

Lilian Beidler

Resume & Portfolio
2006 - 2020

musician+
***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.

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Activities (selection)

Faculty member since 2017 and professor for electroacoustic practices since 2019 at the «Sound Arts» department of Bern University of the Arts in Switzerland.

Performances

2020 "Pierce my Skin" Lesotho Tour 2020, Lesotho
New work for Festival Rümlingen, Läufelfingen/CH

2019 Performance with Voicetrument and dancer Neda Notash at Da House theatre in Tehran/IR

2017 «M, I, N, C&O, etc.» at Discotheque, By Other Means Gallery, London UK
"réciproque" at Sonohr Festival, Bern/CH

2016 "running" at SKILT Festival Bern, CH
"réciproque" at WEISSLICH, Hundred Years Gallery in London, UK
Screening of "running" at CHOUFTOUHONNA in Tunis, TUN

2015 "Pavilion" at Goldsmiths University of London, UK
"running" at http://iiinitiative.org, The Hague/NL
"Llévame" at "Der breite Raum" - festival for electronic music, Bern/CH

2014 Sound performance at Trispace Gallery, London/UK
"voicetrument" at ArtStadtBern, Bern/CH

2013 "running" at SculptureX Symposium, Columbus Ohio/USA
"running" and „voicetrument" at Pantocrátor Gallery Shanghai/CN

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

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

2010 „Let's make up India!" with Eva Maria Küpfer at Rote Fabrik Zürich/CH
„SINFÖHNIE | pol air - Hairdryers Orchestra, so föhn! & tors-tors", gallery talwegeins in Bern/ CH (Master presentation Bern Arts University)
„Zukunft aufs Brot" with Cyrill Lim, „pol air - Hairdryers Orchestra" and „Hardware Hacking" at ARENA ... der jungen Künste in Erlangen/DE
„pol air - Hairdryers Orchestra" at RESONANZEN - Festival für Hörkunst in Leipzig/DE

2009 „pol air - Hairdryers Orchestra" at next_generation 3.0 at ZKM Karlsruhe/DE
„pol air - Hairdryers Orchestra" at OUTNOW! Schwankhalle in Bremen/DE

2008 „Clapping Music from Steve Reich" with Cyrill Lim at act in Geneva/CH
„artuino" at „Klang (ohne) Körper" at Bern University of the Arts in Bern/CH

Exhibitions and installation art

2019 «Pierce my Skin», HD video at ArtStadtBern, Bern/CH

2018 «Ohr-Weide - Salix Aurita» with île flottante at Meriangärten Basel/CH

2017 «Warte» at ArtStadtBern, Bern/CH

2015 "Countdown to Arabic", online project

2014 „School bell - a sound installation" - Art-in-architecture/art education project in Bowil/CH
"TANZ MICH FREI!" at Theaterladen Schlachthaustheater Bern/CH

2013 „Panorama" at Zimmermannhaus in Brugg/CH with île flottante | Giuliani & Gsell

2012 „Ich will bis zum Tod." with île flottante at Trudelhaus in Baden/CH
„ever become again" with Cyrill Lim, Hungarian Multicultural Center/HU
„Swarm" at C.A.R. Contemporary Art Ruhr in Essen/DE

2011 „tors-tors" and „Swarm" at junkunst in Winterthur/CH
„Panorama" with île flottante, Ausstellungsraum Klingental, Basel/CH
„so föhn!" at Taming Technology in Florence/IT
„Fisches Nachgesang" with île flottante, Vögele Kulturzentrum Pfäffikon/CH & Auswahl 10, Aargauer Kunsthaus Aarau/CH

2010 „so föhn!" at Substitut in Berlin/DE
„floconnes" with île flottante at Fondation Beyeler in Basel/CH

2009 „Fisches Nachgesang" with île flottante at videotank in Zürich/CH
„Hardware Hacking" at Diskurs09 in Giessen/DE

Performative experiments in public space («art as research»)

2018 ongoing Research residency (ProHelvetia) to Lesotho for "Following traces of Bertha Hardegger" (ongoing project about Swiss role in coloialism), Lesotho/CH

