

Dossier Lisa Mark

AC-Stipendium 2025

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WERK 1

WHISPERS THROUGH THE THRESHOLD

2024

Sound Installation

Three doors, transducers and mp3's

Dimensions variable

Whispers through the threshold is a sound installation consisting of three doors, at which visitors can listen closely. What lies behind this installation—or rather behind the closed doors—remains a mystery. The focus is on attentive listening as well as the physical perception of sound.

The thematic emphasis is particularly on the diametrical nature of the door: the door as a transitional medium, a boundary crossing between the public and the private—both opening and closing, even concealing. Who is permitted to cross this boundary? Who has access to both sides?

Installation at KBCB:

I would install the setup on the door to the emergency staircase (a single door). There may be other doors in the building that I cannot see on the plan and that might be more suitable.

It is important that the door remains locked during the museum's opening hours.



WERK 2 (in blue)

I NEED YOU NEED YOU IN MY LIFE (PT. 1 - 3)

2024

Sound Installation

Part 1: glass lampshade, piezo microphones, insects, generative live electronics, speakers

Part 2: speaker chassis as microphone, frozen cow dung, insects, generative live electronics, speaker

Part 3: metal lamp, transducer, mp3
approx. 43x25x25cm



Insects are dying and with them our livelihood.

The three-part sound installation »I need you need you in my life (Pt. 1-3)« makes our dependence on insects audible and tangible. It deals with connections in the sense of the actor-network theory, which - instead of a dualism of nature and culture - assumes inseparable relations between society, nature and technology.

The first part of the sound installation is dedicated to nocturnal insects and consists of a lamp that shines at dusk and into the night. Various microphones are attached to the lampshade so that the sounds and activities of the insects attracted by the light can be heard and made usable in the composition.

Every time an insect touches the lampshade, the initially dense composition becomes thinner and thinner until it finally disappears completely. The composition develops over a period of several hours.

The second part of the sound installation takes place during the day: Buatsch (Rhaeto-Romanic; cow dung) is placed over a microphone to attract diurnal insects, especially the many flies, and allow them to influence the composition.

The third part of the sound installation consists of a lamp that imitates the sounds of a beetle attracted by the light. This part functions completely independently of the insects: A nostalgic object from a potential future.

Video Pt. 2: <https://lmy.de/sSVnp>

Video Pt. 3: <https://lmy.de/keweC>

Installation view: Buatsch Festival, Tersnaus

Photos by Stefan Gartmann



Pt. 1



Pt. 2



Pt. 3

Installation at KBCB:

I can imagine installing the work in room 009, as it is the smallest separate room. However, it is also possible to install it together with other works in rooms 1.1–1.4, provided that the rooms can be darkened and there are no other sound installations in the space.

WERK 3

OFF FENCE

2023

Sound Installation

mixed media, 1" loop, stereo

approx. 150x150x30cm

Two fence posts, the clicking sound of an electric fence, but no wire. *Off Fence* is a sound installation that deals with the perception of boundaries and was created during a residency in Tersnaus (CH).

On the one hand, the work is based on extensive research on fences, enclosures and boundaries; on the other hand, it is linked to the experience of being a stranger and the perception of boundaries.

Installation at KBCB:

The sound installation can be installed on the lawn in front of the museum.

Installation view: Casa d'Angel, Lumbrein

Photos by Daniela Derungs



BIOGRAPHY

Lisa Mark (*1996) is a sound and visual artist, living and working in Bern, Switzerland. She holds a Bachelor in Sound Arts (2021) and completed the Master of Contemporary Arts Practice at the University of Arts in Bern in 2023.

A large part of her artistic practice is about listening. Listening enables her to notice things that are largely overlooked by society. The artist poetically processes current socio-political issues into audio-visual sound installations, compositions, videos or performances. By focusing on the physical perception of sound in particular, her works create intimate moments in which experience comes to the fore as a form of knowledge. She is predominantly interested in human relationships to and through objects, often working with the sounds and properties of everyday objects.

In addition to her own practice, she is part of the Bernese-based collective CRTTR, a platform and label for experimental music and art. Her work has been shown in Switzerland (Kunsthhaus Langenthal, Kunsthhaus/Centre d'Art Biel/Bienne, Dampfzentrale, SONOHR, and more), France (IRCAM), Germany (ZKM, re:festival) and the USA (7th International Conference on Movement and Computing). As a bassist, she performs in various ensembles (Dane Itte, Leander Albin).



