

# TONSPUR\_expanded

## DER LAUTSPRECHER

11.12.2010 bis 20.02.2011 // täglich 10 bis 19 Uhr // freiraum quartier21 INTERNATIONAL  
Digitale Kultur/Klangkunst // MuseumsQuartier Wien

EINTRITT FREI

freiraum  
INTERNATIONAL  
quartier21



© Gary Hill and Donald Young Gallery, Chicago

### VORWORT

Im alltäglichen Gebrauch dient der Lautsprecher zur Wiedergabe von Tönen und Klängen, oft auch ganz ungefragt eingesetzt zur Beschallung im öffentlichen Raum. Hier im freiraum quartier21 INTERNATIONAL wird der Lautsprecher nicht nur stündlich „geköpft“. Sein Wummern bringt Sand in Bewegung oder Fliegen zum Tanzen. Er überträgt Vogelstimmen, Traumgeschichten oder bringt Wortspenden der AusstellungsbesucherInnen zu Gehör. Skulpturen werden mit ihm gebaut, er wird entkernt oder hängt in großer Anzahl von der Decke. Auch seine Membran wird von Händen ertastet, gestreichelt oder in Beton gegossen. Eindrucksvoll zeigt die Ausstellung „TONSPUR\_expanded ∞ Der Lautsprecher“ die vielfältigen Erscheinungs- und Wirkformen des sogenannten „Schallwandlers“ in der zeitgenössischen Kunst. 26 internationale KünstlerInnen stellen in ihren Arbeiten den Lautsprecher ins Zentrum der künstlerischen Auseinandersetzung. Charakteristisch dabei ist der interdisziplinäre, grenzüberschreitende Aspekt im Spannungsfeld von Bildender Kunst, Klangkunst, Medienkunst und Digitaler Kultur. Auch das MuseumsQuartier Wien (MQ) bzw. das quartier21 agieren im Sinne eines erweiterten Kunst- und Kulturbegriffs der Gegenwart.

Das MuseumsQuartier Wien, eines der größten Kulturreale der Welt, zieht mit einer einzigartigen Mischung aus Historischem und Zeitgenössischem jährlich über 3,6 Mio. BesucherInnen an. Außergewöhnlich ist die inhaltliche Vielfalt, die auf dem 60.000 m<sup>2</sup> großen Areal von mehr als 70 Institutionen für zeitgenössische Kunst und Kultur angeboten wird: Bildende und Darstellende Kunst, Tanz, Architektur, Theater und Musik haben hier ebenso ihren Platz wie neue Medien, Design, Film, Kinder- und Jugendkultur.

Im Zentrum des MQ hat sich das quartier21 seit 2002 als vitaler Creative Cluster etabliert. Digitale Kultur, Mode und Design bilden die programmatischen Schwerpunkte dieser Trägerstruktur, in der rund 60 kleinere, autonome Kunst- und Kulturinstitutionen tätig sind. Das quartier21 ist aber nicht nur Werkstatt, Labor, Experimentierfeld und moderner Präsentationsort für die Kunst und Kultur des 21. Jahrhunderts, auch eigene Ausstellungen werden hier produziert.

Die junge Programmreihe „freiraum quartier21 INTERNATIONAL“ bildet den Rahmen für internationale Ausstellungsprojekte, die in Zusammenarbeit mit dem Bundesministerium für europäische und internationale Angelegenheiten (BMeiA) sowie Partnern aus dem In- und Ausland organisiert werden. Nach den ersten fünf Schauen zu Digitaler Kultur, Mode und Design mit über 60.000 BesucherInnen widmet sich „TONSPUR\_expanded ∞ Der Lautsprecher“ der Klangkunst, die als eine der wichtigsten Kunstströmungen der Gegenwart auch im quartier21 eine Rolle spielt.

So präsentiert der Künstler und Kurator Georg Weckwerth in der Reihe TONSPUR seit 2003 Klangarbeiten im öffentlichen Raum des MuseumsQuartier. Mit der TONSPUR\_passage, der ersten von vier Themenpassagen des quartier21, wurde eigens ein permanent zugänglicher Spielort für Klangkunst in Wien geschaffen. Für diesen von Esther Stocker gestalteten Gewölbedurchgang werden Klangarbeiten von KünstlerInnen aus aller Welt, darunter TeilnehmerInnen des Artist-in-Residence Programms, entwickelt und realisiert. Über das Künstlerstudioprogramm des quartier21 werden aber nicht nur KlangkünstlerInnen eingeladen. Von Street Art, Literatur, Mode, Design, Fotografie über Game Culture,

Konzeptkunst, Theorie bis Medienkunst reicht das Spektrum der GastkünstlerInnen, die in einem der sieben Wohnateliers im MQ leben und mit den ansässigen quartier21-Partnern Projekte verwirklichen.

