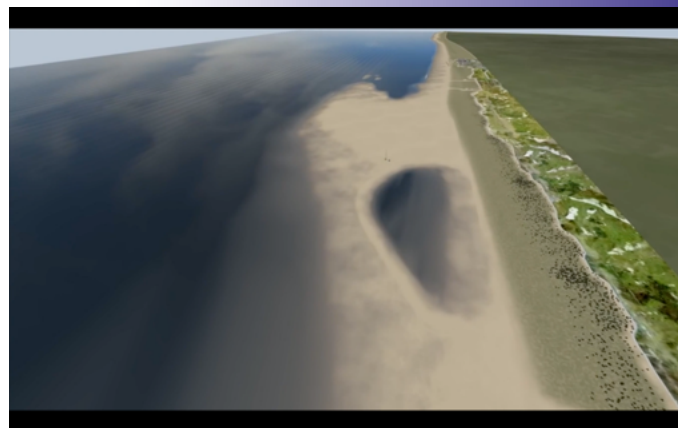


AV installation

"SANDSCAPES" is a collaborative work by researcher and filmmaker Michaela Büsse, visual artist and researcher Konstantin Mitrokhov, and sound designer Andreas Kühne. It builds upon and further develops the ongoing collaboration between the practitioners, presenting the body of work as a spatial, multichannel installation for the first time. "SANDSCAPES" aims to make justice to the complexity of Michaela Büsse's field-based research while not reducing it to a linear cut. (What is "final cut" if not ultimate automation?) The collective will be expanding the research on sand into affective registers, with a particular emphasis on sound design and dis-correlated moving image (Denson 2020), inhabiting the exhibition space and integrating fieldwork footage with aleatoric music combining algorithmic determinacy, granular synthesis and field improvisations, visual texts snippets, procedurally generated low-end CGI, and software interface elements. The aim is to arrive at the form that is associative, nonlinear, asynchronous, and modular.

The AV installation would be orchestrated through real-time performance software such as TouchDesigner, which would allow the collective to weave together the places and material practices related to sand — through their records, texts, and thoughts through a kind of cinematic interface. To this end, the collaborators will develop a script (both in the sense of "screenplay" and that of that of programming script) that composes together lens-based footage, graphics, web-based content and triggers the sound score or other elements.

