

LÜD

Map

In the late summer of 2018, the centuries-old Rijsterbos with its undulating landscape and baroque-style oak avenues forms the backdrop to the unique sound art exhibition LÜD 15 visual artists from the Netherlands and abroad will use sound to create an aural palette of colours, dreams and vistas. They will take you on a journey through a forest that will never sound the same again.

The Rijsterbos in the Frisian Gaasterland region is much more than a 425-acre nature area. It is home to a collection of extraordinary stories: from the 17th-century financial investment by an Amsterdam regent to being the launch area for the V-2 rockets that brought death and destruction to so many during the Second World War. This makes this forest a place that speaks to the imagination of both artists and visitors. In many respects, LÜD will be all about physical and mental space. About the history and reality of the forest, and about the space in your head, the space between your ears.



Download the LÜD app!

Download the LÜD app to experience even more during our exhibition! By using the app and the artists' notices, you can access additional information through images and sound.



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1 Jan Ruerd Oosterhaven
‘4’33”2’ 2018

There is a cube on the site of the former Huize Rijs. In this cube, you will see a time-lapse film and hear a music composition. Both are abstract, meditative and highly repetitive. The film is about ‘rendering’ an image by hand, generating a line structure based on data, the way a computer is working. Referencing John Cage’s famous music composition 4’33”, we see the artist working for four minutes and 33 seconds on drawing patterns derived from Google Maps. They are current patterns of the IJsselmeer at the level of the Mirnser Klif. Also, the music composition refers directly to the world of computers, to digital data and algorithms. We hear snatches of music, voices and samples (isolated and repeated sound fragments). It is an unremitting stream of information that is the artist’s response to the almost endless stream of stimuli and compulsive neuroses of social media and other attainments of modern society. Jan Ruerd Oosterhaven’s work is a decomposition of this world. At the same time, you may interpret this as a heroic solo action against these developments. Just the rendering of a computer image by hand seems to be sheer drudgery.

2 Cecilia Bengtsson
‘The hardest is the waiting’ 2018

What does it mean to wait for your life to start? In the sound work “The hardest is the waiting” the listener will experience and live a fraction of the waiting-time that five different individuals undergo, facing particular circumstances in the nearby town Balk during spring 2018. The residents are no longer living in Balk, but are now somewhere else. All recordings made are either at location in Balk or in the Rijsterbos, where the artist went together with the persons she worked with. Many thanks to Y, N, M, H and R.

3 Laura Maes
‘Klap’ 2018

The sound installation ‘Klap’ by Laura Maes (1978, Ostend) is about local history, play and interaction with the audience. Since 1926, children of Catholic worker families from the Utrecht diocese were taken care of in the holiday colony Mooi Gaasterland. They were the so-called pale-faced children. To entertain them and teach them something about order, peace and regularity, the Sisters Franciscanessen, who ran Mooi Gaasterland, taught them clapping games in the lanes of the Rijsterbos. The work ‘Klap’ is a contemporary variant of such a clapping game. The sounds of ‘Ik ben in Friesland geboren’ (I was born in Friesland) are no longer sung by children but are activated (electro-acoustically) by the movement of passers-by in one of the Rijsterbos’ lanes. Between the trees, you can hear a deconstruction of the original clapping game. The passers-by do not only activate the sound but also change the speed, the tempo of the song. In ‘Klap’, the clapping game has become interactive.

4 Dora Garcia & Jan Mech
‘Odradek’ 2018

In sound work ‘Odradek’, by sculpting artist Dora Garcia (1965, Valladolid) and musician Jan Mech (1974, Büchenbach), the character Odradek has a central role. Odradek is found in one of the famous short stories of the German-Czech writer Franz Kafka. Not only is he the archetypical mysterious figure living underneath stairs and floors, but also one who is placed outside the community. He is a foreigner in his own country. Dora Garcia has a passion for psychology, literary fiction and mysterious characters, and with this work he fits seamlessly into one of the central themes of the cultural capital: the mienskip, (community). What is the community without its Odradeks? For two months, his soul is living at one of the crossings in the Rijsterbos, having been brought to life by an artist and a musician.

