

Lucas Norer Portfolio

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Curriculum Vitae

Lucas Norer

*1982 in Innsbruck
Lives and works in Vienna and Innsbruck.

Lucas Norer's works are characterised by an interdisciplinary approach and refer to auditory contents such as production and consumption of music, sound, noise, silence and its relation to social, political, architectural and artistic issues. As part of an extended research and manufacturing process Lucas Norer creates audio-visual installations, objects and projects in the public realm.

Lucas Norer works solo and together with the artist collective FAXEN.

Winner of European-Soundart-Award 2014 and Theodor-Körner-Prize 2015.

Education and training

- 2011*
- Master's degree: Master of fine art at The University of Art and Design Linz/AT
- 2008*
- Semester abroad: Karel de Grote Hogeschool/Sint Lucas Antwerp/BE
- 2004 – 2011*
- Academic studies: Experimental Visual Design at The University of Art and Design Linz
- 2001 – 2003*
- Media College Innsbruck. Degree: Diploma for communication- and media-design

Scholarships and awards

- 2023*
- Hilde Zach Art Prize
- 2022*
- gedenk_potenziale Prize, City of Innsbruck
- Art acquisition, City of Innsbruck
- 2021*
- Art acquisition, Province of the Tyrol
- 2018*
- Austrian Federal Chancellery art acquisition
- City of Vienna art acquisition
- Foreign Exchange Scholarship, The Artists Residence Herzliya/IL
- 2017*
- Art acquisition, Province of the Tyrol
- 2016*
- Scholarship for Sound Art at the Hochschule für Bildende Künste Braunschweig
- kulturimpulstiro, project grant
- 2015*
- Theodor Körner Prize, University of Vienna
- Foreign Exchange Scholarship for Video & Media-Art, The Banff Centre/CA
- Artist In Residency, Ferme-Asile's Appart'Atelier, Sion/CH
- 2014*
- Winner of European Soundart Award
- The Future Fund of the Republic of Austria
- Artist in Residency Genua/IT, Network of Cities for Artistic Creation
- Grant stadt potenziale, Innsbruck/AT
- 2012*
- Annual grant for graduate students, The University of Art and Design Linz/AT
- 2011*
- 2nd Prize Kunstsammlung Art Collection, Linz/AT
- Grant stadt potenziale, Innsbruck/AT
- Grant, Linz Impuls, Linz/AT
- 2010*
- Prize for Public Art Tyrol/AT
- Excellence Scholarship, The University of Art and Design Linz/AT
- Studio fellowship at Atelierhaus Salzamt, Linz/AT
- Grant Linz Export, Linz/AT

Exhibition overview

2024

- Overhear, Kluckyland, Vienna
- Der lange Atem (solo), Kluckyland, Vienna
- Dark Matter, Minoritenkirche, Wels
- A Ton, Salzamt, Linz

2023

- ÜB immer Treu und Redlichkeit?, art in public space, Innsbruck
- In the Eye of Infodemic, SPLACE, Linz

2022

- Composition #7, bb15, Linz
- Aufwärts fallen, OÖ Kunstverein, Linz
- Radiophrenia Festival, CCA, Glasgow
- Air on Air, Datscha Radio, Berlin

2021

- Objects Perdus, Ferdinandeum, Innsbruck
- Im Licht des Mondes, antwortete Pierrot, Kunst am Bau Neue Heimat Tirol, Schönwies
- Kunstsammlung Hanno Schlögl, Galerie im Vektor, Hall in Tirol

2020

- Convergence, Neue Galerie, Innsbruck
- In Worten Zwölf, Augustinermuseum, Rattenberg
- Radiophrenia Festival - The Light at the End of the Dial, CCA, Glasgow
- Oscillation Festival - Mayday Radio Marathon, Q-O2, Brussels

2019

- Come Along, KÖR (Public Art Vienna), Vienna
- Made in Marl, Skulpturenmuseum Marl
- Whispering Dialogues, Galerie5020, Salzburg
- Voids, Art in Public Space Tyrol

2018

- Stereotypen, Ferdinandeum, Innsbruck
- sonic objections #2, Bildraum, Bregenz
- Possible Bodies, Stadtgalerie Lehen, Salzburg
- Minus20Degree Festival, Flachau
- Bregenz Biennale 18, Bregenz

2017

- When Amplified Architecture Becomes Aether, Andechsgalerie, Innsbruck
- Mediterranea Biennale #18, Tirana
- Re:act, Styleconception.designart, Innsbruck
- Amplified Architecture, Kluckyland, Vienna
- A Vocabulary of Noise, bb15, Linz
- Lisbon Route, Gemeindemuseum Absam

2016

- Braunschweig Projects, HBK Brunswick
- Away, Ehem. Post-&Telegrafenamts, Vienna
- RLB Kunstpreis, Kunstbrücke, Innsbruck
- Spectral Sounds, Musikpavillon, Innsbruck
- MENU Festival, Hradec Králové
- H:UMMMM, Hummelhofbad, Linz

2015

- Listening Post, Lentos Kunstmuseum, Linz
- Artist In Residence Exhibition, The Banff Centre, Banff/CA
- Hört die Signale, Festival of Regions - Shift-Change, Ebensee
- Listen to the Sky (solo), centre artistique & culturel Ferme Asile, Sion
- Parallaxe 10, Memphis, Linz
- ON AIR, Science Friction, Copenhagen

2014

- Ein Trugbild und eine Abstraktion (art in public space), Skulpturenmuseum, Marl
- European Soundart Award Exhibition, Skulpturenmuseum, Marl
- (h)ear XL Festival, art centre Signe
- The Memory in your Pocket, Museo d'Arte Contemporanea Villa Groce, Genoa
- Schauplätze, Handlungsräume, Resignifizierungen, Galerie5020, Salzburg
- When The Real Rushes In (solo), NDSM-Treehouse, Amsterdam
- Transposition.Change, Dokumentationszentrum für moderne Kunst, St. Pölten
- Deformation der Stille, Galerie5020, Salzburg
- Studio (take2), Steim, Amsterdam

2013

- Klangmanifeste, Echoraum, Vienna
- Finding A New Order, Goleb, Amsterdam
- Sound Development City 2013, Lisbon & Marseille
- Let's Overhear (art in public space), Linz
- Testing the Equipment (solo), Afg, Vienna
- FINE SOUND - keine medienkunst, Das Weisse Haus, Vienna

2012

- Moscow International Biennale for Young Art, Moscow/RU
- Alle Worte sind aus/all words are gone, Kunstraum Goethestraße, Linz/AT
- In several aspects, Halka Art Project, Istanbul
- Repeat please,... SKÁLAR Centre for Sound Art and Experimental Music, Iceland/IS

2011

- Die Dritte Dimension, WhiteBox, Munich
- Resonate In Response To (solo), PrimaKunst Kiel & Interventionsraum Stuttgart
- Keep An Ear On Festival, Centro Per L'Arte Contemporanea, Firenze
- Hörstadt Kryptophone, Linz

2010

- Manifesta8, Eventos Paralelos, Cartagena
- Steirischer Herbst, Graz/AT

2009

- Soundcharacters, Kunstpavillon, Innsbruck

Der lange Atem 2024

sound installation

2-channel audio 15:08 minutes, loop,
graphite pencil on aluminum tube, 250x3cm,
black and white inkjet print, 40x30cm,
Publication, 2-channel audio 26:36 minutes

Exhibitions

- Der lange Atem, Kluckyland, Vienna,
25.01.2024

Der lange Atem is an sound art and research project on celebration and hero organs - instruments that were used as sonic monuments or memorials in the Nazi era. Specifically these are organs erected between the 1920s and 1940s in Germany and Austria. These instruments were explicitly dedicated to the memory of the victims of the First World War, or were used as an essential part of National Socialist festivities and celebrations (often as part of commemorations of the dead and heroes). Originally, many of these organs were installed either in churches, in pseudo-sacred spaces such as National Socialist festival halls and honor rooms or in a secular context such as in school facilities.

The 15-minute sound installation *Der lange Atem* is an auditory documentation and exploration of three organs. The instruments were visited on-site, and their sound, acoustic environment, and the organists at work were acoustically documented. In addition to these field recordings, excerpts from a radio program script, including director's instructions, are included. The text is from a feature program broadcast by SWR in 1985, on the occasion of the 50th "anniversary" of the organ in Berlin Mariendorf. The text attached to the aluminum tube is part of a poem about the Hero Organ in Lemgo from 1933.



Exhibition view, Kluckyland, Vienna



Exhibition view, Kluckyland, Vienna

Üb' immer Treu' und Redlichkeit? 2023

Text & sound installation in public space
2-channel audio (3 pieces between 11:00
and 18:00min (loop)), loudspeaker, street
paint, information board

Exhibitions

- Üb immer Treu und Redlichkeit?,
gedenk_potenziale, art in public space,
Innsbruck, 05.05 - 09.11.2023

Üb' immer Treu' und Redlichkeit? (Always Be True and Faithful) is a text and sound intervention that marks four perpetrator sites of Nazi repression in Innsbruck. The four sites are: Herrengasse 1 (Secret State Police, State Police Station), Schmerlingstraße 1 (Higher Regional Court, Regional Court, Prison House), Südtiroler Platz 14-16 (Police Headquarters, Criminal Police, Police Prison) and the Gestapo camp complex in the Reichenau. The selected sites are memorials and testimonies, sites of victims and perpetrators, and thus particularly suitable for reporting on the events of Nazi terror in their entirety. In addition to a lack of awareness of their relevance in the Nazi era, these sites are united by an insufficient or insensitive contextualisation.

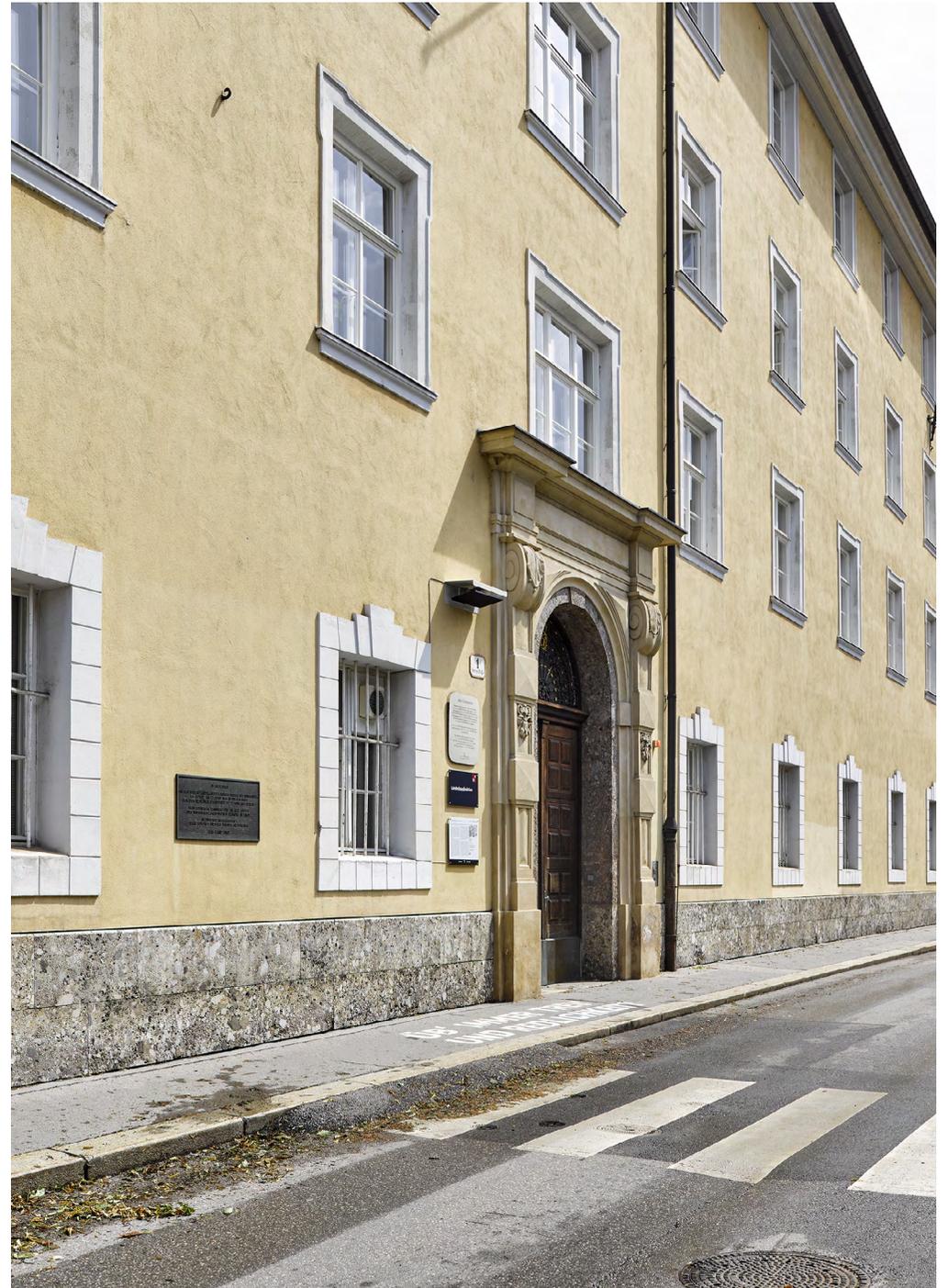
To mark these places, the text line "Üb' immer Treu' und Redlichkeit?", extended by a question mark, is painted on the floor. The line originates from the poem *Der alte Landmann an seinen Sohn* (1776) by Ludwig Höltz. The scoring of this text, based on a melody from Mozart's opera *The Magic Flute*, achieved great fame as a folk song. The melody later found a new use in Nazi radio from 1933 onwards as a radio jingle.

In order to react to the seemingly harmless and apolitical national self-portrayal, the British black propaganda radio station *Gustav-Siegfried-Eins* decided on a provocative musical response. What could be heard was the likewise instrumental second line of

the same folk song, the lyrics of which read "... bis an dein kühles Grab" (...till your cold grave). As an acoustic counterpart to the painted text on the floor, the signature tune of *Gustav-Siegfried-Eins* is played back on site. Accompanying a collage of witness reports and interrogations of perpetrators from the post-war justice system as well as documents from the Nazi era can be heard. These reports provide an insight into the extent and horror of the Nazi state.

Project website

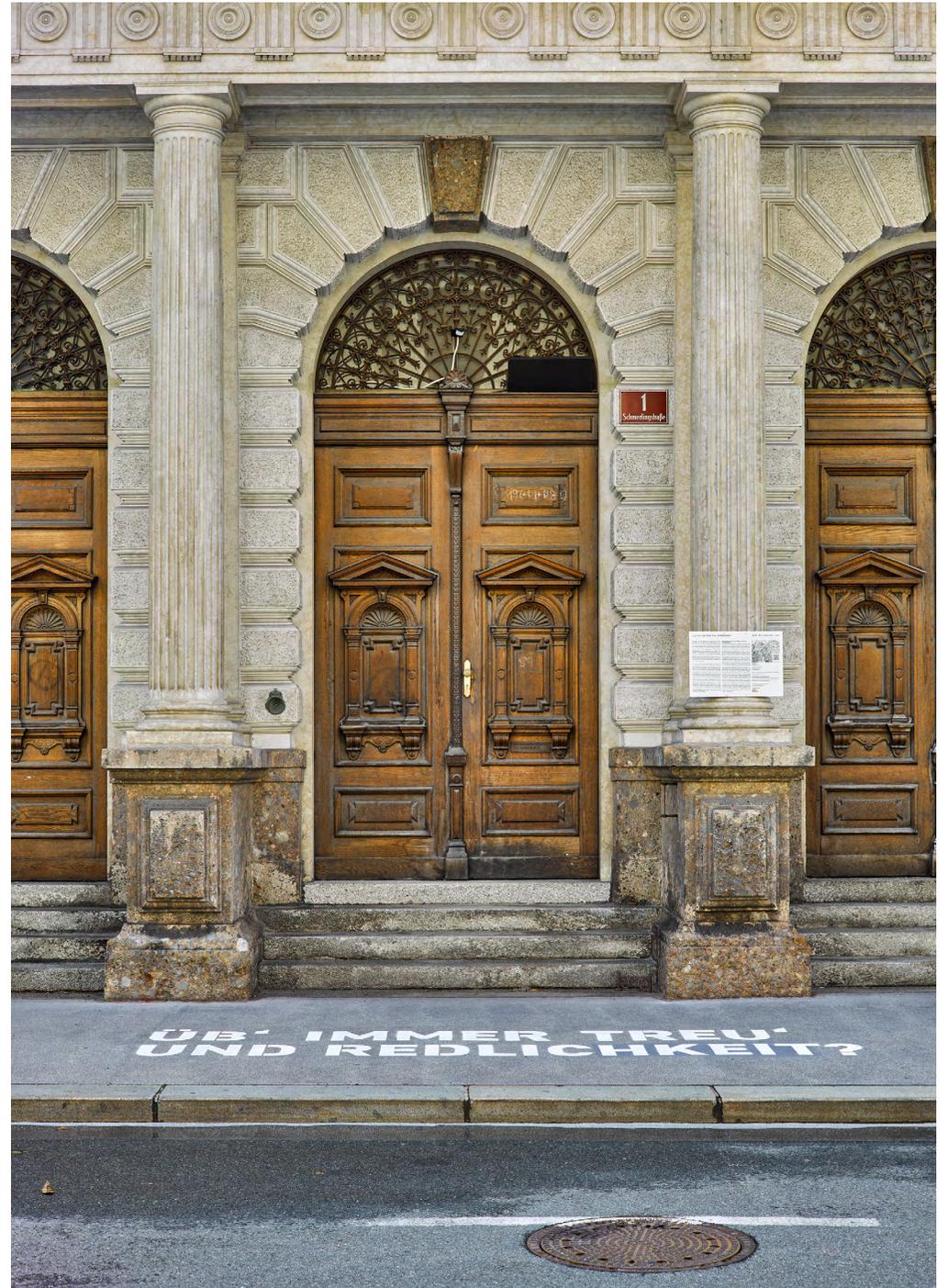
<https://treuundredlichkeit.at>



Exhibition view, Herrengasse, Innsbruck (Photos: WEST. Fotostudio)