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

2017 «Carrying cities» in collaboration with European University in Nicosia/CY

„Stadtereignisse", Fachstelle für Kulturvermittlung Aargau/CH

2013 AOD Action Beijing in collaboration with Noah Schenk (USA) & Wang Zi (CN) in Beijing/CN
ART ON DEMAND - Art Home Delivery Service in collaboration with other residents in Hämeenkvrö/FI

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Residencies

2019 Artist in Residence with Rah Residency, Tehran/IR

2018 Artist in Residence with Spazju Kreattiv in Gozo, Malta

2017 Artist in Residence with European University of Cyprus, Nicosia/CYP

2016 Participant in ARTifariti, arts and human rights meeting in Western Sahara Refugee Camps Algeria

2015 Artist in Residence at http://iiinitiative.org, The Hague/NL

2013 Pantocrátor Gallery Shanghai/CN

Imagine Gallery, Beijing/CN
Inside Out Art Museum, Beijing/CN
Arteles Creative Center in Hämeenkyrö/FI

2012 I-Park, East Haddam/USA

2011 Artist in Residence at „Interface - A workshop series for experimental Sound-Art" at Forum Freies Theater in Düsseldorf/DE

Awards and grants

2020 Grants from Pro Helvetia and Stiftung Pro Innerrhoden for "Pierce my Skin" Lesotho Tour 2020

2018 Pro Helvetia Johannesburg founded research trip to Lesotho for "Following traces of Bertha Hardegger" (ongoing), Lesotho

2015 "Recognition award music" (10'000 CHF) from the Canton of Bern/CH

2014 Shortlisted performance proposal for "Infecting the City Festival", Cape Town/ZA

2013 Shortlisted for art-in-Architecture competition from Amt für Hochbau Zürich/CH, with île flottante | Giuliani & Gsell
Financial support for „running" and „AOD Action Beijing" from the City and the Canton of Bern/CH

2012 Financial support for „Swarm" from the City and the Canton of Bern/CH

Art education

2020 „Zwischenzimmer" with 80 teenagers, Spreitenbach und Dietikon/CH

2017 "Stadtereignisse" with 40 teenagers in Aarau/CH

2015/16 „Stadtereignisse" w/140 teenagers, Kulturvermittlung Aargau/CH

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

2014 "Irritationen" with tönstör www.toenstoer.ch in Münchenbuchsee/CH

2013 1-week project with kindergarten St. Imier, Bildung und Kultur Kt. Bern/CH
Workshop at College of Art & Design, Columbus Ohio/USA

2012 „Experimental radioplay", 6 months with MUS-E at Primarschule Brüttelen

2011 „Make some noise!", workshop about sound art, Terra Vecchia Kehrsatz/CH
„Z Basel a mym See", media art project with Education Projekte Basel and the Symphony Orchestra Basel, Basel/CH

2001 Piano teaching at Musikschule Aarberg/CH

Talks & guest lectures

2018 Conference "Brining New Music to New Audience", Leicester UK

2016 Guest talk at Hochschule der Künste Bern
External expert at Hochschule der Künste Bern for Master CAP

2015 Artist talk at ‚Art Meets Radical Openness' (AMRO) artlab, Linz/AU

2013 College of Art & Design, Columbus Ohio/USA

2011 „Zoom in den Klang" at Musikschule Aarberg/CH

2009 Artsit talk at OUTNOW! Schwankhalle in Bremen/DE

Publications

2020 "Ohr-Weide - Salix Aurita" https://econtact.ca/20_3/beidler_ohrweide.html

2018 Post about "Ohr-Weide - Salix Aurita" from Cathy van Eck on http://microphonesandloudspeakers.com/

2016 Better know a Weisslich, Louis D'Heurdieres, http://bit.ly/2yXb3DA

2014 „Running – a Performance by Lilian Beidler „running" on http://what-ifblog.net

2013 „running" in IMAGE Magazine, issue fall 2013, CCAD Columbus Ohio/USA
„Art on Demand" in Hämeenkyrön Sanomat, Hämeenkyrö/FI

2011 „Sonic interaction design", online publication http://www.soundkino.org
„Medienkunst. Medien-Art. Sound-Art: Ein Interview mit Lilian Beidler", online publication. http://kontextschmiede.de

2010 „Das schmelzende Eis und eine spannende Zukunft", Nürnberger Abendzeitung, Erlangen/DE

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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. I completed one term of study. I aim to do a practice-led PhD in the future.

