Presentation, artists

LARM – sound art installations at Kulturhuset March 30 – April 22

Natasha Barrett
B. 1972 England, lives in Norway
Since 1999, Natasha Barrett have worked as a free-lance composer and electroacoustic performer. Her works features a strong spatial experience, often in the form of concert installations where the audience sits surrounded by speakers in concentrated listening to the movement of the sounds.

A 16-channel concert installation, *Trade Winds* is Natasha Barrett’s contribution to the LARM festival. It is a 52-minute electroacoustic composition inspired by the ocean’s physical nature, mystery, drama, mythology and concept. Barrett unleashes the musical potential of acoustic recordings from a 100-year-old sailing ship, interviews from a retired Norwegian captain and recordings from above and within harbor, shore and open oceans around the world. The music takes the listener on a journey from culture into nature, through storm, fables, ugliness and beauty in a way unheard before.

www.notam02.no/~natashab/

Andrea Creutz & Lise Skou
B. 1970 Sweden, lives in Berlin and Stockholm / B. 1966 Denmark, lives in Copenhagen
Visual artists Andrea Creutz and Lise Skou started collaborating 2003 on a series of sound-, video-, and text-based installations. As their starting point, they used their own as well as other people’s experiences of being exposed to increasing control and surveillance. Since then, they have produced several projects which deal with authorities’ and media’s construction of: paranoia, Otherness, and myths of cultural superiority and inferiority.

*Psychological Operations – PSYOP* (2004, 2006) is a project which investigates the unconscious influences and psychological processes that lead to the formation of intolerance and stereotypical images. In collaboration with Susanne Andersen (BA in Psychology), and Heidi Gylden (MA in Communication), the artists developed a series of workshops originally made for the festival Minority Report – Challenging Intolerance in Contemporary Denmark, 2004. The material from the work-shops formed an installation in a café with an audio play and napkins, printed with statements about and thoughts on and from different people, who could be the guests at the café. For the LARM festival, a Swedish version will be made.

www.minority-report.dk/dansk/deltagere/andrea_creutz_n_lise_skou.html
www.swopnetwork.dk/

Marianne Decoster-Taivalkoski
B. 1969 France, lives in Finland
Marianne Decoster-Taivalkoski has been developing her installation *Aquatic* (2003) parallell as a research and an art production. With research on a type of sensorial spaces using digital technologies that reacts to viewer/visitors bodily movements, she aims at creating poetic and multisensorial experiences. Her background in the fields of cinema and modern mime appears in her conception of the audience and its possible roles, of narrative, and of the expression of bodily presence.

www.larm-festival.se
Through carefully selected and recorded natural sounds of water, Marianne Decoster-Taivalkoski creates a poetic and playful experience in her interactive installation *Aquatic*. By moving in the installation, the visitor produces their own soundscape of water, from light dripping over splashing to strong tempest waves.

**Solvej Dufour Andersen**  
B. 1974 Denmark, lives in Switzerland  
Solvej Dufour Andersen makes sound work as installations, uses sound as a component visually or in a street situation. She also runs Planet22, an organization of exhibitions in collaboration with Peter Stoffel in Geneva. www.planet22.net

*India Song*, 2003, is a 3D sound installation, where a virtual space is created in the headphones. It is a different room from the visitors, with the sounds of a humming ceiling fan, soft rain and somebody playing the piano. The virtual room slowly moves around the visitor listening. The work is inspired from Marguerite Dura’s *India Song*, and quotes from the book are painted on the wall of the installation.  
www.ruiziekeiss.de/index.php  
www.overgaden.org/map.php?ctest=1  

**Sachiko Hayashi**  
B. 1962 Japan, lives in Sweden  
Since the middle of 1990s Hayashi has been involved with interactive media, starting with CD-ROM projects. She became best known for her net art that involves examination of the human nature with a high grade of interactivity. Hayashi’s works exhibit an unique blend of aesthetic and conceptual foundation with the use of technology, as she consistently explores co-relation between image, sound and conceptualisation in art.

