



kalle laar

works

## Exhibitions, installations, concerts (sel.)

- 2012 You are invited. A Landscape for John Cage & Dick Higgins.  
Klangpost 4.  
Installations commissioned by the ZKM-Center for Art and Media Karlsruhe, Germany, 2012, for the exhibition „Sound Art. Sound as a Medium of Art“  
Klangforschung. Solo exhibition pilotrauma01 Munch
- 2011 Come with me-Firewalk. Ars Electronica Linz;  
Soundings. Solo exhibition Gallery Pont&Plas, Gent, Belgium
- 2010 Call me! nuclear power plant series. Deine Spur in die Zukunft / Your travel into the future.  
Interactive sound-installation (with Augusta Laar), Tollwood festival Munich  
Calling the Glacier. erbe Kulturraum Sölden (permanent installation)  
Wherever you go, I'll be already there. Small Sounds! &  
Symphony for Broken Speakers. sound installations Ars Electronica, Linz  
Distar, Medizinhistorisches Museum Berlin  
Unwetter, Academy of Fine Arts, Berlin
- 2009 klangPost, gelbe MUSIK Berlin  
Disco Ética, Bienal de La Habana, Cuba  
Calling the Glacier, Intemperies o Fim do Tempo, São Paulo, Brasil  
Kunsthaus Kaufbeuren  
Ethics Disco Transmediale Berlin  
Vinyl Culture. Exhibition on the Historical value of the Record Culture, Munich  
event series at the Radiokulturhaus Vienna, with Austrian Radio ORF  
Embedded Art. Art in the Name of Security, Academy of Fine Arts, Berlin
- 2008 Ethics Disco. Ars Electronica  
Let's Go Swimming. Installation, Kunst im Bau 3, Munich
- 2007 I Forgot I Never Remembered. Sound installation Parochial Church Linz, Ars Electronica  
Calling the Glacier, Biennale di Venezia / Ars Electronica Linz / Museum proje4L Istanbul /  
Hygienemuseum Dresden / Kunstverein Ludwigshafen  
STA-Weekend, Hotel Daheim Starnberg
- 2006 videoworks. Sequences crossmedia art festival Reykjavik  
Stereo action Club. sonambiente2006 Berlin  
sera el amor. lothringer13, buero pop, Munich
- 2005 Das Kunst oder Unfall Büro / The art or accident office, Museum Quarter Vienna  
Das Böse muss weg. Sound installation Tonspur, MQ21 Vienna  
Perché non sognar (Il camino della speranza). St. Lambrecht monastery, Austria
- 2004 Ja! Kunstverein Landkunstleben Steinhöfel  
The Phantom Ticket & Talking Windows II, 2. Architekturwoche Munich  
Stimme der Wissenschaft / The Voice of Science, Deutsches Museum
- 2001 There is no sound in space, lothringer13 Munich

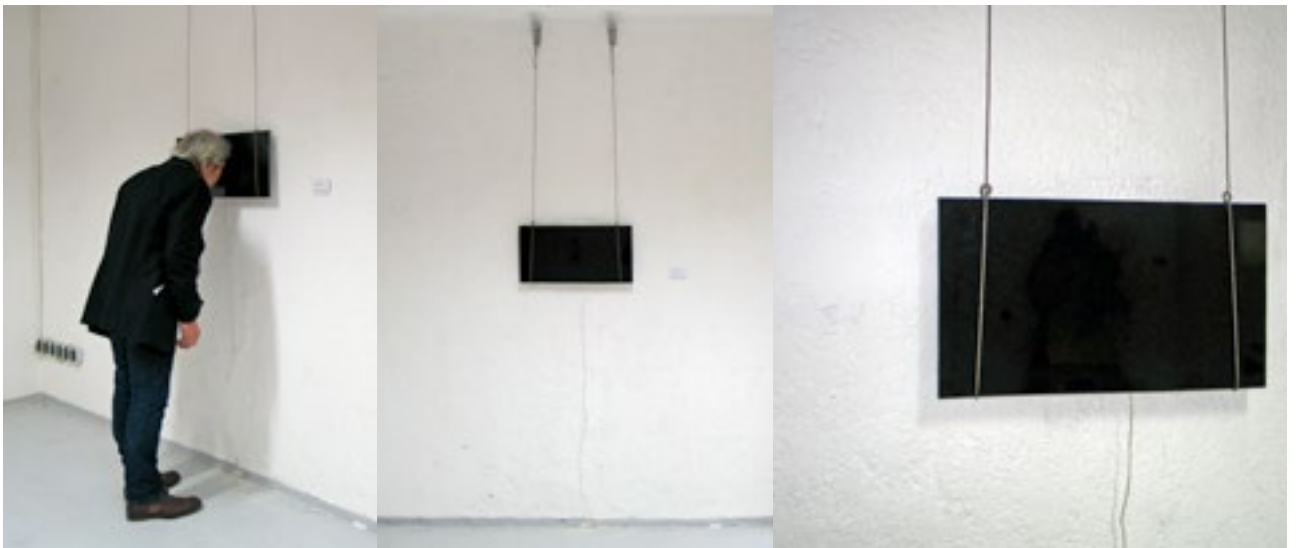
## Publications - Objects - Multiples (sel.)