2008 - 2010
Bern University of the Arts, Switzerland

MA Contemporary Arts Practice

My emphasis during this multidisciplinary course, 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, 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
Arabic	Basic user
Mandarin	Beginner

Technical skills

- Microsoft Office / iWork
- Adobe Photoshop, Indesign
- Adobe Premiere Pro, iMovie (film editing)
- Pro Tools, Logic Pro, Ableton Live
- 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.
Interest in Post-Colonial theory and philosophy.
I enjoy exercise and physical training such as different dance techniques and vocal training as my daily routine.

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wegend
2020

site-specific performance

be-, an-, auf-, ab-, aus-, ver-, zu-, zer- ...
-wegend, -suchend, -gehend, -hörend,
-grabend, -pilgernd, -hauend, -klingend,
... - das Jahr 2020 scheint seit Beginn
aus Präfixen und Partizipien Präsens zu
bestehen. Es scheint den Anfang einer
neuen Wegstrecke zu markieren, von der
niemand weiss, wie sie aussieht, sich anhört
und anfühlt. Während dieser Zeit bleibt
nur das Existieren im Moment, ausharrend,
einen Schritt um den andern tuend, sich den
Weg bahnend, eine Spur grabend. Ist diese
Unsicherheit Migration per se innewohnend?
Was, wenn wir unsere Ängste begraben
könnten? Unter Bäumen, mit Erde bedeckt.
Vergraben, versteckt.

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

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«Pierce my Skin» tour Lesotho
2020

musical theater performance and tour

+ Mpho Molikeng
+ Ikaneng Moleko
+ Kutlane Sehloho

Two musicians, a dancer, a videographer - traditional Basuto instruments, electronic sounds, voice, story telling and movement ... what started out as an artistic reasearch project in 2017 in Switzerland is now going to be presented as a collaborative musical performance in Lesotho!
In continuation of Lilian's research about a Swiss missionary doctor, together with three other artists they formed a collective in 2020. The musical performance they devised is based on filmed interviews and was shown along some of the footage, touring the places in Lesotho where the interviews have been conducted.

http://www.piercemyskin.com

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«Pierce my Skin» short film
2019

Video work, 10'50'', HD Video

+ Mpho Molikeng

This short film is a work in progress within my ongoing research about (post-) colonial identity, the role of women in (post-) colonialism, otherness, international feminism and healing as a cultural element. Since 2017 I have interviewed and filmed people in Switzerland and Lesotho about a Swiss missionary doctor (1903-79) who has been working in Lesotho for almost 40 years. The video is a first montage of the material. The sound was created in collaboration with Basuto artist Mpho Molikeng.

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

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voicetrument
2013 - present

site-specific instrument

Voicetrument is an instrument that combines vocal and electronic sounds to interact with the performance space. I use different vocal techniques alongside delays and other electronic sounds to provoke feedback frequencies. Sensors, a joystick and a reactive glove serve as controllers for the electronics. They entail a set of gestures that I play with
Voicetrument will sound differently in each performance space as it uses the space itself, the architecture and the bodies of the audience to create its sound. It adapts to the site it is played in sonically, mirroring and processing the acoustic properties of it, creating an immersive sound performance..

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

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ART MARA - Women's Ground
2018

Performative experiment in public space

I talked to women from Gozo, Malta, 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/artmara.htm

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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/ohrweide.htm

Article by Cathy van Eck:
https://bit.ly/2PAlanb

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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/carryingcities.htm