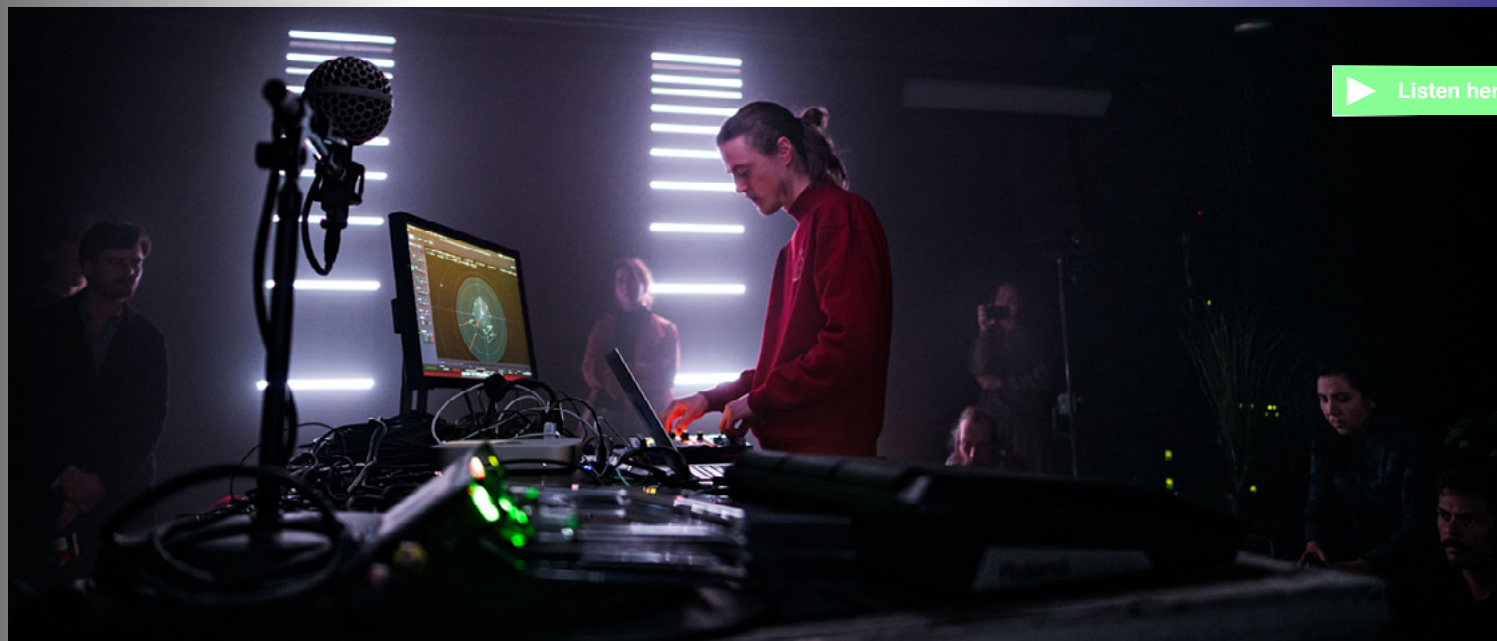

[▶ Watch here](#)


TRANSIENTS I/O IN OCTOPHONIC SURROUND SOUND (2022)

Sonic Acts Night Air: Melting Cores

Andreas Kühne

Matter radiates throughout Andreas Kühne's *Transients I/O*, a digital/vinyl release created in the context of a collaborative research project with the curatorial group Fridaymilk. Premiering in octophonic surround sound, the piece was composed from field improvisations with objects in the largest town above the Arctic Circle: Murmansk. Nuclear submarines, pipes, barrels and other pieces of infrastructure tell their stories about this curious place and its inhabitants. Kühne's performance is both a celebration of his debut solo release and a tribute to daily life, local identities and imaginaries in Murmansk.


[▶ Listen here](#)

PUBLISHED INTERVIEW (2022)

Ecoes #3, Sonic Acts

In an interview with Kristina Sarkhanyants composer and field recordist Andreas Kühne speaks about his work *Transients I/O* and his field work in Murmansk, Russia between 2018-2020.

[▶ Available here](#)


INTERPLAY / MESH / ENTANGLEMENTS (2022)
Ural Industrial Biennial '22
History Museum, Yekaterinburg

Andreas Kühne

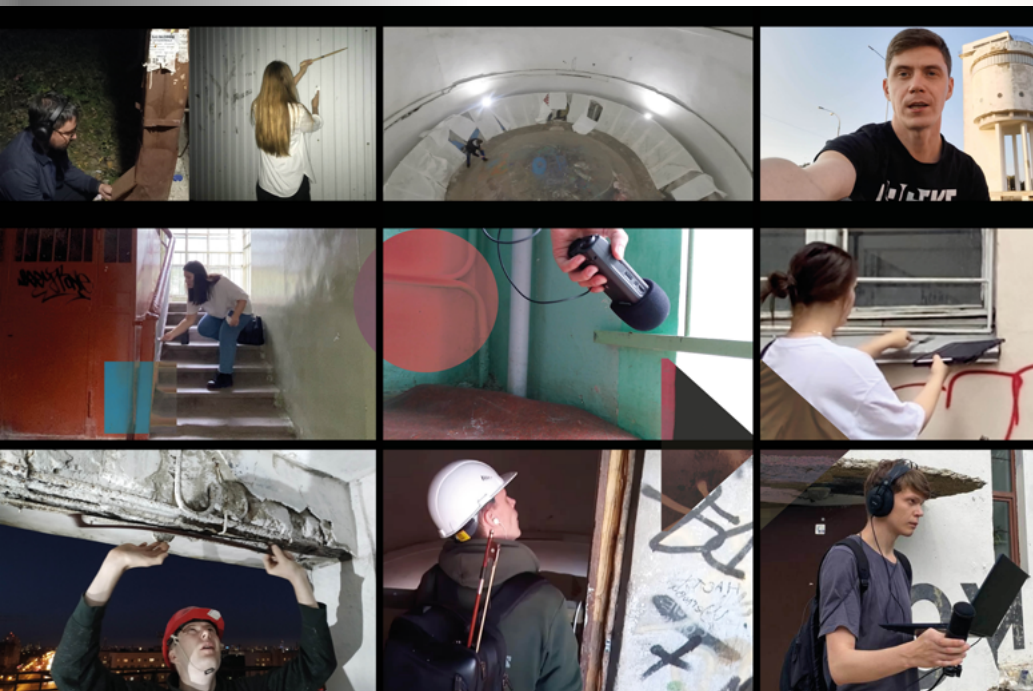
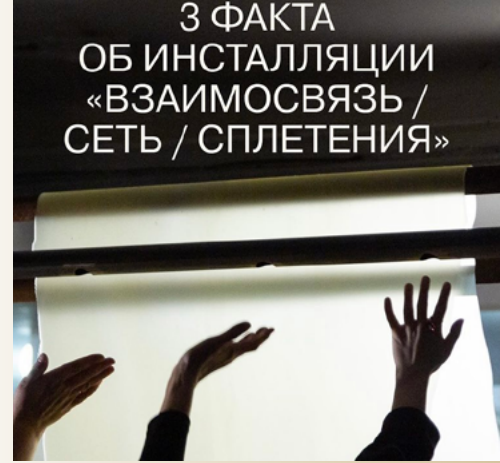
MATERIALS

