

## FAXEN Portfolio

contact.faxen@gmail.com / <http://faxen-collective.net>

# Curriculum Vitae

## *FAXEN art collective*

Clemens Mairhofer \*1984 in Linz

Lucas Norer \*1982 in Innsbruck

Sebastian Six \*1980 in Vöcklabruck

Live and work in Linz and Vienna.

Since 2004, Clemens Mairhofer, Lucas Norer and Sebastian Six work together in the artist group FAXEN. Acoustic experiments in connection with items of everyday life, sculptural assemblages and the physical element of sound are the main aspects of the group's musical and visual compositions. The works of the artist group FAXEN deal with moments where noise becomes music and the difference between hearing and active listening is explored.

Alongside their artistic work FAXEN are running the artist-run gallery bb15 in Linz/Austria (<http://bb15.at>).

In 2011 final degree in experimental fine arts at University of Art and Design Linz.

## *Exhibition overview*

### *2020*

- Oscillation Festival - Mayday Radio Marathon, Q-O2, Brussels/BE
- Radiophrenia Festival - The Light at the End of the Dial, CCA, Glasgow/UK

### *2019*

- Whispering Dialogues, Galerie 5020, Salzburg

### *2018*

- Minus20Degree Festival, Flachau/AT
- Sonic Objections #2, Bildraum, Bregenz/AT
- Bregenz Biennale 18, Bregenz

### *2017*

- Mediterranea Biennale #18, Tirana/AL
- A Vocabulary of Noise, bb15, Linz/AT

### *2016*

- H:UMMMM Festival, Hummelhofbad, Linz
- MENU Festival, Hradec Králové/CZ

### *2015*

- Listening Post, Lentos Kunstmuseum, Linz
- ON AIR, Science Friction, Copenhagen/DK

### *2014*

- Deformation der Stille, Galerie 5020, Salzburg
- The Memory in your Pocket, Museo d'Arte Contemporanea Villa Groce, Genoa/IT
- Transposition.Change, Dokumentationszentrum für moderne Kunst, St. Pölten/AT
- Studio (take2), Steim, Amsterdam/NL
- Art PriceV ereins Freunde des Lentos, Lentos Linz/AT

### *2013*

- FINE SOUND - keine medienkunst, Das Weisse Haus, Vienna/AT
- Klangmanifeste, Echoraum, Vienna/AT
- Let's Overhear (art in public space), Linz/AT
- Testing the Equipment (solo), Afg, Vienna/AT

### *2012*

- Moscow International Biennale for Young Art, Moscow
- Alle Worte sind aus/all words are gone, Kunstraum Goethestraße, Linz
- Repeat please,... SKÁLAR Centre for Sound Art and Experimental Music, Iceland
- Rotate Festival, Innsbruck
- Kunst.Messe, Landesgalerie, Linz
- Use Your Illusion, bb15, Linz

### *2011*

- Keep An Ear On Festival, Centro Per L'Arte Contemporanea, Firenze
- Resonate In Response To (solo), Prima Kunst, Kiel
- Resonate In Response To (solo), Interventionsraum, Stuttgart
- Double Layer (solo), Projekt\_Love Vienna
- DDD - Die Dritte Dimension, WhiteBox, Munich
- Schools of Art, Hfbk, Dresden
- Hörstadt Kryptophone, Linz

### *2010*

- Manifesta8, Eventos Paralelos, Cartagena
- Ars Electronica Performance Festival, Linz
- TABAKFABRIK LINZ - Kunst, Architektur, Arbeitswelt, Nordico, Linz
- Flimmern & Krachen, Projekt\_Love Vienna
- Reclaiming Space, Austria Tabakwerke, Linz

### *2009*

- logement REIS project space, Antwerpen
- Sound Characters, Kunstpavillon, Innsbruck
- Normalzustand, Festival der Regionen, Linz
- Parque del Sole Festival, St. Pölten

## *Scholarships and awards*

### *2017*

- Work In Common, Micro Residency, Primary, Nottingham/UK
- BJCEM Stipend, Bundeskanzleramt, Austria

### *2015*

- Subnet AIR Stipend, Salzburg

### *2014*

- Creart Network of Cities for Artistic Creation Grant - Artist in Residency Genoa

### *2012*

- Annual grant for graduate students, The University of Art and Design Linz

### *2011*

- 2nd Prize Kunstsammlung Art Collection, Linz
- Grant Linz Impuls, Linz

### *2010*

- Excellence Scholarship, The University of Art and Design Linz
- Studio fellowship at Atelierhaus Salzamt, Linz
- Grant Linz Export, Linz

## Bravo! 2019

Site-specific sound installation  
3-channel audio 15:00min (loop),  
horn speaker, Voice: Sam Bunn  
Dimensions variable

### *Exhibitions*

- Whispering Dialogues, Galerie 5020,  
Salzburg, 12.07. - 28.09.2019

The sound installation "BRAVO!" focuses on the cultural and acoustic significance of applause and claps (claps are the distinctive percussion sounds of various electronic dance music styles). At first glance, both sounds have the same origin – they are a basic method of acoustic articulation and a rhythm tool that we hold in our own hands. Particularly at the intersection between serious music and popular music, questions regarding the cultural meaning of applause can be raised: How can we communicate with the help of applause? Does the rhythm of the clap drive us on or are we collapsing under the impelling force of the rhythms?

Does it make a difference who gives what kind of applause and, especially, in what place? As part of a multi-channel audio installation (both outside and inside the gallery space), these sounds become the carrier of a sonic investigation that focuses on our relationship with Salzburg's festival culture and current socio-political trends. In the composition, applause is used as a purely rhythmic structure in the form of ecstatic moments and monotonous beats, detached from any context. In contrast to Salzburg's touristic and bustling city centre, this sound installation repeatedly creates new "empty" highlights and transforms the exhibition and its surroundings into an abstract festival realm of an imagined counter-culture.





