

PORTFOLIO

Lisa Mark

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Lisa Mark (*1996) is a sound artist living and working in Bern. She graduated with a Bachelor in Sound Arts from the Bern University of Arts in 2021 and is currently studying in the Master of Contemporary Arts Practice, which she will complete in the summer of 2023.

In her artistic practice she works on current socio-political issues in a poetic way to audio-visual sound installations, compositions or live performances. Among other things, she is interested in human relationships to objects and often works with the sounds and properties of everyday objects.

In addition to her own practice, she is part of the Bern-based collective CRTTR, a platform and label for experimental music and art.

Her work has been shown in Switzerland, France (IRCAM), Germany (ZKM) and the USA (7th International Conference On Movement And Computing).

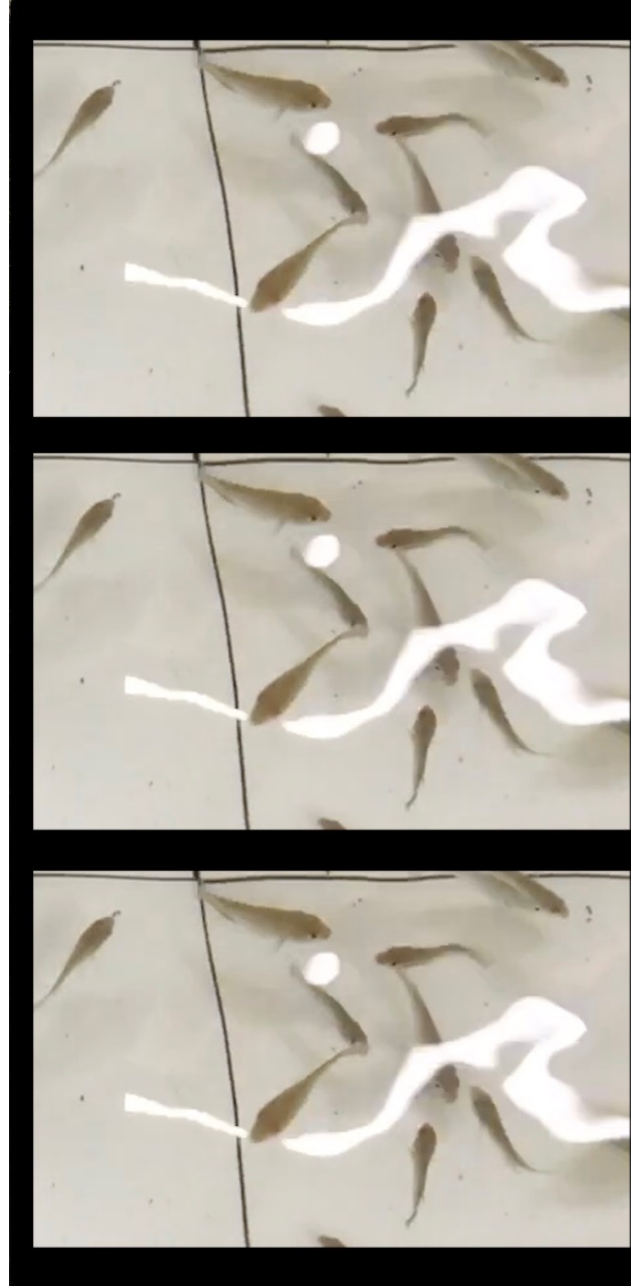
COMPOSITION IN FISH

2018

HD Video, 16:9, vertically, 8', stereo

Many different fish swim around disoriented in a tank that doesn't correspond to their natural habitat.

In this installation, three videos of a fish pedicure tank are played on top of each other. Various sinusoidal sounds can be heard, which are controlled by the fish through motion tracking via Max/MSP. The movements and reflections of the water interact with the vibrations and frictions of the sinusoidal sounds. The three videos, together with the sine tones, form individual voices of the polyphonic composition and were musically edited and stitched together accordingly.



