

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 mixerpult, 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 engagererede og begejstrede, da de efter nogen tid fandt åndsfæller 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 knitrer 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 opråber 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 pornofilm. Så var det lidt som om, at de var... ahhh... det var måske ikke helt godt alligevel. Det var den dobbeltydighed, jeg har forsøgt at få frem helt fra starten."

Lundhave 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 Kunstudskademi, 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 vakuuum, 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

Citaterne 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

01001-1 (2001)

Side A, track 2

De to tonekunstudvalg under Statens Kunstmuseum havde udskrevet en konkurrence med temaet 'Yderligheder'. Efter nogle tilløb 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.

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."

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 dé?

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

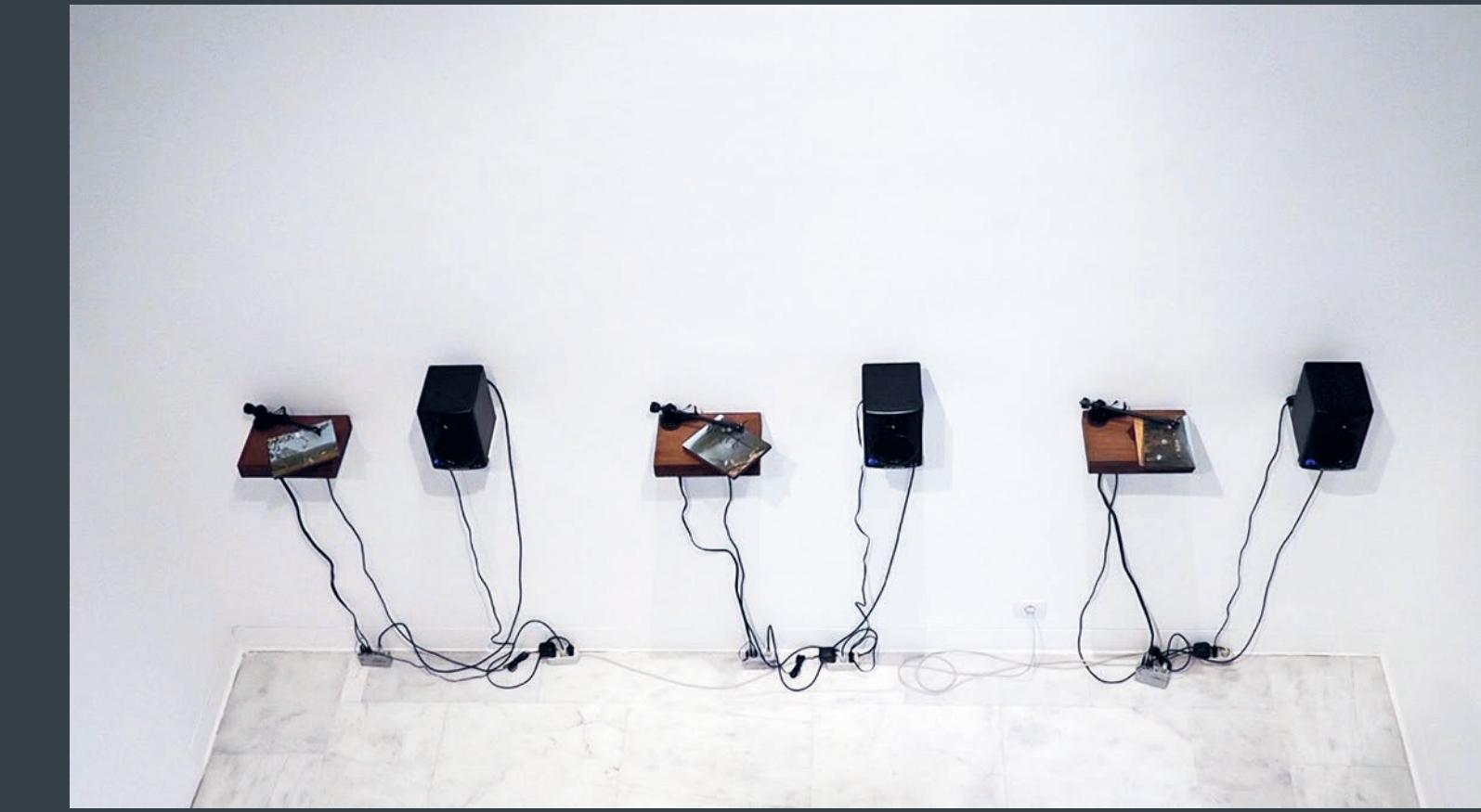
Dimensions: variable.

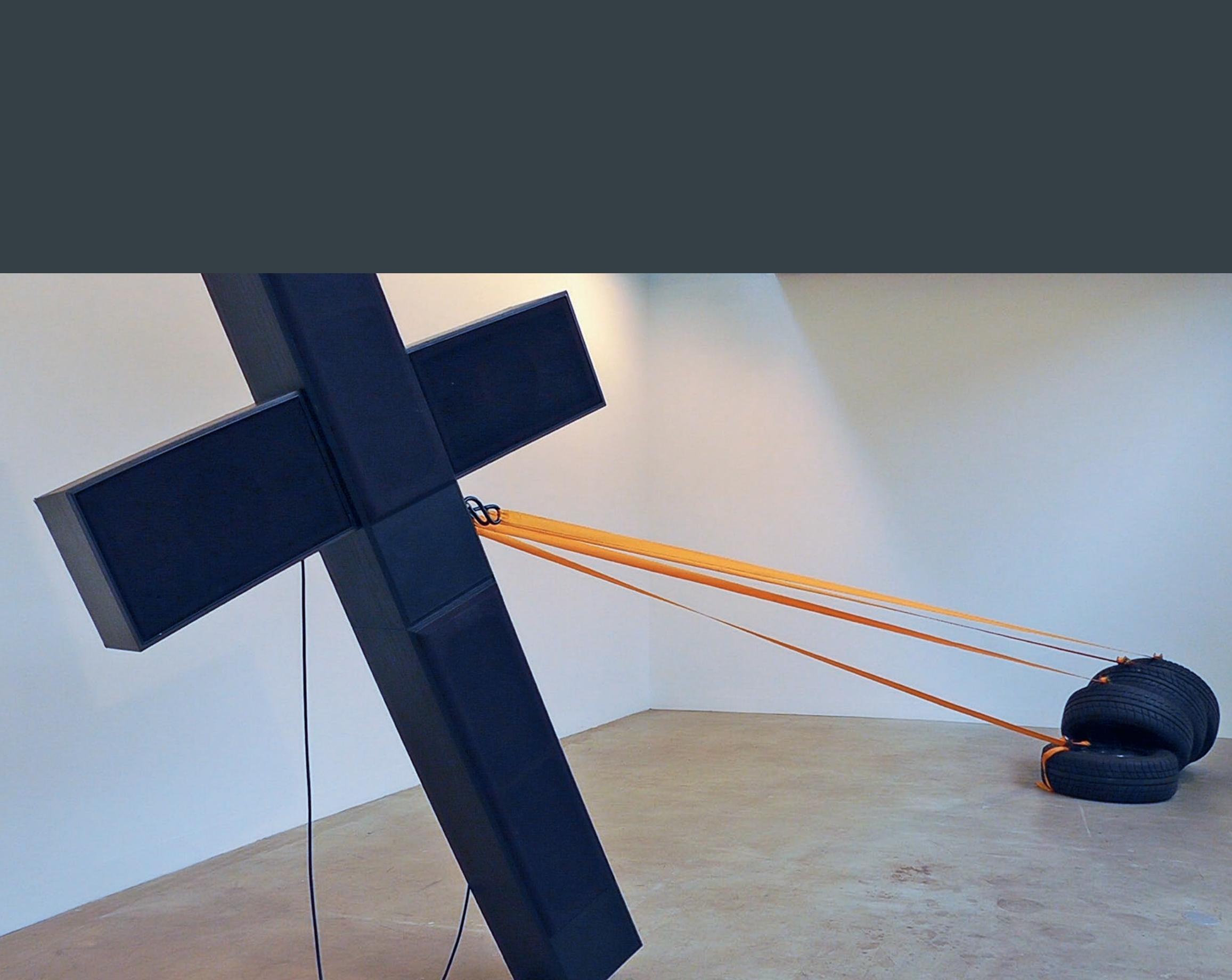
Hand-built turntables, MDF, found postcards containing sound, speakers.

