

BRAUBLFF (MATERIE UND LAUT) III



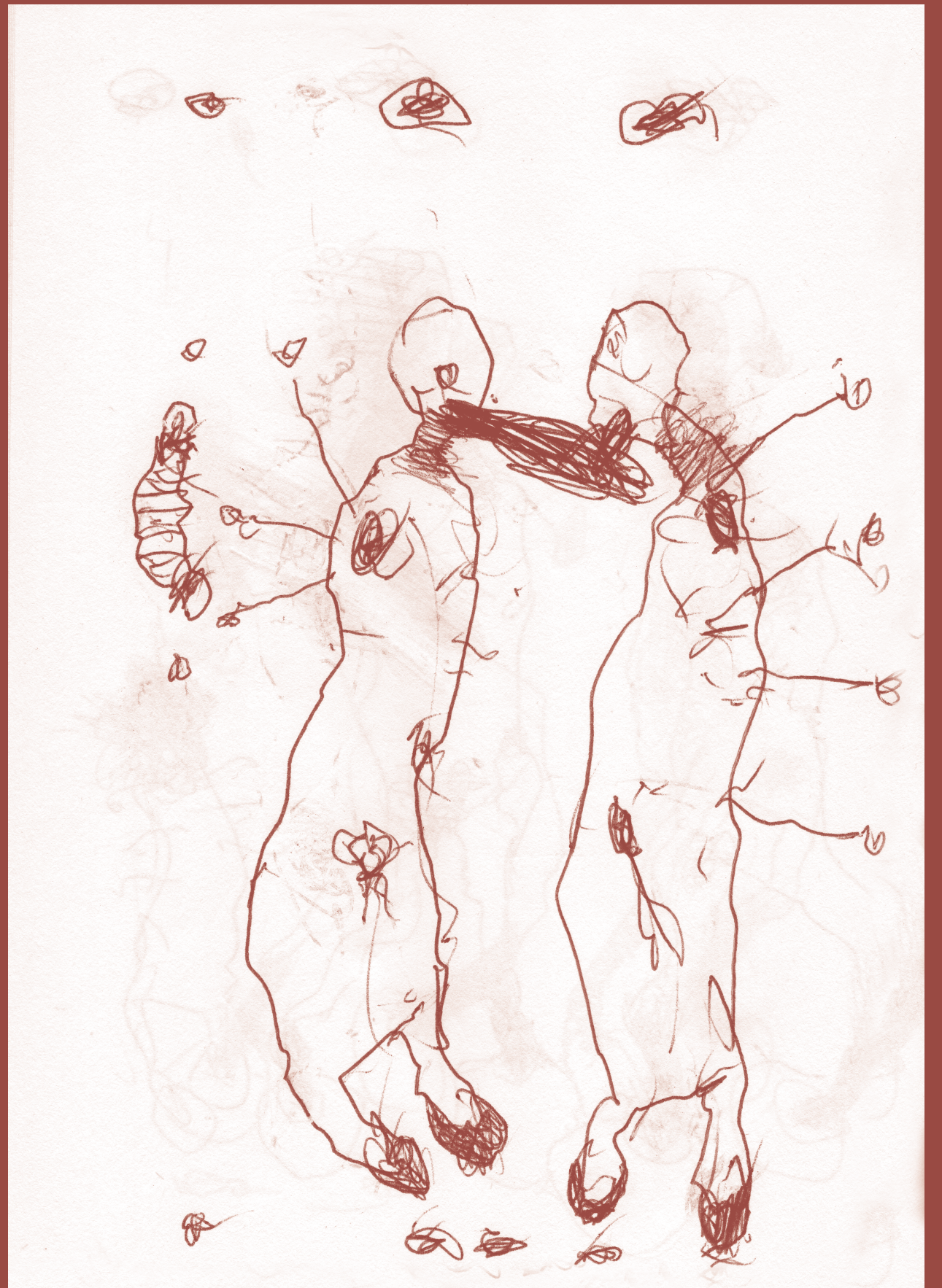
