Lilian Beidler

Resume & Portfolio
October 2018

sound artist, performer, composer
*1982 in Switzerland.

Sound being a fundamental
component of her work, she
explores different media and their
influence on the perception of
the human body, interpersonal
relationships and composition
within a performative context.
Using performative sound art
both as a research method and
an artistic tool she researches
public space, intercultural
communication and sociological
topics to contribute to a discourse
within a worldwide society.

Education

2014 - 2015
Goldsmiths University London, UK

MA Performance Making

Pass with Distinction
The main reason for me to choose this international laboratory programme was its physical approach to creating experimental performances in today's hybrid culture in collaborative research with individuals from diverse backgrounds.

2014
Bern University, Switzerland

Master of Research on the Arts

The MA Research on the Arts is a preparation for PhD studies for art graduates. It gave me further insight into academic working methods. I completed one term of study. I am looking to undertake a more practice-based PhD in the future.

2008 - 2010
Bern University of the Arts, Switzerland

MA Contemporary Arts Practice

My emphasis during this multidisciplinary course for artists from the visual arts, the performing arts, music and literature, was on approaching musical composition through different media and building my own instruments with electronic devices. Major: Music and Media Arts, Minors: Jazz Composition and Theory & Théâtre Musical.

2005 - 2008
Bern University of the Arts, Switzerland

BA Music and Media Arts

Solfege, musical history, ear training, formal theory and analysis, piano lessons and choir complemented classes on the implementation of music in a multimedia context, sound-engineering and the composition of live-electronics.

2001
Gymnasium Biel-Seeland, Switzerland

Bilingual Matura (university qualification)

Bilingual French / German, Main subjects: Philosophy, pedagogy, Latin, Spanish

Languages

German	Native tongue
English	Proficient user (CELTA Certificate 2015)
French	Proficient user
Spanish	Proficient user
Latin	Independent user
Italian	Basic user
Russian	Basic user
Mandarin	Beginner
Arabic	Beginner

Technical Skills

° Microsoft Office / iWork
° Adobe Photoshop, Indesign
° Adobe Premiere Pro, iMovie (film editing)
° Pro Tools, Logic Pro, Pyramix (sound editing)
° HTML, CSS
° Wordpress
° MaxMSP/Jitter
° Expertise in sound engineering both in a live and studio context (recording, cutting, montage, mixing and mastering)
° Proficiency of electronics (circuits, SMD, soldering) and artistic mechatronics (circuit bending, hardware hacking)

Interests

Work engagement and artist residencies as well as extensive travels and language courses led me to China, Russia, North Africa, South, Central and North America, Southeast Asia, the Middle East and all over Europe.
I enjoy exercise and physical training such as different dance techniques and vocal training as my daily routine.

Activities (selection)

Faculty member at the department of Sound Arts at Bern University of the Arts in Switzerland since 2017

Performances

° «M, I, N, C&O, etc.» at Discotheque, By Other Means Gallery, London UK (2017)

° "réciproque" at Sonohr Festival, Bern/CH (2017)

° "Pavilion" at ARTifariti, Arts and Human Rights Festival in Boujdour (Western Sahara refugee camp), Algeria (2016)

° "running" at SKILT Festival Bern, CH (2016)

° "réciproque" at WEISSLICH, Hundred Years Gallery in London, UK (2016)

° Screening of "running" at CHOUFTOUHONNA in Tunis, TUN (2016)

° "Pavilion" at Goldsmiths University of London, UK (2015)

° "running" at http://iiinitiative.org, The Hague/NL (2015)

° "Llévame" at "Der breite Raum" - festival for electronic music, Bern/CH (2015)

° Sound performance at Trispace Gallery, London/UK (2014)

° Site-specific work for ArtStadtBern, Bern/CH (2014)

° "running" at SculptureX Symposium, Columbus Ohio/USA (2013)

° "running" and „voicetrument" at Pantocrátor Gallery Shanghai/CN

° „ephemer" at I-Park, East Haddam/USA (2012)

° „versaturum in motu" at Forum Freies Theater in Düsseldorf/DE (2011)

° „Let's make up India!" with Eva Maria Küpfer at Rote Fabrik Zürich/CH (2010)

° „SINFÖHNIE | pol air - Hairdryers Orchestra, so föhn! & tors-tors", gallery talwegeins in Bern/ CH (2010)

