

Nathalie Miebach's

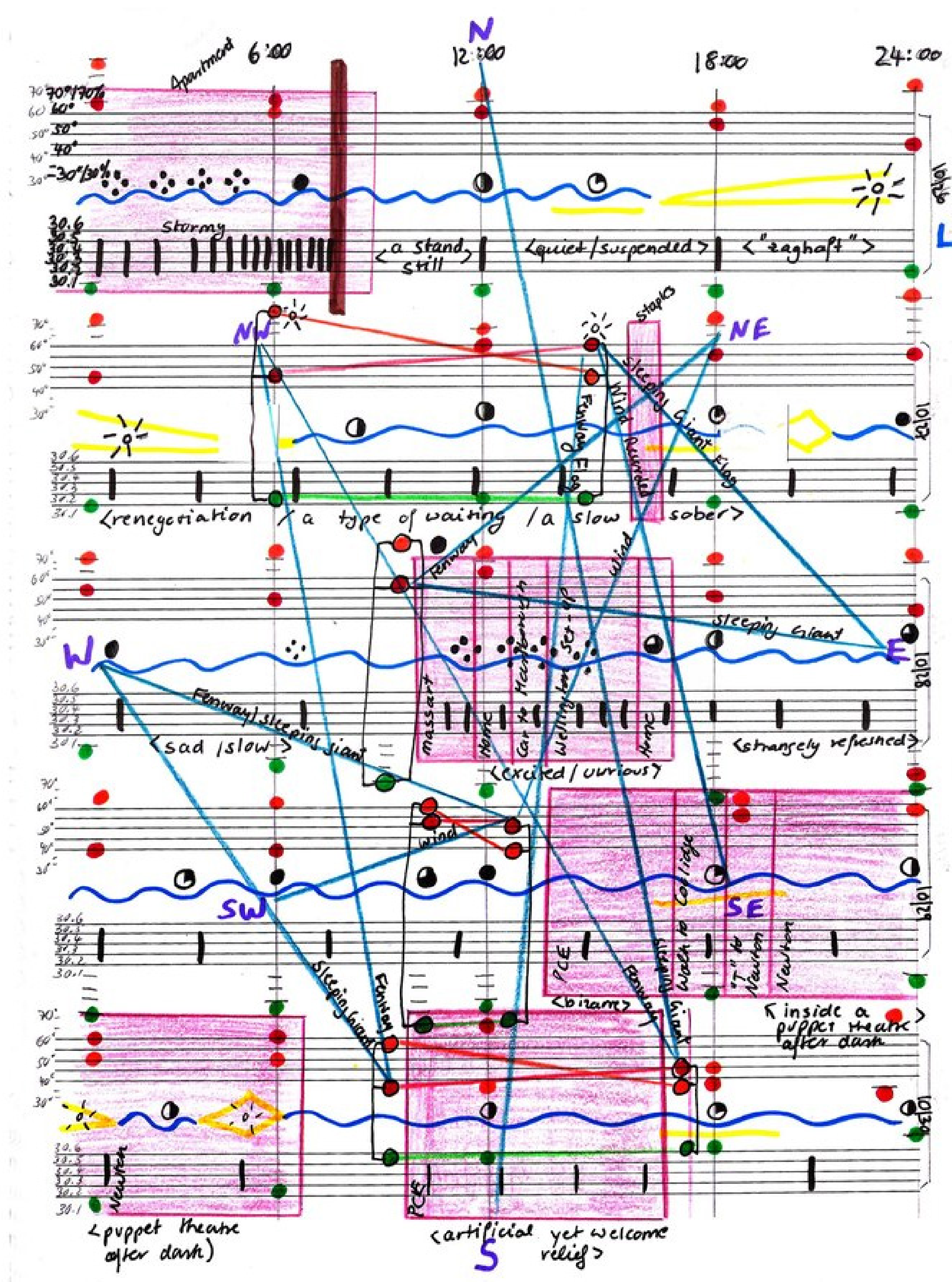
WEATHER SCORE PROJECT

Since 2007, my work has included the translation of meteorological data into musical scores that also function as weather almanacs and blueprints for my sculptures. The data I use is a combination of collected observations as well as data available from local weather stations, off-shore buoys and satellites, and from the Internet. I combine these objective weather readings—such as barometric pressure, temperature and wind—with stories and notations of specific experiences I've felt, or ones shared by others. The integration leads to a musical/sculptural translation that explores how human emotions and experiences influence the perception of weather.



We Will Never See the Trees Again, 2024, collage on paper. This musical score relates to the tornado that hit Little Rock, Arkansas on March 31, 2023. It uses drone images from the aftermath of the storm captured in the Walnut Valley neighborhood near North Shackelford Road. The black boxes signify the trajectory of the tornado that day, while colorful dots represent the history of tornadoes that touched down in Little Rock.

In 2009, I started the Weather Score Project. The core of the project is a series of musical scores entirely based on weather data, and I invite composers to adapt them into musical performances. These musical performances have occurred in a variety of venues from galleries and concert halls to theaters and planetariums. My collaborations with composers and musicians are two-fold: to convey a nuance or level of emotionality surrounding my research that is hard to convey through my sculptures, and to reveal patterns or stories in the data that musicians might identify which I failed to see. More information about the Weather Score Project is available on my [website](#).



Navigating Into A New Night, 2009, watercolor, colored pencil, sharpie, and data on paper. This musical score is built by weather data and describes the passing of my father-in-law.

I work with composers all over the country. The process starts with sharing my musical score, the data that I used to build it, and examples of how I translated the score into sculptures. The collaboration takes on different forms, and the variety keeps me interested. In the end, every piece is unique and different, helping me see my work in a new way. To date, the Weather Score project collaboration has produced 16 new commissions by 12 emerging composers and over 14 concerts. Pieces written by composers inspired by the project have been performed at venues and festivals all around the United States, including at the National Sawdust Festival in Brooklyn, New York, and Tutti Festival in Granville, Ohio.

Why Musical Notation?

