



## selected works

### reisenotizen aus dem land der mitte

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Klaus Janek plays processed double bass / Claudio Rocchetti process field recording and feedback

This recording contain sounds by: Li Zeng Hui, Yan Jun, Stephen Roach, Feng Hao, Liu Xin Yu, Torturing Nurse, SIN:NED

Recorded during August 2011 In China, Hong Kong and Malaysia.

The tour was supported by the Berlin.Senate Cultural Affairs Department.

Edited by Klaus Janek and Claudio Rocchetti during 2012.

Mastered by Mauro Martinuz.

Design by [www.burbulla.com](http://www.burbulla.com), Berlin, Fotos by Klaus Janek

Audio CD, 6 panels digipak /35 minutes+ / Release date: December 2014 / herbal international, Kuala Lumpur

Claudio and me recorded urban sounds, animals, talks, our own concerts, and the sets from the colleagues during a tour through China and Malaysia. We composed this material combining it with our own live playing, and so integrated it into our own vocabulary. The so played, reframed and recorded material, we played back and recorded the music on to two movable handheld recorders, changing constantly the position of the recorders in the studio. Our idea was to create with this methodology a multi-reframed piece of music including a variety of different realities in to one result: fieldrecordings used as music material / music material used as fieldrecordings / both transformed into music objects / reframed and appropriated as own music material / composed with this material / recorded in a certain acoustic ambience / played back and recorded in a different ambience, manipulating the reception of the microphones.

more on <http://herbalinternational.blogspot.de/2014/10/1404-claudio-rocchetti-klaus-janek.html>

## kriegsalbum

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picture: Simon Klingert

radioplay from Milena Kipfmüller, Lukas Matthaei & KJ, produced by rbb.

The radioplay was performed live at the Akademie der Künste, Pariser Platz, Berlin and and a composed version of it broadcasted at rbb and ndr. An adapted live version was commissioned by Hörspiel Sommer Leipzig.

Since 1999 Germany is in war state - but at home there is not much of notice about it. About 40 hours of interviews with people having as common ground a experience of war, serving as soldier, journalist, priest, doctor, NGO collaborator, and others, was the text base for the work. Urban Berlin fieldrecordings and live played music the music basis. Being inspired by composer such as Glen Gould, John Cage, Robert Ashley, Alessandro Bossetti, Albert Meyer and others, we worked on the perception of spoken word as a music element in communication with field recordings equally as music material and music as catalytic converter. Together we live composed the material into a feature - radio play - concert. The praxis on this work is the main inspiration towards setting up an instrument with the three elements: word, fields and music elements and also the continuation on different topics. The next artistic research towards a live composed radio piece treads the argument of the term: idotcy

## grapeshade

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...is dedicated to expanding the relationship between music/sound, dance/movement improvisation and real time composition.

The group searches the balance between all those elements where neither the music nor the dance takes the lead role eliminating the usual tendency of one becoming an accompaniment. Grapeshade focuses on wide range of tasks that shape each performance - response/repetition, reaction/ignorance towards individual impulse, minimalism/reduction, fragmentation, symbiosis, interruption, disturbance, and various other ways of transforming the present momentum into an alternative artistic form. The members of the group have also worked together in different constellations with other artists, among those Jörg Lukas Matthaei, Louise Wagner, Carlos Bustamante, Alexandru Pasca.

Based in Berlin, started exploring the small alternative spaces in the city in 2009, among those are Sowieso, Ausland, Farbfernseher, Ms Hecker, Exploratorium, Quite Cue, Wendel, Galerie Mazzoli, Lichtblick Kino, LaborGras, shared continuously their work with the music and dance followers in informal settings making most of their gatherings public, developed strong interest for site specific performances and started touring (Germany, Italy, Bulgaria, Turkey), performed in a natural cave, old water tower, billiard hall, movie theater, bookshop, on stage at Radial System V, outdoors at Tempelhof, also at the Elias Canetti Center and the Watertower Festival in Bulgaria with support from the Goethe Institut.