° „Zukunft aufs Brot" with Cyrill Lim, „pol air - Hairdryers Orchestra" and „Hardware Hacking" at ARENA ... der jungen Künste in Erlangen/DE (2010)

° „pol air - Hairdryers Orchestra" at RESONANZEN - Festival für Hörkunst in Leipzig/DE (2010)

° „pol air - Hairdryers Orchestra" at next_generation 3.0 at ZKM Karlsruhe/DE (2009)

° „pol air - Hairdryers Orchestra" at OUTNOW! Schwankhalle in Bremen/DE (2009)

° „Clapping Music from Steve Reich" with Cyrill Lim at act in Geneva/CH (2008)

° „artuino" within the symposium „Klang (ohne) Körper at Bern University of the Arts in Bern/CH (2008)

Participatory & social practice

° «ART MARA - Women's Ground» with Spazju Kreattiv, Gozo/Malta (2018)

° «Carrying cities» in collaboration with European University in Nicosia, Cyprus (2017)

° „Stadtereignisse", Fachstelle für Kulturvermittlung Aargau/CH (2016)

° "Countdown to Arabic", online project (2015)

° "Pavilion" at Goldsmiths University of London/UK (2015)

° AOD Action Beijing in collaboration with Noah Schenk (USA) & Wang Zi (CN) in Beijing/CN (2013)

° ART ON DEMAND - Art Home Delivery Service in collaboration with other residents in Hämeenkyrö/FI (2013)

Exhibitions and installation art

° «Ohr-Weide - Salix Aurita», Basel/CH (2018)

° «Warte» at ArtStadtBern, Bern/CH (2017)

° „School bell - a sound installation" - Art-in-architecture/art education project in Bowil/CH (2014)

° "TANZ MICH FREI!" at Theaterladen Schlachthaustheater Bern/CH (2014)

° „Panorama" at Zimmermannhaus in Brugg/CH with île flottante | Nica Giuliani & Andrea Gsell (2013)

° „Ich will bis zum Tod." with île flottante at Trudelhaus in Baden/CH (2012)

° „ever become again" with Cyrill Lim, Penclub Gallery Budapest hosted by the Hungarian Multicultural Center/HU (2012)

° „Swarm" at C.A.R. Contemporary Art Ruhr in Essen/DE (2012)

° „tors-tors" and „Swarm" at junkunst in Winterthur/CH (2011)

° „Panorama" with île flottante | Nica Giuliani & Andrea Gsell at Ausstellungsraum Klingental Basel/CH (2011)

° „so föhn!" at Taming Technology in Florence/IT (2011)

° „Fisches Nachgesang" with île flottante at Vögele Kulturzentrum in Pfäffikon/CH (2011)

° „Fisches Nachgesang" with île flottante in the exhibition Auswahl 10 at Aargauer Kunsthaus in Aarau/CH (2010)

° „so föhn!" at Substitut in Berlin/DE (2010)

° „floconnes" with île flottante at Fondation Beyeler in Basel/CH (2010)

° „Fisches Nachgesang" with île flottante at videotank in Zürich/CH (2009)

° „Hardware Hacking" at Diskurs09 in Giessen/DE (2009)

Talks & lectures

° Conference "Brining New Music to New Audience", Leicester UK (2018)
° Workshop at Pädagogische Hochschule FHNW about "Stadtereignisse", Windisch/CH (2017)
° Guest talk at Hochschule der Künste Bern (2016)
° External expert at Hochschule der Künste Bern for Master CAP (2016/17)
° Artist talk at ‚Art Meets Radical Openness' (AMRO) artlab, Linz/AU (2015)
° College of Art & Design, Columbus Ohio/USA (2013)
° „Zoom in den Klang" at Musikschule Aarberg/CH (2011)
° Artsit talk at OUTNOW! Schwankhalle in Bremen/DE (2009)

Residencies

° Artist in Residence with Spazju Kreattiv in Gozo, Malta (2018)
° Artist in Resident with European University of Cyprus, Nicosia/CYP (2017)
° Participant in ARTifariti, arts and human rights meeting in Western Sahara Refugee Camps Algeria (2016)
° Artist in Residence at http://iiinitiative.org, The Hague/NL (2015)
° Pantocrátor Gallery Shanghai/CN (2013)
° Imagine Gallery, Beijing/CN (2013)
° Inside Out Art Museum, Beijing/CN (2013)
° Arteles Creative Center in Hämeenkyrö/FI (2013)
° I-Park, East Haddam/USA (2012)
° Artist in Residence at „Interface - A workshop series for experimental Sound-Art" at Forum Freies Theater in Düsseldorf/DE (2011)