Georg Weckwerth verwandelt mit der neuen Ausstellung „TONSPUR\_expanded ∞ Der Lautsprecher“ den freiraum quartier21 INTERNATIONAL in einen Hör-Raum, der den BesucherInnen Ohren und Augen öffnet. Für sein großes Engagement möchte ich ihm an dieser Stelle sehr danken. Neben der inhaltlichen Vielfalt ist die Auswahl der 26 internationalen KünstlerInnen eine der großen Qualitäten dieser Ausstellung: Neben arrivierten Sound-Art-PionierInnen werden jüngere, aufstrebende Klang- und MedienkünstlerInnen mit ihren Arbeiten in diesem einmaligen Rahmen präsentiert. So danke ich allen teilnehmenden KünstlerInnen für das bereichernde Zustandekommen dieses Ausstellungsprojekts und freue mich jetzt schon, einige von ihnen als Artists-in-Residence des quartier21 im MQ zu begrüßen. Besonders gedankt sei auch Botschafter Martin Eichinger und dem Gesandten Stephan Vavrik (BMeiA), Botschafter John Barrett (Kanadische Botschaft in Wien), Botschafter Hans Henning Blomeyer-Bartenstein und dem Gesandten Hartmut Krausser (Deutsche Botschaft in Wien) sowie den Mitarbeiterinnen des quartier21 Elisabeth Hajek, Elke Mitterdorfer, Antonia Kühnel, Margit Mössmer und Julia Aßl.

Wolfgang Waldner  
Direktor MuseumsQuartier Wien

### FOREWORD

*In an everyday context the loudspeaker is used to reproduce sounds, and often finds unquestioned application in the reproduction of live sound in public space. Here in the freiraum quartier21 INTERNATIONAL the loudspeaker is not only “beheaded” on an hourly basis. Its vibrations bring motion to sand or make flies dance. It transmits the songs of birds, stories of dreams or conveys the words donated by visitors to the exhibition. It is used to build sculptures, is excruciated or left to dangle in the company of many others from the ceiling. Hands even touch and stroke its membrane or cast it in concrete. The exhibition “TONSPUR\_expanded ∞ The Loudspeaker” gives an impressive show of the diverse manifestations of the so-called “Schallwandler” (sound transformer) in contemporary art. A characteristic aspect is the inter- and cross-disciplinary approach applied to visual art, sound art, media art and digital culture. The MuseumsQuartier Wien (MQ), but also the quartier21, works with an expanded notion of contemporary art and culture.*

*The MuseumsQuartier Wien, one of the world’s largest cultural complexes with a total surface area of 60,000 square meters, attracts about 3.6 million visitors each year with its unique blend of historical and contemporary offerings. There is an exceptionally broad range of themes, with more than 70 contemporary art and cultural institutions featuring visual and performing arts, dance, architecture, theater and music along with media, design, film, culture for children and young people.*

*Situated right in the heart of the MQ, the quartier21 has served as a dynamic creative cluster since 2002. Digital culture, fashion and design are the programmatic focus of this organizational infrastructure that brings together about 60 smaller, autonomous art and cultural institutions. The quartier21 is not just a workshop, lab, field for experimenting and presenting art and culture of the 21st century, it is also a place where exhibitions are mounted.*

*The recently founded program series “freiraum quartier21 INTERNATIONAL” provides a framework for international exhibition projects organized in cooperation with the Federal Ministry for European and International Affairs as well as partners from Austria and abroad. After producing five exhibitions on digital culture, fashion and design which drew more than 60,000 visitors, “TONSPUR\_expanded ∞ The Loudspeaker” is dedicated to sound art, which figures significantly in the quartier21 as one of the most important current art trends.*

*Since 2003 artist and curator Georg Weckwerth has presented sound works in the public space of the MuseumsQuartier. With the TONSPUR\_passage, the first of four thematic passageways of the quartier21, a permanently accessible venue for sound art in Vienna was created. For this vaulted passageway, designed by the artist Esther Stocker, sound works are developed and realized by artists from all over the world, including participants of the Artist-in-Residence program. Not just sound artists are invited to participate in the artist studio program of the quartier21 but also artists from other areas ranging from street art, literature, fashion, design, photography to game culture, concept art, theory and media art. These visiting artists are accommodated in one of the seven living and working space studios of the MQ and are given an opportunity to implement projects with the local quartier21 partners.*

*With the new exhibition “TONSPUR\_expanded ∞ The Loudspeaker” Georg Weckwerth has transformed the freiraum quartier21 INTERNATIONAL into an audio-space that is bound to open the eyes and ears of the visitors. On this occasion I would like to express my sincere thanks to him for his deep commitment. Apart from the thematic diversity, the selection of 26 international artists is one of the great qualities of this exhibition. In addition to renowned pioneers of sound art and visual artists, younger promising sound and media artists have been invited to present their works in these unique spaces. I would like to thank all of the participating artists for contributing in such an enriching way to this project and making it possible. It is a pleasure for me to be able to welcome several of them already now as Artists-in-Residence in the MQ. Special thanks also go to Ambassador Martin Eichinger and Minister Stephan Vavrik of the Foreign Ministry, Ambassador John Barrett (Canadian Embassy in Austria), Ambassador Hans Henning Blomeyer-Bartenstein and Minister Hartmut Krausser (German Embassy in Austria), as well as to the staff of the quartier21 Elisabeth Hajek, Elke Mitterdorfer, Antonia Kühnel, Margit Mössmer and Julia Aßl.*

