

Paul Gründorfer
www.tricx.net

CV

Paul Gründorfer
born 1982 in Vienna

Studies of Computer Music and Electronic Media at the Institute for Electroacoustic Composition of the University of Music and Performing Arts, Vienna (Diploma 2013)
Studies at the Academy of Fine Arts, Vienna (Diploma 2008)
Erasmus scholarship at the École Nationale Supérieure des Beaux-Arts, Paris (2006/07)
Studies of Philosophy at the University of Vienna (2000-2006)

Artistic work in the scope of conceptual and process art, site specific intervention, sound sculpture, photography and video.

Paul Gründorfer is currently working on installations and interventions that deal with functional methods and question the spatial conditions. He develops process-related test structures and examines variable or unstable systems for their perceptibility and reception.

He is a co-founder of the exhibition space 'Zentrale - space for sound and process art' (www.zentrale.jetzt) and part of the platform velak (velak.klingt.org)

Further information can be found at www.tricx.net.

Stipends/Grants

Residency and Stipend, BKA, Beijing, 2016
Project grant, BKA, 2014
Acquisition, Artothek des Bundes, 2011
Sussmann Förderungstipendium, 2007
Erasmus Scholarship, École Nationale Supérieure des Beaux-Arts, Paris, [FR], 2006/07

Exhibitions/Concerts/Performances

2018

Klangmanifeste, Maschinenraum, Echoraum/Hut, Vienna[AT], jan 17-26 2018

2017

Centre and Periphery, Tsonami Festival, Concepción[CL], dec 15 2017

La Picá del Gaviota, Acts Of Listening, Tsonami Festival, Valparaíso[CL], dec 10 2017

T/A-S, w/ Nicolás Spencer, Tsonami Festival, Valparaíso[CL], dec 7 2017

La Picá del Zombie, Acts Of Listening, Tsonami Festival, Valparaíso[CL], dec 6 2017

Lumen Festival, Punta Arenas[CL], nov ~22 2017

Audio Composition for "Everything's coming together while everything's falling apart: Code Rood", Oliver Ressler, 2017

Zentrale Versuchsanstalt, 10 years moozak, Steinergasse8, Vienna[AT], oct 21 2017

Transient Hole (variations) I, Zentrale, Vienna[AT], oct 12-14 2017

T/A-Z, w/ Stefan Nussbaumer, Michael Fischer, bbl5, Linz[AT], oct 6 2017

unsafe+sounds festival, Fluc, Vienna[AT], sept 24 2017

Death in the Afternoon, KS Room, Kornberg[AT], aug 13 2017

Volkenkuckucksheim Festival, w/ Setzkasten extern, Chemnitz[DE], aug 8-12 2017

A Place To Stay, Konfrontationen, Nickelsdorf[AT], jul 20-23 2017

Klub Moozak, Au, Vienna[AT], jun 20 2017

N_I, w/ Patrick Schabus, Vienna Shorts, Metro Kino, Vienna[AT], jun 3 2017

SFIEMA, T/A-Z, w/ Michael Fischer, Cafe Korb, Vienna[AT], may 31 2017

Himmelfart, moe, Vienna[AT], may 26 2017

ada w / Leo Peschta, ada, Vienna [AT], may 19 2017

DaDaDaDa, moe, Vienna[AT], may 16 2017

Observatorium, w/ Philip Leitner, moe, Vienna[AT], apr 31 2017

HeK w / Leo Peschta, Basel[CH] may 5 2017

der blöde dritte Mittwoch, Vienna[AT], apr 12 2017

Attractor, Feijiacun, Beijing[CN], feb 25 2017

live concert, fruityspace, Beijing[CN], feb 23 2017

live concert, miji concert, Beijing[CN], feb 19 2017
live concert, fruityspace, Beijing[CN], jan 20 2017
Flash, exhibition at Heiqiaocun, Black Bridge Village, Beijing[CN], jan 17 2017
lecture, Ergao Dance Production Group, w / Hui Ye, Guangzhou[CN], jan 12–13 2017
live concert, Tong 3, w / Hui Ye, Eric Wong & Mira Falk, Hong Kong[HK], jan 8 2017

