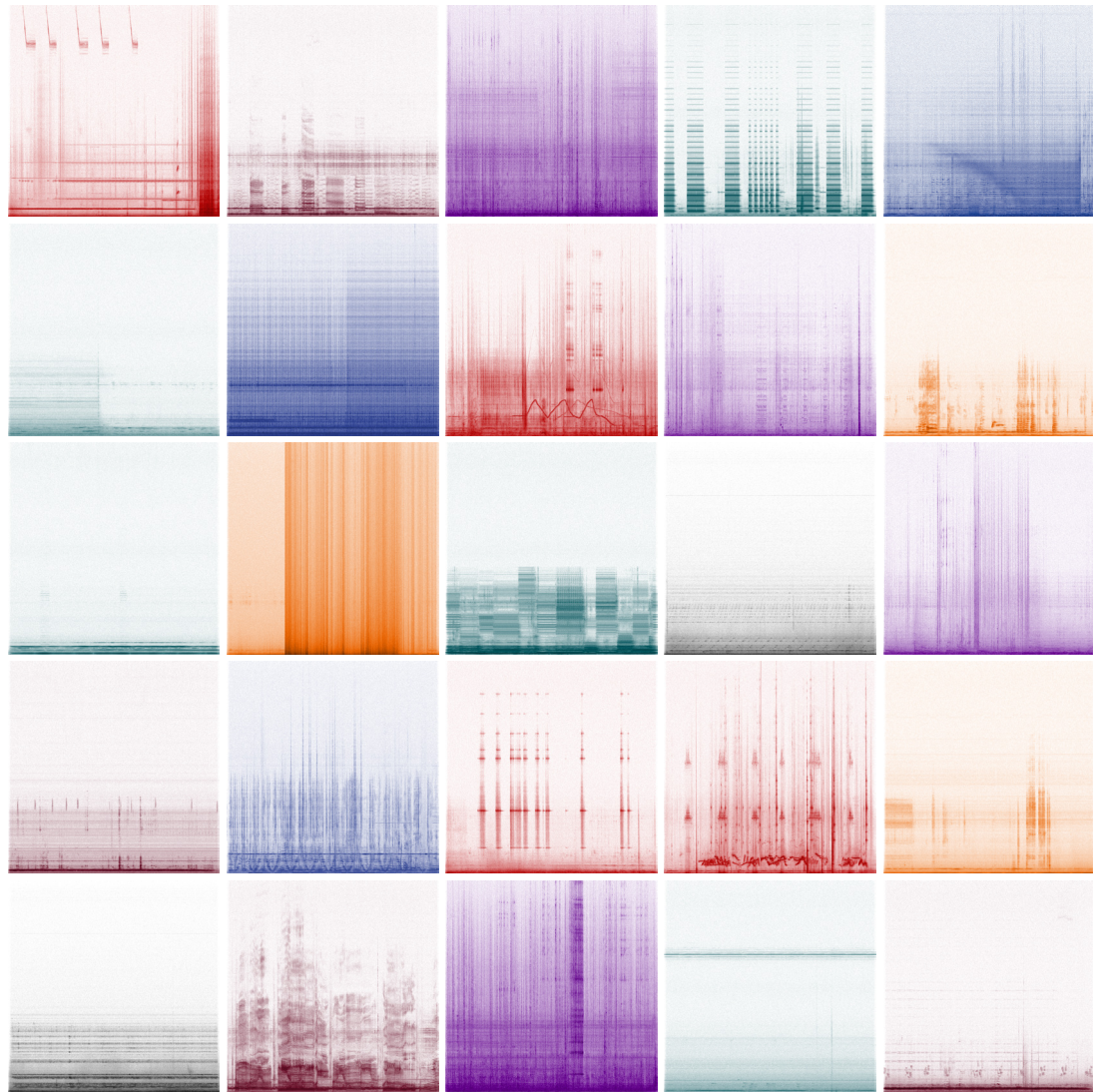


Minute/Year: Seven Years
Kata Kovács and Tom O'Doherty

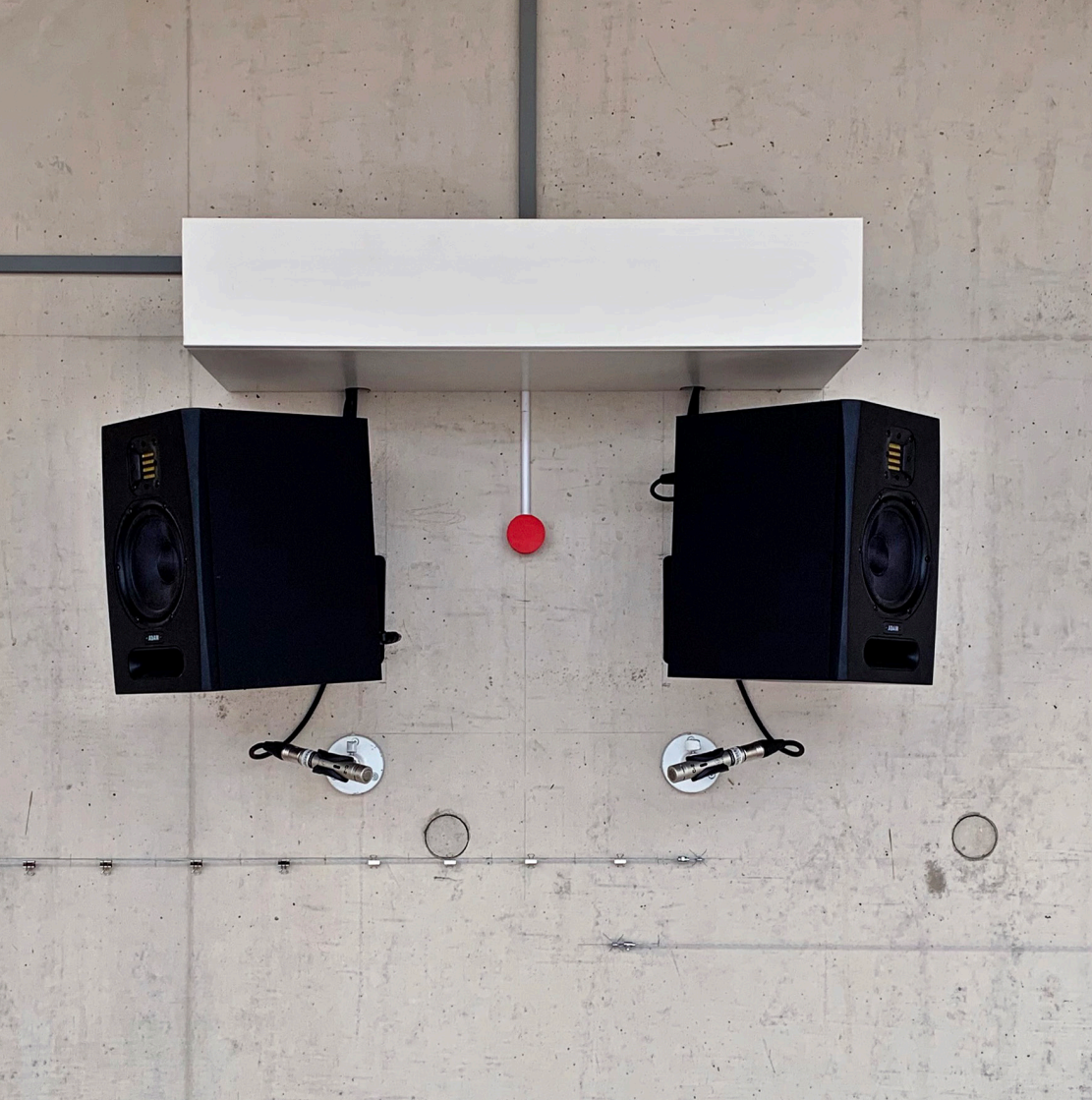


Minute/Year: Seven Years is an exhibition, presenting three works. Each is derived from the archive generated by the installation *Minute/Year*, over the seven-year period from January 1., 2016 to December 31., 2022.

The first of the works is a series of seven large-scale screenprints, accompanied by archival photography. The second is a single-channel video, showing excerpts from the archive of *Minute/Year*. The third is a mural-scale quasi-sculptural presentation, spread across several walls, showing receipt prints of 2,557 spectrogram images generated between 2016 and 2022.

Minute/Year — the originating installation — is an automated, durational, sound-based installation, which has been ongoing since January 1., 2016, in multiple locations. Every day, it undertakes a one-minute-long sound recording.

- » Pages **4 to 45** below give an overview of *Minute/Year*, the originating installation, including past locations, dates, and times.
- » Pages **46 to 57** below give full details about the exhibition, including details of each of the three works.