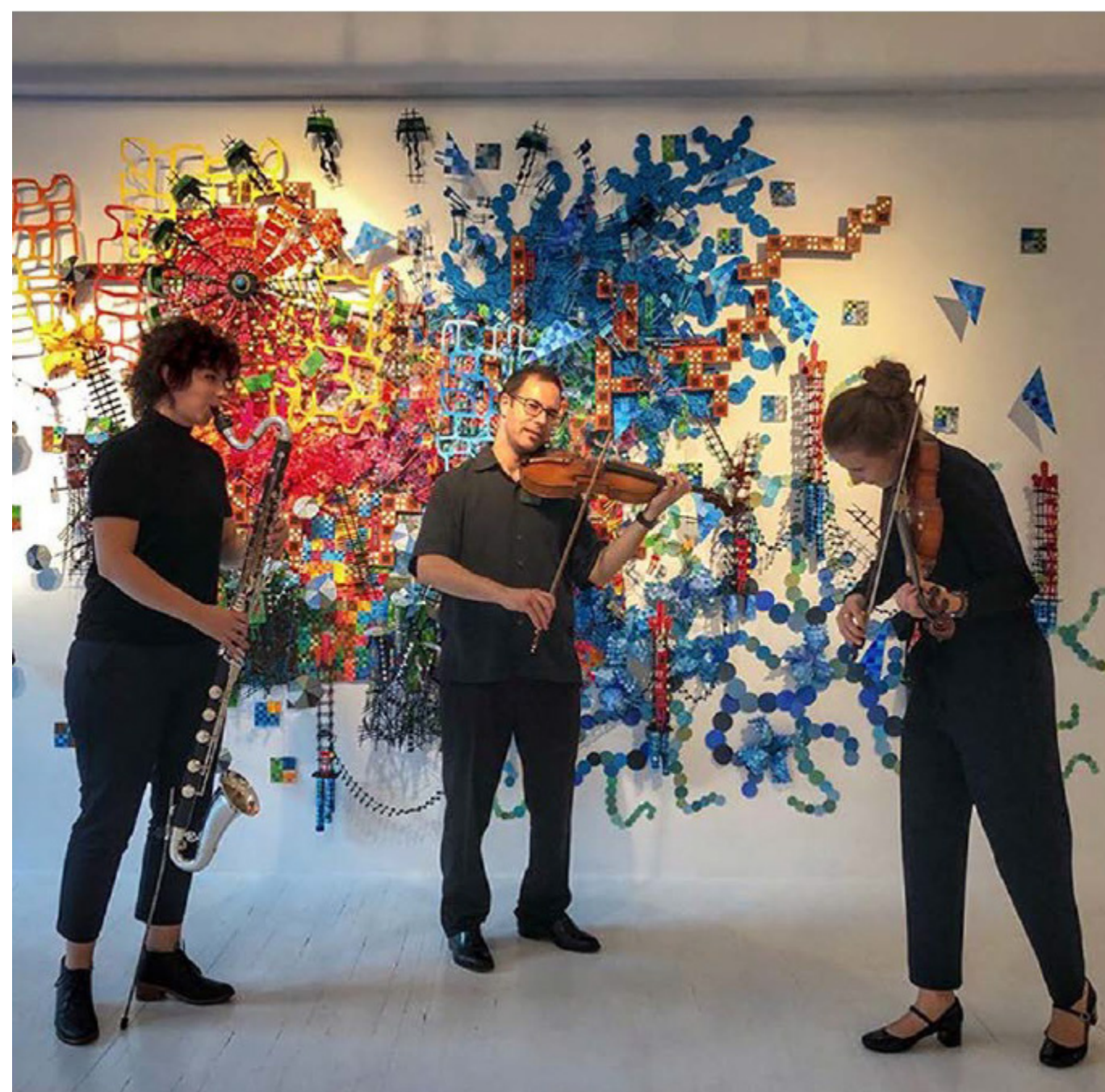
As our planet is getting hotter, wetter, and drier, my interest has shifted towards how humans perceive weather as opposed to how scientific instruments record it. Musical notation is a vehicle that allows me to explore a different angle into how to express, explore, and understand the complicated responses that ensue as we try to learn to live with Climate Change. Collaborating with composers is yet another vehicle to expand the conversation with a broader audience, while also giving me glimpses in how else I might approach the data sculpturally.

When I begin working on a new piece, I generally start with gathering data about a specific event, such as a hurricane or flood, as an area of focus. Once I have a better sense of what kind of story I want to address, I begin building a musical score. This helps me edit out only the data that I need to tell the story. Once I start the 2D score, I begin the sculptural process. This often leads me back to the musical score to add components, which in turn, leads to more research and back into the sculpture. Throughout the process, data, the musical score, and the sculpture all work together.

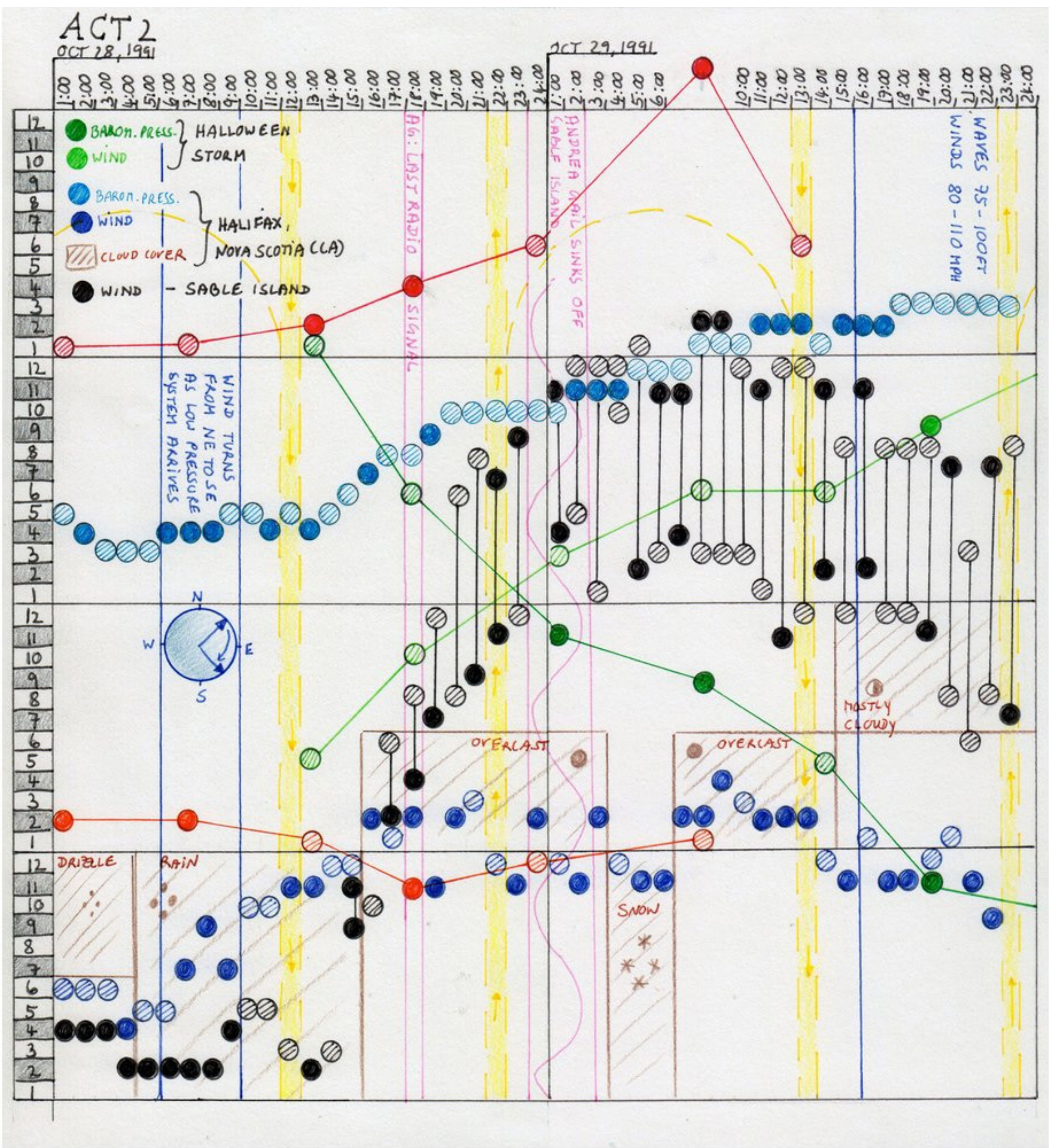
How do I work with composers?