- ... doch nicht für immer (... but not for ever), radio play/Hörstück, SWR 2012  
Seelephonisches Oratorium, radio play/Hörspiel, Bavarian Broadcast Media-art 2011  
Distar, radio play, BR 2010;  
Call me! Proceedings of the Digital Arts and Culture Conference, 2009. After media: embodiment  
and context. University of California, Irvine  
Ja! Sound installation by Kalle Laar. in: Ja. Kursiv art year book 2009, Wien-München;  
Calling the Glacier. in: exhibition catalogue Intemperie. II bienal del fin del mundo. Ushuaia,  
El Calafate, Punta Arenas, Rio de Janeiro, São Paulo, Antártida 2010  
Your Silver Dream Shines True. Multiple object & vinyl picture disc  
The Sound of Fear. in: Das Gedicht, 2009  
The Official Kunst oder Unfall Fanzine 2. Artists Book Vienna 2008  
Excerpts from the Cyclopedia Vinylica. on: Soundart. CD exhibition Weserburgmuseum Bremen  
2005/2008  
Mozart ui toll oder Finger weg von unbekanntem Maschinen. Radio play by Augusta & Kalle Laar  
and apprentices. WienMozart, Jeunesse 2006  
Ja! Edition accompanying the sound installation in Steinhöfel, Brandenburg. Box with four Mini-Cds  
3. CD Kunst oder Unfall.

## little wailing wall 2011

Sound installation. Granite plate 60 x 30 cm, Transducer, audio source (CD), amplifier. Duration 8 min

The installation reproduces a collage from prayers and litanies of various religions and persuasion from around the world. Little wailing wall is activated by pressing one's forehead against the stone plate hanging in front of the wall. As long as this position is being kept, the sound is passed on by the transducer through the vibrating plate onto the forehead and thus resonating in the head. In this way, the visitor hears the sound not only coming from the stone plate that has been transformed to a loudspeaker but directly inside his body.



## You are invited. A Landscape for John Cage & Dick Higgins

Installation commissioned by the ZKM, 2012, for the exhibition „Sound Art. Sound as a Medium of Art“

82 turntables, 87 record covers and records from The Temporary Soundmuseum Collection, 150 anonymised records, loudspeakers. Part of the records have been acquired by The Temporary Soundmuseum from the Dick Higgins estate, kindly made possible by Alison Knowles.

The anonymised records can be mixed freely by the public to the sound of the first recording of John Cage's ‚Amores‘. Records displayed in the installation:

- Alan Hovhaness, John Cage: Piano Compositions, played by Maro Ajemian, Disc Company of America 3057/8, Set of two 78rpm Lps, 1947. Side D: John Cage. Amores I & IV, For prepared piano.  
This is the first recording of a piece by John Cage and in all probability the first record of „new music“.
- Ben Vautier: TOTAL – Disque de musique. Signed by Vautier as Dick Higgins, Nice, édité par l'Artiste, 1963
- R. Murray Schafer: Hear the sounds go round – Dédicace. Flexidisc, Arcana editions Sound sheet, Recorded 1976-82, dedicated to Dick Higgins
- record covers from the The Temporary Soundmuseum Art-Cover and The Dick Higgins Collection



## Klangpost 4.

Installation with 480 sounding postcards, video, headphones



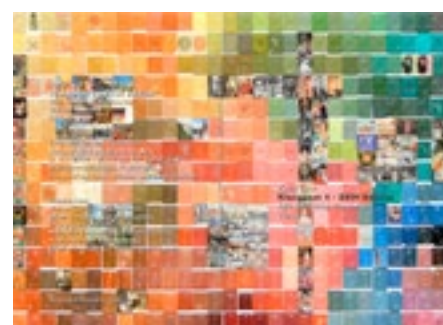
### Klangpost 4 - ZKM Edition

Video, DVD. 480 Sounding Postcards, 161 min ©2012.

Produced on behalf of the ZKM.

Video: Christina Zartmann - ZKM | Institute for Image Media;

Audio: Anton Kossjanenko - ZKM | Institute for Music and Acoustics



## Wherever you go I'll be already there. Kleine Klänge - Small Sounds

30-channel sound installation. 30 miniature-loudspeakers. Dimensions variable (Tabakfabrik was ca. 900 sq) - Ars Electronica, Tabakfabrik Linz 2010

Sound artist Kalle Laar investigates the ambient noises that surround us and that we consciously or unconsciously perceive. His "research work" focuses on the individual emotional connections evoked by sounds—and unaffected by visual elements. His objective is to activate this perspective and to link it to social, political and scientific aspects.

*In wherever you go I'll be already there. Small sounds, a seemingly empty room is occupied by sounds, tone by tone. These sounds are often on the very threshold of audibility, so that the visitor doesn't always know whether he/she actually heard something and, if so, what and where. The acoustic nature of the installation space positively compels the visitor to perceive even the slightest sound, while the visual impression permits any and all associations. This is why every sound initially comes across as utterly out of place, distracting, surprising, and even amusing. Nature intrudes; there are tech-sounds and the noise of everyday life. In relation to the installation space's dimensions, they remain in miniature format, little tonal objects to be discovered, audible phenomena that, in their own way, surreptitiously take possession of this place.'* (Ars Electronica catalogue)



## Symphony for Broken Speakers

Eight-channel sound installation. Discarded loudspeakers (number variable), industrial storage rack. Dimensions variable - Ars Electronica, Tabakfabrik Linz 2010

The symphony is a re-composition using brass-orchestra and -band recording samples from all over the world, partly historical, processed and arranged into an independent new piece.