Video: <https://vimeo.com/341846041>

PLASTIC POETRY

2019

plastic bags, two fans, two timer clocks

approx. 200x500x500cm



Plastic Poetry is the poetic interpretation of an ecologically questionable material. The installation consists of a figure made of around hundred plastic bags sewn together and hanging from the ceiling, and two fans that are turned on and off by two timers. The air currents cause the interconnected plastic bags to interact, creating various noise and crackle conditions. The moving figure when the fans are running is just as important as the collapsing and quiet figure when the fans are turned off.

Video: <https://vimeo.com/361751467>

Photos: Lisa Mark, Egle Salkauskyte



TANZSEIL

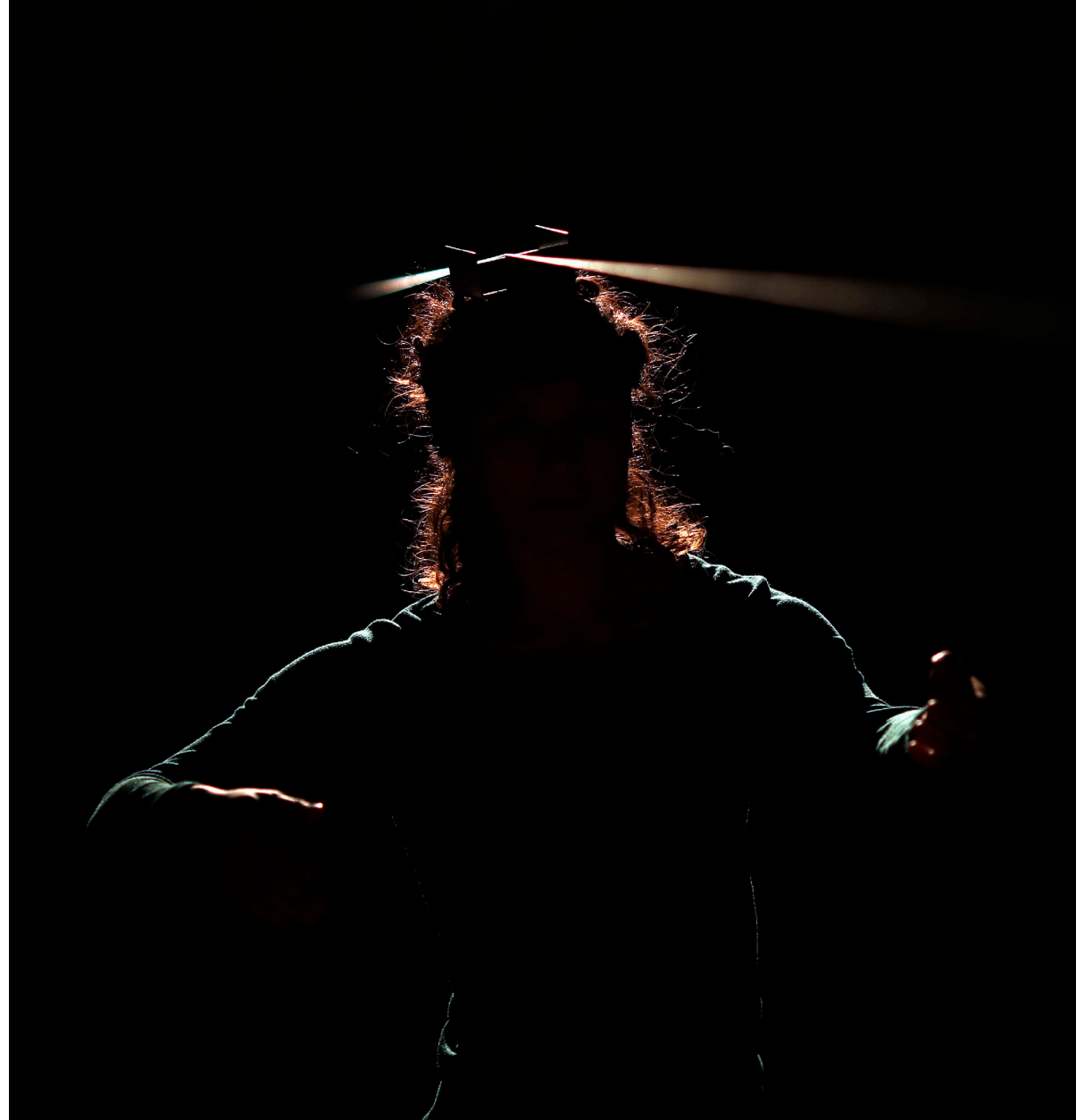
2019/20

for a dancer, head construction, steel wire, live electronics for
8-channel sound (variable, min. 4-channel)

