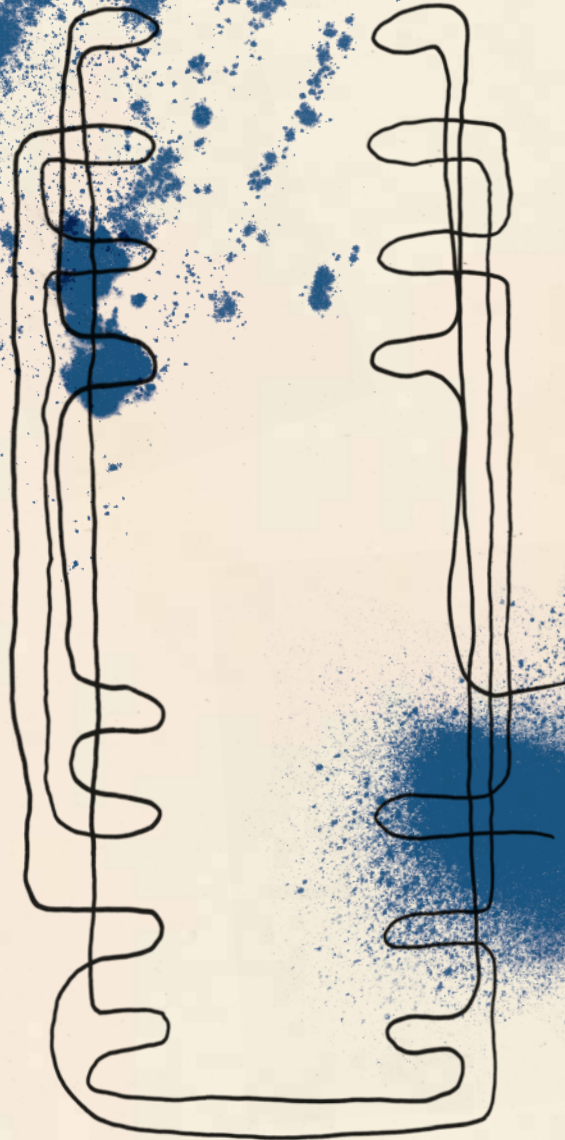


Monheim Triennale II



The Sound

Sonic Art in Public Spaces June 3rd – July 2nd 2023

Supported by



Monheim Triennale II
The Sound – Sonic Art in Public Spaces
June 3rd – July 2nd 2023

Press meeting:

June 2nd 2023, 2pm
Kunstwerkstatt Turmstraße

Participants:

The mayor of the city of Monheim am Rhein, **Daniel Zimmermann**, the Festival Director of the Monheim Triennale, **Reiner Michalke**, the curators of The Sound, **Kathrin Jentjens** and **Frank Schulte**, as well as all of the **participating artists**.

Festival Director Monheim Triennale:

Reiner Michalke

Curators The Sound – Sonic Art in Public Spaces:

Kathrin Jentjens und **Frank Schulte**

Artists:

Hakeem Adam presented by Emeka Ogboh, Anushka Chkheidze, Angela de Weijer, Caroline Devine, John Grzinich, Christina Kubisch, Myriam Lefkowitz, Amber Meulenijzer, Rie Nakajima, Phillip Sollmann / Konrad Sprenger, Staalplaat Soundsystem, Chris Watson, James Webb, Robert Wilson

Opening:

June 3rd 2023, 2 pm
Am Vogelort, 40789 Monheim am Rhein

Find more information, programm, events and audio guide on our web app:
app.monheim-triennale.de



Homepage:

www.monheim-triennale.de

Questions:

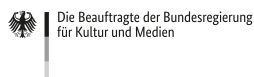
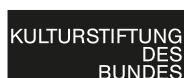
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“The Sound – Sonic Art in Public Spaces” is supported by



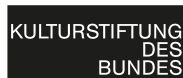
Kunststiftung
NRW

Monheim Triennale II
The Sound – Sonic Art in Public Spaces
June 3rd – July 2nd 2023

The Sound - Sonic Art in Public Spaces is a sound art exhibition in Monheim am Rhein. For four weeks, we present works by internationally renowned artists that have been developed specifically for Monheim.

The installations in this exhibition are complemented by sound interactions and interventions by and with students from the Academy of Media Arts Cologne, the Robert Schumann University Düsseldorf and the Bern University of the Arts. Further cooperation partners are the many cultural institutions of the city, above all the Peter Ustinov Comprehensive School, the Otto-Hahn-Gymnasium, the municipal music school and the Kunsthaus Turmstraße.

“The Sound – Sonic Art in Public Spaces” is supported by



Die Beauftragte der Bundesregierung
für Kultur und Medien

Kunststiftung
NRW

Curators

Kathrin Jentjens and **Frank Schulte** form the curatorial team of **The Sound – Sonic Art in Public Spaces**.

Kathrin Jentjens works as a curator and as a mediator in the European New Patrons Network. The network has been developing art on behalf of citizens in France since 1992 and in Germany for about 10 years, addressing societal concerns. In Mönchengladbach, Jentjens is accompanying two projects in dialogue with Ruth Buchanan and Kerstin Brätsch. The anchor point of the New Patrons in the Rhineland is the Museum Abteiberg. After her curatorial training at De Appel in Amsterdam, Jentjens directed the Artist in residency Just, worked for the Julia Stoschek Collection Düsseldorf and as guest curator at the Stedelijk Museum Amsterdam. From 2007 – 2011 she was co-director of the Kölischer Kunstverein together with Anja Dorn. In solo and thematic exhibitions with Mark Bain & James Beckett, Alex Bircken, DAS INSTITUT, Simon Denny, Omer Fast, Olivier Foulon, Judith Hopf, Bela Kolarova & Lucie Stahl, Michael Krebber, Mark Leckey, Seth Price and Nora Schulz, among others, the focus was on conceptually and performatively rethinking curatorial and art historical lines of tradition from today's perspective and making artistic production processes visible to the public. In addition, Dorn and Jentjens pursued an offensive and transdisciplinary exchange between the various arts and academic disciplines.