Wolfgang Waldner  
Direktor, MuseumsQuartier Wien

### EINFÜHRUNG

Meine erste HiFi-Anlage kaufte ich mit zwölf. (Mußte viele Zeitungen dafür austragen). Die Boxen waren sehr gut und für mich ein wichtiges „Fenster“ – das zur Musik. Zu Beginn der 1990er Jahre begann ich mich auch für Bildende Kunst zu interessieren. Ein Künstler und Freund machte mich aufmerksam auf KünstlerInnen, die mit Lautsprechern arbeiteten. Ihre Lautsprecher bedeuteten für mich ein weiteres wichtiges „Fenster“ – das zum Klang. Ein Lautsprecher, unterlegt mit rot-blauen Schallwellen, zierte dann 1996 den Katalog des ersten „sonambiente-festivals für hören und sehen“ in Berlin. Es steht in kleinen Buchstaben groß „klangkunst“ darauf. Über 100 KünstlerInnen nahmen an der Ausstellung teil, und ich weiß nicht wieviele Lautsprecher.

Lautsprecher in der Kunst begleiten mich, mit all ihren Facetten, seit nun bald 20 Jahren. Und sie bedeuten für mich nach wie vor das, was der amerikanische Komponist und Pionier der Computermusik, Paul Lansky, in so poetische wie bewußtseins-erweiternde Worte gefaßt hat: „A loudspeaker is a window into an imaginary space“.

Sinnbildlich steht das berühmte Zitat für die Faszination und Bedeutung des Schallwandlers in der elektroakustischen und elektronischen Musik des 20. Jahrhunderts, sowie seit der Fluxusbewegung in der Bildenden Kunst und seit der Digitalisierung in der Medienkunst. Mit seinen nahezu grenzenlosen Gestaltungsmöglichkeiten ist der Lautsprecher zum wichtigsten „Instrument“ für jene KünstlerInnen geworden, für die Klang plastisches Material bedeutet.

Die naheliegende Idee, explizit dem Lautsprecher eine Ausstellung zu widmen, kam mir nach all den Jahren jedoch erst durch die tägliche Zeitungslektüre. Ein Artikel von Marko Martin im Reiseblatt der FAZ war wie folgt überschrieben: „Stationen: Der „Voice of Peace“-Lautsprecher in Tel Aviv“. Eine Zwischenüberschrift lautete: „Ein Abend mit John Lennon am Strand“. Das Foto dazu zeigte einen kleinen schwarzen Lautsprecher, der in einer Felsspalte montiert ist. Es trägt die Bildunterschrift: „Hört die Botschaft – für Frieden, Liebe und Verständnis“. Diese Notiz, dieser kleine Lautsprecher, war diesmal das „Fenster“ zu einer neuen Idee.

„TONSPUR\_expanded ∞ Der Lautsprecher“ ist als eine Hommage an genau dieses nur vermeintlich rein „technische Hilfsmittel zur Hörbarmachung von Gasen“ angelegt. Die Schau möchte sein weitaus höheres Bedeutungspotenzial, auch als Objekt in der kreativen Auseinandersetzung, vermitteln. Gleichzeitig will sie den BesucherInnen das von Paul Lansky beschriebene „Fenster“ zu imaginären Räumen – zu aufregenden, inspirierenden, zeitlosen Hör-, Seh-, Gedanken- und Empfindungsräumen – sein.

Ich danke dem Direktor des MuseumsQuartier Wien und dem gesamten Team des quartier21, vor allem Elisabeth Hajek, für Ihre Begeisterung für das Projekt, sowie für die Beschaffung der Bücher zum Projekt „TONSPUR\_library“ und ihr Mittun beim Rahmenprogramm der Ausstellung, sowie den TeilnehmerInnen am selbigen. Last but not least danke ich von ganzem Herzen allen beteiligten Künstlerinnen und Künstlern für ihre Teilnahme an der Lautsprecher-Schau, mit ihren wunderbaren, in jeder Beziehung sinnerweiternden Werken.