Lisa Mark, Concept and Composition

Mira Studer, Dance

The body is in the center, the center moves through space. Although there is only one point of contact with the rope, one hears the totality of all parts of the body interacting. The dancer embraces the tension created by the shift in the body and space with the principle of an inverted rope dance. Instead of balancing with the feet on the taut rope, the dancer balances with the head. Unlike contemporary dance practices where movement is often perceived in relation to the floor, the movements are perceived in relation to the head. The rope is not stretched under the dancer, but above her. She dances to the sounds of the wire rope acting as a string, which she generates herself through her movements. The generated sounds are electronically processed depending on the dancer's position in space. Instrumentally, the dancer moves through the space like a human bridge.



Video: <https://vimeo.com/433560543>

Photos: Stephan Wermuth



DER BLICK NACH DRAUSSEN (NACH INNEN)

2020

HD Video, 16:9, 7', stereo



I am at home.
I am going for a walk in the forest.
I am at home.
I go shopping.
I am at home.
I am at home.

Video: <https://hkb-soundarts.ch/asuivreprojekte/der-blick-nach-draussen-nach-innen>

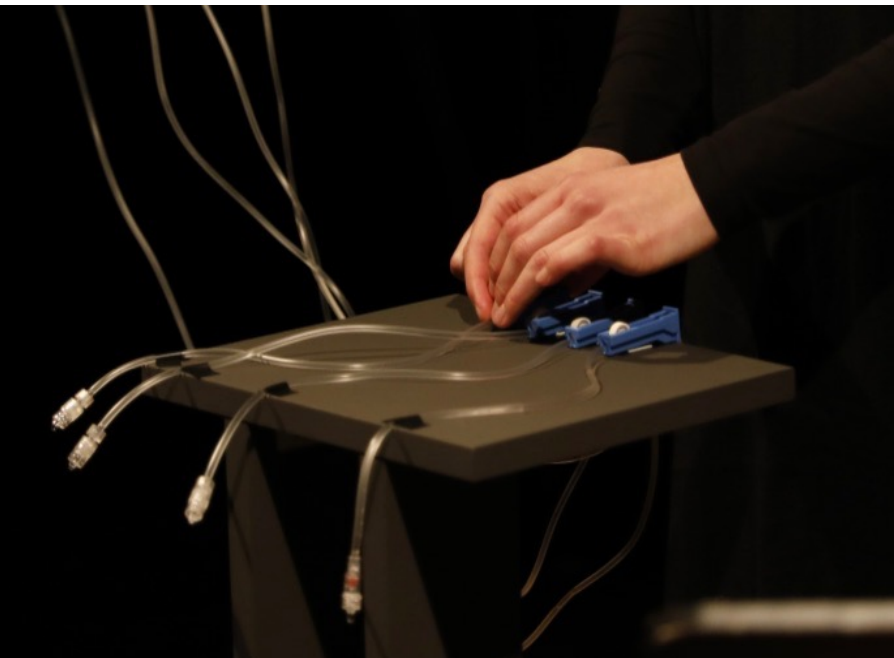
A SLOW INTRODUCTION OF FLUIDS

2020

for four infusions, three bowls, three contact microphones and stereo sound

6'

A slow introduction of fluids is a composition for four infusions. The infusions can be played like an instrument by controlling the drip speed. In this composition, the constantly changing polymetric structures are still a product of chance, in which the performer can intervene with the smallest changes and thus shift the entire structure. Each performance of the composition is unique.