Frank Schulte, sound and media artist and curator, has been working for over 30 years in the field of tension of composed and improvised scenic music in collaboration with performance artists, dancers, actors, and writers. He experiments with new sound production techniques, multi-channel spatial sound, and telematic network performances. He creates intermedial stagings as well as sound installations in public spaces. He conducts research in participatory projects, and sound cartography.

Installations and projects for sound in public space since 1998 among others in the context of Hellweg ein Lichtweg, Halbinsel Au/ CH, Civitella d`Aglia/ I, Musik Triennale Köln, in the urban space of Essen, Cetatuia Cluj-Napoca/ RO, Chisinau/ MDA and the Architekturforum plan. Performances, numerous concerts and tours in concert halls and festivals in Europe, among others at the International New Jazz Festival Moers, Jazz Festival Leipzig, Jazz Festival Berlin, Festival International des Musiques Actuelles Nancy, Wien modern, GRAME Festival Lyon, ISEA Helsinki 94, music unlimited Wels, Sonambiente Festival Berlin, Westfälisches Musikfest and Musik Triennale Köln 1997. Realization of performances and projects at the documenta 8 and 9 in Kassel and at the XVL biennale in Venice, the Oper Leipzig and Dresden, the Berliner Ensemble, the IRCAM Institute Paris. He traveled on behalf of the German Goethe Institute: Uruguay, Argentina and Chile as well as London, Paris and Rome. Since 1989 numerous recordings, as well as TV and radio broadcasts.

Artists

Hakeem Adam, presented by Emeka Ogboh

“A Moment in Passing”, 2023

Mirrored cube, sound installation

Underpass between Heinestraße and Friedrichstraße

Daily

The underpass between Heine- and Friedrichstraße is a typical urban transit space that has led pedestrians from the Berliner Viertel to the (new) Mitte in Monheim am Rhein and in the opposite direction since the late 1970s. A decade earlier, the Berliner Viertel had sprouted up as a large housing estate in a very short time and was viewed critically by some residents, as the project heralded the transformation into a city, a rapid increase in population and enormous modernization. As a typical “non-site,” the tunnel is characterized by movement, fleetingness, but also changeability, and aroused the interest of the Ghanaian artist Hakeem Adam.

While the Berliner Ring acts as a borderline between neighborhoods, the underpass not only supports pedestrian mobility but, in Adam’s view, can also naturally foster connections. With the expansive installation “A Moment in Passing,” Hakeem Adam takes a look at the urban situation in Monheim as a place of natural movement and potential (self-)encounter of people.

On the one hand, the directed sound of the loudspeaker boxes acoustically amplifies the movement of passers-by and makes it audible. On the other hand, Adam enables a surprising moment of pause in the tunnel: the artist has installed a mirror block there and thus allows the viewers to become part not only of the artwork but also of the urban situation.

Hakeem Adam is currently completing a master’s degree in “Digital Media” at the Hochschule der Künste in Bremen. This year he is a laureate of the 2023 Award for Creative Technology at the STRP Festival 2023 in Eindhoven. He is the founder and artistic director of Dandano, a pan-African cultural platform for African film and music criticism and documentary.

Adam was nominated for The Sound by Berlin-based Nigerian artist Emeka Ogboh. Ogboh’s interest is in the ubiquity of sound, which he examines for its material and audible qualities. His work explores how memories and histories can be translated into sound and installations, and addresses issues of migration and globalization. Ogboh has exhibited at documenta 14 (2017), Skulptur Projekte Münster (2017), the 56th edition of La Biennale di Venezia (2015), and the Dakar Biennale (2014), among others.

Anushka Chkheidze

“Lost Lullaby”, 2023

Installation, Composition for several loudspeakers

Outdoor grounds of the former Kindergarten Krummstraße

Every Thursday until Sunday

During her first visit to Monheim am Rhein, Georgian artist Anushka Chkheidze discovered the empty daycare center on Krummstraße. The abandoned building and the empty garden inspired her to create her site-specific work in Monheim am Rhein. The idea for the sound installation “Lost Lullaby” was born.

“Childhood is the most fantastic part of life, which is incomparable. Even if you have sad, unpleasant memories, this is the time that makes you complete and that to a large extent defines you as a person.” The basic ideas of “Lost Lullaby” are that children have an “independent, sincere and pure soul”. In addition, the lullaby is a link between the waking state and sleep. The artist sees the abandoned nursery as a “link to childhood, something that is lost and never comes back.”

And with lullabies, she says, it doesn’t matter how good the mother’s voice was or how beautiful the childhood memories are, “it’s still the most beautiful song in my life that will never come back.”

During her second visit to Monheim am Rhein, Anushka Chkheidze asks Monheim citizens about their favorite childhood lullabies and asks them to sing or hum them for a recording. The multi-channel work “Lost Lullaby” is a loop of about ten minutes that combines these individual memories into a symphony. Walking the grounds of the former kindergarten, you can stroll between the individual recordings between June 3 and July 2, Friday through Saturday.

Anushka Chkheidze is a musician and artist from Georgia living in the Netherlands. Her mentors include the Berlin musician Robert Lippok, with whom she has already collaborated several times.

Chkheidze grew up in the small Georgian village of Kharagauli. She gained her first musical experience as a child in the local choir.

First publications: Tracks on the compilation “Sleepers Poets Scientists” curated by Natalie Beridze, January 2019, debut album “Halfie”, 2020, album “Move 20-21”, 2021.

Composition commissioned by the Swiss-Georgian festival Close Encounters for Gori Women’s Choir in Georgia, first performance in April 2022.

Caroline Devine

“(In) Audible Air”, 2023

Site-specific multi-channel sound installation at two locations
(Showcase) at Eierplatz and at Rathauscenter
Every Thursday until Sunday

“(In) Audible Air” is a multi-channel sound installation by artist Caroline Devine for two locations in the city centre of Monheim am Rhein. Both are transformed by a sonic intervention – Devine establishes a dialogue between the audible sounds on site and the inaudible signals of nature.