5 Saskia Janssen
‘Free Bird Radio’ 2018

‘Free Bird Radio’ is a radio programme on freedom and captivity specially made for birds. It consists of field recordings made at specific locations in the southern states of the US and music composed and played for birds. In the south of the US, where people are dealing with ‘human problems’ such as migration, racism, country borders, poverty and a history of slavery, birds do not seem to be bothered by this and migrate from continent to continent high above everything else. Yet, while birds are often depicted as a symbol of this freedom or peace on ‘human’ posters, they are taken prisoner as pets in cages and in zoos at the same time. ‘Free Bird Radio’ is also an exercise to place yourself in the position of birds. If birds could listen to the radio, in what would they be interested? Would they like listening to other birds from the other side of the world? And could they enjoy human music, as people enjoy bird songs? ‘Free Bird Radio’ is dedicated to Pea, the peacock that was liberated from the New Orleans Zoo by Hurricane Katrina. Since 2005, Pea has been living in a tree on Paris Avenue, while resident Mr. Eddie has been serving him a daily breakfast of apples and doughnuts.

6 Uri Aran
‘Good and Bad’ 2010

Uri Aran’s work (1977, Jerusalem; lives and works in New York) is about language, meaning and elementary things such as good and evil. In his sound work ‘Good and Bad’, a professional voice actor is reading out loud a list of animals that are either considered good or bad in a measured fashion. Because the list of animals is more or less accidental and the remark good or bad is also quite arbitrary, an equally comical and endearing situation arises that makes you think about the accidental nature of linguistic classifications and human behaviour. The work ‘Good and Bad’ was made for the ‘High Line’ park in New York (2012).

7 Voebe de Gruyter
‘Janggyeong’ 2018

The installation ‘Janggyeong’ by Voebe de Gruyter (1960, The Hague) consists of a bench and a story that is told with this object. Both the bench and the story are inspired by a South Korean monument from the 13th century that is called ‘Janggyeong’. It is a storage place of wooden print blocks. The special thing about this place is that animals like birds and insects seem to avoid it anxiously and nobody knows why. The story of Voebe de Gruyter is not only about the secret of Janggyeong, but also about the silence of this place. Not by chance, her installation is near the so-called ‘Steenkist’ (Stone coffin), an ancient cemetery in the Rijsterbos. The loam spot under the bench is the same ratio as the Steenkist (1:3). Just like in Korea, things are kept underground, decay is not happening, and there is no more ‘life’ in the area. Like ‘Janggyeong’, it is a place of absolute mental silence.

8 Cilia Erens
‘Niets Laat Me Vermoeden’ 2018

Cilia Erens (1946, Amsterdam) connects her soundwalk ‘There is nothing to confirm’ to the refugee camps near the Rijsterbos. During WWI, Belgian refugees were offered shelter in Kamp Gaasterland and in recent years, an asylum-seekers centre (AZC) has been established in Balk. The title ‘There is nothing to confirm’ is derived from the book ‘War and Turpentine’ by Stefan Hertmans. In the book, a Flemish front soldier exclaims, “In the warm air, the swallows are swirling again, and high in the sky I think I see a lark ascending (...) There is nothing to confirm that war has come”. Cilia Erens only uses binaural sound recordings in her work, a technology that enables us to experience the sound environment as space. For her, the world and its history consist of a sequence of sound spaces, each of them with their meaning; a meaning that only becomes clear when sound and image are no longer in sync. Listen to this with your own headphones.

9 Sjoerd Leijten, Malu Peeters, Stijn Verhoeff i.s.m. För Künkel
‘De toekomst ligt in zee’ 2016-2018

The sound work ‘De toekomst ligt in zee’ (The future is in the sea) by Sjoerd Leijten, Malu Peeters and Stijn Verhoeff premiered at Galerie Van Gelder in Amsterdam in 2016. A literary work by Stijn Verhoeff was the starting point. In ‘De toekomst ligt in zee’, different voice actors are reading passages from this book. The sound artists Sjoerd Leijten and Malu Peeters mixed these passages with their own additions. The result is a one-hour sound installation in which their sound additions (from exhilarating beats to dreamy sounds) give a completely new dimension to the texts. It has become a journey through an imaginary landscape. With the voices of Roberto Petzoldt, Maarten Pieteroon, Caroline Ruijgrok, Yvo Sprey and Stijn Verhoeff.

10 Edwin van der Heide
‘T - Rijsterbos’ 2018

It is a listening experience in which the sounding reality and synthetic sounds form a continuum. The audience is transported from the here & now to parallel sound worlds that are crossing the existing world. Sometimes, what you hear is pure fiction and sometimes you will not be able to distinguish it from reality. The source material of the composition consists of both recordings made in the Rijsterbos and synthesised electronic sounds. The recordings are slowly transformed, pulled apart, while sounds are added. The audience is lifted from the ground, carried along, put back on the floor and then taken back in another direction. It is an abstract game that connects the subtle and the fantastic.

