

Kristen Roos

Kristen's work usually involves a translation, or change, from one state to another. Objects normally used to bring information in a particular way are repurposed, and reconstructed into new vibrating forms. These temporary structures hope to inspire infinite interpretations for the objects and spaces that make up the world around us.

His work has been played on experimental radio programs internationally, and exhibited in artist-run centers, festivals, and conferences such as - *Imperialism and the Everyday* (UVic) nationally. He has completed a BFA at Concordia University and an MFA at the University of Victoria.



critical praise for *The Ghost Station*

"For his sound installation, Roos set up several powered subwoofers in the train cars and tactile transducers, which vibrated pieces of metal above (hidden in the ceiling tiles) creating a powerful atmosphere with deep, booming and ambient sound. Inspired by minimalist composers such as Steve Reich, as well as Shona music from Zimbabwe, this installation was deft at encompassing both power and sophistication."

- **Carolyn Tripp, spacing toronto**

Kristen's work can be heard on *Radio Territories* - Errant Bodies Press 2007



"Radio Territories is an ambitious collection of essays, writings, and audio files—probing histories, cultures, geographies, economies, communities, logics, ontologies, technologies, aesthetics, and politics—that examines the performative potential of radio to create, erase, dislodge, and remake spaces. Yet its ambition is steadfastly grounded: each contributor is firmly located in concrete practices, i.e., sonic territories. The contributors are a mix of sound artists, journalists, theorists, and teachers. The contributions range from multimodal essays to performance scripts to radio/sound artists examining implications of their practices to historical examinations of key moments of radio culture. Through all of this seemingly discordant work, the theme of radio art as public praxis emerges as a zero-point of orientation, highlighting both performance and place, and delivering on the promise of the title."

- **Michael LeVan, liminalities.net**

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