Exhibition view, Schmerlingstraße, Innsbruck (Photos: WEST Fotostudio)



Dark Matter (Composition #7) 2022

sound installation & publication
2-channel audio 60:00min (loop), speaker,
orchestra light, magenta colour filter, seating,
bean bag stool,
Publication: 297 x 210mm, 8 pages, risograph
printing,

Exhibitions

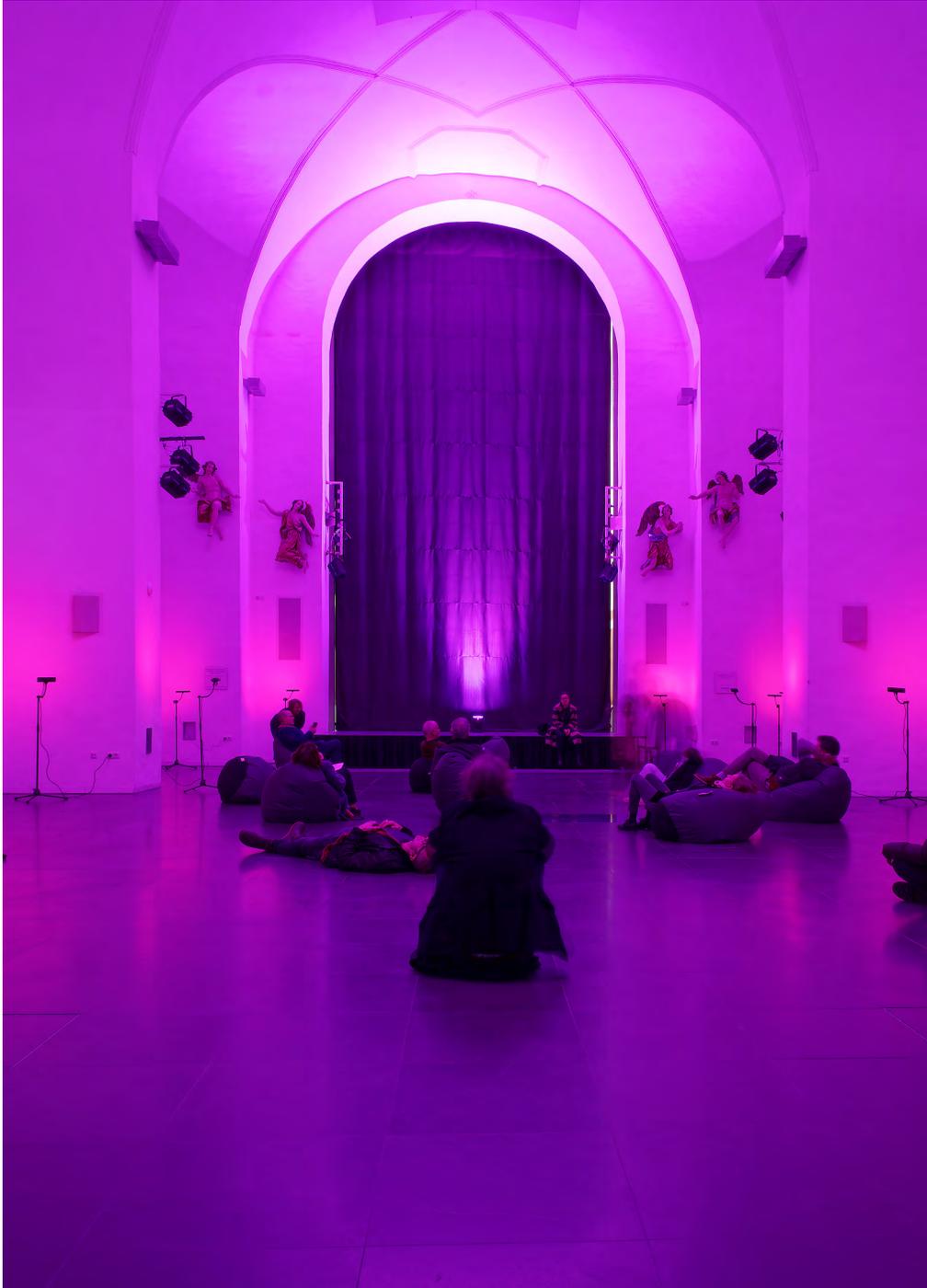
- Dark Matter, Minoritenkirche, Wels,
10.02.2024
- Composition #7, bb15, Linz,
18.11. - 25.11.2023

The sound installation *Composition #7* focuses on a special and delicate performance practice of Bruckner's works in the form of *Dunkelkonzerte* during the Nazi-era. The *Wiener Konzerthaus* was completely darkened and listening to Bruckner was advertised as a pseudo-religious, transcendental experience in the context of National Socialist blood and soil ideology.

Composition #7 points to this acousmatic concert practice to present Bruckner's *Seventh Symphony* in the form of a special sound/space setting that refers to LaMonte Young's drone music happenings. A new interpretation that presents Bruckner's music in a complete contradiction to the Nazi Ideology of the *Dunkelkonzerte* of the 1940s.

Publication download

<https://lucasnorner.com/composition7/dark%20matter.pdf>



Exhibition views, Minoritenkirche, Wels



Exhibition view, bb15, Linz (Photo: Laurien Bachmann)

By the Light of the Moon, Pierrot Replied 2021

Public art

Illuminated cylinder, aluminium base & cover, acrylic glass with digital printing, LED light modules, 195 x 150cm.

Architectural artwork commissioned by Neue Heimat Tirol for the housing complex at Konrad-Areal in Schönwies.

This work of art takes up the theme of neighbourly communication through a portrayal of recorded voice. The illuminated cylinder features a graphic depiction of the first (visual) recording of the human voice from 1857 which, at the same time, is the oldest audio recording ever captured. This recording was made by Édouard-Léon Scott de Martinville using the phonautograph, an instrument he invented to visually record sounds.

A continuous spiral line is traced around the structure, illustrating the vibrations of sound waves created by a singing voice. "Au clair de la lune" ("By the Light of the Moon") is the title and refrain of the song depicted here, a popular French folk song from the 18th century whose content seems apt both in the context of the first voice recording as well as the establishment of a new residential community. Its lyrics tell of a person who wants to write a letter late at night but lacks writing tools and light, so they go to their neighbours to borrow a pen and a candle.

Communication between residents is key to building a trusting community and a feeling of togetherness. This work of art is intended to promote positive interactions between residents – and perhaps the glow of the cylinder will actually bring neighbours together by giving them something to talk about.





Friktion 2020

2-channel audio 3'48" (loop)
Headphones, wood, paint

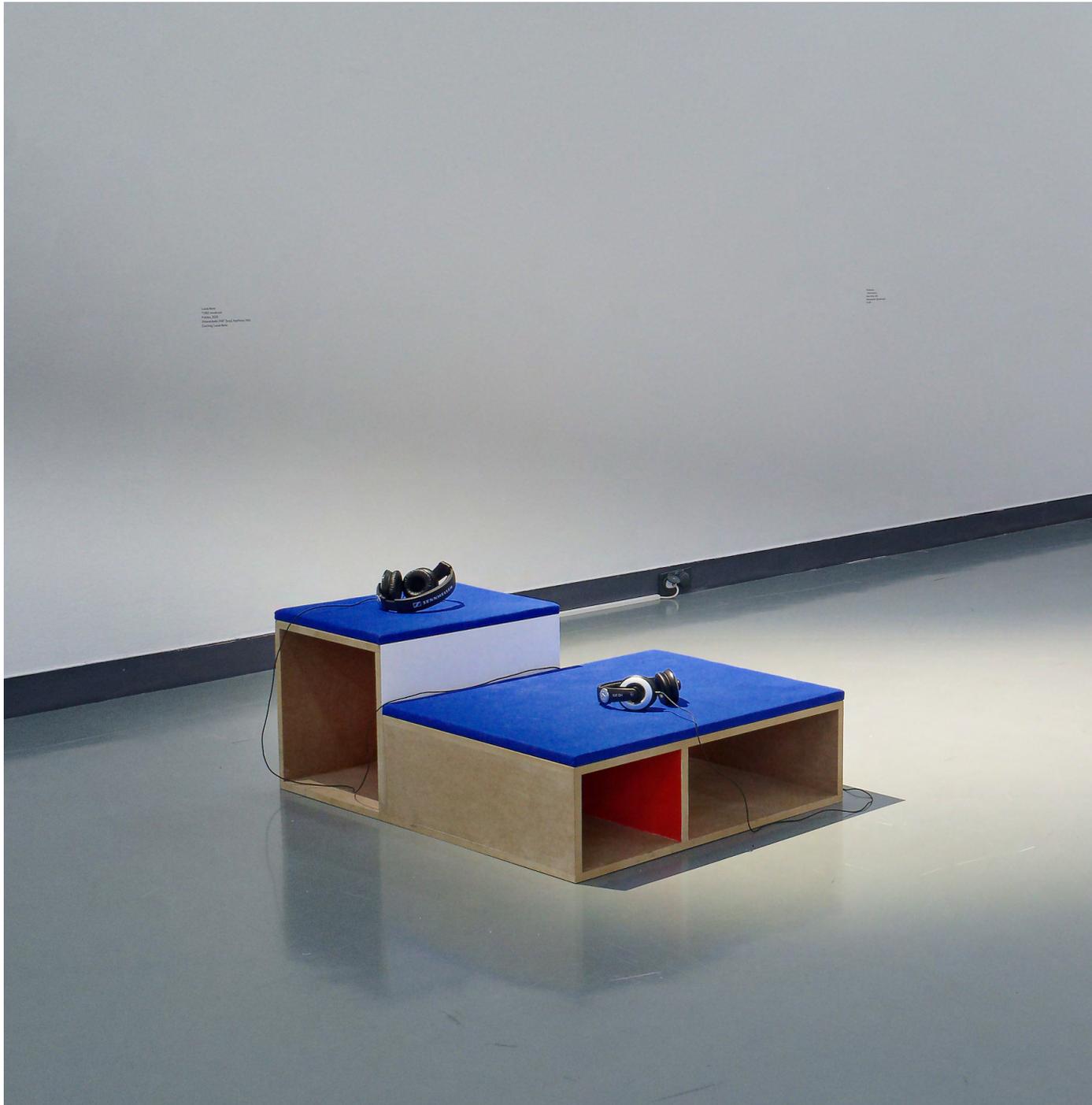
Exhibitions

- Objects Perdus, Ferdinandeum, Innsbruck,
29.10.2021 - 13.3.2022

The sound of Innsbruck's Liberation Monument on Eduard-Wallnöfer-Platz is the source material for "Friktion". The memorial in one of today's liveliest locations in Innsbruck was dedicated in 1948 to those who gave their lives for the liberation of Austria under National Socialism. Norer used contact microphones to record the acoustic dimensions of the monument deriving in particular from touching, stroking and rubbing the metal grilles. The sounds to be heard are dissonant, discordant – a friction that derives from a reaction to the metal grilles and draws attention to their presence.

Audio

<https://soundcloud.com/lucas-norer/lucas-norer-friktion>



Exhibition view: Objects Perdus, Ferdinando, Innsbruck



Exhibition view: Objects Perdus, Ferdinandeum, Innsbruck

Come Along 2019

Public-space sound installation
Horn speaker, audio tech

Video documentation
Video with Sound, 5'54" (loop)

Exhibitions

- Das Freie Feld, KÖR - art in public space
Vienna, 23.10.2019 - 30.04.2020
- Convergence, Neue Galerie, Innsbruck,
24.09. - 07.11.2020

Synchronised with the arrival of underground train U2 at subway station Aspern Nord, a progressively distorted and looped song resounds with the text "Come Along, Come Along, Make No Delay". An acoustic welcoming committee for the visitors of this absurd place in an open field with its own subway connection. The audible refrain hails from the song "Uncle Sam's Farm" from the year 1850, a work originally intended as a musical advertisement for the Oregon Trail, i.e. settlement of and territorial expansion into the so-called Wild West.

"Come Along" serves as a soundtrack for the ever-expanding colonisation of the urban development project "aspern Seestadt", whose edges, as evidenced by the many construction sites spanning the distance, will inevitably reach the subway station in the next few years.

In contrast to the encroaching city, the song in the installation increasingly dissolves over the course of its 6-month runtime, ultimately transforming into something beyond recognition.

Video

<https://vimeo.com/376799354>

Audio (documentation)

<https://soundcloud.com/lucas-norer/come-along>





Exhibition view: Convergence, Neue Galerie, Innsbruck (Foto: WEST.Fotostudio)

Voids 2019

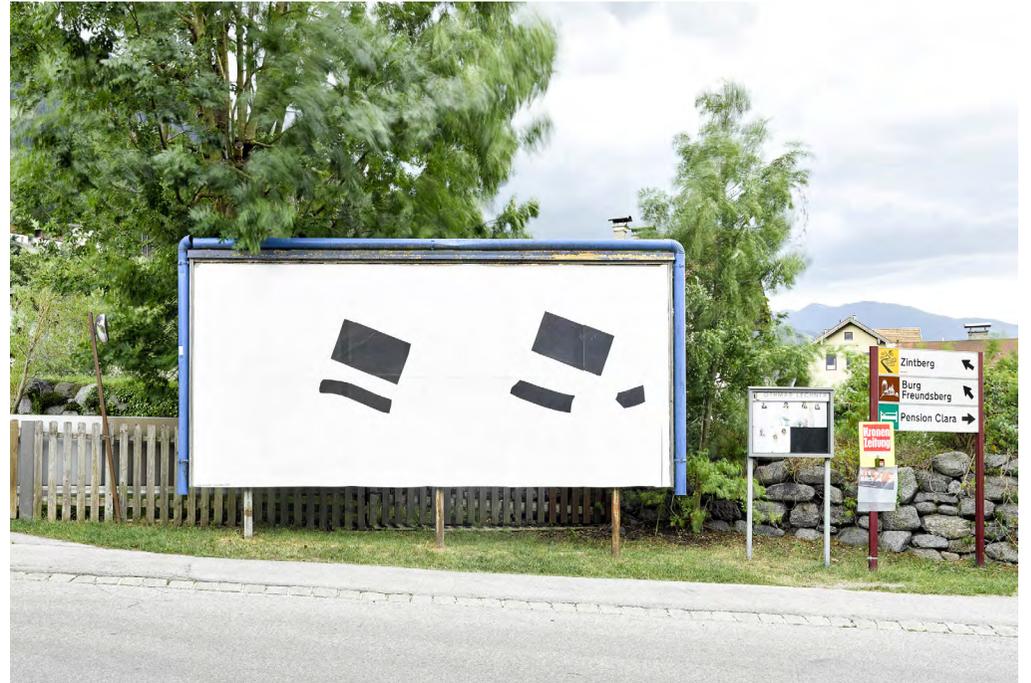
Public art
Billboards & Postcards

July & August 2019
Innsbruck, Landeck, Schwaz, Kufstein

Commissioned by art in public space Tyrol. The work was realized within the framework of „Year of Maximilian“ - on the occasion of the 500th anniversary of the death day of Emperor Maximilian I.

The poster and postcard series “Voids” is inspired by the woodcut prints of the Triumphal Procession of Emperor Maximilian. The various empty spaces and unfinished elements of the original prints pose key areas of interest. Since the prints were never completed, there are numerous gaps in the 147 sheets. These are visible as black sections – areas initially left blank for inscriptions but never finalised. For “Voids”, eight graphics are extracted from the woodcuts that present these gaps as independent works. In contrast to the opulent prints of the Triumphal Procession, the reworked graphics are kept simple and abstract in black and white.

The mode of presentation of these works as billboards and postcards in public spaces is a reference to the original intention of the woodcuts as a means of propaganda proclaiming the glory and splendour of Emperor Maximilian. In contrast, the graphics depicted in “Voids” provide a subtle intervention, or rather a disturbance. In their incompleteness, they allude to the many blanks and inconsistencies inherent in historiography.



