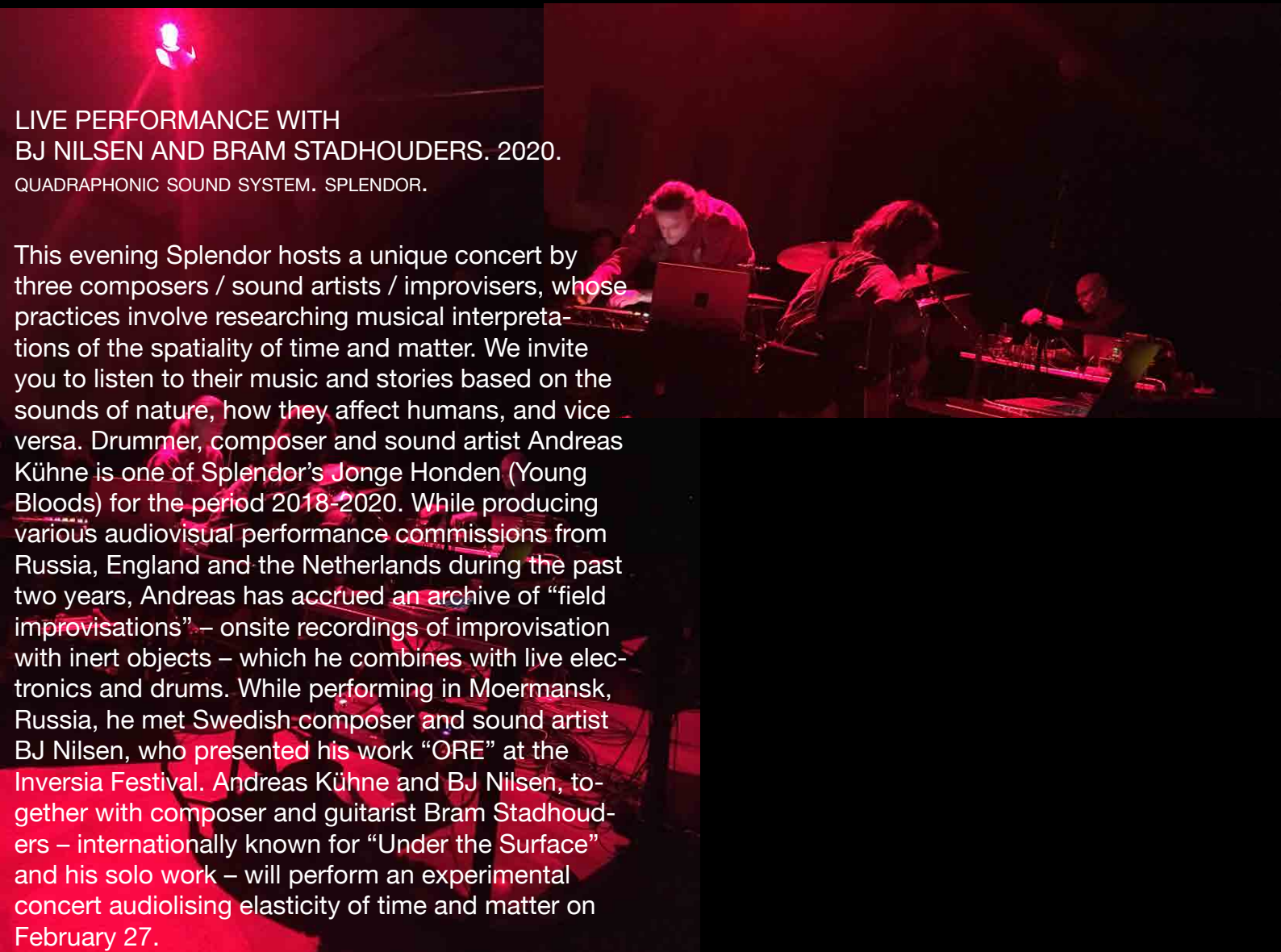


PORTFOLIO
<http://andreaskuhne.net>

+31 (0)655848031
info@andreaskuhne.net

Andreas Kühne (born 1988 in The Netherlands) is an improviser, sound artist, drummer based in Amsterdam creating collaborative audiovisual performances and interactive installations. His work involves producing field improvisations – revealing the musical qualities of on-site inert objects using extended techniques and live electronics setups for real-time generation and manipulation – as well as researching the method of non-idiomatic free improvisation in interdisciplinary digital culture to find a common artistic language in aesthetic pluralism. In his work he proposes an alternative to existing rigidity and formalism in the discourse surrounding the institutionalising of artistic practice in the shape of accessibility and solidarity.