One of these sites is the high-rise building at Eierplatz. Built as a residential building for Bayer AG plant employees from 1962 to 1964, it offered over 100 apartments as well as various stores – as is also the case in the new Rathauscenter shopping center, the second site of Devine’s work.

At Eierplatz, the artist activates an empty glass showcase, reminiscent of a shop window. So-called transducers are installed on the four glass panes of the showcase. Usually, such techniques are used to use a glass like a membrane as a loudspeaker and to draw the attention of passers-by to the visual design of the shop windows. In Devine’s installation “(In) Audible Air,” the display case is empty: visitors encounter in a visually and materially intangible auditory experience.

Stepping close to the glass, a sound composition can be experienced that consists of normally inaudible but naturally occurring signals. Devine is referring here to the acoustic resonances of the Sun and Very Low Frequency (VLF) natural radio signals.

This work is installed in dialogue with another site, the seating area in the new Rathauscenter shopping center, which offers visitors the rare opportunity to sit in a commercial location without consuming.

In the Rathauscenter, various sounds of nature, including birds and insects, are perceived through several loudspeakers placed in an atrium above the seating area, directing the view to the sky. Transducers are also mounted on some of the glass panels in the Rathauscenter. Here, one hears the lapping of the Rhine, which is regularly displaced by passing container ships.

Devine’s installation establishes a connection between urban and natural space, acoustically reminding us of the impact of commerce on nature.

Caroline Devine is from London. She explores the boundaries between sound and music. Her work encompasses electroacoustic composition, sound installation, radio and theater. Her work has been seen at the Victoria and Albert Museum in London and the Ikon Gallery in Birmingham, among others, and heard on BBC Radio 3 and Radio 4. Devine has been invited to create commissioned works for London’s Institute of Contemporary Arts. She has also been an Artist in Residence and Creative Fellow at the University of Birmingham. She was shortlisted for the BASCA British Composer Award two years in a row for her sound installations “5 Minute Oscillations of the Sun” and “On Air,” and in 2020 for the Ivor Novello Award, the successor to the BASCA.

Angela de Weijer

“Collective Signal”, 2022

Composition for 12 sirens of the city Monheim am Rhein

Sounds during the exhibition on Saturdays, 4 pm

In the whole city

“Siren Sundown”

Performance

Am Vogelort near the Rhine dam

Sunday, June 4, from 9 p.m.

Dutch artist Angela de Weijer has collaborated with the local fire department for her new sound work for The Sound and composed a composition for all twelve sirens of the city of Monheim am Rhein. Every Saturday one hears an atmospheric, slowly evolving chord.

From 2016 to 2020, De Weijer worked on a composition for the Dutch warning system in view of its planned decommissioning. The intention was to create a swan song that would sound over all 4300 sirens nationwide on the last day of its existence. However, the decommissioning of the warning system was postponed several times for various reasons, and the largest concert in the Netherlands never materialized. In the meantime, the society must deal with a pandemic, extreme weather conditions and war. The importance of the sirens is no longer the same.

In Monheim, Angela de Weijer has created a work for the Sirens that addresses issues of fear and trauma and develops an awareness of the politics of sound.

The siren is an interesting instrument from both a technical and musical point of view. Old-school mechanical models, capable of producing glissandi by moving perforated metal plates, were first found in laboratories as test instruments. In Germany, since World War II, they became an instrument of mass communication and, more importantly, warned the population of air raids in wartime. They also warned of other disasters such as chemical fires or floods. The wailing sound of the siren is alarming and haunting. The perception of the siren is not usually positive, much in keeping with its depiction in ancient mythology, where the siren is described as a mythical creature whose beguiling song lures passing sailors to kill her.

An often overlooked aspect of the siren or warning systems is that sirens also function as a measure of welfare. Sirens are installed for protection. A warning system that should increase our chances of survival. With this in mind, de Weijer introduces the local warning system as a tool for connection, embrace and comfort.

Angela de Weijer is a multidisciplinary artist, composer and DJ. A multi-perspective listening and thinking about the world as we know it is a consistent starting point in her practice. Artistic research and immersion in her current subject matter are an integral part of her work. In doing so, her subjects are sometimes large and dramatic and other times particular and minute.

John Grzinich

“Powerless Flight”, 2022

Installation, 4 wind harps

Am Vogelort

Daily

Event: June 11, 6 pm: John Grzinich in collaboration with flutist Angelika Sheridan and 30 students of the music school Monheim am Rhein, “Tell it to the wind”, sound performance, Vogelort. Concept: Frank Schulte/ Angelika Sheridan

Artist John Grzinich has developed aeolian harps and weather-dependent instruments to make air movements audible, tuned to the climatic conditions around the Rhine bend in Monheim am Rhein. “Powerless Flight” was originally conceived in response to the first wave of the COVID-19 pandemic and was a joint commission by STUK Leuven and Sonic Acts in 2022. Attentive listeners experienced a brief eco-acoustic “return of nature” due to the historic reduction of industrial noise during global shutdowns. The term “powerless” in the title refers not so much to a sense of helplessness, but rather to an act of liberation from a human-centered perspective toward a sensitization to the multiplicity of chaotic orders of life.

The wind harps are permanently installed during the exhibition and serve as a starting point for two on-site workshops:

On June 11, for example, the work will give rise to, among other things, a public sound performance together with flutist Angelika Sheridan and her students from the Monheim am Rhein Music School.

The focus of the second workshop “Listen to the microclimate” in the context of The Sound with students at the music school directs their attention to the sound of the air and wind currents at the Monheim Rhine bend. Microclimate is the term used to describe atmospheric conditions confined to a narrow space that differ from those in surrounding areas. Based on the joint exploration of these specific sound spaces, the workshop will develop musical material with which the participants will design electroacoustic and compositional experiments.

John Grzinich (Estonia/USA) is an artist working with various practices that combine sound, moving image, site specificity and collaborative social structures. He has been composing, performing, and exhibiting since the mid-1990s. He has performed and exhibited in North and South America, Europe, and Japan.