*Symphony for broken speakers is to be understood in the context of "repair," the theme of this year's Ars Electronica Festival. The way Kalle Laar sees it, kaput technology has the right to live on in dignity. Instead of disposing of his loudspeakers - that can no longer meet the standards demanded by a sound artist - they become members of his ensemble, contributing their own inimitable qualities to the interpretation of "defective" classic and electronic sounds. (Ars Electronica catalogue)*



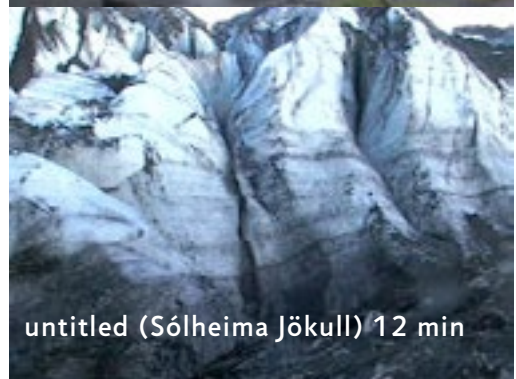
## VIDEOWORKS

The videos usually taken from one position and in one take. Cutting and editing are mostly avoided. Thus the careful choice of the camera position becomes the most important decision, revealing a kinship to landscape painting rather than to ordinary film or video production.

### Iceland 2006

First shown in Iceland on the sequences art festival in 2006

The coastline at Vík during a storm, the sky looked at from behind the Seljalandsfoss waterfall, the Skógafoss waterfall during a storm (creating 'natural' lens effects) and a black water spill coming out of one side of the Sólheima Jökull glacier.



### Yamanote 1999, 61 min

One camera position, held for one hour, standing in the door inside the Yamanote line, the railway circling the inner city of Tokyo.



### Lohengrin 2007, 62 min

Lohengrin shows two boats in permanent motion towards and away from each other, coming closer, then drifting apart again, always within a short range an ever restless. A love story lasting for 62 minutes.





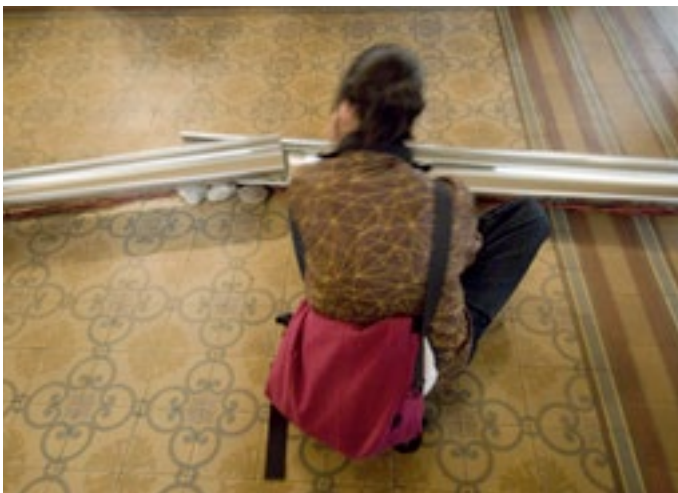
## I Forgot I Never Remembered

30-channel sound installation. 55 meters of rain pipes, pebbles from the Danube river shore, 30 small loudspeakers, six DVD-players, 15 stereo amplifiers - Ars Electronica, Pfarrkirche / Parish Church Linz 2007

A flat metal channel, more than 50 meters long, made of rain gutters used for roofing extends through the entire length of the church's nave, from behind the portal out to the square in front of the church. As a gutter, the loosely netted sheet-metal strips would not be able to transport any water, but are transformed into a multi-channel resonating surface.

In a simple and rudimentary way the installation installs the element of water in the sacred space. While the gutter indicates some kind of basin, the water itself is present only acoustically. *I Forgot I Never Remembered* invites the visitor to reinvestigate his relationship to this element, in a unique setting, passing by, meditatively, following the space or simply by crossing the 'river'.

The recordings for this installation were made at Island's many hot springs. 'Small' sounds of water can be heard, that discharges directly from the soil, a great variety of different noises, ranging from soft bubbling to heavy boiling. Every ten minutes a sonic creek divides the church rushing from behind the altar to the outside.



## The Magic Twins 2006

Sound installation. Two loudspeakers, 27 x 45 x 23 & 19,5 x 30 x 13,5 cm, red rope, CD-Player, amplifier

Two vain loudspeakers in conversation:

*I am a magnificent black box ...*      *... I am a beautiful white box ...*  
*I am a wonderful black box ...*      *I am a gorgeous white box ...*  
*I am a great black box ...*      *I am an outstanding white box ...*  
*I am a truly honest black box ...*      *I am an exceptionally cute white box ...*  
*I am a superb black box ...*      *I am an amazingly intelligent white box ...*  
*I am a brilliant black box ...*      *I am an awesome white box ...*  
*I am a tremendously interesting black box ...*      *I am a fabulous white box ...*  
*I am a terrific black box ...*      *I am a marvellous white box ...*  
*I am a fantastic black box ...*      *I am a really remarkable white box ...*  
*I am a phenomenal black box ...*      *I am an excellent white box ...*  
*I am a politically impeccable black box ...*      *I am a politically correct white box ...*  
*I am a truthful black box ...*      *I am a perfect white box ...*  
*I am a ...*      *I am an accurate white box ...*



## Calling the Glacier

Sound installation - Venice Biennial 2007, Museum proje4L Istanbul, Ars Electronica Linz, Hygienemuseum Dresden 2008, Intemperies o Fim do Tempo, São Paulo, Kunsthaus Kaufbeuren 2009, Unwetter, Academy of Arts Berlin, Inclemencia del Tiempo, Montevideo, Uruguay;

permanent installation at the Kulturraum erbe, Sölden, Austria

Calling the Glacier is a direct telephone connection to the Vernagt-Ferner located in the Austrian Ötztal. A microphone installed on site transmits sounds in real time from nature, directly and without editing, to the caller. You hear flowing water of varying intensity, sporadic cracking and other sounds, which a 'living glacier' utters with the change of seasons. In cooperation with the Commission for Glaciology of the Bavarian Academy of Sciences.