My approach to collaborating has changed over the years and continues to evolve based on what I learn about the scores, the performance spaces, and the wise council of my collaborators. As a non-musician, I approach these scores purely through a sculptural lens and rely on the honesty and expertise of the composers to make my vision come to life musically. Ultimately, the scores function as blueprints for both the composer and me to build and interpret data and human stories, linking respective mediums and perspectives.

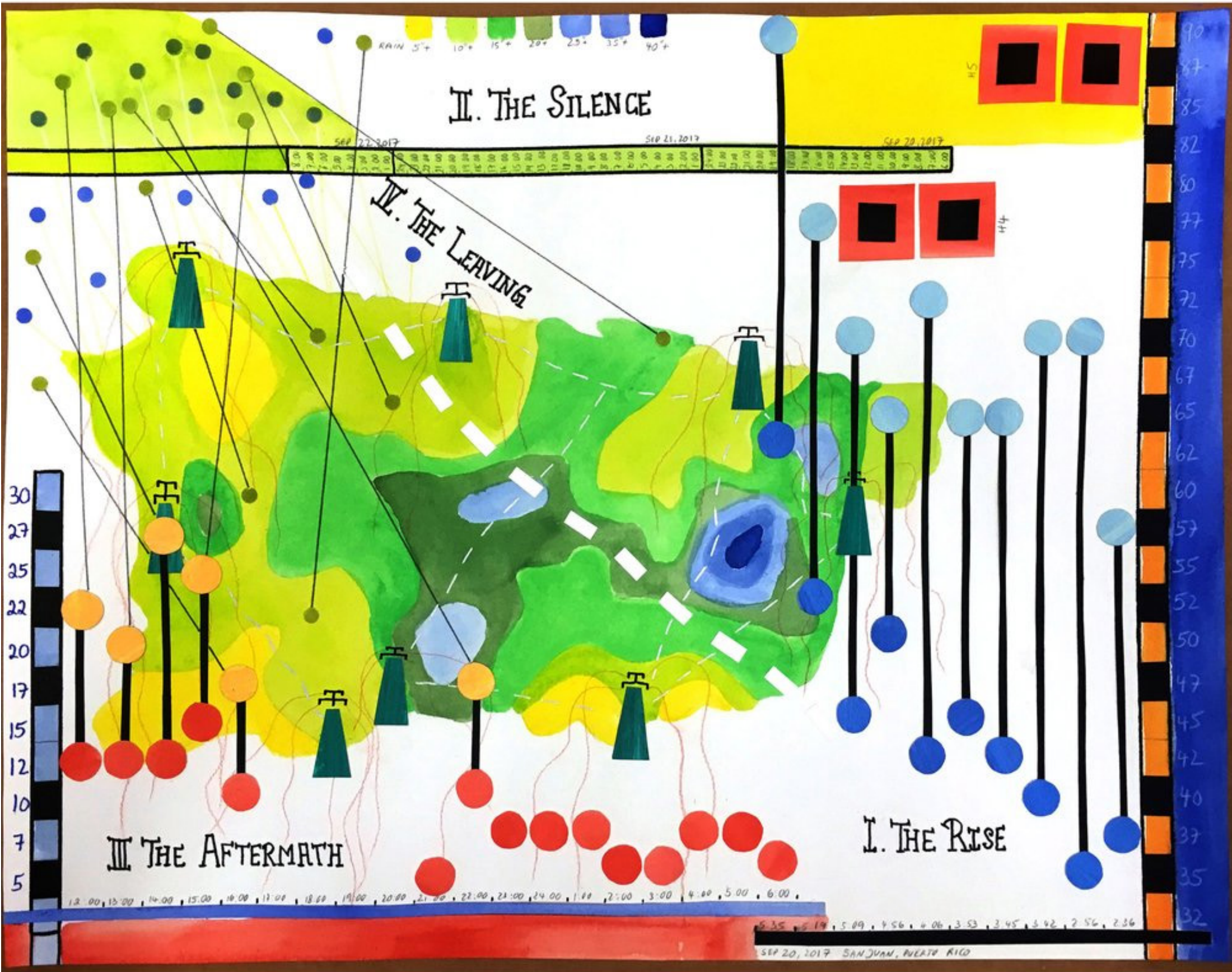
To begin each conversation with a composer, I share my score, the data I used to build it, and examples of how I approached it sculpturally. Often, the composers share their initial musical sketches with me, which sometimes influences my sculptural interpretation of the score. Yet, in the end, I want the musical pieces that originate from this project to stand on their own and not be tied or constrained by my sculptural interpretations.



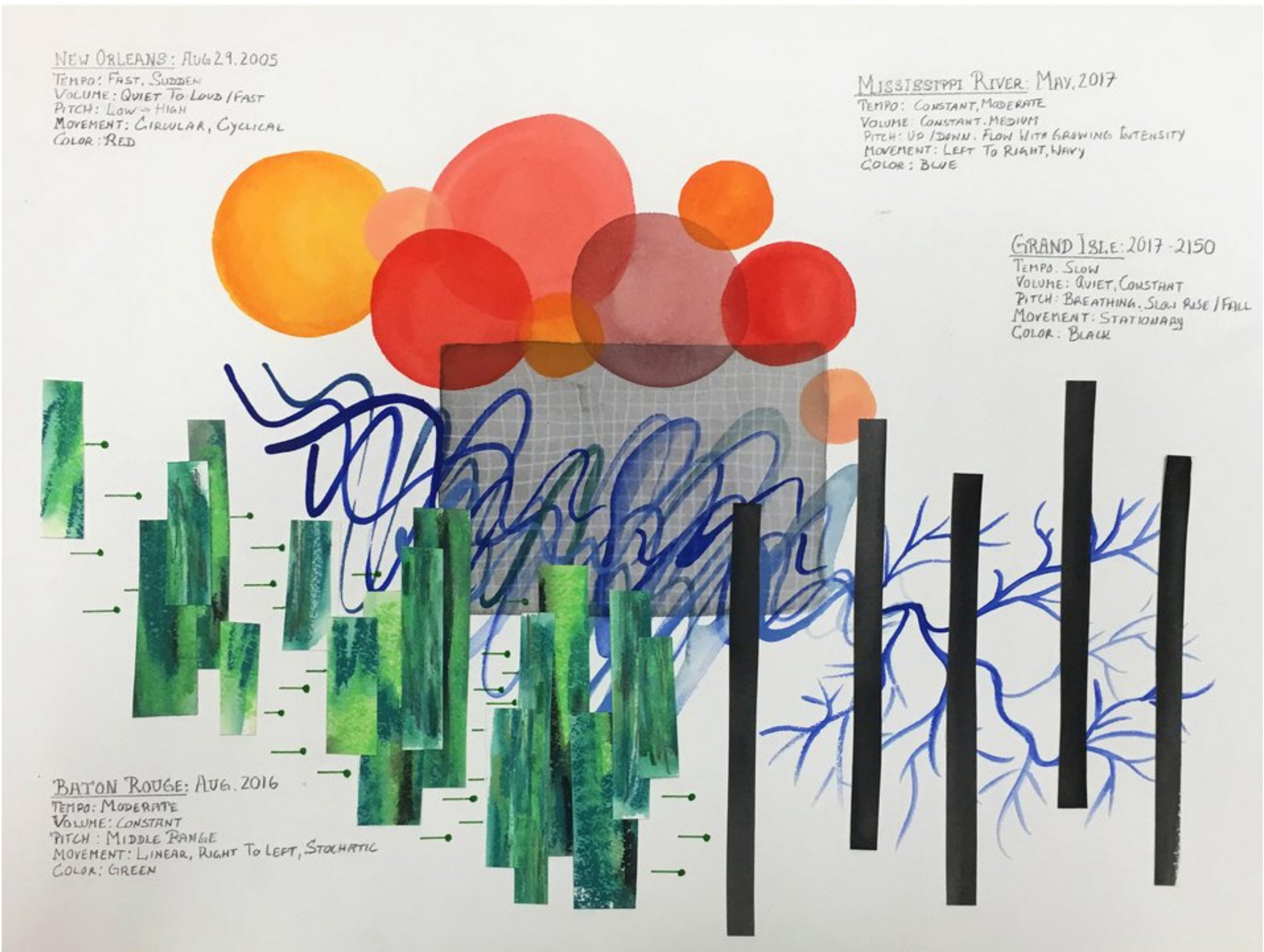
Examples of Nathalie Miebach’s Weather Scores