2016

open studio, red gate residency, Beijing[CN], dec 17 2016
Klub Moozak, w / Karl Salzmann, Thomas Wagensommerer, fluc, Vienna[AT], nov 30 2016
live concert, volna, St. Petersburg[RU], nov 26 2016
concert/lecture, w / Alexander Felch, Александринский театр и Новая сцена, St. Petersburg[RU], nov 23 2016
AM-Feld / Soviet-Noise, w / Alexander Felch, Taiga, St. Petersburg[RU], nov 22 2016
Triptychon of lost media I, Memphis, Linz[AT], nov 15 2016
live concert, Trezor, Linz[AT], nov 15 2016
audio for *Video Monument Reflecting the City* by Luiza Margan, Gallery Skola, Split[HR], nov 16 2016
Cabaret Poulet, w / George Rei, Albert Mayr, Zentrale, Vienna[AT], oct 7 2016
Woanders Währenddessen, Seis[IT], sept 18 2016
live concert, Cabaret Poulet #2, w/ Mikko Savela, mo.ë, Vienna[AT], sept 2 2016
SGMK, w / Tamara Wilhelm & Philip Leitner, Walcheturm, Zürich[CH], jul 29 2016
Uncanny Jenny, w / Paal Nilssen-Love & Ken Vandermark, fluc, Vienna[AT], jun 9 2016
live concert, struma + iodine, rhiz, Vienna[AT], jun 7 2016
live performance w / Claudia Larcher - Faux Terrain, Bildraum Bodensee, Bregenz[AT], may 31 2016
animal-voice-orchestra, coded cultures, Vienna[AT], may 26 2016
(In) The Abyssity Of The Grounds, mo.ë, Vienna[AT], apr 7 2016
(In) The Abyssity Of The Grounds, fluc, Vienna[AT], apr 6 2016
Uncanny Jenny, Wow!Signal!, Vienna[AT], mar 24 2016
After Show, w / Réka Kutas, mo.ë, Vienna[AT], feb 18 2016
(In) The Abyssity Of The Grounds, mo.ë, Vienna[AT], jan 23 2016
Velak Export #12, live solo concert w / Alan Courtis, Manuel Knapp, Pablo Sanz, Venster99, Vienna[AT], jan 7 2016

2015

mo.ë, zum Auftakt des geordneten Verfahrens - Festwerk Gala, w / Réka Kutas and Stefan Nussbaumer, Vienna[AT], dec 31 2015
Cabaret Poulet / Margaret Unknown, Umami Live - Egotrip night 10, XB-liebig, Berlin[DE], dec 10 2015
mo.ë Schaukasten I-XII Katalogpräsentation, w / Réka Kutas, Vienna[AT], nov 24 2015
Peng Peng Penguin, Secession, Vienna[AT], oct 21 2015
)))))))) + Cabaret Poulet + Thiebault Imm, MultiTEST, dasWerk, Vienna[AT], oct 15 2015
Cabaret Poulet / Margaret Unknown, Struma&Iodine w / Gordon Ashworth, Mater Dolores, mo.ë, Vienna[AT], oct 10 2015
Cabaret Poulet / Margaret Unknown, Fanfulla, Rom[IT], oct 5 2015
Cabaret Poulet / Margaret Unknown, Multiversale II, Naples[IT], oct 4 2015
GIANNINI / STRAUSS / RUTZEN / KEBAB / POULET, Multiversale II, Naples[IT], oct 3 2015
Cabaret Poulet, Zeitzoo, Fluc, Vienna[AT], sep 28 2015
velak export #9: austrian experimental movie screenings and A/V performances w / Claudia Larcher, Réka Kutas, Cinema Nova, Brussels[BE], sep 25 2015
tricxikid, mo.ë-extended @ parallelvienna, Vienna[AT], sep 22 2015
Peng Peng Penguin, Stiegenhausmusik, Innsbruck[AT], sep 11 2015
Concert for the exhibition 'In Hand', Luiza Margan, pinacoteca, Vienna[AT], jun 18 2015
Triptychon of lost media, mo.ë, [AT], Schaukasten XII, Vienna[AT], jun 8 - jun 30 2015
Triptychon of lost media, unsafe+sounds / out of phase, Vienna[AT], jun 8 2015
para vision, w / Hui Ye, Christine Schörkhuber, wellwellwell, Vienna[AT], may 16 2015
velak-gala #87, brut Konzerthaus, Vienna[AT], apr 21 2015
Cabaret Poulet, Elektro Gönner, Vienna[AT], mar 10 2015

