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related works 1987-2017

Josef Klammer

Seppo Gründler

From its beginning the Klammer&Gründler Duo was driven by exploring the media they were working with and living in. In the beginning it was music, born out of the necessity to replace the missing base player. Being a quite uncommon duo at the time, guitar and drums, they searched for methods to extend their sonic possibilities. After using effects like delays and octaver in their first gigs, like the ones with Gunther Falk and Wolfgang Bauer at *Kärntner Frühling* 1984, they quickly expanded their repertoire. In their first big digital project *Heimatklang Klangheimat* samplers, sequencers and electronics were used in the concert in Eisenerz 1986. Being early adopters of the Musical Instrument Digital Interface (Midi) and drum and guitar to midi controllers, You could hear realtime triggered and processed sounds from the partly abandoned metal mine, local sounds from the town and its people, in a mix with the instrumental sounds from guitar and drums. Thus a quadrophonic acoustic image was woven into a jazz-rock concert. Reflecting on the sounds electronic equipment emits during performance they realized *14 Mai* on the cassette edition *Klang im Intermedium*. Klammer&Gründler continued to explore the media, being familiar with networks and computers through the use of their electronics instruments. In 1987 "Razionalnik" was realized, the worldwide first midi/modem/computerconcert, musicians playing realtime over modems simultaneously in Graz, Budapest, Trient and Ljubljana. Based on all this material, expanded and transferred into a club context, their first LP *Blu Ex* was published 1988. Immediately they were criticized for bringing electronics into a jazz/improvisers context. Experimenting further they included chicken triggering samples in their concerts 1988, played electronic drum/guitar only concerts for 60 headphones - *In the Dryroom* - 1988. Finally the movements and punches of two fm-transmitter-wired amateurboxers were used to control the sounds. The so

called fightconcert/concertfight lasted a 3x3 minutes fight in the ring. Their first CD "Earshots" was released 1991, Klammer modulated his sounds by light-controllers and controlled stroke magnets by his drum strokes, Gründler controlled analog synthesizers from his digital equipment. Everything was recorded live, samplers, synthesizer, acoustic instruments. Both did different media and network related works like *TELAY* (1993 Klammer) or the *The Big Netjam* (1992 Gründler) till 1997. Ten years after *Razionalnik*, *RGB*, a synchronised music project between Berlin and Graz, ORF Kunstradio and Jazz Radio 101,9 Berlin, conducted and synchronised via TV-signal, was performed at musikprotokoll 1997, as a kind of reinterpretation. Now twenty years and numerous network or media related works later Klammer&Gründler invited Stefan Doepner as roboting specialist from circulatia2/Ljubljana to join them in their newest project at musikprotokoll17, *The Sound of The Internet of Things*. *Razionalnik* was dealing with the possibilities of digital networks at time when the iron curtain still existed. Crossing its borders, *RGB* dealt with the synchronization of a globalized world via media and *The Sound of the Internet of Things* broaches the issue of a complete networked and communicating world, like myriads of exploded cellphones and their sensors and actuators spread out as electronic dust all over the world. Everything connected with everything via acoustic and magnetic waves is the basic scenario for the concert. A performance dealing with constructed sound robots, ready-mades from the Internet of Things and hacked gadgets. Besides the audiences cellphones, artificial voices and AI, drums and guitar play an important role. Nevertheless music is the main mean of exploration and expression and remains the focal point of their work.

RAZIONALNIK

Josef Klammer, Seppo Gründler, 1987

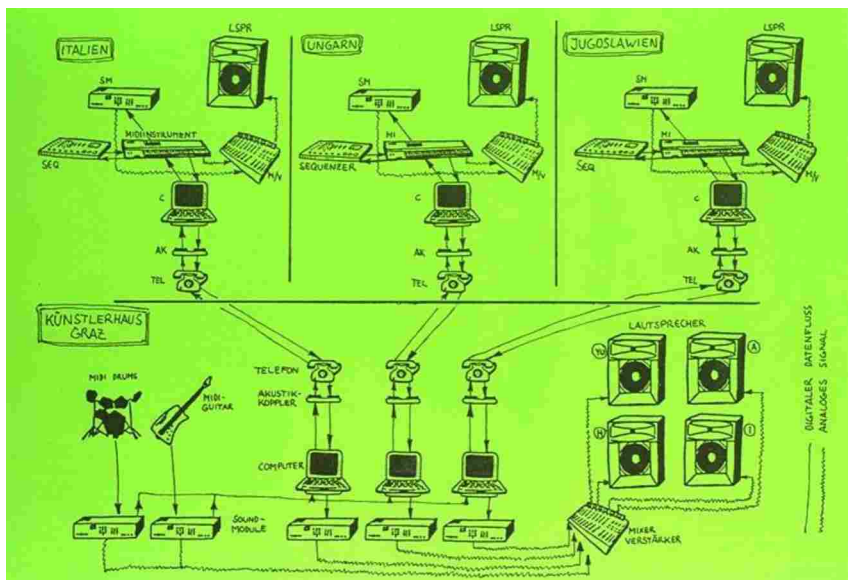
Acoustic couplers, samplers (digital storage of nature sounds), synthesizer, personal computers and the international telephone network are the means to connect musicians from different countries. These connections make it possible to realise a concert, whose musicians are not in the same space, but realise a collaborative concert from different countries. They use instruments, which are not producing sounds, but so-called midi data. These data are either transformed into sounds by sound-modules, or they are converted by computers and acoustic couplers into data which can be transmitted via telephone. At the other end of the line these data are again rendered into midi data and after that into sounds. The sound-material used consists on the one hand out of sampled sound quotations, and on the other hand out of traditional synthesizer sounds, produced by all of the musicians. The result can be heard live, in Graz as well as in all the participating locations. Due to the data-delays, not one of the locations will offer the same sounds simultaneously. In Graz, the computers will additionally manipulate the midi data according to certain algorithms, i.e. the computers are not only converting data, but also take on an important role in the structuring of the concert. Each participant, by his personal choice of sounds, is granted the possibility to render the concert at his local site into a very special version by transforming his own or the midi-data received from Graz. The midi-data received at each location are recorded by a sequencer. After the concert, these data will be sent to Graz via the acoustic couplers. In Graz we will transform these data into analogue music signals by using the same sounds as the remote locations. We intend to record these sounds on tape. The four resulting tapes will be played in the exhibition.

