

version

NR.

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What functions can be attributed to publications dealing with the genre of electronic music? On the one hand, "version Nr: 0" gathers various sound recordings, and on the other, it is a platform for the artists represented. "version Nr: 0" functions like a conceptually conceived artwork: it sets self-constructed innovative structures, in opposition too the marginalised market conditions of the cultural industry. Protagonists in the international live-scene are represented in the "version Nr: 0" with partially unreleased tracks, where the borderlines between minimal electronic and conceptual sound structures have been blurred.

"version Nr; 0" also attends to the dominance of visual experience over acoustic perception. Logic identifying thought processes tend to follow the images delivered to the eye, whilst the ear transmits information in a dynamic, associative manner. As long as there is no hearing damage, the ear can perceive 1.400 different tones. This sensitivity of the human ear prompts the generation of new mechanisms in electronic music, in turn giving birth to new terms such as; fluctuating sound; textural sound and structural sound.

"version Nr:0" offers musicians and artists alike the possibility of jettisoning pop discourses and electronic laptop histrionics as body alienating strategies. The scope ranges from infiltrating electronic music via overlays and deformations to drone-like excursions through space and time. The context of electronic sound production triggers the notion of expanded installations. The latter is realised by the artist collective "dy'na:mo" through the interaction of various sound spectre's and a refined seventeen speaker system. Steady coherence is immanent in the minimalist productions of Elisabeth Grubl. The flawless pose if the musician behind the laptop is overcome through a reflection beyond threadbare claims for authenticity. The critical and non-conformist spirit of an artist like Natasa Berk is manifest in the project "poly play". The aesthetics of trash in the productions of Franz Graf and Christian Egger demonstrate an interesting counter-vision to the perfection aspired to by electronic minimalists. On the CD by Christian Egger one can still hear the crackling sounds of home recorded productions and sampled cover versions. This active abstraction characterises the work of all sound producers who incessantly try to leave cultural traces through there art works. Even if one doesn't get an immediate clue about what to expect from the assembled CD's & DVD's, a view of the cover testifies to the artefact itself. On his own cover, Franz Graf acts out his perfidious obsession when he addresses the vulgar and pornographic sides of mainstream media. Those who have left the purist electronic hype behind have lost any antipathy to so called experimental or computer generated rock music.

Shshshshshshs, ngngngngngngn, sssssss, iiii iiiii tinnitus can come in variously annoying, tedious or soul-destroying forms. Interestingly, everyone 'has' some mild form of 'tinnitus', most people just don't hear it. If you place yourself in a completely silent room, it will only take a few minutes until you can hear loud and clear the same noises that sufferers are unable to stop. Loud music lovers know this only too well. As a disease at the interface between mind and matter, tinnitus is notoriously hard to handle with current western medical methods.

Acoustic waves are basically rhythmic pressure waves, that let the molecules of their substrate dance around their resting position, in principle with unconfined amplitudes. The eardrums move with the air (or liquid) and drive the fine ossicles in the middle ear. The inner ear, the cochlea, is filled with a curious gel-like liquid - the endolymph - consisting mainly of negatively charged and thus highly hydrated sugar polymers - vertebrate specific hyaluronic acid and others. The fascinating electro-chemical properties of such substances might be involved in the electro-mechanical conversion by which hair cells in the organ of Corti decode the frequency and amplitude of acoustic waves. Coordinated hair cell movement in the vibrating endolymph can even employ stochastic effects to amplify low amplitude signals that are one order of magnitude lower than Brownian motion. Auditory nerve cells connect via synaptic contacts to these hair cells, that swing with the sound. Analogous to artificial sound detection, mechanical vibrations are converted to electrical signals, to be processed within the central nervous system of the brain in our case. Human listening, hearing.

While some forms of tinnitus can be relieved with surgical manipulation - resurrection of buckled hair cells, in most therapies the patient is more or less successfully trained to ignore the sound, filter it out mentally. Stress is a seriously worsening condition, but naturally is in a positive feedback cycle, a rather vicious one, with tinnitus. The exact relation between organic and psychological contributions are far from understood.

Sound perception at and below the lower frequency borders of human hearing (~20 Hz, but individually varying) transgresses a distantly related mind/matter border, although in this case the whole body itself becomes the sensory 'organ'. It is unclear whether and how low such infrasound could at least in principle (mechanically) be sensed by the cochlea's hair cells. At high amplitudes low frequencies become noticeable for the mechanoreceptors in and below the skin; you can feel the vibration. Fascinatingly, the eigen-frequencies (resonance frequencies) of many organs seem to lie in very low ranges and it is feasible that organic resonance oscillations might be a basis for a wide range of observed phenomena as well as a subject of various urban and older legends. Elephants and marine mammals produce infrasound frequencies for long distance communication, while migratory birds have been speculated to orient by infrasound signals of earth and atmosphere. Indeed, highly energetic movement of large matter usually evokes low frequency waves. The earth and the atmosphere constantly rumble inaudible to human ears. The infrasound of earth quakes, volcano eruptions and nuclear bombs can be detected over global distances. A car's infrasound emission has been related e.g. to nausea in driving, while the foehn wind falling from mountains and heated by friction is likely suspected to disturbingly act via infrasound on human well-being; even super-natural experiences and ghost encounters in older and newer English haunted houses have been ascribed to infrasound sources. Cathedral organ pipes that produce infrasound are known at least since the late sixteenth century: awe of god through the finger on the key. Unlike tinnitus noise, infrasound waves can not be heard but sensed which seems to take you from calm to uncomfortable, anxious or even sick. When it's an earthquake, that might be of no consequence.

Machine Listening

The engineer's secret of success is to empathise with the machine. In an artificial intelligence related environment, the machine is supposed to do something that is considered "intelligent" as long as the same thing is done by humans. Empathising with such a machine comes down to pretending to be stupid.