2014

tricxikid at FlatI, Vienna[AT], nov 18 2014
Cabaret Poulet, Transporter, Vienna[AT], oct 30 2014
tricxikid at struma + iodine, Vienna[AT], jun 24 2014
Velak export at atelier claus, Brussels[BE], jun 27 2014
Elak 50, Anker Expeditthalle, Vienna[AT], jun 21 2014
tricxikid at Kunstraum am Schauplatz, Vienna[AT], jun 20 2014

trickikid at GameBoy Music Club, rhiz, Vienna[AT], jun 5 2014
trickikid at Struma&lodine, mo.ë, Vienna[AT], may 15 2014
Diebische Komplizen, w / Julian Palacz, trezor, Vienna[AT], may 8 - june 25 2014
Ottos Mops at ,It's the poetry stupid', Galerie Peithner-Lichtenfels, Vienna[AT], apr 25 2014

2013

Brain One and Two go for a walk, mo.ë, Vienna[AT], dec 3 2013
Klangkunsttage, Galerie 12-14 Vienna[AT], sept 5 2013
next_generation 5.0, Karlsruhe[GER], jun 29 2013
What the shop, Vienna[AT], jun 14 2013
'..on a wire', Brut, velak-gala, Vienna[AT], may 21 2013
nein, damit hat das gar nicht zu tun, .. / trickikid spielt, Vienna[AT], apr 12 2013
'Kontakt' - Das Werk im Werk VI, Vienna[AT], apr 11 2013
Auf den Frühjahrsputz hauen, Das Werk, Vienna[AT], mar 30 2013
Brain One and Two go for a walk, CIAT, Berlin[GER], mar 16 2013

2012

Dimensions Variable #, mo.ë, Vienna[AT], nov 18-24 2012
MuttTrick at Paraflows, das weisse Haus, Vienna[AT], sep 21 2012
The ultimate summer splash trash experience, mo.ë, Vienna[AT], jul 27 2012
In a room .., Hilltown New Music Festival, Hilltown[IRL], jul 21 2012
Elak Concert, Echoraum, Vienna[AT], jun 29 2012
Concept Stage #4, Steim Amsterdam[NL], jun 7 2012
Cyberduck, listening cities symposium, Vienna[AT], may 30 2012
Kontroll w / Olivia Kaiser & Matthias Buch, Kunst_Halle Getreidemarkt, Vienna[AT], mar 28 2012
Crazy Chinese Dragon, Fanny Mendelson Saal, Vienna[AT], feb 2 2012

2011

Klangmanifeste, Echoraum, Vienna[AT], 2-14 dec 2011
Duos, Verein 08, Vienna[AT], jun 23 2011
Wilhelm's Punk, Alte Schmiede, Vienna[AT], jun 22 2011
live concert w / Michael Zacherl, brut, velak-gala, Vienna[AT], jun 14 2011
Singuhr-Hoergalerie: inferno ma non troppo, GroßerWasserspeicher, Berlin[GER], jun 2011
Platte X, mo.ë, Vienna[AT], apr 2011
Crazy Moving Circus Band - the kidnapped baby performance- conducted by Staffan Mossenmark, Vienna[AT], jan 2011
Dream Machine, Technisches Museum, Vienna[AT], jan 2011



Kite setup, Puerto Williams, Chile, 2017

Centre and Periphery

Site Specific Investigations / 2017

kite, cables, transistor amplifier for vlf-signals, recorder

Magellan Region: Cerro Sombrero, Parque Karukinka, Puerto Williams, Cape Horn [CL]

during a research journey together with Nicolás Spencer / recommendations for the kite construction by Fritz Harich, Jan Houtermans, Sophie Dvořák

Very low frequency signals (VLF-signals), which are can be caused by meteorological phenomena such as thunderstorms and lightning, were detected by a kite with an antenna and made audible through the use of a high sensitive transistor amplifier. The recordings were taken during a research trip in southern part of Chile and on Cape Horn.

