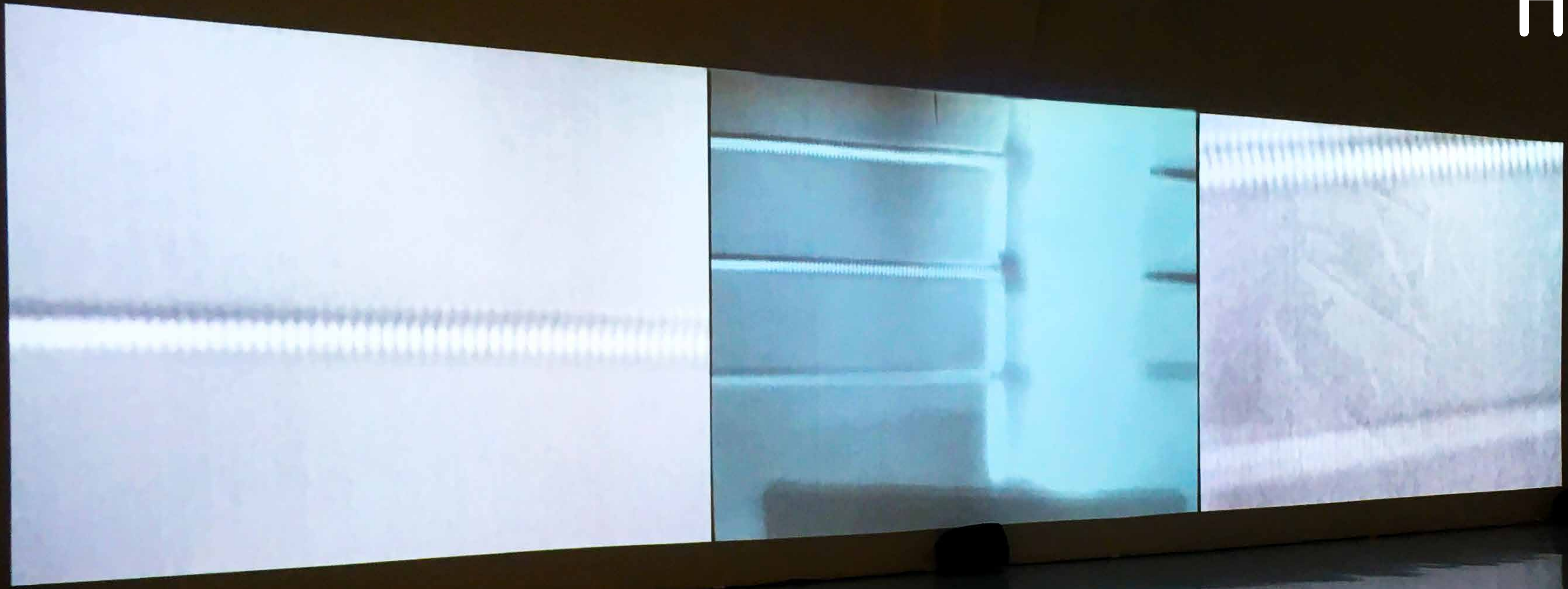
AN ENDLESS GOLDEN BRAID is a composition for an audio-light symbiosis that seems to recalibrate the room's proportions, illuminate it to finally disappear, leaving behind only shadows of resonating sound. An audible breath of light.











