

Ursula Nistrup

partial list of works 2012-2015

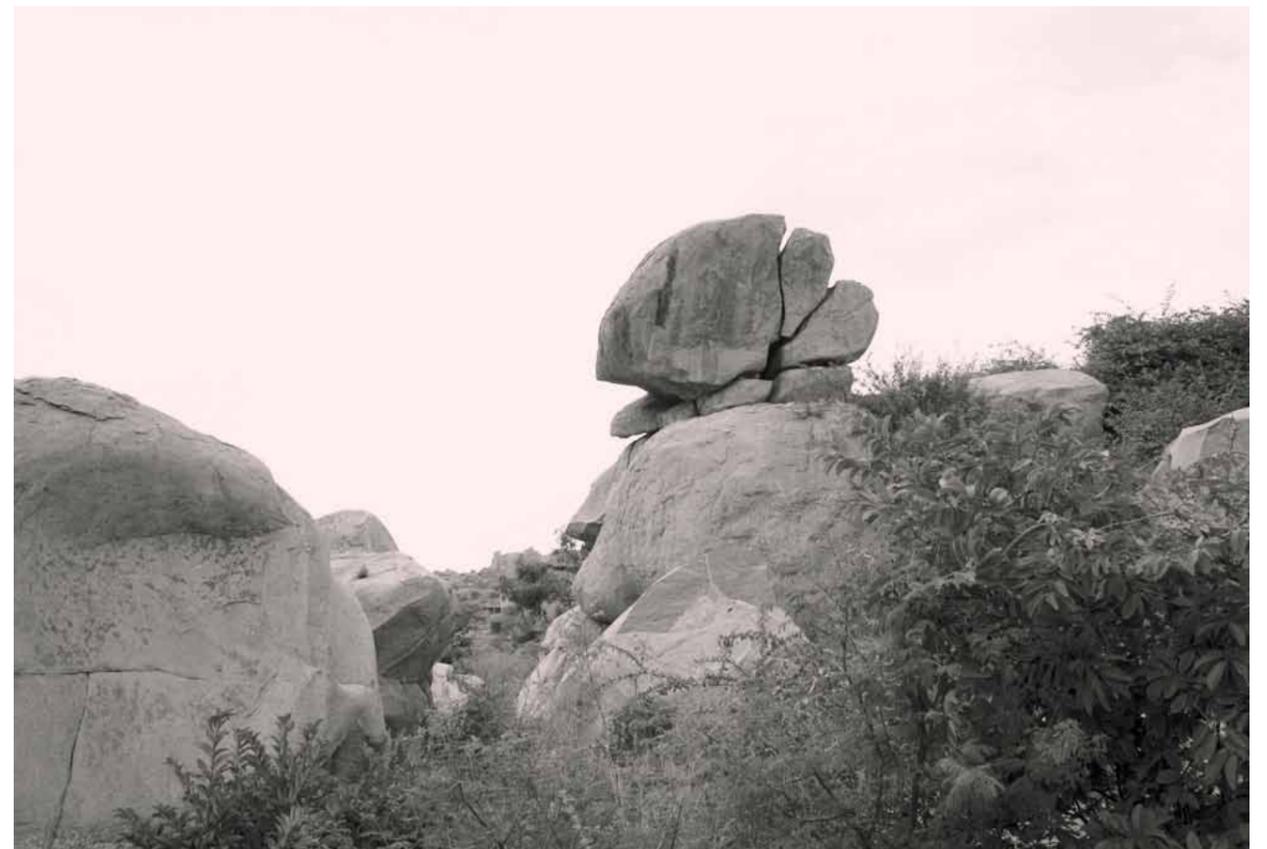
nistrup.com

Rock Music, Hampi, South India 2015

Series of 5 40x50 cm colour manipulated C-type prints

Edition 3 +1 AP

The landscape of Hampi in South India is one of the oldest in the world. Granite boulders of various sizes cover the entire area. These boulders contain a unique resonating quality, and in the 5th century AD many of them were selected, transported and used in the construction of the amazing Vitala temple, with its unique 215 musical pillars. The boulders in these pictures stand as potential musical structures, waiting to be played. The black and white images have been added layers of colour resembembling the colour of musical



Eavesdropping, solo-publication, Rome 2014

The book is published by CURA Books, Rome. It is in English, with 80 pages, 170 x 240 mm. Colour pages.