Among other things, the tour in the Magellan region in Chile dealt with the question of how places can be recorded in terms of sound, and whether topology can be taken as a starting point for experiments with sound. The route first went from Punta Arenas to Cerro Sombrero and Parque Karukinka in the Tierra del Fuego region and then by sea to Puerto Williams and Cape Horn, covering parts of the Strait of Magellan, which was discovered during the first circumnavigation of the world in 1520 and also sailed by Charles Darwin on the 1834 expedition on the HMS Beagle. The Magellan region in Chile is, on a global scale, a remote territory and only marginally populated. Of the indigenous peoples who used to live there, who were exterminated by diseases and planned expulsions, there is no comprehensive documentation available. Martin Gusinde, an Austrian anthropologist and missionary, undertook several expeditions between 1918 and 1924 to explore the indigenous tribes of the Yagan, leaving behind a small photo collection and other records. Now, in addition to the large port facilities and the production stations of the state-owned oil company ENAP in the region around Punta Arenas, in the south at Puerto Williams mainly military bases, nature parks and sporadic tourist stations can be found. In between there are large uninhabited and inaccessible zones that can only be seen passing by with transport ships.

The project Centre and Periphery picked up this field of tension in order to deal with the region and its topology abstractly and audibly. Based on the idea that all places are now decoded by modern communication technologies (geosatellites, radar, marine systems, measuring stations, ..) and are connected in a synchronized way in a global network, spatial specifics have been searched for signals that occur only in remote places and are otherwise inaudible. Following the meaning of periphéro „carrying around“ (ancient greek: carrying around, environment,...), a mobile sculpture and measuring station was constructed in the form of a kite to pick up VLF signals. VLF signals are electromagnetic waves that are reflected by the ionosphere and triggered by meteorological phenomena such as thunderstorms or lightning. Persistent strong winds from the Antarctic and the extreme weather conditions on site were both a prerequisite, as well as theme for this project.





Exhibition, Konfrontationen Nickelsdorf, 2017

AM Land

Site Specific Installation / 2017

am transmitter, radio, cables, wood object, space blanket

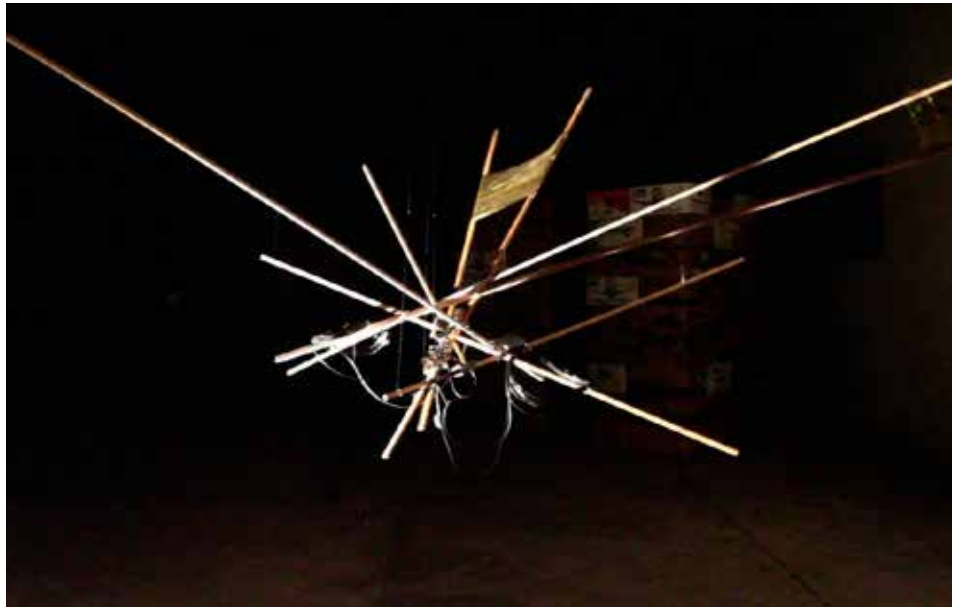
Konfrontationen, Nickelsdorf[AT]

with the assistance of Sophie Dvořák

Explorations of an AM transmitter - receiver circuit and investigations of signals between centre and periphery. Portable radio receivers will play the game of chance and detect signals from close by and distant areas.

