Seconds

Each

60

Seconds

Each

60

Seconds

Each

60 Seconds Each

Participating artists (chronologically):

Side A
tr. 1 – 16:
Claudia Molitor, Dani Gal, Timo Kahlen, Jan-Peter E.R. Sonntag, Heimo Lattner, Michael Trommer, Anton Kats, Wolfram Spyra, Kerstin Ergenzinger, Luca Forcucci, David Helbich, Jorn Ebner, Budhaditya Chattopadhyay, Kristof Georgen, Melanie Windl, Richard Eigner

Side B
tr. 17 – 32:
Jasmine Guffond, Erwin Stache, Georg Klein, Yati Durant, Zosia Hołubowska, Bewernitz / Goldowski, Stefan Roigk, Gilles Aubry, Nik Nowak, Charlotte Simon (DJ Carl), Julia Bünnagel, Marek Brandt, Bojana S. Knežević / BOASZ, Phillip Sollmann, Tina Tonagel, Mattin

© by the artists 2023

Edition   /300

Thanks: all artists participating in this collaborative sound work,
Wendelin Büchler and Alessandra Eramo (Corvo Records),
Cornelia Lund, Holger Lund, Nicole Fritz, Benjamin Kivikoski
for their support.

Precision work – 60 Seconds Each

Can sound art be funny and ring 300 bells on 1200 stomachs? Can it be macrocosmic and reflect time, living beings and the future? Can it be microcosmic and dedicated to the sound of snowflakes or the beeps of e-scooters? Can it be prophetic and deal with dying instruments? Can it sonify non-sonic things like light, shadow and air? Can it turn techno beats "inside out", that is left-field? And can it build a specific atmosphere and dramaturgy in the miniature format of 60 seconds? It can do all that – and much more, as the present record project *60 Seconds Each* shows.

Above all, sound art can also make use of mistakes: this project was ultimately born out of a data leak. Recently, the opening of the position of Professor for sound art in the context of visual arts attracted the applications of a broad, international panorama of sound artists. After the position was filled, the email rejection to all other applicants was sent on one evening by mistake by the university with an open distribution list. That same night, this mishap triggered an exchange about its creative use among those thus connected by the university. An exchange that continued for weeks afterwards. This is remarkable because the application process for professorships in Germany, which can sometimes take years, is not only gruelling but also isolating, since it is competition and not cooperation that counts. The data leak and the association of the applicants, some of whom already knew each other, led to a kind of (re)socialisation within the framework of the exchange for a considerable proportion of them.

But how to deal with the data leak? If anyone is good at dealing with random mistakes, it is artists, because serendipity as the ability to perceive something that has not been searched for is part of their basic creative competence. And so, following the invitation and concept of Kristof Georgen, a group of 32 sound art donors emerged who were prepared to understand a record as an artistic group work and to deliver a 60-second contribution each.
The resulting record documents an expanded and diversified concept of sound art in scope with current musical and artistic developments. The aleatoric compilation of the participants is consistently continued with the aleatoric principle of the order of the contributions according to the receipt of the same.

Two core questions probably arise when one sees this project before one. Why a vinyl record? Why 60 seconds?

The vinyl record is not a hipsterish retro medium, but its choice is based on its special properties as a medium. It is a complex and bulky media format. This positions it against the simplicity and convenience of digital formats. Yet this can certainly be perceived as a pleasurable effort, an "enjoyably perverse act of swimming against the tide of history" (Simon Reynolds). Or as David Sax says: "The vinyl record experience […] was more fun precisely because it was less efficient."
Because of its expense, the vinyl record is considered both a medium of relevance and a medium of value. It is therefore particularly capable of incorporating statements in a reified way and, in consequence, of increasing their relevance and value. This is because its production and use require

an increased amount of work, activity and costs – especially in comparison to uploads and downloads. Streaming music is characterised by triggers and a string of highlights, but hardly by developments and contexts. By opening up a context, in which music or sound can unfold and oeuvres be developed, physical sound carriers set a counterpoint to the volatility and arbitrary recombination of individual titles in streaming mode (Oliver Zöllner).

For Kristof Georgen and his genuinely sculptural perspective, the solution to the question of how a group of artists can be heterarchically captured in an object was also relevant. At the same time, he was interested in the question of how a media object with its own restrictions (playing time, analogue medium) can gain access to the submitted sound art pieces. This is entirely in the sense of Martin Heidegger and Sybille Krämer, according to whom media devices show their own spatio-temporal logics and statements and radiate them.

Why *60 Seconds Each*?

