

**Press / Reviews  
Scientific Articles  
Radio portraits**

**on  
georg klein**

**selection of citations  
2020 - 2001**

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## Press / Reviews / Interviews / Radio Portraits

### **Olaf Val** (DokFest Kassel): **NILAND**

Georg Klein, who also examines socio-political structures inscribed in the environment in other works such as "European Border Watch" or "Ramallah Tours", deliberately focuses in NILAND on the power structures and economic interests hidden behind concrete geopolitical narratives. At the centre of perception is the four-channel sound composition that Klein developed in cooperation with saxophonist Ulrich Krieger. Klein partially underlays these extraordinary sounds with field recordings to create a remarkable sound experience. (...)

The post-apocalyptic scenarios on the shores of the Salton Sea with their remains of massive fish die-offs and abandoned settlements form the sad climax of this successful overall composition. In his work, Georg Klein impressively outlines how human mismanagement can lead to unpredictable natural disasters over long periods of time, which in their irreversibility will confront numerous generations with unsolvable tasks in the future. ([37. Kasseler DokFest, 18.11. 2020](#))

### **Hanna Grzeskiewicz** (positionen): **Dystopie Sound Art Festival**

The sound art festival took place in the last days before the second Lockdown began in Germany, in order to - as the organisers Laura Mello and Georg Klein say in their concept note - "showcase artistically framed perspectives that allow the utopian to shine in the dystopian". The creative use of technology showed up as a common thread throughout the exhibition, as in Giuliano Obici's Screen Utopia - a room where all the screens were in block colours, and could also be seen and heard on your own mobile phone by connecting to the local wifi network. It felt like a futuristic nightmare. Vivian Caccuri and Gustavo von Ha's portrayal of the Brazilian *Sertanejo* was a fascinating and mesmerisingly absurd interpretation of this phenomenon. Other highlights included Christian Diaz Orejarena's *Fronteras Visibles*, a music video addressing cultural appropriation to the soundtrack of *Champeta* (music originating from the Colombian Caribbean coast), and Ute Wassermann's *Aus Atem*, a direct commentary on the danger of singing during the pandemic, which she countered by singing in plastic bags. (...) ([positionen \(216, 1/2021\)](#))

### **Golo Föllmer** (NZfM): **Dystopie Sound Art Festival 2020. Berlin-Brasilien**

Two major themes of the dystopian were thus always in the room: the threat to life from an invisible, incomprehensible danger, and the threat to freedom from state intervention. (...) Mario de Vega's sound performance 'El Intruso' effectively sharpened the basic feeling of the festival on the last evening. In a large part of the exhibition spaces, the actual works were still visible, but: all switched off, dead. Instead, they were now overlaid by other elements. [NZfM \(1/2021\)](#)

### **tom Mustroph** (taz): **Auch der Wind spielt mit / Also the wind plays**

The rooms alone are worth coming to. A total of 14 positions are presented in the Alte Münze. Most of them are completely new productions - an important feature of this producers' festival initiated by Georg Klein. In the basement of the former mint, you are first greeted by very low tones. Stefanie Egedy has set up a huge subwoofer box from which sub-bass frequencies between 35 and 63 hertz come out. The low frequencies are only marginally picked up by the eardrum. Instead, the whole body vibrates, indeed the air seems filled with pulsating matter. It is a physical experience that Egedy classifies as "better than sex", and indeed the vibrations get the body and mind quite moving. ([taz 19.10. 2020](#))

**Volkmar Draeger, Anna D. Kerr** (Neues Deutschland/CCC): **Careful approach**

Georg Klein deconstructs and reconstructs in "The Sound before Silence - Souvenirs from North Korea" (2018) a traditional North Korean song and sets it in dialogue with South Korean Gayageum player Youjin Sung. It creates in a hypnotic way a melancholy mood, which stands in sharp contrast to the political reality in the fall of 2017: The confrontation between Donald Trump and Kim Jong Un, which the artist brings in his own blog-like video sequences from the Korean border in a tense double projection. (...) The chamber, in which original objects as "souvenirs" are illuminated on certain scenes in the travelogue, thus condenses into an almost intimate situation of listening that, despite all North Korean aloofness, creates a strong, human closeness. (ND/CCC 22.11.2018)

**Marcus Gammel** (Deutschlandfunk Kultur): **DYSTOPIA**

The future. Infinite widths. The year is 2018, and we would like to know where our path is going, what the future holds. Is our world heading for disaster?