Bravo! 2019

in collaboration with artist collective FAXEN

Site-specific sound installation
3-channel audio 15:00min (loop),
horn speaker, Voice: Sam Bunn

Exhibitions

- Whispering Dialogues, Galerie 5020,
Salzburg, 12.07. - 28.09.2019

The sound installation "BRAVO!" focuses on the cultural and acoustic significance of applause and claps (claps are the distinctive percussion sounds of various electronic dance music styles). At first glance, both sounds have the same origin – they are a basic method of acoustic articulation and a rhythm tool that we hold in our own hands. Particularly at the intersection between serious music and popular music, questions regarding the cultural meaning of applause can be raised: How can we communicate with the help of applause? Does the rhythm of the clap drive us on or are we collapsing under the impelling force of the rhythms?

Does it make a difference who gives what kind of applause and, especially, in what place? As part of a multi-channel audio installation (both outside and inside the gallery space), these sounds become the carrier of a sonic investigation that focuses on our relationship with Salzburg's festival culture and current socio-political trends. In the composition, applause is used as a purely rhythmic structure in the form of ecstatic moments and monotonous beats, detached from any context. In contrast to Salzburg's touristic and bustling city centre, this sound installation repeatedly creates new "empty" highlights and transforms the exhibition and its surroundings into an abstract festival realm of an imagined counter-culture.



Disposition 2019

Publication & USB card with 9 sound pieces, 125 x 195mm, 72 pages, risograph printing, limited edition of 100

Part of the Tyrol State Art Collection.

Exhibitions

- In Worten Zwölf, Augustinermuseum, Rattenberg, 24.07 - 31.12.2020
- Radiophrenia Festival - The Light at the End of the Dial, Centre for Contemporary Arts, Glasgow, 9.11. - 22.11.2020

This limited edition publication is an artistic, acoustic and musical reflection on the largest open-air organ in the world: the Heroes' Organ in Kufstein/Austria.

It is not only the organ's enormous size and vast dimensions that distinguish it but also its special (tonal) intent and origin. Assembled in 1931, this organ was conceptualised as a sonorous memorial with a "völkisch" (i.e. ethno-nationalistic), German Nationalist orientation and resounds daily without any objection, examination of its history or reference to its political significance.

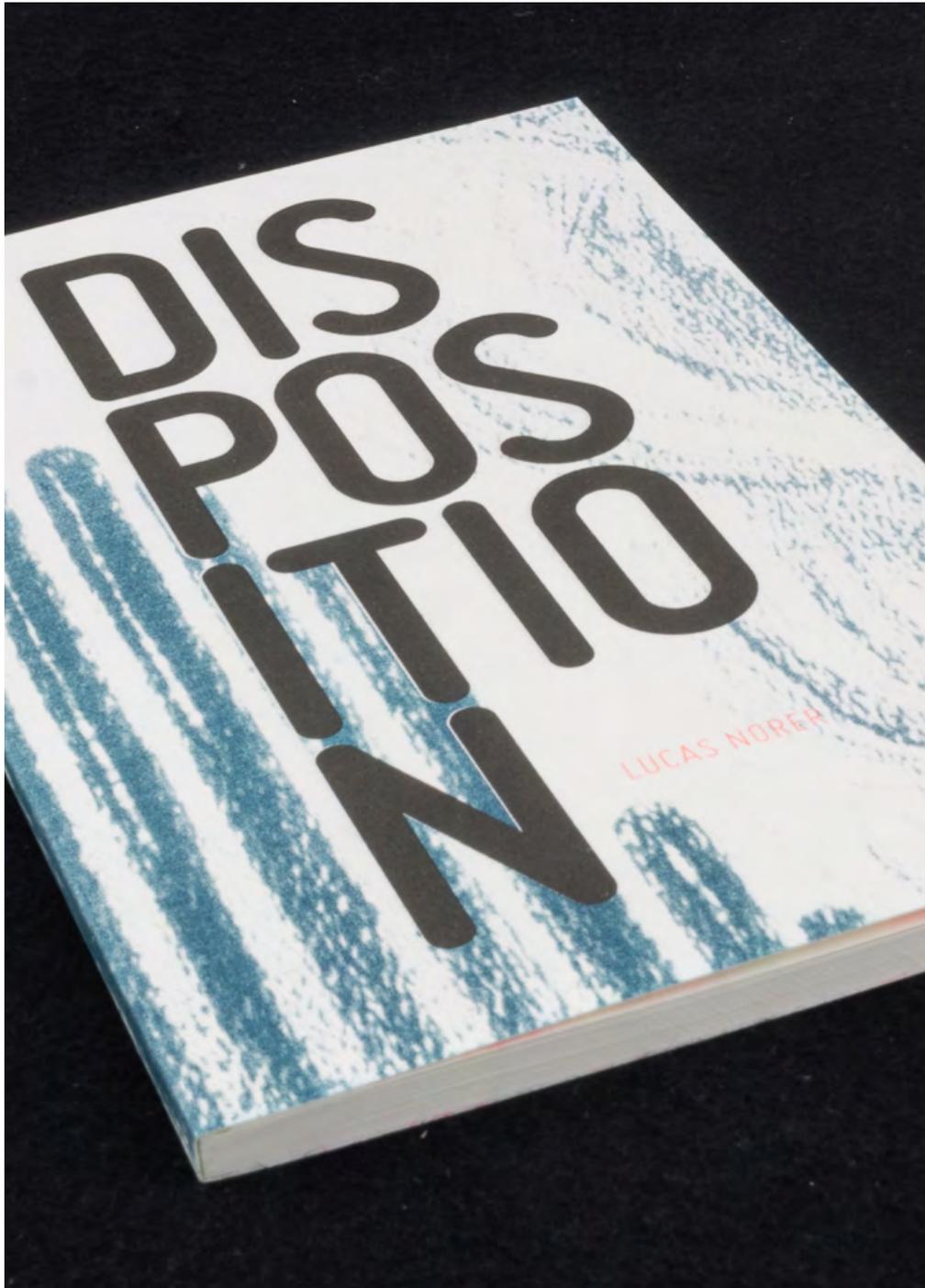
The artist book and the enclosed USB flash drive (containing the album "Disposition") encompasses Lucas Norers artistic dealings with the Kufstein Heroes' Organ. Together with the accompanying texts by Franz Gratl and Michael Gerhard Kaufmann the artistic exploration presented in this publication reveals the chequered past and present of this instrument and monument in addition to scrutinising its usage, context and political significance as well as its features and aesthetics.

Audiofiles

<https://lucasnorer.bandcamp.com/album/disposition>

Website

<https://disposition-heldenorgel.tumblr.com/>





Exhibitionview: In Worten Zwölf, Augustinermuseum, Rattenberg (Foto: WEST.Fotostudio)

Musicking 2018

4-channel sound installation
Speakers, audio tech, wood, varnish

Exhibitions

- Stereo-Typen, Ferdinandeum, Innsbruck
27.04 - 28.10.2018

The multi-channel sound installation "Musicking" portrays the very space that imparts framework and structure to musical performances: the concert hall. "Musicking" listens to concert halls and reveals the essence of music through their special sound quality, because these places were built to be heard. Acoustics and sounds recorded at the Tyrolean State Conservatory, Tyrolean State Theatre, Hall Tyrol at Congress Innsbruck and the festival hall Festspielhaus Erl serve as the basis for the sound collages featured in the installation. This artistic investigation not only examines the spaces' sonic aspects but also their appearance and architectural design. In addition, there are sculptures on display that comprise a combination of acoustic objects, stereo colour coding and El Lissitzky's 1927 Hanover exhibition architecture.

The title is a reference to the term musicking coined by Christopher Small to expand the concept of music: for him, any activity essential to its performance should likewise be considered music.



Portbou 2018

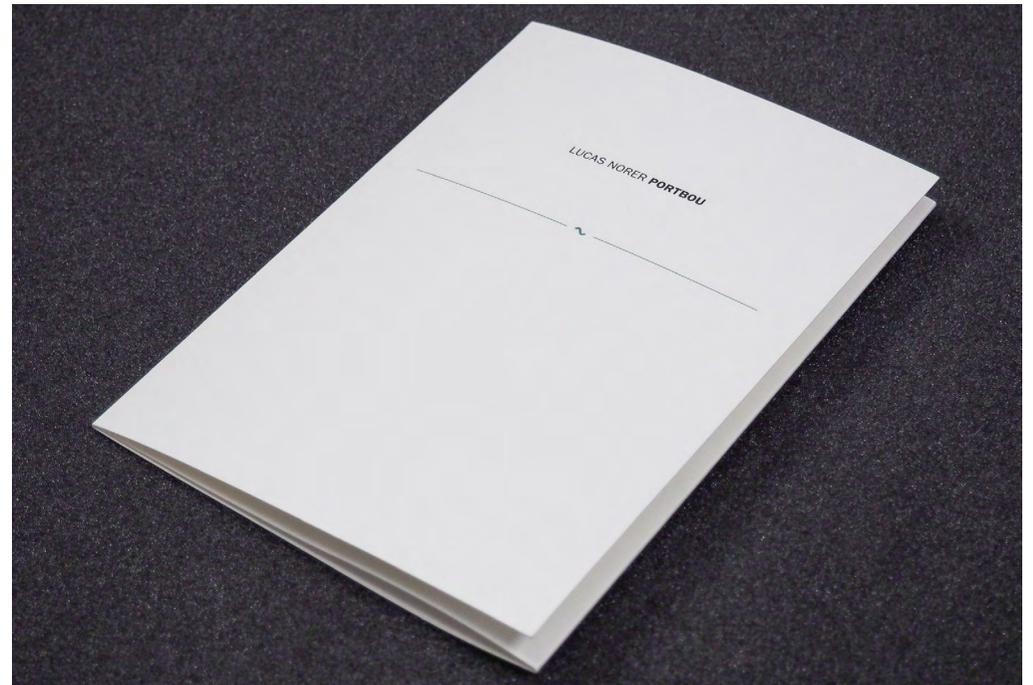
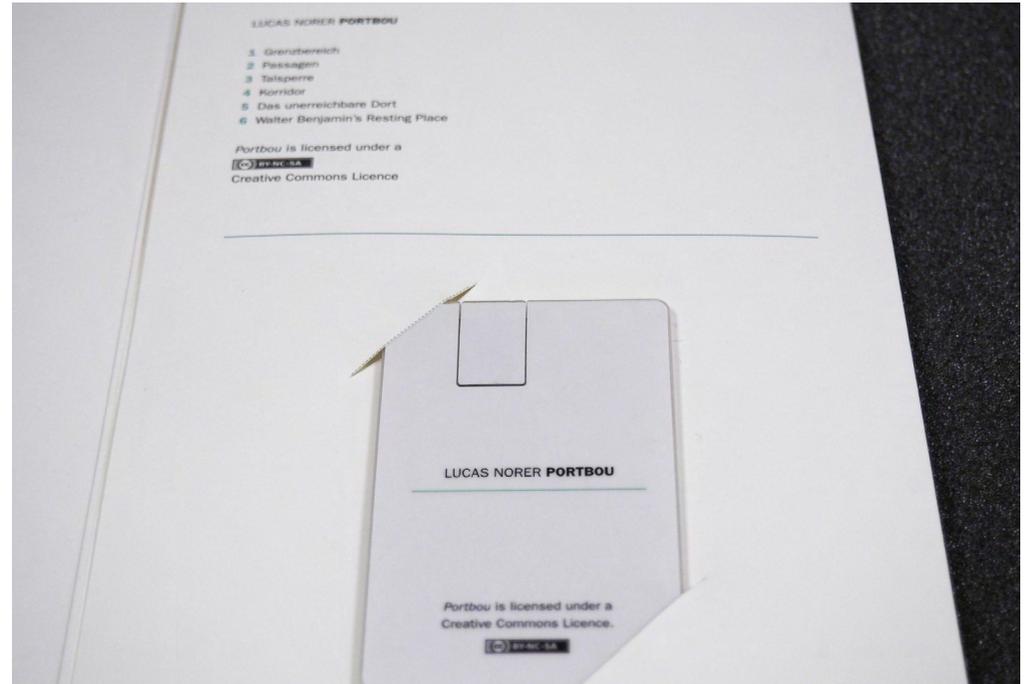
Publication & USB card with 6 sound pieces,
210 x 148mm, 6 pages

“Portbou” is an acoustic portrait and documentary on the small Spanish border town of the same name. In reference to its history during World Word II as a significant stop for refugees on the so-called Lisbon Route Lucas Norer visited Portbou twice to record and produce the 6 sound pieces of this release. Being forced to escape from Nazi terror a refugee path from Marseille via Portbou to Lisbon was established. As this illegal refugee path across the Pyrenees was the only way of leaving France and entering Spain, Portbou suddenly became important as a place where refugees could sneak through the border. This mode of escape was not without risk, however, as the tragic death of Walter Benjamin proves. Afraid of falling into the hands of the Gestapo and being sent back to France, he committed suicide in Portbou in 1940. In honour of Walter Benjamin and the many others who fled and died trying to escape, a monument was realised by Dani Karavan in 1994.

On his two trips along the Lisbon Route in 2013 and 2016, Lucas Norer documented his journey by means of field recordings. The recordings from “Portbou” resulted in the six sound pieces of this release. They present acoustic portraits of the town, Dani Karavan’s monument, and the historic escape path.

Audiofiles

<https://lucasnorer.bandcamp.com/album/portbou>



Après Après 2018

in collaboration with artist collective FAXEN

Site specific sound installation
2-channel audio 08:25min (loop), horn
speaker, tripod, neon lights

Exhibitions

- Minus20Degree Festival, Flachau/AT,
08.02. - 10.02.2018

This sound installation refers to a popular party phenomenon in ski resorts called après-ski. Mindless music at 120 bpm, twirling rave trumpets, ski boots, lots of alcohol and boisterous DJs are the ingredients for this type of post-skiing celebration. The recorded exclamations and exuberant commands of an après-ski DJ in Flachau, a popular ski resort in the Austrian alps, were used for the "Après Après" sound installation. Shouts and prompts such as "put your hands up in the air", *zicke zacke zicke zacke* and "louder" are the basic elements of the composition.

Installed under a motorway bridge, the mood clearly contrasts with the party atmosphere of apres-ski events. In such a divergent situation, the animated calls from the DJ take on an absurd quality. Who is this man cheering for? Himself, the employees of the ski resort, the tourists?

Video

<https://vimeo.com/256782869>

Apres Apres fieldrecording

<https://soundcloud.com/faxen/faxen-apres-apres-fieldrecording>



Electric Hum Organ 2017

Sound installation

6-channel audio 4:00min (loop), speakers,
audio tech, transport roller, MDF

Part of the Tyrol State Art Collection.

Exhibitions

- When Amplified Architecture Becomes
Aether, Andechsgalerie, Innsbruck/AT

06.04. - 07.05.2017

- Amplified Architecture, Kluckyland, Vienna

“Electric Hum Organ” transforms so-called
“mains hum” into sounds. Tubes of different
lengths are tuned to specific pitches. Six
tones between 128Hz and 4096Hz can be
heard in all possible constellations as a serial
sequence.



Diffusion 2017

Wall object
Wood, varnish, 20x30x10cm

Part of the Republic of Austria Art Collection –
Artothek des Bundes.

Exhibitions

- When Amplified Architecture Becomes
Aether, Galerie im Andechshof, Innsbruck
06.04. - 07.05.2017
- Amplified Architecture, Kluckyland, Wien

“Diffusion” is the combination of an acoustic object (diffuser) with the aesthetics and colour scheme of El Lissitzky’s exhibition architecture for his 1927 “Cabinet of Abstraction” (“Kabinett der Abstrakten”) in Hanover.