Why did Wolf Vostell schedule 100 performative events at 100 locations in Berlin and for 100 minutes – 1 minute per event (1966)? Why did the Residents fill their 1980 *Commercial Album* exclusively with dozens of one-minute pieces? Why did the artist Erwin Wurm make his *One Minute Sculptures* (from 1997) one-minute pieces? Why does Anna Raimondo's and Camila Melo's work *Untitled (silences and hesitations)* (2012), which gathers moments of hesitation as the respective response of more than 30 female composers and musicians to the question of female influences, last one minute? When others were even more restrictive or even more generous? Ian Murray built his *Topsong* (1973) from the first ten seconds of each of the 100 number one hits of the past ten years, Edizioni Passarotto sprinted through the weeks and years with *01–40 Jahre Deutsche Nummer Eins Hits* (2013) with the first chorus line of each between three and seven seconds, and Oye Records Berlin packed *top five of 2016 in 150 Sec complain to moritz@oye* onto one cassette. Stefan Fricke, on the other hand, relied on *90 Sekunden Wirklichkeit* (2005) for the contributions to the music project he curated, and Max Hollein, Hans Ulrich Obrist and Martina Weinhart gave the participants from art and music a whole three minutes in the exhibition *3′* (2005). All of these works are characterised by their foundation in the conceptual. Sound art per se feels comfortable with this, since it very often has sonic *and* conceptual dimensions. And yet it is noticeable that there is a slight tendency to prefer the minute for conceptual miniatures, perhaps because it is a more manageable block of time, a full cyclical unit of 60 seconds, not a time fragment.

Certainly, the conceptual specification meant a radical challenge for all participants. One that lies in the limitation. What sound artists would voluntarily limit themselves to this format without a conceptual specification? None would work with a duration of less than John Cage's *4′33″*. On the contrary, sound artists tend towards temporal opulence, since the formerly binding movement and time formats of classical music have long since ceased to apply to them. On the other hand, once again John Cage, piece formats of 639 years, as in Cage's *ORGAN²/ASLSP* (1987), serve them as orientation. This is the case, for example, with Jem Finer's *Longplayer* (1999), which is designed to last 1000 years.
At the same time, we are all aware of a practice – particularly widespread among younger people – of shortening attention spans. Many younger listeners only know music in the 15-second format of TikTok. 60 seconds is already a long format for these listeners. Certainly, for the sound artists

represented here, the TikTok usability of their pieces is not at the forefront of their considerations, even though TikTok now even allows the 60-second format as a long player.

However, sound art does reflect developments in listening habits. In *60 Seconds Each*, this finds its expression in the surprising intensity, density and special dramaturgical power of the individual miniatures. The sound artists on this record have thought very precisely about how to approach their audience in 60 seconds and where to lead them sonically and musically in this time span. Precision work is the order of the day here, not least thanks to the restrictive time limit.

However, the record, the precision work behind the contributions and the resulting international panorama of contemporary sound art may not even be the most important thing that has come about with this project. Without a doubt, something else is very remarkable as well. Namely, to submit one's own contribution into a complete openness, without any knowledge of the works submitted by the others, but in full trust in them and the overall project. To share one's contribution without reservation, first with the group of participants in the object of the record, but then also with the audience that extends beyond it. This way of thinking about an artistic contribution qualifies those involved not only as participants in a vinyl record project, but also as participants in a *social sculpture*, quite in the sense of Joseph Beuys. Unintentionally triggered by the university, then initiated, conceptualised and catalysed by Kristof Georgen, this project represents something that has become rare in times of individuality-fixated neoliberalism: solidarity of thinking people. A solidarity that encompasses a particular group, but also its audience, and a solidarity that can productively turn mistakes around – something that art is all about.

Literature cited:
Reynolds, Simon, *Retromania: Pop Culture's Addiction to Its Own Past*. London: Faber, 2012, p. 125.
Sax, David, *The Revenge of Analog: Real Things and Why They Matter*. New York: PublicAffairs, 2016, p. xiii.

Präzisionsarbeit – 60 Sekunden für jeden. Präzisionsarbeit – 60 Sekunden für jeden

Kann Sound Art witzig sein und 300 Glocken auf 1200 Mägen erklingen lassen? Kann sie makrokosmisch sein und Zeit, Lebewesen und Zukunft reflektieren? Kann sie mikrokosmisch sein und sich dem Klang von Schneeflocken widmen oder den Piepstönen von E-Rollern? Kann sie prophetisch sein und sich mit sterbenden Instrumenten auseinandersetzen? Kann sie Nicht-Sonisches wie Licht, Schatten und Luft sonifizieren? Kann sie Technobeats „auf links drehen", mithin leftfielden? Und kann sie im Miniaturformat von 60 Sekunden spezifische Atmosphäre und gezielte Dramaturgie aufbauen? Sie kann all das – und vieles mehr, wie das vorliegende Schallplattenprojekt *60 Seconds Each* zeigt.