Supported by the Danish Arts Foundation.

På et loppemarked i Berlin fandt jeg nogle flotte postkort fra Tyrol, hvorpå der er skæret 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 kørte 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.





TABULA RASA
(2013)

Side B, track 4

Dimensions: variable.

Speakers, ratchet lashing straps, wheels and tyres, sound system.

Jeg var i gang med at undersøge interferens og dissonans mellem toner og på en eller måde ledte det til en ret oppulent, nærmest bibelsk forløsning. Værket fandt vej til LydKunstArkivet, en dobbelt cd udgivet af MonoBlaster i 2013. Men det fandt også vej til en installation på en souloudstilling året efter, hvor jeg tillempede værket en fysisk manifestation

I was investigating interference and dissonance between tones, which coincidentally led to a work with an intense, almost biblical sense of release. The work was included on the double CD LydKunstArkivet released by MonoBlaster in 2013, but also took physical form when adapted for an installation in my solo exhibition the following year.





ETERNAL STORM

(2014)

Side B, track 5

Dimensions: variable.

Shattered greenhouse, multichannel sound system.

Dette var hovedverket på en soloudstilling, der fandt sted ikke længe efter stormen Bodil i 2013. Jeg havde fundet et smadret drivhus på mark og fået det malet sort. Det var ophængt få centimeter over jorden og drejede meget langsomt rundt, lige en anelse off-axis, mens en digital konstrueret storm bragede ud af et højttalertårn i hjørnet.

This was the main work in a solo exhibition held not long after Cyclone Xaver hit Denmark in 2013. I discovered a shattered greenhouse in a field and had it painted black. It was hung a few centimetres above the ground, rotating extremely slowly and slightly off-axis as a digitally constructed storm roared from a speaker stack in the corner.

LYDKUNST SOM FORSTYRRET ØKOLOGI

AF ULRIK SCHMIDT

Lyde er komplekse fænomener. Når vi hører en lyd, har den allerede sammenføjet en lang række forskellige forhold i sig, som virker ind på hinanden og klinger med, også når vi ikke er opmærksomme på det. Tænk for eksempel på, hvordan noget så umiddelbart velkendt og simpelt som at høre en gren knække i skoven involverer en lang række indbyrdes forbundne forhold: fornemmelsen af tykkelsen på grenen, højden på træet, den falder fra, og egenskaberne ved det underlag, den lander på. Hvor i skoven grenen knækker. Hvad der befinner sig af ting og materialer mellem dig og den knækende gren. Hvilke andre lyde, du kan høre omkring dig, når du hører den knækende gren. Hvordan du bevæger dig imens. Om du er alene eller sammen med andre. Hvor bekendt du er med skovens lyde og hvor opmærksom du er på dem i situationen. Hvordan du fornemmer selve lyden som den runger gennem skoven. Hvordan den får dig til at føle dig i situationen, om den overraskende dig, hvilke erindringer du har om lignende lyde og så videre.

Alt det klinger med i grenens knæk. Knækket er alle disse ting, der har føjet sig sammen til en enkelt og samlet begivenhed, særlig for netop dette sted og dette øjeblik. Vi hænger altså på en måde sammen med lydene. Vi er infiltreret i dem og de i os, og sammen filtreres vi ind i tiden og rummet. Man kan sige, at lyden knytter os sammen med omgivelserne som en økologi af adsikte, men dog forbundne forhold, der gensidigt påvirker hinanden: lydkilde, medium, teknologi, krop, rum, tid, information, affekt, kultur, det sociale. Enhver lyd udfolder en form for mikroøkologi i den store økologi.

Under normale omstændigheder lægger denne lydkemi sig omkring os som en sfære af meningsfuldhed. Typisk sorterer vi dog i kompleksiteten for at trække bestemte aspekter frem. Som når vi i hverdagen spontant leder i lydene efter, hvad de siger om verden omkring os. Uden en sådan reduktion af lyde til afkodelige tegn ville tilværelsen næppe være til at holde ud. At omdanne den lydlige økologi til mere simpel information er en uundværlig, evolutionært tillært funktion, der ligger dybt indlejret i vores perceptuelle system. Vi har tidligt måtte reducere lydens kompleksitet for at orientere os, for at overleve, for at have en verden.

Når vi lytter til musik, trækker vi typisk andre dele af økologien ud af situationen. Hvor hverdagens lytning hovedsageligt fokuserer på den information, som lyden formidler fra kilde til modtager, så reduceres denne information typisk i musiklytningen for at skabe fokus på oplevelsen af lydenes formelle og materielle effekt. Når vi lytter til en dyb brummende bas eller en god melodi, er selve årsagen hertil sat i parentes, tilsløret bag teknologiens og musikernes sømløst tilrettelagte opførelse. Vi søger ikke information (om årsag og budskab), men virkning og udtryk.

Lydkunsten spiller en anden rolle i denne sammenhæng. Mange lydværker er netop kendtegnet ved ikke at reducere den lydlige kompleksitet til bestemte aspekter på bekostning af andre. Hvad enten der er tale om mere sanselige eller mere konceptuelle værker betoner mange af disse snarere kompleksiteten for at udforske selve betingelserne for, hvordan lyd kommer til udtryk som en samlet økologi af udvekslinger – mellem lydlige hændelser, lydligt materiale, krop, rum, teknologi og de institutionelle, kulturelle og sociale kontekster, som de udfolder sig i.

Denne økologiske tilgang til lyd kan også ses som et centralt, om end ofte underforstået, træk ved mange af Lars Lundehave Hansens installationer. På forskellige måder sætter værkerne fokus på betingelserne for, hvordan lyde udfolder sig og opleves i en kompleks, teknologisk iscenesat verden. Man kan sammenfatende beskrive den tilgang, som præger mange af Lundehaves lydstillinger som en form for 'økologisk dramatisering'. Gennem en række teknisk avancerede greb underkaster Lundehave den lydlige økologi forskellige former for iscenesat forstyrrelse, som – ofte ganske subtilt – indhyller situationen i en æstetisk usikkerhed om, hvordan tingene 'hænger sammen'. Lyden bliver en scene for et miljømæssigt teater, vi kan udforske og gå på opdagelse i.