Awards & Grants

° Pro Helvetia Johannesburg founded my research trip to Lesotho for "Following traces of Bertha Hardegger", Lesotho (2018)
° "Recognition award music" (10'000 CHF) from the Canton of Bern/CH (2015)
° Shortlisted performance proposal for "Infecting the City Festival", Cape Town/ZA (2014
° Shortlisted for art-in-Architecture competition from Amt für Hochbau Zürich/CH, with île flottante | Nica Giuliani & Andrea Gsell (2013)

° Financial support for „running" and „AOD Action Beijing" from the City and the Canton of Bern/CH (2013)
° Financial support for „Swarm" from the City and the Canton of Bern/CH (2012)

Publications

° Better know a Weisslich, Louis D'Heurdieres, http://bit.ly/2yXb3DA (2016)
° „Running – a Performance by Lilian Beidler „running" on http://what-ifblog.net (2014)
° „running" in IMAGE Magazine, issue fall 2013, CCAD Columbus Ohio/USA (2013)
° „Art on Demand" in Hämeenkyrön Sanomat, Hämeenkyrö/FI (2013)
° „Sonic interaction design", online publication http://www.soundkino.org
° „Medienkunst. Medien-Art. Sound-Art: Ein Interview mit Lilian Beidler", online publication. http://kontextschmiede.de (2011)
° „Z Basel a mym See", Trendbericht 12 der Schweizerischen Koordinationsstelle für Bildungsforschung, Aarau/CH (2011)
° „Das schmelzende Eis und eine spannende Zukunft", Nürnberger Abendzeitung, Erlangen/DE (2010)

Art education

° „Stadtereignisse" with 140 teenagers, about temporary art in public space, supported by „Safari", Fachstelle für Kulturvermittlung Aargau/CH (2015/16)
° „School bell - a sound installation" - Art-in-architecture/art education project in Bowil/CH (2014)
° "Irritationen" with tönstör http://www.toenstoer.ch in Münchenbuchsee/CH (2014)
° 1-week project with kindergarten St. Imier, Bildung und Kultur Kanton Bern/CH (2013)
° Workshop at College of Art & Design, Columbus Ohio/USA (2013)
° „Experimental radioplay", 6 months project with MUS-E at Primarschule Brüttelen (2012)
° „Make some noise!", workshop about sound art, Fondation Terra Vecchia Kurzzeittherapie Kehrsatz/CH (2011)
° „Z Basel a mym See", media art project with Education Projekte Basel and the Symphony Orchestra Basel, Basel/CH (2010/11)
° Piano teaching at Musikschule Aarberg/CH (2001)

Lilian Beidler | info@loul.ch

ART MARA - Women's Ground
2018

Performative experiment in public space

I talked to women from Gozo about their life, work, their role as women and the notion of femininity. I condensed extracts of these conversations into a sound track recording myself speaking 1- min-parts of these personal histories.
I then rode my bicycle around the villages of Gozo, loudspeakers hanging from my body and my bike. Extensions to my female body as such, I carried them through public space, inscribing a trail of women's stories on the island. Whenever there was a story playing I stopped my bike, while the following choral repetitions of a phrase and the sound made me start riding again.

http://www.loul.ch/english/artmarae.htm

Ohr-Weide - Salix Aurita
2018

Sound Installation

+ île flottante | Nica Giuliani & Andrea Gsell

Dozens of floating loudspeakers are carried towards the city
by the small river crossing the botanical gardens of Basel. They
are independent but at the same time travelling together.
Each loudspeaker has its own soundtrack which changes
over time. Similarly to living organisms which adapt to their
environment, the speakers react to their surroundings and
immediate situation. Each visitor individually experiences new
sound compositions depending on their location and acoustic
environment.

http://www.loul.ch/english/ohrweidee.htm
Article by Cathy van Eck: https://bit.ly/2PAlanb

Carrying Cities
2017

performative experiment

What if cities could move? How would place and space be defined if they could? What if territory was mobile? How would that change national ideology?

