

Benoît Maubrey  
Sound Sculptures





# Benoît Maubrey

## Sound Sculptures

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2. Performances
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In the early 1980s I stopped working with pigments and canvas from a desire to interact directly with public spaces. I have come to use loudspeakers in the same way that a sculptor uses clay or wood: as a modern medium to create interactive artworks that make the air vibrate.





Temple 2012-2013  
ZKM | Center for Art and Media,  
Karlsruhe, Germany.  
3000 connected loudspeakers,  
4 amplifiers, 6 radio receivers,  
1 mixing board,  
1 telephone answering machine.



# Politics of Participation in Benoît Maubrey's Speaker Sculptures

Vadim Keylin

In this essay I will focus on the participatory processes which Benoît Maubrey's use of communication technologies brings about. My methodology is also borrowed from media studies rather than art studies, as I will be analyzing the affordances of *Speaker Sculptures*. Originated in James Gibson's ecological psychology project, the notion of affordance refers to an opportunity for agentic action that an artifact offers – in other words, the different ways an object can possibly be used (Gibson 1979). Applying the concept of affordance to sound art allows for an analysis that avoids two major risks in dealing with participatory aspects of sound art works. On the one hand, the affordance-based approach does not require limiting the range of possible audience experiences to a clearly verbalized artistic intent. On the other hand, it does not reduce sound art to “just” a social situation, emphasizing the connections between structural, perceptual and technological aspects of an artwork and the participatory processes involved.

*Speaker Sculptures* employ existing communication technologies – landlines, smartphones, wireless networks – as their “interfaces” for interaction. The primary affordance of these technologies is to allow communication without necessarily being present in the same space. In the case of *Speaker Sculptures*, the two spaces on the opposite ends of the line are of a different nature: one is public, and the other is, at least in some way, private – either the space of one's home, or the personal space of the participant.

Thus, the artworks extend the public space, making it accessible both to those who are present in it physically, and to those who are not. What is most interesting here is that they do it by the means of electronic media, whose relationships with urban space has been traditionally understood antagonistically. Prior to the mass mediatization of the late 20th century, city streets, parks, cafes etc. were the primary sites of social interactions. However, the electronic media stripped such places of their function. According to Richard Sennett, “electronic communication is one means by which the very idea of public life has been put to an end. The media have vastly increased the store of knowledge social groups have about each other, but have rendered actual contact unnecessary” (Sennett 2002, 282). While the introduction of online participatory media rekindled the need for contact, it now happens outside of physical spaces (Sennett 2010, 262). Together with growing mobility, this has led to the emergence of what Marc Augé calls “non-places”, public spaces that do not facilitate social interactions.

These are places one simply passes through, in as quick and uninvolved fashion as possible, on the way from one familiar – essentially private – place to another (Augé 1995, 77–81). Sound installations are often used to rejuvenate such “non-places”, as art infuses them with the “charisma” they lost and facilitates the public's engagement with them (Föllmer 1999, 226). However, *Speaker Sculptures* go further than this: they situate the interactions, happening in the electronic media, in the physical urban space, reconciling and merging the two. Maubrey's works subvert the antagonism of the physical public space and the public sphere of media. Instead of “stealing” the functions of public space, electronic media expand and enhance it, facilitating involved social encounters. By arranging loudspeakers in architecture-like forms, the artist makes the technologies “blend in” with the urban space, emphasizing their unity as the space of communication. Through *Speaker Sculptures* the urban space becomes augmented,

existing both in physical and virtual planes that become inseparably connected by the social relations that emerge between the participants situated on both ends.

In Hannah Arendt's concept of the public life, any public action is necessarily political – and vice versa, any political action is necessarily public. Political life is the life of the πόλις, the city, and therefore happens in its open spaces (Arendt 1958, 22–78). While for Arendt her approach to the political was necessary to extend the notion to include spheres outside of institutionalized politics, her insistence on the “public-ness” made it “non-inclusive” as well. Judith Butler in “Rethinking Vulnerability and Resistance” notes that “all public assembly is haunted by the police and the prison. And every public square is defined in part by the population that could not possibly arrive there; either they are detained at the border, or have no freedom of movement and assembly, or are detained or imprisoned” (Butler 2014, 9). The artist Joanna Hevda extends this category of those to whom the equating of the political and the public denies political agency, to people suffering from physical and mental disabilities that prevent them from leaving home (Hevda 2016). In Arendt's paradigm, political action requires a body to be publically present, however it is often the very same body that prevents one from political action.

In that regard, the most interesting aspect of *Speaker Sculptures* is that they permit performing in the public space without leaving one's home. They do not only merge the physical public space with that of electronic media, but also through their unity connect the public space with a multitude of private spaces. This offers a possibility of political presence that is both embodied and anonymous, thus expanding the reach and scope of possible political activities. Maubrey likens the space created by his sculptures to the corner of London's Hyde Park famous for its history of political debates and demonstrations (Maubrey 2014). Since the late 19th century, the park's north-western corner – the so-called Speakers' Corner – has been known as a place where everyone can speak their mind without fear of prosecution. However, unlike Speaker's Corner, *Speaker Sculptures* do not require the speaker to be present in the flesh, but lets his/her voice be heard from the safety of the private space.

At the same time, a question arises as to whether the presence of the voice in the absence of the body holds as much political weight. In *Speaker Sculptures*, this concern is addressed explicitly by the tangible physicality of the sculpture and its scale. The voice of the distant speaker is given weight by lending it the “body” of the sculpture, which is commensurate with its architectural surroundings. The voice thus becomes one with the space it fills. Moreover, *Speaker Sculptures* make up for the lack of bodily presence with electronic amplification. In any public event, the one with the megaphone is the one with power, as their voice can drown out the other voices. *Speaker Sculptures* give the participants a megaphone the size of a building, allowing those who are locked out of public discourse by their personal circumstances to be heard.

On a deeper level, an argument can be made that the speaker's presence in *Speaker Sculptures* is not entirely ephemeral, but embodied. In his analysis of telephone communication, Barthes notes that “the order of listening which [it] inaugurates invites the Other to collect his whole

body in his voice” (Barthes 1991, 252), which is then transmitted through the cable to the listener, or in the case of *Speaker Sculptures* – into the urban space. Media scholar Frances Dyson calls this phenomenon telepresence: while the speaker is not physically on site, their body is present in “the grain of the voice” – tone and cadence of speech, idiosyncratic noises, breath – carried through technological channels and made tangible by sound waves (Dyson 2009). *Speaker Sculptures* provide the caller with the opportunity of remote, but nevertheless embodied engagement with the space and all who are physically present in it. In other words, they afford performing politically – performing in public – without leaving the safety of a private space. The body is present in the voice, but it is absent in the space and therefore cannot be removed from that space, ostracized or harmed. The anonymity of telepresence in a public space makes communication across class, race and gender barriers, that Arendt envisioned as possible (at least to a certain extent), while at the same time not requiring one to forgo one’s identity.

Moreover, the audio channels do not discriminate between voice and other sounds. This allows for a new, acousmatic mode of self-presentation in public space that previously has only been possible in electronic media. One’s musical preferences are as much a reflection – and a part – of one’s identity as visual features, such as fashion and hairstyles. Nevertheless, this part is usually reserved for private spaces – sometimes all too private, like the space of one’s head enclosed in headphones. Music in headphones serves to dissociate the listener from the surrounding space, escaping engagement with strangers and encouraging perception of the public space as a “non-place”. *Speaker Sculptures* allow the participants to share publicly what has usually been shared privately, through compilation tapes and online playlists. Music contextualizes the voice in the same way clothing contextualizes the body, thus making a “telepresent” self-presentation as comprehensive as one performed in public space in the flesh.

It is interesting to contrast Arendt’s approach to the political to Barthes’ understanding of the term “as describing the whole of human relations in their real, social structure, in their power of making the world” (Barthes 1972, 143). The urban space as a site of human relations has been redefined not in terms of physical structure of space, but as a structure of relations that form and inhabit it, as “a space of flows” (Castells 2004). Sound being a relational phenomenon (LaBelle 2015, xi–xiii), this relational structure finds a parallel in a certain kind of sociality specific to sound art – one that relies on sound being heard and answered. The agoras of *Speaker Sculptures* act as hubs where relations that form the public space intersect with those happening in the space of electronic communication media, forming a new kind of relational topography that transcends the boundaries of physical space.

In that regard, they can be described in terms of Nicolas Bourriaud’s relational aesthetics. For Bourriaud, art objects in the contemporary world have no intrinsic value and serve only as a catalyst for a certain kind of sociality. The true matter of relational art is the system or relations emerging between the participants as a result of this sociality of art (Bourriaud 2002, 107). *Speaker Sculptures* fit this narrative perfectly. Their impressive gargantuan forms aside, their primary function is precisely to facilitate social encounters in this newly created augmented space of relations. Thus, another political aspect arises to *Speaker Sculptures*. As Bourriaud puts it, the role of relational art is “no longer to form imaginary and utopian realities, but to actually be ways of living and models of action within the existing real, whatever scale chosen by the artist” (Bourriaud 2002, 13). *Speaker Sculptures* offer new modes of social interaction and connect many private and public spaces into a relational structure, thus providing a means to overcome the atomization of urban life.

However, as far as adopting this strategy to urban acoustic design goes, the downsides of having such sculptures as permanent features of urban space must be considered. Critiquing the concept of public space as open to all, Butler points at its gatekeepers – the police and the authorities – that decide who gets

access (Butler 2014, 9). In the case of *Speaker Sculptures*, access to public space is exercised through technological channels, thus making the technologies themselves the gatekeepers. While the volume of one’s voice passing through audio channels can exceed that of those physically present, the speaker has no control over it. *Speaker Sculptures* give a lot of power to those who operate the technologies – not only to increase or decrease the volume, but also to disconnect the caller completely. I would speculate that a solution to limit this power might lie in further automation, relying on distributed peer-to-peer computing rather than the human factor. Moreover, the idea of technological expansion of physical public space into a virtual one does not account for the accessibility of required technologies, thus putting up a class-and-income barrier for this kind of political participation. Many of those whose voices desperately need to be heard, are locked out not only of the public space, but of communication channels as well, and *Speaker Sculptures* cannot do anything to remedy their situation. Their political effect transcends some barriers but not others.

Another aspect to be considered is the effect such works have on everyday functioning of the local soundscapes, which can be rather disruptive. As Christabel Stirling notes in her article “Sound Art / Street Life”, sonic interventions in public space, contrary to their supposed mission of bringing communities back together, often bring about conflicts and discontent. To Stirling, however, this is a positive effect, as such conflicts bring to the foreground “the existence of resilient personal, social and cultural differences”. She refers to the political theorist Chantal Mouffet’s belief that “the social world [...] consists of conflicts that cannot be suppressed, and for which no rational solution or consensus would ever exist” (Stirling 2016). Making these conflicts explicit, sound art in public spaces makes the inhabitants reassess their claims to the city.

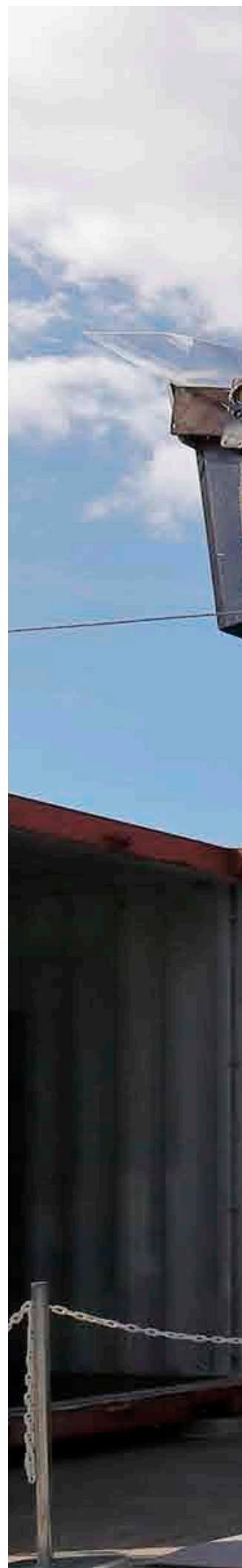
Here, a peculiar dialectics emerges. On the one hand, the function of sound art in public spaces is to break the routine of the everyday to force the inhabitants to engage with the space and each other, i.e. it needs to be disruptive to be effective. The same can be said of political actions, such as demonstrations or protests: to be heard one must generate enough noise. On the other hand, demonstrations and sound art projects have an end, while the long-term effect of breaking the established sonic routines is uncertain. Urban ecologies will have to restructure themselves around these new conditions, and not necessarily in the desired way. Changes in urban space always walk a fine line between gentrification and ghettoization, and acoustic design is no different in that regard.

Another metaphor Maubrey uses to describe the participants’ interactions with *Speaker Sculptures* is “oral graffiti” (Maubrey 2014). In my opinion, this metaphor perfectly sums up the diverse participatory aspects of *Speaker Sculptures*. Just as city walls provide a canvas for graffiti artists, Maubrey’s sculptures serve as a means for anonymous acoustic self-expression in urban space. And just like graffiti, the result of this self-expression can be as much art as vandalism – often at the same time.

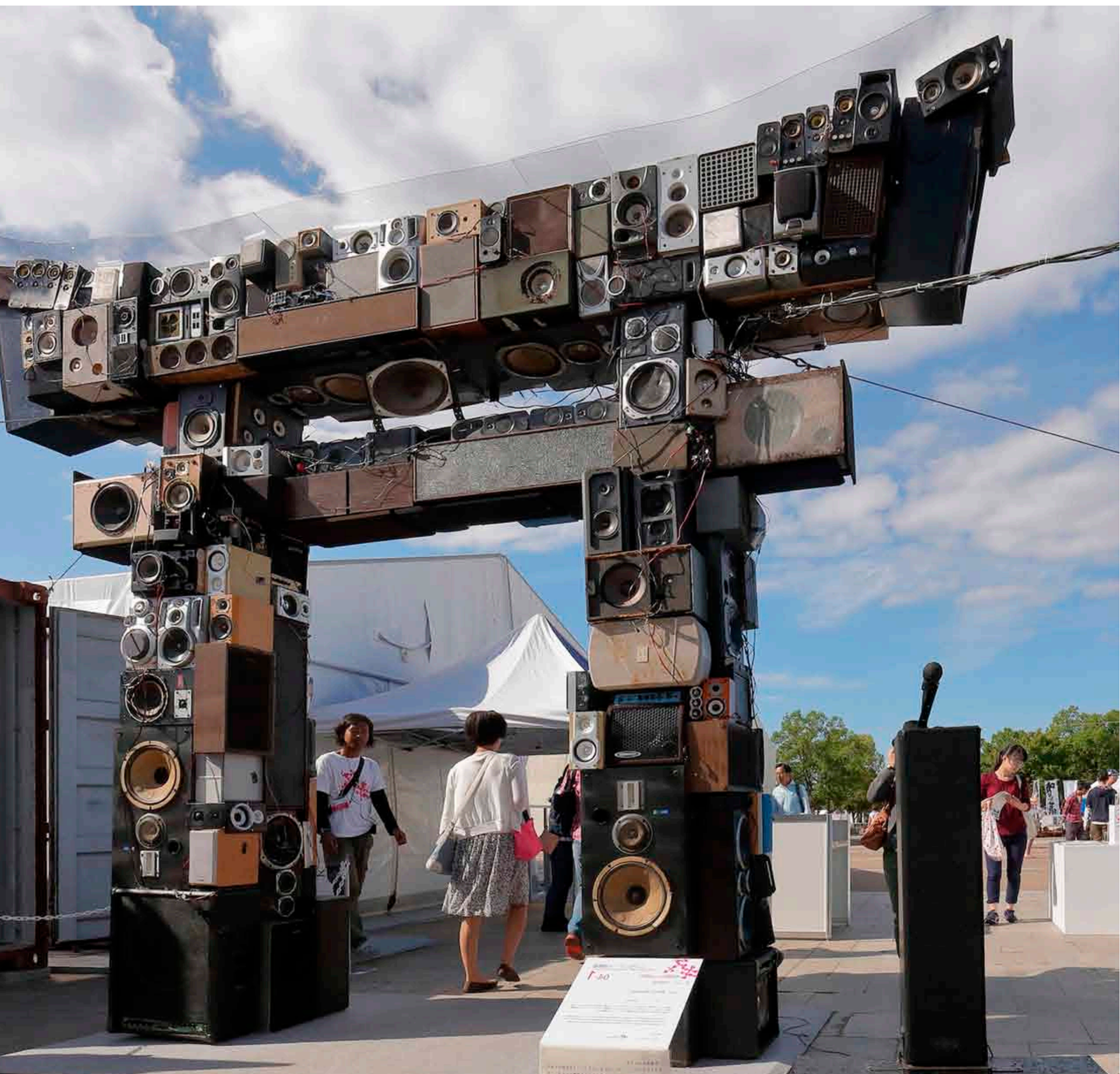
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Shrine  
Kobe Biennale 2015  
300 connected loudspeakers, Bluetooth receivers,  
microphone, input jack, 4 amplifiers, 4 radios, 1 mixing board.









# The Landscape Painter

Golo Föllmer

Benoît Maubrey suspected early that life meant trouble. Already at the age of eight he felt it in his bones. The causes are still unclear, it just happened. But as he grew up it got serious: he needed to experience something, wanted to feel life, and that meant doing things differently, breaking through expectations: making trouble simply by realizing his ideas unswervingly, consistently following his impulses and convictions. That's what came through to me most clearly, when I interviewed Maubrey one day in July 2018. It was clear how unconditionally this attitude had established itself in him: "When I left the US for Germany in 1979 it was like a Kamikaze thing. I thought, if it's do-or-die, better do it in a country like Germany where at least they appreciate art. You have a better chance of surviving." Without knowing why, this feeling, that there's no enjoyment if there's been no trouble, crept into his life. Benoît must provoke! Even today he is still questioning his motives. His art, however, was always focused, crystal clear, bang on the nose!

At a subsequent meeting he expanded on his ideas about interactive sound sculptures which disrupt or rearrange the public sphere, which make people audible and visible, which emphasize the personal amidst the impersonality of urban architecture, and bring people together. He began building the first of these sculptures at the beginning of the 1990s, and since 2010 his worldwide versions of 'Speaker's Corner' have become his main project. In Japan, Egypt, Canada, etc., he has set up monumental sculptures made of hundreds of scrap loudspeakers to be played by passers-by via microphone, telephone and Bluetooth.

The sculptures have their own beauty. The loudspeakers tell of fashions and styles of past decades, of the preferences of social groups and countries, of product fetishism and status, of intimate listening times and exuberant dance evenings. All this is deposited in the electronics Maubrey arranges into columns and walls. He integrates his loudspeaker sculptures into urban space by giving them architectural forms. The temple of Delphi made of recycled electronics is in itself a provocation, but also a thoughtful reference to cultural tradition. Giving it a voice recalls the temple's oracular function.

The public space is the only meaningful venue for Maubrey's works, which are based on interaction. The Guitar Monkeys, the Audio Ballerinas and dozens of other audio groups came before the loudspeaker sculptures. From the earliest days, the concept of stage was alien to him because of the separation between public and performer.

Maubrey speaks of his life as if it puzzles him. He asks himself, How on earth did I create that? Did I do that or did it just happen? He identifies the turning points, the changes of perspective, the flashes of enlightenment that fell as random thunderbolts from a dark cloud. "That's the greatest thing, all of them are part of the creative process! You have to be free to see and grasp the opportunity. Coincidence became my *modus operandi*. And sometimes you have to put up with a lot of trouble, or rather, you have to cause a lot of trouble — if you want to get to the edge, if you want to feel life."

When he was eight years old his mother surprised him in his room while he was writing out a hundred times "I must not disturb the class". Mother asked, trouble at school again? No, I'm just getting ready for next time, he answered. It was already clear to him that life meant trouble. "And you don't change," he says today "I still need to disturb".

When he arrives in Germany, he is a painter. First stop is Munich, where they look at him, irritated, and say: What do you think you're doing here? You belong in West Berlin! All right, then! He goes to Berlin as a painter, finds a soul mate in the owner of the Galerie No Name. Still a painter, he stiffens old clothes and uses them to stamp long canvases with 'group portraits', which he exhibits in public spaces. The process of convincing people to let him use their outdoor spaces for parts of the kilometer-long "Running Painting" has a surprising attraction for him: this is where an exchange of ideas and encounters arises. An important part of the process. Today it is the sometimes months-long search for hundreds of cheap scrap loudspeakers that fascinates him in a similar way: he goes to the back doors of junk shops, where the unsalable junk piles up. He has to learn how to find scrap in Japan, where they say: "We don't have garbage." Or in north Africa, where there's a lot of garbage, but it's valuable and expensive.

He arrives in Berlin after painting every day for ten years. But suddenly he is bored with painting. He falls victim to Painter's Block, and he treats himself by walking across West Berlin, until he hits the Wall somewhere, and turns around again. He lands in the Bilka market at Bahnhof Zoo, where the next epiphany hits him in the form of a jeans ad booming through loudspeakers: "That's it! Instead of advertising jeans, they should be letting artists use the loudspeaker systems to express themselves. You just have to push something through, through the air, and then the department store becomes a completely different place."

The painter depicts landscape on canvas, and the writer lies for 300 pages, says Maubrey. "It's all about interpretation." He knows what he's talking about, having won the creative writing award from Georgetown University in 1975. But that was back then. Now, it was 1982, and he decided to "paint" right onto the landscape itself, with sound waves. The air, his canvas; the sounds, his colors. He first tried it out in an experiment at the International Congress Center Berlin. Based on that experience he developed a way to get around permission for the use of official speaker systems by embedding his loudspeakers directly in clothing. Audio clothes were born. It was a simple solution, opening the door to surprising and anarchic actions.

The Audio Ballerinas are probably Benoît Maubrey's best-known project. "They look beautiful, people like to look at pretty girls. And the beautiful sight makes it easier to spoon-feed sound art to normal people". In Maubrey's studio in Baitz, the audio-tutus lie on shelves, with tour cases like those of a rock band, in which the special garments still travel today.

They are a long runner, even if they are not always completely understood. His experience with the Audio Ballerinas have made Benoît somewhat cynical. "You may be known as an international artist," he says, "but that doesn't mean people understand what you're doing. The Audio Ballerinas, for example, also get booked for corporate gala events. A VW manager once commented 'They look very nice, but what's all that noise?' I explained. 'Aha, good, but let's cut the performance short, shall we?' Another time a customer rents four Tutus to play the company jingle, and calls in panic that he can't get the four sound sources synchronized. He can't, of course, because that's part of the artistic concept, multi-acoustics. I suggest that the customer simply switch off three." The situation is saved — the art has won, the customer is satisfied.

Before the Audio Ballerinas there are other audio groups, each with their own special loudspeaker suits. The Guitar Monkeys storm rooms and fill them



up to the roof with noise, 10 guitarists, male and female, with wild, invented instruments like sawed-off shotguns, with amplifiers and loudspeakers in their jackets, sometimes standing on the tables, sometimes disappearing. While they keep on drinking their beers.

The Guitar Monkeys' and their irrepressible joy in breaking rules and rigidities are references to rock and punk. But it goes beyond that. Melody and riff are abandoned, only the gesture of liberation through the noise of the screaming guitars remains. The spontaneous actions are unmarketable and the whole freedom is shocking, no half-measures as with punk, which in the hands of the record industry become merchandising.

Maubrey's Larsen Ensemble consists of four musicians, each equipped with individual microphones and PA systems who create complex feedback phenomena. The Larsen Ensemble shares characteristics with the Guitar Monkeys, but focuses on space, on resonance modes. Maubrey is a sound researcher here, forming sound in space. The reference to rock and punk is still there with the feedback, but through the simple choreography of four people with loudspeakers on their backs he builds a bridge to contemporary music, as in Alvin Lucier's experiments with spatial resonances. These two ensembles, Larsen and Guitar Monkeys, are the closest Maubrey's oeuvre comes to music.

Maubrey (who admits he can't read a note ) is neither technician, musician, choreographer nor composer – but as an artist working with mobile multi-acoustic loudspeaker systems, unencumbered by the rules of individual disciplines, he can move freely and relaxedly between the worlds of pop culture and art.

