



INTRODUCTION

SOUND NOMADS ventures to artistically reflect on situations of everyday life and impressions as directly as possible in its own environment. Traveling as an essential inspiration source and a frequent change of location as the constant changing basis for the action. By means of a multiply combinable high-tech configuration, priority is given to a passive, acoustic scanning of the surroundings as well as to interventions of everyday life and its configurations.

The constant search for given or manipulated noises from the surroundings, sounds and rhythms lies central to **SOUND NOMADS** field of action. These then will be used in music compositions/ remixes and in art performances in public as well as in motels. In the performances, all surrounding objects, animals, cars and passer-bys etc. will be networked not only acoustically, but also connected physically over sensors and microphones to instruments. Thus, to name a few examples, through the console of FM transmitters, cars will become multi-channeled soundsystems/soundscapes; manholes will become recording studios; hot tubs, resonating objects; the movements of persons, time bases; lampposts or mailboxes will take the place of instrument strings and keys... Entire squares, hotspots, fields, meadows, ponds and patterns from day to day life will be instrumentalized, and played - instinctively, reflexively.

Individual performances/ concerts/ jam sessions will also go down in motel rooms. Sometimes the room will be equipped with sensors, special microphones, and a mobile (hardware/software) setting, which will generate and affect melodies from the lifting and turning over of mattresses and beats will be made with the opening of the night table drawer, other times music will be generated rhythmically from light dimmers/switches, the moving of the TV and furniture. For example in this context the actual noises of the drawers and the mattresses lose their meaning and the objects instead trigger melodies/samples/recordings of their surroundings or generate instrument tones. The mattress can for instance replace a string instrument or serve as a sophisticated sampler.

The possibilities and variations of the different types of playing are nearly unlimited and will be combined with previous field recordings in the form of samples, sequencings and alienations. The statement and aesthetic of the performances also play an important role. From the "motel chamber sound performances" music videos will emerge.

Even though a number of by-products from the project will also arise, the actual process is the goal itself.

Locations and places are left behind, once these **SOUND NOMADS** hunting grounds, music fields, action spaces and pastures are grazed, and no further expressive combination is guaranteed. Our actions should first of all leave emotional traces on the wayside, from time to time also physical objects appear in the form of site specific **SOUND NOMADS** audio tracks on CDs or something similar.



PROJECT HISTORY AND MOTIVATION

Ger Ger works with site specific dimensions but also with multi-regional/international/networked dimensions at the same time. For many years now, places/people/religions/cultures/trips represent the most important sources of inspiration for him. Unlike customarily, this project should not be an influenced work AFTER a trip but rather should facilitate a constant and direct/authentic/emotional artistic river with change of location as a direct source of inspiration. The impulse, as a modern nomad, to work socially, culturally, geographic and climatic site specific as well as to implement emotions/impressions immediately locally and to reflect, is formidable.

The **SOUND NOMADS** idea came gradually after a six week tour of the USA in 2004. Project characteristics lead back to methods of working, which mold Ger Ger's portfolio in the last couple of years: the confrontation of reality with distorted reflections, the integration of passers-by and public spaces in several works, alienation, productions and the reconnection of the everyday life in new patterns. The border between reality and fiction become indistinct. The works are alternately emotional, provocative, political or fictional. Definite precursors to **SOUND NOMADS** are the projects '7 days/week' and 'CAR[sound]SCAPE' from 2002. 7 days/week meant every day an experiment, a concept or a work based upon the integration of passers-by and public space or on the basis of the everyday life. The methodology for this theme was especially found in respect to the film project 'Kartonage.' The primary expectations, especially to the emotion and authenticity of the work as well as the inspiration from the character of the process, were exceeded. CAR[sound]SCAPE, as a continuation of 'Kartonage' and '7 days/week', had even more direct connections to **SOUND NOMADS**. In the future, cars will not only be combined in public spaces by controlling their radios, furthermore, vehicles will be live playable through FM transistors / UKW oscillators and a self developed mobile environment. Soundscapes and concerts with multiple audio tracks in parallel become reality. The CAR[sound]SCAPE actions thus far have been staged at rest stops between Vienna and Berlin, at parking spots of the UdK and TU universities in Berlin, in an IKEA parking garage, with heavy machinery at a work site and at car dealers in Berlin Mitte.



SN TOUR: USA, WEST COAST 2006

Due to the diversity of geographic, climatic, cultural and social extreme heterogeneous spaces, California and its surrounding states offer a perfect setting for the project. Last but not least the contrasts resulting from these oppositions were of interest for the first tour of *SOUND NOMADS*. On top of that the unique deep seated car motel culture in American society.

A work week in California was split into 5 days of action time frame and 1-2 days of creative production break. This distinction didn't mean, that thereby the 24/7 artist existence was lost. The 5 day week was broken off, whenever larger distances, substantial actions or the occasional oftakes for wrap-ups of recordings and impressions were deemed as sensible.

The number and frequency of the action sequences within a week depended partly upon the spatial impressions and states and partly upon the amplitude of the planned actions. A number of small actions and notably sound huntings/recordings occurred spontaneously. Along with the usual preparation work, event planning and complicated software and hardware development for very specific requirements were necessary for every performance.

The sound huntings/recordings, the art performances as well as the backtracks (music compositions) should cater to surroundings and locations in direct and artistic critical reflections. Thereby, also a growing pool of recordings, sound fragments, samples, processings and performance setting templates could be used at any time.

Origin and nodal point of the SOUND NOMADS trip was Los Angeles/CA, which we continually returned to. This checkpoint should provide our work with local facilities. It should also provide direct access to the art scene as well as to the varying walks of life there. Furthermore, our perception of the city throughout the duration of the project intensified and changed. This intense immersion into the greater Los Angeles area allowed a progressive contrast to the fleeting impressions and emotions, which accrued during the trips.