Minute/Year: an outline

Minute/Year is an ongoing, process-based installation, which plays and records sound for one minute every day. The piece is materially straightforward — it comprises two microphones, two speakers, a light, and a shelf. The shelf contains a small computer (a Raspberry Pi) which undertakes the daily task of simultaneous playback and recording.

Minute/Year alters location every year. Currently, the installation is in SPEKTRUM, a centre for process-based art in Rumelange, Luxembourg. In previous years, it has been installed in a range of other locations (see the list on page 16 below for full details).

Each day, *Minute/Year* undertakes a three-step task. Firstly, it records the sound occurring in the space in which it is installed, for one minute. Secondly, while this one-minute recording is occurring, the *previous* day's recording — the sound of the same minute, in the same space, 24 hours before — is simultaneously played *back* into the space (so, each recording includes an acoustic trace of its predecessor, which includes traces of its predecessor in turn, and so on). Thirdly, each day, that day's one-minute recording is published online, as audio and an accompanying spectrogram image, and printed as a receipt, immediately after it has occurred.

Opposite: close-up view of Minute/Year at SPEKTRUM, Rumelange, Luxembourg

This ongoing work has created an accumulating index of these sounds and images, which continues to grow. Through this daily three-step process, everyday sounds — the sounds of human activities, large and small — become material for a layered index, which develops, mutates, and degrades over time.

The serial repetition that *Minute/Year* undertakes allows for sound to resonate in the same space, slowly recurring, changing, and stratifying. As it does so, the space that the work is in also shapes the sound. The resonant frequencies of the space become audible in the recordings, slowly emerging as long tones that rise and fall in pitch over the course of the year.

As such, any particular one-minute recording, on any day, is also part of a longer process of chance composition, cloaking the layer of the previous day, and generating incrementing emergent drones out of the interplay of the built environment and the choices that people make within it.

Minute/Year began on January 1., 2016. It has run for one minute every day, ever since. It has no set ending date.

Opposite: view of Minute/Year at SPEKTRUM, Rumelange, Luxembourg

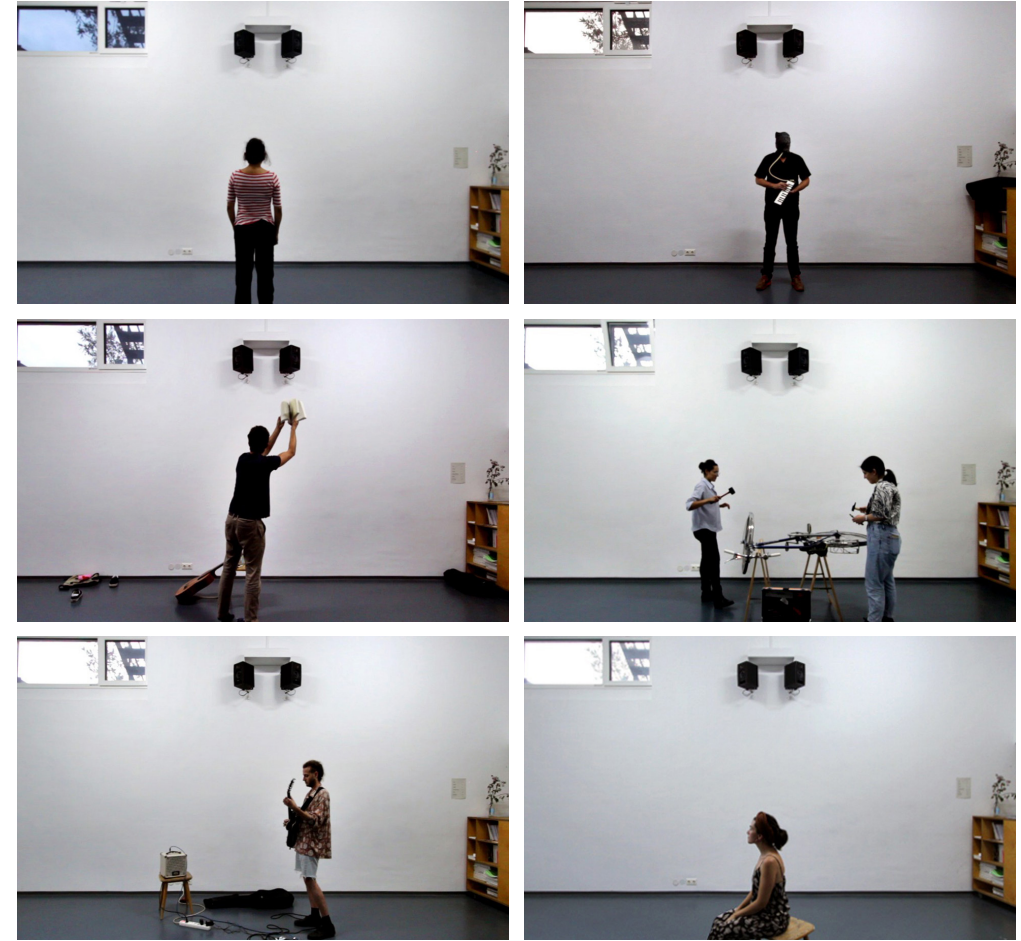


Traces

Minute/Year allows viewers and listeners to consider a given space as a site of performance or experiment. For one minute, anyone in the space can take the stage — they can sing a song, recite a poem, leave a message, tell a story, create an abstract sound. Or perhaps phone a friend who lives on the other side of the world, and let them contribute.

Visitors can return on subsequent days, and make further choices. One day's contribution or interaction can occur so that it interlocks with the previous day's recording. They can also simply be present with the work as a listener — paying attention to the subtle sounds emerging in the recording, hearing them overlaid with the sounds that are simultaneously happening in the space, or nearby.

Minute/Year is an attempt to consider several overlapping questions. What ghosts lurk in the constant repetition and layering of sound in a single space? What variations happen in the sounds occurring in starkly different social spaces? Can surveillance be turned inside-out? What happens when public and private contexts are collapsed, for one minute each day? Is it possible to simultaneously be a listener and a performer?



Opposite: The Invisible Band — an intervention in Minute/Year occurring over the course of a week in August 2020, organised by Gabriela Gordillo

Spectrogram images

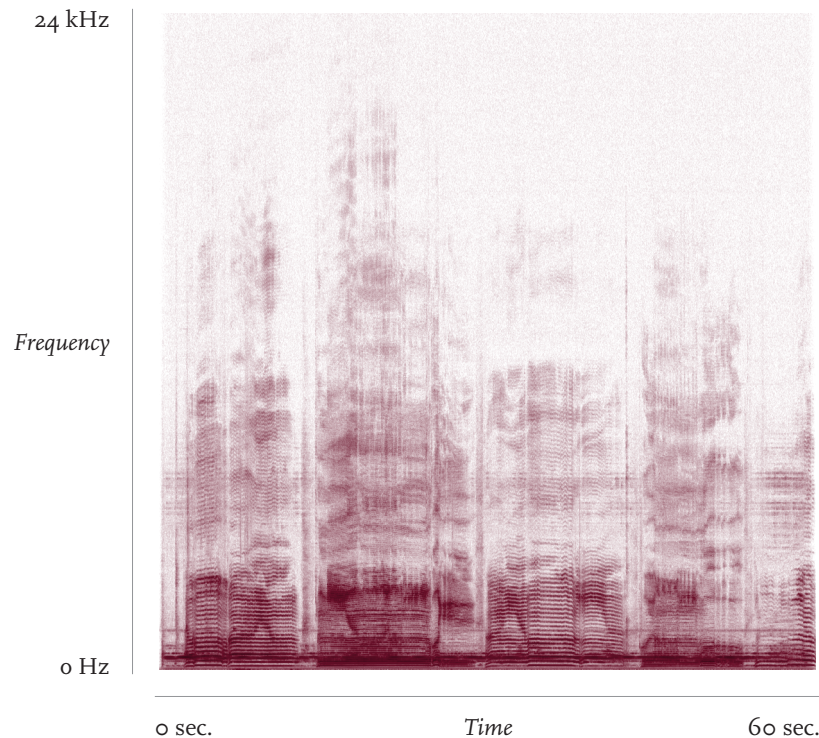
Each day, *Minute/Year* generates a spectrogram image from that day's recording — a visual representation of the spectrum of frequencies in the audio. In these images, the left-to-right axis is the time (from zero to sixty seconds), and bottom-to-top is the frequency range (from zero hertz to 24,000 hertz, or 24 kHz).