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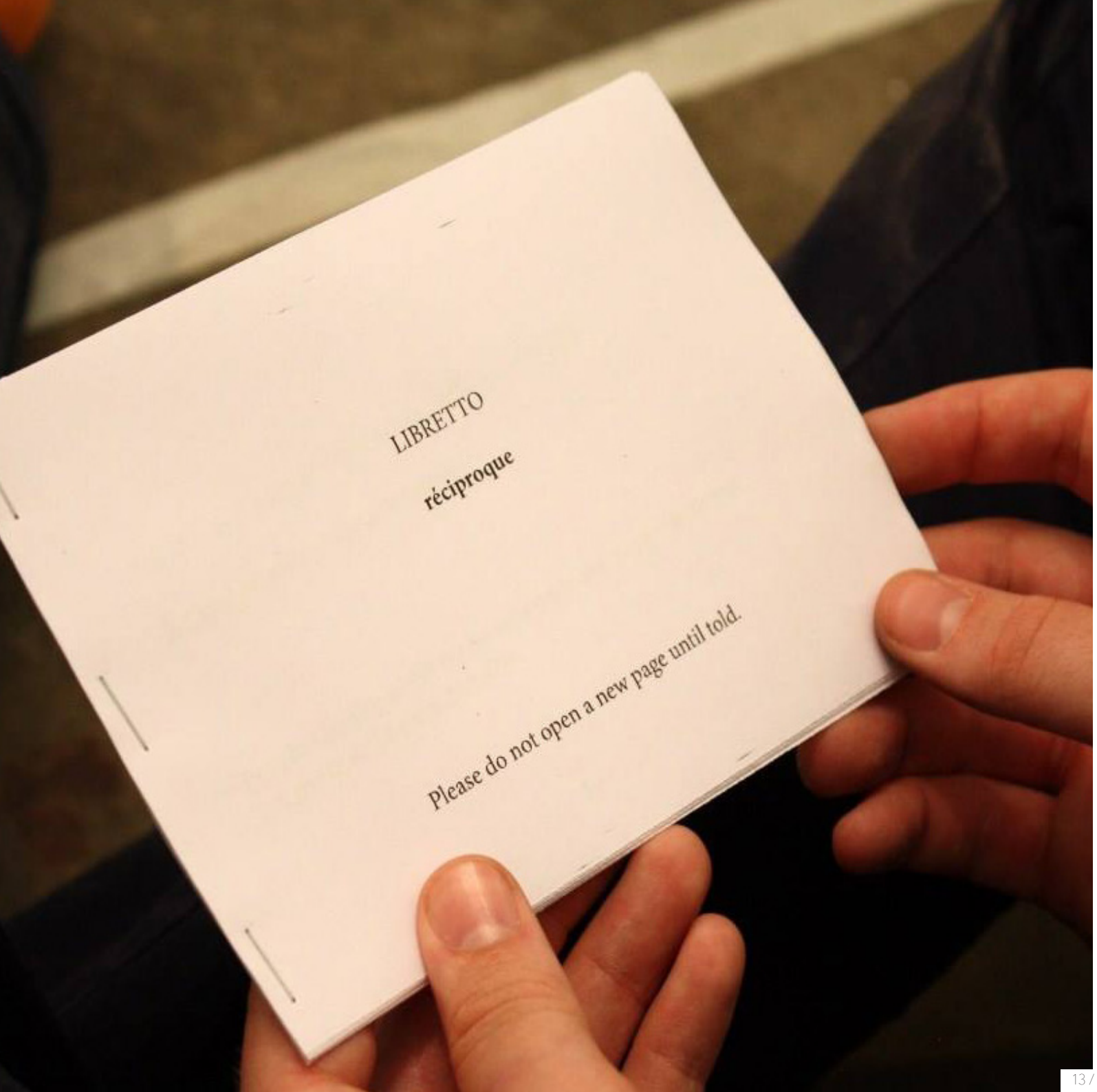
Warte
2017

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/warte.htm

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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/reciproque.htm

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Countdown to Arabic
2015

Video documentary and self-experiment

From the 1st until the 24th of December 2015 I studied Arabic every day and documented my progress in a Vlog 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

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Pavilion
2015

participatory audio performance

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.

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

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running
2013

sound performance

In „running," I pace between different spots on the walls 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/running.htm

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AOD action in Beijing
2013

A collaborative participatory project

+ Noah Schenk and Wang Zi

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.

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://www.loul.ch/artondemand.htm

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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/tanzmichfrei.htm

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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/tramtracks.htm

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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/ephemer.htm

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ever become again
2013

three sculptural pictures

+ Cyrill Lim

„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 focussing on sound.
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 audience 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 form the word „sound“.

