

to be honored by acoustic laptops

no password necessary
just plug & play
you are the processor
a brain & a brush the software
caresse the motherboard
the softer touch the more
putting the personal back in the pc
allowing the tiniest voices to be heard
programmed in handwriting
open source & shareware



The "acoustic laptops" are wood boxes with various tiny cast-off objects attached; springs, stones, metal, rubber, string, paperclips, needles, memorabilia - amplified by contact mikes (piezos). By scraping, brushing, pulling and stroking the objects you explore a soundworld that usually pass unnoticed and you connect with unfiltered reality in a pleasurable way.

The acoustic laptops came around as a practical solution to how Boe's previous chaotic table-top instrumentation could be easily recreated and transported for practice and continuity. Boe uses them to produce the microsounds he desires in his electro-acoustic music, yet a growing number of other musicians have started using them as additional effect gizmos. He has performed lots of concerts with them, mostly on his own, but due to their versatility also in free improv collaborations with colleagues.

Boe gives workshops where people are invited to create their own "personal pc's". These events are always entertaining, for young or old, for the previously informed or the absolute amateur. When the acoustic laptops are being exhibited they are usually plugged for the audience to play. The acoustic laptops as functional flux-boxes or tiny merz-theatre instruments are starring in both informal social settings and the established world of art.

In these times of gadget worship, the acoustic laptops demonstrate the complexity of simplicity, the reframing and recycling of objects, the contemporary urge to reconnect to hands-on creation and the ethos of the do-it-yourself culture. They also comment on the digital culture in both humourous and serious ways, opening up for a lot of wordplay.

The acoustic laptops are not an anti-digital statement. They are neutral additions that form a great platform for altering the perception of possibilities.

The acoustic laptops on tour are supported by
PNEK (Production Network for Electronic Art Norway)

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Tore Honoré Bøe acoustic laptops

The acoustic laptops of Tore Honoré Bøe are very flexible, so they can be presented in various ways:



1) In an EXHIBITION - where the acoustic laptops stand plugged for the visitors to play. The boxes can be sent in the post, or Boe can bring and install them ... *which can be combined with:*



2) A captivating CONCERT - either on pure acoustic laptops with no additional effects, an intense listening experience that can be performed from a stage or in the room. Or as in "Music, even" where Boe also include other instrumentation and prerecorded blocks of sound to present both new material and draw upon his entire solo soundarchive, making each experience unique. Electroacoustic, sound performance, microsound, ambient ... *which can be combined with:*



3) An informal and fun WORKSHOP - where young and old, previously informed or uninformed, are invited to create their own personal pc's, learning the practicals of sound and how to amplify it. These are adaptable to themes like sound physics and their exploration, hands-on creation, activation, contemporary digital culture, reframing, recycling and more ... *which can be combined with:*



4) A performance-like ARTIST TALK can be given, where various aspects of the acoustic laptops and their relation to the current digital culture will be emphasized, examples given and spontaneous interventions take place.

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Tore Honoré Bøe



Tore Honoré Bøe is a Norwegian transmedia artist working and living in the Canary Islands. During the last twenty years he has played hundreds of concerts, given workshops, published books and released an immense amount of recordings in almost any format available. He has exhibited visual art and submitted material to a vast load of magazines and blogs.

He has also collaborated in various ways with a roster of international artists, among others Roel Meelkop, Lasse Marhaug, Lee Patterson, Jochen Arbeit, Derek Holzer, Jarboe, Andy Bolus, Alexander Rishaug, Helge "Deathprod" Sten, NU Unruh, Terje Paulsen, Mick Harris, Guido Huebner, Michael Gira, Ronnie Sundin, Johannes Bergmark, Ellen Røed, Bryan Day, Mark Spybey, Erik Honoré, Jan Bang and Kim Xmaz.

Most times he operates on his own (under full name, as Origami Boe, Origami 13051826 or 2re), but also in more permanent groups like the ambient-neofolk nine-piece ensemble Origami Arktika, the electro-acoustic duo KA (with Kai Kobi Mikalsen) and the free improv duo Origami Tacet (with double-bass player Michael F. Duch). He is currently working as a coordinator, creating the open online archive of the cultural network Origami Republika that he was the instigator of in 1990. This open network now counts nearly 300 members from all around the globe, all with different backgrounds and artistic accents.

Exhibitions, commissions, presentations and workshops include a.o. Academy Of Fine Arts (Porto), Avant Garde Festival (Schiphorst), Only Connect (Oslo), District Berlin (Berlin), Ekkofestivalen/Ephemeral Sustainability (Bergen), Nødtgangfestivalen (Bodø), Nicolai For Børn (Kolding), radiaL X (Lisabon), Music Tech Fest (London), The Museum Of Mechanical Art & Design (Stratford Upon Avon), Kinetica Art Fair (London), Gaîté Lyrique (Paris), Éspacio Digital (Las Palmas), Sound Of Mu (Oslo), Can Xalant (Mataró), Haus der Kulturen Der Welt (Berlin), meta.morf biennial (Trondheim), The Royal Academy Of Music (Århus), Verwertung Festival (Berlin), Art=Adding Exhibition (Stettin) and in support acts for Einstürzende Neubauten on various tours (Lisboa, Málaga, Oslo, Århus, Hamburg, Bremen, Düsseldorf, Amsterdam).



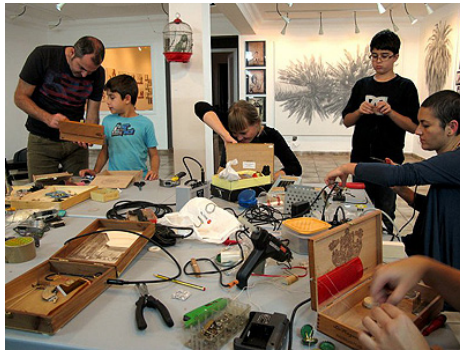
His art is as hard to nail down as mercury, as contrasts within the general collage is his main focus. This makes it impossible to give a full description of his work.