Hungary/Budapest: Mr. Gabor Pesser; Slovenia/Ljubljana: Mr. Lado Jaksa Trentino/Trento: Mr. De Carli Claudio; Support: Meinrad Hopfgartner, Mladen Kenda, Interconcert Budapest (Alajosuh Kotsis), Dr. Franz Piribauer, Kurt Tuca; translated from the catalogue: Entgrenzte Grenzen, Graz, 1987, ed.: Richard Kriesche / kulturdata.



Razionalnik live at Künstlerhaus Graz, foto by Otmar Klammer

Technical setup



THE BOXERS

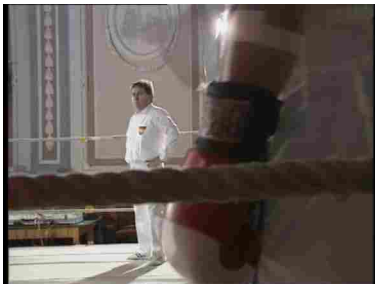
Josef Klammer, Seppo Gründler, 1989

motion and punches of the boxers define the rhythm and the sounds of a fightconcert/concertfight during 3x3 minutes, commissioned by Steirische Kulturinitiative 1989 (*Zeit-Symposium*) and galerie H (*HUMANIC*), Meerscheinschlössl, Graz

Setup:

Two amateur boxers, 1 referee, 1 boxing ring, 2 Ensoniq Mirage samplers, 2 Yamaha FP01, 2 Mega Atari computers, effect processors, light barriers, punch trigger/sensors, selfmade illegal unregistered FM transmitters and receivers.

Video stills from original footage by cinedoc





RGB

Josef Klammer, Seppo Gründler, 1997

Red Green Blue

Radio Graz Berlin

musikprotokoll / steirischer herbst 1997 / october 2nd 1997

"The consumption of water rises sharply whenever the adverts come on"

As early as 1987, as part of the exhibition "Entgrenzte Grenzen" (Grazer Künstlerhaus - ARGE-ALPEN-ADRIA, kulturdata), Seppo Gründler and Josef Klammer conceived and performed the telematic concert *Razionalnik*.

Connected via modem, computer and telephone, six musicians played music simultaneously in Budapest, Ljubljana, Trent and Graz. World premiere of a digital, telematic concert between various cities. (About the same time, "The Hub" performed a telematic concert in New York between various blocks of houses).

Ten years later - in 1997 - the focus is again on connection and simultaneity, this time between Graz and Berlin, the coincidence of sounds and structures.

Both concerts are linked up in the manner of an artistic, ironical commentary on the tele-world and media art. They converge via ISDN lines and, mixed on radio, produce a third, autonomous concert. In view of the fact that this interplay requires co-ordination, the colour signals of TV programmes were made the conductor of the radio concert. The condition is a programme broadcast simultaneously in both cities that can be found, for example, on RTL. The signals of red, green and blue (RGB) that are broadcast in the process, with which the TV image is generated, act as an "external synchroniser" co-ordinating two simultaneous, but otherwise independent concerts in Graz and Berlin. As a reference to the autonomous value of the material, the content and message of the TV programme are ignored, only the red, green and blue components are converted into control data via sensors.

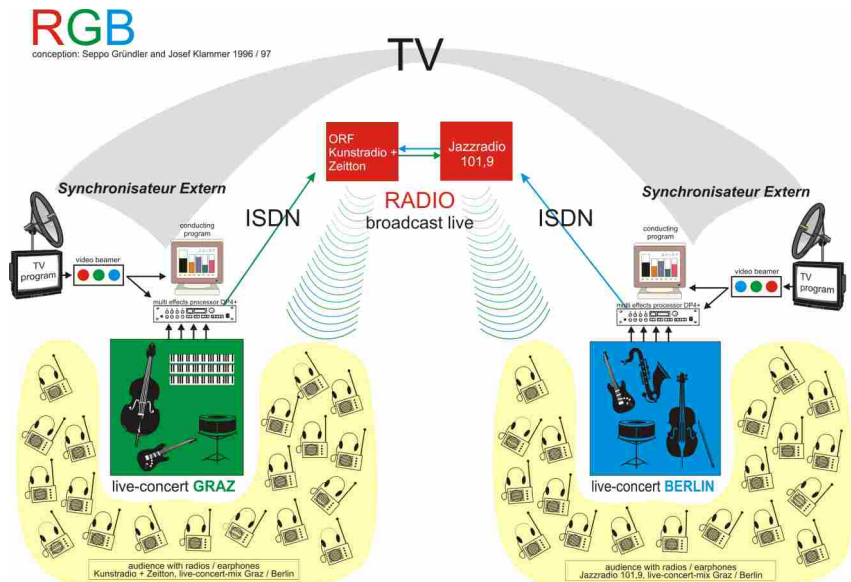
These data control a conducting program and an effects machine at both

locations. Via computer monitor the conducting program gives the improvising musicians instructions concerning dynamics, entries, compasses, articulation, tempi etc., while the effects machine absorbs, reflects and modulates the sounds produced by the four musicians. The outputs of the effect processors will be broadcast on Österreich I in the Kunstradio / Zeit-Ton programme and on Berliner Jazzradio 101.9. The special RGB synchronised and controlled mix can be heard on the radio, while the acoustic action of the conducted improvisers is heard in the concert hall.