For the performative experiment «Carrying cities», I placed several loudspeakers on each side of the Ledra Street border crossing, the oldest crossing through the UN controlled buffer zone in Nicosia, Cyprus. During a good half-hour, I crossed the border multiple times, each time carrying one loudspeaker with me and bringing it to the other side. Each loudspeaker played a different soundtrack associated with cities and countries connected to Cyprus.

http://www.loul.ch/english/carryingcitiese.htm

Lilian Beidler | info@loul.ch

Warte
2017

performative sound installation

This work results from experiences, impressions and thoughts during and after my stay at the arts and human rights meeting ARTifariti in the Western Sahara refugee camps in Algeria in 2016.
The 12-channel sound installation in a staircase consists of a 30-minutes-loop of voice recordings and electronics. From upstairs a 15-meters long paper roll is pouring down on the loudspeakers. During the whole exhibition, I am sitting on the top floor of the building copying RRS messages from different news feeds onto the paper.

http://www.loul.ch/english/wartee.htm

Lilian Beidler | info@loul.ch

réciproque
2016

for 4 loud speakers and libretto

A libretto is usually used for the audience to understand and follow the text of an extended musical work such as an opera or musical for example. Over the course of history, the libretto has often had a secondary role: It's text was to adapt and follow musical movements at all time. - "réciproque" votes for a liberation and emancipation of the libretto and allocates an autonomous role to it. While the audience are listening to an acousmatic piece, they are confronted with questions that undermine the authority of sound over text and statements that question the reality of listening. In the end the audience are left with the decision to take this challenge on or refuse it.

http://www.loul.ch/english/reciproquee.htm

Countdown to Arabic
2015

Video documentary and self-experiment

From the 1st until the 24th of December 2015 I have studied Arabic every day and documented my progress on my website.

"Given the current political situation with refugees streaming to western countries importing their language and culture, I feel obliged to do something to facilitate the process of mutual understanding. By learning Arabic I oppose the fear of the crisis, war and media manipulation with an active act. I thus hope to contribute to the anti-propaganda lots of people are committed to. I will actively transform myself by building a tool for understanding and communication.

An Advent Calendar is used to count and celebrate the days in anticipation of Christmas. This specific Advent Calendar is called „Countdown to Arabic" because it is urgent to create a superior humanitarian arch that canopies both a Christian tradition and studying the language of the Koran."

http://www.loul.ch/countdowntoarabic.htm

Pavilion
2015 - present

ongoing participatory project

PAVILION

Pavilion is an ongoing participatory and site-specific project initiated in 2015 in London, UK. It ranges between documentary, school and performance. Pavilion wants to combine an imaginary reality of every single participant with models of collective action within the existing real. Its main interest is physical and emotional knowledge exchange as the key to a just global society. In today's globalised world, where people from various cultural backgrounds share the same physical and virtual spaces, it is important to create new common rituals as a constitutive element of new common culture. Creating new rituals out of knowledge exchange between its different participants is the Pavilion's aim - in the hope of finding a common ground of humanity.
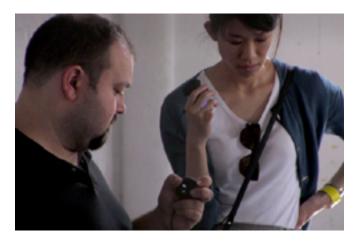
http://www.loul.ch/english/pavilion.htm

Lilian Beidler | info@loul.ch

Pavilion at Goldsmiths University of London

The Pavilion took place for the first time at Goldsmiths University of London within the MA Performance Making final shows in summer 2015.
Every participant was handed a mp3 player connected to a loud speaker which played an individual audio track. Moving freely around the empty performance space, the participants entirely engaged with the 20-channel-audio-piece and shifted their perception of boundaries between them as individuals and as a collective.
The narratives (fragments from interviews with people who work on Goldsmiths campus) were accompanied by low noises of field recordings of the acoustical surroundings of the city.