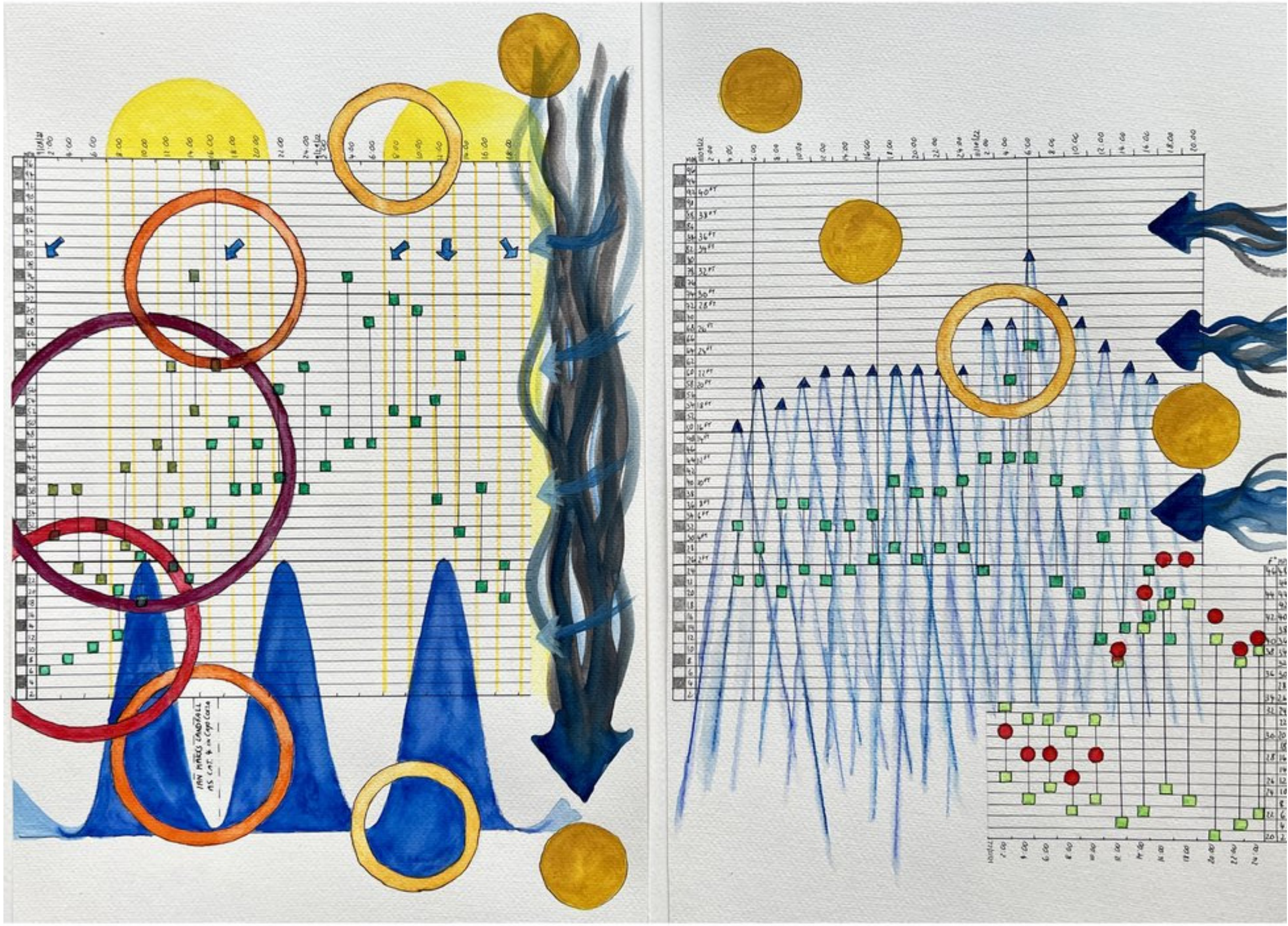
The Ghostly Crew of the Andrea Gail - Act II , 2011, marker on paper. A section of a musical score translating data from the “Perfect Storm” of 1991. One page of 7.