In addition, there will be 250 monoradios with headphones available at the concerts so that the audience can listen in on the radiomix as they like during the concert.

In this way there are three possible ways of hearing the concert:

1. Berlin - pure concert or Graz - pure concert
2. Radio broadcast live (with TV image?)
3. Radio broadcast mix with concert in Graz or Berlin



RCC - Radio Controlled Concert

Josef Klammer, Seppo Gründler, 2012

live at ORF / Ö1 / Kunstradio / April 22th 2012 / 11:03pm

Josef Klammer - perkussion, electronics, concept

Seppo Gründler - guitar, electronics, concept

On the occasion of the 25th anniversary of Kunstradio's foundation, artists Seppo Gründler and Josef Klammer have prepared a live radio performance entitled *RCC – Radio Controlled Concert*. Free to attend at the Audience Studio of the regional ORF headquarter in Graz, the concert is broadcast live on Ö1 radio.

This birthday concert is a small retrospective of the artists' own radio work, using elements and techniques from projects such as *V*, *fragmentary radio units*, *RGB* (1997), *Four Radio* (1997) and *Membrane* (2008), as well as radio feedbacks and delays from the sound projects *Earshots* (1991), *TELAY* (1993) and *Die Latente Partitur* (2006). The radio receiver serves as a music instrument and sound generator, with all available radio signals feeding into the 5.1 Surround Sound concert.

The radio set is an instrument.

The radio program is a modulator.

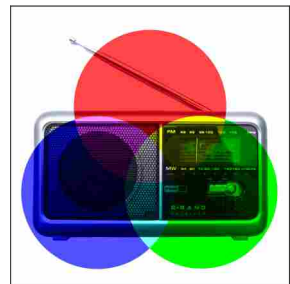
Radio is a sound source.

The TV screen is a conductor.

ORF radios Ö1, Ö2, Ö3 and FM4 are the sound sources and modulators of this live concert. Ö1 becomes a broadcast within the broadcast, it serves as a processor of feedback, loops and effects. The TV channel ORF1 is the predetermined visualisation, with the red, green and blue parts being projected in the venue. The RGB signals of the moving image conduct the progress of the concert and complete the synaesthetic experience.

Improvised music breaks the finality of electronic signals. The de-synthesised TV image abandons the screen and influences the course of the concert as a purely electronic signal.
Not expanded cinema, but imploded cinema.

RCC is a re-development and combination of the two significant radio works *RGB* and *Four Radio*, both 1997, by Josef Klammer und Seppo Gründler.



Setup, ORF / Landesstudio Steiermark, April 22th 2012, foto by Josef Klammer



Chicken extended Concert Klammer&Gründler Duo, 1988-89

A living chicken extended the Duo for two concerts in Graz 1988 (Jazz M59 / gamsbArt) and Klagenfurt 1989 (Unikum).

A board was covered with piezo elements, which were connected to the trigger inputs of Klammer's Roland Octapad. Chicken feed was placed on the board and the hopefully hungry chicken picked at the grain, thus triggering samples, in a not random, but unpredictable way.

In Graz the chicken was lively and agitated by the sounds it made, improvising alongside Gruendler's guitar sounds, in Klagenfurt the owners feed the chicken well before the gig, so it preferred to remain passive and listen to the music.

Nevertheless this were the first performances of chicken controlled sampling based music on stage.

Video stills from VHS footage, KGD live at Unikum, Klagenfurt, January 20th 1989



Josef Klammer

selectet works

Born 1958, lives in Graz, Worked initially as a photographer, studied drums at Music University Graz.

Since the middle of the 80's the musician and media artist has worked continuously developing his instruments and sound whilst maintaining his involvement in research and the transformation of media immanent music potentials.

Award for computermusic, Ministry of Art and Science (1994)

Elektronik Award 2003 for the "Klammer&Gruendler Duo", of the ELAK Vienna and Musikforum Viktring

Award of Distiction / Prix Ars Electronica 2015

STELLA 2016, nominated for „Anna und die Wut“, excellent stage music.

Exhibitions, sound installations and music Projekte in Vienna, Hongkong, Sevilla, New York, Karlsruhe, Berlin, Darmstadt, Katzwow, Rimini, Paris. Music for TV and movies; radio plays and radio programs for the ORF (Austrian Braodcast Corporation)

Stage music for productions at theatres in Hamburg, Stuttgart, Schwerin, Gera, Ljubljana, Klagenfurt, Linz and Graz and in Wiener Festwochen. Artist in Residence at ZKM Karlsruhe (08) and IEM / Musik University Graz (01, 03, 08, 09). Numerous and regular concerts and recordings with a wide variety of ensembles playing New Improvised Electronic and Experimental Music. Jury for Prix Ars Electronica (Digital Music), Styrian Cultural Initiativ and IGMN/Austria. Curator for diverse festivals and initiatives, music projects and workshops on schools.

klammer.mur.at

TELAY

Josef Klammer, 1993

A piece of percussion music played by me will be relayed by telephone to New York and Sydney. From there it will be reflected by a „telephone mirror“ and thus return to its point of departure with a time delay.

