

STEFAN ROIGK

2024

electroacoustic music, sound installation,
musical graphics + text-sound composition

» DOCUMENTATION + SOUND SAMPLES

TRACES–OF (chapter 2)

2022

ongoing artistic research project

» Continuation of the Investigations
into the Reconstruction of
an Electro-Acoustic Composition

Concept:

a composition was played once to a group of “test persons”, who were then asked to interpret, describe and imitate the sound events

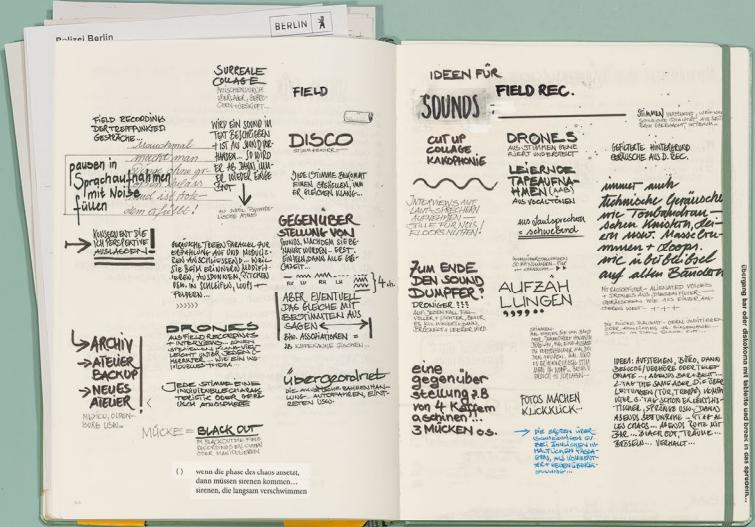
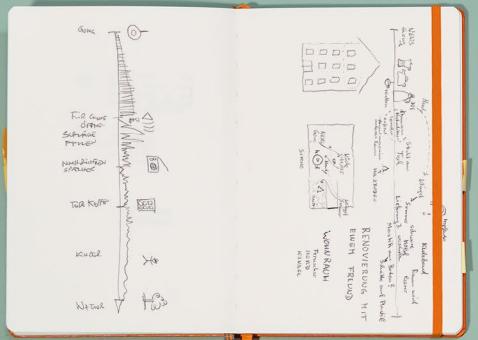
Materials:

notes from the interviews and on the artistic process, musical graphics (developed from the individual interviews in order to visualize the different interpretations), speakers and waveplayer / variable set-up

Sound:

4-channel acousmatic radio-drama / interview recordings, presumably recognized sounds from the original composition, which have been re-enacted concretely and recorded by the experiment participants during the interviews, everyday and ambient sounds / loop / 46:09





TRACES–OF (chapter 2)

2022

ongoing artistic research project

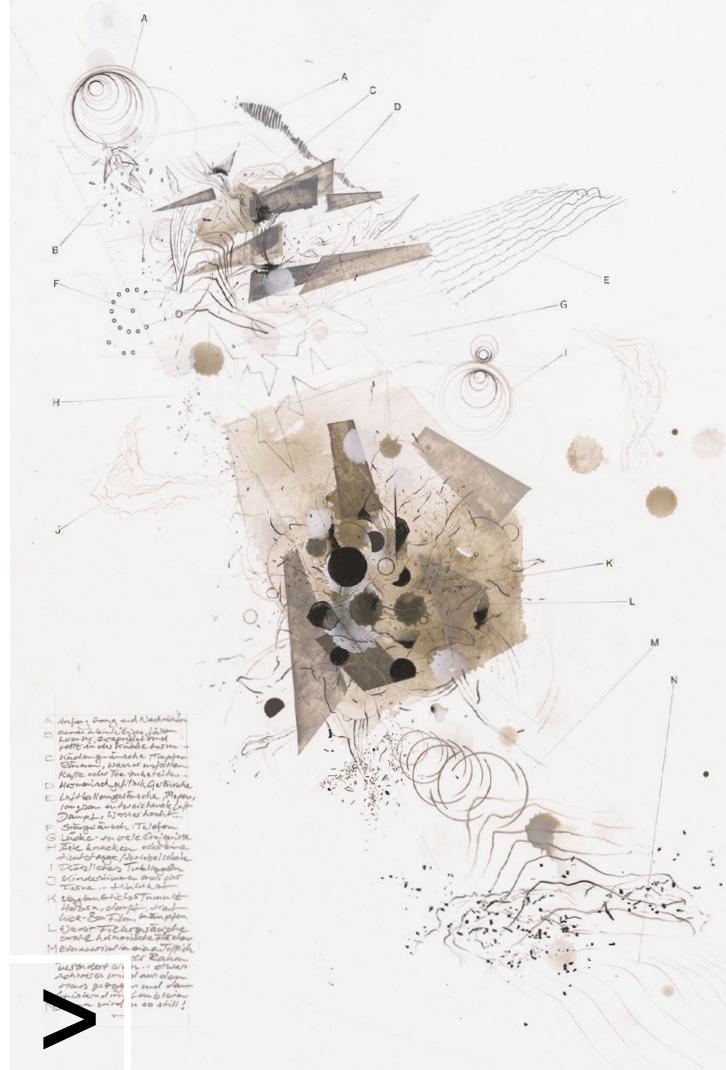
» Continuation of the Investigations
into the Reconstruction of
an Electro-Acoustic Composition