Suppose your machine is a speech recognition system: a listening machine, trying to convert spoken language to written text, mocking an audio typist. To understand such a machine, you have to get rid of the smart tricks the perception apparatus plays on you, and focus on the pure audio input it gets.

Humans perceive an utterance immediately as a string of words, associate meaning to it, grasp emotional content, they just understand. Of course, there are no such things to a machine, there is no meaning, no emotion, no words. There is just a stream of sound, interrupted by some noise, when the speaker takes a breath or hesitates. Imagine listening to a language you do not understand at all: you have no clue about word boundaries.

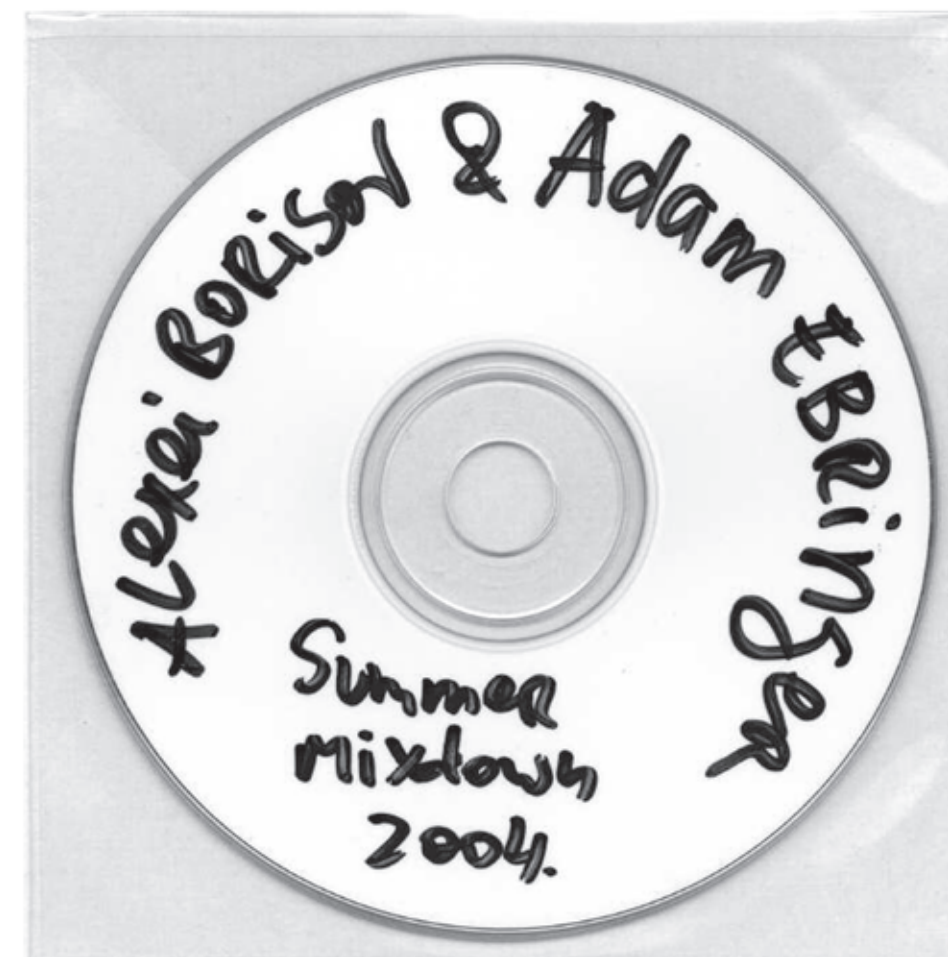
Interesting things happen phonetically when words are stringed together: if you hear the words cheap part spoken as a phrase, the sound will likely contain only one [p], although you think you hear two. What happened? One of the colliding [p]s is omitted. However, you can still audibly distinguish the phrase from cheap art. The delicate difference in sound turns out to be a short pause between chea(p) and part. A few milliseconds of silence may convey meaning.

Actually, this plosive consonant [p] is nothing else than a burst of noise energy, air pressure built up in your mouth, unloaded by opening lips, reverberating through the vocal tract and filtered by nasal and oral cavity. Its sound heavily depends on the following vowel: the tongue is already in the right place to produce that vowel, and the lips open accordingly, both movements affect the spectral filtering of this [p]. The sound of [p] in part differs from the [p] in piece, but humans will just perceive a [p], as long as their language does not require further distinction. This is why Chinese speakers confuse [l] and [r]: they do not hear a difference, because they do not need to.

So the engineer tries to avoid these and other phenomena of human speech perception, puts sound out of its context, focuses on its texture only, stops thinking about what it means, why it is there or what made it. It gives him a narcotic calmness, a relaxing stupidity, a freedom of mind – and it helps to understand why the machine does not work.