Signal route 1 / right stereo channel:

Graz – Wien – transmission station Aflenz / Antenne I – Intelsat 605 – transmission station Etam / USA – New York and back again.

Signal route 2 / left stereo channel:

Graz – Wien – transmission station Aflenz / Antenne 3 – Intelsat 604 – transmission station / Ceduna / Australien – Sydney and back again.

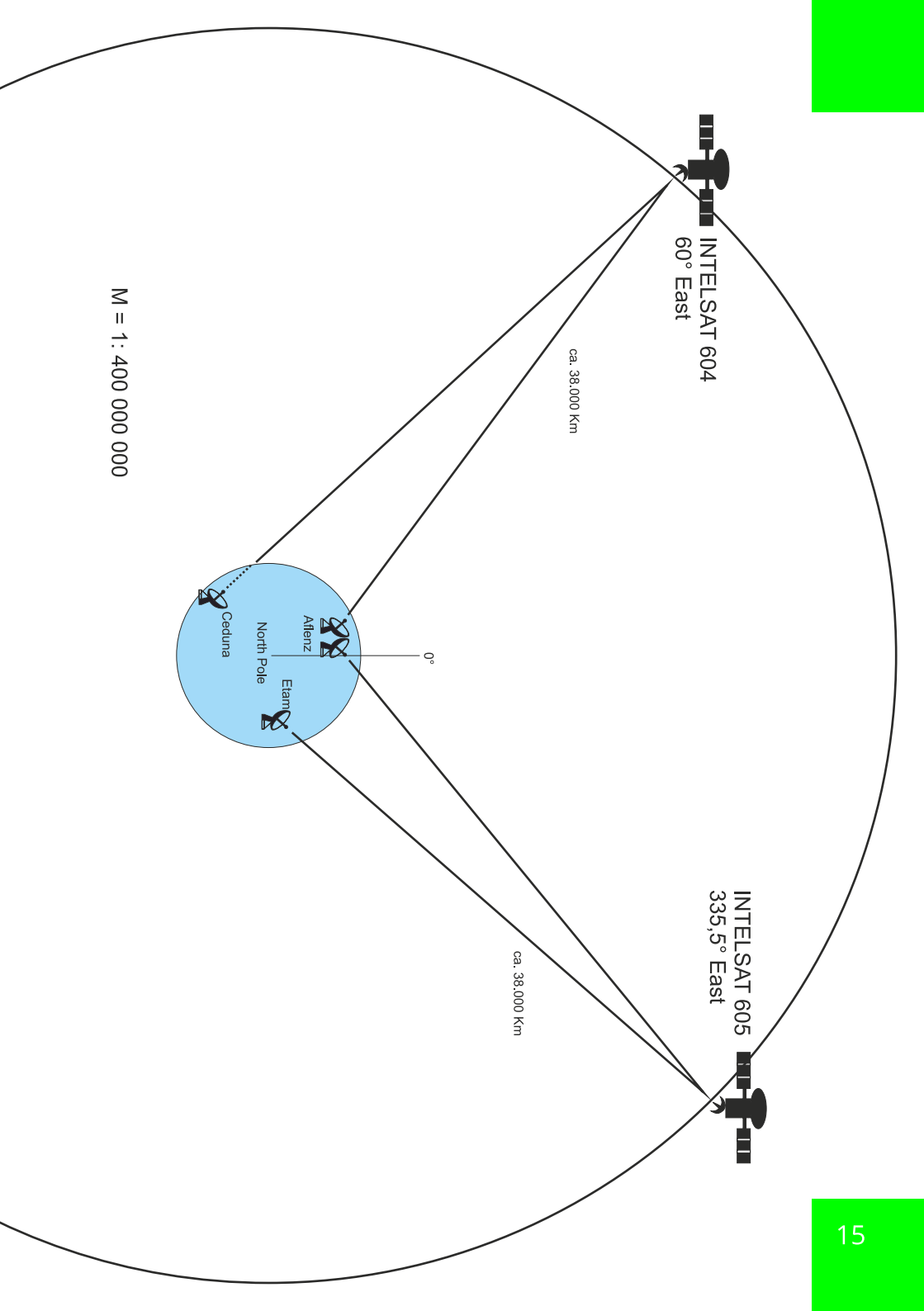
The time delays incurred via the „upward“ and „downward“ journeys to and from the satellites and via radio waves and ground cables are the compositional improvisational media in TELAY. This method of sound reproduction will result in different qualities being produced depending on climatic conditions, the length of the telephone lines and how busy the lines are. This method thus distance the musician from the direct control of delay time and delay feedback.

Unpredictable factors and parameters will define the rhythm and timbre. At the end of the delay sequence, the concert will directly recorded onto compact disc.

The sound reproductions are a law unto themselves: they create their own originality.

What is unique can be reproduced.

*European Month of Culture 1993 in Graz, Künstlerhaus Graz,
Teleskulptur III, Kulturdata*



MADE IN HONG KONG

Josef Klammer / Joachim Baur, steirischer herbst 1995-97

Digital information systems have created a world that keeps in touch around the globe at light speed. Data networks and microchips have modelled a global society.

Joachim Baur and Josef Klammer place their project *MADE IN HONG KONG* within the context of this borderline-crossing "information-modern revolution". By means of an art project they link different cultures and different political systems.

Shoes, rice bowls and watches (all manufactured in Hongkong) are equipped with microchips. Their number resembles exactly the number of the 214 radicals - the basic characters of Chinese script. Every microchip sends and receives characters.