Concept:

a composition was played once to a group of "test persons", who were then asked to interpret, contextualize, describe and imitate and the sound events

Musical Graphics:

developed from the interviews in order to make the individual perspectives of the probands comparable and to visualize the described dramaturgy, actions, materiality, density and dynamics, moods, spatial environments, sound sources and narrative associations as a chronological sequence / pencil, graphite, colored pencils, ink, fineliner, Letraset letters, and acrylic paint on paper / various formats / 41x29 cm, 29x41 cm + 58x29 cm



Länge über 10 Minuten
alle überwältigt mit viel Schatten
eine Vegetation wie ein Geheimnis
aber: Tropenwald...
Bew. & See: 3000m, 2000m
Mensch in Tropenwald
Affenjäger: Dosen sind sehr klein,
groß in einer Höhle und wird
sie den Mensch beschimpft und
liest es weiter beschreibt genauer.

Wald: Climaax und Ausläufer
ca. 1000 Jahre altes CaCo
Büro ist eng am Felsen
angelehnt und versteckt
sehr schönlich und hübsch!

Gebäude immer wieder
Dosen annehmen,
Schönheit in Schadstoffen
Canyon Wasser...

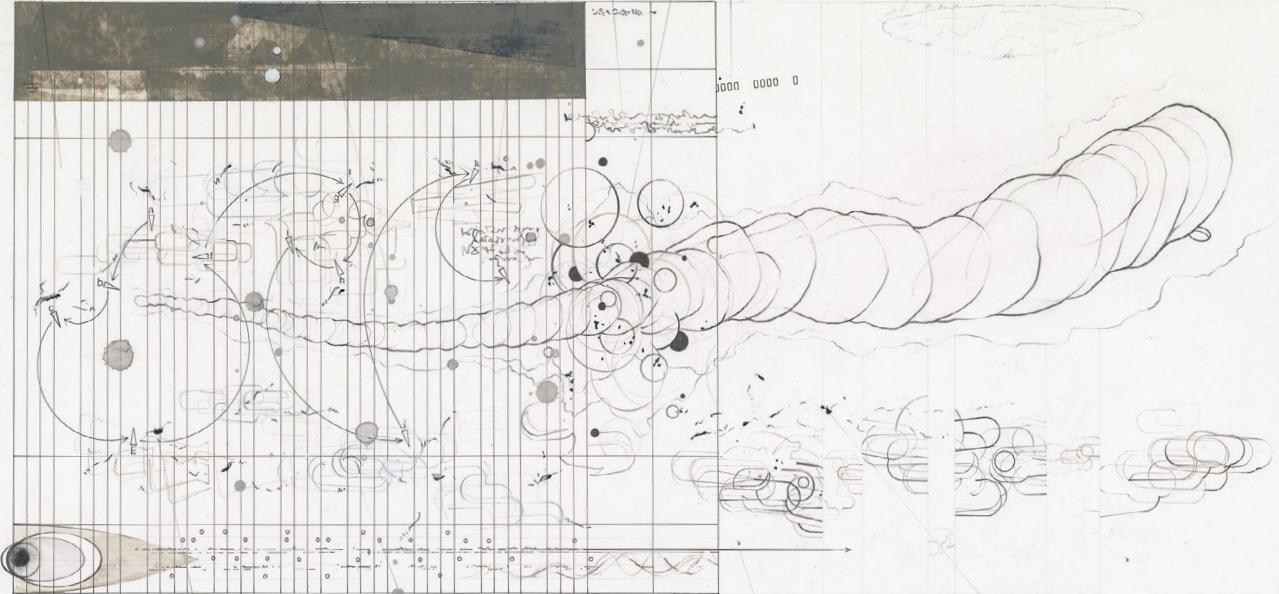
ein sehr schönes
Brennen und Dürren
ein gähnender Ozean
umgeben sich und
begrenzt durch einen
Hügel oder Berg
Haus gestützt
Kantile und viele
Wände mit einem
sehr eigenen Wohlge-
fühl

