

Annette Krebs - Konstruktion#1 & 2 | Sah (Graphit, 2021)

Annette Krebs performs three of their own solo compositions for metal, voice, electronics, and other objects on the 59' Konstruktion#1 & 2 | Sah.

“Konstruktion#1” - for metal pieces, microphones, voice, two sampled voices, stringed woods, plastic animals, computer, MIDI controllers, and tablet - stresses the klang and wobble of metal in clashes which emerge from a bed of silence or test-tone sines in arced dynamics like meteoroid impacts in an operatic rendering of accretion. Their shapes, especially the volume and speed around their attacks and decays, shift while sounding, sometimes sounding as if they were backwards. Planes of electronics mimicking TV/Radio static, arcade phasers, and bottle rockets intersect with sines that hasten and slow for sounds from motor whirr to click tracks. A voice enters but its shape changes too, cut and screwed into something like phonemes in lynchian delivery, keen and dumb, each having lost its meaning in losing the rest of the word. Sculpted into something perhaps familiar yet warped but always strange, the funhouse shapes of instruments and speech convey an aura of mystery even and especially when there is silence between them. “Sah” - for three sampled interviews, carbon pencil on paper, foil, parchment, plastic animals, microphones, computer, tablet, and MIDI controller - contains similar strategies of sounding and silence and altering the morphology of sounds but the sounds are now sonic drawing, the whoosh of changing spaces or opening a door, the crumpling of paper and foil and the cranking of wind-up toys whose timbres remain distinct but feel close to the clicks tracks and static of the electronics, and voices that are often first unmanipulated speaking full sentences but then wound up and spun out again, creating a chipmunk maelstrom from a room of chatter like the whining chorus of many wind-up toys released. “Konstruktion#2” - for metal pieces, their sonic reconstructions via sine waves and spectral freezings, one guitar string, microphones, two sampled voices, computer, tablets, and Arduino - is likewise similar to the first, but the metal sounds more like a faint celestial zimbelstern with the swinging resonance of distant bells or singing bowls among twinklings, the sines are now layered and overlaid in such a way to emit beatings, and the voice is lengthened a little into something like stuttering morphemes but backwards and strange again. Juxtaposing manipulated morphologies from non-speech and speech sounds in such a way - to transform speech to non-speech, to carry the origin and movement of both closer to ambiguity - draws attention towards how sound means, which might be more in the intonation of things than any contextual meaning.

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