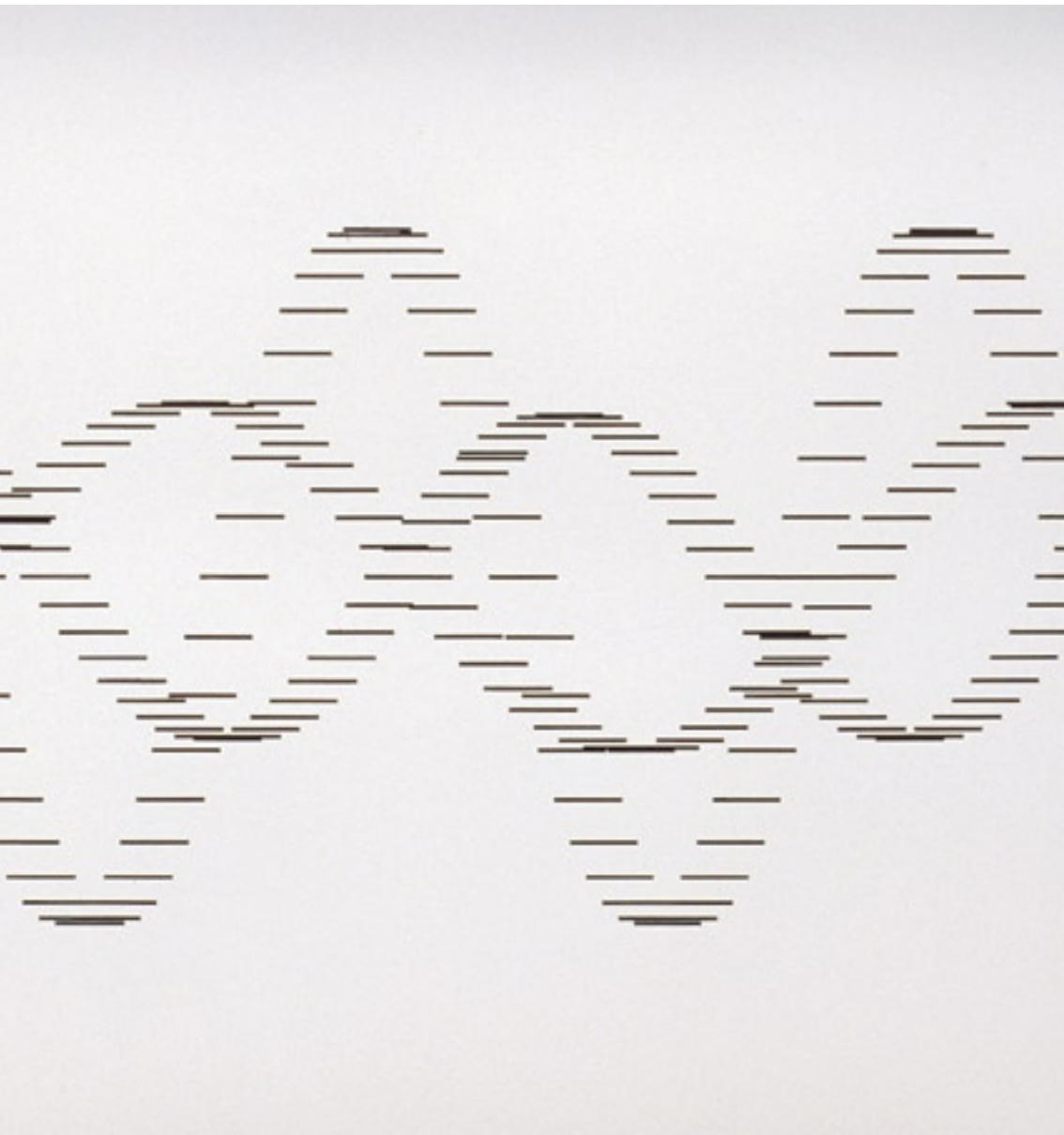


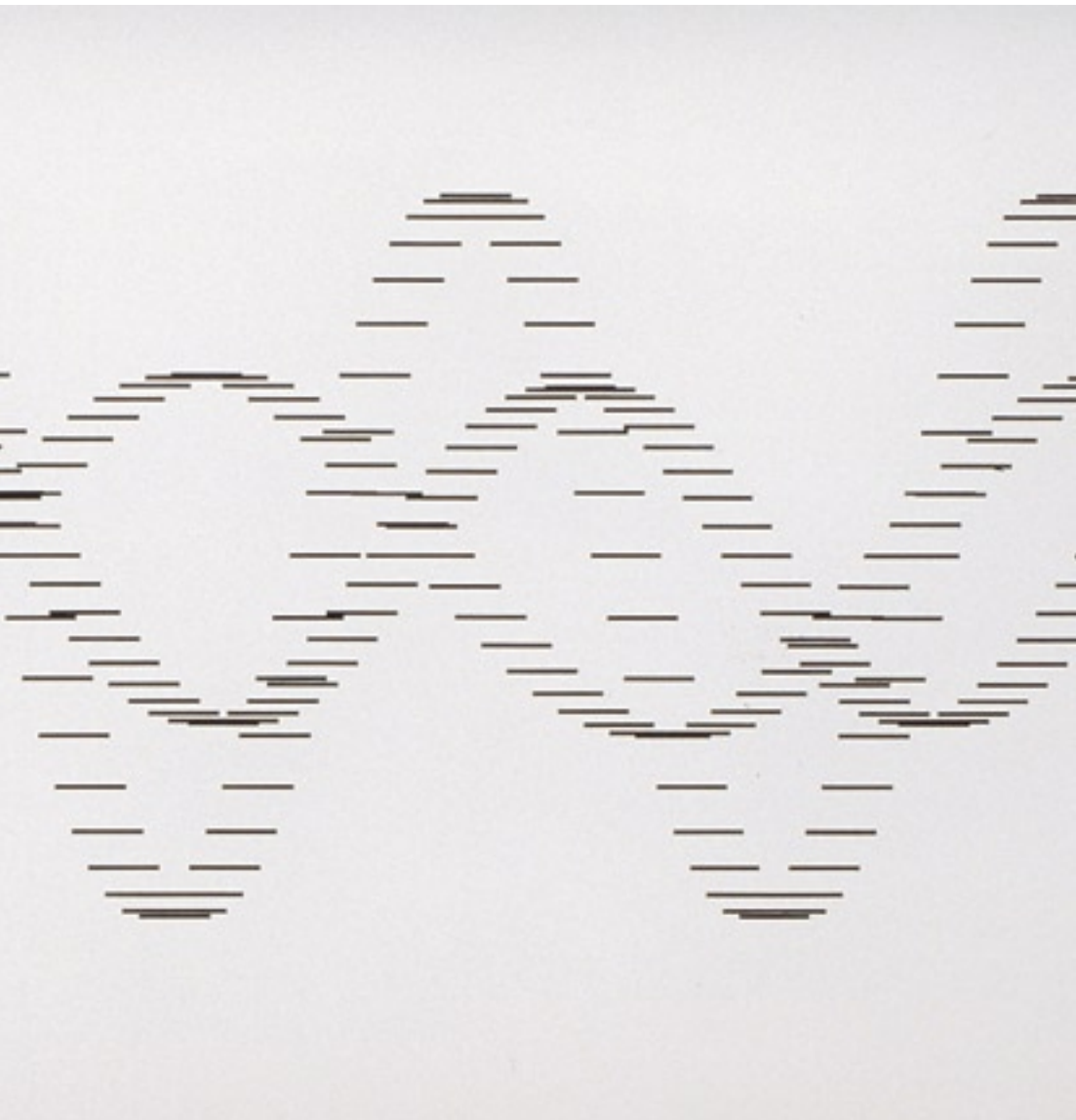
Carsten Nicolai: Inserting Silence

“To start seeing you have to eliminate certain things.”



Carsten Nicolai: Inserting Silence

“To start seeing you have to eliminate  
certain things.”



In the rare realm of people who have mastered art and music as blended elements, Carsten Nicolai continues to drive creative processes into new directions. Originally trained as a landscape architect, Nicolai found his way via painting to a unique position on the borderline between art, science, and sound. By applying his own aesthetic vision to scientific and sonic experiments, he has achieved to combine fundamentally different areas into a body of work that remains unmistakably his own.

A founder member of the acclaimed label raster-noton that also acts as an imprint for the release of his own material under the alias alva noto, Nicolai has performed and created installations in international exhibition spaces including the Guggenheim Museum in New York, the Documenta X in 1997, the San Francisco Museum of Modern Art, and the 2001 Venice Biennale.

Recently, his disciplined perception of sound has been brought to the piano work of Ryuichi Sakamoto for their collaborative records *vrioon* and *insen* which they will be performing live throughout the next 12 months around the world. 2005 has also seen the inception of the travelling installation *syn chron*, premiered at Berlin's Neue Nationalgalerie, a crystalline shaped architectural 'skin' in which acoustic and visual capabilities are inbuilt. He also had his first retrospective *anti.reflex* at the Schirn Kunsthalle in Frankfurt.

This interview begins in the empty factories of the former Karl Marx Stadt, whose abandoned contents provided Nicolai with some critical starting points. A decade later, we are witnessing the outcome of these inspirations in the works of an artist who is now modulating the future.





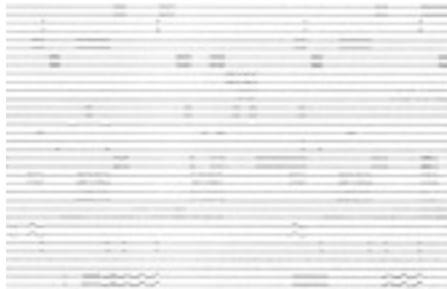
wellenwanne, 2000

Flat trays filled with water are arranged on four loud speakers that transmit varying and partly inaudible sound compositions, thus creating correlating interference patterns on the water surface.

Photography: Bob Gornswagen



Weaving Pattern, Karl-Marx-Stadt, 1989



Sound File Pattern, Carsten Nicolai, Berlin, 2004

I In front of us we have two pieces of paper. The first is a weaving pattern for automated looms, an industry that is connected to your birth place of Chemnitz. The second is a screenshot from the desktop of your G4, showing an open sound file of a track from your forthcoming alva noto record midway through composition. I would like to connect the two.