Then there's a long list of his other audio groups: Sounding Steel Workers at the Ars Electronica in Linz, Subway controllers in Berlin, the Audio Herd at the Federal Garden Show, etc. They all interact with their environment, with the people and objects around them, via sound. Benoît works with visual, acoustic and mobile elements in their respective location, integrates them into his concept, and "paints" the landscape with them: physically, visually, acoustically.

The equipment of the audio clothes continues to evolve with regard to the cultural space in which the performance takes place. In the beginning the performers used cassette players. Then they started using microphones and other pickups live. With the addition of cheap circuit-bent samplers from Asia, the Audio Ballerinas could use buttons and sensors to control the loop of the sampler and the pitch of the sound. Where other artists might turn to canvas, stone or color, Maubrey uses modern electronics as the contemporary artists' building material.

In every performance there are references to the daily life of that place, to the human lives lived there and to the everyday common uses of the technology available.

What may otherwise be expressed in public space almost exclusively through the visual display of fashion, style, posture and facial expressions, finds acoustic expression in Maubrey's sculptures. People put themselves audibly in relation to each other. Benoît's sculptures promote peoples' encounters on the basis of their circumstances. In this way, the atomization of people in public space is counteracted. Marc Augé has described how public urban space, for the

sake of its functionality as a traffic and trading space, loses its role as a social place and has become a 'non-place'. Only when people do and show personal things there, do public squares become places of significance for individuals and groups, they become socially significant and effective.

In order to activate this function, routine behaviors in public space must be broken through: trouble is needed. Neither the artist nor the users of the sculpture have to state explicitly what their aim is as long as they use the opportunity to express themselves as individuals and/or parts of specific groups. Allowing you, urban dweller, to use Maubrey's sound architecture brings a moment of empowerment: the city belongs to you. Make it yours by playing your music and voicing your sound. We are all landscape painters. The sculpture is not confined to what the artist built, it becomes what the inhabitants of the place do with it: paint their city with sound.



Sculptures





## ARENA

Cafka Festival, Kitchener, Canada 2018.

320 connected loudspeakers, 2 amplifiers, 2 smartphones, 2 Bluetooth receivers, 4 input jacks, 1 microphone, mixingboard.

The public and local musicians can participate via telephone, smartphone, and their own instruments.









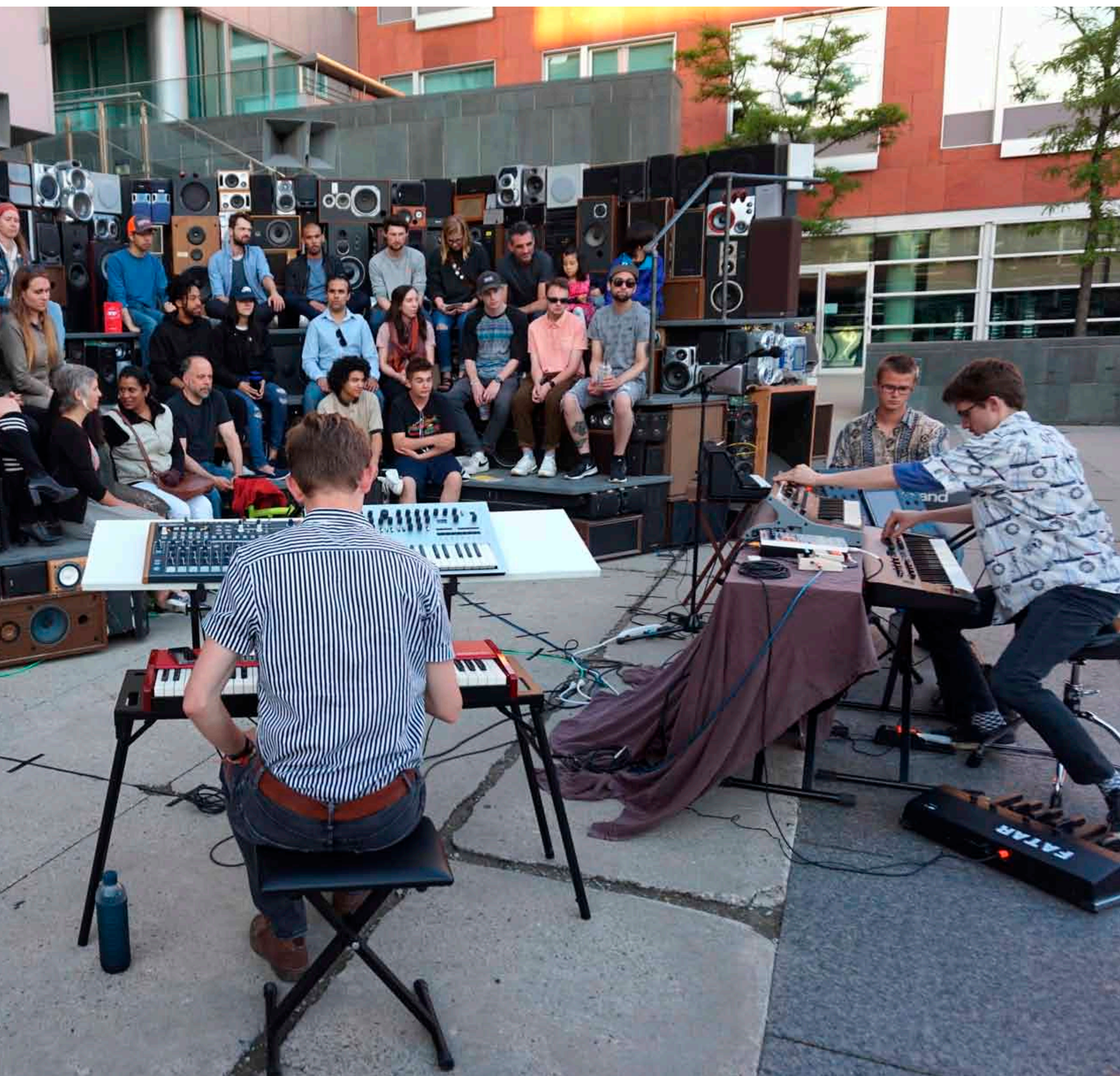
## ARENA

Cafka Festival, Kitchener, Canada 2018.

320 connected loudspeakers, 2 amplifiers, 2 smartphones, 2 Bluetooth receivers, 4 input jacks, 1 microphone, mixingboard.

Situation photo: local musicians participate via telephone, smartphone, and their own instruments (here with Seagram Synth Ensemble).









ARENA. 2018  
Cafka Festival, Kitchener, Canada 2018.  
320 connected loudspeakers, 2 amplifiers, 2 smartphones, 2 Bluetooth receivers, 4 input jacks, 1 microphone, mixingboard.  
Open Mike jam session with Spoolloops/ Ian James Newton







Temple  
Sound Art. Sound as a Medium of Art Exhibition. 2012-2013  
ZKM | Center for Art and Media, Karlsruhe, Germany.  
3000 connected loudspeakers, 4 amplifiers, 6 radio receivers,  
1 mixing board, 1 telephone answering machine.











Gateway  
Berliner Festspiele, MaezMusik Festival. Berlin 2014  
700 connected loudspeakers, two Bluetooth receivers  
and one telephone answering machine.







Obelisk  
Cairotronica, Palace of the Arts, Cairo 2018  
350 connected loudspeakers, microphone, Bluetooth receivers, amplifier.

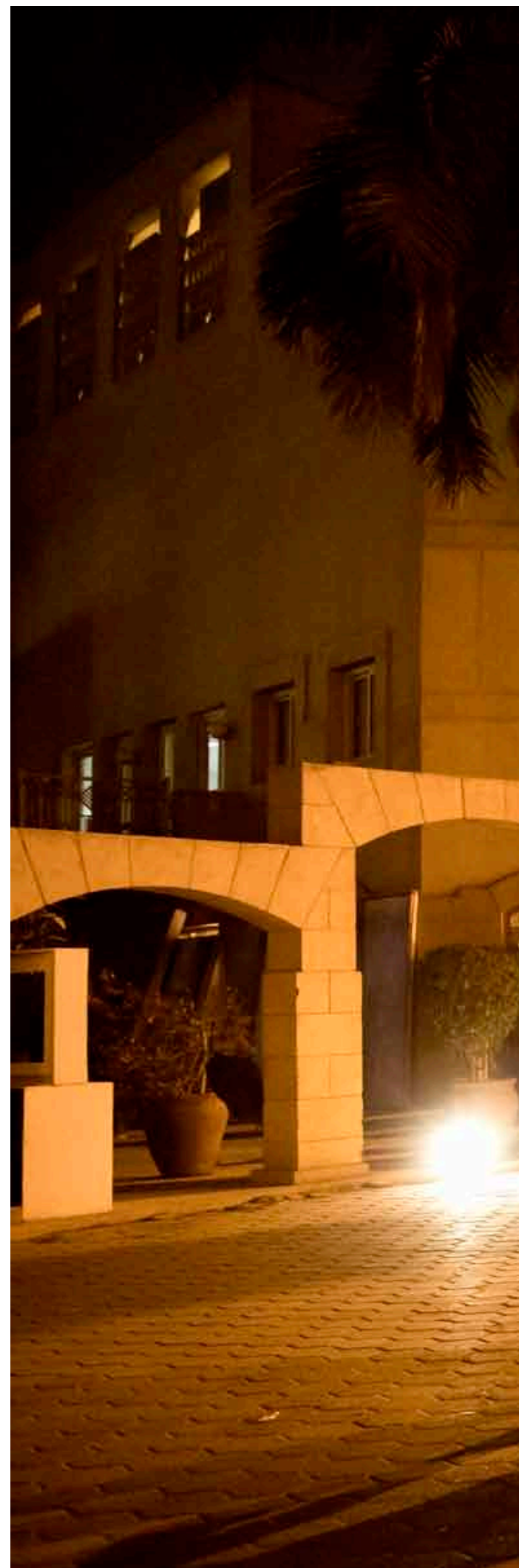








Obelisk  
Cairotronica, Palace of the Arts, Cairo 2018  
350 connected loudspeakers, microphone,  
Bluetooth receivers, amplifier.









Speakers Wall (Le Mur Sonore)  
Accroche-Coeur Festival. Angers 2011  
Electro-acoustic sculpture with an original segment of the Berlin Wall,  
700 connected loudspeakers, 5 radios, and 6 amplifiers.  
People can call up the sculpture and talk through it for 3 minutes.  
Also used in cooperation with local DJs.  
Background sound: low-level multi-acoustic white noise.









The Cube  
Hard Rock Hotel, Palm Springs California, USA. 2013-2018  
500 connected loudspeakers soldered together as an “active” public sound sculpture.  
3 Bluetooth receivers, 5 recycled radio alarm clocks with white noise, and line-in for  
microphone and electric guitar.  
Hotel guests can play tunes, messages or guitar through the sculpture.









Karaoke Torii  
Kamiyama, Japan 2017  
300 connected loudspeakers, Bluetooth receivers, microphone,  
line-in, amplifiers.  
People can play tunes and messages via Bluetooth or speak  
directly through the sculpture.









Field  
Interim Festival, Grabenstaetten. 2017  
Solar powered amplifiers, 48 connected loudspeakers,  
4-channel recorded voices and recordings of local folklore songs  
and texts.









Audio Igloo  
Singuhr Gallery, Parochial Church, Berlin. 2004.  
300 connected loudspeakers, tuners, record players  
and receivers.









Jobfield 3000  
Village Resort Exhibition / Kunstpflug e.V., Beelitz. 2008  
Materials: imitation asparagus field, 60 connected telephones,  
4 amplifiers, 4 MP3 players.  
Sound: 4 channels of job offers recorded from the internet.













# Performances



# Organizing Sound with Audio Clothes

## An interview with Benoît Maubrey

Jøran Rudi

Benoît Maubrey's work with audio art started in Berlin in 1982 with public sound sculptures, and he eventually turned to performative practices with portable audio embedded in clothes and costumes. Maubrey has developed a huge portfolio of audio ensemble performances on several continents, and an interesting thread of autonomy and critical reflection runs through his oeuvre. The costumes and their technical affordances have changed with new technological developments, and in this interview, Maubrey explains these developments, and how he has both maintained and extended his artistic focus.

JR:

You have an interesting artistic background that reaches back to New York City and in particular to West Berlin in the early 1980s. You were originally a writer turned painter before you started working with sound – could you say something about how your ideas for using sound developed?

BM:

In West Berlin there were these interesting residency programs that brought in artists like John Cage, and West Berlin and New York actually shared the beginnings of the sound art scene. I was lucky to show up in West Berlin; I could look at other artists who were already working with speakers, learn and exchange. I was looking for something, and thought that sound could be very viable for me as well. Once I started to work outdoors, meaning outside of gallery contexts, I started to feel a lot better about things, and I remember thinking that loudspeakers were like brushes on the outdoor canvas, you could spread your colors on the canvas, making the air vibrate. Organizing sound is clearly interesting to many people, and the sound art scene is getting bigger and bigger, overlapping with noise musicians and the electronics and circuit board scene, as well as music and the fine arts scenes. I consider myself more as a painter than as a musician.

JR:

You started your audio work with stationary sound sculptures, but eventually turned to live performances. Can you say something about why you became interested in the performance aspect of things?

BM:

My main intention was to work outdoors, and not in the gallery spaces. I was working with PA systems that were already in place. The idea was that the character of the outdoor spaces would be changed by the sound. Social participation was a key element in my initial idea, and still is. I encouraged the public to participate in these sculptures by sending me cassettes. However, at a certain point it started to become difficult to get permission to access public PA systems, and also to instal stationary sound sculptures. This is why I had the idea of building loudspeakers directly into my clothes, because I could then invade public spaces without permission. I built mobile sound sculptures by sewing loudspeakers onto my jackets and inviting my friends to do the same. We called these “audio jackets” or “audio clothes”. We could use public spaces in a logistically simple way without asking permission.

JR:

The technology in your audio costumes has been developing from simple analog to complex digital technology over the course of the last 25 years or so. Can you describe the goals for this development?

BM:

The first Audio Clothes had portable cassette players, and only played back recorded sound. When the Walkman came along, it was a great help, and we went from ghetto blasters playing cassettes to Walkmen playing cassettes, and as technology was becoming smaller, it opened up things for new ideas. I wanted to orchestrate the clothes with specific sounds, and would make performance-specific recordings of different kinds and perform with them. There was a contest about sculptures in a public park in Berlin, and I came up with the idea of the Audio Herd. The herd was dressed in animal-skin prints and played animal sounds, and because this project had funding, I was able to develop special amplifiers and speaker units and get better quality than we'd had until then. This was the first “Audio Uniform”: the clothes were all the same. There were seven performers and the sound tracks were of very high quality. One can think of it as a seven-channel composition. When the herd walked through the forest, we would play bird sounds, and in a jungle setting, we would play monkey sounds. I was orchestrating this multi-acoustic group differently depending on the individual spaces. The sounds were site-specific.

JR:

You state somewhere in a recent book manuscript that you think of the sounds as relating to local customs, themes, situations and traditions. Can you explain something about how you are going about achieving this in concrete terms?

BM:

Yes, for example when I was invited by Ars Electronica to create a performance, I decided on the idea of Audio Steelworkers, adapting the work clothes of the steel workers as a local uniform. We made recordings in the steel plants so that the group of electro-acoustic steelworkers reflected this in the city of Linz. The concept was that the site-specific electro-acoustic uniforms would reflect a certain theme from that area or region where the performances took place.

JR:

The Audio Steelworkers from Linz, were they using only pre-recorded sounds?

BM:

Yes, we (Ralf Buron and Hans Peter Kuhn) recorded in the steel mills and made cassettes, and later used them for ten performances around the city of Linz. That was always the concept.

JR:

So when bringing the sound of the steel mills into the city by way of the performers, what was the significance of the performers moving? Does movement have any specific significance, or could you equally well have played the sounds back from stationary speakers?

BM:

The audio group is like an amoeba - I always use the word multi-acoustic - they all play the same sound but it is not synchronized, it is always changing, for example if you're using a big hammer from the steel mills, it is not only the one hammer, but seven, and that makes a difference. When the performers



are walking through areas, the spectators are inside the performance, and the performance is always changing because the performers move. Added to that is the topography, buildings and landscape. So you are working not only with yourself, but you are working the entire surroundings into your performance. And there is also the element of surprise for the spectators, most often they don't expect to be surrounded by these sounds – being inside a swarm of bees is different than observing the swarm of bees from a distance.

JR:  
OK, so what we in electro-acoustic music speak of as spatialization is a key element in the movement of your performers?

BM:  
Exactly, and that is one of the things that make audio uniforms so fascinating: they will always sound different depending on the spaces you put them in. Another example of this type of spatialization can be the *Audio Cyclists* that I created for “Les Arts Electroniques” in Rennes in 1988. We did an interview with Tour de France-champion Bernard Hinault about cycling, and the tapes we made from that interview were played by the cyclists when they were riding. We took the local culture of amateur cyclists and made races where the cyclists actually choreographed the sound of the composition, according to their “sports qualities” (for example stamina and desire to win). They were all wearing audio tricots, and when you hear recordings they often sound exactly like a swarm of bees.

JR:  
I want to go back to technical details a little – did the construction of any of these uniforms involve technical development?

BM:  
Yes, for the Audio Herd, we learned that we could build in pre-amps in addition to the normal amplifiers we had been using for a long time, and the pre-amps would make it possible to use microphones and talk through the clothes, not only play tapes. This was actually also the basis for the band *Guitar Monkeys* from the mid-1980s. Basically, the guitars would be fitted with piezo microphones and played through the jackets. This method created a lot of feedback, and the 10-member band would ‘invade’ bars and so on. Contextually, this fit well with the punk scene of the 1980s in Berlin, and we became the house band in a couple of bars.

JR:  
Somewhere in your recent manuscript you write that you are making each performer ‘responsible for their own sound’. The Guitar Monkeys is an example of that?

BM:  
Yes, and we gained a lot of freedom that way. Each player would pick up a guitar from a pile on a table, drink beer while playing, get up on a table, fall down, continue playing, and make an acoustic detour into the bathroom while still playing, all in the spirit of the time! It was pretty wild.

JR:  
But these were choreographed performances, from the sound of it?

BM:  
Of course – to me, music is essentially choreographed sound, so this was a composition.

JR:  
This makes me curious about whether you place any sort of restrictions on the performers when you construct the timelines in the performances – are there limits? I am thinking now about the cyclists, if we could go back to them for a second, did you choreograph a dramaturgy – should they cycle close together, with distance apart, or with different speeds for example?

BM:  
We worked the cassettes into certain sections, like a ten-track tape, one for each of the cyclists. And no, I did not want to interfere with their performance. The only restrictions were in the material on the tapes, and in the route they were following. Their task was to follow the path through the city, and the magic was that the sportsmen created the details in the choreography.

What really made a difference was when we made it possible for performers to use self-generated sounds. We were investigating how solar cells could make the performers non-dependent on batteries, and placed cells on plastic skirts large enough to provide enough energy to drive the amplifiers. A dancer friend happened by when we were developing this and said: “It’s a tutu” – and this was the start of the Audio Ballerinas. The tutus provided a lot of usable surface for the speakers, solar panels and samplers. The dancers could record and play back their recordings as part of the performances. And we gradually added more features, like looping and pitching, all fully controllable by the dancers. We also added light sensors and radio receivers to further the interaction with the environments they were performing in.

JR:  
It seems that your technical development has consistently focused on making the performers autonomous. Has this autonomy changed your own role in the ensemble?

BM:  
Dancers are trained very early in their careers to follow a set of rules, and they work with numbers when they dance. They also know more about choreography than I do, so my role now is to create the instruments. And each instrument actually dictates their choreography.

JR:  
How do the instruments dictate their choreography? – That’s an interesting view!

BM:  
Well, for example the light sensors (*Peepers*) that the dancers wear on their hands are used as light-to-frequency controllers, so that by moving the hands, and opening and closing them, the dancers would change the sound. This makes for a strict choreography. Another instrument is *The Line*, developed over the course of many years. Basically, *The Line* is a contact microphone mounted on metal - for example on a garden rake. The rake would be dragged on the ground, and the sounds would come out of the tutus. Here, the rakes are setting terms for the choreography.

JR:  
I remember a performance with audio uniforms and umbrellas in Oslo (1993). The *Audio Guards* performance was strictly structured along a timeline, opening and closing umbrellas, dragging and tapping them on the pavement, and so on. How detailed were your instructions to the performers? Did your instructions have much to do with what we can call more conventional composition?



BM:

This performance (*Audio Guards*) fits perfectly within my concept of audio uniforms. We (choreographic director: Sygun Schenk) copied the movements of the real palace guards, replaced the guns with umbrellas, and added sound. I wanted the original choreography of the Guards transposed into sound, using microphones in the shoes and on the umbrellas. For me that performance was perfect because I didn't change anything, except add sound to an existing set of movements.

JR:

From a musical perspective, how do you expect people to approach your works: is the quality of the sound essential, or the emphasis on certain aspects of the sound?

BM:

What I am doing is using sound to make people think, it's all very simple. With the *Audio Guards* for example, the listeners are used to how the guards move normally, but being able to "hear" the guards changes everything for the listeners. I am changing the normal appearance of daily life, I want to bring a new perspective and a change in how the reality is perceived. I am not making concerts where you sit down and listen, I am taking existing elements from daily life and making them audible. I'll mention another example as well – the *Audio Subway Controllers*, where I recorded the commands given by Berlin subway attendants telling passengers to get on and off trains. We made several tapes with these commands (given by 20 different controllers, in order to get different voices and intonations), and equipped three performers with "All aboard" messages and four with "Stay back" messages. In the actual subway situation, playing back these tapes created absolute confusion among the travelers, and they were forced to think about the situation in a different way from what they were used to.

JR:

I sense an element of activism in your performances: they pop up, like street theater, perhaps even invisible theater, and surprise the audience in their environment and make them reflect.

BM:

Yes, and it's also about fantasy.





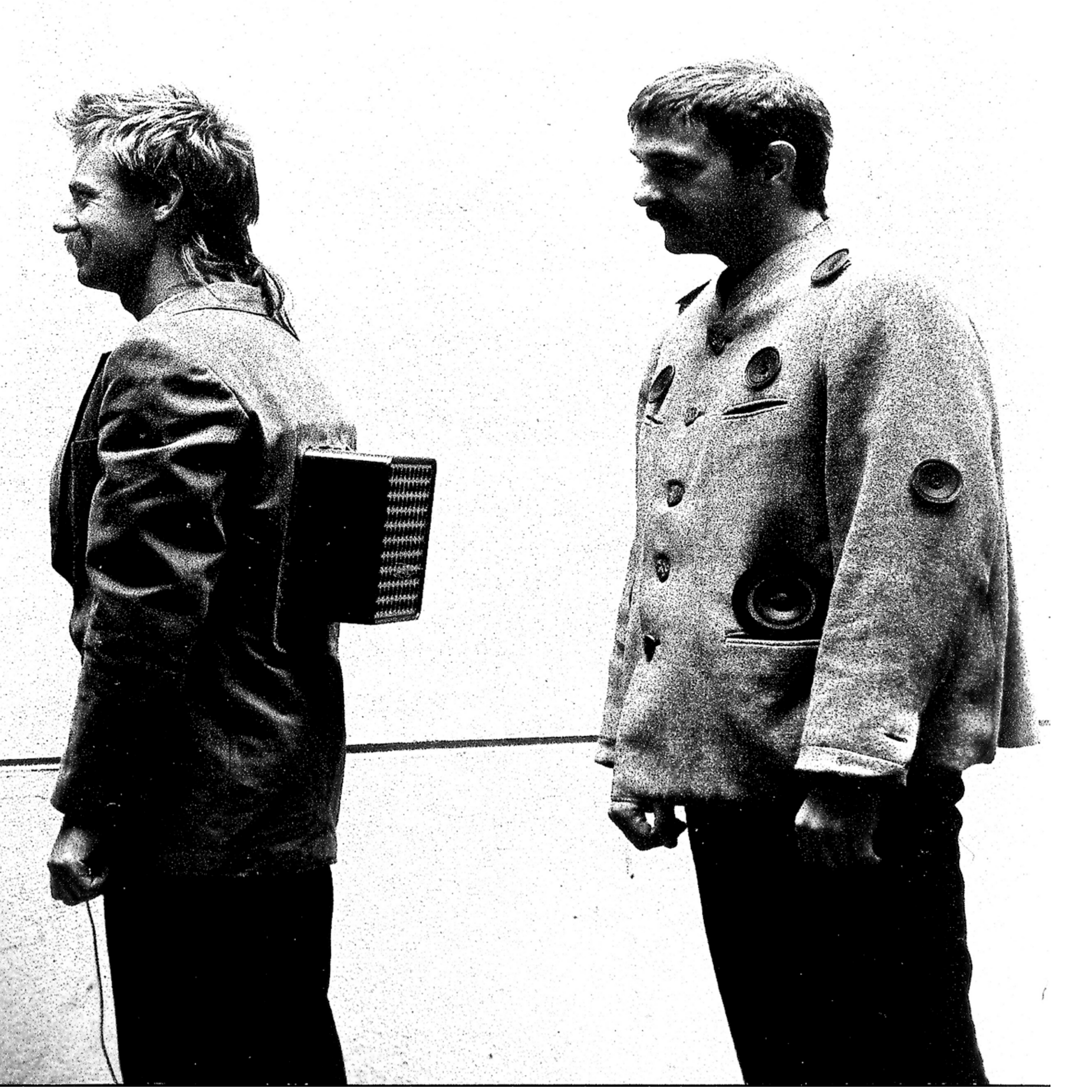
Audio Guards  
Ultima Music Festival, 1988  
Museum of Modern Art, Oslo, Norway  
Uniforms of the Royal Norwegian Guard  
equipped with audio corsets, shoes and  
umbrellas amplified via contact  
microphones.  
The choreography (Syggun Schenk),  
adapted from the real guards, deliberately  
amplified their movements and steps.





