

Presentation, Artists

Double CD: LARM From mouth cavity to laptop

Ruth Bakke

Norway b. 1947

Ruth Bakke is a composer and church musician. Since 1973 she has been working as an organist in Bergen, Norway. Bakke has taught music theory at the Bergen School of education and Bergens Music Conservatory. Important work are the bassoon concerto *Illuminations*, the tuba concerto *Tubazzo* and a piece for symphony orchestra, *Chromocumuli*.

On the CD Ruth Bakke contributes with *Sphaerae*

It is an improvisation exploring the extreme range of sounds in a large pipe organ, from the massive sound of the full organ to the ethereal sound of pipes when the wind engine is turned off. The result is fascinating - though completely analogue, it sounds as from the latest electronic equipment.

Fia Backström

Sweden

As an artist and writer, Fia Backström is creating situations as well as exhibitions inviting other artists. She is working with sampled songs from the popular culture, cutting and working them over until the bare fragments conveys different meanings.

I want to break free is one of three tracks on the record *FEEL FREE*, all appropriated commercial hits. There is *Freedom* by George Michael, sung by a 13 year old girl, and *I'm Free* by Soup Dragons, sung by a 7 year old boy. *I've Got to Break Free* was originally performed by Queen. The band made a video for the song in which all the band members appear in drag with rollers in their hair and vacuum cleaners, looking like house wives.

Lisa Dillan

Norge, b. 1969

Lisa Dillan, a sound equilibrist with the pure voice as her tool – uses it analogue with no effects, where it unexpectedly results in a non-vocal and poetic sound. Dillan works with voice, improvisation, performance and composition. She is trained as a jazz singer at the Norwegian Music Conservatory. Besides being a solo artist, she works with the improvisation-trio *Slinger* as well as dancers and performance artists. www.dillan.no

For the CD, Dillan contributes with *Comprisation*

It is a piece by Lisa Dillan for solo voice, as an improvisation over three different sounds. No sound effects are used. The title is a portmanteau word that combines *composition* and *improvisation*.

Solvej Dufour Andersen

Denmark, lives in Geneva, Switzerland

Solvej Dufour Andersen makes sound work as installations, as a component in visual work or in a street situation. www.solvejdufourandersen.net

In the piece for the CD, the words "I Love You" are pronounced by 68 voices in 68 different languages at the same time. 3 seconds, in mono sound. Originally presented as an installation.

Christina Eriksson Fredriksson

Sweden b. 1964

Christina Eriksson Fredriksson works in different materials and with many aspects, sound being one of her interests. She runs a publishing house with Christofer Fredriksson, and part from her own art she gives workshops, as when introducing the staff of the railway company in a Northern part of Sweden as members of a spoken words choir. www.feson.se

On the cd Christina Eriksson Fredriksson contributes with the sound piece: *Harangue #11 Foghorn-Harangue-And So On*, originally from an artist book with a CD including a number of stereophonic sound poetry compositions using only small phonemes as blocks of sound in space. Harangue #11... is built of a series of rhythmic variations for one voice with the letter A. The work is a collaboration between Christina Eriksson Fredriksson and Christofer Fredriksson. All voices spoken by Christina Eriksson Fredriksson.

Hanna Hartman

Sweden b. 1961, living in Germany

Hartman is a sound-artist who works with compositions, performance and installations. Her compositions triggers by association exciting and multifarious sound experiences. All material are recorded at different locations and then minimally worked upon. Instead of distorting the sounds with effects or filters, she cultivates their existing qualities. www.hannahartman.de

On the CD Hartman is presented with the piece: *Inre sprickor uppkommer i den senare delen av torkningsprocessen* [Interior cracks arise in the latter half of the drying process]. Voice: Tobias Dutschke. Work commissioned by Sveriges Radio/Radioteatern 2006.

Anna Carin Hedberg / Ebba Moi

Sweden b. 1966 and 1971, living in Oslo

Hedberg and Moi are both visual artists and works together with sound. They have cooperated with BallongMagasinet and the sound art project *Blind Film, sounds for dark cinemas*.

On the CD Hedberg/Moi contributes with the sound piece:

Forandringer i det Norske landskapet [Changes in the Norwegian landscape]

It is a work about Norway – as a changing nation, described through foreign people's auditive interpretation of the Norwegian language. The piece starts with an incomprehensible sentence that is repeated, but each time a new voice is heard it increasingly resembles Norwegian. A kind of whispering game based on a booklet for tourist information about a Norwegian landscape.