EDUCATIONAL BACKGROUND

2021 – 2023	MA Contemporary Arts Practice University of the Arts Bern HKB
2018 – 2021	BA Sound Arts University of the Arts Bern HKB
2016 – 2017	Faculty of Law , University of Bern
2012 – 2015	High School Seefeld Thun, <i>major in music</i>

PERFORMANCES

2023	sous nos ongles CAP Diploma Festival, Rennweg 26, Biel Bewegungen und Dauern , Kunsthalle Bern
2022	Shit + Schein / Trial + Error , Dampfzentrale, Bern fall into place / re:festival , Tafelhalle, Nürnberg (DE)
2020	7th International Conference on Movement and Computing , presented from New Jersey (USA) Ircam Forum Workshops , IRCAM, Paris (FR)

EXHIBITIONS

2024	Cantonale Berne Jura , Kunsthaut Interlaken Jungkunst 2024 , <i>group exhibition</i> , Winterthur Fusiugnomias , <i>group exhibition</i> , curated by Damian Christinger, Casa d'Angel, Lumbrein Memory and Sustainability , <i>group exhibition</i> , HKB Kunstsammlung, BFH-Wirtschaft
2023	LA MA Residenze , <i>group exhibition</i> , Bella, Zürich Cantonale Berne Jura , Kunsthaut Langenthal Cantonale Berne Jura , Kunsthaut/Centre d'art, Biel sous nos ongles CAP Diploma Festival, Kunsthaut/Centre d'art, Biel

2021	PLAY ME ON STANDBY , <i>group exhibition</i> , La Voirie, Biel
2020	Silo172 , SCHÜTZenhof, Bern

INTERDISCIPLINARY EXHIBITIONS AND EVENTS

2024	Buatsch , Festival for Music and Art, Tersnaus Club Dänemark: Kontemplative Reize , Jazzcampus Club, Basel THE JOKE IS THE HOLE THROUGH WHICH THE TRUTH WHISTLES , <i>Screening</i> by CRTTR, SOSO Space, Bern
2023	Time goes by so naturally by CRTTR, <i>Festival</i> , Dampfzentrale, Bern
2019	PlayBern , <i>Festival</i> , Grosse Halle Kulturzentrum Reitschule, Bern
2022	next_generarion 9.0 , <i>Festival</i> , ZKM (Center for Art and Media), Karlsruhe (DE) Rhizom , <i>Festival</i> , Rote Fabrik, Zürich SONOHR <i>Radio and Podcast Festival</i> , Kino Rex, Bern

CONCERTS

2024	Concerts from and for Peter Streiff Alpines Museum (Bern), Theater am Gleis (Winterthur), Druckereihalle Ackermannshof (Basel) »Dane Itte«, as a bassist Bimano Zent (Bern), Kreissaal (Bern) »Leander Albin«, as a bassist Buatsch (Tersnaus)
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2023	RT60 EXTENDED OHHO (Biel), AMR (Genf), Buffet Nord (Bern)
2022	RT60 EXTENDED , Musikfestival, Dampfzentrale (Bern)
2021–2022	» Sirens of Lesbos «, as a bassist u.a. Moods (Zürich), Waves Festival, (Wien, AT), Echolot Festival (Luzern)
2015–2017	» Veronica Fusaro «, as a bassist u.a. Gurtenfestival (Bern), Exil (Zürich), Dynamo (Zürich)

RESIDENCIES

1.-29./10/2023	LA MA Residenze , La Mandria, Fivizzano (IT)
5.-25./08/2023	Residenza Sentupada Tersnaus , Verein Bergstatt, Tersnaus (CH)
03/2022 & 10/2022	Somatic Artist in Residence Program , KirCHFembach (DE)
21.-25./04/2021	Güschä x Lisa Mark , Royal, Baden (CH)

RELEASES AND OTHERS

2023	Schweiz , CRTTR005: I Wanna Be A Superstar Vol. 2
2022	Ja (Nein). Nein. , CRTTR004: I Wanna Be A Superstar Vol. 1
2016	Come To Naught (Co-Production with Veronica Fusaro), m4music Demotape Clinic Winner Pop + Demo Of The Year

