

shut up and listen! 2016

Interdisciplinary Festival for Music and Sound Art

ME, MYSELF OR I

shut up and listen! 2016

Interdisciplinary Festival for Music and Sound Art ME, MYSELF OR I

Date: December 8th-10th, 2016
Venue: echoraum (Sechshauser Str. 66, 1150 Vienna)
Producer: sp ce – Non-profit organisation for Art and Transdisciplinarity
In cooperation with echoraum
Artistic Direction: Belma Bešlić-Gál and Bernhard Gál

Photographing and drawing musicians, composing visual artists. Music goes video goes performance goes film goes music. Audiogenealogical experiments, an androgynous John Wayne alias Marion Morrison. **shut up and listen!** – Interdisciplinary Festival for Music and Sound Art enters its eleventh edition, offering space|time for advanced music and sound-based visual art, as well as related artistic genres and transdisciplinary efforts. Under the festival theme **ME, MYSELF OR I**, creative side tracks and transformations are explored, and unfamiliar perspectives cast upon multi-layered artistic ideates.

With *Unselfies*, Swiss musician and photographer **Martin Baumgartner** shows 100 staged portrait photographs based on his own face. New York-based video artist **Mandy Morrison** transforms herself into a slightly disturbing version of John Wayne. The transdisciplinary project *CARTE BLEU* is a variation on **Yves Klein's** *Symphonie Monoton – Silence*, realized by dancer/choreographer **Aiko Kazuko Kurosaki** and musicians **Tiziana Bertoncini**, **Irene Kepl** and **noid**. The same trio performs graphic scores from **Franz Hautzinger's** work series *Gomberg Scores*. In *Ur-Ur*, **Bernhard Gál** presents compositional miniatures based on genealogical data. **Manon-Liu Winter** performs early and late piano works by **John Cage**, **Marcel Duchamp**, **Franz Liszt** und **Erik Satie**, compiled into an unannounced concert programme quizzing the audience. **Belma Bešlić-Gál** devises three parallel realities resp. states of consciousness based on Fellini's filmic masterpiece *La Dolce Vita*. **Students of the ELAK-Course** (University of Music, Vienna) create new electroacoustic works inspired by photographs of the songwriter and musician **Daniel Pabst** (who is also featured with a photo exhibition). Last, but not least, a listening session featuring **Derek Jarman's** final cinematic document *Blue* and a subsequent brunch conclude this year's festival edition.

Website: <http://sp-ce.net/sual/2016/>
Contact: Tel: ++43-699-107 65 687 | Email: info (email symbol) sp-ce.net
Support: BKA, Stadt Wien (MA7), SKE-Fonds

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Interdisciplinary Festival for Music and Sound Art
ME, MYSELF OR I

Concerts | Performances | Sound Art | Video Sculpture
| Media Art | Photo Exhibition | Listening Space | Quiz

Featuring:

Martin Baumgartner	Germany Switzerland
Tiziana Bertoncini	Austria Italy
Belma Bešlić-Gál	Austria Slovenia Bosnia-Herzegovina
John Cage	USA
Marcel Duchamp	France
Bernhard Gál	Austria
Thomas Grill	Austria
Franz Hautzinger	Austria
Derek Jarman	UK
Irene Kepl	Austria
Yves Klein	France
Aiko Kazuko Kurosaki	Austria Japan
Franz Liszt	Germany Austria
Mandy Morrison	USA
noid (Arnold Haberl)	Austria
Daniel Pabst	Austria
Erik Satie	France
Manon-Liu Winter	Austria

... as well as students of the University Course for Computer Music and Elektronik Media (mdw), Vienna:
Martina Claussen, Salih Dursun & Frederic Stritter, irradiation, Paule Perrier, and Harald Stojan

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Festival Programme December 8th-10th, 2016

Thursday, December 8th, 2016

- 19.00 Opening I: **Martin Baumgartner**: *Unselfies* – Video Sculpture
Opening II: **Mandy Morrison**: *Desperado* – Video / Performance Art
Opening III: **Daniel Pabst**: *SOUND|ARCHITECTURE* – Photo Exhibition
- 20.00 *CARTE BLEU* (Variation about **Yves Klein's** *Symphonie Monoton – Silence*)
Featuring **Tiziana Bertoncini**, violin, **Irene Kepl**, violin, **noid**, violoncello and
Aiko Kazuko Kurosaki, performance
- 20.30 **Bernhard Gál**: *Ur-Ur* – Audiogenealogy
- 21.15 *GOMBERG REVISITED* – Interpreting **Franz Hautzinger's** *Gomberg Scores*
Featuring **Tiziana Bertoncini**, violin, **Irene Kepl**, violin, and **noid**, violoncello

Friday, December 9th, 2016

- 20.00 **Belma Bešlić-Gál**: *Echo II* – For Piano and Video Projection
- 20.30 *VON FRÜH BIS SPÄT* – Early and late works by **John Cage**, **Marcel Duchamp**, **Franz Liszt** and
Erik Satie. **Manon-Liu Winter**, piano
- 21.30 *SOUND|ARCHITECTURE* – Adding sound to selected photographs by **Daniel Pabst**
Students of the ELAK-Course (University of Music, Vienna) – Sound Projections, Direction:
Thomas Grill. Featuring **Martina Claussen**, **Salih Dursun & Frederic Stritter**, irradiation, **Paule**
Perrier and **Harald Stojan**

Saturday, December 10th, 2016

- 11.00 **Derek Jarman**: *Blue* – Listening Space
afterwards: Brunch

Permanent Presentations, December 8th-10th, 2016

Martin Baumgartner *Unselfies* – Video Sculpture

Mandy Morrison *Desperado* – Video / Performance Art

Daniel Pabst *SOUND|ARCHITECTURE* – Photo Exhibition

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Thursday, December 8th, 2016, 19.00 (opening)

Martin Baumgartner

***Unselfies* – Video Sculpture**

Unselfies

Series of 100 'staged' portrait photographs, based on the face of the artist himself. Presented as a continuous video loop.

Martin Baumgartner

The home base of the artist Martin Baumgartner is the picturesque village of Lucerne in central Switzerland. An improviser in various small ensembles, he usually plays the computer or turntables. Besides composing music for stage plays, dance companies or movies he also works as a video artist and photographer for operas and other cultural events. He has been teaching at various Universities in Switzerland and Germany.