His approach to the artistic process is ritualistic, where hands-on creation, low-threshold interaction and dynamics are among his main motifs.

He is a traditionalist in the sense that he continues to follow and add to the Merz ideas of Kurt Schwitters, meaning that he will play any methods, means, materials or "art movement samples" up against each other if the artwork demands it.

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tore honoré bœ : acoustic laptop workshop



Workshop proposal

"Boe did a really fun workshop on how to construct acoustic laptops... In a lighthearted and comical presentation at the end of the week, he said they were not meant as an "anti-laptop" statement, as he uses them frequently and also makes music with them... but to highlight the computers' rather narrow interface."- XLterrestrials Blog

In a one or two day session each workshop participant will create his/her own acoustic laptop to bring home.

The acoustic laptops work well as target objects in a workshop setting. The boxes in themselves are open to input, and I have had good experiences with people from various backgrounds - artistic, musical or neither, getting together and gather around them. The friendly appearance of the boxes work as an equalizer regarding status or previous knowledge.

These workshops are not about "circuit-bending", where the focus is usually put on the technical aspects of building your own musical instrument. The tiny microphones needed will be quickly soldered and connected, leaving more time for selecting and testing of objects to put inside the box, exploring new depths of reality through sound.

I always strive to create a comfort zone that in itself inspires creativity and reflection. This in turn leads to dynamic discussions and surprising lines of association. It is important to make each participant feel welcome and included, the workshop progress should be as democratic as these boxes are.

Regarding workshops for children: There are certain aspects that can be tuned down, like the practical/technical issues (soldering, etc.) to allow more focus on sound exploration and the fun of making the boxes. Sometimes the children participate in groups, and parents are usually welcomed (to help out with the hot gluegun and such). From 6-12 years of age works well.

I am looking for more situations where the various aspects could be elaborated upon, both formally and informally. I am interested in any invitations where the emphasis can be finely "tuned" into the main thematic field of the organizer.

Practical/technical rider >

Optimally 10-15 participants

Optimally over 2 days (ca 3 hours each), or one day (ca 3-4 hours + break)

Solid worktables

Various tools (drill, soldering irons, glueguns, scissors, tiny screwdrivers, tiny screws, etc)

A mixer and small sound system/active speakers (for testing/recording)

Directions to second hand stores or waste heaps

Each participant (or organiser) should bring:

A wood box (cigar box or similar, try to avoid felt/paper linings)

Tiny items that might create sound (brushes, toy motors, pins, string, springs, etc.)

I bring:

Contact microphones (piezos)

The right drill-bits (but no drill)

Linemixer and headset for listening

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Tore Honoré Bøe music, even



Electroacoustic, sound performance, microsound, ambient

In addition to concerts on pure acoustic laptops with no additional effects, an intense listening experience that can be performed from a stage or in the room, Boe is doing "Music, even", where he also include other instrumentation and prerecorded blocks of sound to present both new material and draw upon his entire solo soundarchive from 1984 to the present to recreate old material and mix it with new. Boe will even include material from albums like Siesta, Monokromosom, Confessions Of A Poolboy, Melting Snow and Viscum Album. Every set will be uniquely adapted to the situation. The concerts are intense, verving on the performative, as they are visual and tend to get physical.

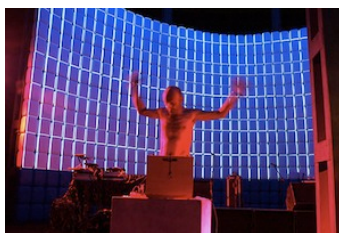
"Boe is not unlike John Cage: a man of small sounds, but with the amplification used in rock concerts I am pretty sure this must have sounded massive. Musicboxes, piano bangs and obscured drones make up a great piece that receives a good applaus from the audience. Well deserved." - Frans DeWaard, Vital Weekly 604

"The live part tug at the end of your conciousness, like happenings outside your field of vision, while the recorded parts provide a muzz curtain elegantly highlighting the tinkle and clunk of the assembled art kitchen." - The Wire

"The sounds posses a very natural inherent beauty, something that he is a very keen observer of." - Roel Meelkop

Selected albums

Atlantis Of The North Split 10" (Humbug 2010), Trollebotn CD (Silber Records 2007), Confessions Of A Poolboy CD (Humbug 2004), Suave Siesta CD (Purple Soil 2004), Kommerz - Merzbow remixed CD (Segerhuva 2004), Vardøgr CD (Silber Records 2002), The Nordic Miracle CD (Humbug 2002), Zenography CD (Jazzassin Records 2002), Fantomlust CD (Ignis Recordings 2001), Brook Split-CD w/Lull (Fario 2001) , Metamusikk - Kapotte Muziek Remixed (Ichor Recordings 2000), Siesta CD (Jazzassin Records 2000), Commercial Album LP (Disaster Area 1998), Faqul CD (Ohm Records 1997), Sondring CD (dbut inter@mbience 1996), Lat Att Grinda CD (komkol autoprod 1994), Number Zero (Metal Art Disco 1994)



Technical rider, Tore Honoré Bøe

A steady table (min 80x50cm)
A normal microphone stand
One electrical socket for my line mixer (230-240V)
2 DI-boxes or mixer-inputs from my line mixer
A sound-system to plug my linemixer into

Lights; nothing too fancy, very simple lights over my acoustic laptop.

Can be added (but I don't bring it):

A camera to film my fingers from over my shoulder or the side and project it on a screen behind me.

I need about 15-20 minutes to set up and perform a 30-40 minute set.

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