

BJERGET SYNGER

Lydmaler Knud Viktor og hans verden
Sound painter Knud Viktor and his world

Museet for
Samtidskunst

MI

Det er fårekylinger
i titusindvis.
De får dalen til at resonere.
De er overalt:
på blade
på græsstrå.
De er meget svære at få øje på.
I virkeligheden er de mange flere, end dem
man hører.
De rejser deres gennemsigtige vinger i luften
og får dem til at vibrere.
Lyden forplanter sig fremad og bagud,
ikke til siderne.
Det er de mest melodiske af alle fårekylinger.

Vinmarken synger.¹

It is crickets
by the thousands.
They make the valley resonate.
They are everywhere:
on leaves
on blades of grass.
They are very difficult to see.
In fact there are far more of them than the ones
you hear.
They raise their transparent wings up into the air
and make them vibrate.
The sound goes forward, and back,
not to the sides.
They are the most melodious of all crickets.

The vineyard sings.¹

¹ Digt af Knud Viktor fra værket *Les Éphémères*, oprindeligt kommissioneret af France Musique i 1977. Udgivet i 2019 af Institut for Dansk Lydarkæologi i samarbejde med Museet for Samtidskunst og foreningen Allo la Terre.

¹ Poem by Knud Viktor from the work *Les Éphémères*, originally commissioned by France Musique in 1977. Published in 2019 by Institute for Danish Sound Archeology in collaboration with the Museum of Contemporary Art and the association Allo la Terre.

ANSIGT TIL ANSIGT. KNUD VIKTOR OG HANS LYDBILLEDER

Af museumsinspektør Magnus Kaslov

“De satte sig på kroppen af én, på husmurene og overalt. Overalt var der cikader.”² Sådan beskrev den danske billedkunstner Knud Viktor (1924–2013) oplevelsen af at flytte til Provence i Sydfrankrig med sin hustru Maria Viktor i 1961. Viktor beskrev, hvordan cikadernes “voldsomme lyd” slog ham ud af kurs med malearbejdet og krævede hans opmærksomhed. Overdøvede ham. Meget sigende for Viktors praksis mødte han insekternes påtrængende tilstedeværelse med åbne ører. For ham resulterede mødet i spørgsmålet: “Hvordan er cikadernes liv?”³ Et spørgsmål, der viste sig at være svært for Viktor at få svar på, til trods for at cikaderne var alle steder og endda optræder som Provence-regionens officielle emblem. Selv om de var overalt, var deres liv ukendt og usynligt for de lokale, han talte med. I Viktors enkle spørgsmål ligger implicit et ønske om at være i øjenhøjde med insekterne. En øjenhøjde, som peger på helt centrale aspekter af Viktors indstilling til de dyr og de omgivelser, der blev hans kunstneriske omdrejningspunkt.

Knud Viktor købte i starten af 60’erne en faldefærdig kalkstensbygning fra 1300-tallet på sydsiden af Luberon-bjergmassivet. Luberon-bjerget blev udgangspunktet for den kunstpraksis, som Viktor udviklede hen over mere end 50 år. En praksis som byggede på nærstudier og indtryk fra dyre- og planteliv og det landskab, der omgav hans eget liv på bjerget. Han skabte lydværker, som gav stemme til dyr og insekter ud fra et ønske om at opnå et møde på tværs af arter. Et egentligt møde, ansigt til ansigt, hvor begge parter nærmer sig hinanden i grænselandet mellem arter, væsner, kroppe – og hvor begge forlader mødet forandret.

BAGGRUND

Knud Viktor (døbt Knud Viktor Christensen) var oprindeligt uddannet malersvend og kom i 1951 ind på Det Kongelige Danske Kunstakademi, hvor han studerede maleri under Olaf Rude, der havde været med til at introducere den franske impressionisme i Danmark. Han fulgte desuden undervisning i grafik under professor Axel Jørgensen og freskomaleri under Elof Risebye. Han debuterede på Efterårsudstillingen i 1952, og i 1956 modtog han Den lille guldmedalje for et freskoværk til Frederiksborg Gymnasium. I 1958 tog han afgang fra Kunstakademiet, og samme år blev han gift med Maria Dorine Tillge Rasmussen, der havde studeret nogle årgange under ham på akademiet. Med en række legater og studieophold havde Viktor besøgt Frankrig flere gange i midten og slutningen af 1950’erne. Målet med at flytte til Provence i 1961 var dels at male med inspiration fra de franske impressionister, dels for at finde en økonomisk bæredygtig vej, hvor både Knud og Maria kunne leve og arbejde med at skabe kunst.

Allerede under sine studier i København havde Viktor været optaget af lyset og dets refleksioner i vand, og han understreger i flere sammenhænge sin inspiration fra impressionisterne og deres studier af lyset. Han beskriver også, hvordan han oplevede, at lyset i Provence meget præcist blev spejlet eller forlænget ud i cikadernes lyd: “gik der en lille sky for solen, var der altid en cikade, der begyndte at hakke lidt i det, eller rytmen blev langsommere.”⁴ Lyden hang sammen med lyset.

I Knud Viktors ambition om at give kunstnerisk form til indtrykkene af livet på og omkring bjerget, gled maleri og grafik i baggrunden. I stedet blev lyd hans centrale kunstneriske medie. Viktor arbejdede også med film, video og foto for at fange indtrykkene, men fra 1970’erne og frem omtalte han konsekvent sig selv som ‘lydmaler’, og lydoptagelser udgjorde hans vigtigste grundmateriale. Med hjemmelavede parabol-mikrofoner optog Viktor sine

FACE TO FACE. KNUD VIKTOR AND HIS SOUND IMAGES

By curator Magnus Kaslov

“They settled on your body, on the walls of the houses, everywhere. Cicadas everywhere”². This was how Danish artist Knud Viktor (1924–2013) described the experience of moving to Provence in Southern France with his wife, Maria Viktor, in 1961. Viktor described how the ‘violent noise’ of the cicadas knocked him off-kilter, disrupting his painting and demanding his attention. Drowning him out. Tellingly for Viktor’s practice, he greeted the insects’ intrusive presence with open ears. For him, the encounter prompted the question, ‘What is the life of the cicadas like?’³ Getting an answer to that question proved difficult for Viktor, even though the cicadas were everywhere and even constitute an official emblem of the Provence region. As ubiquitous as they were, their lives were invisible and unknown to the locals to whom he spoke. Viktor’s simple question reflects an implicit desire to meet the insects on their terms, face to face. A position of equality that points to absolutely central aspects of Viktor’s relationship with the animals and surroundings that would form the hub of his artistic endeavours.

In the early 1960s, Knud Viktor bought a small, dilapidated fourteenth-century limestone building on the south side of the Luberon massif. The Luberon mountain would form the starting point of the art practice that Viktor developed over the course of more than fifty years. A practice based on close study and impressions of fauna and flora and of the landscape that surrounded his own life on the mountain. He created sound works that gave a voice to animals and insects, all springing from a desire to engage in an inter-species meeting. A genuine meeting, face to face, where both parties approach each other in the borderlands where species, beings and bodies coexist – and where both leave the encounter changed.

BACKGROUND

Knud Viktor (born Knud Viktor Christensen) originally trained as a house painter before enrolling at the Royal Danish Academy of Fine Arts in 1951, studying painting under Olaf Rude, who had taken part in introducing French Impressionism in Denmark. He also took classes in printmaking under professor Axel Jørgensen and fresco painting under Elof Risebye. He had his debut at the Efterårsudstillingen (Autumn Exhibition) in 1952, and in 1956 he received the academy’s Minor Gold Medal for a fresco created at Frederiksborg Gymnasium. In 1958 he graduated from the academy and the same year married Maria Dorine Tillge Rasmussen, who also studied at the academy around the same time, enrolling a few years later than he. Supported by a number of grants and residencies, Viktor had already visited France on several occasions in the middle and late 1950s. The objective of moving to Provence in 1961 was partly to paint in a manner inspired by the French Impressionists, and partly to find a financially viable way for Knud and Maria to live and work as artists.

Even during his studies in Copenhagen, Viktor had been fascinated with light and light reflected in water, and he accentuates his inspiration from the Impressionists and their studies of light on numerous occasions. He also describes how the light of Provence was very accurately reflected or extended out into the sound of the cicadas: ‘if a wisp of cloud passed before the sound, one or more cicadas would always falter, or their rhythm would slow down’⁴. The sound was intimately linked to the light.

As Knud Viktor strove to translate his impressions of life on and around the mountain into art, painting and printmaking gradually receded into the background for him. Instead, sound became his key artistic medium. Viktor also worked with film, video and photo in order to capture his impressions, but from the 1970s onwards he consistently referred to himself as a sound painter, and sound recordings constituted the most important raw material for his

2 Programmet *Lyt til Nyt* tilrettelagt af Jesper Tang, Danmarks Radio, P2-musik, 12. maj 1993, 7 min 02 sek. Egen transskription.

3 Knud Viktor i TV-interview til Institut National de l’Audiovisuel de France (INA), 1979. <https://www.youtube.com/watch?v=FKmf-Dy6xvfk>, 3 min 55 sek. Egen transskription og oversættelse.

4 Jesper Tang, “Det mærkelige er, det er mærkeligt. Et møde med hornugler, kaniner, cikader – og Komponisten Knud Viktor” i *Dansk Musik Tidsskrift*, nr. 3, 1993/94, s. 81.

2 The broadcast *Lyt til Nyt*, produced by Jesper Tang, Danmarks Radio, P2-musik, 12 May 1993. 7 min 02 sek. Author’s transcription in Danish.

3 Knud Viktor in a TV interview for Institut National de l’Audiovisuel de France (INA), 1979. <https://www.youtube.com/watch?v=FKmfDy6xvfk>, 3 min 55 sec. Author’s transcription and translation into Danish.

4 Jesper Tang, ‘Det mærkelige er, det er mærkeligt. Et møde med hornugler, kaniner, cikader – og Komponisten Knud Viktor’ in *Dansk Musik Tidsskrift*, no. 3, 1993/94, p. 81.

omgivelsers lyde for derefter at mixe og manipulere lydene med hjemmelavede effektmaskiner. Med båndoptagere som sine vigtigste instrumenter komponerede han lydene sammen til lydbilleder – images sonores – som han kaldte dem. Midt i 1970'erne gik Viktor over til at skabe lydværker i fire kanaler. Bl.a. derfor blev kun ganske få af Viktor's værker udgivet. Kun de to LP'er *Images* og *Ambiances* – begge fra 1972 – udkom i Viktor's levetid.

Igennem Viktor's nærstudier og optagelser trådte et større motiv frem:

“Det har vist sig, at mit arbejde i virkeligheden har sat gang i mange ting; det rører ved noget universelt, som jeg synes, jeg har pligt til at meddele andre. Det er en pligt, som jeg føler som jordborger. Ikke som menneskeborger, men som jordborger. Måske lyder det prætentivt, men det er et spørgsmål om de kommende generationer.”⁵

Viktor beskrev selv sin naturfilosofi som “indiansk”, hvormed han henviser til de indfødte amerikanske folkeslag:

“Man kan ikke nøjes med, at der sidder nogle regeringsmænd og bestemmer. Det kan gøre noget, men det kan aldrig gøre det hele. Økologien må jo være en livsform. En gestus. At den er inkorporeret i ethvert menneskes gestus. Den må være indiansk: At træet er min bror, som de siger, og floden er min søster.”⁶

Området omkring Luberon, hvor Knud og Maria Viktor slog sig ned i 1961, er nu kendt for sin store biodiversitet og blev i 1977 bl.a. med Viktor's deltagelse gjort til national naturpark. I 1997 kom den med i UNESCO's netværk af Biosphere Reserves (WNBR). Området har en mere end 10.000 år lang historie med menneskelige bosættelser, først jæger-samlere og siden agerdyrkere. Det årtusinder lange samspil mellem mennesker og natur har skabt et menneske-modificeret landskab med en mosaik af biotoper og habitater, hvor dyre- og planteliv har tilpasset sig de dyrkede områder. Det er i stort omfang dette samspil, der har skabt den ekstraordinære biodiversitet på og omkring Luberon. Særligt den sydvendte side af bjergmassivet, hvor Viktor boede, har en meget rig biodiversitet og er nu klassificeret som ‘Milieu Naturel Exceptionnel’ og ‘Secteur de Valeur Biologique Majeure’.⁷ I takt med at de traditionelle landbrugsformer gradvist nedlægges og erstattes af industrialiseret, kommercielt landbrug, forsvinder habitaterne igen.⁸

LYDENES FORMER OG BEVÆGELSER – SOM EN DANS

Viktor's arbejde med lyd som kunstnerisk materiale begyndte i 1965 med en lille Phillips-båndoptager, som han havde fået foræret et par år tidligere. Fra da af var lydene af dyrelivet og landskabet omkring ham hans helt centrale materiale: Fugle, insekter, kaniner, ræve, stenskred, rindende og dryppende vand – samt cikaderne, der er et hyppigt tilbagevendende motiv. Men det er ikke kun det vilde dyreliv, som afbildes i Viktor's værker. Også øksehug, et jetfly, en bondes råb til sin hest, en fåreflok og Viktor's egen stemme blander sig med de vilde dyr og insekternes lyde.