<http://baumgartner-mart.in>

<http://www.lunchbox.li>

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Thursday, December 8th, 2016, 19.00 (opening)

Mandy Morrison

***Desperado* – Video / Performance Art**

Desperado (3'45", 1998)

[...] [a] sustained, successful, and cost-effective investigation into identity, sexual difference, and the relationship of these things to the codes of popular culture is to be found in Mandy Morrison's 4½-minute *Desperado* [...] Morrison, drawing on the coincidence of her last name with John Wayne's real name (Marion Morrison), performs a variety of iconic traditional and contemporary cowboy manoeuvres (drawing a pistol, riding a mechanical bull, effecting the familiar Wayne swagger), all while wearing a two-dimensional photo cut-out mask of Wayne and a prosthetic set of genitals that are shaped like a penis and testicles but are in fact an extremely distended vulva.

[Alexandra Keller and Frazer Ward, *Cinema Journal* 45, No. 2, 2006]

Early in his film career, American icon John Wayne swapped his effeminate name -Marion Morrison- (similar to the artist's own) for the tough-sounding trade name that would lend credence to his macho image and gun-toting taming of the American West. Wayne's screen persona was one that enhanced the proviso of Manifest Destiny-enabling the actual and cinematic distortion of other narratives. With the character's fantasy -albeit improbable transgendered genitalia, it is a referent to gendered distortion as well as a place where the lines between image and self become blurred, and where sexual identity exists amidst shifting realities. Working the piece as a music video, with edited clips of country western music (sung by Clint Black), the artist becomes a pseudo-Wayne and entertains the terrain of a covert power and duo sexuality.

[provided by the artist]

Mandy Morrison

An interdisciplinary artist, Morrison's work explores aspects of narrative as it applies to space in the personal, corporal and mediated realm; in particular, how the body projects itself in varying contexts. Playful as well as aggressive, she has used archetypes and stereotypes of gender as a springboard to present the physical and psychological world of conditioning. Recent works have involved collaborators that examine, as well as expand notions of 'self'. Her process, which integrates narrative with varying forms of physicality, invites deviation and transformation from prescribed norms. For over 20 years, she has created videos, site-specific installations and performances as well as a documentary film (*Potential Partners*, 2006). Her work has been exhibited internationally in galleries, museums, and festivals including the Whitney Museum of American Art, the Brooklyn Museum, the Künstlerhaus Hamburg, and CINESONIKA in Vancouver. She has been visiting faculty at Pratt Institute, and Rutgers University, and a Visiting Artist at the School of the Museum of Fine Arts, Boston, The University of Minnesota, and the School of the Art Institute of Chicago, among others. Additionally she has been the recipient of grants and honors, including fellowships from the Illinois Arts Council, and the Council on the Arts and Humanities on Staten Island as well as residencies from the University of Wisconsin, and the University of Ohio's Wexner Center. In her most recent performance *Users* presented at New York City's Dixon Place in 2016, she collaborated with a former corrections officer in the creation of a fictive narrative.

<http://mandymachine.com>

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Daniel Pabst

SOUND|ARCHITECTURE – Photo Exhibition

SOUND|ARCHITECTURE

-> artificiality, strict composition, isolation and in search of the own subjective perspective...

The formal language surrounds emotional and aesthetical permanence, using precision, reduction and minimalism for finding an absolute moment in architecture – where form finds perfect understanding and a compact cultural history. Photography is a suiting medium to develop these ambitions in terms of architecture. Such photos have more weight than those which try to capture a moving moment (which street photography does perfectly). This may sound pretentious which would be a misunderstanding. It's rather difficult not to put this topic into 'heavy concrete foundations', since the construction of a single building already results in a mass of processes. I exactly try to interact with this topic, to capture a formal understanding in an aesthetic way, suiting the object and finally making the topic lose some weight.

[Daniel Pabst]

Daniel Pabst

Born in 1971 (Vienna). Studies of Jazz guitar and Jazz composition. Involved in many music and art projects. 2011 debut of his band PABST where for the first time he appears as a singer and songwriter. Further permanent bands were Noisy Town Groove with the drummer and composer Lukas Ligeti, Trafo, an electric guitar quartet, and Tricsson, an Electronica band. Collaborations with Dezibel 6to 6 string and Bella Angora, a performance artist (production for the Donaufestival 2013). Started to work as a photographer at his father's Gallery (Michael Pabst - Munich) Exhibitions: 2016 Dallas CAC Member Exhibition 2015, PhotoMonth London, photo::vienna 2015 at MAK - Vienna, New York City - EyeEm-Awards 2015, 2014 Lange Nacht der Museen - Klagenfurt/Austria, Kubatur des Kabinetts - Fluc/Vienna, a.o. EyeEm Award Finalist 2015, out 200.000 applications Top 100 and Top 10 of the category "The Architect". Accordingly exhibited in New York City/Brooklyn/U.S.A 2015. Honorable mention at 2015 MIFA (Moscow International Photo Award).

<http://www.danielpabst.at>

<https://www.eyeem.com/u/pabst>

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Thursday, December 8th, 2016, 20.00

CARTE BLEU

– Variation about Yves Klein's *Symphonie Monoton* – *Silence*

Featuring Tiziana Bertoncini (vl.), Irene Kepl (vl.), noid (vc.) and
Aiko Kazuko Kurosaki (performance)

CARTE BLEU – Variation about Yves Klein's *Symphonie Monoton* – *Silence*

According to Yves Klein, *Symphonie Monoton* – *Silence* was conceived in 1947-48. The score, which indicates a rather diffuse date of 1947-1961, consists solely of a D major chord, arranged for orchestra and choir, and includes the durational specification of 5 to 7 minutes plus 44 seconds of silence. At a later point Klein will also describe his vision of 20 minutes of sound followed by a period of silence of equal length. However, such a performance was never realized during the life time of the artist. The starting point of **CARTE BLEU** is the actual premiere of the work at the *Galerie internationale d'art contemporain* in Paris on March 3rd, 1960, in conjunction with the opening of Klein's exhibition *Anthropométrie de l'époque bleue*. This event shows aspects of (live) painting, performance and music. In this sense, one can easily relate it to early Happenings of the 1960s. Unfortunately, there is no audio document, but a (silent) film and some photographs reveal valuable details of the performance situation and the spatial and musical setting (3 violins, 3 violoncellos, 3 singers). The overall duration of the performance is unknown, but may be assumed somewhere around 10 minutes. **CARTE BLEU** is not intended as a historical restaging of the original work, but rather a subjective interpretation and free variation, on the basis of the underlying acoustic and visual elements. Aiko Kazuko Kurosaki is in command of the visual and performative situation, while the musical realization lies in the hands of Tiziana Bertoncini, Irene Kepl and noid.