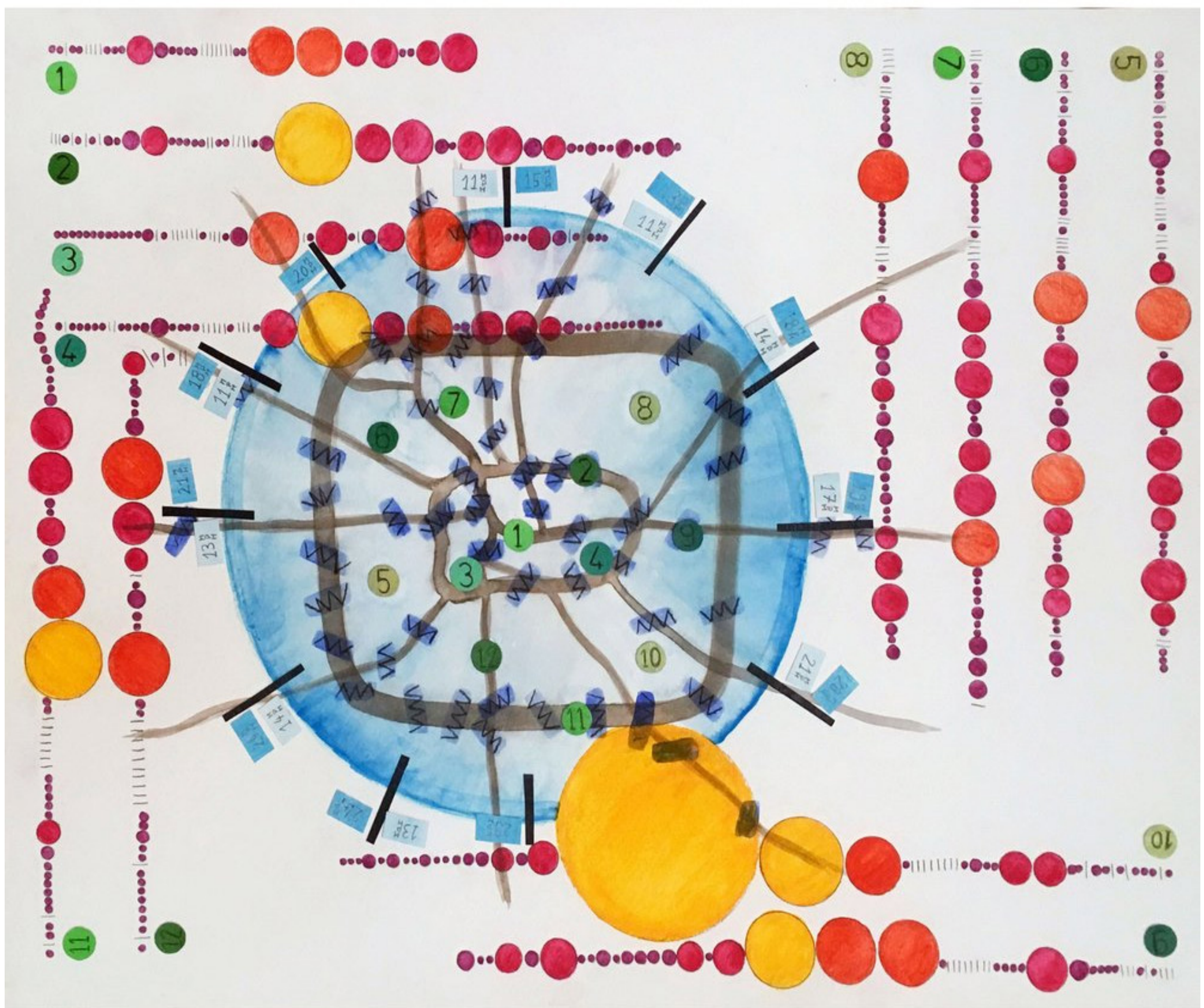
The Burden of Every Drop, 2018, watercolor on paper. This musical score is about Hurricane Maria and is divided into four sections. It integrates numerical weather data with anecdotal data from newspaper articles and documentary films about the aftermath the of the storm.



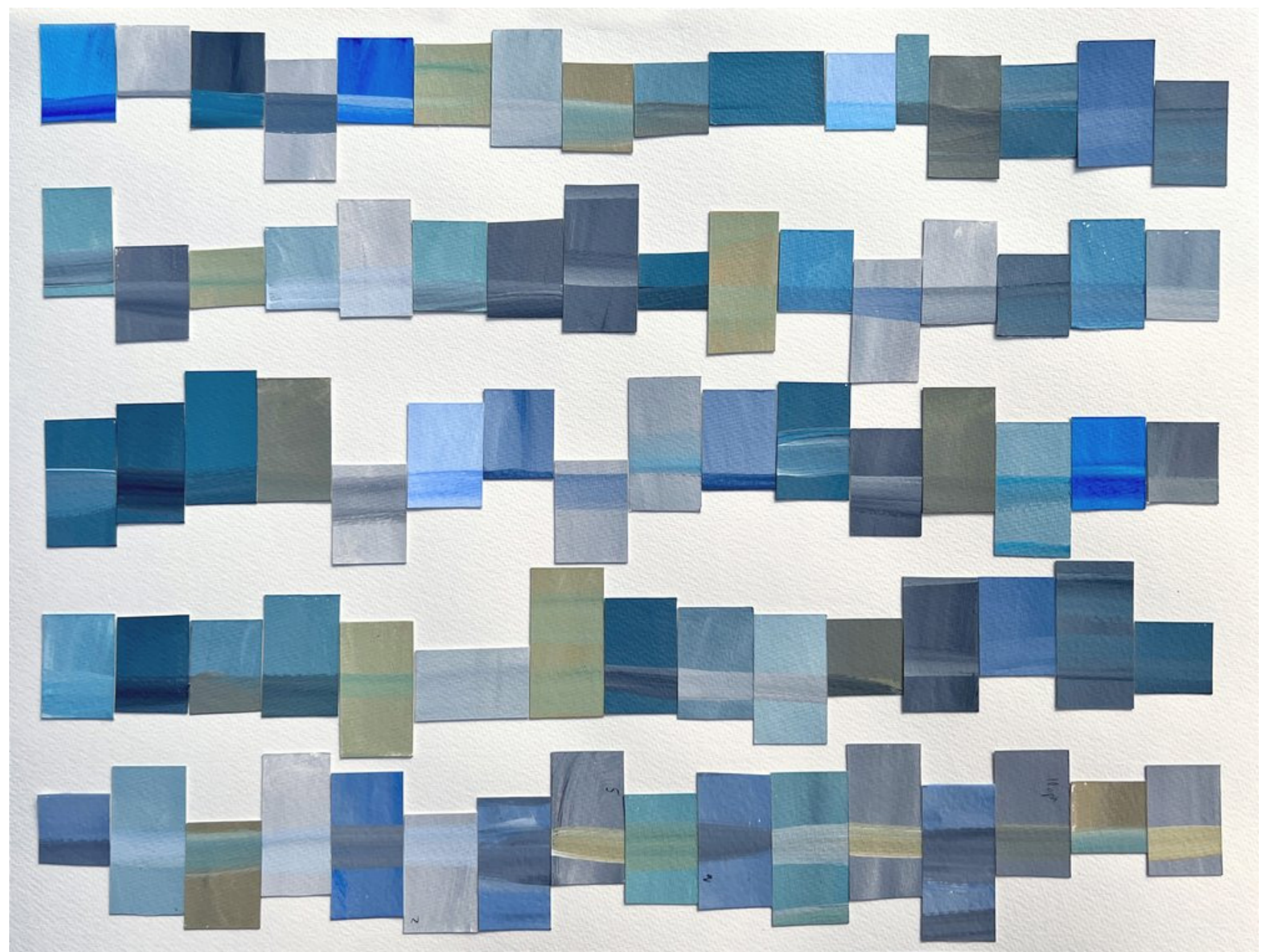
Build Me a Platform, High in the Trees, 2017, watercolor on paper. This musical map lays out the four major flooding events that have taken place in Louisiana since 2005.



Ian and Nicole, 2013, watercolor on paper, data. A musical score translating data from Hurricane Ian and Nicole.