Ingo Reuelecke, Katharina Meves dance, Biliana Voutchkova, violin , Klaus Janek, processed and acoustic doublebass

more at <http://grapeshade.weebly.com/>

## AKT tracing remembering, finding poses from Venus, Olympia and us

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Judith Hummels Performance AKT tracing, remembering, finding poses from Venus, Olympia and us befasst sich mit dem Aktmodell und wie dieses losgelöst aus dem Atelier, als eigenständiges Kunstwerk in einen performativ- installativen Rahmen gesetzt werden kann. Dabei untersucht sie die Schnittstelle von Bewegung und bildender Kunst.

Drei Frauen unterschiedlichen Alters rekonstruieren und posieren in Aktpositionen verschiedener historischer Epochen bis ins Heute. Die Begegnung zwischen Modell und Betrachter wirft im (An-)Blick Fragen nach Subjekt und Objekt auf, provoziert Aspekte von Macht und trägt den ureigenen Vorgang der Kunst in sich: das Betrachten und Betrachtet Werden. Beide Seiten sind in permanenter, stummer Verhandlung um das Ausloten von Nähe und Distanz im Raum. AKT vereint Schönheit, Hässlichkeit, Naivität, Wahrheit. Die dreistündige Performance ist während der gesamten Zeitdauer zugänglich. mit Naïma Ferré, Ruth Geiersberger, Heidi Schnirch / Konzept & künstlerische Leitung Judith Hummel / Sound Klaus Janek / Podestdesign Katrin Schmid / Licht Charlotte Marr / Produktion & Dramaturgie Anna Donderer / Fotografie Cordula Meffert / PR Rat&Tat Kulturbuero / Flyergestaltung Ingeborg Landsmann, Judith Hummel. Gefördert durch das Kulturreferat München und den Bayerischen Landesverband für zeitgenössischen Tanz (BLZT). Mit freundlicher Unterstützung: Galerie der Künstler/BBK München. Tanztendenz München e.V.

We worked on a common understanding, which gives us the possibility although no communication is permitted to create together. It is an extremely fined tuning between to node models and sound. The active fields are: the micro composition of the single body, the macro compositon of the three bodys, the compositon in space of the unsquare platforms and the creation of sound. All happens in a comonly created sence of aesthetic.

## **bauhaus tanzen**

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together with Ingo Reulecke (artistic direction), Doris Dzierzk (stage design), Burghard Duhm (scientific collaborator) and KJ (sound/music), the HZT (dance university Berlin), the Bauhaus Dessau and the Anhaltinische Ballett take a closer look to the Bauhaus Tänze and Oskar Schlemmers work. A 13 pieces performance was created by the ca 20 participants of hzt, Anhaltinisches Ballett and TU Berlin, faculty Szenischer Raum. Reulecke, Dzierzk and Janek work as mentors and lecturers in their fields. The project is financed through Bundeskulturstiftung, who created an interest on nationwide dance heritage. The research work started in 2012 and premiered in spring 2014. The pieces were shown at the Bauhaus Dessau and Uferstudios Berlin.

## **ige\*timer Japan/Canada/US tour 2010**

including the road trip fom Vancouver to New Orleans - Japan/Canada/US tour 2010

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aug 17th - set 30th: Tokyo, J, Victoria, Vancouver, C, Seattle, Portland, San Francisco, Oakland, Big Sur, San Louis Obispo, Los Angeles, Tuscon, Globe, Carol Springer Mountain/Apachereservation, Albuquerque, Taos, Marfa, Austin, Houston, New Orleans

The basic idea of the tour was, to research how much the geographical and social enviroment influences the musical expression and communication. In Japan ige\*timer collaborated with local musician, in Canada the exchange consisted in playing in different fixed groups on the same evening, disscussing the music work after the concerts, in US ige\*timer bought a Camper and equipment in order to be in the possibility to play in any inspiring situation including urbanity and nature. Besides concerts happend in clubs, gallery, theaters and in radio shows.

