

LARS LUNDEHAVE HANSEN 20 YEARS OF SOUND ART

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»VI VAR UDE EN SEN AFTEN OG STJÆLE EN CYKEL«

– OM STØJENS HARMONISKE DISHARMONI

AF SANNE KROGH GROTH

176761 (2000)

Side A, track 1

I årene op til dette værk arbejdede jeg primært ude på lydenes overdræv. Men her indvælles en ny æra og det er første gang, at den dybe, sugende stemning, der senere skulle blive en signatur i min produktion, præsenteres.

In the years prior to this work I had been working primarily with extreme sounds. 176761 marked the beginning of a new era, and was the first time the deep, immersive atmosphere that was to become characteristic of my work was presented.

Kære lytter,

Lad dig ikke narre. Udgivelsen, du her sidder med, ligner en udgivelse fra et af de fineste gallerier, spundet ind i akademiske koncepter og stilsikker, kompromisløs modernisme. Den ligner en manifestation af et snorlige kunstner-*oeuvre*, der har en klar og lineær udvikling fra værk til værk. Og den etablerer en solid fortælling om kunstneren som professionel, målrettet og ambitiøs, mens den også afstiver dig selv som intellektuel kulturbruger.

Men, samtidig er den også et udtryk for noget helt andet.

Lars Lundehave Hansens arbejde udspringer både konceptuelt og geografisk et godt stykke fra ovenstående beskrivelse. Spoler vi tiden 25 år tilbage, finder vi ham i det aalborgensiske undergrundsmiljø, hvor han gennem 7 år nærmest boede i det brugerstyrede kulturhus 1000FRYD. "Her var så mange slags musik," fortæller han, "men det eneste som ikke rigtigt var repræsenteret, det var støjmusik. Der var en niche, jeg kunne falde ind i, og så samtidig fik jeg genremæssigt en masse inspiration fra alt muligt andet slags musik." Ud fra en idé om, at komprimere musikken ned til ganske få elementer, ville Lundehave finde frem til et auditivt udtryk, der måske ikke kunne betegnes som musik, men som formidlede "den altomsluttende energi og kraft", han eksempelvis kunne opleve i et tungt metalnummer: "Kan man overføre de elementer til noget andet musik, der ikke er musikalsk i sin natur, men som kan formidles som en ren energioverførsel?"

Hvis du ikke er helt med på, hvad han mener med støjmusik, kan jeg indskyde, at det er en genre, der ofte finder sine rødder i den historiske avantgardes dadaisme og futurisme. Scenerne for støjmusik findes i dag globalt, i undergrundsmiljøer og på forskellige kunstgallerier. Blandt mange, har særligt den japanske scene siden 1980erne skabt stor opmærksomhed under betegnelsen "japanoise". Koncerternes æstetiske udtryk er kendtegnet ved, at en enkelt eller få personer skaber og kontrollerer ekstrem høj højtaleryd gennem et livstyret set-up med kombinationer af analoge og elektroniske lydkilder. Lundehaves beskrivelse af sine egne tidlige støjkoncerter med duoen *MaaletHelligerMidlet666* lyder således:

"Vi var ude en sen aften og stjæle en cykel, som vi skulle skære op, da vi skulle bruge nogle jernkøller til at slå på tønder med. Vi havde hørt det lokale band *Hunchback International*, der slog på olietønder, og vi ville lave noget lignende. Vi stjal derfor en cykel i Borgergade, og bankede under koncerten på ting og sager med jernkøllerne. I starten var det også noget med en masse kassettebånd. Vi havde tre eller fire konfirmationsanlæg stablet ovenpå hinanden, en masse guitarpedaler og en kæmpestor mix-erpult, som vi havde taget fra 1000FRYDs øvelokale med ned på scenen. Vi trykkede stop og start på båndene, råbte i nogle mikrofoner og manipulerede de lyde, der nu tilfældigvis fløj omkring i luften. Det var meget kaotisk, og meget lidt galleriagtigt. Men meget punkrock-agtigt."

