



Philipp Hawlitschek
Installations



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About my work

“The issue is always the space itself, with all its specific sonic and atmospheric conditions. By means of different mechanical generators of sound and movement, existing potentials are to be explored, offerings of the room gratefully accepted. No pre-recorded sounds are brought into play – instead, the specific materiality of objects is activated. Oscillating bars, rotating air and vibrating surfaces are employed, among other things. One hopes for: a soundscape that emerges from the space itself, a movement that, in its physical temporality, points us towards our very own, personal time. A situation based on the quiet- not as an absence of stimuli but as an awareness for the myriads of small events that surround us constantly. I strive for small differences, movements and sounds, ones that encounter us at the limits of our perception like a finely sprayed mist, a fleeting scent. They produce attentiveness. Minimal events, which seem to elude us continually, which we can’t quite seem to possess with our senses, which we can’t hold onto. With a bit of effort, maybe we can perceive our own perception. A sound flutters through our heads, all the way to the ceiling. Our ears extend themselves. The space is slightly tinted. These things don’t unfold in time – they are time.”

Sound examples from some of the installations presented can be found on the CD attached. Audio recordings of spatial sound installations are of course unable to describe the situation satisfactorily. Their purpose is to convey a sense for the soundscape and to become effective as a fertilizer for our imagination.

Wer soll Lehrling sein ? Jedermann !
Wer soll Gefelle sein ? Wer was kann !
Wer soll Meister sein ? Wer was erfann !

rinnen

saarart 11 - Saarland's State Art Exhibition 2017, Saarbrücken-Burbach.
steel and copper pipes, pneumatic system



In front of the former main entrance, below the high canopy, two sound generators made of 2 meter-long down spouts and pressure chambers are positioned. A puff of air from inside the building brings them to a continuous sounding: soft, but with a considerable power in its depth. The range of its assertiveness builds an acoustic space, in which the constantly shifting and coalescing layers of sound are an invitation to experience the space in your very own time and attention.