Russian electronic music. People and Instruments

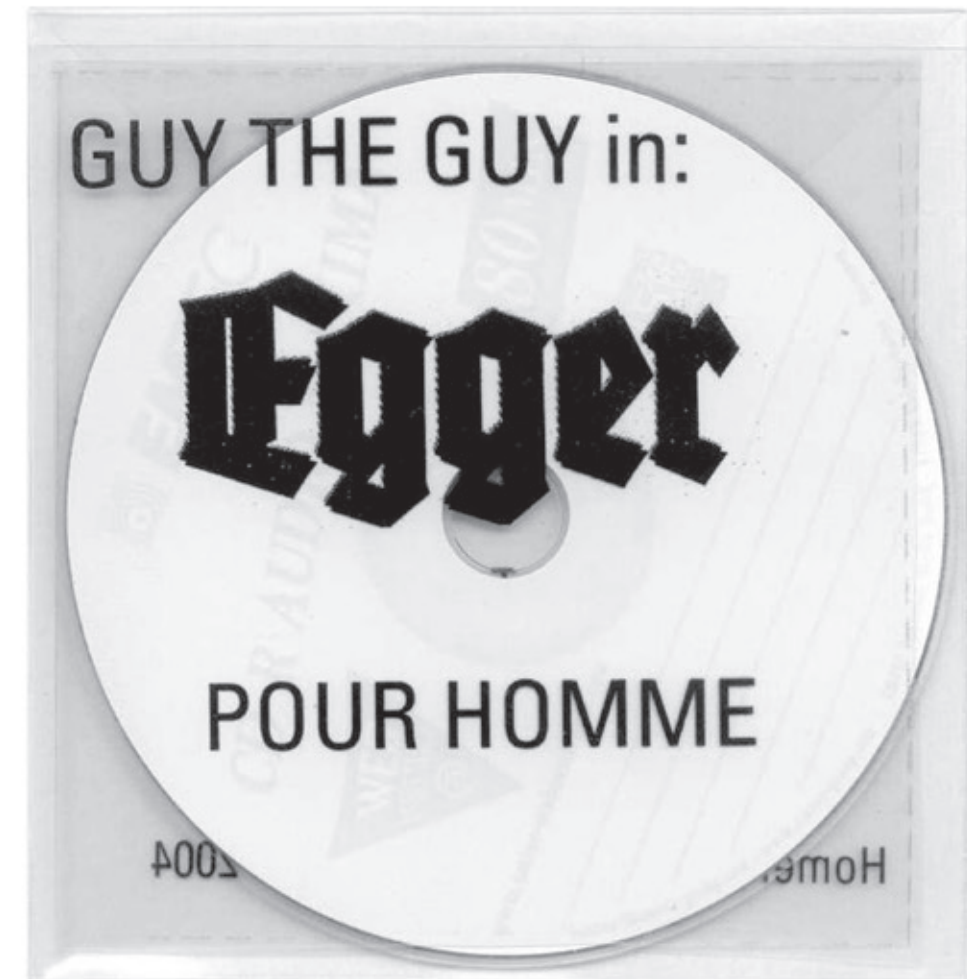
.....The second half of the 90s for me was in endless tours over Russia, both solo and in some small projects, where I had to play electronic music of a wide range in absolutely different places and environments. More over, availability of compact and mobile instruments in combination with DJ techniques helped in my visits to Europe, when I established interesting contacts and enhanced my performance abilities to play in any facility and to get promptly adjusted in any project. The current situation in Russian electronic music is very similar to that of Europe or America. A total computerization of the musical process is taking place, which is conditioned by a natural development of technologies, as well as objective economic reasons. It is understood that computers provide endless possibilities to musicians. However, computer technologies are able to level or standardize the product to such an extent, that various aesthetic, national, emotional, personal and other subjective features of the producer could just disappear. For many people such a situation of sound and technological cosmopolitanism is unacceptable, but for some, on the contrary, is very attractive and the only possible one. Meanwhile, Russia still remains a closed country, including its cultural sphere. Vast territories and large numbers of the population stay in informational and technological isolation. Absence of a single music market also affects the development of musical processes, including the field of electronic music. Of course, a certain role is played by the specific Russian mentality, which still can't be clearly apprehended and, most likely, is a combination of some very subjective social-psychological, linguistic and cultural peculiarities, conditioned by local age-old traditions, as well as peculiarities of the historical process within a given territory. Such nuances can influence not only a local or regional situation but include the musical sphere, of different world-wide and global processes. This influence can be positive or negative, with an adverse development of the situation, negative moments will prevail, finally helping global growth of absurdity, uncontrolled anarchy and, as a result, an inevitable collapse of the world civilization. To a certain degree, Russian electronic music in general is a continuation or development of the traditions of the Russian avant-garde (neo-futurism, suprematism, constructivism, absurdism, etc.) in combination with mass worshipping of a scientific and technical progress. Since 1920's Russia (and later East Europe and a part of Asia) became a large training ground for testing and probation of various social-economic schemes, technological ideas and different inventions, as well as national economic experiments. At some moment, in Russia a specific idolization of machines, industrial architecture, electricity, science and the very process of labor occurred. Moreover, industrialization of the society and scientific and technical progress in general to obtain a political character, becoming a part of communist ideology and a means of fighting against western imperialism and capitalism. Russian electronic environment subconsciously reflects this phenomenon, being a kind of symbol of sacrilege of the very act of music production with the help of sophisticated devices and the latest computer programs. As a result, a certain hypothetic task of Russian electronic music is to combine harmoniously and effectively its intellectual potential with the cult of technology. On the other hand, for local musicians it makes sense to overcome a certain technological dependence or even inferiority to achieve artistic freedom, mental liberation and independence from various cliches and notorious international standards. Just then, in my opinion, an interesting result is possible, which can absorb the entire variety and depth of Russian cultural chaos, providing at the same time a considerable influence on world-wide creative process.



guy the guy is an austrian entertainer singing along to previously released instrumental tracks. He is acting somewhere in the fields between plunderphonics and avantgarde karaoke. He toured museums, clubs , art fairs and squats.

EGGER pour homme - is **guy the guy**'s first release ever.

EGGER is the name of an austrian beer, but also **guy the guy**'s real surname.



“.....the form is empty, the emptiness turns into form. - no eye, no ear, no nose, no tongue, no body, no mind, no colour, no sound, no smell, no flavour, no sense of touch, no thing that exists.....”

In the movie “Little Buddha” by Bernardo Bertolucci the tibetian monk Lama Norbu tries to explain death to a group of children, shortly before dying he gives us the advice „no thing does exist anymore”. The resulting possibility, that new things could arise out of situations without a connection to any existing things, was an inspiration for this work.