[Bernhard Gál]

Tiziana Bertoncini

After graduating in violin and in painting Bertoncini played as interpreter in orchestras and chamber music ensembles. Since many years she has been focusing on contemporary music, written and improvised. Her work is developing from interpretation and improvisation towards composition and collaboration with artists of other medias. At the same time her interest is focused on the crossing and synthesis between visual elements and music/sound. She has been performing in many international festivals and contexts and has been part of numerous dance, theatre, video and multi-media projects, contributing the musical part of them. Her "solo" work includes composition, performance and installation. In 2011 her electro-acoustic piece "Nur Sand" was awarded at the competition Ferrari (r)écouté announced by hr2-kultur, ZKM | Institute for Music and Acoustics. She is part of the ensemble]h[iatus, which moves in the territories of improvisation and interpretation of contemporary pieces. She was artist in residence at "Bridge guard - Residential Art/Science Centre" in Stúrovo/SK, AIR Krems, Centre National de Création Musicale Césaré in Reims/F, Künstlerhaus Eckernförde and GEDOK Schleswig-Holstein.

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– Variation about Yves Klein's *Symphonie Monoton* – *Silence*

(continued)

Irene Kepl

The renowned violinist and composer studied classical violin, jazz and improvisation at the Anton Bruckner University in Linz. For a decade now, she's engaging explicitly in contemporary music, free improvisation and composition as well as jazz. Additionally, her work includes collaborations with theatres, film and dance. For her compositional work she has been chosen for grants and awards like the G. Mahler Prize, as well as the Theodor Körner Composition prize, the Talent Promotional Fund for Composition Upper Austria and the Starting Grant of the BKA for Music, Austria. Additionally, she's been invited to residencies, most recently "music OMI" New York. Commissioned works for "Wiener Festwochen", ORF Musikprotokoll, Brucknerfest Linz, Tossi Company Arnhem/NLD & Hamburg/Ger. As a musician she was invited to Klangspuren Tirol, Java Jazz Festival/IO, 12points/SE und Moers Festival/Ger. The most recent projects are: SololoS (CD Fou records 2017), Violet Spin (CD Listen Closely 2017), Ensemble Verso, Kepl & Holub (CD Slam records 2015), the resonators (CD Another Timbre 2016).

<http://www.irenekepl.at>

noid (aka Arnold Haberl)

composer . performer . improviser | auricular . cello . electronic devices

his musical approach can be described as fundamental research. his works span a wide range of contradictory outcome, from solos to compositions for ensembles, from sound installations to videos. using electronics as well as acoustical instruments. consequently denying the borderline between music and sound-art. this lead him to collaborations with artists of different fields - choreographers, like joão fiadeiro, colette sadler, akemi takeya, philipp gehmacher, etc. - visual artists as for instance alexander schellow, heike kaltenbrunner, erik habe or andré goncalves. as an improviser he performs among others with: klaus filip, taku unami, o.blaat, axel doerner, christian weber, erikM, dieb13, kazuhisa uchihashi, burkhard stangl, yan jun, taku han-noda, carl stone, mattin, etc. he is programmer for the "ppool" project: an open source / copyleft / freeware, designed for live - improvisation, composition, interactive installations, etc... together with klaus filip (the main programmer) he was invited to present this software at the cycling74 user conference in san francisco april 2009 [<http://ppool.klingt.org>]. he is part of the organizing team for the annual "reheat" interdisciplinary festival [<http://reheat.klingt.org>], and he was curating sound art exhibitions in the framework of the "konfrontationen nickelsdorf" festival in 2009 and 2010.

<http://noid.klingt.org>

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CARTE BLEU

– Variation about Yves Klein's *Symphonie Monoton* – *Silence*

(continued)

Aiko Kazuko Kurosaki

Born in Tokyo/Japan - studied dance and music in Vienna and Chicago. Scholarships for dance in Vienna, Salzburg and Chicago. Artistic director of the series "Tanzwerkstatt Metropol" 1988/89, Vienna. Member of Cie. Ariadone/ Carlotta Ikeda /Butoh and assistant of Carlotta Ikeda in Vienna (ImPulsTanz), Tokyo, Paris, Berlin, Bordeaux a.o. 1991-1999. Solos: < Kokoron> premiere 1993, Festival f. zeitgenössische Kunst - Bolzano (I), Showwindow / display project <No Comment> 2009, LABfactory, Vienna / < BLANK > for "Untergang Art" a coproduction Tanzquartier Vienna and NOMAD.theatre / <Nettó> tanz ist Festival f. zeitgen. Tanz, Dornbirn (A) 2013 a.o. - diverse solo and group projects (Cie.Aiko): Festival Transart Labin (K) / Haapsalu, Laanemetsa (Est) / Imagetanz Wien/ Q202,Wien / Soho in Ottakring / 'tanz ist Festival für zeitgenössischen Tanz in Dornbirn'. Performances, living installations, performative interventions in public space, transdisciplinary projects. Projects focussed on environment and social critical topics: performance / flash mob at the UNO - City Vienna for the memorial day of Hiroshima and Nagasaki against the reopening of the nuclear power plants in Japan after Fukushima, co-initiator and artistic director for One Billion Rising Vienna - to end violence against women and girls in front of the Parliament in Vienna since 2013. Since 2015 head of OBRA - One Billion Rising Austria (non-profit association).