## Après Après 2018

Site specific sound installation  
2-channel audio 08:25min (loop), horn  
speaker, tripod, neon lights  
Dimensions variable

### *Exhibitions*

- Minus20Degree Festival, Flachau/AT,  
08.02. - 10.02.2018

### *Video*

<https://vimeo.com/256782869>

### *Après Après* fieldrecording

<https://soundcloud.com/faxen/faxen-apres-apres-fieldrecording>

This sound installation refers to a popular party phenomenon in ski resorts called après-ski. Mindless music at 120 bpm, twirling rave trumpets, ski boots, lots of alcohol and boisterous DJs are the ingredients for this type of post-skiing celebration. The recorded exclamations and exuberant commands of an après-ski DJ in Flachau, a popular ski resort in the Austrian alps, were used for the "Après Après" sound installation. Shouts and prompts such as "put your hands up in the air", *zicke zacke zicke zacke* and "louder" are the basic elements of the composition.

Installed under a motorway bridge, the mood clearly contrasts with the party atmosphere of apres-ski events. In such a divergent situation, the animated calls from the DJ take on an absurd quality. Who is this man cheering for? Himself, the employees of the ski resort, the tourists?





## Firedrake 2017

Multimedia installation

HD video 60'00" (loop), single-channel audio  
60'00" (loop) table, blue cloth, screen, short-  
wave radio

Dimensions: 90x180x75cm

### *Exhibitions*

- A Vocabulary of noise, bb15, Linz/AT  
23.09. - 26.09.2017

- Sonic Objections #2, Bildraum, Bregenz/AT  
01.06. - 28.06.2018

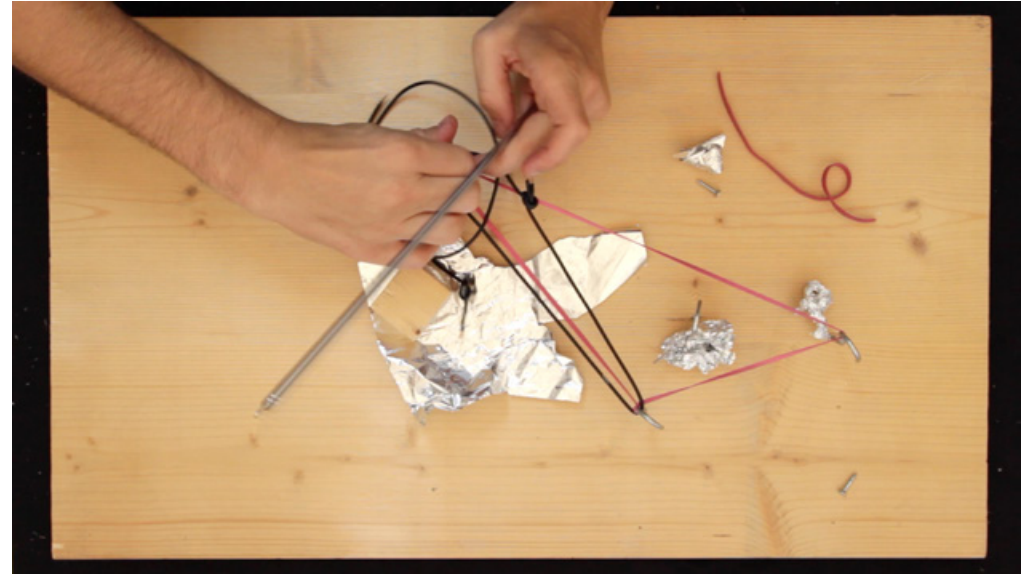
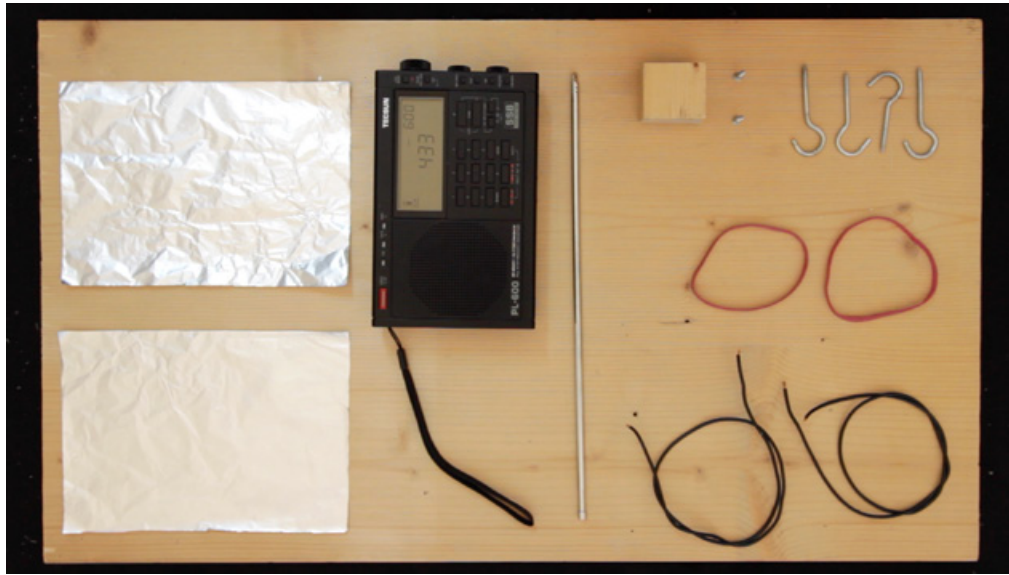
- Oscillation Festival - Mayday Radio Marathon,  
Q-O2, Brussels/BE, 29.04 - 02.05.2020

### *Video*

<https://vimeo.com/247873672>

The multi-part work "Firedrake" examines attempts by the Chinese government to censor foreign shortwave radio stations, known as jamming, and methods of circumventing this interference by manipulating radios. By constantly playing an hour-long piece of Chinese folk music entitled Firedrake, radio stations such as Voice of America, Radio Free Asia and BBC World Service are muted by the Chinese authorities. The DIY solution to bypassing Chinese jamming is to use modified radios outfitted with anti-jamming antennas. The materials needed to build these antennas pose the starting point for the acoustic improvisation featured in the video. Additionally, a fictional radio program can be heard that includes snippets of an interview, multiple recordings of shortwave radio stations and the Firedrake broadcast.