Seven continuous soundforms, (which are more acoustic states than compositions) each individual a concise aesthetic statement in itself, not uniquely definable, timeless or untitled – “no thing that exists”. The string of the pieces is defined and caused (titles are waived for to not anticipate any associations) the sound devices remaining secret, there is nothing that deflects from listening. Composing in this spirit means a topographic exploration of a reality which is far removed from the everyday. Turning to the sound itself, generating an acoustic material out of unknown deep micro-structures, granulating it with awareness for sensibility until an occillating state between sound implosion and focussed clearness takes place. Aesthetic decisions are emerging from implicit contours of the complex soundforms. Each of the seven acoustic images was worked out over many years. Listening to them again and again, letting them mature, letting them reverbarate under different site-specific acoustic conditions. Exchanging frequencies and working out plasticity, was part of the composing process. Seven states to convey a sensual presence, allowing the sound to catch the awareness of the recipient, to enwrap him and to give him space for a cognitive experience.



morgana

ULTIMO ATTO

play DIE b-saite

bildbild vonn derr abhanden
gekommenen welt

CD-R speed-x

mindestlohn / der die /selbstachtung

sound off natur a

FACE OFF ON

i don't believe in silence

SILESIOUS 1700 jhd

Days Of Being Wild

Thiss iss NOT A love song

GRA F



SCULPTURE FOR SPOKEN VOICE / Eli Gottlieb

.....

The air around my mouth tastes somewhat green tonight. The speaking of words is somewhat my theme tonight. Words tremble in harness between this world and the next. All of poetry is in the “b” of subtle. Rhyme is the chime of the future coming. Words work for us even as they make us work. To be spoken by English is a remarkable thing. English has a hitting sensation as it arrives in your face. The words do not hold a distance off as they do in all other languages more rooted in a praxis of place.

PAUSE

Italian is round and spherical. French is tautly analytical. German is depth-driven and ponderous. English, well English is mainly fast. Or is that das, my ass. Crucial jealousies, and then the hairpin turn bent an endgame over its knee and broke it into a million pieces—Jesus, that gives me the jitters, and some gas!

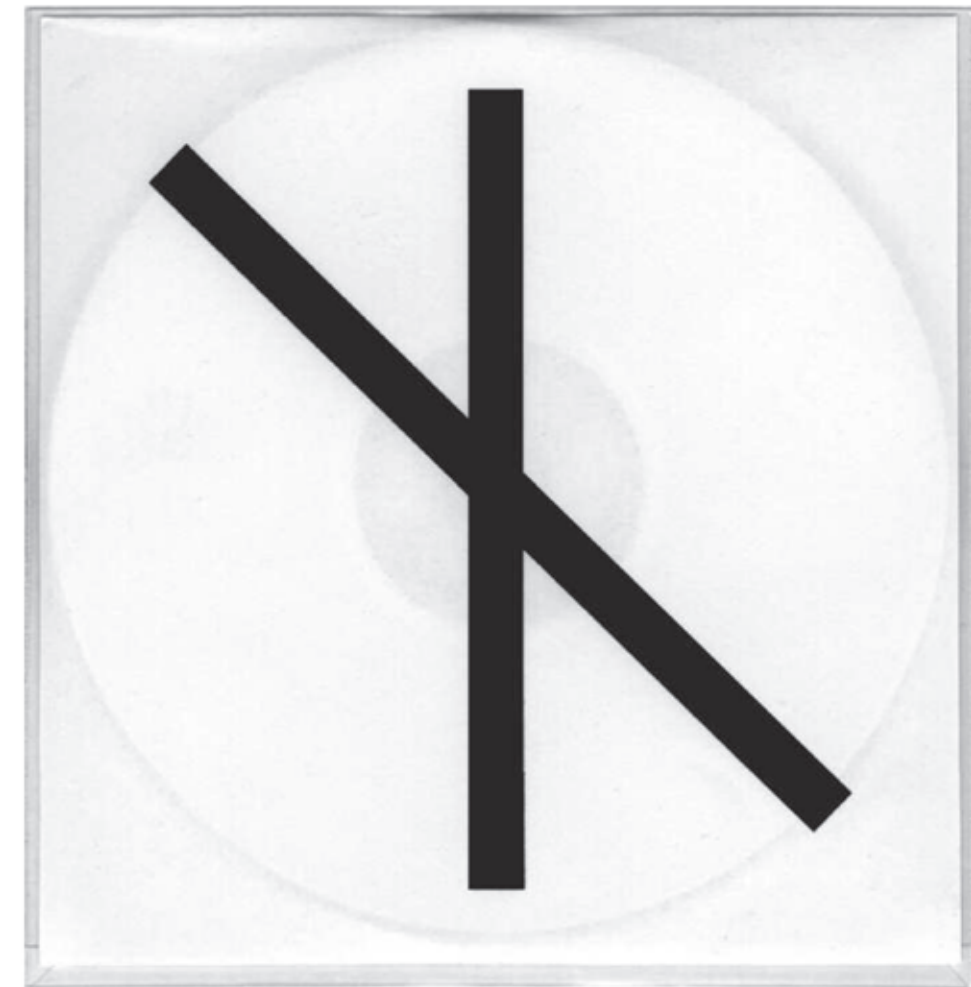
Always, to begin, there is the childhood. Mine was a tranquil affair. I was monstrously colonized by everyone and forced to pretend it was all a lovely game. Pastel pictures were brought before me. Gilded realms of access to wondrous things. A lot of hair was made to fall in my eyes. And then there’s this: from the beginning, hissing machine application of parental will crushed me along determined contours. This was later called History, by the way, a mist actually, a maddening glaze.

My earliest memories were of the spiritual soul. The light. The air. The space around my body.

.....