ein Stausee
im Bereich
im Norden
reicht bis zum
Tropenwald
oder
→ Reichtum
Komfort
von Wasser

Ruhe und
Schönheit
Gefühl...



wie Albert Jaya fürstlich mit
Habern und anderen Tieren
verbunden ist, aber eben
keine Menschen, die es am See
gern besichtigt und kann man
hier nicht gehen, wenn man
dort ist. Es muss sehr
schön sein, weil es einen
See und Hügel und kann man
dort nicht gehen, wenn man
am See ist und eine Gasse ist
nur ein Gefühl ist, dass
es sehr schön ist...



gong im See

die für mich interessante
Welle ist Tropenwald, die
nur das Wetter kennzeichnet:
Welt und andere kennzeichnen:

Resonanz zwischen Handelungen:
Pölle werden geschaut und
Dinge beginnen langsam aber
etwas Grün, das reicht auch!
Es ist Grün, das reicht auch!
Das Pölle und Ringe und Dosen
sind permanent, das reicht auch!
Dosen und das reicht auch!
Welt und andere kennzeichnen:
Die Welt ist kein Teil einer
Teilung ist so wichtig! Respekt
Welt und innen/auch ohne
manchmal leicht zu merken, was man tut...

Handlung kennzeichnen

immer wieder wieder ist der
organische Wasser ein Faktor
der organische Wasser macht, dass
der Gebrauch ist, der Gebrauch
organisch ist, der Gebrauch macht
der Gebrauch organisch... später von
den handelnden handelt, welche dies
früher schafft und erfordert

schritte bewegen sich
nach oben Raum kommt
und das Boden kennzeichnet,
wie mit Schalen auf Boden
durch eine Wasserfläche

von Welt...
Mensch ist
Entspannung und
der Langzeit...

die organische Dose sind manchmal
→ Schwellenwert und gekennzeichnet
der direkt Sonnen oder anderer
und seinem potentiell monatlichen
flussweise an und kann man jederzeit
entfernen → Stück im Donaukanal! → im Welt Wacht es passiert!

ZOO

2022

mixed-media sound installation

» An Acoustic Enclosure

Objects:

interlocking structures
made of wire, straws and grey
silicone, round beechwood
bars painted black, full-range
speakers inside black
polyethylene oil funnels,
cables and playback devices /
200 x 800 x 150 cm /
variable in form and dimension

Sound:

4-channel acousmatic
composition / very dense and
hypnotic field of sounds
composed of buzzing, squeaking
pinecones on internal plaster
with hollow parts, tips of
branches scratching on concrete
flooring, ambient sounds of a
studio house, whistling thermos
bottle and a telephone
dial tone / loop / 8:58