They look similar on first view, but for me there is quite a massive distance between them in terms of time. I found these patterns in a factory, a fantastic factory where they had been using the same technology for the last seventy years. This was just after the wall came down, and from one day to the next all the workers never returned to their workplace. You saw coffeespoons still standing in the coffee. Then I realised I was stepping on a floor of paper. When I looked closer and opened the paper, I found these patterns. So when I see these patterns I think of the story behind them, these huge factories in the middle of the city that became empty. Then it was time for me to start trying to 'read' these patterns. The textile industry was the most important industry for Chemnitz and gave the city its identity, they grew together. When the industry collapsed, Chemnitz started shrinking. So there is a personal biography in these patterns, even in the type of paper, a paper which I later used for my drawings.

Sometimes you find things and you cannot really say why you find them interesting, you just know they must be when you start keeping them. I have four huge metal boxes full of these patterns, all collected from these factories. These here are the smallest, some are much, much larger. It was a functional design, but for me, it was also an artistic work. They filled out, by hand, different colours fields inside a grid system, a grid that is everywhere in these patterns and strange in that it does not follow the regular metric system. This is the first observation I would make – a technological grid pattern. I found also that it is such quality of work, that it was never meant to be art and that it was never meant to be displayed, and because of this, I think they have a certain beauty. I still like the aesthetics of them, the aesthetics of the design that is an influence when we design with raster-noton for example. It never becomes 'design', it still has a beauty of something that has a reason why it exists. There is a functionality and I felt an affinity to that.

As long as I kept them I was inspired by them and I started to know more about the background, the weaving machines and how they started programming the patterns. It was already a sort of programming even before the existence of computers.

This brings us back to what I do now, because at the moment I use algorithmic structures, working with repetitive patterns

and you realise how the patterns and these techniques are related. Pattern is an important issue in my work. What is a pattern and where does it come from? There is a polarity between randomly organised patterns and patterns that are more to do with logic or algorithm. However, both patterns are connected to logic, they are not irregular.

When you are creating material for record releases or preparing sound for installative works, is the way in which you are visually working on the desktop an influence on how you are making rhythmic structures?

There are several ways to work on this. One is to work within the grid system. You work with mathematics and mathematics is a sort of religion, you believe in numbers. When you believe in numbers, you believe in the beauty of the row of numbers. You discover a certain beauty exists if you use a row of numbers like 1,2,5, or 1,3,4. And if you start believing in this, you can work by listening to the results. On the other hand you may work visually.

