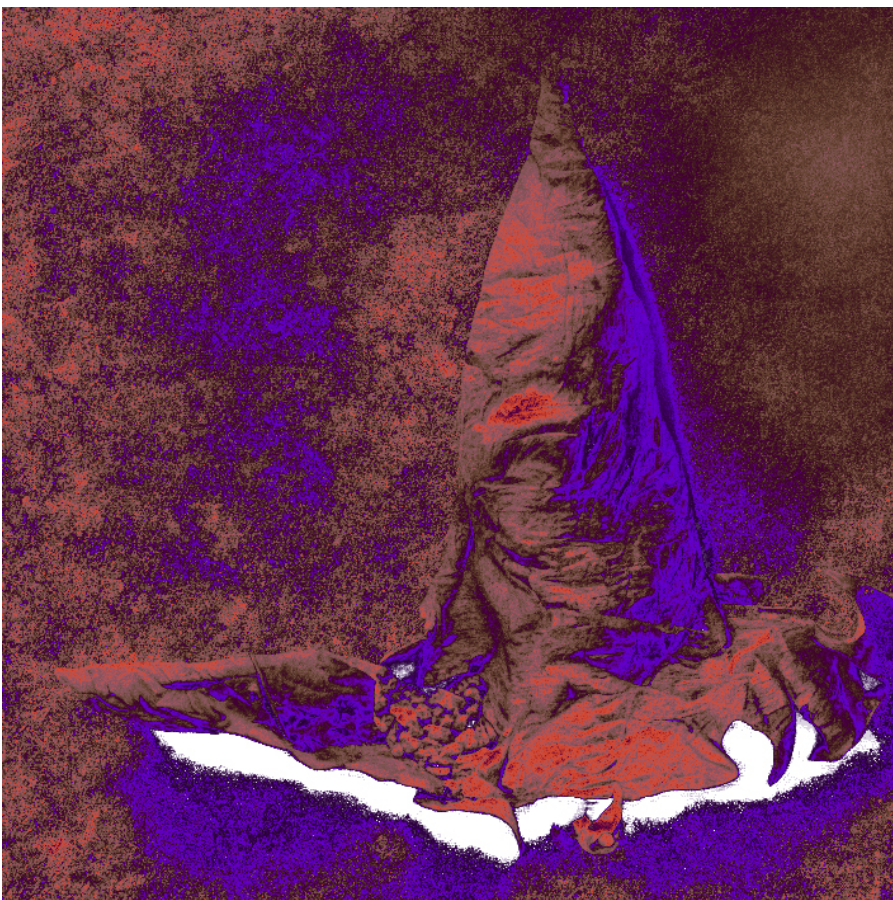


Sound 2023

LCB Depot's exhibition & events programme highlight works from different creative practices every month.

In September 2023, the focus is on Sound with events and an exhibition, featuring invited artists and selected work from our Open Call. You can visit the exhibition from **28th August – 22nd September 2023, Mon to Fri 9am - 5pm** and **during events**.

Plus, see work online @lcbdepot #sound - to find out more, please visit <http://www.lcbdepot.co.uk/event/sound2023>.



j'aimerais dire le moins de bêtises possible (I'd like to say as little nonsense as possible)

Arthur Kuhn

sound piece

j'aimerais dire le moins de bêtises possible (I'd like to say as little nonsense as possible) is the sound-centred chapter of a project called qu'en est-il de l'anguille? Offering an insight into what a given territory's very own data can sound like this chapter is a response to a question from the founder of Copy.ai, Chris Lu, "what's the point of a work devoted to transparency while based on the intentional obscuration of information?"

Voluntarily staying out of any narrative attempt, this work is made up of grainy crumbings found through serendipitous sonic probing. All the data used for this piece comes from Guerande's peninsula and the city of Saint-Nazaire (Brittany, France) and sounds are heard in no particular order. GPS coordinates of the border of the towns within the peninsula, Saint-Nazaire's ZIP code, geological analysis from its soil, and a numerological take on the words PIMPENAUD and GARGANTUA.

YouTube version with generative visuals: youtu.be/vLtRLE8gPdk

This project was funded thanks to the artistic creation fund of the city of Saint-Nazaire.

£0

Artist Bio

In an approach inherited from conceptual art, Arthur Kuhn develops an artistic practice around the question of knowledge: its construction, its relationship to the information that shapes it and that it conditions in return.

Today, after finishing his studies where he concentrated on writing, he now works in the field of digital art, particularly sound. Envisaging his role as an artist as an epistemological posture - that is to say, as an opportunity to question the foundations and conditions of our knowledge - he approaches creation by setting up and crossing protocols and, by hybridising various methodologies and sources. This position, this permanent coming and going between assumed subjectivity in the choice of the used data, and claimed withdrawal behind a creative machine (whether a literal computer program or a simple instruction for writing), is at the heart of his work.

Instagram: [@ruhtra.kuhn](https://www.instagram.com/ruhtra.kuhn)