Det var arbejdet med at skabe lydsider til hans to kortfilm *Les Bulles* og *Aquarelle*, som begge fik premiere i 1969, der skubbede Viktor i gang med at arbejde med lyd. *Les Bulles* er et studie af sæbebobler, og *Aquarelle* er en strammere, formel undersøgelse af lysets brydning i vand og solens spil i krusninger på vandoverflader.

Viktor omtalte konsekvent sine lydværker som ‘lydbilleder’ – images sonores – og afviste, at han skabte musik. Han betragtede dem med andre ord som billedkunst. Musik var for ham klassisk kompositionsmusik opført fra partitur. Det betød imidlertid ikke, at naturen ikke kunne skabe store lytteoplevelser, og som han beskrev det, så kan man høre den måske “mest ægte” musik i naturen.⁹ Viktor taler i interviews meget konsekvent om sine lydoptagelser i formelle billedkunstneriske termer: Om lydenes former og bevægelser, om lyden

art. Using homemade parabolic microphones, Viktor would record the ambient sounds of his surroundings and then go on to mix and manipulate those sounds by means of home-made audio effect processing machines. With tape recorders as his most important instruments, he arranged these sounds to compose what he called his images sonores – sound images. By the mid-1970s, Viktor began to create four-channel sound works, which is part of the reason why only very few of Viktor's works were ever released. Only the two albums *Images* and *Ambiances* – both from 1972 – were released during Viktor's own day.

An overarching theme emerged through Viktor's close-up studies and recordings:

‘As it turns out, my work has actually set many things in motion; it touches upon something universal that I feel I have a duty to convey to others. A duty that I feel as a citizen of the earth. Not as a human citizen, but as a citizen of the earth. It may sound pretentious, but this is a question of generations to come.’⁵

Viktor himself described his philosophy of nature as ‘Indian’ referring to the Native Americans:

‘One cannot simply settle for having some governmental chaps in charge, making decisions. They can do certain things, but they can never take care of everything. Ecology and organic living must be a way of life. A gesture. Be incorporated into the gesture of every man. It must be Indian: the tree is my brother, as they say, and the river is my sister.’⁶

The area around Luberon in which Knud and Maria Viktor settled in 1961 is now famous for its great biodiversity. It was made a national nature reserve in 1977, a move supported by Viktor; and in 1997 it was included in UNESCO's network of Biosphere Reserves (WNBR). The area has a history of human settlements dating back more than 10,000 years, first hunter-gatherers, then farmers. The thousand-year-long interplay between man and nature has created a landscape modified by human hand, featuring a mosaic of biotopes and habitats where the flora and fauna have adapted to the cultivated area. This interplay has been instrumental in creating the extraordinary biodiversity on and around Luberon. The southern slope of the massif, where Viktor lived, is particularly rich in species and is now classified as ‘Milieu Naturel Exceptionnel’ and ‘Secteur de Valeur Biologique Majeure’.⁷ But as traditional forms of farming are gradually replaced by industrialised commercial agriculture, these habitats are disappearing again.⁸

THE SHAPES AND MOVEMENTS OF SOUND – LIKE A DANCE

Viktor's work with sound as an artistic medium began in 1965 with a small Phillips tape recorder he had received as a gift a few years previously. From that point on, the sounds of animal life and the landscape that surrounded him was his main material: birds, insects, rabbits, foxes, falling rocks, running and dripping water – and the cicadas, a frequently recurring motif. But wildlife is not alone in being depicted in Viktor's works. The sounds of an axe chopping wood, a jet plane, a farmer's cry to his horse, a flock of sheep and Viktor's own voice mix and merge with the rustlings and chirpings of wild animals and insects.

Viktor found the impetus to begin working with sound when he created the soundtracks for his two short films *Les Bulles* and *Aquarelle*, both of which premiered in 1969. *Les Bulles* is a study of soap bubbles, while *Aquarelle* is a more stringent and formal study of light's refraction in water and the play of sunlight in the ripples.

Viktor consistently referred to his sound works as ‘sound images’ – images sonores – rejecting any claims that he was making music. In other words, he regarded them as a type of visual art. For him, ‘music’ meant classical compositions performed from a score. This in no way meant that nature did not offer up great listening experiences; he himself stated that one might find the ‘most genuine’ music in nature.⁹ In interviews, Viktor quite emphatically and consistently speaks of his recordings in formal terms pertaining to visual arts: he speaks of the shapes and movements of sounds, of sound like a dance. To him, the grand listening

5 Jesper Tang, “Jordborgeren”, in Jesper Tang and Michel Giroud, *Knud Viktor. Au pied du Luberon le monde entier*, Marseille and Digne-les-Bains, Images En Manoeuvres Éditions and Musée Départemental de Digne, 1997, s. 11. På fransk bruges ordet ‘terrien’ for jordborger.

6 Programmet *Lyt til Nyt* tilrettelagt af Jesper Tang, Danmarks Radio, P2-musik, 8. september 1993, 27 min 00 sek. Egen transskription.

7 https://www.parcduluberon.fr/wp-content/uploads/2017/05/Charte_PNRL_Objectif_2021_Plan.pdf.

8 Årtiers brug af pesticider samt krybskytteri har også skubbet til dyre- og plantelivets betingelser i løbet af de årtier, hvor Viktor boede i og studerede området.

9 *Lyt til Nyt*, 12. maj 1993, 27 min 25 sek. Egen transskription.

5 Jesper Tang, ‘Jordborgeren’, in Jesper Tang and Michel Giroud, *Knud Viktor. Au pied du Luberon le monde entier*, Marseille and Digne-les-Bains, Images En Manoeuvres Éditions and Musée Départemental de Digne, 1997, p. 11.

The word in Danish is ‘jordborger’ and in french ‘terrien’. Both has several possible meanings as both ‘citizen of Earth’, ‘citizen of the earth’ and ‘citizen of the soil’.

6 The radio broadcast *Lyt til Nyt* produced by Jesper Tang, Danmarks Radio, P2-musik, 8 September 1993. 27 min 00 sec. Author's transcription in Danish.

7 https://www.parcduluberon.fr/wp-content/uploads/2017/05/Charte_PNRL_Objectif_2021_Plan.pdf.

8 Decades of pesticide use and poaching also changed the conditions of the local flora and fauna during Viktor's time living in and studying the area

9 *Lyt til Nyt*, 12 May 1993, 27 min 25 sec. Author's transcription in Danish.



Kalkstensbygningerne, kaldet *Les Bastides*, for foden af bjerget Luberon, som Knud Viktor og hans hustru Maria Viktor købte i 1961. Luberon består af kalkstenssedimenter: Enorme aflejringer af skeletfragmenter og skaller fra forhistoriske havdyr. I bjergets kalk findes desuden fossilaftryk af områdets tidligere beboere: fugle, krybdyr, fisk og insekter såsom guldsmede og sommerfugle, samt af pattedyr som heste, elefanter, gazeller, næsehorn, hyæner og dværghjorte og aftryk af blade, frø og blomster – alt sammen bevaret i stenen.

The limestone buildings, called *Les Bastides*, at the foot of the Luberon mountain which Knud Viktor and his wife Maria Viktor bought in 1961. The Luberon consists of limestone sediments: Enormous deposits of skeletal fragments and shells from prehistoric sea creatures. In the lime, there are also fossil imprints of the former inhabitants of the area: birds, reptiles, fish and insects such as dragonflies and butterflies as well as mammals such as horses, elephants, gazelles, rhinos, hyenas and mouse-deer and imprints of leaves, seeds and flowers – all preserved in the stone.



Cikade. Cikadernes lyd er en af de tre centrale lyde, som Knud Viktor betragtede som grundlæggende for middelhavsområdet. Han omtalte de tre lyde som en art primærfarver for sine lydmalier. De to andre grundfarvelyde er lyden af dværghornuglen og lyden af fårekylinger.

Cicada. The sound of cicadas is one of three central sounds, which Knud Viktor considered to be foundational in the mediterranean region. He described the three sounds as primary colors for his sound paintings. The two other primary color sounds are the sound of the Eurasian scops owl and the sound of crickets.



Knud Viktor, *Arabesk i Københavns havn*, 1956. Lithografi. Da eksemplet her er signeret 'Knud Viktor 60', er der formentlig tale om et senere genoptryk.

I en lang række litografier og fotografier skildrede Viktor lysets refleksioner i vandoverflader. Et motiv, der også går igen i filmen *Aquarelle* fra 1968, der udelukkende består af optagelser af lysets spil i vand. Lydene af klukkende, dryppende og rislende vand er også centrale elementer i Viktor's lydbilleder.

Knud Viktor, *Arabesque in the Copenhagen harbour*, 1956. Lithography. Since this copy is signed 'Knud Viktor 60' it is probably a later reprint.

In a large series of lithographs and photographs Viktor depicted the reflections of light in water – a motif that also appears in the film *Aquarelle* from 1968, consisting only of recordings of light shimmering in water. The sounds of dripping, running, and babbling water are also a key elements in Viktor's sound images.

Arbejdspartitur til førstesatsen *Det brede bjerg* fra værket *Image VI - Luberon symfonien* fra 1976. Med stikord (til venstre) er optagelsernes rækkefølge og deres overløjninger (i midten) angivet sammen med deres varighed (til højre).

Working score for the first movement titled *The Broad Mountain* from *Image VI - The Luberon Symphony* from 1976. With cues (on the left), the order of the recorded sounds and their overlays (in the middle) are indicated along with their duration (on the right).

som en dans. For ham var naturens store lytteoplevelser og hans bearbejdnings af dem noget andet end musik – “det er ikke de samme følelser”; som han sagde.¹⁰

En bonde, der råbte ad sin hest på bjerget, blev for Viktor en helt central oplevelse og optagelse:

“Jeg har aldrig sagt, at det, jeg laver, er musik; jeg har altid syntes, det var en fortsættelse af maleriet. Maleri og skulptur. En dag, hvor jeg var kravlet op i bjerget og stod og så ned i den lille dal, hørte jeg en bonde råbe på sin hest. Det var en meget stærk lydoplevelse for mig, for pludselig synes jeg, at råbet blev til noget fast, fik en fast form, som stod i et meget præcist forhold til dalens volumen og krop. En anden gang hørte jeg et ugleskrig om natten, som jeg prøvede at give billedlig form i min kortfilm *Aquarelle*. Lyd og skulptur og det hele gled sammen til den samme kilde, der i virkeligheden kunne blive til hvad det skulle være.”¹¹

Betegnelsen ‘lydmaler’ er en bemærkelsesværdig og dog helt logisk betegnelse for en billedkunstner, der arbejder med lyd ud fra det samme æstetiske udgangspunkt, som han blev skolet i på Kunstakademiet. Inspirationen fra impressionisterne er tydeligt tilstede, både i beslutningen om at flytte til Provence, Cézannes landskab, og i ønsket om at gengive de sansemættede, flygtige indtryk af natur og omgivelser. Lyd var for Viktor det bedst egnede medie til at fastholde indtrykkene.

Knud Viktor skabte sine lydværker i kølvandet på den franske musique concrète, der også arbejdede med optaget lyd som sit udgangspunkt. Sammenligninger med musiktraditioner som musique concrète virker dog hurtigt forcerede, da Viktor efter eget udsagn ikke skabte musik: Han skabte billedkunst i lyd. Ved hjælp af de audiovisuelle teknologier kunne han fastholde og give form til sine indtryk og gengive oplevelsen af at få adgang til dyrenes verden.

Viktors værker adskiller sig fra musique concrète på helt centrale punkter, men har dog formelle koblinger til komponisten Luc Ferraris kompositioner og hørespil, som er blevet omtalt som anekdotisk musik – musique anecdotique. Reallydskompositioner, hvor de optagede lyde peger tilbage på og fortæller om den kontekst og de situationer, de kommer fra. For Viktor gav reallyden også adgang til det fortællende og til en forankring i en livsverden, men det var ikke udelukkende menneskenes sociale, politiske og sentimentale livsverden, som det var for Ferrari. Viktor søgte nærmere adgang til den udviklede, sammenfiltrede livsverden af geologi, flora og fauna, hvoraf mennesket er en del.¹²

IMAGES SONORES

Knud Viktors centrale lydværker består af 10 lydbilleder, som han skabte over 30 år fra midten af 1960’erne til midten af 1980’erne.¹³ Viktor byggede og ombyggede selv effektmaskiner af elektronik, han købte brugt bl.a. på markeder i nærliggende byer. De første lydbilleder – *Image I* til *Image III* – er samlet på LP-udgivelsen *Images* fra 1972 og fulgtes senere samme år af LP’en *Ambiances*. Det var meningen, at de to plader skulle komplementere hinanden. Hvor *Images* bestod af lydbilleder, som krævede koncentreret nærlytning, var *Ambiances* tænkt som det modsatte: Ambiente, afslappende baggrundsløyd, som man kunne sætte på og ikke behøvede at koncentrere sig om – “to be perceived almost unconsciously”; som der står på pladecoveret.¹⁴ Lytter man imod pladens intention nøje efter, opdager man, at begge sider består af tre gentagelser af hver deres 8–9 minutter lange komposition. *Ambiances* spejler Viktors arbejds metode, hvor han afprøvede sine lyde og kompositioner ved at lade dem spille i loop igen og igen i sin stue, for at afgøre om de havde den rette kunstneriske kvalitet.