<http://www.aikaku.net>

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Thursday, December 8th, 2016, 20.30

Bernhard Gál

Ur-Ur – Audiogenealogy

Ur-Ur

Ur-Ur is the first audible result of an ongoing artistic exploration based on genealogical research. Family trees are turned into sound structures, kinships experienced as acoustic, and thus temporal and spatial relations. Depending on the occasion, texts, visual as well as theatrical or other extra-musical elements may be incorporated. At *SUAL 2016*, I'd like to present selected sound miniatures, each of them putting one of my 'great-great-grandfathers' into focus. The resulting pieces comprise all direct relatives who lived during the time span of the respective central person, as far as known. Each individual life is represented by a specific single tone resp. frequency shift, each generation being assigned a certain octave. Leading from great-grandparents to great-grandchildren, each composition spans about 200 years and seven octaves which also cover a great portion of the human hearing range. Like life itself, these compositions resemble each other in their general layout. However, in detail they reveal most diverse characteristics, when taking a closer look (listen). And just as in real life, various interferences may occur between single tones, leading to more and less harmonious constellations.

[Bernhard Gál]

Bernhard Gál

Austrian artist, composer and musicologist Bernhard Gál is equally at home within the domains of contemporary music, installation art and media art. As of now, Gál has created around 80 sound installations and intermedia art projects, combining sound, light, objects, as well as architectural concepts and video projections into multidimensional and prevalently site-specific art works. He also composes for acoustic instruments and electro-acoustic music. As a laptop musician, Gál has performed extensively on five continents, and worked with numerous musicians of the electronic and improvised music scenes. Since 2006, Gál has also been the creative head behind 'shut up and listen!' - Interdisciplinary Festival for Music and Sound Art, in Vienna. Between 2006 and 2007 he taught sound art at the University of Arts in Berlin. From 2010-13 Gál held a research position at the Paris Lodron University Salzburg, in conjunction with the interdisciplinary doctoral college 'Art and the Public'. Currently he is working on a PhD concerning sound installation art. His work has been made available on ca. 30 audio publications and documented with various catalogue books and DVDs. In 2015, his book and DVD-Video *Zwischenbrücken, Sound Installations and Intermedia Art 2005-2015* was published by edition sp ce.

<http://www.bernhardgal.com>

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Thursday, December 8th, 2016, 21.15

GOMBERG REVISITED – Interpreting Franz Hautzinger’s *Gomberg Scores*

Featuring Tiziana Bertoncini (vl.), Irene Kepl (vl.), and noid (vc.)

GOMBERG REVISITED

After a three-year long hiatus Austrian trumpeter Franz Hautzinger returned in 2000, publishing his Solo-CD *Gomberg* to wide international acclaim. Presenting unusual playing and sound generating techniques, it disclosed a sophisticated and at the same time highly personal musical language. In the course of his ‘comeback’, Hautzinger also published a book of the same name in 2002, containing drawings resp. graphic score. In *GOMBERG REVISITED* a selection from it is going to be interpreted by Tiziana Bertoncini, Irene Kepl and noid.

[Bernhard Gál]

Gomberg Scores

sehen. gomberg. ist. ein. bewußter. gomberg. ist. ein. ernster. mensch. gomberg. kennt. toleranz. gomberg. hat. ideen. gomberg. lebt. von. seinen. ideen. gomberg. ist. ein. mündiger. gomberg. hat. politisches. bewußtsein. gomberg. kennt. die. geschichte. gomberg. liebt. leben. gomberg. kennt. grenzen. gomberg. ist. kritisch. gomberg. hat. ein. großes. herz. gomberg. vertritt. eine. meinung. gomberg. ist. gegen. den. faschismus. gomberg. ist. gegen. die. verwahrlosung. der. politik. gomberg. ist. gegen. decadenz. gomberg. ist. gegen. dummheit. gomberg. ist. intelligent. gomberg. ist. ein. intellektueller. gomberg. schätzt. zuendegedachtes. gomberg. liebt. das. schöne. gomberg. ernährt. sich. gesund. gomberg. denkt. gomberg. ist. ein. spieler. gomberg. spricht. schweigt. schweigt. gomberg. weiß. was. er. schweigt. gomberg. schweigt. was. er. weiß. gomberg. liest. gomberg. ist. ein. dichter. gomberg. liebt. musik. gomberg. ist. gomberg. gomberg. ist. ein. händler. gomberg. kann. auf. einem. fuß. stehen. gomberg. gehört. zu. den. schnellen. gomberg. mag. konsum. gomberg. liebt. die. tiere. gomberg. mag. zeit. gomberg. liebt. die. technik. gomberg. ist. unentschlossen. gomberg. reist. im. kopf. gomberg. ist. traurig. gomberg. ist. einsam. gomberg. hasst. die. menschen. gomberg. ißt. pilze. gomberg. liebt. entwicklung. gomberg. ist. ein. exhibitionist. gomberg. liebt. wasser. gomberg. schöpft. hoffnung. gomberg. kann. in. zeitlupe. hüpfen. gomberg. ist. positiv. gomberg. ist. motiviert. gomberg. liebt. gomberg. ist. kunst. gomberg. ist. nicht. gomberg. gomberg. ist. gomberg. gomberg. ist. blind. gomberg. schöpft. von. sich. gomberg. kennt. gomberg. gomberg. ist. halluzinogen. gomberg. weiss. gomberg. ist. gomberg. weiß. gomberg. mengt. sich. gomberg. ist. offensiv. gomberg. ist. streng. gomberg. misst. alles. gomberg. ist. fantasie. gomberg. ist. müde. gomberg. glänzt. gomberg. hat. ruhe. gomberg. ist. fähig. gomberg. ist. fest. gomberg. lebt. gomberg. fließt. gomberg. dämpft. gomberg. ißt. gomberg.

[Franz Hautzinger, *gomberg. kann.*, July 2000]

Biographies Tiziana Bertoncini | Irene Kepl | noid

see *CARTE BLEU*.