Lilian Beidler | info@loul.ch

Video stills: Umama Hamido

running
2013

sound performance

In „running," I pace between different points on the wall of the performance space. By touching them, I trigger sounds that build up a harmonious floating soundscape amplified by multiple loudspeakers. After a specific amount of time I break the ritual ambulation and grasp one of the ceramic dishes placed on the floor. Very slowly and highly concentrated, I start lifting it. The soundscape increases in density, noisiness and volume. Eventually, I smash the dish to the ground and the sounds immediately stop. As I repeat these same acts over and over again, I run faster and faster to the mere point of exhaustion.

http://www.loul.ch/english/runninge.htm

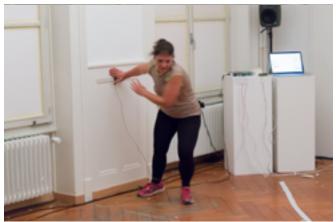Lilian Beidler | info@loul.ch

Photo: Ed Jansen

Lilian Beidler | info@loul.ch

voicetrument
2013 - present

site-specific instrument

I designed an instrument that I play with my voice, while I control different parameters with a joystick usually used for flight games. I use feedback frequencies of the performance space and delays of different length along with my voice to create a site-specific sound performance.

http://www.loul.ch/english/voicetrumente.htm

Lilian Beidler | info@loul.ch

Photo: Francesco Liberti

Ama me! (changing title)
2015

site-specific sound performance for a church

I devised this performance for the Heiliggeistkirche (Church of the Holy Ghost) in Bern, Switzerland, 2015 It deals with love and fear, the religious-like omnipresence of new media and my tender and even erotic relationship with technical devices. I think. Its name can change.
I play the voicetrument, an instrument I built to be played by my voice and controlled with a joystick (for flight games). The quadrophonic PA-System is supplemented by several small, naked loud speakers. I distribute them to people in the audience during the performance.

http://www.loul.ch/english/tanzmichfreie.htm

Lilian Beidler | info@loul.ch

Photo: Margrit Rieben

AOD action in Beijing
2013

A collaborative participatory project

ART ON DEMAND (AOD) was founded by a group of international artists in February 2013 in Finland. Its primary aim is to make art accessible by taking it out of the expected exhibition spaces and bringing it to targeted private spaces, creating tailor-made works that are intimate, useful and immersive.
The two keystones to AOD are the Actions and the Reflections. AOD is interested in creating an international network of artists that will perform, interact and reflect on its different facets.

In June 2013 I organized an AOD action in a small village on the outskirts of Beijing. Participating artists besides me were Noah Schenk (conceptual artist, USA) and Wang Zi (mime actor, China). With the AOD mobile (tricycle) we strolled along the village and let people choose art from a menu that was immediately delivered to their homes.

http://a-o-d.org

Lilian Beidler | info@loul.ch

Photos: Inside Out Art Museum Beijing

TANZ MICH FREI!
2013

site-specific video installation

„TANZ MICH FREI!" (literally „DANCE ME FREE!") is a site-specific video installation that I created for Theaterladen Schlachthaus Theater Bern, Switzerland.
Four videos are projected on one of the windows. They are recordings of dance performances in the show room I made prior to the exhibition. You can see four films of me dancing to music, each with me having a different body part bonded by a rope. This restriction provokes a funny yet grotesque shiftlessness which is even reinforced by the fact that passers-by can activate the films individually by pressing buttons and thus make me dance.

http://www.loul.ch/english/tanzmichfreie.htm

Lilian Beidler | info@loul.ch

www.loul.ch

Lilian Beidler | info@loul.ch

tram tracks
2013

an art-in-architecture proposal

+ île flottante | Nica Giuliani & Andrea Gsell

A project proposal for the art-in-architecture competition „Kunst und Bau - Studienauftrag VBZ Tramdepots" of the Amt für Hochbauten of the City of Zürich.
The basic idea of the project is that people travelling by tram during the day perceive different sounds which seem to belong to the tram itself: So-called „tram tracks". By night, when all the trams return to their depots to get some rest, they bring their individual sounds back to their home and in doing so create a „depot track" to which passer-bys can listen to through small holes in the walls of the depot.

http://www.loul.ch/english/tramtrackse.htm

Montage: Nica Giuliani

ephemer
2012

sound performance

„ephemer" was created during an artist residency at I-Park, Connecticut, USA. The performance deals with the process of acrimonious rapprochement whilst simultaneously foreboding the volatility and anattainability of the desired. I also focus on the rural environment of my whereabouts with its vast woods, the mystic pond and its potential population.
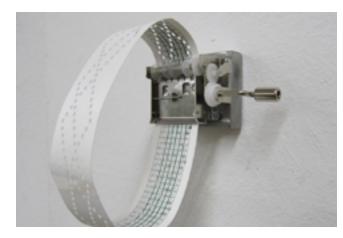
http://www.loul.ch/english/ephemere.htm

Lilian Beidler | info@loul.ch

Video still: Nancy Penney

„ever become again" are three sculptural pictures that relate to each other on different levels. Central to this work is the construct of time, which is an immanent and essential part of our process-orientated work as media artists with an emphasis on sound / music.