Hvor Viktors tidlige lydbilleder er korte og relativt enkle, er både *Image VI*, *Image VII* og *Image X* kompositioner med længere fortællende forløb – omkring en halv time hver. For Viktor selv nåede serien af lydbilleder et højdepunkt med *Image VI* fra 1976, som han også omtalte som *Luberonsymfonien*. Værket er opbygget af flere sætser og beskriver en daglig

experiences of nature and his processing of them was something other than music – ‘they do not involve the same emotions’, as he put it.¹⁰

A farmer crying out at his horse on the mountainside would prove a pivotal experience – and recording – for Viktor:

‘I’ve never said that what I do is music; I’ve always felt it to be an extension of painting. Of painting and sculpture. One day I had climbed up the mountain and stood there looking down into the small valley, and there I heard a peasant call out to his horse. It was a very powerful aural experience for me; suddenly I felt that the cry became solid, took on a firm shape that entered into a very precise relationship with the volume and body of the valley. On another occasion I heard the cry of an owl at night; I would subsequently try to give that cry visual form in my short film *Aquarelle*. Sound and sculpture and everything merged into the same source, which could essentially become anything at all’.¹¹

The designation ‘sound painter’ is a remarkable, yet entirely logical name for an artist who works with sound on the basis of the same aesthetics he learnt at the art academy. His inspiration from the Impressionists is palpably present, partly in the decision to move to Provence – the landscape of Cézanne – and partly in his desire to reproduce the sensory overload and fleeting impressions of nature and his surroundings. For Viktor, sound was the medium best suited to capturing those impressions.

Knud Viktor created his sound works in the wake of the French musique concrète movement, which also used recorded sound as its point of departure. However, comparisons to music traditions such as musique concrète quickly seem contrived given Viktor’s own assertion that he was not creating music: he was creating visual arts in sound. The audiovisual technology offered the means to capture and give form to his impressions and a way of conveying a sense of accessing the realm of animals.

Viktor’s works differ from musique concrète in key aspects, but does have a certain kinship of form with some of the works created by the composer Luc Ferrari, particularly with those of his compositions and audio dramas that have been described as anecdotal music – musique anecdotique. They consist of compositions based on recorded sounds in which the sounds point back to and speak about the context and situations from where they come. For Viktor, recorded sound offered access to the realm of the narrative as well as firm anchorage in a lifeworld, but in contrast to Ferrari, Viktor was not only concerned with the social, political and sentimental lifeworld of the human realm. Rather, Viktor sought to access the complex, interwoven lifeworld of geology, flora and fauna of which mankind is part.¹²

IMAGES SONORES

Knud Viktor’s central sound works consist of ten sound images, which he created over a period of thirty years from the mid-1960s to the mid-1980s.¹³ Viktor built his own effect processing machines out of second-hand electronics sourced from various places, including market stalls in nearby towns. The first sound images – *Image I* to *Image III* – are collected on the album release *Images* from 1972, followed later that year by another album, *Ambiances*. The two records were intended to complement each other: whereas *Images* contained sound images that required focused, close attention, *Ambiances* was intended to be the exact opposite: relaxing ambient sounds that could simply be put on in the background, requiring no concentration – ‘to be perceived almost unconsciously’, as the album cover says.¹⁴ If one nevertheless listens carefully, thereby contravening the intentions behind the work, one finds that each side consist of three repetitions of a composition that is in itself eight or nine minutes long. In this sense, *Ambiances* reflects Viktor’s working method where he tested his sounds and compositions by playing them over and over again on endless loops in order to determine whether they had the right artistic qualities.

Whereas Viktor’s early sound images are brief and relatively simple, *Image VI*, *Image VII* and *Image X* are all longer compositions with a narrative structure – each with a duration

10 <https://www.youtube.com/watch?v=FKmf-Dy6xvfk>, 1 min 30 sek. Egen transskription.

11 Knud Viktor citeret i: Jesper Tang, “Det mærkelige er, det er mærkeligt...” s. 81.

12 Viktors praksis adskiller sig fra musique concrète på helt centrale punkter. Et af musique concrètes centrale koncepter er den ‘reducerede lytning’, hvor de optagede lyde betragtes som abstrakte lydobjekter, der i musikken slipper deres kobling til deres oprindelige lydkilder. I Viktors værker genkender man ofte øjeblikkeligt det, som lydene skildrer: En fugl, et insekt, vand, sten, der falder osv. Viktors værker kunne i den sammenligning kaldes overvejende figurative, hvilket underbygges af Viktors konsekvente brug af betegnelsen ‘images’ for sine værker: Lydene kalder billeder

frem, er billedskabende. I stedet for at vende sine lydkilder ryggen for at betragte dem som abstrakte musikalske objekter, så møder Viktor – og lytteren – dem ansigt til ansigt.

13 Enkelte værker i serien blev aldrig færdiggjort, og et elleve lydbillede skulle ifølge en optegnelse have været under udarbejdelse midt i 1990’erne, men kendes ikke i nogen færdig form. *Image IV* og *Image V* har indtil for nyligt være ukendte. Viktor siger endda i interviews, at de ikke eksisterer. For nyligt er de imidlertid fundet i arkivet med hans efterladte ejendele af artiklens forfatter.

14 Jean C. Rochés covernoter til Knud Viktor, *Ambiances*, Aubenas-lès-Alpes, L’Oiseau Musicien, 1972.

10 <https://www.youtube.com/watch?v=FKmfDy6xvfk>, 1 min 30 sec.

11 Knud Viktor quoted in Jesper Tang, ‘Det mærkelige er, det er mærkeligt...’ p. 81.

12 Viktor’s practice differs from musique concrète on a number of key points. One of the central concepts of musique concrète is its ‘reduced listening’: the recorded sounds are regarded as abstract sound objects which relinquish all connection to the original sound sources. In Viktor’s works, however, one will often immediately recognise what the sounds depict: a bird, an insect, water, falling stones and so on. In this sense, Viktor’s works might be described as primarily figurative, a claim corroborated by Viktor’s consistent use of the designation ‘images’ to describe his works: the sounds conjure up images. Instead of turning his back on his instruments,

regarding them as abstract musical objects, Viktor – and the listener – meets them straight on, face to face.

13 A few works in the series were never completed, and one archive record states that an eleventh sound image was undergoing preparation in the mid-1990s, but no such work is known in anything approximating finished form. *Image IV* and *Image V* were entirely unknown until recently; in interviews, Viktor has even claimed that they do not exist. However, they were recently discovered in the archive of Viktor’s surviving effects by the author of this article.

14 Cover notes by Jean C. Rochés in Knud Viktor, *Ambiances*, Aubenas-lès-Alpes, L’Oiseau Musicien, 1972.

vandretur, han gik over bjerget. Viktor beskrev *Image VI* som “indtrykkenes udtryk”¹⁵. Værket er en opsummerende beskrivelse – en ‘lydsyntese’ – af bjerget og af hans eget forhold til det. Fra *Image VI* og frem begyndte Viktor at anvende sine optagelser mindre bearbejdede. Lydenes ophav (dyr, insekter, landskab, Viktor selv) er så let genkendelige, at de spiller en markant figurativ rolle i værkerne.

Fra *Image VI* og frem gik Knud Viktor bort fra at komponere i stereobilledets to kanaler til i stedet at skabe sine lydbilleder i kvadrofoni, dvs. for fire kanaler. Som skitse for sin komposition havde Viktor lavet tegninger, der skitserede både vandreturens og værkets forløb. Derfra opstod en idé hos Viktor om at sætte strøm direkte til tegningen.¹⁶ Tanken ledte til, at Viktor opfandt og konstruerede en kvadrofoni-mixer, som han døbte Tetramix. Instrumentet er en enkel, men bemærkelsesværdig opfindelse: En kvadratisk plade (ca. 30 × 30 cm) belagt med et lag af grafitstøv, hvorpå der placeres en række små blystykker fastgjort til hver deres ledning. Pladen fungerer som en art plantegning, en gengivelse af lydrummet. Lydene kan flyttes rundt mellem de fire højttalere ved at flytte blystykkerne rundt på pladen. Med Tetramix lykkedes det for Viktor at sætte strøm til sin skitse.

LES ÉPHÉMÈRES

Værket *Les Éphémères* blev oprindeligt skabt til radiokanalen France Musique i 1977 som korte vignetter, der blev spillet i pauserne mellem de øvrige radioprogrammer. Et masterbånd af *Les Éphémères* blev efter Viktor's død fundet i hans arkiv sammen med et færdigt layout til et LP-cover. Hvorfor værket aldrig blev udgivet vides ikke. *Les Éphémères* falder tidsmæssigt tæt på *Image VI* og rummer en række paralleller både i lydmaterialiet og i værkerens underliggende poetik. Ligesom *Image VI* lader *Les Éphémères* lydoptagelserne stå frem med deres egen musikalitet, og lydene er mindre bearbejdede end de tidlige værker.

Titlen *Les Éphémères* spiller på ordets flertydighed. Dels betyder det noget flygtigt og kortvarigt, dels er *Ephemera* den latinske betegnelse for den familie af insekter, som på dansk kaldes døgnfluer. For Viktor henviste *Les Éphémères* også til indtrykkenes flygtighed, til de truede dyrearter. Ordet ‘Éphémère’ blev helt centralt som en art overskrift for hans arbejde.

Hvor de fleste af Viktor's lydbilleder fra *Images VI* og frem har et længere fortællende forløb, falder *Les Éphémères* som en række korte kompositioner uden individuelle titler. 20 enkle, små lydbilleder, der tilsammen tegner et omrids af livet på bjerget omgivet af fugle, insekter, bønder med heste, vinmarker og vin, der bobler i tønder. I to af de små lydbilleder dukker Viktor's egen stemme op og blander sig med dyrestemmerne.

På side A høres hans stemme under lyden af en hær af fårekylinger, som han næsten overdøves af:

Ce sont des criquets.
Des dizaines de milliers
font résonner toute la vallée.
Ils sont partout:
sur les feuilles,
sur les brins d'herbe.
Ils sont très difficiles à apercevoir.
En réalité, on (ne) les entend pas tous à la fois.
Ils dressent deux ailes, transparentes, en l'air et les font vibrer.
Le son va en avant, et en arrière,
pas sur les cotés.
Ce sont les plus mélodieux de tous les criquets.

La vigne chante.

of around half an hour. For Viktor himself, his series of sound images reached a high point with *Image VI* from 1976, which he also calls *The Luberon Symphony*. Comprising several movements, the work describes a walk that Viktor took across the mountain every day. Viktor describes *Image VI* as ‘the expression of the impressions’¹⁵ The work is a description – a ‘sound synthesis’ – that sums up the mountain and his own relationship with it. From *Image VI* onwards, Viktor began to use recordings in less processed forms. The sources of the sounds (animals, insects, landscapes, Viktor himself) are so easily identifiable that they play an important figurative part in the pieces.

Beginning with *Images VI*, Knud Viktor no longer composed using the two channels of stereo sound, but instead created his sound images in quadrophonic sound – for four channels. Viktor created preparatory sketches for his composition: drawings that outlined his walk as well as the overall structure of his intended work. This prompted a new idea in Viktor: that of connecting the drawing directly to a power source.¹⁶ The thought led him to invent and construct a quadrophonic mixer which he named Tetramix. The instrument is a simple, but remarkable invention: a square plate (approximately 30 × 30 cm) covered with a layer of graphite dust, fitted with a number of small pieces of lead, each of which is attached to a wire. The sheet acts as a kind of floor plan, a spatial rendition of the sound space: by moving the lead pieces around on the plate, the sounds can be moved from one speaker to another. One might say that with the Tetramix, Viktor succeeded in powering up his sketch.

LES ÉPHÉMÈRES

The work *Les Éphémères* was originally created for the radio channel France Musique in 1977 as brief vignettes to be played during the intermissions between the scheduled radio broadcasts. After Viktor's death, a master tape of *Les Éphémères* was found in his archives, along with a finished cover design. Why the work was never published remains unknown. Chronologically *Les Éphémères* coincides closely with *Image VI* and features a range of parallel aspects in the audio material and in the poetics underpinning the two works. Like *Image VI*, *Les Éphémères* also allow the recorded sounds to present themselves clearly, showcasing their inherent musicality with fewer sound manipulations than the early works.