Hertta Lussu Ässä / Kukkiva Poliisi

Finland b. between 1975 – 1980

Hertta Lussu Ässä consists of Merja Kokkonen, Jonna Karanka, Laura Naukkarinen and Kukkiva Poliisi of Jonna Karanka, Inka Saarinen, Annika Saarinen, Johanna Lonka and Johanna Ketola. Autodidacts as musicians, educated mainly in fine art, but also as academics.

What musically unites these two groups is their way of producing improvised psychedelic sound with a variety of traditional and electric instruments, objects, toys and multivoiced singing. Performances aren't holy, serious events but possibilities for experiment and to make contact with the audience with dark humour. Hertta Lussu Ässä omits gloomier, darker and noisier sounds whereas Kukkiva Poliisi concentrates on tranquil string meditation.

On the CD Hertta Lussu Ässä contributes with the soundpiece: *Likainen pöytälampunjalka*. It is a piece that tells the true nature of Herttu Lussu Ässu.

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Kukkiva Poliisi contributes with the soundpiece: *Pörahtelevän miliisin aamupamppu*, a piece of a retarded jazzy monster.

Lisa Jeannin

Sweden b. 1972, living in Belgium

Although often in the forms of video, animation, installation and performance, Lisa Jeannin's work starts in the drawings. The subjects she explores are mythology, communication, ideas of scale, alteration of the consciousness and perception. She is touching on themes that are difficult to explain in words, fusing reality and the experience of art. By offering familiar fragments taken from fairytales, B-films or what we usually perceive as reality, she creates a world outside of the expectations of common sense.

www.lisajeannin.nu

On the CD Lisa Jeannin contributes with the soundpiece: *Vilhelm Live in Hamburg*

Lisa Jeannin made music together with her tortoise Vilhelm, playing on a synthesizer and a pedal steel guitar etc. This recording took place on a deserted railroad track during the art-event "Artgenda". Lisa does nothing apart from deciding when the track ends.

www.myspace.com/vilhelmtortoise

www.myspace.com/lisajeannin

Thurídur Jónsdóttir

Iceland b. 1967

Thurídur Jónsdóttir is a composer and flutist She studied composition at the Reykjavík Conservatory of Music and moved 1989 to Bologna to study composition with C. Landuzzi, A. Guarnieri and L. Camilleri. She received diplomas in flute, composition and electronic music from the Bologna Conservatory. In her works, Jónsdóttir has frequently tackled the relation between acoustic and electronic sounds. Her activity as a performer has provided her with means to explore this relation extensively, in works for solo flute and electronic sounds as well as in choir or orchestra and electronics.

On the CD Thurídur Jónsdóttir contributes with the sound piece: *Installation around a heart*. It is a soundscape with accordion and sinfonietta composed by Thurídur Jónsdóttir. Geir Draugsvall accordion, Caput ensemble, conductor: Gudni Franzson.

Kira Kira / Kristín Björk Kristjánsdóttir

Iceland b. 1977

Kristín Björk Kristjánsdóttir is a founding member of the Icelandic art collective Kitchen Motors. For the past 10 years she has tinkered with noises in bands such as Spúnk, Big band brútal, Stórsveit Sigrídar Níelsdóttur and as Kira Kira. She has composed music for theatre, dance and movies and performed \ exhibited extensively in her home country Iceland as well as around Europe.

<http://this.is/kirakira>

At the cd Kira Kira contributes with the soundpiece: *Drakúla darling*

Drakúla darling is inspired by a horror flick about Dracula's desire to spark his offspring to life and for that to happen he had to send a torrent of electricity through his unborn, bloodthirsty cocoons. Kristjánsdóttir used the song for a score she did for a dance piece called Glóð.

KOEFF / Johanna Rosenqvist

Sweden b. 1971

KOEFF came to light as a solo project while Johanna Rosenqvist was involved with the hardcore disco, industrial power electronics duo *Institut* (with Lirim Cajani). When performing live KOEFF is usually playing about with some sort of household equipment, making a great deal of noise by vacuum cleaning, food

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mixing. Sometimes standing screaming by her old KORG synthesisers – always seriously amplified and heavily leaden with delay and distortion provided by her handy little colourful guitar effect boxes.

Mental Dry Cleaner was a concept developed by KOEFF and *the Belacqua Project* (TBP alias Ture and Hans T Sternudd) for a three-day performance at the Arvika Festival in 2003. The main idea is repeatedly expressed: I'm the Mental Dry Cleaner, I wash your minds blank!