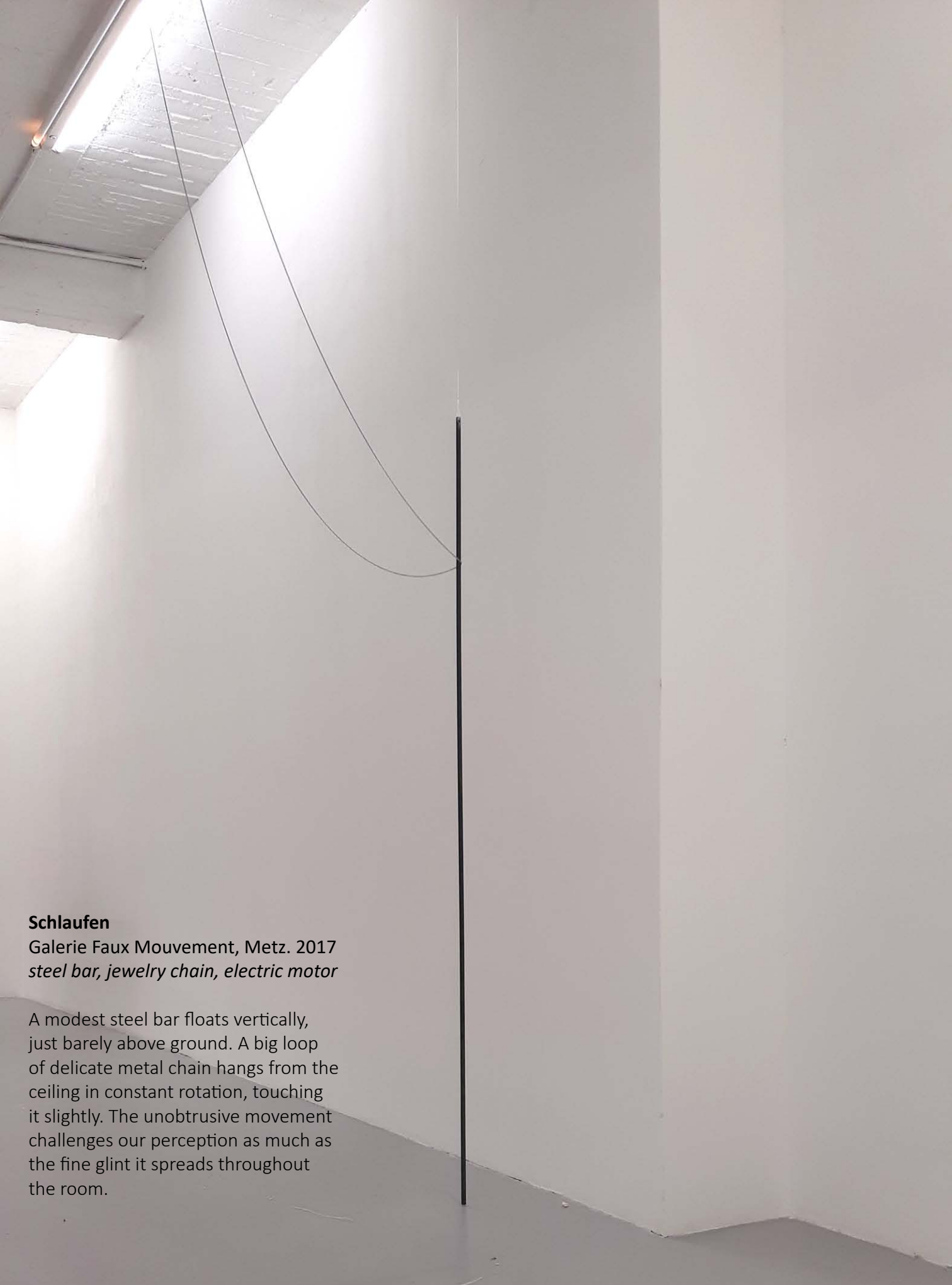
Aandacht

Klankenbos in Neerpelt, Belgium, 2017/18

electric motor, drive unit, string

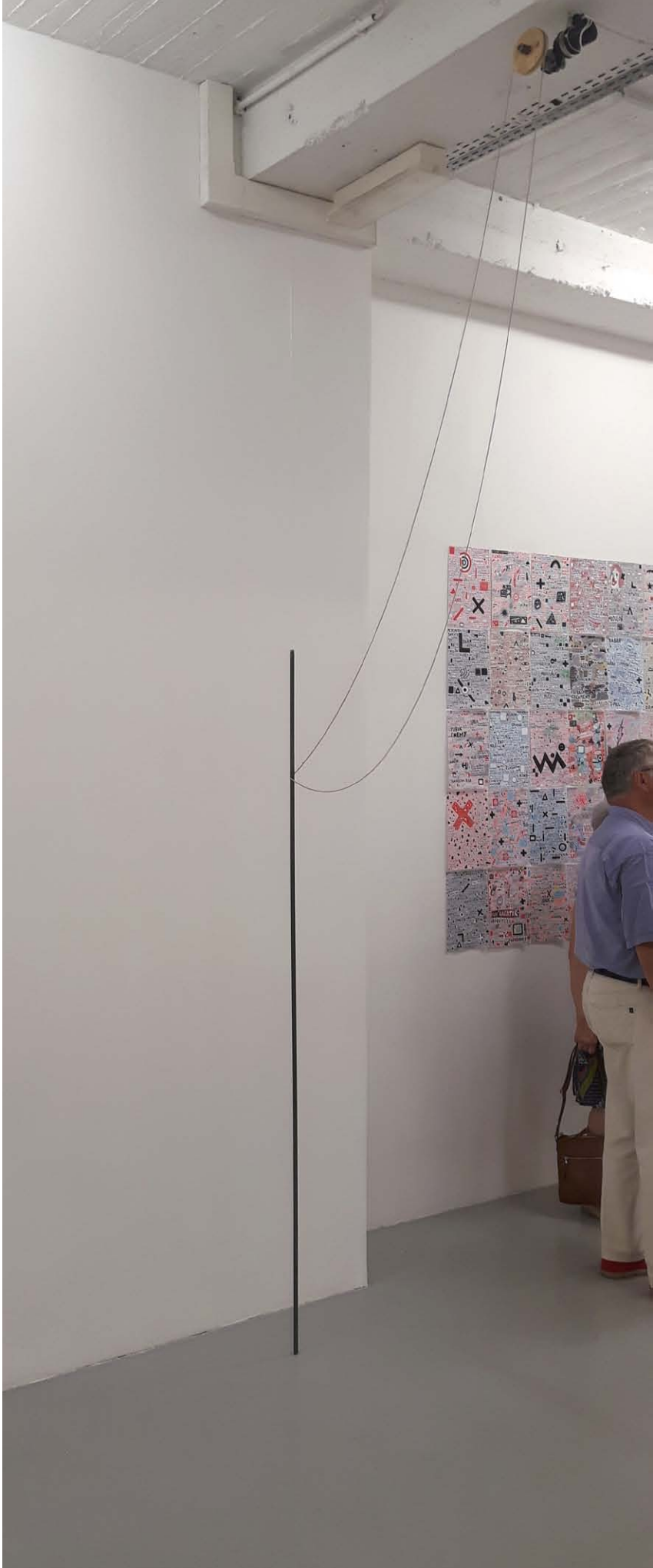
As a subtle manipulation of the existing situation, a constant motion is induced into one of the bamboo plants surrounding the small artificial pond. A gentle swaying, back and forth, like an inaudible oscillation or the pendulum of a very slow clock, finds our attention the same way our eyes adjust themselves to a dark room. The work doesn't aim for our sole focus of contemplation, but rather wishes for all perceptions, sensory or atmospheric, to be included in its presence. The dutch word Aandacht translates to attention, in German the same word is used to express a sense of concentration, commitment or devotion.