The title *Les Éphémères* is deliberately ambiguous. Of course, it refers to something ephemeral in general, but also to the Latin term for the family of insects known as mayflies: *Ephemera*. For Viktor, *Les Éphémères* also referred to the fleeting nature of impressions and to the precarious existence of endangered species. The word ‘Éphémère’ took on central importance as a kind of overarching headline for his work.

Whereas most of the works in his series of sound images from *Images VI* onwards feature longer narrative sequences, *Les Éphémères* constitutes a series of brief sound images without individual titles. A total of twenty simple compositions join up to outline life on the mountain surrounded by birds, insects, farmers with their horses, vineyards and wine bubbling away in barrels. In two of the small sound images, Viktor's own voice emerges to blend with the animal voices.

On side A, we hear his voice almost drowned out by the sound of an army of crickets:

Ce sont des criquets.
Des dizaines de milliers
font résonner toute la vallée.
Ils sont partout:
sur les feuilles,
sur les brins d'herbe.
Ils sont très difficiles à apercevoir.
En réalité, on (ne) les entend pas tous à la fois.
Ils dressent deux ailes, transparentes, en l'air et les font vibrer.
Le son va en avant, et en arrière,
pas sur les cotés.
Ce sont les plus mélodieux de tous les criquets.

La vigne chante.

¹⁵ *Lyt til Nyt*, 12. maj 1993. 12 min 20 sek. Formuleringen “indtrykkenes udtryk” er fra TV-interviewet til INA, 1979, 1 min 20 sek. Egen transskription.

¹⁶ *Lyt til Nyt*, 12. maj 1993. 12 min 20 sek.

¹⁵ *Lyt til Nyt*, 12 May 1993. 12 min 20 sec. The phrase ‘expression of impressions’ comes from the TV interview by INA, 1979, 1 min 20 sec.¹⁶ Both the author's transcriptions in Danish.

¹⁶ *Lyt til Nyt*, 12 May 1993. 12 min 20 sec.



Bispehue-knæler siddende på Viktors kno.

Conehead praying mantis sitting on Viktor's knuckle.



Portræt af en knæler. I en række af Knud Viktors fotografier ser insekterne os lige i øjnene. Noget lignende er på færde i lydbillederne, hvor dyreløde og stemmer bringes helt tæt på som i en samtale.

Portrait of a praying mantis. Insects look us straight in the eye in several of Viktor's photographs. Something similar can be observed in the sound images, where their sounds and voices connect with us closely, as if in conversation.



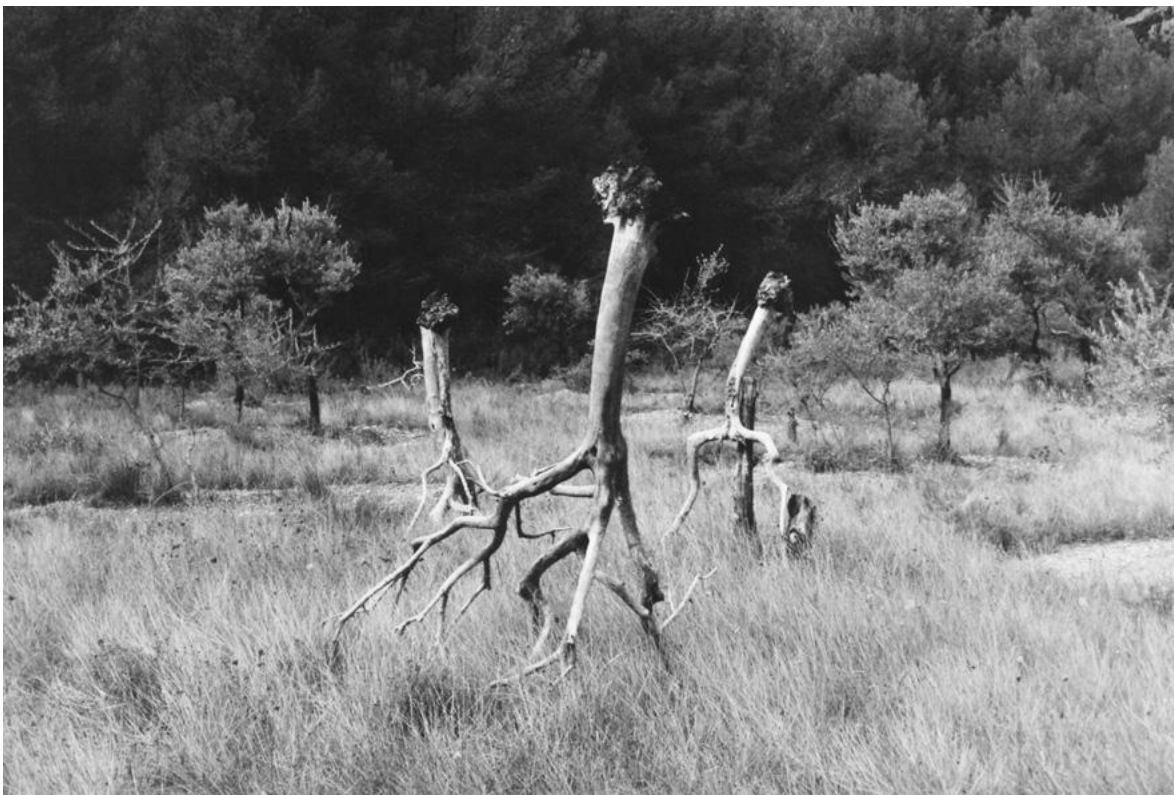
Vinstokke. Knud Viktor dyrkede og fremstillede i en årrække selv vin. Ligesom det, man i dag kalder naturvin, lod Viktor vinen gære spontant og anvendte kun svovl som forebyggelse mod meldugangreb på vinstokkene. Lyden og billeder af vin, der gærer og bobler, dukker op i flere af Viktors værker.

Vines. For a number of years Knud Viktor cultivated and produced his own wine. Similar to what we today call natural wine, Viktor allowed the wine to ferment spontaneously and used only sulfur as a prevention against mildew attacks on the vines. The sound and images of wine fermenting and bubbling appear in several of Viktor's works.



Edderkop på vindruer.

Spider on grapes.



Når træerne i Knud Viktors olivenlund gik ud, rev han dem op og vendte dem på hovedet, så de stod på træ-kronen. De udgåede træer – som han kaldte dinosaurer – stod som skulpturelle elementer i landskabet. I 1993 anvendte Viktor tre af dinosaurerne i balletten *Sécrets*, hvor de stod på scenen sammen med danseren Maroussia Vossen.

When the trees in Knud Viktor's olive grove went out, he tore them up and turned them upside down so they would stand on their branches. The dead trees – the dinosaurs as he called them – stood as sculptural elements in the landscape. In 1993 Viktor used three of the dinosaurs in the ballet *Sécrets*, where they stood on stage with the dancer Maroussia Vossen.

Det er fårekylinger
i titusindvis.
De får dalen til at resonere.
De er overalt:
på blade
på græsstrå.
De er meget svære at få øje på.
I virkeligheden er de mange flere, end dem man hører.
De rejser deres gennemsigtige vinger i luften og får dem til at vibrere.
Lyden forplanter sig fremad og bagud,
ikke til siderne.
Det er de mest melodiske af alle fårekylinger.

Vinmarken synger.

På side B beskriver et digt et efterårsscenario med vinfluer, som også fylder lydbilledet:

L'automne
Vendanges
Dans les tonneaux le vin boue.
Des millions de mouchérons, sont partout.
Ils paraissent brunâtre.
Mais si on les regarde bien
on s'aperçoit que les yeux sont rouge – vif.
Le corps est ocre
avec des bandes noires, en cercle autour.
Dans la lumière, les ailes reflètent toutes les couleurs.

Efterår
Høst
I tønderne bobler vinen.
Millioner af vinfluer er overalt.
De synes brunlige
men ser man godt efter
opdager man at øjnene er røde – lysende.
Kroppen er okkergul
med sorte ringe hele vejen rundt.
I lyset reflekterer vingerne alle farver.

I Viktors værker kommer både store og små væsner til orde. Digtenes intense beskrivelser og sansninger af insekterne er en parallel til den måde, lydbillederne fungerer på: Viktors mikrofoner er som en art lydmikroskoper, der kan ændre på lydenes indbyrdes størrelsesforhold. Viktors stemme kan gøres mindre, så han næsten overdøves – og fluernes summen kan forstørres til en dundrende larm. I lydbillederne komponeres lydene på en måde, som er ude af 'naturlig' skala. Og med ændringerne i lydenes indbyrdes størrelsesforhold ændres også deres indbyrdes hierarkier. Stemmen, som udtryk for menneskelig individualitet – måske endda det centrale udtryk for individualitet – og for et indre liv, er dybt forankret i både vores sprog og historie. Forstørret af mikrofoner og forstærker bliver selv mikroskopiske lyde til hørbare udtryk med en fylde og tilstedeværelse, som fordrer en anden opmærksomhed. Selv en myre får lov at optræde som et individ med et indre liv og dermed også med krav på respekt og opmærksomhed.

En parallel til både Knud Viktors lydbilleder og fotografier af dyr findes i de portrætbilleder af aber, som begyndte at dukke op i 1960'erne og 1970'erne.¹⁷ Samtidig

It is crickets
by the thousands.
They make the valley resonate.
They are everywhere:
on leaves
on blades of grass.
They are very difficult to see.
In fact there are far more of them than the ones you hear.
They raise their transparent wings up into the air and make them vibrate.
The sound goes forward, and back,
not to the sides.
They are the most melodious of all crickets.

The vineyard sings.

On the B-side, a poem describes an autumn scenario that involves wine flies, which also fill the sound image itself:

L'automne
Vendanges
Dans les tonneaux le vin boue.
Des millions de mouchérons, sont partout.
Ils paraissent brunâtre.
Mais si on les regarde bien
on s'aperçoit que les yeux sont rouge – vif.
Le corps est ocre
avec des bandes noires, en cercle autour.
Dans la lumière, les ailes reflètent toutes les couleurs.

Autumn
Harvest
In the barrels the wine bubbles.
Millions of wine flies are everywhere.
They look brownish.
But if we look closely
we realise that the eyes are red – bright.
The body is ochre
circled with black bands.
In the light, the wings reflect all colours.

In Viktor's works, creatures great and small are all given a voice. The poems' intense descriptions and acute awareness of the insects offer a parallel to how the sound images work: Viktor's microphones are a kind of aural microscopes that can change the relative proportions of the individual sounds. Viktor's voice can be made smaller, almost drowning him out – and the humming of the flies can be turned into a loud noise. In the sound images, the sounds are composed in ways that are out of keeping with their 'natural' scale. These shifts in the relative volume of the sounds also change the overall hierarchy and the sounds' positions within it. The voice is deeply embedded in our language and history as an expression (perhaps the most central one) of human individuality and of an inner life. Augmented by microphones and amplifiers, even microscopic sounds become audible, become audible as forms of address with a heft and presence that requires a different kind of attention. Even an ant gets to appear as an individual with its own inner life, demanding respect and attention.

¹⁷ Chris S. Herzfeld, "What Is It Like to Be Face to Face with a Great Ape?" i Bruno Latour og Peter Weibel, *Making Things Public. Atmospheres of Democracy*, Karlsruhe og Cambridge, ZKM Center for Art and Media og The MIT Press, 2005, s. 388–395.

med at sociologer og antropologer som Jane Goodall, Dian Fossey og Biruté Galdikas studerede og beskrev de sociale dynamikker hos aberne, kom der så at sige også et andet blik på dyrene. Portrætterne afbilder en bestemt abe – der måske også havde fået et navn – ikke som repræsentant for sin art, men som et individ. Samtidig med at forskerne ændrede på, hvordan man forstod dyrenes komplekse sociale liv og deres indbyrdes forskelligheder, blev et portrætterende blik muligt. Aberne blev ofte portrætteret, mens de kiggede ind i kameraet, efter de samme konventioner, som portrætkunsten har udviklet siden renæssancen: Den portrætterede får gennem billedet øjenkontakt med beskueren som i et gensidigt anerkendende møde. I Viktors nærbilleder – både i lyd, fotografi, film og video – af insekter, fugle og andre dyr, er der noget lignende på færde. I en række fotografier får vi øjenkontakt med dyrene gennem kameralinsen, og i lydbillederne bringes deres lyde og stemmer helt tæt på som i en samtale. Øjenkontakten og samtale-fornemmelsen antyder et møde mellem individer på tværs af arter, hvor en gengældt anerkendelse og samhørighed kan opstå.

