

## **Snow Krash – Artist(s') Statement(s)**

**1) „Wir wollen keine Kunstwerke schaffen, sondern Situationen in denen Kunst geschaffen werden kann.“**

“We don't want to create artworks, but situations in which art can be created.“

**Snow Krash  
(July 2009)**

**2) „There is no such thing as a wrong note, any note is right at some point in time!“**

**Barry L. Roshto  
(December 2005)**

Composing is the art of ordering sound in time. Quite regimental, quite elemental. Even experimental, avant- garde noise is perceived in the checks and balances of our musical conditioning (aka musicality), regardless of genre, classical or pop, all about timing. There are these certain conventions when ordering sounds in time. We like it when these conventions are thwarted, but how long can we take it, before we yearn for that preconditioned, relaxing feeling of symmetry or at least a “familiar” asymmetry. It's not about “what”, it's about “when”. And it's about how long. Repeating long enough to make it familiar, and changing it often enough to make it interesting!

But, if you (as a composer) give this up, allow the musicians, the audience or some other ambient, extra-musical parameter to participate in the control of the ordering of the time component, have you lost your function, and then forced to find another?

Maybe?

God , I hope so!!!

If you want something really fresh, at least in the perception of the viewer/hearer, you must involve them in the most sacred decision of all: “when?”

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**3) „Es gibt keine Realität, sondern nur äußere oder innere Wahrnehmung.“**

“There is no reality, but only external or internal apperception.“

**Ursel Quint  
(July 2009)**

Wahrnehmung von innerer und äußerer Welt ist Thema unserer künstlerischen Arbeit. In interaktiven audio-visuellen Projekten beispielsweise suchen wir nach dem wechselseitigen Einfluss von Ton auf Bild und umgekehrt. Bei der Arbeit mit Kindern/Jugendliche und neuen Medien entdecken wir unerwartete artistische Möglichkeiten der zweckentfremdet eingesetzten elektronischen Geräte.

Des Weiteren interessiert uns auch das künstlerische Potential naturwissenschaftlicher Darstellungsformen. Ein Röntgenbild lässt sich als Information, aber auch als reizvolles Bild wahrnehmen. Elektromagnetische Ströme von Lichtquellen lassen sich akustisch und musikalisch darstellen.

Unsere Performances sind "site-specific", wir integrieren die Umgebung, in der wir auftreten oder ausstellen in das jeweilige Werk. Das können die klanglichen Möglichkeiten eines Gebäudes sein - Treppengeländer werden zu Schlaginstrumenten, Echowirkungen zu virtuellen Gesangspartnern,

es kann aber auch die Stille einer natürlichen Umgebung sein, die wir im Cage'schen Sinne erfahrbar machen wollen. Nicht zu vergessen die Menschen, die zuhören/schauen, die wir mit einbeziehen.und die so an dem jeweiligen Werk mitwirken.

Translation:

The subject matter of our artistic work is the perception of the internal and the external world. In our interactive audio-visual projects, we are searching for the inter-relationship, the correlation, the reciprocal "cause-and-effect" of sound and image, the question of "which" influences "which", when. When working with children/young people and new media, we have discovered unexpected artistic possibilities for the deployment of electronic devices (diverted or perverted from intended use).

Further interests involve the artistic potential of codified forms of scientific representation. An X-ray serving as informational depiction of "unseen" physical conditions, can also be "seen" as an interesting abstract graphic. Electromagnetic fields generated by electrical lighting can also be presented in the realm of audible frequencies.

Our performances are "site-specific", we aggressively involve the proximity in which we perform or exhibit a piece. This could be the acoustical qualities of a specific building – a staircase railing becomes a percussion instrument, echoes facilitating a virtual (although non-electronic) partner for a duet. It could also be an specific "natural" ambient silence that we attempt to convey in the sense of John Cage. Not to be forgotten is the listener/observer, who we involve in the process and therefore become our collaborators.

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