Georg Weckwerth  
Künstler und Kurator

### INTRODUCTION

*I bought my first hifi system when I was twelve. (I had to deliver a lot of papers to be able to do this!) The boxes were really excellent and they were an important “window” for me — a window to music.*

*At the beginning of the nineties I also became interested in the arts. An artist and friend called my attention to artists who work with loudspeakers. For me their loudspeakers were another important “window” to sound. A loudspeaker, on a background of red-blue sound waves, adorned the first catalogue of the “sonambiente-festival for listening and seeing” which took place in Berlin in 1996. “Klangkunst” (sound art) was printed in large letters on it. More than 100 artists took part in the exhibition and I don’t know how many loudspeakers.*

*The use of loudspeakers in art, in all its facets, has accompanied me for almost twenty years now. And for me they still mean what Paul Lansky, the American composer and pioneer of computer music has put in such poetic and awareness-expanding words: ‘A loudspeaker is a window into an imaginary space.’*

*The famous quote stands symbolically for the fascination exerted by the sound converter and its significance in electro-acoustic and electronic music of the 20<sup>th</sup> century as well as in the visual arts (since the Fluxus movement) and in media art (since the onset of digitalization). With its almost boundless creative possibilities the loudspeaker has become the most important “instrument” for those artists who see sound as sculptural material.*

*It was not until I discovered an article in a daily paper that it dawned upon me that I could organize an exhibition devoted explicitly to the loudspeaker. An article by Marko Martin in the travel section of the “FAZ” had this title: “Stations: The ‘Voice of Peace’ loudspeaker in Tel Aviv.” A heading in the text read as follows: ‘An evening with John Lennon on the beach.’ The photograph depicted a small black loudspeaker mounted in a crevice. It bares the caption: ‘Listen to the message R- for peace, love and understanding.’ This time, this note, this small loudspeaker provided a ‘window’ to a new idea.*

*“TONSPUR\_expanded ∞ The Loudspeaker” pays tribute to precisely this (supposedly) purely technical tool to make gases audible’. This show aims to tap in to and convey its much greater potential for meaning, also as an object of creative production. At the same time it aims to provide visitors a “window” in Paul Lansky’s sense R- a window to exciting, inspiring, timeless spaces for audio, visual, mental and sensory experiences.*

*My thanks go to the director of the MuseumsQuartier Wien and the entire quartier21 team (especially to Elisabeth Hajek for her great enthusiasm) all of whom provided invaluable help. I am grateful to all funding institutions, in particular the Federal Ministry for Education, Art and Culture Department for Cultural Affairs of Vienna, as well as the national and international cooperation partners, lenders and galleries for their support and trust. I would like to express my personal gratitude to the TONSPUR team, here in particular Hannah Schwegler, and all assistants who helped mount the exhibition. I thank Peter Mahr for his excellent essay on loudspeakers from a philosophical perspective. I am equally indebted to the bookshop Walther König (Andreas Wigand and team) for procuring the books on the “TONSPUR\_library” project and for contributing to the side program of the exhibition — and my thanks also to all who participated in this program. Last not least my very sincere thanks go to all the artists who participated in this loudspeaker show by contributing their wonderful works that have expanded the potential of this medium in every sense of the word.*

Georg Weckwerth  
Artist and curator

**Organizers**  
TONSPUR für einen öffentlichen raum quartier21/MuseumsQuartier Wien  
Federal Ministry for European and International Affairs  
Canadian Embassy in Austria  
German Embassy in Austria

**Curator**  
Georg Weckwerth  
**Coordination**  
freiraum quartier21 INTERNATIONAL  
Elisabeth Hajek

**Exhibition set up**  
Red White  
**Building AUDIO GUILLOTINE**  
Lukas Eder  
**Editing/Side program**  
Hannah Schwegler  
**Translations**  
Camilla Nielsen (foreword, introduction)  
Jonathan Quinn (artist section)

**Links**  
www.tonspur.at  
www.quartier21.at  
**Blog**  
http://expanded.tonspur.at

### DATES

**Opening of the exhibition**  
10 Dec 2010, 6pm  
including a performance by  
Benoît Maubrey\* AUDIO GUILLOTINE

**TONSPUR\_passage**  
**TONSPUR 38: Rolf Julius\***  
29 Nov 2010–19 Feb 2011, 10am to 8pm  
Opening: 28 Nov 2010, 5pm  
Speaker: Volker Straebel, Berlin

**Side program**  
**Performances, Lectures, Talks, Workshop**

**15 Dec 2010**  
5:30pm: Guided tour with the curator  
7pm: Presentation TONSPUR\_library with  
Hannah Schwegler and Georg Weckwerth  
7:30pm: Lecture G.Prof. Peter Mahr  
“Über Lautwerfer, Leisequeller  
und Scheinsprecher”  
8:30pm: Lecture and sound performance  
Jean-Pierre Gauthier  
Locations:  
freiraum quartier21 INTERNATIONAL,  
Walther König bookshop,  
Raum D / quartier21

**28/29 Jan 2011, 2pm to 7pm**  
Sound art workshop for children  
Benoît Maubrey\* GUITAR MONKEYS  
Location: Raum D / quartier21  
Info: office@mqw.at

**11/19/26 Jan; 2/9/16 Feb 2011**  
Additional events with:  
Charles Stankievec’h\*, Andres Bosshard\*,  
Werner Reiterer, Diedrich Diederichsen,  
Helga de la Motte-Haber, Brandon LaBelle\*,  
Peter Weibel, Carl Michael von Hausswloff\*  
Locations:  
Walther König bookshop,  
Raum D / quartier21  
Info: http://expanded.tonspur.at