ET NAVN I UGLERNES SPROG

Forholdet mellem hvem, der kigger på hvem, og hvem, der lytter til hvem, filtrer sig sammen i Viktors praksis. I et radiointerview med journalist Jesper Tang beskriver Viktor, at han begyndte at lære dværghornuglerne at kende og på et tidspunkt kunne forudsige, hvor de ville bygge rede. Han lagde to mikrofoner klar i hulen, inden reden blev bygget:

“Og så opdagede jeg, at der var masser af lyde, der bygger over den der node [uglens karakteristiske sang, der tilsyneladende består af en enkelt tone], som de havde – og der begyndte altså et meget meget spændende arbejde, for der var jo stadig en spænding mellem fuglen – som var derinde i det her hul – og mig ... De havde også et navn i deres sprog for min person. De kendte hver en lyd, som jeg gjorde, når jeg kom. Op ad stigen... mine sandaler kendte de. Og jeg kunne kontrollere det, for jeg havde jo mikrofoner i hulen. Og der havde hun, moren, la female, hun havde en lille lyd, der var en afart af deres sangnode. Det var altså for min person. Det gik op for mig lidt efter lidt, at de kendte faktisk mere til mig, end jeg kendte til dem.”¹⁸

Der er flere ting, der er værd at bemærke i citatet: Viktor lytter insisterende og koncentreret nok til uglernes sprog til, at han opdager, at de har en særlig lyd – et navn, som han siger – der betegner ham. Han opdager det, fordi han har det hele på bånd og derfor kan genhøre uglernes kommunikation og få bekræftet sin antagelse. For ham har oplevelsen tydeligvis en stor værdi. Det er for ham et meningsfyldt, høfligt møde.¹⁹

Anekdoten peger også på, at hans ambition ikke var at være objektiv og videnskabelig i sine dyrestudier. Han var ikke bange for at blande sig i det, han undersøgte. Det var en anden type relation end en videnskabelig iagttagelse, Viktor søgte. Han ønskede et lige-værdigt møde og en udveksling, der gik begge veje. I anekdoten er det ikke kun Viktor, der forlader mødet forandret: Hornuglerne betragter og lytter lige så meget til ham, som han betragter og lytter til dem. Uglerne udvider endda deres sprog til at kunne rumme den nye bekendte.

Viktor beskriver i en anden anekdote, at han på et tidspunkt mente, at han hørte stemmer, men opdagede, at det var lyde, der kom fra et kaninhul i nærheden. Han lagde en mikrofon ned i hulen:

“Så ventede jeg. Længe. Og så kom kaninen, der skulle sove i varmen... og så pludselig gik kaninen til angreb på mikrofonen, for den var jo et fremmedelement. Men da den var søvnlø, så varede det ikke så længe, så lagde den sig til at sove. Og så fik jeg altså flere kassetter fulde af dens snork. Og det er så menneskeligt. Og dens drømme: Det er også menneskestemmer. Kaniner har faktisk menneskestemmer.”²⁰

We may find a parallel to Knud Viktor's sound images and photographs of animals in the various portraits of apes that began to emerge in the 1960s and 1970s.¹⁷ While sociologists and anthropologists such as Jane Goodall, Dian Fossey, and Biruté Galdikas studied and described the social dynamics of apes, a different way of looking at these animals began to assert itself. Such portraits depict a particular ape, not as a representative of its species, but as an individual. Perhaps it has been given a specific name, too. As the researchers and scientists changed the way we perceive and understand the complex social lives of animals and their various individual quirks, a 'portraying gaze' became possible. Apes would often be portrayed while looking into the camera in accordance with the same conventions developed in portraiture since the Renaissance: through the picture, the sitter and the viewer establish eye contact, as if in a meeting of mutual exchange and respect. Something similar is afoot in Viktor's close-ups – in the media of sound, photography, film and video – of insects, birds and other animals. In a series of photographs we establish eye contact with the animals through the lens, and in the sound images their sounds and voices are brought in close, as if in conversation. This eye contact and sense of engaging in a conversation suggests the possibility of inter-species meetings of individuals, facilitating mutual recognition and a sense of community.

A NAME SPOKEN IN THE LANGUAGE OF OWLS

The relationship between who is looking at whom and who is listening to whom becomes blurred in Viktor's work. In a radio interview with the journalist Jesper Tang, Viktor describes how he got to know the local scops owls, reaching a point where he was able to predict where they would nest. He put two microphones in the cave before they even built the nest:

‘And then I discovered that there were plenty of sounds based on that note [the owl's characteristic call, seemingly consisting of a single note] that they had – and this marked the beginning of some very, very exciting work, because there was still this tension between the bird – which was in there in this hole – and me ... They also had a name for me in their language. They knew every sound I'd make when I approached. Up the ladder ... they knew my sandals. And I could check that this was true, for I had a microphone in the cave. And she, the mother, la female, she had this little sound that was a variation on their note. It signified my person. I gradually realised that they actually knew more about me than I knew about them.’¹⁸

There are several things worth noting in this quote: Viktor listens to the language of the owls with such persistence and concentration that he discovers they have a special sound – a name, as he puts it – that designates him specifically. He finds this out because he has it all on tape, enabling him to listen to the owls' communication repeatedly in order to reaffirm his assumption. The experience is clearly of great value to him. He perceives it as a meaningful, polite meeting.¹⁹

The anecdote also points to how it was not his ambition to be objective and scientific in his studies of animals. He was not afraid to interfere with what he was studying. Viktor sought a different kind of relationship than that of scientific observations. He wanted a meeting of equals and a mutual exchange that went both ways. In this anecdote, Viktor is not the only one to leave the encounter a changed creature: the owls watch him and listen to him just as much as he watches and listens to them. The owls even expand their language to accommodate their new acquaintance.

In another anecdote, Viktor describes how he over a long stretch of time believed that he heard voices, only then to discover that they came from a nearby rabbit hole. He put a microphone down the hole:

‘Then I waited. For a long time. And then the rabbit came, wanting to sleep in the heat ... and then the rabbit suddenly attacked the microphone because it was a new, strange element. But it was tired, so it didn't attack for very long before it went to sleep. So I got several cassettes full of its snoring. And it's just so human. And its dreams: That's a human voice, too. Rabbits actually have human voices’.²⁰

¹⁸ *Lyt til Nyt*, 12. maj 1993. 4 min 10 sek. Egen transskription.

¹⁹ Tanken om det høflige møde er lånt fra den belgiske filosof og professor i videnskabsfilosofi Vinciane Despret. Desprets arbejde indenfor filosofisk etologi, der beskæftiger sig med mennesker og dyrs måde og muligheder for at forstå hinanden, er stærkt relevant i forhold til Knud Viktors praksis. Det falder imidlertid uden for denne teksts omfang at forfølge sporet videre her.

²⁰ *Lyt til Nyt*, 12. maj 1993. 5 min 37 sek. Egen transskription.

¹⁸ *Lyt til Nyt*, 12 May 1993. 4 min 10 sec. Author's transcription in Danish.

¹⁹ The idea of a polite meeting is borrowed from the work of the Belgian professor and philosopher of science Vinciane Despret. Despret's work in philosophical ethology dealing with the possibilities for human and non-human animals to meet and understand each other is highly relevant to Knud Viktor's practice. However, pursuing this line of inquiry falls outside the scope of this text.

²⁰ *Lyt til Nyt*, 12 May 1993. 5 min 37 sec. Author's transcription in Danish.

¹⁷ Chris S. Herzfeld, 'What Is It Like to Be Face to Face with a Great Ape?' in Bruno Latour and Peter Weibel, *Making Things Public. Atmospheres of Democracy*, Karlsruhe and Cambridge, ZKM Center for Art and Media and The MIT Press, 2005, pp. 388–395.

Myrer.

Ants.



En dværghornugle, der sidder på Knud Viktors finger.
Den lille ugles karakteristiske sang er et af de centrale motiver i flere af Viktors lydbilleder. En hel sæson lavede Viktor optagelser af uglernes rede. Af materialet komponerede han værket *Le Petit Duc*, hvor han fortæller, hvad man kan høre i optagelserne: Hvordan uglerne bygger rede, udrunder æg, og hvordan ugleungerne vokser sig store nok til at prøve deres vinger og flyve fra reden.

A Eurasian scops owl sitting on Knud Viktor's finger. The distinctive call of this small owl is one of the central motifs of several of Viktor's sound images. Viktor recorded the sounds emitting from the owls' nest throughout an entire season. He used this material to compose the work *Le Petit Duc*, in which he explains what the sounds illustrate: how the owls build their nest, hatch their eggs, and how the fledglings grow big enough to test their wings and leave the nest.





Fårekyling, der flyder på vandoverflade.

Cricket floating on water surface.



Rovedderkop og humlebi.

Huntsman spider and bumblebee.

I anekdoten er observationsinstrumenterne ikke objektive eller usynlige. For kaninen er de måske ligefrem en fjende, som man skal angribe! – men så overmandes man alligevel af udmattelse og ligger og snakker i søvne med sin kanin-menneskestemme.

NATUREN EKSISTERER IKKE

Knud Viktor fik gennem mikrofoner og kameraer adgang til at møde det kriblende liv omkring sig i nye skalaer og på andre præmisser. Et møde, som medførte en udtalt modvilje mod begrebet 'natur', der for ham markerede en meningsløs adskillelse mellem mennesker og deres omgivelser:

“Ordet 'natur' passer mig ikke. I årevis brugte jeg formuleringen 'naturen eksisterer ikke'. Journalister spurgte mig: 'Hvad tænker du, når du står overfor naturen?' Så sagde jeg: 'Jeg er aldrig over for naturen'. Ingen er over for den. I en by, i bunden af en kælder, selv bag lukkede døre, så er man naturen. Det er her, jeg synes at mange moderne filosofier fejler og især den økologi, der bliver politisk i dag. Økologi er en holdning.”²¹

I et interview angriber Viktor også hele tanken om, at mennesket skal beskytte naturen. Tanken om naturbeskyttelse afslører, ifølge Viktor, at det er en antropocentrisk tænkning, der ligger til grund. På den måde bygger idéen om at beskytte naturen på den forkerte grundtanke, at mennesket har ejerskab og råderet over sine omgivelser.

Knud Viktors tanker om dyb økologi og forholdet mellem mennesket og dets omverden finder i dag genklang i bl.a. antropolog og filosof Bruno Latours tænkning. En af Latours centrale pointer er, at i lyset af de menneskeskabte klimaforandringer bliver vi nødt til at gøre op med humanismens antropocentriske perspektiv. Han illustrerer argumentet med billedet af mennesket, der spankulerer rundt, som om resten af verden var til for menneskets skyld. Mennesket forstår sin omverden som en art passiv baggrund eller scene for dets eget liv og handlinger. Med klimaforandringerne og alle deres følger overrumpler mennesket af, at omverdenen pludseligt og voldsomt træder i karakter. Baggrunden er ikke passiv, men magtfuld, og kan dramatisk styre og forme menneskets liv.²²

Latour påpeger, at det humanistiske verdensbillede med mennesket i centrum får os til at overse det, han kalder metamorfosezoner.²³ En metamorfosezone er, når mennesker, dyr, ting og fænomener har indflydelse på hinanden, og der opstår udvekslinger mellem dem gennem gensidige forhandlinger. Luberon-bjerget kan netop betragtes som en sådan metamorfosezone, hvor mennesker, jord, klipper, dyr osv. har sameksisteret gennem årtusinder. Gennem udvekslinger har de skabt gunstige, robuste og bæredygtige måder at leve sammen i – og netop på grund af – stor biologisk diversitet.

I lyset af den globale klimakrise, vi nu befinder os i, har Knud Viktors værker en klar relevans. I værkerne er indfældet en poetik og en sensibilitet, som resonerer meget klart i dag. Særligt med den tænkning og kunst, der udfordrer den vestlige tæknings verdensbillede, som med humanismen har placeret mennesket i centrum for verden.

Viktors nysgerrige sameksistens med sine omgivelser forekommer som et forskælv af samtidens posthumanisme, der i lyset af klimakrisen søger andre måder at forstå menneskets forhold til dets omverden.²⁴ Biolog og filosof Donna J. Haraway beskriver, hvordan begreberne natur og kultur må forstås som sammenflettede i det, hun kalder 'natur-kulturer', hvor menneskets eksistens ikke kan adskilles fra dets omgivende arter og omverden.²⁵

I Knud Viktors værker fornemmer man netop denne sammenfletning, hvor hierarkier mellem mennesker og dyr udjævnes og grænsen mellem hvem, der lytter til hvem, ikke lænere er tydelig. Man lytter til hinanden. Donna J. Haraway beskriver, at mødet på tværs af arter er mindstenheden for at kunne analysere de udviklede natur-kulturer: “The relation is the smallest unit of analysis [...] That is the ethic, or perhaps better, mode of attention, with which we must approach...”²⁶ For Haraway er selve mødet og den etik eller opmærksomhed, som det indebærer, det helt centrale udgangspunkt for at begynde at forstå vores udviklede natur-kulturer.

In this anecdote, the instruments used to carry out the observations are not objective or invisible. To the rabbit they even constitute an enemy to be attacked! – but then it is overcome with exhaustion nevertheless, talking in its sleep in its rabbit-human voice.

NATURE DOES NOT EXIST

Through microphones and cameras, Knud Viktor got access to meet all the teeming life around him on new scales and on different terms. These meetings prompted in him a distinct dislike of the concept of 'nature', which he believed to impose a pointless and meaningless distinction between human beings and their surroundings.