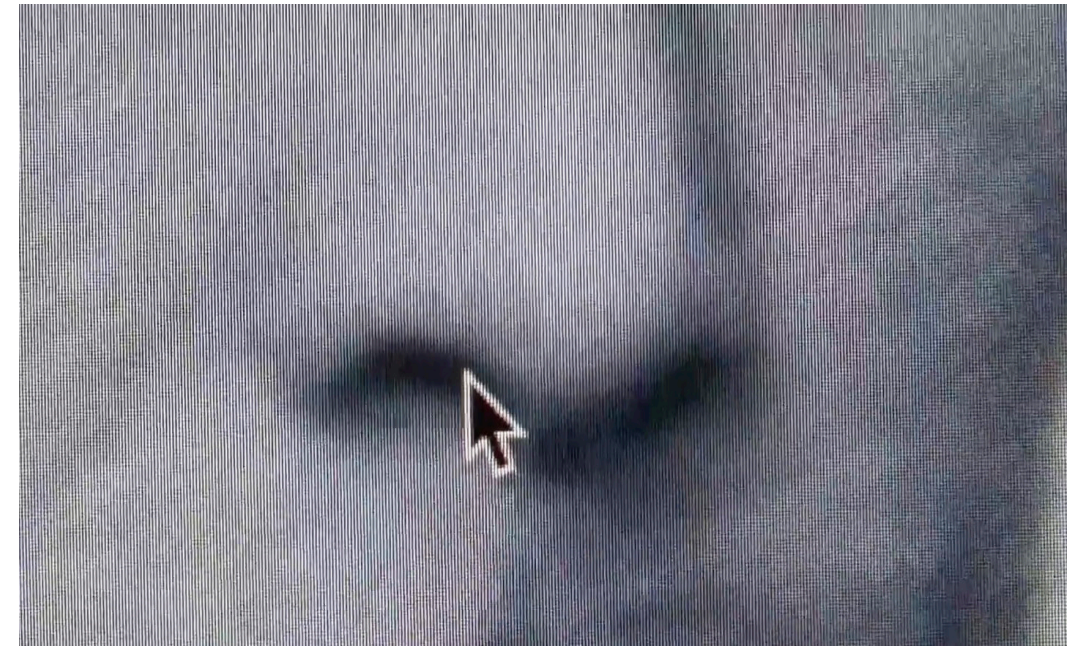
Video: <https://vimeo.com/521851931>

Photos: Beat Müller, Robin Lütolf

DIGITAL INTIMACY

2021

HD Video, 16:9, 4'10", stereo



This film reflects the desire to return to the origin, to transform hardness into softness. It creates a virtual space that allows closeness and intimacy with a person long dead.

Video: https://www.dropbox.com/s/xwxurztqssgon18/digital_intimacy.mov?dl=0

OHROHR

2021

pipes, vibration motors, mini bluetooth speaker, smartphone,

3'44" audio loop

approx. 160x200x100cm

Ohrohr is a sound installation that interacts with the environment in which it stands, transforming the existing ambient sounds into a musical soundscape. It consists of construction and vacuum cleaner pipes that have been tied together to form a colorful knot. The ambient sounds flow through the pipes and make them sound in different ways. Additional sound generators are integrated into some of the tubes, subtly blending with the ambient sounds. However, it is impossible to tell which tubes have been manipulated and which have not, since the sound generators have been placed well hidden and some tubes resonate strongly even without manipulation. Thus, the recipients can hold their ears to the openings of the tubes and listen to these different sounds. *Ohrohr* is a „catalyst of perception“, because the sound installation points out to the surrounding sounds, which have so far only been perceived unconsciously: a cup telephone to the sounding flow of the world.



Photo: Lisa Mark

PLASTIC POETRY II

2021

plastic sheet, fan, timer clock

approx. 100x500x400cm



Plastic Poetry II is the artist's second poetic interpretation of the ecologically questionable material plastic. The installation consists of a plastic foil, a fan and a timer. The fan's airflow blows up the plastic film and puts it in a seemingly flowing state, so that various states of noise and crackling can be heard. The moving figure when the fan is running is as important as the collapsing and motionless figure when the fan is off.

