

*When I began preparing for this project, it was clear that I wanted to make something that was closely related to Falland and the local area here at Fall. In the initial stages of the work period I, therefore, began directing my attention to, and looking for opportunities in, existing objects on the site, and noticing the geographical conditions in the surrounding countryside.*

*The main focus in many of my works in recent years, have been the act of listening and the development of attention. It has been a desire to develop my skill to consciously direct my attention towards unnoticed aspects in our immediate surroundings. This desire stems from an understanding of the necessity to improve my ability to experience being present; an inner longing for a fundamental sense of being in the present, here and now. I recognize that there still is room for improvement.*

*This is the reason I find it inspiring to focus on the sonic qualities of objects and places we basically do not consider sound producing; objects and places we use and relate to in our everyday life, and which we have become unaware that we hear.*

*It is easier to feel a presence in special situations, when outer and inner conditions are influenced by impressions favourable to our attention. When we travel to new places, and especially when we travel to another part of the world, we are stimulated by unknown and unfamiliar impressions, impressions that in different ways require our attention, and nourish our curiosity. We find that our senses are sharpened, as a result of striving to adapt to surroundings and situations that are alien to us. The feeling of being on shaky ground, trigger a welcome alertness, which enables us to engage.*

*Far more difficult is it to keep a sufficient intensity in our attention in our daily surroundings and everyday chores. Therefore it is necessary - volitional and purposeful - to focus on our close environment. Hence this fascination of my immediate surroundings.*

*Another crucial aspect – closely connected to the first - is a desire to better utilize the potential in the resources that exist in our surroundings. We give things value by paying attention to them and being curious. All things have a certain duration; they are made for a particular purpose. Once they have served their original purpose, they can be given new and different tasks, and thus get a new life. This inspires me to improve my ability to see new possibilities, new areas of utilization, new connections and new compositions.*

*When I cleaned out rubbish from under the floor of the barn, I found a large number of small glass bottles that were used for household cream in the 60s and 70s. The bottles gave a characteristic sound when I hit them with my fingers or with a stick. By filling them with water, they could be tuned to different pitches. These became a natural choice as the central sound source of the work.*

*The soundscape around Falland is varied; if I move 100 meters downwards towards the fjord, or 100 meters upwards towards the forest, the soundscape changes. Likewise, it changes if I move in time; from morning to evening, from day to night. Every place and every time have their individual sound characteristics; a soundscape full of nuances in continuous flux, offering repeated surprises for those who are able to listen.*

*By combining these two sound sources, I would be able to create an alternating focus between foreground and background. The bottles will always be in the foreground, but by introducing a sufficient amount of silences, the background – the landscape – will have room to come forward.*

*In addition to various places and times outdoors, I chose three locations indoors: inside the barn, in the room that will be my future work center (when we eventually complete the rebuilding of the barn), Hov City Hall, the political center in Søndre Land municipality and Hov Church, the spiritual center in Søndre Land district. These three different expressions of human activity would create a good contrast to nature's activity.*

*In the same way that visual art gives us an opportunity to develop our ability to see, sound art provides an opportunity to develop our ability to listen.*

*We have in the course of a long life - and without noticing it - adapted our ears to hear what we want to hear, and to mask and sort out what we do not want to hear. Therefore, we do not notice the ongoing activity in nature that always surrounds us when we are outdoors. Microphones, however, record all sounds alike; they do not distinguish between sounds that are important and those that are not important, the desired and undesired. When we listen to nature sounds through microphones and headphones, we override the filter we usually listen through, and we hear all sounds equally. Thus we will notice sounds we usually do not hear, but which nonetheless are there, and affects us.*

*Listening takes time. In the same way that your eyes need time to adapt to changes in light to focus properly - for example, when we go from bright sunlight into a dark basement - our ears need time to adapt to a sound environment, in order to perceive its nuances. This is the reason this work lasts an hour. It further requires a conscious will to listen past the attention capturing foreground and into the distant background. If we are able to do this, we will discover a rich world of nuances that are usually hidden from us. And this is, by the way, a very useful skill in everyday life: the ability to listen between the lines.*

*As with my previous works, Study in playing for crows is based on the fact that everything we pay attention to changes its character.*