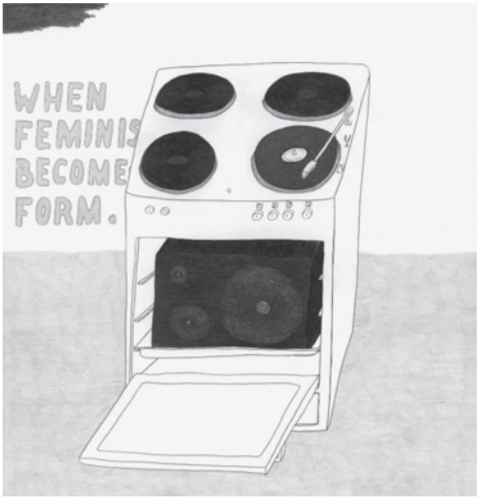
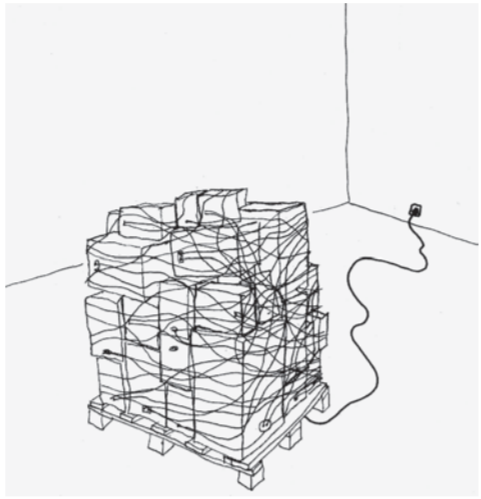
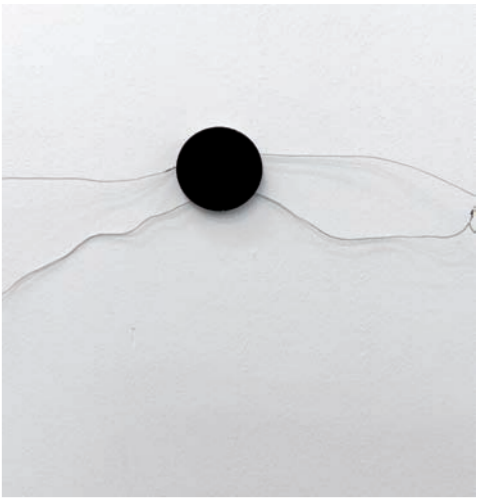
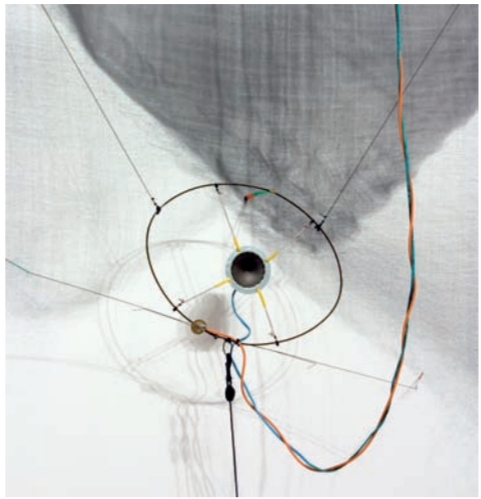
**TONSPUR\_passage**  
**TONSPUR 40: Carl Michael von Hausswloff\***  
Feb 21–21 May 2011, 10am to 8pm  
Opening: 20 Feb 2011, 5pm  
Speaker: Franz Pomassl, Vienna

**Last day of exhibition**  
20 Feb 2011  
Extended opening hours until 9pm

\*Artist-in-Residence at quartier21/MQ

# TONSPUR\_expanded

## THE LOUDSPEAKER



### TYLER ADAMS [USA]

\* 1980, Los Angeles, California  
lives and works in Los Angeles  
**Melt, Addition/Subtraction, Vibration**  
2010, videos

In the three video clips from the series "Sound Studies" Tyler Adams explores and documents different forms of development of sound through space and time: "Melt" shows a speaker in ice that is slowly melting; the speaker in "Addition/Subtraction" makes polystyrene dance with a deep frequency; in "Vibration" a speaker is made to oscillate with a particular frequency so that it slowly moves across the floor.

### JANET CARDIFF & GEORG BURESS MILLER [CAN]

\* 1957, Brussels, Ontario  
\* 1960, Vegreville, Alberta  
live and work in Berlin and Grindrod, BC  
**Dreams — Telephone Series**  
2010, sound objects  
courtesy of the artists and Luhring Augustine, New York

The three new works from a series with vintage telephones continue to engage with the artist duo's special interest in the narrative potential of dreams. When a receiver is picked-up the female artist's voice relates from her dreams in an eerie manner. "Opened on like a film set (crap)" uses an explicitly film-like narrative style. "Writer's festival (penis)" tells of fornicating with pigs at a party, and there are unreal scenarios where men swing speakers in "I can't remember (world turning)".