‘I do not care for the word ‘nature’. For years I’d use the phrase ‘nature doesn’t exist’. Journalists would ask me: ‘What are your thoughts when you stand before nature?’ I’d always say: ‘I never stand before nature’. No-one is ‘before’ nature. In a city, in the bottom of a basement, behind closed doors you are nature. This is where I think that many modern philosophies fail, especially the kind of ecological thinking that becomes political today. Ecology is an attitude.’²¹

In an interview, Viktor also attacks the idea that man should protect nature. According to him, the concept of protecting nature clearly reveals an anthropocentric thinking underneath. In this sense, the idea of protecting nature is based on the erroneous conception that mankind has ownership of his surroundings.

Knud Viktor’s ideas about deep ecology and the relationship between mankind and the world that surrounds us are echoed by the thinking of figures such as the anthropologist and philosopher Bruno Latour. One of Latour’s key points is that in light of man-made climate change we need to break away from the anthropocentric perspective of humanism. He illustrates this argument with the image of man parading around as if the rest of the world was only there for the sake of humanity. Man perceives the wider world as a kind of passive background or setting for his own life and actions. Climate change and all that follows in its wake startles man: the world around him suddenly, violently reasserts itself. The backdrop turns out not to be passive, but powerful, capable of directing and shaping man’s life in dramatic ways.²²

Bruno Latour points out that the humanist anthropocentric worldview causes us to overlook what he calls zones of metamorphosis.²³ Such zones arise when humans, animals, objects and phenomena affect each other, engaging in exchanges through mutual negotiation. The Luberon mountain can be considered to be such a zone of metamorphosis where humans, soil, rocks, animals and so on have co-existed for thousands of years. Through exchanges, they have created favourable, robust and sustainable ways of living together in – and because of – a state of great biological diversity.

Knud Viktor’s works have very clear relevance today in light of the global climate crisis. Embedded in these works we find a poetics and a sensibility that resonates clearly with present-day observers. Particularly within the kind of thinking and art, which challenges the Western thought that has placed mankind at the centre of the world with its humanist philosophy.

Viktor’s curious, inquisitive co-existence with his surroundings in some ways prefigures posthumanist thinking of today. A mode of thought which seeks, in light of the current crisis, to find other ways of understanding humanity’s relationship with the wider world.²⁴ The biologist and philosopher Donna J. Haraway describes how the concepts of nature and culture must be understood as inextricably interwoven in what she terms ‘natureculture’ where human existence cannot be separated from that of the many companion species and surrounding world.²⁵

In Knud Viktor’s works we sense what Haraway means by ‘naturecultures’, interwoven realms where hierarchies between man and animal are levelled and previously established orders concerning who is listening to whom become blurred. Here, everyone listens to each other. Donna J. Haraway describes how inter-species encounters constitute the smallest point at which we may analyse the complex naturecultures: ‘The relation is the smallest unit of analysis (...) That is the ethic, or perhaps better, mode of attention,

21 Jean-Paul Ponthot, “Knud Viktor. Toute cette eau-là qui parle, qui parle...” i Michel Fraisset (red.), *Au fil de l'eau*, Aix-en-Provence, Office Municipal de Tourisme, 2000, s. 39. Uddrag fra et interview med Knud Viktor af Jean-Paul Ponthot udført den 26. marts 2000 med deltagelse af Peter Sinclair.

22 Bruno Latour, *Facing Gaia. Eight Lectures on the New Climate Regime*, Medford, Polity Press, 2017, s. 58. Latour arbejder bl.a. videre med forsker og opfinder James Lovelocks såkaldte Gaia-hypotese, som han udviklede fra slutningen af 1960'erne og op gennem 1970'erne – samtidig med at Viktor skaber sine lyd billeder, og samtidig med at den moderne miljøbevægelse tager fart.

23 Ibid. s. 58ff.

24 Posthumanisme betegner overordnet den filosofiske afvisning af humanismens grundtanke om menneskets privilegerede position som centrum for verden. Posthumanisme udvider tanker om subjektivitet, moral, veldfærd og ligestilling til også at inkludere andre væsner end mennesket. For en kort præsentation og kobling til samtidskunsten se: Torsten Bøgh Thomsen, “Ingen tid til mesterværker” i Birgitte Kirkhoff Eriksen, *Butterland. Kunst, økologi og andre skalaer*, Sorø, Sorø Kunstmuseum, 2014, s. 15–43.

25 Donna J. Haraway, *The Companion Species Manifesto. Dogs, People, and Significant Otherness*, Chicago, Prickly Paradigm Press, 2003, s. 12.

26 Ibid., s. 24.

21 Jean-Paul Ponthot: ‘Knud Viktor. Toute cette eau-là qui parle, qui parle...’ in Michel Fraisset (ed.), *Au fil de l'eau*, Aix-en-Provence, Office Municipal de Tourisme, 2000, p. 39. Excerpt from an interview with Knud Viktor conducted by Jean-Paul Ponthot on 26 March 2000 with Peter Sinclair in attendance.

22 Bruno Latour, *Facing Gaia. Eight Lectures on the New Climate Regime*, Medford, Polity Press, 2017, p. 58. Latour builds part of his work on the so-called Gaia hypothesis developed by the scientist and inventor James Lovelock from the late 1960s up through the 1970s – concurrently with Viktor creating his sound images and with the rise of the modern environmental movement.

23 Ibid. p. 58ff.

24 Posthumanism generally refers to the philosophical repudiation of humanity’s basic idea of a privileged position for humans as the center of the world. Posthumanism expands thoughts about subjectivity, morality, welfare and equality to incorporate other beings than humans. For a brief presentation and link to contemporary art see: Torsten Bøgh Thomsen, “No age for masterpieces” in Birgitte Kirkhoff Eriksen, *Butterland. Art, Ecology and other scales*, Sorø, Sorø Art Museum, 2014, pp. 47–79.

25 Donna J. Haraway, *The Companion Species Manifesto. Dogs, People, and Significant Otherness*, Chicago, Prickly Paradigm Press, 2003, p. 12.

REALLYD SOM POLITISK INSTRUMENT

“En dag, da filmede jeg en myre, [...] så kommer der en militærmaskine farende forbi med et mægtigt rabalder. Til min overraskelse, så begyndte myren at klø sig og gnubbe sig over hele kroppen. Jeg tænkte: Nå, men det kan være et tilfælde, men det kan også være, at det er en reaktion... og man ved, at myrerne, de har deres følsomme elementer i benene og i lemmer. Men da jeg begyndte at kigge efter i alle de andre dokumenter jeg har, og jeg har fundet flere tilfælde, hvor de reagerer kraftigt på lyd... jeg tænker, at med dyrene og insekterne: De holder ved, så længe de kan og en skønne, dag så er de forsvundet.”²⁷

Gennem Viktors nysgerrige lytten og høflige møder med sine ledsagende arter, blev den globale økologiske krise hørbar for ham som en mulig fremtidig stilhed. En dødelig stilhed, hvor dyrelydene var væk.

I etableringen af den moderne miljøbevægelse op gennem 1960'erne og 1970'erne har reallyd og især optagede dyrelyde spillet en markant rolle. Reallydens karakter af dokumentation og vidnesbyrd om liv og aktivitet – eller mangel på samme – gør dyrelyde brugbare i politisk sammenhæng. Som Viktors anekdote ovenfor også demonstrerer, er lydets effekt på dyrene et billede, der taler meget klart om menneskets overgreb på dets omverden. Eller rettere: Fortællingen om lydets effekt gør den instrumentel. Det måske mest oplagte eksempel er den amerikanske biolog Roger Paynes udgivelse *Songs of the Humpback Whale fra 1970*.²⁸ Pladen var på én gang en stor og ukendt lytteoplevelse, populærvidenskabelig formidling og håndfast miljøpolitisk aktivisme. Pladens optagelser af hvalernes sang var så spektakulære, at pladen solgte over 100.000 eksemplarer. Samtidig fremlagde pladen både forskningsresultater på en letforståelig måde og opfordrede lytteren til politisk handling bl.a. gennem økonomisk støtte til miljøorganisationen The Whale Fund.

Knud Viktors værker har paralleller til den canadisk baserede lyd- og miljøbevægelse Acoustic Ecology. Acoustic Ecology blev grundlagt i 1970'erne bl.a. med en ambition om at udvikle metoder til, hvordan et økosystems lyd kan bruges som kilde til viden om systemets sundhed og balancen mellem mennesker og deres omgivelser. En afgørende og helt central forskel fra Viktors arbejde ligger dog i bevægelsens fundamentalt antropocentriske udgangspunkt, som det blev formuleret af grundlæggeren R. Murray Schafer. For Schafer er lydøkologiens udgangspunkt, hvordan verdens lyd kan komponeres, så den er behagelig og god for mennesker:

“The final question will be: is the soundscape of the world an independent composition over which we have no control, or are we its composers and performers, responsible for giving it form and beauty?”²⁹

I forhold til Knud Viktors værkers indbyggede poetik er dette udgangspunkt nær sagt modsatrettet. Viktors selvudnævnte “indianske” tilgang og hans møde med dyr og planter som sine ligemænd er meget anderledes end forestillingen om komponisten, hvis ansvar det er at komponere verden.³⁰

with which we must approach...²⁶. For Haraway, the encounter and the ethic or attention it involves is the key point of departure for beginning to understand our complicated naturecultures.

FIELD RECORDINGS AS A POLITICAL INSTRUMENT

‘One day, I was filming an ant, (...) when a military vehicle rushed by with a mighty roar. To my surprise, the ant began to rub and scratch itself all over. I thought: well, it may just be a coincidence, but it may also be a reaction ... and we know that ants have these sensitive parts in their legs and limbs. But then I checked all the other documents I have, and I’ve found several cases where they react strongly to sound ... I think that’s the way with animals and insects: they’ll hang on for as long as they can, and one day they’ll be gone’.²⁷

Through Viktor’s inquisitive listening and polite meetings with his companion species, the global ecological crisis became palpable to him as a possible future silence. A lethal silence where the sounds of the animals had disappeared.

Field recordings, especially recorded animal noises, have played an important part in the advent of the modern environmentalist movement up through the 1960s and 1970s. Serving as documentation and testaments to life and activity – or the lack thereof – animal noises can be useful for political purposes. As is demonstrated by Viktor’s anecdote above, the effect of sound on animals is an image that speaks very eloquently of man’s violence against the world around it. Or, more accurately: the narrative about the effect of the sound renders it instrumental. The most obvious example of all may be the American biologist Roger Payne’s album *Songs of the Humpback Whale* from 1970.²⁸ The record was many things at once: an entirely new, poignant listening experience, a presentation of scientific content to mainstream audiences, and an example of overt environmental activism. The whale song recordings were so spectacular that the album sold more than 100,000 copies. The record presented research results in a very accessible format and also encouraged listeners to take political action, for example by giving financial support to the environmental organisation The Whale Fund.

Knud Viktor’s works also have a certain kinship with the Canadian-based sound and environment movement Acoustic Ecology. Acoustic Ecology was founded in the 1970s with an ambition of developing methods for how to use the sounds of a given ecosystem as a source of insight into the relative state of health of that system and the balance struck between humans and their surroundings. However, one crucial difference from Viktor’s work is inherent in the fundamentally anthropocentric starting point formulated by the movement’s founder, R. Murray Schafer. For Schafer, the starting point of acoustic ecology is the question of how to compose the sounds of the world so that it is pleasant and beneficial for human beings:

‘The final question will be: is the soundscape of the world an independent composition over which we have no control, or are we its composers and performers, responsible for giving it form and beauty?’²⁹

Compared to the inherent poetics of Knud Viktor’s works, this starting point can almost be said to represent the opposite end of the scale. Viktor’s self-proclaimed Native American approach and the way in which he meets animals and plants as his equals is very different from the idea of a composer responsible for composing the world.³⁰

30 Acoustic Ecologys menneskecentrerede perspektiv er senere blevet udfordret. Et særlig tankevækkende perspektiv på det at bruge – og potentielt misbruge – optagede lyde til at komponere med kan findes hos kunstner David Dunn: “When Cage expressed that the emancipation of music required the use of all sound as a resource for composition, he unfortunately was also establishing a precedent for exploration of ‘sound’ as a decontextualized commodity that could be defined and manipulated by a set of cultural codes called music.” David Dunn: “Nature, Sound Art, and the Sacred” i Rothenberg, David og Marta Ulvaeus: *The Book of Music and Nature. An Anthology of Sounds, Words, Thoughts*, Middletown, Connecticut: Wesleyan University Press, 2001, s. 98. Argumentet kan let udvides til ikke kun at betragte musik, men også optaget lyd instrumentalisering i alt fra videnskab til aktivisme.

27 *Lyt til Nyt*, 12. maj 1993. 25 min 10 sek. Egen transskription.