Especially when I work with syncopated beats, which I am doing at the moment and where I am layering a lot of rhythms on top of each other, sometimes there are up to three or four syncopated rhythms running at the same time. With syncopated rhythms, drop-outs happen that leave silence and this is the most important part, because it

creates a rhythm and not just chaos. You can do this visually, because you know what is the important silence point in the rhythm loop and then you know that you will not have a regular straight beat. You can design this and then listen and say to yourself this is working or this is not working. If it's not working, what I do is I delete as much out of this 'not working' part until the remainder works. It's all about inserting silence.

Does that mean that you are working with headphones off?

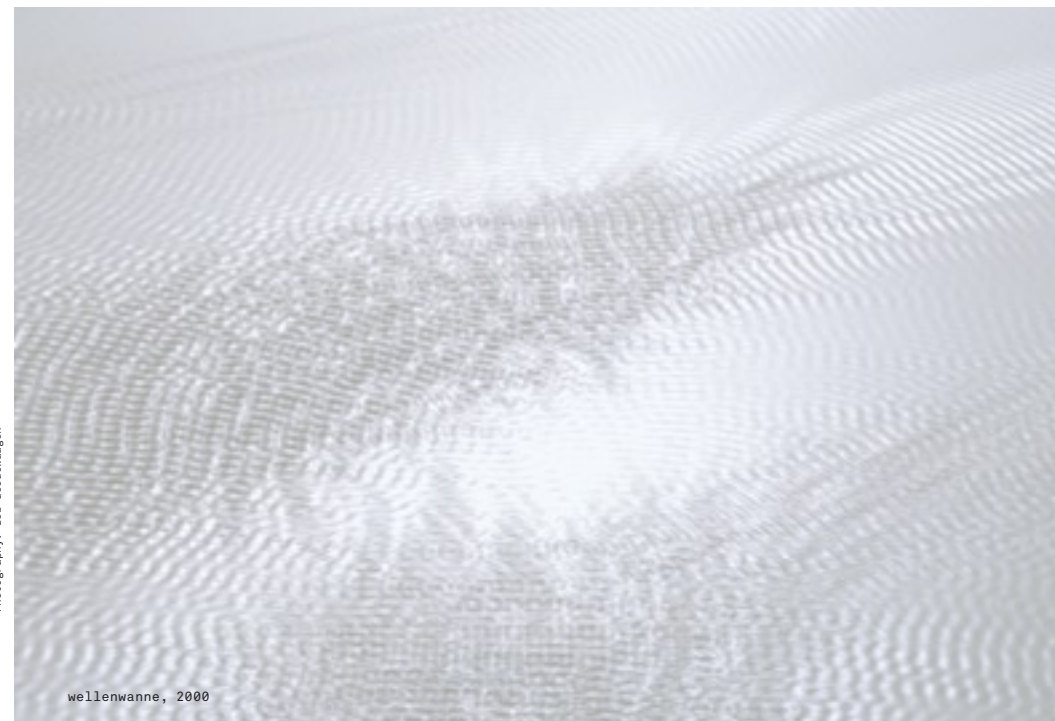
I use an editing program to make all the rhythms, this means that I am not working in realtime and I cannot listen to what I have done immediately. I have to finish with one panel before I know how it sounds and to be able to start on the next. This means that half of the work is listening and half visual monitoring, but I have done this for such a long time now that I know from sight what the audio might sound like. It's like with written notes – a composer knows from looking at them exactly how the score will run.

II Jungle gave way to Drum'n'Bass that in turn gave way to 2 step and R'n'B. In your *transform* release of 2001, rhythmic breaking up of tones with stabs of silence reminded us of fax and modem dialling patterns meeting with the 2 step dance rhythms born out of clubs and pirate radio stations in the U.S. and the U.K. How have these different angles on rhythm-making come to meet each other?

With *transform* I was following my own sound aesthetic in terms of what sounds I had selected, but as far as the patterns are concerned, I really borrowed these from the pop world. This is the reason I called the record *transform*. To transform the stripped down sound aesthetic with almost no melodies. Imagine you see a grid pattern of an architectural drawing. There are no surfaces, no patterns, no textures, you would just see the structure of the track. I stripped down the patterns that I was really interested in, and learnt much through analysing R'n'B and HipHop tracks, how they worked as rows of numbers. I used this knowledge to work further into new tracks and in a way I am still working on the *transform* record.

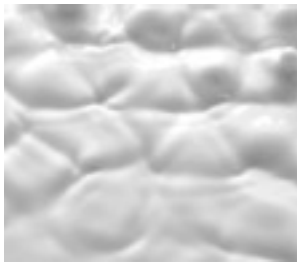
It's still transforming...

Yes, and now it's getting more radical with the sound aesthetic, not so clean, more distortion, more irritation, pushing syncopation

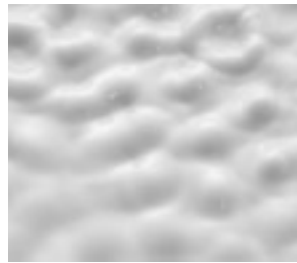




10 Hz



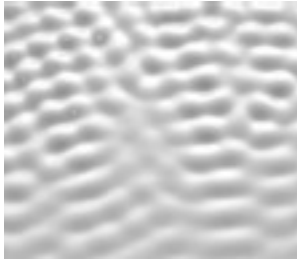
20 Hz



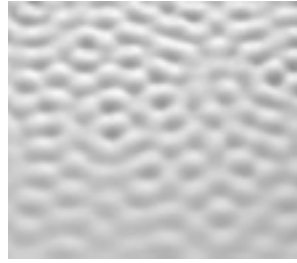
25 Hz



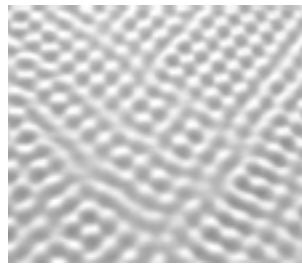
40 Hz



50 Hz



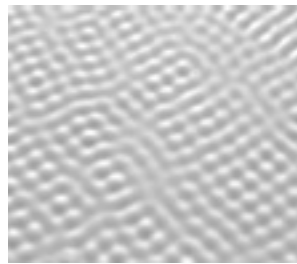
55 Hz



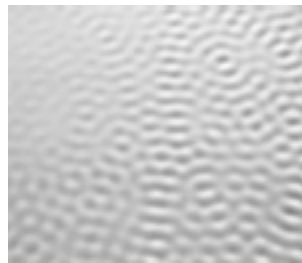
80 Hz



95 Hz



100 Hz



110 Hz

milch, 2000

In this series, milk was exposed to sound frequencies between 10 and 150hz. It documents the ever changing process of transformation of acoustic into visual phenomena.

as far as possible. I was interested throughout the 1980's in the rhythmic stuff, the funk background. There was a certain point in techno when the straight beat came back, but I was always triggered off by beats where the structure was not visible in the first moments.

