

BIOGRAPHY of Margriet Kicks-Ass

<http://www.margrietkicks-ass.nl>

Margriet Kicks-Ass works as an interdisciplinary artist (based in IJmuiden, Holland). Her artistic process can be described as investigative. In a Dadaistic manner she combines art with technology. Already as a child Margriet asked herself: 'Why are the dishes not arranged alphabetically?' Margriet refuses to be intimidated by calls for efficiency and functionality. She is juggling the context and meaning of everyday objects with an analytical attitude which also reflects her fascination for natural phenomena. This is the starting point for the development/invention of playful kinetic sound sculptures, which she later exhibits as autonomous works of art or in theatrical live performance.

The physical power of sound is her inspiration source. Earlier work concerned research in magnetic fields, pneumatic sounds and the 'quake-factor' or vibration behaviour of daily objects, to shape an audible landscape of sound layers. Now she has changed her direction towards nature.

Her best known work so far is the [SPLASHBOX](#), her 8th kinetic sound-sculpture, rewarding her with an entry for the '[Guthman Instrument Design Competition](#)' held at Georgia Technical University in Atlanta (US) 2014.

In 2015 she developed a prototype, based on the sound of waterdrops falling on hot metal surfaces. The first set-up she presented during November Music in Den Bosch. This project was funded by Stimuleringsfonds Creatieve Industrie. [More info.](#)

In 2016 and 2017 she took a break in her practice as soundartist. Since then she expanded her activities with writing (mainly poetry and dialogues) and nature photography. Her short story "Perpetuum Mobile" is nominated for the longlist to be published.

In 2018 she started a collaboration with Dewi de Vree, called [Gaia-Resonance](#). It consisted of an installation-based sound-performance in which physical and natural materials generate and manipulate electronic sounds; water, sea sponges, stones and graphite are used as variable resistors as part of self made electronic instruments.

In 2019 she participated with a project called *1001 poems for 1 night*, in [Night of the Deads](#) at NDSM in Amsterdam. It existed of 500,5 own poems, fixed on a long washing line of 100 meters. A playful research about death. The poems were written on plastic sheets, each one filled with beach-sand and a shell. The poems made great sounds, wildly being moved by the wind. [See video.](#)

From 14th of October 2020 until 11th of January 2021, she participated with a soundtrack in an exhibition called: AUDIOSPHERE: Social experimental audio, Pre-and Post Internet at [Museo Nacional Centro de Arte Reina Sofia in MADRID](#), organized by Francisco Lopez, as one of 800 European sound-artists.

In 2021 she started experimenting with [noise-poems](#) and [radioplays](#), combining both text and soundscapes and started an online collaboration with [Dr. Iain McGregor](#) (Programme Leader sound design and listening at Edinburgh Napier University).

Margriet follows her own path, while drawing inspiration from movements as Dada, Fluxus, Pataphysics and (the vision of) artists like Theo Jansen, Mary Bauermeister, Socrates and absurdity (of life) in general.



ARTISTIC VIEW

By showing the pure sound source (without effects), visitors can literally see how the sounds are being born. I'm playing with daily objects, juggling with the possible meaning like a dadaist. Mixing things which are normally not destined to be placed together, highlighting how easy it is to break free of daily life conventions and showing how automatisms are fixed in our behavior without us being aware of any other options.

It is possible to make a composition with a self-made object instead of traditional instruments. In that sense I'm trying to open up some prejudices about so called 'music'. Not opening the discussion if it is music or not, I am able to play noises in such a way visitors enjoy the performance, imagining other planets or even dance, or discover and play themselves. A live sound-research with visual ingredients put together in a sculpture. Presenting crossovers of different media: combining monumental 3d-sculpture with sound-art (installation), sometimes with moving parts (kinetic art), or live performance (theater), all inspired by nature herself.

EDUCATION

- * ArtScience (former Sound & Image) at the Royal Academy of Fine Arts and the Royal Conservatoire in The Hague (NL), graduated in 2004. This academy is about art and technology, combining disciplines, interactivity, triggering all the senses, overall theatrical environmental installations, art in public space and performance art
- * Audiovisual design at the Academy of Fine Arts Tilburg (containing film, photography, video, sound, and sculpture in an autonomous way)

COURSES / WORKSHOPS

- * The sound of objects (at Steim) given by Mazen Kerbai
- * Electricity matters (hosted by Steim) at Instruments make play Festival by Nataliya Petkova
- * Writing (non-fiction (essays, columns), fiction(stories, theaterplays) and poetry) at Schrijven online
- * Designing interactive guided tours in museums of modern art at Muzeaal Verhalen
- * Pure Data (Steim) visual programming an open source platform by Florian Grote
- * Electronics (Dirksen online course) and DIY like Arduino, soldering sensors and trigger-modules in sound and image
- * Experimental sound by film (Steim) by Kris Limbach
- * Sound-engineer (IAB - Utrecht)
- * Landcape Photography (Fotogram)
- * Director television (Hilversum, Tv-College, regie 1)