## Transposition 2017

sound installation  
Microphone, mirror ball motor,  
shortwave radio, speaker, table  
Dimensions: 200x200x150cm

### *Exhibitions*

- Mediterranea 18 Young Artists Biennale  
Tirana and Durres/AL, 04.05. - 09.05.2017

The sound installation "Transposition" is rooted in Albania's emigration history. The regime's collapse in 1991 triggered Europe's largest emigration movement after the Second World War.

In search of this transnational Albanian identity, the sound installation "Transposition" explores the emigrant countries of the Albanian diaspora in an acoustic way. "Transposition" focuses on shortwave radio stations from countries with a significant Albanian community, such as Greece, Italy, Switzerland, Germany, Canada and Turkey. Shortwave radio is particularly striking in this context as it is used for very long-distance communication on a global scale.

Upon approaching the sound installation, visitors experience a blended soundscape of radio stations from around the world. A slowly rotating microphone captures this multitude of radio stations as it passes, rendering each of them audible via headphones. The listener can hear a steady fading in and out, a mix of different radio programs constantly generating new and unexpected combinations.





## In this momentary awareness I tried to tell myself... 2016

Site-specific sound installation  
2-channel audio 10'18" (loop), horn speaker,  
adhesive lettering  
Dimensions variable

### *Exhibitions*

- H:UMMMM Festival, Hummelhofbad,  
Linz/AT, 09.04.2016

*Listen to 'In this momentary awareness,...'*  
<https://soundcloud.com/faxen/awareness>

A site-specific sound installation for a public spa in Linz. "In this momentary awareness I tried to tell myself..." combines quotations by deep sea explorer Jacques Piccard with unexplained recordings from the deep sea and field recordings from the spa. In 1960 Piccard dived to the bottom of the 10,916m-deep Mariana Trench with his submarine "Trieste". His unique reports from the dive give us insight into a world without any light that requires us to focus on auditory perception. Reports from the dive serve as a framework for a multi-channel installation that mixes maritime underwater soundscapes and field recordings from the spa itself. A quote by Jacques Piccard was displayed next to the swimming pool with adhesive lettering.





IN THIS MOMENTARY  
AWARENESS I TRIED TO  
TELL MYSELF THAT ALL  
NOISES I COULD HEAR  
WERE GOOD NOISES.



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## ON AIR 2015-2016

Site-specific sound installation  
Audio, varying length, multiple versions,  
speaker, overhead projector, helium-filled balloon,  
helium gas bottle, video  
Dimensions variable

### *Exhibitions*

- ON AIR, Science Friction,  
Copenhagen/DK 30.10. - 01.11.2015
- Menu LABoratory, Hradec Kralove/CZ,  
31.03. - 03.04.2016

A helium-filled balloon equipped with microphones is used to create expansive field recordings of urban areas. This method allows the artist collective FAXEN to record multiple acoustic transitions between divergent areas in an urban environment. Sonic zoom-in and zoom-out movements that oscillate between subjective and objective points of view, between actual and abstract and between close by and far away. Arranged as a multi-channel sound installation, "ON AIR" invites the listener to explore the diverse acoustic topography of a city.



## Volumes 2015

Site-specific sound installation  
4-channel audio, 5'04" (loop), speaker, inkjet  
print 70x50cm

### *Exhibitions*

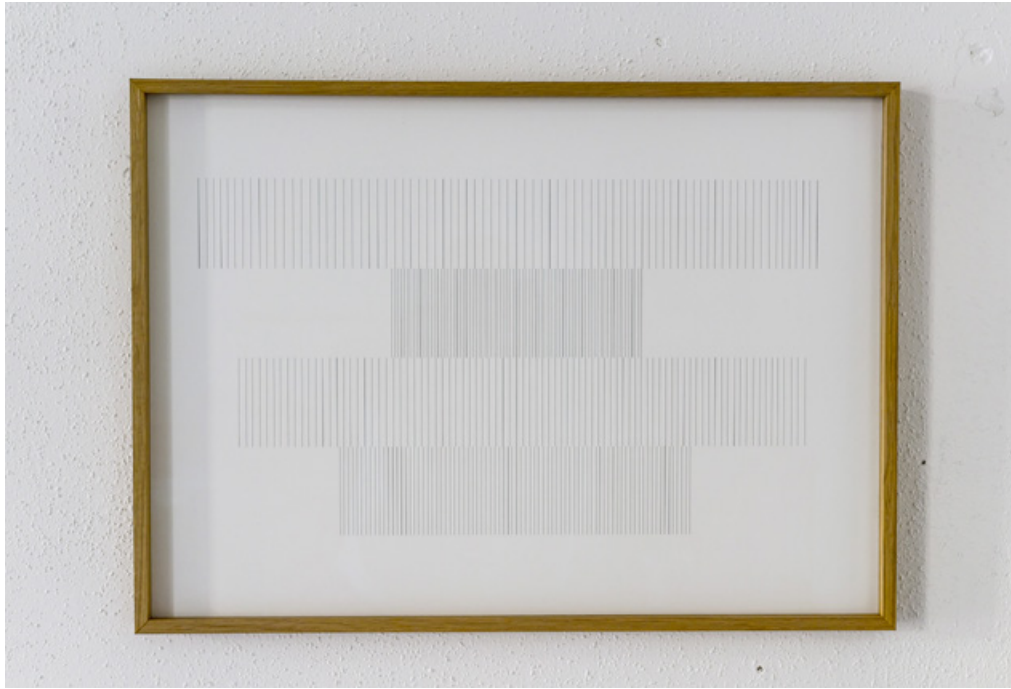
- Listening Post, Lentos Kunstmuseum,  
Linz/AT, 23.10.2015 - 21.02.2016

*Listen to 'Volumes' composition*

<https://soundcloud.com/faxen/volumes>

Various auditory characteristics of the Lentos Art Museum in Linz serve as the starting point for a composition which focuses on reverberation and acoustic reflection. The artist collective FAXEN invited percussionists to perform within 4 different rooms of the museum. They were instructed to adjust their tempo in response to each room's particular reverberation time. These performances were recorded and used for a composition that peaks in one synchronised drum stroke, which links the four selected rooms for a brief moment. Arranged as a 4-channel installation at the Lentos Art Museum. Additionally, the score of the piece was presented as a graphical illustration.