How is funk important in your music?

When you work with rhythmic stuff you are conscious mainly of black music. Also in recent years, I felt that black music has got back to a high quality in terms of creating rhythm again.

Do you think there is potential for R'n'B producers to get in touch with what is happening in the electronic scene and vice versa?

Producers have become more important now in the R'n'B field, stepping out of the background. That we can refer to someone like Timbaland and not the artists he produces, that we see him first and not Missy Elliot shows us how the system is revealed. However, these are pretty much two different worlds divided in terms of commercialisation. Divided, I would say, to such an extent that a mixing up of influences will not happen.

The only person who has managed to do this in the past is Björk and she did this very positively by bringing electronic music

into the foreground. Perhaps it is easier for R'n'B artists to sample out of other artists, something that has been happening for a long time. The electronic music scene is too small and too disconnected from this very commercialised structure. It would be fun to work with this field but at the same time perhaps it would create a lot of misunderstandings. When I work on my material, there are no release dates, no deadlines, no tours, no pressure. It's relaxed. There is nothing that you can relate to how the commercial music business works. That I can still develop things and they are recognised on the outside is nice.

Is it a liberating state to be in control of the patterns and rhythms of your own output? You are distributing most of your material through your label raster-noton, a union of raster music and your imprint noton which is now in its sixth year.

With my own label, quick decisions are possible. You can say, 'In four weeks I want to have a record out,' and you do it. Then perhaps it is not the way you want it, so you can develop it further. With the packaging and the pressing of the vinyls, if it is not right, you can re-press or package until you feel it is right to be released. That's why raster-noton has become famous. It takes us a long time to release material. We really try to get it right. This is one reason why we

do not issue release dates. It is also totally connected to ourselves and the small scale of the label. Olaf Bender is running the office and taking care of the fabrication and I do the outside communication, it's teamwork. It's also connected to time. Sometimes there is a lot of office-work to be done or personal time to be respected. Then, when a clearing comes, we say, 'We'll just do it,' and perhaps release three or four records at the same time, which in terms of 'strategy' is totally wrong, but we just do it. We also never feel like this is material that has to be put out this week, we have time. You can listen to a lot of records that seem up to date still, not getting old, timeless, we are not in the food business.

III There are now a total of three *Clicks & Cuts* volumes on record shop shelves. Has this movement become a prison for those who shaped this way of making music? Are people, you included, now looking for exit routes?

When labels like Mille Plateaux find terms such as *Clicks & Cuts*, they have realised there is a movement, or they wish to manifest a movement by using this catchy framing. It was never important for me, because it is just a phrase, a marketing strategy. The record sold well, that is the reason why three



Photography: Carsten Nicolai

wolken, 2002

Physically, clouds consist of an accumulation of extremely fine drops of water or ice crystals. But they can also be viewed as non-linear dynamic systems that resemble micro and macro structures.



of them are in existence. Good marketing strategy but artistically, these records never had any relevance to me. When you realise this from the outside, it is already the point when people start orientating differently, because you are already on a peak. The people who were involved with this theme at the beginning have already found their way out.

I started collaborating with Ryoji Ikeda and developed the *cyclo.* project, then worked with Ryuichi Sakamoto, which is really stepping out of a familiar area.

So what did you feel was different about your work in relation to the other people who had been curated in this movement?

I never thought that I was doing music. I'm not a musician. When you talk about composition, I can just accept this word because I make a visual composition, but I never feel myself as a musical composer, so I didn't know why these people wanted my music on their compilation – because I thought my stuff is so unmusical. When you listen to the other tracks on the compilation and then listen to my tracks, they are very low volume because I am using very high and very low tones. The mastering could not treat this, so they just reduced the level of the whole track. That is one aspect in which my material does not really fit in to all this.

There is a crossover, though, in the way in which you are interested in disturbance, interruption and erroring, or the way that things break down within a process, and if someone is to define *Clicks & Cuts* it is to do with the breaking down of a system.

Ok, but I did not compile the records and I was working on this theme anyway and am still working on it, so nothing changed. Its output changed, but I was never doing it for *Clicks & Cuts*, so it was not relevant for me.

IV The use of error is important in your approach to your work. You tell us in your installation *snow noise* that the formation of snowflakes begins from impurities in the air.

I wrote a text on snowflakes before creating the installation published in an early catalogue of mine titled *infinity*. I wrote the text in 1996. It pre-empted my working style, in fact it pre-empted everything I was to do. 1996 was also the year that I really started destroying my work, decomposing and fragmenting things. There is a philosopher, Marcello Viccini, who wrote about fragmentation. This was one of the most

important points for me, that each fragment from a big unit, even if it is very tiny, still contains all the information of the big unit. We see this now becoming true in terms of recent research into DNA. The smallest part of our cells has the information about our whole body. This was the time that I made the installation *mikro makro* and the record with Mika Vainio.

I want to ask you about the long-term future potential for basing creative processes on erroring. Are there not more utopian or optimistic phenomena to refer to as starting points?

For me, this question has within it another question. This question is – do you believe in the future, or to what extent can you design the future? I cannot answer this question. I might have a feeling of what I might do, but there is no masterplan. Like the weaving patterns we were discussing earlier, I collected these patterns ten years ago, but now work is appearing that looks so similar. I didn't know that was going to happen, but I had a feeling about what might come next. It follows a certain logic and the logic comes from everyday life and with each day it takes you closer to a point. However, I let things go and this is really important for me, that sometimes I conclude things are not worth working on, then later I realise they are worth working on. I lose my concentration.

### Like a conscious 'drop out'?

Yes, but after a while I really work on them to a point of completion. When I allow this 'letting go' it becomes clear what comes back to me and what should or needs to come back to me. Those are the most important ideas and the ones that must then be worked on. That is something I have learned.

Returning to the question, however, there is another text that has had a major influence on me. It is a text about artificial intelligence by Takashi Ikegami, entitled: *Self Mutation of Tape Loops*, concerning loop structures.

Ikegami was talking about scientific approaches to calculating systems, so he used terms like 'loop', like 'tape-loop', like 'white noise'. All these phrases: tape, loop, noise, were very important for someone like me who is working with music. For him though, loop is a repetitive pattern and noise is a mutation and mutation is error and he was talking about all these different things. But I could understand the direction of the article because I understood the same terms.