Ann Lislegaard

Denmark, lives in New York and Copenhagen

Ann Lislegaard works with video, sculptural installations and sound works. She is concerned with the notion of time, space and place and uses sound and light in spatial/architectural constructions to reflect on our orientation. Her soundworks often focus on auditory perception as fundamentally distinct from the visual perception. Ann Lislegaard also works with sound that transport the listener to an imaginary space, creating a situation where the listener is imaging herself being in somebody else's place. www.lislegaard.com

Cornerpiece - the space between us. Originally presented as a sound/light installation in 2000, in a constructed corner, carpet, halogen light, colour organ, amplifier, cd player, 4 speakers and soundtrack: a multilayered whispering female voice describes a corner space.

Astrid Lomholt

Denmark

Astrid Lomholt's work reveals a fascination with sounds and sound qualities. She is making invisible social attitudes visible through the use of concrete elements, often phrased in words and images with references to music and movies.

Astrid Lomholt's work *Track 1, Singing with the city* is composed of the different sources of noise in the city. It is a mixture of radio, television, voices from the street and her own voice. The city functions as an instrument to which she sings directly.

Lise-Lotte Norelius

Sweden, b. 1961

Frilance musician since the 1980's with a back-ground in traditional african music, experimental rock, and pop, worldmusic and improvisational music. Norelius works electroacoustical with the groups *Ludd*, *VFO*, *Tutuula Sisters*, *Unsk* and *Daleelo*. She released the CD *In Sea* at Firework Edition Records in 2005. www.lise-lottenorelius.se

Isola 78 is an excerpt, (part 7 and 8), from the soundtrack of the dance piece *Isola*, a collaboration with the dancers/choreographers Katarina Eriksson and Håkan Mayer. The sound material varies from the contribution of the dancers which consists of controller data and samples from their bodies and movements, together with sounds from an old iron-mine, cooked in Max/MSP-patches. *Isola* was originally made for 8 channels and commissioned by EMS/Rikskonserter in 2004.

Ovro (Satu Karhumaa)

Finland, b. 1970

Surreal music from subterranean soundscapes. Dormant volcanoes coming to life. Scratches, crackles and human voices put through alchemy of sound. Bass abuse. Churchbells conjured out of the sound of breathing. Hauntingly disturbing atmospheres, subconscious landscapes.

www.kaaos.org/ovro

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Track on CD: *Mortal Strangers*

Mortal, adj: liable or subject to death; of or relating to humankind; of great intensity or severity; from Latin *mortalis*, from *mors*, *mort-*, /death/. *Stranger*, n: one who is neither a friend nor an acquaintance; foreigner, newcomer or outsider; a visitor or guest: from Old French *estrangier*, strange.

Else Marie Pade

Denmark, b. 1924

Ever since childhood Else Marie Pade has experimented with what she calls her "inner space". In 1952 Else Marie Pade heard about Pierre Schaeffer and his music on Danish radio and she went to Paris to visit him. She began to study the aesthetics of *musique concrète* and became a pioneer in Denmark of this form of music as well as in electronic music. The piece *Syv Cirkler / Seven circles* from 1958 is the first Danish piece of electroacoustic music. It was broadcast in 1959 by Danish Radio. New versions of *Syv Cirkler* was made by Danish techno artists, among others, Björn Svin and Hans Sydow at the CD *7 CIRKLER – 5 REMIX*.

Syv Cirkler, inspired by the Darmstadt school principles of serial composition, builds on a serial succession of seven notes, spread over a broad compass, in the fixed distance of a none-interval. A series is performed, then transposed and repeated in double tempo, while, simultaneously, a new series is introduced.

Maja Ratkje / Lotta Melin

Lotta Melin

Sweden b. 1961

Lotta Melin is since 1995 internationally established as one of the most active dance improvisers, ("instant choreographer"), in her collaborations with musicians and composers. Another focus is on choreographing and setting up spectacular performance pieces, often in collaboration with visual artists or sound artists. Melin currently works with live electronic sounds, triggered by the dancers movements. She is involved in the trio *AGRARE* with Maja Ratkje and Hild Sofi Tafjord.