TWO TYPES OF REVOLT AGAINST REASON / Glegg & Guttman
The metaphysical background of widely held beliefs

- 1.7 We are capable of perceiving the spiritual aspects of our condition. and the condition of others.
- 1.71 We can perceive certain things which western medicine is incapable of registering.
- 1.72 Our abilities to perceive ourselves and others go beyond what the science of medicine permits us.
- 1.8 Western medicine is guided by reason and reason alone.
- 1.81 The limitations of western medicine testify to the limitations of reason.
- 1.82 There are aspects of the world which reason cannot penetrate.
- 1.9 Reason pretends to understand everything.
- 1.91 Reason does not see its limitations; it cannot even see that it has limitations.
- 1.911 When reason encounters a phenomena it cannot understand it pretends that it does not exists.
- 1.912 What reason cannot control it denies its existence.
- 1.92 We can perceive what lies beyond the physical and, thus, be in touch with what lies outside the sphere of reason.
- 1.921 We are not fooled by reason
- 1.93 Reason must be resisted
- 2.0 Second monologue on reason: The situationist vs. the rationalist
- 2.1 I lived in the city all my life; I am a city-person. The city is my home. I often leave the city but I always return. Only city-life makes sense to me; other types of living are incomprehensible to me.






[fluctuated rooms

"expanded research builds the foundation of the concept, which, applied to a room, is able to change it's spacial perception".

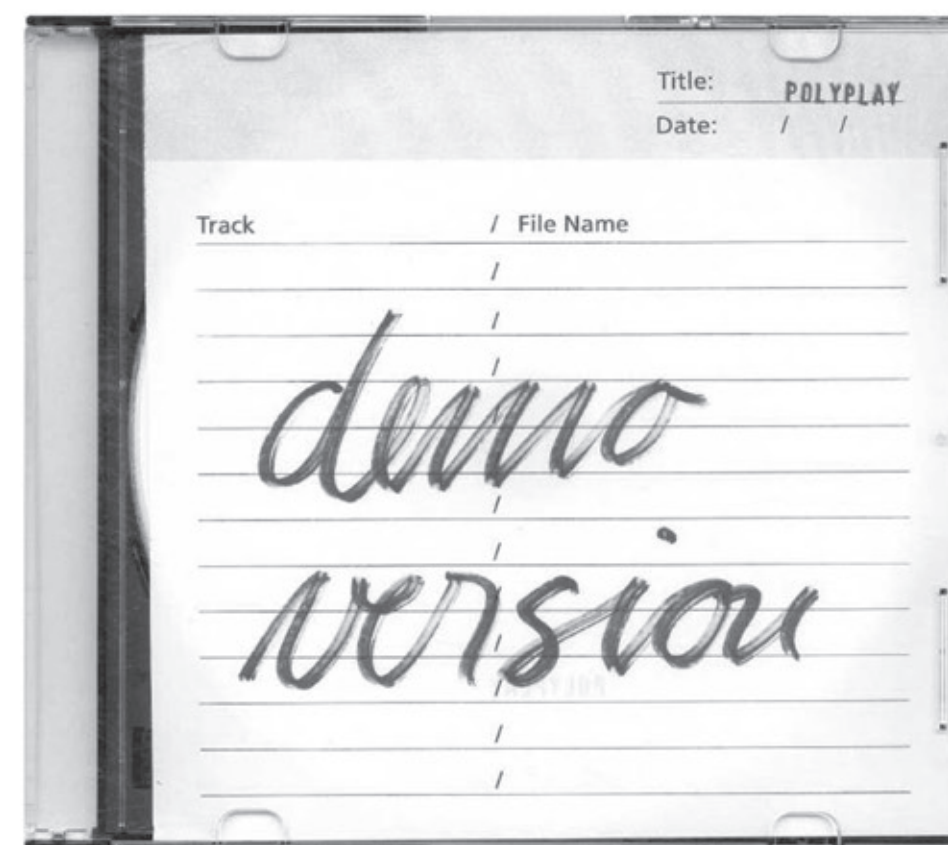
From a shared interest in artist led electronic music/sound work, fluctuated rooms tried to create a sound laboratory for contemporary sound artists from vienna and the uk. The event at the foundry provided a platform for artists who work with sound, utilizing a specially designed sound-system (dtm). This intensified the perception of the spectator through the use of frequencies barely audible to the human ear, in addition to giving the audience an integral part in transforming an unacoustic room into a dynamic and performative space, and facilitating some interesting comparisons of process and performance for each artist. With the use of multiple speakers, which enabled the sound to be moved through space, a new audible relationship was created with in the confined perspective of the venue. At times raw and intense the performances demonstrated the depth in which different approaches to sound can be manifested. From delicate moving clicks to resounding engines of noise, we hope we provided a small snap-shot of the kind of creativity apparent in this field. We would like to thank "the foundry" for there support during the event and "the hat-on-wall" bar for the warm up party.



The band PolyPlay is an art project by Nata_a Berk and Hildegart Stein. Miss Stein is an amateur piano player, she's quite good. Natasa is an perfect rhythm maker and they both always wanted to play in a band. Because no one let them play in their bands, they became four.

