

Hourly Directional: Helen Mirra and Ernst Karel consists of a single work: Helen Mirra and Ernst Karel's quadraphonic sound installation *Hourly directional sound recording, Mata Atlântica, Brazil* (2012), composed of location recordings made during eleven days of walking in remnants of coastal rainforests in southeastern Brazil.

Stopping once each hour, Mirra and Karel used a compass to locate magnetic north. Two consecutive one-minute stereo recordings were made by holding microphones at the ends of outstretched arms, the first with arms out to north and south, and the second towards east and west. At a distance from the microphones that increases each hour, the sound of a triangle, rung with a wooden mallet, indicates the direction of the path at that moment. The triangle sounds for one second in the first hour, two seconds in the second hour, three in the third, and so on, and at the start of the minute in the first hour, after seven seconds in the second hour, after fourteen in the third, and so on. These two-channel recordings were then paired for quadraphonic playback.

For a number of years, Mirra has been walking in different parts of the world as a means of generating works. Often the materialized aspect has been a kind of paced printmaking or terse field notes made at intervals over the course of the day, and in some cases, in collaboration with Karel, hourly location recordings. These works are nestled into a cycle of exhibitions that perpetuates the ongoing project. *Hourly Directional* at the List is paired with two solo exhibitions sharing the same title, to take place in two parts at Radcliffe Institute for Advanced Study at Harvard University, the first in April 2014 and the second in April 2015.

The List and Radcliffe are together producing *Edge Habitat Materials, 1995-2009* (Chicago: WhiteWalls Press), a book surveying Mirra's work up to when her walking began. Two ancillary books authored by Mirra are to be published concurrently: *Durchschriften* (Berlin: Merve), a collection of writings, and *Views from Rocks* (Lisbon: Culturgest), a book of photographs from the vantage point of rocks that were borrowed from the Swiss mountains in 1998 and returned in 2013. *Edge Habitat*, a comprehensive survey of Mirra's text-line works, will also open at Culturgest in Lisbon, Portugal in June 2014.

About the Artists

Helen Mirra's many solo exhibitions include shows at The Renaissance Society at the University of Chicago, Berkeley Art Museum, KW Institute for Contemporary Art, and Haus Konstruktiv, and she participated in both the 50th Venice Biennial and the 30th Sao Paulo Biennial. Mirra has received awards from the Louis Comfort Tiffany Foundation, the Richard H. Driehaus Foundation, and Artadia. She was artist-in-residence at the Consortium for the Arts at the University of California, Berkeley and at the Isabella Stewart Gardner Museum, and has been a guest of the DAAD Künstlerprogramm (Berlin), Office for Contemporary Art Norway (Oslo), Stiftung Laurenz-Haus (Basel), and Iaspis (Stockholm).

Ernst Karel's audio work includes electroacoustic improvisation and composition, location recording, and sound for non-fiction films. Together with Pawel Wojtasik and Toby Kim Lee, he made *Single Stream*, a large-scale video and four-channel audio installation commissioned by the Museum of the Moving Image in Queens, New York in 2013. Since 1999 Karel has performed and recorded together with Kyle Bruckmann in the electroacoustic duo EKG. Films for which Karel has edited and mixed sound include *Sweetgrass*, *Foreign Parts*, *Leviathan*, and *Yumen*. His most recent albums composed with location recordings are *Materials Recovery Facility*, *Swiss Mountain Transport Systems*, and *Heard Laboratories*.

Hourly Directional: Helen Mirra and Ernst Karel is curated by List Assistant Curator Alise Uptis.