Audio Buddies 1983  
courtyard of Seelingstrasse 28, Charlottenburg,  
West Berlin.  
Second-hand jackets equipped with loudspeakers,  
9-volt amplifiers, mini-cassette players.







Audio Herd  
Bundesgartenschau, Berlin. 1985  
10 imitation animal skin suits, 30-watt loudspeakers,  
12 volt batteries, miniature cassette players,  
recordings of animal and human sounds (tapes: HP Kuhn).











Guitar Monkeys

Berlin Atonal Festival, Space Night (HDK), KOB, Fischbüro and more....  
1986 to present.

10 electro-acoustic vests, 10 acoustic guitars with contact microphones,  
amplifiers, 12 volt rechargeable batteries.







Audio Subway Controllers  
Die Anweisung Festival, Wittenbergplatz, Berlin. 1987.  
7 original Berlin subway controller uniforms, 30-watt loudspeaker corsets,  
mini-cassette players, 12-volt rechargeable batteries, and pre-recorded cassettes.  
Sound: recordings of "Einsteigen, bitte!" (all aboard!) and "Zurückbleiben!" (step back).  
Tapes: Maubrey/Kuhn.





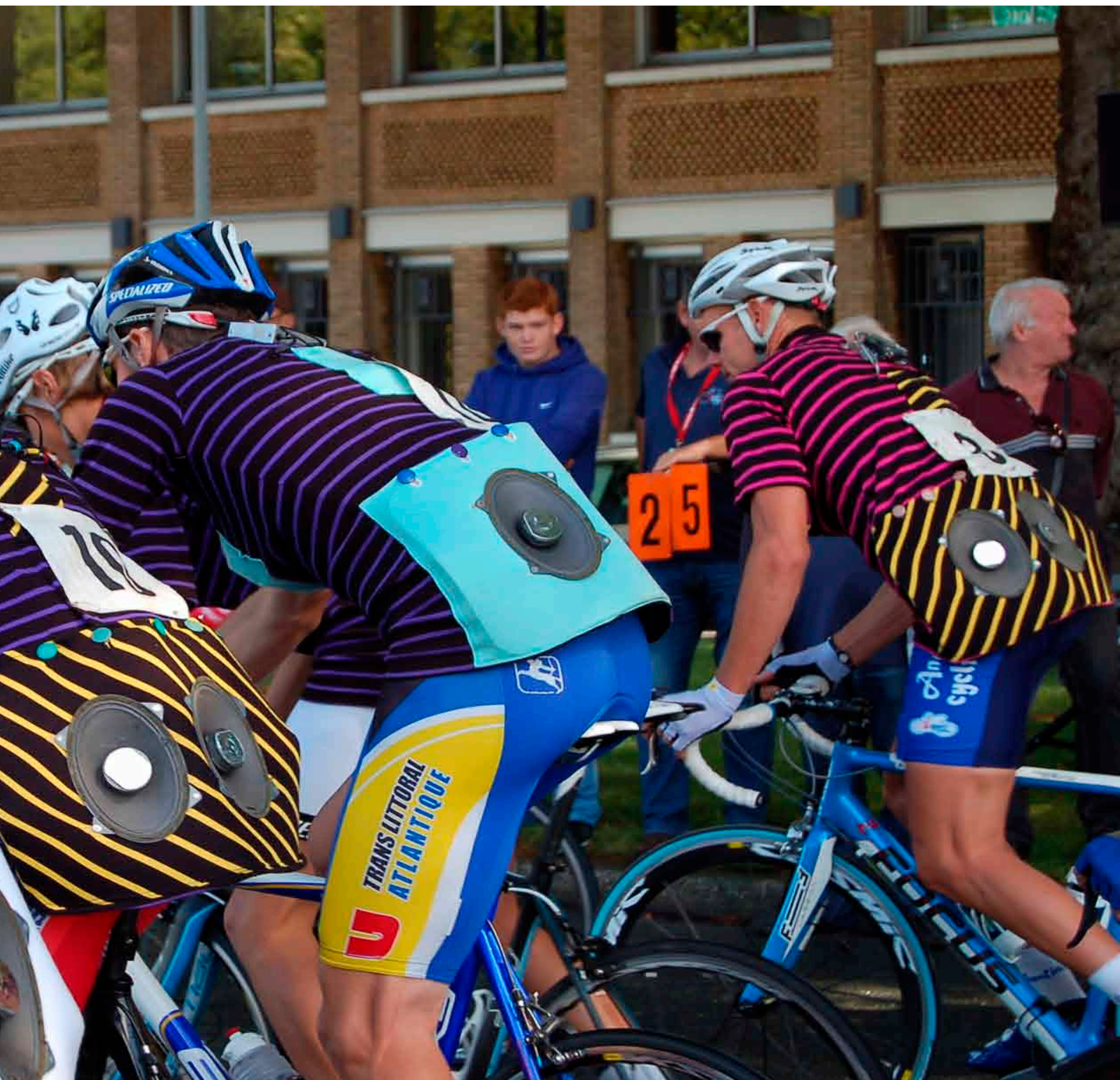




Audio Cyclists (Cyclistes Sonores)  
(with Ralf Buron)  
Festival des Arts Electroniques, Rennes. 1988  
10 sports shirts with 30-watt loudspeakers,  
rechargeable 12-volt batteries, mini-cassette players.  
Sound: the voice of Bernard Hinault.











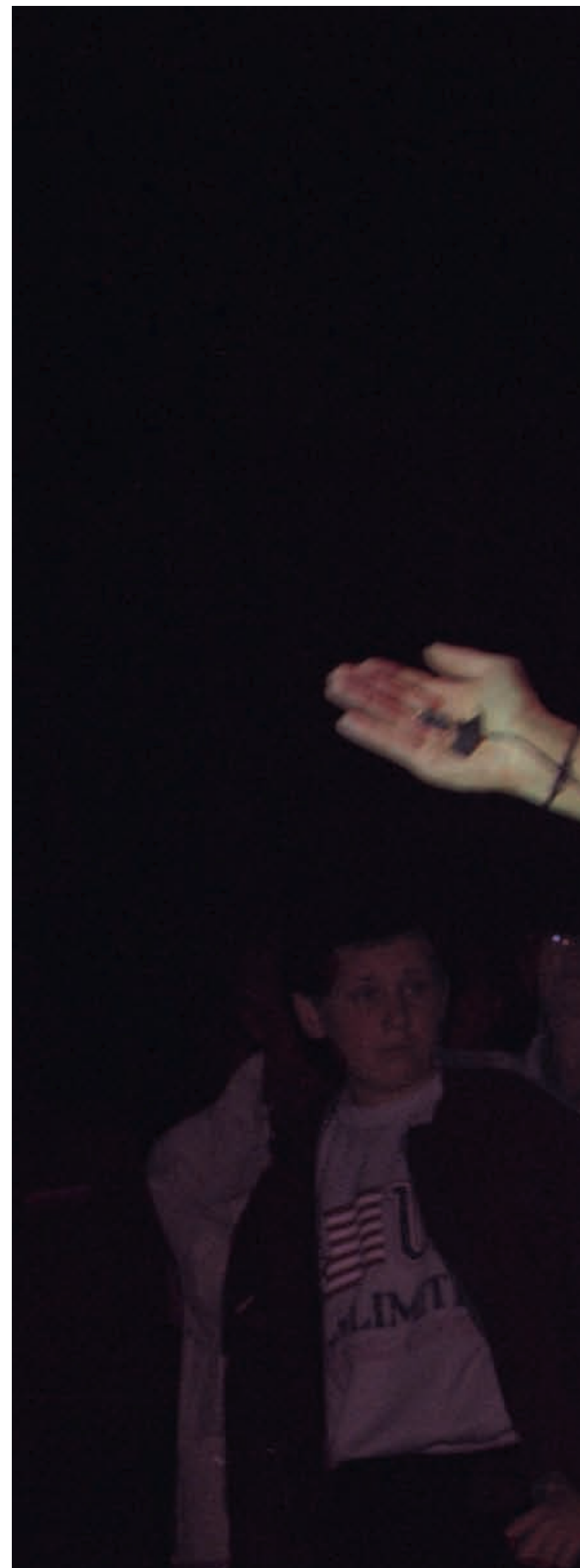
Audio Geishas  
Intercommunication Center (ICC-NTT), Tokyo. 1997  
Electro-acoustic kimonos with samplers (circuit-bent Casio “Voiceman”),  
photoresistors, and guitar amplifiers.







Audio Geisha  
Belziger Kunsttage, Bad Belzig. 1997  
Electro-acoustic kimonos with samplers (circuit-bent Casio "Voiceman"),  
photoresistors, and guitar amplifiers.  
Performer: Irina Kornejewa









Audio Peacock  
gARTen Exhibition, BundesgartenSchau, Potsdam. 2001  
Polycarbonate costumes, 16 loudspeakers, amplifiers,  
12 volt rechargeable batteries, microphones and samplers.  
Performer: Gerrit de Vries











Audio Peacock  
Belziger Landschaftswiese, Baitz. 2015  
Polycarbonate costume, 16 loudspeakers, amplifier,  
12 volt rechargeable battery, microphone and sampler.







Video Peacock  
En Route Exhibition, Bad Belzig, Kunstpflug eV.. 2003  
Polycarbonate costume, 16 loudspeakers, amplifier,  
12 volt rechargeable battery, microphone, sampler and video projector.





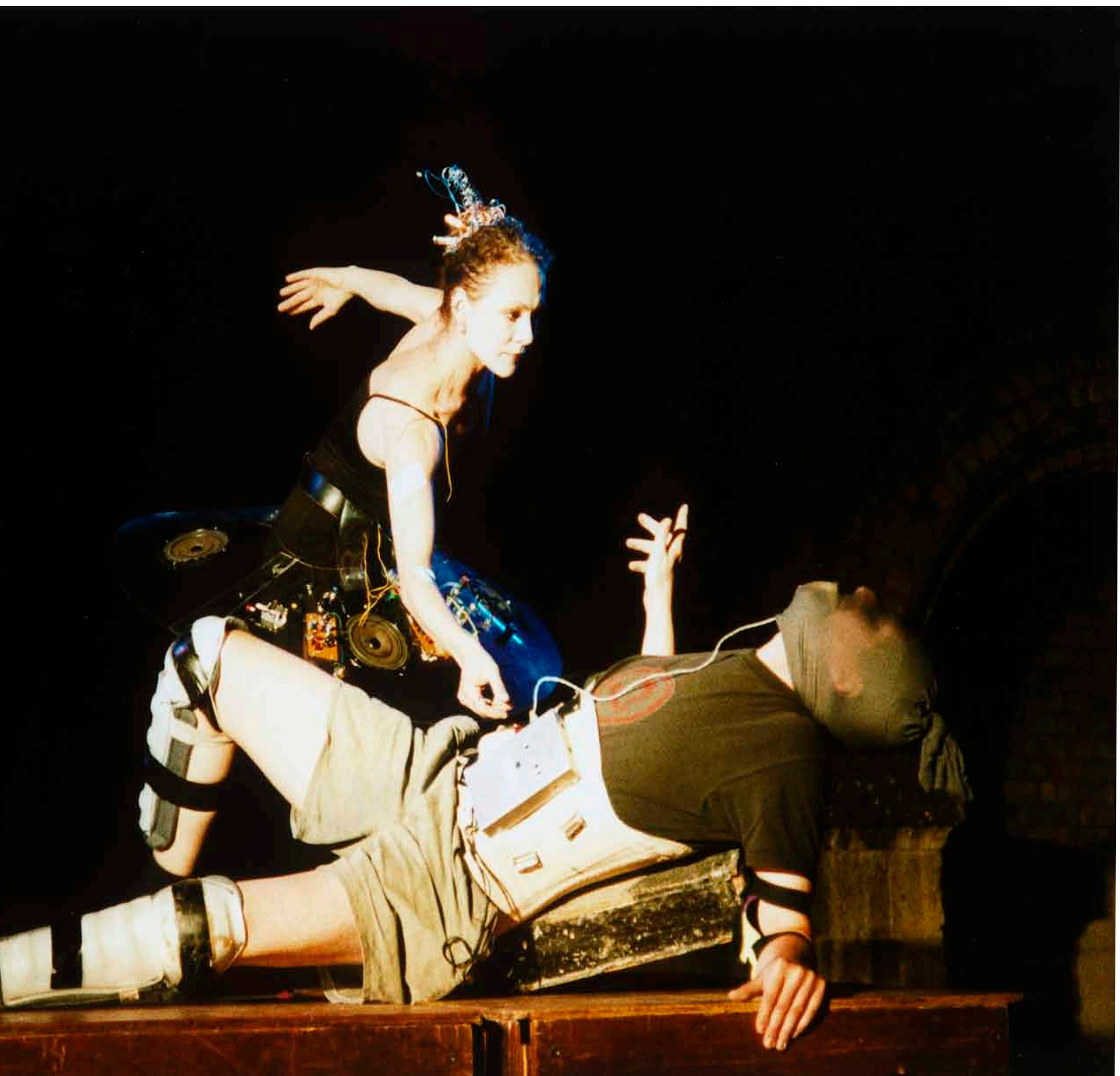




Feedback Fred  
Sound and Movement Conference, Free University Berlin. 2001  
Performer with backpack-style loudspeaker, amplifier, 12 volt rechargeable battery  
and microphone. Dancer: Miriam Wolff.

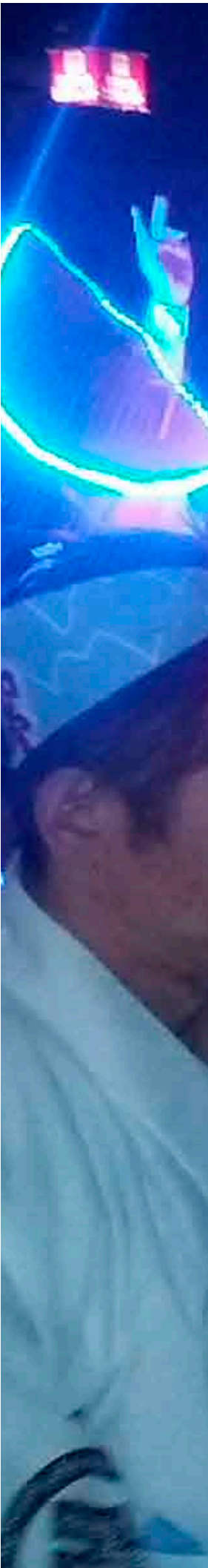








Awa Odori 3000  
Tokushima LED Festival, Japan. 2016  
Awa Odori dancers (Tokushima, Japan), kimonos equipped with sound-to-  
light LED systems, wireless receivers.  
The kimonos “light up” according to the live sound of traditional musicians.













# Audio Ballerinas



# The Audio Ballerina's Story

Mimi Messner

"We dance to the sounds that we produce ourselves with our movements. We wear a tutu, a sort of skirt made of Plexiglas, in which loudspeakers are installed so that we always carry the sound source with us and are mobile. A mobile sound sculpture." This how I describe to friends what I do as an Audio Ballerina.

When I first put on an audio tutu, I felt like a child who had been given a new toy - the best toy on earth: an instrument with which you don't need to practice for years before you can play it. No keys, no strings - just a bit of analog electronics, a battery, some cables and four speakers. An instrument that can be played immediately and intuitively once you understand how it works.

I've been dancing for as long as I can remember and I picked up the technical instructions fast. After a short time I could produce wonderful sounds: beeping, humming, rattling, squeaking, meowing, barking and, via a small portable sampler on the Tutu, I could also pick up nearby sounds, amplify them, loop and pitch them, creating a wonderful cacophony, especially in the choreographical interplay with the other dancers, when the sounds and words overlap.

We also can change the sounds via our movements in space or the motions of our hands, for example for the Yamaha piece, where we have light-sensors on our fingertips that alter the sound according to our position to the light.

I was thrilled! As part of the Audio Group we toured festivals, vernissages, and galas around the world. It doesn't matter what language you speak - everyone can appreciate sounds interacting with the environment. Which doesn't mean that the reactions of people to a performance are all alike: it can range from interest to irritation, excitement, skepticism or simply amusement. People who are looking for deep meanings might have a problem with this special public form of sound art. For some, a group of attractive young dancers dragging amplified rakes in slow-motion (*The Line*) through the low-income district of Berlin-Marzahn might seem like a provocation. On the other hand, the elitist public at the Vienna Museumsquartier - while sipping their Prosecco - will react to the same performance with endless discussions on Dadaism, Minimalism or performance art ("Klangkörper!"). While the retired vacationers on the boardwalk in Warnemünde simply ask: "And what galaxy are you from?"

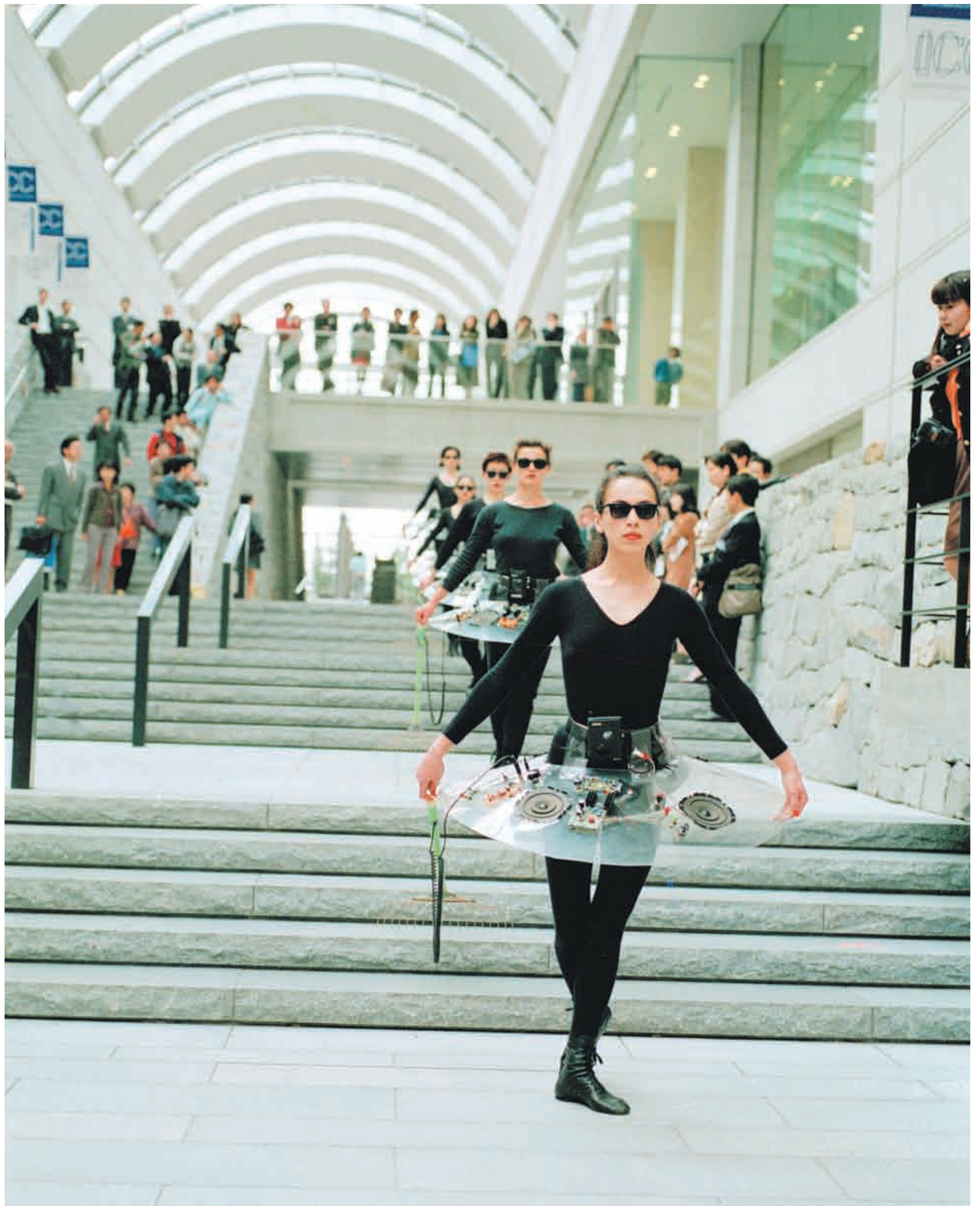
During our public workshop sessions in Baitz (where Benoît has his studio), the village people would stand around laughing on the sidewalk showing, in my opinion, the most natural reaction, where shyness and curiosity quickly turn into wide grins. By the end, they are joining in, imitating the sounds and noises that we make. Welcome to the jam session!

I spent a few years as a dancer for the Audio Group before taking over from the former choreograph. The work frequently involved training with local dancers - from corpulent New York dancers to quick-witted Taiwanese. Essentially, there was not much to choreograph. In general the sequences of the different pieces stay the same - they just have to be adapted to the specific environment to create a special synergy.

The slow-motion version of *The Line* in Warnemünde can be likened to a needle of a record player scratching over the disc of the earth - not at 33 or 45 rpm's, but much, much slower. Such a performance can last a half hour, until it feels your arm is going to drop off. But at the same time you feel like you're in a trance. On the other hand the Radio performance fitted perfectly into a small park in the financial district of Manhattan. In this performance, most of which is improvised, we use small radios powered by a solar cell on our foreheads. The resulting snatches of news, pop songs and white noise overlap each other while the dancers are moving like curious animals through the landscape.

But whether one understands an Audio Ballerina performance technically is actually unimportant. In my opinion, all you need is an open mind, curiosity, and to reach a bit of the child in us. It's fun - for both sides - the performers and the spectators.





Audio Ballerinas. 1997  
Intercommunications Center,  
Tokyo City Opera House, Tokyo.  
*The Line* choreography: dancers  
with electro-acoustic tutus, rakes  
with contact microphones,  
cassette player with chorus  
sound.





Audio Ballerinas  
Les Arts au Soleil, l'Aéronef, Wimereux.1990  
Electro-acoustic tutus, solar cells, samplers.







Audio Ballerina (detail)  
Les Arts au Soleil, l'Aéronef, Lille. 1990.  
Electro-acoustic tutu, solar cells, sampler.











Audio Ballerina  
Les Arts au Soleil, l'Aéronef, Calais. 1990  
Electro-acoustic tutu, solar cells, sampler,  
portable cassette player.







Audio Ballerinas  
Interferenzen Exhibition – Art from West Berlin.  
Marble Palace, St Petersburg. 1991  
*The Line* choreography: dancers with electro-acoustic tutus,  
rakes with contact microphones, cassette player with chorus sound.  
Collaboration with dancers from the Bolshoi Ballet using amplified rakes.











Audio Ballerinas  
Alexanderplatz train station, Berlin. 1993  
Electro-acoustic tutus, rechargeable 12 volt batteries,  
samplers, photoresistors.