After

presenting this article, he has started to work on languages, especially on behavioral languages and mimicking. It is interesting for me that he stopped this examination of artificial intelligence and started to look into social behaviour.

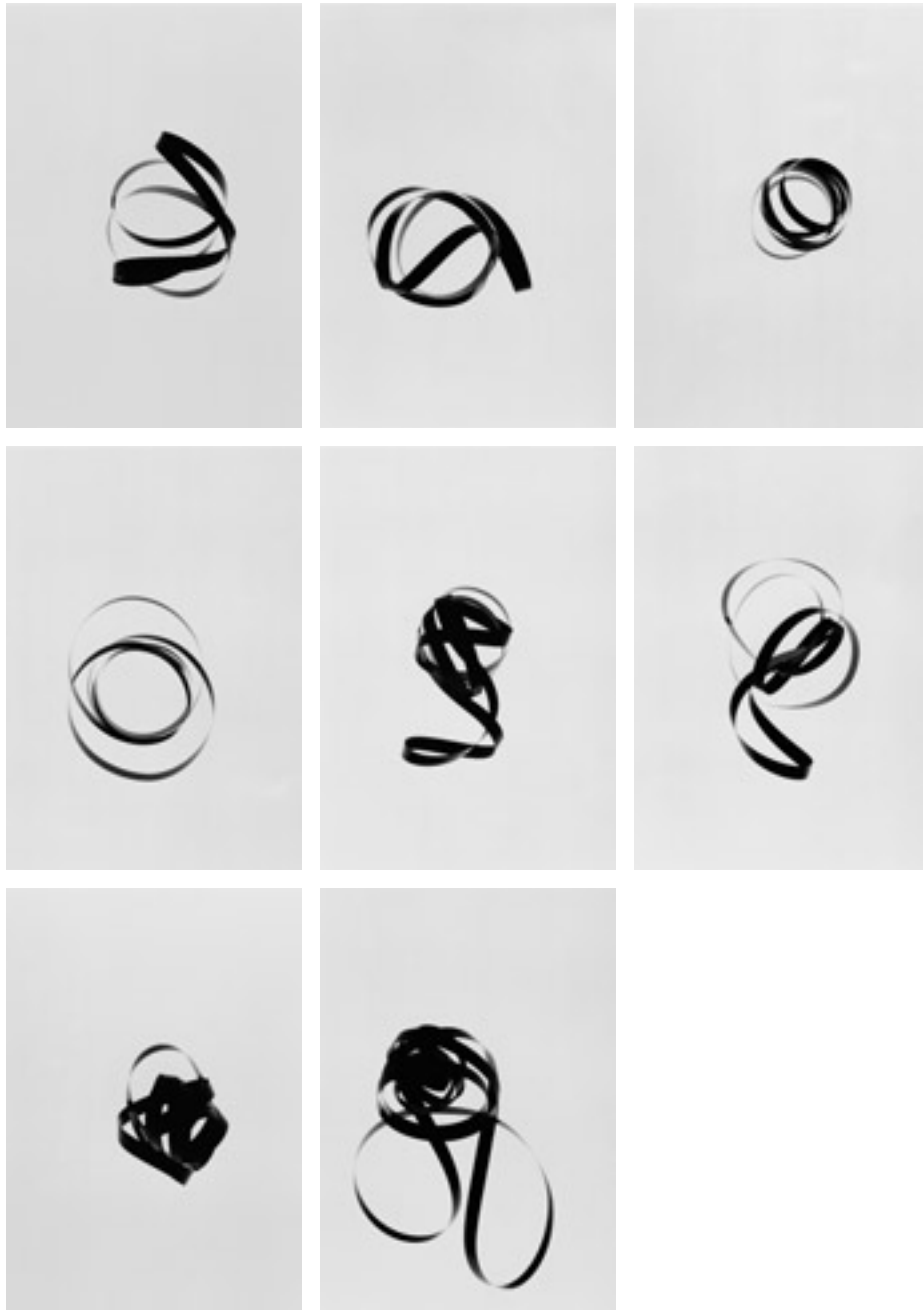
There was a time when a lot of emphasis and expectation was put on artificial intelligence, that it would grow and become a feature, but it never really featured as quickly as people thought it would. It becomes a general question: why are we doing this? why do we think we always need to go forward? What does 'forward' mean? What happens ultimately, is that you rebuild yourself constantly, in the most perfect way, which would of course be very boring if we consciously did it in isolation. Also, replication of ourselves in terms of machines. Machines are still acceptable because they are machines, but complex forms such as cloning, this is when moral issues start to arise. Attention was shifted, to open up and question arguments as to what consciousness is? What is imagination? Heisenberg's



Photography: Lary 7

realistic, 1998

Noise is a complex, randomly organised signal that cannot be expressed in any algorithm. In the installation realistic, the noise contained in a gallery space is being recorded and layered in an endless loop.



realistic, 1998

Photography: Carsten Nicolai

*Theory of the Unsharp* is involved here, when a system is observed is it changed by that observation? This brings us to deeper questions such as Hegel posed: what is actually material and what is imagined or just part of our consciousness? I see myself as a materialist person – I really believe things are there.

V You have mentioned previously a physiological condition that you were affected by when you were younger. It was a condition that affected the definition of your balance and to a certain extent your eyesight. Has this condition influenced your optical works, such as the *prototype telefunken* paintings and the installation *visual rhythm*, where themes of light change, alterations in depth and strobing come into play?

It's strange when you wake up one morning and from one second to the next you lose your balance and you cannot stand up anymore. You feel drunk, even though you hadn't been drinking. This went on for more than a month. It was a very difficult period for me, when I was suffering from a lot of stress and at an emotional turning point in a lot of ways. This was at a time, in Chemnitz, when I left my apartment and started

living in my studio. For the first time in my life I felt as if I had to find a fixed point, because, physically, I was losing a fixed point. Even now, it is unclear what triggered it. It is not certain, but perhaps I still have it.

When one part of the brain suffers a drop out, there is a compensation going on to balance everything. Eventually correct processes return and in the meantime there is a calibration to achieve normality. A similar calibration takes place when you are born. You are born with an image of the world that is flipped. The brain has to flip the image again. The real image that we have on the back of our eyes is opposite. Our brain is constantly flipping that image. I began realising these things from that point of being affected by this condition.

When I first started with music, with high tones, I was not really aware of what I was doing, but I discovered that we don't know what we can trigger with sound. We know that we can trigger emotions with sounds that we can hear, but when we go out of this range, we don't know anything about it. It's hard to treat this situation.

