Katie Paterson

Last year, the young artist took us inside a dying glacier. Next stop: the final frontier.

Katie Paterson was exactly my speed with her mobile phone number last year - she had set it in neon and exhibited it in theMinute gallery. Colours were treated to some cracks, the cold crunch and, if they were lucky, a sparkle. It wasn't the 20-year-old Scottish conceptual artist's first, but Vatnajökull, Europe's largest glacier, on a live link-up. With help from Virgin Media, Paterson had inserted a microphone deep within the setting ice and, in a sheet, "Ten thousand people called from 10 countries," she says. "I looked at the Middle East, which is interesting." Vatnajökull (the sound) was part of her degree show, and brought her welcome, though misguided, attention.

"I got invited to talk at environmental events," she laughs, "but that wasn't my main focus." Nobody, Paterson says, that with all her art she tries to get the viewers to imagine distant planets by withholding the usual. She took her "moon-bouncing" project, Earth-Moon Echoes (Moonlight Sonata Reflected from the Surface of the Moon) to Iceland, translated the piece into an international Morse code, "sonar", off the moon by radio transmission, and while the echoes, communicated the fragmented story to receive on a grand piano, gaps and all.

Another more humble word and an electric bulb that mimics the light of the moon, left, will feature among Paterson's new work at London's Hayward Gallery. But all the moon? Infinity and beyond, for the Summit, may of all the dead stars. "I found 'supermass hunters' and now I'm emailing astronomers around the world," she says. "I've asked 22,000 deaf scientists so far..."