Audio Ballerina  
Interferenzen – Art from West Berlin, Riga, Latvia. 1991  
Electro-acoustic tutu and Radio Free Riga sound.  
Audio Ballerina is accompanied by “Audio Streetsweepers” with amplified rakes.











Audio Ballerinas  
Yokohama Museum of Modern Art. 1997  
*Peepers* choreography:  
Audio Tutus with light-to-frequency controllers.  
Choreography: Elizabeth Brodin.

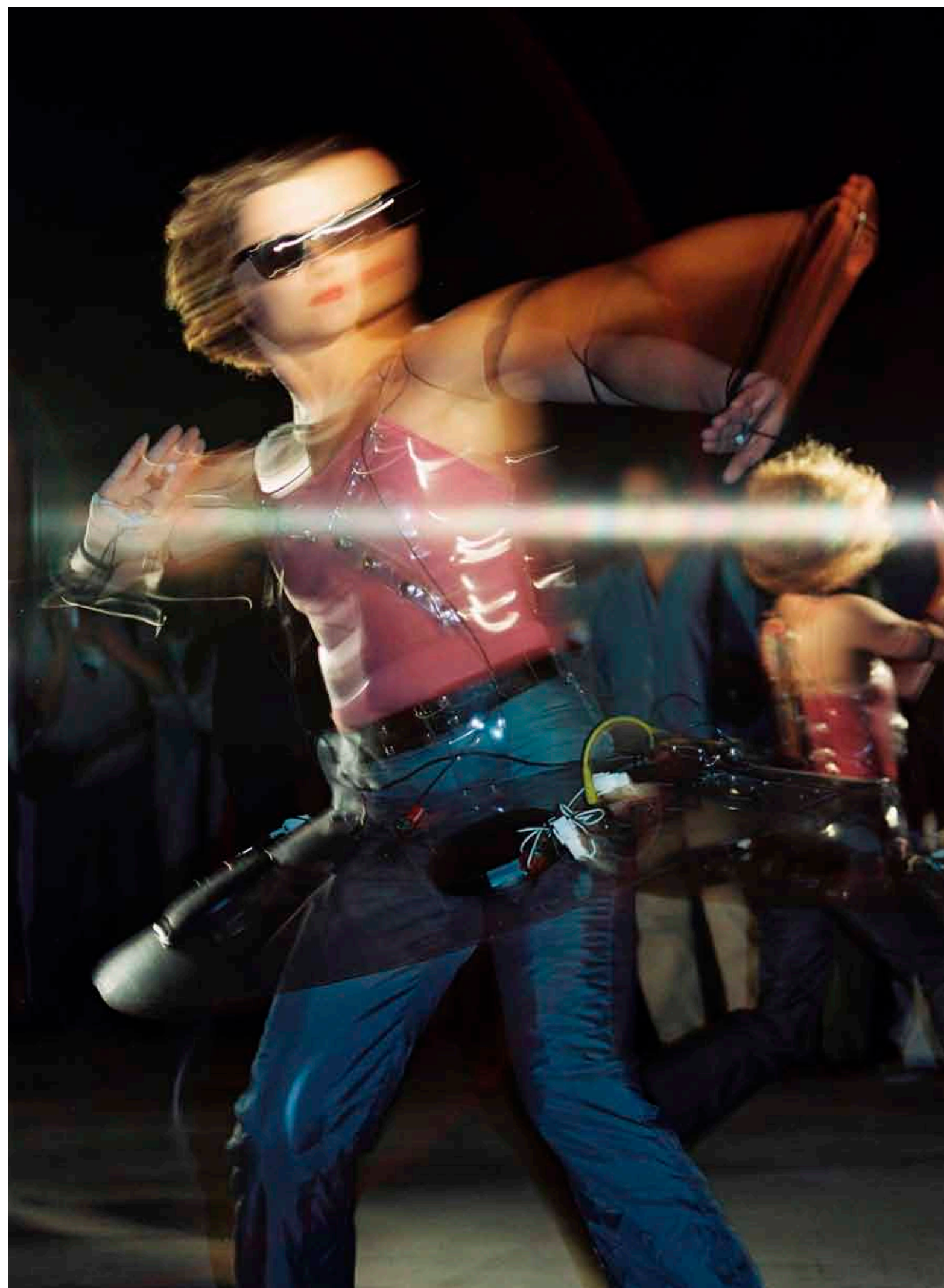






Audio Ballerinas  
Medi@terra Festival, Athens. 2001  
Electro-acoustic tutus, 12 volt rechargeable batteries,  
light-to-frequency controllers.  
Dancer: Christine Megner.











# History, Concepts and Themes

N.B.: Texts and pictures in the following chapters are provided with **QR codes** that can be scanned for documentary videos, sounds, and texts.



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## The Beginnings

### Running Painting 1982

Printed child's vest mono-printed onto 1000 meters of paper. Sections of it are exhibited outside different artistic venues in West Berlin.

In cooperation with Bernward Mayer of the Galerie No Name



### Audio Painting 1982

International Congress Center in Berlin.

The public is invited to talk into an open microphone set in the middle of the main conference hall, their voices are amplified, manipulated via the sound technicians and interpreted with various lighting effects on the main stage.

Very few visitors accepted my offer so that I was left alone most of the day, repeating the sentence "Yellow and blue make green" through the speaker system and admiring the lighting effects.

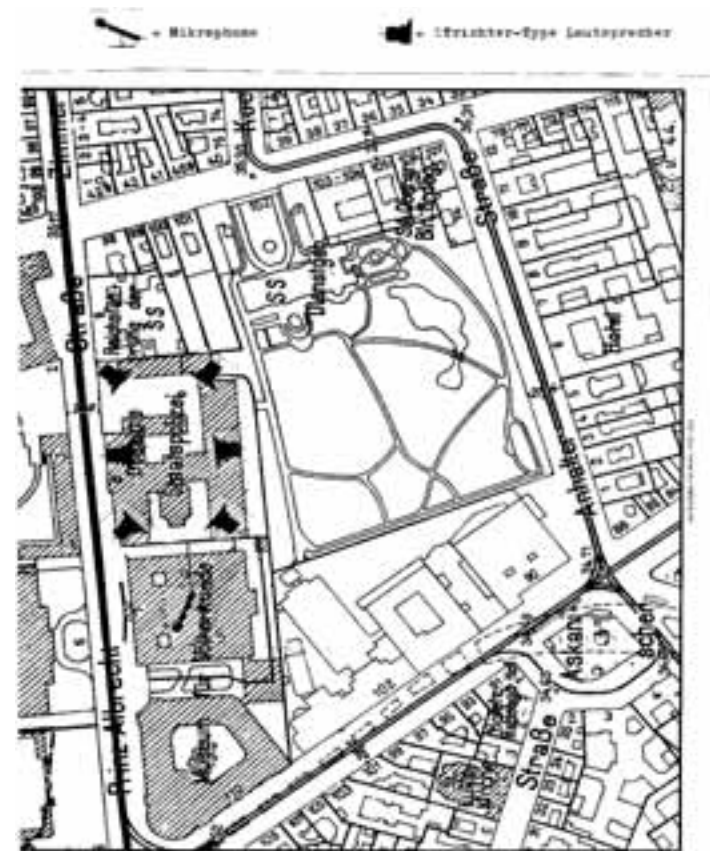




## Speaker Sculptures and Sounding Architecture

In 1983 I was invited to participate with the artist group Schauplatz founded by Wolfgang Wačlaw (one of several artist groups that were working in “on-site” situations in abandoned buildings in West Berlin). 1983 the group collaborated with IBA vor Ort (International Building Exhibition Berlin, an urban renewal project) during which the artists presented “archeological installations” in reference to Berlin’s past and mostly bombed-out sites and neighborhoods.

For the IBA projects I developed Speaker’s Corner in 1983 where a microphone was to be installed in the main inner courtyard of the Martin-Gropius Bau that would allow people to talk freely through 8 loudspeakers installed on the perimeter of the ruins of the former Nazi police building next door to it. This project was never realized.



### The MerkurHaus as Clocktower IBA vor Ort. 1984

A foghorn installed inside the ruin of the Merkur department store. A reflection on the former Jerusalem church that had once stood facing it, the foghorn sounded every fifteen minutes from 10 AM to 6 PM. The installation upset the Axel Springer Publishers Group (a conservative newspaper) that had its main office in a new building that also stood on an opposite street corner. The powers-that-be at Springer decided that the sound was a nuisance and started an impressive news campaign against it. This in turn caused quite a ruckus between various newspapers which ended with the West Berlin Building senator intervening to have the installation closed down (see QR code for news articles).





## Sculptures with Pre-Recorded Public Participation

For the Art and Media exhibition at the Staatliche Kunsthalle Berlin in 1984 I created *Social Music*.

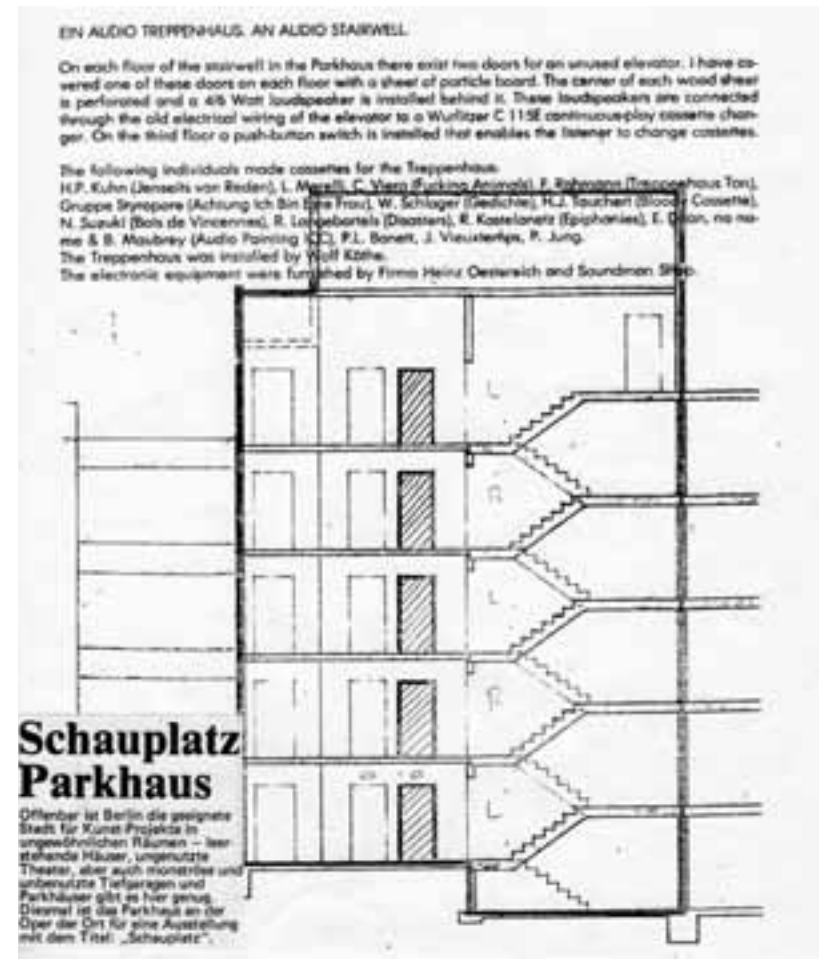
I put out a call via the media and newspapers for people to send me audio cassettes. These were then played through a PA system in the stairwell of the building.

This is when I first collaborated with Hans Peter Kuhn, known as a “sound designer” who had made a name working with Robert Wilson at the local Schaubühne Theatre. I had approached him because of the *Audio Herd* project in order to make cassettes. Together we created *Audio Café* where the tables at the local cafeteria were equipped with individual loudspeakers and played “audio messages”.

### Audio Stairwell (AudioTreppenhaus)

Schauplatz im Parkhaus Exhibition, 1983.

The West Berlin *Schauplatz* artist group created installations in an unused parking garage next to the West Berlin Opera house. A series of loudspeakers were connected via the cables of the non-functional elevator shaft into a 4-floor vertical PA system. Friends and colleagues contributed audio cassettes of sound recordings.



### Audio Frühschoppen (Audio Brunch) 1987

Audio Jeans with cassette players and guest participatory tapes. Rolf Langebartels from the Galerie Giannozzo invited me to present the Audio Jackets in Berlin. The gallery invited its public to send cassettes that were played through the Jeans in the Spree Bistro Jungfernheid on the occasion of a “Frühschoppen” (Sunday Brunch).





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## Sculptures with Pre-Recorded Public Participation and Field Recordings.

### Speakers' Mailboxes.

"Material & Wirkung" e.V. Berlin. 1985

Exhibition in a Berlin apartment house.

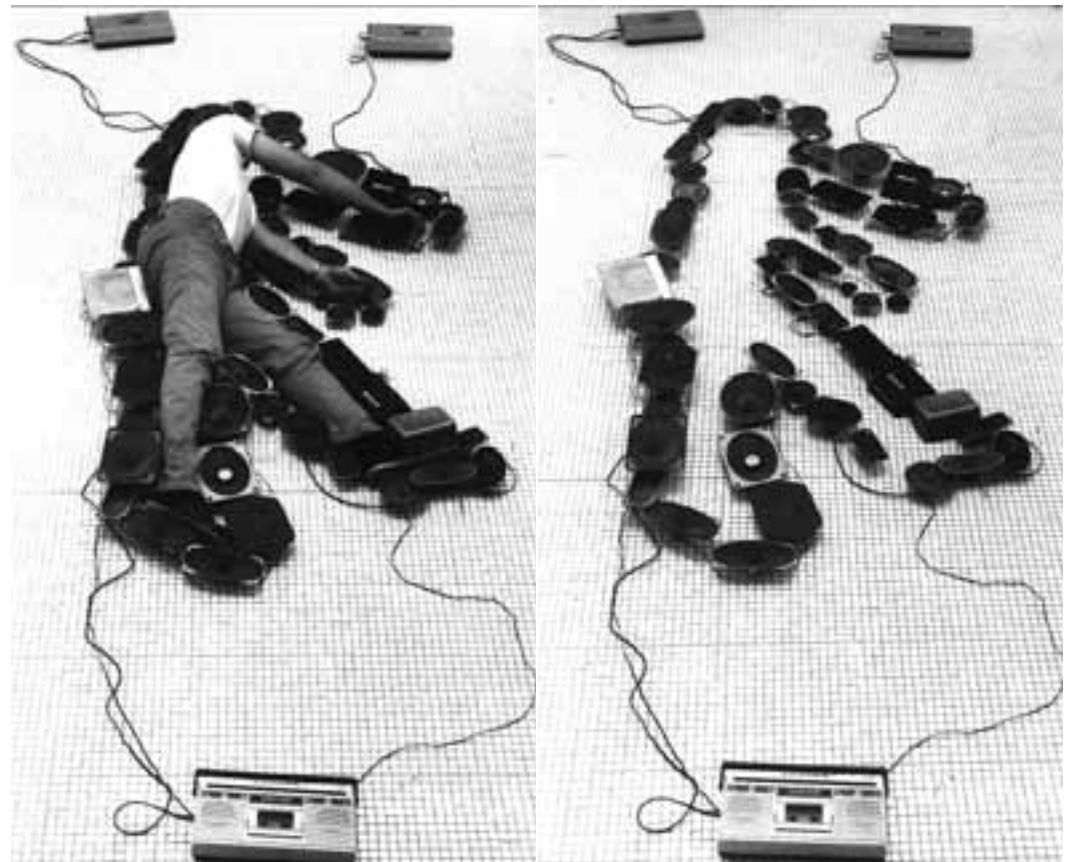
The tenants are asked to make cassette recordings for their respective mailboxes.



### Audio Profile. 1983

with Galerie no name, Berlin.

Human body profile outlined on the floor, 60 used loudspeakers, 3 cassette players that play recordings from different West Berlin locations.





## Sculptures with Pre-Recorded Sounds

### Audio Bathtub

(with HP Kuhn)

Schauplatz im Kutscherhaus, Berlin. 1983

Bathtub, 30 loudspeakers, foghorn and bird sounds, blue light.



### Audio Suitcases

Sonoric Atmospheres, Ostseebiennale of Sound Art.

Heligendamm. 2004.

Suitcases with multi-acoustic breathing sound.

Materials: suitcases, samplers, 12-volt rechargeable batteries.



### Audio Hamburger (stereo). 1985

Created for NDR Talkshow (*Audio Herd* Performance).

Loudspeakers, bun cut open in two halves, mustard, ketchup, caviar.

Sound: German national anthem via miniature cassette player.

QR code below: Walk-on session during talk show in Hamburg:  
Audio Herd play animal sounds. Benoît Maubrey, Hans Peter Kuhn  
and Claudia Traeger present the first “sounding” Audio Hamburger.  
Also Maubrey tells the real story of “Audio Adam and Audio Eve”  
and how performance art started in the world.





## Sculptures with direct public participation

### Screamers Corner 1984

Schauplatz artists group show inside a former bank vault (Moritzplatz, Berlin).

Visitors are allowed to scream.

Equipment: red carpet and note stand with text with the definition of the word "screaming".



### Speakers' Wall (collage)

Prize-winning proposal for the competition "Overcoming the Wall by Painting the Wall" 1985

Museum Haus am Checkpoint Charlie, West Berlin.

Collage of a cardboard Wall with six loudspeakers and a microphone that people could use to talk through.



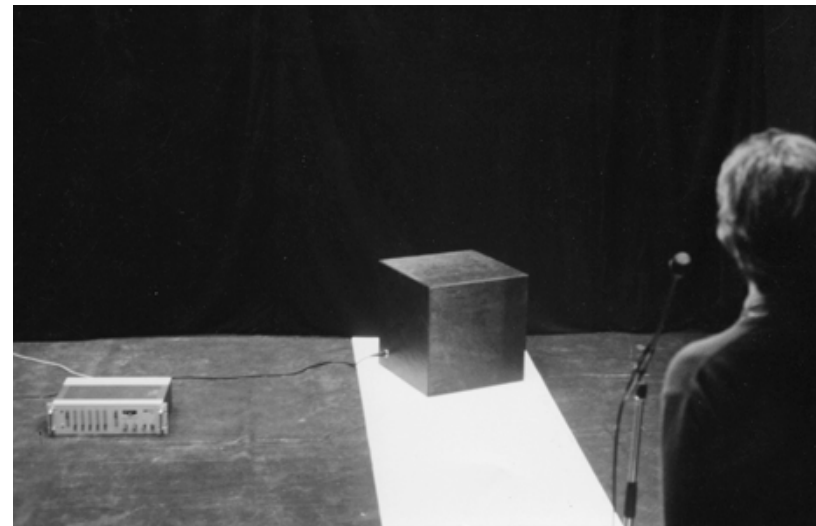


## Sculptures with direct public participation

The Box (with HP Kuhn). 1985

West Berlin im Gasteig. Gasteig Culture Center, Munich.

Slate box, loudspeaker, amplifier, visitor register. Voice signal is visible on the gauge-reader on amplifier. Visitors can speak their secret into the sealed slate box, but their voice cannot be heard outside the box. On leaving they sign their names into a register. It was planned that the sculpture would be sent into outer space as a "satellite of secrets": however talks with NASA broke down after the Space Shuttle disaster of the same year.



Speakers' Container

Kunst im Container, Freiburger Kunstverein. 1987

Container equipped with loudspeakers, amplifier, and telephone answering machine. People can call the container and speak inside it.

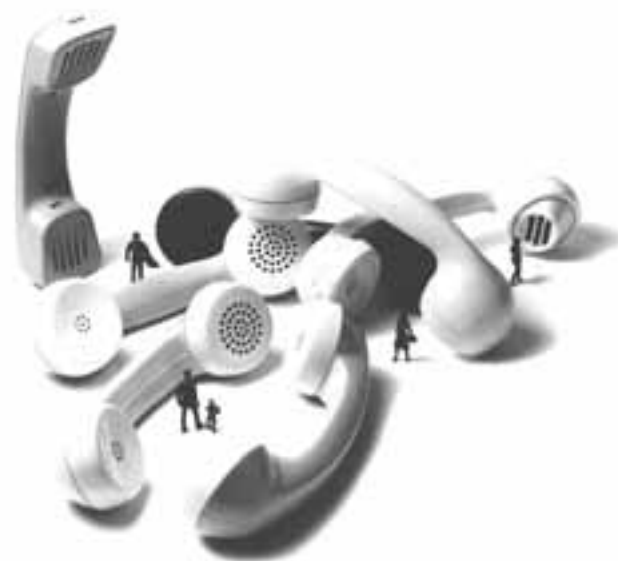


Le Polyphone (unrealized).

Musée de la Villette, Paris. 1989.

Model for Inventer 89 Exhibition for the Bicentennial of the French Revolution.

Materials: 7 oversize polyester telephone receivers, telephone answering system, amplifiers, loudspeakers. Seven people can call up the individual sculptural elements and express themselves. Their voices can be heard by the public and the other callers. The public on site can also be heard by the callers and can respond to the callers.





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## Sculptures with direct public participation

Speakers' Memorial / Speakers Denkmal (montage). 1994  
Prize in the competition "Mauer im Kopf" (Marketplace for Projects  
"The Berlin Wall in Your Head")  
Photomontage of a Speakers' Corner:  
a loudspeaker integrated into a former East German border signpost.  
People can call up the sculpture and talk through it.



Cellular Buddies.  
Sonambiente Sound Art Festival,  
Academy of Arts, Berlin. 1997  
Five "guards" were posted at various exhibition venues. Each Cellular  
Buddy carried an Audio Suitcase equipped with a cellular phone, bat-  
teries, and a complete PA system that automatically allowed anyone to  
call them up and talk "out loud".



Speakers' Monument  
Interferenzen Exhibition – Art from West Berlin, Riga, Lithuania. 1991  
Discarded Stalinist sculpture equipped with loudspeakers,  
telephone answering machine and amplifier.  
People can call up the sculpture and talk through it.





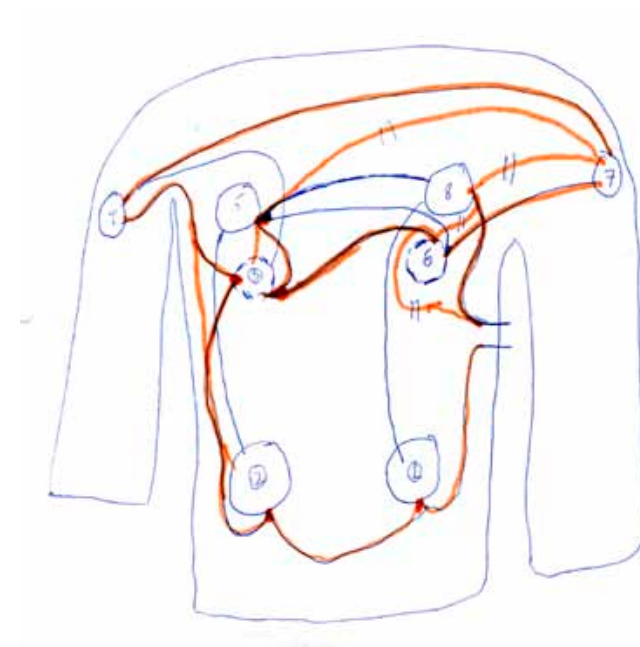
## Audio Clothes 1982 - 83

It was probably out of frustration at not being able to obtain public speaker systems for my installations that in 1982 I started attaching loudspeakers to second-hand jackets and clothes, transforming them into mobile loudspeaker systems for which I did not need permission to intervene in public spaces. At the Galerie no name we presented the first Audio Jackets in 1982.

I created an entire series of Audio Clothes, transforming my friends' and neighbors' wardrobes. I had each person make recordings and played the recordings via cassette recorders that were connected to the clothes they wore. Eventually I sat down by myself one afternoon and made a series of recordings with glasses, lids, pots and pans in my kitchen -- creating, in effect, a "heavy metal" composition for Audio Jackets (see Audio Buddies). In 1983 I was invited to present the audio clothes at the Quergalerie (Performance Promenade, Berlin, Wedding), at the Galerie Pegasus *Audio Art* with Peter Feinauer and Manuela Kunz, and at the Galerie Donguy for the *Performance Festival de Paris*.



Technical diagram of an Audio Jacket loudspeaker system. 1982  
9 Volt, 4 Ohms.





