



Kunst oder Unfall

Kunst oder Unfall

Electronic Poetry Lounge
&
Funny Grooves
Radiophonic Workshops
Mini-Operas for Two Tables
Soundscapes
DJs Couture

by
Augusta & Kalle Laar
voice electronics toyz tiny turntables

www.kunstoderunfall.de



Selected performances by Kunst oder Unfall
2010 Tanztendenz Munich (with dancer, choreographer and director of the Brooklyn Ballet, Lynn Parkerson),
2009 Wort&Klangbildstelle Frankfurt, Audiotoop Festival Amsterdam, Electric Eclectics Festival Meaford
Toronto, Brooklyn Ballet, Gasteig Munich, 2008 Badeschiff Vienna, 2007 Biennale di Venezia,
sound gallery T-u-b-e Munich, 2006 Haus der Berliner Festspiele, 2005 Tonspur Museum Quarter Vienna,
Poetry Festival Graz

Augusta Laar artist, poet, musician

exhibitions and projects about poetical communication (e.g. *Madonna says ...*, *radiophonic workshop*, *Deine Spur in die Zukunft / Your trace into the future* (w/ Kalle Laar) Tollwood festival December 2010 *Import/Export Container Vienna* with transnational poetry readings (upcoming)

Freelance teaching in poetry, perception and sound, e.g. Vienna Poetry School, UDK Berlin, Vienna Festivals, Jeunesse Austria, Goethe Institutes Salvador da Bahia, Brazil and Cordoba, Argentina

Founded the ongoing performance series for female poets *Schamrock – Salon der Dichterinnen* in Munich in 2009 and the experimental poetry project *viennapoetics* (with Judith Pfeifer) in Vienna.

Started the series *Lyrik Talk* (Poetry Talks) with Dominik Riedo, Christian Ide Hinze and Anton G. Leitner in Munich (2008), Vienna (2008) and Luzern, Switzerland (2011).

Initiated the *Lyrik Plattform* (Poetry Stage, with Karl Wallowski) in 2006

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Selected exhibitions

2001 gallery Gedok Munich, 2010 European Patent Department Munich, 2008 Neuburg Castle, 2004 Deutscher Katholikentag Ulm, 2003 Dombergmuseum Freising, Theatermuseum Hannover, 2001 Diözesanmuseum Limburg 2001, 2000 Bavarian State Opera, 1998 Vienna Poetry School

Vienna Werkstattpreis Photography award
Radio FM4 award for electro-acoustic poetry

Publications

weniger stimmen. Poetry book, edition selene, Vienna 2004

If you write a poem for me. Exhibition catalogue, Munich 2010

cds and artist books (*Fanzines I-V*) with *Kunst oder Unfall*

Numerous publications in literary papers and anthologies, radio shows

www.poeticarts.de

www.schamrock.org



Kalle Laar sound artist, dj, composer

Studied history of sciences at the Ludwigs-Maximilians-University of Munich (MA).

Performances in the Knitting Factory-scene New York and Tokyo, many concerts worldwide as guitarist with Japanese percussionist Takashi Kazamaki, cds e.g. with Elliott Sharp, Christian Marclay, Kazutoki Umezu.

Radio / Hörspiel productions - music for theatre. Performances with electronic music (jazz festivals Saalfelden, Moers).

Founder of *The Temporary Soundmuseum*, foundation of the collection *Vinyl Culture*.

Pilot projects in education, perception & sound: Jeunesse Austria, Goethe-Institutes Japan, Brasil, Estonia a.o.

Scholarship at the Munich University on architecture and sound.

Publisher/producer: Ernst Molden; Marilies Jagsch; Trikont-Our Own Voice Label (La Paloma, Coco Schumann a.o.).

Project development for *overtures*, a transdisciplinary art project on resources, initiated by artcircolo (www.overtures.de).

Special music award by the town of Munich.

Exhibitions, installations, concerts (sel.)

2010 *Call me!* nuclear power plant series. *Deine Spur in die Zukunft / Your trace into the future*. Interactive soundinstallation (w/ Augusta Laar), Tollwood festival Munich; *Calling the Glacier*. erbe Kulturraum Sölden (permanent installation);

Small Sounds! & Symphony for Broken Speakers. soundinstallations ars electronica, Linz; *Distar*, Medizinhistorisches Museum Berlin; *Unwetter*, Academy of Fine Arts, Berlin; 2009 klangPost, gelbe MUSIK Berlin; *Disco Ética*, Bial de La Habana, Kuba; *Calling the Glacier*, Intemperies o Fim do Tempo, São Paulo, Brasil; Kunsthau Kaufbeuren; *Ethics Disco* Transmediale Berlin; *Vinyl Culture*. Exhibition on the Historical value of the Record Culture, Munich; *Embedded Art*. Art in the Name of Security, Academy Berlin; 2007 *I Forgot / Never Remembered*. Sound installation Parrochial Church Linz,

ars electronica; *Calling the Glacier*, Biennale di Venezia; Museum proje4L Istanbul; 2006 videoworks. Sequences crossmedia art festival Reykjavik; *Stereo action Club*. sonambiente2006 Berlin; *sera el amor*. lothringer13, bueropop, 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 Landkunstreben Steinhöfel; 2001 *There is no sound in space*, lothringer13 Munich

Publications (sel.)