The actual 'artwork' is represented by the business card *Call me* providing the phone number of the glacier. At the Venice Biennial 'Call me' was presented in an installation including static videos on mini-screens together with 'Your Personal Message Sculpture' (200 x 80 x 80 cm, wood, piano finish, lcd-display). The display showed constantly updated data (water discharge, temperature etc.) sent via text message directly from the site.

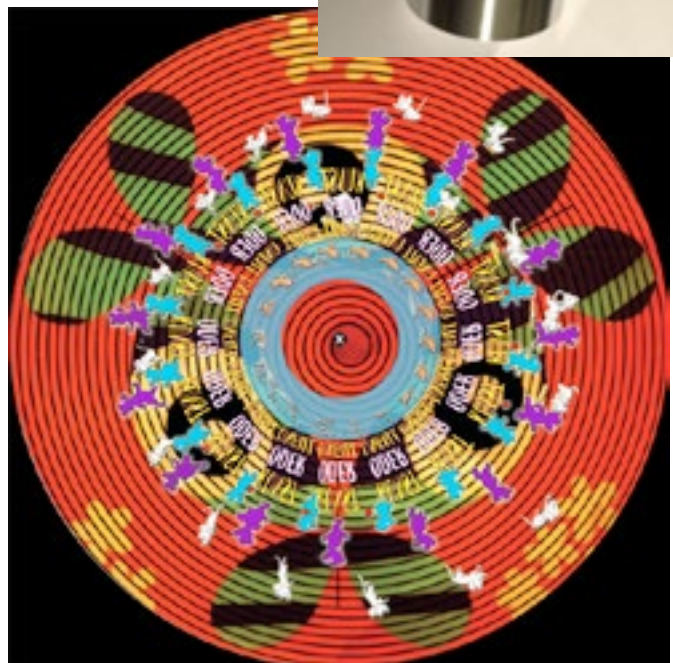
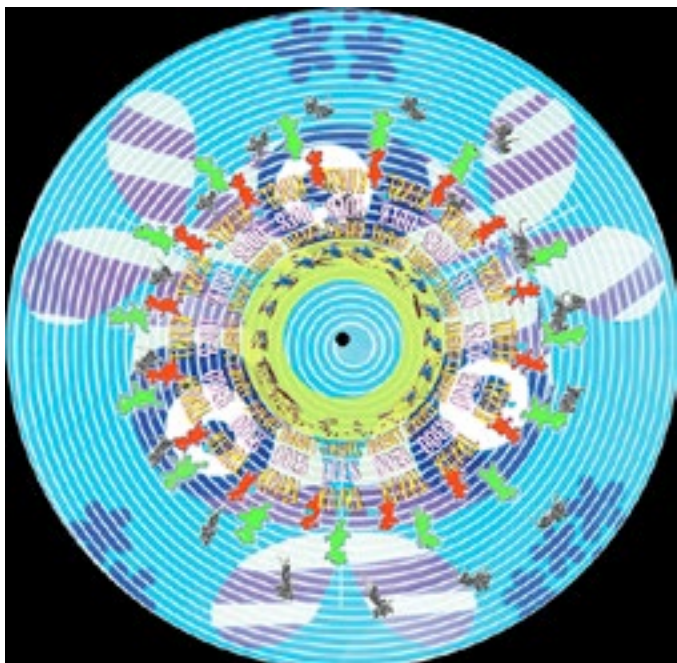
A video shows the realisation of the project at the Austrian Pasterze glacier commissioned by the Ars Electronica Linz 2007. This extension of the project was destroyed later due to an unexpectedly intense melting of the glacier causing the flooding of the installation on site.



## Your Silver Dream Shines True 2009

Vinyl Picture Disc, custom handmade. Carousel-resembling object, polished aluminium, replica of a plastic toy form the 1950s, high 10 cm, ø 8,2 cm, edition of 10

If the little carousel is placed on the spinning record, the object mirrors the lettering and animation depicted on the vinyl. The audio reproduces another 'found object', the recordings of a forester teaching 'Hunting with deer calls', with very emotional instructions on how to imitate the various calls.



## Prince of Peace 2006

Installation. Active and passive loudspeakers, CD-player, motor (optional), length six meters

Two speaker systems are connected at their top ends suspended from the ceiling at about one meter above the ground. If the optional motor is in use the sculpture is slowly rotating around its centre axis. Soft speaking voices can be heard, excerpts from famous speeches by politicians or socially and intellectually involved individuals, at its time inspiring genuine positive reactions, hopes and strong emotions:

for example Mahatma Gandhi: My Spiritual Message 1931; Daniel Cohn-Bendit, Paris 1968; Che Guevara before the United Nations; Martin Luther King: I Have a Dream; inauguration speeches by Franklin D. Roosevelt and John F. Kennedy; Malcolm X: The ballot or the bullet.

These excerpts are connected by the refrain of the song 'Prince of Peace (won't you tell me please ...)' by soul-jazz musician Pharoah Sanders (1969) and a more recent version by Galliano (1992).

The speakers are of a kind used for decades to amplify talks and speeches in churches or other public spaces. Being connected with their tops and in a horizontal position with their legs in the air they resemble some of the first satellites. The slow rotation adds to that impression of a lonely goodwill ambassador lost in space.

The sound is very low asking for the visitor to come closer to actually understand what is being said. In case the optional rotation is in place the visitor has to adjust to the movement of the sculpture.



## Perché non sognar (Il camino della speranza) Works at the Convent St. Lambrecht, Steiermark, Austria 2005 / III

Sound installation. Two small loudspeakers, cd-player, amplifier



The basis of the sound installation in the church of the St. Lambrecht monastery is a recording of children playing the so-called 'temple-game' where children jump along a grid outlined on the ground following a thrown stone. It refers to an experience at a Pentecostal mass in the Dome of Florence. While the priests were saying the mass in the circular altar children were playing a similar game, without being disturbed and in return not disturbing anyone in the church.