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## Audio Uniforms, a Concept: the Audio Herd

Audio Clothes (Audio Kleider / "Sprechende Kleider") 1984  
Kunst und Medien (Art and Media exhibition),  
Staatliche Kunsthalle Berlin.

Second-hand clothes equipped with loudspeakers, miniature 12 volt amplifiers, batteries and miniature cassette players.

Sound: individual recordings of glass, dishes, pot lids, and pans.

It was at this point I was starting to feel disappointed with my "clothes". Even though we had made technical changes, namely that small miniature cassette players (Walkmans) had come on the market and had replaced the cumbersome Ghetto blasters and a technician friend had provided us with small amplifiers that fit comfortably in the vest pockets, I still felt that the acoustic quality lacked volume and the performances themselves lacked in direction and overall choreography. This is why I decided to build the first Audio Uniform.



The concept of Audio Uniforms was to create series of electro-acoustic (speaker) clothes that reflected a local custom, theme, situation, or tradition: the material, electronics and sounds were to be chosen "in situ" that is, in regards to a particular situation or site.

I applied for a project grant in a competition for the Federal Garden Show ("Bundesgartenschau") that was going to take place in West Berlin and founded Die Audio Gruppe (sound: Hans Peter Kuhn, electronics: Wulf Köthe, production: Claudia Träger) in order to obtain funding for creating *Audio Herd*.

In 1985 the *Audio Herd* was first presented at the Bundesgartenschau 85. This electro-acoustic uniform consisted of seven custom-built electro-acoustic (audio) suits for ambulatory performances through various landscapes of a large park. This uniform - classically cut jackets with pants for men and skirts for women - was made from a synthetic cloth that looked like animal fur. The idea was for the *Herd* to blend into the environment like multi-media chameleons. The participants played audio recordings of animals (monkeys, birds, human beings) that corresponded to different areas of the garden and were choreographed as such (e.g. monkeys in the tropical sections, birds in the bushes, humans in the clearings). The performers were fitted with "audio corsets" - 40 cm diameter circular pieces of leather onto which a car loudspeaker was mounted. The audio corsets, worn under the jackets, were strapped to the performers' backs. The only visible electronic element was a 30-watt amplifier that was mounted on the back of the jacket. The cassettes were played on Walkman cassette players and a 12-volt battery served as power source.





## The Sound Effect of Audio Uniforms

### Mobile and Multi-acoustic Performance

Unlike most outdoor concerts where the sound is amplified through one massive PA system, an Audio Uniform concert consists of individual performers each playing his or her own sound. The music is not blasted at the listener with 30,000 watts of power from a static source, but is carried with 30 watts of power from different places at a volume that is dependent on how far the listener is from each performer. The wearers spread throughout an area so that it is impossible for the listener to see or hear all sound sources at the same time (as I recall, during the “monkey” part of the the *Audio Herd* performance, most of the Herd was hidden behind bushes).

I use the term multi-acoustic to describe the sound effects of the *Audio Herd*: the cassettes, though identical and played simultaneously, are not and cannot be perfectly synchronized due to the portable nature of the Walkmans’ mechanics). This is not the intent of these mobile sound sculptures anyway: the sound changes as soon as the Audio-wearer turns his or her back or starts moving in a different direction. The same sound is propelled through the air from a variety of vantage points in space, so that it reaches the listener’s ear “staggered” or like a echo. This is why the places in which these Clothes are played are so important - the topography and architecture of the area are essential elements in the concert. In addition, the loudspeaker sources are carried by people who react spontaneously to situations (e.g. walking up stairs, waiting at a stoplight or exiting through a door), thus bringing whole new factors to these sound events that cannot be duplicated by normal “instruments” in the protective environment of a concert hall, gallery, or museum.

The element of chance plays an important part in our performances. The public-at-large does not usually expect us (one cannot choose one’s public when working outdoors). The first official *Audio Herd* performance happened at the Bundesgartenschau 1985 and was briefly interrupted by a posse of park police, providing us with an unexpected intermission, while they cleared up matters with their superiors. This was followed up by a series of performances throughout the Charlottenburg area of Berlin (Schloss, Hardenbergplatz, fleamarket).

QR code: news report on Audio Herd performance at Breitscheidplatz Berlin 1985.





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## Audio Uniforms: Cyclists

### Audio Cyclists (Cyclistes Sonores)

Festival des Arts Electroniques in Rennes (with Ralf Buron). 1988

This city in the Brittany, France is very passionate about cycling, which provided the inspiration for the theme of this project. I had 10 “audio jerseys” (the typical nylon knit sports shirts that bicycle racers wear) built with loudspeakers sewn into the lower back area (reinforced with leather) where the cyclists usually keep their water bottles and energy rations.

Conveniently for us, we discovered that that Bernard Hinault, the five-time winner of the Tour de France, lived on the outskirts of Rennes. He agreed to let us interview him and the musician Ralf Buron used the taped interview to splice together a word collage that sounded in some parts like a techno-rap: “J’ai gagné” was the basic chorus line of the *Audio Cyclists*’ cassette.

The local sports center recruited 10 semi-professional racers and organized a route through the streets of Rennes, complete with an official master of ceremonies and obligatory *Audio Cyclist* trophy for the winner at the end. There were even solo races against the clock, during which a metronome sound was played through the speaker-jerseys.

This performance has been repeated since then for a number of festivals. The *Cyclists* was also presented in 1988 at ECLAT Festival du Theatre de Rue d’Aurillac, in 1989 at le Musée de La Villette in Paris (“L’Opéra Sonore” with Ralf Buron as “Audio Joggers”), and in 2014 (but using MP3 players instead of Walkmans) at the Festival Accroche-coeur in Angers and in the neighboring town of Chemille with amateur racers.



Festival Accroche-coeur  
in Angers



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## Audio Uniforms: Steelworkers

In 1986 we were invited to the Ars Electronica Festival in Linz, Austria. For this occasion we created the *Audio Steelworkers*. During a preparatory visit I discovered that the city is home to the Voest Alpine, the biggest steel mill in Central Europe. We borrowed 10 fireproof coveralls, on which I mounted amplifiers and loudspeakers. HP Kuhn created a tape based on live recordings from the steel mills. During the week-long festival we had 10 walk-on and mostly unexpected performances in various locations around the city.

The *Steelworkers* were also presented during Berlin Atonal Festival in the Zoologische Garten S- and U-Bahn station.



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## Audio Uniforms: Subway Controllers

The Audio Subway Controllers (1987)

This Audio Uniform was created for the festival *Die Anweisung* in Berlin. In the Berlin subway, each station has an attendant who uses the PA system to advise passengers (with more or less emphasis, depending on his or her mood) when and when not to get on the trains (“Einsteigen, bitte!” and “Zurück bleiben!” are the phrases they use, translating roughly as “All aboard please!” and “Step back!”). I systematically recorded all the attendants’ voices along one subway line and had Hans Peter Kuhn compile them onto two separate cassettes: one with 30 “All aboard please!” voices and another with 30 “Step back!” voices. The Subway Authority loaned me seven authentic subway attendants’ suits, under which we could fit the audio corsets. As it turned out, the suits also had extra-large inside pockets for the amplifiers, batteries and cassette players, so that we had ourselves an instant *Audio Uniform*.

The performance consisted of playing the subway voice collages while “patrolling” the subways. The combination of subway voices being played through authentic suits caused a certain amount of consternation among the subway passengers and employees.



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## Audio Uniforms: Jeans

Audio Jeans Uniform

The Mattress Factory (with HP Kuhn), Pittsburgh PA. 1986  
7 electro-acoustic jean jackets, cassette players with field recordings of West Berlin.





## Audio Uniforms: Guards

### Audio Guards

Ultima Music Festival, 1988.

Museum of Modern Art, Oslo, Norway.

Uniforms of the Royal Norwegian Guard equipped with audio corsets, shoes and umbrellas amplified via contact microphones. The choreography (Sygun Schenk), adapted from the real guards, deliberately amplified their movements and steps.



### Electro-Prussians

Intersonanzen Festival

Sans Soucis Palace, Potsdam. 2013.

Uniforms of the „Langen Kerls“ from Potsdam, audio corsets, 12 volt batteries, MP3 players with recorded marching orders and shoes equipped with contact microphones.





## Audio Uniforms: the Guitar Monkeys

Microphones and self-expression.

When I was having the amplifiers built for the *Audio Herd*, the engineer Wolf Köthe asked me if they should be equipped with a pre-amp which would allow them also to use a microphone and/or external instrument. I agreed to this and that is how the *Guitar Monkeys* came into existence.

This Audio Uniform was conceived at the same time as the Berlin Atonal Festival (1986) which was a music series of punk and avant-garde rock concerts. Ten performers with little or no experience with playing guitars wore black leather vests with loudspeakers mounted on the lower back section and an amplifier in the inside pocket into which one could plug a guitar or a microphone. In some cases, for extra volume, we did away with the leather vests and simply strapped large loudspeaker boxes onto our backs like backpacks.

Each member of this rock band could individually amplify his or her instrument without having to be on stage. Most of the time we played in the middle of the audience or in stairwells, hallways or other niches particular to the space (mens' and ladies' rooms have unique and intimate acoustic qualities). The *Guitar Monkeys* were basically an intensive noise and feedback band with not just one loudspeaker giving off feedback, but ten at once (from below, above, and around you). We purchased our guitars at the local Berlin flea-market with a budget limit of 10 \$ per instrument. Instead of usual contact microphones, we used cheap Piezo ceramic loudspeakers as pick-ups. After the Atonal Festival, the Guitar Monkeys stayed busy in local underground clubs (Fischbüro, KOB, Front Kino, Cafe Swing) and went on a European tour in 1988.



Typical *Guitar Monkey* choreography (changeable according to situation/room):

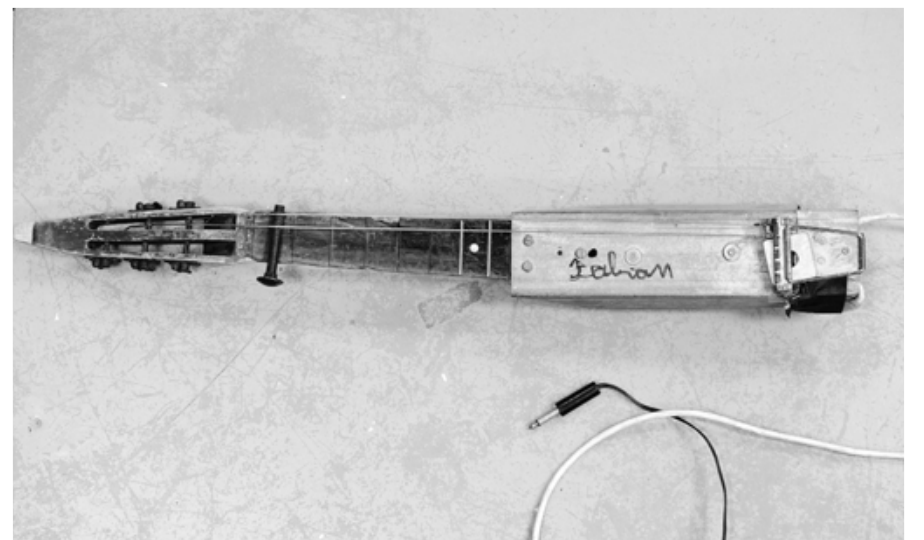
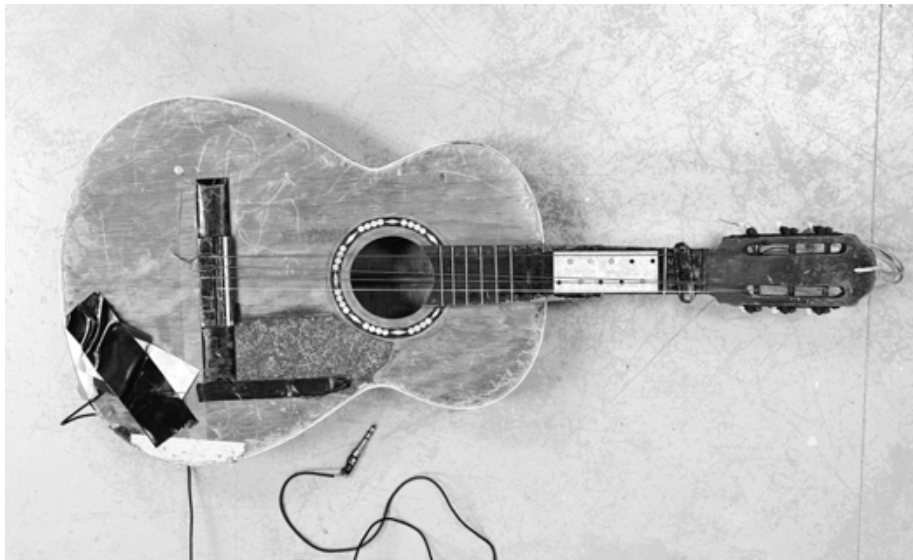
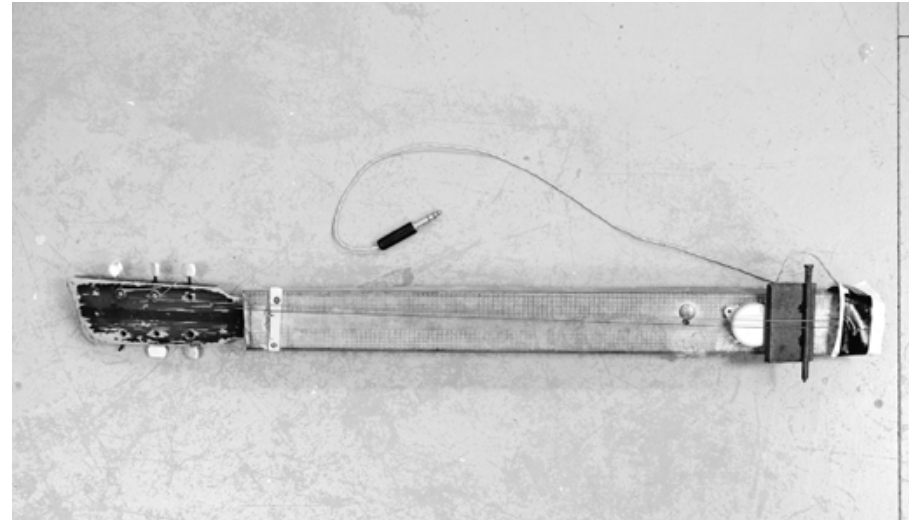
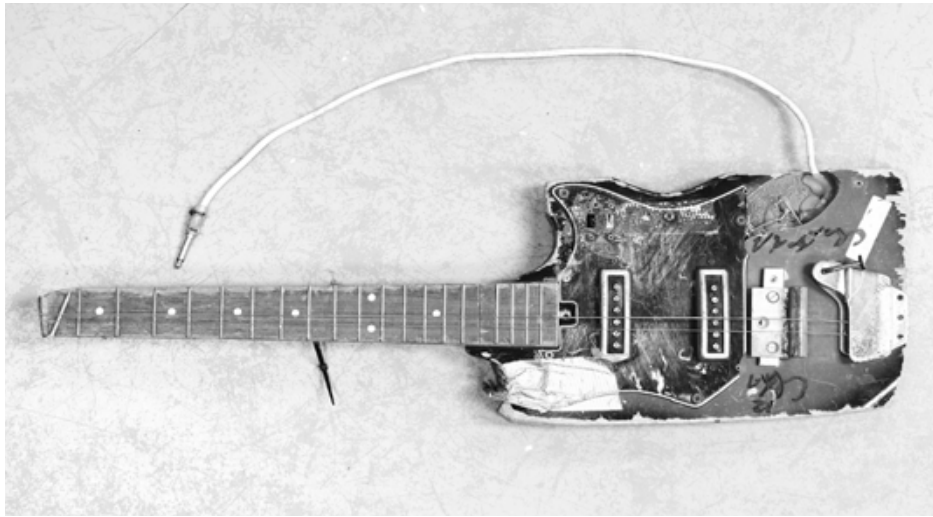
1. Guitars are piled up on a table in the middle of the room.
2. A GM walks over and knocks the pile over onto the floor.
3. One by one the GMs pick up their guitars and start playing.
4. GMs crisscrossing the room, wind up at the bar and drink beers while playing guitar.
5. GMs spread out and stand on chairs/tables/stage while playing guitars.
6. GM regroup and meet in the toilet while playing guitar. Feedback very intensive due to bodies, space, and guitar noise. Toilet door is open/ closed/ locked.
7. GM spill out into main room, gather in the center / stage where they group into a tight mass of bodies/sound/guitars.
8. The mass of GMs and guitars collapses onto the floor, at the shout of "shut up, shut up, shut up!". The GMs unplug their batteries.
9. Stillness... applause.

photo: Guitar Monkeys at SPOR Festival Aarhus, 2011





\_\_\_\_\_ **Audio Uniforms: the Guitar Monkeys (Instruments)**





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## Audio Uniforms: the Guitar Monkeys

The *Guitar Monkeys* mark an important step in the development of Audio Uniforms because it made the performers personally responsible for their sounds, while previous Uniforms only permitted them to play pre-recorded cassettes. It was during the *Guitar Monkeys*' European tour of 1989 (Nürnberg, Osnabruck, Cologne, Rotterdam, Paris) that I met the director of l'Aéronef in Lille who asked me to design a new Uniform for the festival Les Arts au Soleil, which was going to take place on the beaches of northern France. This is how the *Audio Ballerinas* (*Les Ballerines Sonores*) came into existence.....

In later years - as "Dr. Noise" - I began working with the *Guitar Monkey* vests with handicapped children

-- in Sankt Pölten, Austria 1996

-- in Beelitz Heilstätten rehabilitation clinic. 2005

-- with non-handicapped in Museumquartier, Vienna. 2009



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## Audio Uniforms: the Larsen Ensemble

Larsen Ensemble Project. A "Feedback Ensemble".

SPOR Festival Aarhus, 2011

Performers equipped with backpack-style loudspeakers, guitar-effect systems, slide potentiometers and microphones.

Project for DIVA (Danish Arts Council Grant) residency: a "Feedback Ensemble" named after the Danish scientist who discovered the phenomenon of feedback. Students from the Royal Academy of Music are equipped with loudspeakers strapped to the backs like backpacks (photo), guitar-effect systems (reverb/delay effects) in order to modulate the feedback sound, and microphones. Due to the inherent nature of the phenomenon of feedback the performers alter the sound via their movement within the space around them. A special choreography was developed in order to investigate the effect of four feedback units "inter-feeding" with one another.

Performers: Henriette Jensen, Juri Vagner, Mads Engell, Kaj David.





## The Audio Ballerinas: Choreographed Sounds and Orchestrated Bodies

I had been experimenting with solar cells as a power source for the Uniforms and come to the conclusion that they had to be mounted on a horizontal surface in order to catch as much of the sun's rays as possible. The artist Susken Rosenthal helped me build a transparent disc-like skirt out of plexiglass that could hang loosely on a belt from the waist. On this surface we placed the solar cells and electronics. A visiting dancer friend who saw the prototype explained that we had created a "tutu" -- the skirt-like piece of clothing that dancers wear in such classical ballet pieces as *Swan Lake*. This is how *Audio Tutus* and the *Audio Ballerinas* came into existence.

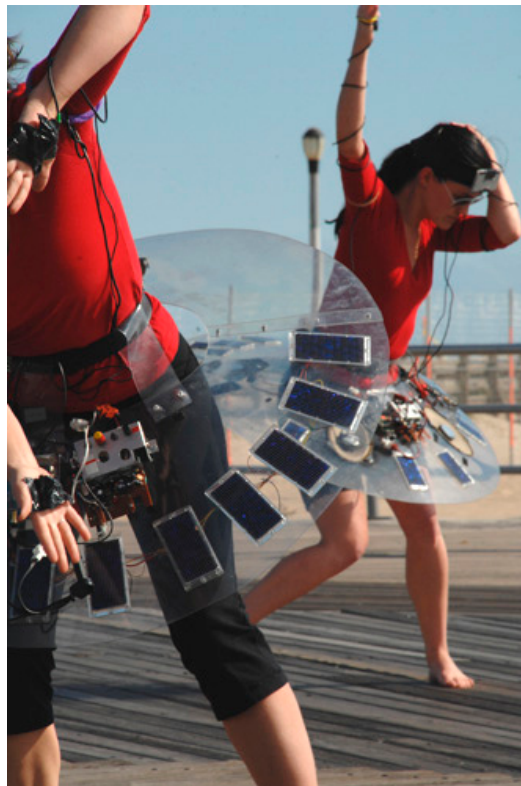
During the *Guitar Monkeys* European tour of 1989 I met the director of l'Aéronef in Lille, Jean Pascal Reux, who commissioned a new *Audio Uniform* for the Festival Les Arts au Soleil that was going to take place on the beaches of northern France. I proposed *Audio Ballerinas* (*Les Ballerines Sonores*) for the festival.

While building the first generation of Audio Tutus we discovered that the hard but flexible surfaces (from polycarbonate material) were ideal not just for mounting speakers, solar cells, and amplifiers as in the previous Audio Uniforms but also for a whole array of new electronic instruments (not unlike a disc-jockey's mixing board). Under the masterful hand of our engineer, Manfred Thiem, we began experimenting with surplus electronic circuitboards ("DYI-ing" or "circuit-bending" as its termed today) -- each such "instrument" became the basis for an individual choreographical piece which have been developed and improved over the years.

Solar Ballerinas, 2008

Canary Projects: Works at the Intersection of Art & Ecology,  
Coney Island, NY .

Electro-acoustic tutu, solar cells, light-to-frequency sensors.



Audio Ballerinas 1990  
*The Line*, Les Arts au Soleil, l'Aéronef, Calais  
Electro-acoustic tutu, solar cells,  
metal rods with contact microphones.



## The Audio Ballerinas: the Instruments

Examples of individual choreographic pieces which have been developed and improved over the years:

*Digital Memory*: using a digital chip (256 K) for sampling sounds the performers could spontaneously record local sounds, play them back, amplify them, repeat them (via an electronic looping device), and alter them via a down- and up-pitch mechanism. For example, the tutus could record five seconds of the sound of a bell tower ringing nearby and instantaneously play back the sound like a staggered echo, with an electronic timer they could change the speed - in effect "looping" the sound - with another regulator they could "pitch" the sound to that of a heavy brass gong or, in the other direction, to that of jingling bells.

*Digital Memory* is at the core of an *Audio Ballerina* performance. In each place where they perform the first task of the group is to find a particular local sound - a sound that is indigenous to that site or country - that can be used for the performance. A few notable examples that occurred in the following years are:

- local Aboriginals playing their didgeridoos (Third International Symposium for Electronic Arts, Sydney 1993)
- Lenin's piano in the Marble Palace during the Interferenzen Exhibition in St. Petersburg 1992).
- Beck Forum, Munich, 1993, sampling the yodeler Franzi Kinated-er.
- Sampling the Swedish saxophonist Mats Gustafsson at the Kulturbro festival, Ystad, Sweden 2000.

During a typical choreography a group of Ballerinas record the sound, loop it and play it back individually while spreading out over an extended area (of a room or garden or park), thus creating - from an original sound - a multi-acoustic and mobile concert. This new instrument allowed us to do away with the pre-recorded cassettes we had been using previously and work spontaneously and site-specifically with our environment.

*The Line*: using a piezo sensor (contact microphone) fastened onto umbrellas, rakes, or simple metal rod, their "instruments" function like giant phonograph needles being dragged on the ground. The amplification occurs via their amplifiers and solar energy (or rechargeable battery). The choreography is strictly timed and designed for a specific length and measure of time and space. In later years the rake sounds are accompanied by a "chorus" sound played via Walkman or music stick.

What had started out at Les Arts au Soleil with a commission to build 10 solar-powered audio tutus for a series of performances on the beaches of northern France with a group of volunteer performers, was to grow soon into a full-fledged troupe. In 1991 I was invited with my *Audio Ballerina* team (Gerrit de Vries, Manfred Thiem) to the Land Art Festival in the Cottbus open-pit coal-mining areas where we demonstrated our solar-powered performance artwork.



video: C. Santana 1993



Intersonanzen Festival,  
Potsdam 2018





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## The Audio Ballerinas: Choreographed Sounds and Orchestrated Bodies

*Peepers*: a photovoltaic resistor (as light sensor) placed in the palm of the hand allows the dancers to make sound from the intensity of light. Similar to a Geiger counter responding to radioactive substances, their sound and movement is not unlike that of a theremin player's interaction of hands and oscillators. The photovoltaic resistor "sound" occurs as their body (and hand) movements interfere with the direct light which can be either sunlight or artificial light. A *Peeper* choreography is very strict and usually occurs in a limited "plateau" space or a stage.