In recent years, his work has focused on combining sound and listening practices with various media to challenge age-old anthropocentric perceptions of the world we inhabit. CDs of his compositions have been released on labels such as SIRR, Staalplaat, Edition Sonoro, Mystery Sea, CMR, erewhon, Intransitive Recordings, Digital Narcis, Taalem, Semper Florens, and Cloud of Statics. In addition to his personal artistic practice, he coordinates activities for the artist organization MoKS and is currently a visiting professor at the Estonian Academy of Arts.

Christina Kubisch

"HIDDEN WAVES", 2023

Installation

Minibuses on line A01, Monheim am Rhein bus station

Daily

"HIDDEN WAVES", 2023

Installation

Substation, Mehlpfad

Every Thursday until Sunday

2:30 p.m. to 6:30 p.m. every half hour, approx. 15 minutes

How can the often abstract concept of electronic current be made more tangible? This question is the starting point for the site-specific projects that artist and sound pioneer Christina Kubisch has developed for The Sound. She has been working with electromagnetic fields and how they can become perceptible since the 1980s.

HIDDEN WAVES is based on the real-time transmission of current fields through special sensors that make the normally inaudible electric fields acoustically perceptible. For this purpose, there are eight bronze-colored outdoor loudspeakers at the technical facility on the Mehlpfad, which are connected to the sensors via a circuit.

In each of the approximately 15-minute transmissions of live sounds from the transformer station, field recordings from other transformer stations in Asia, Africa, Europe and the USA are gradually mixed in. Christina Kubisch has recorded these sounds with her special equipment over the last ten years.

Thus, sounds from Monheim mix with current fields from, for example, Las Vegas, Douala, Bangkok, Oslo or Tokyo and result in a dense and intense composition of electric-magnetic sounds, which, despite their similarity, produce a rich field of musical variations.

The recorded sounds of the electric fields are faded out again at the end and what remains is the direct transmission of the magnetic fields from the substation in Monheim.

The substation on the Mehlpfad is a central part of the city's power supply network and connects different voltage levels. The sound artwork HIDDEN WAVES offers an opportunity to explore this site in a very special way before the substation is relocated to the outskirts of the city in the near future.

In another part of her work for The Sound as part of the HIDDEN WAVES project, artist Christina Kubisch directs perception to the sound of autonomous buses.

In February 2020, the city of Monheim am Rhein became the first German city to put into operation an electric bus line with five fully automated vehicles that shuttle over two kilometers between the historic old town and the central bus station. The minibuses have room for twelve passengers and are fully integrated into the regular bus service.



In one of the five buses, visitors are given a special electromagnetic headset that Kubisch had specially made for the purpose. This makes the complex electronics and digital controls in and around the bus audible, with the sounds changing and sometimes resembling science fiction film music.

The complexity of the digital technology and control system that goes into this vehicle is also acoustically diverse, giving an idea of how many computer networks are needed to support the cameras, sensors and diverse apparatus that guide the vehicle safely through the city. Since these also consume a great deal of electricity in the background, the question arises at the same time as to what the relationship is between elaborate computer-based developments and ecological progress.

Christina Kubisch lives and works in Berlin. From 1994 to 2013, she taught as a professor at the Hochschule der Bildenden Künste Saar in Saarbrücken, where she founded the "Sound Art" department. Since 1997 she has been a member of the Music Section of the Academy of Arts Berlin. Her installations, compositions and audiovisual works are realized worldwide at inter- national festivals and shown in museums and galleries. She has received many prizes and grants for her work, most recently the Venice 2021 Music Biennale Prize for Best Premiere and the ZKM Karlsruhe Giga-Hertz Prize for Lifetime Achievement.

Myriam Lefkowitz

“Walk, Hands, Eyes (Monheim)”, 2023

1:1 city walks

Starts between 3pm and 6pm, duration: 1 hour

Starting point “Zum goldenen Hans“, Ernst-Reuter-Platz 14

On the weekends 3/4 June, 10/11 June, 24/25 June and 1/2 July

Tickets for The Sound – “Walk, Hands, Eyes (Monheim)” by

Myriam Lefkowitz on ticket.io – free of charge!

“Walk, Hands, Eyes (Monheim)” is a practice by Paris based artist Myriam Lefkowitz that offers the opportunity to see Monheim am Rhein from a new perspective – and thus to experience anew a city that has become commonplace and taken for granted. Lefkowitz invites us to take a silent walk through the streets of Monheim, from which a completely new connection between walking, seeing and touching emerges. “Walk, Hands, Eyes (Monheim)” is a unique, intimate experience rarely encountered in everyday life. Through the individual guidance of a professional performer, the conditions for mutual trust are explored and nonverbally negotiated.

In the 1:1 experience, the artist invites us to explore the connections between perception, imagination, and attention. In doing so, the work plays with the connections between this silent duet and the city itself.

Please note that the experience involves an immediate and silent relationship with a guide and the building of trust through touch.

Myriam Lefkowitz is a performance artist, born in 1980, based in Paris. Since 2010, her research is focused on questions of attention and perception. Research which she is developing through different immersive devices involving a direct encounter between spectators and performers. Her work has been presented at the Venice Biennale (Lithuanien and Cyprus Pavillon), the MOT (Tokyo), De Appel (Amsterdam), Le Nouveau Festival (Centre Pompidou), The Bergen Triennial, The Kadist Foundation (Paris), the Talbot Rice Gallery (Edinburgh), Bétonsalon (Paris), La Ferme du Buisson (Noisiel), La Galerie (Noisy le Sec). In 2011, she took part in the master of experimentation in Art and Politics (SPEAP, Science Po Paris) founded by the philosopher Bruno Latour. She becomes a tutor in the program in 2013. In 2018 she was commissioned by If I Can't Cance I Don't Want To Be Part Of Your Revolution (Amsterdam). She is currently working on a film in collaboration with the artist Simon Ripoll-Hurier, teaching at the school of Art and Design Talm (Angers) and is pursuing her research in the context of la facultad, a long term project conceived with the performing artist Catalina Insignares in collaboration with the performer and dancer Julie Laporte – adressed to people in situation of exil and migration.

