

anderwelten Ireland, Switzerland, Berlin, London 2005 - 2010

The origins of "anderwelten" go back to the Celtic ancestry of the Irish in southern Ireland and is a word-play on or "morphing" of underworlds and other worlds. Since "anderwelten" is for me an attitude and an occupation, I use the expression as a verb.

1. Background to „anderwelten“

In 2005 I went to Ireland for the first time. The exclamation of a seaman at the harbour at Roshbrooke in Cork rendered me unable to leave that spot. He got right to the point: "This slipway will be submerged by the high tide." "When I stand here by the ebb tide I never know if I am standing on the earth or the seabed and that is just the start." I asked him what would it be the start of. He told me about Celtic "anderwelten," parallel worlds full of the most intense colours and sensuality. Death is a prerequisite for entry into the "anderwelten." There are special places under the Earth or beneath the water's mirror where limits are not insurmountable and individuals find there way back into real life most of the time.

2. "Anderwelten" between Rhône glacier and the Atlantic Ocean

I played for hours on the slipway and let myself be overwhelmed by the Atlantic. I was absorbed by the energy of the tide and hour by hour the playing became easier. I also drew my Son-Icons (drawings on partially transparent paper) while I was on the slipway and let the traces of the graphite fade away in different intensities (by a greater or lesser degree of fixation) in the midst of the downpour.

Traces of salt formed on the Son-Icons as the tide went out.

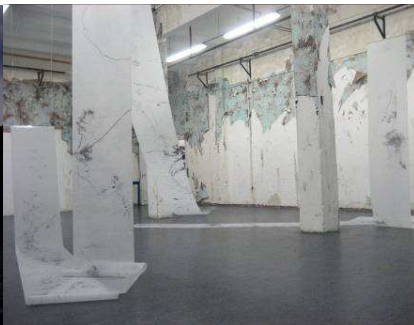
In this way, the weather and the Atlantic influenced the Son-Icons and in turn influenced the music.

Back in Switzerland, I set about working on my year-long project in Rhône glacier with a new enthusiasm for Irish "anderwelten." There are many similarities between sulphur-blue tunnels through glaciers and playing in the Atlantic: it is a dive into completely different time dimensions and powers - a door to "anderwelten" perhaps?

Rhône glacier since 99



„anderwelten“ Munich 09



playing in the rising tide Coph Ireland 08



3. Synthesis of „anderwelten“

For more than ten years I have chosen places that lie under the earth or under the water level for my work. My first work was in the Rhone glacier (MauerrauM Wandrum 1998), followed by works in the subterranean labyrinth of the 250-year old former prison in London Farringdon (Neuland 2000), in the hot, healing sulphur spring in the cellars of the decaying luxury hotels at the Vernahof in Baden CH (holy & hot 2007), in a half-blown-up bunker in Humbolthain, Berlin (the thing from the deep 2007) and in the charnel house in Stans CH ("anderwelten" 2010).

In the "anderwelten" I often encounter man-power that had run out, places that call to mind community life which we can all relate to. Now they glide again in another time dimension and they can no longer only renew themselves by turning towards a man-driven order of magnitude. In this transitional phase they are able to experience an awareness of their own energies. I track down these powers, radiances and energies and then release them.

Bunker Humboldthain Berlin 07

Sulphur spring Verenhof Baden 08 „house of detention“ London 2000



Son-Icons and sounds from viola and the voice in Rhone glacier and in the Atlantic Ocean are the most important pillars of "anderwelten". Many years of experience of places under the earth and under the water's surface, however, have been an essential influence on the current "anderwelten" project. In this way, rich and constantly evolving worlds in between places and connections come into being.

4. "Keening" vocal check - points

In terms of singing, I looked at check-points and worlds which lie between places. In Ireland I came into contact with "Keening," a traditional, oral Irish-Celtic grave- singing tradition. This very special chanting is less dirge-like than it is spiritual and to our ears sounds like a highly experimental improvisation. In "Keening" four vocal characters are celebrated (chest and head voice, the high falsetto and the low tonal register) as they come together at vibrating crossing points. "Keening" is a means of communicating with the dead in a "spiritual language", that sings the praises of the full diversity of life, death, the comings and goings and many crossing points in other worlds.

5. "Daphnications":

Water is a central feature of all "anderwelten" places. Plankton *Daphnia magnas* live in diverse bodies of water and the smallest pools. They react strongly to foreign bodies in the water and other agents in their environment, within which they move in a very specific but most diverse way. With the viola and the voice I investigate the most different, pulsating sounds which stimulate the daphnias. These sounds are conducted through a sonic transmitter and stir the micro-organisms into an almost inexhaustible repertoire of reactions. The movements and visual constellations of the daphnias influence me visually and through their visual appearance they also influence me musically. Communication with micro-organisms - surely a form of "anderwelten".



6. Some thoughts on "anderwelten"

Nirvana, Hades, Orpheus in the underworld, Walhalla - themes of the great world religions and mythical afterworlds - have they not all already been dealt with? I am reminded of the seamen on the slipway, who have divined and traced "anderwelten" and who have also enchanted me.

I always try afresh to tune into and be open to the energy of the place and the people. With the voice, the viola and a drawing pencil, I always try to seek out new means of entering the micro-cosmos and the macro-cosmos of the rich, intense, contrasting, surprising, colourful, sensual "anderwelten".

"Anderwelten" are within us and everywhere we look.