

Artistic statements



Son-Icons are music to be seen.

The gesture to touch, to make contact is such a primary pleasure in drawing as well as in music.

While leaving traces on the paper I can touch the music.

Drawing is a time based art as well.

These lines are not an expression but a generative space of thoughts and sounds.

The impulse to draw animates the thoughts as well.

The drawing space is open-ended unframed, an infinite space of mental possibilities time, sounds and silence.

My work is located in the field of tension within bodies, sounds, internal and external spaces.

The viola too has a resonant body and reacts to touch, tension and the release of tension. I work with diverse forms of **cross tuning of the strings** (known as scordatura). **The combination of viola sounds and voice results in a third type of sound quality. I bring the physicality of the viola together with my own** and fully engage with the resulting interaction. In this way I am able to develop new playing techniques and combinations of sounds: I listen to the sounds within my instrument, to its most hidden micro-tonalities, its most multifarious inner and outer worlds.

I have developed my music by means of a reciprocal **musical-visual process**. The pencil drawings representing these sounds are then extended into **spatial scores** which can be entered into physically. By entering and moving within the spatial score, new "sonic views" are made possible. See also **Son-Icons - visual music**.

I am interested in an **extended and specific palette of sounds contingent to a situation**.

I further developed for example the "**Soft bow**" technique, with which I can play from four to eight voices without the use of electronics. With the "**Wet bow**", produced by moistening the hairs of the bow with water, a yet wider sound spectrum is possible, and with the „**Twist bow**" (twisted hairs) sounds emerge which are very similar to electronic sounds.

Places beyond the limits: For my performances I often choose locations which are distinct from conventional concert halls. The musical idea influences the choice of the space, and at the same time the space affects the emotional quality of the music, thanks to the specific acoustics, the history of the space, temporal changes in light, temperature, background noise.

In the **Rhône glacier** for example, the cold within my body grew incrementally. I continued to play, my fingers almost devoid of strength. Through the lightest touch on the strings I discovered a broader spectrum of the upper tones of the viola. I stood in the **Atlantic** for five hours while I played, carried increasingly by the energy of the rising tide.

I seek situations, often extreme situations, with unexpected, emotional and artistic qualities.