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

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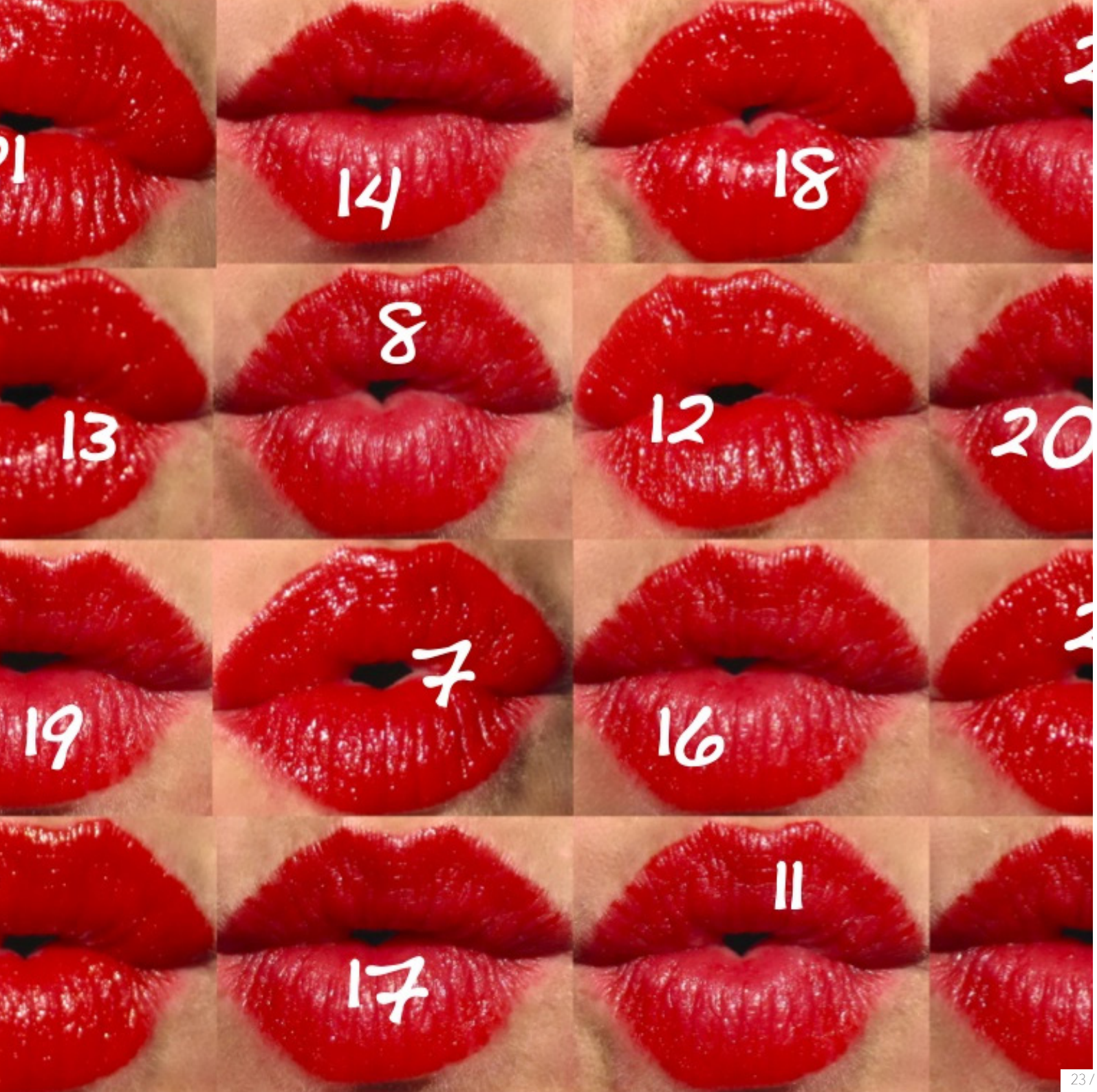
Swarm
2011 / 12

microphones, amplifiers, 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/schwarm.htm

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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/pfeif.htm

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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.
Multiple loud speakers - hidden in bushes and trees - line the path to the entrance of Fondation Beyeler. An acoustic snow flurry is activated by the audience: The more people present inside the musuem, in front of Jenny Holszer's works, the denser the snow storm from the loud speakers outside becomes.
Every so often, voice and sound fragments of the conversations inside are blown outside. The fallen acoustic snow accumulates to a sound cover throughout the night, and the alley to the Fondation Beyeler becomes acoustically covered in snow.

