

1:35 [*onscreen text*]

international sound art

as part of the 300-year celebration of the Academy of Arts 1696–1996

1:41 [*onscreen text*]

a video documentation by sabine groschup and lars degenhardt

3:10 [trimpin – übs.]

“The concept, the idea was for it to be interdisciplinary. You see the percussion structure, and then a second later you hear it, so you can exactly follow along with the musical cycle.

5:15 [yufen qin – übs.]

“I think my bamboo creates a roof very well, but one that is laid flat on the earth – it’s a roof, but seen as flat. And then there’s also a dialogue from the earth to, let’s say, the heavens.”

6:20 [paul panhuysen – eng.]

“So the piano will be on that rack, for example, laying on its back, so in a way its three times the string that is modifying the sound of the musical birds, and what comes out will be completely unrecognizable ... will sound completely different every time.”

7:30 [max neuhaus – eng.]

“When I’m working I use drawings as tools, because I have to deal with space in a complex way, but I’m dealing with space, with something invisible. So using drawings as tools helps you shape it, in a way. But this special kind of drawing, which I call “the drawing after”, is a circumscription of the sound work in another form ... a view, an entrance to ... because it gets people past preconceptions. Basically, its about an opening of the idea.”

8:14 [christina kubisch – *onscreen texts*]

still ghosts it is

8:40 The imprint
of my slightest
movement
remains visible
in the silky
stillness.

9:27 [paul demarinis – eng.]

“...that goes up on the ceiling ... and wires go between them, and you can stroke the wires. The surfaces are electrified, so you can run your fingers over the wires, or you can run your knuckles on the inside of the tub, and the combination of electricity in your skin makes a sound.”

10:30 [n.n. – übs.]

“Hello, you’ve called the Cellular Buddy at the Academy of Arts on Pariser Platz – go ahead.”

11:15 [sam auinger bruce odland]

“You can add sampled sounds. ...

There’s a rhythm track you can mix with all these sounds coming from a disco system placed in the side of the room.

12:05 “Sam ... give us some Hoover.”

12:15 [stephan von huene – übs.]

“I am never satisfied with terms like ‘sound sculpture’ or ‘sound art’ or the like. One part is sound, another part is visual, and another part is physical. Rather, it has to do with a certain interrelation among the different senses, so that how one formulates something when one sees it changes when one hears it, and it changes when it becomes physical or enters into the realm of feelings.”

13:22 [bernhard leitner – übs.]

“I think it’s a matter of hearing with the skin. The ear helps the eye and the eye helps the ear. Exactly how and what they communicate to each other, we don’t know. “Der Springer” [The Jumper] is a work where I’ve basically realized the reading of a movement of sound. What interests me is the simultaneous hearing and seeing of a sound movement that jumps.”

14: 07 [terry fox – eng.]

“There’s the chance to do something totally acoustic, with no electronics.”

15:30 [gary hill – eng. *sculpture speaking*]

“Steel the skin, giving voice to the skin, cover the skin, with the image of skin, space the sound, round the voice to the skin....”

15:43 “... sending the skin to push the space over skin. Thought: to touch your space ... circulating the skin ... I have a finger on my voice ... the skin is pushing my voice ...”

16:07 [laurie anderson – eng.]

“I’ve been very interested in tornadoes and whirlwinds, and I tried using a whirlwind made of air in a theater piece once and, like most weather, it was very unpredictable. This is a little bit unpredictable too. Also, I never mixed music in three dimensions. And with this, some of the sounds seem to go up.”

19:04 [don ritter – eng.]

“Cars are simply the catalyst for inducing a state of fear. Specifically, it’s fear of the unknown. That’s what this piece, for me, is about. That didn’t occur to me until after the piece was done. Because people are very frightened by it, they’re very frightened by the sounds of the cars, and they’re very frightened by the darkness. So I was satisfied with that. So that was what the problem was, is that this is *not* about cars.”

22:17 [n.n.]

“ ... hello....”

24:35 [ulrich eller – übs.]

“My intention was simply to generate a kind of noise background that would interact with the listeners and the viewers, pick up conversations. You have to imagine that the individual elements here are speaking with each other.”

26:10 [kyra stratmann – übs. *2 amps speaking*]

....”yeah, its naturally an expression ... yeah, and I think, really, that no matter what ... that individuality, personality. I mean, it’s translated anyway ... you have to translate it ...”

“yeah, can’t be equated” “I think the idea is quite good”

29:12 [jon rose — übs. *recorded voice*]

“good evening ladies and gentlemen, may I introduce myself. I’m the left half of the brain ... then I’m really the right one, right?”

33:33 [*onscreen text*] ‘storage place – beuys pit – 75 years – valhalla’

34:18 [alvin curran – übs.]

“I’m not only a piano player on stage, I’m also an actor, a visual object.”

40:17 [david moss – eng.]

“I like to show the human voice, the human body, in its different styles, in its different physical situations, and to have people affect each other, singers affect each other and influence each other, in different ways.”

42:35 [laura kikauka, gordon monahan – eng.]

“Yeah, you can relax in an environment of anti-entertainment, anti-entertainment music, and push the limits of the definition of what is acceptable in music, for instance. So it’s a funny way – in English you’d say “a tongue-in-cheek way” – of presenting music. In terms of cocktail music, it doesn’t have to qualify as being of good quality. It can just sort of be of any quality. In fact, if it’s really good quality, it’s much less interesting to us and to present in the venue. So if anyone knows any mediocre quality singers, send them on down to Schmalzwald. Bye.”

43:40 [onscreen text] artists and projects

45:49 [onscreen text] sonambiente film series: *soundstaccato and flood of images*
curated by bady minck and alexsander ivanceanu

48:20 [onscreen text] festival directors / artistic directors

48:30 [onscreen text] sonambiente was funded by

48:39 [onscreen text] and supported by:

48:51 [onscreen text] the festival directors thank:

48:54 [onscreen text] everyone who made the project possible
the cooperating partners for a good collaboration
the members of the sonambiente team for their dedication
all the artists for their participation

49:00 [onscreen text] in memory of
harry bertoia
for the title *sonambiente*

49:04 camera

49:06 sound
photos
graphics

49:16 editing
interviews
sabine groschup
with all others

49:27 additional videos

49:32 music during the credits
'liquid percussion' by trimpin

49:36 production studio ... with the kind support of Media Eye
production

49:44 director with

49:50 the directors thank:

49:58 all participating artists for the enjoyable collaboration

50:11 [andreas bosshard – übs.] that's mono and that's stereo and that's...

50:20 ... multimedia