Amber Meulenijzer

“Saab Sculptures”, since 2018

Installation

Hiking parking lot, Monheim am Rhein

Daily

Performative city tours will take place on June 4 at 6.30pm and July 2, 2023 at 6pm

Next to the many parked cars on the Wanderparkplatz, you will discover an artistically modified car and hear it from a distance. Brussels artist Amber Meulenijzer has mounted twelve horn loudspeakers on the roof of her white Saab. They come from old intercom systems and resemble megaphones in their shape. The speakers can be pointed in different directions and broadcast their sound into the landscape. Thus, the sound waves resonate in the landscape and the city architecture facades. And similarly, the landscape is reflected in the car's windows. The car is thereby both a mobile sound system and a sounding means of transport. In Monheim am Rhein, the tuned Saab is installed in the parking lot for five weeks and is activated performatively from time to time by means of city tours.

With her project “Saab Sculptures,” Meulenijzer has been traveling through Europe since 2018 to explore the sound of landscapes and architectures. By working with historical form and technology and combining movement and sound, reminiscences of beatniks and the Fluxus movement are evoked, as well as the parking lot raves of the 1990s. The car as an everyday object becomes an instrument and at the same time a staged means of communication in the public life of a city.

Surprising and immediate, it speaks to us, but not so much to provoke, but as an instrument of exploration and staging of the relationship between time, space, sound, and environment.

Amber Meulenijzer lives and works in Brussels. With a background in sound art and visual art, she explores the interrelationships of these fields. She has worked for various Brussels radio programs over many years.

Rie Nakajima

“Achi Kochi” (Engl. “here and there”)

Installations and performances that Nakajima develops in the course of The Sound in exchange with her artist colleagues Miki Yui, Hans W. Koch and Pierre Berthet.

Wooden bridge on Bleer Str., In den Kämpen, Rhine bank opposite Chempark Daily – Information on places and the dates of the performances can be found below

“Achi Kochi” refers to a month-long journey with small, sounding objects in public space between Marienburgpark and the banks of the Rhine in Monheim am Rhein.

The work will include several sound installations and performances in which the artists will use materials found at the sites, which will gradually change during the exhibition according to their materiality, the weather and the way they are handled.

The journey begins in a small area of trees near the wooden bridge on Bleer Straße near Marienburgpark. At each of the other stations, Nakajima and her artist colleagues will create site-specific and ephemeral works, each of which will also be presented in a performative staging.

From 8 June, Nakajima will work with her Düsseldorf-based Japanese artist colleague Miki Yui at the wooden bridge on Bleer Straße. On 22 June she will meet Prof. Hans W. Koch from Cologne at a field path and finally, from 29 June she will create and stage sound works with her artist colleague Pierre Berthet from Liège on the banks of the Rhine.

Places and times:

1. tree area in the flood protection area – work on the installation from 3 June.

2. wooden bridge footpath at Bleer Straße (Nakajima and Yui) – work on the installation from 8 June

Presentation on 10 June, 7 pm

3. row of trees at In den Kämpen – footpath towards the Rhine (Nakajima and Koch) – work on the installation from 22 June

Presentation on 25 June, 4 pm

4. bank of the Rhine opposite Chempark (Nakajima and Berthet) – work on the installation from 29 June

Presentation on 2 July, 6 pm

The journey begins in Marienburg Park with a performance at the opening of The Sound. In addition, the artist will create more sounding objects in a workshop with children from Monheim. Participants will be able to immerse themselves in Nakajima’s artistic work and explore the acoustic qualities of everyday objects under her guidance.

At each of the various stations, she will perform with an artist friend, so she first meets the Düsseldorf artist Miki Yui at the bridge, Hans W. Koch from Cologne at the field path, and finally her artist colleague Nakajima works with the idea that there are flows in nature and between people in Monheim, like the wind, like a conversation here and there.

Rie Nakajima is a sculptor living in London. She works on installations and performances by responding to the physical character of spaces with a combination of motorized devices and found objects. Merging sculpture and sound, her artistic work is open to chance and outside influence. She has exhibited and performed around the world. Her first major solo exhibition was at Ikon Gallery in Birmingham. She has also collaborated with Museo Vostell Malpartida Cáceres, Serralves Museum Porto, Shugo Arts Tokyo, Hara Museum Tokyo, and Cafe OTO London. Her frequent collaborators include David Cunningham, Keiko Yamamoto, David Toop, Haruko Nakajima and Akira Sakata.

Phillip Sollmann / Konrad Sprenger

“Modular Organ System” (Monheim am Rhein)

Concept: Phillip Sollmann and Jörg Hiller

Super Collider Programming: Max Eilbacher

Technical Assistance: Sebastian Wolf

Assistance Production: Valeria Baudo

Parts of the installation were made possible with the help of Singuhr e. v. as part of the “Modular Music” series (2022) with funding from the Bundeskulturstiftung in cooperation with CTM Festival. Kulturwerke Parkhaus, Rheinparkallee
Every Saturday and Sunday 12am to 7pm

For The Sound, Berlin-based artists Phillip Sollmann and Konrad Sprenger have spectacularly adapted their joint project “Modular Organ System” for a floor of a parking garage under construction, which will be opened to visitors at regular times. Arnold Dreyblatt describes the “Modular Organ System” as follows:

The hunger for an automated musical instrument for the production of a larger ensemble sound as activated by a single performer seems as old as music itself. As the oldest musical machine, the organ (first as a water or hydraulic instrument) dates to the ancient Greek and Roman periods – after having been reintroduced into Europe in the Middle Ages. The instrument reached its culmination in the enormous theater and symphonic organs of the late 19th and early 20th century resulting in a kind of “proto-synthesizer” which was then supplanted by digital technology. Yet, the tactile and body experience of mechanically produced acoustic sound waves in architectural spaces is not easily replaceable, and the organ has in recent years been increasingly re-examined by contemporary composers and performers.