TOWARDS SOUND

2022

2-part series of drawings

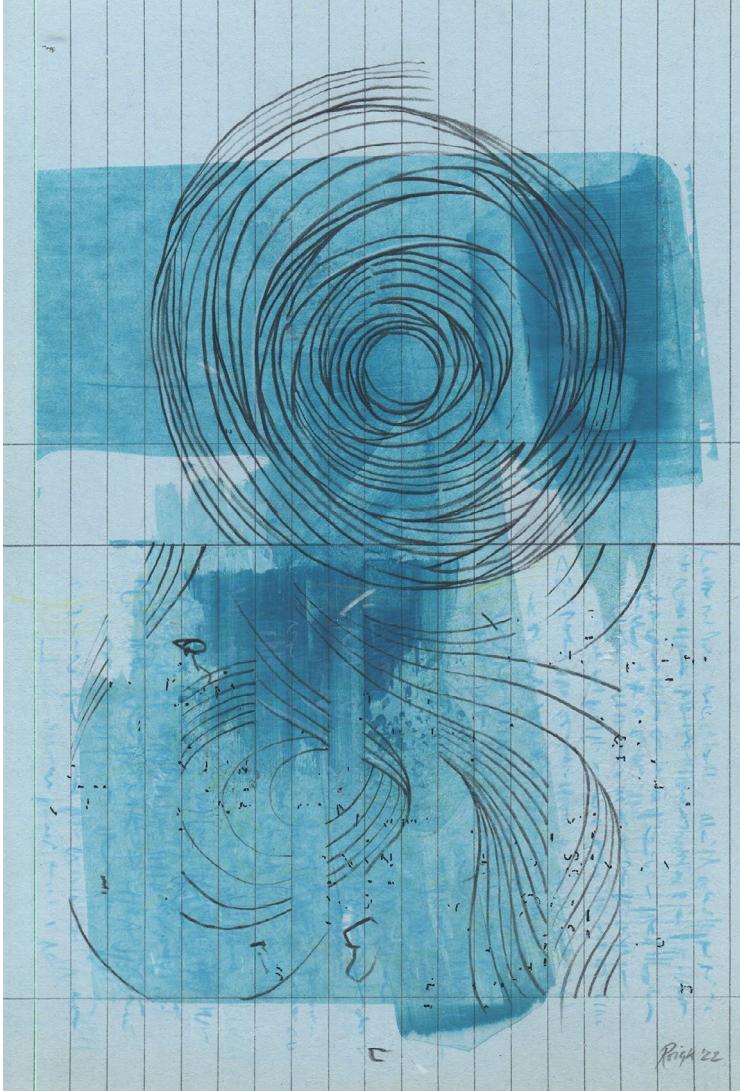
» Drawings in the Tradition of Visual Music:
Instead of Being Brought to Life in an Acoustic
Interpretation by Musicians, They Resound as
Sonic Associations in the Eye of the Beholder

Materials:

pencil,
colored pencils,
fineliner,
acrylic paint,
marking dots
and
Letraset letters
on
vintage index cards

Format:

21 x 15 cm





daniela fromberg + stefan roigk

READY FOR CARDBOARDING

2022

concert for 2 performers, objects and
large listening booths made of cardboard

» One Literally Bathes in Sound

Objects:

large listening booths for
up to 12 listeners / cardboard
boxes, cushions, foam rubber,
bolts and adhesive tape /
400 x 160 x 120 cm / variable in
form and dimensions

Sound:

4-channel acousmatic
composition and concert for 2
performers / sound actions with
yarn, combs, brushes, cardboard
cores, cleaning sponges, gyro,
copper bars, milk frothers, trays,
metal bowls and cans,
whisks, superballs, leafstalks,
structural foil, electric motors,
plastic forks, yoghurt pots,
suction cups, wooden spheres,
playback devices and electronic
toys / about 25 minutes



V



JENSEITS DER WAND

2021

mixed-media sound installation

» **The Simultaneity of Proximity and Isolation in Urban Living Arouses a Detective-like Curiosity**

Objects:

large listening booths
for 2 people each /
cardboard boxes, tape,
foam rubber, cushions,
sound transducers, cables
and playback equipment /
160 x 80 x 120 cm each /
variable set-up

Sound:

4-channel acousmatic
composition / dynamic
sound actions with yarn,
combs, brushes, trays,
cardboard cores, copper bars,
gyro, cleaning sponges,
milk frothers, superballs,
metal bowls and cans,
leafstalks, structural foil,
plastic forks, yoghurt pots,
wooden spheres and
whisks / loop / 18:16



V



daniela fromberg + stefan roigk

KABINETT DES INDUSTRIEELLEN ELENDIS

2021 —

site-specific sound installation
for a public recycling container

» A Requiem for Lost Signals

Objects:

dynamic assemblage of deconstructed lightweight polystyrene packaging, medium-density fiberboard, adhesive, lacquer, magnets, sound transducers, full-range loudspeakers, playback equipment and cables / 650 x 250 x 250 cm

Sound:

8-channel acousmatic composition / noises from defective electronic devices and sounds derived from the container surface / loop / 13:42