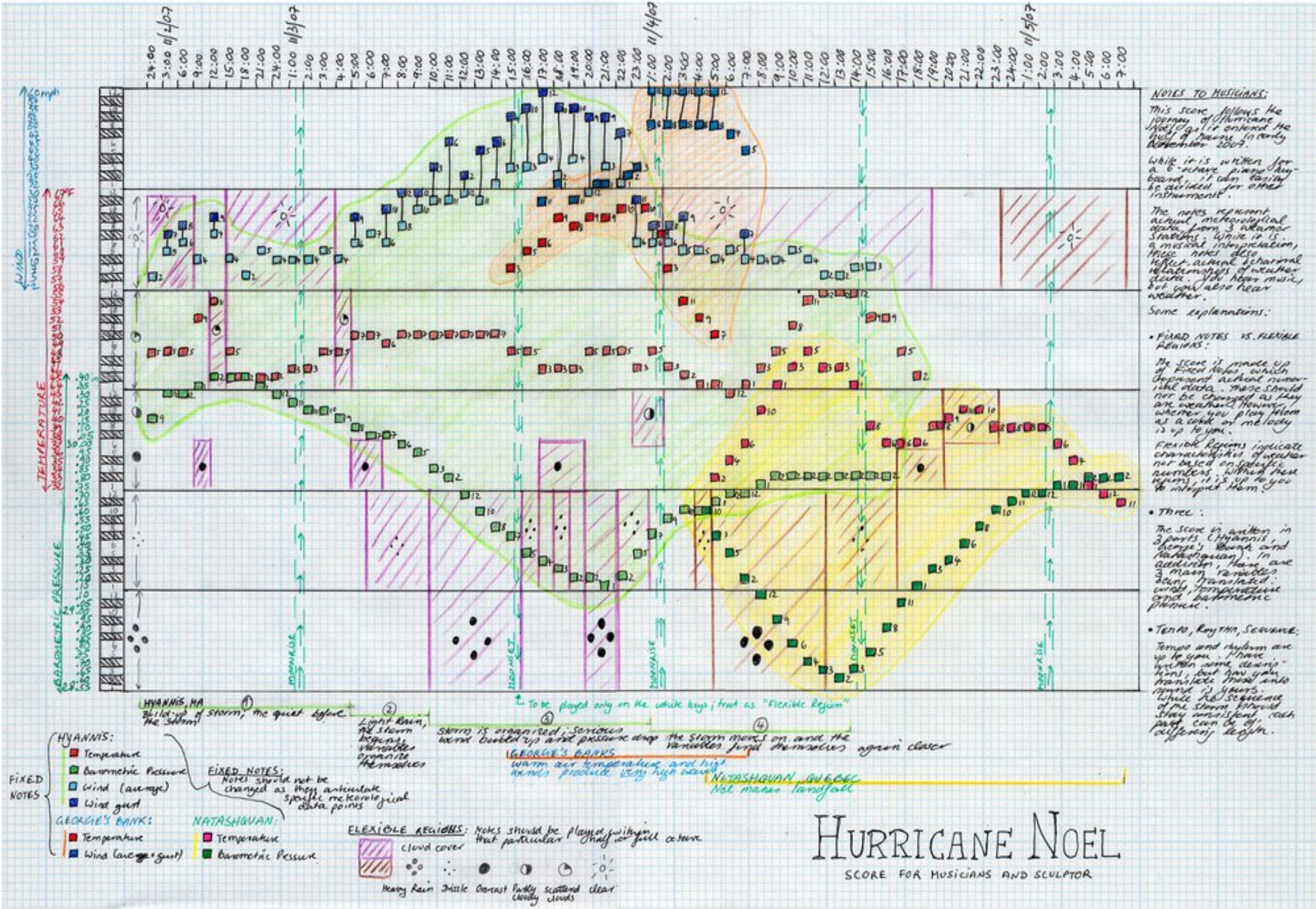
Drop, 2019, watercolor on paper. This musical score explores precipitation amounts that impacted the Houston area during Hurricane Harvey.



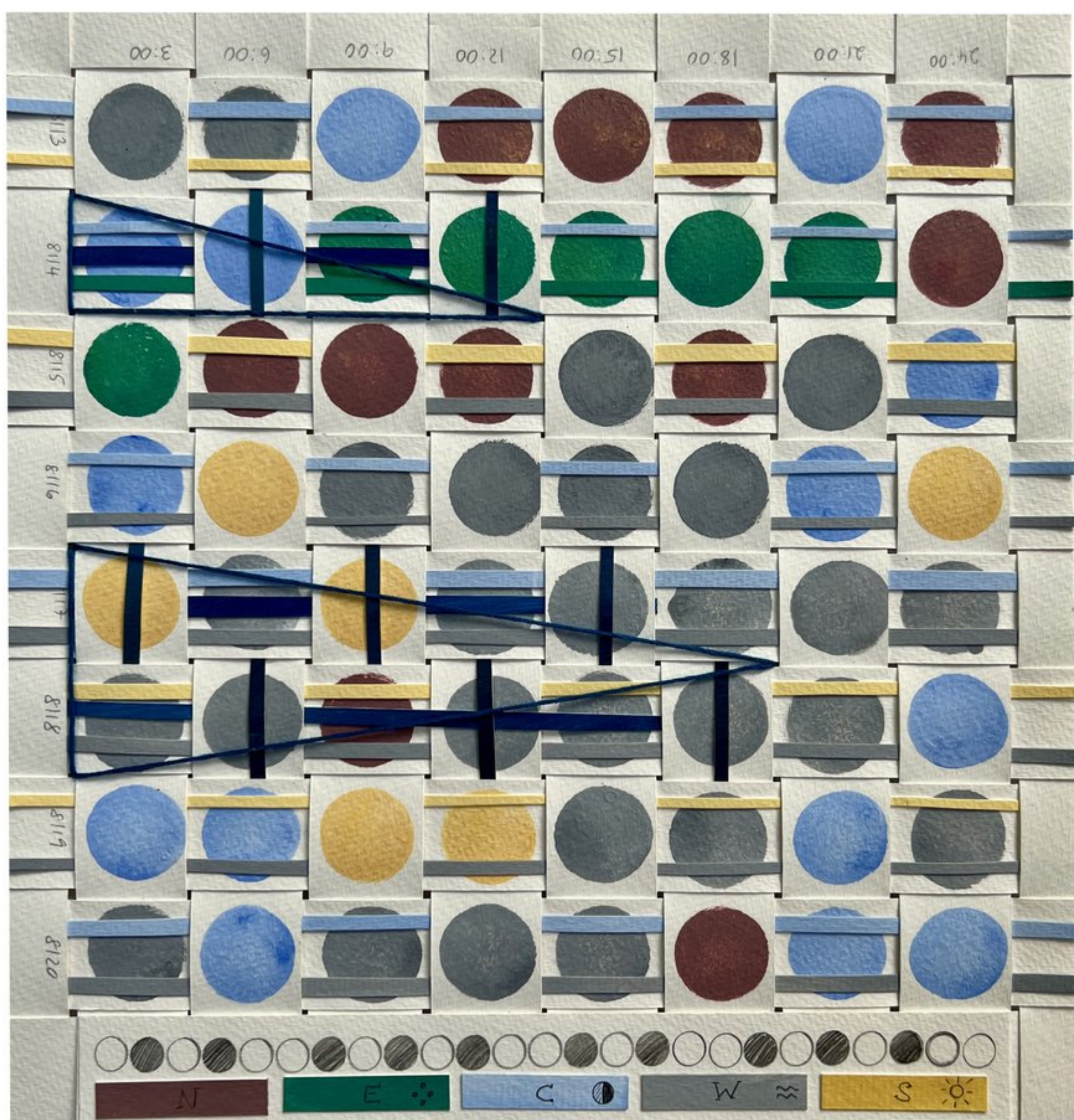
Horizon Lines: Lake Michigan, 2023, acrylic on paper . A musical sketch for two instruments contemplating the ever changing color dance between water and sky.