This was interesting both acoustically and visually. Pieces like *visual rhythm* let me bring people to this point, a point of being aware that we trust in the visual. I don't want to talk about information, news broadcasts and media so much, but, for example, in medicine, picture media become more important in relation to what goes on in the body. With sound, we don't

listen into the body anymore, people now want to see. Röntgen started with this and then we progressed to ultrasound, MRT, and visual analysis. It follows a very simple theory: what is visible, must exist. With *visual rhythm*, we can challenge this way of thinking. In a gallery environment, when you look at a painting being exhibited, you can say to another person, 'Did you see that painting?' and the other person can say, 'Yes, I saw the painting.' But with this installation, the work as a whole does not function like that, because the work is perceived differently by everybody. It shifts the emphasis back onto the viewer.

VI The mediums and materials you now work with include magnetic tape, polyester aluminium, acrylic, rubber, glass, and water. However, if we trace your work back to its starting points in the early nineties, you were working and living in the Chemnitz studio using mediums such as oil paint, lithographs, and drawings. What shaped the transition?

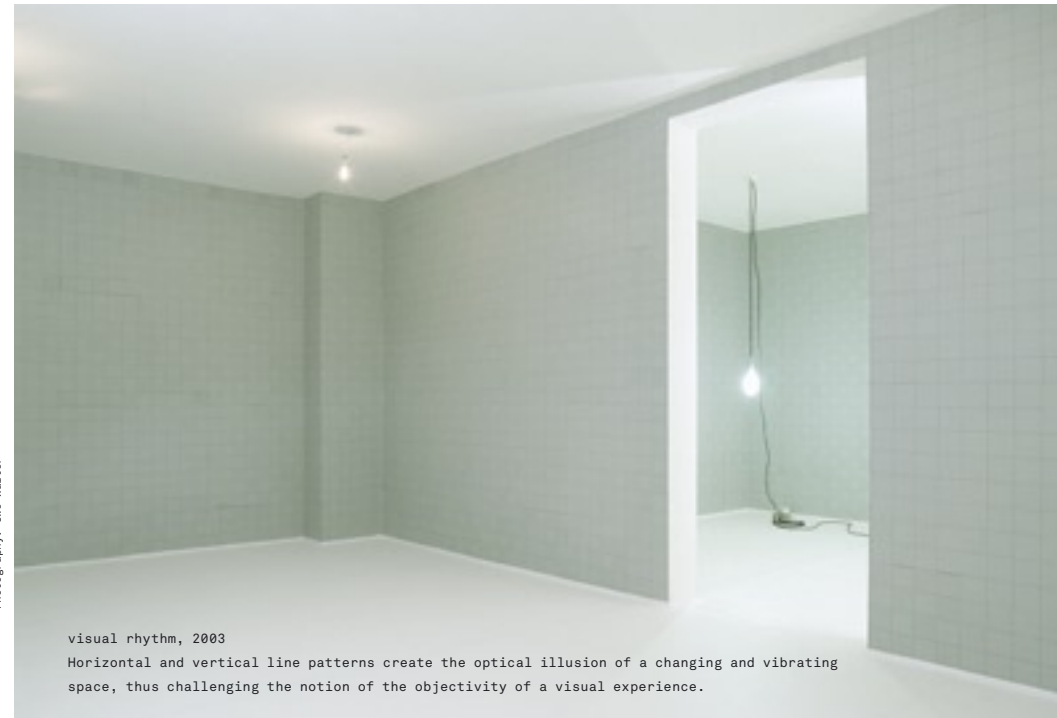
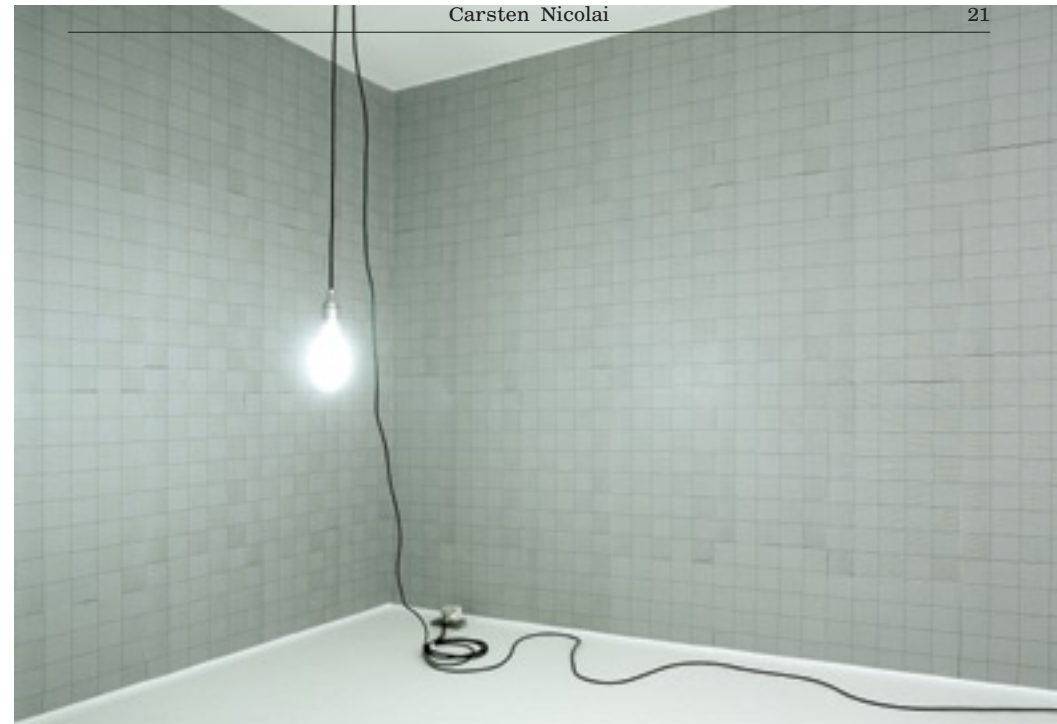
I never selected the materials consciously. They were the materials that surrounded me. The materials that were from the former East now seem nostalgic.

Which materials for example?

The paper I was using for drawings and also cardboard that I found in the empty factories. I was also mixing my own colours and I was very interested in pigments. I really wanted to know about materials and what I was working with. If you look back on these works now, you might say 'he was selecting these materials in a specific way', but I wasn't. It was just what surrounded me. Sometimes people confuse this use of materials with what Beuys, for example, was using. However, Beuys was going specially to the East to find these materials. As much as he might have had a choice of paper from Italy, our choice was really confined to what was directly around us. Someone from the Western world might mix this up and think that there was a selection, but there was no choice, you don't create an artificial environment.