MUSIKALISCHE GRAFIKEN

2018–19

7-part series of drawings

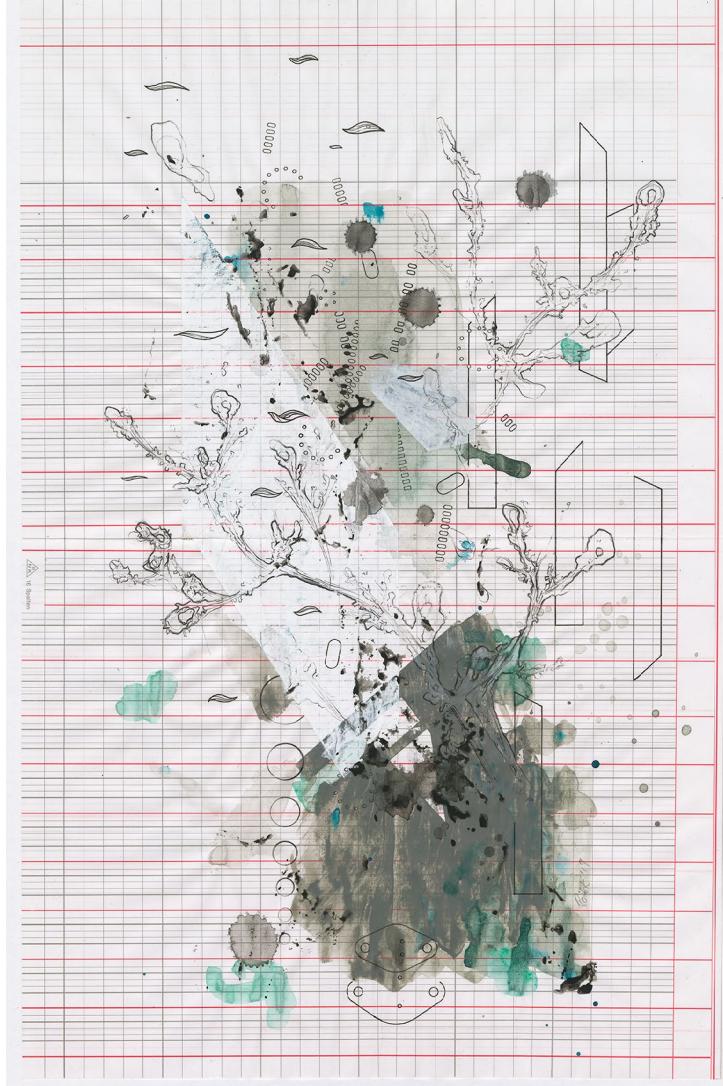
» Drawings in the Tradition of Visual Music:
Instead of Being Brought to Life in an Acoustic
Interpretation by Musicians, They Resound as
Sonic Associations in the Eye of the Beholder

Materials:

pencil,
graphite,
fineliner,
acrylic
paint,
marking
dots
and
Letraset
letters
on
vintage
accounting
forms

Format:

41 x 29 cm



C

J.J.A. Order No
Röder '19

TRACES–OF

2019

ongoing artistic research project

» Investigations into the Reconstruction
of an Electro-Acoustic Composition

Concept:

an acousmatic composition was played once to a group of “test persons”, who were then asked to interpret and describe the sound events, imitate possible noises and show or give possible sound sources

Objects:

modified desk with deconstructed drawers, polystyrene, tile adhesive, pin boards, cards with interview fragments and written notes, objects or photographs of objects suspected of being sound sources, office paraphernalia, intercoms, desk lamp and fan, various loudspeakers and playback equipment / 500 x 400 x 200 cm / set-up variable

Sound:

8-channel aleatoric arrangement / sounds allegedly used in the original composition that were re-enacted and recorded during the interviews / loop / 60:00





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UNFAMILIAR HOME

2018

mixed-media sound installation

» **On the Acoustic Effects of
Gentrification and Modernization of
Inhabited Tenement Buildings**
(the ephemeral sound of an urban Berlin)

Objects:

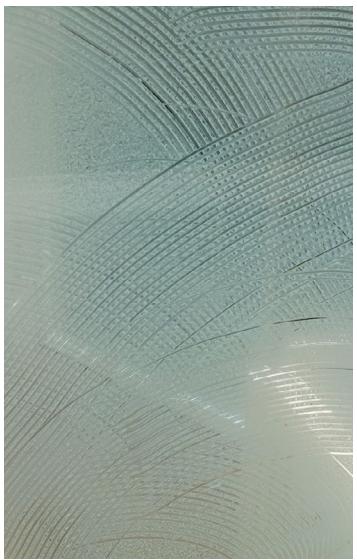
vintage window sashes,
kefir, enamel lampshades,
sound transducer, full-range
loudspeakers, cables and
playback equipment /
450 x 550 x 350 cm

