Hi I’m Dylan Martorell, I’m one of the artists in the GNAP Prize 2015 and I’m walking round my installation now. So the installation is a series of screens and a series of objects and the objects have been collected in two different places: half the objects have been collected on our travels during different projects across south east Asia and India. So those countries include India, Thailand, Indonesia and Taiwan. And the other half of these objects I’ve collected in Brunswick. The objects are quite different. So, a lot of the objects I’ve collected are laptops, flat-screen televisions, amplifiers, speakers… and a lot of the objects I’ve collected in Asia are more like drinking bowls, pieces of chairs and kitchen utensils so in a way talking about the different types of objects that different societies throw away.

The installation acts as a multi-user instrument so it’s designed for lots of people to come in and play at once. It uses a touch-based electronic system - which I’m playing now - so that when you touch the objects they trigger different sounds recorded in some of the places I have travelled through doing different projects.

When you enter the space you take your shoes off. This is because I have created a grid of copper on the floor so that your bare feet – or your feet in socks – when they touch the copper and you touch the object it completes an electrical circuit, which then triggers the sound of the piece.

A lot of the work in this show is screen-based and that’s because of the amount of screens I’ve been collecting on the streets of Melbourne. Some of the screens have got video footage of the some of the projects I’ve done in south east Asia including robotics workshops with Buddhist monks; percussive robotics performances; collaborative performances on the streets of India; and footage of other installations which I’ve turned into GIFs.

My practice started out as a musician - improvising musician - which I still do quite regularly. And that’s one of the reasons that I really like audience participation. I like the idea that the gallery space becomes an active space rather than a passive space and I like the idea that the audience completes the work by engaging with the work.

[percussion sounds]

So, all of the sounds that you’ve just heard were all recorded in different locations where I did the projects so they include objects that I’ve turned into instruments: bicycle bells; goats; schoolchildren… So they all reflect the different environments and all the environments have been relocated to this space and have been brought alive by the audience members.

This work combines my sound, video and installation practice. Previously these practices were quite separate, so I had a costume practice and a music practice, which was mostly on stage, and I also had a drawing practice which currently is focused on creating a series of music scores. A lot of these music scores are based on plant structures that you find in the natural world. And again, a lot of these are – like a lot of my work – they’re quite site-specific, so they’re based on quite specific plants to quite specific places that I travel in. So I like working across different mediums and I like turning a three-dimensional practice into a two dimensional practice and back to a four-dimensional practice. I like the conversation.

And yet it always come back to sound. One of the great things about using sound is that it’s a great tool for crossing cultural difference and it’s the prefect collaborative medium so it’s great to travel with.

A lot of my work deals with ideas of sustainability and recycling. Self-reliance as well, so I’m very interested in advances in new technology in survivalism but I like to present it in a way that isn’t didactic but that’s experienced on an intuitive level by the audience.