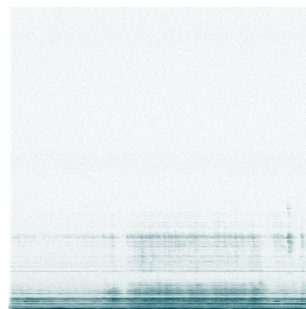
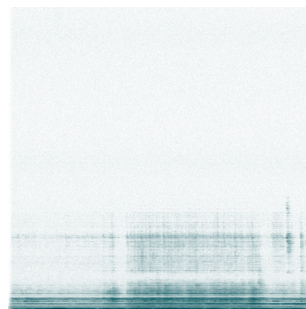
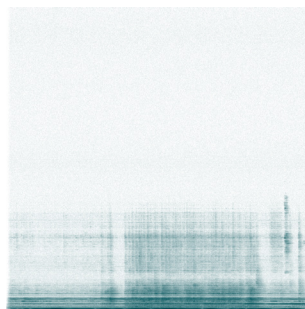
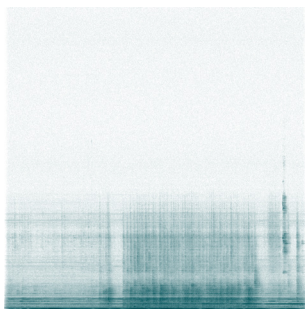
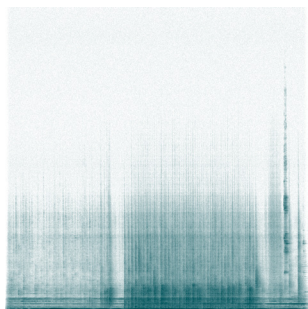
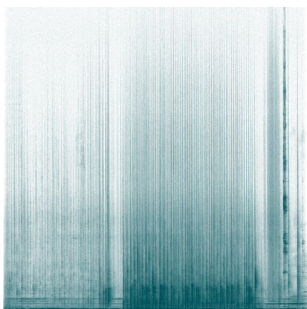
These images are data records. They provide a visual representation of the sounds that are occurring in the space during the time of each daily recording. When there is a large amount of acoustic activity happening during the time of the recording, there are more visual traces of sound in the spectrogram image. When the recording is quieter, there are less.

Each day's re-recording process also allows these visual marks to recur over time — they persist from one spectrogram to the next, slowly fading, as the layered sounds become quieter with each iteration of the process of layering and re-recording. This can often create a “streak” — a chronological series of spectrogram images that show this slow fading, without any additional new sound being deliberately added.

Opposite: a spectrogram image with labelled axes, recorded at Lütticher 5 in Berlin, Germany, on 16th February, 2017

Overleaf: a spectrogram image “streak” recorded at bb15 Galerie in Linz, Austria from March 11th to 22nd, 2020





Locations

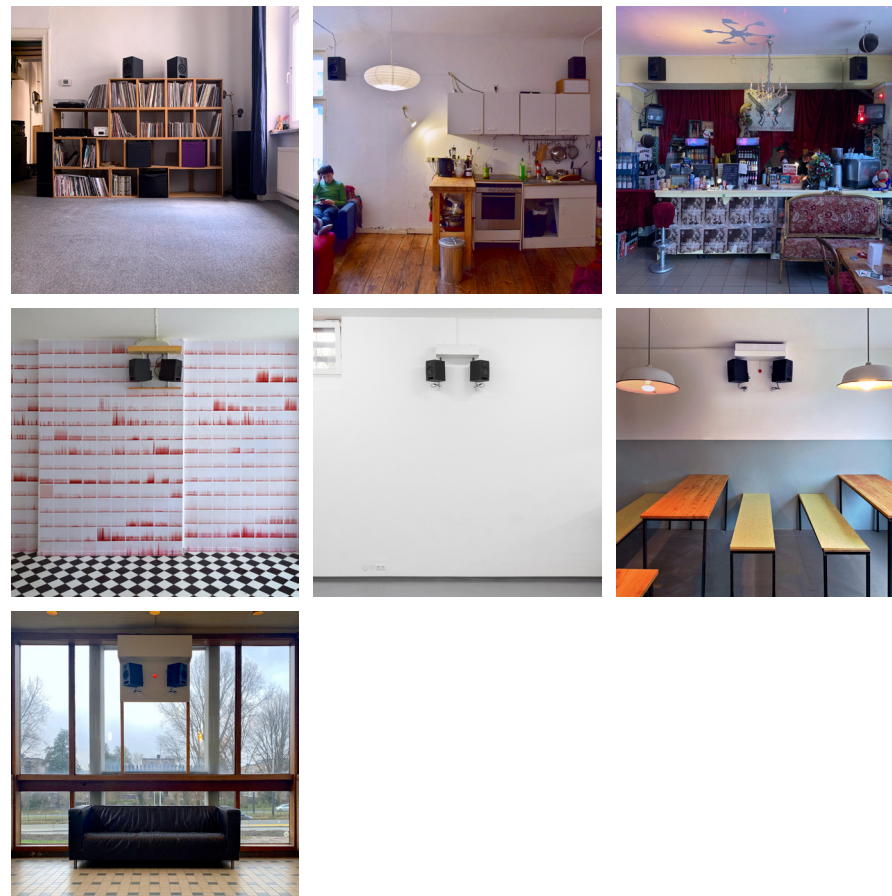
Minute/Year alters location annually. Since beginning in 2016, the work has been installed in various spaces, including private apartments, project spaces, the foyer of a cinema, the stairwell of a communal living space, a gallery, and a kitchen.

These locations have ranged from private through to semi-public and public spaces, creating diverging contexts for the work — allowing for people visiting or living with the work to engage with it intimately, publicly, repeatedly, or serendipitously.

The different spaces in which the work has been installed have had widely varying social purposes and backgrounds. This reflects a curiosity in how the work will adapt to different spaces, and how these contrasts in both sonic and social space will be reflected over time.

Each year, the colour of the generated spectrogram images changes, and the colours recur in a seven-year cycle. The first cycle — the first seven years — comprises the years from 2016 to 2022.

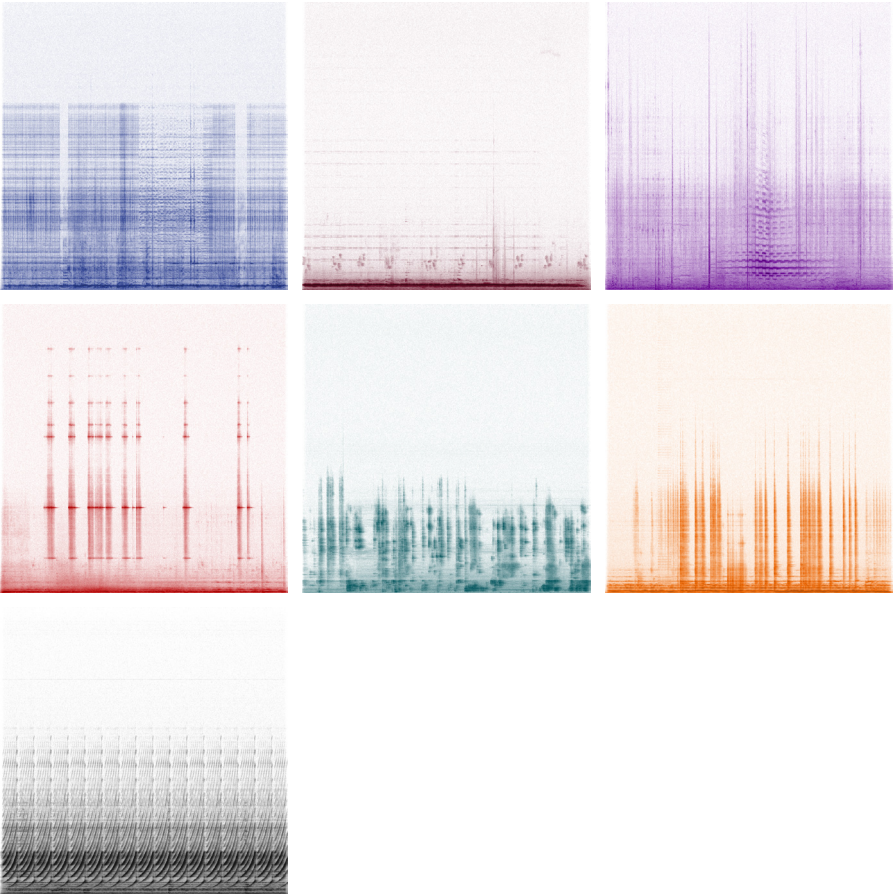
Opposite: all spaces where the work has been installed, 2016–2022 (details overleaf and on subsequent pages)



Locations, 2016–2022

Year	Location	City or place	Daily recording time
2016	G23	Berlin, Germany	20:16
2017	Lütticher 5	Berlin, Germany	20:17
2018	Ladenkino	Berlin, Germany	20:18
2019	grüntalerg	Berlin, Germany	20:19
2020	bb15	Linz, Austria	20:20
2021	Libken	Böckenberg, Germany	20:21
2022	Lely	Amsterdam, Netherlands	20:22

Currently, in 2023, *Minute/Year* is located in **SPEKTRUM**, a centre for process-based art in Rumelange, Luxembourg. In 2024, it is provisionally intended to be installed in Wesleyan University, Connecticut, USA.