Just as literature or film do, music can bring visions of future times to life. The DYSTOPIE Sound Art Festival presented installations, performances and actions in Berlin at the end of September. Twenty projects have brought together the curatorial team of Georg Klein and Golo Föllmer, who are looking at the topic of dystopia from a variety of artistic positions and who have given the festival a special political impetus through its country focus on Turkey. The pieces they selected for our one-hour radio program:

'*Living Radio*': The piece is a special kind of audio walk. The Brazilian Laura Mello and the Austrian Wolfgang Musil give the audience at the Kollwitzplatz radio receiver in hand, only about this one can hear the unusual concert. The four performers speak and sing their observations. Their voices are mixed live with music and field recordings into an irritatingly fading collage, a fantasy about the entanglement of memory and reality.

'*Ode to Joy*': Turkish sound performer Ipek Gorgun takes the G20 summit in Hamburg as a moment, then people's powerlessness over state arbitrariness leads to ears. In her piece, the Ode is a musical freeze, in which the voices of politicians push, while the electronically compressed protests in heavy basses roar the dark corridors of the old water cistern. (...) (Deutschlandfunk Kultur, 26.10.2018, 55min.)

The screenshot shows the website for Deutschlandfunk Kultur. The main navigation bar includes 'Nachrichten', 'Literatur', 'Musik', 'Wissenschaft', 'Hörspiel & Feature', 'Live', and 'Seit 09:05 Uhr Studio 9'. The date is 'Freitag, 26. Oktober 2018'. The article title is 'Dystopie' and the author is 'Klangkunst'. The text of the article is partially visible, mentioning 'Dystopie Klangkunst von Kirsten Reese, Laura Mello, Wolfgang Musil u.a.' and 'Produktion: Erant Sound / Deutschlandfunk Kultur 2018'. There is also a calendar widget for October 2018 and a section for 'APP: DLF AUDIOTHEK'.

**Tom Mustroph** (Neues Deutschland): **The aesthetic charm of the destroyed**

The sound art festival "Dystopia" brings together works that express doubts about the beauty of the world, but also play with the aesthetic power of chaos and decay. (...)

Three of the four installations in the large water storage were switched so that only one in ten-minute rhythm was in operation. That made for a pure listening experience when listening to the cracking of a frozen block of ice as in "Melt" by Jakob Kirkegaard. But festival visitors then made dystopian experiences awaiting Sair Sinan Kestelli's subtle "Inhabited Neighborhoods" and Ipek Gorgun's brutal "Ode to Joy" at the G20 summit in Hamburg. »**Fog Zone**« by Georg Klein, also one of the three festival curators, flashes video messages from the automated monitoring and control society in the charmingly clouded core cell of the Great Water Cisterne. Kirsten Reese's performance with synthesized animal sounds became spectacular at the former listening station on the Teufelsberg. (...) (ND 25.9.2018)

**Prof. Matthias Rebstock (positionen): The own and the other (Interview)**

M.R.: You have dealt with the topic of borders in a whole series of works. In the European Border Watch project you confront the recipients with their personal relationship to the "protection" of the European external border. Speaking to me, you are turning your attention to a normally secretive border in the city center of Braunschweig, which separates the line from "normal" public space. Does your new work GREEN LISTENING, which you built for the IGA in Marzahn, also include this topic?

G.K.: Yes, you could see it that way. GREEN LISTENING consists of two parts: six speakers hidden in the trees and a sound scope. In the "Hörbäumen" I work with bird voices of so-called alien species and let them compete with the native birdsong. What is interesting for me is the examination of the question: what is classified as alien and what is not. So what is an invasive species, a species that does not belong here, and who determines what is also a mirror to our human society where we are having the same arguments.

M.R.: That is, the discussion about invasive species follows similar patterns as the discussion about human migration?

G.K.: Exactly. For example, Here, too, it is always about the perceived threat that the native species are less and inferior.(...)