For ensemble & thermal imagery

Written for Hurdy-Gurdy

Violoncello

Double-Bass

Percussions

Piano

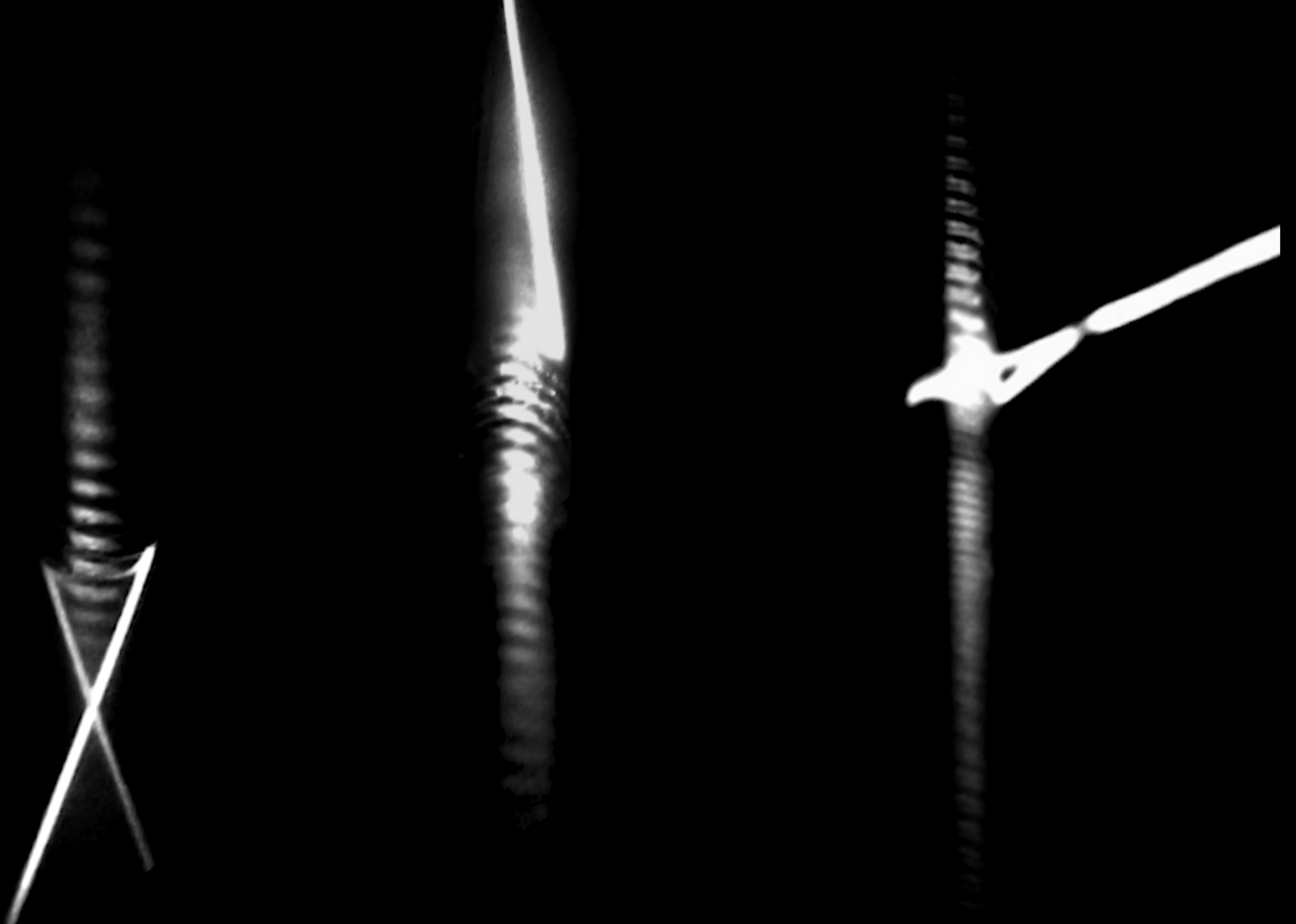
Steam-Pipes

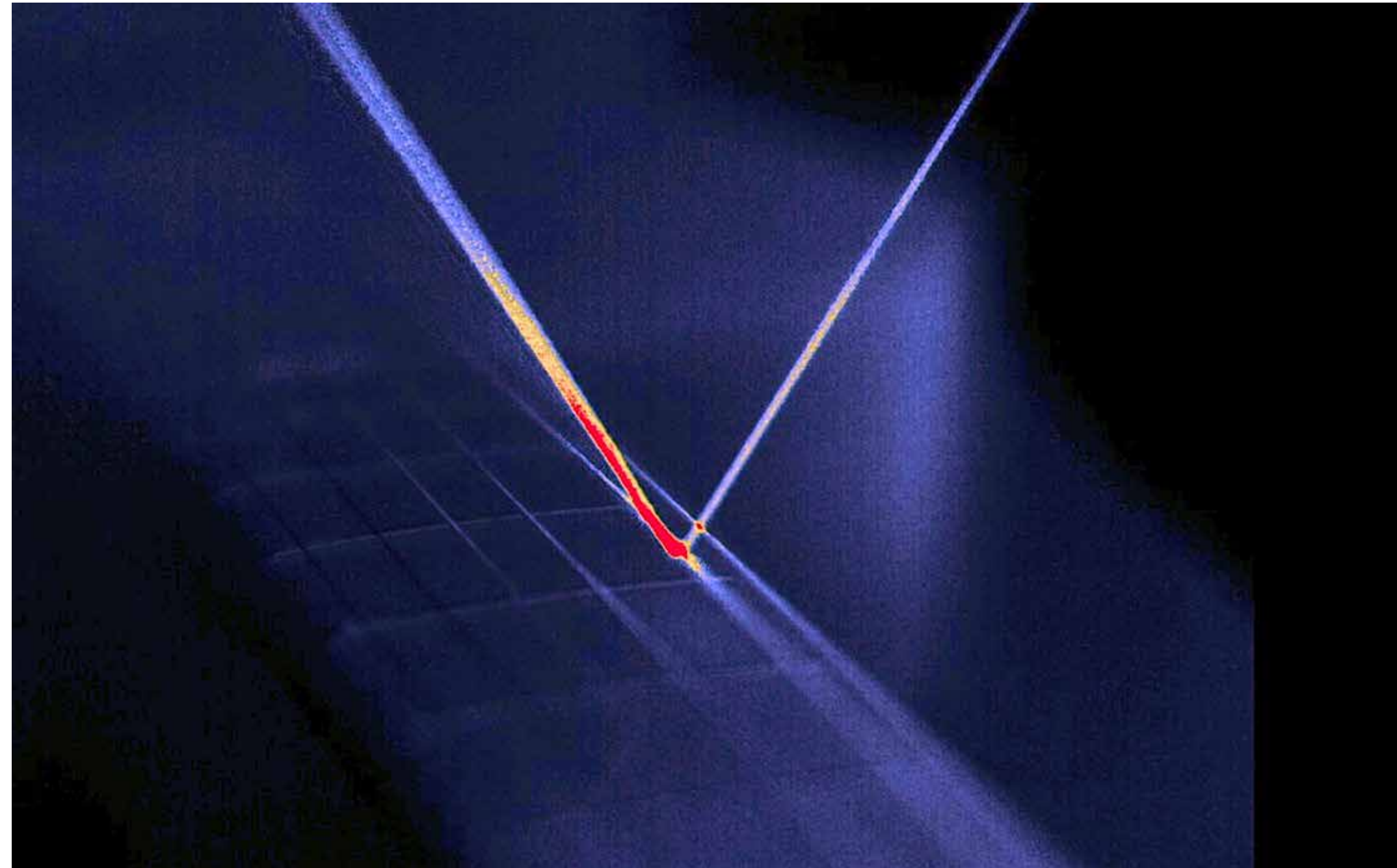
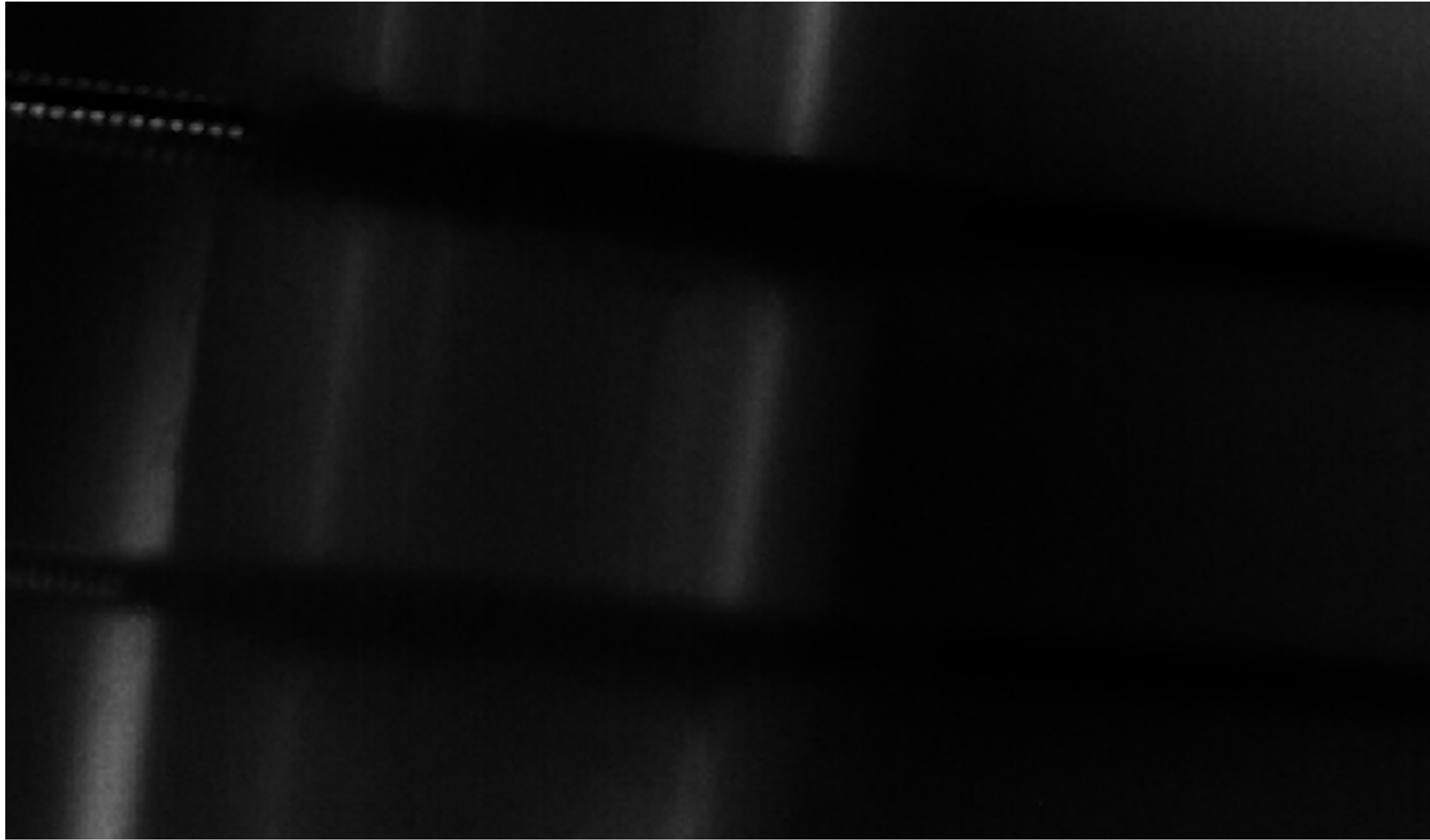
Heat is made visible and audible – or the other way around – the pulse and harmony of particular instruments is translated into thermal images: the synesthetic profit of the transformation fuels ever new image/sound discoveries.
(Christian Hoeller – Translation by Eve Heller)