28 *Songs of the Humpback Whale* af Roger Payne udkom i 1970 på forlaget CRM Records, der var en del af Communications/Research/Machines, Inc.

29 R. Murray Schafer, *The soundscape: our sonic environment and the tuning of the world*, Rochester, Vermont, Canada, Destiny Books, 1994, s. 5. Oprindeligt udgivet i 1977.

26 *Ibid.*, p. 24.

27 *Lyt til Nyt*, 12. maj 1993. 25 min 10 sek. Author’s transcription in Danish.

28 *Songs of the Humpback Whale* by Roger Payne was released on CRM Records, an imprint of Communications/Research/Machines, Inc. in 1970.

29 R. Murray Schafer, *The soundscape: our sonic environment and the tuning of the world*, Rochester, Vermont, Canada, Destiny Books, 1994, p. 5. Originally published in 1977.

30 Acoustic Ecologys’ anthropocentric perspective has subsequently been challenged. A particularly thought-provoking perspective on the act of using – and potentially abusing – recorded sounds to create compositions can be found in the work of artist David Dunn: “When Cage expressed that the emancipation of music required the use of all sound as a resource for composition, he unfortunately was also establishing a precedent for exploration of ‘sound’ as a decontextualised commodity that could be defined and manipulated by a set of cultural codes called music”. David Dunn: “Nature, Sound Art, and the Sacred” in Rothenberg, David and Marta Ulvaeus: *The Book of Music and Nature. An Anthology of Sounds, Words, Thoughts*, Middletown, Connecticut: Wesleyan University Press, 2001, p. 98. The argument may be easily expanded to not just cover music, but the instrumentalisation of recorded sound in everything from science to activism.



Cikade.

Cicada.

Platantræer beskæres.

Plane trees are being pollarded.



Fåreflok og fårehunde.

A flock of sheep and sheep dogs.



JORDBORGER

Da Knud Viktor døde, efterlod han sit hus og arbejdsrum med mikrofonkabler snoende sig ud i landskabet. Ned i kaninhuler og op i fuglereder.³¹ Forbundet med sine omgivelser gennem kablerne havde han kunnet lytte til sine ledsagende arter inde fra huset, selv da han var blevet for gammel til at besøge dem.

Siden Viktor optog sine lyde, er både de individuelle insekter og dyr, men også bestande og hele arter forsvundet fra bjerget, hvor han boede og arbejdede det meste af sit liv. Som fossiler findes deres aftryk nu kun i hans værker, i optagelser lagret på bånd og film.

Viktor nåede at høre en række arter forsvinde. Grævlingerne, hærflugene, kæmpefirbenene og de små krokodiller med blå tegninger på siderne forsvandt. Fem arter af cikader levede i området, da han kom til Provence, men i løbet af årene blev de reduceret til én. Vi befinder os nu midt i klodens sjette masseudryddelse, og den fremtidige stilhed, som Viktor forestillede sig, er ikke kun lokal, men global: Forskere estimerer, at halvdelen af klodens dyreliv allerede er forsvundet, og at vi i de kommende årtier vil se endnu mere nedslående effekter af menneskeskabte miljøpåvirkninger.³²

I Viktors lydbilleder får vi lov at låne hans ører. Værkerne videregiver hans fascination og forelskelse i de dyreverden, der omgav ham: Ormen, der gnaver i et æble, cikaderne, der griner i sommernatten, klippesider, der styrter sammen, træorme, der banker i træet og vandet, der drypper en rytme. Vi får lov at forestille os, hvordan det er at være en lille ugleunge, der mærker lufttrykket, når den store ugle lander over os. Vi kan leve os ind i cikadernes liv og undre os over, hvad en kanin mon drømmer om. Viktor satte ord på fornemmelsen af at forsvinde i detaljerne og det svimlende i at forestille sig at have dyreskikkelse i en lille aforisme:

“Vanskeligheden er at fange detaljerne i livet uden at fare vild i dem. Og alligevel: Når jeg observerer ting eller dyreliv, forekommer det mig, at jeg mister begreb om størrelsesforhold. Derfor slår jeg hovedet, når jeg forsøger at gå igennem musehullet.”³³

Viktor involverede sig ikke direkte i politik. Han deltog i møder og bidrog med indsigt og billeder i forbindelse med oprettelsen af den nationalpark, som området omkring Luberon nu er en del af. Viktor praktiserede en livsførelse og skabte kunst, som rummede en etik og en indstilling til verden, som virker særligt relevant i dag. Hans tidligere hustru Maria Viktor fortæller, at når Knud opdagede, der var jægere i området, så afspillede han agerhønsenes advarselsskrik, så højt han kunne ud over dalen fra sine højtaltare.³⁴ En lokalpolitisk aktivisme på dyrenes sprog. Et sprog, han havde tillært sig gennem nysgerrighed og indlevelse, mikrofoner og båndoptagere. Viktors praksis og værk kan give håb om at skabe det, som Haraway kalder “vital mange-artede fremtider”.³⁵ Knud Viktor:

“Det er nødvendigt, at mennesket kommer til at tænke på en sådan måde, at økologien heller ikke eksisterer mere. Det er en tilgang til livet – for alle – at man ikke bare fælder et træ uden videre, for det er som at slå sin bror ihjel, man smider ikke sit skidt i floden, for sådan gør man ikke med sin søster.”³⁶

A CITIZEN OF THE EARTH

When Knud Viktor died, he left his house and workroom with microphone cables spanning the landscape. Down rabbit holes and up in bird’s nests.³¹ Connected to his surroundings through the cables, he could listen to his accompanying species from inside the house even when he had become too old to visit them.

In the years since Viktor recorded his sounds, not only have the individual insects and animals that he recorded vanished from the mountain, where he lived and worked for most of his life. So too have populations and entire species. Like fossils, their imprints now exist only in his works, in recordings stored on tape and on film.

Viktor heard a number of species disappear. The badgers, the hoopoe, the giant lizards and the small crocodiles with blue markings on their sides disappeared. Five species of cicadas lived in Provence when he arrived, but over the years they were reduced to one. We currently find ourselves in the midst of the planet’s sixth mass-extinction event, and the future silence that Viktor envisioned is not only local, but global: scientists estimate that half of the planet’s animal life has already disappeared, and that we will see even more depressing effects of mankind’s impact on the environment in the decades to come.³²

Viktor’s sound images allow us to borrow his ears. They convey his love for the animal worlds that surrounded him: a worm gnawing at an apple; the cicadas laughing in the summer night; the crashing down of falling rocks; woodworms tapping in the wood; water dripping a rhythm. We get to imagine what it must be like to be a tiny baby owl feeling the gust of wind as our mother owl lands over us. We can immerse ourselves in the lives of cicadas and wonder what a rabbit might dream of. Viktor expressed this sense of losing himself in details and the dizzying aspects of imagining oneself in animal form in a little aphorism:

‘The difficult thing is to capture the details in life without becoming lost in them. And yet: when I observe objects or animal life, it seems to me that I lose all grasp of size and scale. That’s why I bang my head when I try to pass through the mouse hole.’³³

Viktor did not involve himself directly in politics. He took part in meetings and contributed insight and images in connection with the establishment of the national park of which the area around Luberon is now part. Viktor practiced a lifestyle and created art that reflected an ethic and an outlook on the world that seems particularly relevant today. His former wife Maria Viktor relates how Knud, when discovering that there were hunters in the area, would play back the warning call of partridges as loudly as he could on his loudspeakers, issuing a warning across the valley.³⁴ Activism conducted in the language of animals. A language he had learnt through curiosity, openness and empathy, microphones and tape recorders. Viktor’s practice and works may instil in us hopes of creating what Haraway calls ‘vital multi-species futures’.³⁵ As Knud Viktor says:

‘It is necessary for mankind to think in such a way that the idea of ecology will also no longer exist. All should have an approach where one does not simply cut down a tree, because that is like killing one’s brother; one does not dump one’s filth in the river, for that is no way to treat one’s sister.’³⁶

31 Morten Søndergaard, “A Sonic Seismograph”, in Knud Viktor, *Ambiances/Images*, København, Institut for Dansk Lydærologi, 2017, cover notes.

32 Gerardo Ceballos, Paul R. Ehrlich, Rodolfo Dirzo “Population losses and the sixth mass extinction”, *Proceedings of the National Academy of Sciences*, juli 2017, 114 (30), <http://www.pnas.org/content/114/30/E6089>. “Humanity needs to address anthropogenic population extirpation and decimation immediately. (...) Our data indicate that beyond global species extinctions Earth is experiencing a huge episode of population declines and extirpations, which will have negative cascading consequences on ecosystem functioning and services vital to sustaining civilization.”

33 “La difficulté c’est de capter les détails de la vie sans trop se perdre la dedans. Et pourtant: Quand j’observe les choses, ou la vie animale, ça m’arrive que je perd le notion de taille. C’est pourquoi je cogne la tête, quand je veux entrer dans un trou de souris.” Uudgivet ark fra Knud Viktors arkiv.

34 Maria Viktor, samtale med forfatteren, 2. august 2018.

35 Donna J. Haraway, *The Companion Species Manifesto: Dogs, People, and Significant Otherness*, s. 63.

36 Knud Viktor i upubliceret interview af Pierre Jullien, Voir Média Productions. Egen transskription og oversættelse.

31 Morten Søndergaard, “A Sonic Seismograph”, in Knud Viktor, *Ambiances / Images*, Copenhagen, Institute for Danish Sound Archaeology, 2017, cover notes.

32 Gerardo Ceballos, Paul R. Ehrlich, Rodolfo Dirzo: ‘Population losses and the sixth mass extinction’, *Proceedings of the National Academy of Sciences, Jul 2017*, 114 (30) <http://www.pnas.org/content/114/30/E6089> ‘Humanity needs to address anthropogenic population extirpation and decimation immediately. (...) Our data indicate that beyond global species extinctions Earth is experiencing a huge episode of population declines and extirpations, which will have negative cascading consequences on ecosystem functioning and services vital to sustaining civilization’.

33 ‘La difficulté c’est de capter les détails de la vie sans trop se perdre la dedans. Et pourtant: Quand j’observe les choses, ou la vie animale, ça m’arrive que je perd le notion de taille. C’est pourquoi je cogne la tête, quand je veux entrer dans un trou de souris’. Unpublished sheet from Knud Viktor archives.

34 Maria Viktor in conversation with the author, 2 August 2018.

35 Donna J. Haraway, *The Companion Species Manifesto: Dogs, People, and Significant Otherness*, p. 63.

36 Knud Viktor in an unpublished interview by Pierre Jullien, Voir Média Productions. Author’s transcription and translation into Danish.

BIOGRAFI – KNUD VIKTOR (1924–2013)

Af Nils Bloch-Sørensen og Magnus Kaslov

Knud Viktor (døbt Knud Viktor Christensen) voksede op på Samsø og blev som sin far uddannet bygningsmaler. I 1951 kom han ind på det Kongelige Danske Kunstakademi i København, hvor han studerede maleri, grafik og freskomaleri. Han debuterede som kunstner på akademiets efterårsudstilling i 1952, og i 1956 modtog han Kunstakademiets lille guldmedalje og et medfølgende legat for freskoen *Elementerne* udført på Frederiksborg Statsskole (nu Frederiksborg Gymnasium). Op gennem 1950'erne var Viktor medlem af kunstnersammenslutningerne Vertikalen og Grafisk Kunstnersamfund. Mens han studerede, rejste Viktor flittigt, og takket være en række legater var han bl.a. på akademiophold i Italien og Tyrkiet. Særligt Paris var et centralt rejsemål, hvor han opholdt sig flere gange i længere perioder. I 1958 tog han sin afgang fra Kunstakademiet.

I 1958 blev Knud Viktor gift med Maria Dorine Tillge-Rasmussen (Maria Viktor), som også studerede på Kunstakademiet. I 1961 flyttede de med deres første barn til Provence i Sydfrankrig, hvor de købte og istandsatte et lille kompleks af kalkstensbygninger fra 1300-tallet på Luberon-bjergets sydskråning. Viktor inddrog fotografi og film i sin praksis, og i 1965 begyndte han at eksperimentere med optaget lyd, som hurtigt blev hans centrale kunstneriske materiale. Viktors værker skildrer konsekvent naturen og dyrelivet omkring ham. For at kunne optage og manipulere lydene var han ofte nødt til selv at bygge og ombygge sine instrumenter.