### MATTHIAS DEUMLICH [DE]

\* 1962, Berlin  
lives and works in Berlin  
**Die spröde Flut [The Fickle Tide]**  
1999, sound installation with light and water

What initially suggests a typical experimental arrangement proves to be an extremely charged installation with sound, water and light. Water sits on a waterproof rubber membrane stretched over a speaker under a glass bell. The water reacts sensitively to every change in sound by simmering, bubbling, splashing and making fountains.

### JEAN-PIERRE GAUTHIER [CAN]

\* 1965, Mantane, Quebec  
lives and works in Montreal  
Artist-in-Residence at quartier21/MQ  
**Uncertainty Markers (The Weaver)**  
2005/2010, kinetic sound installation  
courtesy of the artist and Jack Shainman Gallery, New York

It is the sound of a permanent marker drawing on the wall that the small speakers in this installation render audible. The artist succeeds here in linking classical drawing with media art.

### SABINE GROSCHUP [AT]

\* 1959, Innsbruck, Austria  
lives and works in Vienna and Berlin  
**VogelZeitRaum — Space(s) for Bird Time**  
2008–2010, indoor and outdoor installation  
courtesy of the artist and Galerie Michaela Stock, Vienna

A birdsong wall clock hangs in the exhibition space, and birdsong sounds every hour on the hour in a tree in the courtyard in front of the venue. The work is inspired by the investigations of soundscape conducted by

Canadian composer and sound ecologist Murray Schafer, who stated that the rhythm of the passage of the day is dictated by acoustic signals that we are both consciously and subconsciously aware of. These soundscapes change over the course of the years, sounds get lost and new sounds are added. The installation was the winning public art project in the federal province of Tyrol, 2008.

### DOUGLAS HENDERSON [USA]

\* 1960, Baltimore, Maryland  
lives and works in Berlin and Brooklyn, NY  
**stop.**  
2007, sound sculpture  
courtesy of the artist and Galerie Mario Mazzoli, Berlin

A tribute to the mythological status of rock music: a brand-new electric guitar is half buried in a massive block of concrete. It is plugged in, its components are active, its cable leads to a powerful 1970s amplifier stack, also switched on, turned up, humming and crackling with latent energy.

### GARY HILL [USA]

\* 1951, Santa Monica, California  
lives and works in Seattle, Washington  
**Cut Pipe**  
1992, mixed media installation  
courtesy of the artist and Donald Young Gallery, Chicago

An almost four metre long video sculpture in two parts lies on the floor. It shows black-and-white images of a pair of hands feeling a speaker. This is accompanied by text spoken by the artist to engage with the sensory experience of language and images.

### Soundings

1979, video  
**Mediations (towards a remake of Soundings)**  
1979/1986, video  
courtesy of the artist and Donald Young Gallery, Chicago

The two early videos by Gary Hill posit different reference points within the exhibition. They show stages of development in the oeuvre of the famous media artist — "Mediations" is a remake of the previous year's video "Soundings". Both videos [with special treatment of the speaker] allude to the theme in "Cut Pipe". Although the subject matter in "Mediations" is closely linked to the work "Oh, Mali" by Ignaz Schick: in both works the sand that spreads slowly over the speakers alters the sound emitted.

### ROLF JULIUS [DE]

\* 1939, Wilhelmshaven, Germany  
lives and works in Berlin  
Artist-in-Residence at quartier21/MQ  
**Schatten — Stilleben [Shadow — Still Life]**  
2010, mixed media installation

'I like the eye. I like its ability to engage for a long time, a very long time, with something. It's similar to the ear but the experience and the impressions are different when you listen, when you're part of a coloured surface or its shadow, for instance. I don't want to favour one or other of the two senses, let alone dedicate myself to one of them. I love to stare into a grainy red. And I love listening to it as, in acoustic terms it's silent — and just has a slight visual echo.' [Rolf Julius]

**TONSPUR 38: Musik für einen kleinen Raum [Music for a Small Space]**  
2010, eight-channel sound work  
The interaction between the sounds itself is the core moment of the work, which is to be

completed in November for the TONSPUR passage. Sounds are intentionally personalised: listen, hear yourself or remain silent.

### FRIEDRICH JÜRGENSON [SE]

1482.0 kHz  
2009, sound sculpture  
courtesy of Carl Michael von Hausswolff and Gallery Niklas Belenius, Stockholm

The permanent emission of a 1485.0 kHz frequency in this installation is, inter alia, a tribute to Friedrich Jürgenson [1903–1987], a pioneer of transcommunication who discovered Electronic voice phenomena [EVP]. Jürgenson maintained that there were particular frequencies that could enable people to 'communicate with the dead'.

### TIMO KAHLEN [DE]

\* 1966, Berlin  
lives and works in Berlin  
**FEUER [FIRE]**  
2008, sound object

Like many of the sculptures by Timo Kahlen, this work is formally reduced and subtle, alluding to everyday experiences and familiar scenarios. In this case: a suitcase filled with the sound of fire and vibrations that can be felt on the outside.