Vor allem kann Sound Art auch Fehler nutzen: aus einer Datenpanne ist dieses Projekt erst entstanden. Auf eine unlängst ausgeschriebene Professur für Sound Art im Kontext Bildender Kunst meldete sich ein breites, internationales Panorama an Soundkünstler*innen. Nach der Besetzung der Stelle wurde die Email-Absage an alle anderen Bewerber*innen von der Hochschule des Abends versehentlich mit einem offenen Verteiler gesendet. Noch in derselben Nacht löste diese Panne einen Austausch über ihre kreative Nutzung unter den solcherart von der Hochschule Konnektierten aus. Ein Austausch, der sich anschließend wochenlang weiterspann. Das ist bemerkenswert, insofern die manchmal jahrelange Dauer von Bewerbungsverfahren für Professuren in Deutschland nicht nur zermürbend, sondern auch isolierend wirkt, da hierbei Kompetition und nicht Kooperation zählt. Die Panne und der Zusammenschluss der Bewerber*innen, die sich teilweise schon zuvor untereinander kannten, führte bei einem erheblichen Anteil derselben zu einer Art (Re-)Sozialisierung im Rahmen des Austausches.

Doch wie umgehen mit der Panne? Wenn jemand mit zufälligen Fehlern gut umgehen kann, dann Künstler*innen, denn Serendipität als Fähigkeit des Wahrnehmens von etwas Nicht-Gesuchtem ist Teil ihrer kreativen Grundkompetenz. Und so entstand auf Konzept und Einladung Kristof Georgens eine Gruppe von 32 Sound Art-Donator*innen, die bereit waren, eine Schallplatte als eine künstlerische Gruppenarbeit zu verstehen und dafür jeweils einen 60-sekündigen Beitrag abzuliefern.

Die so geschaffene Schallplatte dokumentiert einen erweiterten und diversifizierten Sound Art-Begriff, in Auseinandersetzung mit aktuellen musikalischen und künstlerischen Entwicklungen. Die aleatorische Zusammenstellung der Teilnehmenden wird konsequent mit dem aleatorischen Prinzip der Reihenfolge der Beiträge nach dem Abgabeeingang derselben fortgesetzt.

Zwei Kernfragen stellen sich vermutlich, wenn man dieses Projekt vor sich sieht. Warum eine Vinylschallplatte? Warum 60 Sekunden?

Die Schallplatte ist hierbei kein hipsterhaftes Retromedium, sondern ihre Wahl basiert auf ihren besonderen medialen Eigenschaften. Sie ist ein aufwendiges und sperriges Medienformat. Das positioniert sie gegen die Einfachheit und Bequemlichkeit digitaler Formate. Dabei kann das durchaus als vergnüglicher Aufwand empfunden werden, als ein „enjoyably perverse

act of swimming against the tide of history" (Simon Reynolds). Oder wie David Sax meint: „The vinyl record experience [...] was more fun precisely because it was less efficient."

Die Vinylschallplatte gilt ob ihres Aufwandes zugleich als Relevanz- und Wertigkeitsmedium. Sie ist daher in besonderer Weise in der Lage, Aussagen verdinglicht zu inkorporieren und deren Relevanz und Wertigkeit zu steigern. Denn ihre Herstellung und ihr Gebrauch beansprucht eine erhöhte Menge an Arbeit, Aktivität und Kosten – gerade auch im Vergleich zu Upund Downloads. Streaming-Musik ist gekennzeichnet von Triggerhaftigkeit und einer Aneinanderreihung von Höhepunkten, aber kaum von Entwicklungen und Zusammenhängen. Physische Tonträger setzen mit ihrer Festsetzung eines Entwicklungs- und Werkzusammenhangs einen Gegenpol zur Flüchtigkeit und beliebigen Rekombinierbarkeit von Einzeltiteln im Streaming-Modus (Oliver Zöllner).