M.R.: Here it seems to me almost paradigmatic: You've chosen a place, which is characterized by the visible space through the bridge, so from a line that is drawn like a section through the park. The listening room you are staging, however, surrounds the recipients and the audience, the loudspeakers create an unrestricted listening space. He is, seen from this, a limitless, but defined, identical space. This is also a great metaphor for demarcation, which one needs to identify something at all, but without excluding it. (Prof. Matthias Rebstock, Universität Hildesheim, positionen 111, Mai 2017).

**Wilfried Köpke (Hannover): The deformation of space and time**

(...) What was before, what triggered the big bang, what breath was in the beginning - to poetically describe the inflation theory of the Big Bang. What can we and still rely on, when everything is relative, time and space, bridle and riding, unfathomable, wet, unthinkable and hard to describe. Georg Klein congenially implements this experience in his work "Ungrounded". If you - alone - with the headphones go into this informal labile space, a bubble of space, they move on two mirrors, see the outside world still blurry right and left, but the two mirrors, curved, widen the path to infinity. (...)

The observer depends on the result of the investigation and the work of the art, they make space-time experience in various artistic experimental arrangements and artistic arguments. This skillful realization of Wittgenstein's: "Do not think, look" leads to a new dimension of communication between viewers and artists, between artists and scientists and all three. (Exhibition "Q - Deformation von Raum und Zeit", 10.11. 2016)

**Abina Manning (USA), Olaf Stüber (D), Peter Zorn (D) (EMAF): Dialogue Award**

Passing by an official looking office on a local side street, it may happen that a middle-aged person seduces us to engage in a Mephisto like debate. "The European Border Watch" encourages us to police the borders ourselves from the comfort of our own homes. This convincing creepy fake project finally forces us to strengthen our own arguments and be continually vigilant against the slippery slide of fanatical ideas. The first half of the Dialogue Award goes to georg klein for his European Border Watch Project. (Award Ceremony, European Media Art Festival Osnabrück, 2015)



**Sabine Sanio** (catalog 'borderlines'): **Reality as a Site for Art**

Georg Klein's work is an anomaly in both sound and new media art. In sound art there is no other artistic position that deals so intensively and rigorously with social reality and public urban space. While these themes are more widespread in new media art, one finds no other artists in that field who have given the musical and the auditory the same precedence, nor is there the same kind of connection to place that Klein has developed. These two aspects constitute the unique quality of this artist's aesthetic thinking: The precision and sensitivity with which he chooses sounds, noises, images, poems and text compositions for a given project are as unusual as the site-specificity that forms the core of his aesthetic.

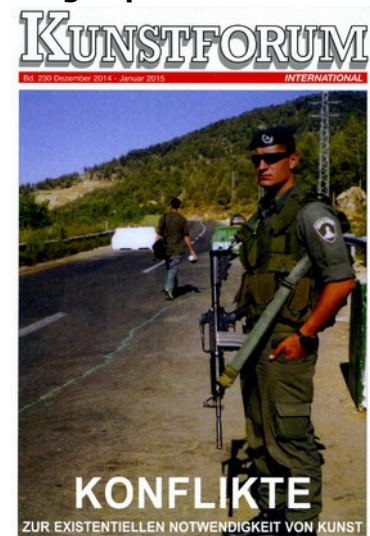
(Prof. Sabine Sanio, UdK Berlin, Katalog 'borderlines' 2014)

**Michael Reichelt** (Kunstforum INTERNATIONAL): **Post Colonial Flagship Store**

The Berlin based artists Sven Kalden and Georg Klein installed in Vienna as 'Curatorial Executive Officers' (CEOs) the "Post Colonial Flagship Store" in the freiraum space of MuseumsQuartier (quartier21). They invited international artists for works on different aspects of economy, politics and power. (...) In their exhibition historical dimensions of colonialism are also present than current aspects.

Georg Klein and Steffii Weismann are interested in exploitation and degradation of work in the context of global trading. In their 3-channel video installation "UNorJUSTNESS A" they observe a broker and a palm oil worker, combined with an advertising video for personal investments in commodities for everybody. The hard physical work makes a strong contrast to the office work and the ad promising the most easiest way of earning money. Existing totally separated they nevertheless stick together in a collective utilization process.