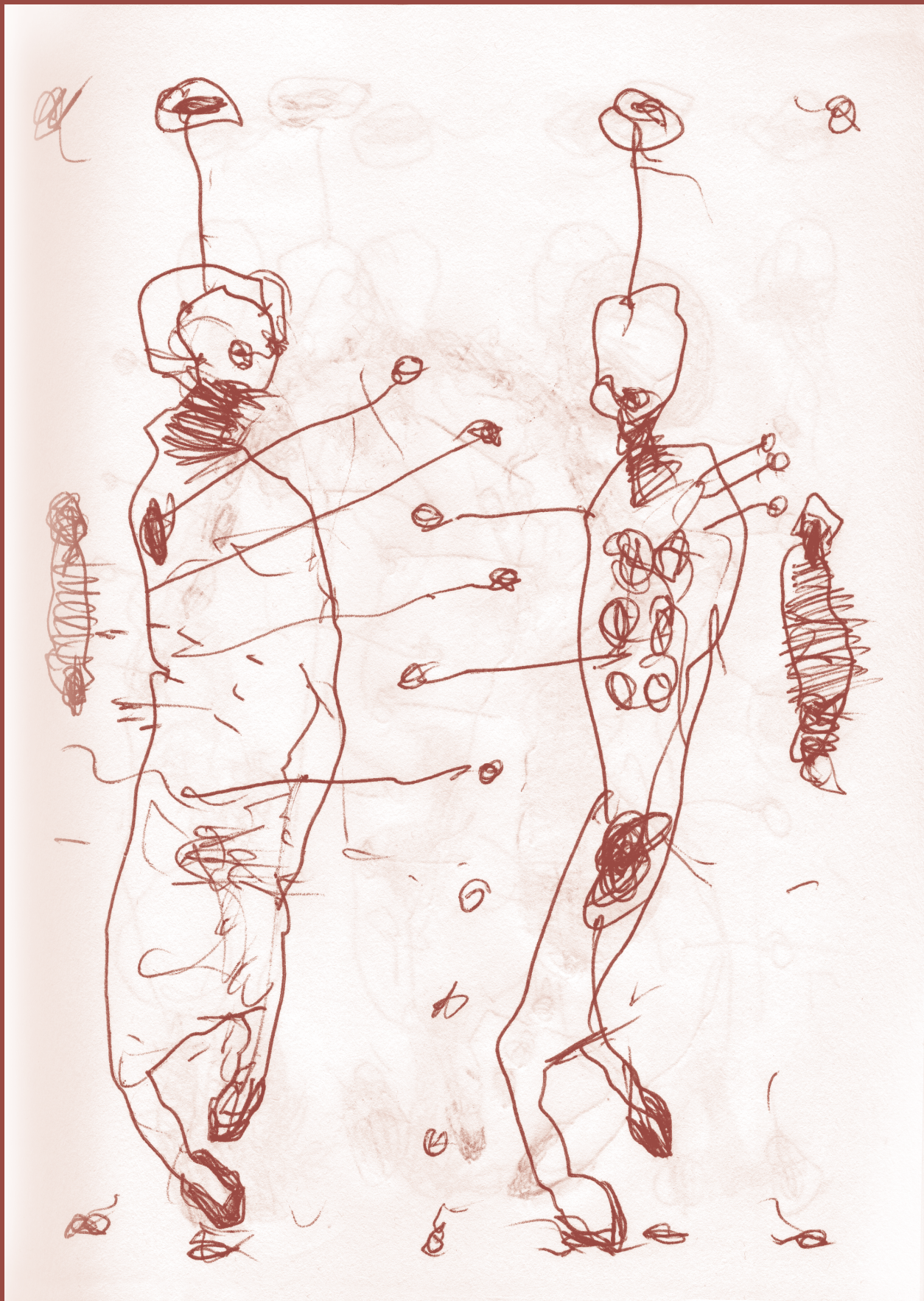
18 DEC
19 DEC