# The Prospects of Recording 2014

Video installation, 2014

HD video 4'21" (loop), wood, perforated metal sheet, speaker, projector,  
Dimensions: 200x400x80cm

## *Exhibitions*

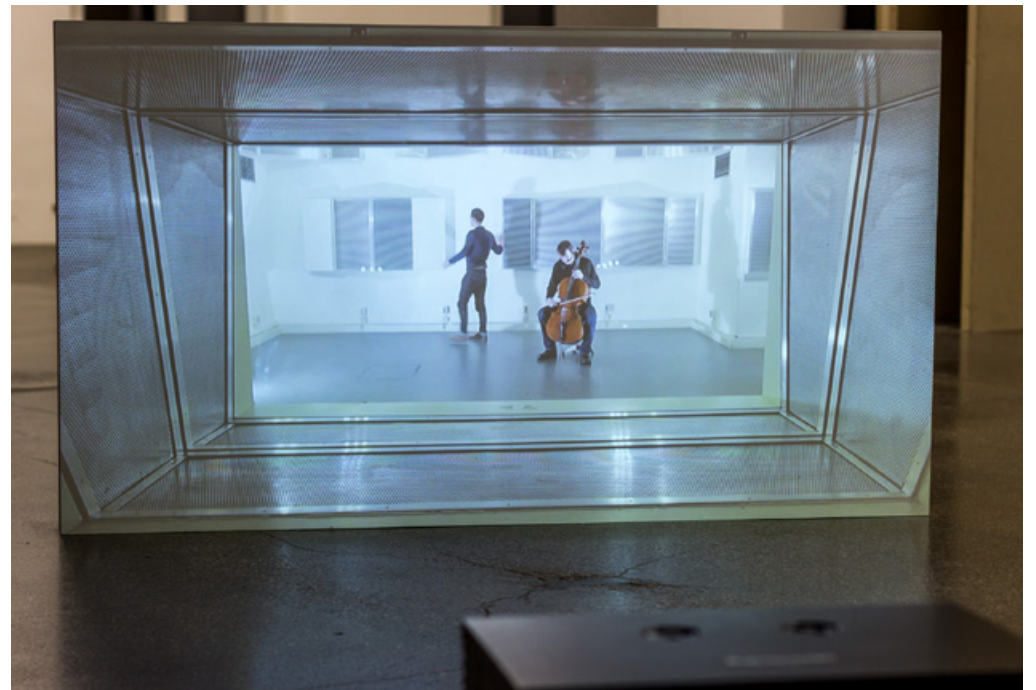
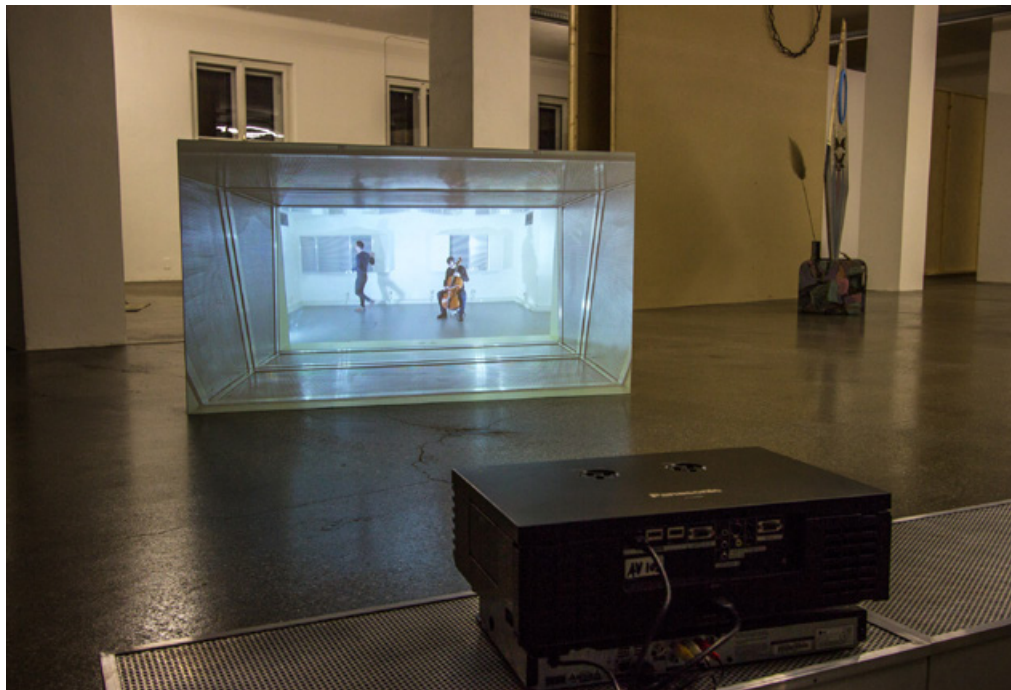
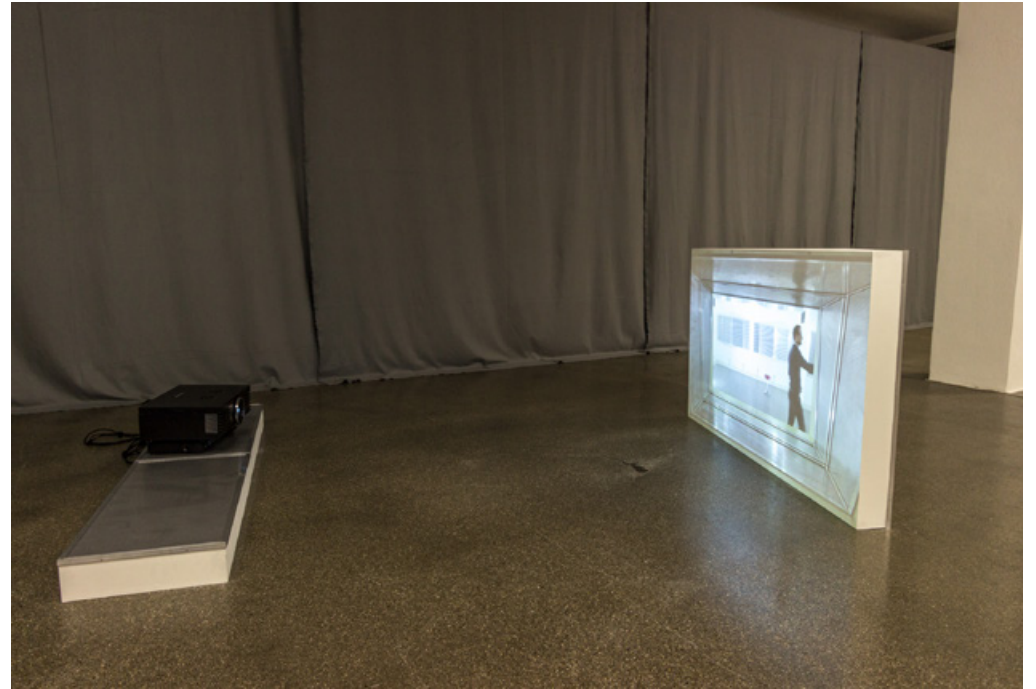
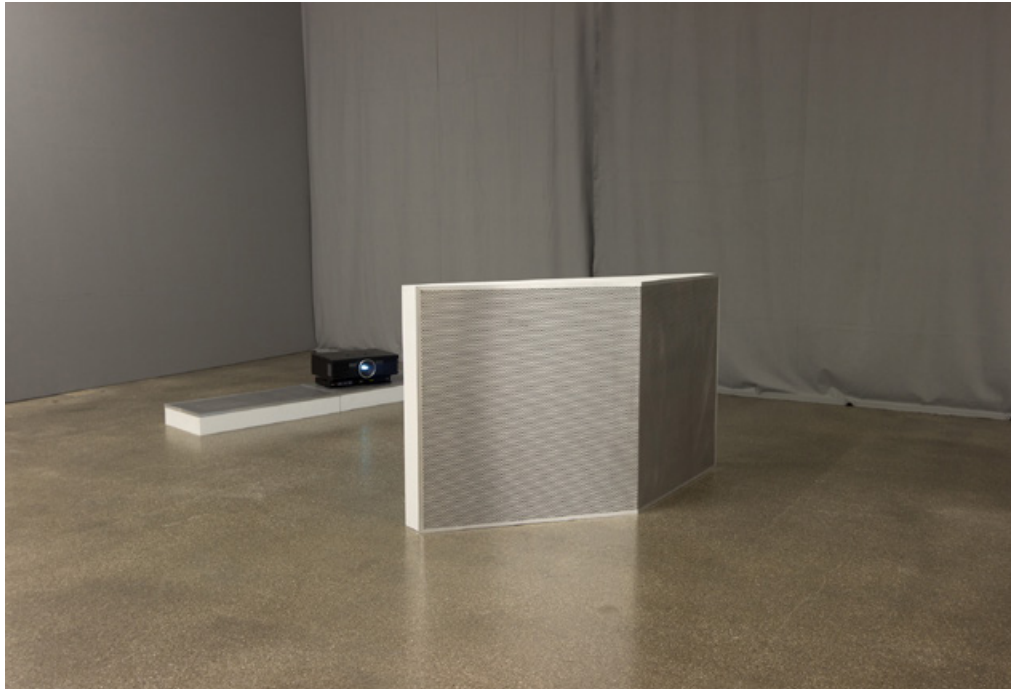
- Deformation der Stille, Galerie 5020,  
Salzburg/Austria, 11.12.2014 - 14.02. 2015