Edited by Cecilia Canziani, the book includes texts and drawings by Cecilia Canziani, Daniela Cascella, Cevdet Ereğ, and Ursula Andkjær Olsen.

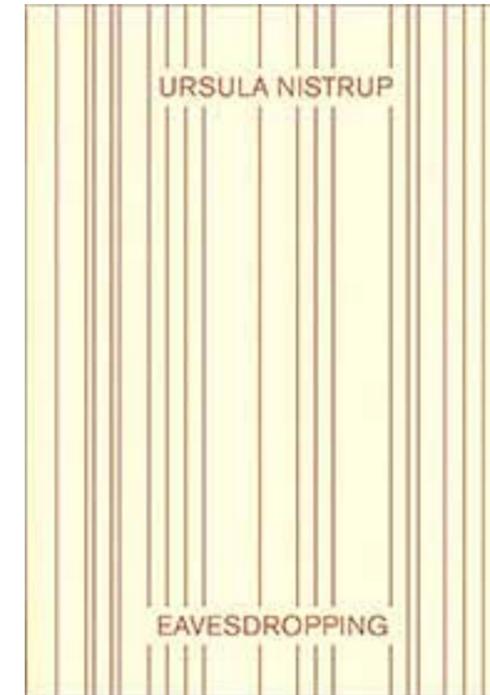
Michela Tornielli di Crestvolant was the editorial coordinator and the Graphic Design was undertaken by Andrea Baccin.

Limited edition of 500 copies.

Each book contains four different types of paper, handmade by the artist.

How can something immaterial acquire a shape and occupy space? Music and sound belong to the category of things that inspire feelings such as affection. The aesthetic information they contain is essentially untranslatable and transcends language. Over the past decade, Ursula Nistrup has worked with a range of different media with a distinct focus on sound and its relation to space in the attempt to confer upon the former a perceptible shape through the mediation of images, language and architecture.

Between the pages of the book, as if they were the supporting walls of a tale or the pauses in a composition, four different sheets of handmade paper are inserted, each with a specific composition, weight and surface, and each generating a distinctive tone, and sound when they are shaken. Together they comprise a new work, *Tonepaper*, which, as a musical instrument, represents the shape and space of a sound.



Patterns of Dissonance, Sorø 2014

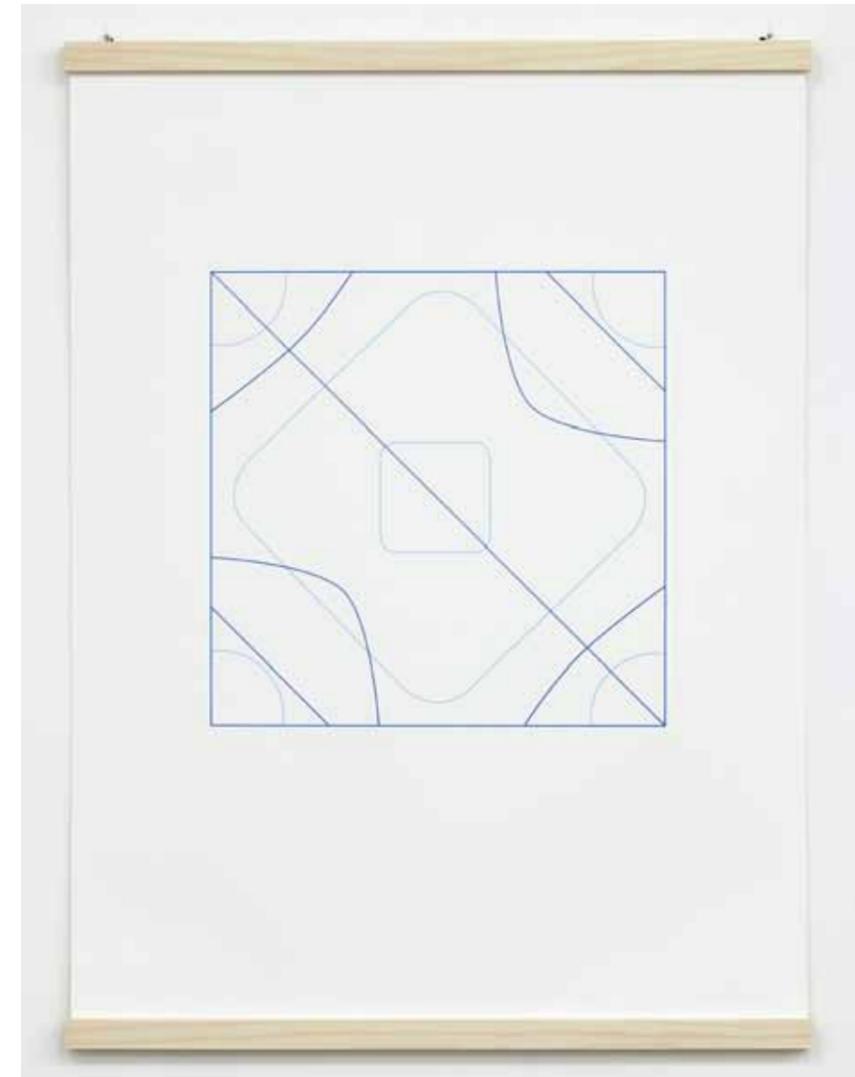
Series of six Silkscreen prints, 74 cm x 104 cm