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GOMBERG REVISITED

– Interpreting Franz Hautzinger’s *Gomberg Scores*

(continued)

Franz Hautzinger

Detours often lead to more thrilling goals because they open up new perspectives. Franz Hautzinger has taken long and bendy detours and turned to many dead ends, he has spent years without instrumental activity and has made a hopeful new start. All this, those victories and defeats, this “History from the Total Crash to ‘Emergency Individualism’”, as he himself described it, made Franz Hautzinger the highly profiled musical personality that he is today. Born on March 11, 1963 in Seewinkel, Burgenland, a Hannibal Marvin Peterson concert at Jazzgalerie Nickelsdorf was the young trumpeter’s “awakening experience”. He studied at the Jazz department of today’s Art University in Graz from 1981 to 1983 until lip palsy forced him to take a six year total break from trumpeting. After moving to Vienna in 1986 he started in 1989 to explore the trumpet in his very own and un-academic way. He became attached to the circles around Christoph Cech and Christian Mühlbacher, played in the Big Band “Nouvelle Cuisine” and the octet “Striped Roses”; the CD “Zong of se Boboolink”, which he recorded with saxophonist Helge Hinteregger and which was influenced by sampler collages was the first personal CD statement. His 10 month stay in London provided new ideas and contacts, amongst others Kenny Wheeler, Henry Lowther, John Russel, and Steve Noble. Hautzinger assimilated the stimuli in very different ways: in „Regenorchester“ („Rain Orchestra“) with its changing instrumentation, in the quartet with Helge Hinteregger, Oren Marshall and Steve Noble as well as in the trio “Speakers’ Corner” with guitarist Martin Siewert and drummer Wolfgang Reisinger. The conscious decision to avoid electronic sound sources but to still comprehend the development of digital music on the trumpet - the quarter tone trumpet purchased in 1997 - were decisive stages for the creation of Franz Hautzinger’s sensational solo trumpet CD *Gomberg* (2000) on which he presented this new until then unheard cosmos of sound that he had developed on his instrument. Hautzinger positioned himself with *Gomberg* at the front line of the international improvisation avant-garde; collaborations and CD records with Derek Bailey, the “AMM” veterans Keith Rowe and John Tilbury as well as Axel Dörner, Christian Fennesz or Otomo Yoshihide, and Sachiko M followed. The step into the world of decelerated sound microscopy and from 2003 on the re-discovery of musical sensualism, the confrontation of his trumpet sounds with groove and tunes (“Regenorchester XI” and XII) can be considered as important stages in his development. Franz Hautzinger teaches at the Vienna Music University since 1989, is a member of the Berliner Ensemble “Zeitkratzer” since 1999 and received commissions from Klangforum Vienna amongst others. He is a globetrotter whose unmistakable musical signature is known from Vienna to Berlin, London to Beirut, or in Tokyo, New York, and Chicago. Franz Hautzinger has shown that even in times where postmodernism is history an instrument can still be reinvented.

[Andreas Felber, translated by Astrid Donaubaueer]

<http://www.franzhautzinger.com>

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Friday, December 9th, 2016, 20.00

Belma Bešlić-Gál

Echo II – For Piano and Video Projection

Echo II – For Piano and Video Projection

The idea was to test interactions between visual inputs and generated shadows, real and false images, live generated and pre-produced sounds. Final goal was to create a picture of one parallel reality. An analysis of Fellini's movie 'La dolce vita' brought to light three different sound layers. Each one represents specific visual component of the movie. The music is the reflection of the story, but focuses on philosophical, psychological and sociological aspects of it. It reflects the emptiness and the fake happiness of the post-war jet-set society.

[Belma Bešlić-Gál]

Belma Bešlić-Gál

Born on February 7th, 1978 in Tuzla (SR Bosnia and Herzegovina, SFR Yugoslavia). Austrian / Slovenian / Bosnian composer, curator, artist and pianist, living in Vienna. First music studies (piano) in Tuzla with Professor Planinka Jurišić-Atić. In year 1993 she moves to Germany, ten years later to Austria. 1996-2001: Piano studies, Hochschule für Musik Franz Liszt Weimar (Gerlinde Otto, Lazar Berman). 2003-2009: Studies of composition, music theory and music theatre, Kunstuniversität Graz (Bernhard Lang, Klaus Lang). Selected active participant at Darmstädter Ferienkurse and Akademie für Neue Musik - Meisterkurse an der Hochschule für Musik und Theater München (2012) where she works with Rebecca Saunders and Wolfgang Rihm. Additional master classes with Brian Ferneyhough, Raphaël Cendo, Germán Toro-Pérez. Co-Curator of the Festival shut up and listen! in Vienna (www.sp-ce.net) since 2011. The fundamental component of her artistic work is an intensive intellectual confrontation with the aspect of musical time within the deconstructed compositional form, as well as the (destructive) impact of reactionism and nationalism on post-Yugoslav art and culture. Further important fields of interest within her transdisciplinary approach to various representational forms of contemporary electroacoustic composition are integration of nihilistic and futuristic ideas and concepts into the web of compositional structure and influence of manned spaceflight and space sociology and psychology on the hypothetical compositional concepts of tomorrow. Bešlić-Gál's music has been presented in concerts and radio portraits in Europe and both Americas and was commissioned and performed by famous ensembles such as Ensemble Kontrapunkte, Ensemble Reconsil, mise en ensemble, oenm ensemble, scene instrumental, Ensemble del Cepromusic, I z M Ensemble ... Her compositions have been premiered at festivals and venues such as Soundings Festival at the Austrian Cultural Forum in London, Styriarte Festival (Graz), Musikverein (Vienna), Arnold Schoenberg Center (Vienna), ICMC - International Computer Music Conference (Ljubljana), Festival Slátturtíð (Reykjavík), Encuentro 2 del Arte Sonoro Tsonami (Buenos Aires). Her composition flut was representing New Music from Austria at the ISCM World Music Days in Bratislava (2013). For her work she received awards such as the Staatsstipendium für Komposition 2014 (Austrian Ministry of Culture), I z S-Kunst & Kulturpreis 2011 (Ingrid zu Solms-Stiftung), Internationales Arbeitsstipendium 'Composer in Residence - Komponistinnen nach Frankfurt 2011' (Archiv Frau und Musik), Arbeitsstipendium of the State of Salzburg 2012, Kompositionsförderungen, City of Vienna 2014, 2015.

