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IN THE FOREGROUND:
CONVERSATIONS ON ART & WRITING

A podcast from the Research and Academic Program (RAP)

"THE SOUND CAN TOUCH YOU DIRECTLY": CHRISTINA KUBISCH ON ELECTRONIC SOUND ART

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Transcript

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Caro Fowler
Welcome to *In the Foreground: Conversations on Art & Writing*. I am Caro Fowler, your host and Director of the Research and Academic Program at the Clark Art Institute in Williamstown, Massachusetts.

This episode is part of a miniseries on sound, in which Caitlin Woolsey, our postdoctoral fellow and also an expert in histories of sound media and 20th-century art, speaks with scholars and artists whose work explores the intersections of sound, media, and art history.

Caitlin Woolsey
I am Caitlin Woolsey. In this episode, I speak with Christina Kubisch, a pioneer of sound art, trained as a composer and flutist since the 1970s, she has worked with techniques like electromagnetic induction to realize her experiential installations. In our conversation, Christina describes her formative training in music and painting growing up in post-war Germany, and how these early experiences as a performer and in the experimental music world shaped the sound, installations, electrical city walks for which she has become known.

Christina Kubisch
You have your own time in a sound installation, you have your personal ways of exploring something in a sound installation. And so this means two things: one is that the sound can touch you directly. But it means you have to find a way of how you want to listen. This means a kind of freedom, which is very rare.

Caitlin Woolsey
We often begin these conversations by asking you to speak about or reflect on how you might trace your artistic and intellectual influences, whether that's early in childhood or through your studies. How might you begin to think about those influences on your work?

Christina Kubisch
Well, I mean, I was born right after the war. I was three years old when the war had stopped. And, of course, when my childhood was dominated by questions, is there enough food to eat? Are there warm clothes for the winter? My father had come from Eastern Germany, his family had lost all his wealth. And my mother was from a worker family. So there were not many things which could be connected to culture. But I will say that my parents, since I was six or seven years, they made it possible, even with the small means I had, to let me have music lessons. And my father had brought an accordion with him. So the first instrument actually I learned was that.

Caitlin Woolsey
Mm. Well, how old were you when you learned that? Do you remember?

Christina Kubisch
Oh, I think... yeah, it must be like seven or eight. I mean, I remember the teacher was coming in our house and she unfortunately played, as well, the violin, and the violin was seen as a much more important instrument. So at a certain age, I was forced to stop the accordion, which I loved, and I had to start to learn the violin, which I hated. And that's why I think I started, later on, painting, because I didn't like that instrument. It was just necessary to learn it because, you know, for the convention of music, the violin is a higher quality instrument.

Caitlin Woolsey
Do you still play the accordion? Do you have one? Or do you feel like if you were to go back to it, it would come back to you with that muscle memory? Or is it been too long?

Christina Kubisch
Well, I have a very small one. Actually, the one of my father. The other one, the bigger one, I don't have it anymore. But he used it later on for compositions and I recorded some of the sounds. I don't really play it, but it's still there as many

things, yes. [Both laugh]. Memory and songs and whatever. I mean, it's something I would never throw away.

Caitlin Woolsey
And you said that you turned to painting, in part, as a separate, distinct creative outlet from the pressure of the violin, imposed pressure the violin. Was that in your teenage years? Or was that even earlier that you would trace your pursuit of painting?

Christina Kubisch
Well, it's never so simple as to say it's one thing which caused something. I had the chance to go to a special high school which was only four girls, and it was an experimental school which had the arts and music as classes which were as important as, let's say, mathematics or chemistry or others. So, through this school, I really got to know the artistic world, the world of art. I had really very, very good teachers, and they encouraged me a lot. And in a way, I always wanted to do something artistic. I mean, even when it was little girl, I was writing stories and I was already drawing all the time. But at this school, we had an orchestra, we went out for whichever to make paintings in nature. The school really, I think it helped me, because my parents never forced much, all this. And so, the decision later on, do I want to study music or painting? Yeah, it was so easy to make, was just to say I don't like the violin. But I started with painting, actually.

Caitlin Woolsey
Were there certain texts or writers or artists that you remember, in particular, being compelling at that stage for you? I realize it's very hard to try to trace that back.