The sacred and the profane knew about their position in the space and the minds of all attending, a very special moment. This installation serves as a memory and homage to this experience as well as a cautious intrusion and offering.

## architecture parlante - Talking Windows

Kanzler Munich 2003; Architecture Week A4 Munich 2004; Museum of Science & Technology Munich 2004; Pavilion Garden of the Convent St. Lambrecht, Austria 2005-2006; Favoritbar Munich 2011

The installation series *architecture parlante* transforms parts of the architecture of a given space into a sounding object. Special small transducers are attached to different surfaces, making them resonate with the sounds fed from a regular sound source. Thus the surface itself is turned into a loudspeaker, the properties of the material and its resonating qualities determining the loudness and quality of sound. The architecture is starting to talk.

In various installations (the now destroyed Kanzler building in Munich, galleries, bars etc.) the system was applied to (shop-) windows. These began to talk to passers-by and visitors alike, the sound being heard inside as well as outside. People on the street or entering the room are first irritated as the source of the sounds is not be detected right away and in many cases stays undiscovered.

For the installation at the Deutsches Museum for the History of Science and Technology the drivers were temporarily attached to wooden panels, making them resound with the voices of Heisenberg and Max Planck. For the Munich Architectural Week 2004 a group of large empty displays were transformed into a sounding environment, a talking body. At the exhibition Herzbaum & Honigschatten, located in the pavilion of the monastery garden of the convent of St. Lambrecht, Austria, the visitor was looking through the sounds out into the garden.

The sounds of the *architecture parlante* installations vary and are customized according to the space or special occasion. The sixteen windows of the Kanzler building resonated with political and social speeches, contrasted with nature sounds. And the sound of breaking glass resonating from an unbroken window added to the irritation ...



## ethics disco

Performance. First presented at the Ars Electronica Linz 2008 as part of the overtures.de series of trans-disciplinary dialogues, Kunstverein Pfaffenhofen 2010, Biennale Havana 2009, Transmediale Berlin 2009, embedded art, Academy of Fine Arts Berlin 2006

The Temporary Soundmuseum, a comprehensive and constantly expanded collection, is interested in the vinyl culture conveying data and vibes of contemporary and recent history. The unusual collection comprises areas like ethics, politics, military, art, environment and science to records by the Muzak Corporation and other rather uncollectibles.

The vinyl has always also been a means of propaganda of everyone with a message, political, religious, philosophical and other. djkl consults this archive for his performance, an imaginary discourse on values, presenting a sonic cinema, live-Hoerspiel, or soundmuseum with a selection from politics, spiritual, philosophical and other aspects of weltanschauung.

Gathered from the vaults of The Temporary Soundmuseum's collection, the nevertheless entertaining mix may take you from Karl Jaspers to Pharoah Sanders, Malcolm X to Noam Chomsky to The Last Poets and Captain Beefheart, from Romano Guardini to Dead Prez.



## Ja! (Yes!) 2004

Eight-channel sound installation. Various loudspeakers, amplifiers, computer  
Steinhöfel / Brandenburg, Kunstverein Landkunstleben 2004