Maja Solveig Kjelstrup Ratkje

Norway b. 1973

"If one should try to summarize the overwhelming experience of listening to Maja Solveig Kjelstrup Ratkjes vocal for the first time, it could be in the feeling of having forgotten something – how many strong, soft, deep, clear, frightening, vivid and so completely different sounds the voice of a human being might produce."* Maja Solveig Kjelstrup Ratkje, composer and performer, works in the improvisation ensemble *SPUNK*, the noise duo *Femail* and the performance trio *Agrare*. Ratkje contributes to the LARM book with a text on inspiration. www.ratkje.com

*(from article by Hild Borchgrevink <http://www.ratkje.com/press.php?meny=3&page=118>)

As the Talk Goes On from the vinyl "Illegal Parking" by Ratkje/Melin, released on Kning Disk 2006, is a double duet where Maja and Lotta play on two theremins. The theremins are connected so they affect each other's sound, becoming more or less one instrument. This track is a double improvisation that is recorded in two layers, on top of each other.

Kristine Scholz / Mats Persson

Sweden

Kristine Scholz is known for her interpretations of music by John Cage, Henry Cowell and Karl Heinz Stockhausen. As a duo, Kristine Scholz and Mats Persson plays four-handed piano. Their repertoire is

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mainly directed to contemporary music. They have worked as freelance musicians since 1973, and during the 1970's they were members of the avantgarde group Harpans Kraft.

On the cd Kristine Scholz / Mats Persson contributes with the soundpiece: *La Mariée mise à nu par ses Célibataires, même* by Marcel Duchamp.

In 1913 Duchamp described in a sketch how music ought to be "composed": numbered balls are placed in a funnel. Each ball = one note. A toy train with open trucks passes under the funnel at varying speeds. The balls now fall at random into the different trucks. The balls are lifted out and each note is listed. Each truck corresponds to a unit of time. The procedure is repeated as many times as desired and in this way polyphony is created. The whole thing can be seen as a tonal companion piece to The Large Glass, "La mariée ..."

In Scholz/ Perssons version – comprising nine layers – they use small electric motors with rotating rubber pulleys which – when they are brought into contact with the strings in a piano – produce different pitches.

Tanja Stasia Schlander

Denmark b. 1974

Performance and project manager, Tanja Stasia Schlander works as a performer but during the last years she turned away from this to dig into the pure sound. Previously she was into concerts and performances based on the recordings of her evershifting surroundings captured by a lofi Dictaphone. She collects specific types of sound from trains, traffic, dinner tables, dogs, discotheques and record local atmospheres to discover the beat of the city.

On the CD Tanja Stasia Schlander performs with / Flex Fitte / Mr. 3P / Mr. Lopa with the soundpiece: *I am a top-dog avarice sap*

The sound of people is the core theme of Radio Magica and the range of abrupt noises from the sound of dinner conversations, demonstrations, dance floors and psycho geographic city walks depict the sonic existence of everyday life.

Eva Sjuve

Sweden b. 1960

Eva Sjuve is exploring the intersection of sound, performance and mobile media. She is developing physical interfaces for augmented music performance, and is implementing musical composition for mobile devices. <http://moomonkey.com>

On the CD Sjuve contributes with the soundpiece: *Mono-n*. It is a sound composition exploring sound waves, noise and binaural beats and the auditory artefacts from frequency shift interference, which might be described as a kind of sound carried "floatings" or "hoverings". *Mono-n* is composed for the listening experience.

Annika Ström

Sweden b. 1964, now living in UK

Annika Ström is a visual artist who works mainly with videos. She composes the soundtracks to her videos and performs in concerts. A common theme in Ströms videos are the private and everyday habits and social behaviour, often in a documentary form, with Ström acting in monologue or a song. She has released three vinyl recordings.

On the CD Ström contributes with the soundpiece: *I don't know what to sing*, recorded in Berlin 1999 after a six week residence in Spitsbergen.

Sonja Åkesson

Sweden b. 1926, d. 1977

Author, poet and visual artist; Sonja Åkesson is often described as a “new simplicity” poet, whose poems criticised our society and represented everyday life in a bare language. Her breakthrough came in 1963 with the poetry collection *Husfrid*, where she wrote critically about the society that formed contemporary women. Other popular poems are *Åkej* and *Ja tack*. As a visual artist, she illustrated for example her book *Hjärtat hamrar, lungorna smälter*. Her *Slagdängor* were recorded with singer Ulla Sjöblom. Åkesson also wrote texts for the albums *Sånger om kvinnor* and *Tjejclown*.

On the CD Åkesson contributes with the soundpiece: *Neeijji*

Neeijji is a sample of concrete poetry with and by Sonja Åkesson. This is one of the poems recorded for the gramophone record accompanying *Jag bor i Sverige*, a book of poems published by Rabén & Sjögren in 1966.