Christina Kubisch
Yeah, yeah. I mean, what we all were reading was Hermann Hesse, of course. You know, those kind of books. And yeah, I was interested, for example, in Max Beckmann, in that kind of painting. That was the kind of painting actually I could

see that was modern painting, which actually I was able to see in the museums because their wasn't as much of contemporary art in Bremen, where I grew up at the time. The other thing is that, of course, we didn't have any information which we have today. We didn't have computers, of course. We had a telephone. Our whole information came on one hand, of course, from magazines of life concepts, of talking to people, and knowing something by someone else. But if someone mentioned, for example, then, we couldn't just open the computer and look it up. That was impossible. We would say, oh, can you make me maybe a copy of that cassette you talked about? Or can I borrow that book? Where can I buy this vinyl? These were the important questions. I wouldn't even say lack of information, but the kind of restricted information we had made all information have a big value. And then later on, when I was a teenager, of course, I went to the clubs and I heard the Beatles, even and, yeah, I started to like rock music.

Caitlin Woolsey
Am I correct that you studied painting at the Arts Academy, and then you also studied composition?

Christina Kubisch
Well, that was later. I first did the painting studies for two years in Stuttgart. Then I went to the conservatory in Hamburg. And at the same time there, I started with a flute and I became part of a band. So we were playing soft pop music, a little bit like Jeffro Tull, you know, that kind of music. And we played jazz as well. I mean, I started to do improvisation, learning everything just by myself, listening to records and so on. And we often met at a jazz club, and were just having suah sessions there. So a lot of things were just through experience, but I never was in touch with something called new music. I mean, it was either classical music or it was jazz, or it was the music we play with our group touring a little bit. In procession means to be together with other people, and that's something I like enormously. It means to communicate with other people. And I think that's something which always has been and is important in my work - not to do something which is fixed and finished and then people just come and

listen, but often they are participants who have to do something, or to have to make some decisions as well. And I think this kind of improvising and being together - it's all having a little bit of fun, you know, because the music was not much fun when later on I started to learn all these scores. That was heavy work, but it was not fun at all. [Both laugh]. So fortunately, I started with a good side of, you know, just do music and enjoy it. And I mean, maybe I sometimes think if I would have started the other way around, maybe I would not have liked to continue with music, even. I had to leave Hamburg actually, the conservatory, because I openly declared unnecessary to learn theories and harmony and all that. And so they did not really kick me out, but they said you have no chance to continue here. And I heard about this jazz Academy in Graz in Austria, it was just founded. So I went there and that of course was a really good time I had. That was really what I wanted. So I think very often in what I did, I just was looking for something I couldn't find somewhere else, and somehow it always went mostly to a good end because you didn't have the information, you did not have any idea of new media or that painting and music could be together or all that was separated - it was separated at that time, really. So yeah, you had to find your personal way to go where you wanted to go. And it was difficult because you didn't even know exactly where you wanted to go.

Caitlin Woolsey
Right. When you arrived in Italy-, or, were you in Milan, when you went?

Christina Kubisch
Yeah.

Caitlin Woolsey
When you arrived there, was it sort of happenstance or just through more traditional music or visual art avenues that then you encounter the more experimental works and folks that were working at that time? Or How did you kind of enter into that scene after you arrived?

Christina Kubisch

The most common way to know someone was maybe just going to a concert and then talk to people. It was not so isolated, information did not go through digital information. It was really the network of people. And I soon had a group of musicians around me, we performed together and we did many experiments together. We founded something which was called CMC, it was a [inaudible] music experimentale. And so, I mean, it was really the kind of atmosphere I had like before when I play jazz in Hamburg. It was meeting people and exchanging ideas.

Caitlin Woolsey
And what kinds of work were you creating with CMC when you were collaborating with the people there?

Christina Kubisch
Oh we were doing courses, music courses for people who were not trained musicians. We did improvisations, we did even sound walks. [Laughs]. I remember once we had a series of sound walks in Milan where we had recorded some stuff and then we had our cassette recorders hidden under our coats, and we walked like, you know, musical sculptures around and people are frightened of us. What I remember very well is this concert of John Cage, which was in '77. And it was organized by Johnny Sassi, a friend of mine from Cramps Records, he had published two records of mine as well. And I recorded it as they did, and then made a record out of their recordings, which certainly were much better than mine. But I knew John Cage already before, and he was there just sitting lonely on the stage with a little table and a little lamp, and he was reading a version of "Sorrow" of Walden with some slides on the wall. And that was all. That they had made a poster before, kind of, I would say. He was sitting on a bell with a flag, American flag, waving, and people thought he was a rock star or something. So the people who came, they expected something completely different. And in the beginning, after some minutes, they started to go on the stage. And then they started to really be quite, yeah, aggressive. They took off his glasses, they took off his glass of water, they took off the lamp, and they tried to disturb him. And he just continued along. He was such concentrated, quiet