(Kunstforum INTERNATIONAL, Bd. 230, Dec. 2014)

**Hayley Pearce** (EXBERLINER): **Best Soundwaves on the Spree**

A stretch of the Spree now comes with its very own sound effects via composers Georg Klein's TOPOSONIE::SPREE audio tour. Various sound clips are played, overlapping both each other and the everyday sounds of the city, giving life to a virtual reality using electronically remastered traffic noises, water sounds effects and the disembodied voices of actors, lobbyists and news reporters. (...) The route takes you through diverse urban spaces, from grey cobbled streets to dramatically modern concrete and glass structures. This is an exercise in politics and public affairs, not picture-effect, postcard-worthy sights. (EXBERLINER 120, Oct. 2013)

**Annette Lennartz** (SWR 2): **Mercy - An Installation at Mozart Summer in Mannheim by Georg Klein**

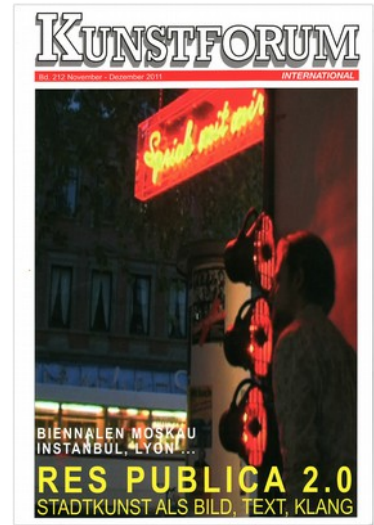
Mozart – Mercy – Capitalisme, that's a surprising connection. The artist hit on it by engaging in Mozart's operas, which ends almost all with a scene of mercy. "Mercy" or "grace" is an ancient term but highly topical, especially its complement: merciless. The current financial crisis concedes this point. Georg Klein installed in front of the kneeler in his audiovisual "altar of mercy" a digital book with stories of suicides because of a personal financial collapse. The altar of mercy leads directly to our time. For making this visible Georg Klein looked for "places of mercilessness" in the city of Mannheim, installing the word "GNADE" (MERCY) like a sculpture in front of the "Deutsche Bank", "Commerzbank" and the "Jobcenter". "Mozart in his life fought against this "society of mercy", the dependency of aristocratic rulers and wanted to be a free artist in a society of a free civil society. Now the dependencies on financial rulers are so strong like in these times and it seems that we are back in an unfree society of mercy with a financial aristocracy." (Reportage SWR 2, Journal am Mittag, 3.7. 2012)



**Ursula Maria Probst, Franz Thalmair (KUNSTFORUM International): The in-/visible city as an action space of contradictions**

"In the project "Sprich mit mir"/"Speak to me" (2009), realised by Georg Klein with Dorothea von Stillfried, the questioning of costumers of prostitutes produced a sounding image of prostitution in general. In contradiction of the femaie prostitutes who are fighting for her rights and social status in media and press, there is nothing to hear about their costumers and their motivation. They want to stay unknown and invisible. Klein's project has two parts using interviews with costumers (...).

Here we use the term 'contradiction' in its original meaning 'contra-diction', used in art practices for all, who are interested in a change of the political, social and economic situation. These art practices of contradiction were always the main impulse of the avantgarde and the social movements in the 20th century, and their main field of activity was the urban space. The in-/visible central theme, which brings together heterogeneity in an 'action space of contradictions', guides to a pair of opposites - of visibility and invisibility. It's an art practice which brings the unseen to light and reduces the all too visible in its brightness." (KUNSTFORUM International, Bd. 212, Nov./Dec. 2011, p. 66-106)



**Tom Bullmann (Neue Osnabrücker Zeitung): An Artist polarizes. EMAF: Georg Kleins "borderlines" at Gallery écart.**

With his political art projects Georg Klein likes to disorient the people. (...) Also in his current exhibition on the new media art festival EMAF, he placed objects in public space. These objects are posters of 'Godwin' in a big format, hanged in a site-specific way at 'House of Youth', 'Lagerhalle' and the 'City Library'. (...) That the installation is confronting the people could be seen at the facade of the City Library: Someone demolished the portrait of Godwin. But the poster was renewed by the artist side by side of the frazzle of the old one.