## Ensemble Extrakte

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Sandeep Bhagwati musical development Sören Birke duduk, jew's harp, Hu-Lu-Si, Feedbacks Amelia Cuni Indian Singing, tanpura Klaus Janek double bass, electronics Cathy Milliken oboe Farhan Sabbagh Ud, Mazhar, Riqq Gregor Schulenburg flutes, duduk, overtone singing and flute Ravi Srinivasan tabla, vocal, whistles, percussion, Deniza Popova, voice, Hong Yoo daegum, Wu Wei, sheng, Curated by Elke Moltrecht, x-tract-production

In the ENSEMBLE EXTRAKTE, musicians play on European and non-European instruments. Cultural diversity is central in this project. The ensemble offers a close-up view of the music cultures of the East, West, North and South. The goal is to create an unconventional repertoire that breaks the mold of what we consider to be fusion projects. Tradition is embraced, and both present and future are captured through intensity and time! Sounds, melodies, rhythms, techniques, volumes and moods form the basis for a colourful canon of musical discovery. The new body of sound is created in conjunction with the musicians. The ensemble consists of acclaimed musicians who understand listening as a dynamic process and are not afraid to explore new possibilities of music creation.

The picture is from the piece ‚iterationen‘ with Extrakte Ensemble & Gebr. Teichmann at faithful festival, Radialsystem, Berlin

Klaus Janek bass, elektronics, Cathy Milliken oboe instruments, Deniza Popova Bulgarian singing Farhan Sabbagh ud, Gregor Schulenburg flutes, duduk, Ravi Srinivasan tabla, percussion, Hong Yoo daegum, Gebrüder Teichmann silent DJs

Idea: Klaus Janek, Concept: Sandeep Bhagwati, Elke Moltrecht, Gebrüder Teichmann, Composition and musical direction: Sandeep Bhagwati

### 3 and D'autres visages et d'autre corps

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two works were commissioned by the Louvre, Paris and Patrice Chereau:

D'autres visages et d'autre corps was a performance format which was developed by Thierry Niang: 27 amateur dancers aged from 5 to 81 . They were asked to improvise for 2 hours in 9 groups in 9 rooms at the Sully inside Louvre. KJ joined the groups for 15 min each group and then continued his way to the next group. (26th and 28th of november 2010)

,3' is an improvisation between Thierry Niang, dance, Clara Cornil, dance and KJ doublebass. 120 people were lined up along Galerie Daru and the 3 performed for ca. 25 min. inside the space. Afterwards the audience went to an other room where they could see the performances of Mathilde Monnier ,un americain a Paris' and Odile Duboc ,bole-ro two'. (7th and 9th of december 2010)

### afterhours - tecno opera

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at Berghain, Berlin

electro house opera directed by H. Mottl and M. Buscaino, after the same called movie from M. Scorsese. Music composed and live performed by KJ. AFTER HOURS follows the dark and surreal adventures of a young computer programmer, Paul Hackett. Dissatisfied with his secure yet lonely existence, Hackett embarks on a nightmarish voyage through the urban underworld. Following a series of fatal misunderstandings and events, Hackett loses his money and becomes lost in a labyrinth of clubs, bars and darkrooms where he is eventually hunted for theft and later, murder. The way back is cut off...

The concept is to combine the art of lyrical singing with live played minimal house. The opera is written for one actor, 3 sopranos, 1 alto, 1 bass, 1 rocksinger, a soundchoir and live played computer. (Insted of the computer it can be played by 16 instrumentalists). Funded by Hauptstadt Kulturfonds and Deutsche Bank

With: Godehard Giese, Barbara Grabowski, Gary Jankowski, Lara-Sophie Milagro, Roswitha Stadlmann, 14 dancers, special-guest: Denis Fischer;