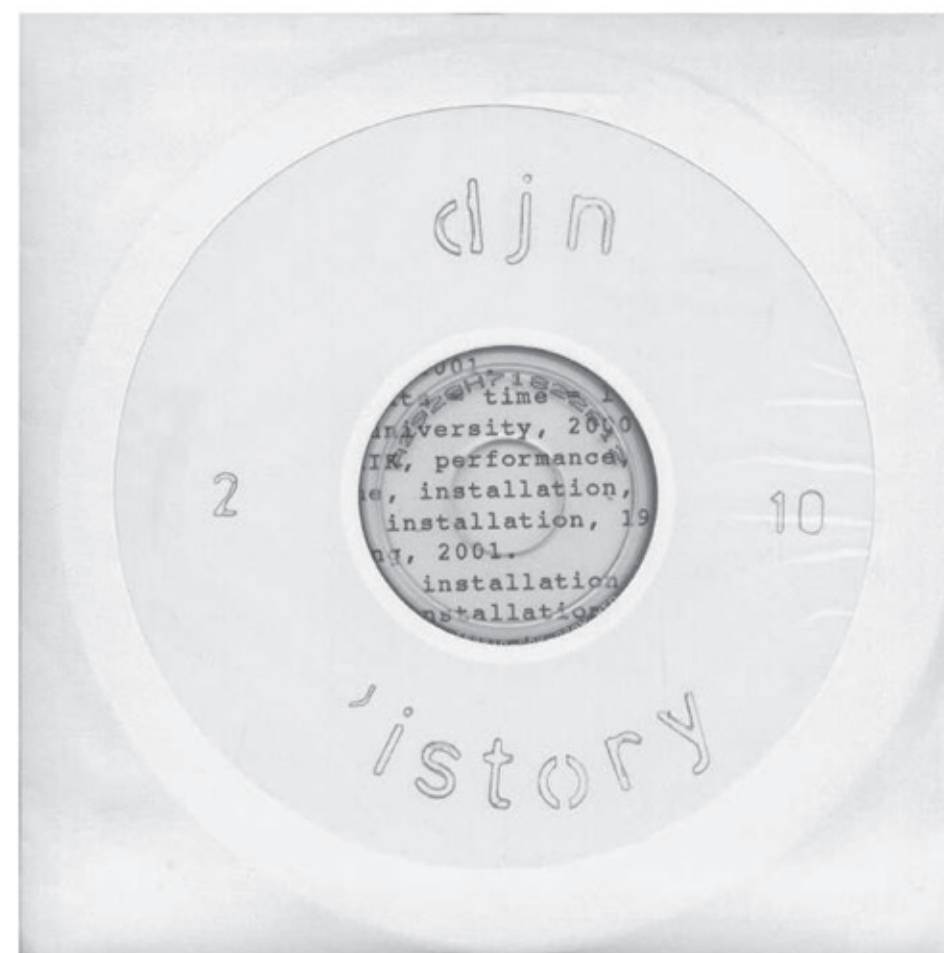
<p>*name Ann-Margret *surname Tucker *bandname PolyPlay *function ba\$\$ *date of birth 23.11.1977 *signature <i>Ann-Margret</i></p>		<p>*name Hildegart *surname Stein *bandname PolyPlay *function keyboards *date of birth 23.11.1977 *signature <i>Hildegart</i></p>	
<p>*name Nataša *surname Berk *bandname PolyPlay *function drum\$ *date of birth 23.11.1977 *signature <i>Natasa</i></p>		<p>*name Tita *surname van-Jölov\$en *bandname PolyPlay *function vocal\$ *date of birth 23.11.1977 *signature <i>tita</i></p>	

Ann-Marget Tucker is trying to play bass, really talented and Tita van Joelovsen is trying to be a good singer with different voices. Two months ago PolyPlay made an (audio-video) demo version of "Don't make you". Now together they are polyplay band. And like, all little bands around the world they are trying to get something.



a catalogue of sound works & recordings,
mostly made in london in the last ten years.

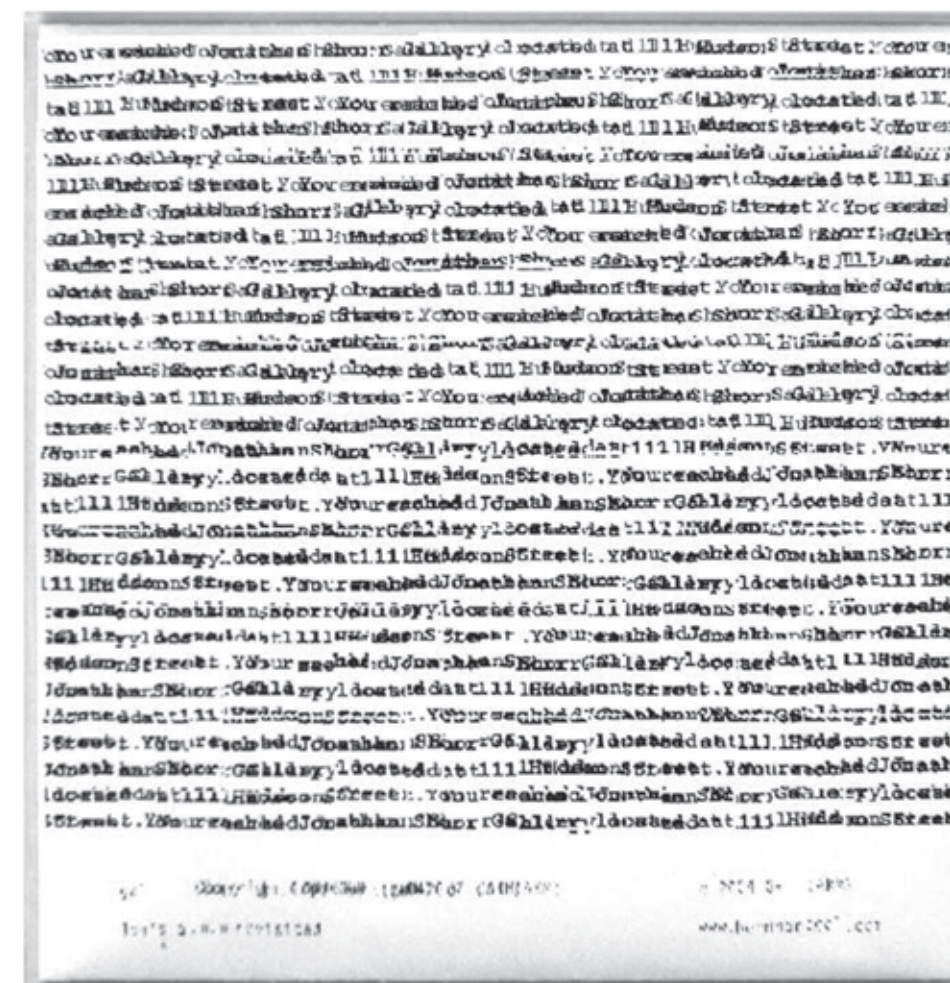
00:00	clock on table
01:00	reading from "sound" drawing at studio
16:36	boiler meter
18:36	walking = beats = time = life, performance, colchester university
21:42	kingsgate KIK, performance
22:30	a sound line
25:28	well sound, installation
27:16	truck driving
29:14	speak listen, installation
34:54	radio sound, installation
38:34	electricity meters at studio
40:36	games arcades, soho
51:00	soundlobby, installation
54:24	soundBank, installation