A hot potato: The installation "Cuts and Creeds" works on the differences and similarities of muslim coined east and christian coined west: With video projections in the windows of the gallery, audio material and printed texts the artist questions and reflects the motivation of western gunmen und muslim suicide bombers. (NOZ, 3rd may 2011)



**Beral Madra (Art Critic and Curator, Istanbul Biennale / Visual Arts Director of European Capital of Culture Istanbul 2010):**

„Georg Klein belongs to the established artists in Berlin contemporary art scene. He is one of an activist group of artists who made outstanding contributions to the development of the artistic production with their interdisciplinary installations in exhibitions with strong social and political concepts.

He examines and deals individual psychology, behaviour and deed within the paradox of tradition and modernity. Georg Klein, who prefers using sound installations, photographic and video images in his work, builds a sort of 'witnessing' relationship with the audience. Video and photographic installations, audio recordings are the mediums he frequently chooses to use. His works wanders around the concepts such as 'identity', 'public space - private space', 'memory', 'art practise' and 'consumption culture'. In these works the personal and the impersonal, or reality and fiction deceive one another. From these works a world is reflected which is familiar but also alien, personal but universal as well". (Beral Madra, BM Contemporary Art Center Istanbul / Berlin Residencies in Istanbul, Dec. 2010).

**Firat Arapoglu** (Bir Gün Istanbul): **SINOPALE III: Georg Klein'in tarihi Sinop Hapishanesi'nden**

„The Building of Historical Sinop Prison: When approaching to the building, it is confronted with the mirrors which were installed on the windows gaps and with the songs comes from the speakers settled in these mirrors. These are the songs which native of Sinop youngsters' would send their friends in a jail. The mirrors shows that "insiders" are the ones "looking" de facto, this is the expurgated childishness of people. It is entered the biennial through the huge installation, even the sculpture Georg Klein created with the building and the experienced artist reflects seven different sounds as nine minutes loops." (engl. translation of the turkish article, Aug 6th 2010, Bir Gün)

**Cornelia Rabitz** (Deutsche Welle): **Ramallah Tours - A provocation**

"Georg Klein's project "Ramallah-Tours" focuses on fiction, irritation and above all sarcasm. A bright yellow taxi stands in the center of Umm El Fahem, just like the many hundreds at checkpoints in the Palestinian territories. The installation claims that you can easily book trips to Ramallah via a website – this is a provocation, as the border is practically impassable for both Israelis and Palestinians." (Deutsche Welle, 06/2009)

**Stefan Fricke** (Hessischer Rundfunk): **Klang\_Kunst\_Klang, Teil 6: Portrait Georg Klein**

„Klein, who was awarded with the German Sound Art Prize in 2002, has again and again pointed to social drawbacks in his installations which mainly were realised in public space. For himself an important aspect is the integration of the public by concepts of interaction and participation."

(Hessischer Rundfunk, radio broadcasting in german, Feb. 16th 2010, 10-11 p.m. Uhr, HR2, 55min.).

**Dr. Verena Kuni: Sprich mit mir!** (Installation *takeaway*, Weismann & Klein)

„Auch wenn die Situationen, die sich in jener Zeit rund um den kleinen roten Imbisswagen ergaben, zwangsläufig nicht der Komik entbehrten: Darum, andere vorzuführen, geht es Weismann & Klein ganz sicher nicht. Es handelt sich einfach um die Einladung, selbst einmal die Erfahrung zu machen: Wie ist es eigentlich, wenn die Maschine mit Dir spricht? Und wie, wenn Du dabei gar nicht sicher bist: Mit wem oder was habe ich es hier eigentlich zu tun?" (Werkkatalog *VIS-A-VIS Steffi Weismann*, Hg. Petra Reichensperger, Nürnberg 2009)

**Christoph Springer** (Dresdner Neueste Nachrichten): **Kunst in der Linie 8 // Art at Line 8**

"There were reactions from thrilled to irritated. A young lady couldn't stop looking out of the windows in the purple toned world outside, others were listening intensely the recorded news coming out of the tiny loudspeakers: economy, growth, mathematics, management, aims, statistics..." (Dresdner Neueste Nachrichten, 28.9.07)

"The sound scenery was a doozie and the purple windows too. First it seems quiet normal if you hitch a ride. But if you ride afterwards with another tram, you know what's all happening here. Very weird." (Blog-Writer)

**Dr. Uwe Rüth** (Katalog *sonambiente*): **Die Vermittlung von Klangkunst / Communication of Sound Art**

„Sound Art is getting the most attention if it's integrated in public space. The installation „Ortsklang Marl Mitte" by Georg Klein, one of the first prize winners of the Gemran Sound Art Award, was an ironic and sociological oriented sound intervention at the 'non-station' Marl-Mitte. The inhabitants of Marl reacted in a surprising way."