SCHOOL OF ARTS
MIRYZAAL (GHENT)

DE PLAYER
(ROTTERDAM)

20:00
20:00

BRAUBLFF (MATERIE UND LAUT) is series of concerts in cooperation with De Player (Rotterdam). Where and how transforms language into music? A possible answer: the point where language loses its meaning and becomes pure matter—by repetition, mutation and deconstruction, realised by technology, cut-ups and tape-manipulation. Nr. 3 goes back to the series' origin: vocal, language and noise. Advanced vocal techniques, futuristic poetry en noise performances in language, music and matter intertwine freely.



LEIF ELGGREN AND
DANIEL LÖWENBRÜCK
VALERI SCHERSTJANOI
STINE MOTLAND

+ GHÉRASIM LUCA & RAOUL SANGLA'S
COMMENT S'EN SORTIR SANS SORTIR (FILM)

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LEIF ELGGREN
AND DANIEL LÖWENBRÜCK

Leif Elggren and Daniel Löwenbrück might stem from different regions and generations, but their art reveals a similar view on reality and the human race. They both embrace the visual as well as the auditory in a challenging interpretation of the concept of performance art.

Stockholm based conceptual artist Leif Elggren has been around for quite some time. When he started out in the late 1970s, his work mainly focused on the visual, but both through composing soundtracks for his performances and installations as well as listening to the often interesting auditory side-effects of his work, sound too became a field of interest for Elggren. The fact that his music is often made for, or generated out of his visual art clarifies that the two are closely linked to each other. Elggren works on the border between performance, installation and music, all belonging to the same body of work, arising out of the same conceptual frame. A frame which circles around several reoccurring themes, such as royalty and hierarchy, love and death,

STINE
JANVIN MOTLAND

In Bergen, a city where it reportedly always rains, pushed the young artist Stine Janvin Motland the limits of the human voice. As true vocal poet she produces an intens array of sounds, from which it's hard to believe a human voice is capable of producing it. She released two records in 2014, *Oh Wow* and *In Labour*, which are in heavy rotation at the KRAAK office since then.

Hi Stine, hope you had a safe journey back to Berlin. How did you end up there? Since you're originally from Norway, Berlin seems to be the hotspot for today's young artists. How does the city influence your work and life? Hi Pauwel, thanks, it was a very relaxing train ride. I had considered moving to Berlin for some years, and I was starting to get very restless from being in Norway. I wanted to see something else, and to find a different focus on my work and the way I was living. I guess the main influence for me is to be surrounded by people who share and challenge my perspectives. I feel very free there, and inspired to work and think.

Listening to your debut LP *Labour*, released on Lasse Marhaug's stunning Pica Disk label, I hear a great but unusual combination of vocal sounds and location sounds coming from the outside environment. Why did you go outside?

VALERI
SCHERSTJANOI

Valeri Scherstjanoi is a *Laut* poet, a visual artist and one of the strong-holders in the field of Futurist and Dada poetry. As a child he grew up in Kazakhstan, in what was once the Soviet Union. As an expert in the field of Futurism and Dada, he uses language as the raw conduit of sound and music. On his most recent tape, released by No Basement is Deep Enough, he displays excellent *Lautdichtung*, a form of abstract poetry injected with a deep emotional power.

Hello Valeri, I read somewhere that you grew up in exile in Kazakhstan, in what used to be called the Soviet Union. Is this true? Oh, that's not true! I was born in Kazakhstan, but I didn't grow up there. After Stalin's death, my mother received a passport and was free. Our family subsequently went to the south, in the current Russian Federation.

You seem to be an expert on *Lautdichtung*. I'm ignorant, tell me what it is about? Oh, to be an expert, for me it is a rigorous, academic term! Sound



There are many words in the Russian language that have been invented by the Futurists, by the way.