<http://belmabeslic-gal.eu>

shut up and listen! 2016

Interdisciplinary Festival for Music and Sound Art
ME, MYSELF OR I

Friday, December 9th, 2016, 20.30

VON FRÜH BIS SPÄT – Early and late works by Cage, Duchamp, Liszt, and Satie

Manon-Liu Winter, piano

VON FRÜH BIS SPÄT

Early and late work periods sometimes offer unexpected surprises, revealing artistic perspectives which exceed the commonly known 'repertoire'. They may lead into creative borderland, exposing historical interconnections or anticipating future developments, and thus often stand in opposition to the common taste and aesthetic understanding of the respective time period. Their utter importance may only be evaluated in retrospect, from a certain distance. *VON FRÜH BIS SPÄT* is dedicated to such works by John Cage, Marcel Duchamp, Franz Liszt and Erik Satie. The concert itself is turned into an experiment, including a small quiz for the unsuspecting audience: initially, the order of the presented pieces is not revealed, the entire programme being presented without any breaks. The listeners are merely provided with the names of the included composers, and are asked to guess the correct order. At the end of the evening, three winners are determined who each are rewarded a coupon for the book *SUAL X* (which will document the ten-year history of shut up and listen! and is scheduled to be published in 2017).

[Bernhard Gál]

Manon-Liu Winter

Shifting focus to contemporary music and free improvisation led to a period of intense experimentation with the instrument for expanding the piano sound and technical capabilities - various preparations, string piano, the inside/outside of the corpus, ways of amplifying. Frequent participation at important festivals for contemporary music, e.g. "Oesterreich Heute/ Hoergaenge", "WIEN MODERN" Konzerthaus Wien, V:NM-Festival Graz, "Ensemble of the 20th Century" at the Salzburg Festival, "TON:ART" Bern, Ulrichsberg Kaleidophon, Studio akustische Kunst Köln, Germany, and many others. The recent repertoire includes works of Earle Brown, Pierre Boulez, John Cage, Henry Cowell, Morton Feldman, Philip Glass, Mauricio Kagel, György Kurtág, Helmut Lachenmann, György Ligeti, Stephen Montague, Steve Reich, Dieter Schnebel, Karlheinz Stockhausen, Galina Ustvol'skaja; and of Austrian composers Christian Ofenbauer, Alexander Stankovski, Katharina Klement, Peter Ablinger, Konrad Rennert, Olga Neuwirth, Hannes Raffaseder, Nader Mashajekhy, Erich Urbanner, Rudolf Jungwirth, Klaus Hollinetz, Friedrich Cerha, Gerhard E. Winkler, etc. In the field of improvisation collaborations with the musicians Christian Wolff, John Tilbury, Jon Rose, Veryan Weston, Otomo Yoshihide, Peter Herbert, Franz Hautzinger, Burkhard Stangl, Radu Malfatti, Cordula Boesze, Andrea Neumann, Josef Novotny, Christoph Kurzmann, Axel Dörner and others. Career as soloist and chamber musician, specializing both in music of the classical and modern periods and being in contact with composers such as Luca Lombardi, Christian Ofenbauer, Mayako Kubo and John Cage. Recitals in France, Germany, Great Britain, Hungary, Italy, Norway, Slovenia, Switzerland, Spain and throughout Austria. Collaborations with members of the Vienna Philharmonics, Haydn Sinfonietta, Jeunesse Orchestra, Vienna Chamber Orchestra. Professor for piano performance, piano pedagogy, specialists' class "Improvisation & New Developments in Contemporary Music" at the University of Music and Performing Arts, Vienna.

<http://www.manonliuwinter.at>

shut up and listen! 2016

Interdisciplinary Festival for Music and Sound Art
ME, MYSELF OR I

Friday, December 9th, 2016, 21.30

SOUND|ARCHITECTURE

Adding sound to selected photographs by Daniel Pabst

Students of the ELAK-Course (University of Music, Vienna): Martina Claussen, Salih Dursun & Frederic Stritter, irradiation, Paule Perrier, and Harald Stojan. Direction: Thomas Grill

SOUND|ARCHITECTURE

Last year the Austrian singer, songwriter and guitarist Daniel Pabst presented his band project Pabst as part of SUAL 2015. This time we'll focus on his photographic oeuvre (see photo exhibition) which in turn serves as inspirational source and starting point for compositional rapprochements. Students of the University Course for Computer Music and Electronic Media (ELAK) of the Viennese University of Music were invited to create electroacoustic works in response to selected photographs by Pabst. Five works will be premiered at SUAL 2016, the respective photographs being on display as part of the adjacent photo exhibition.

[Bernhard Gál]

Daniel Pabst

see Daniel Pabst – Photo Exhibition.

Thomas Grill

Thomas Grill works as a technologist and researcher of sound and its perception. As a composer and performer, he focuses on concept-driven sound art, electro-instrumental improvisation and compositions for loudspeakers. He is a lecturer at the University for Music and Performing Arts Vienna, and a researcher at the Austrian Research Institute for Artificial Intelligence.

<http://grrrr.org>

shut up and listen! 2016

Interdisciplinary Festival for Music and Sound Art
ME, MYSELF OR I

Friday, December 9th, 2016, 21.30

SOUND | ARCHITECTURE

Adding sound to selected photographs by Daniel Pabst

(continued)

Martina Claussen: *fluid ribbons*

Sound sources of the piece: the human voice; various synthesizers, field recordings, and a tam-tam. Maybe due to the interaction of opposing materials a new view towards the sky is made possible.

[Martina Claussen]

Martina Claussen is a mezzo-soprano, vocal artist, composer and composer-performer. The focal point of her work lies in the interaction of her own voice as the main sound source of her electroacoustic compositions and live electronics. Her compositions have been broadcasted by various radio stations in Europe and have been presented internationally at Festivals such as Festival Futura 2015 (Crest, France), the BIMESP XI Bienal Internacional de Música Electroacústica 2016 de Sao Paulo (Brazil) and the New York City Electroacoustic Music Festival 2016. Since 2009, she holds a position of ao. Professor of Voice at the University of Music and Performing Arts Vienna.

<http://www.martinaclaussen.at>

Salih Dursun & Frederic Stritter: *Displacement, in egregious patterns*

My deepest respect for those who realize their own patterns and try to merge into them, in order to transform. Subjectivity engages change.

[Salih Dursun]

Salih Dursun: Student of the University Course for Computer Music and Electronic Media (ELAK) of the Viennese University of Music.

Frederic Stritter: Student of the University Course for Computer Music and Electronic Media (ELAK) of the Viennese University of Music.