LIVE PERFORMANCE WITH
BJ NILSEN AND BRAM STADHOUDERS. 2020.
QUADRAPHONIC SOUND SYSTEM. SPLENDOR.

This evening Splendor hosts a unique concert by three composers / sound artists / improvisers, whose practices involve researching musical interpretations of the spatiality of time and matter. We invite you to listen to their music and stories based on the sounds of nature, how they affect humans, and vice versa. Drummer, composer and sound artist Andreas Kühne is one of Splendor's Jonge Honden (Young Bloods) for the period 2018-2020. While producing various audiovisual performance commissions from Russia, England and the Netherlands during the past two years, Andreas has accrued an archive of "field improvisations" – onsite recordings of improvisation with inert objects – which he combines with live electronics and drums. While performing in Moermansk, Russia, he met Swedish composer and sound artist BJ Nilsen, who presented his work "ORE" at the Inversia Festival. Andreas Kühne and BJ Nilsen, together with composer and guitarist Bram Stadhouders – internationally known for "Under the Surface" and his solo work – will perform an experimental concert audiolising elasticity of time and matter on February 27.

Andreas Kühne - drums, field improvisations, live-electronics, laptop
BJ Nilsen - modular synthesizer, field recordings, laptop
Bram Stadhouders - guitar, effects, laptop

Video excerpt 3'20
<https://vimeo.com/394660176>



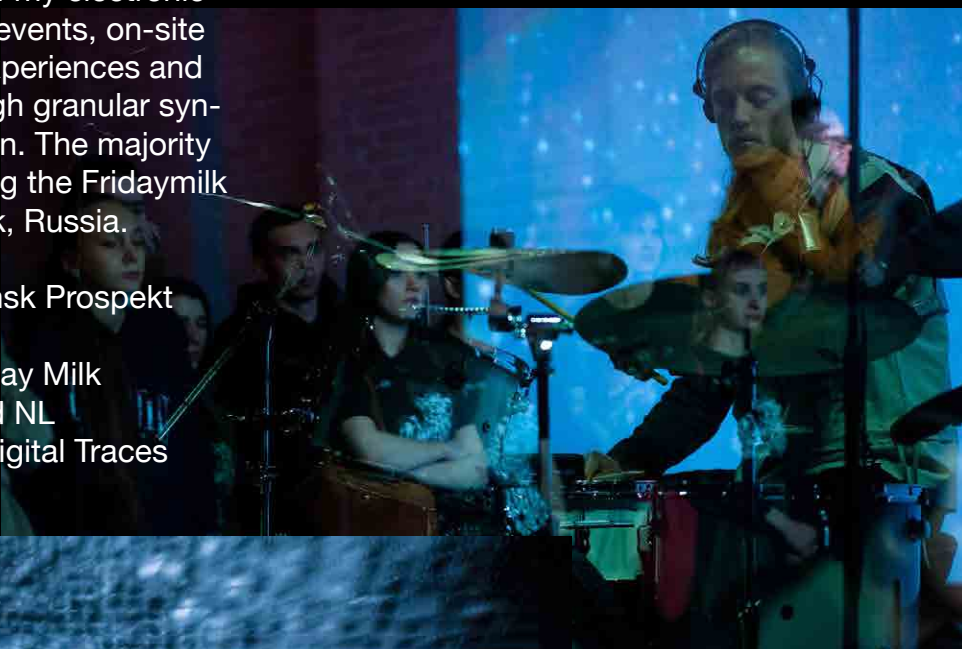
[L]MNTS / [Л]МНТЫ. 2020.

INVERSIA FESTIVAL. MURMANSK, RUSSIA.