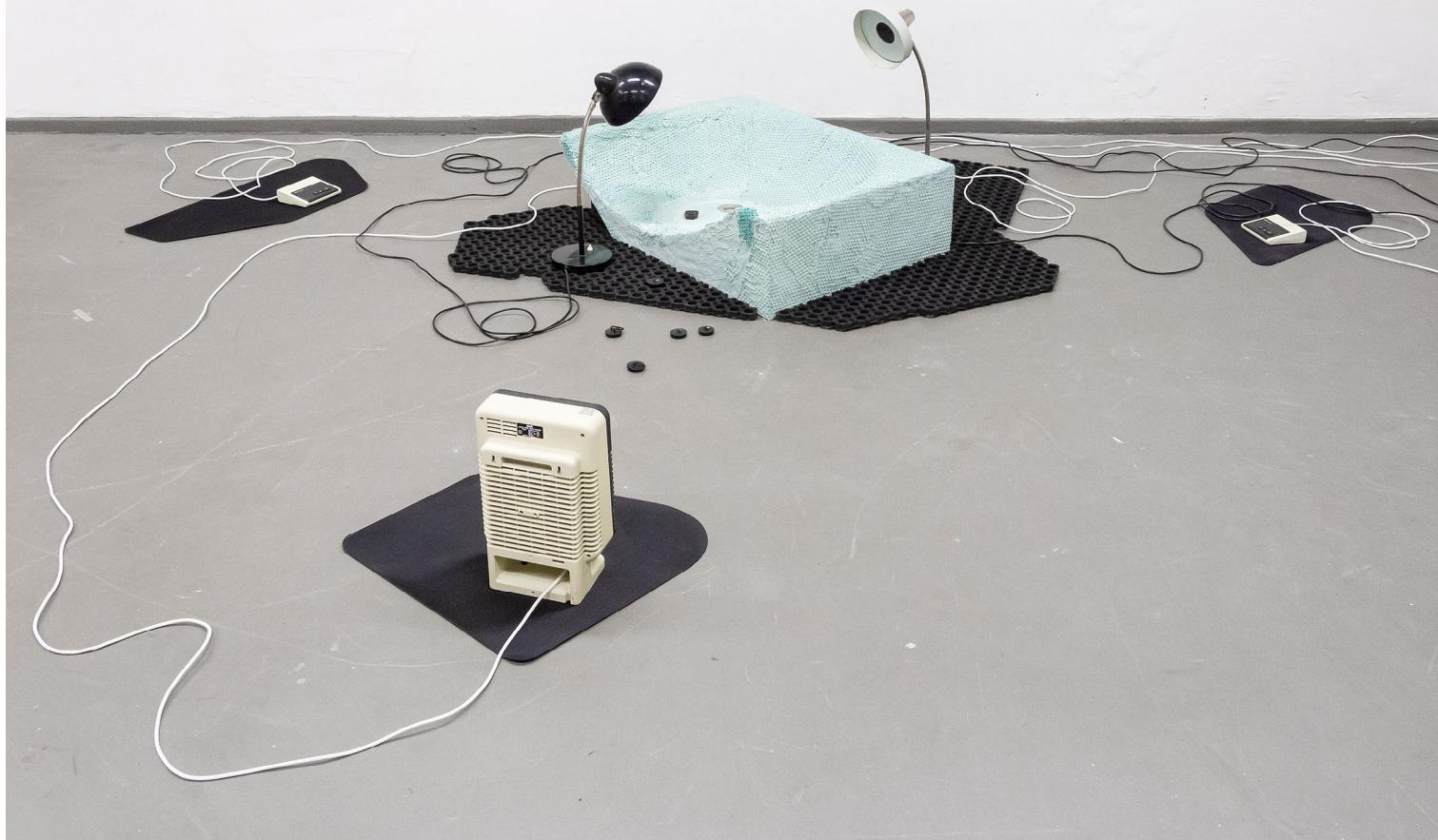
Sound:

12-channel composition /
audio collage of 400 hours
of audio recordings of
construction site noises /
tremors, hollow scratching,
resonating gas-heaters,
droning jackhammers,
crumbling ceiling plaster,
wind, chimney sweeping,
blow torches, rustling
plastic cover, dismantling a
scaffold and elevator
buzzing / loop / 20:44