Opposite: spectrogram images from recordings generated during each year of the work, 2016–2022 · From top left: Day 85, 2016; Day 47, 2017; Day 171, 2018; Day 107, 2019; Day 350, 2020; Day 40, 2021; Day 121, 2022

2016 · G23, Berlin, Germany

In G23 in 2016, Minute/Year undertook a one-minute recording each day at 20:16. The full archive of the year is available at minuteyear.com/2016.

During its inaugural annual run, *Minute/Year* was installed in G23, a private apartment in Friedrichshain, Berlin. As such, many of the sounds that it captured were mundane and everyday, though this material was often rendered opaque and uncanny through the layering process of the work.

During this first year, there were a series of four public events that took place in the context of the work. For these events, people were invited to be present during the daily recording undertaken by the work, with an accompanying introduction beforehand. Two of these events were one-minute-long concerts.

Throughout the year, the daily recordings that the work undertook were accompanied by a parallel diaristic note-taking process — we wrote our thoughts about the work every day. These notes were then published in book form the following year.

Opposite: Minute/Year in G23, Berlin



2016 · G23, Berlin, Germany

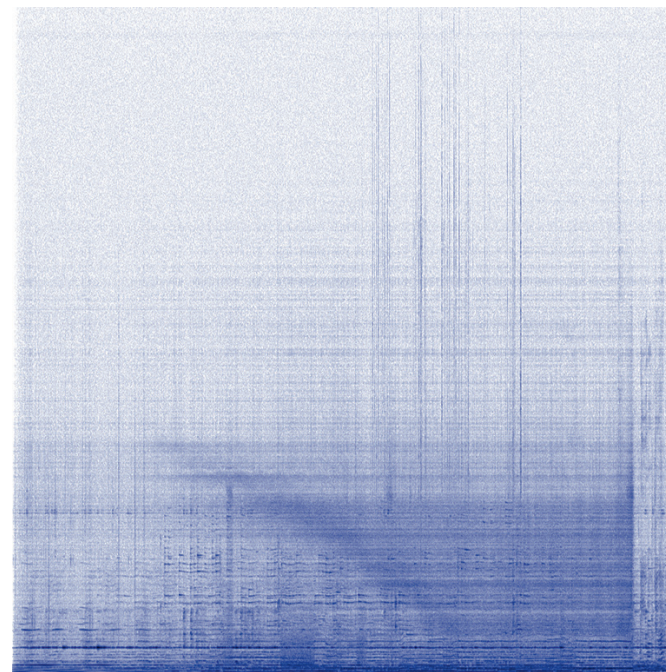
Day 1 · 01.01.2016 · 20:16 · Here we go. Minute/Year has started, even though we're not at home. The beauty of automation. Myself and Tom are in Copenhagen, Kris in Ireland. All remotely crossing fingers for a successful start. — Kata

Day 1 · 01.01.2016 · 20:16 · First day. Nobody at home in the room — we're in Copenhagen for a little New Year trip with Agnè and Adi. We were in a Thai restaurant during the minute. We checked on Isa Marie's phone to see if the script had worked properly and the various places had updated. They had! It all worked! Of course the spectrogram is essentially blank: we were recording the sound of an empty room where nothing is happening. Nicely absurd beginnings. — Tom

Kata Kovács and Tom O'Doherty

From the opening of the artist's book *Minute/Year* (2016) (January 2017), a series of daily notes and observations about the work

More about the text: kto.net/texts



Opposite: Spectrogram image, 2016

Year 1, Day 14 · Thursday, 14th January, 2016 · 20:16 · G23, Berlin

2017 · Lütticher 5, Berlin, Germany

In Lütticher 5 in 2017, Minute/Year undertook a one-minute recording each day at 20:17. The full archive of the year is available at minuteyear.com/2017.

Lütticher 5 was a shared exhibition, project, and living space in Wedding, Berlin. In 2017, *Minute/Year* was installed in the large shared kitchen and living-room space of Lütticher 5, which was shared by the people who were living there. This space was also periodically used to present exhibitions, performances, concerts, and other small events.

At the end of the year, we undertook a series of interviews with the three people who had lived with the work throughout the entire year — Johanna Gilje, Jasmina Al-Qaisi, and Katya Elizarova. These interviews were then published as a limited-run, hand-bound booklet.

Opposite: Minute/Year in Lütticher 5, Berlin



2017 · Lütticher 5, Berlin, Germany

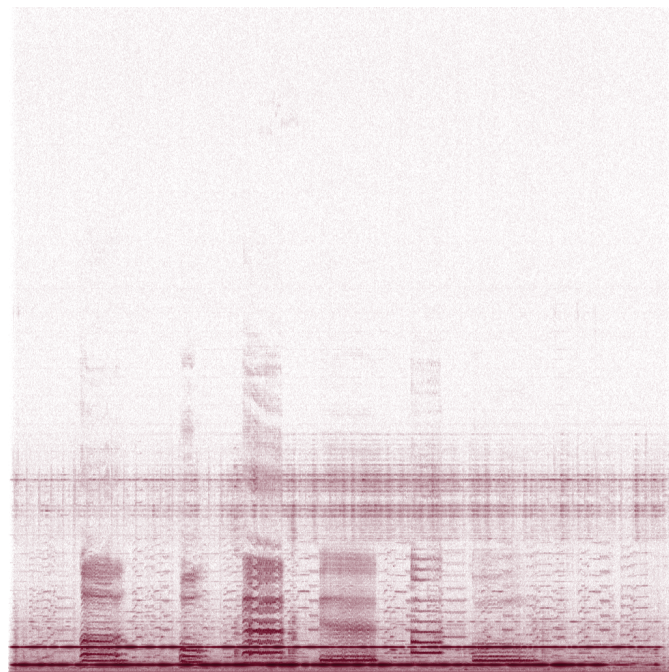
For me, Minute/Year formed a character, an entity. A thing that was just kind of switching itself on for this moment each day, to be there with us.

One of the strongest impressions it gave me was of stretched time. When the minute would happen, and you would listen as it happened, you could tell that something that you hear there happened in the recent past, but you would not be able to really tell when — or even whether a sound was intentional or not. So it really did so much if you were at home and you engaged with it for a second. And it was also different to listen to what was going on when I was alone, or when I was with the girls, or when I had some guests. It was a very different experience.

Jasmina Al-Qaisi

From the interview booklet *Minute/Year*, Lütticher 5, 2017 (April 2018)

Full text: kkto.net/texts



Opposite: Spectrogram image, 2017

Year 2, Day 330 · Sunday, 26th November, 2017 · 20:17 · Lütticher 5, Berlin

2018 · Ladenkino, Berlin, Germany

In Ladenkino in 2018, Minute/Year undertook a one-minute recording each day at 20:18. The full archive of the year is available at minuteyear.com/2018.

Ladenkino is an independent cinema in Friedrichshain, Berlin. *Minute/Year* was installed in the front foyer area.

For the first time, the work was installed in a public space. At any time during the regular opening hours of the venue, anyone could access the space, encounter the work, and — if they were present during the time of the recording — choose whether or not to add to the recording process. This public presence of the work also meant that it was encountered by a wide audience, including plenty for whom it was unfamiliar.

Opposite: Minute/Year in Ladenkino, Berlin



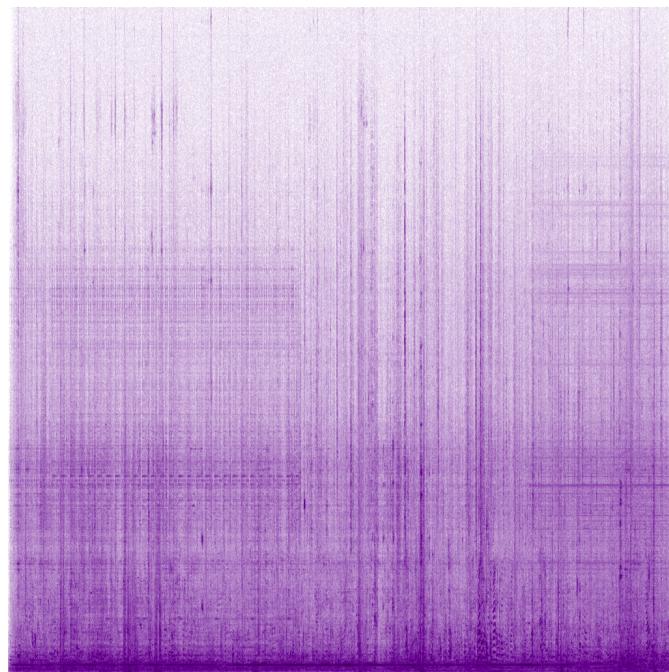
One of the things we found curious about organizing this piece is that it basically would have been impossible without modern web infrastructure. It wouldn't really have been possible to have done something like this even five years ago. But now it is. And one of the things we were thinking about, while we were setting all of this up, was the Today series — the date paintings that On Kawara did, from the mid-1960s until 2013, I think. One of the interesting things about what Kawara did was that for years he made these paintings privately. His audience was basically himself and a few friends. There was a sort of monomania that kept him going. Whereas now, we have the possibility to do something every day, and to publish it to the world more-or-less immediately.