[L]MNTS / [Л]МНТЫ is an interactive audiovisual composition for solo drums, Kinect and midi-controller in collaboration with Russian design studio fluc28. A surreal dialogue on the interaction of human intrusion and coping mechanisms between the elements containing the Murmansk region of the Polar circle. Based on this young city's inexhaustible cycle of creation and decay, the six chapters of my electronic music composition connect historical events, on-site materials, available recourses, lived experiences and speculations on the city's future through granular syntheses, sound design and orchestration. The majority of the source material I collected during the Fridaymilk residency (October 2019) in Murmansk, Russia.

[L]MNTS / [Л]МНТЫ is part of Murmansk Prospekt

Commissioned by Sonic Acts and Friday Milk
Supported by Creative Industries Fund NL
World premiere at Inversia Festival – Digital Traces
February 6, 2020, Murmansk, Russia.



[//www.theguardian.com](http://www.theguardian.com)

Video full performance (password MP2020) 25'04
<https://vimeo.com/390580560>

Video excerpt 1'58
<https://vimeo.com/392921163>



▲ Drummer Andreas Kühne performing at Inversia

RECORDING FIELD IMPROVISATIONS. 2019.
FRIDAYMILK RESIDENCY. MURMANSK, RUSSIA.



**Inversia**

16 januari · 🌐

Andreas Kühne is an improviser, sound artist and drummer.

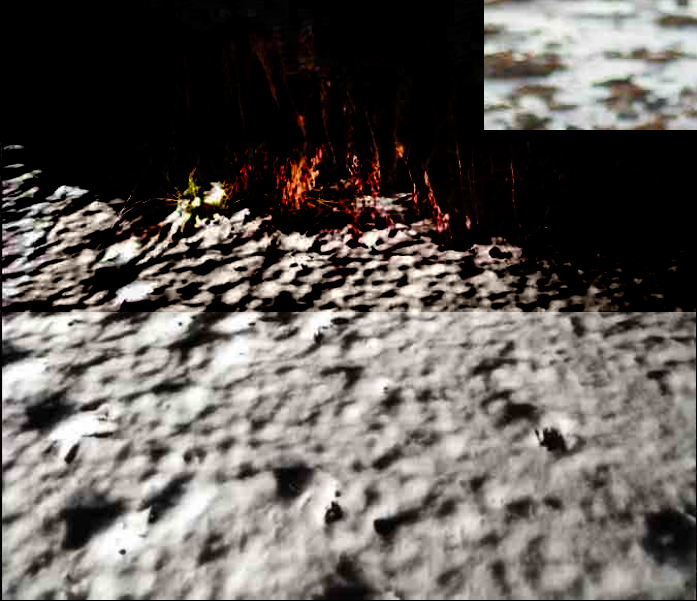
During his residency Andreas went deep into the past, present and future of Murmansk, made a research on architectural features of the Arctic Circle, historical heritage of the city and large infrastructure projects that change the lives of Murmansk residents in a real time.

At the Opening of the festival Andreas will present a speculative a/v performance [L]MNTS commissioned by "Murmansk Prospekt" project. It is a half-hour improvisation set built by a drum kit and a whole bunch of devices with processed city recordings.

#inversiafest #inversia2020 #digitaltraces #fmresidency #stimuleringsfonds #murmanskprospekt



ANDREASKUHNE.NET**Andreas Kühne**
Andreas Kühne (1988, the Netherlands) is an improviser, sound artist,...





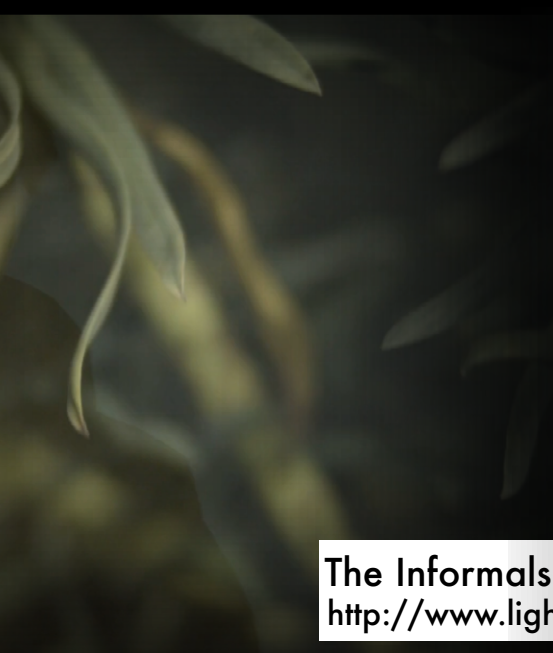
THE INFORMALS II. 2020.

