

## Gerald Trimmel

### *und was nicht (2017, 8'30)*

Computer-Music

I regard the intersecting lines of sound art, analytical painting, conceptual thinking and artistic research as the starting point of my artistic work. The cyclical time model of nature and its procedural momentum on the one hand and the directed, historical time and its relicts and artifacts on the other, provide significant impulses for my artistic work.

Sound and image are for me contrasting aggregate states. When I make a picture, I see myself thinking; when I work with sounds, I hear myself thinking. Sound is the superlative form of presence. Similar to light, it embodies the signature of time, manifested in the sound material as categorical continuity and fragile transience.

A large part of my work with sound has an important influence on the making of my picture series. In the laboratory of electroacoustics I research the phenomena of fragmentation, the tension between homogeneity and heterogeneity, the conditions for coherence and decay, the relationship between compression and dissolution.

The cycle of sound miniatures *und was nicht* is the concrete result of this and other questions. The computer generated sound material and digital transformation of recorded sounds (with Synplant, csSpectral ...), that I made earlier in the South Pacific (Tokoriki, Fijii), South Korea (Icheon), Portugal (Comporta) and Vienna (e.g. soundscapes created by a Waterphone) are gathered together in the compositional process, compressed and structured.

The 23 modules are largely closed segments that enter into intense dialogue, revealing relationships with each other to form a higher-level structure, that points to a before and after, embedded in a silence that acts as a catalyst.