[...] The things that we've learnt are no longer enough.
No language, just sound, that's all we need know, to synchronise
Love to the beat of the show. [...]
(Joy Division, Transmission)







Feijiacun, Beijing, 2017

Attractor

Site Specific - Light Installation / 2017

Feijiacun, Beijing

fluorescent tubes, cables, metal / wood structure, electric current

In cooperation with Ye Shangda

Assistance: Hu Xinru (explorations), Chao Fu-Le (base camp)

As a site specific intervention the Attractor is built in a public space, connects to its surroundings and reacts to changes in the electric field. In certain areas in Feijiacun, due to power poles and electrical substations, electric fields build up and can be detected with strip light. They are shaped by the constellations of the architectural setting. Different expansion is found on flat spaces, next to houses, near to trees or on rooftops. The sculpture is not connected to power, but lighted by the electric current it is surrounded by and detects the disturbances when people are passing. It deals with the processes happening in transitory areas and reveals signals that seem to be hidden from general perception.







Exhibition, Heiqiaocun, Beijing, 2017

Triptychon of lost media - part II

Flash, AM-Feld / Soviet Noise

Audio Visual Installations 2016/17

radio, transmitter, electric current, camera flash, micro controller, relais, electromagnetic field

Flash is an audio-visual installation for camera flash, radio transmitter and changing electric current, shown in the last exhibition of Black Bridge artist village in Beijing, before it got abandoned due to re-structuring of the region. The flashes interfere with the electromagnetic field and thereby influence the signals detected by the radio receivers. The fluctuations of the power grid, which occur quite frequently in Beijing, push the radio transmitter out of resonance and produce an unstable field.

The project **AM-Feld / Soviet Noise**, is a cooperation with Alexander Felch which took place in St. Petersburg. It is the second part of the series 'Triptychon of lost media' and concerns the examination of emitter and receiver and explores extended techniques of sound generation and playback. The theme 'emitter-receiver' is the conceptual theoretical framework for the work series, but also correlates to the applied techniques of how sound and material are shaped. For 'AM Field / Soviet Noise' a radio signal was created to transmit 30 minutes of empty audio tapes, produced 1989. Portable radio receivers were supplied to detect the signals of the audio tapes from the 'soviet environment'. The work is referencing russian protagonists like Velimir Khlebnikov (author of the futuristic essay 'radio of the future'), Alexander Stepanovich Popov (pioneer of radio technology) and UVB-76 (a short wave transmitter, sending a buzz tone since ~1975). There are several portable radio receivers in the room, whose position can also be changed by the visitors. The installation is based on the idea of the Acousmonium, a multi-channel loudspeaker sound system developed by Francois Bayle in the 'Groupe de Recherches Musicales' for Radio France 1974. But in contrast to the concept of a composition for fixed loudspeakers, the visitors, equipped with a portable radio receiver, are the players of a 'loudspeaker orchestra' themselves. They can move with the radio receivers in the zone of transmission. Several short-range transmitters, all at the same transmission frequency, are positioned at different locations in the room. Each transmitter covers a specific area, which can be received separately, but also modulated by possible interferences. The various transmission distances can be monitored by the movement in the space, thus resulting in a constantly changing configuration.



Alexandrinski Theater, St. Petersburg, 2016



Exhibition, MemphisMemphis, Linz, 2016

Triptychon of lost media - part I

Sound - Installation 2015/16

metal plates, contact microphones, transducers generate feedback.
in cooperation with Christoph Freidhöfer

This is the first part of the series 'Triptychon of lost media'. It deals with the examination of emitter and receiver and explores extended techniques of sound generation and playback. The theme 'emitter-receiver' is the conceptual theoretical framework for the work series but also correlates to the applied techniques of how sound and material is shaped.

Metal plates are used as tone generators as well as loudspeakers due to feedback that emerges from applying transducers and contact microphones to the surface. Due to the more or less chaotic vibration of the metal sheets and low amplification, the spectrum moves between the sound of fanfares and thunder. The installation deals with the propagation of sound in space and feedback between transmitter and receiver.