person. And then when a lot of people who were shouting and singing and doing this and that came all up the stage, they were all sitting there. And that is doom at the end. And then they applauded. They applauded a lot. And this was something which I think was a great lesson for everybody, that they were the left wing people mostly and they were for something which they thought were today would say politically correct. And they learned there was other ways of doing things which they never had expected. So yeah, I must say this was an experience which had impressed me very much.

Caitlin Woolsey
While you were there in Italy, was in the late 70s that you began using electromagnetic induction in your installations?

Christina Kubisch
After my studies, after my flute studies - I did the diploma as a constant flutist - and then I went still to a conservatory, to the class of electronics in Milan. But I didn't like the teacher, I didn't like the class, I was the only woman and I didn't understand some things or I didn't want to be taught certain things which I wasn't interested in. So after, I think half a year really, I decided to do something else and we had a big fight in the end. I went to the technical school in Milan, and I did evening courses and there I discovered the magnetic induction. It was not at the conservatory.

Caitlin Woolsey
Was that your experience more broadly? That you were often one of the only women who was working in this way, or?

Christina Kubisch
No. I mean, in general, women composers - and I consider myself already a composer - were not normal. I mean, we were expected to be good players, good performers, but not composers. The composers were the men. And I even remember when I went to the famous Don Schutte courses in 1974, most-, I think all the teachers were men. But there were some female students, like

Moya Henderson from Australia and others which made their way later on. And I think we just felt very close because there were not many figures. And when I went to New York then, a little bit later, I met people like Annea Lockwood or Pauline Oliveros and others. And there I said, oh god, these women are doing something I want to do and they are not afraid of doing it. And I think it was because the pass of classical music and the duties I had of the studies, it was not as heavy as in a German conservatory or a European Conservatory. They had much earlier electronic music and they had a much earlier combination of art academies with sound departments and so on. And I felt really it was a relief to be there and to meet these people. I was writing for a review called "Flash Art." I was writing about the art and music scene or the performance scene in New York. So I think this was between 74 and 78. All these people - and I have to mention [inaudible] and of course John Cage which I met several times - all this had given me strength, it had a big importance for myself and I learned so many new forms of performance and I remember all the loft evenings at [inaudible] place when we were just sitting all night listening to music and talking and so on. Oh yeah, I think I'm lucky in a way. I was desperate because I couldn't find what I really wanted, but on the other hand, I was forced to travel, to be in several places, to start in different places, and therefore I met people who did sometimes already what I wanted to do, are they made research in the same way. And I think I was lucky that I was in all these different places and met all these different scenes.

Caitlin Woolsey
You began to devise and create your own headphones for your work - when did you begin to do that? And I'm just curious how you came to that. Was that a matter of not being able to find what you wanted readily available on the market and so you went about making your own for the work that you wanted to make?

Christina Kubisch
Well that's something basic. I always wanted to make things which I couldn't find on the market. The other thing is that I found things on the market and I used them a different way. I mean, in the start was that I found these telephone cubes

and they have an incorporated coil and you put them at the landline phone at the time and then clearly heard voice coming out of the phone without having the receiver at your ear. That was fantastic. And so I used this kind of magnetic induction principle in the beginning for sound installations, like having heavy wires, electrical wires in places in different combinations and then feed them with sounds I have recorded, sounds I had made with instruments and so on. People could walk around with these little cubes at their ear and listen. And as it was, not such a good quality as I wanted and as it was tiring to to have these telephone cubes which were already modified at your ear all the time. I found out that there were headphones basically developed, I think, for induction for hard of hearing people. They had a metal coil inside as wel,l a copper coil. And so with an engineer we got these headphones and transformed them, and that was the beginning of the headphone session. But it was at the time not to to find out about electromagnetic fields in the city. This was much lighter because at the time I think you wouldn't have heard much. It was really to get the system I started to work with better, musically better, more interesting, with more combinations of myself. And less often like that, that I start with something by intuition or if I just want to do it, and then I work on it for quite a while. Yeah. And of course, the work changes during this time. I always have collaborated. And I think one of the important things really, if you don't understand something, then just find someone who knows about it. And collaboration was important from the beginning.So I found an engineer who was interested in the question, and he helped me to develop these headphones. And, yeah, since that, I always have collaborators, which are very good technically, and they know about things I don't know. And sometimes I work with some people for a very, very long time.