**Zwiebelmuster (Still # 17) [Onion Pattern]**  
2006, sound sculpture

Flies hover over an onion pattern plate stored on a speaker. They can never reach the enticing pattern because they are held in the air by thin wire that moves with the vibration of the speaker.

### BERNHARD LEITNER [AT]

\* 1938, Feldkirch, Austria  
lives and works in Vienna and Gaidorf, Austria  
**ZWEI KOPFRÄUME / TWO HEADSCAPES** (Notation, 2003)  
2006, **Verwehter Kopfraum / Blown headspace**  
2010, **Vertikalraum im Kopf / Vertical space inside the head**

'HEADSCAPES are specifically created and composed for the interior of the head. The head is conceived here as a hollow, spherical receptacle, as a performance site, where space is formed through motion of sound. The eye, the hearing eye is turned inward: to behold, to feel moving spaces in the head: to conceive the inside as an act acoustical thinking. HEADSCAPES can only be experienced through open earphones.' [B. Leitner]

### CLEMENS LEUSCHNER [DE]

\* 1976, Göttingen, Germany  
lives and works in Vienna  
**Introvertierter Boxenstapel (russische Version) [Introverted Speaker Stack]**  
2006, sound sculpture

Approx. sixty different loudspeakers are tied together and stacked on a europallet to form a roughly geometrical block. The speakers face inwards to form a sound core inside the stack, from where human voices, muttering and scraps of words can be heard. This work was awarded the 2005 Preis der Kunstthale Wien.

### VIA LEWANDOWSKY [DE]

\* 1963, Dresden, Germany  
lives and works in Berlin  
**Ranula**  
2009, sound sculpture  
courtesy of Charim Galerie, Vienna

'Ranula' is Latin for 'little frog', and the origin of the proverbial frog in one's throat. A megaphone emitting a continual crackling hangs on a coat stand. Instead of adhering to its usual function as 'acoustically enhancing vocal aggression', it becomes an expression of dumbfounded consternation.

### BENOÎT MAUBREY [USA/FR]

\* 1952, Washington DC  
lives and works in Baitz, Germany  
Artist-in-Residence at quartier21/MQ  
**AUDIO GUILLOTINE**  
1989/2010, kinetic sound sculpture

The almost four metre high object beheads speakers at hourly intervals. Before it does so visitors to the exhibition are invited to record their own texts, words and sounds. These recordings are subsequently played back on a speaker — as it is destroyed by the guillotine.

### ROBIN MINARD [CAN]

\* 1953, Montreal  
lives and works in Weimar, Germany  
**à lire en silence, à voir en silence**  
2006, works on paper

Song, music and text noted on paper are silent. With this work from an edition of seven books the artist alludes to a special connection between the eye and the ear: the reading eye links to the inner-ear. "à lire en silence" includes notebooks with Piezoelectric speakers stapled to the pages. In a second series, "à voir en silence", the speakers have been worked into sheets of paper during manufacture. Both works invite visitors to share in a very personal visual and auditory experience.

### GORDON MONAHAN [CAN]

\* 1956, Kingston, Ontario  
lives and works in Meaford, Ontario and Berlin  
**Music From Nowhere**  
1989, multiple installation with converted speaker cabinets

The artist designed a form of 'real' Musique concrète with a collection of speaker boxes, from which eight objects are on display. They have been hollowed out, fitted with new sources of sound and faced with Perspex to direct the viewer's gaze to the inner life of the object — and so to the altered force of the sound.

**Speaker Swinging**  
1982/1987, performance video

The video shows a performance for electronic sound generators and men swinging speakers as an inversion of the classic performance by the composer Steve Reich "Pendulum Music" [1968]. In Reich's performance microphones swing past speakers, in Monahan's work it is the speakers themselves that rotate, 'describing the differences between moving and stationary loudspeakers' [Monahan in the video credits].

### WERNER REITERER [AT]

\* 1964, Graz, Austria  
lives and works in Vienna  
**When Feminism Becomes Form**  
2010, sound sculpture  
courtesy of Galerie Ursula Krinzinger, Vienna © VBK, Vienna

The most recent of this artist's work pairs an electric stove with a record player and speaker, and provides the tact in a subtly

tuned course though the exhibition in an all too familiar manner. The title is an allusion to the legendary exhibition "Live in your head: When Attitudes become Form" [1969] by the exhibition maker Harald Szeemann.

**When Feminism Becomes Form**  
2009, pencil on paper, 70cm x 50cm  
courtesy of collection Henrike Brandstötter, Vienna  
© VBK, Vienna

### DAWN SCARFE [GB]

\* 1980, Darlington  
lives and works in London  
**Lenses**  
2008, sound installation

This work with wine glasses was inspired by the natural philosopher Robert Hooke [1635–1703]. He demonstrated laws of physics using sound. The installation explores the relationship between an object and its sound.