COMMISSIONED BY LIGHTHOUSE, BRIGHTON. UK.

Artists Polina Medvedeva and Andreas Kühne present an interactive exhibition and a one-off performance exploring music subcultures of Brighton, zeroing in on non-conformity and defiance of standard lifestyles in our digital age.

The exhibition uses projections, text, music and dialogue to tell stories of Brighton's digital-savvy emerging talent who use musical culture to challenge stigmas and stereotypes at a time when politics is against them.

A live, improvised audio-visual performance. The artists will collaborate with local musicians Phonetic, Bobbie Johnson, Ollie Hutchison and Marshall Mandiangu to create a collective portrait of, and a give a platform to, Brighton's extraordinary youth culture.



The Informals II announcement
<http://www.lighthouse.org.uk/p>

Video excerpt 1'58
<https://www.instagram.com>

VIRAL

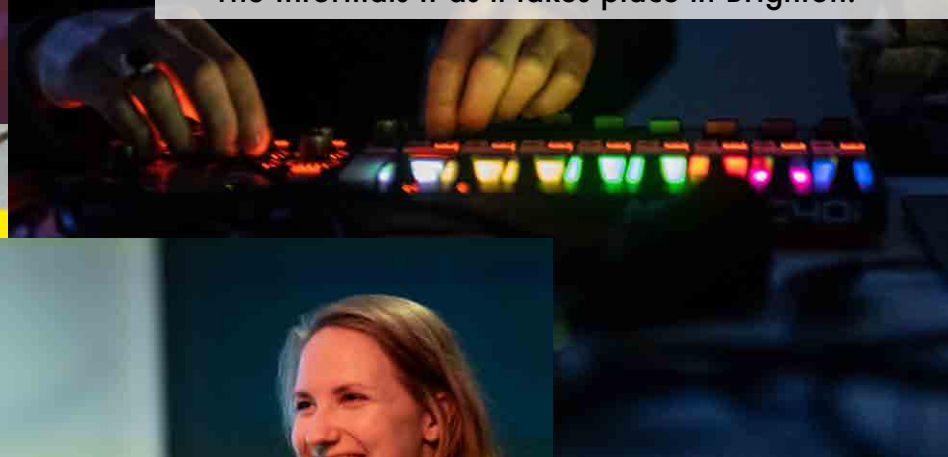
Open Session: The Informa

doc



VIRAL OPEN SESSION. 2019.
LIGHTHOUSE. UK.

The Informals / Неформалы live performance during Viral Open Session at Lighthouse, Brighton. Afterwards we had a Q&A and talk with local rap artists, Phonetic and Kemastry who are involved in The Informals II as it takes place in Brighton.