In bestimmung new york I focus on the musical/sonic qualities of language. I spent the summer of 1998 in New York City recording the voices of 15 friends and colleagues, speaking always the same phrases and words in their respective mother tongue. Using digital sampling and some computer processing, I extracted speech rhythms, speech melodies or simply sounds and recombined them creating 15 short electro-acoustic pieces.

The starting point is the experience that language when detached from its semantic and functional context, is perceived as a series of sound events, as music. I am interested in opening up this acoustic space by focusing on properties like speech melody and speech rhythm, as well as sonic and dynamic characteristics of language, yet seen from a musical viewpoint. Strongly connected to this general idea is what I call the individual 'sonic fingerprint' of each voice. The acoustic and also inherent emotional qualities of the 15 recordings played an important role within the compositional process. Thus, the 3-5 minutes long pieces emerge from the individual sound character of the respective voices, the influence of rhythmic and melodic textures, as well as my associative assemblage and modification of the recorded voice fragments.

I try to show inherent musical qualities of language as well as to give a subjective sample of the vast cultural landscape of New York. All recorded persons are friends and colleagues who I met during my stay in New York on various occasions. The educational and cultural background of the respective listener determines whether one understands the different languages completely, partly or not at all. Subsequently, it is possible to either create an extra-musical (semantic) context, or to focus on musical/sonic qualities. This ambiguity designs an individual perceptual basis for every single listener.



[the >d t m< as basic ele-

Within the course of various testing series and experiments [dy'na:mo] has developed a new hardware - DTM. DTM is a process-oriented hardware, which, in its current phase, is able to control 17 speakers. Sounds and tunes can thus be sent through space in various architectures. The analog technology applied by DTM facilitates work in real time, i.e. sounds and sound architecture can immediately be altered. Such changes could be a spontaneous change of direction regarding the movement of music, changing the order of controlled speakers, regulating speed with which you can switch from one speaker to the next, as well as determining fading tracks (attack and decay modes). Real time interventions can produce a permanently changing, rhythmic structure, which, independent from the original composition, leads to new sound patterns. Through intensive contacts with the Viennese electronic scene, DTM has been used at various events as the basic element of sound installations and performances. Here, the spreading, altering and rhythmical positioning of the musical contributions was programmed by [dy'na:mo]. We are currently working with three DTM processor consoles facilitating the parallel appearance of three musicians in real time.



Natasa Berk

After finishing studies at the Middle School for Design and Photography, Ljubljana, in 2000 Natasa Berk moved to Vienna where she is still studying video and computer art at the Academy of Fine Arts. She is interested in the succinct and minor matters in her life, presenting her observations in a very direct way, During the last 3 years her photographs, video and installation art has been seen in Maribor and Vienna. She has recently made a DVD for the band „Polyplay“.

Colin Bradley / Dual

Continuing the tradition of prime experimentalists such as Tony Conrad, Main and Thomas Köner, the music they make is simple, subtle and special. Above all it is highly textural and organic yet contains rigidly defined and desolate atmospherics. Primarily a studio based band, Dual are constantly expanding their sonic horizons, their effective use of space and ambient dynamics, align them as much with avant garde composers like John Cage, Steve Reich and La Monte Young as with the post rock contingent. Originally working through the World Feedback label, Dual produced two excellent album length cassettes ‚Influx‘ and ‚Drylite‘ as well as a self released CD on the CEE label entitled Caste.

[dy'na:mo] Martin Moser / Martin Wagner / Joachim Bock

Dynamo, work in the realm of sound as art and art as technology. The technical aspects of there output is sculptural in its manifestation, and dynamic in its reality. Two thirds of the group (Martin Wagner & Joachim Bock) run and curate the experimental sound and art venue “fluc”. Martin Moser is the technical craftsman with in the group, creating specific equipment, which can perform as an instrument and as a base to further others creativity within the club.

Bernhard Fleischmann

Bernhard Fleishmann played in different bands as drummer including *sore!*, his latest loud melodic guitar-formation; The cd „my idea of fun“ was presented amongst others at clubs including, Szene Wien, Chelsea, Flex, Schlachthof Wels and Kapu Linz. Since early 1998, Bernhard Fleischmann concerns himself concretely with electronic music. Here harmonies and noises from various electronic music devices are in the foreground live. The songs are calm and warm, something for a red salon with deep sofas, pieces to which one easily moves. Noises shouldn't be considered as strange events, but each tone is to be understood by itself in combination with others.

Franz Graf

From 1979 to the mid 1980s graf/kowanz were working as an artistic duo and quickly became an integral part of the Austrian and international art scene. Right now Franz Graf teaches fine art and sound in his class at the Academy of fine Art in Vienna,. His Art work reacts to his surrounding area and combines it to a social and political context. Working with a network of different media from drawings, photos, text and sound, he creates a interesting position within the art world. His sound projects always involve very complex structures which are generated in different ways and then re-worked.He has participated in numerous sound related arts events including (Trabant, Museumsquartier Vienna, Kunstraum Innsbruck....).