You say that you were interested in pigment, but your work now is monochromatic. You also replaced the conventional stretched canvas with polyester. It is a simplified appearance, more restricted.

Colour is a very important issue for me, but I have found that there are many colours there in terms of light, a whole spectrum. What I have always liked, is when, for example, you encounter a really sharp edge of a dark colour field against a very bright colour



Photography: Uwe Walter

*visual rhythm*, 2003

Horizontal and vertical line patterns create the optical illusion of a changing and vibrating space, thus challenging the notion of the objectivity of a visual experience.



Photography: Saporetti

telefonken, 2000

The audio signal comprising various impulse frequencies is connected to the video input of a television which translates the sound into corresponding horizontal line patterns.

field. We find it really difficult to focus on this with our eyes, because the contrast level is so high. What happens is that a corona forms and you experience 'fades' that don't actually exist. What was interesting for me were these 'fades'. I realised it was all about frequency. When I am working with sound I am interested in what you cannot hear – the high and low, the ups and downs. In the same way visually, I became interested in brightness and what was out of the scale. I tried to find these corners and edges and the most sharp contrasts so it becomes less about colour but more about reflection and absorption. Black, which we say is not a colour, absorbs and white is the most reflective.

I took this further, with the use of canvases, changing to use polyester. Polyester is translucent material, which for me was important. When you look through it you are modulating light, because it is a grid system. When you look through a grid system you are breaking light into colours of the rainbow, so you have all the colours. Therefore, there is a mass of colour inside the work.

When did you choose to stop working with canvas and to start playing with this idea of translucence?

It was a slow transition, over several years. At the beginning, I was mounting paper over frames, but I wanted to take it further, to ask – what is a modern canvas today?

A recognised canvas is a good frame with linen stretched across it in a classical way. However, how would you build one today? Today, elements that are being developed further are structures like aeroplanes, space craft, probably also elements in warfare,

where high technology is employed. You encounter materials here that are light and flexible: aluminium, carbon fibres. I wondered why no one was using them. So I searched for these materials and found people who could make the frames for me.

magnetic static, 2004

The panels refer to the monitor images of the telefunken installation. With the black lines created of audio tape, they represent a frozen acoustic signal.

Photography: Uwe Walter

VII First visits to your installations, paintings, and sculptures might lead one to conclude that your agenda is a minimalist one.

Take for instance the *telefunken* paintings, which act as 'screenshots' of the relating

installation. In isolation, these paintings may seem like a minimalist work done in the 60's, just a composition of lines. For me though, this is a sound, this composition, and that is the reason why I view them as realistic. They are not as abstract as you think, they have a function, they are still-shots of

the sound. They carry the idea that the fragment contains the whole. It is minimalist, but aims to open up another space. What I am working towards is a level of perception of things that we have no idea about. It's the same with the high frequencies. Firstly, to start seeing, you have to eliminate certain things, so first, I delete. This is really important for me, to delete what is unnecessary. It is useful to me in terms of exhibition, to take out what does not need to be there. Secondly, I try to avoid this artistic handwriting that is so common in the art-world.

What do you mean when you say 'artistic handwriting'?

I mean a language that you can easily connect with an artist. What I am doing is designing an environment and out of this environment a piece grows by itself. One of the best examples are the *random-dot paintings* that people make themselves. I am also using principles of physics, when in *wellenwanne*, I work with interference patterns in liquids, or the *funken* series where I am photographing random formations of sparks. It's really important for me to bring these out of these conscious minimalist patterns. I have a problem with the minimalist definition. 'Minimalist', 'mini', the word is connected to smallness. For me, the micro view is what is important. Making things smaller, or making things less is more about changing the perspective of a

space so it seems much, much smaller, but has everything inside as well. I am not minimizing the world, I am locating the world in a much smaller area. For me, this is better to control and I find it a much more convenient working method. It is difficult to be in an expansive political environment or an expansive social environment and to work in this environment 'truly', because I don't know about all of this. However, if I make a radius of 5cm on the top of my worktable, then with this area I can say, 'I know,' but I cannot draw a radius of 1km, and say, 'I know this area.' For me, they are the same. It is not to say though, that there is less world inside.

To paraphrase Gonzales Felix Torres, he remarked that his art work was the antithesis of minimalism, that he believed in letting the shape of his work be defined freely by the viewer. The recent modular re-strukt series where you invited visitors to the gallery space to fill in modular patterns with marker pens, suggests that you are much more attracted to principles of public interaction and the elements of chance and change. Has this been overlooked in previous appreciation your work?

Well, it's still a test for myself, because I don't like some of the results. For instance, inside the *modular re-strukt* work, there

was a strange situation because people were not following the rules of the installation. People just came and did their own thing. So what do you do when someone is not following your rule? It's interesting. I mean, I was relaxed at the beginning, seeing what would come out of this. People didn't understand that it was a grid structure. If you ignore this structure, then why not just use a white piece of paper? Perhaps because it is in a gallery? There was a group from the art school and they were using the installation to display their creativity and depart from their school system. This was important for me to see, that when you have rules, some people follow but others always try to avoid these rules and create their own ways. This was relevant in Japan, a country whose culture is framed by strong codes. Viewers of the *random-dot paintings* tried to split the stick on dots, or stick them on other artworks! It makes you think, too, what you would do, how you would react. It's a sort of feedback system.

Are you happy to have your work in galleries?

Yes, I think so. At first, you see them as commercial structures, but since we've been running the label I see them very differently. In Berlin especially, the galleries play an important role because the institutions are not providing any 'playgrounds' for younger artists. It's special, too, because

here the economic pressure is not that high, the young galleries are not scared to experiment and therefore the work is not always sellable. However, it's also not so bad if there is a work that someone can take home! Its a way of distributing ideas. What is nice is that you can be present in someone else's environment. I like this now, but it took me a long time to understand it.

The CD and the vinyl record act in the same way. When you listen, you are also taken into someone else's environment...

Yes and no. Artwork exists only one time. A CD or an LP is a product that exists as many times as people ask for it.

VIII You have just talked about deleting familiar languages. At present, you are considering deleting the visual stigma of the laptop as a musical performance prop, and starting instead to investigate the possibility of triggering sounds via touch, in preparation for performing your *vrioon* material live, with Ryuichi Sakamoto.