## *Video*

<https://vimeo.com/faxen/recording>

"The Prospects of Recording" focuses on the sound studio as a specific space of recording and broadcasting, of experimentation and control, of action and documentation, and of staging and manipulation of sound. The video installation uses an acoustic absorber panel redesigned in the format of 16:9 to serve as a screen for the projection. The video was shot in the iconic Amsterdam-based Steim Studio #1. The venue is used to stage a performance which interacts with the architecture and acoustics on site and examines the effects of their manipulation.





## REC 2014

Site-specific sound installation  
4-channel audio 2'43" (loop), acoustic  
absorber panels, speakers, metronomes  
Dimensions variable

### *Exhibitions*

- Studio (take2), Steim, Amsterdam

### *Video*

<http://vimeo.com/112479377>

Created for Steim's Studio #1, "REC" investigates the architecture, specific acoustics and working conditions in recording studios. This examination shines a light on the unnoticed structures and elements of music production, such as coordination and communication between musicians and the acoustic configuration of the studio.

By demounting and rearranging the acoustic absorber panels from the studio walls, the artist collective Faxen highlights the sculptural qualities of these unique objects. This setting is combined with multiple electronic metronomes and a four-channel sound installation based on various count-ins of historic recording sessions.





## Double Layer (small scale) 2014

Sound installation  
Fans, loudspeakers, wood, Bass Graphic  
Equalizers  
Dimensions: 100x100x80cm

### *Exhibitions*

- Transposition.Change, DOK Niederösterreich, St. Pölten/Austria, 21.03. - 27.04.2014
- (h)ear XL Festival, art centre Signe/NL, 26.09. - 09.11.2014

“Double Layer” is a delicately balanced system of feedback sounds, wind and kinetic energy. The airflow from six fans is used to rotate six speakers. Half of the speakers are used as microphones to pick up the fan’s air stream, the remaining speakers to play it back. By and by the sounds evolve through layers of feedback, wind noise and the natural resonance of the space. “Double Layer” functions as an investigation of cause and effect in a self-contained coupling, where an input produces an output that comes to influence the input once again. What we hear is a fragile structure perpetually on the brink of collapse. This is a special type of network or interaction – an interplay between sound, space and movement.

The sound installation is the small scaled version of “Double Layer” (originally realized in 2011).