As a fixed room installation in which the sound producing elements are at great distance from the receiver and mostly out of view, the organ has long seemed desperately in need of re-invention. During the last fifty years as composers and musicians have been increasingly focusing on the acoustic nature of sound production in architectural space, the experience at close range of the sub-vibrations of a long flue pipe or of the high overtone oscillations of organ reeds can be inspirational. It would only be a matter of time before historical organ technology is reimagined as decentralized and spatially re-distributed.

Phillip Sollmann and Konrad Sprenger are both musically at home in cross-genres from experimental composition, non-western traditions to popular and electronic idioms. It is no accident that they bring a fresh and open approach in conceptually and physically “exploding” the organ as an immersive spatial experience. Just as the body’s discrete organs function within an organic connective network, Sollmann and Sprenger create an integrated modular system of components composed of air pumps, vibrating elements and resonating tubular chambers which functions both sculpturally as well as acoustically. The musical elements are substantially reduced, permitting the variations in dimensions, materials and overtone content to “speak for themselves”. As a visitor, one is invited to navigate a sonic and sculptural landscape in which subtle differences in subjective aural perception enact



an individual performance on the part of the visitor. The technologies of sound production are here made visible, as the curious public actively moves in examining and listening to the humming motors, air tubes, pipes and horns of varying shapes and often unconventional materials. Most importantly, the visitor has the impression of being inside an organ itself, rather than listening to it externally.

Indeed, Sollmann and Sprenger have understood the Modular Organ System as an ongoing research project, in which new technologies, materials and performance techniques are being continually developed, tested and implemented. They have collaborated with musicians, visual artists, traditional organ builders, computer programmers and designers in re-thinking technological and historical boundaries of traditional organ systems: the computer control of parameters such as air flow and non-tempered fine-tuning; the role and visual impact of the pipes and bell-horn; the use of synthetic materials as well as relative size and movement within the space, the modular design for set-up, transport and re-combination of elements.

The Modular Organ System represents a model for music composition as a project which encompasses the totality of music-making: as composition, performance practice and tool development in acoustic space.

Arnold Dreyblatt, 2022

Phillip Sollmann, born 1974 in Kassel, Germany; lives and works in Berlin, Germany. Konrad Sprenger, aka Jörg Hiller, born 1977 in Lahr, Germany; lives and works in Berlin, Germany. The "Modular Organ System" was developed by Sollmann and Sprenger in 2017 and has been shown at the following venues: Kestnergesellschaft, Hanover (2017); Galerie Mathew, Berlin (2017); Studio Dirk Bell, Berlin (2018); Stiftung Ludwig, Aachen (2018); Meakusma Festival, Eupen (2018); Auf AEG, Nuremberg (2019); KW Institute for Contemporary Art, Berlin, (2020).

Phillip Sollmann works as an artist and composer; under his pseudonym Efdemin he is a resident DJ at Berghain and has released several albums.

Konrad Sprenger is a Berlin-based artist, composer and music producer. Sprenger has worked for years with Arnold Dreyblatt, Ellen Fullman, Oren Ambarchi as well as with renowned bands such as Ethnostress, Rom, Ei and the art group Honey-Suckle Company.

In early summer 2023, the first documentary of the project will be released on the Choose Records label.

Staalplaat Soundsystem

“SoundBus”, 2023

Sound installations

Autonomously driving minibuses on line A01 and one new electric bus

Monheim am Rhein bus station

Daily (A01)

Line A01: Automated bus service

Bus 1: “Traditional Acoustic”

3 compositions for 16 music boxes, car battery, dimmer, mini-computer

Bus 2: “Environmental Rhythmic”

3 compositions for 28 solenoids, siphon, metal strips, car battery, dimmer, mini-computer

Bus 3: “Solar Pimples”

Solar-powered sound art objects with solar panels, suction cups, DC motors

New electric bus:

Inside: “Local Rooted”

3 compositions for 24 instruments made by Monheim children themselves, from the “Kids Cobra Workshop” with Geert-Jan Hobijn and Achim Tang. Car battery, dimmer, mini-computer

On the following route: Start bus station – stop near transformer station (on Berliner Ring) – traffic circle record player past to bottom of Marienburgpark – water playground (info container) – Rhine jetty – Kulturwerke parking garage (only on weekends) – bus station

From June 24 to July 2

In the artistic practice of Staalplaat Soundsystem, mechanical or machine sound installations are created from household appliances, consumer electronics devices or special found objects, which are combined to form a kind of machine orchestra. Contrary to technological mystifications, the focus here is on a low-tech approach. Everyday objects become actors by having their functionality mechanically processed, amplified, and made audible in the simplest possible way. In 1982 Geert-Jan Hobijn founded staalplaat. This evolved into his organization Staalplaat Soundsystem in 2000, through which Hobijn enjoys collaborating with others to exhibit sound installations in public spaces – and often in confrontation with urban traffic systems.

For Monheim am Rhein, Hobijn collaborated with Radboud Mens to develop “instruments” and compositions for buses operated by the city’s public transportation system, as playful soundtracks for the city. Each of the four equipped buses has its own individual sound character and functions like a moving experimental concert hall. Thus, in one of the autonomously driving minibuses traditional music boxes are presented, in another sounds are generated via magnetic coils, in a third minibus you can hear solar-powered sound art objects attached to the inside of the windows.



Finally, an e-bus presents self-built instruments that Hobijn created with students from the Otto Hahn Gymnasium as part of his "Kids Cobra Workshop." Since 2005, Staalplaat Soundsystem has developed an instrument-building workshop for children and young people that takes into account the observation that children take pleasure in using or abusing technical devices not only in the prescribed way, but in a variety of ways.

The self-built instruments will be presented inside from 26.6 together with a kind of self-playing roof percussion instrument, which is the result of Hobijn's collaboration with artist Gijs Gieskes. The curious self-built instrument is installed on the roof and powered by a solar panel, effectively turning the sun into a player here.