Caitlin Woolsey
I'm also curious about how you've thought about or how you think now about the relation between found sounds or what's sometimes called like field recording?

Christina Kubisch

I never made so much a difference between a field recording or the sound of an instrument, or the wires, or whatever. And at that time, my main interest, it was not to divide things, but to have all the arts together, or to incorporate many different things and make something new out of that. It didn't make sense to me to say I'm using field recordings and not instruments. Or I'm using an electronic sound and not an instrument.

Caitlin Woolsey
Right.

Christina Kubisch
I mean, I was just interested in any kind of sound which was was interesting to me, and as well I liked sounds you could not recognize immediately, which maybe people said, oh, it could be this or that, but it was not so clear. It's not like let's say, Chris Watson, who makes these wonderful field recordings and you really feel like being in nature. It was more like capturing sounds, chasing sounds, and then use them in your own creational process.

Caitlin Woolsey
The sound walk installations that you've been devising and creating in different cities and urban environments, if you could speak a little bit about that project, and how you think about those works.

Christina Kubisch
Yeah, of course. They came out of the induction works, the early induction works with the cables. I stopped with these works for quite a while, because I used other techniques and I was interested in other things. And then I was asked, it was in the early 90s, actually, to make a large installation like that, with that system. And when I was there - it was in San Sebastian, actually, in Spain - I had done my installation, and then when I walked through the room, besides the sounds I had installed, I heard many other sounds. I was so angry and I didn't know where that came from. I thought my system was ruined, or not working.

But then I found out that on the other side, there was a kind of, I think it was the post office or something with computers -

Caitlin Woolsey
Ah.

Christina Kubisch
- and the sounds came clearly through the wall. So that was a moment where I recognized I'm no more alone with my installations. [Both laugh]. I had encountered that already before, but not so clearly. And the decision, of course, was do I renounce from now on this kind of technique, or do something different? And the answer was that I would try to find out more about the sounds from outside of my own systems. And that was the beginning of the electrical walks.

Caitlin Woolsey
Do you think about each iteration as being its own portrait of a particular city? Or its own portrait or capture of a moment in time? Because I also, as you already indicated, imagine that a soundwalk in 1995 has a very different kind of horizon or soundscape of other of ambient sounds or electromagnetic sounds within the environment, then in 2005, or 2015. But I guess I'm curious about the kind of specificity of the different cities where you've created these iterations.

Christina Kubisch
This is a very interesting question. I had the first official sound walk in Cologne in 2004. But I had tried out things before mostly in Tokyo. In the beginning, it was just chasing the sounds and finding new sounds. And as it was still a time with a lot of analog machinery, the sounds were often more musical and rhythmic than today. The digital sounds tend to become more based on higher frequencies and they're different. But from the beginning, what I tried was to make a portrait of each city and actually, the portrait of the electromagnetic portrait of a city is in a way very close to another portrait of the city. Like, if you would do acoustic field recordings, or if you would make a social investigation or whatever. I mean, the

electromagnetic world reflects what is going on in the city, where are the places with a lot of money and banks, where are the shopping areas, where are residential areas with very small electromagnetic fields, where are the strange sounds coming from sometimes? And this is something I really want to do. Every city is different. And besides, the global players, sounds like the security safety entrances at the shops, you always find something which is only in that city, which is really typical for that city. But it has changed in the sense that some years ago, I started to make as well guided walks. Before, I just had a map. The map with my score, and the score for the people that could get the map and headphone could go for themselves. And later on, I thought it would be nice again to be with the people and to go around. So for example, in New York two years ago, I had every day during the festival "Time:Spans" two walks of one hour and a half. And it was extremely tiring and extremely interesting, because the public I had was so different every day. It went from people housewives who never done anything like that, to specialists and musicians, and they were all together and they all started to talk and communicate. So this is something which I like very much, and which nowadays is very much part of the work as well, the guided walks. But I still for every walk, if it's possible, I do the map version. And in the map, what is important is that there are places people know, but maybe places they never go. And when I go to new city, I'm very naive, I don't know anything. So I can go to places where they would never go because they think it's not interesting. I can just go to courtyard or go around the corner or go to a place where they would normally think that's a very boring place, and I find something interesting. So it's to let them know the city from, let's say, a view they would not have normally.