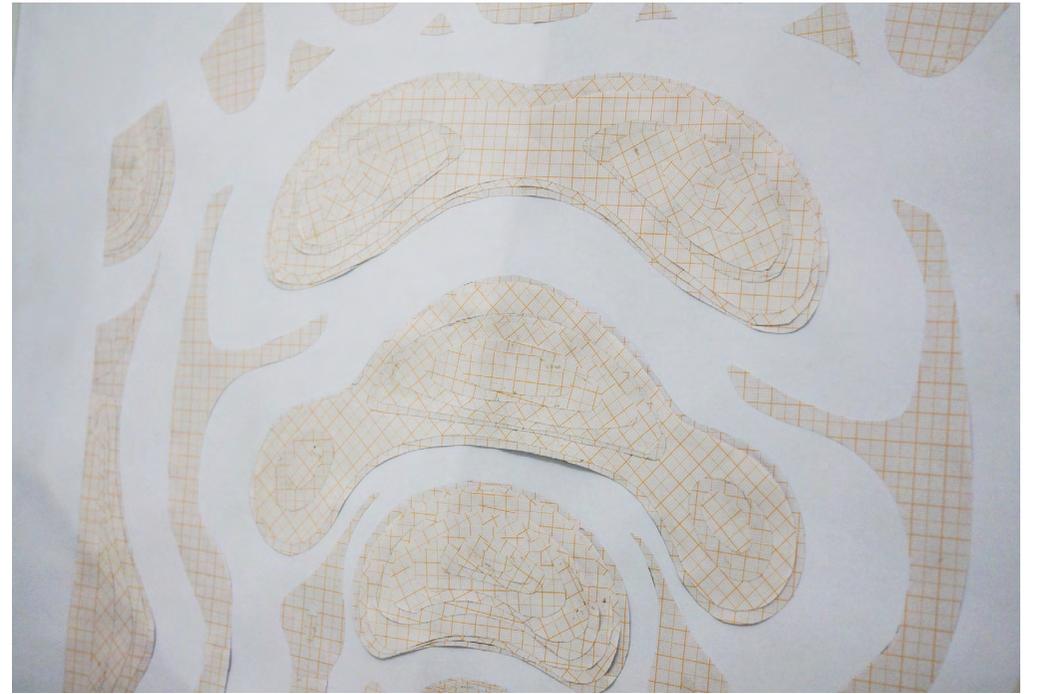
Intensities 2017

Collage
Graph paper, 80x60cm

Exhibitions

- When Amplified Architecture Becomes Aether, Andechsgalerie, Innsbruck/AT
06.04. - 07.05.2017
- Amplified Architecture, Kluckyland, Vienna

This graph paper collage provides a three-dimensional topographic view of a resounding space. The visualisation is based on an experiment by Wallace Sabine, a pioneer of modern acoustics, on the distribution of sound intensity in space.



Fire Drake 2017

in collaboration with artist collective FAXEN

Multimedia installation

HD video 60'00" (loop), single-channel audio 60'00" (loop) table, blue cloth, screen, short-wave radio

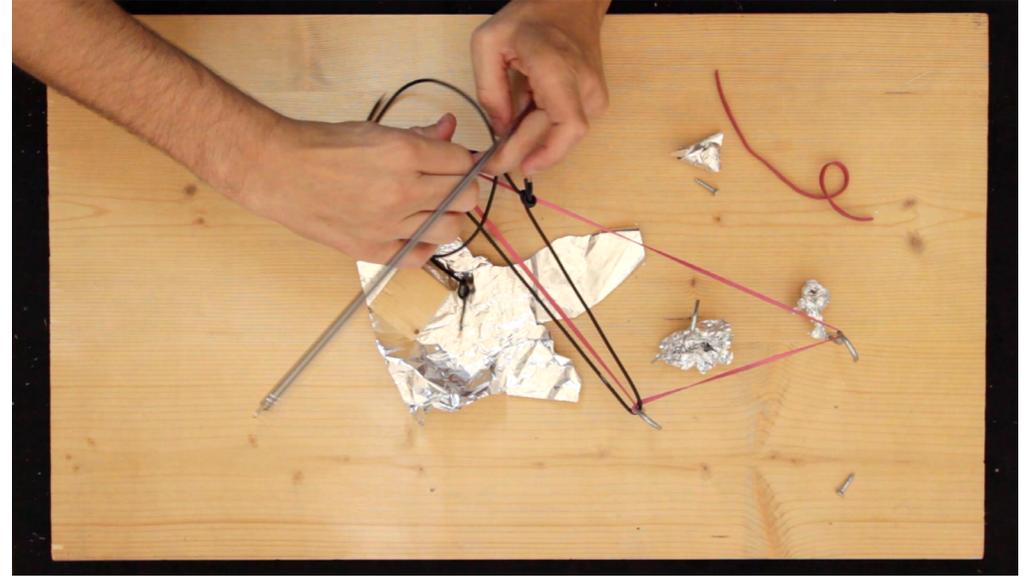
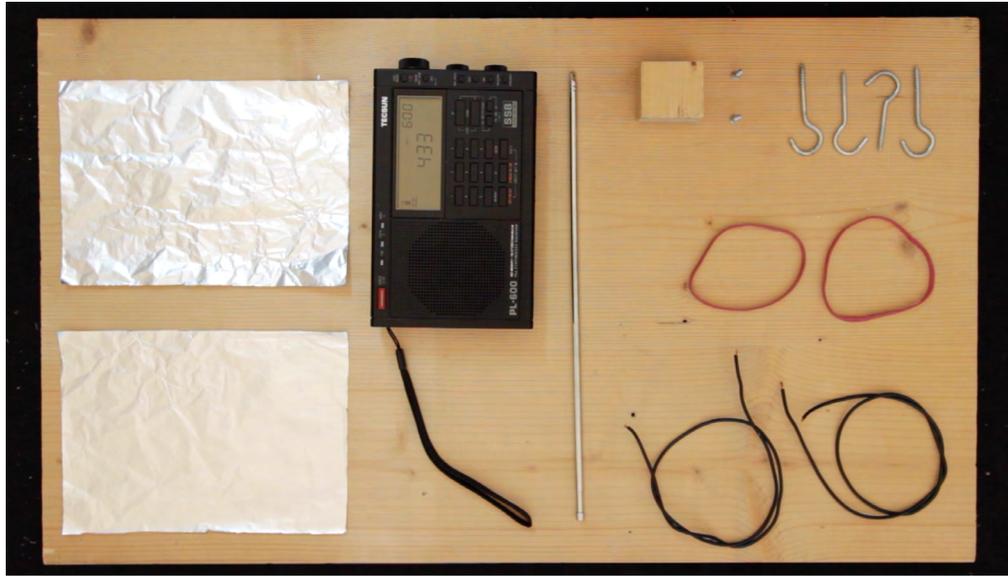
Exhibitions

- A Vocabulary of noise, bb15, Linz/AT
23-26 September 2017
- Sonic Objections #2, Bildraum, Bregenz/AT
01.06. - 28.06.2018
- Oscillation Festival - Mayday Radio Marathon,
Q-O2, Brussels/BE, 29.04 - 02.05.2020

The multi-part work "Fire Drake" examines attempts by the Chinese government to censor foreign shortwave radio stations, known as jamming, and methods of circumventing this interference by manipulating radios. By constantly playing an hour-long piece of Chinese folk music entitled Fire Drake, radio stations such as Voice of America, Radio Free Asia and BBC World Service are muted by the Chinese authorities. The DIY solution to bypassing Chinese jamming is to use modified radios outfitted with anti-jamming antennas. The materials needed to build these antennas pose the starting point for the acoustic improvisation featured in the video. Additionally, a fictional radio program can be heard that includes snippets of an interview, multiple recordings of shortwave radio stations and the Fire Drake broadcast.

Video

<https://vimeo.com/247873672>



The Terror of Formlessness 2016

Acoustic foam, anti-reflective museum glass,
MDF wood, screw clamps 20x30cm each

Exhibitions

- RLB Kunstpreis, Kunstbrücke, Innsbruck/AT
15.11.2016 - 27.01.2017
- When Amplified Architecture Becomes
Aether, Galerie im Andechshof, Innsbruck/AT
06.04. - 07.05.2017
- Amplified Architecture, Kluckyland, Vienna

“Sometimes one must try to invent a form
which expresses the limitations of form,
which takes as its point of departure the ter-
ror of formlessness” (Glenn Gould)

“The Terror of Formlessness” is dedicated
to the sound studio as a space aesthetically
shaped by sound. A design which constitutes
a diverse array of formations, structures and
materials. This multi-part work presents dif-
ferent patterns and configurations generated
by applying varying amounts of pressure to
structured acoustic foam.



What we call a straight line is a high frequency (of sound) 2016

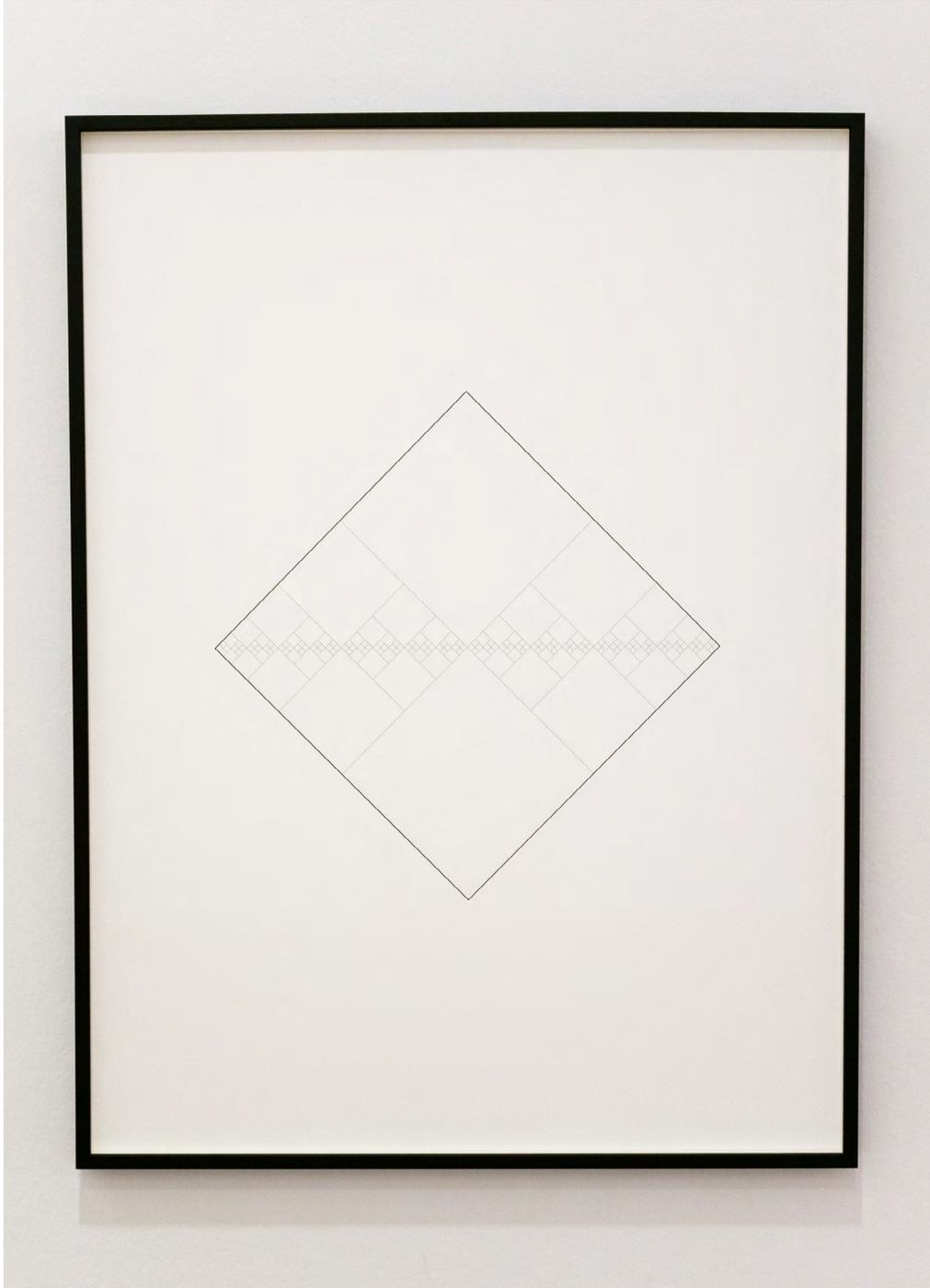
Ink on paper, 80x60cm

Part of the Republic of Austria Art Collection –
Artothek des Bundes.

Exhibitions

- RLB Kunstpreis, Kunstbrücke, Innsbruck/AT
15.11.2016 - 27.01.2017
- When Amplified Architecture Becomes
Aether, Andechsgalerie, Innsbruck/AT
06.04. - 07.05.2017
- Amplified Architecture, Kluckyland, Vienna

“What we call a straight line is a high frequency (of sound)” is the graphic reconstruction of a lecture by Buckminster Fuller. With the addendum “(of sound)”, the artist proposes a subtle reinterpretation that shifts the graphic into a new context and opens up associations ranging from the graphic notation of a piece of music to the circuit of an analogue synthesizer or the spectrogram of a sound wave.



Oh sea, just let me cross over 2016

Installation

Framed inkjet print, 2 parts, 100x70cm each
Aluminium panel, Scotchlite foil, 150x100cm
Aluminium tubes and floor mount
Tape player, speaker, 00:30sec audio loop
Folder with text, folded

Exhibitions

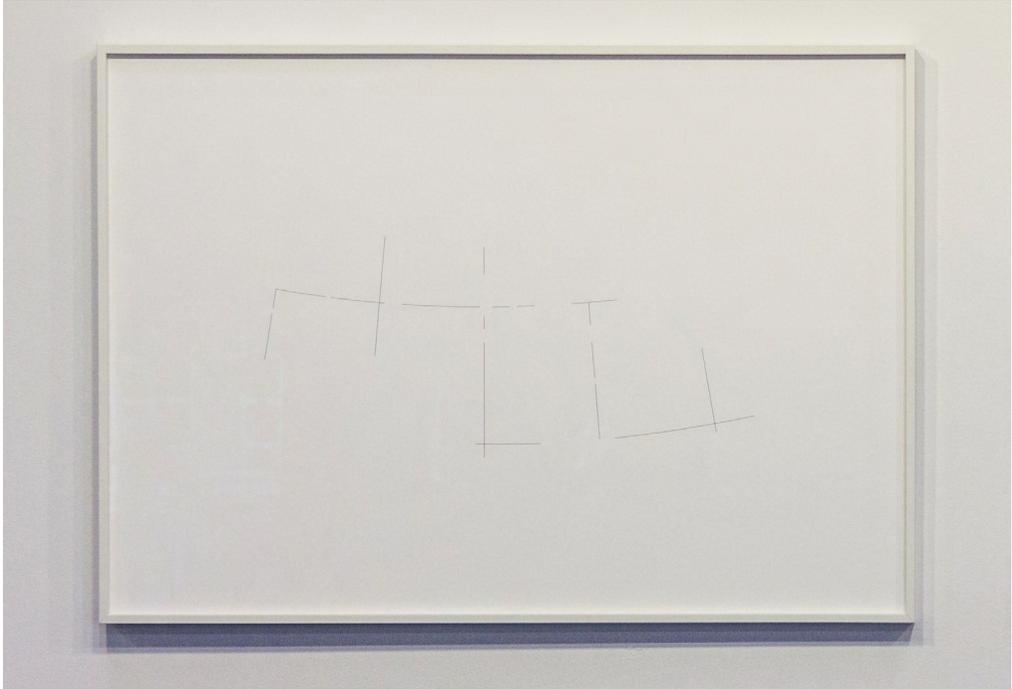
- Presence sensed, HBK Braunschweig,
25.10 - 29.10 2016
- Re:act, Styleconception.designart,
Innsbruck/AT, 01.06 - 11.06 2017

“Oh sea, just let me cross over” addresses the current refugee situation by means of an audio-visual installation. This work combines diverse motifs such as a collection of contemporary songs by refugees and emigrants depicting life on the run along with a navigational overview of the Mediterranean Sea. Other elements featured in the installation include a motorway sign from the Hungarian site where a refugee march from Budapest to Vienna ended as well as an emigrant song from the 18th century. The focus is on hybridisation and the self-empowering momentum of refugees and emigrants.

“Oh sea, just let me cross over” provides insight into the past and present of migration, navigation, legal and illegal travel, and the diverse transformations of sounds and music associated with flight in Europe.

Essay

http://faxen-collective.net/norer/norer_-_oh_sea_folder.pdf



Spectral Sounds 2016

*Temporary public-space sound installation
Publication incl. USB card*

Exhibitions

- Spectral Sounds, Musikpavillon,
Innsbruck/AT, 08.01 - 29.02.2016

“Spectral Sounds” is a curatorial/artistic project in the public realm initiated by Lucas Norer in Innsbruck/Austria:

Lucas Norer has transformed the music pavilion in Innsbruck’s Hofgarten into a temporary space for sound art. Seven sound artists were commissioned to realise a site-specific work for this location on the cusp between architecture, space and sound.

The baroque pavilion is typically closed during the winter months. During this period, Lucas Norer equipped the pavilion with outdoor speakers to transform it into a presentation space for sonic experiments. Thus sonically accentuated, the empty building served as a source of inspiration to the invited artists and a venue for artistic exploration.

In their works for the music pavilion, the sound artists dealt with topics such as seismological sounds from Innsbruck’s quartz-phylite belt, the acoustics of sound studios, illiquidity, audio recordings of empty spaces, or a hypothetical conversation between Claude Lévi-Strauss and a cat.