(In: *sonambiente* catalog 2006, p. 235-242)

**Björn Gottstein (taz/WDR): Beklemmende Vision - Georg Kleins Installation "Wachturm" / Oppressive Vision: Georg Klein's Sound Installation "Watch Tower"**

"The watch tower by Klein is not just a satiric project but art in an emphatic sense: its basic irritation is an electroacoustic drone sound, which produces a dark atmosphere in the tower. (...) Georg Klein's works are a bonanza for sound art, provided that they hold their own in difficult locations. Like a good centre forward, Klein invariably goes where it hurts. (MusikTexte 113, Mai/2007)

**Daniela Zinser (Berliner Zeitung): Freiwillige Selbstkontrolle / Voluntary Self-Control (Rezension turmlaute.2: Wachturm)**

"Art is the art of pretending. That has the most lasting effect. . . . But eight citizens wanted to participate. Eight too many. A visit to the tower would cure them." (Berliner Zeitung, 17.3. 07)

**Dr. Albrecht Dümling (Neue Musik Zeitung): Rezension Festival MaerzMusik 2007 (Berliner Festspiele)**

„More original and provocative was the interactive sound video installation 'turmlaute.2' of the Berlin media artist Georg Klein." (nmz 2007/05)

**Nina Apin (taz): Grenzwertige Aktion / Borderline Action (Recension turmlaute.2: Wachturm)**

"Georg Klein's Installation "Watchtower": A brilliant satire." (taz, Berlin, 20.3. 2007)

**Maike Schulz (zitty Berlin): Der Klang der Kontrolle / The Sound of Control (Recension turmlaute.2: Wachturm)**

"Kleins strongest work in a political sense shows alarmingly how technical progress fits to xenophobia." (Zitty, Berlin, 15.3. 2007)

**Ulrich Pollmann (Tagesspiegel): When the Static Oscillates**

Review of SIXIS for Sextet with Playback Tape in the Tagesspiegel, Berlin, 1 March 2006

"With the only first performance of this evening, Georg Klein's "Sixis", the modern art sextett made a good choice too. Klein, also a Berliner, takes us by surprise, particularly with an extraordinarily subtle use of played-back electronic sounds, which often can not be localized by the listener. The fragile sound character of the piece produces a dynamic process by adding finest noisy sounds, which makes a kind of 'corrosion' physical perceptible." (In: tagesspiegel, 1st march 2006)

**Dr. Sabine Sanio (DeutschlandRadio): Georg Kleins Ortsklang / Site-Sounds by Georg Klein**

A radio portrait by Sabine Sanio on Georg Klein's installations in public space. With contributions by Marius Babias and Michael Müller.

"In Klein's sound installations texts are playing a main role. spielen Texte stets eine wichtige Rolle. Nevertheless speech is not dominant because Klein uses all texts also as a musical material."

(Deutschlandradio Kultur, radio broadcasting in german, Dec. 12th 2005, 55min.)

**Dr. Christa Brüstle (Positionen): TRASA - Kontaktraum zwischen Warschau und Berlin. / Space of Contact between Warsaw and Berlin**

"With these poetic spaces a subtext of melancholy memories of passages presents itself, of thoughts of the haplessness of encounters, of a meeting that exists only in the imagination." (In: Positionen 62, 2005)

**Gabriele Lesser, Uwe Rada (taz): Man sieht sich. / See you. TRASA warszawa-berlin.**



"This video installation is a good metaphor for German-Polish relations today – we see each other but don't recognize each other. We wave to each other but have no real contact. We laugh but don't hear each other." (taz Berlin, 1.10.2004)