Open

doc



*A live audiovisual
documentary performance*

Wednesday 27 November
6.30-9pm
Lighthouse, Brighton
BN1 4AJ

LIGHTHOUSE

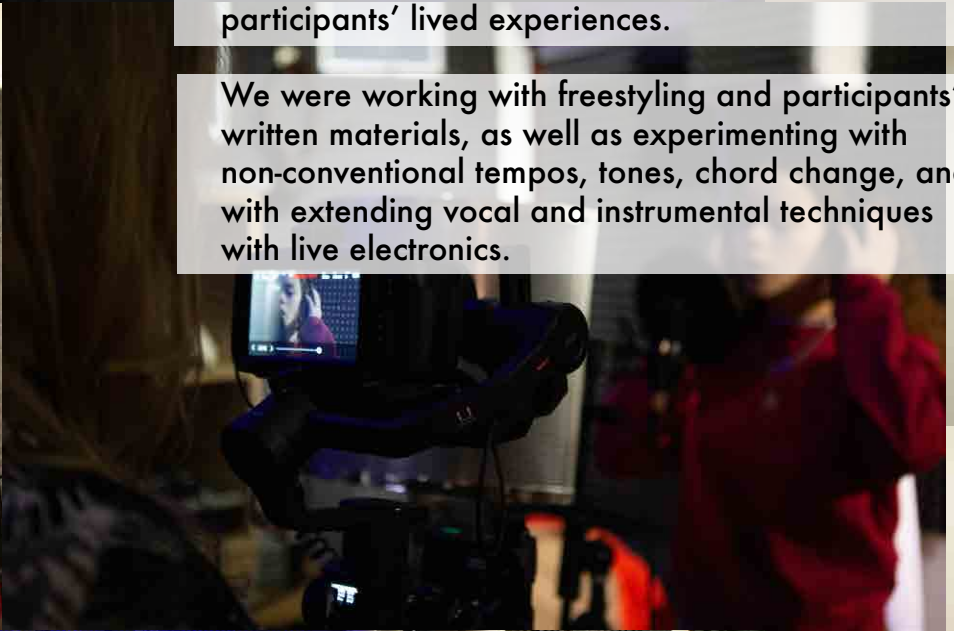




VIRAL WORKSHOP. 2019.
AUDIOACTIVE. UK.

The workshop focussed on creating a collective experience and aesthetic pluralism, finding new methods of performing and recording instrumentals and rap/vocals/spoken word that are based on the participants' lived experiences.

We were working with freestyling and participants' written materials, as well as experimenting with non-conventional tempos, tones, chord change, and with extending vocal and instrumental techniques with live electronics.





THE INFORMALS / НЕФОРМЛЫ. 2019.

COMMISSIONED BY SONIC ACTS AND INVERSIA FESTIVAL.

The Informals / Неформалы is a part-autobiographical work and a universal statement on the notions of decentralisation, collectivism, and non-conformist ways of living in the digital age. The artists research improvisational techniques within the medium of documentary, and their methodology resembles the patterns of the 'digital natives' of Murmansk, Russia. In order to escape the norms and social constructs of the North of Russia, young people in Murmansk gravitate to deserted spaces in their area, where they collectively improvise with space, adding a new layer to its genealogy. Medvedeva and Kühne travelled back to the former military zone where Medvedeva was born and through documentation and field improvisation – much like the youths of the Murmansk region – temporarily transferred it to the present. The data they have collected is divided into elements and prepared for live triggering and processing. It resembles an audiovisual instrument which, when played by the artist duo, produces new unscripted versions with each live performance.



The European premiere of The Informals / Неформалы was presented at Paradiso, Amsterdam, as part of Sonic Acts Festival 2019.


Video full performance (password LIAF19) 29'26
<https://vimeo.com/379702970>

Video excerpt 2'33
<https://vimeo.com/342963079>



The Informals / Неформалы únikových priestorov naratívoc improvizá spôso

» Další podcasty, rozhovory a příběhy mujRozhlas



Poslechněte si nejnovější díl Východisek o audiovizuálním projektu o životě teenagerů v Murmansk

Délka audia 4:11
Foto Polina Medvedeva, Andreas Kühne

The Informals / Неформалы je audiovizuální performance, která vás v reálném čase přenesne na daleký severozápad Ruska do



The Inform Неформалы únikových priestoro atívoc rovizá ormaly oných

 PRIESTOR
SÚČASNEJ
KULTÚRY

28.6.2019

The Informals /  формалы

Translation (SK) contribution Sonic Acts:herafter reader

Radio Podcast. Východiska (CZ)

Short Documentary. A4 (SK). 16'19
<https://youtu.be/IBITVbVpc4Q>



Or the fact that you're together with people you really care about.



FIELD IMPROVISATIONS. 2019.

EXCERPT. THE INFORMALS: ON ESCAPIST SPATIAL NARRATIVES AND IMPROVISATION AS A MODE OF PRODUCTION.

CONTRIBUTION IN THE SONIC ACTS:HEREAFTER READER.

“The personal connection filmmaker Polina Medvedeva has with Prolivy (RU), having lived in the now deserted army base, determines my position as an outsider, compelling me to avoid producing an irrelevant sonic overlay. At the same time, her being a former resident, eager to witness this place in use once more, necessitated making field recordings and fostered the idea of conducting a series of ‘field improvisations’, as I started calling them. Although technically subjected to field recording, I find the term field improvisation provides a more accurate description of field recordings that imply the human-made, musically-improvised manipulations of the place and its inert objects and materials, thus shaping their appearance and space through the notion of sound. In this case, using extended techniques allowed me to play on this piano which had been left behind on the floor of the former assembly hall, flipped on its back with its casing open.