MASTERCLASSES

Selected for Masterclasses hosted by Sonic Acts of:

- Kurt Hentschläger (Stedelijk Museum Amsterdam, Feb 2015)
- Anthony Mc Call (in collaboration with the EYE-Filminstitute Amsterdam, 2014)
- CM von Hauswolff & Mike Harding (at STEIM Amsterdam 2013)



NOMINATIONS

- * Selected as semi-finalist in a contest Instrument Design, the Margaret Guthman competition at the Georgia Technical University in Atlanta (US) 2014, at Department Music Technology. (2014)
- * Nominated for the long-list of my short-story novel "Perpetuum Mobile" (2018)

GRANTS

- * Crowdfunding Platform (Voordekunst) to cover material costs to build [Splasbox](#) (2013).
- * The Amsterdam Fund for the Arts (2014) to organise my own sound-art festival: [Rammelfest](#)
- * Stimuleringsfonds Creatieve Industrie (2015) to build a [prototype](#) based on the sound of falling waterdrops on a hot plate

PERFORMANCE ART

- * Performing regularly with playable sound-sculptures in the Netherlands, Belgium and Germany, such as Urban Spree Gallery in Berlin, the Robodock Festival in Amsterdam, Urban Explorers in Dordrecht, Motor Schiff Stubnitz in Hamburg and cities like Brussels and Mainz and many more since 2006 until now. (With a break during 2016 and 2017).

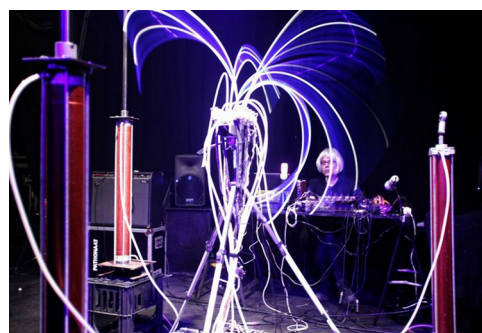
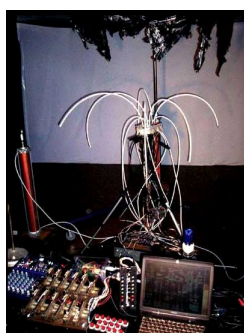
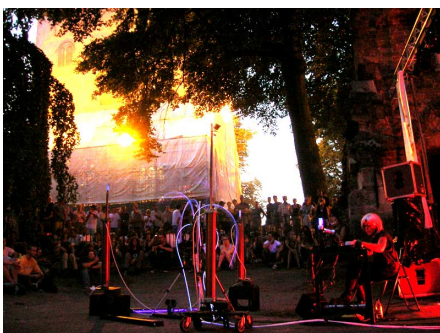
EXHIBITIONS

- * AUDIOSPHERE: Social experimental audio, Pre-and Post Internet at [Museo Nacional Centro de Arte Reina Sofia in MADRID](#). 14th of October 2020 until 11th of February 2021
- * [1001 poems for 1 night](#), at [Night of the Dead ones](#) 2019 at NDSM Amsterdam.
- * Exhibition about sound art in Melbourne, Australia in 2013.
- * [Dutch Design Week 2012](#) in Eindhoven with an interactive sound sculpture the [Rauschmaschine](#). Open for visitors to explore and play themselves.
- * Participation with the Rauschmaschine in [an exhibition on Futurism in Gallery Roodkapje](#) in Rotterdam. Visitors were invited to play themselves on the instrument during one month.
- * [A sound walk designed for CBK Dordrecht](#) (2009)

ARTIST IN RESIDENCE

Most of the kinetic sculptures have been developed during an artist-in-residence period. For example:

- * Artspace Flipside in Eindhoven in 2015: Making recordings with the prototype: [Drops of water on hot surfaces](#)
- * Satellietgroep Den Haag, the coastal project called [BADGAST](#) in 2014.
- * Artspace Flipside in Eindhoven in 2013: Built kinetic sound sculpture "The Splashbox" based on underwater resonancies. [Research about water, sound, resonance and video projection and light](#).
- * Rhizomatic Artspace for artistic research in Amsterdam in 2012 Artistic research about projection combined with sculpture. [Video mapping on my soundsculpture combined with live performance](#).
- * NDSM Treehouse. I built my soundsculpture [the Rauschmaschine](#) during a stay in 2011