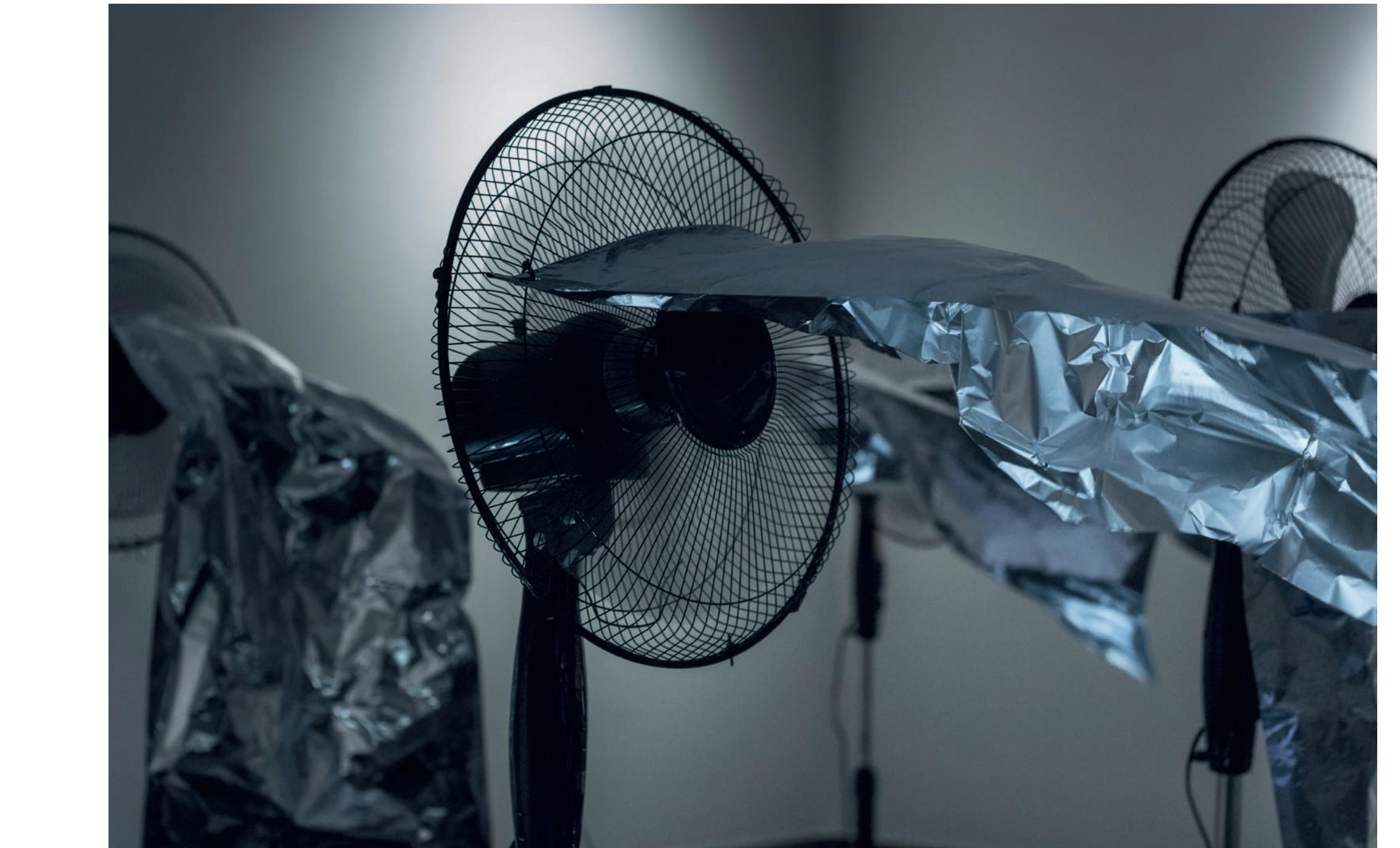
Lundehaves økologier er ofte dobbelttydige. På den ene side lægges lydbegivenhedens forskellige aspekter frem som en troværdig og åbenlys sammenhæng. Vi ser eller får fortalt, hvordan vi skal forstå det økologiske system. Men samtidig peger værkerne ofte på noget tilsløret eller iscenesat ved situationen. Et ubekendt led, der er sat ind mellem det auditive og det visuelle, eller en diskret forskydning i tid og rum destabiliserer situationen og skaber tvivl om sammenhængen. Der skal som regel ikke meget til for at forstyrre økologien.

Et eksempel finder man i installationen *Spiderbytes* (2009-19). Her ser og hører vi to 'højttalervæsener' på fire 'ben' af blyanter, der bevæger sig hvileløst rundt og sætter spor efter sig på en flade af papir. På et konkret niveau blotlægger værket for os en relativt simpel økologi i forbindelserne mellem højttaler-membranernes vibrationer (lydkilde), den brummende lyd (lydens hørbare effekt) og objekternes bevægelse på papiret. Men samtidig er dette simple system umiddelbart vanskeligt at få til at stemme overens med de sansemæssige indtryk. Vi kan måske godt på et niveau forestille os, at de små forandringer i bevægelsesmønsteret er algoritmisk styret af et computerprogram. Men i sanseoplevelsen mangler der på en måde stadig noget mere, som kan begrunde objekternes 'adfærd' og indsætte dem tilfredsstillende i en økologisk sammenhæng. I stedet, som for at kompensere for den manglende økologiske balance, stimuleres – forstyrres – vi til spontant at snige et ekstra lag af vilje eller intention ind i økologien. Vi skaber på en måde vores egen økologi gennem en form for animisme. Vi må besjæle tingene og give dem liv, samtidig med at vi godt ved, at det blot er os selv, der projicerer egenskaber ind i systemet, som det ikke besidder.

Et andet eksempel finder vi i værket *Ghostmachine* (2019), som er permanent installeret i sydfløjens indgangsparti på Augustenborg slot. Ved at omarbejde en maskine, han har fundet på slottet, og som tidligere blev brugt til at give elektrochok til patienter, da stedet fungerede som psykiatrisk hospital, opfører Lundehave et ubrudt mediearkæologisk teater af elektroniske lyde, der føjer sig sammen med de automatiserede bevægelser af apparatets drejeknapper og lamper. Det hele er åbenlyst iscenesat og teknisk konstrueret. Og samtidig synes maskinen ud fra en stedsspecifik logik at insistere på den økologiske sammenhæng mellem lydkilde, lydig effekt og visuelt udtryk, som kobler forskellige tider og situationer sammen i et spektakulært-foruroligende minde om fortidens groteske behandlingsformer. Tortur og voldelig kropsterapi som en form for elektronisk musikteater.

Andre gange er den økologiske dramatisering hos Lundehave ikke så meget rettet mod forholdet mellem lydkilde og det visuelle objekt, men fokuserer i stedet på relationen mellem lydkilden, lydens sanselige effekt og det rum, som lyden udfolder sig i. Det gælder for eksempel i *Equilibrium State* (2019), et andet af Lundehaves permanent installerede værker på Augustenborg. Går man gennem den åbne portbygning, som fører ind til slottets gårdhave, hører man en rungende drone af klokelyd. Lyden, som kommer fra højttalere skjult bag døre i porten, er sammensat af bearbejdede optagelser af bygningens kirkeklokke, som stadig befinner sig i toppen af portbygningen. Gennem en diskret, næsten umærkelig teknologisk relokalisering af lydkilden til et andet sted i samme bygning og en bearbejdning af det lydlige materiale til en flydende og rungende, dronebaseret komposition, iscenesætter Lundehave rummet som lydligt forstyrret og ustabilt. Portens lydrum er på samme tid stedsspecifikt forankret og syntetisk løsrevet fra omgivelserne, på samme tid velkendt og harmonisk sammenhængende og splittet og fremmedartet.

Bag om informationen og formidlingen af tegn, og bag om det, som værket umiddelbart synes at ville sige os om situationen, peger Lundehaves installationer på potentialet ved at iscenesætte lyden som en form for forstyrret økologi. Værkerne forskyder, destabiliserer og skaber tvivl om, hvordan det, vi umiddelbart hører, hænger sammen med det, vi ser, og de omgivelser, vi befinder os i. På den måde inviterer de os til at opleve og reflektere over, hvordan selv små forskydninger og manipulationer er nok til at skabe en dramatisk forstyrrelse i systemet og sætte lydens økologiske sammenhængskraft på spil – som en form for kunst.



VIBRANT CATHEDRAL
(2016)

Side C, track 1
Dimensions: 6 x 5 x 1,5 m.
Electrical fans, industrial grade tinfoil, Arduino, black carpet, black fabric, lights.
Supported by the Danish Arts Foundation and DKF/KODA Culture.