*Radio*: a miniature radio receiver is powered via a solar cell placed on the forehead. The movement of the dancers heads (and bodies) in regards to the sun (or an artificial light) "feeds" the radio receiver, this signal is then amplified via the tutus' amplifier. Because of the randomness of radio waves being amplified the compositional effect is that of staggered and multi-acoustic "white noise" explosions intertwined with an occasional and exceptional burst of news or music from a radio station. The Ballerinas erratic tuning via their body movements is a playful cat-and-mouse game with the environmental space and light.

Summer of Fashion exhibition, MuseumQuartier, Vienna 2014  
Dancers (left to right): Frida Yngvensson, Malin Hessen, Mimi Messner, Nele Paulmann.



Ballerina teaser video  
2017



*Yamaha*: the circuitboard from a child's electronic piano is liberated from its plastic confines (circuit-bended). The keyboard is replaced with tilt-sensors wired to the Ballerinas' hands and tutu so that the dancers' movements and choreography create the composition from the various sounds and tunes available on the toy.

photo: *Yamaha*  
Festival Accroche-Coeur, Angers, 2014





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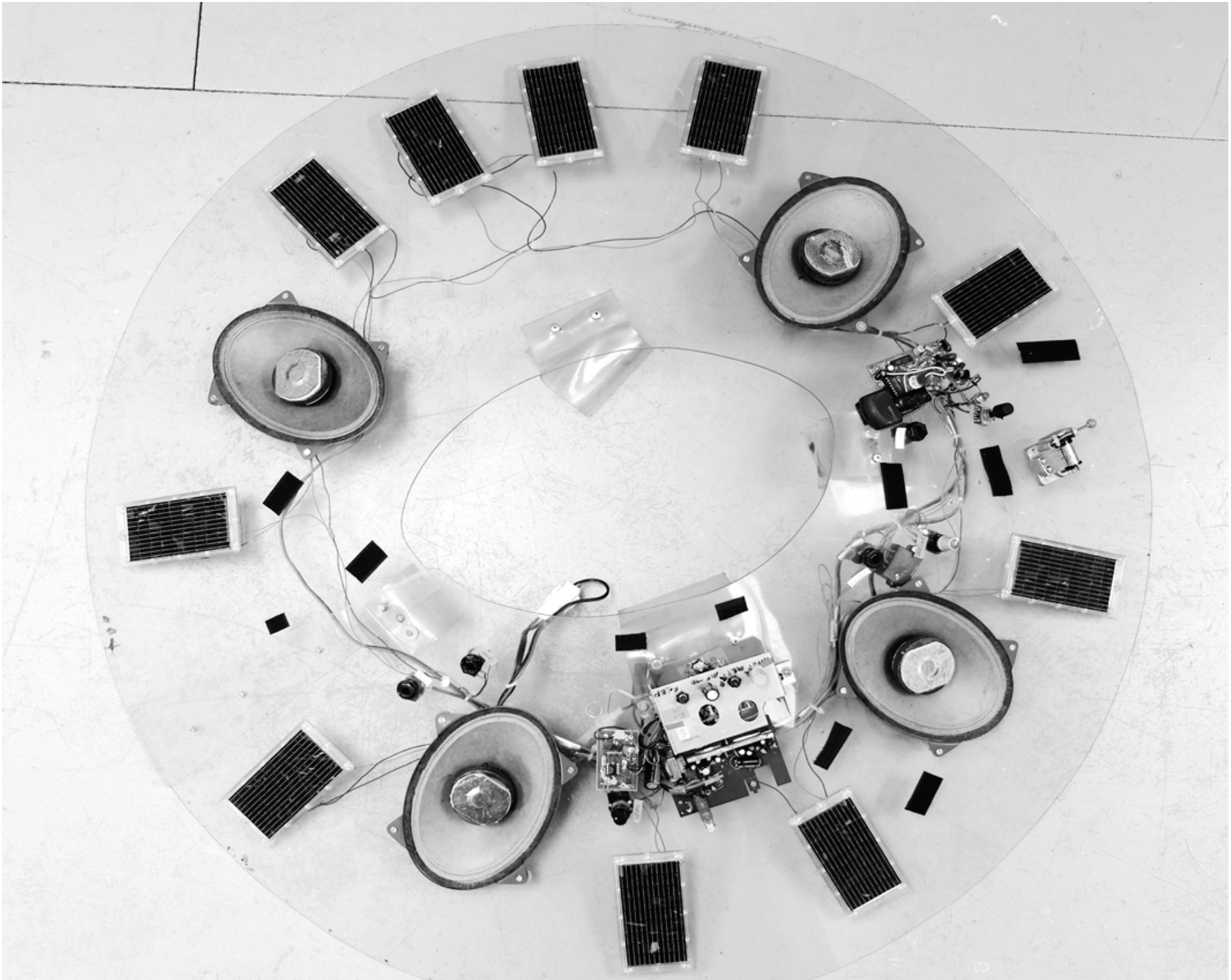
## 1st generation of Audio Tutus.1990

*Audio Tutu* 1990

Constructed for Le Festival les Arts au Soleil, Calais

Electro-acoustic tutu, solar cells, car amplifiers, car loudspeakers, radio, pre-amplifier, sampler, photo-resistor (as light sensor).

Main engineer: Manfred Thiem.

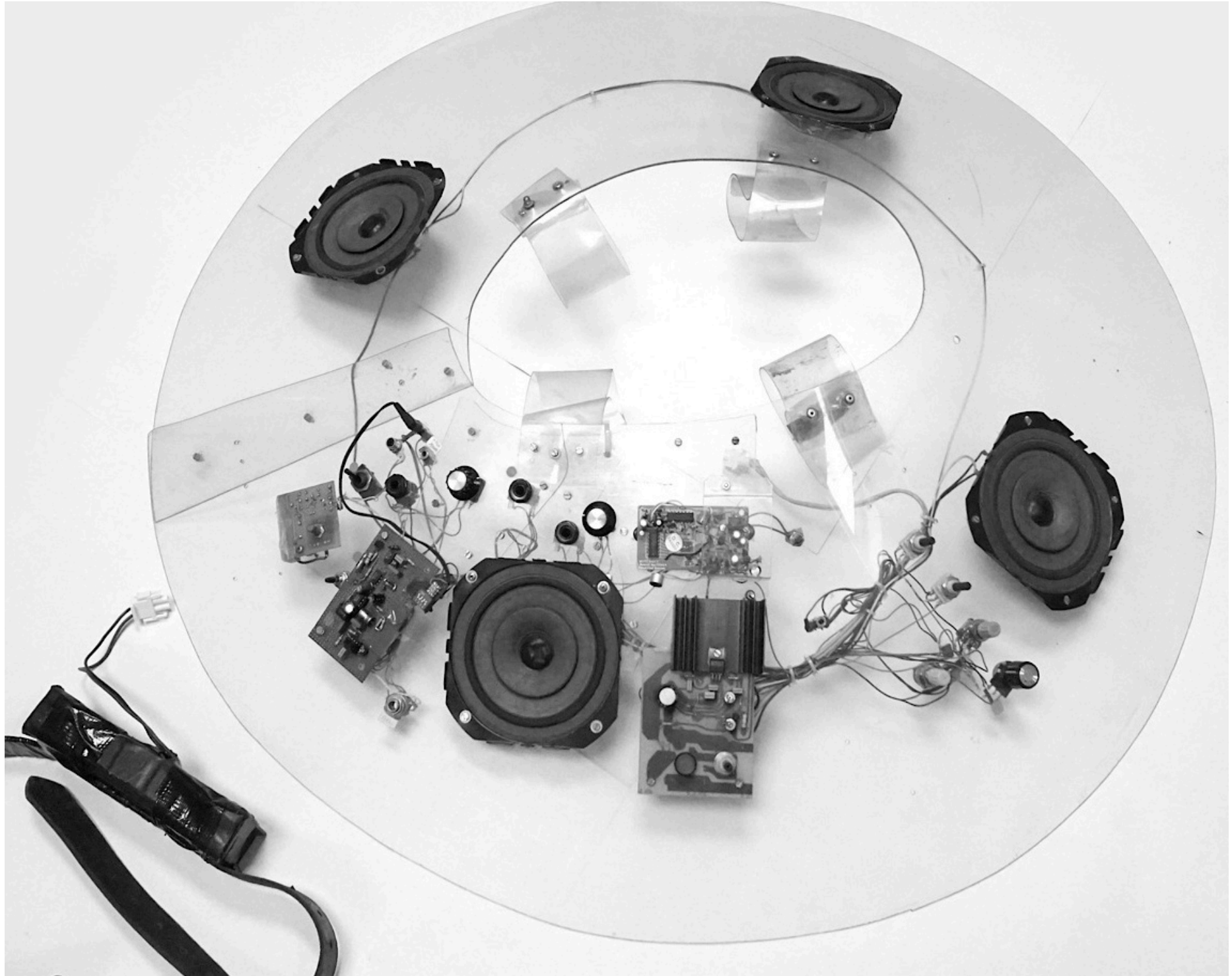




## 2nd generation of Audio tutus. 1992

The Audio Gruppe received a grant from Berlin city government for an *Audio Ballerina* East-meets-West project (the Berlin Wall had fallen in 1989) in which we would train classical dancers from the East to work with audio tutus from the West in the re-united Berlin. We had a formal rehearsal space in the former Haus der Junge Talente (House of Young Talent) near Alexanderplatz and posted an official call for dancers.

The Audio Ballerinas became an established group including a core of dancers, a choreograph, technicians, manager (Katja von der Bey) and myself as director. I realized that the solar cells were not dependable enough as power sources for our instruments. A second generation of tutus were built using rechargeable 12-volt batteries and state-of-the-art amplifiers build by Manfred Thiem, along with light sensors, samplers, pre-amps and radio receivers. The *Audio Ballerinas* begin an unprecedented series of performances at festivals and events around the world.





### 3rd generation of Audio Tutus. 2000

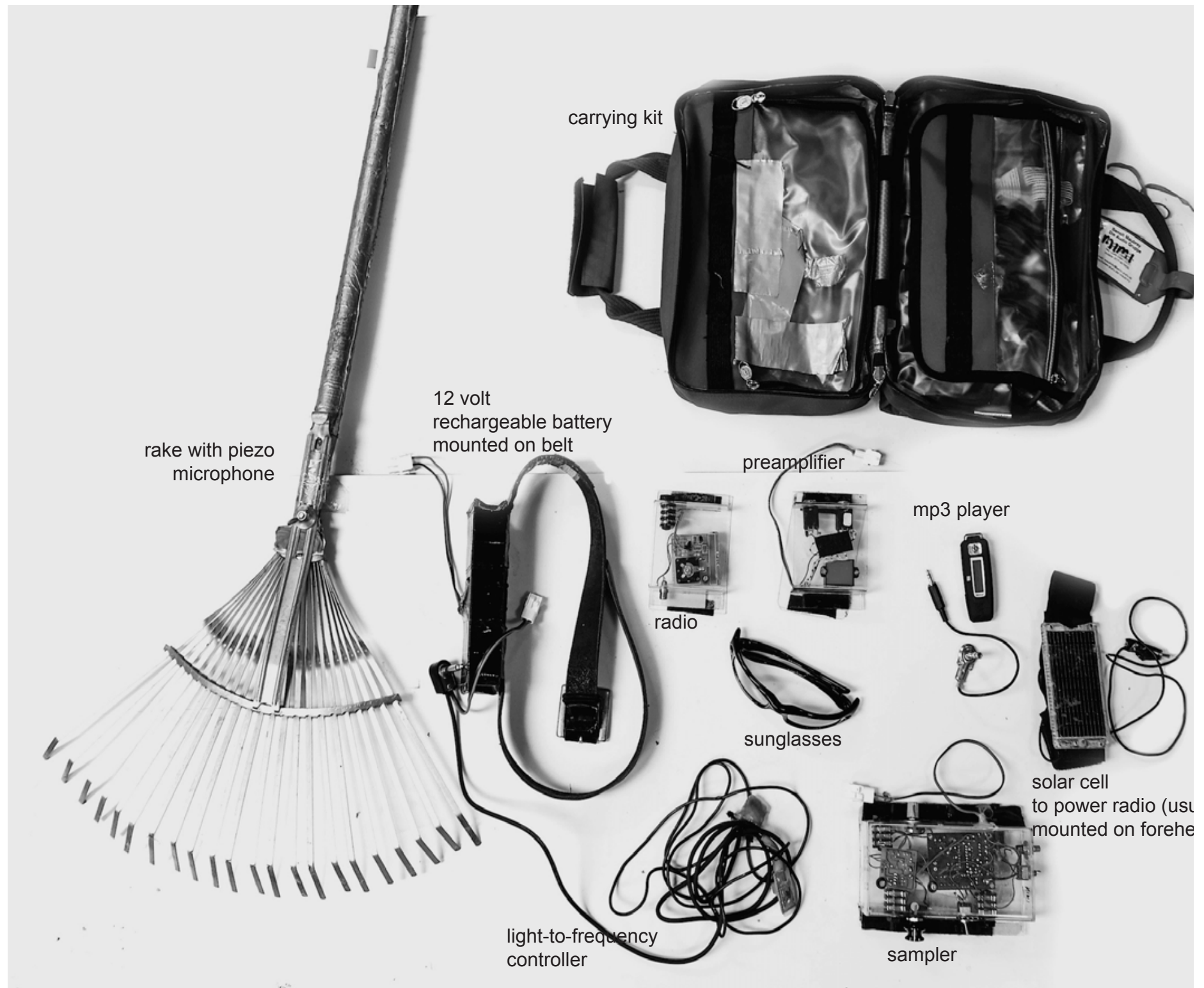
Under the supervision of Jago Whitehead (who had previously helped construct the first *Audio Igloo* in Hull, U.K) the tutus were denuded of all equipment except for loudspeakers and amplifier. The individual instruments were now modular and could be attached or replaced via Velcro fasteners. Each Ballerina had her own kit including “plug-in” sampler, radio, solar cell (for radio modulation and power), pre-amplifier, light-to-frequency controller (Peeper) and MP3 players - or “music sticks” (for pre-recorded sounds). The Yamahas (DYI circuitboards with sounds and tunes) were separately worn on their vests as before. Rechargeable lead-gel 12 volt batteries were integrated on the belt. This way repairs and adjustments could be done instantaneously and without soldering.





### 3rd generation of Audio Tutus. 2000

Kit and instruments for Audio Ballerinas 3rd generation of Audio Tutus developed by Jago Whitehead





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## Theater and Stages

### *Audio Ballerinas and Electronic Guys*

Theatre am Hallesches Ufer, Berlin, Berlin 1999,  
Scena Theater, Washington DC 1998  
The Kitchen, NYC 1998

From simplified group choreographies in the street (see *The Line*, *Peeper*, *Digital Memory*, *Yamahs*, and white-noise *Radios*) some of dancers started creating their own solo pieces. The main bread-and-butter work remains the multi-acoustic choreographies in public spaces: the mobility and the site-specific versatility of the electro-acoustic clothes and musical instruments can be integrated in a site-specific way to almost any outdoor situation or topography. But it was with great interest that I took up the challenge of co-operating with the Berlin Theatre zum Westliche Stadthirschen, where together with the director Elizabeth Zundel we put on *Audio Drama* in 1994. In this piece the actors all wore electro-acoustic clothes and performed in the middle of the audience in order to showcase the fact that they were “wearing” their sounds and that the sounds were being produced by their movements. We used this situation to develop a number of solos that are included in much of our present indoor repertoire.



### *Geisha 3.0*

Dock 11, Berlin. 2000

Sound theater piece involving the story of 4 Geishas wearing electro-acoustic kimonos while performing an official Japanese tea ceremony. During this ceremony they “play” their “Audio kimonos”, interacting with the room, its lighting, space, and public via sensors and their movements. In this avantgarde musical the dancers are confronted with a series of other “phonic” bodies -- or “Audio characters” and follow a journey through sound and time.





### Audio Geishas. 1997

I was invited with the Audio Gruppe to Tokyo to prepare a series of *Audio Ballerina* performances at the Intercommunication Center (ICC-NTT). While shopping around in a local department store I came across some dolls wearing extravagant robes and playing shamisens (guitars). I was informed that these were Geisha dolls wearing kimonos. This is how the idea for *Audio Geishas* came about. As traditional musicians: it was only logical to me that they should “upgraded” with electro-acoustic kimonos. The next step in the process was to find the electronics for the Audio Kimonos. We usually find our equipment in surplus electronic catalogs: the circuit board samplers for the ballerinas are leftover from Chinese productions for talking dolls or answering machines. In fact it is accurate to say that we use modern garbage to create our electro-acoustic clothes: most of our instruments can also be found in the toys that litter a

ten-year-old's playroom. Whenever I consider building a new art work I first look inside bargain bins at local electronic shops. In Tokyo there is a whole city area (Akihabara City) where they sell only such products. This is where we found what I was looking for: a Casio Voiceman. This unique instrument is a sampler with a small keyboard that allows the user to record live sounds and pitch them with the keys. We took the circuitboards out of their housing and replaced the keyboard with light sensors that were spread out over different parts of the Kimono in such a way that different angles of lighting would trigger different sounds: by moving about in different positions to the light the *Audio Geisha* would give off different sounds. I also purchase a small portable guitar amplifier that we fitted into the traditional belt section of the clothing as Obi (sash) to the kimono. Additionally we equipped them with microphones, infra-red sensors, radio receivers and guitar jacks so that they could fulfill other audio tasks. The premiere of the *Audio Geishas* took place at the Intercommunication Center in May 1997 with a follow-up performance in the streets of Akihabara City. We had the Geishas produce feedback through their microphones and amps, this was then sampled via the Voicemans and subsequently pitched and triggered via their light sensors. Four local dancers performed.



QR code: performance at Sound and Movement Conference. Freie Universität Berlin 2001

### Audio Hanbok

Seoul Performing Arts Festival, 2001.

Electro-acoustic Korean wedding dress, loudspeakers, amplifier, rechargeable battery, light-to-frequency controller, sound filter.





## Folklore and Traditional Costumes

### Sorben 3000

ObArt Festival, Kirschau. 2010

Traditional costumes equipped with loudspeakers, samplers, wireless receivers, and sound-to-light LED systems.

Electro-acoustic folklore costumes, hats ("Hauben") that play local Sorbian\* music. The costumes are also equipped with LED sound-to-light technology that allows them to "light up" as they play their original Sorbisch instruments and songs.

Photo right: "Haube" (Sorbisch hat) with traditional ornaments, LED light strips and sound-to-light circuit board.

\*During the 6th century A.D., the Sorbs arrived in the Western part of what is now Germany. In the North, the area of their settlement reached Berlin. In 631 A.D., for the first time.







#### Plantagenets 3000

In 2014 we recycled the electronics onto a new folkloric costume - the "Plantagenets" - during the festival Accroche-Coeur in Angers. This time we attached the sound-sensitive LED strips to their costumes and umbrellas and had their accordion player "light them up" with the tunes from his instrument.



#### Awa Odori 3000

Tokushima LED Festival, Tokushima, Japan 2016.  
Awa Odori dancers (Tokushima, Japan), kimonos equipped with sound-to-light LED systems, wireless receivers and local traditional musicians (see page 68-69)





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## Theater and Stages: Video Peacock

In 2002 the first *Audio Peacock* prototype was built in Baitz, then followed an Artist-in residence program at Lieux Publics in Marseille.

Together with Gerrit de Vries and Jago Whitehead four *Audio Peacocks* were built. Two with see-through polycarbonate and two with white polycarbonate. They are equipped with amplifiers, samplers, microphones and 12 volt rechargeable lead-gel batteries.

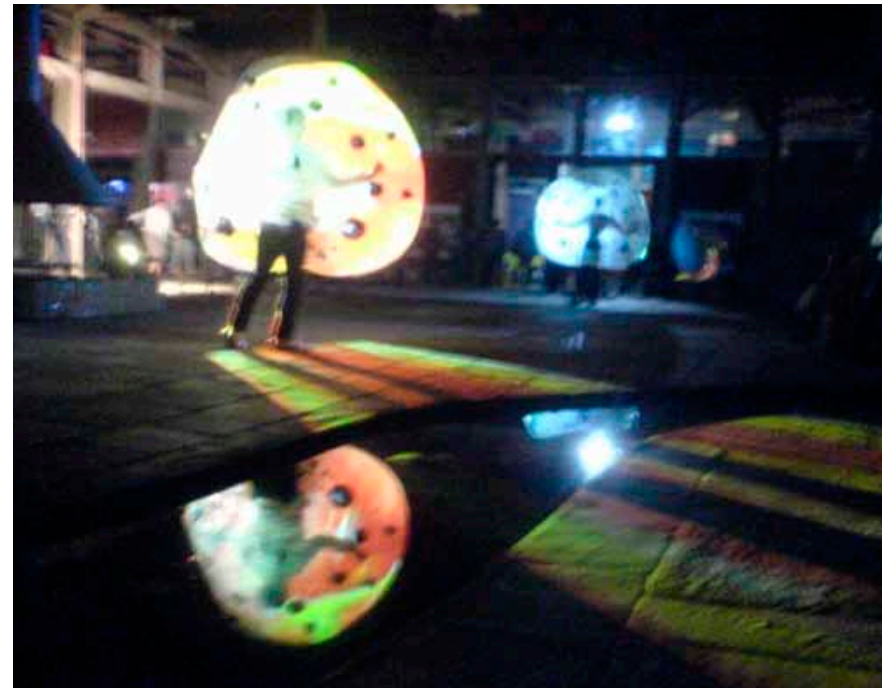
We soon realized that the white costumes were more effective visually: they could also be used in combination with light effects and video projections.

### *Video Peacocks*

SESC, Sao Paulo, Brazil. 2010

White polycarbonate (plexiglass) costumes with 16 loudspeakers and sampler. Used for audio-visual performances.

Visualized sounds are projected directly onto the peacock: the oscilloscope patterns of his "live" voice and "sampled" voice are projected simultaneously onto the costume.



### *Video Peacocks*

*Cyberbirds* performance, Hohenrausch Festival, Rostock. 2009  
An audio-visual performance with white polycarbonate costumes equipped with 16 loudspeakers and samplers.

As Audio Peacock the performer amplifies and alters his voice using a built-in microphone, sampler and digital filter mechanism. The *Video Peacock* is a nocturnal version of the Audio Peacock. Here the polycarbonate dish becomes a mobile projection screen. Sound and light are emitted from the same surface and can interact. The *Video Peacock* is an urban multi-media phenomenon. It roves over a much smaller area than the Audio Peacock so that it can catch the light. Live visualizations (movies, pictures, texts, computer-enhanced images and closed circuit camera views) are beamed onto the performers as they play their sounds.

Similarly the peacock performer's "live" voice can be transmitted to an oscilloscope which is then beamed onto the costume: sound can be seen as well as heard.

During the *CyberBird* performance the sound of an Audio Ballerina (Rachel Brooker) - without her audio tutu but equipped with a light-to-frequency-sensor and transmitter was amplified and visualized "live" (as oscilloscope patterns and transmitted sounds) via two *CyberBirds* at her side.





## Active Sculptures out of Recycled Electronics

### Audio Igloo

Materials: 300 connected loudspeakers, tuners, record players and receivers.

Sound: electro-magnetic air waves (white noise).

1997 Hull Time Based Arts, UK.

2004 Parochial Church, Singuhr Gallery, Berlin

2011 Ostrale, Dresden

2013 Skulpturenmuseum Glaskasten Marl



### Jobfield 3000

2008 Village Resort Exhibition, Beelitz, Kunstflug e.V., Brandenburg.

An asparagus field is planted with 60 connected telephones.

Sound is provided by samplers with voices of different job offers in the area.

### Rap Fields

Jenseits von Eden Exhibition.

2005 LandKunstLeben, Steinhöfel, Germany.

2011 Ostrale, Dresden.

A sound installation with 3 rows of 20 emphatically shouting telephone receivers. Each row has its own particular voice and is labelled according to: "Fukiou", "Esshohl", and "Sukmaidik".