Video: <https://vimeo.com/588761578>

Photos: Joëlle Bischof

JA (NEIN). NEIN.

Composition by Lisa Mark

2022

4'58", stereo

Mixed and mastered by Benoît Piccand and Tobias Lanz

Sometimes it's not easy to say no.

Sometimes it's easier to say yes.

Sometimes we don't know what we're saying yes to.

Or we know what we're saying yes to, but then we can't say no when it goes beyond what we agreed to.

This is not easy.

The basic material of the composition are studio recordings of the whispered to shouted words YES and NO. As we know, our communication does not only consist of words, so a YES can also mean NO and a NO can also mean YES.

Through the human expression of the voice, but also through various sound synthesis techniques and compositional strategies, the composition refers to the imposed ambiguity and uncertainty of the seemingly unambiguous words YES and NO. To achieve this, various editing and montage techniques, panning shots and classical effects were used. At one point in the composition, for example, one hears a clearly spoken YES in the left ear, but at the same time a whispered NO in the right ear. On the other hand, the acoustic properties of the words were exchanged by synthesis techniques, but without changing the actual word. For example, at one point the phase of the YES is replaced by the phase of the NO, but the amplitude remains the same.

Bandcamp: <https://crttrcollective.bandcamp.com/track/ja-nein-nein>

YOU TURN (ME ON)

2022

HD Video, 16:9, 8', stereo

Everyone wants green electricity, but no one wants wind turbines. How do you deal with the fact that you are suddenly surrounded by these huge structures? How do you dissolve their status as foreign bodies?

This film documents the development of an obsession, the emergence of a relationship. No matter where you look, they are everywhere. The feeling of not being alone can be threatening or reassuring, depending on the context. Dealing with these contrasts, the film shows how persecution can turn into companionship.

This film was made in the first phase of the Somatic Artist in Residence Program curated by Barbara Bess in Kirchfermbach (Bavaria, GER).



Video: <https://www.dropbox.com/s/5mqzyy3s1zf26n4/you%20turn%20%28me%20on%29.mp4?dl=0>

ZITTERND, WANKEND (*trembling, swaying*)

2022

zinc bucket, steel springs, transducer, amplifier

mp3, 7'16", loop

approx. 250x200x34cm

The installation is based on the feeling of inner shock. Personal experiences or moments, global facts or conditions, which may be in the past or present, and which are able to shake one so much that they tremble quite far into one's own everyday life.