I løbet af 1970'erne etablerede Viktor sig i stigende grad som lydkunstner eller 'lydmaler', som han kaldte det. Han opførte primært sine værker i Frankrig, især Provence, men også i bl.a. Spanien, Belgien, Grækenland og Danmark. I en årrække opførte han sine optagelser og færdige lydmalier en gang om ugen i sin stue. Folk fra nær og – senere også – fjern kom rejsende for at lytte. Den franske radiostation France Musique fik ørerne op for ham, transmitterede flere af hans værker og kommissionerede desuden værket *Les Éphémères* i 1977. Som en del af sin praksis besøgte Viktor børnehaver og skoler, hvor han spillede sine lydoptagelser og fortalte om dyrene. Med en stigende kunstnerisk anerkendelse begyndte Viktor i 1980'erne at skabe lyd til danseforestillinger, teaterstykker og film. Han komponerede en omfattende stedsspecifik lydinstallation til en nedlagt sølvmine i Melle, Frankrig og skabte lyd og scenografi til balletterne *Secret* og *Végétal*. Sideløbende fortsatte han arbejdet med fotografi, film og video. Interessen og den faglige anseelse for Viktors værker tog til op gennem 1980'erne og 90'erne – også i Danmark. Han holdt foredrag og Danmarks Radio bragte flere radioportrætter af ham bl.a. i forbindelse med opførelsen af hans værker på Glyptoteket.

I 2010 flyttede han tilbage til Danmark, hvor han boede frem til sin død.

VÆRKER (UDVALGTE)

- 1969 *Les Bulles* [kortfilm, 16 mm] Blev bl.a. vist som forfilm til François Truffauts biograf-film *La mariée était en noir*.
- 1969 *Aquarelle* [kortfilm, 16 mm] Modtog i 1972 en pris fra Københavnsk Filmfond.
- *Ambiance I* [lydværk i stereo]
 - *Ambiance II* [lydværk i stereo]
 - *Jeu I* [lydværk i stereo]
 - *Image I* [lydværk i stereo]
- 1972 *Image II* [lydværk i stereo] Betegnes i en værkliste som *Le Criquet*, men det kan ikke bekræftes som titel.
- 1972 *Image III* [lydværk i stereo]
- *Image IV* [lydværk i stereo] Betegnes i en værkliste som *Les cloches de l'Orient (Viet Nâm)*, men det kan ikke bekræftes som titel.
 - *Image V* [lydværk i stereo] Betegnes i en værkliste som *Boules de pétanque*, men det kan ikke bekræftes som titel. Omtales i en radioudsendelse som 'for kugler og stemme'.
- 1976 *Image VI – Symphonie du Luberon* [kvadrofonsk lydværk] Betegnes i værksteder også bare som *Luberon*.
- 1977 *Les Éphémères* [lydværk i stereo] Skabt til radiostationen France Musique som korte vignetter mellem udsendelser.
- 1978 *La Chambre d'Images* [videoinstallation]
- 1980 *Le Ballet* [kortfilm, 16 mm]
- 1980 *Image VII* [kvadrofonsk lydværk]
- *Image VIII* [lydværk] Betegnes i en værkliste som *Le Petit Duc*, men det kan ikke bekræftes som titel.
- 1980 *Image IX* [kvadrofonsk lydværk] Betegnes i en værkliste som *L'armoire*, men det kan ikke bekræftes som titel.
- 1984 *Image X – Chutes de Pierres* [kvadrofonsk lydværk]
- 1984 *Fra Narre Fjends* [kortfilm] Tekst og tale af Peter Seeberg.
- 1984 *Le petit duc et ses compagnons* [kortfilm, video 8 mm]
- 1985 *Chutes – Chocs – Souffles* [lydværk]
- 1988 *Voiles d'Araignées* [4-kanals videoinstallation] Omtales også som *Chambre d'Images*.
- 1989 *Évolutions* [ballet] I samarbejde med balletdanser og koreograf Maroussia Vossen.
- 1989 *Éclats d'Argent* [multikanals lydinstallation] Permanent lydinstallation i de gamle sølvminer Mines d'Argent des Rois Francs i Melle, Frankrig.
- 1990 *Deux tomates et la lune* [videoinstallation]
- 1993 *Secrets* [ballet] I samarbejde med balletdanser og koreograf Maroussia Vossen.
- 1995 *Végétal* [ballet] I samarbejde med balletdanser og koreograf Régine Chopinot og kunstner Andy Goldsworthy.
- *Image XI* [lydværk] Påbegyndt, men aldrig færdiggjort.
- 1996 *Vidéo Zoo* [videoværk]
- 1997 *Puits d'Images* [videoinstallation]
- 1999 *Le Jardin Planétaire* [multikanals lydinstallation] En del af Gilles Cléments udstilling af samme navn i Grande Halle de la Villette, Paris.
- 2007 *Allo la Terre* [lydinstallation i telefonbokse]
- *L'Oeuvre dans l'Oeuf* [digitalt opsamlingsværk, der skulle samle hele Viktors arbejde] Påbegyndt, men aldrig færdiggjort.

UDGIVELSER

- 1972 *Images og Ambiances* [LP] Udgivet af L'Oiseau Musicien.
- 1978 Reallydsoptagelser på *Gaston Couté* [LP] Udgivet af Lyrion Music.
- 2017 *Ambiances/Images* [LP/digital] Genudgivet af Institut for Dansk Lydarkæologi.
- 2019 *Les Éphémères* [LP/digital] Udgivet af Institut for Dansk Lydarkæologi.
- 2019 *Le Petit Duc* [LP/digital] Udgivet af Institut for Dansk Lydarkæologi.



Knud Viktor, ca. 1970. Ukendt fotograf.

Knud Viktor, ca. 1970. Photographer unknown.



Regalon-kløften tæt ved Knud Viktors hus.

The Regalon Gorge close to Knud Viktor's home.

BIOGRAPHY – KNUD VIKTOR (1924–2013)

By Nils Bloch-Sørensen and Magnus Kaslov

Knud Viktor (born Knud Viktor Christensen) grew up on Samsø, where he followed in his father's footsteps by training as a house painter. In 1951 he enrolled at the Royal Danish Academy of Fine Arts in Copenhagen, where he studied painting, printmaking and fresco techniques. He had his debut as an artist at the academy's autumn exhibition in 1952. In 1956 he received the academy's minor gold medal, accompanied by a grant, in recognition of his fresco *Elements* at Frederiksborg Statsskole (now Frederiksborg Gymnasium). During the 1950s, Viktor was a member of the artists' associations Vertikalen and Grafisk Kunstner-samfund. He travelled widely; a number of grants enabled him to study at academies in Italy and Turkey. Paris was a particularly prominent destination for Viktor, who would spend long stretches of time there. In 1958 he graduated from the Royal Danish Academy of Fine Arts.

In 1958 Knud Viktor married Maria Dorine Tillge-Rasmussen (Maria Viktor), herself a student at the Royal Danish Academy of Fine Arts. In 1961, the couple and their first child moved to Provence in the south of France, where they bought and renovated a primitive farmhouse from the 1300s on the southern slope of the Luberon mountain. Viktor incorporated photography and film into his practice, and in 1965 he began to experiment with recorded sound, which soon became his main mode of artistic expression. Viktor's works consistently depict the nature and wildlife that surrounded him. In order to record and manipulate the sounds he wanted, he often had to build and remodel his instruments himself.

During the 1970s, Viktor increasingly established his position as a sound artist or 'sound painter', as he called it. He primarily performed his works in France, particularly Provence, but also in Spain, Belgium, Greece and Denmark. For many years, he would play back his recordings and finished sound paintings in his own living room one day a week. People came from near and – increasingly – far to listen. The French radio station France Musique took notice, broadcasting several of his works and in addition commissioning *Les Éphémères* in 1977. As part of his practice, Viktor visited kindergartens and schools, playing back his recordings and talking about the animals featured in them. Enjoying growing acclaim as an artist, the 1980s saw Viktor create soundscapes for dance performances, plays and film. He composed a comprehensive site-specific sound installation for a disused silver mine in Melle, France and created sound and set designs for the ballets *Secret* and *Végétal*. Concurrently with this, he continued to work with photography, film and video. General and professional interest in Viktor's works continued to grow up through the 1980s and 1990s, including in Denmark. He gave lectures and the Danish broadcasting corporation broadcast several radio portraits focusing on him, in connection with the presentation of his works at the Glyptotek.

In 2010 he moved back to Denmark, where he lived until his death.

WORKS (SELECTED)

- 1969 *Les Bulles* [short film, 16 mm] Screened, among other things, as a preview feature accompanying François Truffaut's *La mariée était en noir*.
- 1969 *Aquarelle* [short film, 16 mm] Received an award from Københavnsk Filmfond in 1972.
- *Image I* [stereo sound work]
- *Ambiance I* [stereo sound work]
- *Ambiance II* [stereo sound work]
- 1972 *Image II* [stereo sound work] Appears in one list of work as *Le Criquet*. This title cannot be confirmed.
- 1972 *Image III* [stereo sound work]
- *Image IV* [stereo sound work] Appears in one list of work as *Les cloches de l'Orient (Viet Nâm)*. This title cannot be confirmed.
- *Image V* [stereo sound work] Appears in one list of work as *Boules de pétanque*, and is noted as scored 'for marbels and voice' in a radioprogram. Neither can be confirmed.
- 1976 *Image VI – Symphonie du Luberon* [quadraphonic sound work] Also appears as *Luberon in some lists of works*.
- 1977 *Les Éphémères* [stereo sound work] Created for the radio station France Musique as short vignettes in between scheduled broadcasts.
- 1978 *La Chambre d'Images* [video installation]
- 1980 *Le Ballet* [short film, 16 mm]
- 1980 *Image VII* [quadraphonic sound work]
- *Image VIII* [sound work] Appears in one list of work as *Le Petit Duc*. This title cannot be confirmed.
- 1980 *Image IX – L'armoire* [quadraphonic sound work] Appears in one list of work as *L'armoire*. This title cannot be confirmed.
- 1984 *Image X – Chutes de Pierres* [quadraphonic sound work]
- 1984 *Fra Nørre Fjends* [short film] Text and narration by Peter Seeberg.
- 1984 *Le petit duc et ses compagnons* [short film, video 8 mm]
- 1985 *Chutes – Chocs – Souffles* [lydværk]
- 1988 *Voiles d'Araignées* [4 channel video installation] Also referred to as *Chambre d'Images*.
- 1989 *Évolutions* [ballet] In collaboration with ballet dancer and choreographer Maroussia Vossen.
- 1989 *Éclats d'Argent* [multi channel sound installation] Permanent sound installation in disused silver mines, Mines d'Argent *des Rois* Francs in Melle, France.
- 1990 *Deux tomates et la lune* [video installation]
- 1993 *Secrets* [ballet] In collaboration with ballet dancer and choreographer Maroussia Vossen.
- 1995 *Végétal* [ballet] In collaboration with ballet dancer and choreographer Régine Chopinot and artist Andy Goldsworthy.
- *Image XI* [sound work] Unfinished.
- 1996 *Vidéo Zoo* [video work]
- 1997 *Puits d'Images* [video installation]
- 1999 *Le Jardin Planétaire* [multi channel sound installation] Part of Gilles Clément's eponymous exhibition in Grande Halle de la Villette, Paris.
- 2007 *Allo la Terre* [mono sound installation in phone boxes]
- *L'Oeuvre dans l'Oeuf* [digital collection intended to encompass Viktor's entire oeuvre] Work on the project was begun, but never completed.

RELEASES

- 1972 *Images og Ambiances* [released by L'Oiseau Musicien]
- 1978 Ambient sound recordings on *Gaston Couté* [published by Lyryon Music]
- 2017 *Ambiances / Images* [re-released by Institute for Danish Sound Archaeology]
- 2019 *Les Éphémères* [released by Institute for Danish Sound Archaeology]
- 2019 *Le Petit Duc* [released by Institute for Danish Sound Archaeology]

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Bjerget synger.
Lydmaler Knud Viktor og hans verden
18.01.–28.04.2019

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Udstillingsassistent: Nils Bloch-Sørensen
Scenografi: Christian Jeppsson
Museumsdirektør: Birgitte Kirkhoff Eriksen
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Kommunikation: Julie Wouwenaar Tovgaard
Forskningsmedarbejder: Rasmus Holmboe
Teknik: Christian Jeppsson og Karl Stampes
Image VI og *Image X* restaureret af Hans Peter Stubbe Teglbjærg
Voiles d'Araignées restaureret af Mark Viktor

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Illustrationer: Alle fotografier på nær portrætbilledet på side 21 er Knud Viktors egne.

Forsideillustration: Fotografi af Knud Viktor. Fotoet er gengivet fra et nyt scan af negativet, der er angrebet af svamp. Det er svampens mycelium, der som et spindelvæv breder sig i negativets emulsion.

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18.01.–28.04.2019

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Stændertorvet 3D
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Curator: Magnus Kaslov
Curatorial Assistant: Nils Bloch-Sørensen
Scenography: Christian Jeppsson
Museum Director: Birgitte Kirkhoff Eriksen
Mediation and education: Phillip Danstrup
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Technical installations: Christian Jeppsson and Karl Stampes
Image VI and *Image X* restored by Hans Peter Stubbe Teglbjærg
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Illustrations: All photos except the portrait on page 21 are by Knud Viktor.

Cover illustration: Photo by Knud Viktor. The photo is reproduced from a new scan of the negative, which is attacked by fungus. It is the mycelium of the fungus which, like a cobweb, is spreading in the emulsion of the negative.

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