I starten troede duoen, at det de opråbte med i Aalborg, var unikt, men de blev endnu mere engagerede og begejstrede, da de efter nogen tid fandt åndsæller i både Sverige, Norge og Tyskland. "Vi skrev breve frem og tilbage, og pludselig voksede ens verden. Og da internettet for alvor blev populært, og man kunne få det hjem i sit eget hus, så var det... hold da kæft – der er jo et helt netværk verden over." Det var denne internationale

tilknytning, der fik Lundehave til at blive ved med at undersøge lydens kunstneriske egenskaber. "Vi havde det sjovt, og det var det vigtigste. Vi begyndte først senere at lede efter vores plads i kunstsystemet, og vi fandt vores ejerskab gennem dette internationale loop".

Om jeg skal knytte en rød tråd gennem Lundehaves arbejde, vil jeg vove at påstå, at en vigtig bestanddel netop er tiden med støjmusik på 1000FRYD. Når du lytter til udgivelsens 18 skæringer, vil du erfare lyd, der nok kan betegnes som kompositioner, men som næppe er at lytte til som musik i traditionel forstand.

Fælles for skæringerne er, at de alle på en eller anden måde behandler, iscenesætter eller bearbejder støj. Vi hører den karakteristiske lyd af en lp, der knitter og en pladespiller, der går i hak. Der findes lyde af feedback, overstyring og distortion fra en elguitar og dens pedaler, samt analoge optagelser af banken med og på metal, af knitrende sølvpapir og sivende balloner. Bearbejdelsen skaber auditive rum, der er dybe og uendelige, og som nogle gange tager støjen i en sakral retning. Andre bearbejdelsen skaber en fysisk påvirkning, der, mens du lytter, vil bore sig ind i kødet på din krop. Andre igen skaber acceleration og intensitet gennem kunstnerens præcise styring af frekvensspektre og gennemarbejdede opbygninger af nuancerede klangflader. Ind imellem opræder også enkelte harmonier. Bærende for kompositionerne bliver de dog aldrig, men er nærmere at betragte som et stillads, der skal stabilisere de omstændeligt konstruerede klange og støjflader.

Hvor tiden på 1000FRYD måske også var drevet af grænsesøgende provokation, fremstår Lundehaves kompositioner på nærværende udgivelse og i hans installationer på museer eller gallerier, mere som bevidst kunstfærdige eksperimenter i og med lyd. Rebellen og trangen til bryde med institution og komfort lurer dog også. Et eksempel er værket *Closer to God – Closer to You* (2009), hvor otte pladespillere er placeret ved hver deres højtaler i en ring i et stort rum. Installationens renhed og pladespillernes messende droner skaber tilsammen en ophøjet stemning, mens selve tonematerialet består af bearbejdede soundtracks fra pornografiske film. Om udstillingen af værket i Kunstpakhuset i Ikast i 2011 forklarer Lundehave: "Borgerne var glade, indtil de fandt ud af at lydkilden var de her pornostofil. Så var det lidt som om, at de var... ahhh... det var måske ikke helt godt alligevel. Det var den dobbelttydighed, jeg har forsøgt at få frem helt fra starten."

Lundehave betoner også selv tiden i Aalborg som vigtig, men på en særlig måde. "I starten var det ikke tanker, men erfaringer, jeg gjorde. Og senere forstod jeg, at der også er en akademisk rammefortælling." Rammefortællingen består for Lundehave blandt andet af en uddannelse på Det Jyske Kunsthakademi, hvor han i særlig grad blev bevidst om hvilken betydning konceptualiseringen og formidlingen af de lydrum, han ville skabe, havde. Samtidig erkendte han også, at det var lettere for ham at finde plads til sit arbejde i en kontekst, der ikke var defineret af musik, men som i stedet orienterede sig mod visuel kunst, og mod fluxus og dadaistisk prægede strømninger. Når det kommer til sidstnævnte, er det dog med en særlig forskydning for øje: For Lundehave er det nemlig ikke *selve* aktionen, der er det vigtige, men dét aktionen skaber. Og det er således i formidlingen af aktionens særlige energi, at han finder sit kunstneriske materiale. På denne måde gør han den stemning eller affektive kraft, som i musikalske udtryksformer ellers kun findes implicit eller uartikuleret, til selve værkets form og indhold. Lundehave uddyber:

"Det uartikulerede bliver dermed en formel eller et system, der kan afkodes af flere mennesker end af mig – og de 10 mennesker, der var sammen med mig, da jeg tænkte tanken. For man finder ud af, at det er vigtigt, at hvis man har en idé, skal andre også kunne begribe den. Det nyttet ikke, at man lukker den om sig selv og håber på, at andre kan forstå den intuitivt."