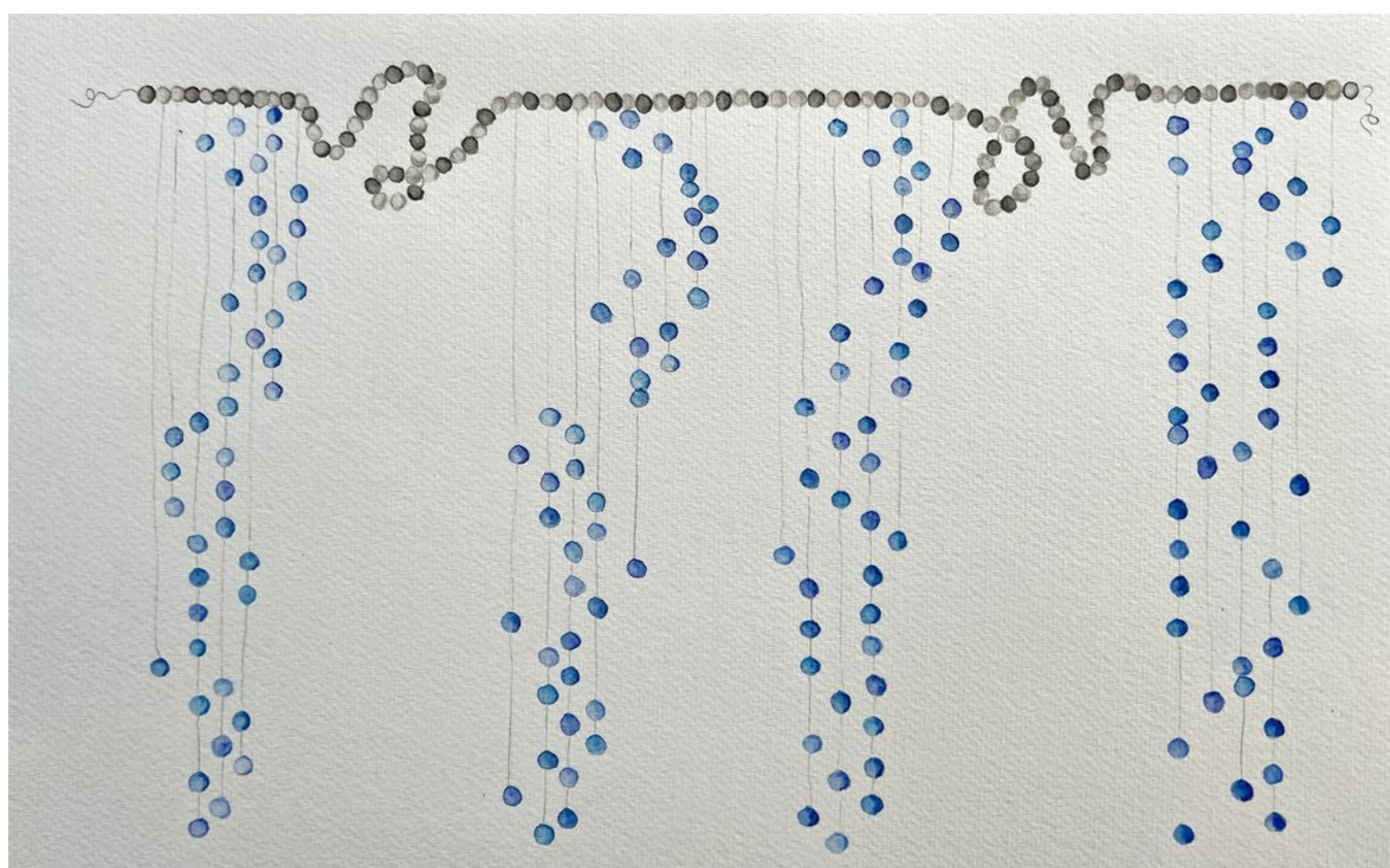
Disappearing Pillars, 2023, collage on paper. Using the perspective of someone looking out on Lake Michigan, this musical score uses pier pilings to translate the rise and ebb of water lines in the last 20 years.



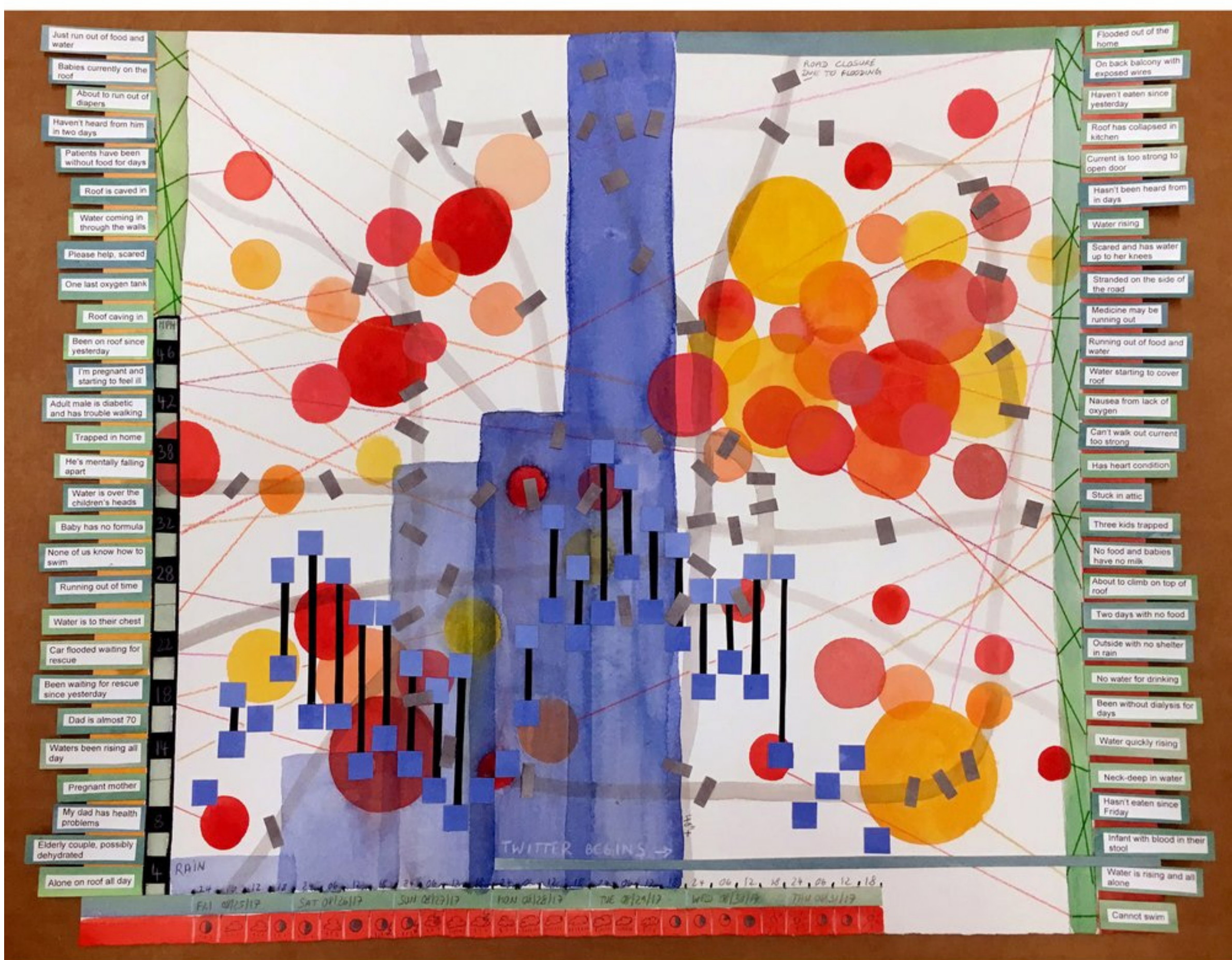
Hurricane Noel , 2009, colored pencil, and Micron ink on paper. A data driven musical score translating ocean and weather related to Hurricane Noel.