If you think about a grand piano and a laptop, they are quite similar in that you have

to unfold them. The problem with the laptop is that when you unfold it, the back of the screen faces the audience. You build a barrier. The grand piano works in absolutely the opposite way. You unfold it, so the instrument is opened up from the side with the player seen from the side as well. It's easy to see how the player is performing, also the instrument itself is opened in a nice way, a sort of 'open source'. There is no barrier. The most disturbing thing about playing with a laptop is that it becomes a wall, mystifying everything, which ultimately gives you the effect that you are controlling everything. You are not composing in realtime, this is the biggest misconception with electronic music.

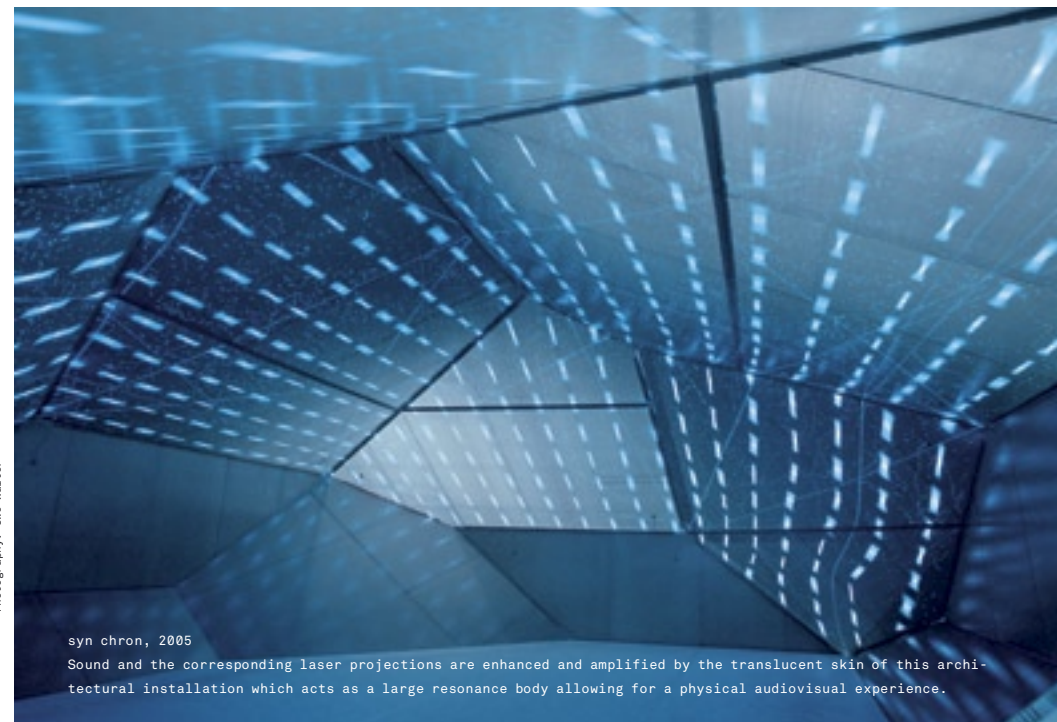
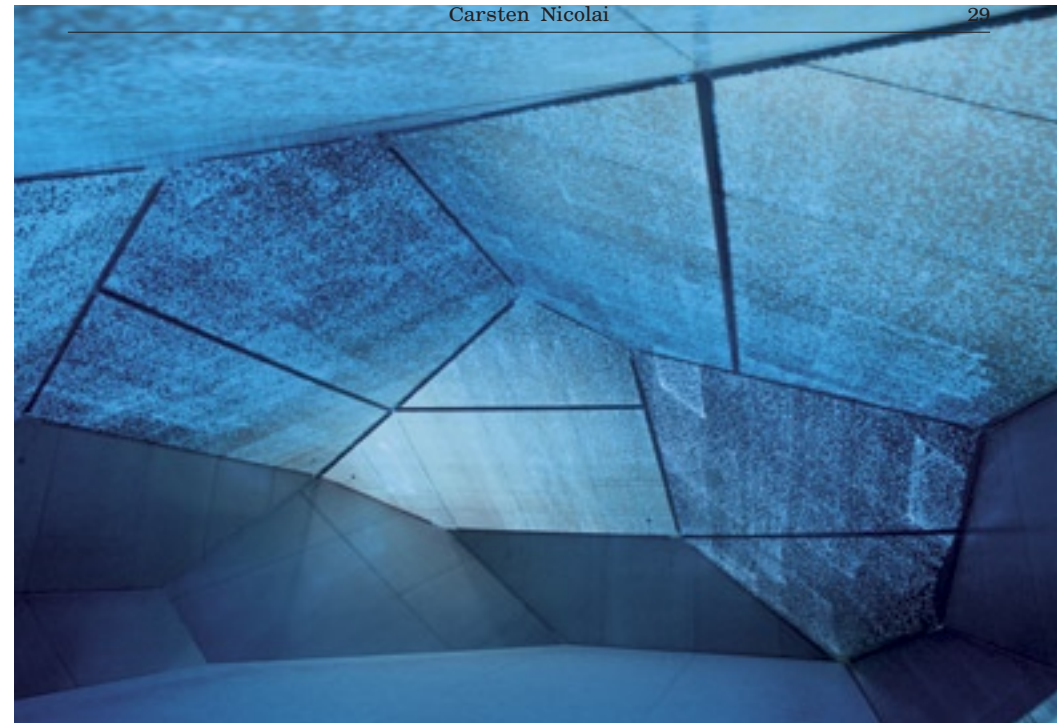
you are still lit up with this 'magic backlight'. I don't like that. It is a pleasure to have a personality on stage and I don't want to mystify this too much.

I envisage a light table device on which are areas that may be touched to modulate sounds.

What are your plans for the next four to five years both in your work with sound and your artwork?

I thought in the beginning that I was solving this problem by using the realtime visuals that are part of my live set, because they are acting while the music is playing. However, you are still facing them,

To combine all ideas. I would love to have one object in which all ideas come together, visually, acoustically as well as in terms of space and architecture. If you mean in the very long term, then I would say the only masterplan is... to disappear.



Photography: Uwe Walter

syn chron, 2005

Sound and the corresponding laser projections are enhanced and amplified by the translucent skin of this architectural installation which acts as a large resonance body allowing for a physical audiovisual experience.





Photography: Uwe Walter

Carsten Nicolai: Inserting Silence

Interview by Andrew Cannon

Portrait by Kai von Rabenau

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