Für Kristof Georgen und seine genuin bildhauerische Perspektive war zudem die Lösung der Frage relevant, wie sich eine Gruppe aus Künstler*innen heterarchisch in einem Objekt fassen lässt. Zugleich interessierte ihn die Frage, wie ein mediales Objekt mit seinen ihm eigenen Restriktionen (Spieldauer, Analogmedium) Zugriff auf die zu liefernde Sound Art erhalten kann. Dies durchaus im Sinne Martin Heideggers und Sybille Krämers, wonach mediales Gerät jeweils eigene raum-zeitliche Logiken und Aussagen enthält und verbreitet.

Warum *60 Seconds Each*?

Warum hat Wolf Vostell 1966 100 performative Ereignisse an 100 Stellen in Berlin auf 100 Minuten – 1 Minute pro Ereignis – terminiert? Warum haben die Residents 1980 ihr *Commercial Album* ausschließlich mit Dutzenden von ein-minütigen Stücken gefüllt? Warum hat der Künstler Erwin Wurm seine *One Minute Sculptures* (ab 1997) ein-minütig gestaltet? Warum dauert Anna Raimondos und Camila Melos Werk *Untitled (silences and hesitations)* (2012), das als jeweilige Antwort der mehr als 30 Komponistinnen und Musikerinnen auf die Frage nach weiblichen Einflüssen Momente des Zögerns versammelt, eine Minute? Wo doch andere noch restriktiver oder auch großzügiger waren? Ian Murray baute seinen *Topsong* (1973) aus den jeweils ersten zehn Sekunden der 100 Nummer 1 Hits der vergangenen zehn Jahre, Edizioni Passarotto sprintete bei *01–40 Jahre Deutsche Nummer Eins Hits* (2013) mit der jeweils ersten Refrainzeile zwischen drei bis sieben Sekunden durch die Wochen und Jahre, und Oye Records Berlin packten *top five of 2016 in 150 Sec complain to moritz@oye* auf eine Kassette zusammen. Stefan Fricke hingegen setzte bei dem von ihm kuratierten Musikprojekt auf *90 Sekunden Wirklichkeit* (2005) für die Beiträge, und Max Hollein, Hans Ulrich Obrist und Martina Weinhart spendierten den Teilnehmenden aus Kunst und Musik immerhin ganze drei Minuten im Rahmen der Ausstellung *3'* (2005).

Alle diese Arbeiten zeichnet ihre Grundlegung im Konzeptuellen aus. Damit fühlt sich Sound Art per se wohl, weist sie doch sehr häufig sonische *und* konzeptuelle Dimensionen auf. Und doch fällt auf: es gibt für konzeptuelle Miniaturen eine kleine Präferenztendenz für die Minute, vielleicht weil sie ein handlicherer Zeitblock ist, eine volle zyklische Einheit von 60 Sekunden, kein Zeitfragment.

Mit Sicherheit bedeutete die konzeptuelle Vorgabe für alle Teilnehmenden eine radikale Herausforderung. Eine, die in der Begrenzung liegt. Welche Soundkünstler*in würde sich freiwillig, ohne konzeptuelle Vorgabe, auf dieses Format beschränken? Keine würde wohl mit einer Dauer unter den John

Cage'schen *4'33"* arbeiten. Im Gegenteil, Soundkünstler*innen neigen zu zeitlicher Opulenz, gelten für sie doch ehedem verbindliche Satz- und Zeitformate der klassischen Musik längst nicht mehr. Hingegen, nochmals John Cage, dienen ihnen Stückformate von 639 Jahren, wie bei Cages *ORGAN²/ASLSP* (1987), als Orientierung. So etwa bei Jem Finers *Longplayer* (1999), das auf 1000 Jahre Spieldauer angelegt ist.

Zugleich wissen wir alle um eine – vor allem bei jüngeren Menschen verbreitete – Praxis sich verkürzender Aufmerksamkeitsspannen. Viele jüngere Hörer*innen kennen Musik nur noch im 15-Sekunden-Format von TikTok. 60 Sekunden sind für diese Hörer*innen bereits ein Langformat. Mit Sicherheit steht für die hier vertretenen Soundkünstler*innen die TikTok-Verwertbarkeit ihrer Stücke nicht an erster Stelle ihrer Überlegungen, auch wenn TikTok inzwischen sogar das 60 Sekunden-Format als *Longplayer* zulässt.

Sehr wohl allerdings werden in der Sound Art Entwicklungen bei Hörgewohnheiten reflektiert. Bei *60 Seconds Each* kommt das in der überraschenden Intensität, Dichte und speziellen dramaturgischen Kraft der einzelnen Miniaturen zum Ausdruck. Denn die Soundkünstler*innen dieser Schallplatte haben sich ziemlich präzise Gedanken gemacht, wie sie ihr Publikum in 60 Sekunden angehen und wohin sie es in dieser Zeitspanne klanglich-musikalisch leiten. Präzisionsarbeit ist hier Programm, nicht zuletzt Dank der zeitlich restriktiven Vorgabe.