Schlaufen
Galerie Faux Mouvement, Metz. 2017
steel bar, jewelry chain, electric motor

A modest steel bar floats vertically, just barely above ground. A big loop of delicate metal chain hangs from the ceiling in constant rotation, touching it slightly. The unobtrusive movement challenges our perception as much as the fine glint it spreads throughout the room.



Wippe

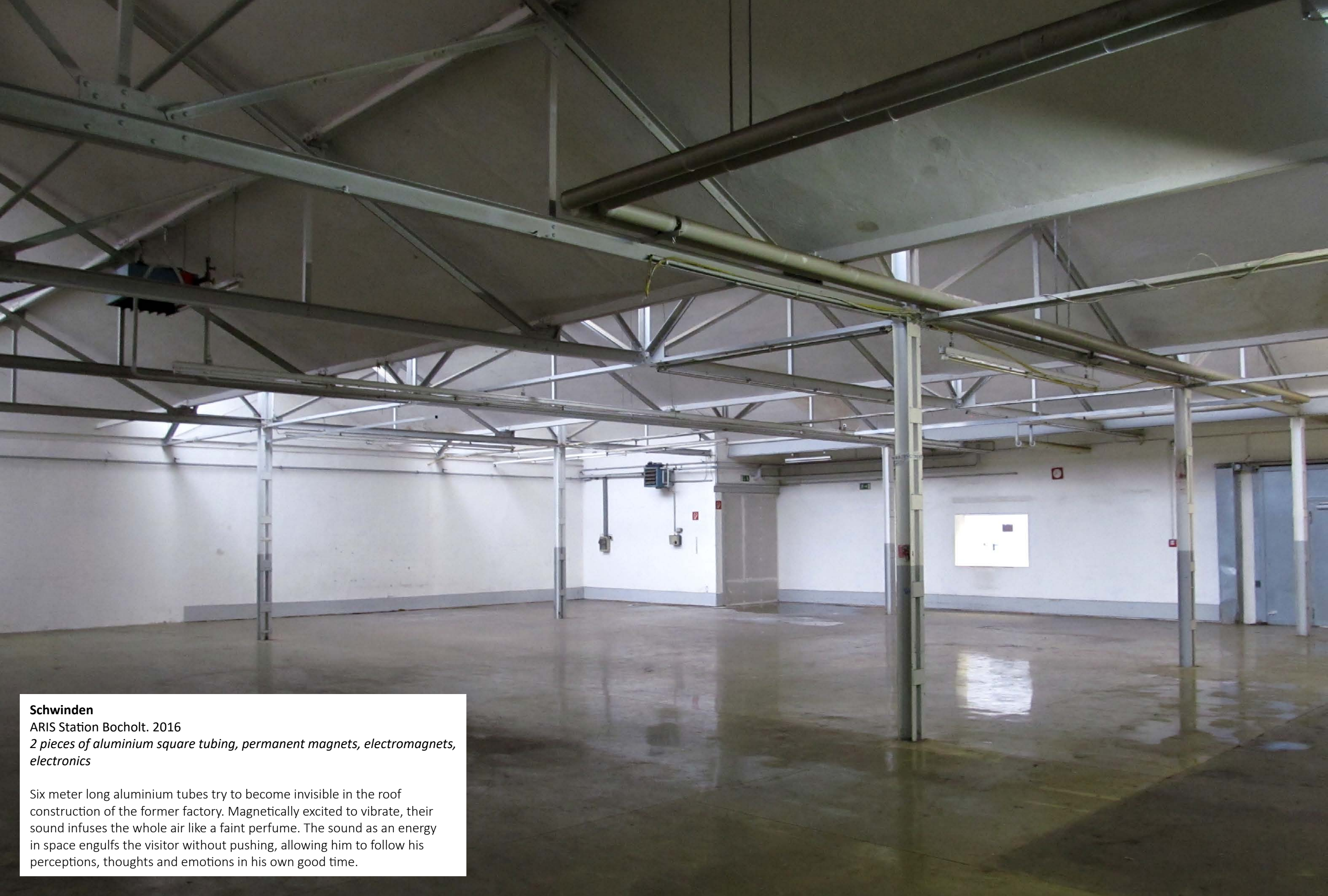
Staircase of the Saarbrücken Art School Gallery. 2016

aluminium square tubing, permanent magnets, electromagnets, electronics

Two sounds of charming simplicity hang above our heads and sway slowly through the staircase. A place of transit is gifted with a deep tranquility.







Schwinden

ARIS Station Bocholt. 2016

2 pieces of aluminium square tubing, permanent magnets, electromagnets, electronics

Six meter long aluminium tubes try to become invisible in the roof construction of the former factory. Magnetically excited to vibrate, their sound infuses the whole air like a faint perfume. The sound as an energy in space engulfs the visitor without pushing, allowing him to follow his perceptions, thoughts and emotions in his own good time.