Sachiko Hayashi shows *Flurry*, 2006, an interactive installation where re-experiencing through interaction becomes the key focus. People's memory of snow have been collected in the forms of text, voice and sound. On a large back-projection screen digitally animated snowflakes are projected, and as these are triggered by the public's interaction they melt and disappear, each releasing a snow-tale or a snow-sound. As several flakes melt simultaneously with each flake triggering one sound clip, an unforeseen collective music composition of these contributed materials - sound and voice - is created. *Flurry* was produced by invitation of the *Interactive Intitute*.  
www.e-garde.net

**Elisabet Hermodsson**  
B. 1927 Sweden  
Elisabet Hermodsson’s work encompasses a range of media and genres; writer, composer, philosopher, debater and artist. On the basis of humanist, Christian and subsequently feminist convictions she has formulated a far-reaching cultural critique to which environmental concerns are central.

www.larm-festival.se
During the festival April 13-15 Hermodsson shows her "poem-drawings", conflating poetry and pictures. In 1965 she made a film for the Sveriges Television in co-operation with Kurt Lindgren, where they composed electronic music and sound to the images. The drawings were also published in the volume *Dikt-ting (Poems Objects)* in 1966.

http://goto.glocalnet.net/elisabethhermodsson

**Hekla Dögg Jónsdóttir**
B. 1969 Iceland, lives in Reykjavík and New York

Since 1999 Hekla Dögg Jónsdóttir has exhibited her works actively both nationally and internationally. She has taken on the role of a curator for several exhibitions and given lectures and seminars at the Iceland Academy of the Arts. Hekla is one of the founders of *Kling & Bang gallery*.

Jónsdóttirs *Fireworks*, 2005, is an installation with brightly coloured light cathodes which cascades light to the sound from a film with real fireworks. The image, light and sound forms a dazzling visual entity, where the sound from the video controls the pace and luminosity of the cathodes.

http://this.is/hekla/

**Ursula Nistrup**
B. 1974 Denmark, lives in Copenhagen and Los Angeles

“I am a conceptual artist primarily working through non-tangible materials such as sound, process, installation, drawing, text and model structures. Central factors in my practice are experimentation and research. [...]Sound, as light and other less tangible materials, has the ability to transport information between places. It is as if sound waves do not let themselves get dictated, they accumulate and can take any direction – might I suggest sound as being a democratic medium…”

Ursula Nistrup often take the architecture as a starting point for her work. The installations are directed towards process, for instance when the light from film projectors touch solar cells and transforms to sound signals, sometimes sound is produced through wires attached between, or inside buildings, put into vibrations by the flow of air. Nistrup is making a *Site specific work* for the LARM exhibition.

www.nistrup.dk

**Camille Norment**
B. 1970 USA, lives in Norway and Sweden

Camille Norment's work at the junction where sound, photography, architecture, and interactive design intersect. Her cross-media work is occupied with the way the body is inscribed and re-inscribed with meaning through its use of, and its negotiation with its surroundings. Through the simplicity of natural interaction - walking, talking, listening - visitors experience their physical presence in the space. Areas of extended praxis have included scientific research, city planning, interaction design, architectural, sound synthesis and production, and mobile computing.

*Groove*, 2001, is a silent sound installation, where the sensation of heavy bass vibrations

www.larm-festival.se
together with very high frequencies creates both dislocation and a heightened awareness of the visitors body itself.

www.norment.net

Anna Karin Rynander
B. 1960 Sweden
Anna Karin Rynander and engineer Per-Olof Sandberg have worked together with electronic and computer based art projects since 1993. They have made several interactive sound sculptures, for instance *Bird machines* (1994). When cars stopped for red light in a heavy traffic roadcross, 9 highly focused megaphones started to play birdsongs and in *Sound showers* (1998) for Gardermoen Airport outside Oslo, the visitor can step in for a refreshing sound-experience, which compose the sound stream in real time.

Rynander’s *Homage Jackson Pollock* shown in the LARM exhibition is built after Jackson Pollock’s first real "action painting* Number 1A 1948. It is a full scale reproduction of Jackson Pollock's painting but without paint. Instead, 42 small loudspeakers behind the canvas creates an illusion of the sound of paint moving over the surface of the canvas. Anna Karin studied *Number 1A, 1948* and selected 14 main patterns covering the painting. She recorded the sound of herself as an action painter, pouring, throwing paint in the same characteristic technique of Jackson Pollock where painting becomes an act and the painter turns to an actor through interaction, the visitor may (re)produce the painting in their own way.

www.rynander.com

Maia Urstad
Norway

Maia Urstad is an artist working at the intersection of audio and visual art. In the eighties, her artistic medium migrated toward sound experimentation, and she has since 1987 worked with sound in various art projects, installations, site-specific concerts, theatre and films in Norway and internationally.

Her work involves integrating sound into specific locations. Recent projects involve outdoor and indoor sound installations and performances, using CD and cassette-radios for both sound transmission and as sculptural objects. The sound-textures for these projects are made from found/concrete sound sources, particularly radio broadcast signals. At the opening of the LARM exhibition on March 30, Urstad will make *Radiokonsert*, a performance with multi-channel FM transmissions sent to multiple radios placed in the space.

www.maia.no