### IGNAZ SCHICK [DE]

\* 1972, Trostberg, Germany  
lives and works in Berlin  
**Oh, Mali**  
2006/2010, mixed media installation

Sand trickles onto a large bass speaker lying on the ground until there is nothing more to be seen of the speaker, while the deep ultrasonic sound waves create a largely visible undulating movement in the growing mound of sand.

### ROBERT SCHWARZ [AT]

\* 1978, Vienna  
lives and works in Vienna  
**BETON — A Suicidal CIRCUS ON Concrete**  
2009–2010, sound installation

Inspired by the complex compositional process used for John Cage's "ROATORIO, an Irish Circus on Finnegans Wake" [1979] Robert Schwarz completed the narrative "Beton" [concrete] by Thomas Bernhard, which is played back via speakers with concrete membranes.

### son:DA [SLO] METKA GOLEC & MIHA HORVATH

\* 1972 / \* 1976, Maribor, Slovenia  
live and work in Maribor  
**room Nr. 7243.psd**  
2003, mouse computer drawing

Is technology killing us? This large-scale computer drawing shows a corridor with vast quantities of electronics stacked along the sides. A lifeless human body lies next to a speaker.

**amplifier for an exhibition.psd**  
2010, mouse computer drawing

### CHARLES STANKIEVECH [CAN]

\* 1978, Calgary, Canada  
lives and works in Montreal  
Artist-in-Residence at quartier21/MQ  
**Breathe**  
2005, sound installation  
courtesy of the artist and Galerie Donald Browne, Montreal

The artist poses interesting questions in "Breathe", inviting the viewer to an experiment with perception: How do we experience sound? Only by vibration? And, how is new technology changing our lives? A speaker

emits a frequency that we can no longer hear, but see. Or is there a more subtle level of acoustic perception?

### MAURICE VAN TELLINGEN [NL]

\* 1957, Hilversum, Netherlands  
lives and works in Amsterdam  
**Loudspeaker II**  
2005, three-dimensional model with sound  
courtesy of Ron Mandos Gallery, Amsterdam

Artworks are the product of the real necessity of artistic breakthroughs. Maurice van Tellingem achieves such a break through with his three-dimensional models. They simultaneously create distance and intimacy between the viewer and the object. To be seen in the show: two small speakers on a typical domestic sideboard. To be heard coming from these: Ludwig van Beethoven's 3rd Symphony, "Eroica" [premiered in Vienna in 1804].

### STEPHEN VITIELLO [USA]

\* 1964, New York City  
lives and works in Richmond, Virginia  
**We Were Moving Together, Moving Apart. Not Speaking/Sleeping Together**  
2005, sound sculpture  
courtesy of SoundArtMuseum — RadioArteMobile, Rome

The artist was inspired to complete this sound work without sound by the oeuvre of Terry Fox. Inaudible to the human ear but visible to the eye, sound waves make speakers hanging from the ceiling away — making them dance, so to speak.

### CARL MICHAEL VON HAUSSWOLFF [SE]

\* 1956, Linköping, Sweden  
lives and works in Stockholm  
Artist-in-Residence at quartier21/MQ  
**Matter III**  
2011, eight-channel sound work

The exhibition is rounded-off in February 2011 with the opening of the passage piece by Hausswolff for TONSPUR 40. The intense engagement with frequency, its possibilities for expansion and the restrictions, as well as communication with frequencies, are at the core of his artistic endeavours.

[Cover] GARY HILL, *Cut Pipe*, 1992, detail, courtesy of the artist and Donald Young Gallery, Chicago [1] CARDIFF & MILLER, *I can't remember (world turning)*, 2010, courtesy of the artist and Luhring Augustine, New York [2] MATTHIAS DEUMLICH, *Die spröde Flut*, detail, 1999 [3] JEAN-PIERRE GAUTHIER, *Uncertainty Markers*, 2005/2010, Detail [4] SABINE GROSCHUP, *VogelZeitRaum — Space(s) for Bird Time*, 2008, digital image/acrylic on leaf, 29cm x 21cm [5] DOUGLAS HENDERSON, *stop.*, 2007, photo Florian Walter [6] ROLF JULIUS, *Wandzeichnung*, 2010 [7] TIMO KAHLEN, *Zwiebelmuster (Still # 17)*, 2006, © VG Bild-Kunst, Bonn 2010 [8] BERNHARD LEITNER, *Verwehter Kopfraum / Blown headspace*, 2006 [9] CLEMENS LEUSCHNER, *Introvertierter Boxenstapel (r.V.)*, 2005, marker on paper, 25cm x 19cm, private collection, Vienna [10] ROBIN MINARD, *à lire en silence*, 2006, detail, Photo Jung Suk Oh [11] WERNER REITERER, *When Feminism Becomes Form*, 2009, collection Henrike Brandstötter, Vienna, © VBK, Vienna [12] MAURICE VAN TELLINGEN, *Loudspeaker II*, 2005, 48cm x 40cm x 23cm, courtesy Ron Mandos Gallery, Amsterdam