Staalplaat Soundsystem has exhibited at the Avanto Festival, Helsinki at Sonar/Centre de Cultura Contemporania de Barcelona, Transmediale Berlin, Museum Weserburg in Bremen, Steirischer Herbst in Graz, ZKM in Karlsruhe or Palais de Tokyo in Paris, among others. Hobijn received international attention in 2004 for his floating vacuum cleaner orchestra "Floating Islands," which was installed in the Spree River for the opening of the Dutch Embassy in Berlin, designed by Rem Koolhaas.

Radboud Mens is a sound artist who began building noise machines in 1988. He builds his own acoustic instruments and sound installations, such as bass recorders, long-string installations, drone machines, and guitars played with transducers. These instruments and installations are used in live concerts and the recordings are used in compositions.

Artist Gijs Gieskes builds idiosyncratic electronic devices that function and act in ways that are often surprising, sometimes funny, and always awkward from a pragmatic point of view. Staalplaat Soundsystem feels connected to him because of his individualistic, unconventional and transparent approach to technology.

Chris Watson

“From the Mara to Monheim”, 2023

Installation

Grove at the Wanderparkplatz (hikers' car park)

Daily

The project of the English musician and sound artist Chris Watson plays with the idea of meteorological temperature inversion (also: reversal weather situation), which carries sounds of an equatorial soundscape from a river woodland in the Masai Mara, a nature reserve in Kenya, into a small inner-city grove near the old town of Monheim am Rhein. A temperature inversion is a weather phenomenon that occurs when air temperature increases with altitude and colder air near the ground is trapped by a warmer layer of air above. Under these conditions, sound waves are reflected from the boundary layer back to the ground, causing sound to travel much farther than usual.

At dawn in the Masai Mara, the morning chorus of lions, wildebeest, vervet monkeys and African elephants is reflected back to Monheim am Rhein and spread through a spatial array of loudspeakers concealed amongst the trees. The soundscape becomes audible in the mornings from 8 a.m. During the following 12 hours the sounds evolve through periods of high drama and action to quiet times of apparent calm and stillness. The day time temperature of 40 degree Celsius controls much of the animal behaviour so by midday it is the solo songs of insects that ring out from the woodland floor. By mid afternoon tropical storm clouds gather and thunder rolls out through the woodland signalling a change. Hippos surface from the river bed and a pride of lions emerge from their den. Nearby a clan of spotted hyenas call as part of an evening chorus of bats, frogs and insects and a time when predators turn out to hunt their prey. The work celebrates the sounds of a distant landscape transposed into the local landscape of Monheim in real time. It invites the listener to walk in a familiar place while engaging with the soundtrack and everyday drama of a distant and unfamiliar habitat.

Chris Watson, lives and works in Newcastle upon Tyne. He was a founding member of the influential experimental music group Cabaret Voltaire in the late 1970s and early 1980s. Since then, he has developed a special and passionate interest in recording the sounds of animals and habitats from around the world. His television work includes many broadcasts of the David Attenborough series “Life,” including “The Life of Birds,” which won a BAFTA Award for “Best Factual Sound” in 1996, and the BBC series “Frozen Planet,” which also won a BAFTA Award.

Watson has recorded or contributed to numerous BBC Radio 4 and World Service productions, including “The Wire,” for which he won the Broadcasting Press Guild’s Broadcaster of The Year Award. Watson has also received the Paul Hamlyn Composers Award. His installations have been commissioned by international institutions and festivals including the Sheffield Millennium Gallery, Opera North in Leeds, The National Gallery, London, The Louvre, Paris, the Aichi Triennial in Japan and Unsound in Krakow.

James Webb

“A series of personal questions addressed to the River Rhine”, 2023

Installation

Various stations on the banks of the Rhine (Rheinanleger, Am Kielsgraben, Baumberg Rheinterrassen)

Daily

The second longest river in Central Europe draws a natural border in the landscape. It is a source of life that has allowed people to settle along its waters for centuries – but at the same time, as a force of nature, it threatens these very people. The Rhine is a symbol, a political force, and a wounded creature that suffers from neglect as much as from human poisoning and industrial waste.

James Webb has placed loudspeakers along the bank that play a series of about 150 questions directed at the Rhine in Monheim am Rhein. Each question will remain in the landscape for about 12 seconds before being followed by the next question. Passersby are invited to listen, look for information while overlooking the river, or possibly answer the questions themselves.

James Webb’s artwork, developed for the Monheim Triennial, focuses on the river and its power to act. By asking it what it thinks, feels, and wants. What might this once mighty river have experienced in its life? Where does it overflow its banks and expand? What has been lost in its waters, what will never be found again? How would the Loreley itself tell its myth? How did the House of Bürgel move from one bank to the other? What signs point to the return of the Atlantic salmon? Together with residents of Monheim, Webb developed further questions in a workshop at the Ulla-Hahn Haus in the run-up to the exhibition.

James Webb’s Monheim work is part of a series of works in which the artist poses questions to selected objects as if they were sentient beings that could respond. The artwork follows the assumption that each object is more than the sum of its parts and what it represents, and that each object has had individual experiences. The dynamic nature of the work enables the artist and the audience to learn from the object. Works in this series have been exhibited at the Biennale de Lyon (2022), among other venues, and are in the collections of the Smithsonian National Museum of African Art, Washington D.C., the KADIST Foundation, Paris, and the Scheryn Art Collection, Cape Town.

James Webb lives and works in Cape Town and Stockholm and is known for his site-specific interventions and installations. Webb has had solo exhibitions at the Art Institute of Chicago, SPACES, Cleveland, and the Johannesburg Art Gallery, among others.

Robert Wilson

“Yes There No Where”, 2023

Permanent installation

Sculptures, Sound Wells

Marienburg Park

Daily

A unique, mesmerizing installation by the internationally renowned artist Robert Wilson unfolds in the park of the historic Marienburg in Monheim am Rhein. Wilson is considered a leading representative of avant-garde contemporary theatre and at the same time regularly crossing interdisciplinary boundaries in museums, theatres, and opera houses around the world by combining installation, light design and sound under his direction. For his venue at The Sound – Sonic Art in Public Places, he has now developed a perfectly fitting work. The romantic-looking park is enhanced by a fairytale-like setting consisting sculptures of a girl and a goose, a small wooden house and three sound wells. From the wells we can hear texts written for the installation by the acclaimed poet Ulla Hahn, a Monheim native, that are recited by herself and supported by children’s voices.