Seelephonisches Oratorium, radioplay/Hörspiel, Bavarian Broadcast Media-art

2011; *Distar*, radioplay 2010; *Call me!* Proceed. Digital Arts and Culture Conf. DAC09. Univ. of California, Irvine; *Ja!* Soundinstallation by Kalle Laar in: *Kursiv art year book 2009*; *Calling the Glacier*. in: exhibition catalogue Intemperie. Il bi- enal del fin del mundo. ... São Paulo 2010; *Your Silver Dream Shines True*. Multiple object & vinyl picture disc; *The Sound of Fear*. in: *Das Gedicht*, 2009; Excerpts from the *Cyclopedia Vinylica*. on: Soundart. cd exhibition Weserburgmuseum Bremen

2005/2008; *Ja!* Edition accompanying the soundinstallation in Steinhöfel, Brandenburg. Box with four Mini-Cds



www.soundmuseum.com - www.callme.vg

PERFORMANCES

The performance series generate radioplay-like soundscapes, poetic excursions (**mini-opera for two tables**), with unpredictable developments and directions.

Prefabricated elements are used only to be constantly mutated, altered and reassembled into new instant-compositions. Topical structures are followed (**Opera Camping Poetique**), poetic materials explored (**electronic poetry lounge**) and freely developed (**Funny Grooves**).

Found sounds are used with composed material on laptop and vinyl, constantly rearranged and remixed live applying old and modern electronics, including the (talking) voice of Augusta Laar (both as content and sound), toys like singing Barbies and other sound making devices rather difficult to describe.

... an installation emerges, a world poetical and hypnotic ...



kitsch moves to be cool

... wiederbelebt aus androgynen
gerüchten ... 2 dinge, mehr /
viel mehr, 2 dinge
(Augusta Laar „weniger
stimmen“)

The concerts of Kunst oder
Unfall oscillate between kitsch
and cool, between sculpture and

white noise, melody and kling-klang ... in any case between two stools,

and that might very well be intended by the duo that has reached a local cult status.

At the Schlossscafe Fussberg in Gauting / Munich, which has become a regular performance space for the sound artists

Augusta and Kalle Laar, the public is served a special cocktail of elektronika, rare & obscure vinyl and objects

from the Temporary Soundmuseum's pool, and poetic texts, sending them on a rather unusual journey.

A ‚sound cinema‘, a journey into the realm of sound. The voice of russian cosmonaut Gagarin blends with waltzes,
tango bits and crickets, underlaid and enriched with electrobeats, artful dubs

and spiced with dashes from exotic and antique toy instruments.

The voice is treated electronically and altered into a new secret speech: imaginary language.

The latest texts by Kunst oder Unfall use this special sound language of their own and new words are created again
from the sound scraps and talking images. Language is turned into an instrument and is used

sculpturally like all the other sound making devices, laptop and electronic effects units.

All the rare record players, sounding objects and colourful instruments are arranged on a large table,

transformed into a platform for the sound-sculptural work .

Thus every concert turns into the mobile sculpture Kunst oder Unfall.

Parallel and as an additional excursion through space and time the concerts are sometimes accompanied

by slide projections and a special video created for the occasion in real time

(... the world's most interesting uninteresting films ...)

The contrast between concrete and spontaneously improvised elements created an exciting web, made you to forget about the individual media and allowed to follow the overall impact.

Augusta Laar's lyrics did not exactly tell a story but rather created a sensation in an almost visionary fashion by rhyming and stringing together words and phrases in german, english and french.

At the same time they served as sound material used by Kalle Laar and merged into the ongoing composition.

„es ist kalt hier - wer hört mich - wenn du erfrierst“ or
„Atem news - der Weg zum Ruhm - Sonate 1 geschminkt -
the heart of darkness - it was a pleasure - to meet you“

...

*The language was embedded in music and sounds - partly familiar,
partly not - accentuated by repetition or underlaid with subtle rhythms.
The timing was determined by the video projection: a river, irresistible
like the flow of life itself.*

Reinhard Palmer, Süddeutsche Zeitung

VIDEOS

Sometimes the performances are accompanied by video projections.

Originally they were intended to serve only as some kind
of sounding wallpaper, but soon developed a life of their own.

Usually the videos are composed of just one take of 60 - 80 minutes,
without any cutting or editing.

A river reflecting the sky, a horizon at the sea-side,
the runway of a rarely frequented airport,
a ride on the Yamanote Line around the city center of Tokyo,
or the *Friedhof der Namenlosen*, the cemetery of the nameless
in Vienna, the final stop of the drowned bodies
washed ashore by the Danube river.