epoxy resin
oxidised steel
electronic sensors
horn speaker
subwoofer
computer

Taking a mundane urban object, a carpet hanger, at its center which is used in far more ways than originally intended, the installation suggests playful forms of interacting. Drawing from the winter tradition of cleaning carpets to start fresh, where the act of carpet beating becomes a communal space connecting households, the work imagines the pivotal moment in the emergence of constructivism, using a threadless carpet to explore new patterns and colors which arise from interaction and improvisation.

In view of the new shapes constructivist buildings introduced to the urban landscape, the visitors are invited to use their body and gestures to draw the weaving patterns and add colorful shapes to the threadless carpet by which they initiate sounds and shape their appearance.

The installation starts from inactivity through escalating sonic impositions of the installation itself in a sound collage of field recordings that portray twelve constructivist buildings in the Urals. Walking on trigger activated steps and standing in front of the hanging carpet using body movement and gestures, visitors activate the 'player mode' of the installation, which allows one to play tones and sounds, decide their duration and manipulate effects processing. While playing, the visitor becomes the conductor of an industrial orchestra. For each of the twelve buildings, I made drawings which suggest certain hand movements. They were placed on information panels next to descriptions of the buildings by the researchers.



Andreas Kühne worked remotely to guide a group of ten local aspiring field recordists to experiment with field improvisations. They have participated in recording and documenting historic objects, attributing improvisation as a method connect to the avant-garde of the 1920-s and 1930-s.

The selection of the original recordings is available via QR codes placed on the information boards.

A KNOCK FROM BELOW HEARD AT THE BOTTOM

Audiovisual interactive experience

developed at the Rijksakademie van Beeldende Kunsten
2022, 12 mins, sound, porcelain, 3d print, epoxy resin,
electromagnetic mics

In this interactive sound installation, equipped with an electromagnetic microphone you are a voyeur, a foreign agent, an onlooker and an accomplice scanning the space that feigns normalcy, where up is down. They say just as you thought you've reached the bottom, someone knocks from below.

I have been giving technical advise and helped develop the concept for the electromagnetic listening as a way of listening in on conversations through melted power sockets. There are over ten different conversations to be discovered and an interactive soundscore of electromagnetic noise from the lamps both dispersed in the exhibition space. Audiences without the equipment hear none of that, instead there is the sound of wind blowing through an air shaft of a flat with distant conversations and a dinner being assembled in a kitchen.

A motley assemblage of conversations which are intercepted, listened in on, recalled or recorded attempts a search for sparks of civil disobedience amid absurdity of censorship and the decline of civil rights, while questioning the origin of the atrocities, trust in disinformation and passive endurance. Cutting through the middle is a generational divide tearing up family ties.

Composed of fragments of lectures, broadcasts, Youtube videos or social media posts by political scientist Ekaterina Shulman (included in the register of foreign agents of the Ministry of Justice of the Russian Federation), historian Tamara Eidelman, Doxa student journal, Feminist Anti-War Movement, former Meduza editor in chief Ilya Krasilshchik, theatre actor Jean-Michel Sherbak, Anastasia Vasileva of the Alliance of Doctors, Ruslan Lviev of the Conflict Intelligence team, documentary "We and the Others" by Feliks Sobolev with social experiments by psychologist Valeria Muchina, a phone conversation between a Russian soldier and his wife intercepted by the Ukrainian secret service and oral family histories.

Narrated by Katia Krupennikova, Masha Domracheva, Sara Culmann, Roman Ermolaev and Polina Medvedeva.