11 Bouke Groen
‘Sirene’ 2018

A blaring siren under a glass bell-jar: in all its simplicity, this object evokes tension and threat. Usually, the siren is a warning signal of danger with a wide range thanks to the volume of 120 decibels. The siren calls for associations with insecurity, disasters and air raids that were used during WWII. The glass cubes mute the extreme sound into an observable tone. This allows you to get near the siren, which would be unbearable otherwise. ‘Siren’ appeals to sight and hearing, but also to the imagination.

12 Florian Hecker
‘Synthetic Hinge’ 2016

The work ‘Synthetic Hinge’ (2016) by the German artist Florian Hecker (1975, Augsburg) belongs to his so-called ‘Chimaera’ works. Biologically speaking, a chimaera is a living organism that consists of cells or tissues of totally different and therefore incompatible species. In Greek mythology, it is a fire-breathing beast with the head of a lion, the body of a goat and the tail of a snake. Likewise, Florian Hecker mixes almost incompatible things into a new composition. In the case of ‘Synthetic Hinge’, those things are a text in Farsi by the Iranian writer Reza Negaristani (‘Nature, it’s man and his goat’), deformed voices, delayed sounds and other unexpected sounds like a drum and a piano. In this way, he connects abstract visual art, music and performance. With hallucinating synthetic sounds, he does not only dramatisé time and space, but he also activates the listener who moves back and forth between multiple speakers and different structures and sounds while listening and becoming part of the sonic artwork. Another key aspect of this sound work is that with ‘Synthetic Hinge’, Florian Hecker adds a new dimension to the relationship between nature and culture.

13 Ramon van de Werken
z.t. 2018

In the middle of the forest, Ramon van de Werken (1948, Badhoevedorp) has demarcated an acoustic space. It is a heptagon, based on the ‘Random Principle’, a system of order that comes directly from the chaos of the forest. During the exhibition, this acoustic space is filled for half an hour with a soundscape of synthetic and real animal sounds (Think of buzzing insects, chirping crickets and so on) and self-composed music compositions. The sources of these sounds are literally hidden in the virtual forest, the heptagon of tree trunks. However, if you look for these sources, you will not succeed. Anyone who gets near the tree trunks will not hear a thing.

14 Matt Mullican
‘Five into one’ 1992

In 1991, the American artist Matt Mullican (1951, Santa Monica) designed ‘Five into One’, a computer programme or computer-led database, in which five interconnected worlds together form one personal representation of the world. By using the computer, a made-up fake image was created, which nevertheless proved to possess extremely tangible qualities. To demonstrate this, Matt Mullican gave a reading/performance a year later in which he gives a tour as if it were in his own parallel universe: ‘Five into One’, 1992. The five worlds of Mullican are five arrangements of information and the same number of ways to understand a part of the world. There is a green world of elements that represent nature or everything basic. Next and above, you will find a blue world that represents everyday life and can be recognised by a globe. Then, a yellow zone follows representing the world of the arts. Beyond the yellow world, you will find the black and white world of the signs, and the whole work is concluded by a red-coloured world, which is almost empty and stands for all knowledge and all form of subjectivity, including Matt Mullican’s work. The main similarity between the Rijsterbos and Mullican’s world is the fact that nature is the basis of everything and that there is a straight line between culture and nature.

15 Falke Pisano
‘On Looking’ 2018

With the installation ‘On looking’, Falke Pisano (1978, Amsterdam) is reflecting on her early performative lectures and videos from 2000 - 2005. These works are about the act of looking and the use of language to describe and model visible objects and processes of transformation. In ‘On looking’ (subtitle ‘When I open my eyes’), she tries to understand what she sees in front of her eyes. She looks outside and inside. And she looks back to the history of Western thinking. It is Falke Pisano’s way of expressing the relationship between knowing and seeing. In what way do ideas about arrangements and logic determine our views? This work is not about the world itself, but about us, our place in the world. ‘On looking’ consists of a sound recording of a text and a blue, spray-painted frame. This frame has a diameter

of 260 centimetres and is some kind of furniture. People can lean against it, either to look inside or to look outside.

16 Peter Zegveld
‘Cave Canum’ 2018

In ‘Cave Canum’, Peter Zegveld warns us about a dog, not a dog from ancient Rome (Cave Canum) or a living dog, but a virtual dog. On the site of the Wyldskuorre, you will find the suggestion of a malicious chained dog in an open work cabinet. The dog responds when a visitor is approaching. You hear barking and howling, and there is a firm pull on a chain. Further investigation, however, shows that a mechanism is moving the chain and that the sound of the dog is produced electro-acoustically. Nevertheless, we are scared by such recognisable aggressive sound. Peter Zegveld, (1951, The Hague) knows - despite everything - how to manipulate our primal fears for aggressive animals. Just the suggestion of something can be enough.

LÜD

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