By meticulously observing our research areas from the perspective of sound, objects and structures that were once built to fulfil a specific function, they could now be seen isolated from these functions, providing the materials and shapes with a new abstract reality within the realms of sound. Field improvisation is, therefore, the action of re-imagining places into spaces. These recordings provided the vocabulary for the eventual live documentary, both physically through the objects and acoustics and contextually through the geological layers they are founded on.”



Video 2'05

<https://vimeo.com/360806610>



Video 0'12

<https://www.instagram.com/p/BqqF-6BAed3/?utm>

Video 0'20

<https://www.instagram.com/p/Bqmaaf0A5p/>

AUDIOVISUAL PERFORMANCE. 404 – 499. 2018. 20'00.
OVERKILL FESTIVAL.

In the audio-visual improvisations in collaboration with designer, moving image maker Benedikt Wöppel, we intend to challenge the unconscious. At “404 – 499” the unconsciousness is represented by an archive of images, symbols and audio, that refer to today’s digital media. By means of musical and virtual audio-visual instruments we select, manipulate and project the material of the archive in order to generate spontaneous and unpredictable scenarios. Visual world and soundscape emerges intuitively and manifest to ephemeral utopias and dystopias. The collaboration ‘404 – 499’, referring to the notification’s appearance as a portal to the vaporous interconnectedness of internet, is an instant science fiction machine, which suggests possible realities from the unknown, immortal part of the world, from which everything mortal arises, before it collapses and returns to subconsciousness.



LISA. 2019-PRESENT.

Singer, composer Luke Deane about Lisa:

“A rare jewel in the darkness, the elusive and formidable Lisa. Underground idol, and an unforgettable live act, Lisa is almost impossible to describe. Part bard, part pop-star and part stage-magician, Lisa weaves together raw myths, heartbreaking songs and bright truths in her live shows. Joined by Andreas Kuhne and Uldis Vitols, these three musicians become Lisa together; intricate drum lines and rich, melodic bass lines connect for an instant just like a photograph.”



EP demo 14'18

<https://lukedeane.bandcamp.com/album/lisa-demo>



LIVE PERFORMANCE. ONESIE WORLD. 2018.
STATE OF FASHION EXHIBITION, SEARCHING FOR THE NEW LUXURY.
PHOTO BY SIFRA KOCK.

Together with composer and performing artist Luke Deane, I've composed and performed a piece for sewing machine and voice with live electronics, using a laptop and midi-controller for the real-time sound manipulation. The collaboration included fashion designs by Adele Varcoe, four professional dancers and fifteen sewers. Varcoe's performance 'Onesie World' suggested that the new luxury is about inclusivity, designing collaboratively.



COMPOSITION. HYPHEN. 2018. 6'56.
INJAZZ FESTIVAL.

As a representative of the ArtEZ Master of Music at NEXT GENERATION inJazz 2018, I've composed and produced a piece for piano trio plus tape called Hyphen, which was played by pianist Rob van Bavel, double bass player Stefan Lievestro, tape and me on drums. The graphic design above functioned as an invitation to the performance of the piece.



RAMSES /MPRO. 2018.

AS PART OF ARTIST-IN-RESIDENCE AT RAMSES SHAFFY HUIS.

Eight editions of self-initiated and curated concert series for improvised music and interdisciplinary arts, performing with over 50 artists, developing a visual language in film, design and animation, collaborating with art foundation NEVERNEVERLAND and Broedplaats Costa Rica.

As part of my research – besides organising and performing at each edition – I have also created a series of posters and videos to announce the artists performing or recap previous editions.