HEART



Studio of Polina Medvedeva, photo Tomek Dersu Aaron



Studio of Polina Medvedeva, photo Tomek Dersu Aaron



TRANSIENTS I/O (2022)
Inversia Festival '22, Radio alHara '22

Andreas Kühne

FORMAT



12" vinyl + digital

Bandcamp release 2022

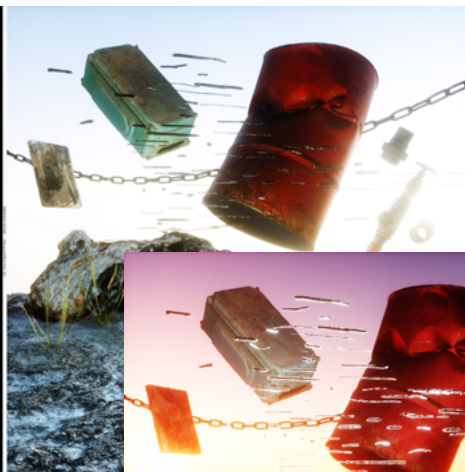
Performance - octophonic, or any other
speaker configuration,
optional light plan

Preview video available soon

Transients I/O is Andreas Kühne's new electroacoustic crossmedia album based on field improvisations recorded in Murmansk between 2018-2020. The sounds of objects in the city of Murmansk are transformed into a multi-layered musical structure speculating on the identity of the city and how its inhabitants cope with living there.

As a transient in Murmansk, Andreas Kühne recorded site-specific musical improvisations with objects that are visibly present in the city but not audible. Their distinctive and telling presence in the music is echoed in the way he composed the two extremes of the work: noisy textures and natural overtones. Both take unexpected turns, sounds that suggest a reflective space alternate with ignition and release.

Andreas Kühne first travelled to Murmansk – the largest city above the Arctic Circle – with Russian-Dutch artist and filmmaker Polina Medvedeva for the production of *The Informals / Неформалы*, an audiovisual live-documentary and performance about collectivism and non-conformist ways of living among digital natives of Murmansk. Since then he has returned to Murmansk several times on research trips in the context of Murmansk Prospekt, a collaboration between Fridaymilk and Sonic Acts. Each time he recorded field improvisations in public space, in an attempt to reveal hidden histories and forgotten identities of the city, imagining new ways to connect to the urban surroundings. During this field work he collected a range of sounds that are sharp and edgy, textural and percussive, and rich in overtones and transients. These sounds are the source material that *Transient I/O* is built from, processed and re-assembled into compositional structures.





THE INFORMALS II, 2021 LIVE A/V PERFORMANCE AND INSTALLATION 2021, collaboration with Andreas Kühne

Commissioned by Lighthouse, Brighton and Brighton Festival
Supported by Mondriaan Fund, Creative Industries Fund NL
and Creative Europe Programme of the European Union

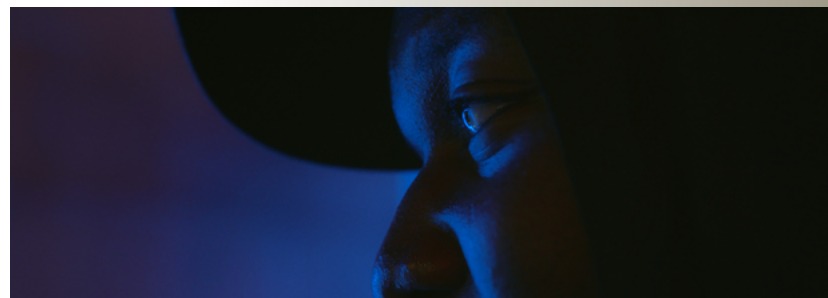
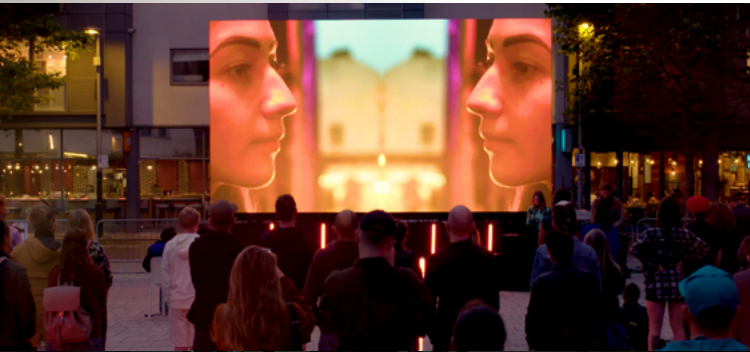
Addressing the idea of single narrative truth, the improvised documentary performance explores the lives and stories of Brighton's youths. In a time when the political climate is not representative of them, they use their music culture to challenge stigmas, such as music inciting to violence, and stereotypes and to reclaim public spaces, focussing on community and wellbeing. The work is assembled live on stage, where Andreas Kühne is composing the sound score, adding dialogue while Polina Medvedeva edits the separate clips into scenes, highlighting different narratives with every performance, endlessly reshaping the documentary. The work can also function as an immersive dual screen and multichannel sound installation, combining sound art and the experience of being in a club through an algorithmic nonlinear randomization of the imagery, text layer, dialogue and music.