PROFESSIONAL EXPERIENCE

since 2022	Organisation and curation of interdisciplinary events, exhibitions and radioshow as part of »CRTTR«, platform and label for experimental music and art
since 2024	Radio work , as part of Radio Bollwerk Lab
2024	Lecturer , propaedeutic program, SFGBB
	Assistance in production , The Pill Pedal
	Substitutions as a music teacher and teacher of visual arts at upper secondary schools
	Production assistant at »FOYER«, a multimedia music and dance theater
2023	Sound direction , <i>Movements and Duration</i> , Performance with Conrad Steinmann and Peter Streiff, Kunsthalle Bern
	Sound for a film portrait , Prix d'Honneur: Ruth Waldburger, Schweizer Filmpreis 2023, 2'38'
2022	(Sound-)technician for <i>Ginger Ensemble</i>
	Sound Design/Composition for BFF (Kompetenz Bildung Bern) advertising campaign
2020	Loudspeaker concept, live electronics and technical direction at »Text-Tonik«, Musikfestival Bern
	Sound Design/Composition for HKB (University of the Arts Bern) advertising campaign
2019	Internship Klanggestalter GmbH, radio play for SRF 1 + SRF 2 Kultur

PORTFOLIO

SKETCHY AFERNOON

2024

Video

by Lisa Mark and Ivan Petrovic

Genre: documentary, comedy, experimental

Keywords: pseudoarchaeology, post-truth, alternative medicine

Duration: 18min

Country of Origin: Switzerland

Country of Filming: Bosnia

Language: Bosnian, Swiss-German

Shooting Format: Digital

Since 2005, excavations have been taking place around the Bosnian town of Visoko which are supposed to prove that the surrounding hills are the remains of ancient pyramids. The film documents a family trip to these alleged pyramids, which are also said to have healing powers. While Ivan's father tries to cure his recent lung disease through the frequencies in the tunnel catacombs of the pyramid, Ivan and Lisa hang around and pass their time with their camera. The film reconstructs a seemingly ordinary afternoon on the basis of their video footage. The sequence of their wanderings reveals a picture of uncertainties. Are these pyramids, this film and its story real or is it all just imagination?

direction and editing: Lisa Mark, Ivan Petrovic

VFX: Yana Lineva



DON'T TAKE IT PERSONALLY IT'S JUST A BOUNDARY

2023

Sound Installation

mixed media, 2'53" loop, stereo

approx. 80x40x40cm

The process of knotting wire mesh fencing by hand can be compared to knitting, crocheting or weaving. The hardness of the fence is transformed into something soft and pliable. The branches of the twigs as boundaries, the fence as an organic weave in between. A twisting of the relationships. Or is it not? A soothing voice softly hums „It's just a boundary“. How much demarcation leads to isolation? By playing the sound over the sculpture itself using an exciter (a loudspeaker without a membrane that causes a surface to vibrate), the voice causes the sculpture to tremble, while the sculpture in return distorts the voice, making it almost unintelligible. The singing is complemented by various sounds that respond to different visual and content-related aspects of the sculpture.

developed in the one-month residency at La Mandria (IT), kindly supported by Stadt Bern

Audio/Video:

<https://drive.google.com/drive/folders/14UEHiECEZKbKbCg3BXpcVJnruXjlCRfU?usp=sharing>

Installation view: Bella, Zürich

Photos by Roshan Adhihetty



SPALTEN (*Dividing*)

2023

video performance

16:9, 8'52", stereo

By transferring the act of splitting wood to social divisions, the artist questions the construction of social norms and values in the video performance: society as a tree trunk that is split into individual trunks with great effort and the resulting loss of awareness of connections and in/justice.

The rawness of the video and sound material refers to the spontaneity and arbitrariness of this categorization and contrasts with the serious political character of the work.

Video:

<https://drive.google.com/file/d/1chwbgbOlaxBAcdQixKLqJEPEiYT5iCIr/view?usp=sharing>



SCHWEIZ

2023

audio piece

3'00", stereo

mastering by Tobias Lanz & Yves Spiri



Ein Beruhigungssong für Schweizer*innen.

Don't worry, be neutral!

And remember: 26 Kantone, alles ist gut!

Part of ,I Wanna Be A Superstar Vol. 2'

by CRTTR

Audio: <https://crttrcollective.bandcamp.com/track/schweiz>

I WANT YOU TO BREATHE ME IN, LET ME BE YOUR AIR

2023

Sound Installation

mixed media, 4'20", loop, stereo

dimensions variable

I want you to breathe me in, let me be your air consists of two sound sources: one's own breath, amplified by earplugs, and the breath played back through headphones.

Normally one puts on earplugs to protect the ears from loud or noisy sounds. Here, they are used to amplify one's own breath and focus inward. After inserting the earplugs, one puts on the headphones. Now the sound of one's own breath mixes with the breath played back through the headphones. Inside and outside interpenetrate, boundaries blur.