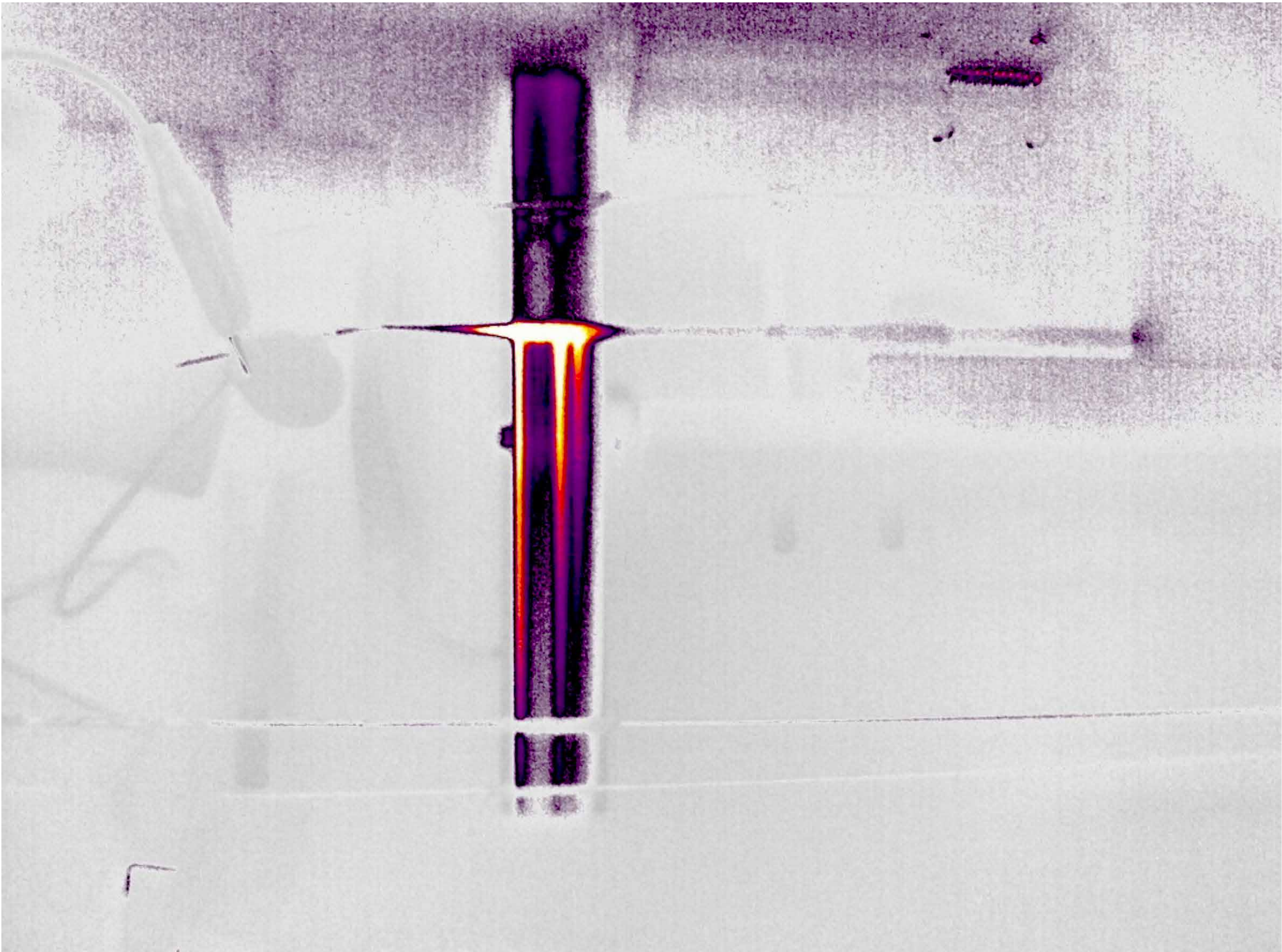
A cineastic-version is distributed by Sixpack-Films |

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

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

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

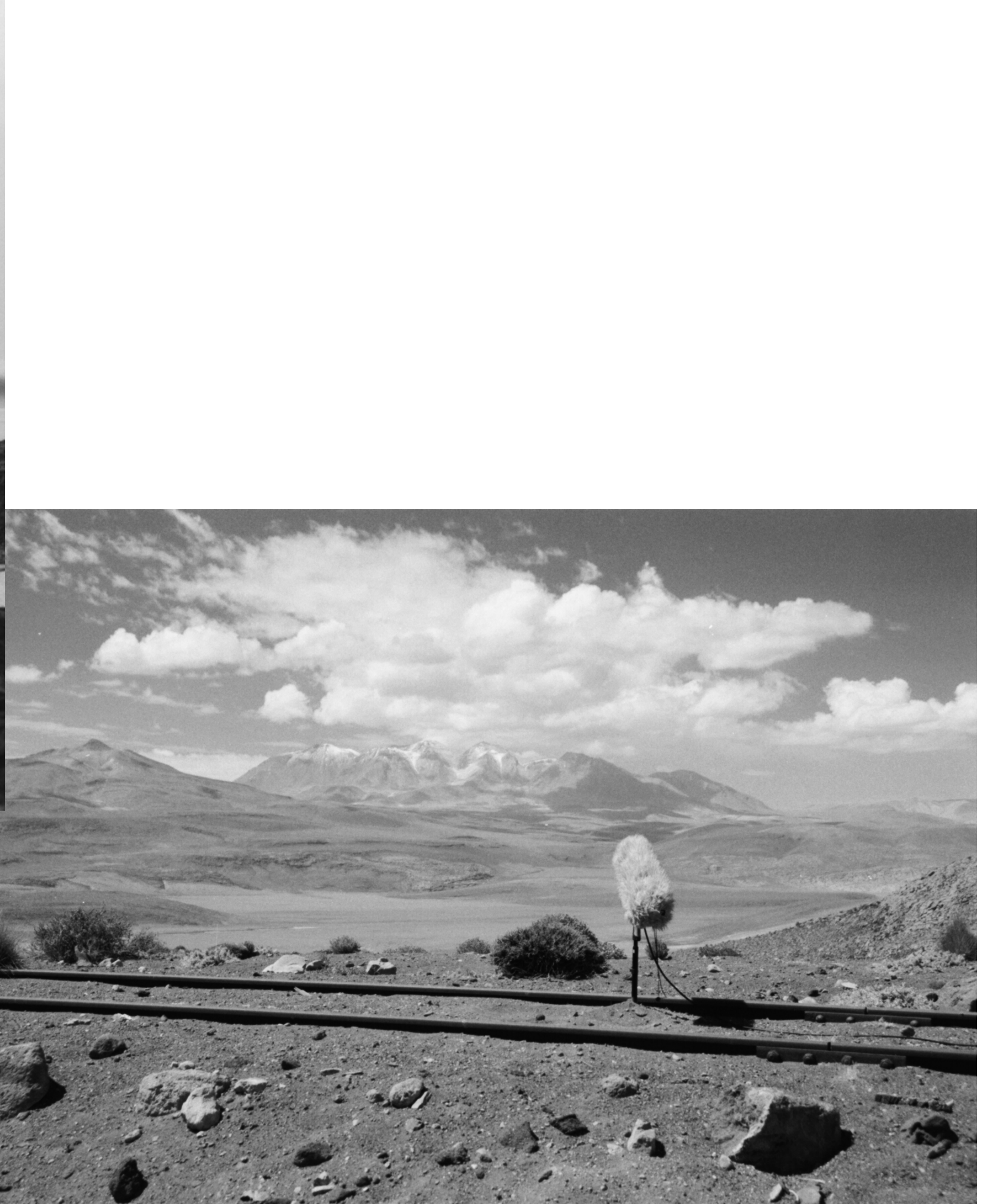
A sonic-essay about erosion, decay & time. A decomposition.