The idea that the internet has changed the nature of what comprises an audience is not new — it is something that many other people have already talked about. But it certainly was a shift in emphasis for us, a shift to considering that the primary audience of something that we do might be people that we will never see, who only experience this piece digitally.

From *A Daily Moment*, an interview with Johanna Gilje about *Minute/Year*, January 2016

Opposite: Spectrogram image, 2018

Year 3, Day 13 · Saturday, 13th January, 2018 · 20:18 · Ladenkino, Berlin



2019 · grüntalerg, Berlin, Germany

In grüntalerg in 2019, Minute/Year undertook a one-minute recording each day at 20:19. The full archive of the year is available at minuteyear.com/2019.

In 2019, *Minute/Year* was installed in grüntalerg, a space dedicated to performance art and related experiments in Wedding, Berlin. The space is semi-public — not only through events and residencies occurring in the space itself, but also through the fact that the space, a former shopfront, has two large windows onto the street.

This location allowed for more sustained interaction with the work, including several interventions by other artists and residents that occurred over the course of several days. Alongside this, there were also a series of one-off ‘open minute’ events, presenting the work during the time of the daily recording.

The work culminated in a process of assembling and mounting a wall-sized mural of every single spectrogram image generated by the installation over the course of the year.

Opposite: Minute/Year in grüntalerg, Berlin, with accompanying wall mural of all spectrogram images generated by the work throughout the year



2019 · grüntalerg, Berlin, Germany

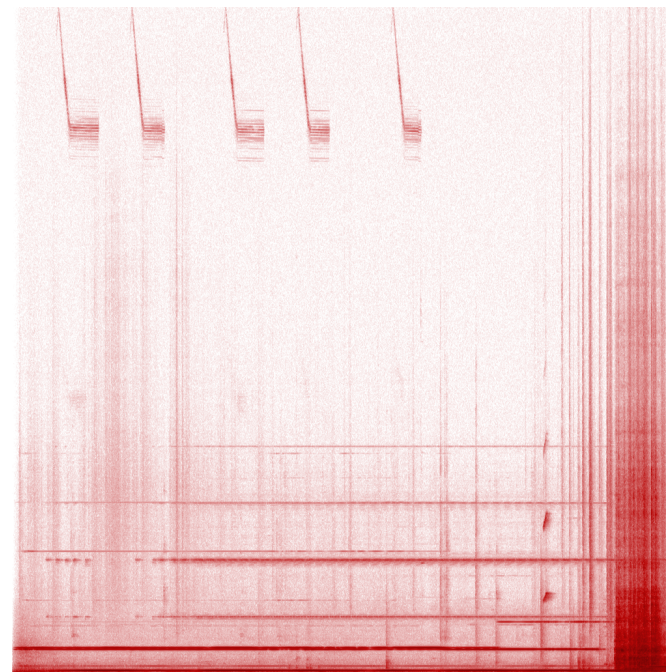
It is up to every individual listener-performer who is present in the space to decide what to do during that particular moment. With grand sonic gestures, one may inscribe oneself into Minute/Year acoustically — which means to also leave visual marks in the corresponding spectrogram image. Or, one may remain acoustically invisible, and just listen to how the sounds of previous evenings feed back with each other and resonate in the space.

It is up to every single minute whether it includes the banal or the extraordinary, before it becomes sculpted by the temporal-spatial processing of Minute/Year creating another layer, repeating another iteration, taking today into tomorrow.

Annika Haas

From the exhibition text *Seize the Minute* (May 2019)

Full text: kkto.net/texts



Opposite: Spectrogram image, 2019

Year 4, Day 51 · Wednesday, 20th February, 2019 · 20:19 · grüntalerg, Berlin

2020 · bb15, Linz, Austria

In *bb15* in 2020, *Minute/Year* undertook a one-minute recording each day at 20:20. The full archive of the year is available at minuteyear.com/2020.

bb15 is a space for contemporary art near the centre of Linz, Austria. Part of the intention in placing *Minute/Year* in this space was to allow it be publicly accessible. This plan was comprehensively turned upside-down by the covid pandemic, and the related series of lockdowns that occurred throughout the year. However, this unexpected reorientation of the work also allowed for a series of socially-distanced actions and interventions in the work, organised by Gabriela Gordillo, such as *The Invisible Band* (see pages 8–9 above).

In September 2021, an event — *Listening Back: Minute/Year 2020* — took place in bb15, reflecting on the year that *Minute/Year* spent in the space, using the generated archive as material for remixing and reinterpretation, and accompanying the release of a tape of excerpts from the work, mixed and compiled by Gabriela Gordillo and Sebastian Six.

Opposite: Minute/Year in bb15, Linz



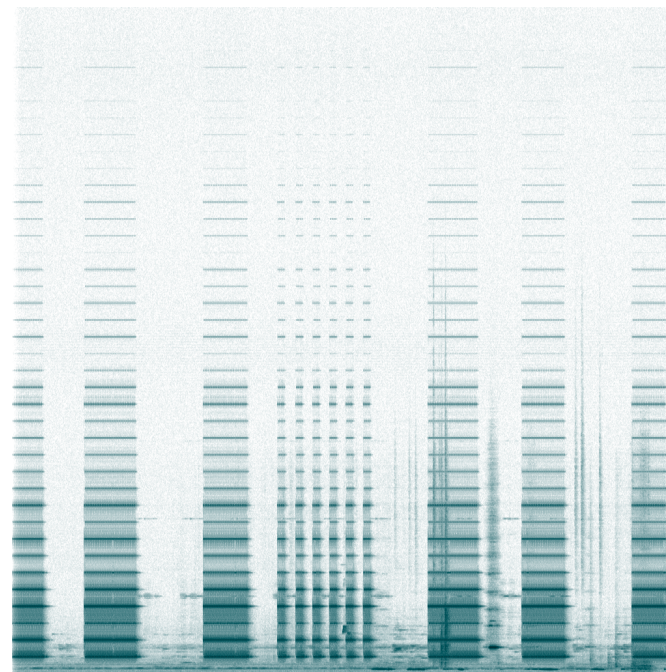
I see a new line on the spectrogram, which did not appear the day before. I press play. The line takes place at the twenty-first second. It's a sound I can't identify. My first impression is that it is the sound of a door opening or closing, but a second listen rejects this conjecture. It is an object that falls for a moment, and in a delayed way, an exchange of interjections is heard, in addition to the thick and heavy sound of harmonics carried in the room.

I find myself waiting for the next minute, which the clock indicates is in the making. Meanwhile, I fall back on my experience: It is online that I experience the work. I wonder how the sound frequencies, which materialized in a remote space, now find a new vehicle, once again conditioned by the specificity of the particular, and by the specificity of all listening. In repetition, there is development.

Kassandra Valencia

From the essay *El presente suena, resuena* (July 2020)

Full text: kkto.net/texts



Opposite: Spectrogram image, 2020

Year 5, Day 28 · Tuesday, 28th January, 2020 · 20:20 · bb15, Linz

2021 · Libken, Böckenberg, Germany

In Libken in 2021, Minute/Year undertook a one-minute recording each day at 20:21. The full archive of the year is available at minuteyear.com/2021.

Libken is a 'space for thought and production' ('*Denk- und Produktionsort*') in the countryside of Brandenburg, close to the Polish border. *Minute/Year* was located throughout 2021 in one of the main kitchen and dining areas at Libken, and was therefore a part of the everyday life of the place. The kitchen area is also used as a facility for meetings, discussions, and events, and as a result, occasional fragments of these occurrences would find their way into the recordings generated by the work.