Installation view: Kunsthaut / Centre d'Art Biel / Bienne

Photos by Tim Rod



THE TOUCH OF YOUR HAND

2023

Sound Installation

mixed media, 4'51", loop, mono

approx. 100x42x42cm

the handrail can be (gently) touched

The touch of your hand deals with situations of unintentional intimacy. The focus here is on the tactile perception of sound. By touching the handrail, the visitor can not only hear the sound, but also feel and change it's quality, as the resonance of the handrail changes. The sound reminds you of someone whispering, but without understanding a word and points out to the intimate character of the object, as it gets touched by so many people. One could also say touching the handrail is almost like touching the hand of a stranger.

Technical details:

The sound is played back through a tactile transducer. The original sound is an ASMR-recording of someone whispering in swiss german. With FFT-Analysis (Fast Fourier Transformation) the sample got sliced in very small samples (but bigger than grains), sorted by timbre and amplitude, rearranged and composed to a incomprehensible sound scape of something that sounds like language, but isn't really words nor meaning.

Installation view: Kunsthauus / Centre d'Art Biel / Bienne

Photos by Tim Rod

Sound example:

<https://drive.google.com/file/d/1XKyLGV4zV6nF9EQpet-z5es7kB8Md5d51/view?usp=sharing>



LOST AND FOUND

2022

Sound and Action Performance

by Gemma Ragués and Lisa Mark

for mixed media and live electronics

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?

Installation view: Dampfzentrale Bern

Photos by Tim Rod



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, DE).

Photos: Lars Donath



ZITTERND, WANKEND (*trembling, swaying*)

2022

Sound Installation

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.

Installation view: Kunsthaus / Centre d'Art Biel / Bienne

Photos by Tim Rod

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



YOU TURN (ME ON)

2022

HD Video, 16:9, 8'

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, DE).

Video: <https://drive.google.com/file/d/1MfATgmd3eWCpVKfma-OImOmXHMCjGobC/view?usp=sharing>



JA (NEIN). NEIN.

audio piece

2022

4'58", stereo

mixed and mastered by Benoît Piccand and Tobias Lanz



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

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.

It's 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.

OHROHR

2021

Sound Installation

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

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://drive.google.com/file/d/1-dIP3Wvr4n_ndF5reqR9NdvuEh91F5zF/view?usp=sharing

A SLOW INTRODUCTION OF FLUIDS

2020

Sound Performance

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 polymeric 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

TANZSEIL

2019/20

Sound and Dance Performance

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

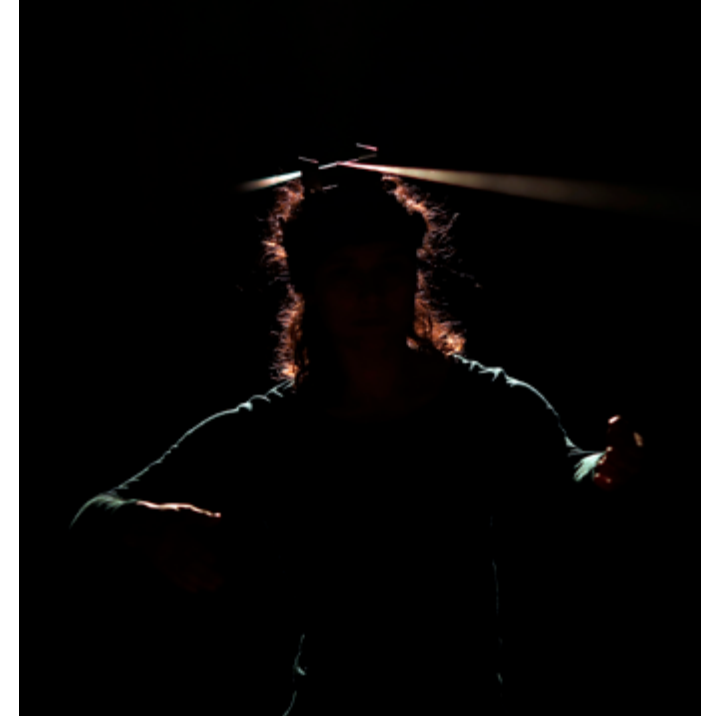
Lisa Mark, Concept and Composition

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



PLASTIC POETRY

2019

Sound Installation

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

COMPOSITION IN FISH

2018

Sound and Video Installation

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>