Denne formel har virket og gjort, at Lundehave har kunnet installere sin lyd i mange forskellige kontekster, der rækker fra gallerirum og installationer til offentlige bygninger og pladser.

I soloudstillingen *The Space Between the Silence* i Møstings Hus på Frederiksberg i 2017, sluttede besøget af i et mørklagt rum med højtalere, der spillede så dybe toner, at de næsten ikke var hørbare. Der kan synes langt fra en sådan minimalistisk, meditativ og introvert installation til det aalborgensiske anarki, Lundehave tidligere har beskrevet. Men alligevel kan tråden bestående af støj og energi stadig forfølges:

"Jeg har under de seneste år bevæget mig mere over i lydrum, som man kan træde ind i. Hvor energien er bevaret, men det er et vakuum, der suger en. Så, hvis man ser støjen som en slags udfarende effekt, der skubber, så tror jeg mere, at de andre rum, de trækker. Det er den samme kraft, men formidlet i to forskellige lydlige udtryk."

Der er endnu engang en dobbelthed på spil, og det er den, der fascinerer mig ved Lundehaves kunstneriske virke. Vi præsenteres for ét verdensbillede, samtidig med vi implicit også præges af et andet.

Han skaber en ro, men planter på samme tid en uro.

Husk det, kære lytter, når du sætter pladen på anlægget. Lyt efter det, du forventer. Men bliv også ved de lyde, billede og paradoxer, der besværliggør det, du tror, du umiddelbart forstår.

Kærlig hilsen
Sanne

Citatene i artiklen stammer fra et interview med kunstneren den 9/2 2021.

»WE WENT OUT TO STEAL A BIKE LATE ONE NIGHT«

– ON THE HARMONIOUS DISHARMONY OF NOISE

BY SANNE KROGH GROTH

Dear Reader,

Don't be fooled. The publication before you looks like it comes from the finest of galleries, wrapped in academic concepts and stringent, uncompromising modernism. It looks like the manifestation of an unwavering artistic oeuvre with a clear, linear development from one work to the next. And it establishes a substantial narrative about the artist as a focused, ambitious professional, at the same time as boosting your self-image as a cultured intellectual.

But it also represents something completely different.

Both conceptually and geographically, Lars Lundehave's art comes from somewhere pretty far removed from the above. If we rewind 25 years, we find him in the industrial city of Aalborg's underground, where for seven years he practically lived in a grassroots cultural centre called 1000FRYD. Looking back, he says: "There was all kinds of music, except noise music. That's where I found my niche, at the same time as getting heaps of inspiration from all kinds of other genres." Based on his idea of compressing music to its minimal elements, Lundehave started experimenting with an auditory form that maybe could not be classified as music, but that expressed "the all-consuming energy and power" he experienced in a heavy metal track, for example: "Can you transfer those elements to another kind of music that is not musical by nature, but can be expressed as a pure transmission of energy?"

If you're not entirely sure what he means by noise music, it's a genre that's often traced back to the historical avant-garde of Dadaism and Futurism. Today there's a global platform for noise music on the underground scene and in art galleries, including the Japanese noise music scene 'Japanoise', which has been a major draw since the 1980s. Noise concerts usually take the form of one or more people creating and controlling extremely loud amplified noise in a live set-up combining analogue and electronic sources of sound. This is how Lundehave describes his own early noise concerts as a member of the duo *MaaletHelligerMidlet666*:

"We went out to steal a bike late one night so we could cut it up to make iron clubs we could then use to beat metal barrels. We'd seen the local band *Hunchback International* using oil drums, and wanted to do something similar. So we stole a bike on a local street and used the iron clubs to pound on all kinds of stuff. We also played around with a lot of cassette tapes in the beginning. We had three or four teenage stereos piled on top of each other, loads of guitar pedals, and a massive mixer we'd dragged onto the stage from 1000FRYD's rehearsal room. We pressed 'stop' and 'start' on the tape-players, shouted into some mics, and manipulated the sounds that were flying randomly through the air. It was very chaotic and not at all like a gallery. Pretty punk-rock though."

In the beginning the duo thought that what they were performing in Aalborg was unique, but they were even more fired up and enthusiastic when they found kindred spirits in Sweden, Norway and Germany: "We wrote letters back and forth, and suddenly our world expanded. And when the Internet really started to be a thing and you could get connected at home it was like ... wow – this network's worldwide."