Participating artists: Gilles Aubry, Raviv Ganchrow, Jacob Kirkegaard, Christina Nemeč, Lucas Norer, Robert Schwarz, Esther Venrooy

Spectral Sounds project website
<http://spectral-sounds.tumblr.com>





In this momentary awareness I tried to tell myself... 2016

in collaboration with artist collective FAXEN

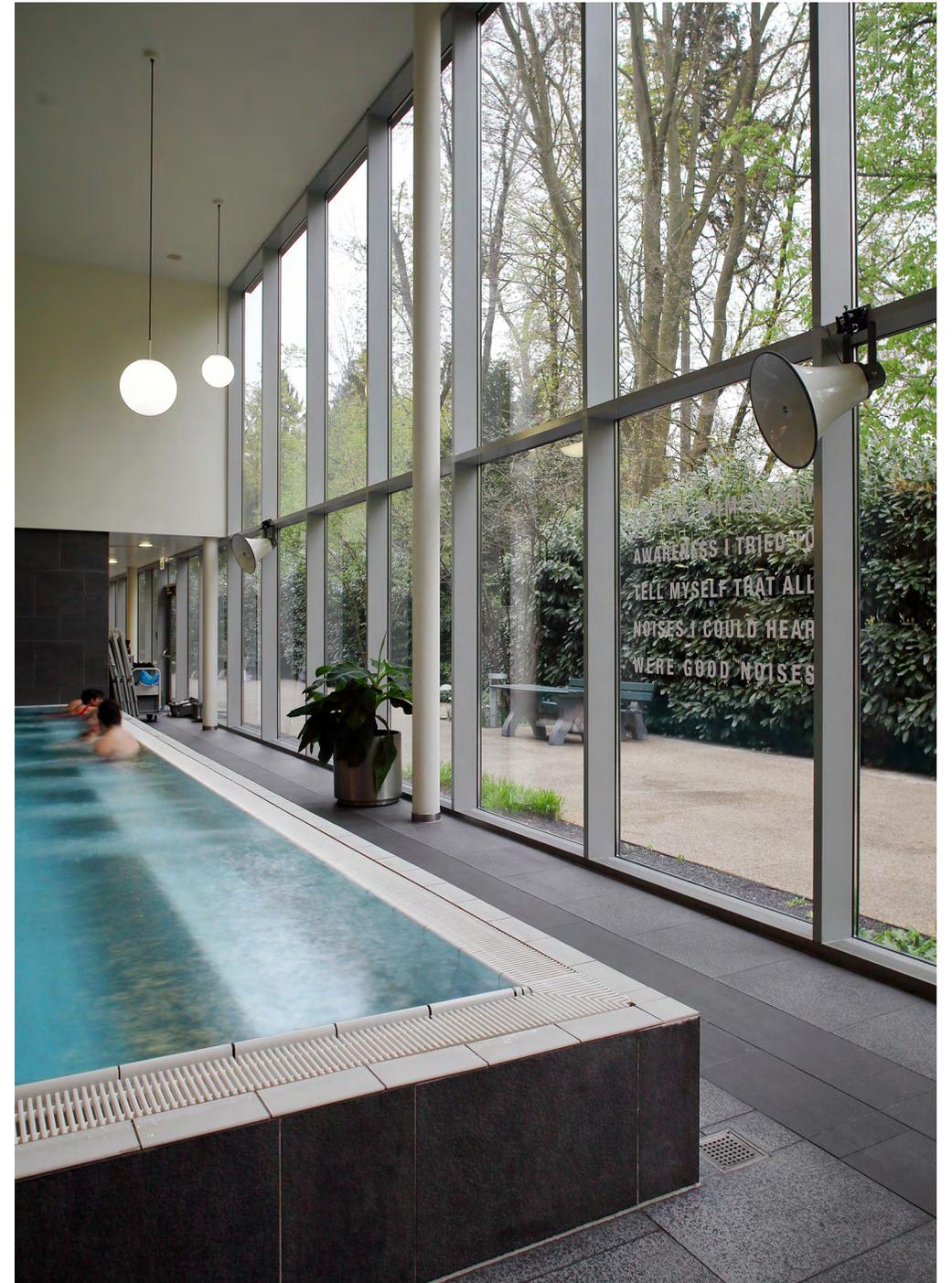
Site-specific sound installation
2-channel audio 10'18" (loop), horn speaker,
adhesive lettering

Exhibitions

- H:UMMMM Festival, Hummelhofbad,
Linz/AT, 09.04.2016

A site-specific sound installation for a public spa in Linz. "In this momentary awareness I tried to tell myself..." combines quotations by deep sea explorer Jacques Piccard with unexplained recordings from the deep sea and field recordings from the spa. In 1960 Piccard dived to the bottom of the 10,916m-deep Mariana Trench with his submarine "Trieste". His unique reports from the dive give us insight into a world without any light that requires us to focus on auditory perception. Reports from the dive serve as a framework for a multi-channel installation that mixes maritime underwater soundscapes and field recordings from the spa itself. A quote by Jacques Piccard was displayed next to the swimming pool with adhesive lettering.

Listen to 'In this momentary awareness...'
<https://soundcloud.com/faxen/awareness>



The Recording with the Sound of Its Own Recording 2015

2-channel audio 04:31min (loop),
Speaker, wood 119 x 18.5 x 23cm,
C print 29.7 x 21cm

Exhibitions

- When Amplified Architecture Becomes
Aether, Andechsgalerie, Innsbruck/AT
06.04. - 07.05.2017
- Amplified Architecture, Kluckyland, Vienna

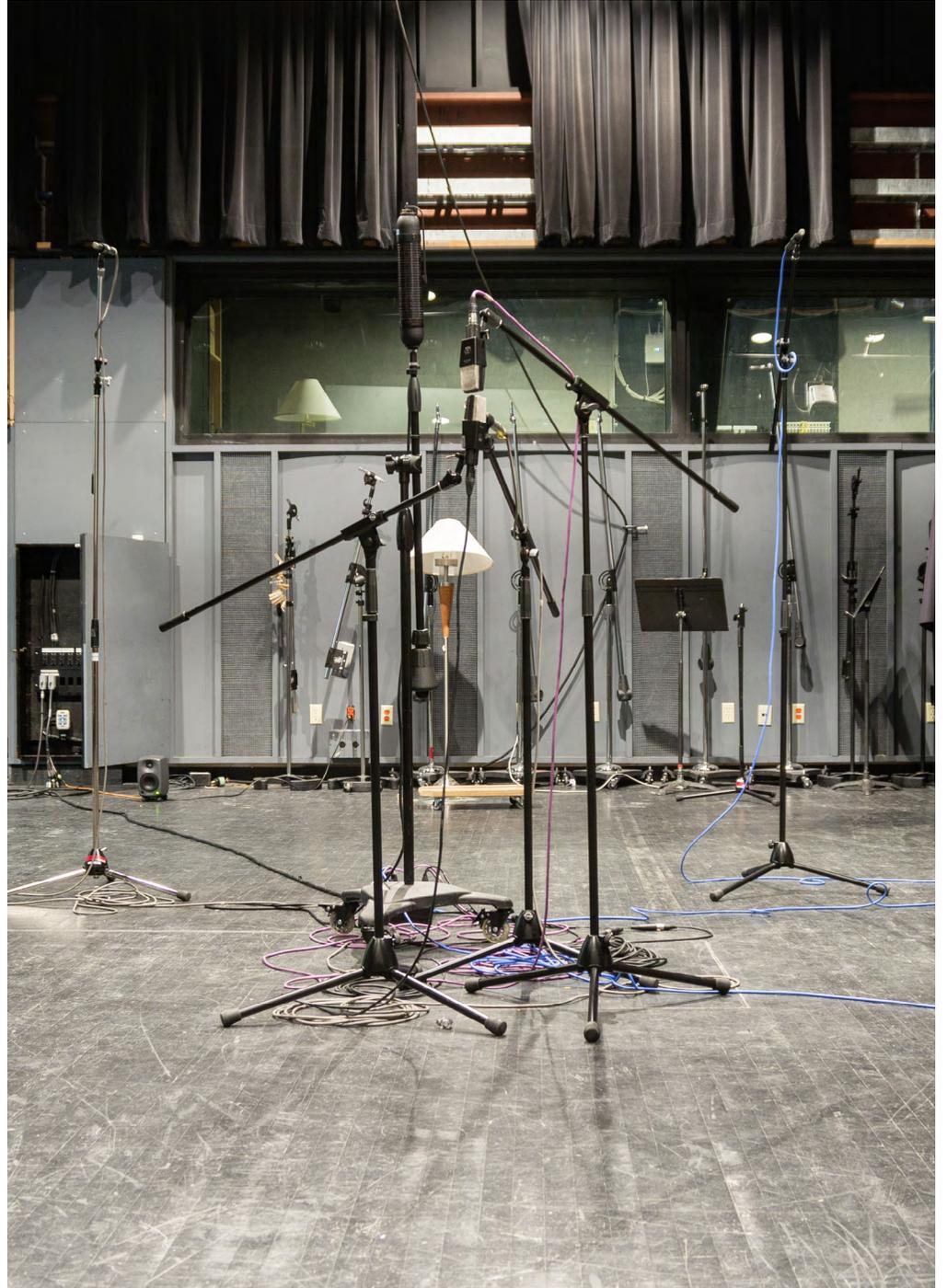
The sound work "The Recording with the Sound of Its Own Recording" renders the process of audio recording audible. The title is a reference to Robert Morris' 1961 work "Box with the Sound of Its Own Making", which acoustically chronicled the production process of a work of art. In the case of "The Recording with the Sound of Its Own Recording", the atmospheric sound of a recording studio is the central topos.

The sounds of the studio rooms can be heard along with the noises made during the recording of these sounds. On a third level, listeners are additionally able to experience the recording of these recordings in a control room next to the studio.

The installation's speakers are placed on acoustic objects that have been converted into architectural pedestals.

Audio

[https://soundcloud.com/spectral-sounds/
lucas-norer](https://soundcloud.com/spectral-sounds/lucas-norer)



Hear the Signals! 2015

Site-specific sound installation
Horn speaker, audio tech

Exhibitions

- Shift-Change, Festival of Regions,
Ebensee/AT, 19.06 - 28.06 2015

Punctually at 9am, 12pm, 2pm and 8pm, a siren marks the work and break rhythms of the festival. "Hört die Signale!" ("Listen to the Signals!") takes up the acoustic significance of the factory siren and sends clear signals for the early shift, lunch break, afternoon shift and closing time.

On the first day of the festival, only one note is heard; after that, another note is added each day until, on the last day, a chorus from the battle anthem of the socialist workers' movement "Internationale" becomes discernible. In memory of our long-silenced factory sirens, Lucas Norer sends a signal that not only illustrates our shifting cultural values but also symbolises social togetherness and solidarity while pointing to the changed reality of industrial working conditions.

Video

<https://vimeo.com/norer/hearthesignals>



Volumes 2015

in collaboration with artist collective FAXEN

Site-specific sound installation
4-channel audio, 5 minute, 4-second loop,
speaker, inkjet print 70x50cm

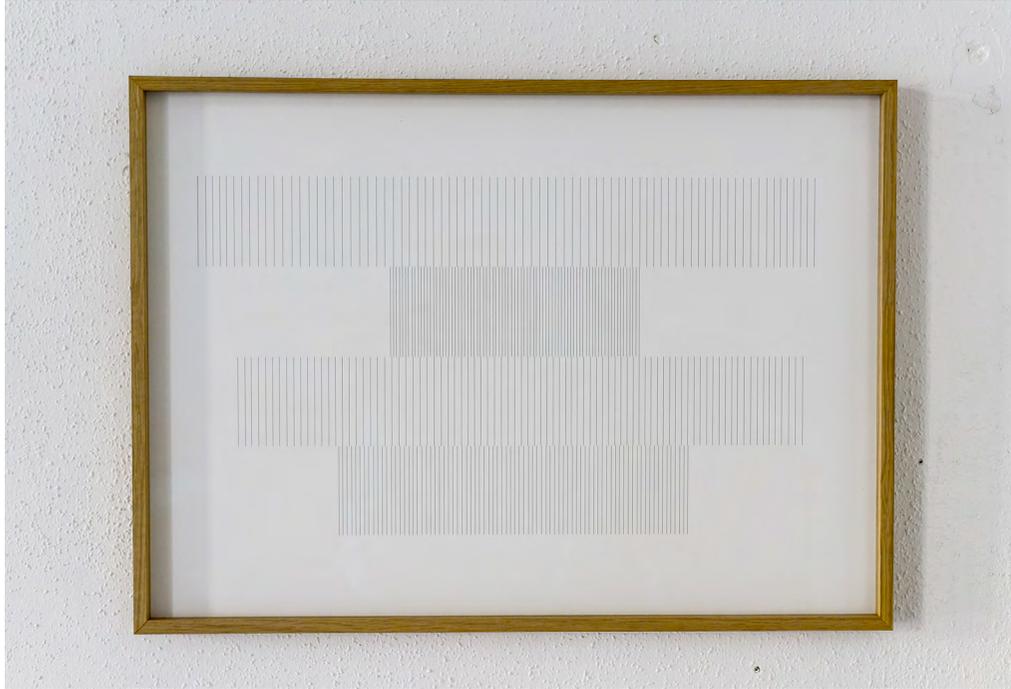
Exhibitions

- Listening Post, Lentos Kunstmuseum,
Linz/AT, 23.10. 2015 - 21.02.2016

Various auditory characteristics of the Lentos Art Museum in Linz serve as the starting point for a composition which focuses on reverberation and acoustic reflection. The artist collective FAXEN invited percussionists to perform within 4 different rooms of the museum. They were instructed to adjust their tempo in response to each room's particular reverberation time. These performances were recorded and used for a composition that peaks in one synchronised drum stroke, which links the four selected rooms for a brief moment. Arranged as a 4-channel installation at the Lentos Art Museum. Additionally, the score of the piece was presented as a graphical illustration.

Listen to 'Volumes' composition

<https://soundcloud.com/faxen/volumes>



Ein Trugbild und eine Abstraktion 2014

Temporary public-space installation & playback concert of Philharmonia Hungarica vinyl records at Marl Civic Hall.
Speakers, audio tech, glass cube with Philharmonia Hungarica records

Exhibitions

- European Soundart Award Exhibition,
Skulpturenmuseum Glaskasten, Marl,
26.10.2014 - 11.01.2015

For "Ein Trugbild und eine Abstraktion" ("A Figment and an Abstraction"), Lucas Norer has collected antique LP records of the complete symphonic works of Joseph Haydn as recorded by Philharmonia Hungarica between 1969 and 1972. A two-day public performance of this collection at Marl Town Hall provided him with a foundation of acoustic material for his installation. The live recording of this performance, which lasted nearly fifteen hours, was stripped of all musical components in post-production, leaving only the background noises typical of vinyl records: crackling, the touching down of the needle, the snap of the end groove.... These vinyl concert noises, which were then amplified and presented in an outdoor space in front of the sculpture museum Glaskasten, are surviving fragments of the now disbanded exile orchestra, which found its new home in Marl for a certain period after the uprising. A glass cube in front of the museum contains the record covers like a reliquary.

Lucas Norer's sound installation "Ein Trugbild und eine Abstraktion" is closely linked to a unique aspect of Marl's urban history. Norer translates the fascinating history of Philharmonia Hungarica, which settled in Marl as a Hungarian orchestra in exile, into an articulate and deeply researched installation with performative elements. The discrepancy of the audible, between quasi-orchestral performance on the one hand and modest installation on the other, opens up compellingly interwoven associative narratives about art and history, hope and disappointment, remembering and forgetting. (Jury statement: European SoundART Award 2014)

Video

<https://vimeo.com/norer/figment>



When The Real Rushes In 2014

2-channel sound installation
Advertising banner, window glass, speakers,
audio tech, audio file 6:20min (loop)

Part of the Wien Museum collection.

Exhibitions

- European Soundart Award Exhibition,
Skulpturenmuseum Glaskasten, Marl,
26.10.2014 - 11.01.2015
- Schauplätze, Handlungsräume, Resignifizier-
ungen, Galerie 5020, Salzburg,
07.03 - 15.03.2014
- Parallaxe, Kunstraum Memphis, Linz,
18.12.2015 - 12.01.2016
- When The Real Rushes In (solo), NDSM-
Treehouse, Amsterdam, , 21.02 – 01.03 2014

How do you raise awareness for a cause,
how do you make a rebellion heard? Lucas
Norer takes sounds and noises from recent
uprisings and riots in European capitals and
consolidates them into an acoustic iconog-
raphy of protest. Everything revolves around
the clinking of shattered windows – a pre-
ferred mode of articulation for rebelling youth
less aimed at destructive vandalism and more
a concerted attempt to draw attention to the
concerns of the movement by creating a
soundscape.