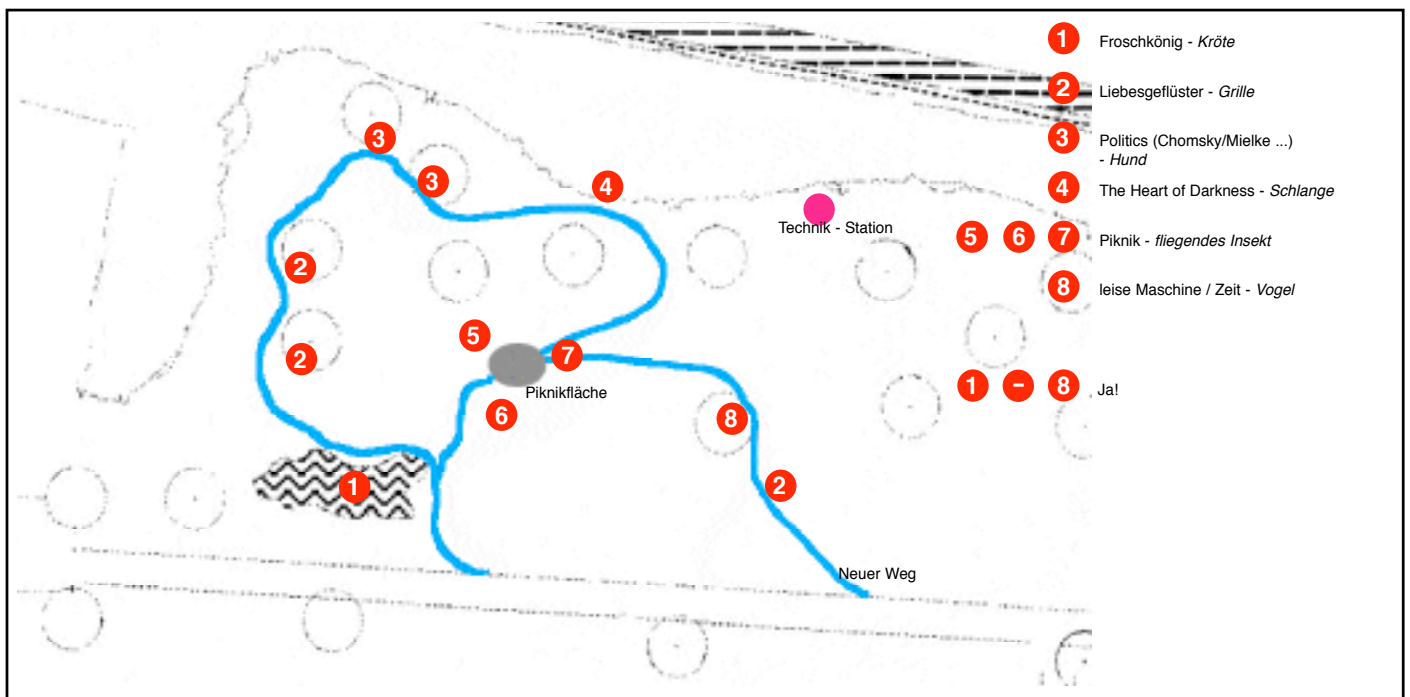


Ja! merged into the Brandenburg landscape. Meadows, trees, a pond surrounded by reeds, bushes and some garden chairs invited the visitors to explore various sounds, to irritate or complement the visual perception with an acoustical one.

Nature sounds that theoretically could be found there, but somewhat exaggerated, sometimes accompanied by stories (like 'giant' frogs next to the pond interrupted by the 'Frog King' fairy tale) or the beautiful singing of the nightingale, a species not at home there anymore.

Sitting down at the table in the centre of the installation, you would be at a picnic, if only acoustically. At a different spot a naked loudspeaker lies in the grass, during the time of the exhibition slowly transforming itself into some kind of strange plant, vibrating sounds, merging into the ground.

On the special trail cut through the high grass one does not hear all the sounds at all times. The pace has to slow down, time becoming an essential element. And to give a positive signal in times that seem to be rather rough, the whole meadow merrily shouts out Ja! (Yes!) twice an hour.



A box with four mini-Cds was issued for the exhibition. Black cardboard, linnen, photography, 21 x 21 cm, edition of 100





## There is no Sound in Space 2001 / 2006

Installation. Loudspeakers, cd-players, cds, vintage toy-ufo with original cardboard box, science fiction-magazine, vinyl record, cassette tape with the recording of a Ufo convention, cassette-player, amplifiers, black lamp shades, slide projectors  
Group exhibition Fiction & Science, lothringer13, Munich 2001; Aspects of Science Fiction, Museum Quarter Vienna, 2006



The lonely sound of satellites, Nobel-prize winner Richard Kuhn's lecture *The Role of Imagination in the Sciences*, field recordings from a congress of ufologists, are the main sonic ingredients of this installation. It includes also visual materials like a small toy-ufo, moving desperately in a display, sf-magazines, record covers and slides.

All pictures refer to each other, either glancing at each other (the look of Kuhn from the record cover meets the eye of a science fiction hero across the room) or through a reference in time (the real russian astronauts resembling the imagined ones on a science fiction magazine cover). Imagination meets reality, disturbing and complementing each other.

The visitor is enlightened by sitting under a lamp, the bulb replaced by a small loudspeaker, listening to the speech of Richard Kuhn, where he compares the imaginative powers of the scientist to those of cooks and thieves, while across the room ufologists debate emphatically about their latest insights.

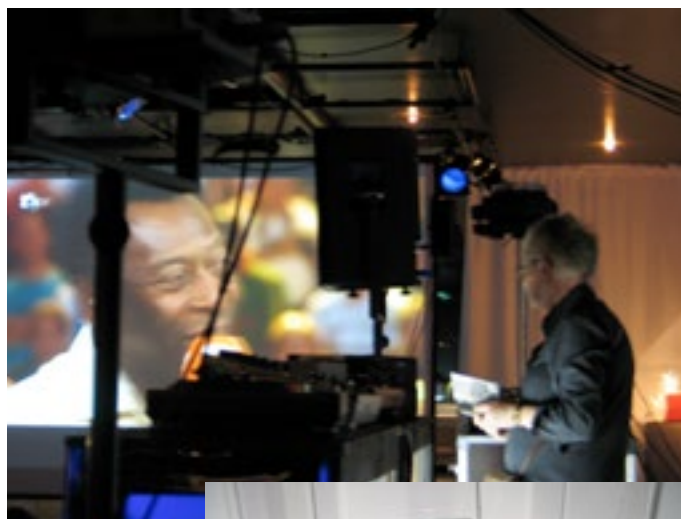
The chirping and buzzing of satellite sounds permeates the space, coming from speakers floating in the air, roughly resembling the shape of your average ufo. Strangely enough, these 'space-sounds' are recognised instantly as such, transporting almost human feelings, evoking loneliness and far away places.

While entering the room one is greeted by a short sound-loop, a clip from a 1950s 'schlager', where for the first time the 'time-space continuum' is referred to in popular song: *our love is greater than space and time...*

## occupying public spaces :

### Stereo Action Club. The sonambiente public viewing sound art lounge 2006

Installation, office, record store, gallery, helpdesk ...



During the world cup 2006 Kalle Laar opened his *Stereo Action Club* at the *Haus der Berliner Festspiele*, his art project for the influential sound-art exhibition *sonambiente*. While screening all the games in different languages using live radio commentaries from all over the world replacing the original german TV-commentary, it also included an installation displaying various vinyl and related objects and turntables. Before, between and after the games Laar curated a program taking advantage of his unusual record collection and inviting friends, djs, artists and writers to form a series of various events quite unpredictable in character.