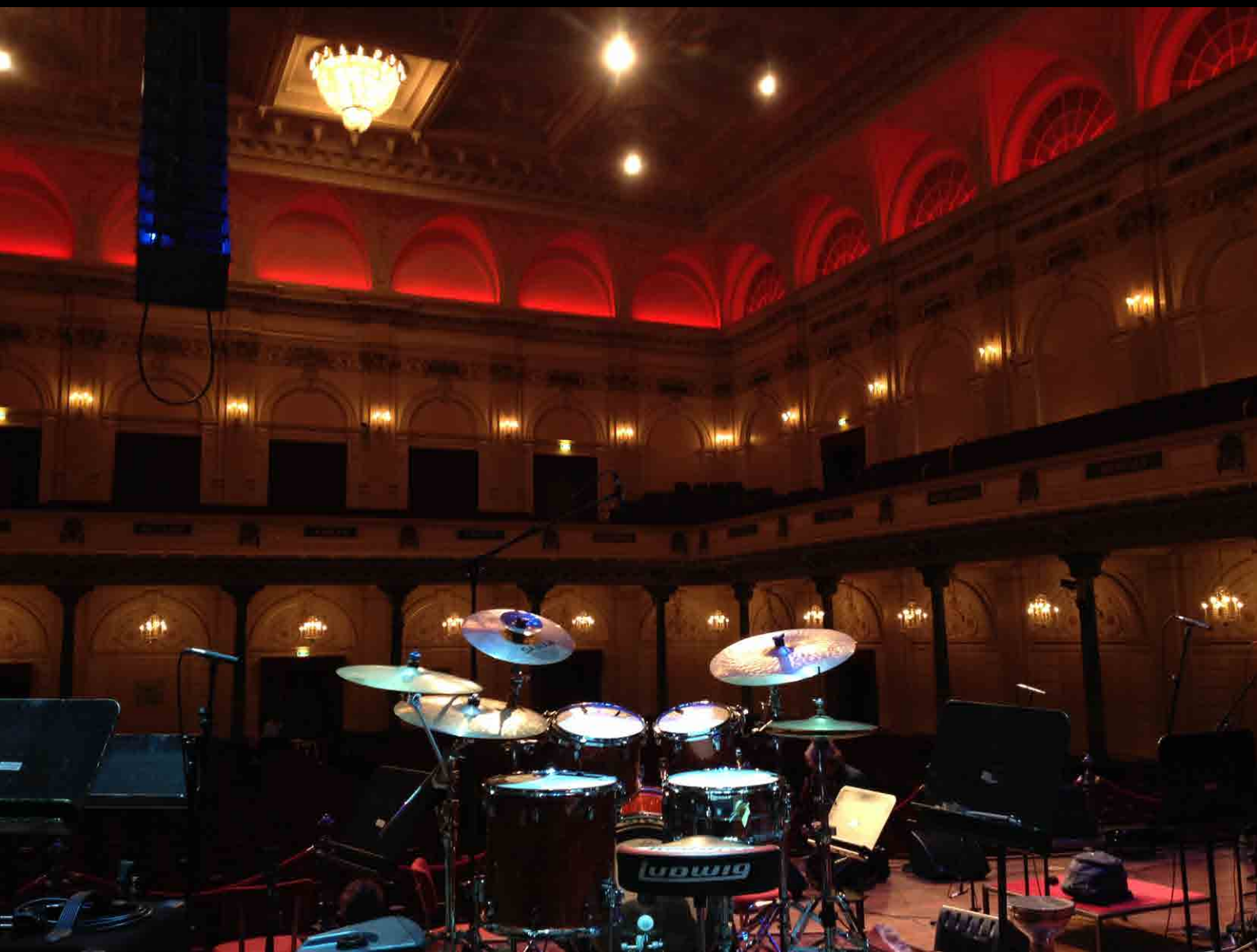
Videos 2'57, 0'46, 0'21, 0'28, 2'43, 0'19, 0'19

<https://www.facebook.com/pg/ramsesimpro/videos>



LITTLE DOGS HEART. 2017, 2018. 60'00.
NATIONAL OPERA & BALLET.

Drummer and performing artist in the opera production 'Little Dogs Heart' of the Nationale Opera & Ballet, playing over sixty minutes of music composed by Oene van Geel and Florian Magnus Maier.



CONCERT. SAVE A CHILDS HEART. 2016.
CONCERTGEBOUW AMSTERDAM.

Drummer for the benefit concert 'Save a Childs Heart'
at Concertgebouw Amsterdam Royal Hall with Ellen
ten Damme, Rosanne Philippens, Rita, Asaf Avidan.