Det er sjældent at jeg ligefrem oplever, at værker slår ned i mig som et decideret syn, selvom jeg som regel har en ret stærk idé om den visuelle udformning ret tidligt. Men lige dette værk ramte mig på en gåtur i Amager Strandpark, og jeg var næsten med det samme klar over, at det ville blive et godt værk. Eller måske skulle jeg sige: Et af den slags værker, jeg godt selv vil opleve: Den brusende akustiske lyd af bølgende, oversize sølvpapir, der smukt reflekterer lys på loft og vægge.

I usually have a strong idea about the visual form a work will take at an early stage, but it is not often that a work comes to me as a clear vision. Here, however, the work hit me as an epiphany while I was walking by the sea. It just came to me, and felt just right: the surging acoustics of billowing, oversized tinfoil beautifully reflecting light onto the ceiling and walls.



SOUND ART AS DISTURBED ECOLOGY

BY ULRIK SCHMIDT

Sounds are complex phenomena. When we hear a sound, it already reverberates with a whole host of associations that influence each other, also without us being aware of it. Think, for example, of something as apparently familiar and simple as hearing a branch crack in the forest. This involves a whole series of interconnected factors: the size of the branch, the height of the tree it falls from, the nature of the surface it lands on. Where in the forest the branch cracks. The kind of things and materials that exist between you and the cracked branch. What other sounds you can hear around you when you hear the branch crack. How your body moves when you hear it. Whether you are alone or with others. How familiar you are with the sounds of the forest, and how aware of them you are at the time. How you experience the sound itself as it reverberates through the forest. How it makes you feel at the time, whether it startled you, the kind of memories you have of similar sounds, etc.

All of this resounds in the crack of the branch. The crack is all of these things, coalescing in a single event unique to this specific place and moment in time. We are connected to sounds. We are infiltrated by them and them by us, mutually enmeshed in time and space. One could say that sound connects us to our surroundings like an ecology of separate yet interconnected elements that impact on each other: the sound source, the surrounding medium, technology, body, space, time, information, affect, culture, the social. Every sound unfolds a form of microecology within the larger ecology.

Under normal circumstances this sonic ecology surrounds us as a sphere of meaningfulness. Yet we usually filter this complexity to draw out specific aspects. As in our daily lives, when we spontaneously scan sounds to hear what they tell us about the world around us. Without this reduction of sounds to decipherable signs, human existence would be barely bearable. Converting the sonic ecology into more simple information is an essential, evolutionary function deeply embedded in our perceptual system. Since an early stage of human development we have had to reduce the complexity of sound to orient ourselves in the environment, to survive, to have a world.

When we listen to music we usually focus on other parts of the ecology. Whereas everyday listening largely focuses on the information sound mediates from the source to the listener, this information is usually reduced when listening to music in order to increase our focus on the morphological and material qualities of the sounds. When we hear a deep, rumbling bass or a good melody, what causes it is secondary, veiled behind the seamless performance of technology and musicianship. We are not seeking information, but effect and expression.

Here sound art plays a different role. Many sound works are characterised precisely by not reducing sonic complexity to specific elements at the expense of others. Instead, whether conceptual or sensory, many sound works accentuate this complexity to investigate the actual conditions behind how sound is expressed as an overall ecology of exchanges – exchanges between acoustic incidents, sonic material, the body, space and technology, as well as the institutional, cultural and social contexts in which they unfold.

This ecological approach to sound can also be seen as a central, albeit often implicit feature of many of Lars Lundehave Hansen's installations. In different ways, his works draw attention to the conditions under which sounds unfold and are experienced in a complex, technologically staged world. This approach to sound installation can be seen as a form of ecological dramatization. With the use of advanced techniques, Lundehave subjects the sonic ecology to different forms of staged disturbance that – often subtly – shroud the experience in aesthetic uncertainty about how things actually hang together. Sound becomes the stage for a form of environmental theatre we can investigate and explore.

Lundehave's ecologies are often ambiguous. On one hand, the connections between different aspects of the sonic event are laid out as credible and evident. We can see or are told how to understand the ecological system. On the other, the works often imply that there is something covert or staged about the situation – an unknown link between the auditory and the visual, or a discreet displacement in time and space that destabilises the situation and casts doubt on the relationship between its different parts. As a rule this is an ecology that does not take much to disturb.

One example of this is the installation *Spiderbytes* (2009–19), where we see and hear two loudspeaker 'creatures' with four pencil legs moving restlessly across a paper surface leaving traces in their wake. At a physical level the work exposes the relatively simple ecology connecting the vibrations of the loudspeaker membranes (the sound source), the humming sound (the audible effect of the sound), and the movement of the speaker objects across the paper. Yet at the same time it is difficult to make this simple system correspond with our sensory impressions. At one level we could perhaps imagine that the small changes in the patterns of movement are controlled by an algorithm. But it is as if something is missing from our sensory experience, something that can explain the objects' 'behaviour' and locate them satisfactorily within an ecological system. Instead, as if to compensate for the lack of ecological balance, we are stimulated to – disturbed into – spontaneously sneaking an extra layer of volition or intention into the ecology. In a sense, we create our own ecology through a kind of animism: we feel compelled to animate the objects and give them life, even though we know we are just projecting characteristics into the system that it does not possess.

Another example is *Ghostmachine* (2019), a work permanently installed in the entrance to the south wing of Augustenborg Palace. By adapting an apparatus he found at the palace, which was used to administer electro-shock to patients when it was a psychiatric hospital, Lundehave creates a continuous media-archaeological theatre of electronic sounds connected to the automated movements of the machine's dials and lamps – all overtly staged and technically constructed. Yet with the logic of site-specificity, the machine seems to insist on an ecological connection between sound source, sonic effect and visual form, linking different times and contexts in a spectacularly disturbing reminder of the grotesque medical treatments of the past. Torture and violent body therapy as a form of electronic music theatre.

In other works, Lundehave's ecological dramatization would seem to focus not so much on the relationship between sound source and visual object, as between sound source, the sensory impact of the sound, and the space in which the sound unfolds. This can, for example, be seen in the work *Equilibrium State* (2019), another of Lundehave's permanent installations at Augustenborg Palace. Passing through the open gatehouse leading to the palace courtyard, one hears the drone of ringing bells. The sound, emanating from loudspeakers hidden behind the doors of the gatehouse, consists of manipulated recordings of the church bells on the gatehouse, which are still installed at the top of the building. Through this discrete, almost imperceptible technological relocation of the sound source in the same building and by reworking the acoustic material into a continuous, resounding, drone-based composition, Lundehave stages the architectural space itself as acoustically disturbed and destabilised. The soundscape is simultaneously site-specific, yet synthetically disconnected from its surroundings, simultaneously familiar and harmoniously coherent, yet disrupted and alien.

Behind the contextualisation and symbolism, and beyond what his works apparently aim to tell us, Lundehave's installations demonstrate the potential of staging sound as a form of disturbed ecology. His works displace, destabilise and generate uncertainty about how what we are hearing is connected to what we see and the space around us. In doing so, they invite us to experience and reflect on how even small displacements and manipulations are enough to dramatically disturb the system and put the ecological cohesion of sound on the line – as a form of art.



LUNAR ECLIPSE (2017)

Side C, track 2

Dimensions: 2 x 2 x 0.4 m.