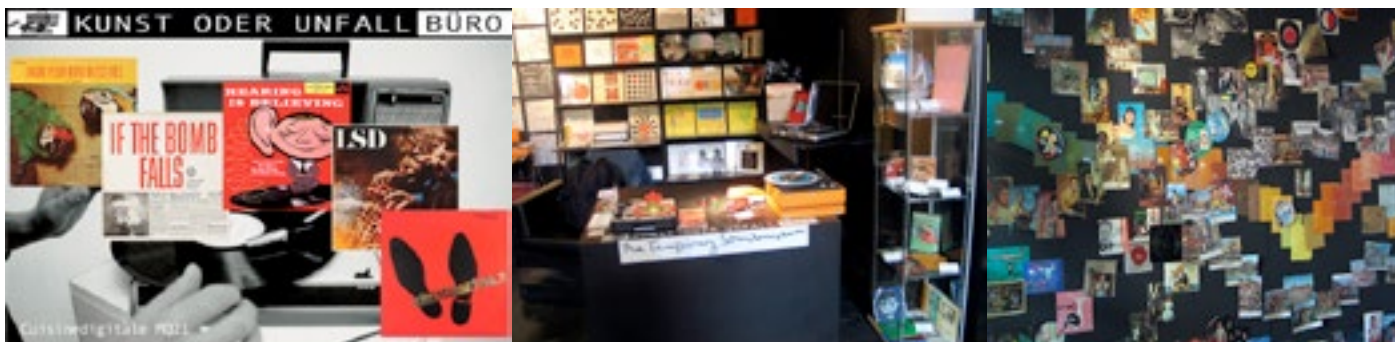
Frieder Butzmann came up with an instant quiz show, the winners took away postcards autographed by the late german coach Helmut Schön. *Maschek* from Austria commented the game between Angola and Portugal applying their own special austrian soccer rules, according to them Angola won 96:74. The wonderful chef Gordon W created a great meal with unprecedented tastes while Argentina beat the Ivory Coast while you could switch on your wireless headphones between the sounds of the english, spanish, swedish or persian commentaries.

Also invited were representatives of Germany's three most interesting record stores, Christos Davidopoulos from *Echt Optimal*, Munich, Georg Odijk from *a-musik*, Cologne and Ursula Block, *gelbe MUSIK*, Berlin. Ursula Block surprised everybody with an adventurous set mixing gems of her personal collection of rare avant garde music with some latest hip-hop (*my son just gave me that cd*) and Tzadik j-pop while Georg Odijk managed to sell half of his records on the spot bringing in only seven inches.

Other artists included Christoph Cargnelli (8-channel installation audiodrome) and video artist Lillevän. The makers of the soccer fanzine *Der tödliche Pass* (*The deadly pass*) performed with electronics and soccer related amplified toys. Joachim Kühn, director of the *Filmhaus Köln*, joined *Kunst oder Unfall* for a concert, and Robert Ashley-specialist and assistant Jonathan Fuhr performed with Augusta & Kalle Laar texts and compositions by Ashley exploring some new versions of his work..

## occupying public spaces :

### Das Kunst oder Unfall Büro - The Art or Accident Office) Museum Quarter Vienna 2005



The *KUNST ODER UNFALL – BÜRO* presents : The Temporary Soundmuseum.

Weekly changing exhibitions Exhibition of rare & strange records & turntables, sound art & -advice.

Lectures-on-demand, tiny-turntables-mix installation, office, record store, gallery, help-desk, sound installation

## the sound-tourist

### hearing

Conscious perception of our environment is dominated by the innumerable visual impressions incessantly overflowing the eye. In the western world one learns automatically how to deal with these stimuli, how to channel, judge and even distrust them, like having a set of tools to cope with the daily renewed iconoclasm.

Our sound world though lingers mostly in the unconscious. If not picked out as a central theme like in music, dialogue, or signals our only (non-) reaction is simply remaining to be exposed to environmental sounds and noises. No one taught us to listen in similar ways that we learned to deal with the perception of the pictorial world thrown at us from all possible directions.



### the art of listening - sound-walks

The sense of hearing has much more to offer than we consciously use it for in our daily lives. If the conditions are well prepared it can open up the world around us, let us perceive our environment in new ways. The city is constantly telling its stories, any landscape resounds with its characteristic sonorous identity.

Letting people explore their surroundings with an additional aural guidance enhances their experience widely. Participants, regardless of cultural or national backgrounds, have appreciated guided tours emphasising the unique aural qualities of city streets, traditional villages or rural areas, to name but a few examples.



Adding the sounding world to the visual deepens the experience of a place, while the sensory interaction forces one to give up the normal tourist speed for a more human pace.

### guiding the visitor - installations - listening stations

Within a defined community, a set tour, or even at locations in the countryside, the special quality of hearing can be used to add to the better understanding of a place. While headphones are widely used in audio tours in museums, an open space tour is better guided by a person.

Another excellent possibility is the use of permanent sound installations at selected locations. These installations are integrated cautiously into any given environment and interact with the visitor. Various

technical possibilities may be used, appropriate for the given circumstances: the sound might be triggered automatically or manually, or you might even be asked to use your cell phone.

The information you hear varies depending on the location: you might listen to somebody telling you about the history of the place, listen to the place as it might have sounded one hundred years ago, or maybe what it sounds like on the weekend. Some local will tell you in his own voice and dialect his personal experience, while you switch to a translation of the same in various common languages. Speech and local sounds, natural or man-made, historical or contemporary give you a personal experience beyond the usual tourist tracks.



pictures:

listening to the sound of the city, Museo Caraffa, Cordoba, Argentina;

listening to the enhanced landscape: pond with real and artificial frogs, sound-station with local stories, Kunstverein Steinhöfel, Germany;

listening to the city, guided tour with apprentices, Vienna, Austria

Sound-walk: From civilisation to nature and back again. Vent and surrounding mountains, Tyrolia, Austria

## workshops

The workshops are all about regaining control over our senses and sharpening them, to promote active hearing. Attention is drawn to the soundscapes surrounding us, its analysis being an important part of the process. A series of special exercises trains the consciousness of perception as regards sound and communication. Great store is set by sensual experiences, enjoyment of listening and creative work: rather a "play"- then a "sweat"-shop.