DESERT SOUND is solely based on unedited multichannel audio-recordings taken in the Atacama desert

– the driest region on earth.

What do we hear when there is nobody who could listen?



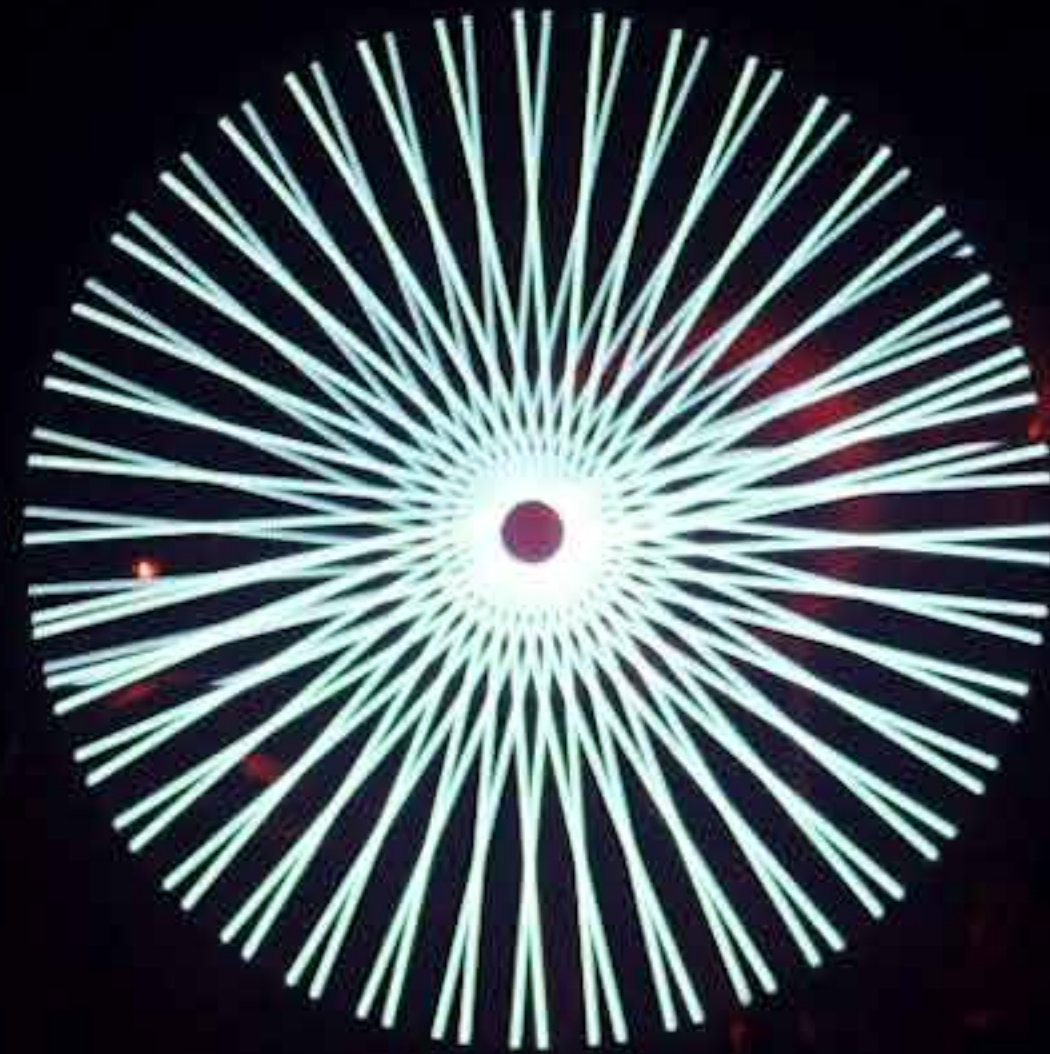






I.M. IMMUTABLE MOBILE

2022



I.M. IMMUTABLE MOBILE

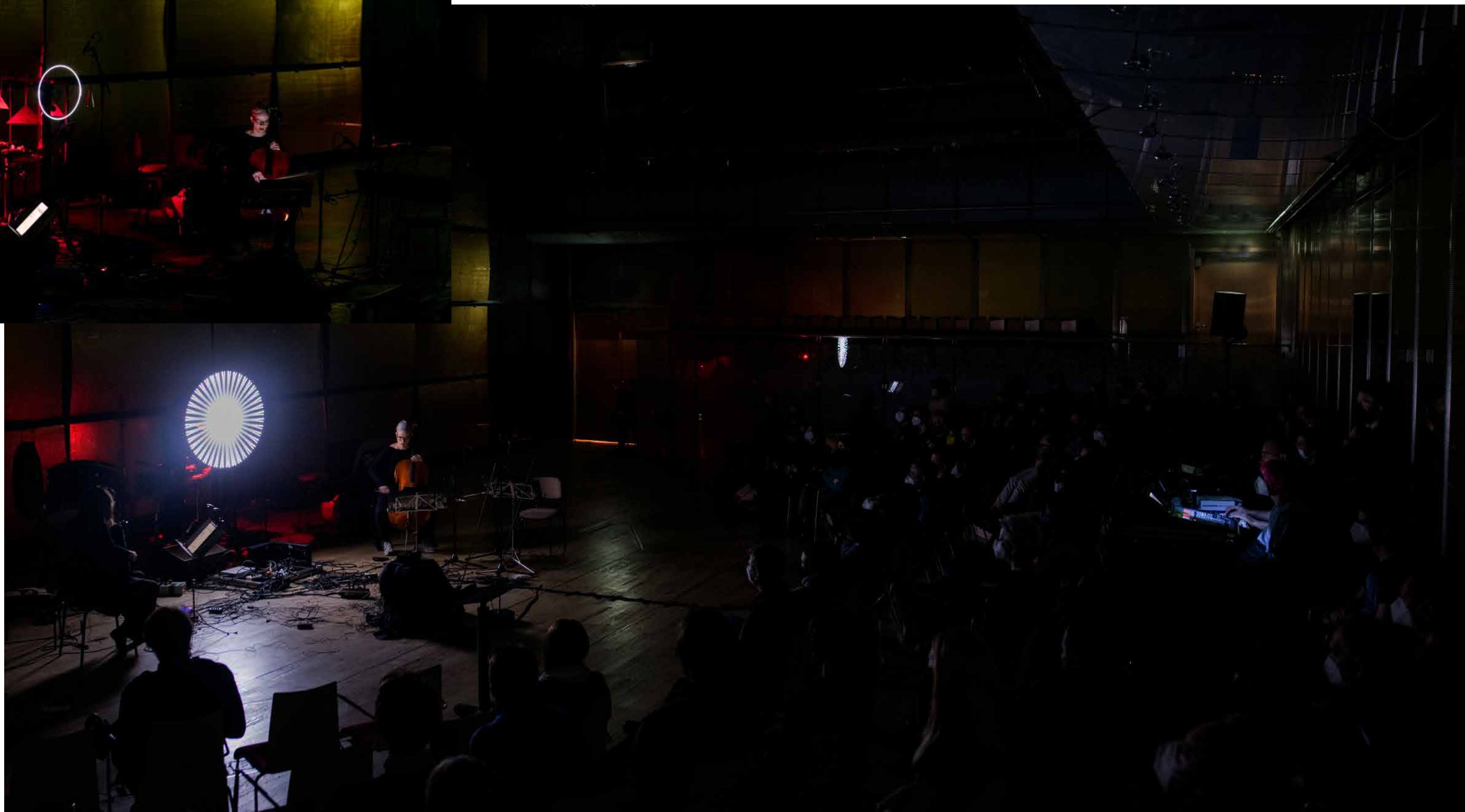
2022

Composition for ensemble & light object
Commissioned by the Black Page Orchestra

Written for Violoncello
Accordion
Percussion
Live Electronics
Light Object

Duration : ~27'

Premiered in march 2022 at Wiener Musikverein / Glaesernen Saal



THE FIFTH WALL

Variations on bulletproof glass 2016

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Variations on bulletproof glass 2016