01001-1 (2001)

Side A, track 2

De to tonekunstudvalg under Statens Kunstfond havde udskrevet en konkurrence med temaet 'Yderligheder'. Efter nogle tillob endte jeg med dette værk, der i kort og præcis form og med effektiv brug af dramatiske virkemidler udløste en præmierung.

The sound art jury at the Danish Arts Foundation issued an open call with the theme 'Extremes'. After several attempts, I ended up making this work, which was given an arts foundation award for its short and precise form and efficient use of dramatic effects.

It was these international connections that inspired Lundehave to keep investigating the artistic qualities of sound: "We were having a great time, that was the most important thing. It wasn't until later that we started trying to find our place in the art system. It was through this international loop that we started to really own what we were doing."

If I were to weave a connecting thread through Lundehave's art, I would say his time making noise music at 1000FRYD is key. When you listen to the 18 cuts – or tracks – on the LPs here, you'll hear sounds that could be called compositions, but that are unlike listening to music in any traditional sense.

What all the cuts have in common is that in one way or another they work with, stage or process noise. We hear the characteristic sound of an LP crackling and the needle getting stuck. There is the sound of feedback, overload and distortion from an electric guitar and its pedals, as well as analogue recordings of hammering with and on metal, rustling tinfoil, and slowly deflating balloons. Using such sounds, Lundehave creates auditory spaces that are deep and infinite and can push the noise in the direction of sacred rite. Some works create a physical impact that penetrates your body as you listen, and in others the artist's precise control of frequency spectra and his careful construction of nuanced noisescapes create a sense of acceleration and intensity. Now and then there is even the occasional harmony. Not that these ever carry the compositions: they are more like a kind of scaffolding, stabilising the intricately constructed noisescapes and soundscapes.

Whereas during the time he spent at 1000FRYD Lundehave was perhaps driven by the desire to provoke and test boundaries, the compositions here, as well as his gallery and museum installations, are more conscious, elaborate experiments in and with sound. Rebellion and the urge to break with the establishment and its comfort zone are, however, never far away. One example is *Closer to God – Closer to You* (2009), where eight turntables, each with a loudspeaker, are placed in a circle in a large room. The minimalism of the installation, together with the chanting droning of the record players, create an incantatory atmosphere – albeit one based on sounds taken from the soundtracks of pornographic films. Talking about exhibiting the work in 2011, Lundehave recalls: "The locals were happy until they found out that the sounds came from porn movies. Then it was as if it wasn't that great after all. That's the kind of ambiguity I've tried to create from the very beginning."

Lundehave himself emphasises the importance of his time in Aalborg, but in a specific sense: "In the beginning I didn't have ideas, I had experiences. It was only later that I understood there was an academic framework for what I was doing." This awareness dawned during his time at the Jutland Art Academy, where he became particularly aware of the role of the conceptualisation and dissemination of the sound works he wanted to create. At the same time he realised that it was easier for him to locate his work in a context defined not by music, but more in tune with visual art and the influences of the Fluxus movement and Dadaism. Although in terms of the latter, with a significant shift. For Lundehave it is not the action itself that is key, but what the action creates. It is thus in the mediation of the energy of the action that he finds his artistic material. In doing so, he makes the atmosphere or affective impact only to be found implicitly or in unarticulated form in musical expression into the very configuration and content of his work. As he explains:

"The unarticulated thereby becomes a kind of formula or system that can be decoded by others than me – and the ten people I was with when I had the idea. You discover that if you have an idea, it's important that others understand it too. There's no point in making something that's entirely self-referential in the hope that others will just 'get it' intuitively."

This is a formula that has worked well, making it possible for Lundehave to present his works in a wide range of contexts including galleries, installations, public buildings and urban spaces.

In his solo exhibition *The Space Between the Silence* in 2017, the last work was a dark room with loudspeakers playing tones so deep they were almost inaudible. It might seem a long way from this kind of minimalist, meditative and introvert installation to the anarchy in Aalborg Lundehave describes above, but a unifying thread of noise and energy can still be traced:

"In recent years I've moved more and more towards soundscapes people can actually enter. Where the energy remains intact, but where there is a vacuum that draws you in. So if you see noise as being extrovert and having a push effect, then I think these works have a pull effect. It's the same kind of energy, but expressed in two different ways acoustically."