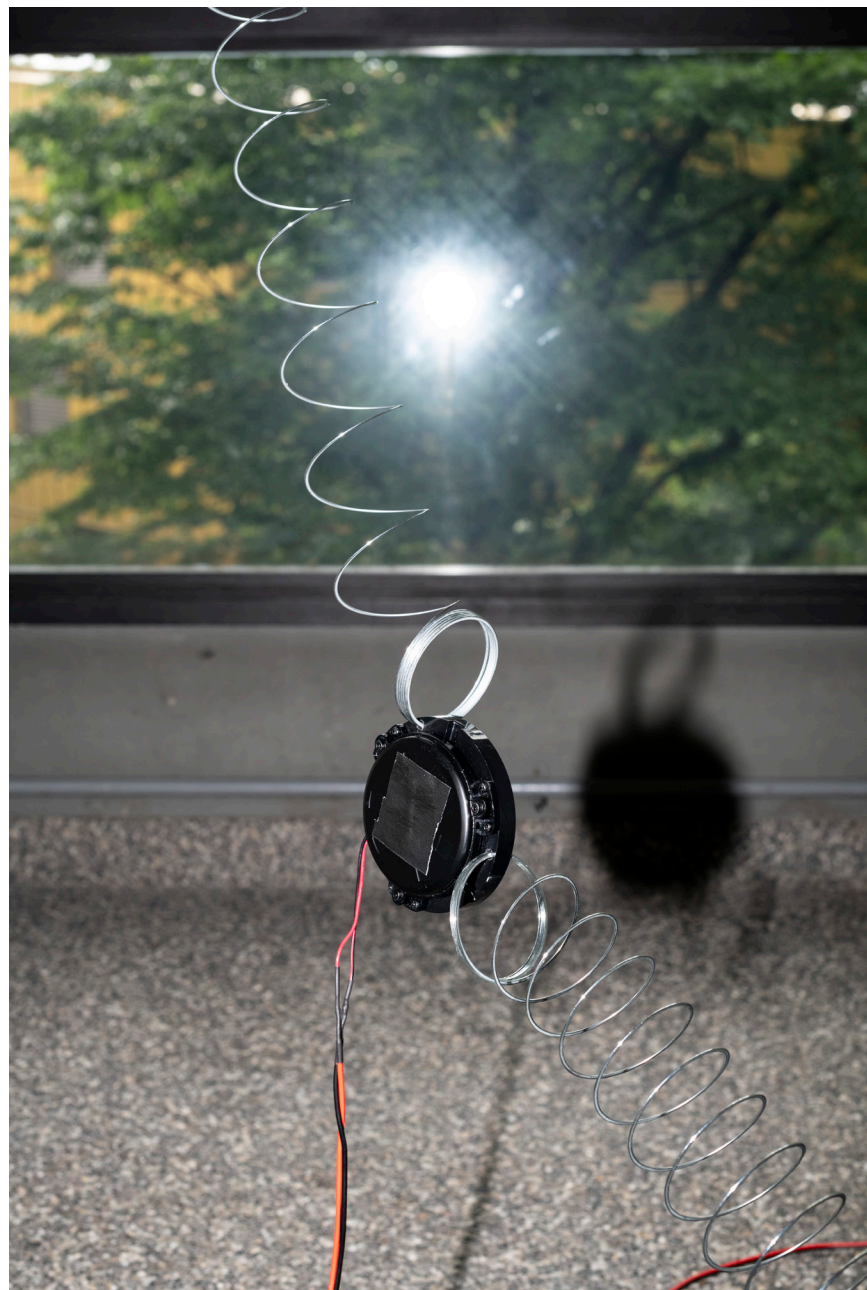
The core of the installation is a transducer suspended in the air between two steel springs. One spring leads to a silvery zinc bucket, which serves as a resonating body, the other leads to the corresponding lid, which hangs from the ceiling and also resonates. The transducer plays very low sine tones (below 50Hz). The movement of the transducer causes the springs to move and vibrate differently depending on the frequency, which in turn begins to sound at the resonating bodies.

The installation combines the visual level of the sound with the acoustic one. Thus, one partially sees the sound through the vibration of the spring, but does not yet hear it. It is also possible to hear the movement or vibration of frequencies below 20Hz. Since the springs have different lengths and different degrees of tension, they do not move equally to the same frequencies.



Photos: Lisa Mark, Tim Rod

Video: <https://vimeo.com/744179923>



LÜCKEN (*Gaps*)

2022

Perception Walk, Performance and temporary Installation

by Lisa Mark and Miriam Arnold

60'

Creating gaps nobody needed. How does our perception of a place change after we intervene? What traces do we leave?

In this one-hour walk in silence the public is invited to focus on the perception of different places in the forest in three different states: The untouched place, the temporary installation and performance of and with the tube in site and the place after the removal of the installation.

The perception walk, performance and temporary installations were made in the second phase of the Somatic Artist in Residence Program curated by Barbara Bess in Kirchfermbach (Bavaria, GER).



Photos: Lars Donath



LOST AND FOUND

2022

Performance by Gemma Ragués and Lisa Mark

20'

Drawn rooms in white tape recreate a scenography only filled up by objects found by the artists in Swiss second hand stores.

A sound and action disturbing sequence - created by playing and placing the objects - builds up carefully the rules of an abstract place reminiscent of a waiting room. Ringing a bell with the foot, folding and bringing towels are the main actions that will absorb and eventually lead the performers to a lost state. Performing, waiting, being in or out the game, being the technician, conducting the other - are some of the roles that the artists play in this rich meta-dimension place. The labyrinthic performance actually deals with getting lost, being lost or waiting to be lost, with the relationship between people and objects and maybe the stories behind them.