Baur and Klammer use everyday handily-sized consumer goods that for them represent a network of products, spreading all over the world, thus connecting "producing" with "reproducing" people. Economic activity in this context is conceived as a link between nations.

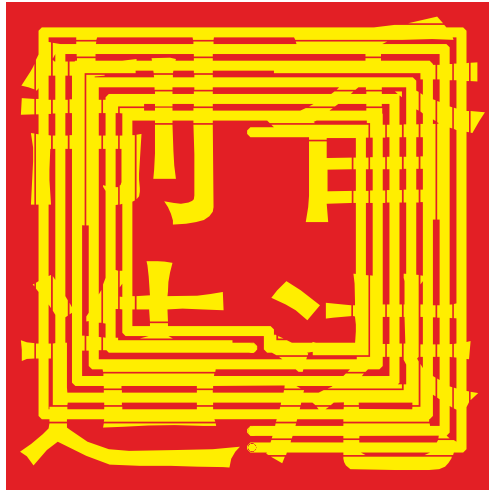
The project focusses on Hongkong, the center of manufacturing and trade. Shoes, rice bowls and watches are the means of conveying ancient signs - logos, painted with electronic brushstrokes in cyberspace.

In the sculpture park of Katzow in the former GDR, in the Chinese Restaurant ASIA in Graz, and in the Hong Kong Underground the logo is a visible, functional component of a read/write unit being both transmitter and receiver in the data flow between Hong Kong-Graz-Katzow.

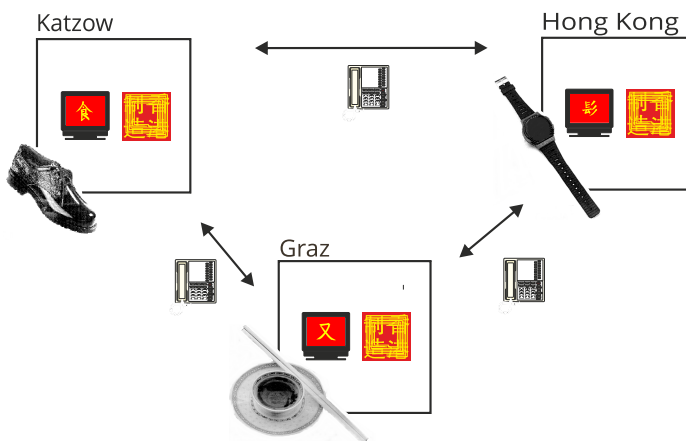
So every time a person in Katzow steps with a microchip-equipped shoe on a printed circuit board (PCB) implanted in the floor, an impulse goes to Graz and Hong Kong. At the same time a new character slowly emerges on the screen beside the PCB.

Every time a rice bowl in the Chinese restaurant in Graz comes near the PCB in the table an impulse is sent to Katzow and Hongkong and another character is stored in the data bank and becomes visible on the screen.

Every time a watch in the Hongkong Underground comes near the PCB in the sculpture an impulse is sent to Katzow and Graz and another character is stored in the data bank and becomes visible on the screen.



Thus, the lines of the steirischer herbst logo are logically copper tracks on a printed circuit board (PCB) on the basis of the Chinese characters for MADE IN HONG KONG. As an integrated circuit the logo is both function and graphic element.



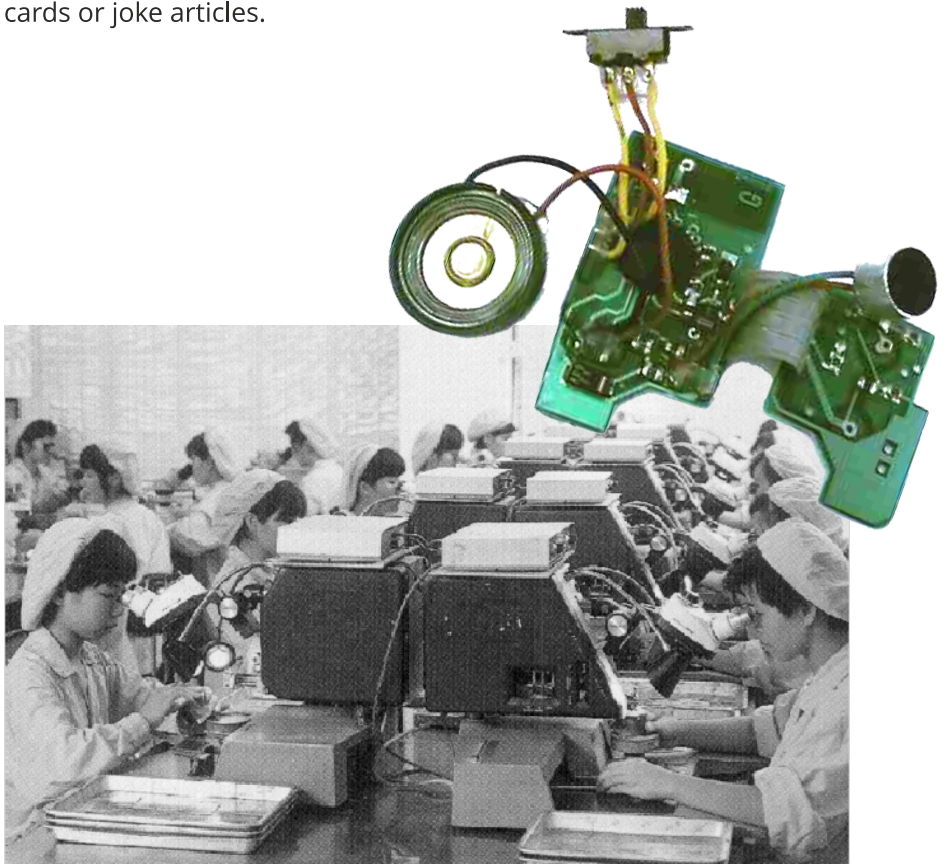
The 214 MIDAT microchips, installed in shoes, rice bowls/chopsticks, and clock casings, are pulse generators of everyday electronic contact. *The heart of our MIDAT system is a microchip that stores and protects data. Data and energy transfer is carried out without contact via an inductive coupling in combination with powerful digital communication technologies.*