Yet another duality, which is what fascinates me about Lundehave's work. We're presented with one universe, at the same time as experiencing the implicit impact of another.

He creates a sense of calmness, at the same time as sowing the seeds of disquiet.

Remember that, dear reader, as you put the vinyl on the turntable. Listen for what you expect, but dwell on the sounds, images and paradoxes that complicate what you think you already know.

Yours,
Sanne

All quotes in the article are from an interview with the artist on February 9th 2021.

THEME FROM LUP

(2003)

Side A, track 3

Sandsynligvis det sidste regulære harsh noise værk jeg har lavet. Det fandt vej til en obskur mp3-compilation med andre danske kunstnere, der blev udgivet af XCAL i et ukendt oplag.

Probably the last genuine harsh noise work I made. It became part of an obscure MP3 compilation with other Danish artists released in an unknown edition by XCAL.

OUTER PERIMETER

(2007)

Side A, track 4

Dette værk blev udvalgt af en international jury til at deltage på en lydkunstfestival i Istanbul. Jeg er aldrig blevet klar over om festivalen faktisk fandt sted. Jeg var der i hvert fald ikke, kommunikationen løb ud i sandet og selv internettet er tvetydigt omkring hvordan det hele endte. Jeg tror ikke, festivalen blev afviklet som planlagt, men den fandt formentlig et andet format. Så måske blev værket alligevel præsenteret for et publikum dér?

This work was chosen by an international jury to be part of a sound art festival in Istanbul. I never found out if the festival actually took place. All I know is I wasn't there. Any communication I had with them fizzled out, and even the web is unclear about what happened in the end. I don't think the festival went ahead as planned, but maybe it took place in a different format where my work was presented for an audience?



CLOSER TO GOD - CLOSER TO YOU
(2009)

Side B, track 1

Dim: Ø 8 m.

Speakers, turntables, 8 custom cut 7" records, MDF.

Installationen blev lavet til udstillingen *Sound Made Visible* i Viborg Kunsthall. Folk bliver som regel overraskede, og i enkelte tilfælde bestyrtede, når de finder ud af at lydene er støn og orgasmer fra pornografiske film.

The installation was made for the exhibition Sound Made Visible at Viborg Kunsthall. People are often surprised and sometimes shocked to discover that the sounds are gasps and groans from the soundtracks of pornographic movies.





SPIDERBYTES
(2009)

Side B, track 2
Dimensions: 120 x 160 cm.

Speaker units, pencils, paper, MDF, sound system.

Til udstillingen *Sound Made Visible* forsøgte jeg yderligere at skabe den mest direkte tolkning af udstillingstitlen i et værk. Installationen har siden været vist verden over og fik i 2011 en honorary mention ved Prix Ars Electronica. Lyden på LP'en er en sammenklipning af optagelser fra Berlin (DE) og Waterford (IRL), der understreger rummets påvirkning af værkets lyd.

For the exhibition Sound Made Visible I also made a more direct interpretation of the exhibition title. The installation Spiderbytes has subsequently toured worldwide, and in 2011 received an honorary mention at Prix Ars Electronica. The sound on the LP is edited from recordings made in Berlin and Waterford, Ireland, underlining how different spaces impact on the sound in the work.





SOMEWHERE IN TIME (2012)

Side B, track 3

Dimensions: variable.

Hand-built turntables, MDF, found postcards containing sound, speakers.

Supported by the Danish Arts Foundation.

På et loppemarked i Berlin fandt jeg nogle flotte postkort fra Tyrol, hvorpå der er skåret en sang fra det område postkortet stammer fra. De lå i min skuffe i lang tid, inden jeg vidste hvad jeg skulle med dem. Senere monterede jeg postkortene på en hjemmebygget pladespiller, der korte helt utroligt langsomt. På den måde blev postkortene transformeret fra en munter hilsen til et brøl fra fortiden. Lyden på LP'en er en sammenklipning af optagelser fra København (DK) og Madrid (ES), der understreger rummets påvirkning af værkets lyd.

At a flea market in Berlin I discovered some wonderful Tyrolian postcards with songs from the areas the cards come from cut into the surface like a record. I kept them in a drawer for ages without really knowing why. Later, I installed the postcards on hand-built turntables running at an extremely low speed, transforming them from a cheery holiday greeting to a roar from the past. The sound on the LP is edited from recordings made in Copenhagen and Madrid, underlining how different spaces impact on the sound in the work.