## Squadra di Canto 2014

HD video  
8`30" (loop)

### *Ausstellungen*

- The Memory in your Pocket, Museo d'Arte  
Contemporanea Villa Groce, Genoa  
21.03. - 01.04.2014

### *Video*

<http://vimeo.com/91301520>

"Squadra di Canto" portrays the vocal group "Canterini Valbisagno" in the outskirts of Genoa. The eight singers perform a typical style of vocal Genovese folk music without the help of instruments, entitled Trallalero. The distinctive feature of this musical genre is the lack of any written scores. Therefore, the singers are required to learn melodies, lyrics, intonation and style through oral repetition only. In this regard, Trallalero can be understood as an embodiment and passing on of distinctive acoustic characteristics of language, class, culture, tradition and musical styles through the voices of the singers. In order to highlight this particular technique of cultural transmission, the video presents each voice separately, giving the viewer the opportunity to witness the process.





## Testing the Equipment 2013

site-specific intervention

Sound-absorbing tiles, loudspeakers, Roland

MC303 synthesizer

Dimensions variable

### *Exhibitions*

- Testing the Equipment (solo show), AfG,  
Vienna/Austria, 2013

The sound installation “Testing the Equipment” is dedicated to the overlooked significance and qualities of acoustic ceiling panels. These universally used components are typical of modern architecture and define the acoustic characteristics of indoor spaces, such as offices, schools, shops, etc. As a first step, the artist group FAXEN removed all ceiling panels from the exhibition venue in order to manipulate the acoustics of the space. The collected panels then served as construction material for two custom-built speakers, each of which plays a bass drum sound that explores the room’s resonance.





## Let's Overhear 2013

site-specific sound intervention  
Microphones, parametric speakers,  
Raspberry Pi computers, wooden boxes  
Dimensions variable

### *Exhibitions*

- Let's Overhear, Donaupark Linz, 22.07. -  
04.08.2013

### *Video*

<http://vimeo.com/78056768>

"Let's Overhear" is an urban intervention which records and analyses the acoustic space while simultaneously playing it back in a modified way. The installation focuses on the specific sonic characteristics and qualities on site, which influence the musical interpretation of the existing soundscape. The setting allows listeners to expand their acoustic horizons and examine their perception in interaction with the composition. "Let's Overhear" transforms the environment into a composed soundscape – an urban setting full of sounds.







## Wow 2012

### Multimedia installation

5-channel audio, microphone, mirror ball motor, speakers, table, text excerpt of William B. Seabrook's book *Witchcraft*, Voice: Sam Bunn  
Dimensions: 200x200x150cm

### Exhibitions

- FINE SOUND - keine medienkunst, Das Weisse Haus, Vienna/Austria, 20.02. - 30.03.2013
- Alle Worte sind aus! All words have run out!, Kunstraum Goethestraße xtd, Linz, Austria, 18.10. – 14.12.2012

### Video

<http://vimeo.com/55438866>

The sound installation "Wow" explores a text by American author William B. Seabrook entitled "Wow!"; a reflection on what might happen if human language were abolished. Seabrook's short story is based on an experiment with Aleister Crowley. In 1920, after a conversation about Trappist monks and their vows of silence, they both agreed to suspend normal verbal communication and limit themselves to the predetermined monosyllable "wow" for a week. Based on this experience, Seabrook wrote the short story "Wow!"; set in ancient China, in which people discover peace and contentment through replacing human language with the word "wow"; eventually, a second fraction emerges, those who spread dissent by using "wo". In consequence, two great armies fight to the death over "wow" and "wo", leaving nothing but "a few empty bubbles floating on a river of blood."

Upon approaching the sound installation, visitors experience a blended soundscape of multiple voices. A slowly rotating microphone passes by a circular array of speakers playing back fragments of Seabrook's short story. By putting on headphones, the listener can hear a steady fading in and out and experience a mechanical remix of Seabrook's text that is constantly generating new and unexpected combinations.



## Use Your Illusion 2012

Installation & exhibition

hardware store shelf, neon lettering,

participating artists: Sam Bunn, Carola Dertnig, ekw14,90, FAXEN, Invernomuto, Tomáš Moravec, Alexandra Navratil, Roman Štětina, Jakub Vrba