The project was developed for moe, Schaukasten XII and took part at the sound-festival unsafe+sounds in June 2015.





animal-voice-orchestra

live performance / since 2016

amplifier, filter, analog modules, real-time audio software / Supercollider / Linux, contact microphones

Electronic circuits are interconnected to cause semi-natural entities, autonomous organisms, half-animals. The electronic machine functions as the mimesis of an organic world, voice and articulation are generated through feedback networks. Continuous ecosystems, archaic animal-noise-transmission, onomatopoeia.

The starting point for this project is the work of David Tudor and Gordon Mumma and their cooperation at Pepsi Pavillion, a concert space for multimedia performance during the Expo '70 in Osaka. Gordon Mumma designed the 'Sound (Modifier) Console' for the sound projection, which enabled modifications of sound signals in real time. David Tudor experimented with the input - output circuitry of the console to counter the intentional use, composing pieces such as Pepscillator and Anima Pepsi based on feedback networks. In contrast to the currently established modes of presenting sound and image, where loudspeakers and projectors are regarded as playback devices - rather reproduction instruments, I am interested in the process of sound and image through the combination of singular modules and their functions.

The idea of the machine as a natural unpredictable system, outside of control or of determined methods of an application. Connections of electronic circuits and sound processors are treated as entities to bring about semi-natural, autonomous organisms. A kind of semi-animal, whereby the voice and the speech process are generated by a feedback networks. Light as a sequencer and rhythms of a continuous ecosystems. Archaic animal voice transmission, onomatopoeia.



Live Performance, Cinema Nova, Brüssel 2015

Audio - Visual Performance / Faux Terrain mit Claudia Larcher

since 2015

microscope cameras, lichens / organic material, real-time audio software / supercollider, projector, sound system

Investigation and interaction with audio-visual material. Fragments of organisms, such as lichens or tree barks and geological samples of the collection collected by Claudia Larcher in the border region between Europe and Russia, on the Lithuanian peninsula Neringa, are categorized according to an abstract cartography. The material is re-arranged with the help of microscopes, contact microphones, coils, camera flashlight, thus surveying the boundaries of scientific, geographical or geological aspects in a different context.



Live Performance, Bildraum Bodensee, 2016



Ottos Mops

Speech - Intervention - Animal / 2013 - ongoing
loudspeaker, parabolic microphones, micro controller, motor
in cooperation with Christoph Freidhöfer

The robot moves around the exhibition space, orienting itself based on the events, records the speech of other visitors and articulates clever sayings. Using its two parabolic microphone 'ears' with the help of the shielding function of the foam 'hairstyle' it listens to the most interesting events and moves in direction to where it suspects appealing things to happen. There the robot takes on its journey, remembering snippets of conversations. Otherwise it is striking sayings like 'the most popular occupations for men and women' or a quote from 'Alte Meister' by Thomas Bernhard.

LE PETIT CONFERENCIER hält die Rede aufrecht, er hat sein Repertoire, da ist für jede Konversationslage was Passendes dabei, das zum jeweils unpassendsten Moment ausgepackt und eingeworfen werden kann. Der Vorrat an Geh- & Stehsätzen, truismen und Heißer Luft aus Kunst & Kultur, Alltag und Wirtschaft, Wissen & Halbwissen wird zudem ständig um bemerkenswerte Bemerkungen erweitert, der SCHMÄHDRESCHER mutiert zum PHRASENMÄHER. Merke: „Jedes deiner Worte kann gegen dich gerichtet werden!“

DAS VERNISSAGENTIER verwandelt Rede Worte in Widerworte, Holler in Stuss in Widerstuss und eh du dich spricht der VORLAUTSPRECHER und nach und nach ... Dreh OTTOS MOPS geht um.