How do you know if you are lost Lisa?

I mean, are you lost?

Wait.

Are we lost?

I am sorry. I mean, did we find this lamp?



Photos: Tim Rod



EXHIBITIONS AND PERFORMANCES

07/05/2023	<i>zitternd, wankend</i> , Time goes by so naturally by CRTTR, Dampfzentrale, Bern
03/12/2022	<i>Lost and Found</i> , Performance with Gemma Ragués Pujol, Dampfzentrale, Bern
01/10/2022	<i>Lücken</i> , with Miriam Arnold, fall into place / re:festival Tafelhalle, Nürnberg (GER)
08/09/2022	<i>t(R)rans(E)</i> , Ensemble RT60 EXTENDED, Musikfestival Bern, Dampfzentrale, Bern
22-25/06/2022	<i>ohrohr</i> , next_generarion 9.0, ZKM (Center for Art and Media), Karlsruhe (GER)
04-06/06/2022	<i>zitternd, wankend</i> , Rhizom Festival, Zürich
07/04/2022	<i>JA (NEIN). NEIN.</i> , CRTTR004 Showcase: I Wanna Be A Superstar Vol. 1 Tape Release, soso space, Bern
03/2022	Somatic Artist in Residency Program Alte Schule, curated by Barbara Bess, Bavaria (GER)
02/2022	<i>ohrohr</i> , SONOHR Radio and Podcast Festival, Kino Rex, Bern
07/08/2021	<i>Plastic Poetry II</i> , PLAY ME ON STANDBY, La Voirie, Biel
04/2021	Güschä x Lisa Mark, Residency with the Poetry Slammer Marco Gurtner, Verein Kulturhaus Royal, Baden
01/2021	RT60 Extended, Playtime 2021, HKB, Bern
16/07/2020	<i>Tanzseil</i> , 7th International Conference on Movement and Computing, Presented from New Jersey (USA)
06/03/2020	<i>Tanzseil</i> , Ircam Forum Workshops, Paris (FR)
12/02/2020	<i>Plastic Poetry</i> , Silo172, SCHÜTZenhof, Bern
10/2019	Sale <i>Plastic Poetry</i> , Art Collection Bern Universit of Applied Sciences
08/11/2019	<i>Komposition in Fisch</i> , PlayBern Grosse Halle Kulturzentrum Reitschule, Bern
2016	Co-Producer of <i>Come To Naught</i> (Veronica Fusaro), m4music Demotape Clinic winner Pop + Demo Of The Year

EDUCATIONAL BACKGROUND

since 2021	University of the Arts Bern HKB, MA Contemporary Arts Practice
2018 – 2021	University of the Arts Bern HKB, BA Sound Arts
2016 – 2017	University of Bern, Faculty of Law
2012 – 2015	High School Seefeld Thun, major in music

PROFESSIONAL EXPERIENCE

07/05/2023	Curation and booking of the event <i>Time goes by so naturally</i> by CRTTR Collective, Dampfzentrale Bern
02/2023	Sound for a film portrait, 2'38' Prix d'Honneur: Ruth Waldburger, Schweizer Filmpreis 2023, 2'38', realisation by Ivan Petrović and Sara Čolić
10/2022	(Sound-)technician for <i>Ginger Ensemble</i> , autumn tour in Switzerland
01/2022	Sound Design/Composition for BFF (Bern) advertising campaign
2021-2022	Several concerts as a bassistin with <i>Sirens of Lesbos</i>
04/09/2020	Loudspeaker concept, live electronics and technical director at <i>Text-Tonik</i> , concept/project management: Elina Bächlin and Noel Schmidlin, Musikfestival Bern
07-08/2020	Sound Design/Composition for HKB (University of the Arts Bern) advertising campaign
08/2019	Composition assistance with Martin Bezzola (Klanggestalter GmbH), radio play Martin Salander for SRF 1 and SRF 2 Kultur