60 connected East German telephones and 3 samplers.



### Field

2017 Interim Festival, Grabenstätten, Germany.

A field is "planted" with 48 connected loudspeakers as socio-archeological artifacts. The loudspeakers "talk" and "sound". The loudspeakers are half-buried in the earth and connected to four amplifiers equipped with SD cards with voice samples. There are four rows corresponding to four channels.

The 12 volt system is powered via photo-voltaic panels.

The sound: local recordings in the dialect of Schwabische Alb (Hülben in Baden-Württemberg) from 1940s and 50s (birthday, war-time letter, folkongs, New Year's celebration...)





## Active Sculptures with Recycled Electronics: Audio Guillotine

Guillotine Sonore. 1989

(from *L'Opéra Sonore* with Ralf Buron)

Festival Perspectives, Inventer 89, Bicentennial of the French Revolution, Saarbrücken.

Loudspeakers with live sampled voices from politicians are demolished.

Materials: guillotine (wood), pulley, mechanical switch, four loudspeakers, microphone and sampler.

Audio Ballerina: Lotte Grohe

Media Masher 2009

Vox Populi Exhibition, Burg Eisenhardt, Bad Belzig.

Wooden Guillotine, sampler with amplifier, radio sounds, live news and music that gets “mashed”.



Audio Guillotine. 2011

Tonspur/ der Lautsprecher MuseumsQuartier, Vienna.

Visitors are invited to talk into the speakers, their voices are then pulverized.

Materials: wood, loudspeakers, sampler, amplifier, 12 volt battery, microphone.



Audio Guillotine. 2013

Brno International Music Festival. (photo right)

Spectators are allowed to talk into the loudspeaker, their voices are sampled, played back and smashed.

Materials: guillotine (wood), pulley, mechanical switch, recycled loudspeakers, microphone and sampler.

Construction: Michal Estrada

Situation: the *Guillotine* “served” by Feedback Fred.





## Active Sculptures with Recycled Electronics: Audio Suicide

Audio Suicide. 2009

Vox Populi exhibition, Bad Belzig, Burg Eisenhardt. Kunstpflug e.V.  
Artist throws screaming loudspeakers from a tower into a dungeon.

Materials: 30 recycled loudspeakers, amplifier, 12 volt rechargeable battery, MP3 player.  
Sound: screams.





## Active Sculptures with Recycled Electronics: Monumental Sculptures

### Speakers Gate

ObArt Festival, Kirschau. 2010

350 connected loudspeakers amplifiers, radio receivers from the LetMeRepair company, Bautzen. Electronic elements are soldered together and amplify 'white noise' (electromagnetic waves from the environment).

Replica of the gateway of a local 6th century fortress (the Körse).

Sponsor: Karl Dominick, director of LetMeRepair.



### Le Mur Sonore (Speakers Wall). 2011

Le Forum du Quai, Angers.

The Berlin Wall as a participative sculpture for the Festival Accroche-Coeurs in Angers. An electro-acoustic sculpture with an original segment of the Berlin Wall as centerpiece and 1000 connected loudspeakers, 6 radios, and 5 amplifiers. People could call up the sculpture and talk through it directly for 3 minutes: more than 900 calls were registered. The sculpture also served as PA system for DJ concerts.

Construction:

Sebastian Scheinig, Anthony Taillard.

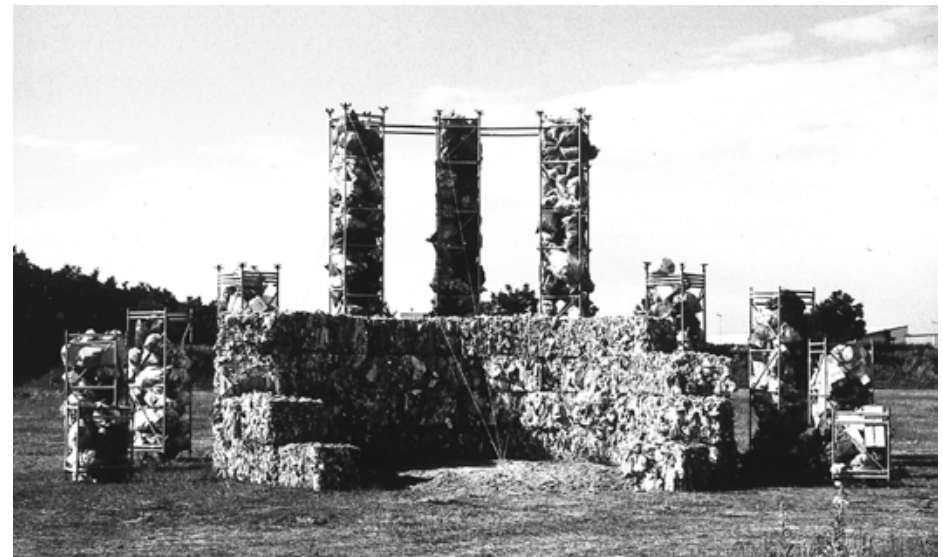
NB: the concept for this sculpture dates back to a West Berlin art competition (*Painting the Wall to Overcome the Wall*) in 1987 where the collage *Speakers Wall* won a prize.





## Active Sculptures with Recycled Electronics: Monumental Sculptures

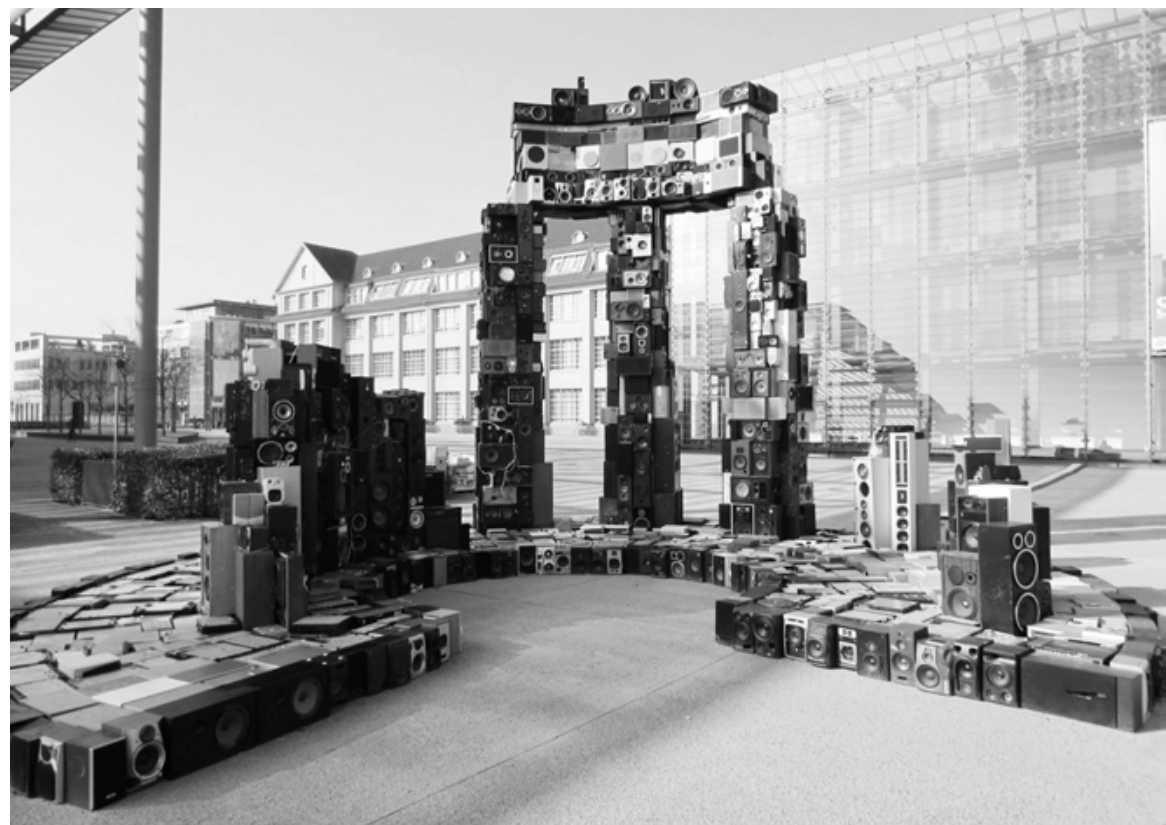
Temple of Waste (precursor project). 2000  
Areal Exhibit in Brück/ Brandenburg. Kunstpflug e.V.  
Replica of the ancient Greek Temple at Delphi constructed from  
bales of garbage.



Temple. 2013  
Sound Art exhibition, ZKM/ Center for Art and Media, Karlsruhe.  
Materials: 3000 connected loudspeakers and assorted electronic parts, 10 recycled amplifiers, 10 recycled radios/  
tuners, 1 mixing board. These are all soldered together as an “active” public sound sculpture. By calling a tele-  
phone number people can express themselves freely through the sculpture for 3 minutes.  
*Temple* is a replica of the ancient Greek Temple at Delphi, a “*sacred place for communicating with the Gods, the  
symbol for contact beyond the realms of people’s imagination...*” (ref.: AT INVENTURE Forschung & Entwicklung  
GmbH).



Assistants: Gerrit de Vries, Jago Whitehead, Marko Gutmann, Jan Fuhrmann. Design: Jan Fuhrmann.





## Active Sculptures with Recycled Electronics: Monumental Sculptures

### Gateway

Berliner Festspiele, MaerzMusik Festival. Berlin. 2014  
700 connected loudspeakers, two Bluetooth receivers  
and one telephone answering machine.

**Question** from Stella Ioannou (from London's Sculpture in the City 2019): "We are looking to include ARENA in this summer's edition of Sculpture in the City and I am writing to kindly ask if you are able to send me a very short reference about showing Benoît's work and the experience you had of showing Arena. The City of London, where Sculpture in the City is shown in public spaces, is a very high profile environment as it represents London's financial district has concerns about the interactive element of the artwork and the lack of control which can allow for antisocial messages being relayed through the artwork."

### Answer from Matthias Osterwold:

I have known Benoît Maubrey in person and his impressive work on the field of sound art for many, many years, starting back in the 1980s. I am happy to have cooperated with him a couple of times quite successfully. For the recent years he has gained a lot of international reputation and expertise by building extensive sounding sculptures for public sites, using hundreds of used loudspeakers and allowing the interactive use of the sculpture by visitors, by passers, by spectators. In 2013, in my function as Artistic Director of MaerzMusik, the international festival of contemporary music under the umbrella of Berliner Festspiele, I could commission a new work by Benoît Maubrey for the festival issue 2014, called GATEWAY. GATEWAY was installed at the main entrance of a big theatre in Berlin, named Haus der Berliner Festspiele. Each visitor of the theatre had to pass through Benoît's work and was invited to communicate with the piece, which meant to communicate with the surrounding public. The public use of this sounding sculptural installation was vivid and in any sense positive. We had no problem of physical destruction or of inappropriate content, that the users may have fed into the sculpture. Just the opposite, the work was used in a playful, often humorous, curious, inventive manner. We extended the presentation of GATEWAY for another 3 months because of its success. From my point of view the interactive public sound sculptures of Benoît Maubrey are deeply democratic, innovative and offer an open access to everyone who has aural and musical fantasy.

I feel, the condition that the sculptures are built out of used material, i.e. "cheap" old loudspeakers, somehow dialectically prevent or impede the abuse or destruction of the artwork. I think to install ARENA in the financial district of London could provide a moment of creative challenge and enrich an environment which is marked by a more "sober" or mainly functional atmosphere.

Matthias Osterwold. 2018  
Music Curator Ruhrtriennale



Opening speech from Matthias Osterwold is interrupted by 4 Audio Ballerinas who record, play back and pitch his voice.





## Active Sculptures with Recycled Electronics: Monumental Sculptures

### The Cube

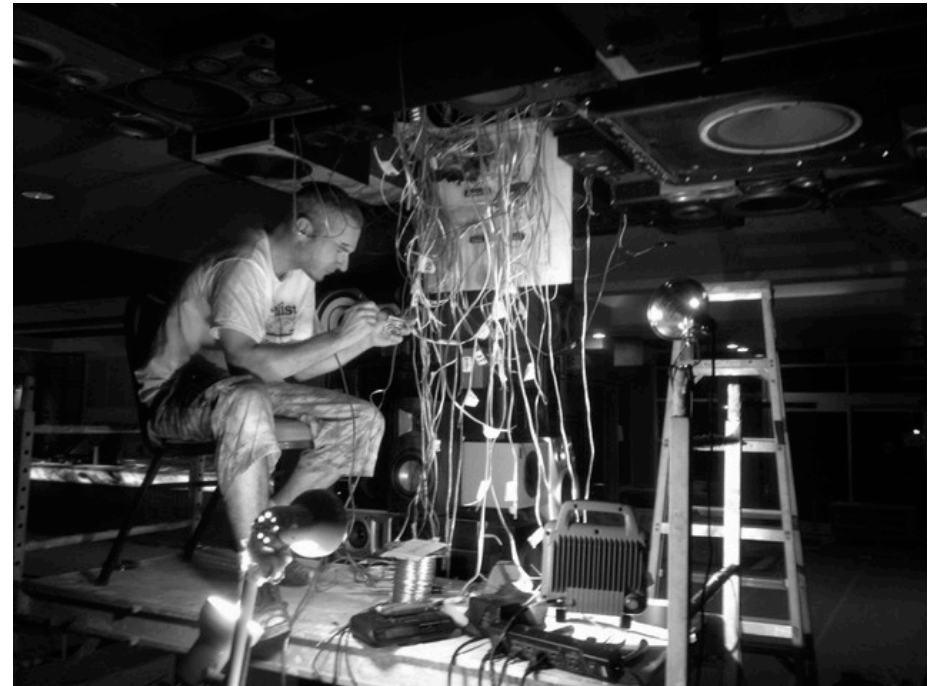
Commissioned by the Hard Rock Hotel, Palm Springs California.  
2014-2018.

Participants can play guitar through the sculpture or use a microphone and talk through it. Music can be played via Bluetooth receivers.

500 connected loudspeakers, one 24-channel mixing board, 10 amplifiers, 10 recycled receivers, 10 recycled cassette players / Ghetto blasters, 6 radio alarm clocks..

Basic low-level sound: white noise.

Construction: Gerrit de Vries, Jago Whitehead (photo).





## Active Sculptures with Recycled Electronics: Tori Gate

Shrine. 2015 Kobe Biennale.

A Torii Gate is a place “where the spirits are more likely to hear your prayers”. *Shrine* is a public sound sculpture that allows the spectators to express themselves. It functions as a Speakers Corner or a social “hub” where people can meet. People can use their smartphones to play their music by using Bluetooth technology and/or plug in a microphone or electric instrument and play directly through the sculpture. A local break dancer, You Kaneko, played her music and performed for the *Shrine* as an up-dated version of a traditional Miko dancer (maiden in service of a Sinto Shrine).

Construction: Gerrit de Vries, Jago Whitehead.



Karaoke Torii. 2017 (picture right)

KAIR art residency program, Kamiyama (God's mountain), Japan.

An interactive public sculpture equipped with Bluetooth receivers, microphone jack and (low-level) white noise. Functions as public karaoke sculpture.

The sculpture was made possible through the personal initiative of the Green Valley Association members who transported the original sculpture (Torii) from the Kobe Biennale, stored it, helped to rebuild it and constructed solid foundations in order to make the sculpture a permanent attraction.

Construction: Gerrit de Vries.

Electronics: Nori Minor Yamashita

A reference from Keiko Kudo, Kamiyama Artist in Residence program coordinator (2019):

“Since *Karaoke Torii* was constructed in Kamiyama, it has become one of the must-visit spots in town. Not only visitors but also local residents enjoy the work - in our case mostly playing the music through it. Unfortunately, the piece was knocked down by a typhoon in 2018. Many locals missed the work so we had a public funding campaign and are currently planning to re-construct it. The work was very much welcomed in the community and became a well-known landmark in the town.”







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## Active Mobile Sculptures with Recycled Electronics: ARENA

The ARENA concept won first prize at the Hacking Urban Furniture contest at the Institute for Art and Urbanistics in Berlin in 2017 and was selected for realization at the Cafka (Contemporary Arts Forum Kitchener and Area) Biennale in Kitchener, Ontario Canada in 2018.

A series of concerts with local musicians and artists was organized. During the day the public could participate in three ways:

- by calling either one of two telephone numbers (limited for 3 minutes).
- by logging one of 3 Bluetooth addresses and playing music.
- or simply by using an available microphone.

The structure was constructed as four pie-like quarter sections that can be transported via a forklift and 33' flatbed truck.

Production: Rex Lingwood. Electronics: Jago Whitehead and Johnny Camara.

### **ARENA: an incitement to be make noise and be heard.**

from Gordon Hatt, Executive Director at Contemporary Art Forum Kitchener.

“ARENA was the centrepiece of the CAFKA 2018 biennial exhibition of contemporary art in the public spaces of the Waterloo Region in Ontario, Canada from May until July 2018. It was CAFKA's largest ever fabrication project involving collaborations with the artist and architects, carpenters, electro-acousticians, programmers, students and volunteers. The 320 speakers that made up the work were sourced by donation from both friends and supporters of CAFKA and from complete strangers who had heard about the project and wanted to help or who just wanted to clear out their basements. We bought speakers too, from thrift shops and junk stores from across Southwestern Ontario.

ARENA came alive at Carl Zehr Square in front of the Kitchener City Hall. It remained for the duration of the CAFKA biennial. ARENA was live and interactively accessible to the public from 11 AM to 8 PM daily. It became a stage, a seating area and a public address system to groups and individuals who brought their smart phones, microphones and musical instruments to perform for themselves and passersby. CAFKA also programmed a series of performance events intended to highlight the interactive potential of the artwork. ARENA was the site for dance parties, wedding pictures, selfies and photo ops by politicians, for guerilla theatre, for poetry and for all kinds of music. Through it people of all ages connected. It was pure fun.

As a work of art ARENA literally visualized the sounds it helped amplify. The 320 connected speakers weren't louder than any commercial PA. The visual effect of the different shapes and sizes and speaker styles were like a metaphor for the infinite variety of voices of people invited to participate in the ARENA event. And they felt it. People were fascinated by ARENA's details, the hundreds of speakers, old and new big and small, and the fact that they all worked. They were drawn to its functionality but they were inspired by its theatricality. They brought their phones, their guitars, their microphones and they were drawn to the way ARENA worked as an amphitheatre and defined the city hall square as a performance space.

ARENA incited people to dance and sing, to play music, recite poetry and profess their love to each other. They made noise: Really happy, soulful noise. And they were heard.”

Kitchener, Canada. September 2018.

### **ARENA: a source of wonder and curiosity.**

from Marie Zimmerman, Executive Director, Hillside Festival.

“We had a very positive experience showcasing ARENA outside of Guelph City Hall. We situated the sculpture next to the outdoor skating rink where it sat for just over one month. Skaters would often bring their own music to plug into the sculpture so they could skate to it. The interactive component of the sculpture was wildly popular with everyone. We never heard of a single negative experience that either participants or passersby had with the sculpture. On the contrary, people felt free to experiment and improvise with music and voice recordings. For instance, one family sang Happy Birthday into a smart phone, and amplified it on a loop through the sculpture. They then called a family member in Australia via Facetime and sang Happy Birthday over top of the looped version. Another example is of an electronic composer who played her music through the sculpture while a stranger sang a song to it. We staged events at the sculpture, which included a cappella performances by a Gospel choir and a youth group as well as an energetic drag queen song-and-dance performance that made hilarious use of the seating areas of the sculpture's amphitheatre.

The City of Guelph worried that the sculpture would attract vagrants and would be used to amplify offensive sounds, but this never happened as far as I know. The Manager of Culture and Tourism for the City told us she thought it was a mistake that the sculpture was not live 24 hours a day. The hours that the City would allow were 5pm-10pm on weekdays and 10am-10pm on weekends. Many were of the strong opinion that the weekday hours were far too limiting.

The sculpture is easy to transport and install. It came in four parts on a flatbed truck. The four parts were put in place with a forklift. This took less than an hour. And then the technicians put it together in about an hour. It has one plug. We posted instructions about how to interact with the sculpture, and the only word of caution I have about that is that the sign kept blowing over.

Overall, the sculpture was a source of wonder and curiosity for people of all ages that inspired them to make art in their own ways. Because the piece is in the shape of an amphitheatre, the acoustics are good. The piece is also aesthetically startling.”

Guelph, Canada. March 2019





ARENA. Cafka Biennial, Kitchener, Canada 2018.  
Open Mike situation:  
jam session through 300 connected louspeakers





## Active Sculptures with Recycled Electronics: Obelisk

Obelisk. 2018

Palace of Arts, Cairotronica Festival, Cairo.

In 2017 Susken Rosenthal and I visited Cairo twice in order to prepare two respective sculptures. The first visit was in cooperation with Hamdy Reda's Artellewa art space in Giza, the second was at the Darb 1718 art center in the old Town of Cairo. At Darb I collected loudspeakers at the Friday market and built an interactive prototype "Wall" structure. The final *Obelisk* piece was then presented and built for the Cairotronica exhibition.

This interactive 4-channel sound sculpture allows visitors to play their announcements, messages and music directly through it. Via Bluetooth technology and their smartphones visitors can amplify their songs "live" through the sculpture. Also local musicians and casual passers-by can give spontaneous performances by plugging a microphone or instruments directly into the sculpture.

Obelisk

Cairotronica, Palace of the Arts, Cairo 2018

350 connected loudspeakers, microphone, Bluetooth receivers, amplifier.  
Passersby expressing himself through the sculpture via microphone.













# Individuals and Solos



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## Audio Peacock

Audio Peacocks. 2002 to present

Polycarbonate costume in the shape of a peacock, showing off his elaborate display of feathers, rustling his “plumage”, but instead of “eyes” the dish-like surface has 16 loudspeakers installed.

The first prototype was built in my studios in the village of Baitz, the ensuing construction of four models occurred during an artist-in residence program at Lieux Publics in Marseille.

Together with Gerrit de Vries and Jago Whitehead four *Audio Peacocks* were built: two with see-through polycarbonate and two with white polycarbonate (at the instigation of Gerrit de Vries). They were equipped with amplifiers, samplers, microphones and 12 volt rechargeable lead-gel batteries.

We soon realized that the white costumes were more effective visually: they could also be used in combination with light effects and video projections.



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## Electronic Guy

Audio Frack (Audio Tuxedo with tails and top hat) for the mayor of West Berlin.

Sound: fifty different voice recordings of “Berlin tut gut” (“Berlin does you good”) for the opening of the Berlin International Electronics Fair 1985. The mayor declined, fearful that if he used the jacket it would put his press attaché out of work.

Collection of the Berlinische Galerie, Berlin.

In the following years the *Electronic Guy* was equipped with a second generation *Audio Tuxedo* which he uses to “jam” with different instruments: sampler, guitar amplifier, radio receiver (white noise) and light-to-frequency controller.

see QR code below for performance at Kosice Sound Art Days 2014.





## Solo Performances: Feedback Fred

*Feedback Fred* originates from the days of the *Guitar Monkeys* in 1987 and was developed over the years during various theater pieces (*Audio Ballerinas and Electronic Guys* 1994, *Audio Drama* 1994).

This “phonic character” is equipped with a large loudspeaker on his back and a 30-watt amp and microphone that is clamped to his mouth via a black face mask. Essentially he “plays” feedback in the true sense of the word: by moving through a room and monologuing through the microphone he produces different levels of feedback. He is fitted with knee and elbow protectors as his actions also involve semi-acrobatic stunts in the room. Dramatically speaking he is a cross between the Hunchback of Notre Dame and Hamlet: he expresses himself oratorically, but his speeches are limited due to his actions and constant struggle with his self-produced feedback. He is a melodramatic character but he is also a clown.

Digital Arts Week, Zurich (2006), VERSCH Festival, Amsterdam (2010), Spiral Hall, Tokyo (1997), TanzZeit 1999, HAU Theater Berlin, Sound and Movement Conference Free University Berlin (2001), Ping Festival, Mallorca (2007), NAISA (New Adventures in Sound Art) Toronto (2009), Brno International Music Festival, Czech Republic (2015), Sound City Days, Kosice (2014).