**Barbara Barthelmes** (Catalog TRASA): **Georg Klein or the Artist as Local Visionary**

"Georg Klein's Sound Situations in Public Space is a characteristic theatrical moment. Theatrical in the sense that the observer or listener is compelled by the situation to no longer remain silent and motionless in front of the object, or to listen attentively to the music being performed by the interpreter, fixed in his seat, but to react, to move, to take action. Thus the installation artist literally 'stages' the listener, comparable with the director and stage designer." (TRASA catalog, Kehrer, Heidelberg, 2004)

**Piotr Rypson** (catalog TRASA): **Woanders / Elsewhere.**

"The author of TRASA bases his work on the clichés of the antitheses East-West, Berlin-Warsaw, Germany and Poland, without offering ready solutions. Paradoxically, he makes use of the latest media technology in order to cause this vehicle for mass emotions and political and economic manipulation to falter with references devised and managed by the media." (Catalog "TRASA warszawa-berlin." Kehrer-Verlag, Heidelberg, 2004)

**Dr. Claudia Tittel** (Positionen): **JE est un autre (I Is Another) – Self-Knowledge**

"Georg Klein endeavours to transfer self-knowledge to another plane which lies in the ambivalence of the ephemeral. The mirror keeps the viewer in a 1:1 ratio within the image, which he can break through himself by disappearing from the image – and thus from his own field of vision." (In: Positionen 57, 2003)

**Julia Gerlach** (Positionen): **Inmitten Marl (In the Midst of Marl). First German Sound Art Award**

"Thus an open yet thematically and materially self-referential system emerged from sound – text – location, both unstable and contradictory in itself – like the situation itself. One is conscious of this, and that makes the work powerful." (In: Positionen 55, 2003)

**H.-P. Mohr** (WAZ): **Sound Art at the Railway Station Annoys Passengers. Review for the German Sound Art Award 2002**

"As is so often the case, art in public space is perceived as a provocation." – „Und so wird das erwähnte Bahnhofs-Areal zum Ausgangspunkt für eine neue Betrachtung, für Diskussionen, für eine andere Art der Auseinandersetzung mit dem sinnentleerten, aber fast schon skulpturalen Schandfleck, der bisher eigentlich nur als Pissoir Verwendung fand". (WAZ, 21.9.2002)

**Dr. Doris Kolesch** (FU Berlin): **Auditory Canals – On Georg Klein's Sound Situation "transition"**

"What Klein and Kleist are saying here, from the perspective of production aesthetics, as it were, about stationary sound and the stone suspended in the air also has consequences for the temporal dimension of music listening. Klein's work examines the indissoluble interconnection of contemporary listening, on the one hand, and the memory of what is heard, on the other." (FU SFB Kulturen des Performativen, 2002)

**Björn Gottstein** (taz): **Fading Sounds and Their Shadows**

"Georg Klein, to give a third example, marvellously fades away into uncertainties and perceptual disturbances in 'transition for saxophone and electronics'." (taz, 30.1.2002)

**Andreas Hagelücken** (SFB / RBB): "Like the installation, Georg Klein's textbook on his sound sculpture extension of Serra's sculpture 'berlin junction' makes a strong impression. The book is imaginatively designed and varies the text layout without becoming visually busy or unclear."

**Volker Sträbel** (FAZ): **Transition of Sounds**

"It leaves the safe territory of semantic abstraction, which has become typical of sound art, and, with Bertolt Brecht's 'Radwechsel' (Tyre Change), ventures into political poetry that is full of allusions – with surprising success." (Frankfurter Allgemeine Zeitung, Aug. 7<sup>th</sup> 2001)

**Dr. Sabine Sanio** (catalog transition): in passing? art and remembering

"Scenes of passage are allegories of post-modern life and the specific form of isolation that it gives rise to. Just as the arts reflect the specific experiences of an epoch, a sound situation is created here in which our experiences with these scenes of passage can be articulated." (transition-textbuch, Pfau-Verlag, 2001)

**Peter Ühling** (Berliner Zeitung): Accordion in the BKA (Berliner Kabarett Anstalt)

"Despite the often disjointed musical idiom, an unerring instinct for form, proportion and their calculated disruption is much in evidence, which made Klein's 'Three short pieces' the highlight of the concert." (Berliner Zeitung, 22.10.1998)