Edition 2+1

The six silkscreen patterns - Pattern of Dissonance - are generated by using a hundred-year-old technique called cymatics. The technique uses the vibration of a tone to bring material into motion. For these patterns a tone generator was attached to a metal plate with sand. The generator played a tone whose vibrations made the sand form a pattern. Each silk print consists of two patterns, printed on top of each other. Each pattern corresponds to one tone. The two tones in each print have a six half-tone interval between them. The interval is called a Tritone. Tritones were once banned in European music history due to their disharmonious character.

They were also banned by the Church in the Middle Ages because it was believed that, while harmonies were the most direct way to communicate with God, disharmonies communicated with, or were used to worship, the Devil.

A set of six Riso prints accompanies this series. These show examples of well-known – famous and infamous - music composed with tritones as a main component. Furthermore, they testify to the importance of disharmony for the development of blues music, which constitutes the basis for contemporary rock and pop music.



Sound books (tone wood), Copenhagen 2014

Series of 3 German spruce wood objects with different finishes.

20 cm x 20 cm x 20 cm

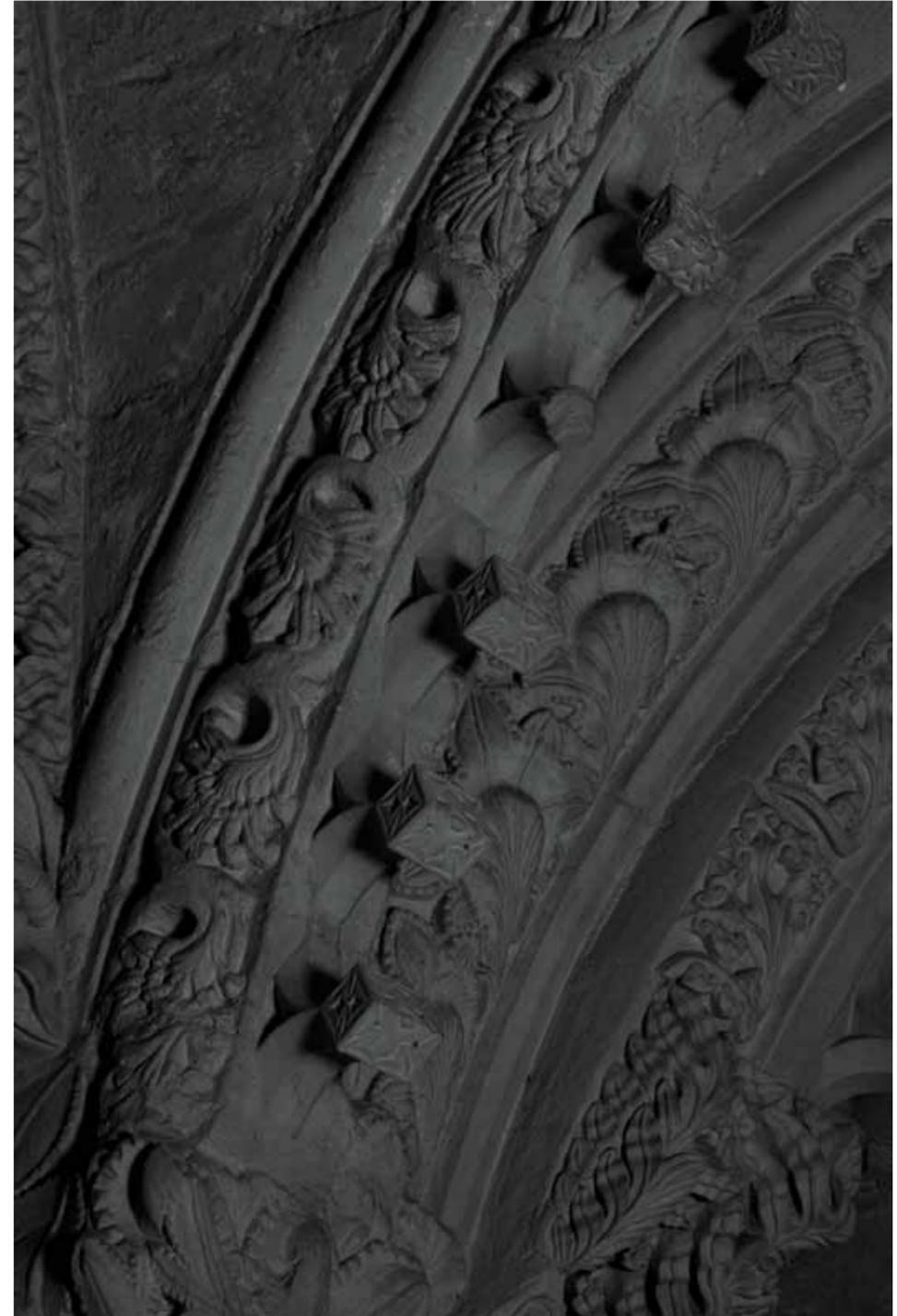
Last year I visited one of the oldest violin-making towns in Europe, Mittenwald in the German Alps. At the town's violin museum a book had been made of all the wooden materials used in the creation of a violin. Sound books (tone wood) is inspired by this book and explores the imaginary qualities of this special resonating material. Both books- the museum's and my own – suggest that that marks, lines, and tonal quality of a material can form a set of points to assist in the act of navigation and reading, as letters are used in the act of reading a written story.