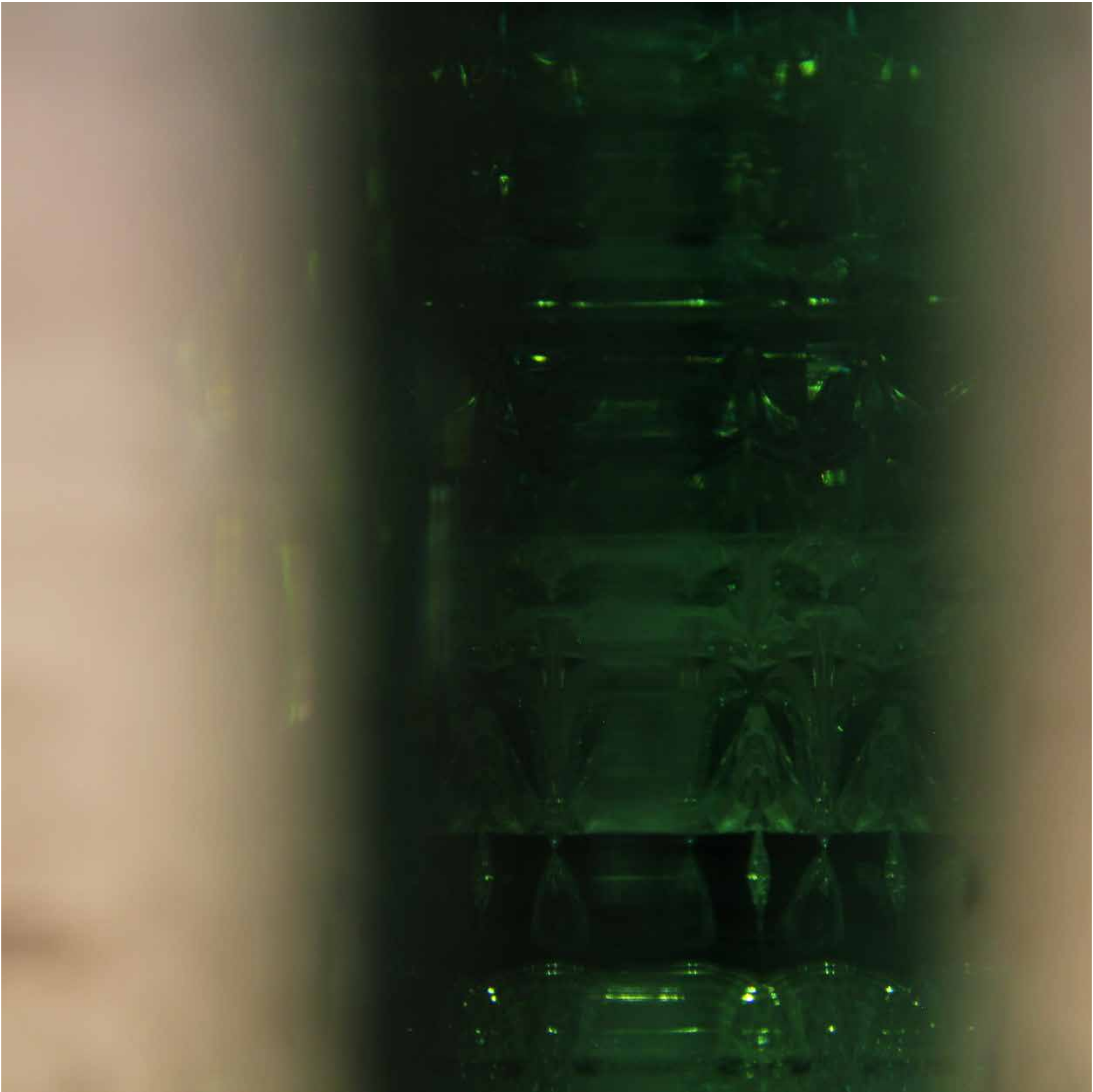
Composition – Sculpture – Film

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.

The Fifth Wall is 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.









TARZAN

2018

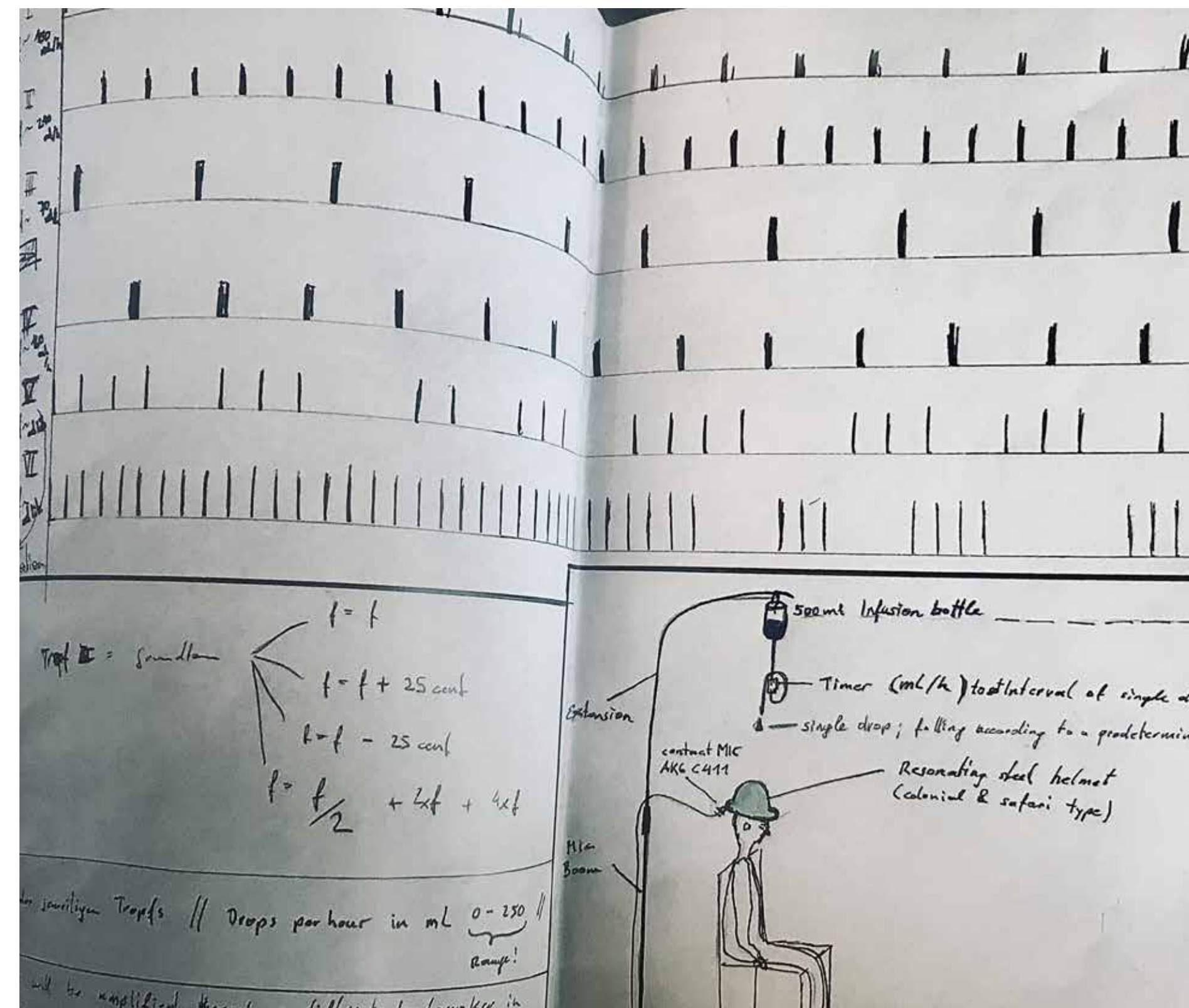
Composition for a performance piece by God's Entertainment