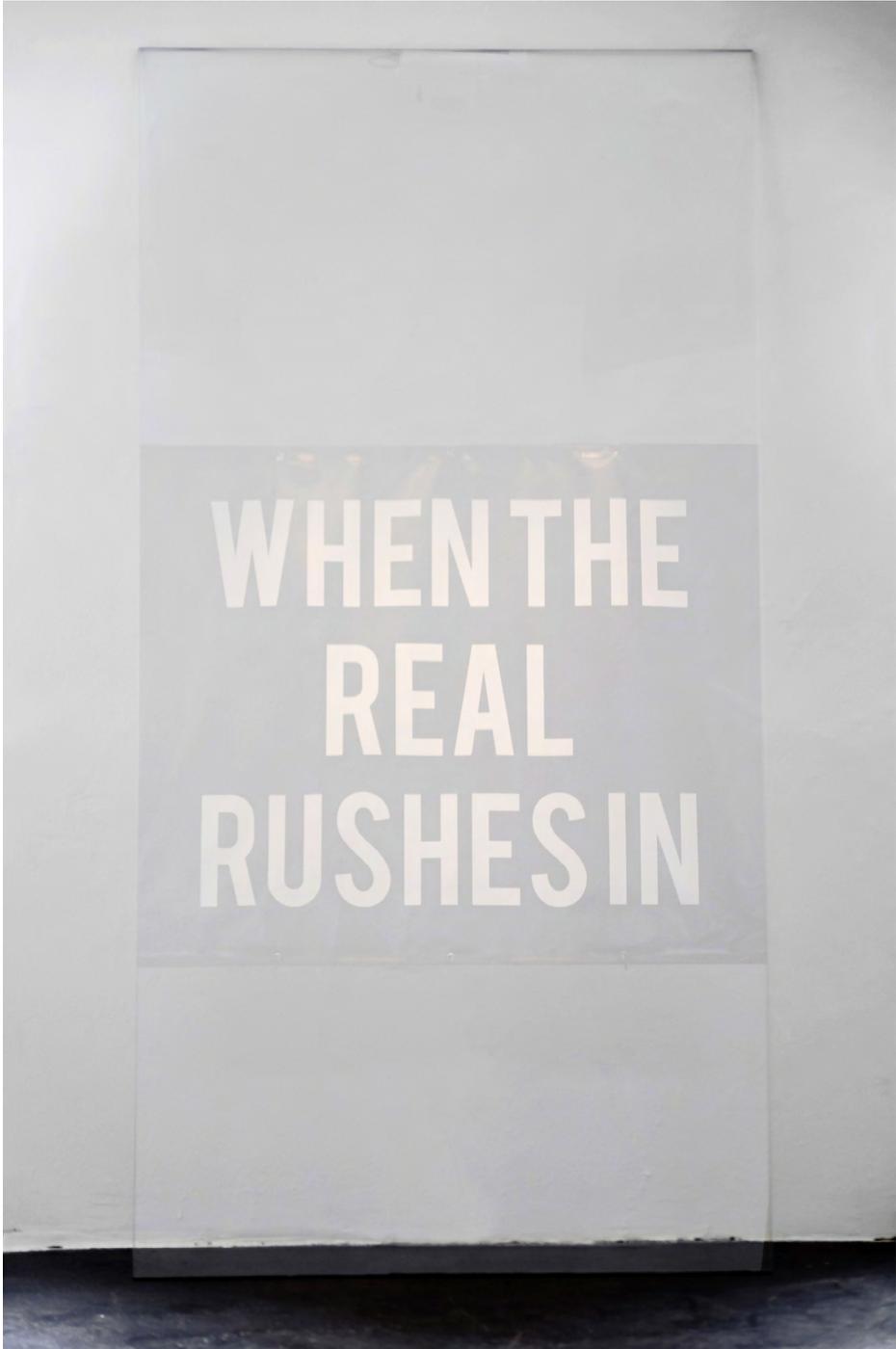
The audio-visual installation “When the Real
Rushes In” comprehends “making noise” as
a tactic employed as early as the suffragist
movement of the early 20th century to add
meaning by increasing volume. It addresses
the protests of a generation of the disadvan-
taged facing a future in which opportunity
inequality has increasingly become an unsur-
mountable fixture.

Video (exhibition view)

<https://vimeo.com/92030677>

Listen

<https://soundcloud.com/lucas-norer/when-the-real-rushes-in>



The Prospects of Recording 2014

in collaboration with artist collective FAXEN

Video installation

HD video 4 minute, 21-second loop, wood, perforated metal sheet, speaker, projector,

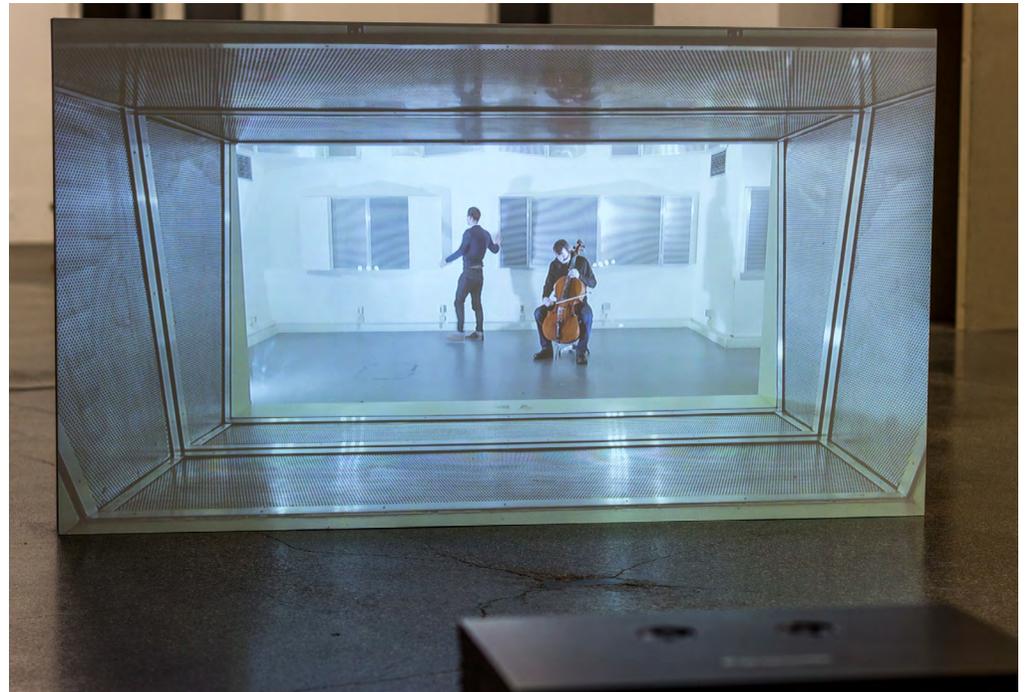
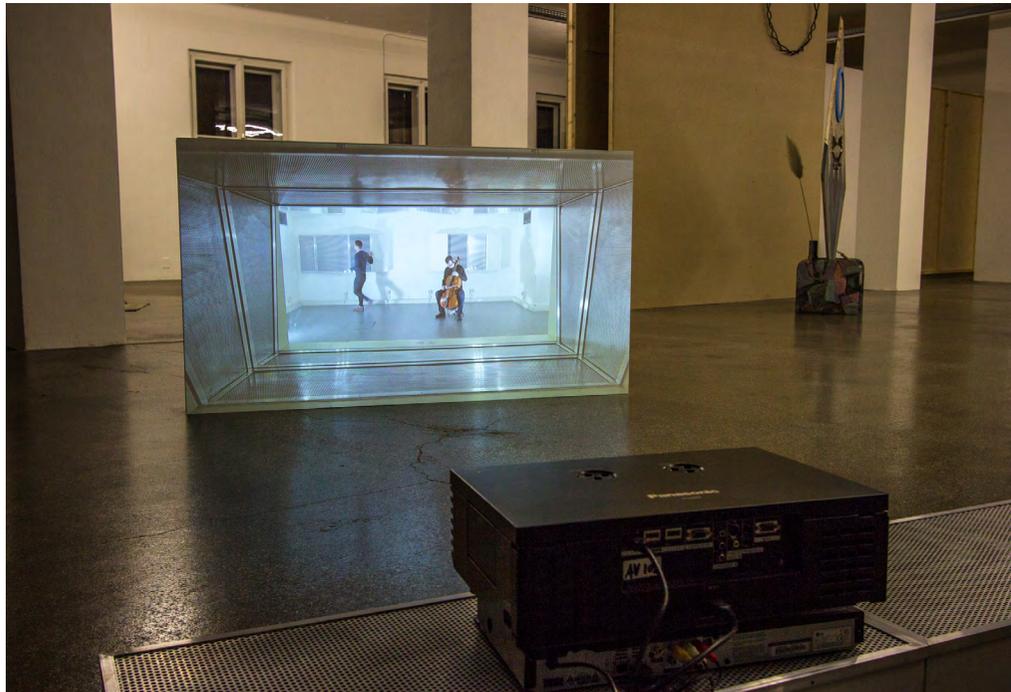
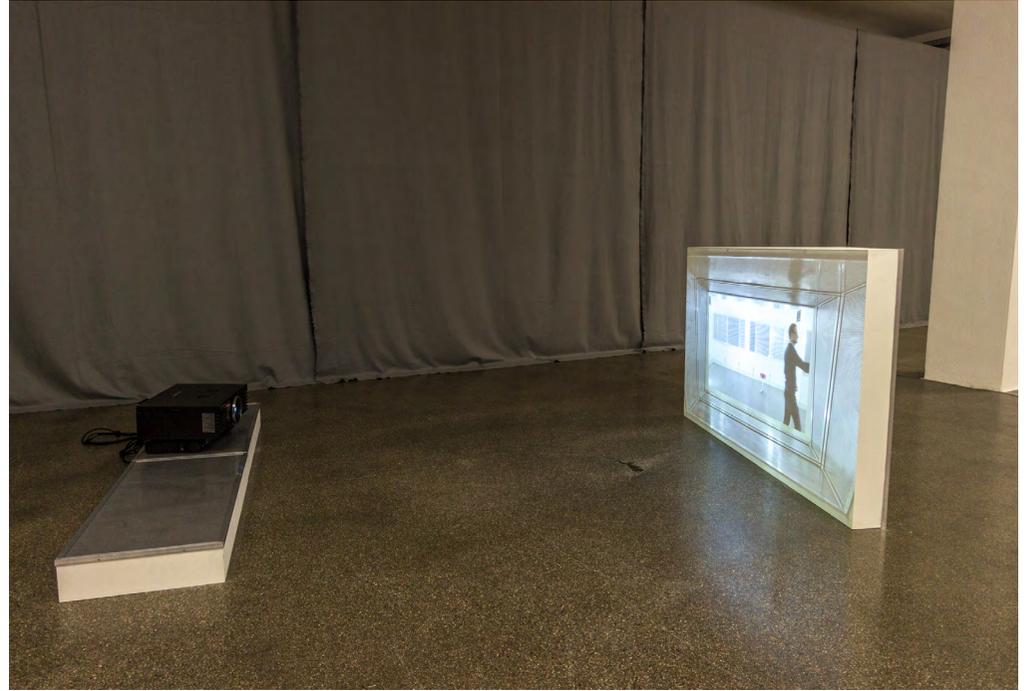
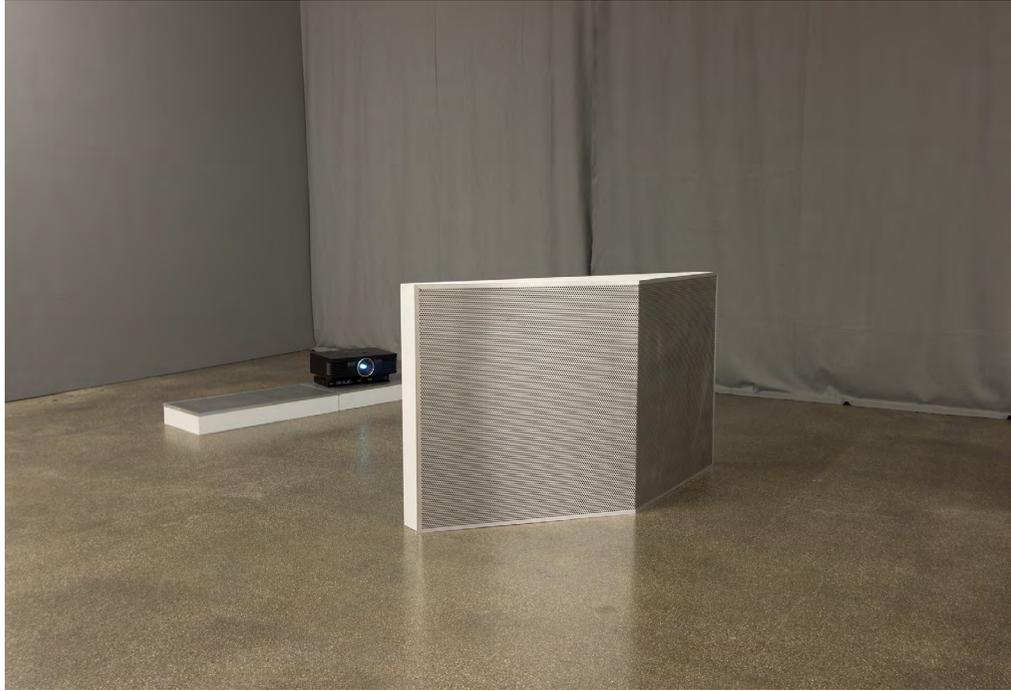
Exhibitions

- Deformation der Stille, Galerie 5020,
Salzburg/Austria, 11.12.2014 - 14.02. 2015

“The Prospects of Recording” focuses on the sound studio as a specific space of recording and broadcasting, of experimentation and control, of action and documentation, and of staging and manipulation of sound. The video installation uses an acoustic absorber panel redesigned in the format of 16:9 to serve as a screen for the projection. The video was shot in the iconic Amsterdam-based Steim Studio #1. The venue is used to stage a performance which interacts with the architecture and acoustics on site and examines the effects of their manipulation.

Video

<https://vimeo.com/faxen/recording>



REC 2014

in collaboration with artist collective FAXEN

Site-specific sound installation
4-channel audio 2'43" (loop), acoustic
absorber panels, speakers, metronomes

Exhibitions

- Studio (take2), Steim, Amsterdam

Created for Steim's Studio #1, "REC" investigates the architecture, specific acoustics and working conditions in recording studios. This examination shines a light on the unnoticed structures and elements of music production, such as coordination and communication between musicians and the acoustic configuration of the studio.

By demounting and rearranging the acoustic absorber panels from the studio walls, the artist collective Faxen highlights the sculptural qualities of these unique objects. This setting is combined with multiple electronic metronomes and a four-channel sound installation based on various count-ins of historic recording sessions.

Video

<http://vimeo.com/112479377>



Double Layer (small scale) 2014

in collaboration with artist collective FAXEN

Sound installation

Fans, loudspeakers, wood, Bass Graphic
Equalizers

Exhibitions

- Transposition.Change, DOK Niederösterreich,
St. Pölten/Austria, 21.03. - 27.04.2014
- (h)ear XL Festival, art centre Signe/NL,
26.09. - 09.11.2014

“Double Layer” is a delicately balanced system of feedback sounds, wind and kinetic energy. The airflow from six fans is used to rotate six speakers. Half of the speakers are used as microphones to pick up the fan’s air stream, the remaining speakers to play it back. By and by the sounds evolve through layers of feedback, wind noise and the natural resonance of the space. “Double Layer” functions as an investigation of cause and effect in a self-contained coupling, where an input produces an output that comes to influence the input once again. What we hear is a fragile structure perpetually on the brink of collapse. This is a special type of network or interaction – an interplay between sound, space and movement.

The sound installation is the small scaled version of “Double Layer” (originally realized in 2011).



Squadra di Canto 2014

in Zusammenarbeit mit FAXEN

HD video
8`30" (loop)

Ausstellungen

- The Memory in your Pocket, Museo d'Arte
Contemporanea Villa Groce, Genoa
21.03. - 01.04.2014

"Squadra di Canto" portrays the vocal group "Canterini Valbisagno" in the outskirts of Genoa. The eight singers perform a typical style of vocal Genovese folk music without the help of instruments, entitled Trallalero. The distinctive feature of this musical genre is the lack of any written scores. Therefore, the singers are required to learn melodies, lyrics, intonation and style through oral repetition only. In this regard, Trallalero can be understood as an embodiment and passing on of distinctive acoustic characteristics of language, class, culture, tradition and musical styles through the voices of the singers. In order to highlight this particular technique of cultural transmission, the video presents each voice separately, giving the viewer the opportunity to witness the process.

Video

<http://vimeo.com/91301520>



The Lisbon Route 2013 & 2017

8-channel sound installation
Pylons, speaker stands, speakers, audio tech

Exhibitions

- Sound Development City 2013 Festival, Lisbon & Marseille, 23.9 - 9.10 2013
- Lisbon Route, Gemeindemuseum Absam, 27.10. - 26.11.2017
- Possible Bodies, Stadtgalerie Lehen, Salzburg, 28.9. - 7.11.2018

This (sound) installation sets off in search of acoustic traces along one of the main escape routes of Jewish emigrants during the Second World War, between Marseille and Lisbon. Lucas Norer visited historical sites along the route and documented his journey by means of field recordings, literary references, interviews and archive materials from Shoah archives.

“The Lisbon Route Project” sheds a light on the life and work of those forced to flee. A re-envisioning of historical refugee stories that allows for conclusions and active reflection on the current fate of migrants in Europe.

For the realisation of the installation, traffic cones were converted into sound funnels – in this case, not merely to mark off an area but also to set an acoustic focus. This setup generates a specific contextual as well as acoustic effect: for the listener, the historically distanced subject matter is transferred across a spatial and temporal distance, translating it into the here and now through the amplification and concentration of the sound funnel.