... nothing happens and still you can't drag yourself away ...

DJ djkl & The Temporary Soundmuseum DJ COUTURE

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.

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

The unusual and certainly non-mainstream record collection fuels the performances by djkl and dj Couture (the 'vinyl disguise' of Augusta Laar). Poetry meets rare dub, instructions give way to exotica or crazy psychedelica converse with jazz or recent electronica.



WORKSHOPS

Could you please finally listen?

Conscious perception of our environment is dominated by the innumerable visual impressions incessantly overflowing the eye. In the western world one learns automatically somehow 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 music, talk, or signal our only (non-) reaction is simply remaining to be exposed to environmental sounds and noises. No one taught us to listen in similar ways we learned to integrate photography, film and all the other images thrown at us from day one in our lives.

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 (maybe related to the participants in some way, like business, natural environment ...) could 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 Wien).

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 radioplay (*hoerspiel*) or soundscape documentary using the found and appropriated sounds in different ways. And to further motivate the participants possibilities of airing these results on a local radiostation are checked as well.

Teaching activities (sel.)

Music University Tallinn, Estonia (Goethe Institute Moskau); Universidad Regiomontana, Departamento de Musica, Monterey, Mexico; Goethe Institute São Paulo, Brasil; Goethe Institute Cordoba, Argentina; various highschoools in Austria, Jeunesse; Kapsch Werke, Mozartjahr Wien; guest professor architecture and sound, technical college Munich

LECTURES

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



Lecture by Kalle Laar ,What does science sound like?', Max Planck Institute, Munich

PUBLICATIONS



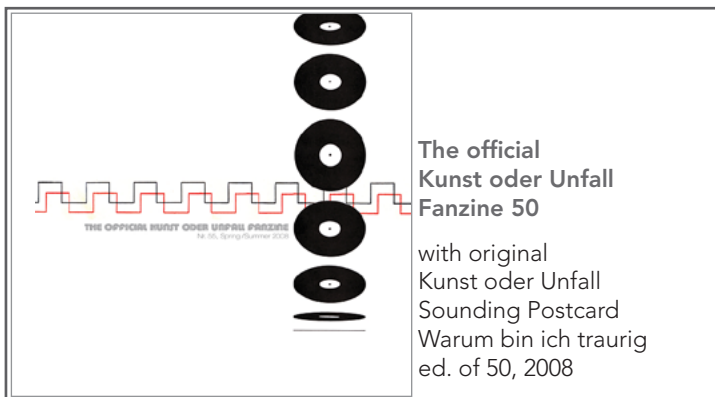
Augusta Laar
If you write
a poem for me

Exhibition catalogue
2010



Augusta Laar
weniger stimmen
Poems. edition selene
Vienna 2004

with CD by
Kunst oder Unfall



The official
Kunst oder Unfall
Fanzine 50

with original
Kunst oder Unfall
Sounding Postcard
Warum bin ich traurig
ed. of 50, 2008



Kunst oder Unfall 3
CD, 2006

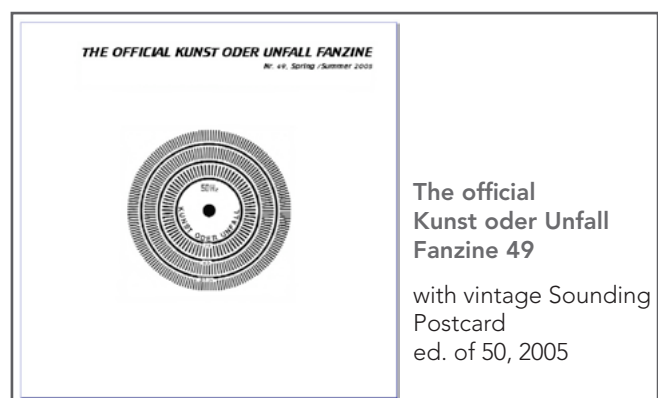
*...as if on one's way,
weightless in the dark...*
Münchener Merkur

Kunst oder Unfall
tah la nev
mini-CD, 2005
ed. of 55



Ja!

One Fine Moment & Crest : electronics by Kalle Laar
Der Froschkönig lost & found
Lover's lane. 99 love yous by Kunst oder Unfall
Box with four mini-Cds, released as part of the
soundinstallation in Steinhöfel / landkunstleben.de
Kalle Laar, 2004, ed. of 100, signed & numbered



The official
Kunst oder Unfall
Fanzine 49

with vintage Sounding
Postcard
ed. of 50, 2005



Kalle Laar: 7" **MALSCH**

part of the exhibition „Malsch“ curated
by Barbara Holzherr and Michael Wesely

Knife grinding: butcher Peter Schäbitz at work
Single, one-sided, signed ed. of 80,
in butcher's paper bag
(includes exhibition catalogue)



Kunst oder Unfall live at eclectic electrics open air festival, Meaford/Toronto