Opposite: Minute/Year in Libken, Böckenberg



2021 · Libken, Böckenberg, Germany

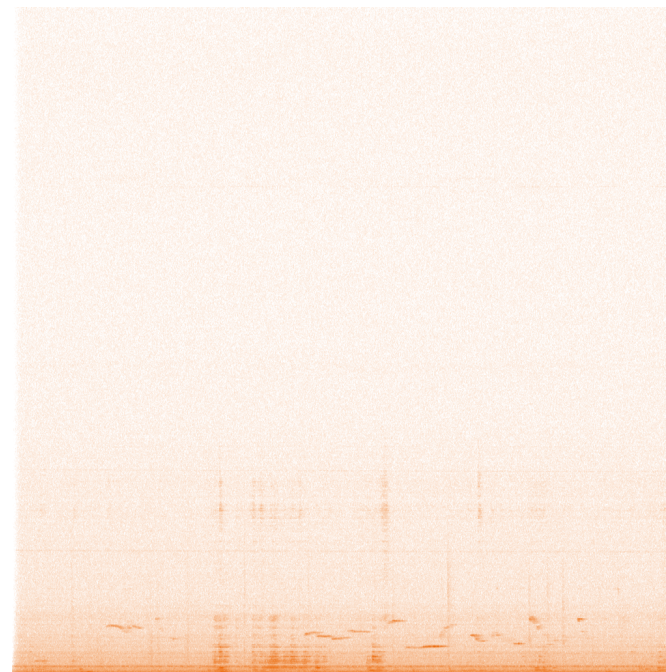
Both the moon and Minute/Year are part of other rhythms outside of themselves. The moon orchestrates tides, magnetic fields, and menstrual cycles; it visits many nights around the globe every twenty-four hours. Minute/Year listens to the sounds of nature, to urban environments, to indecipherable human language and humming machines. It computes from a Raspberry Pi, synchronizes with the internet, with digital platforms and with power supplies.

Sometimes, time feels like a golden breeze in which change is refreshing, offering a new beginning. Other times it can seem like a sea of memories that invites us to submerge ourselves, and stay forever in the same place. Acknowledging the two locates me, for a moment, outside of time. It gives me a rest with no tides.

Gabriela Gordillo

From the essay *Looking at the Moon, Twice* (September 2022)

Full text: kkto.net/texts



Opposite: Spectrogram image, 2021

Year 6, Day 13 · Wednesday, 13th January, 2021 · 20:21 · Libken, Brandenburg

2022 · Lely, Amsterdam, Netherlands

In Lely in 2022, Minute/Year undertook a one-minute recording each day at 20:22. The full archive of the year is available at minuteyear.com/2022.

Lely is a building in western Amsterdam, designed by modernist architect Ben Ingwersen, and constructed between 1963 and 1969. It was initially a school (the Christelijke scholengemeenschap Pascal, later renamed Calvijn College), and then subsequently a temporary refugee accommodation centre.

Since 2016, the building has had the status of being an ‘incubator,’ branded as *Broedplaats LELY* — with living space, artists’ studio space, and mixed-use space combined in one structure.

Minute/Year in 2022 was installed in the main stairwell that runs up the northern side of the building, which is a listed monument, recognised by the city of Amsterdam as part of the cultural heritage of the city.

Throughout 2022, a series of interventions in the work were organised by Agnė Auželytė, an artist and choreographer living in the building.

Opposite: Minute/Year in Lely, Amsterdam



“Do you have a minute?”

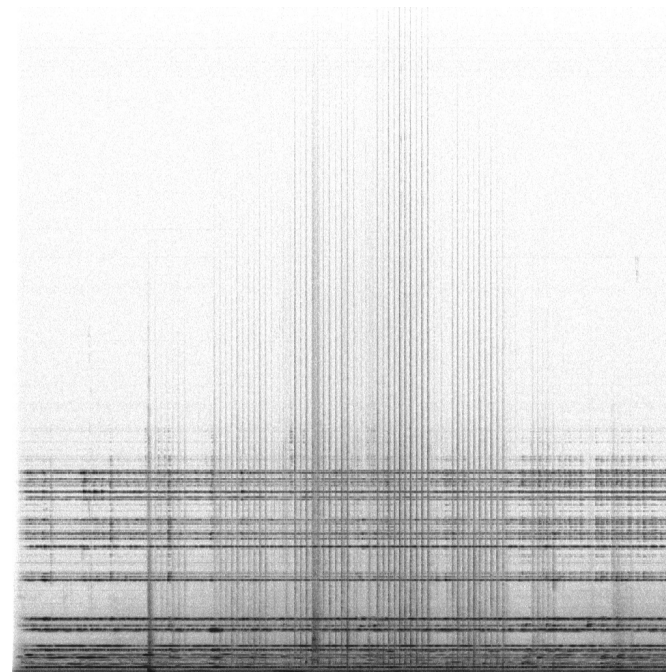
Sometimes I’d say this to my guests or neighbours. And we would go down — “to the minute” — to be present, for a one-minute date, a one-minute concert, a one-minute exhibition. People would make different choices in participating, witnessing or staying in between.

Sometimes I’d be climbing the stairs after my day, and hear the ghosts of yesterday and know that the echo of my steps will offer them company into tomorrow. The staircase is an in-between space, a connecting space, a shared space, and I like to imagine that the sounds that pass through here will weave like arteries through the rest of the building. As each recorded minute weaves through the year. I see it as a tracing practice, an archive, a poem to time and space, an evidence of our entanglements.

Agnė Auželytė

From the essay *Do you have a minute?* (April 2023)

Full text: kto.net/texts



Opposite: Spectrogram image, 2022

Year 7, Day 40 · Wednesday, 9th February, 2022 · 20:22 · Lely, Amsterdam

Minute/Year: Seven Years

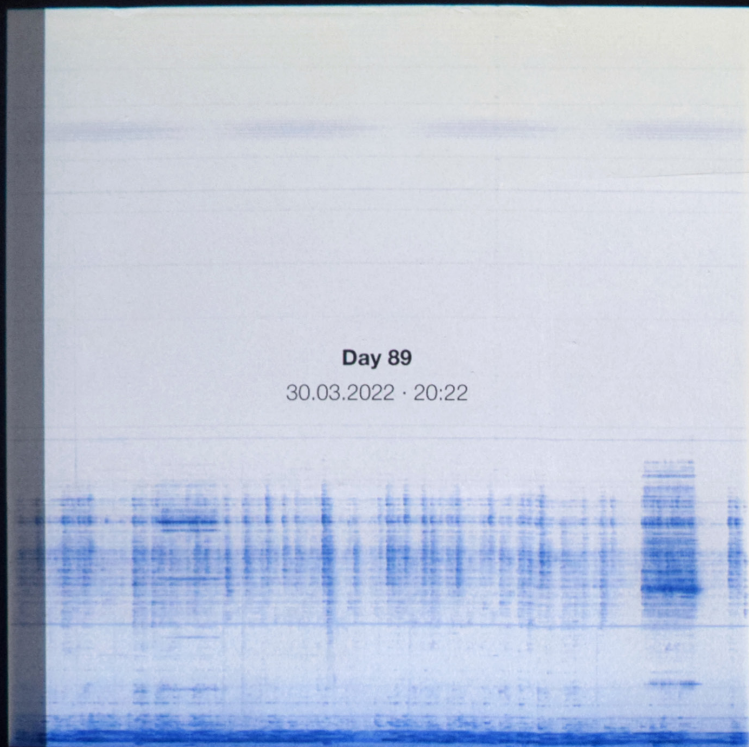
As outlined in the introduction above (pg. 3), *Minute/Year: Seven Years* comprises three works: a screen-print series, a single-channel video, and a mural-scale presentation of receipt prints. Each of these works seeks not only to present the material in the archive generated by *Minute/Year*, but also to transform this material.

The first of these works, the screen-print series, has been prompted by our interest in the potential to de-digitalise data that has been created by software. With each recording that it undertakes, the *Minute/Year* installation automatically generates sounds, images, and accompanying data traces. This screen-print series takes the software-defined process that generates these sounds and images, and attempts a kind of re-humanising, allowing for this information to be reinscribed through a tactile, physical process. We are curious about how this process can reframe the originating recording, and produce an analogue reflection of a digital starting-point — which itself, of course, is a digital record of an analogue acoustic event, a fragment of time.

In a similar manner, the second of these works, the single-channel video, also aims to present an altered perspective on the existing archive. It presents individual recordings at random, selecting anew from the total of all

Opposite: screen-print series during printing, SDW Neukölln, April 2023





recordings each time it begins showing an excerpt. This invites viewers and listeners to experience selections from the archive, now newly juxtaposed with each other. It removes them from the seriality of their archival context, and allows for listeners to experience the diversity of results that the originating installation has produced, through applying a repeating and recursive process in different places and times.