Installation



Performance



Praise for The Informals II installation from visitors, collected by Lighthouse:

- "Blown away by the beauty, words & bass of The Informals II"
- "Hearing the individuals' voices was very effective, the arrangement encourages radical listening"
- "A project that properly represents Brighton"
- "Like talking to friends at a club"
- "Fantastic - totally blown away, beautiful, clever, important"

[L]MNTS (2020)
Inversia Festival '20

Andreas Kühne

fluc28

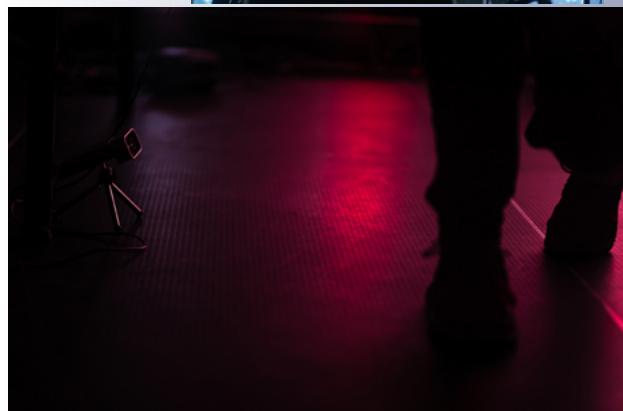
FORMAT

[▶ Watch here](#)

In collaboration with the Russian VR company fluc28, Andreas Kühne created [L]MNTS –an interactive electroacoustic composition for improvised drums, midi-controller and XBox Kinect– which gave the performing body an echo of audio and video responsive visuals. By making a direct connection to the improvising body, the work gave a perspective on how the musical parameters of improvisation could apply to transdisciplinary performance works.

Part of Murmansk Prospekt Commissioned by Sonic Acts & Fridaymilk
Supported by Creative Industries Fund NL

Performance - Electroacoustic composition, Xbox Kinect, midi-controller, drumset, LED screen



Andreas Kühne

Polina Medvedeva

[▶ Watch here](#)

THE INFORMALS/НЕФОРМАЛЫ, 2019, 33'

**Sonic Acts Festival '19, Oortredens '20, Lighthouse Brighton,
Lofoten International Art Festival '19, A4 Bratislava
Commissioned by Sonic Acts and Fridaymilk
Supported by Creative Industries Fund NL
and Creative Europe Programme of the European Union**

The Informals/Неформалы is partly an autobiographical work, as well as a universal statement on the notions of decentralization, collectivism and non-conformist ways of living among the youth in the digital age. The audiovisual collaboration between Polina Medvedeva and Andreas Kühne researches the improvisation technique in the medium documentary and in its methodology resembles the patterns of the digital natives of Murmansk, who in order to escape the norms and social constructs of the Northern Region of Russia navigate to deserted spaces in their area, and through their collective presence improvise with the space, adding a new layer to its genealogy. Medvedeva and Kuhne travel back to the former military zone Medvedeva was born in and through documentation and field improvisation, much like the youths of Murmansk region, by resonating with this now abandoned area temporarily transfer it into the present. The collected data, divided into separate interchangeable contextual elements and prepared for live triggering and processing, resembles an audiovisual instrument which, when played by the artist duo, produces and exports new unscripted versions with each live performance, with narrations, connections and interpretations emerging through the presence of the audience.



HEREAFTER

SONIC ACTS

SONIC ACTS

The Informals / неформалы : On the escapist spatial narratives and improvisation as a mode of production was originally published in *Hereafter* (2019), Edited by Mirna Belina and Sonic Acts. Published by Sonic Acts Press, Amsterdam. Republished in *Time to Listen, Space to Experiment: Perspectives from Re-Imagine Europe 2017-2021*.