Caitlin Woolsey
And is that how you start when you're when you're developing a new sound walk in a new city? That you kind of go do your own explorations and listen?

Christina Kubisch
In the beginning, I just follow the sounds. And that's the nicest day, the first day is always the easiest day, because I just walk around. From time to time, of

course, I have to give rest to my ears because it's very tiring. And I make notes, I always have a map of the part of the city where the work will take place. The difficulty is that it's always a circular walk because people have to get their headphones and bring them back. And so sometimes in this area, I have places which are not so interesting, but they have to go through to come back or to get somewhere. And so there's many possibilities and in the beginning I find so many sounds and then in the end, I have really to limit them, and to make a kind of choice and kill my favorite electromagnetic babies and so on. It's very hard. [Both laugh]. But if it's a good walk, I feel it's a kind of continuity. And this takes at least another two days and then there has to be the text. And when I'm ready, I always ask someone from the organizers or someone who's willing to go with me to get a feedback. Sometimes they say it's too long, or I would say a little bit more here. It's that I'm so used sometimes to the sounds that I'm a little bit too quick and I have too many things. But they listen to it for the first time, so they need more space and more time. And all this is always good not just to to do it and then it's done, but to have this kind of experience and feedback with another person, or other persons. This part is quite important to me because I mean, the normal thing is to go to a concert and to sit there and you have your beautiful or whatever experience and clap hands and then maybe afterwards you have a glass of wine or you talk to your friends, but that's it. But here, it's like being people who never met, who are coming from different backgrounds to do something they didn't do before. In the beginning, sometimes, they're even a little bit afraid because I bring them, for example, into places and they know they look a little bit strange with the big headphones on, and they know they behave in a strange way, they know other people look at them. But after 10 minutes, they forget about this. If it's a good group, it's really fun, you know, because they start to go everywhere and make experiments and they move. So, yeah, I like very much - besides, of course, that it is nice to go on your own way - but I like this group experience.

Caitlin Woolsey

Is it always you guiding them? Or do you sometimes train or have other people guide the tours? Like, is it important for you that it's you? That that kind of live, interactive piece is a part of it?

Christina Kubisch
Well, I like it, of course, but it's not always possible, because of time, of money, or whatever. So sometimes it's happened that people who had gone with me several times, they did the tours there later on, if there was a request. And it was interesting, because of course I changed it, too, and they found other places, and they developed it into something personal. That's what I liked.

Caitlin Woolsey
And you mentioned a few minutes ago that every city is sort of betrays its own strange sounds. What are some of the strange sounds or strange sources that you've stumbled upon in creating these sound work projects that maybe you wouldn't have expected or anticipated?

Christina Kubisch
Sometimes it's something I never had heard before. The walk number 80, the last walk I did in Graz in Austria, was in September. And they had, how you call that, the luminous advertisement columns. Now it's with light cell posters, but it's with backlight and it turns around. And these things had fantastic sounds, it was really like science fiction sounds. So I had some of them incorporate my work. And even when I went around not doing walks, so just privately, I saw people with my headphones standing around these columns and listening with the eyes closed, and it was a very nice view. So that was one of these special discoveries. Quite often it's the kind of system they have for traveling, like special metros, buses. A metro which is run electronically sounds different than with a driver. And every city has a special system. Old trams from 20 years ago sound very different from modern terms. Sometimes it's just small things, and sometimes it's just the sequence, let's say of rhythms, which follow each other. Some things are the same everywhere. And of course, I'm very keen to find something which is different, which is personal. It depends, too, a lot, if you go

to the Western civilization, or if you go to Asia, or if you go to Eastern Europe. Yeah, the sounds then, in general, are different from each other.

Caitlin Woolsey
I mean, I know that there's been a lot of critical writing, but also just sort of cultural writing about the role of being out in the streets, and protest, but also just the way that we navigate in urban environments, or metropolitan areas, and other spaces, too. And so it struck me what you were saying, that your sound walks invite participants to go to spaces that they wouldn't normally go to, perhaps because they don't see interest there. But I also wonder, do you think about these political or social dimensions of your work? That the way that the sound walks also bring people perhaps into neighborhoods or into parts of the city that they wouldn't normally go to because they wouldn't feel comfortable? Or it wouldn't feel like a place for them?