V





A PATH IS FORMED BY LAYING ONE STONE AT A TIME

2018

mixed media sound installation

» To-Do Lists – Or How the Sense of
Duty Hinders the Creative Process

Objects:

polystyrene, plaster,
acrylic paint, books,
fan heaters, desk
lamps, intercoms,
doormats, cables,
full-range speakers,
playback equipment,
and sink drains /
400 x 200 x 50 cm /
variable set-up

Sound:

7-channel sound
collage / whispered
to-do lists, hissing,
breathing, static,
hum, chestnut cases,
room recordings of
the studio, crackling,
interference noises,
bells, and feedback /
loop 18:30



MUSIKALISCHE GRAFIKEN

2015–17

9-part series of drawings

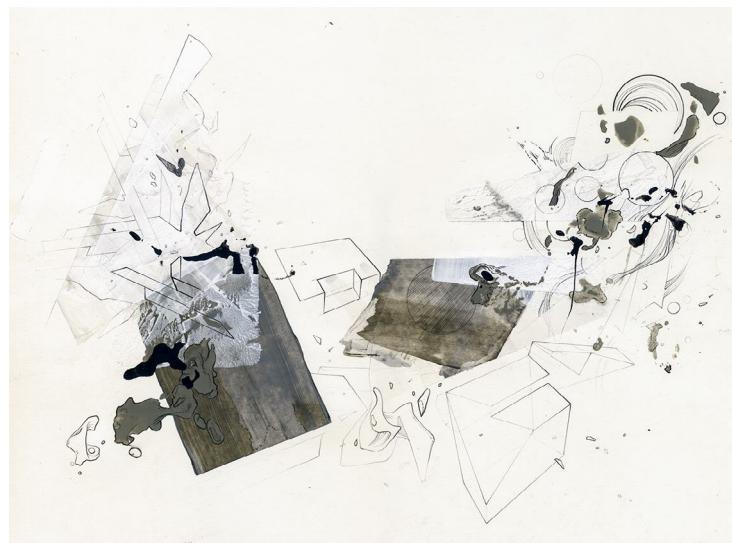
» Drawings in the Tradition of Visual Music:
Instead of Being Brought to Life in an Acoustic
Interpretation by Musicians, They Resound as
Sonic Associations in the Eye of the Beholder

Materials:

pencil,
graphite,
fineliner,
audiotape,
colored
pencils,
Letraset
letters,
acrylic
paint,
and
ink
on
paper

Format:

41 x 29 cm





WORTE WIE SCHALL UND RAUM

2016

mixed-media sound installation

» The History of Noise in Music as Theatrical Sound Installation: Poetic Descriptions of the Sonic Aspects of Selected Key Works from the Artist's Record Collection

Objects:

chair, lamp stands,
various loudspeakers,
megaphone, vintage
portable radio,
vintage cassette
recorder, cables and
playback equipment /
600 x 200 x 250 cm /
variable in form
and dimension

Sound:

8-channel composition /
voice / an arrangement of
whispered, cried, shouted
and spoken sound
descriptions arranged as a
chaotic Babylonian chorus
of voices with intensely
theatrical density and
dynamics / loop / 33:30





SCHWEIGEN IST GOLD

2015

mixed-media sound installation

» Two Voices Struggle to Be the Authority
of an Acoustic Interpretation

Objects:

vintage wooden table, modified vintage wooden chairs, modified hi-fi loudspeaker, intercoms, cables, waveplayer and multi-channel power amplifier / 200 x 250 x 150 cm

Sound:

2-channel composition / voice, ventilators, breathing noises and feedback / monologues and dialogues, poetic descriptions of sounds / loop / 8:03





SPRACH -MUSIK

2012–17 —————

4-channel lecture-performance

» A Concept, for Reading Aloud
about Listening – an Ode to Sound

Sound:

multi-channel system, computer and stereo microphones / vocal improvisations alternating with readings according to a fixed procedure and text / aleatoric sound processing of the recorded vocal improvisations: hissing, wheezing, aspirating, panting, humming, singing, rattling, creaking, crunching etc. / approximately 25 - 40 minutes

Text (excerpt):

In a moment of doubt, I realize the faint whispering / A hiss, delicate and fragile, in irregular surges, of a high frequency, it permeates the space at a barely audible volume, alternates its frequency, stops and begins again with a brief whir /

The cold causes the floor to creak /
The shifting floorboards create a polyphonic field of hollow grinding and inhabit the static void with spatially differentiated sound points [...]





stefan rolik
SPRACHMUSIK
vom Konzept übers Hören zu Lesen

SAMPLEINSTELLUNGEN: 30 min, Sampleresser Off, Stereo
(Sync Signal einzulegen!)