### *Exhibitions*

- Kunst Messe, Landesgalerie, Linz, 2012

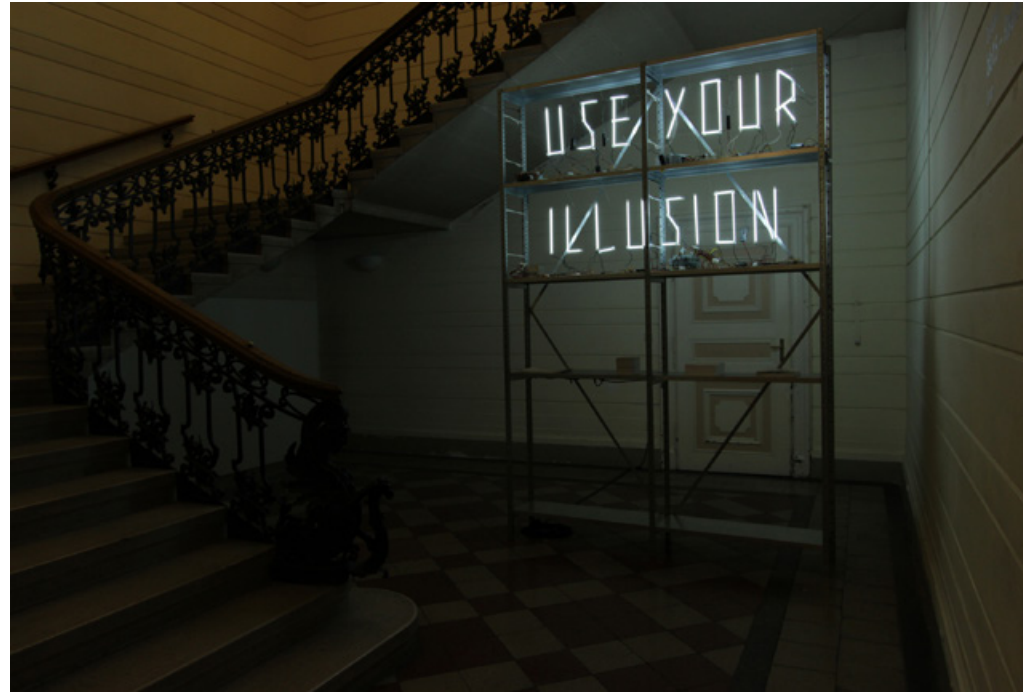
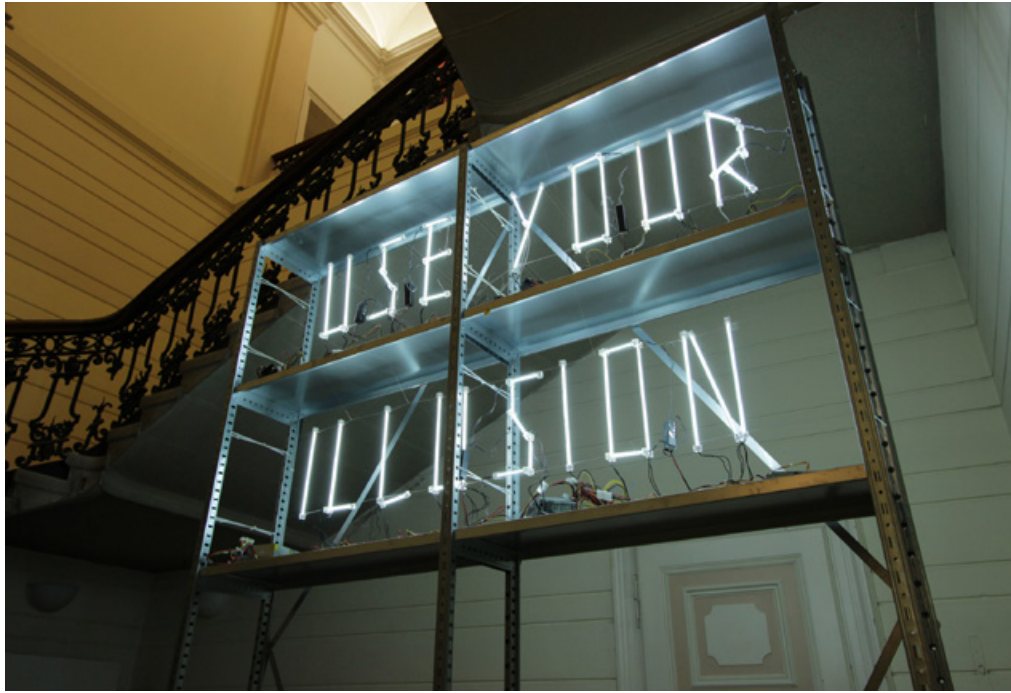
- Use Your Illusion, bb15, Linz, 14.11. - 23.11.2012

At the showcase of bb15 - space for contemporary art at the art fair in the State Gallery of Upper Austria FAXEN presented their work, "Use Your Illusion". Consisting of a commercially available hardware store shelf, containing the neon lettering "Use Your Illusion". The installation refused to take part in the common practice of an art fair, and instead acted as a placeholder for a group exhibition curated by artist-group FAXEN in the premises of bb15. A contribution, as a subversive denial, interpretable as a comment or statement about the situation on site and the staging of art.

In the subsequent exhibition at bb15, the already used hardware store shelf acts as a recurring element to form the exhibition architecture. Based on these elements, the surrounding space is opened up by video projections and screens.

The focus of the exhibition is based on works at the interface between artistic realities and chimaeras in art. The works are addressing these topics and can be subsumed under the concept of illusion. Illusions in the artistic discourse emerge, especially in relation to issues of aesthetics, presentation and staging.





## Double Layer 2011

Sound installation

Fans, speakers, microphone stands, audio mixer

Dimensions: 400x400x150cm

### *Exhibitions*

- The III Moscow International Biennale for Young Art 2012, Moscow, 10.07. - 19.08.2012
- Schools of Art, HFBK, Dresden, 20.05. - 19.06.2011
- Projekt\_LOVE, Vienna 18.11. - 09.12.2011

### *Video*

<http://vimeo.com/32502867>

“Double Layer” is a delicately balanced system of feedback sounds, wind and kinetic energy. The airflow from six fans is used to rotate six speakers. Half of the speakers are used as microphones to pick up the fan’s air stream, the remaining speakers to play it back. By and by the sounds evolve through layers of feedback, wind noise and the natural resonance of the space. “Double Layer” functions as an investigation of cause and effect in a self-contained coupling, where an input produces an output that comes to influence the input once again. What we hear is a fragile structure perpetually on the brink of collapse. This is a special type of network or interaction – an interplay between sound, space and movement.





## Double Layer (live) 2011

Sound performance

Microphones, microphone stands, audio mixer, analogue effect units

### *Exhibitions*

- Ars Electronica Performance-Festival, Linz/Austria, 2010
- Hypno Vereinsbar, Stuttgart/Germany, 2011
- DDD - Die Dritte Dimension, WhiteBox, Munich/Germany, 2011
- Rotate Festival, Innsbruck/Austria, 2012

### *Video*

<http://vimeo.com/15122656>

### *Live-recording (excerpt)*

<http://tinyurl.com/a8mqpa8>

“Double Layer (live)” is a performance based on the sound installation “Double Layer”. By turning on the fans, the concert begins and the microphones start to rotate. The piece is solely based on the fan’s air stream sounds.

This monotone and consistent input is modulated and adjusted via various effect units and mixers to create a dynamic and crescendo-like composition.

The performance ends by turning off the fans and the subsequent collapse of the piece.