Möglicherweise ist jedoch die Schallplatte, die Präzisionsarbeit hinter den Beiträgen und das daraus entstehende internationale Panorama zeitgenössischer Sound Art gar nicht das Wichtigste, was mit dem vorliegenden Projekt entstanden ist.

Bemerkenswert ist ohne Zweifel auch etwas anderes. Nämlich ohne Wissen um die eingereichten Arbeiten der anderen Teilnehmenden, in vollem Vertrauen auf sie und das Gesamtprojekt, den eigenen Beitrag in eine völlige Offenheit hineinzugeben. Vorbehaltlos seinen Beitrag zu teilen, zunächst mit der Gruppe der Teilnehmenden im Objekt der Schallplatte, dann aber auch mit dem darüber hinaus reichenden Publikum. Diese Art, einen künstlerischen Beitrag zu denken, qualifiziert die Involvierten nicht nur zu Teilnehmenden an einem Schallplattenprojekt, sondern auch zu Teilnehmenden an einer *sozialen Plastik*, durchaus im Sinne von Joseph Beuys. Unbeabsichtigt ausgelöst von der Hochschule, anschließend initiiert, konzeptualisiert und katalysiert von Kristof Georgen, zeigt dieses Projekt in Summe etwas, das im individualitätsfixierten Neoliberalismus selten geworden ist: Solidarität von denkenden Menschen. Eine Solidarität, die eine besondere Gruppe, aber auch ihr Publikum umfasst, und eine Solidarität, die Fehler produktiv wenden kann – etwas, das Kunst ausmacht.

Zitierte Literatur: Reynolds, Simon, *Retromania: Pop Culture's Addiction to Its Own Past*, London, 2012, S. 125.
Sax, David, *The Revenge of Analog: Real Things and Why They Matter*, New York, 2016, S. xiii.

3
Timo Kahlen
< ... >

Depth of Field (from: *Immaterials*, 1986–2021)
[Binaural sound for headphones]
2021

Sound sculptor and media artist Timo Kahlen chooses to work with the ephemeral: with "haptic" sound, with tangible noise and vibration, with fleeting moments of light and shade, with the immaterial, sculptural movement of air and steam, and wind and storm, with pixels and dust, or with touch-sensitive interactive film & sound projections for the internet. In the binaural sound edition *Depth of Field* – best experienced with headphones – the artist carefully condenses and interweaves acoustic and sculptural properties of chosen ephemeral, "immaterial" media characteristic of his oeuvre.

1
Claudia Molitor
< ... >

Excerpt from *A Thousand Words for Weather*
2022

Jessica J. Lee (writer) and Claudia Molitor's (composer/sound artist) *A Thousand Words for Weather* is an audio experience that explores the connection between the environment, language, sound and silence. Developed through a collaboration between Artangel and Senate House Library, several listening areas are located across three floors of the library.
Instigated by writer Jessica J. Lee who worked with a group of other UK-based poets of different mother tongues, each choosing and defining ten weather words in Arabic, Bengali, English, German, French, Mandarin, Polish, Spanish, Turkish and Urdu.
The words were then translated to form a thousand-word multilingual 'dictionary', that proposes shared language to describe our changing environment while exploring the nuance of meaning in translation. Recordings of the words became the starting point for a series of audio installations made by Claudia Molitor with a bespoke playback system designed by software architect Peter Chilvers that inputs real-time data from the Met Office, enabling the sound to be determined by the weather outside.
Commissioned and produced by Artangel and presented in partnership with Senate House Library from 22 June 2022 – 25 March 2023.

2
Dani Gal
< ... >

Sami Automatic Half Mechanical
2022

Electric guitar, record player, modular system, motors

4
Jan-Peter E.R. Sonntag
< ... >

Sferics Card File
2017/2022

Even before Sonntag with specially developed receiving system started searching for whislers and crackers – sferics – the sonic shapes of extremely long natural radio waves in the Earth's magnetosphere, he and his team succeeded for the first time in April 1993 in setting the column of air in the middle of the spiral staircase connecting 8 floors of the Ministry of Science and Culture in Hanover into an endlessly increasing noise motion programmed on an IRCAM signal processing workstation.
60 seconds remastered in stereo from *RUNDFUNK AETERNA – a 17 channel radio opera* for instrumental soloists-ensemble, voice and electronics.
Concept, libretto, composition, mixing and postproduction: Jan-Peter E.R. Sonntag; voice: Sam Ashley; recording engineer: Alexander Brenneke; voice direction: Ulrike Klein; radio circuit design: Jens Bakenhus; production coordination: Lars Gühlcke; a production by N-solab in cooperation with Deutschlandradio Kultur commissioned for documenta 14.