One picture consists of a small music box outfitted with a perforated tape. The tape is glued together at both ends causing the pierced melody to form a loop. The recipients can play the music box by turning its crank. A second picture is a digital photo frame which shows a photo of an inactive digital wrist watch. The third picture is a tablet of about 30 x 22 cm made from cotton wool and cress seeds. During the exhibition the cress plants grow and gradually deform the word „sound".

http://www.loul.ch/english/everbecomeagaine.htm

Lilian Beidler | info@loul.ch

www.loul.ch

Swarm
2011 / 12

microphones, amplifier circuits, loud speakers

Several modules, each consisting of a microphone, an amplifier circuit and a loudspeaker, dangle on slightly swaying cables. Each microphone is connected to a loudspeaker hanging at the same height. In this way, they produce acoustic feedback. The acoustic interferences of the many individual modules and the changing angles between microphones and loud speakers produce a wild twittering, cawing, sough, ranting and raving. As more individual modules are added, the "Swarm" becomes more uncontrollable. It develops a life of its own, a kind of a technical naturalness.
The dimension and nature of the exhibition space have a large influence over the sound. Because of the sharp, ear-splitting feedback-noise the Swarm partly eludes its potential reception.
http://www.loul.ch/english/schwarme.htm

Lilian Beidler | info@loul.ch

Technical support and photos: Dominik Wirth

Pfeif auf den Advent!
2011

whistling Advent calendar

In 2011 I wanted to create a whistling calendar. Every day during the Advent season in December, I whistled a short piece of music and posted it to my website.
I did not limit myself to a certain musical style: The pieces are a colourful mix of classical, jazz, rock and pop covers, my own arrangements, contemporary compositions and sound experiments.
The result is a salmagundi of 24 witty tracks that have at least one thing in common: A lot of air coming out of curly lips!

http://www.loul.ch/english/pfeife.htm

Lilian Beidler | info@loul.ch

floconnes
2010

16-channel sound installation

+ île flottante | Nica Giuliani & Andrea Gsell

The sound installation „floconnes" creates a poetic soundscape which welcomes visitors on their way to the Fondation Beyeler and the ongoing exhibition of Jenny Holzer during the museums night 2010 in Basel. The piece is comprised out of three sound levels.

One level simulates an acoustic snow flurry within different weather moods. Each „sound flake" stands for a received pixel of the LED works of Jenny Holzer. The more people present in the Fondation Beyeler and in front of Jenny Holzer's works, the denser the snow flurry becomes.

The second sound level broaches the issue of the museums night as a large-scale public event and puts it at odds with the reception of the work. Every so often, voice and sound fragments of the conversations inside permeate the composition and, for several moments, drown out the poetic atmosphere.
On the third sound level the fallen snow accumulates to a sound cover on the floor throughout the course of the night, and the alley to the Fondation Beyeler becomes acoustically covered in snow.

http://www.loul.ch/english/floconnese.htm

Montage: Nica Giuliani
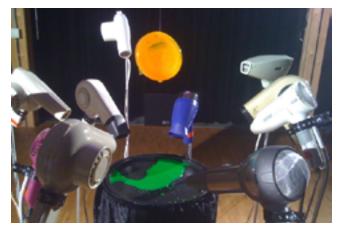
pol air - Hairdriers Orchestra
2009 / 10

11 hairdriers, ice, 8 loudspeakers

A chunk of ice, black light, 11 hairdriers on metallic pillars around a small table with fluorescent drops: this is the arrangement of the Hairdriers Orchestra. When I control and play the hairdriers with a light desk and elicit the most beautiful sounds out of the coarseness of their voices, they become devoted creatures who melt the ice with their heat. Depending on their position, the glowing drops on the table board produce different rhythmical sounds and patterns that are amplified by eight loudspeakers around the installation.

