



# MARKUS MEHR

## *Curriculum Vitae & Artist Statement*

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Markus Mehr (born in Augsburg, Bavaria ) is a musician and composer of experimental music. The main focus of his compositions is the editing process and the new arrangement of field recordings of all kind. The approach is to make initially inaudible sonic events hearable and to form them to new sound plastics.

After graduation, job training and community service, Markus Mehr concentrated exclusively on music. As a songwriter, producer, singer and guitar player he released several albums over the 90's and 2000's.

In 2006, Mehr turned his back on the rock genre and began producing electronic music under the pseudonym [Pioneers of HiFi](#). Although he gave away tracks for free and did some remixes under this moniker that period could be seen more as a transition.

As of 2008 and performing under his own name, [Markus Mehr](#) marked his arrival in the experimental music scene with the release of [Lava](#) ([Hidden Shoal Recordings](#), 2010). Lava received mention in several "Best Album 2010" charts, such as the magazine "[Headphone Commute](#)" as well as others.

In January 2012, Mehr released the album-triptych [In](#), [On](#) and [Off](#) (all on Hidden Shoal Recordings) in six month intervals.

In his live performances, Mehr worked often alongside the visual artist [Stefanie Sixt](#). Since 2009 they have collaborated on the following audio/visual performances: [Synchron](#) (2009), [Komo](#) (2010), [Sublimity Water](#) (2011), [Transit](#) (2012), [B/C/H/I/J](#) (2014), [Re-Directed](#) (2016), [Dyschronia](#) (2017). They performed in churches, museums, festivals and clubs all over Europe.

In 2013, the theater performance "[First Life](#)" by Verena Billinger and Sebastian Schulz celebrated the premiere with featured selections from the album "On". In the same year was listed in Germanys Top 100 list of Shortfilmes. After that Markus Mehr took part in the John Cage performance „Musicircus“ conducted by [Charles Hayward](#) during the [Timezones Festival in Bari](#) (Italy)

Between 2014 and 2016 Mehr worked and took part on his first sound installation „From A To B“ several projects like the alternative adaption of [Luigi Nono's „Fragments/Stille“](#), entitled „Items/Stille“ and a new interpretation of Brecht tunes in the piece "[Brecht – In einem anderen Licht](#)" amongst others.

He released his album [Binary Rooms](#) in 2014 followed by the Album [Re-Directed](#) in 2016. His latest work/album [Dyschronia](#) had its live premiere at the Museum of Contemporary Art in Augsburg, followed by a highly acclaimed performance at [the FIAV Festival](#) in Casablanca and the [Echo Festival](#) in Dubai. In 2017 his second sound installation "[Wiegenlieder aus Schurkenstaaen](#)" As of 2018, Mehr's live performances focus exclusively on the music and from now on he performs without visuals. The album [Liquid Empires](#) has been performed at the [Akousma Festival](#), Montreal (10/2018) amongst others. During 2019 the short films [Separated Waves of One Ocean](#) and [Bluetopia](#) had been released and shown on several Film Festivals all over the globe. In May 2020 the album [Brief Conversations](#) (including a [video](#) piece for each track) has been released. From 17th of June to the 18th of July 2021 Mehr's installation work [Pressure](#) premiered at the Höhmannhaus, Augsburg (a division of the Museum for Contemporary Art). Release date for the album with the same title is the 15th of March for the first time on Gruenrekorder. The 2022 A/V piece SUPERIMPOSITION (w/Stefanie Sixt) premiered at the [sommer.frische.kunst](#) festival in Bad Gastein and was subsequently shown at various short film festivals ([Clemont Ferrand](#), Regensburg and others). In 2023 he works on different projects and a new sound installation called SUPRAORGANISM (supported by a scholarship of the Musikfond, Berlin).

## *Artist Statement*

My work starts with phonographs. My field recordings are always the basis. They often happen by chance, some are also planned because I noticed a sound event the day before or because something attracts me. After capturing sounds I look into the recordings almost microscopically, searching for lively and emotional aspects. These can be rhythmic or harmonic elements. All sounds that have something to tell are considered. In order to create something new, I use tools like most "normal" musicians: pitch shifting, time manipulation, modulation effects, delays, equalizers, distortion. The resulting components, which add something to the dramaturgy and the dynamics of the story, remain in the piece, the others get chipped away.

In the past few years I have been working conceptually only. Before I start working on something new I think about things and do some research. Collecting and sculpting new music is preceded by a theoretical process...most of the time. And once a concept is conclusive, I try to stick to it as much as possible and necessary. It's like writing a book. You have to have in mind the whole story and bit by bit you invent the narrative strands and the characters.