MADE IN HONG KONG - SIGNATION TUNE

Josef Klammer, Werkstatt Graz, steirischer herbst ,
ORF / Ö1 / Kunstradio, 1995-97

Made in Hong Kong Signature tune for the project and for three radio programmes "Made in Hong Kong". A project by Joachim Baur and Josef Klammer (see page 16-17).

The base material for the signature tune was the singing of a Cantonese assembly-line worker that was found by chance on a micro-sampling chip. Such chips are checked in this way before they leave the factory before being built into speaking dolls, greetings cards or joke articles.

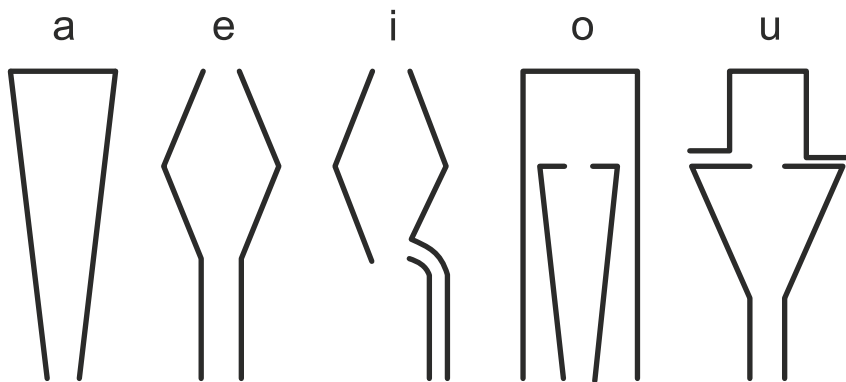


Music with TTS - Software

Josef Klammer, since 2003

Stage music for *Das Schweigen (The silence)* by Elfriede Jelinek
Première: October 19, 2003 a production of dramagraz in
coproduction with the Literature House Graz, OK Center Linz, State
Theatre Linz: Festival weeks Gmunden Director: Ernst M. Binder

According to the archaic principle of sound-discovery I analyzed speech synthesis software (TTS - Software = Text To Speech) with regard to its phonological - musical contents. I recorded letters and letter sequences into these speech prostheses and designed phonogenetic musical pieces from the generated sounds which are in opposition to the natural articulated stage expression. In other words: The primary task of the TTS software is to render input texts at the highest audio quality possible. The endeavor to vocalize semantically cogent words and sentences with the semantically nonsensical words and sentences (e. g. odulijamuo, bibibibe, gtogtogto, tockt, hoanseihwa etc.) resulted in building blocks for additional compositional processing.



Resonators for synthesis of vowels by Christian Gottlieb Kratzenstein (1723 - 1795). The resonators are actuated by blowing through a free, vibrating reed into the lower end.

The projects of
Klammer & Gründler
were supported or commissioned by:

Ars Electronica Linz
AVL
Boxunion Heros Graz
Cirkulacija2 Ljubljana
dramagraz
esc medien kunst labor
FH Joanneum Graz
gamsbArt
galerie H (HUMANIC)
IEM / KUG
IMA - Institut für Medienarchäologie
Intro-Graz-Spection
KIÖR Steiermark
kulturdata
La Strada Graz
Land Steiermark
Landesmuseum Ferdinandeum Innsbruck
liquid music
Mezzanin Theater
Open Music
ORF Kunstradio
ORF Musikprotokoll
Republik Österreich
singuhr Berlin
Stadt Graz
Steirische Kulturinitiative
steirischer herbst
Stockwerkjazz
Studio Grelle Musik
TESLA Berlin
TIB Graz
Ummi Gummi
Unikum Klagenfurt
V:NM
Werkstadt Graz
ZKM Karlsruhe
Zollamt Bad Radkersburg

Seppo Gründler selectet works

Born 1956, lives in Graz. A sound and media artist, “tinkerer” of software and electronics. His main instruments are guitar, electronics and software.

He holds a PhD in medicine and is an assistant professor for Sound- and Interaction Design at the Institute of Design and Kommunikation/FH JOANNEUM, visiting professor of sound design at Donau-University Krems, member of the board of directors of the Institute for Media Archeology and of the Society for Dissemination and Distribution of New Music .

He has been working in the field of new media since 1982. He has composed music for computer games, music for theatre, film, media and sound installations.

He has presented his works at Ars Electronica, Wiener Festwochen, Steirischer Herbst, the Knitting Factory New York, Sonambiente Berlin, Transmediale Berlin, “See the Sound”, City of Women Festival Ljubljana, Fine senca fine – Venice, Trentino, Budapest, Graz, etc. He is the creator of various CDs under vnm.mur.at and elise.or.at. His current live acts include the Klammer&Gruendler Duo, the Urban Sound Band and solo concerts.

gruendler.mur.at

The Big Netjam

Seppo Gründler, Karl Stocker and Margret Kreidl, 1992

We humans differ from animals by having something machine-like in ourselves". Man and machine approach each other in two ways: Firstly, man designs and builds machines that more or less exactly simulate living processes. The artefact receives more and more characteristics that, until a few decades ago, seemed reserved for humanity. Especially the development of computers provides new machines with a large degree of autonomous action and flexible reaction and lends them the ability to abstract thought. Secondly, man is adapted to the structure of the machine, the living being is to be brought under control, biological processes are to take place according to human will and under human control (human economics). In recent years spectacular success has been registered in the mechanisation of the living, especially in medicine, biology and biotechnics. In the course of historical development, these two converging processes are, so to say, the two dialectic poles of our "History of Machine Man". The endless convergence of anode and cathode effects discharge. The essence of being has imploded in nothing and so development has ceased.