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

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pol air - Hairdriers Orchestra

2009 / 10

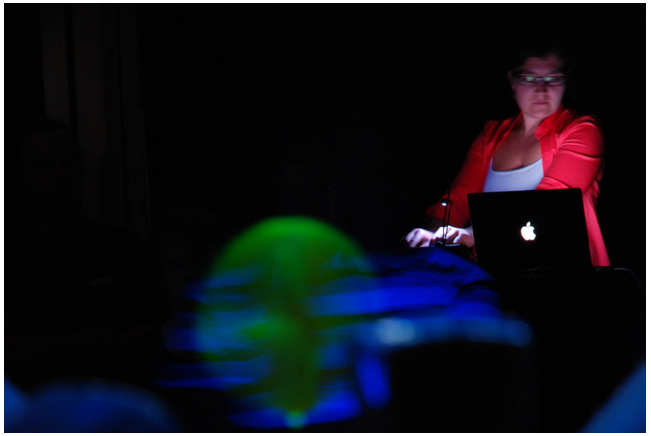
11 hairdriers, ice, 8 loudspeakers

Black light. 11 hairdriers on metallic pillars in a circle like a choir. A chunk of ice hangs from the ceiling, fluorescent drops fall onto a black table in the middle of the hairdriers. I control their coarse voices with a lightdesk, devoted creatures melting the ice block 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. The air rises in temperature, the puddle of glowing water 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/polair.htm

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Photos: Thomas Reichenbach

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so föhn!
2010

hairdriers, contact microphones, light desk

Five hairdriers hang from the ceiling on their cables. 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/sofoehn.htm

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Photos: Thomas Reichenbach

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tors-tors
2010

bottles, hairdriers, bicycle wheels

This sound installation plays with the idea of analog turn tables: Two circular wooden boards, each with a diameter of 1.25 meters, are mounted onto 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 besides each board, a hairdrier directed at the bottles blows air at them, turning the wheels while simultaneously causing the bottles to sound. The rotary pace of the wheels varies due to the different 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/torstors.htm