How does the relationship between language, matter and music function? How does this constitute a part of your work? It has a lot to do with thinking and with inspirations from which creative people are taken up. What is the (poetic) language in the preverbal stage? A question extensively employed by the Russian Futurists. Khlebnikov wrote: "O zoo where the animals shine behind the grate, like the idea behind the tongue" (two meanings of *lingua*). Carlfriedrich Claus (1930–1998) was my great friend here in the East, one of the few sound poets, and also a sound artist. Incidentally, the matter of tradition was for him fresh and current! So I quote him: "I can never [...]

I had this idea of making a record that was a whole piece on its own, like sort of novel, with different chapters represented by the tracks. So I wanted to give each chapter an identity, where the voice was taking part, rather than standing out, in different environments, spaces and situations. At the time I was working with Lasse on a different project, and it came up that he had been wanting to do field recordings, so we decided to put the two projects together.

What kind of studies did you do? As you developed a specific vocal technique I wonder if you spend much attention on the 'craftsmanship' and how you set up parameters for becoming a vocal artist? Formally I have a bachelor in jazz vocals and teaching, and a master in improvised music, but I started experimenting with different vocal techniques at 17. At that point I had just discovered the work of Norwegian jazz vocalist, composer and actor, *Sidsel Endresen*. I have always been interested in the physicality of singing and using my voice as a muscular source of sound. At one point I was doing very extreme things in terms of pitch, volume, and intensity. The increasing technical virtuosity was a motivation in itself. Eventually this was less interesting, and I got more into a sort of minimal, almost machine-like expression, focusing on time, textures and composition.

Do you feel connected to the whole history of vocal arts, centred around the *Revue OU* catalogue of Henri Chopin? I hear a strong affinity, but on the other hand I could

poetry is a poetry at first, it ignores the rational understanding in favour of sounds and in favour of creating communications on an emotional level.

Why did you choose to study and perform it? Can sound poetry be studied? I don't know, I have not studied it. I finished my studies in 1976, in German language. Since childhood I like to read poems on stage. When I arrived in East Germany in 1979, I was looking for ways to express myself verbally. I was using purely phonetic terms, but the audience—who could not speak Russian—listened with interest! It has the inner word music, the rests in poetry.

Are you a man of tradition, performing old and futurist dada poems? The poetic avant-garde of the 20th century in Europe is only the beginning. What will a 100 years be in the whole history of civilization? The traditions go deep into history, whether glossolalia or shamans' incantations, *The Birds* of Aristophanes or Johann Matthäus Bechstein with his nightingale-poems... And what would our childhood be without tongue-twisters, word-games? I'm ready every day to perform *gadji beri bimba* from Hugo Ball, and each

print as subjective as it is, what is going on in me in my mother tongue". He thought his *Sound-Exercises* (they are already no articulations) help him to experiment, to break through the natural language and eventually to discover the unconscious. It is another music, and to a high extent it is a verbal music. I follow these traditions and I am searching to create my own type of 'music' because I'm not a musician in the traditional sense. At this point I would like to mention Ossip Mandelstam, who was not a futurist: "[...] return, Word, where music begins [...]".

You are aware of the fascist side of some of the Futurists? It's bad enough when the artists are on the side of a certain ideology.

You created your own proper scribentical alphabet? It was my 30-year experiment (1982–2012), which moved between writing and drawing. It was also the theme of the Italians, Russians and the Surrealists (*écriture automatique* of André Breton). I like Henri Masson, Yves Tanguy or Christian Dotremont. After my 30 years of practice I reached my 'empty hand' (*Karate*). Of course of a totally different kind than Carlfriedrich Claus' *Karate*.

and also danger, symbolised by the combination of black and yellow. However confined those themes might be, his work is extremely diversified in appearance. Apart from being a solo artist, Elggren is also known as half of Sons of God (Guds Söner), a duo he formed with Kent Tankred in 1988.