5
Heimo Lattner
< ... >

¿A dónde vas? (excerpt)
2012/2022

¿A dónde vas? (Where are you going?) was originally written on La Gomera and presented at Music Protocol, Steirischer Herbst 2012. It is whistled in Silbo Gomero, a whistling language that was used to communicate across the volcanic canyons of the island.

The masters knew the landscape and were aware of the ideal places to deliver messages. These were transmitted by several Silbadores from one side of the island to the other within about 10 minutes. With the technical developments of telecommunication, whistling became obsolete.
Like the voice, the whistle supports the idea of a social space based on the principles of coexistence and interaction of differences - cultural, physical and functional. But it goes beyond the voice in one respect, surpassing it: the blow of the whistle is the maximum extension of the human body without technical aids.
Text & recording: Heimo Lattner; whistle: Kiko Correa

Sometimes he just thinks without talking
Sometimes he just talks without thinking
Where are you going?
So, where are you going?
Ha!
See with your own two eyes
Put your eye in your mouth

6
Michael Trommer
< ... >

last transit
2022

"All source sounds are late-night recordings from Toronto's Union Station commuter hub and the surrounding underground pedestrian network; they were obtained via a combination of induction microphones, contact microphones and conventional microphones."

7
Anton Kats
< ... >

ILYICH: If not now, when?
(excerpt from a live performance
at the Roskilde Festival in 2022)
2022

If not now, when? is a performative re-enactment of the spaceship that has yet to be built.
If not now, when? draws on the artistic research and geopolitical context of Kherson, the artist's hometown in South Ukraine, proposing a critical mapping from which the poetics of displacement might emerge. When most political concepts fail, the artist turns to sonic explorers such as Fedir Tetyanych, Don and Moki Cherry among others, as inspiration, from which such topics as transmigration, what the artist describes as "commons met in difference", could be approached.

8
Wolfram Spyra
< ... >

60 Beats about Bush
2004/2022

9
Kerstin Ergenzinger
< ... >

Songlines.Greenfield – Duo 60 seconds
2022

These site-specific instruments are longstring-drums consisting of two bronze strings of different diameter. Each connected to a resonating body of lying around 12m long Mannesmann Line Pipes and tensed to a tree about 34 foot steps away. The Greenfield is an open piece of harbor-river-site, between Rostock and Warnemünde next to the public waste water treatment plant. The Duo is part of *Songlines.Montevideo.Rostock*, a performance series with divers site-specific longstring-drums in public space. It is part of *Territorio Especifico* an expedition based collaboration of a group of sonic researchers from South America and Europe, working in Montevideo and Rostock, reflecting on sound as a contextual phenomenon of urban space.
Songlines are sonic lines of orienting and connecting. They are activated and played, modulated and sustained through touch in motion. Walking along the vibrating physical line, holding it within the fingers while changing and adjusting pressure in relation to speed, you listen with the tips and ears to its buzzing harmonics. The strings songs merge with the acoustic atmosphere of the surroundings and create a specific sonic memory of place and time.
Concept & site-specific instruments: Kerstin Ergenzinger; sound recordings: Pol Villasuso & Davide Tidoni; performing: Florencia Curci & Kerstin Ergenzinger; editing: Kerstin Ergenzinger

10
Luca Forcucci
< ... >

Licking Leak
2022

"*Licking Leak* explores the taste and sensation the tongue shall perceive on a leaking pipe … is the leak harmless?"

11
David Helbich
< >
dot, komm
2022

"There was one of those commercial electric loaner bikes outside my study and somehow it had a problem. It wouldn't stop beeping. A kind of cry for help, impossible to turn off. Before I put it away, I quickly recorded it with my crappy cell phone and used it as the basis for this short track – as punishment, so to speak".

12
Jorn Ebner
< >
Kanalkugel 1
2022

Recordings: Amsterdam; sound editing: Berlin, 2022

13
Budhaditya Chattopadhyay
< >
radiosyncrasy
2022

Audio leaking through an untuned radio.