As you approach the small house, you can also hear a piece of music composed for Wilson’s work by the American “Freak-Folk”-duo CocoRosie. When you look through the window, you finally become aware of a larger-than-life goose, the sheer size of which seems to have outgrown the house. The two figures – girl and goose – a familiar sight in Monheim, for they are closely connected with the history of the town. Wilson took the young “Gänseliesel”, immortalized in Monheim’s coat of arms, as a starting point. Wilson now brushes this legend against the grain and unfolds a new humorous narration, for in his work scales are reversed. The animal towers over the girl by far and doesn’t look like letting anyone tell it what to do. The goose impressively embodies the truism that the omnipresence of sound cannot be denied that the girl might be even attracted to it. With this work, Wilson wants to appeal to all ages and invite them into the park. However, if you want to look inside the little house as an adult, you must bend down. In this way, the artist entices the viewer to take on the childlike perspective and be transported from the real place “Yes There” to “No Where”.

Concept: Robert Wilson / Text and voice: Ulla Hahn / Music: CocoRosie / Design: Stephanie Engeln / Sound design: Dario Felli/ Chime Construction: Gerhard Kern / Lighting: Marcello Lumaca / Production: Arnold Company

Wilson founded the New York performance collective “The Byrd Hoffman School of Byrds” in the mid-1960s and developed his own first works, including “Deafman Glance” (1970) and “A Letter for Queen Victoria” (1974-1975). With Philip Glass, he wrote the groundbreaking opera “Einstein on the Beach” (1976). Wilson’s artistic collaborators include numerous writers and musicians such as Heiner Müller, Tom Waits, Susan Sontag, Laurie Anderson, William Burroughs, and Lou Reed.

Wilson’s works have been presented in solo and group exhibitions worldwide, and his visual art works are in private collections and museums around the world. Wilson has been honored with numerous awards for excellence, including a Pulitzer Prize nomination, two Premio Ubu awards, the Golden Lion of the Venice Biennale, among others. He was elected to the American Academy of Arts and Letters and the Academy of Arts and received eight honorary doctorates. France appointed him Commander of the Order of Arts and Letters (2003) and Officer of the Legion of Honour (2014); Germany awarded him the Federal Cross of Merit (2014). Wilson is the founder and artistic director of the Watermill Center in Water Mill, New York.

Cooperation Partners

We are pleased to announce the participation of several cooperation partners in The Sound – Sonic Art in Public Spaces.

During the sound art exhibition, students from several universities, among others, will hold workshops and performances in public spaces in Monheim am Rhein. The works were developed in seminars and led by the respective professors. Some interactions will take place directly in exchange with citizens of Monheim as well as participants of the Sojus team.

- **Hochschule der Künste Bern – Sound Arts**

Project Manager: Prof. Dr. phil. Teresa Carrasco

- **Kunsthochschule für Medien, Köln (KHM) – Fachbereich Sound**

Project Manager: Prof. hans w. koch

- **Robert Schumann Universität Düsseldorf – Institute for Music and Media (IMM)**

Project Manager: Prof. Phillip Schulze

- **radio.earth**

Initiator: Udo Noll

Partners

Bahnen der Stadt Monheim GmbH
www.bahnen-monheim.de

Chillen fürs Viertel
www.chillen-fuers-viertel.de

Familienhofcafe Monheim
www.familienhofcafe.de

Feuerwehr und Rettungsdienst Stadt Monheim am Rhein
www.monheim.de/stadtleben-aktuelles/feuerwehr

Kunstwerkstatt Turmstrasse
www.kunstschule.monheim.de/kunstwerkstatt-turmstrasse/die-kunstwerkstatt

Marienburg Monheim
www.marienburgmonheim.de

Musikschule
www.musikschule.monheim.de

Otto-Hahn-Gymnasium
www.ohg.monheim.de

Peter Ustinov Gesamtschule
www.pug.monheim.de

Rathaus Center / Bahnen Monheim

Stadtteilmangement Berliner Viertel
www.monheim.de/index.php?id=864

Sojus 7
www.sojus.de

Ulla Hahn Haus
www.monheim.de/kultur-bildung/ulla-hahn-haus

VHS – Stadt Monheim am Rhein
vhs.monheim.de

Videos on The Sound – Sonic Art in Public Spaces

For over a year now, the sound artists from The Sound have been coming to Monheim am Rhein to work on their projects for the exhibition. Here are impressions from some of the visits:

Hakeem Adam presented by Emeka Ogboh (English without subtitles)
<https://www.monheim-triennale.de/de/mt2/2023/video/video-hakeem-adam>

Anushka Chkheidze (English without subtitles)
<https://www.monheim-triennale.de/de/mt2/2023/video/video-anushka-chkheidze>

Angela de Weijer (English without subtitles)
<https://www.monheim-triennale.de/de/mt2/2023/video/video-angela-de-weijer>

Caroline Devine (English without subtitles)
<https://www.monheim-triennale.de/de/mt2/2023/video/video-caroline-devine>

John Grzinich (English without subtitles)
<https://www.monheim-triennale.de/de/mt2/2023/video/video-john-grzinich>

Amber Meulenijsz (English without subtitles)
<https://www.monheim-triennale.de/de/mt2/2023/video/video-amber-meulenijsz>

Rie Nakajima (English without subtitles)
<https://www.monheim-triennale.de/de/mt2/2023/video/video-rie-nakajima>

Chris Watson (English without subtitles)
<https://www.monheim-triennale.de/de/mt2/2023/video/video-chris-watson>

James Webb (English without subtitles)
<https://www.monheim-triennale.de/de/mt2/2023/video/video-james-webb>

Robert Wilson (English without subtitles)
<https://www.monheim-triennale.de/de/mt2/2023/video/robert-wilson>