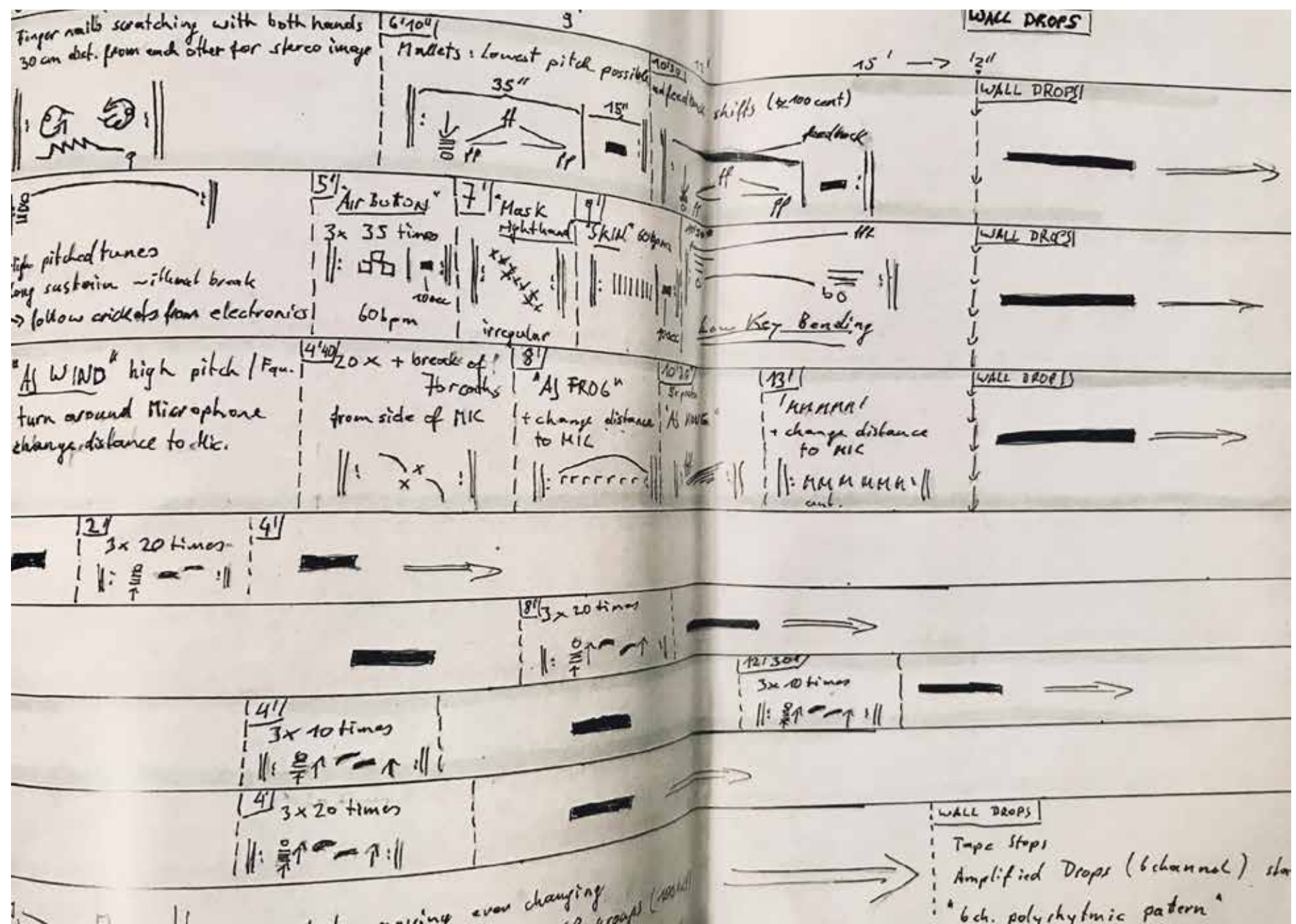
Commissioned by Darmstaedter Musikerferienkurse

Written for Water drops (polyrhythmically arranged via infusion bottles)
 Costum made colonial copper-helmets (multi channel setup)
 Amplified badminton court
 Accordion, flute, violin, bariton-saxophone, alto-saxophone, tuba
 clarinet, trombone, trumpet, percussions
 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 miracle of 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 civilization and unites and cancels out the contradictions of nature and culture in his person, is broken down and laid out by means of interlacing media.







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).





AWARDS & SCHOLARSHIPS

| | | |
|--|---|------|
| Scholarship for composition | Federal ministry for arts & culture, Austria | 2023 |
| International award for ROTOR – SONIC BODY | Videomedeija 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 TORSO#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 Sarajevo | 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 |
| Beginners scholarship for composition | Federal ministry for arts & culture, Austria | 2009 |