Feedback Fred  
Spiral Hall, Tokyo.1997



Kosice Sound Art Days 2014



Fred in Japan, Spiral Hall, Tokyo.1997



Beyond 2000 TV report on Feedback Fred and Audio Ballerinas 1998



Fred visiting a classroom at Danish Academy of Music 2011



Feedback Fred  
Sound and Movement Conference  
Free University Berlin (2001)



## Solo Performances: individual Dancers

### Elizabeth Brodin

*Seguiriya* is a piece that Elizabeth Brodin (a principle dancer and choreographer in the group from 1993-1999) developed using light sensors. It is a millimeter-accurate piece involving a spotlight directly above her head. Originally conceived for an audio tutu, the piece has progressed to the point that she uses a small loudspeaker box strapped to her back which enables her much more freedom of movement. In her hands she holds one light sensor and one infra-red sensor. The sound is created from the play between her hand and body movements within the circle of light.



### Lotta Melin

While performing at Kulturbro Festival in Ystad Sweden I met the dancer Lotta Melin. What followed was a collaboration as choreograph and solo performer at the Monaco Dance Danses Forum in Montecarlo (with saxophonist Mats Gustavson), the Sound and Movement Conference at the Free University Berlin, the Seoul Performing Arts Festival and the Musée des Arts et Industries in Saint-Etienne (2001). Lotta Melin performs *Digital Memory* solo with Axel Dörner (2001) using a specially developed back-pack style loudspeaker box and sampler.

Katja Reinsberg  
Performance with double light-to-frequency controller  
Kulturbro, Malmo, Sweden. 2002





## Solo Performances: individual Dancers



Mimi Messner  
The Line Performance  
Reuring Festival, Holland 2012

Ingrid Magrinya Martinez  
Performing with back-pack loudspeaker and light-to-frequency  
controller. Cambio Costante, Zaragossa 2003.



Malin Hessen.  
Light-to-frequency controller.  
"Wired" exhibition,  
Deutsche Technik Museum, Berlin. 2016





## Cleaning Actions

### Audio Vacuum Cleaner

Parallel Discussions, Amsterdam 1986.

*Herd* Jacket with electro-acoustic corset (photo below), mini-cassette player, recording of vacuum cleaner sound.

12 volt (rechargeable), 30 watts.



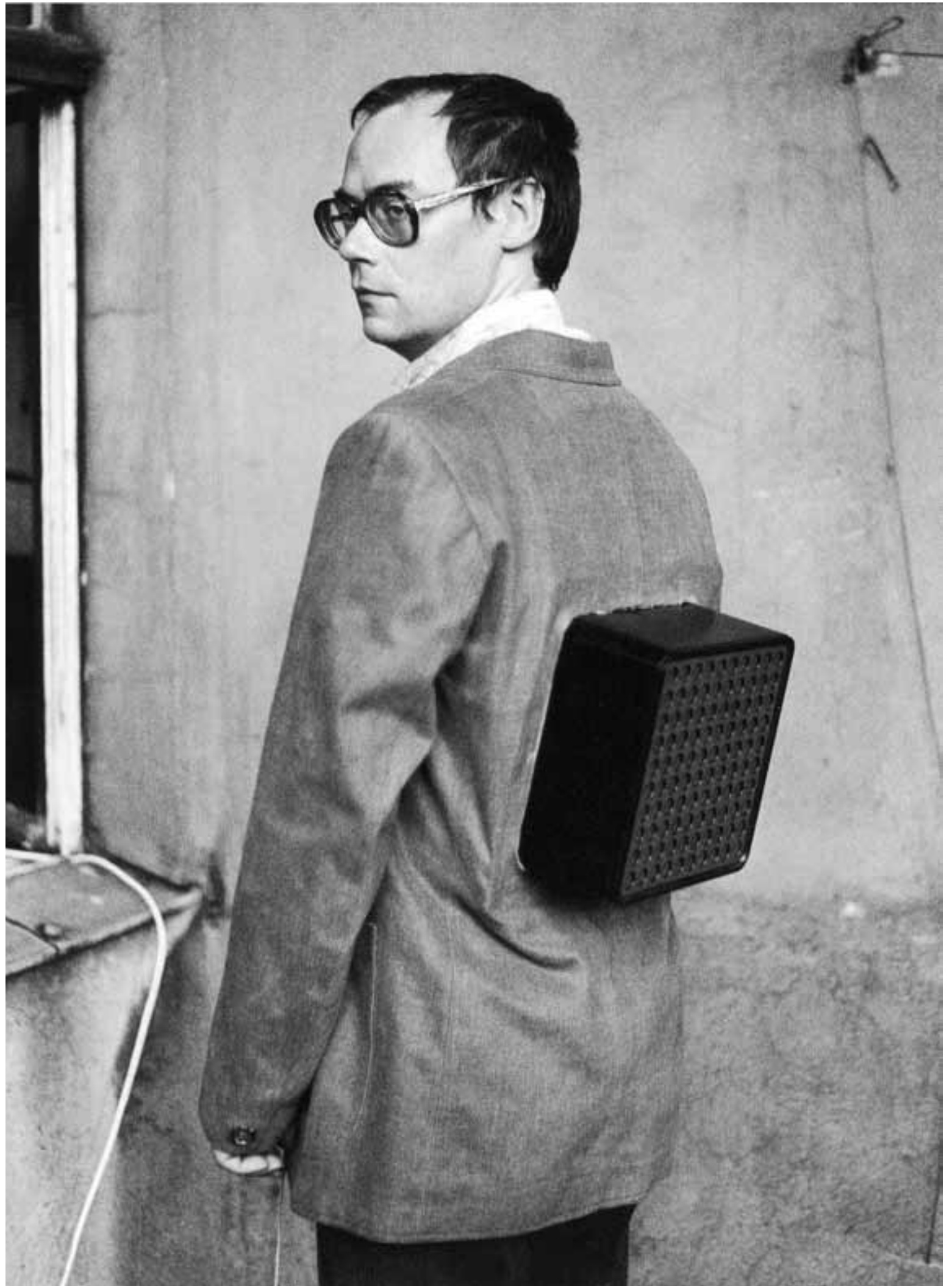
### KEHRAUS Action

Potsdam University performance. 2017

Audio Gruppe with cleaning ladies' uniforms, *Guitar Monkey* jackets (12 volt, 30 watts) and rakes amplified via contact microphones.







Audio Jacket 1982  
Seelingstrasse 28,  
Charlottenburg, West Berlin.  
Figurant: Hans Jorg Tauchert  
12 volt, 30 Watts, mini-amplifier,  
portable cassette player.





Audio Dress.1984

I secured the funds for the *Audio Herd* project from the Senator for Cultural Affairs of West Berlin by personally visiting the main government official, Karl Sticht, in his office with Susken Rosenthal who wore an electro-acoustic dress for the occasion.  
Tape: "Experience" from HP Kuhn.





Marriage (with Susken Rosenthal). 1988  
Audio Tuxedo and Audio Top Hat,  
amplifier, 9 Volt battery, miniature cassette  
player.  
Sound: the word "yes" in 50 intonations.

*Audio Ballerina* (Elizabeth Brodin)  
meets mayor of Baitz. 1986  
Baitz mit Klang festival (Baitz with  
Sound festival).







Audio God and Audio Goddess. 1985  
Schloss Charlottenburg, Berlin.  
Anne Leva (designer) and Golo Gott (performer).



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## The Audio Gruppe

### Dancers:

Sara Axelsson, Margit Bieling, Elizabeth Brodin, Rachel Brooker, Jana Burmeister, Fatima Campos Trepas, Dorian Cervantes, Marie-Josée Charrier, Katie Clancy, Lucia Cocopino, Lysandre Coutu-Sauve, Rebekka Esther, Marta Gibert Chueca, Sara Greenfield, Doreen Haberland, Sonja Hermann, Radiant Jasmin, Irina Kornejewa, Grit Koeppen, Beatrice Kruschke, Berit Kucherer, Anja Kursawe, Andrea Lieske, Marta Gibert Chueca, Katja Grzam, Malin Hessen, Isabelle Linden, Carla Lobos, Karola Luttringhaus, Ingrid Magrina Martinez, Kristin Megner, Meghan Merrill, Hiroyo Miura, Satomi Nishiwaki, Nele Paulmann, Liv Pendersen, Katja Reinsberg, Katri Sipola, Kyoko Sata, Merete Smedegaard, Mimi Messner, Lotta Melin, Hiroyo Miura, Saskia Oidtmann, Faith Pilger, Marie Rechsteiner, Annelisa de Rossi, Anna Ruirola, Ana Sanchez, Kyoko Sata, Anja Schaeplitz, Catherine Slusher, Anne Rose Schmidt, Ayako Toyama, Ester Simona Molina, Anna Rubirola, Ester Simona Molina, Aya Tamura, Eline Tan, Aya Tamura, Mami Tomotani, Satomi Nishiwaki, Laura Weiss, Annett Wernitzsch, Marleen Wernitzsch, Anna Whaley, Miriam Wolff, Frida Yngvesson, and many more that I don't have on my register.....

### Choreographers:

Elizabeth Brodin, Hugo de Carvalho, Lotta Melin, Mimi Messner, Katja Rotzoll, Sygun Schenk.

### Performers and musicians:

Gerrit de Vries, Kai David, Henriette Jensen, Tonje Norheim, Mads Engel, Andrea Rivetti, Felix zu Knyphausen, Betty Sturmer, Fernando Bryce, Hans Jurg Tauchert, Greg Wulzcyn, Tobias Hoffmann, Jeanine Vieuxtemps, Codino, Susken Rosenthal, Michaela Ott, Klaus Sander, Andy, Golo Gott.

### Technicians and production:

Gerrit de Vries, Jago Whitehead, Sebastian Scheinig, Leander Hörmann, Thomas Berndt, Michal Estrada, Anthony Taillard, Sukandar Kartadinata, Wulf Köthe, Susken Rosenthal, Nori Minori Yamashita, Johnny Camara (ElectroJohnny), Rex Lingwood (production and carpentry for ARENA), Mido (Obelisk), Keiko Kudo (Awa Odori 3000).

### Fashion, design and sewing:

Susken Rosenthal, Pascal Tur, Chantal Tosi, Kim Long Chi, Anna Leva.

### Management:

Katja von der Bey, Phi Linh Baneth, Claudia Traeger.

### Photography ©:

p.5 (Temple) S. Harms, p.8 Kobe Biennale, p.17 S. de Peazer, pp. 22-23 (Gateway) Walter Fotografie, pp. 25-26 (Obelisk) Mostafa Abd El-Aty, p. 30 (Cube) Jeff Dow, p.35 (Field) M. Haussinger, p.59 (Geisha) M. Greulich, p.60 (Peacock) Christain Funke, p.66 (Feedback Fred) H. Krul, 30-31, pp. 60-61 52 (Field Peacock) S. Rosenthal, p.69 (Awa Odori 3000) Tokushima LED Festival, pp.76 + 88 (Audio Ballerina) Eke Wyngaard, p.102 (Herd) Claudia Traeger, pp.107, 112, 113, 114 Frank Paul, p. 117 (Guillotine) Susken Rosenthal, p. 132 (left) (Obelisk) Mostafa Abd El-Aty, p.131(Karaoke Torii) KAIR program Kamiyama Japan, p. 109/middle (Ballerinas) Sabine Grushop, p.99 (Cellular Buddies) Kai Uwe Rossberg, p.104 (Audio Jeans) The Mattress Factory, p.106/top (Guitar Monkeys) H. Schnaars, p.111/middle (Audio Ballerinas) Sabine Groschup, p.131 (Karaoke Torii) Green Valley KAIR program/ Kamiyama, p.140 (KEHRAUS) Patrick Theuss, pp 148-149 Gerd Wucherer, p.150 Andrea Boening.

All other photos: Benoît Maubrey.



## Sound Sculptures:

- 2018 Obelisk, Cairotronica, Cairo.  
ARENA, Cafka Biennial, Kitchener, Canada.
- 2017 Field, Interim Festival, Grabenstetten (Schwäbische Alb) Germany.
- 2016 Karaoke Torii, Kamiyama, Japan.
- 2015 Shrine, Kobe Biennale, Japan.  
Audio Guillotine, Brno International Music Festival, Czech Republic.  
Erratiker, Kunstpflug eV, Baitz.
- 2014 Gateway, MaerzMusik, Berliner Festspiele.
- 2013 Audio Igloo, Skulpturenmuseum Glaskasten Marl.  
The Cube, Hard Rock Hotel, Palm Springs, CA.
- 2012 Temple, Sound Art Exhibition, Center for Art and Technology, ZKM, Karlsruhe.  
Cake, A Tribute to John Cage, MuseumsQuartier, Vienna, Tonspur e.V.
- 2011 Le Mur Sonore, Festival Accroche-Coeurs, Angers, France.
- 2010 Audio Guillotine, Loudspeaker Exhibition, Museumsquartier, Vienna.  
Speakers Gate, ObArt Festival, Kirschau, Bautzen.
- 2009 Audio Suicide, Vox Populi exhibition, Bad Belzig, Burg Eisenhardt.  
Kunstpflug e.V.
- 2008 Jobfield, Village Resort Exhibition/Kunstpflug e.V./ Brandenburg, Beelitz.
- 2007 Audio Suitcases, Im Auge des Klangs , Schloss Moyland.
- 2004 Audio Igloo, Singuhr-Hörgalerie, Parochial Church/Berlin.  
Audio Koffer, Sonoric Atmospheres/ Ostsseebiennale der Klangkunst.
- 1999 Audio Igloo, Hull Time Based Arts, UK.
- 1991 Speakers Monument, Interferenzen – Art from West Berlin, Riga, Latvia.
- 1989 Speakers Container, Kunst im Container, Freiburger Kunstverein (catalog).  
Le Polyphone (Project), Inventer 89, La Grande Halle de la Villette.
- 1987 Audio Frühschoppen, Galerie Giannozzo. Berlin.
- 1986 Speakers Corner, Artcom Cologne.
- 1985 The Box (with H.P. Kuhn), Gasteig Culture Center, Munich.  
Audio Mailboxes, Material & Wirkung e.V., Berlin.
- 1983 Audio Treppenhaus, Kunstraum Projekt Schauplatz, Berlin (catalog).
- 1983 Audio Cafe Installation (with HP Kuhn), and Social Music Project, Kunst und Medien Exhibition, Kunsthalle Berlin.
- 1983 Social Music Installation, Kunst und Medien, Kunsthalle Berlin (catalog).  
Audio Bathtub (with HP Kuhn), Schauplatz im Kutscherhaus Berlin (catalog).  
Merkurhaus als Glockenturm, Schauplatz/ IBA Vort Ort, Berlin (catalog).
- 1982 Audio Painting (with Bernward Meyer), Gallery no name, Berlin.  
Foreign Artists in Berlin, Kunstquartier Ackerstrasse (catalog).

## Audio Uniforms:

- 2016 Awa Odori 3000, LED Festival, Tokushima, Japan.
- 2014 Electronic Guy, Sound City Days, Kosice, Slowakien.
- 2012 Elektroprussians, Intersonanz Festival, Potsdam, BVNM.
- 2010 Sorben 3000, ObArt Festival, Kirschau, Bautzen.
- 2011 Audio Ballerinas, Audio Cyclists, Audio Geishas, Plantagenets 3000, Festival Accroche-Coeurs, Angers, France.  
Larsen Ensemble, Ballet a Larsen, Spor Festival, Aarhus.
- 2010 Sorben 3000, ObArt Festival, Kirschau, Bautzen.
- 2009 Feedback Fred, NAISA (New Adventures in Sound Art), Toronto.
- 2008 Video Peacocks / CyberBirds, Hohenrausch Festival, Rostock.
- 2006 Feedback Fred and Video Peacock Digital Arts Week, Zurich.
- 2005 Electronic Guy Tour, Vancouver (Video In), NYC (Location 1).
- 2004 Audio Peacocks, gARTen event, BUGA Park Potsdam.
- 2003 High Fidelity, Musiktheatre im Revier, Gelsenkirchen (co-production mit Berndt Schindowski).
- 2000 Geisha 3.0, Dock 11, Berlin.
- 1999 Audio Ballerinas and Electronic Guys, Theatre am Hallesches Ufer, Berlin.  
Bong Boys. LICHT exhibition Völklinger Hütte, Saarbrücken.

- 1998 Audio Ballerinas and Electronic Guys USA tour, The KITCHEN (NYC), Scena Theatre (Washington, D.C.), Buskers Fare (NYC).
- 1997 Audio Geishas, ICC-NTT Tokyo City Opera House.
- 1997 Cellular Buddies, Sonambiente Sound Art Festival, Arts Academy, Berlin.
- 1994 Audio Drama, Theatre zum Westlichen Staathirschen, Berlin.
- 1993 Audio Guards, Ultima Oslo Contemporary Music Festival, Oslo, Norway.
- 1990 Guitar Monkeys, Sound Symposium, St. John's, Newfoundland.
- 1989 L'Opera Sonore (with Ralf Buron), Festival PERSPECTIVES, Saarbrücken.
- 1989 Guitar Monkeys Audio Ambush Tour/ Berlin, Front Kino, Cafe Swing, Fischbüro, Ballhaus Naunynstrasse, KOB.  
Guitar Monkeys European Tour, Nürnberg, Regensburg, Amsterdam, Paris.
- 1988 Audio Cyclists, (with Ralf Buron), Festival des Arts Electroniques, Rennes.
- 1989 L'Opera Sonore, "Parcours Sonores", Musée de La Villette, Paris.
- 1989 Audio Uniforms, Festival du Theatre de Rue, Aurillac.
- 1987 Festival du Fantastique, Annecy.  
Audio Herd, Animal Art, STEIRISCHE HERBST, Graz, Austria (catalog).
- 1987 Audio Subway Controllers (Audio BVG), Die Anweisung Festival, Berlin.
- 1986 The Audio Steelworkers, ARS ELECTRONICA, Linz, Austria (catalog).  
The Audio Jeans Uniform (with HP Kuhn), The Mattress Factory, Pittsburg.  
Audio Uniforms and Guitar Monkeys, Berlin Atonal Festival.
- 1985 Audio Herd, BUGA, Bundesgartenschau Berlin.  
Menschen als Medien, Gallery no Name, Berlin (catalog).  
Audio Herd, Berlin AvantGarde in Gasteig, Gasteig Culture Center, Munich.  
Alternativa 4, The Audio Herd, Lisbon.
- 1984 Guitar Monkeys, Fischbüro, Berlin.
- 1983 Audio Clothes, Premier Festival de Performance, Gallery Donguy, Paris.  
Audio Kleider, Kunst und Medien, Kunsthalle Berlin (catalog).  
Audio Art, Gallery Pegasus, Berlin.
- 1982 Audio Painting, International Congress Center, Berlin.

## Audio Ballerinas :

- 2017 Intersonanzen Festival, Potsdam.
- 2016 "Wired" exhibition, Deutsche Technik Museum, Berlin.
- 2014 MärzMusik Festival, Berliner Festspiele.
- 2013 Skulpturenmuseum Glaskasten Marl.  
"Nuit Blanche" Kosice European Culture Capital, Slowakien.
- 2012 Statt Farbe: Licht , Bauhaus Museum, Dessau.
- 2010 Zero1 Festival, San Jose Biennale, San Jose Ca.
- 2009 Berlinische Galerie, Berlin.
- 2008 Mostra des Artes, SESC, Sao Paulo, Brazil.  
Musica Ex Machina, MEM Festival.  
Ingenuity, Cleveland Festival for Arts and Technology.  
Solar Ballerinas, Canary Projects: Works at the Intersection of Art & Ecology, NYC.
- 2006 Taipei Digital Arts Festival, Taiwan.  
Sitelines Festival, NYC.  
SIGGRAPH, Boston.
- 2004 Sonoric Atmospheres /Ostsee Biennale of Sound Art.  
Thailand New Media Art Festival/Bangkok.  
"Soundscape & Shadow" Musikfestival, Denkmalschmiede Höfgen.  
Lowlands Festival, Holland.  
Schweriner Kultursommer.  
LEM Festival (Gracia Territoria Sonor), Barcelona.
- 2002 Location One, NYC.  
Hamburger Bahnhof, Museum für Gegenwartskunst, Berlin.  
Potsdamer Festspiele.
- 2001 KunstMuseum / Wolfsburg.  
Berliner Festspiele.  
Sound and Movement Conference. Freie Universität Berlin.



2001 New Haven Festival for Arts and Ideas.  
 Seoul Performing Arts Festival.  
 Medi@terra Festival, Athens.  
 Musee des Arts et Industrie, Saint-Etienne.  
 FETA Festival, Gdansk.

2000 Monaco Dance Danses Forum, Montecarlo.  
 Tollwood Festival, Munich.

1999 IDAT Conference, Phoenix, AZ.  
 Danzdag, Kulturhus Aarhus, Denmark.  
 Les Nuits Savoureuses de Belfort, France.

1998 Malta Festival, Poznan, Poland.  
 Stockton Riverside Festival, UK.  
 International Symposium for Electronic Arts, Chicago.  
 Sound Art Festival, Krakow.

1997 ISEA, Chicago.  
 Ostranenie Festival, Stiftung Bauhaus / Dessau.

1996 XIX International Triennale Exhibition of Milan.  
 International Street Theatre Festival, Holzminden.  
 Krypton Festival, Berlin.  
 38eme Rugissants, Grenoble.

1995 Krakow (The Krakovia Meetings).  
 Sound Art Festival, Hannover.

1994 International Symposium on Electronic Art, Helsinki.

1993 Mediale, Hamburg.  
 Art and Computers, University of Moscow.  
 "Augenlied", Schloß Pluschow, Mecklenburgische Künstlerhaus.  
 Beck Forum, Munich.  
 Ultima Festival, Oslo.

1992 Cleveland Performance Festival, Ohio.  
 TISEA, Sydney.

1991 European Land Art Biennale, Cottbus, Germany.

1990 Festival les Arts au Soleil, Aeronef Lille, France.

#### Awards:

2018 ARENA Sculpture nominated for the Participatory Architecture & Urban Interaction Award at the Media Architecture Biennale Beijing.

2017 1st Prize in Hacking Urban Furniture Competition, ZKU / Center for Art and Urbanistics, Berlin.

2008 Marler Video Installation Prize, Skulpturenmuseum Marl.

2006 Franklin Furnace Fund for Performance, NYC.

2004 Palmarès du 35e Concours Internationaux de Musique et d'Art Sonore Electroacoustiques de Bourges.

2002 Grand Prix International Video Danse (honorable mention).

1995 European Award for Street Theatre, Holzminden.

1992 Marketplace for Projects Competition "Mauer im Kopf" (The Wall in Your Head) for Speakers Memorial .

1991 Prix Ars Electronica, Acknowledgment for Interactive Art:

1983 Speakers Wall, Overcoming the Wall Competition, Haus am Check point Charlie, Berlin (catalog).

#### Grants / Residencies:

2018 Berlin Kulturhauptstadt Fonds Grant for ARENA.

2016 Grant from the City of Berlin for New Music and Sound Art.

2011 DIVA artist residency in Aarhus, Denmark.

2010 Artist-in-Residence at MuseumsQuartier Vienna.

2006 Composer-in-Residence, Schloss Wiepersdorf, Brandenburg.

2002 Audio Peacocks, Artist in Residence, Lieux Publics, Marseille.

1999 Hull Time Based Arts, UK.



#### Cake 2012

A Tribute to John Cage Exhibition,  
 MuseumsQuartier, Vienna.  
 Sound: 50 voices wishing "Happy Birthday, John". Solar-  
 powered white noise.  
 Birthday cake (a collaboration with Christina Egger), 100  
 connected Piezo loudspeakers, 1 miniature loudspeaker,  
 1 mp3 player, radio receiver, solar panel.









Audio Shoes (stereo). 1983  
Premier Festival de Performance, Gallery Donguy, Paris.







photos

front cover :

Audio Suicide, 2009, Vox Populi exhibition, Burg Eisenhardt,  
Bad Belzig, Kunstpflug e.V.

back cover:

Speakers Wall (detail), 2017

Darb 1718 Culture Center, Cairo.

This book is dedicated to my mother Luce de Vitry d'Avaucourt  
and to my ancestor Philippe de Vitry (1291 – 1361) French composer, music  
theorist and author of the Ars Nova treatise.



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