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The echo mail message above, which in retrospect seem somewhat romantic, began the project "The Big Netjam" in June '92, consisting of three parts:

- a) An off-line "opera" (working title: "History of Machine Man")
 - b) On-line JAMS and presentations
 - c) The establishment and extension of the necessary infrastructure (ZERO node, gateways to ART-NETs all over the world, collection of material on art in the network as well as art in the network itself at the ZERO node, press and support for artists)
- ad a) The basic material for the off-line opera was prepared by Seppo Gründler (media), Karl Stocker (science) and Margret Kreidl (text). In a form adequate to data transmission this material has been fed into a GAN (Global Area Network) where it is to serve various purposes:

1. Every! user worldwide can download and modify this material and upload the revised version or send it to anybody else.

2. Artists worldwide are to be integrated and shall participate in the project via the network on a regular basis.

ad b) At the outset as well as in the course of the project On-line Jams and public presentations were organized So-called On-line Jams took place within the framework of *Piazza Virtuale at Documenta '92* (Graz-Vienna-Kassel-3Sat), in Telenoia (with V2 in Holland), at the ZEROnet Workshop Vienna/Graz and at Arts Birthday, Innsbruck/Vancouver, at which musicians were linked by a real-time signal chain midi instrument computer-> modem-telco. This visualization in the form of on-line events corresponds to prostration before a baroque-bourgeois view of art, which, due to the disappearance of the cultural bourgeoisie, insists on the last right of the patron, i.e selling the work of art. This idea is based on the artist's fear that works not presented to the official public are non-existent and hence not remunerable We yielded to this idea by means of the On-line Events midi-modem jams (performances) which, however, did not evaluate the happenings in the net, but more or less inadvertently constituted a meta-cultural criticism of the Netjam.

ad c) First a node and then a WAN (ZEROnet) focusing on art in the network/electronic space was operated in Graz. This node had the task of collecting, documenting and making the information available to all users, of coordinating and carrying out PR in the network, of supporting the artists and the press and of establishing further gateways to art networks. The first nine months of the Netjam was mainly spent installing and developing the network. Sending a signal or symbol eliminates uncertainty (Peter Scheffé in: Informatik - Eine konstruktive Einführung) A global computer network as an absolute non-place appears to be the ideal environment for the Netjam's fluctuation and insemination. The Netjam is not interested in obtaining just another stimulation output from the Illusion machines via existing high-tech facilities (satellites, stand lines, X-window terminals ...), but in breaking through surfaces and in breaking them up. Just as money vanishes during transaction simulations of stock exchange networks, the coding process is invisible in systems that are too fast and too smooth.

Dunes and Redundancy

Seppo Gröndler, Ars Electronica Linz / ESC Graz, 1999

In Dunes an audio-signal - no matter where it comes from - is recorded and made visible and audible. The recording takes place in the form of sand dunes, and is made audible by the sound of 16 fans (8 pairs). This results in a resolution of 3 bits within the frequency range and of innumerable bits (sand) within the dynamics range. The audible is the white noise of the whirring fans. The visible is the flying sand and the shifting dunes. The Installation: 8 pairs of fans were directed at the 3 x 3 meter sand surface. A webcam was focused on the lighted surface, feeding images into the internet. Initially the sand was damp and clayey (sandbox-sand), then another layer of silica sand was placed on top of it. The audio stream from Linz was band-pass filtered 8 times. Each of the frequency bands controlled a pair of fans (above a certain limiting value fans on, below a limiting value fans off). In addition, the audio stream from Linz was transposed lower by 2 octaves, low-pass filtered, panoramised at random and transferred via two loudspeakers to the sand surface (from 30.09. until 04.09.99). On September 13, after the Sound Drifting project, Dunes was restarted under changed conditions - this time without a webcam, but pictures were taken several times a week. Also the fans were at first controlled by a signal from a radiostation and later by a random generator instead. Dunes was open to the Redundancy deals with the loss taking place in the process of audio-compression such as the currently popular MPEG-compression or mini-disc, i.e. with the fact that the media supply an increasing amount of material pre-filtered psychoacoustically. Analogue material consists of an infinite number of units (e.g. any coast-line, if measured analogously to its end, is infinitely long). In addition to the digital screen, in a psycho-acoustic, loss-determined compression, anything that is not 'important' is left out. This process of transformation and the resulting losses, the artefacts and the side effects are the theme of this work. Unfortunately, for reasons related to finances and time it was impossible to provide sufficient computer power to realise Redundancy in the original form and the project was realized as non-realtime/offline

only for the listeners at ESC. Dunes and Redundancy represent two different methods of the collecting of processes that are otherwise found mainly in the electronic realm.

Dunes at esc medien kunst labor, Jakoministraße 18, Graz



The Great Score

Seppo Gründler/Elisabeth Schimana 2001-2005

The basic idea for the composition and its performances is rooted in the historical context of electronic music. The concerts follow a precisely defined structure - the score.