# Resonate In Response To 2011

Sound installation

Record players, speakers, vinyl records with custom-made sinus loops

## *Exhibitions*

- Manifesta8 Eventos Paralelos, Cartagena/ Spain, Sala de exposiciones Muralla Bizantina 12.11.2010 - 06.01.2011
- Interventionsraum, Stuttgart/Germany, 24.02. - 27.02.2011
- Keep An Ear On Festival, Centro Per L'Arte Contemporanea, Florence/Italy, 19.05. - 22.05.2011
- Prima Kunst Container, Kiel, 09.07. - 04.09.2011
- bb15, Linz/Austria, 18.10. - 22.10.2011

## *Video*

<http://vimeo.com/25071506>

<http://vimeo.com/20748046>

"Resonate in Response to" is a rethinking of space – in particular the acoustic properties of art spaces that form the basis for this sound installation. The acoustics of these rooms are analysed and evaluated to determine their predominant frequencies.

Additionally, the artist group FAXEN has produced a sound archive consisting of custom-made vinyl records (dubplates) that cover the frequency range of the human ear in the form of pure tone loops. A setup of three turntables and three site-specifically located speakers emphasises the acoustic ambiance of the spaces in an analogue way.

Based on the predominant frequencies and a selection of corresponding dubplates "Resonate in Response to" creates a composition that continuously generates subtle interferences between the natural soundscape and the replayed tones.







## Konstellationen 2011

Site-specific sound intervention  
Electromagnetic valve, single-board computer, single-channel audio 5:20 minutes (loop), speaker,  
Dimensions variable

### *Exhibitions*

- Hörstadt Kryptophone Festival, Linz/Austria  
A sound festival in public space. 14.11. - 06.11.2011

The sound of the fountain in the inner courtyard of the upper Austrian government office in Linz is the focus of this sound intervention, which consists of two parts.

Part one: Switching off the fountain every 5 minutes for a period of 5 minutes dramatically alters our acoustic perception of the space. A significant change of the soundscape achieved simply by subtraction.

Part two begins when the fountain is switched off for the winter months. Now the sound of the fountain is added artificially by hidden speakers. The lack of a visual equivalent to the splashing water creates a jarring experience. The two differing methods, subtraction and addition of sound, test the perception of the recipients in different ways.



## For the Birds 2010

Sound installation

Hairdryer, table tennis ball, keyboard, glass cube, light sensors, wood

Dimensions: 120x40x40cm

### *Exhibitions*

- Flimmern & Krachen, Project LOVE, Vienna/Austria, 09.04. - 23.04.2010
- Best Of, Tabakfabrik, Linz/Austria, 05.11. - 14.11.2010
- Repeat Please, SKÁLAR – Centre for Sound Art and Experimental Music, Iceland, 04.10. - 14.10.2012

### *Video*

<http://vimeo.com/11082084>

“For the Birds” is a homage to John Cages’ aleatoric work. The setup is devoted to the study of randomness, it’s generative force and the correlation between noise and sound: recurring concepts and motifs in the work of Cage.

This sound installation is based on the interplay between objects and processes. Two opposing hairdryers set a ball in motion inside a glass cube. Light sensors underneath the glass, influenced by the moving ball, trigger twelve chromatic tones on a circuit-bent keyboard. The result is an infinite, random composition.





## untitled (widespread) 2010

Digital LightJet print  
Dibond, 160 x 90cm

### *Exhibitions*

- Reclaiming Space, Austria Tabakwerke, Linz/Austria, 2010
- TABAKFABRIK LINZ - Kunst, Architektur, Arbeitswelt, Nordico, Linz/Austria, 2010
- Parallelwelten Jung und Alt, die Kunstsammlung OÖ, Linz/Austria, 2011

By transforming the logo of the former Austrian tobacco company "Austria Tabak" into an endlessly repeating pattern, an optical illusion is generated. Upon approaching the graphic, its monochrome clarity seems to dissolve into interfering patterns which evoke a retinal disturbance. The impression the observer gains – that of being torn between inclusion and exclusion – is echoed by the demise of the tobacco industry in Austria: an incident that had a significant impact on the city of Linz, as jobs were lost and the tobacco factory was abandoned.







## Tilt 2009

Sound installation

Piezo speakers, audio cables, amplifiers, mp3 players

*Exhibitions*

- Sound Characters, Kunstpavillon, Innsbruck/  
Austria, 23.01. - 07.03.2009

The sound installation "Tilt" uses the mathematical concept of "squaring the square" to divide the exhibition space into acoustic zones. By suspending 100 speakers from the ceiling, 15 zones were created to which specific acoustic properties were assigned. "Tilt" created a sonic microcosm that incorporated high-frequency tones, field recordings of the gallery and the public space.



## sight-seeing 2009

Site-specific sound intervention  
4-channel audio 24-minute loop, speakers,  
dubplates, media player, modular synthesizer

### *Exhibitions*

- Normalzustand, Festival der Regionen, Linz/  
Austria, 10.05. - 01.06.2009

An underground car park in a suburban settlement in Linz is the setting for the sound intervention sight-seeing. In a first step, the space was recorded and acoustically analysed to determine its predominant frequencies. Based on these findings, the artist group FAXEN created a sound performance that generates subtle interferences between the natural soundscape and the composition. A dystopian sound intervention that confronts the listener with the ubiquity of poorly designed acoustic spaces.

"sight-seeing" was commissioned by the art festival "festival of regions" in Linz/Austria.





## May He Hetal? 2006-2011

Sound performance

Modified keyboards, handcrafted interfaces,  
sound equipment

*Concerts (selection)*

- *Dogzstar, Istanbul, 2010*

- Rhiz, Vienna, 2009

- Fluc, Vienna, 2009

- Kunstpavillon, Innsbruck, 2009

- Kunsthalle, Vienna, 2008

- Logement, Antwerpen, 2008

- Ars Electronica Nightline, Linz, 2007

“May He Hetal?” is a music project by the artist collective FAXEN which explores the potential of inexpensive, second-hand electronics that produce sounds, such as keyboards, drum machines and electronic toys. Through radical manipulation of the circuits within these devices, one hears the sound of the hardware, which consists of a multi-layered realm of subtle and differentiated sounds. With an emphasis on improvisation and the capriciousness of the rebuilt instruments, FAXEN creates noisy electronic textures accompanied by occasional melodies and broken baselines.