The last work, the receipt-print series, presents a register of each individual recording in the archive from 2016 to 2022. However, it does so using supermarket receipts, an inherently ephemeral and mundane material. The work aims to give a sense of the scope of the archive, but to also do so in an impermanent and fleeting manner, allowing the transient materiality of the receipts to act as a response to the fadings and fluctuations of the daily process undertaken by *Minute/Year*.

Taken collectively, *Minute/Year: Seven Years* attempts to mediate and contextualise an accumulating spectral index of automated memory. Each individual entry is a singular moment in time, captured in digital amber, and we hope that these works allow for an insight into this ongoing project, as it continues, day by day, creating its layers.

Opposite: view of Minute/Year (Excerpts, 2016–2022) · Single-channel video, 2023

Minute/Year: Seven Years

The works in the exhibition Minute/Year: Seven Years present excerpts from the archive generated by Minute/Year. However, beyond simply displaying serial remnants of a larger whole, they also attempt to reinterpret and reimagine this corpus in their own right.

This archive can be considered as an incrementing accumulation of ghostly fragments. Through its sheer duration and magnitude, it resists attempts at direct observation. As such, any attempted excerpt is also a betrayal of the whole — a view that is more a glimpse than a gaze.

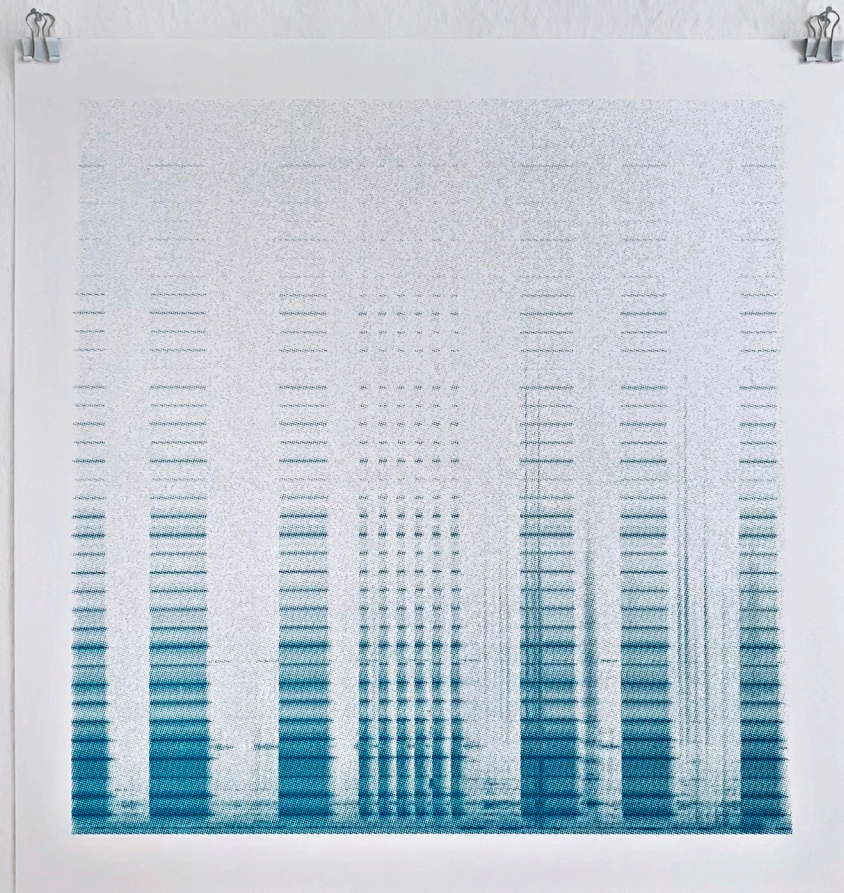
These works attempt to incorporate this paradoxical sensibility. The screen-printed works, for example, reveal, in their slight analogue imprecisions, the inevitable ambiguity that accompanies all hand-made retracings of the digital. The implicit drag and friction of the palimpsest is present, creating not so much a copy as an echo, a trace, a dub. In doing so, they reinforce the layered and recursive logic of Minute/Year as a whole, itself eternally repeating one day into the next.

Ana and Sophia Tabatadze · Curators, Halfsister Berlin

From the essay *Minute/Year: Seven Years* (April 2023)

Full text: kkto.net/texts

Opposite: Day 28, 2020 · Spectrogram screen-print, 2023



Minute/Year: Seven Years · All works

Minute/Year (Excerpts, 2016–2022)

2023 · Single-channel video, dimensions and duration variable

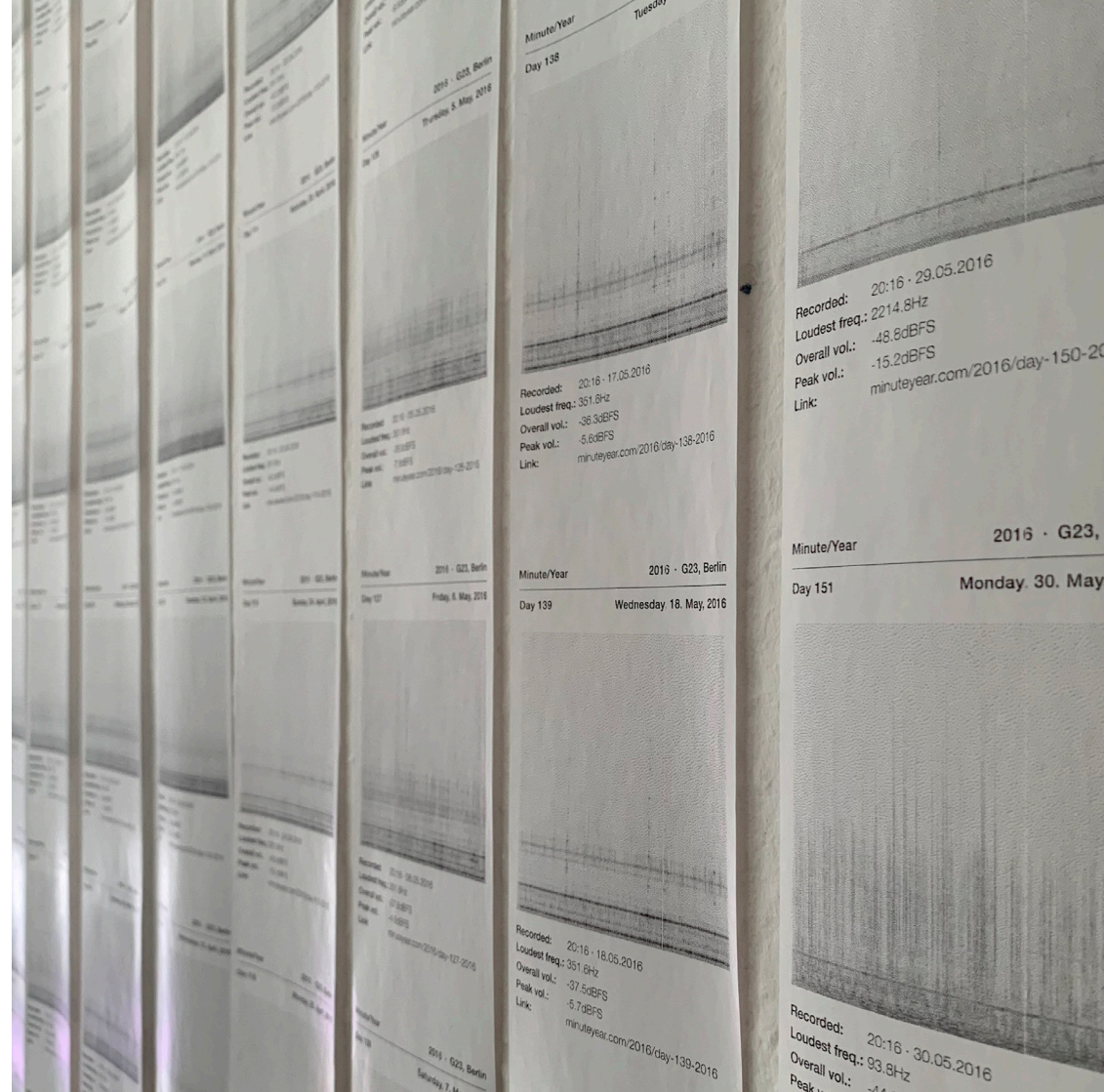
Minute/Year (Spectrograms, 2016–2022)

2023 · Receipt-print series, dimensions variable, with accompanying printer

Day 14, 2016; Day 330, 2017; Day 3, 2018; Day 51, 2019; Day 28, 2020;