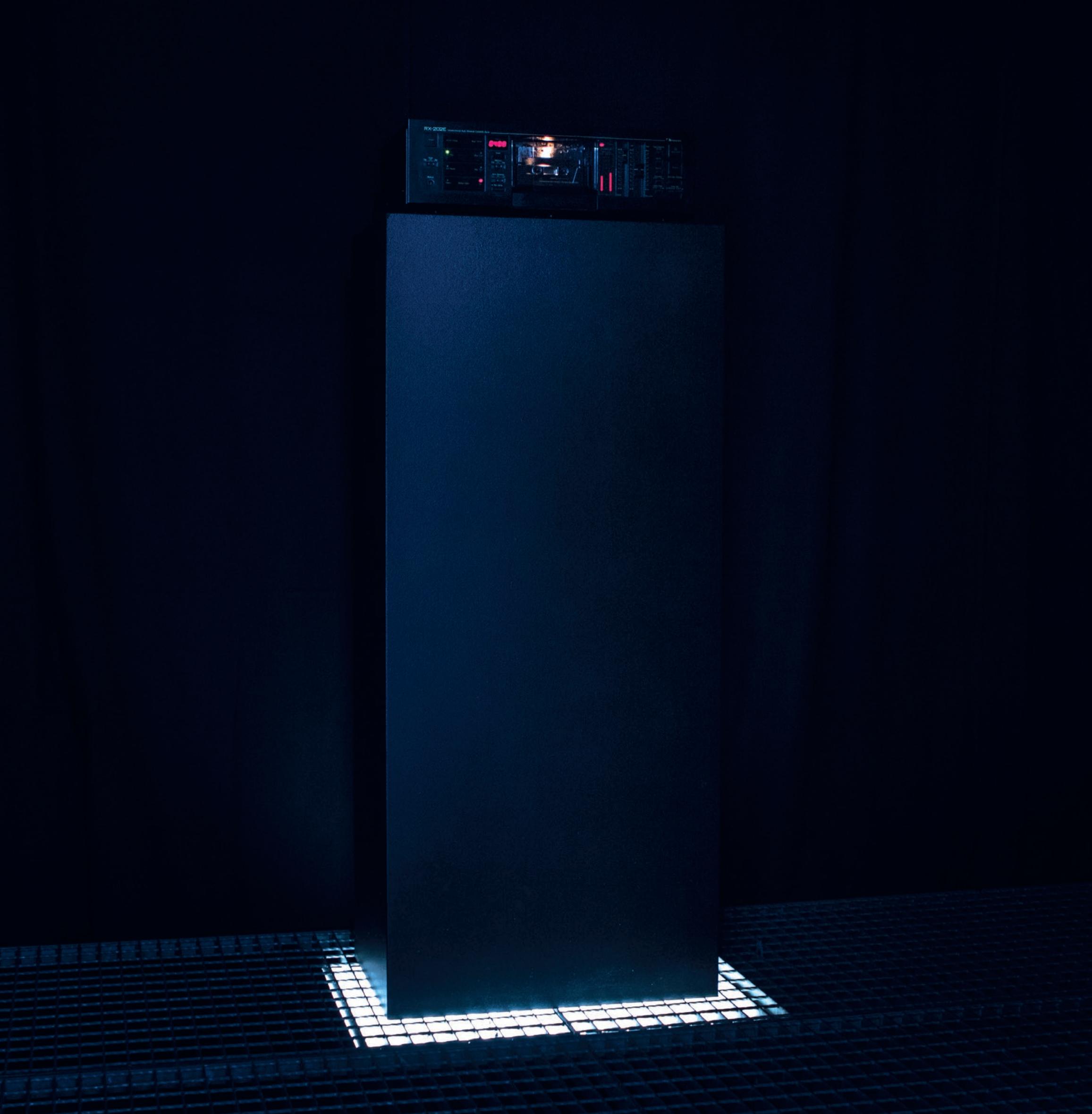
Brass bells, ball sinkers, string, MDF, electric motor, lights.

Supported by the Danish Arts Foundation and DKF/KODA Culture.

Installationen bearbejder principippet fra spilledejse-mekanismen, og tilføjer ustabilitet som et element. Motoren drejer ikke helt jævnt og lodderne svinger derefter, ude af stand til at ramme præcis hver gang. Klokkerne stemmer lige knap og toner kun langsomt ud. Interferens og dissonans sættes igen i spil og skaber et overraskende harmonisk og meditativt resultat.

This installation uses the principle of musical box mechanics, but with the added element of instability. The motor runs slightly irregularly, so the ball sinkers don't strike the bells precisely every time. The bells are marginally out of tune, and fade out very slowly. Interference and dissonance are again in focus, creating a surprisingly harmonious and meditative effect.





THE SILVER LINING

(2017)

Side C, track 3

Dimensions: 3 x 4 x 2.2 m.

Nakamichi RX202-E cassette deck, speakers, MDF, iron grates, black fabric, lights.

Supported by the Danish Arts Foundation and DKF/KODA Culture.

Helt i begyndelsen af mit virke, havde jeg en klar illusion om, at lyd som kunst naturligvis kunne klare sig i egen ret. At publikum ville lytte og sanse værket uden behov for andet end lyd. Det har vist sig lidt mere udfordrende end som så og dette værk er på en måde et genbesøg af den tanke. Dog med den ret markante forskel, at i stedet for et tilstræbt 'neutralt' rum, er rummet i den grad en ladet ramme for lyden: Gulvet var lavet af jernriste og hævet 40 cm, alle vægge samt loft var dækket af molton og der var meget mørkt. Hele rummet var nærværende og klaustrofobisk. På den måde blev rummet selv til lyden og man befandt sig helt bogstaveligt inde i lyden.

At the very beginning of my career I was convinced that sound as art could exist on its own and in its own right – and that the audience would be able to hear and experience a work comprised solely of sound. This has proven more of a challenge than I originally imagined, but in a way this work revisits that conviction, albeit with a significant difference. Instead of aiming for a neutral space, everything here is designed to create a loaded framework for sound. The floor is made of iron grating raised 40 cm above the ground, the walls and ceiling are covered in Molton to make the space dark and create a claustrophobic sense of presence. This turned the space into sound, literally placing the audience within it.

THE TWILIGHT CHAMBER

(2017)

Side C, track 4

Dimensions: 3 x 3,20 x 2,70 m.

Speakers, transducers, smoke machines, lights, Arduino, sound system, MDF, black carpet.
Supported by the Danish Arts Foundation and DKF/KODA Culture.

Jeg havde fået en invitation fra Galleri Rumklang, der havde et meget lille sted i Jyderup. Inde i rummet var der en monolitisk pyramide, som gik fra væg til gulv til loft, og lys, der blinkede kryptisk mens lokallet langsomt blev totalt indhyllet i røg. Jeg havde omdannet galleriets vinduer til højttalere og værket kunne derfor opleves uden for galleriet hver dag i skumringstimen.

The Twilight Chamber was commissioned by Galleri Rumklang, a small gallery for sound art in the Danish station town of Jyderup. I built a monolithic pyramid that filled the entire gallery from wall to wall and floor to ceiling. Lights flashed cryptically as the gallery was slowly enveloped in smoke. I transformed the windows of the gallery into loudspeakers so the sound in the work could be experienced from outside the gallery during the twilight hour.



SKAL VI ABSOLUT PUTTE TINGENE I KASSER?

AF RASMUS HOLMBOE

En udgivelse som denne, der indrammer en enkelt kunstners virke over en 20-årig periode, kan ikke undgå at putte et par ting ned i kasser. De værker, der præsenteres og de tekster, der ledsager materialet, sætter en kontekst og indkredser en form for kontinuitet i Lars Lundehave Hansens arbejde over de seneste to årtier. Umiddelbart befinder hans praksis sig mellem mindst to forskellige kasser – lydkunst og musik – eller, som han selv siger det, ”mellem værker, der selv laver lyden og værker, hvor lyden er sat ind i.” I mine samtaler med Lars har dette været et tilbagevendende tema ud fra hvilket, jeg har prøvet at forstå hans praksis. Dog virker det ikke altid til, at han selv er synderligt interesseret i de kategorier, vi normalt bruger til at sortere tingene i. Snarere er ovenstående en slags provisorisk arbejdsdefinition, hvor tingene godt kan flyde mere over i hinanden.