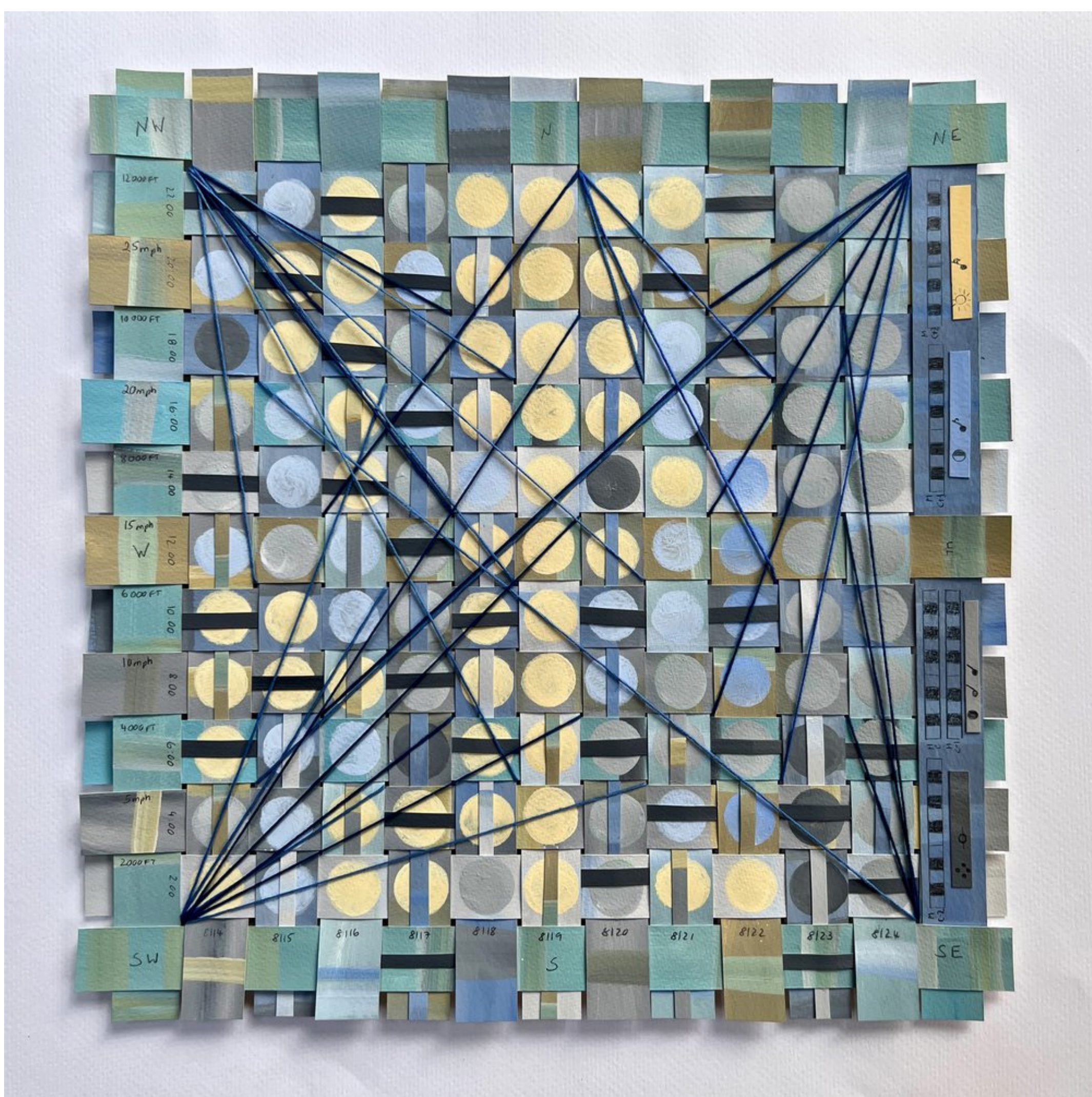
Lake Weather II, 2023, acrylic on paper, thread, and data. A musical sketch translating weather data from Good Hart, Michigan for the first eight days of my residency there.



Restless Waterlines, 2023, watercolor on paper. Musical score that translated water level fluctuations in the last 20 years on the Great Lakes.



Harvey's Twitter SOS, 2018, watercolor on paper. This musical score combines weather data from Houston, Texas, during Hurricane Harvey with Twitter messages there were sent out during the storm as the 911 system become overwhelmed.



Lake Weather, 2023, acrylic on paper, thread, and data. A musical score translating cloud and wind data on Lake Michigan.

Recent Concerts of the Weather Score Project

- 2024

Institute of Contemporary Art, San Diego, California

Performance by Project BLANK

Collaborative works by composer Natalia Merlano-Gomez
- 2019

Houston Center for Contemporary Craft, Houston, Texas

Performance by the Kinetic Ensemble

Works by Shane Monds, Kyle Rivera, Matthew Jackfert, and Harrison Ponce
- Tutti Festival, Denison University,** Granville, Ohio

Performance by ETHEL Ensemble

Works by Harrison Ponce, Matthew Jackfert, and Jesse Lanier
- 2018

Circa Arts Actuel, Montreal, Canada

Performances by Chloe Chabanole, Pemi Paull, and Charlotte Lavee

Works by Matthew Jackfert, Mischa Salkind-Pearl, and Preston Beebe
- 2017

Schingoethe Center, Aurora University, Aurora, Illinois

Performance by the Picoso Ensemble

Works by Christian Gentry, Matthew Jackfert, and Mischa Salkind-Pearl, Elliot Cless
- Clay Center of Arts and Sciences**

Charleston, West Virginia

Performance by Jennifer Wood, Laura Sabo and Bernard DiGregorio

Works by Matthew Jackfert and Mischa Salkind-Pearl
- 2016

Akron Art Museum, Akron, Ohio

Performance by Tuesday Musical

Works by Christian Gentry and Mischa Salkind-Pearl
- 2015

Massachusetts Institute of Technology Museum

Cambridge, Massachusetts

Performance by the Dinosaur Annex

Works by Christian Gentry and Mischa Salkind-Pearl
- 2014

Bowling Green State University, Bowling Green, Ohio

Performance by the Combustible Arts Ensemble

Works by Cory Kasprzyk

- 2013 **Common Street Art Gallery**, Waterville, Maine
Performance by Joshua DeSchere and friends
Works by Joshua DeSchere
- 2011 **Milwaukee Art Museum**, Milwaukee, Wisconsin
Collaborative musical performance with
Nineteen Thirteen
- 2010 **Nave Gallery**, Somerville, Massachusetts
Collaborative musical performance with Elaine Rombola
- Lilypad**, Cambridge, Massachusetts
Collaborative musical performance with the
Axis Ensemble
- 2009 **Massachusetts College of Art**, Boston, Massachusetts
- Amherst College**, Amherst, Massachusetts
Collaborative musical performance with Elaine Rombola