The great score was conceived by Seppo Gründler and Elisabeth Schimana for eight concerts and is completed with its last performance for ORF kunstradio, a new year's net concert.

Over the course of five years, the great score was performed in Budapest (2001), Moskow (2002), Amsterdam (2004), Linz (2004), Vienna (2005), Ljubljana (2005) and Graz (2005).

However the performing artists Seppo Gründler and Elisabeth Schimana don't proceed according to a score in the traditional sense based on notes, but due to a temporal and functional structure, which was left to other artists for interpretation in the eight concert. These artists now contribute to the last version of the great score which takes place in form of a net concert by sending sound streams from their respective locations. With their radio version in 5.1 Surround, Seppo Gründler and Elisabeth Schimana finally join the different musical interpretations of the defined structure on air. At the ORF funkhaus in Vienna they are making a live mix of the incoming sound material from the network.

Namely from the Budapest-based artists Zsolt Sores and Pal Toth who are performing live at Radio Tilos in Budapest.

From Yuri Spitsin, a Moskow-based artist who is streaming from Dartmouth college in the USA.

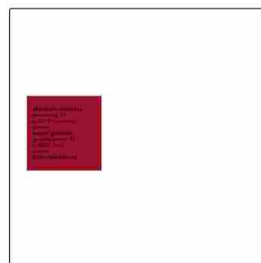
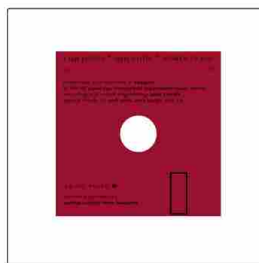
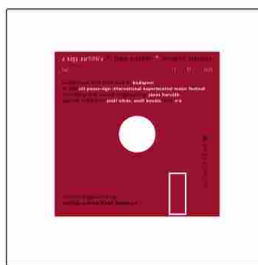
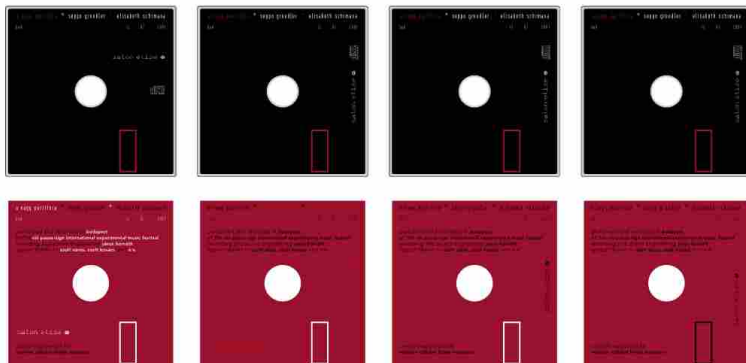
Anne Wellmer, an artist from Amsterdam, is performing at the IMA, the institute for media archeology in Hainburg.

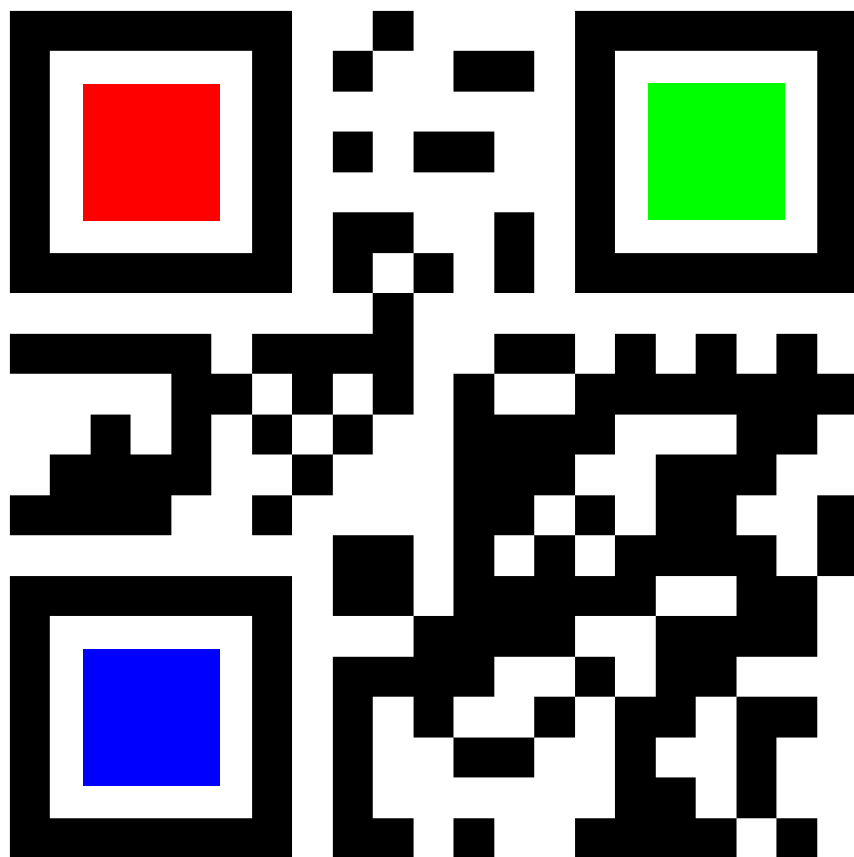
Günther Gessert is participating at radio FRO in Linz.

And the artist group alien productions are performing at the ORF funkhaus in Vienna.

Borut Savski and Brane Zorman are sending their sound contributions from the premises of radio student in Ljubljana.

And finally the austrian media artist Reni Hofmüller is performing live at Radio Helsinki in Graz.





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