Daniel Löwenbrück is not exactly a newcomer either. He's been a core-member of the Schimpfluch-Gruppe (with Rudolf Eb.er, Joke Lanz and Dave Phillips) for many years, released solo work both under his own name and his Raionbashi-alias and runs the Tochnit Aleph imprint as well as his Berlin based record store and art gallery Rumpsti Pumsti. Much like in Elggren's art, music and performance are closely interwoven in the work of Löwenbrück. In other words you won't catch him standing quietly behind a table full of gear during his performance. Being influenced by the performance art of Viennese actionism, one could hardly be suprised that Löwenbrück is fond of disturbing and confounding his audiences while performing.

In the work of both Elggren and Löwenbrück, similar themes arise. Their resembling aesthetics and emotive discourses are filled with darkness, the absurd, the occult, the grotesque, which results in challenging performances that leave the audience in a state of confusion. However, somehow, a faint stream of light, of humour always seems to surface. Also, the way in which the two of them switch between and combine different art forms often makes the traditional boundaries between disciplines seem irrelevant or at least artificial. The ability to constantly keep surprising after years of experience surely is another characteristic Elggren and Löwenbrück have in common. So when they share a stage, expect the unexpected definitely becomes an understatement.

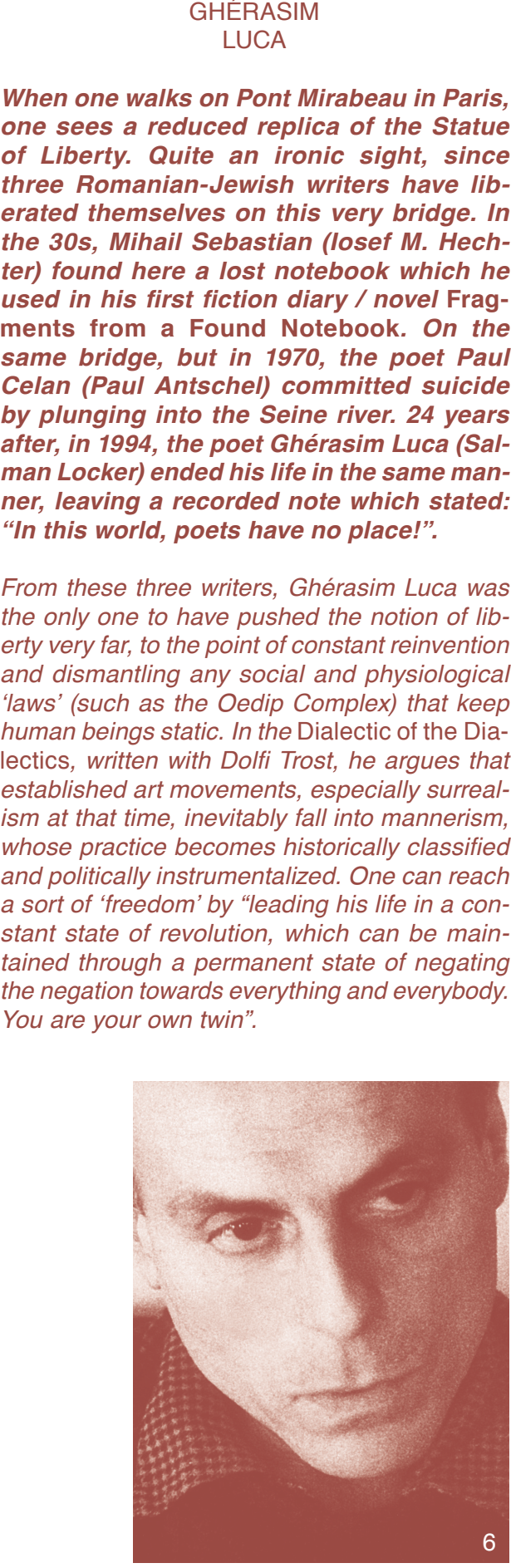
[Jannis Van de Sande]

imagine if you just don't care, as this only puts pressure on the creative output. My focus has always been the sound, and the sound in it itself. I never put any other meaning behind it. In sound poetry, I often find the performances too illustrative, which I don't like, but I have to admit that I'm not very familiar with the genre. Actually this link to sound poetry is something that I wasn't aware of before the recent years.