TEACHING

LECTURES

- * Invited to provide an online lecture for the Music Technology Department of the Edinburgh Napier University (Masters Sound design), about my take on interactive sound sculptures. (2014/2015)

WORKSHOPS

- * My self-developed workshop "[asking stupid questions](#)". This workshop trains participants to get rid of (unconscious) automatic mechanisms and exercises to observe precisely. It tries to break free of our habits to behave cool and act intelligent. Asking free questions is a huge liberation and encourages free thinking. The workshop takes place in museum of modern art de Pont in Holland (Tilburg) and invites the participants to look in a different way to modern art with the help of stupid questions (2015)

ART INSTALLATIONS AND THEATRICAL ENVIRONMENTS

- * Worked for theater-group Dogtroep, assisting with a technical art-installation and theater-show "CARWASH", built on a trailer (2005)
- * Worked for theater-company Hummelinck and Stuurman, assisted with audio, light and driving, building and breaking a background decoration piece that consisted of mechanical flowers growing slowly during the piece and took care of the requisites. "Who's afraid of Virginia Woolf" with Paula Bangels. (2012)
- * Worked for De Nederlandse Opera en Ballet, Toneelgroep Amsterdam, Carré, De-la-Mar, het Concertgebouw, Soldaat van Oranje technical assistance and building and breaking down backgrounds and requisites (Art Support). (until 2015)

INTERACTIVE ENVIRONMENTAL ART INSTALLATIONS

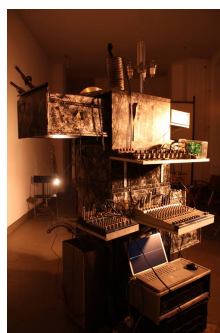
- * 2012: During [BLIKOPENER FESTIVAL in Delft, a collabation with Erwin and Lorna](#). In an Alpenkreuzer family-vacation trailer, we built an absinthbar. (dedicated to the DADA-movement). Visitors were invited to by a mushroom(champion) and then drink a glas of absinth. Then we asked them to throw the mushroom towards the gnomes hidden inside the vehicle (vouwwagen) and try to catch them. Inside we made a spooky audiovisual environment. Finally visitors had to ask a stupid question.

RELEASES

[Rauschmaschiene logarithm, alias Sound-Quaker](#). Old sounds revived in a new editing. For no reason I never took the effort to make a release of the Rauschmaschiene. Now I did. (Oct 21)

[The Equator upside Down](#): Falling drops on hot metal plates. An album made of edited recordings made with this prototype-instrument. Sponsored by Fonds Creatieve Industrie. (Dec 2015)

[Delay of the Big Bang](#): Live set of my participation at online streaming festival organized by APO-33 in Nantes. (Feb 2015)



[If the ocean was square and filled with bits.](#) An album made of edited recordings of my instrument Sound-Case. Connected to this album there's a video clip on [Bitchute.](#) (Dec 2014)

Selected in [a compilation of sound works](#) of female composers working professionally in the sonic field, from all over the world called Urban Arts Berlin. (Nov 2014).

Initiated [SOS save MS Stubnitz Release](#) together with Lukas Simonis. This online compilation contains 30 tracks of actual sound artists to support the German cultural ship Ms Stubnitz. Because this vessel moored several times in Rotterdam and Amsterdam, we decided to look over the borders of our country, to support this international important crossover initiative. Some tracks were played on the concertzender recently. (Sept 2014)

[Splashbox:](#) An album made of edited recordings of my instrument Splashbox. (May 2013)

['Track 13-Compilation' of Gonzo Circus Music Magazine.](#) Side B Track 15, called "Zweep" (15min). CD for free by GONZO CIRCUS #77 (Oct 2006)

From 2004 on: developing and building (interactive) sound-sculptures for performances, theater, soundtracks, exhibitions, collaborations, lectures, experiments, and workshops:

(KINETIC) SOUND SCULPTURES IN CHRONOLOGICAL ORDER BACK IN TIME

[Unheard Voices](#) (2018) – [The shouting saw and the three sponges](#) (2018) -
[Drops on a hot Plate](#) (2015) - [Sound-case](#) (2014/2015) - [Splashbox](#) (2013/2014) -
[Rauschmaschine](#) (2010/2012) - [Noise-lab](#) (2007/2009) - [Pneumatix](#) (2005/2006) -
[Krankenhaus](#) (2004) – [Noise-Pipe](#) (2003) - [Lawaaj-Masjien](#) (2002) – [Bosvogel](#) (2001)