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Adding sound to selected photographs by Daniel Pabst

(continued)

Irradiation: *I see you see me see you ...*

(guitar: Martin Gasser)

Two sides (L/R), reflecting each other, sharing some common space (M) which again causes reflections in the two sides. There is uncertainty about the location, about the source. We 'self-reflect', we reflect each other, we experience ourselves in others.

Irradiation is an electronic music artist, DJ and club host as well as the co-initiator and manager of the viennese label TEMP-, founded in 2003. With it, she has published several EP's and an album. Irradiation's artistic output is best described as a permanent exploration of the space between repetitive and abstract, electronic music. Her latest releases constitute a cartography of links between electronic music and quantum theory which join the loose ends between electronic dance music and acousmatic improvisation.

Paule Perrier: *Trails*

How can life emerge from this architectural landscape? Searching for life's trails.

[Paule Perrier]

Paule Perrier is a French sound artist currently living in Vienna. After studying Art History at the Sorbonne in Paris she joined the University of Music and performative arts in the ELAK department. She works in the area of experimental music as a composer and performer. Her compositional output ranges from acousmatic composition, live electronic performance, to vocal and visual works.

Harald Stojan: *tc_/_fer/ref_-ct*

Harald Stojan (*1993) is a Vienna based sound artist and performer, also making music under the synonym h_ri. Working in the broad field of sound arts effecting electroacoustic composition, sound installations and works for film and theatre as well as improvised vocal/electronic performance. Completed studies of audio engineering with a focus on psychoacoustics, and currently studying at ELAK Vienna focusing on voice and programming.

shut up and listen! 2016

Interdisciplinary Festival for Music and Sound Art ME, MYSELF OR I

Saturday, December 10th, 2016, 11.00

Derek Jarman

Blue – Listening Space

Afterwards: Brunch

Blue

The sole visual content of Derek Jarman's film *Blue* is the color blue projected uninterruptedly and without variation for the movie's entire 76 minutes. Against this field of color so evocative of sky, ocean, blindness, heaven and eternity unfolds a soundtrack of music, poetry and scalding excerpts from a diary by the English film maker who has been living with AIDS for several years. *Blue*, which the New York Film Festival is presenting at Alice Tully Hall tomorrow evening at 9:30, is by turns heartbreaking, enraged, boring, pretentious and riveting. The narration, delivered with a stately equanimity by John Quentin, Nigel Terry and Tilda Swinton, is interwoven with music and sound effects to suggest a stream of consciousness that is continually changing levels. There are moments when the film maker's spirit seems on the verge of taking leave of his body and drifting into the ether. At other times the writing is so incendiary that he seems ready to jump out of his sickbed and burn down the hospital. After a gentle beginning in which bells toll elegiacally and a voice contemplates the color blue and its associations, the screenplay narrows in on the film maker's physical problems, of which the most acute is failing eyesight. From here, it veers between lulling metaphysical speculation and brutal physical reality. When the language turns vague and dreamy, *Blue* can seem like an indulgent exercise in languid poeticizing. But when the narrator expresses fear, rage and contempt, the film assumes a ferocious intensity in which the gap between the blankness on the screen and the emotions being expressed becomes the distance between one brilliant, cranky individual and nothingness. In the most pointed passages, the film maker, who is being treated in a public hospice, rails against the very idea of charity and the way it salves the conscience, allowing people to avoid contact with what disturbs them. The recitation of the possible side effects of an experimental drug is horrifying; many sound far worse than the blindness the drug is intended to thwart. In other searing moments the film maker asserts his homosexuality with the vengeful pride of someone for whom it is a badge of integrity in a corrupt, mediocre, inhuman society whose imminent destruction is to be devoutly wished for. [...]

[Stephen Holden, The New York Times, 1993]

Derek Jarman

Michael Derek Elworthy Jarman (31 January 1942 - 19 February 1994) was an English film director, stage designer, diarist, artist, gardener and author. He boarded at Canford School in Dorset, and from 1960 studied at King's College London. This was followed by four years at the Slade School of Fine Art, University College London (UCL), starting in 1963. He had a studio at Butler's Wharf, London, and was part of the Andrew Logan social scene in the 1970s. Jarman was outspoken about homosexuality, his never-ending public fight for gay rights, and his personal struggle with AIDS. In 1994, he died of an AIDS-related illness in London, aged 52.

[<http://www.poemhunter.com/derek-jarman/biography/>]

shut up and listen! 2016

Interdisciplinary Festival for Music and Sound Art

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SUAL 2015

So far! So good.

Salah Ammo (SY/A)
Belma Bešlić-Gál (BiH/A)
Angelica Castello (A)
Philip Corner (USA/I)
Gobi Drab (A)
Peter Gabis (A)
Bernhard Gál (A)
Sascha Gorbach (A)
Katrin Hauk (A)
Andreas Hellweger (A)
Werner Korn (A)
Thomas List (A)
Steffi Neuhuber (A)
Phoebe Neville (USA/I)
Daniel Pabst (A)
starsky (Julia Zdarsky) (A)
Ernst Reitermaier (A)
Zsolt Sörös (HU)
Simon Usaty (A)
Reni Weichselbaum (A)

SUAL 2014

TIME, AND AGAIN

Peter Ablinger (A/D)
Marta Azparren & Sergio Blardony (E)
Martin Brandlmayr (A)
Duo Soufflé (A)
Tina Frank (A)
Boris Hegenbart (D)
Ryoji Ikeda (J/F)
Peter Jakober (A)
Gerhard Kubik (A)
Lukas Ligeti (A/USA/ZA)
Simon Longo (I/GB)
Conlon Nancarrow (USA/MX)
Max Neuhaus (USA/I)
Abel Paúl (E/UK)
Lukas Schiske (A)
Michaela Schwentner (A)
James Tenney (USA)
Keisuke Yagisawa (J)

SUAL 2013

END LESS NESS

Helga Arias Parra (E/CH)
John Cage (USA)
Jamez Dean (B/CH)
Wolfgang Gratzer (A)
Sabine Groschup (A)
Yumi Kori (J)
Jean-Francois Laporte (CAN)
Alvin Lucier (USA)
Radu Malfatti (A)
Michael Moser (A)
Hermann Nitsch (A)
Felipe Otondo (CL/UK)
Éliane Radigue (F)
Barbara Romen (A)
Gunter Schneider (A)
Manon Liu Winter (A)