You have been collaborating with many other artists, in a wide range of media. Is there a need to put your own skills in a different setting? Do you search for a certain artistic conflict to redefine your own practice?

I find it interesting to explore my strengths and weaknesses, and I promised myself to never stagnate, so yes, there is a need. I enjoy challenges, and to be able to expand my artistic vocabulary and the context I use it in. The redefinition of practice is as such an ongoing project. Not based on conflict though, as I don't see doing something new is conflicting with what I did before. This idea of being true to your integrity, is not synonymous with doing the same thing for the rest of your life. I believe that insecurity is a necessity for development, and a change of expression is more like an extension and / or a natural reaction to the current or former state.

[Pauwel De Buck]



But these are just ideas that are somewhat hard to grasp in practice. How are we going to escape without 'getting out'? Raoul Sangla's film Comment s'en sortir sans sortir perfectly depicts it. Here, we see Ghérasim Luca reciting *Ma Déraison D'Être*, *Auto-Détermination*, *Le Tangage De Ma Langue*, *Héros-Limite*, *Quart D'Heure De Culture Métaphysique*, *Le Verbe*, *Prendre Corps* and *Passionnément*. As in any performance, the body plays a crucial role, as it enables communication. The voice confirms the thought and its gesture. The poet feels the words sprouting through a tube full of obstacles and constraints. He trembles, huddles and expands in a blank surrounding.

His neck, chin and mouth move back and forth, struggling to utter abbreviated words. His head

is bald. His black outfit on a white background resembles the letters that move on a sheet of paper. The organic act of writing and reciting translate each other. A body that reconfigures inside its contour, expanding it until its own death.

"Pour le rite de la mort des mots j'écris mes cris mes rires pires que fous: faux et mon éthique phonétique je la jette comme un sort sur le langage."

French is Luca's adopted language, appropriated it in a unique way. The accents are shifted at the end of the words, creating a non-French cadence, by taking it out of its own system. Not only did he make the language 'move' by playing with all the elements of speech-sounds, letters, syllables and words, but he also redesigned it. All this is sprinkled with codes and associations that resonate with his ideas and theories.

"Je suis hélas! donc on me pense." "Comme le «doux» dans le doute suis-je le «son» de mes songes?"

By negating the negation of French language, he restores life within it without attaching to it.

"Oublie ta langue maternelle sois étranger à la langue d'adoption étrangère seule la no man's langue."

Through stammering, he didn't estrange himself from eroticism and love. In the film's last two poems *Prendre corps* and *Passionnément* everything culminates in

"t'aime je t'aime passionnément je t'ai je t'aime passionné né je t'aime passionné je t'aime passionnément je t'aime je t'aime passio passionnément"

...which the audience's body will shout and the poet will be relieved.

[Cristina Amelia]

THE AVANT-GUARDIAN IV

The Avant-Guardian is a free newspaper published by KRAAK, and provides background information on kraak events. This edition presents BRAUBLF III.

In the *The Avant-Guardian III* we published a travelogue, which is an impression of the visit by Hendrik Dacquín to the yearly festival of the Master Musicians of Jajouka.

The manager of The Master Musicians of Jajouka asked us to stress out that at the Eastern Daze festival the real Master Musicians of Jajouka played.

She points out that the group visited by Hendrik Dacquín unrightly claims the title of Master Musicians, against all truth. Bachir Attar and his group are the only rightfully claimed masters in the tradition, their music has nothing to do with the other group, Bachir and his group are the only who still master certain techniques and instruments.

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FRONT	LEIF ELGGREN
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[Niels Latomme]