Audio (excerpt)

<https://soundcloud.com/lucas-norer/sets/lisbon-route-excerpts>



Testing the Equipment 2013

in collaboration with artist collective FAXEN

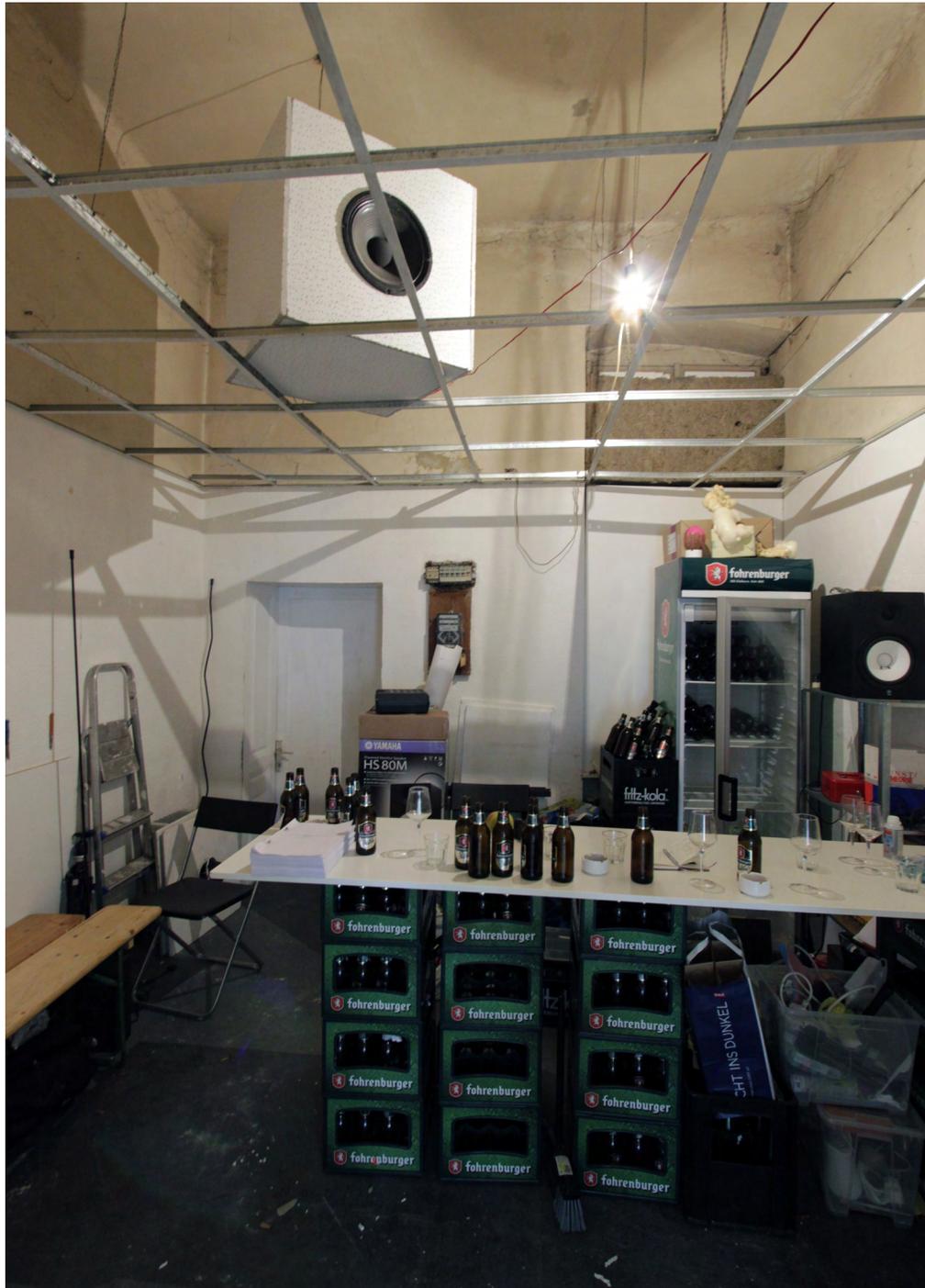
site-specific intervention

Sound-absorbing tiles, loudspeakers, Roland MC303 synthesizer

Exhibitions

- Testing the Equipment (solo show), AfG,
Vienna/Austria, 2013

The sound installation "Testing the Equipment" is dedicated to the overlooked significance and qualities of acoustic ceiling panels. These universally used components are typical of modern architecture and define the acoustic characteristics of indoor spaces, such as offices, schools, shops, etc. As a first step, the artist group FAXEN removed all ceiling panels from the exhibition venue in order to manipulate the acoustics of the space. The collected panels then served as construction material for two custom-built speakers, each of which plays a bass drum sound that explores the room's resonance.



Let's Overhear 2013

in collaboration with artist collective FAXEN

site-specific sound intervention
Microphones, parametric speakers,
Raspberry Pi computers, wooden boxes

Exhibitions

- Let's Overhear, Donaupark Linz, 22.07. -
04.08.2013

"Let's Overhear" is an urban intervention which records and analyses the acoustic space while simultaneously playing it back in a modified way. The installation focuses on the specific sonic characteristics and qualities on site, which influence the musical interpretation of the existing soundscape. The setting allows listeners to expand their acoustic horizons and examine their perception in interaction with the composition. "Let's Overhear" transforms the environment into a composed soundscape – an urban setting full of sounds.

Video

<http://vimeo.com/78056768>



Wow 2012

in collaboration with artist collective FAXEN

Multimedia installation

5-channel audio, microphone, mirror ball motor, speakers, table, text excerpt of William B. Seabrook's book *Witchcraft, Voice*: Sam Bunn

Exhibitions

- FINE SOUND - keine medienkunst, Das Weisse Haus, Vienna/Austria, 20.02. - 30.03.2013
- Alle Worte sind aus! All words have run out!, Kunstraum Goethestraße xtd, Linz, Austria, 18.10. – 14.12.2012

The sound installation "Wow" explores a text by American author William B. Seabrook entitled "Wow!"; a reflection on what might happen if human language were abolished. Seabrook's short story is based on an experiment with Aleister Crowley. In 1920, after a conversation about Trappist monks and their vows of silence, they both agreed to suspend normal verbal communication and limit themselves to the predetermined monosyllable "wow" for a week. Based on this experience, Seabrook wrote the short story "Wow!"; set in ancient China, in which people discover peace and contentment through replacing human language with the word "wow"; eventually, a second faction emerges, those who spread dissent by using "wo". In consequence, two great armies fight to the death over "wow" and "wo", leaving nothing but "a few empty bubbles floating on a river of blood."

Upon approaching the sound installation, visitors experience a blended soundscape of multiple voices. A slowly rotating microphone passes by a circular array of speakers playing back fragments of Seabrook's short story. By putting on headphones, the listener can hear a steady fading in and out and experience a mechanical remix of Seabrook's text that is constantly generating new and unexpected combinations.

Video

<http://vimeo.com/55438866>



Use Your Illusion 2012

in collaboration with artist collective FAXEN

Installation & exhibition

hardware store shelf, neon lettering,

participating artists: Sam Bunn, Carola Dertnig, ekw14,90, FAXEN, Invernomuto, Tomáš Moravec, Alexandra Navratil, Roman Štětina, Jakub Vrba

Exhibitions

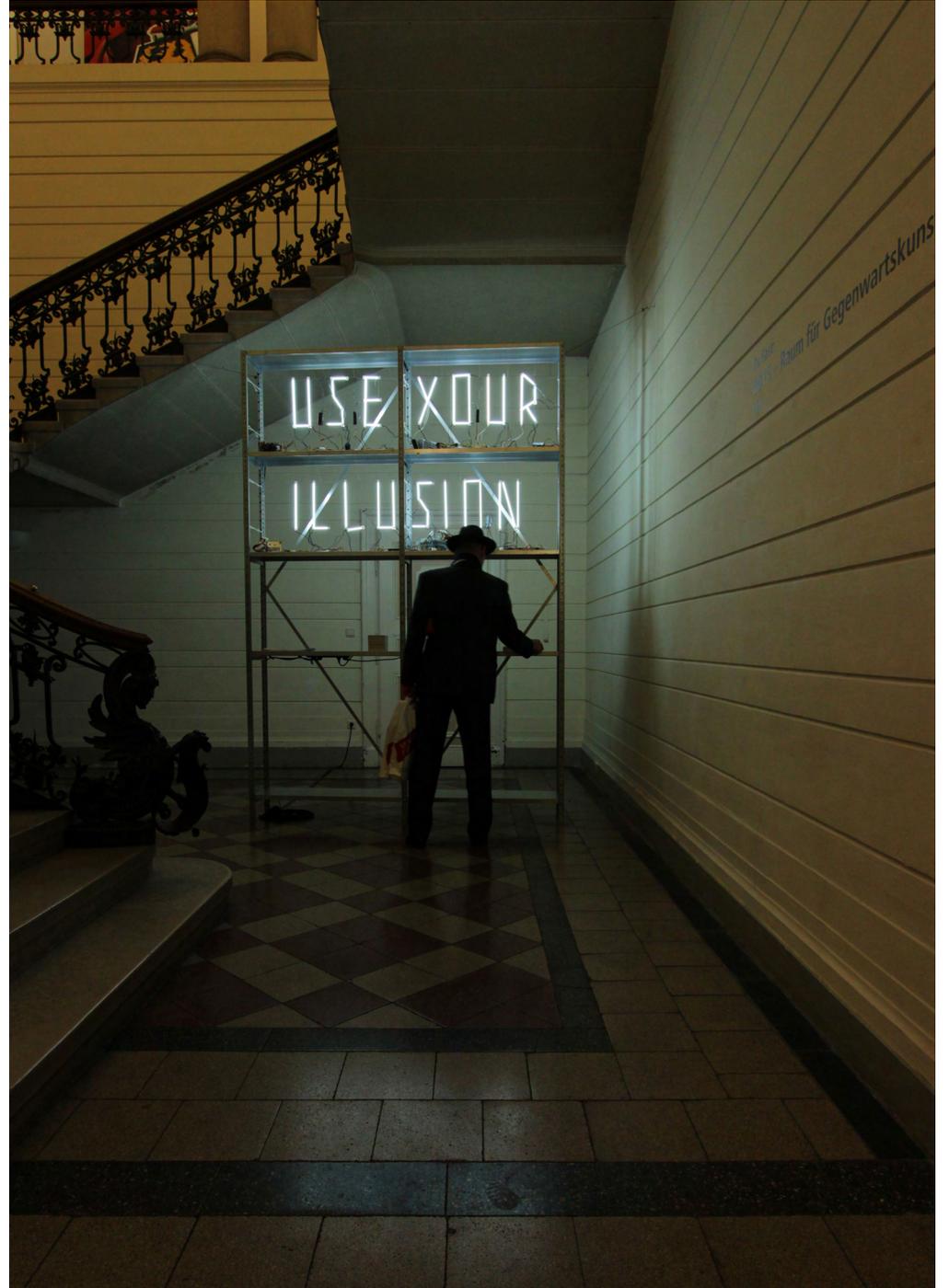
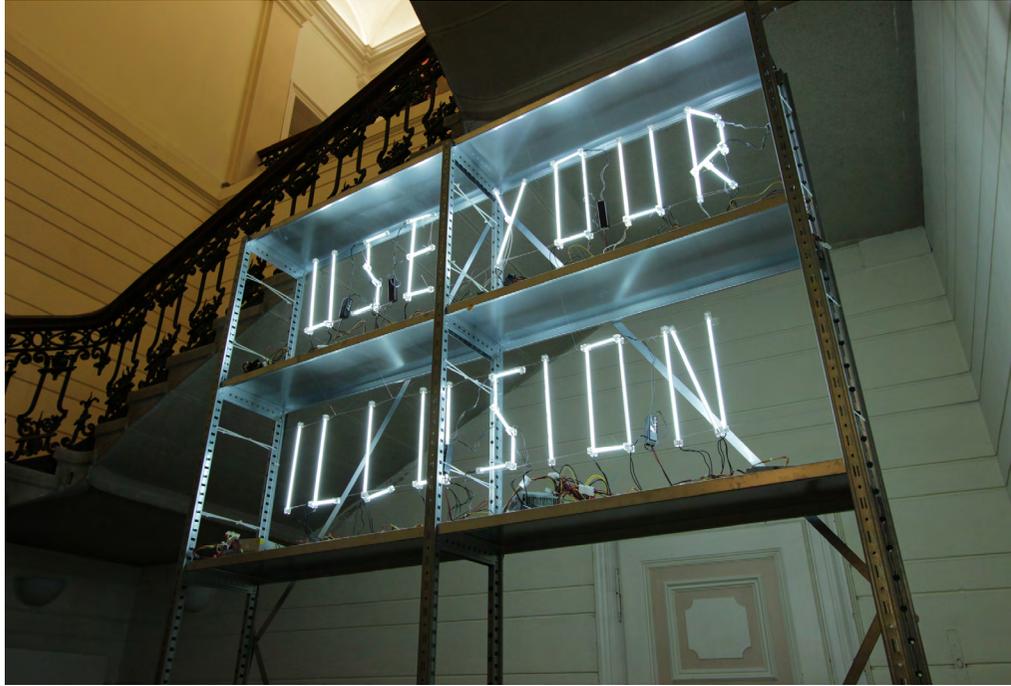
- Kunst Messe, Landesgalerie, Linz, 2012

- Use Your Illusion, bb15, Linz, 14.11 - 23.11.2012

At the showcase of bb15 - space for contemporary art at the art fair in the State Gallery of Upper Austria FAXEN presented their work, "Use Your Illusion". Consisting of a commercially available hardware store shelf, containing the neon lettering "Use Your Illusion". The installation refused to take part in the common practice of an art fair, and instead acted as a placeholder for a group exhibition curated by artist-group FAXEN in the premises of bb15. A contribution, as a subversive denial, interpretable as a comment or statement about the situation on site and the staging of art.

In the subsequent exhibition at bb15, the already used hardware store shelf acts as a recurring element to form the exhibition architecture. Based on these elements, the surrounding space is opened up by video projections and screens.

The focus of the exhibition is based on works at the interface between artistic realities and chimaeras in art. The works are addressing these topics and can be subsumed under the concept of illusion. Illusions in the artistic discourse emerge, especially in relation to issues of aesthetics, presentation and staging.



Double Layer 2011

in collaboration with artist collective FAXEN

Sound installation

Fans, speakers, microphone stands, audio mixer

Exhibitions

- The III Moscow International Biennale for Young Art 2012, Moscow, 10.07. - 19.08.2012
- Schools of Art, HFBK, Dresden, 20.05. - 19.06.2011
- Projekt_LOVE, Vienna 18.11. - 09.12.2011

“Double Layer” is a delicately balanced system of feedback sounds, wind and kinetic energy. The airflow from six fans is used to rotate six speakers. Half of the speakers are used as microphones to pick up the fan’s air stream, the remaining speakers to play it back. By and by the sounds evolve through layers of feedback, wind noise and the natural resonance of the space. “Double Layer” functions as an investigation of cause and effect in a self-contained coupling, where an input produces an output that comes to influence the input once again. What we hear is a fragile structure perpetually on the brink of collapse. This is a special type of network or interaction – an interplay between sound, space and movement.