Merke:
„Was einmal deinen Mund
Das Mopsvieh hörts und
herum und spuckt es
DER KLEINE
sucht Applaus.“



in Widerrede,
Widerholler,
versiehst,
dir nach
di net um,

verließ,
dreht den Spieß
wieder aus -
SCHWÄTZER

reden auf rädern

Obacht! SMALL TALKER! Er hängt sich ein in die laufende Convo, hängt einen Stehsatz dazu und rollt von dannen, verblüffte Schmähgestade hinter sich lassend und auf zu neuen, immer auf ein Schwätzchen aufgelegt, immer ein Ohr aufgedreht. Sagst du was, sagt er's dir nach: „Ich glaube, du tickst nicht richtig -!“ wird folgerichtig zu: „... glaube, du tickst nicht richtig -“, „Jetzt halt mal die Luft an!“ zu „... halt mal die Luft an!“ elizaluftgespiegelt.

Der FAHRTHERAPEUT aus dem Hause Kunst- und Räderwerk & tricc, Modell: „REDEN AUF RÄDERN“ trollt sich aber wieder, wenn er neue interessante Streitfelder wittert und richtet seinen Hörapparat d.h. seinen Fahrapparat d.h. seinen PAPPERLAPAPP-APPARAT auf neue Gesprächsgruppen aus, nimmt Kurs auf neues Gemurmel, gesellt sich zu neuem Gespräch als Maus dazu. Merke: „These boots are made for talking ...“

Sprechinterventionsmaschine „Otto Mops“ aus dem Hause Kunst- und Räderwerk & tricc, www.kunst-und-raederwerk.net, www.tricc.net
Produkturkunde von Nilsa B. Berman, www.nettypia.net
2013





Klangmanifeste, Wien, 2011/12

Pachinko

Sound - Installation / 2011/12

photocells, micro controller / arduino, real-time audio software, loudspeakers

Pachinko is played by more than 30% of the Japanese population. It is based on the coincidental spreading of Pachinko balls hitting certain positions, which lead to winnings. A peculiar feature in Pachinko game halls is the volume and the chaotically fluctuating sound. With this automaton the sound of the surroundings and the Pachinko itself is recorded, triggered, generated and manipulated in realtime without the use of prerecorded sounds (except one tribute-soundfile). Controlled by sensors, the Pachinko becomes an uncontrollable and absurd interface, as you never know what the machine will do next.

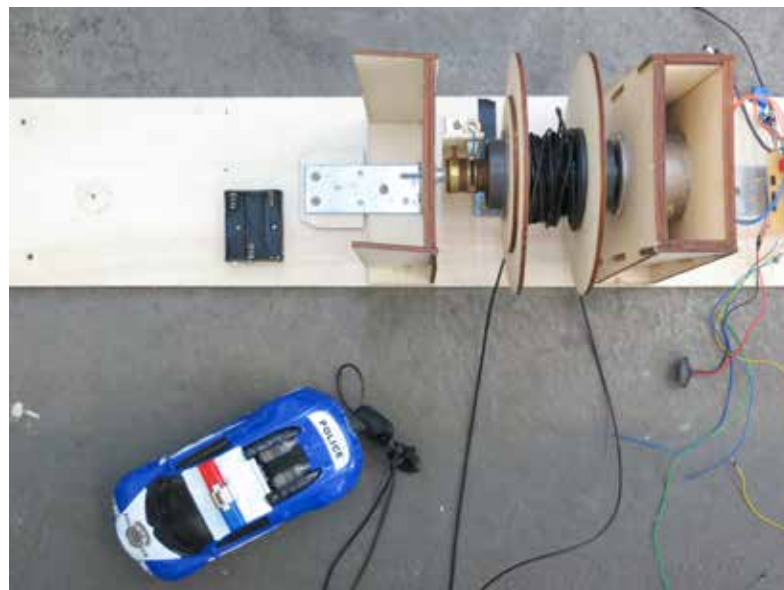


dimensions variable #, Mo.ë, Wien, 2012

A Car from ABove

toy car, cable, coil, high ceiling
in cooperation with Paul Reza Klein

A toy police car falls in free fall at the exhibition DimensionsVariable # at Mo.ë. When the car is switched on, the car's flashing lights start flashing and it sounds: 'Police, do not move - [sound-effect: gunshot] - you are under arrest!' The car is equipped with a conductive cable on a coil that is attached to the ceiling. At random time intervals, the car falls from the ceiling to shortly before the impact on the ground.