Adam Ebringer

Adam Ebringer was raised in the suburbs of Melbourne, Australia, where he made his musical debut. When not writing silly electronic pop, he busies himself with the serious field of free improvised noise. He now lives and performs in Moscow, often collaborating with longtime Moscow resident Alexei Borisov.

Christian Egger

The works of Christian Egger often combine symbols and images of a popular culture, with a theoretical approach. His use of cheap and non-spectacular materials draws the attention to the multi-bind word plays behind the works titles. There is a great diversity shown in his work, from curatorial to the classical through to an exaggerated abstract in drawings via collage. guy the guy - is a classical one man performer, playing and dj-ing his favourite tunes and whispering words of alienation, the impossibility of everlasting love, fear of abandonment and the lack of any original thought into his mic. guy the guy has already shared the bill with acts like Viva la fête, U.N.K.L.E, Christopher Just and Philipp Quehenberger.

Bernhard Gál

Bernhard Gál (a.k.a. gal) is a composer, artist and musicologist from Vienna, who creates electro-acoustic music as well as compositions for acoustic instruments. In his intermedia and sound art installations Gal combines sound, light, objects, video projections and spatial concepts. Gal's work has been presented in concerts, sound installations and exhibitions throughout Europe, and in Japan, Taiwan and the Americas. As a musician, he has performed in solo concerts and collaborated with Aki Onda, Alan Licht, Brian Labyecz, Chao-Ming Tung, Kai Fagaschinski, Manuel Mota, et al. He has worked together with architects, choreographers, dancers, musicians, painters, performance-, media- and video artists, e.g. G.S. Sedlak, Mandy Morrison, Christian Aichinger, P. Michael Schultes, Akemi Takeya and Emre Tuncer. In 1997 Gal began a continuous collaboration with the Japanese architect and installation artist Yumi Kori (‘audio-architectural installations’).

Eli Gottlieb

Eli Gottlieb is a magazine editor, critic and novelist whose first novel, „The boy who went away“ (published in german by Ulstein Verlag as „Stachelkind“) recieved the Rome Prize of the American Academy of Arts and Letters and the McKitterick award of the British Society of Authors.

Elisabeth Gröbl

Elisabeth Gröbl's practice in visual arts incorporates sound. Her exhibition 9000 hz (Secession Vienna, 1998) connected the auditive with observation rooms, which created a new access to visual art. Following this she had audio installations at Fishe Gallery (London 2000) and „ausgeträumt...“, an exhibition curated by Kathrin Rhomberg (Secession Vienna, 2002). Of particular interest in these works is the use of “sine wave tones” which spread as a constant into the room. This effect together with the spacial dimensions creates the installation, where visitors become moveable tactile elements to change the reading of the space. The essence of Elisabeth Gröbl's investigation includes the artistic and tecnological examination of acustic perception inside a space in which relations of movement, sound and architecture are tightly connected.

Clegg & Guttman

The international Artist duo Clegg & Guttman work between Art, culture, politics and a general public situation as a social sculpture. Previous projects include “the open library” and the “the firminy Music Library” .

Werner Moebius

Werner Moebius works with sounds, beats and files between conceptual art, contemporary music, electronica and pop. From abstract sound material he creates a unique mix of styles between minimalistic soundscapes and weird instrument-tal poppy tunes. Varied projects involve him as an electronic multi-instrumentalist , percussionist, drummer, performer, composer, producer, as well as DJ, curator and music journalist. In the middle of the eighties, Werner Moebius began to work with different media at complex levels and started to experiment with photography, graffiti, DJing, concerts and exhibitions. Since 1990, he specialized in electronic percussion with the “Octapad”, formed the experimental industrial band “N.W.O.” with Christoph Kurzmann and Gernot W. Koza and founded the artist-project “Workstation” in Innsbruck. He has subsequently concentrated on improvised electronic music in relationship to pop and the fine arts, and formed the concept-popduo „Play the tracks of” with Frenk Lebel.

Daniel James Newnham

His work is based in drawing and sound. Coming to terms with himself and others , and the many environments (sensory, geographical, political) we all exist in. Language, mobility and memory are the primary tools for negotiating the world; deal with and move on, have some fun ... the interesting stuff is in the gaps between...

Rashim (Yasmina Haddad / Gina Hell)

Rashim (Yasmina Haddad / Gina Hell) was founded by Gina Hell and Yasmina Haddad in 2001. Based on DJing the group started out, cutting the surface of cd's, and playing them on turntables, which produced a quite raw minimal sound. Meanwhile laptops, keyboards and samplers were added, while still sticking to the idea of minimalism, often using only one single sound, to produce a whole track. RASHIM also cooperates with berlin-filmmaker K. GOLDT, making soundtracks for her experimental shortfilms, often based on political issues. As a team they have played several festivals throughout europe. Since 1998 they have organized many special events, constantly moving between experimental electronica and intelligent dancemusic with guests, such as: C. Kurzmann, Alois Huber, D.J.DSL, Thomas Brinkmann, Vladislav Delay and Jan Jelinek

Ursula Maria Probst

Art historian, critic for Kunstforum International, artmagazine, Präsens, Spike, dérive, ans Skug, freelance curator of projects at the Künstlerhaus Wien and at Fluc Vienna. Co-initiator of the performace collective „female obsession“.

Rainer Machné

Works in systems biology at the theoretical biochemisty group at the institute of for theoretical chemistry, university of vienna.

Leo Fessler

Leo Fessler has a background in computer science and works as what they call a „language engineer“ at a speech recognition enterprise in Vienna.

Ute Pinter

Ute Pinter studied: history of art, film and cultural management, is a curator, projectmanager and organiser in the fields of fine art, film, performance and music. currently working for “jeunesse” in austria, specialising in contemporary music, jazz, improvisation and mixed-media and as promotor of the series „open music“ in Graz

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