A. Die Nacht frisst alle Kinder

SPUREN A+B einschalten
SCOUR: Röcheln, Glücken, leises Zischen, Hauchen
mit vielen Pausen (Rec 2 Spuren A+B) 2 Spuren

STIMME: flüstern

Stille:

Es ist nicht das Rauschen meines Nervensystems, welches ich als
leichtes Dröhnen aus der Gegend des Fenster vernehme.

Es ist das weiche und einladende Geräusche des Wassers, welches
langsam die Heizungsrohre emporkriecht, das poröse Kupfer des
endlosen Tunnelsystems reibt und die hölzerne Fussleiste in Resonanz
versetzt.

STIMME: wird klarer und deutlicher

Es verleiht dem eiskalten Raum eine klangliche Wärme, welche dieser
distanziellen Winternacht auch deutlich gut zu Gesicht steht.
Zurücknehmen
Nur die Stille schafft dem Rauschen die nötige Beachtung.

Kein weiterer Laut erklimmt meine Aufmerksamkeit!

Kein Laut?

...

Stössen,
sarer
id beginnt

en schaffen
ikern die
n.

en
einer Mund exzit,
llicher
Spielder

» Müdigkeit hat
hypnotische
stischen

her vor dem
seinen Weg zum

nt ausreichend rentabel!

nimende Textpassage lesen und aufnehmen
ic & Spuren C+D übereinander),
hig, aber deutlich artikuliert.
- B+C+D

nt den Raum und vermengt sich langsam zu einer
n Fläche.

nung aus schwabenden, am Schädel fast
n und mutterbauchartigen Basswogen vermag
1 und zu beruhigen. Sie Assoziiert ein
chten und verstömt eine fast esotherische

ge der tiefen Frequenzbereiche schlagen in
len in den Magen.

elischen Flächen unaufhörlich kristalliner zu
wellen sie immer wieder pulsartig zu Shepard
s.

irk erhebt sich das Schwinren zu einer
und verbreitet eine stresserfüllte und
äre.

en still.



EXPANDED

2013

mixed-media sound installation

» Transformation of the Concept
of Musical Graphics into an Intermedial
Amalgamation of Sculpture and Sound

Objects:

paper mâché and
silicone castings from
deformed plastic
packaging, fabric tape,
doormats, full-range
loudspeakers, cables and
playback equipment /
700 x 500 x 50 cm /
variable in form
and dimensions

Sound:

6-channel composition /
dense sound field
composed of rubbing,
crackling, squeaking and
scratching with bubble
wrap, disposable dishes,
paper and polystyrene /
loop / 22:30





BURSTING CONFIDENCE

2013

mixed-media sound installation

» Transfer of the Editing Techniques
and Aesthetics of Musique Concète
into the Third Dimension

Objects:

paper mâché castings
from deformed plastic
packaging and disposable
dishes, nylon string,
cable ties, full-range
loudspeakers, cables and
playback equipment /
800 x 500 x 600 cm /
variable in form
and dimension

Sound:

8-channel composition /
dense sound field composed
of squeaking, shattering,
crunching, rattling, rubbing,
pushing, blowing and falling
noises produced with foil,
foam rubber, polystyrene
and disposable dishes made
of cardboard and plastic /
loop / 60:00





IMAGINARY SOUNDSCAPE NO. 6

2012–13

6-piece object ensemble

» Sonic Imaginations Coagulated
into Silicone – Tangible in the Flesh,
without Audible Sound

Objects:

black
silicon,
polystyrene,
microphone
stands,
wooden
picks
and
wire

Size:

300 x
450 x
120 cm /
variable
in form and
dimension





CRYSTAL CASTLE

2010

mixed-media sound installation

» On Hierarchies and Working
Conditions in the Fine Arts

Objects :

grey paint substrate, cables
power outlets, basement
lights, full-range speakers,
and playback equipment /
1000 x 500 x 400 cm /
variable set-up

Sound :

8-channel composition /
hypnotic sound collage /
room resonance of artists
personal studio gained
through repeated re-playing
and re-recording of an
audio recording of the
museum Hamburger
Bahnhof, museum noises,
fans, cut-ups of art-related
fragments recorded from an
answering machine /
various loops / 360:00