Men lad os prøve at skille tingene lidt ad. Som jeg ser det, er der umiddelbart to dominerende fortællinger om lydkunstens forhold til musikken: den engelsksprogede og den tyske, der, hvis man skærer dem lidt groft, er ret forskellige både i oprindelse og i intention.

Hvis vi tager den engelsksprogede først, så kommer lydkunsten til syne gennem en række gruppeudstillinger i USA fra midten af 1960erne og fremefter. Det er altså en kuratorisk interesse fra et billedkunstnerisk felt, som i første omgang samlede sig omkring billedkunstnere, der var begyndt at inkorporere lyd i deres værker – eller komponister, der var begyndt at arbejde i mere visuelle og rumlige formater. Samtidig har vi at gøre med en sammenkædning af en række individuelle og meget forskellige kunstneriske praksisser under en fælles betegnelse, der op gennem 1970erne bliver yderligere kompleks efterhånden som også koncept- og performancekunsten trænger gallerisenen. En slags *ad hoc* definition, der vokser i takt med, at genstands-feltet knoppsyder og forgrener sig. Det særlige i denne primært amerikanske kontekst er, at efterhånden som behovet for en kritisk akademisk diskurs omkring feltet opstår, udvikler der sig en tendens til at ville definere lydkunsten ud fra lydens mediæmæssige specifikitet. På den ene side kan dette forstås som en slags diskursiv indramning, der legitimerer og giver muligheder til et givent kunstfelt. Tager man de kritiske briller på, kan det dog også forstås som en lidt gammelmodernistisk essentialisme, hvor man forsøger at opretholde og forfine de allerede etablerede skel mellem traditionelle kunstmedier for derigennem at kunne udskille lydkunsten som en særlig genre i forhold til fx musik, billedkunst, poesi, installation osv.

En konsekvens af dette blik bliver, at lydkunsten ofte er blevet beskrevet som en mere eller mindre direkte modsætning eller antitese til musikken, der til gengæld forstås som et snævert og afgrenset æstetisk domæne defineret ved en række formelle, institutionelle og historiske konventioner, der betinger dens produktion og reception (fx partituret, orkestret, langspilleren, koncertsalen osv.). Ud fra dette perspektiv er det da også relativt nemt at få øje på en række formelle, institutionelle og historiske konventioner, der betinger musikkens produktion og reception. I forlængelse heraf bliver det ligeledes nemt at positionere lydkunsten som en langt mere eksperimenterende, medieundersøgende og frem for alt kritisk praksis. En kunstform, der gennem foranstaltninger af konkrete undersøgelser af lydens mediespecifikke materialitet og dennes indlejring i omverdenens strukturer bliver i stand til at frisætte lytteren fra musikkens konventioner og forestillinger om æstetisk autonomi.

Problemet er at der arbejdes med nogle relativt snævre definitioner af, hvad musik er. På den ene side en forståelse, der ligger i forlængelse af den vestlige traditions kompositionsmusik, hvor musikkens lyd er forud-bestemt af en komponist, noteret i et partitur og fremført af uddannede musikere for et dannet koncertsals-publikum, der sidder ned og er stille og i øvrigt kender de kulturelle koder, der er indlejret i situationen. På den anden side en forståelse, der ligger i forlængelse af populærmusikken som et fænomen, der ukritisk omfavner kapitalismens formater og forretningsmodeller. Som den informerede musikforbruger i det 21. århundrede vil vide, findes der adskillige både mellem- og yderpositioner i forhold til disse to stereotyper – og

SINECITY (2018)

Side C, track 5

Inspirationen kom fra en installation, hvor jeg havde brugt computergenererede sinustoner som lydkilde. Noget jeg ikke har gjort tidligere i nævneværdigt omfang, ligesom jeg heller ikke har brugt synthesizere ret meget. Alene af den grund blev det pludselig interessant at arbejde med disse helt grundlæggende byggesten og forsøge at gøre noget så universelt til sit eget. Værket havde premiere på Nordic Music Days i Helsinki i 5.1 surround sound. Nærværende udgave er en redigeret stereoversjon.

The inspiration for Sinecity came from an installation where I had used computer-generated sine waves as a sound source. This was not something I had done much before, just as synthesizers have never really played any significant role in my work. Maybe that's why it suddenly felt interesting to work with such basic building blocks and make something so universal my own. The first performance of the work was in 5.1 surround sound at Nordic Music Days in Helsinki. The version published here is a stereo edit.

musik er selvfølgelig (både i empirisk, teoretisk og kontekstuel forstand) en langt mere dynamisk størrelse end disse positioner indikerer. Der er med andre ord en fare for, at musik, hvis den forstås som modbillede til lydkunst, bliver gjort til en forsimplet stråmandsfigur for at kunne fungere som en negation af lydkunstens egenart. En uheldig sideeffekt ved dette perspektiv er, at man i de fleste tilfælde bliver tilsvarende blind for de kulturelle, sociale og historiske konventioner og kontekster, der nødvendigvis må gælde lydkunsten i lige så høj grad som musikken.

I Tyskland kan man se en lignende historie i forhold til fremkomsten af gruppeudstillinger fra slutningen af 1960erne og fremefter. Den afgørende forskel i forhold til den engelsksprogede rammesætning af lydkunsten er, at diskussionerne i Tyskland i høj grad er sprungen fra det musikvidenskabelige miljø, hvor man netop var interesseret i at historisere de kunstneriske eksperimenter med lyd i kontekst af musikken såvel som i kontekst af de historiske avantgardebevægelsers tværæstetiske eksperimenter med instrumentteknologier, støjlydkomposition og lydpoesi. På den måde kunne man tegne en historisk linje, der gik fra det 20. århundredes tidlige avantgarder som dada og futurisme over 1950ernes *musique concrète* og elektroniske musik og til 1960ernes udvidelser af kunstbegrebet mod både klangskulptur, installation, radiokunst, performance, konceptuelle praksisser og text-sound.

Dette udgangspunkt for fortællingen om lydkunst er qua sin historiske forankring både bredere og mere rodet. I stedet for at tage udgangspunkt i lydens materialitet eller mediespecificitet kan lydkunsten i denne tradition måske bedst sammenfattes under begreber om intermedialitet og situation. Forstået på den måde bliver lydkunst ikke til en bestemt genre eller kunstform, der er defineret af ét bestemt kunstnerisk medium. Snarere opererer lydkunst netop imellem de kendte og allerede definerede kategorier og altid i en bestemt kontekst. Og måske har den det i virkeligheden helt fint i det mellemrum – i sprækkerne mellem det som vi kender, og det som vi ikke helt ved hvad er.

Men hvad har denne mere eller mindre akademiske diskussion med Lars Lundehave Hansen og hans kunst at gøre? Vi kan bruge den til at sætte ord på hvad det er for et felt han arbejder i, og for mig hjælper den i hvert fald til at forstå, hvordan jeg kan tilgå hans værker fra flere vinkler på én gang – med en bevidsthed om at kasserne eksisterer, men uden at jeg behøver at putte værkerne ned i dem.