Vaults of secret music (Rosslyn Chapel), Scotland 2013

Series of 6 42x63 cm c-print
Edition. 5+1 AP

Rosslyn Chapel was build in 1446, in an area of the chapel the vaults are decorated by 213 cubes, which has caused much speculation. A Scottish musician claims to be able to that he can prove, that the cubes refer to musical tones, translated into patterns by the method of cymatics. These musical tones form a kind of musical score called Triton intervals. This is an interval is disharmonic and often referred to as the Devils Interval. Due to the disharmonic nature of the interval, this interval was forbidden by the church and thought to cause sexual mis-behavior.



Potential Unease, Copenhagen 2014.

Concrete casts
6x6x12 cm unika

Two of the original 2015 musical cubes in Rosslyn Chapel has through time broken of or become damaged. This, to such a degree that the patterns on them, is no longer visible. Thus the musical tones they refer to are now unknown. For an exhibition at Sorø Art Museum I collaborated with two musicians and together we found the tritone interval that corresponded with this specific exhibition room, its properties and building materials. (in this case concrete). These tones became the base for a musical composition and two cubes matching the cubes of Rosslyn Chapel was made, decorated with the patterns of these new musical tones.



Into the Forest by Wetterstein Alm, Mittenwald 2012

C-type print on photo paper, 76x 113 cm

In this photograph by Wetterstein Alm, the viewer looks straight into the dense spruce wood forest.. Here, each tree might potentially become the material used to make the next string instrument of the highest quality.

This work is part of a larger body of works. The work is based on this following anecdote shared with me by a violinmaker in Silkeborg, Denmark in 2011:

This is a story told, but not verified.

The story says that Stradivarius went to the site where the trees are cut down to hear how the logs sounded as they tumbled down the mountainside. Each tree made a sound but maybe one in a 100 had a special sweet and ringing sound that was better than the others.



Three Non-standardized Resonances, Halifax 2012

3 x Austrian spruce wood, 3 series of 3 with different finishes.
Bees wax, Tung oil and White oil finish,
30 x 30 cm

These pieces of wood are models for the soundboards in grand pianos. They are made from slow-growing spruce wood found around the tree line of the Austrian Alps, the same kind used to make the backs of Stradivarius violins (although from a different section of the tree).

Each board is shaped with a graduated thickness. These gradations alter the acoustic properties inside each piano, which in turn modify the spaces around the strings and thus the resonance of each piano.