The audience moves between the hairdriers and the loudspeakers, between the inner conglomerate of mechanical and elementary powers, and the peripheral electronic composition surrounding it. The air rises in temperature, the gleaming puddle grows larger - the sounds intermingle, get wilder, start to rotate, to crackle, to spatter, fizz and hiss and culminate into a large orbital swing - lights on.

http://www.loul.ch/english/polaire.htm

Lilian Beidler | info@loul.ch

Photos: Thomas Reichenbach

so föhn!
2010

hairdriers, contact microphones, light desk

Five hairdriers hang on their cables from the ceiling. One meter separates each hairdrier from the others. Opposite from each hairdrier on the wall there is a contact microphone on a round wooden board. With a light desk besides the installation you can instantly activate or deactivate the hairdriers and manipulate them into circular movements, causing them to oscillate against each other. When the air stream of the hairdriers hits the membrane of the contact microphones, the percussive sound is broadcast by four loudspeakers that surround the installation. These sounds are generated from granulated hairdrier sound samples and accompany the game in a playful way.

http://www.loul.ch/english/sofoehne.htm

Lilian Beidler | info@loul.ch

Lilian Beidler | info@loul.ch

tors-tors
2010

bottles, hairdriers, bicycle wheels

Two circular wooden boards, each with a diameter of 1.25 meters, are mounted on two horizontal bicycle wheels that are attached to a concrete socket. They stand side by side. On each wheel there are several glass bottles filled with different amounts of water. On a stand beside each board there is a hairdrier that is directed at the bottles. By blowing into them, the hairdryers turn the wheels while simultaneously causing the bottles to sound. The rotary pace varies due to the differing strengths of the hairdryers' engines. This delays the rhythmical and melodic patterns of the two turning tables in relation to each other.

http://www.loul.ch/english/torstorse.htm

www.loul.ch

Lilian Beidler | info@loul.ch

Lilian Beidler | info@loul.ch

Photos: Thomas Reichenbach

I skype you skype me
2008

two laptops with skype, two performers

+ Cyrill Lim

The performers are located on opposite sides of the stage. Simultaneously they start the Skype software on their computers and call each other. Due to the physical proximity of the two laptops, the Skype audio systems start to feedback. The performers try to reinforce the feedback by adjusting the position of the laptops with their integrated loudspeakers and microphones. When the performers start to slowly move towards each other the feedback gets more and more intense.

As performers, they are at the disposal of the media that is attempting to communicate. This is in addition to the intangible Internet connection powering Skype and also with the physical attributes of our laptop speakers and microphones.

http://www.loul.ch/english/skypee.htm
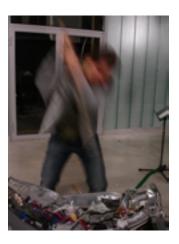
hardware hacking
2007

electro-junk, hoe, loud speakers

A heap of electro-junk (mostly old computer hardware) is stack in a metallic wheelbarrow, a small hoe to the side. Around and on top of the old computers there are five small, low-quality loudspeakers which play oscillator sounds.
The hoe is used to batter the broken hardware, which activates a sampler on the underside of the wheelbarrow that is triggered by a contact microphone. It randomly starts to play a musical piece until the „hacking" stops. When not hacking, one can hear only the oscillator sounds coming out of the loudspeakers.

http://www.loul.ch/english/hardwarehackinge.htm

smoke under water
2006

voice and beatbox under water, musical glasses, smoke

The five performers stand on stage, three of them in front of a bowl filled with water, the fourth in front of several musical glasses, and the fifth is a smoker to the side. The smoker slowly lights a cigarette - silence. Suddenly, one bowl emits a reddish shine and immediately the first performer leans down to the water and begins to sing. The second bowl then glows blue-green and the second performer bends down and begins to beat-box under the water. Shortly thereafter, the other voice and the musical glasses step in as well, and gradually a bubbly floating sound composition emerges. Occasionally the smoker takes a drag of his cigarette and silences the underwater choir momentarily.

„smoke under water" is a reference to the song „Smoke on the Water" by the English rock band Deep Purple.

http://www.loul.ch/english/suwe.htm

Lilian Beidler | info@loul.ch

Lilian Beidler | info@loul.ch