In this essay, Polina Medvedeva and Andreas Kühne describe our working methods and experiences for producing and presenting our collaborative work. The essay entails chapters on non-conformist production of space, field improvisation as a method of re-imagining place, subjects/makers, and live audiovisual documentary performance (in support of re-configurations of any given order).

"Here, I was able to describe in full how my outsider's perspective necessitated authenticity of source material, which led to first imagining field improvisations in providing a tactile sonic representation of the scenes. I speak about the participatory role of our characters in the work with whom I created part of the sounds, blurring the line between subject/makers. Extending the notion of improvisation, I've suggested using VJ software as a means of live-editing the documentary and exploring audio responsiveness and Ableton Live to create the soundscore and incorporate dialogues live on stage, engaging in an audiovisual documentary improvisation together with the filmmaker." (Andreas Kühne)

Andreas Kühne

Polina Medvedeva

▶ Available here

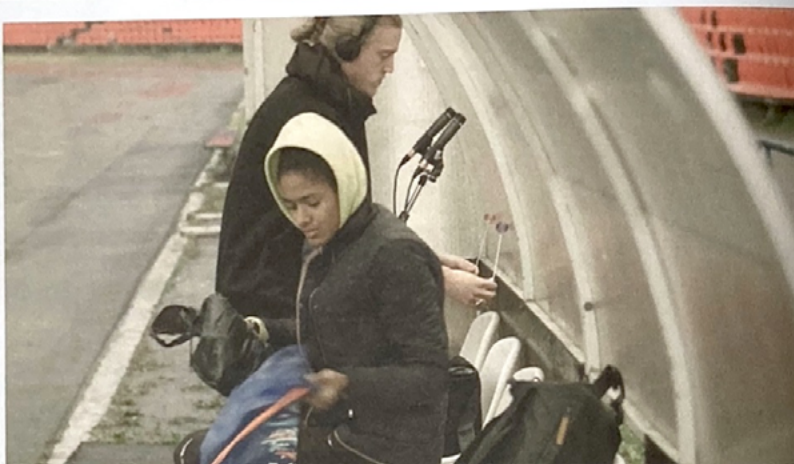
HEREAFTER



TIME TO

SP

DIS



for the eventual live performance, both physically through their objects and acoustics and contextually through the geological layers they are founded on.

The method of field improvisation is based on free improvisation, which is a relevant approach to engage in an open, unbiased, speculative and personal conversation with a place. In this respect, I agree with Derek Bailey's descriptive notions about the lack of precision over the naming of the genre.

Diversity is its most consistent characteristic. It has no stylistic or idiomatic commitment. It has no prescribed idiomatic sound. The characteristics of freely improvised music are established only by the sonic-musical identity of the person or persons playing it.

Bailey continues, saying, 'historically, it predates any other music – mankind's first musical performance couldn't have been anything other than a free improvisation'. It is, therefore, reasonable to speculate that, with the notion of musical instruments still to be formulated and answering mankind's practice based on intuition, curiosity, and creativity, the act of musical interaction with 'place' as an instrument amounts to field improvisation.

Over the millennia, music has developed in many directions, formulating a language and its 'governing rules', as Bailey calls them, which, to a certain extent, are taught in conservatories today. He describes how the emergence of free improvisation as a cohesive movement in the early sixties is reflected in the questioning of these 'rules', by paraphrasing the writings of Leo Smith and Cornelius Cardew.

These documents also indicate that for musicians of integrity [...] wishing for a direct, unadulterated involvement in music, the way to free improvisation was the obvious escape from the rigidity and formalism of their respective musical backgrounds.

Through our engagement with the subspace and by connecting with the Informals there, we realised that these places foster a sense of freedom, awakening a source of creative energy in its users. Since being 'out of order' is their latest acquired function, the passers-by are understandably prompted to redefine it. The ones who seek to draw on this freedom of manifestation in our research appeared to be adolescents, who, through their presence, explored and experienced a time and a place away from the rigidity of imposed structures attached to the city's history.

These operations of the digital natives are thus both similar to my conducted method of field improvisations, by the occurrence of space through their re-imagining and engaging with a place, and to the emergence of free improvisation in the early sixties as an escape from the rigidity and formalism of the musicians' backgrounds. In the historical context, these non-conformist actions provoke a dialogue by disrupting the status quo, creating a ground for development, or what saxophonist and composer [unclear] saxophone mission:

◀ Derek Bailey
Improvisation
Christoph C
Warner, Audi
Readings in
Music, revisi
(Bloomsbury
367-69; first
in Derek Bai
vision: Its
Practice in L
York: Da Cap