Video

<http://vimeo.com/32502867>



Double Layer (live) 2011

in collaboration with artist collective FAXEN

Sound performance

Microphones, microphone stands, audio mixer, analogue effect units

Exhibitions

- Ars Electronica Performance-Festival, Linz/Austria, 2010
- Hypno Vereinsbar, Stuttgart/Germany, 2011
- DDD - Die Dritte Dimension, WhiteBox, Munich/Germany, 2011
- Rotate Festival, Innsbruck/Austria, 2012

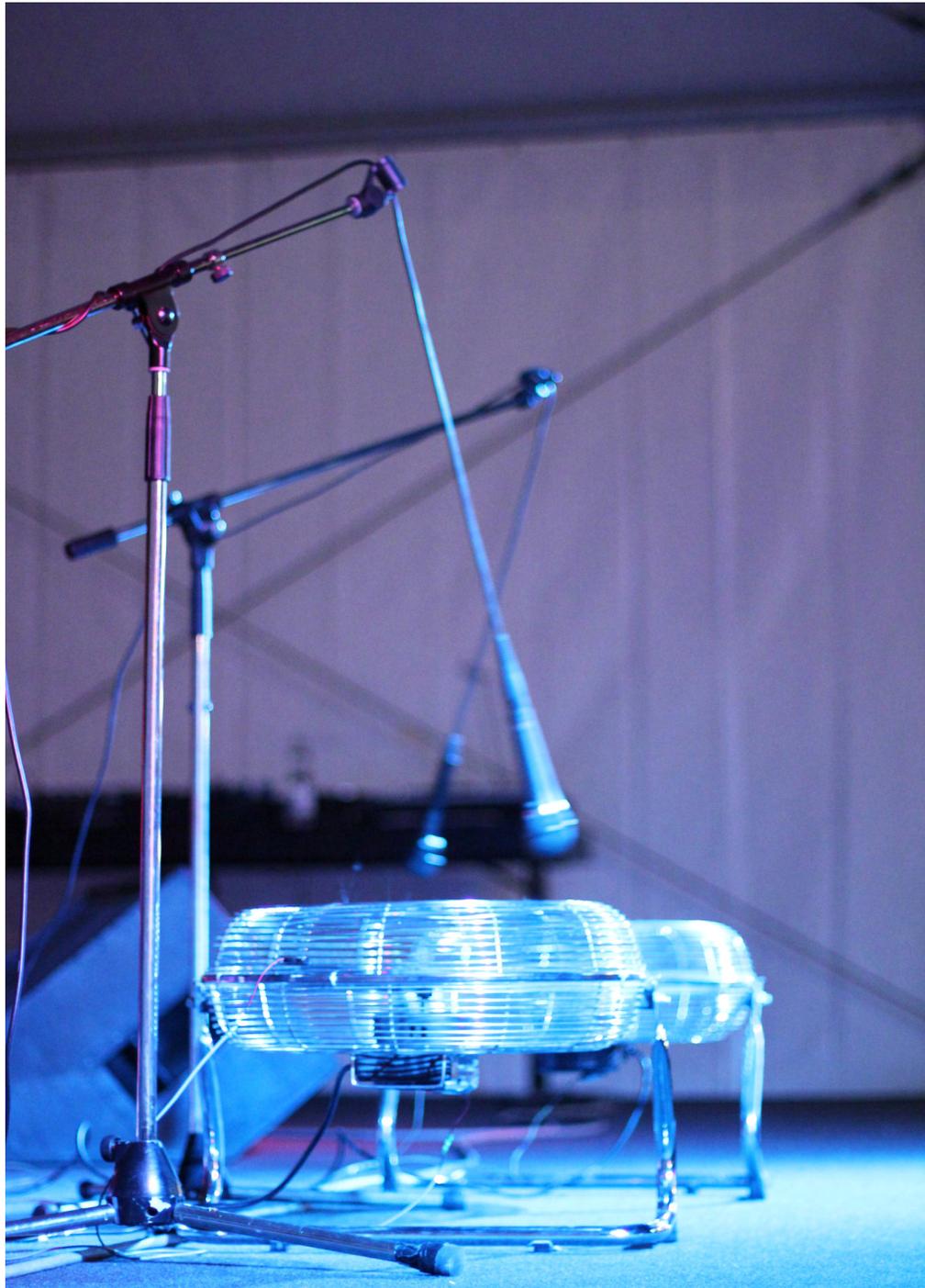
“Double Layer (live)” is a performance based on the sound installation “Double Layer”. By turning on the fans, the concert begins and the microphones start to rotate. The piece is solely based on the fan’s air stream sounds. This monotone and consistent input is modulated and adjusted via various effect units and mixers to create a dynamic and crescendo-like composition. The performance ends by turning off the fans and the subsequent collapse of the piece.

Video

<http://vimeo.com/15122656>

Live-recording (excerpt)

<http://tinyurl.com/a8mqpa8>



Resonate In Response To 2011

in collaboration with artist collective FAXEN

Sound installation

Record players, speakers, vinyl records with custom-made sinus loops

Exhibitions

- Manifesta8 Eventos Paralelos, Cartagena/ Spain, Sala de exposiciones Muralla Bizantina 12.11.2010 - 06.01.2011
- Interventionsraum, Stuttgart/Germany, 24.02. - 27.02.2011
- Keep An Ear On Festival, Centro Per L'Arte Contemporanea, Florence/Italy, 19.05. - 22.05.2011
- Prima Kunst Container, Kiel, 09.07. - 04.09.2011
- bb15, Linz/Austria, 18.10. - 22.10.2011

"Resonate in Response to" is a rethinking of space – in particular the acoustic properties of art spaces that form the basis for this sound installation. The acoustics of these rooms are analysed and evaluated to determine their predominant frequencies.

Additionally, the artist group FAXEN has produced a sound archive consisting of custom-made vinyl records (dubplates) that cover the frequency range of the human ear in the form of pure tone loops. A setup of three turntables and three site-specifically located speakers emphasises the acoustic ambiance of the spaces in an analogue way.

Based on the predominant frequencies and a selection of corresponding dubplates "Resonate in Response to" creates a composition that continuously generates subtle interferences between the natural soundscape and the replayed tones.

Video

<http://vimeo.com/25071506>

<http://vimeo.com/20748046>



Konstellationen 2011

in collaboration with artist collective FAXEN

Site-specific sound intervention

Electromagnetic valve, single-board computer, single-channel audio 5:20 minutes (loop), speaker,

Exhibitions

- Hörstadt Kryptophone Festival, Linz/Austria
A sound festival in public space. 14.11. -
06.11.2011

The sound of the fountain in the inner courtyard of the upper Austrian government office in Linz is the focus of this sound intervention, which consists of two parts.

Part one: Switching off the fountain every 5 minutes for a period of 5 minutes dramatically alters our acoustic perception of the space. A significant change of the soundscape achieved simply by subtraction.

Part two begins when the fountain is switched off for the winter months. Now the sound of the fountain is added artificially by hidden speakers. The lack of a visual equivalent to the splashing water creates a jarring experience. The two differing methods, subtraction and addition of sound, test the perception of the recipients in different ways.



For the Birds 2010

in collaboration with artist collective FAXEN

Sound installation

Hairdryer, table tennis ball, keyboard, glass cube, light sensors, wood

Exhibitions

- Flimmern & Krachen, Project LOVE, Vienna/Austria, 09.04. - 23.04.2010
- Best Of, Tabakfabrik, Linz/Austria, 05.11. - 14.11.2010
- Repeat Please, SKÁLAR – Centre for Sound Art and Experimental Music, Iceland, 04.10. - 14.10.2012

“For the Birds” is a homage to John Cages’ aleatoric work. The setup is devoted to the study of randomness, it’s generative force and the correlation between noise and sound: recurring concepts and motifs in the work of Cage.

This sound installation is based on the interplay between objects and processes. Two opposing hairdryers set a ball in motion inside a glass cube. Light sensors underneath the glass, influenced by the moving ball, trigger twelve chromatic tones on a circuit-bent keyboard. The result is an infinite, random composition.

Video

<http://vimeo.com/11082084>



untitled (widespread) 2010

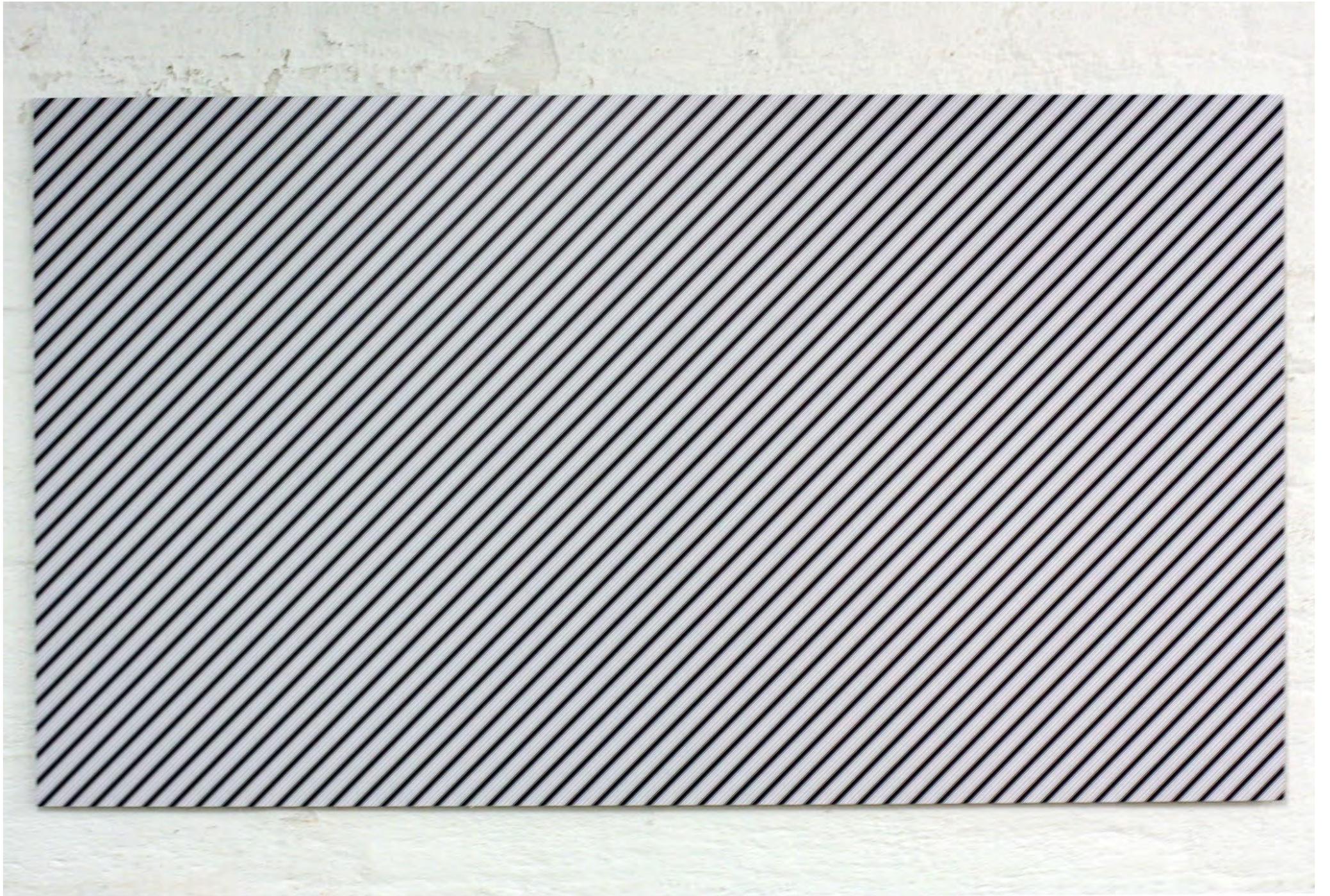
in collaboration with artist collective FAXEN

Digital LightJet print
Dibond, 160 x 90cm

Exhibitions

- Reclaiming Space, Austria Tabakwerke, Linz/Austria, 2010
- TABAKFABRIK LINZ - Kunst, Architektur, Arbeitswelt, Nordico, Linz/Austria, 2010
- Parallelwelten Jung und Alt, die Kunstsammlung OÖ, Linz/Austria, 2011

By transforming the logo of the former Austrian tobacco company "Austria Tabak" into an endlessly repeating pattern, an optical illusion is generated. Upon approaching the graphic, its monochrome clarity seems to dissolve into interfering patterns which evoke a retinal disturbance. The impression the observer gains – that of being torn between inclusion and exclusion – is echoed by the demise of the tobacco industry in Austria: an incident that had a significant impact on the city of Linz, as jobs were lost and the tobacco factory was abandoned.



Tilt 2009

in collaboration with artist collective FAXEN

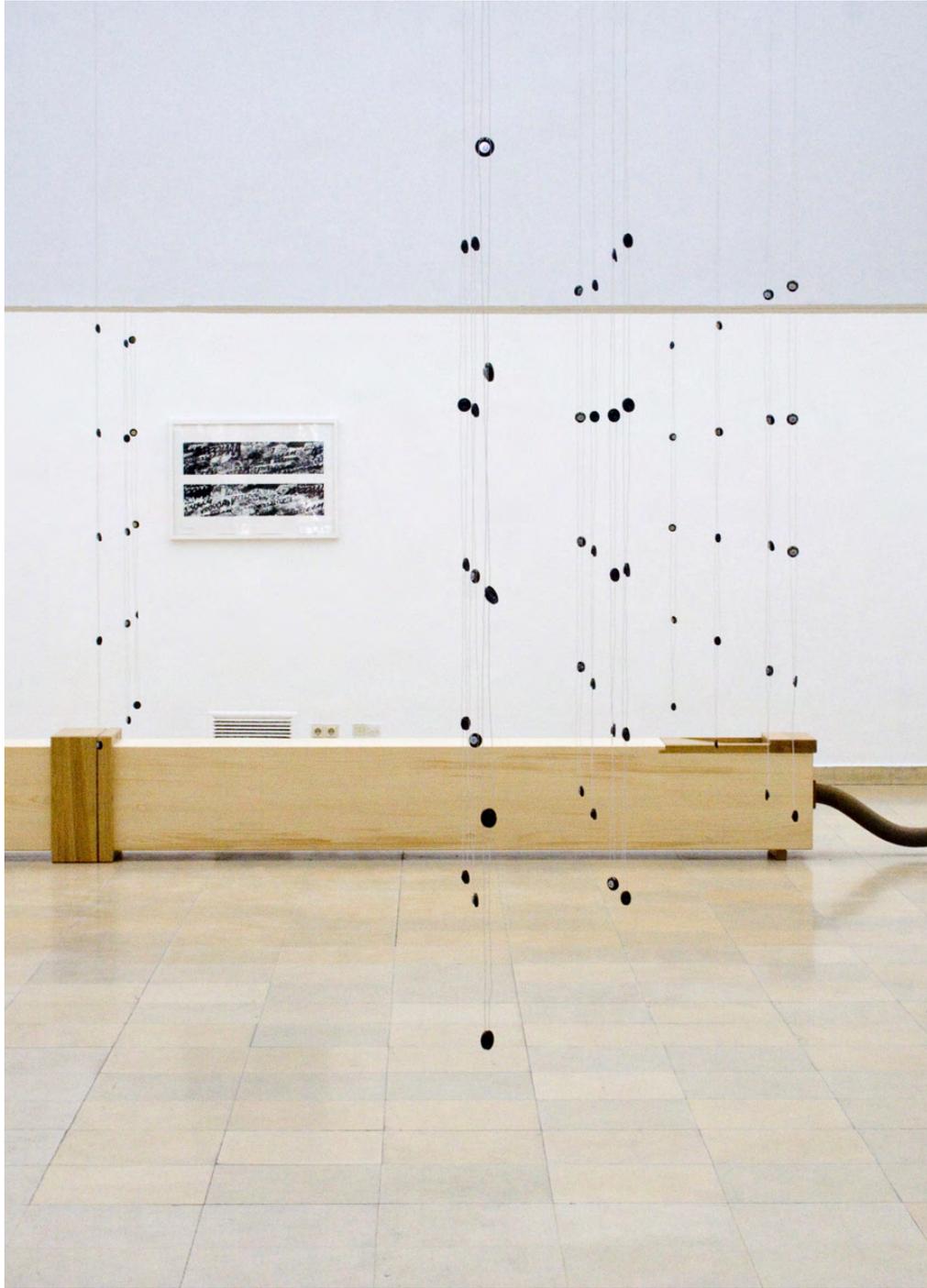
Sound installation

Piezo speakers, audio cables, amplifiers, mp3 players

Exhibitions

- Sound Characters, Kunstpavillon, Innsbruck/
Austria, 23.01. - 07.03.2009

The sound installation "Tilt" uses the mathematical concept of "squaring the square" to divide the exhibition space into acoustic zones. By suspending 100 speakers from the ceiling, 15 zones were created to which specific acoustic properties were assigned. "Tilt" created a sonic microcosm that incorporated high-frequency tones, field recordings of the gallery and the public space.



sight-seeing 2009

in collaboration with artist collective FAXEN

Site-specific sound intervention
4-channel audio 24-minute loop, speakers,
dubplates, media player, modular synthesizer

Exhibitions

- Normalzustand, Festival der Regionen, Linz/
Austria, 10.05. - 01.06.2009

An underground car park in a suburban settlement in Linz is the setting for the sound intervention sight-seeing. In a first step, the space was recorded and acoustically analysed to determine its predominant frequencies. Based on these findings, the artist group FAXEN created a sound performance that generates subtle interferences between the natural soundscape and the composition. A dystopian sound intervention that confronts the listener with the ubiquity of poorly designed acoustic spaces.

“sight-seeing” was commissioned by the art festival “festival of regions” in Linz/Austria.



May He Hetal?

in collaboration with artist collective FAXEN

Sound performance

Modified keyboards, handcrafted interfaces,
sound equipment

Concerts (selection)

- *Dogzstar, Istanbul, 2010*

- Rhiz, Vienna, 2009

- Fluc, Vienna, 2009

- Kunstpavillon, Innsbruck, 2009

- Kunsthalle, Vienna, 2008

- Logement, Antwerpen, 2008

- Ars Electronica Nightline, Linz, 2007

“May He Hetal?” is a music project by the artist collective FAXEN which explores the potential of inexpensive, second-hand electronics that produce sounds, such as keyboards, drum machines and electronic toys. Through radical manipulation of the circuits within these devices, one hears the sound of the hardware, which consists of a multi-layered realm of subtle and differentiated sounds. With an emphasis on improvisation and the capriciousness of the rebuilt instruments, FAXEN creates noisy electronic textures accompanied by occasional melodies and broken baselines.