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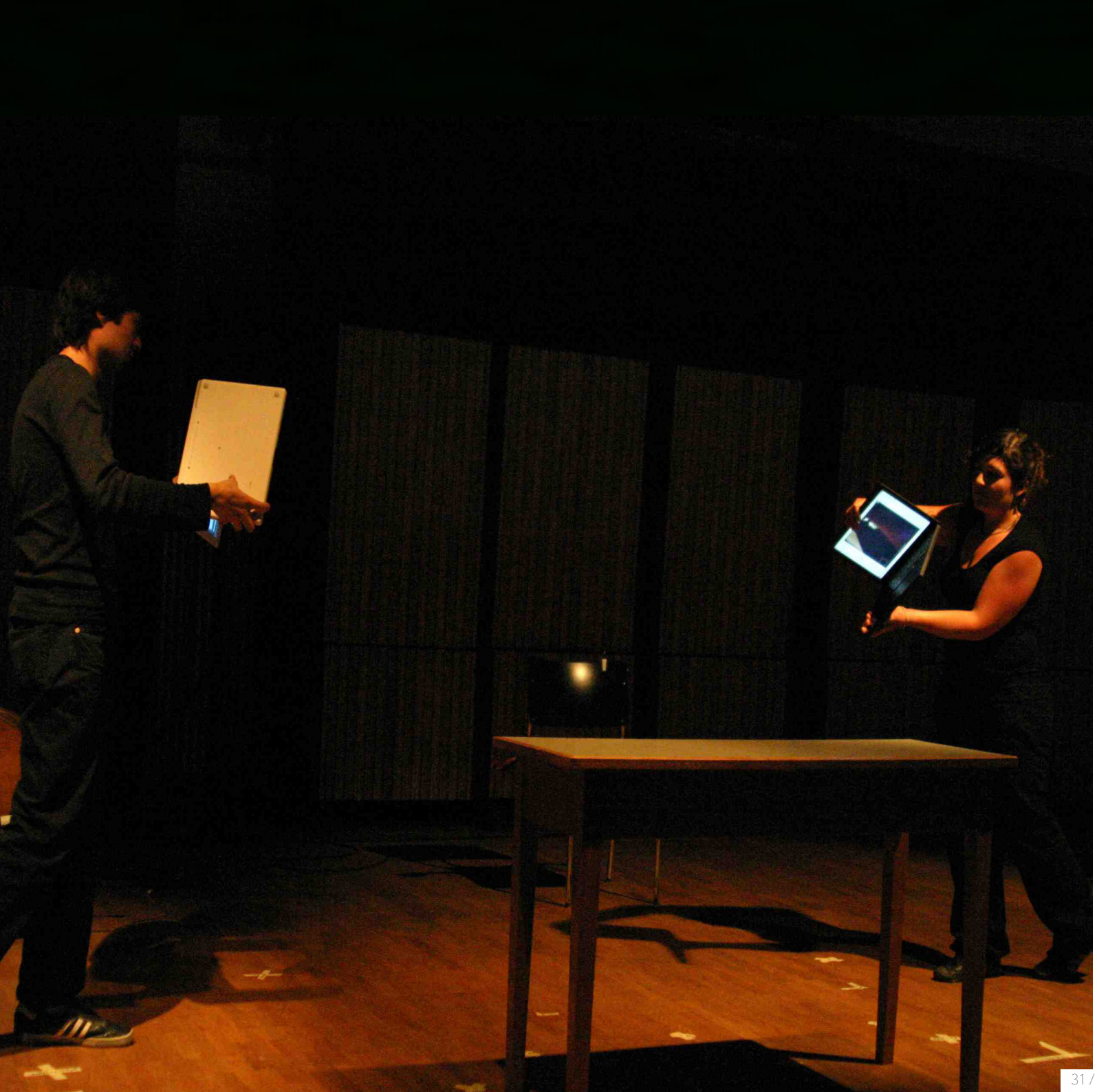






Photos: Thomas Reichenbach

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I skype you skype me

2008

two laptops with skype, two performers

+ Cyrill Lim

Two performers are located on opposite sides of the stage. One of them starts a Skype call with the other. Due to the physical proximity of the two laptops, the Skype audio systems start to produce acoustic feedback. The performers try to reinforce the feedback by adjusting the position of their laptops with their integrated loudspeakers and microphones. As they slowly move towards each other the feedback becomes more and more intense.

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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.

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smoke under water
2006

voice and beatbox under water, musical

Five performers on stage, three of them in front of a bowl filled with water, one in front of several musical glasses, another one is a smoker standing aside. The smoker slowly lights a cigarette - silence. Suddenly, one of the bowls shines in a reddish light. The first performer immediately bends down and starts singing into the water. 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.

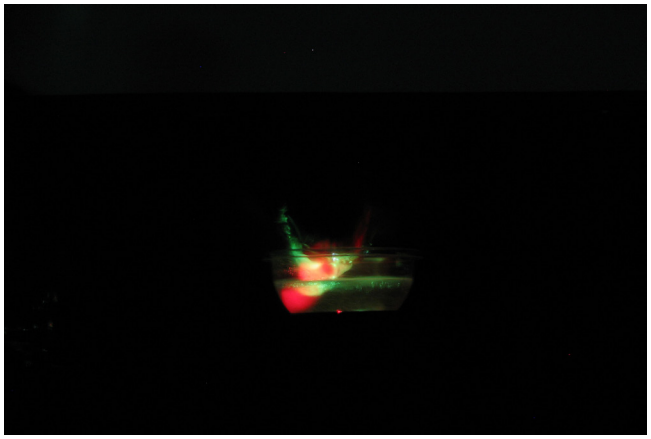
„smoke under water" is a reference to the song „Smoke on the Water" by the English rock band Deep Purple.

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