Day 13, 2021; Day 40, 2022

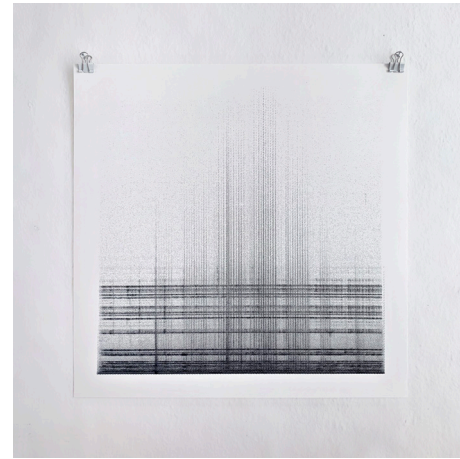
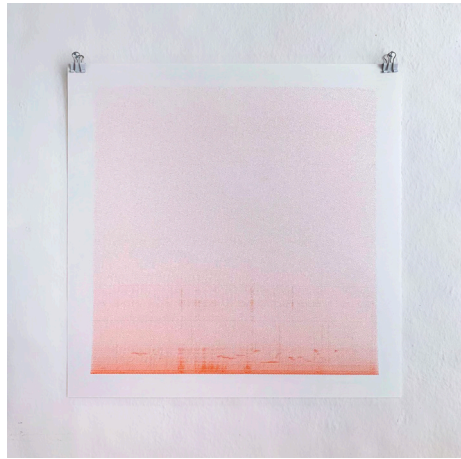
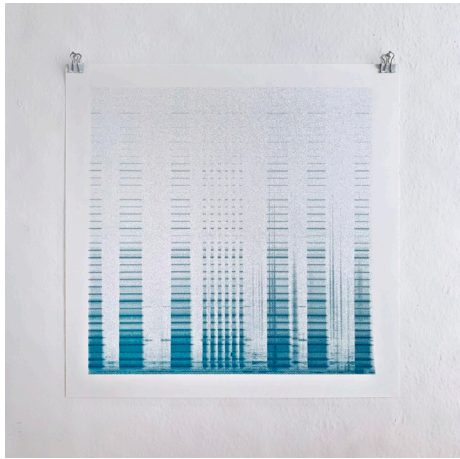
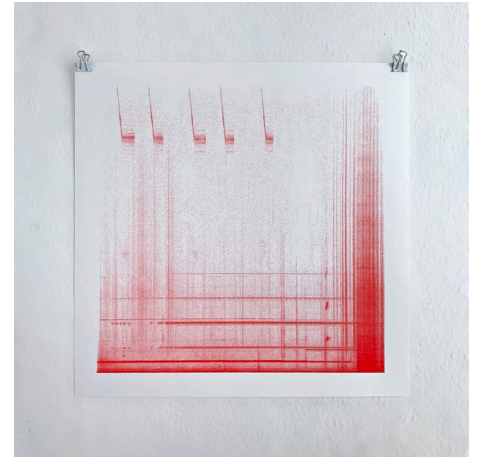
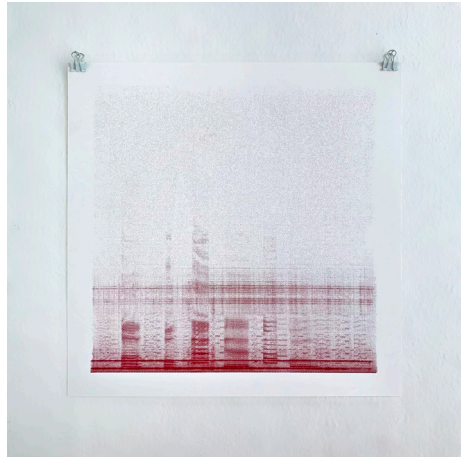
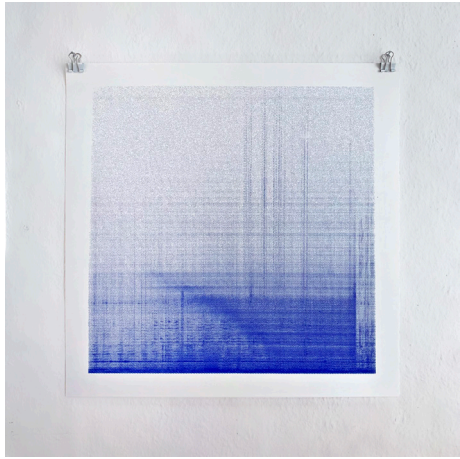
2023 · Set of seven spectrogram image screen-prints on 300g paper (Zeta Weiß), hand-printed, 44cm sq., each in an edition of 7 copies (+3AP), with accompanying photographic series of locations to date



Opposite: view of one part of Minute/Year (Spectrograms, 2016–2022), a receipt-print series presenting 2,557 spectrogram images and associated data

Overleaf: full view of the seven images forming the screen-print series

Pg. 56–57: views of Minute/Year (Spectrograms, 2016–2022), receipt-print series

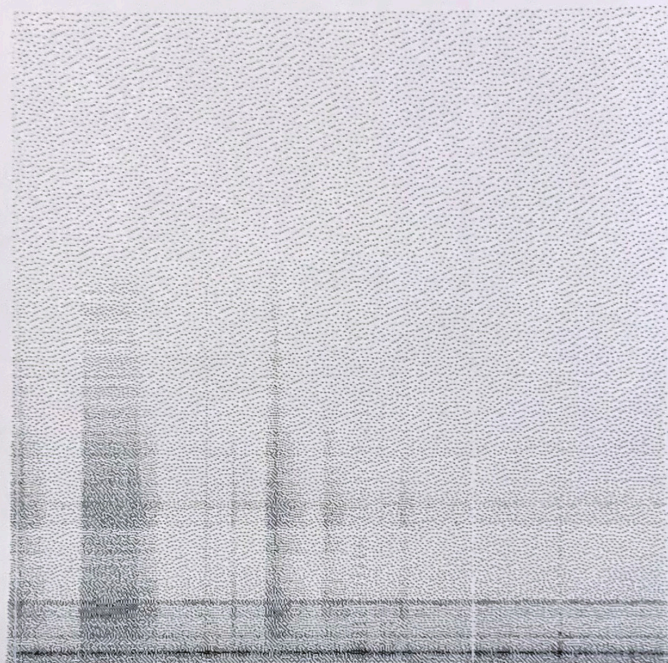


Minute/Year

2016 · G23, Berlin

Day 161

Thursday, 9. June, 2016



Recorded: 20:16 · 09.06.2016

Loudest freq.: 351.6Hz

Overall vol.: -34.9dBFS

Peak vol.: -2.7dBFS

Link: minuteyear.com/2016/day-161-2016

Mi

Da

Rec

Lou

Ove

Pea

Link

Follow Minute/Year

The serial daily process that *Minute/Year* undertakes includes automatically posting all recordings online, in numerous ways.

The daily recordings are available on the work's website, and also on Telegram, Vimeo, and Mastodon. Additionally, each week there is a podcast episode, which aggregates the most recent seven recordings together, and is released on Sunday evenings. The intention is for there to be a resilient, comprehensive, and accessible archive of all data that the work generates, as both sound recordings and images.

There is no 'correct' way to listen to the work. Anyone can feel free to listen to one or two recordings, or to wander in the archive. The work's website also allows an option to show a randomised selection from the entire archive, in order to get a sense of the scope of the work and the variety of sounds and images it has generated over time. A selection of the recordings also have accompanying notes, giving context about particular entries in the index.

Links

Daily archive	minuteyear.com
Full details	kktto.net/minuteyear
Daily videos	vimeo.com/minuteyear
Weekly podcast	minuteyear.com/podcast
Telegram channel	t.me/minuteyear
Mastodon bot	botsin.space/@minuteyear

Kata Kovács and Tom O'Doherty

We have worked as a collaborative duo since 2011; we live and work in Berlin, Germany. Our work combines elements of durational and time-based art, minimalist movement, and electroacoustic music and sound. We are interested in processes, sounds, and movements that come close to imperceptibility, and the ways in which this material can be transformed through repetition, patterning, layering, and archiving.

We have exhibited and presented work at Los Angeles County Museum of Art, California; Serralves Museum, Porto; National Museum of Contemporary Art (Chiado), Lisbon; Kunstquartier Bethanien, Berlin; Kunstkraftwerk, Leipzig; and Digital in Berlin's Kiezsalon series, Berlin, among others. We have been recipients of the LACMA Art + Technology Award, and of the Projektförderung and Stipendienprogramm grants of the Musikfonds in Berlin.

kkto.net · [instagram.com/kkto.duo](https://www.instagram.com/kkto.duo) · mastodon.cloud/@kkto

*Opposite: Tom O'Doherty and Kata Kovács, at SPEKTRUM in
Rumelange, Luxembourg, May 2023*



Credits

Photography by Gabriela Gordillo, Teena Lange, Davide Maione, and Tom O'Doherty. Technical assistance by Kris Slyka. Screen-printing assistance by Sebastian Serrano at SDW Neukölln.

