

Sound Art & Electroacoustic Composition

Sound is an unstable medium. It dissipates, yet it leaves traces—in memory, in the structure of a space, in the atmosphere of a moment. It is plastic, malleable, sliceable, sedimentable. It can be fragmented, layered, erased, perforated, granulated. Sound is not merely an acoustic phenomenon but a material that extends through space and time, forming its own topology.

My electroacoustic works can be described as sonic painting. Sound is folded, layered, dissolved, and recomposed. It develops autonomously within the tension between structure and chaos, control and chance.

As in my visual works, the dialectic of fragmentation and synthesis is at the core of my sound compositions. I am interested in reconstructing from fragments, assembling disparate elements into a new unity, playing with ruptures, overlays, and erasures. The palimpsest is a recurring principle: old layers shine through, past structures remain embedded in new sonic formations, memories resonate—distorted, overlaid, displaced. Sound is a trace of the past, yet it is never closed. It remains a dynamic field of possibilities.

My working method is systemic. I consider sound a complex system of variables and uncertainties. I frequently develop mobile sound structures that do not adhere to a single sequence or definitive version. Many of my works are based on modular systems with alternative sequences, open structures, and variable arrangements. Listening becomes a process of exploration and sonic recombination. The flow of sound remains porous to change, open to the unpredictable.

Experimental sound research is essential to my practice. In addition to granular synthesis, graphical sound synthesis, and various digital and analog sound synthesis methods, I work with a wide range of machines and devices—often in unconventional ways, by preparing, manipulating, and deliberately pushing them into malfunction to produce unexpected sonic results. These machines transcend their status as mere tools and become co-actors in an open system. Their peculiarities, distortions, and artifacts are directly incorporated into the composition, shaping its sonic identity.

Gaston Bachelard wrote, “The miniature is the place where greatness is found.” This thought manifests acoustically in my miniatures. Tiny sound fragments are layered, condensed, and folded to create a depth that extends far beyond their temporal brevity. The reduction to the essential sharpens perception for microscopic details, for the fragile and the ephemeral. It is precisely within these concentrated sound spaces that the interplay of structure and dissolution reveals itself in its purest form—a condensation of temporality, an acoustic cipher of the fleeting.

Image and sound exist in a complementary relationship. They interact, shift, generate friction. Sound is the dark matter of the visual—the invisible force that sets movements in motion, vibrates structures, and makes hidden processes beneath the surface audible. It captures the ephemeral, the vanishing, and expands perception beyond the visible.

Gerald Trimmel, March 16, 2025