The realisation of the personal sound environment at familiar places like at home, on the way to school or business, or at work is developed further along with the perception in general. This is done in a playful way encouraging new discoveries.

There is always the possibility of introducing special themes to the workshop or using some kind of leitmotiv, taking advantage of the techniques and goals of the course without losing the original aims. A theme (in some way related to the participants, like business, natural environment ...)



can be used as a point of departure, e.g. "water" or "city" (Goethe Institute Cordoba) or it could serve in a more abstract way as some kind of headline or focus (e.g. "Mozart", Jeunesse Vienna).

Every participant is becoming a researcher in sound, and very concretely so, as for the length of the course everyone is provided with a recording device. Usually a real product is developed during the workshops, a kind of radio play (hoerspiel) or soundscape documentary using the found and appropriated sounds in different ways. And to further motivate the participants possibilities of publishing these results are checked: airing

on a local radio-station, production of a Cd, development of a temporary or permanent sound installation, a web documentary.



pictures:

workshop with apprentices from Vienna, Austria, commissioned for the „Mozart-Year“ by „Jeunesse Austria“, four non-consecutive days;

participants doing street interviews, visiting a rehearsal of classical music, visiting the recording studio of the local radio station. The resulting hoerspiel of the workshop was released on cd by Jeunesse Austria.

## lectures

Lectures on the history of sound, sounddesign, sound & perception, history of recording, vinyl history, education



Lecture *What does science sound like?*  
Max Planck Institute, Munich, Germany

Lecture *Vinyl & Art. On records, artists, covers and rotating objects.*  
ZKM-Centre for Art and Media, Karlsruhe, Germany 2012



*Soundart / Radio play: Pictures—movies or stills—are spatially removed representations of our reality. Before they touch us, this distance has to be overcome. Sounds are restrained by no such impediments; they reach our brain and (sub)consciousness directly, a hardly measurable but nevertheless essential difference.*

*Sound artist Kalle Laar investigates the ambient noises that surround us and that we consciously or unconsciously perceive. His "research work" focuses on the individual emotional connections evoked by sounds—and unaffected by visual elements. His objective is to activate this perspective and to link it to social, political and scientific aspects. (Catalogue Ars Electronica Linz)*

Since 2006 developing projects for **overtures**, an ongoing transdisciplinary art and science project on resources, initiated by Serafine Lindemann / artcircolo ([www.overtures.de](http://www.overtures.de)). Realisation f.e. of *Calling The Glacier* (Venice and Habana Biennials, Ars Electronica Linz, Transmediale Berlin), Workshops (sound-walk Sölden) and interdisciplinary pilot projects (Eritrea)

Vinyl Culture: djkl & The Temporary Soundmuseum. The Soundmuseum, a comprehensive and constantly expanded collection, is interested in the vinyl culture conveying data and vibes of contemporary and recent history.

The unusual collection comprises areas like ethics, politics, military, art, environment and science to records by the Muzak Corporation and other rather uncollectibles reflecting the second half of the 20th century.

It is presented in exhibitions and serves as the reservoir for theme specific dj-performances, e.g. the ethics disco or the sound of fear.



- Laar acts as an investigator in acoustics, an enthusiast of applied sound work ... Der Falter, Vienna
- Musician, Sound Artist, DJ. Multi-talented inclined to work on extravagant sound experiments ... Brand Eins
- Time for a change for your perception: Picture and sound seen differently, a completely new experience ... Die Zeit
- ... half Estonian, half Latvian, Sound experimenter, DJ, Creator of sound installations ... art - The arts magazine
- Laar, musician, producer, dj and teacher living now in Munich and Vienna, known for his „Temporary Soundmuseum“, starting a cultural historical rescue mission more then ten years ago. His „Nights of lost music“ in the Lenbach Museum Munich are legendary. Sueddeutsche Zeitung München
- With his „Nights of lost music“ in the Lenbach Museum sound-designer and dj Kalle Laar showed how to create sound travels. The ephemeral sounds become exhibition objects during their presentation, and like a curator Laar combines his exhibits to a carefully reflected and often surprising relationship ... Münchner Abendzeitung

**Short bio:**

Studied history of sciences at the Ludwigs-Maximilians-University of Munich (MA). Performances in the Knitting Factory -scene New York, many concerts worldwide as a guitarist with japanese percussionist Takashi Kazamaki, cds e.g. with Elliott Sharp, Christian Marclay, Kazutoki Umezu, William Parker. Radio / Hörspiel productions (Bayerischer Rundfunk, SWR), music for theatre (Kammerspiele Munich, National Theatre Mannheim, Städtische Bühnen Frankfurt/M. a.o.).

Founder of The Temporary Soundmuseum. Since 1996 development of the Vinyl Culture collection, focusing on recent and contemporary history. Performances with electronic music (jazz festivals Saalfelden, Moers).

Educational projects - workshops, lectures, sound-walks on perception & sound: Jeunesse Austria, Goethe-Institutes Mexico City, Tokyo, Japan, Cordoba, Argentina, São Paulo, San Salvador, Brasil a.o. scholarship at the Munich University on architecture and sound.

Publishing/producing: Ernst Molden (German record critics award 2011); Marilies Jagsch; Trikont-Our Own Voice Label: La Paloma (German record critics award 2011), Coco Schumann ...

Performance / music / sound- & video art - duo Kunst oder Unfall (art or accident) with Augusta Laar.

Music award by the town of Munich.



**DO  
NOT PLAY  
THIS SIDE**