Konzert, Echoraum, Wien, 2014

In a room

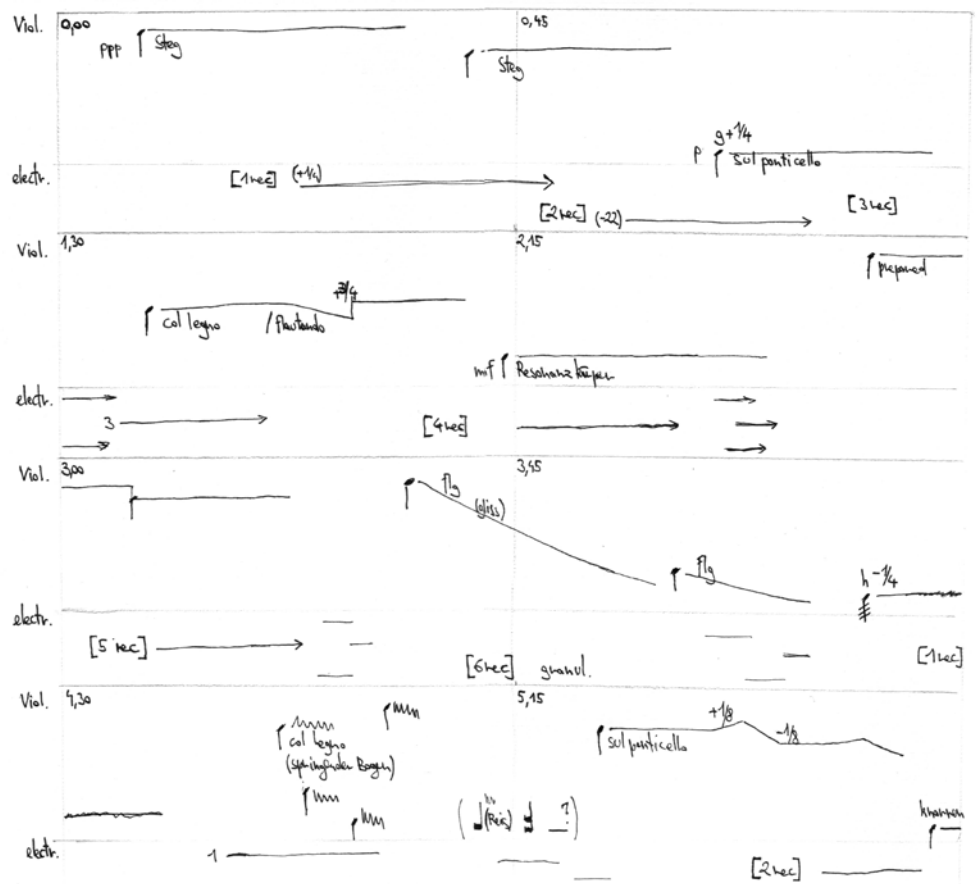
Composition for violin, grains on a metal surface and live-electronics
~8', 2012

[violin is played by Barbara Lüneburg, recorded at Echoraum, Wien]

The piece consists of singular tones that fill the space horizontally and create a quiet ubiquitous drone. Filtered noise areas, quiet creak, some prominent sound particles, (no open strings), minimal timbre (out of a grayscale evolve „colours“), microtonality vs. widely spaced intervals, grains, ..

Notation:

The pitch of the violin results from the vertical position of the note within the score; i.e. high frequencies - low frequencies. The timeframe is also relative. The task of the electronics is to extract individual sections from the played parts of the violin and to filter them slightly by means of pitch shift or granular synthesis. Due to the division into 4 channels there are focal points, but they are selected loosely. The notation makes suggestions for this, but these are understood as indications.





Willhelm's Punk

Performance / 2011

taperecorder, oscillators, frog

Description of the setup:

The sounds of a cassette recorder, a simple oscillator circuit and a wooden frog are recorded on an empty tape loop. The name Wilhelm's Punk refers to the piece Williams Mix by John Cage, in which pre-recorded and selected sounds are mounted on tape by a random system. For Wilhelm's Punk, sounds, which are produced during the performance are played on the tape loop and reproduced immediately. Each loop replay plays the already recorded fragments, takes up new ones and deletes older parts by accident.