14
Kristof Georgen
< >
Heaven's Door (80 Layers of Grafenhalde, 181219)
2022

Heaven's Door (80 Layers of Grafenhalde, 181219) is part of the group of works of 'layered sounds' Kristof Georgen has been developing and arithmetically editing since 2007. The material from site-specific field recordings is newly generated by a constant shifting of the timeline by fractions of a second. It rhythmizes and condenses into new tracks of sound. The referential starting point of *Heaven's Door* was a recording from December 18, 2019, 8.47 a.m. at about 100 elevation meters above the city on a hill.

15
Melanie Windl
< >
Wilson Cycle – Cycle 0222
2022

Wilson Cycle, the scientific term for tectonic formation forces, titles a series of audio compositions and digital graphics. The work in progress began in early 2022 and was inspired by research trips to the Chicxulub area in Yucatán, Mexico, flood control areas in New York City, and active volcanic areas in Iceland.
The project focuses on contemporary relationships between humans and nature, particularly the anthropogenic need for integrity and impermanence. It explores formal-creative references to Earth-immanent geological and biological evolution that has been ongoing for 4.5 billion years. The thematic chord of the Cretaceous-Tertiary mass extinction, present-day climate change and its effects on nature and humanity, and the massive formative forces of Earth itself build the vibrant sources for the work cycle's electroacoustic and visual reflections on species, time, and the future.

16
Richard Eigner
< >
Snowflakes On A Guitar String
2015/2022

"*Snowflakes On A Guitar String* is the excerpt of a field recording made in December 2015 in Vienna, Brigittenau. During a snowfall, I suddenly had the intuition to hang a piezo disc, to which a guitar string had previously been soldered, out of the window and thus record the snowflakes touching the string. Since at the time of the recording there was the world-famous, almost omnipresent Viennese breeze, in this recording we also hear metallic glissandi caused by the movement of the string in the wind."

Side B
60 Seconds Each

17
Jasmine Guffond
< >
Serge and Maxine Rehearsal Excerpt
2022

"As part of my compositional process I often record myself playing around with ideas in order to listen back later. This is an excerpt from such a recording while developing a piece for a Groupe de Recherches Musicales (GRM) commission for their acousmonium in 2022."
Stereo recording by Jasmine Guffond

18
Erwin Stache
< >
Kommen Sie bitte zurück zur Gruppe
2022

Kommen Sie bitte zurück zur Gruppe (Please come back to the group) stems from a text that is stored in a sound box. This text is modeled on a museum tour with prohibitions for fear of damage and individual questions – a kind of ambivalence between security and freedom.
Excerpt from the text (1994):
" … Wait a minute, where are you going? No, you are not allowed to do that, please go on … on the right side you see the concrete walls that were built up in the 15th century in prefabricated concrete slab construction, and on the left side … there you hear the echo …
Wait a minute, what are you actually doing there? What are you doing there? Hello, please come back to the group … Nobody stays behind here … Please come together …
Above … above you see the relief of a poet who died long ago. In his time, with much effort and courage, he also carved these signs up there. Later they were illuminated, and so it came to this modern ceiling illumination, which has caused offence several times, especially in this century …
Are you listening at all over there? … Hello … look here … no … it doesn't go in there!"

19
Georg Klein
< >
asphalt memory
2000/2022

An electronic memory of Y2K.

20
Yati Durant
< >
Saundaryalaharī 5 3c (fragment)
2021

The *Soundarya Lahari* or *Saundaryalaharī* (Sanskrit: सौन्दर्यलहरी) meaning "Waves Of Beauty" is a famous literary work in Sanskrit believed to be written by sage Pushpadanta and Adi Shankara. It was written in the 8th Century in present day Kerala, India.
Saundaryalaharī 5 3c (fragment) is a partial performance of the 5th part of the Saundaryalaharī Project series of compositional audiovisual electroacoustic works by Yati Durant. This series explores the creative inspiration derived from the verses together with a visual Yantra called the *Sricakra*.
Composer: Yati Durant; performed by: Nicola Baroni (cello) and Yati Durant (electronics); recorded at the Baroni Tower, Bologna, Italy on 13th Nov. 2021

21
Zosia Hołubowska
< >
Kłobuki (fragment)
2022

"The track is an excerpt from my first solo record under my real name, so it's quite special. It's all based on the landscape and stories from where I am from in Warmia in Poland. Kłobuki are kind of little thicker demons or devils that live in willow's hollows. I hope this playfulness comes across in the track."

22
Bewernitz/Goldowski
< >
Prismatic Perspectives 1
2022

Prismatic Perspectives 1 thematizes the sound space transformation of field recordings in interaction with electronic sounds. The composition fragment is part of an installative performance.