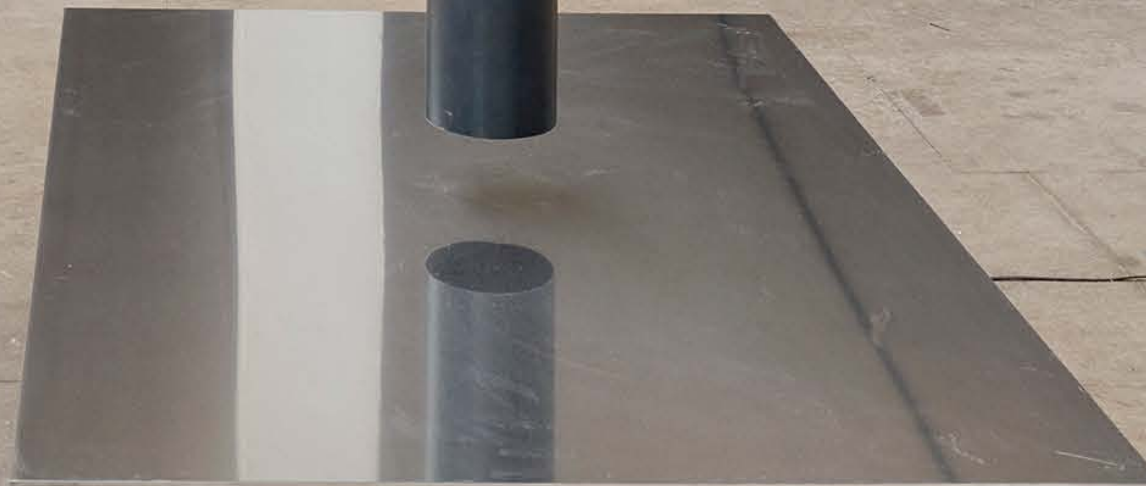
Schwinden
detail

Vollton & Abton #1

Fabrik 45, Bonn. 2016

*aluminium plates, steel tubes, wood,
permanent magnets, electromagnets,
electronics*

Slow and heavy, the sound of big vibrating metal plates rolls sluggishly through the space, to be waded through and inspected from all sides. The resonant tubes support the sound in its substance and can, touched by wind or curious hand, bring a little sloshing into the chewy frequencies.





Vollton & Abton #2

Fabrik 45, Bonn. 2016

*4 pieces of aluminium
square tubing(ca.24 meters),
permanent magnets,
electromagnets, electronics*

Overhead, throughout the narrow hallway, long, sounding meters are suspended. They invite to stride through a big, airy remoteness that is conveyed by the sound. It can be approached like a far, wide view. Of great fragility, it rewards quiet listening.



Pendel

former Becolin-factory, Saarbrücken. 2015
steel wire, weights, electromotors, string,
speed controller



Pendel
detail

Two pendulums hang from the ceiling, made from piano wire and old metal weights found in the abandoned factory. A rotating string touches gently and produces a continuous oscillation. The ancient radiator running along the whole ceiling serves as a superb resonator, vaporizing the sound through the whole, otherwise empty room. The subtle swinging of the pendulums is found again in the delicate layers of sound, shifting and meandering constantly. Listening as far as possible, one can arrive at the fringes of hallucination.



Abfluss

former Becolin-factory, Saarbrücken. 2015
electromotor, string, PVC- pipe

A variety of different tube and pipe constructions is to be found in the former washing room. From a grey drain pipe, running along the wall, a small section is cut out. Two slotted end caps are placed on the pipe ends formed this way, allowing a lightweight string to rotate between them. A two-part sound is formed in the split pipe. Low and heavy he rests in space, but not without an airy permeability. Walking through it, different room modes and nodal points are to be found and confused with the window ventilator.

Abfluss
installation view



Abfluss
detail



Philipp Hawlitschek lives and works in Bonn, Germany.

2009-13	Studies Audiovisual Art (Prof. Christina Kubisch), Academy of Fine Arts Saarbrücken (Ger), Bachelor of Arts
2013-15	Studies Artistic Research In Sound (Prof. Andreas Oldörp), Academy of Fine Arts Saarbrücken (Ger), Master of Arts
2015-17	Meisterschüler (postgraduate Studies) with Prof. Andreas Oldörp
2016	First prize sonotopia – european student competition for sound art installation, Beethoven Foundation Bonn
2017	Studio grant Bonner Kunstverein

Philipp Hawlitschek is active in the area of performative sound actions and free improvisation, appearing in solo, duo and ensemble constellations. Since 2015 he has increasingly focused on site-specific, time-based installations. Here, his primary aim is to develop a poetic situation by means of minimal interventions and subtle transformations of space. The works that emerge are always tangibly linked to the places in which they are produced. Ideally they become part of the place, part of the location. His practice is not about adapting a work to a given space so that the space might in some way support the work. Rather, it is an attempt to create a connection so delicate that the space itself becomes part – or indeed the core – of the work. Thus, he does not produce pieces as such, objects that can be transported or relocated, but rather situations that are specifically located in space and time.

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Images Vollton&Abton: Simon Vogel