SUAL 2012

Far Out

Belma Bešlić-Gál (A/SLO/BIH)
Andreas Bick (D)
Carlos Casas (F/E)
Chin Ting Chan (CN/USA)
Cormac Crawley (IR)
Werner Dafeldecker (D/A)
Aurélio Edler-Copes (BR/F)
Mark Lorenz Kysela (D)
Danny Mc Carthy (IR)
Arne Nordheim (N)
Werner Raditschnig (A)
Lasse-Marc Riek (D)
Petra Sandner (A)
Robert Schwarz (A)
Andrej Serkow (A/UKR)
Anna Thorvaldsdottir (USA/ISL)
Craig Vear (GB)
Michael Vorfeld (D)

SUAL 2011

Near West

Seth Ayyaz (GB)
Cormac Crawley (IR)
gold extra (A)
Franz Hautzinger (A)
Christopher Haworth (UK)
Mazen Hussein (D/SY)
Mazen Kerbaj (F/LB)
Hossam Mahmoud (A/EG)
Gabriela Mossyrsch (A)
Amr Okba (A/EG)
Yoav Pasovsky (D/IL)
mise_en_scene (IL)
Samuli Schielke (D/FL)
Oliver Schneller (D)
Frank Stadler (A)
Daniela Swarowsky (D/A)
Wysozky (Jan Vysocky) (F/A/CZ)

SUAL 2010

duos - doubles - dialogues

Serge Baghdassarians (D)
Boris Baltschun (D)
blauwurf
(E. Schörghofer & M. Zacherl, A)
Kai Fagaschinski (D)
Hui Ye (CN/A)
Gisela Mashayekhi-Beer (A)
Veronika Mayer (A)
Nina Polaschegg (A)
Burkhard Stangl (A)
Die Strottern
(Klemens Lendl & David Müller, A)
Bernd Thurner (A)
z.B.: ... (B. Kaiser & T. Wilhelm, A)

SUAL 2009

Land der Berge

Daniel Ender (A)
Lionel Marchetti (F)
Miriam Mone & Kurt Petin (A)
Georg Nussbaumer (A)
Jörg Piringer (A)
B. Romen & G. Schneider (A)
H. Tschiritsch & F. Haselsteiner (A)
Aaron & Bronwyn Ximm (USA)

SUAL 2008

small - silent - lowercase

Alvin Lucier (USA)
Berndt Thurner (A)
Dimitrios Polisoidis (GR/A)
Erin Gee (USA/A)
Heribert Friedl (A)
i8u (CA)
Klaus Filip (A)
Klaus Lang (A)
Martin Supper (D)
Nader Mashayekhi (A)
The International Nothing
(Kai Fagaschinski/M. Thieke, D)
Tim Blechmann (D/A)

SUAL 2007

soundscape - field recording - phonography

and/OAR (USA)
Astrid Schwarz & Philip Scheiner (A)
Christopher DeLaurenti (USA)
Gabriele Proy (A)
Heidi Grundmann (A)
Helmut Mittermaier (D)
Lasse-Marc Riek (D)
murmer (Patrick McGinley) (GB)
Phonographie-Ensemble (A)
Robert Schwarz (A)
Hannes Raffaseder & K. Hörbst (A)
Stephan Roth (A)
Lale Rodgarkia Dara (A)
Voice Over Noise (SK)
noid (Arnold Haberl) (A)
Holzer (USA) / Kolster (NL) / Boon (NL)
Martin Murauer (A)
Petra Sandner (A)

SUAL 2006

Hörspiel - Klangkunst - Akusmatik

Antje Vowinckel (D)
Das Wiener Geräuschorchester (A)
Igor Lintz-Maues (A)
Jürgen Berlakovich (A)
Kai Fagaschinski & B. Gál (D/A)
Martina Lunzer Brem(A)
noid (Arnold Haberl) (A)
Proyecto Itinerante (AR/F)
Ulrich Troyer (A)

shut up and listen! 2016

Interdisciplinary Festival for Music and Sound Art
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Contact Information

sp ce

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Belma Bešlić-Gál, Artistic Co-Direction

Born 1978 in Tuzla (BiH). Austrian composer, artist and pianist of Slovenian/Bosnian descent, living in Vienna. First music studies (piano) with Planinka Jurisic-Atic in Tuzla. Piano studies at the Liszt School of Music Weimar (1996-2001, a. o. with Gerlinde Otto and Lazar Berman). Studies of composition and music theory at the University of Arts in Graz (a. o. with Bernhard Lang, and Klaus Lang). Master classes in Darmstadt and Munich (Brian Ferneyhough, Rebecca Saunders, Raphael Cendo, German Toro Perez, Wolfgang Rihm). Co-Curator of the shut up and listen!-Festival in Vienna. The fundament of her artistic reflection is time. Further issues include cultural challenges of post-war/transitional societies, nihilism, futurism and manipulations of temporal perception in (intermedia) music constellations. Recipient of various awards, scholarships and grants.

<http://belmabeslic-gal.eu>

Bernhard Gál, Artistic Co-Direction

Austrian artist, composer and musicologist Bernhard Gál is equally at home within the domains of contemporary music, installation art and media art. As of now, Gál has created around 80 sound installations and intermedia art projects, combining sound, light, objects, as well as architectural concepts and video projections into multidimensional and prevalently site-specific art works. He also composes for acoustic instruments and electro-acoustic music. As a laptop musician, Gál has performed extensively on five continents, and worked with numerous musicians of the electronic and improvised music scenes. Since 2006, Gál has also been the creative head behind 'shut up and listen!' – Interdisciplinary Festival for Music and Sound Art, in Vienna. Between 2006 and 2007 he taught sound art at the University of Arts in Berlin. From 2010-13 Gál held a research position at the Paris Lodron University Salzburg, in conjunction with the interdisciplinary doctoral college 'Art and the Public'. Currently he is working on a PhD concerning sound installation art. His work has been made available on ca. 30 audio publications and documented with various catalogue books and DVDs.

<http://www.bernhardgal.com>