23
Stefan Roigk
< >
TRACES—OF
(a splinter of fragmented memories_60 seconds)
2022

TRACES—OF is an ongoing research process to reconstruct an acousmatic composition.
Thanks to Veronike Hinsberg, Andrea Neumann, Oliver Peters, Inken Reinert, Heidrun Schramm, Peter Strickmann, David Sebastian Schumann and Evgenija Wassilew for the contributed sounds.

24
Gilles Aubry
< >
Quantized Sea
2022

"The piece results from my research on seaweed ecologies and water pollution by phosphate fertilizer plants on the Atlantic coast in Morocco. One can hear a sonification of the monthly variation of the phosphate retail price on the global market over the past 20 years. The data has been fed into a program modulating the frequency of an analog filter applied to a white noise generator. The language of corporate groups turns the marine environment into an abstract resource, a quantized ocean, a sea of data naturalized into an extension of the world. A different version of the piece can be found in my film *Atlantic Ragagar*."

25
Nik Nowak
< >
300 Glocken auf 1200 Mägen
2022

"In 2016, I went in search of sounds in the periphery of the audible. *Infra/Ultra* was the name of the field recording project. On my expedition into the world of sounds inaudible to us humans, I came across an exclusive acoustic event by chance. Well audible, but no less spectacular than the parallel universe of infra- and ultrasound. I spent the night in a tent in the Austrian foothills, equipped with two Sennheiser MKH 8020 microphones, a Sound Device 774T and a bat recorder. I went to bed early because I wanted to dedicate my time to the rarer field cricket at sunrise. Around 3 a.m., however, I was roused from sleep by a strangely eerie combination of sounds. Snorting, stomping, smacking, gurgling, and bell ringing. What at first sounded like grotesquely spooky goings-on in the darkness turned out to be three hundred curious cows gathered close and immediately around my tent, grazing at night in the full moonlight. No airplane, no car, no wind turbine and no human nearby; only the ringing, smacking, gurgling and snorting. What elsewhere can lead to a dispute between residents and farmers turned out to be a grandiose concert for me. 300 bells on 1200 stomachs *(300 Glocken auf 1200 Mägen)* released in nocturnal silence."

26
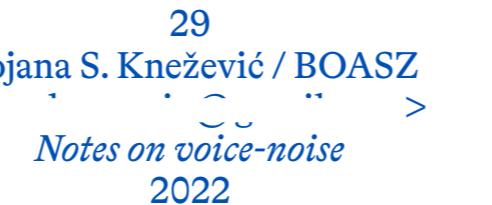### Charlotte Simon (DJ Carl)
< >
dying is an art
2022

Professore Simon produced this track as an example in her seminar "the set up" at soundlab at HFG Offenbach, a so called "Fingerübung" about creating live sets.
Lyric-outtakes of Sylvia Plath's Voice of "Lady Lazarus" recorded at Rommersheim, Rheinhessischer Musikverein.

27
Julia Bünnagel
< >
Music in Noise
2022

28
Marek Brandt
< >
Counting birds lately
2022

"*Counting birds lately* contains own field recordings, which I often use and mix with electronic sounds – sampled analog drums and processed sounds of synthetic modulated electronic devices."

29
Bojana S. Knežević / BOASZ
< >
Notes on voice-noise
2022

30
Phillip Sollmann
< >
Aus dem letzten Loch
2021

Aus dem letzten Loch (Something is missing) was recorded in the hall of the Akademie der Künste at Hanseatenweg, Berlin, on the Subharchord of the Studio for Electroacoustic Music as part of the event *Sound Effects* on 11.12.2021. The title refers to the dramatically poor condition of the synthesizer Subharchord, which was developed as a prototype in the GDR and is visibly losing its playability, as numerous electronic components are no longer available and the only expert and co-developer of this instrument can no longer make further repairs due to age.
Played by Phillip Sollmann; excerpt from a 30-minute live performance. Invited by Anke Hervol and Arnold Dreyblatt. Thanks to Malte Giessen.

31
Tina Tonagel
< >
Vanja
2022

"The title *Vanja* is an arrangement of recordings of elements of my live performances with homemade analog instruments: 12 candles drip their wax onto prepared contact microphones; string instruments, which are electromagnetically set in vibration, create oscillating sound surfaces with the help of EBows; a small motor becomes a "noise generator dynamo"; and a bat detector transforms the inaudible ultrasonic frequencies of clanking metal parts into glittering moments."

32
Mattin
< >
A Fragment of A Life
[Anti-Copyright]
2022