Christina Kubisch
It's hard. I mean, it's several things. Of course, it's first of all, to have a walk where you behave as if you would not behave normally. If you go into a shop and you go very closely along a cosmetic shop, for example, the creams and the lipsticks, and you listen to them, you don't look at them, you behave in a strange way. And of course, someone very often is coming says, what are you doing? And you can give them, of course, headphones, and say, listen, it sounds interesting, it sounds terrible, or whatever. But still, you see very often that people will get suspicious with you because you don't behave the way you are expected to behave. And this is for me, always an interesting experience. And sometimes even that they say it's forbidden, don't enter the shop again. When we had a group in Spain, we had the police coming. So things like that are happening too, but not very often, fortunately. Then, of course, it's the discovery of this magnetic world by itself, that all this is around us and we had no idea before. And the question which comes up all the time is, what does it do to us? Is it good or bad for our body? Why do we have it? And these discussions are very important and they raise up almost all the time after any common walk, every group walk. And then of course, it's discovering that what you see is not a very

secure thing. I mean, you may look at something and sound is so different. You look at a park, and you have a heavy beat, listening, and you know, there is something maybe under the earth, which is there. I think the electrical walks make you feel a little bit unsafe, and they take you out of your normal perception. And if you consider this a part of politics, then I would say, yes, it is political as well. But of course, it depends how you define that.

Caitlin Woolsey
So in a way, it makes me think about the electric walks as being a form of visualizing or embodying what is normally invisible, or inaudible. Is that a way that you think about this work?

Christina Kubisch
Well, this is coming out of childhood. I mean, we were playing in the ruins of the War, and we always invented games with hidden treasures, and we imagined all sorts of things which we thought were behind this or that. And then I always was interested in different worlds. I was during my work with light where I use ultraviolet light, which makes visible things you cannot see normally. I always was convinced, and I can tell you why, that we have several parallel worlds and we just can decide which experience we make. And sometimes we need a little bit of help, or we need someone who opens up these worlds for us. Some worlds were open for me and I would like to get other people to get an insight in something they do not know. If this is a good or bad inside, that's something different. But just the idea of that, this normal - how to say - this normal world, which is made out of duties and money and normal behavior, is just a very small part of what is behind. I was always interested in that. And maybe this was because I was trying so much in my childhood to become a solid person who makes money and doesn't encounter anything which could harm me or be experimental. I always was researching the difference.

Caitlin Woolsey
The other possibilities.

Christina Kubisch
Yeah, the other possibilities. Yes.

Caitlin Woolsey
It seems like within art history and within academic disciplines, there's been this upswell of interest since the early 2000s in a kind of sub discipline called sound studies that's not music, it's not visual art, but it's overlapping, sort of Venn diagram overlapping. And I'm just curious, as someone who's been creating these sound walks, and audio visual installations, and the magnetic induction works for so many decades in different ways, what is your perception of this new interest in sound, or a more multi-sensory or embodied way of thinking about the arts?

Christina Kubisch
No, it's interesting. Because I mean, we need emotions and music, of course, is not so much a carrier of very clear messages but very often of emotional context. And sound art is something in between. It doesn't mean you have to go to a special concert to have special knowledge about the academic music scene. You can just step in and you have your own time in a sound installation, you have your personal ways of exploring something in a sound installation. And so, this means two things: one is that the sound can touch you directly, maybe create some emotion. But it means, too, you have to find a way of how you want to listen. You have your own individual time in a time where we all are very restricted while working with computers and other strict restrictions, everything is observed, time is very clearly structured. This means a kind of freedom, which is very rare. Of course you have there, too, just looking at an old painting in a museum. But I think the interest of the combination of sound and visual arts - if you call it sound studies or sound art or whatever - is really, that's a way of having a personal experience which is connected to different interests and different emotions and maybe memories. It touches different things and and people need that. There was this large sound exhibition in San Francisco two years ago, and the director, Rudolf Frieling - he's originally from Germany - it took him a long time to do this, to prepare the show. And not everybody was

happy that he did it because I said, oh, it's so big and so long and and do people really want that in a museum? And it was so successful, that they had to extend it for several weeks. People really wanted it, and even in a museum where only the eyes normally are busy. So I think again, this division between on one hand the eyes on the other hand the ear, is nothing natural. And maybe the sound studies helps us a little bit to combine these things.

Caitlin Woolsey
Well, thank you so much again, it's really been a pleasure.

Christina Kubisch
Thank you.

Caro Fowler
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