Da jeg første gang lyttede til de skæringer, der er med på denne udgivelse, var jeg godt klar over at nogle af dem var lavet primært som musikalske kompositioner, mens andre var optagelser af installationsværker med en markant visuel og rumlig dimension. Samtidig havde jeg oplevelsen af, at jeg sagtens kunne lytte til det hele med den samme form for opmærksomhed. Alle skæringerne er jo afgrensede forløb i tid, der har både struktur, udvikling, start, midte, slutning, fortælling og intensitet – alt sammen egenskaber man kan tillægge de komponerede forløb, som vi normalt ville kalde musik. Samtidig ændrede denne nye lytteoplevelse ikke grundlæggende ved min erindring af det smukke, gradvist forfaldende og forførende landskab af lys og sølvpapir, som var min første oplevelse af installationen *Vibrant Cathedral*, da jeg for nogle år siden så den på en udstilling. Nærmere blev der føjet nye lag til værket, ved at installationen nu var frarøvet sin rumlige dimension. Eller i et værk som *Spiderbytes*, hvor lyden præsenterer en form for dialog, diskussion eller tilnær melse mellem to forskellige højtalervæsner, og hvor de samme væsner nærmest synes besjælede, når man oplever installationen og ser dem danse om hinanden på papiret. At de i et andet kompleksitetsfelt ydermere sætter spor på papiret som en art teknologisk skabt landskabsmaleri, som jeg ville elske at have hængende indrammet på væggen i min stue, tilføjer blot yderligere lag til værket.

Det giver med andre ord ikke mening at reducere Lars Lundehave Hansens værker til den ene eller den anden snævert definerede kunstform. Tværtimod fungerer de ofte i flere medaliteter på én og samme gang, som musik, som installation, som billede eller som rumlig intervention – uden at det ene nødvendigvis behøver at reducere eller at udelukke det andet.



DIM REALM (2019)

Side D, track 1
Dimensions: Ø 9 m.
Rolled steel, light, plexiglass, speakers, sound system.

Værket er en bestilling fra Bygningsstyrelsen på en permanent installation til Augustenborg Slot. Lyden er optagelser af Slotskirvens orgel, der sender evigt foranderlige akorder ud med så langsom en puls, at tonerne næsten blæser væk fra hinanden. Jeg fik organisten til at spille 30 sekunder af hver tone i den samme oktav i 7 forskellige registreringer, og han meldte helt klart ud, at det var til dato den mest besynderlige opgave, han nogensinde havde haft.

Commissioned by the Danish Building and Property Agency, this work is a permanent installation at Augustenborg Palace. The sound is made from recordings of the organ in the palace chapel, and consists of eternally variable chords with such a slow pulse that the tones almost blow apart. I asked the chapel organist to play 30 seconds of each note of an octave using seven different registrations. He made it very clear that it was the strangest request he had ever received.



DO WE HAVE TO PUT EVERYTHING INTO BOXES?

BY RASMUS HOLMBOE

A publication like this, covering a single artist's work over a 20-year period, can't avoid putting a few things in boxes. The works presented and texts accompanying them establish a context and identify a continuity in Lars Lundehave's work over the past two decades. On the surface, his art practice can be located between at least two different 'boxes' – sound art and music. Or as he puts it himself, "between works that make sound themselves and works where the sound is inserted." This has been a recurrent theme of my conversations with Lars, forming the basis on which I've tried to understand his art, although it doesn't always seem as if he's that interested in the categories we usually use to classify things. Instead, his words above provide more of a provisional working definition, because in practice things can overflow and spill into one another.

But let's see if we can't try to separate them. As I see it, there are two dominant narratives about the relationship of sound art to music – that of the English-speaking world and the German take on things, which roughly speaking can be seen as different in both origin and intention.

If we take the English-speaking world first, sound art emerged through a series of group exhibitions in the US from the mid-1960s onwards when curatorial interest in sound was sparked in the visual arts. To begin with, curators tended to focus on visual artists who had started to use sound in their works, or composers who had started to work with more visual and spatial formats. During the process, highly individual and disparate art practices were gathered under the same umbrella term, which during the 1970s was made even more complex by the entrance of conceptual and performance art onto the gallery scene. So an *ad hoc* definition of sorts, which grew at the same rate as its domain widened and diversified.

The special thing about this primarily North American context is that the emergence of a critical, academic discourse for the field tended to define sound art on the basis of sound itself - or sound's medium-specificity. In one sense, this can be seen as a form of discursive framing that legitimises and creates opportunities for a specific field of art. But from a more critical perspective it can be seen as a form of antiquated modernist essentialism – an attempt to uphold pre-existing lines of demarcation between traditional art media in order to isolate sound art as a specific genre in relationship to music, visual art, poetry, installation art, etc.

As a consequence, sound art has often been described more-or-less as a direct contrast or antithesis to music – implying that music is a delimited and abstract aesthetic domain defined by a number of formal, institutional and historical conventions determining its production and reception (such as the score, the classical orchestra, the album, the concert hall, etc.). By extension, it is equally easy to position sound art as far more experimental, challenging and, not least, critical. An artform that in conducting concrete investigations into the medium-specific materiality of sound and its embeddedness in contextual structures is capable of freeing the listener from the conventions of music and its related ideas of aesthetic autonomy.

The issue here is that definitions of what constitutes music are relatively narrow. On the one hand, we have an understanding that perpetuates the Western tradition of classical composition where the sound of the music is predetermined by a composer, written as a score, and performed by trained musicians for an educated concert-hall audience that is seated, silent, and familiar with the cultural codes of the set-up. On the other hand, an understanding based on the phenomenon of pop music, which is seen as uncritically embracing the formats and business models of capitalism. As the informed music consumer of the 21st century well knows, there are endless positions between and beyond these stereotypes, and music is of course (empirically, theoretically and contextually) a far more dynamic entity than they imply. In other words,

understanding music as counter to sound art risks making music an over-simplified straw man deployed solely to emphasise the uniqueness of sound art. An unfortunate side effect of this perspective is that in most cases we become equally blind to the cultural, social and historical conventions and contexts that apply to sound art, just as they do to music.

In Germany a similar history can be traced in the emergence of group exhibitions from the late 1960s onwards. The key difference to the English-speaking world's framing of sound art, is that in Germany discussions of sound art are largely based on musicological discourse, with an interest in historicising artistic experiments with sound in the context of music, as well as historical avant-garde movements' cross-aesthetic experiments with instrument technologies, noise compositions and sound poetry. A historical line can thus be drawn from the early avant-gardes of the 20th century, including Dadaism and Futurism, to *musique concrète* and the electronic music of the 1950s, followed by the expansion of concepts of art in the 1960s with sound sculptures and the advent of installation, radio art, performance, conceptual and text-sound art.

This historical basis for the story of sound art is both broader and less orderly. Instead of being based on the materiality or medium-specificity of sound, here sound art can perhaps best be approached using the concepts of intermediality and context. Understood from this perspective, sound art is neither a specific genre nor an artform defined by a single artistic medium. Instead, sound art operates in the space between known and pre-defined categories, and always in a specific context. And perhaps existing in this gap suits it just fine – living as it does in the cracks between what we know and what we can't quite define.

But what does this more or less academic discussion have to do with Lars Lundehave and his art? We can use it to put the field he works within into words, and it helps me at least understand how I can approach his works from multiple angles simultaneously, aware that the boxes exist, but without having to put his works into them.

When I first listened to the recordings accompanying this publication I was well aware that some of them were primarily intended as musical compositions, whereas others were recordings of installation works with a significant visual and spatial dimension. At the same time, I realised that I could listen to all of them with the same kind of attentiveness. Because all the sound recordings have a limited duration, a structure, and a development arc – a beginning, middle and end – a story, and intensity, all qualities we attribute to the composed sequences we usually call music.

