

Andreas Kühne

BIO

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Sound Artist, Improviser

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SHORT

Andreas Kühne (NL) is an Amsterdam based composer, sound artist, and drummer. He creates electroacoustic music, collaborative audiovisual performances and interactive installations.

He researches non-idiomatic free improvisation as a lingua franca for transdisciplinary and transcultural art production, presentation and participation. He has moved away from the drumset as his sole instrument of expression by focusing on 'field improvisation': the creation of sounds with on-site inert objects that are visible to the eye and affecting daily life, yet remain hidden in the sonic presence of place. In doing so he uses extended techniques and live electronics setups for real-time generation and manipulation of sounds.

As an improviser and drummer he plays with Luke Deane and Uldis Vitols in Lisa and the F.I.X. (current release *Footsteps On The Wall*, featuring musicians from AskolSchönberg's K[h]AOS ensemble). He has performed with Anne la Berge, Wilbert de Joode, Raphael Vanoli, Oene van Geel, Jasper Stadhouders, Bram Stadhouders, Ellen ten Damme and many others. The audiovisual live-documentary and performance *The Informals / Неформалы*, by Polina Medvedeva & Andreas Kühne was performed and shown at Inversia Festival, Murmansk, the Sonic Acts Festival, Amsterdam, as well as in Norway, Slovakia, United Kingdom and Belgium. *The Informals II* was developed for and shown at Brighton Festival and at Lighthouse, Brighton (UK) in 2021. *Transient I/O* is Andreas Kühne's first solo release and will be presented at Sonic Acts Night Air in 2022. Andreas' interactive sound installation *Interplay / Mesh / Entanglements*, is going to be exhibited at the History Museum, Yekaterinburg in 2022.

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FULL

As a sound artist and drummer, producing interactive installations, audiovisual performances, physical and digital releases of electroacoustic music compositions and performing improvised music, in his work Andreas Kühne researches non-idiomatic free improvisation as a lingua franca for transdisciplinary and transcultural art production, presentation and participation.

Improvisation as a coping mechanism is multidisciplinary by nature; it is the first response to the unexpected, using any means within reach, and is at the center of many rituals and musics.

Aiming to enable our established disciplines to interact in all their characteristics and urgency, he creates audio(visual) interfaces for the improvising body through extended (analogue) techniques, live electronics, electronics design as well as researches music production in historical and political context.

Through what he calls field improvisation, he has moved away from the drumset as my practice's sole instrument and means of expression by creating sounds with on-site inert objects that are visible to the eye and affecting daily life, yet remain hidden in the sonic presence of place. As a re-temporisation of urban space with (methodological) ties to the Situationist International and post-structuralist Michel De Certeau, this audiolising of urban surroundings and its objectal narratives as well as altering their properties for constructing new spaces or narratives deviates from existing formality in a playful manner much like the psychogeographic maps are a guide intended to evoke a sense of agency in the 'users' of place.

Exemplary to this research is working on dismantling the idea of linearity and sequence of documentary film footage through the mediation of VJ software and, adding to it the presence of a live audience, thus attributing it as an instrument which can partake in improvised live performances with the aim to allow for nuance and multiplicity of narratives when attempting a direct representation.

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