Yet this new listening experience did not fundamentally alter my memory of the beautiful, gradually disintegrating and seductive landscape of light and silver I experienced the first time I saw the installation *Vibrant Cathedral* at an exhibition some years ago. That the installation had been stripped of its spatial dimension actually added a new layer to the work. Similarly with a work like *Spiderbytes*, where sound is presented as a dialogue, discussion or overture between two loudspeaker creatures, creatures that seem almost alive as they dance with each other across the paper surface in the installation. That they leave traces on the paper like a technically generated landscape painting I would love to have framed on my wall just adds an extra layer to the work.

In other words, it makes no sense to reduce Lars Lundehave's works to one rigidly defined artform or another. On the contrary, they often operate in multiple medialities simultaneously – as music, as installation, as image, or as spatial intervention. Without the one necessarily diminishing or excluding the other.



EQUILIBRIUM STATE
(2019)

Side D, track 2
Dimensions: N/A
Light, filters, acrylic glass, transducers, sound system.

Et andet permanent værk på Augustenborg. Denne gang er det kirkeklokkerne, der er værkets lydkilde. Jeg var kravlet op i kirketårnet, egentlig bare for at undersøge mulighederne for at få nogle gode optagelser, men jeg blev lidt revet med og var jo naturligt nok nødt til at aktivere hammeren i de 2 klokker, så jeg kunne høre deres klang. Desværre havde jeg ikke lige fået varslet præsten inden, så der gik ikke lang tid før der kom et alvorligt, opkaldende opkald fra hende.

The second of two permanent works commissioned for Augustenborg Palace, here using the bells of the chapel as the sound source. I had crawled up into the steeple to see if there was any chance of making some good sound recordings, but once there I couldn't resist activating the hammers of the two bells to hear them ring. Unfortunately, I had not thought to warn the priest in advance so I had some explaining to do.



STEADY COLLAPSE (2019)

Side D, track 3

Dimensions: 7 x 4 x 1,8 m.

Helium, balloons, multichannel sound system, wood.

Supported by the Danish Arts Foundation and DKF/KODA Culture.

Her faldt en række faktorer sammen: Dels havde jeg et ønske om at gengive rummet i værket, dels havde jeg et ønske om at lave et værk, der rummede en lethed i sit udtryk, (dvs. minimal brug af sort), dels ønskede jeg et værk, man kunne bevæge sig i og endelig ville jeg gerne lave et værk, der indtog rummet med lav volumen. De 32 balloner resonerer med lyden af balloner, der taber luft. Resultatet blev et intenst og nærmest udmattende værk.

This work fulfilled a number of artistic aspirations: to mirror the exhibition space in the physical formation of a work, to make a work that expressed lightness (i.e. avoiding the usual use of black), to make a work people could move around inside, and to make a work that occupied the space with low-volume sound. The 32 floating balloons in the exhibition space resonate with the recorded sound of air slowly escaping balloons. The result is an intense and almost draining work.

1-0 (2020)

Side D, track 4

Værket var en bestilling til Shoot Film Festival, der er en fodboldfilmfestival. Og kender man mig, ved man at fodbold ikke har min helt store bevægenhed. Men arrangørerne insisterede og yttede tilmed de gyldne ord: "Se det, som en udfordring," og sådan en har jeg jo svært ved at lade ligge. Værket der blev mixet i surround og præsenteret i en biograf, består af knap 300 lydbidder fra 12 legendariske kampe, der blev spillet i perioden 1970 - 2018. Nærværende udgave er en redigeret stereoverision.

This work was commissioned by the Shoot! football film festival. People who know me know that I'm not a huge football fan, but the organisers insisted, saying I should "take it as a challenge" – something that's never been easy for me to resist. The work, which was mixed in surround sound and presented in a cinema, is comprised of 300 sound fragments from 12 legendary football matches from 1970-2018. The version here is a stereo edit.

CURRICULUM VITAE

Lars Lundehave Hansen (1978)
The Jutland Art Academy, MFA, 2001-2006

PUBLIC SCULPTURES

2019 | *Dim Realm* and *Equilibrium State*
Danish Agricultural Agency, Augustenborg Palace

COMMISSIONS

2019 | *Stacking Frequencies* and *Ghost Machine*
Danish Agricultural Agency, Augustenborg Palace

SELECTED EXHIBITIONS | solo*

2019 | Palácio Do Raio, Braga, Portugal, Noite Branca
Kunsthal vARTe, Varde, This Is Sound Art*

2018 | KIASMA, Museum of Modern Art, Helsinki, Finland, Nordic Music Days

2017 | Gallery Rum/Klang, Jyderup, The Twilight Chamber *
Southbank Centre, London, England, Nordic Music Days
Møstings Hus, Frederiksberg, The Space Between the Silence *

2016 | Spanien19C, Aarhus, Vibrant Cathedral *
Centre for Contemporary Arts, Glasgow, Scotland, Sound Thought

2014 | Outset, Delhi, India, Sound Reasons
Forum, Frederiksberg, Art Copenhagen
Four Boxes Gallery, Skive, Eternal Storm *
IED, Madrid, Spain, In Sonora
Das Kunstbüro, Aarhus, Art & Merchandising

2013 | A+A Gallery, Venedig, Italy, Toolkit Festival

2012 | Gallery Terminalo8, Gorzow, Poland, Nature Noir *
PB43, Copenhagen, LAK Festival
Fabrikken For Kunst og Design, Copenhagen, ALT_CPH12
SOMA Contemporary, Waterford, Ireland, Being Honeyed

2011 | Gallery Kultur-Able, Berlin, Germany, Spiderbytes *
Kunstpakhuset, Ikast. Nerve-chasing *
SESI Gallery, São Paulo, Brazil, FILE Festival

2010 | Kunsten, Utzon Center og Platform4, Aalborg, Soundgate/Port2010
Off Limits Gallery, Madrid, Spain, In Sonora

2009 | Temporary Artspace, Berlin, Germany
S.A.I.R, Jyderup, Local Nature
Kunsthal Brænderigården, Viborg, Sound Made Visible

2008 | Museet for Samtidskunst, Roskilde, Total_Aktion
Puglia, Italien, XIII Biçem Biennale
Rio De Janeiro, Brazil, FILE Festival

2007 | Galleri Machwerk, Aarhus, Storytelling pt. 8: Fear And Desertion *

2004 | Overgaden, Copenhagen, Sound Art Festival
Ridehuset, Aarhus, Folk Ka' Godt Li' Noise



MEMBER OF

Kunstnernasfonden (The Society of Artists)
Dansk Komponist Forening (Danish Composers' Society)
Billedkunstnernes Forbund (Danish Visual Artists)

BOARDS

Fordelingsrådet / DKF, 2019-2022
BKFO, 2015-18 (appointed by Akademiraadet)

AWARDS

2011 | Honorary Mention, Prix Ars Electronica
2006 | Award of Distinction, The Academy of Fine Arts Jutland
2001 | Honorable Award, Danish Arts Foundation

SELECTED WORKING GRANTS

Dansk Tennis Fond 2021
Danish Arts Foundation 2008-14, 2016, 2021
Nordic Culture Point / EMS, Stockholm, 2014
Danish Composers' Society 2012, 2014, 2017, 2018, 2019, 2021

SELECTED DISCOGRAPHY | * with Wäldechengarten

2019 | *Recursive Abstractions*, MC (Tonometer)
2018 | *Irregular Pattern Decay*, CD (Tonometer)
2016 | *The Wiretapper 40*, CD (The Wire)
2010 | *Catching Fire*, EP (ConV)
2007 | *Black Rabbit*, CDr (8K MOB)*
2006 | *The Leech, 7" (Drone)**
2005 | *Electrical Bonding*, CD (Relapse)*
2003 | *Beauty Boxer*, mCD (Verato)*
2002 | ...In Preparation of Machines to fall, LP (KFI) *
2001 | *Six Silver Bullets, 7" (KFI)**
2000 | *Was Kommunikation, 10" (KFI)**

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