

EDITION 5

FEAT. A.J. KAUFMANN, ALEKSANDR K, BELINDA GUERRIERO, CEDRIK FERMONT, CORINA RETZLAFF, DISORGANISM, ELISE WILSON, ICI CHIEN CHIEN, JESSE NARENS, JOLANDA MOLETTA, ROBERT KERBER, SASCHA ROSEMARIE HÖFER, SCHWARZER TAG, SEE BLUE AUDIO, WRAITH SECTOR AND MORE

PLUS MUSIC BY BMH, GRODOCK, INYAN, MÜDAKI, RELAY STATION, SAMELECTRONICS, SIUXSUN, SUBSTAK, THLAAFLAA, TARS, VIOLETA GENCIANA

EX!

MAGAZINE FOR EXPERIMENTAL ART

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“It is the courage to reduce the music more and more and let the noises not just enter but dominate the scene on their own without the garment of a harmonious instrumental entourage. I am fascinated in and by noises and glitches. In listening to them without a melodic structure.”

PERCEPTIONS
AN INTERVIEW WITH SASCHA ROSEMARIE HÖFER

Sascha Rosemarie Höfer is a German multidisciplinary artist who explores the perception and processing of our everyday relationships with people and the environment. Within these scenarios, a space of resonance emerges, which he seeks to make accessible and expand in his conceptual works, sound collages, music, and videos, as well as in his writings, performances, and images.

What was your first contact with art or music? And did this contribute to your decision to make art yourself?

I was raised in a household that didn't show any interest in art but radio music. So in the early years of childhood, I only got in contact with entertainment music and sang along to the songs my grandparents and mom were listening to. And music was always around. Finally, I wanted to become a singer, therefore I guess. Not quite spectacular. And as I tried out my first instrument – I had to, by the way – the recorder (Blockflöte), I really got frustrated quite soon and hated it so much that I cried in group lessons and begged my mom to quit. Quite embarrassing for a young school guy. And even if I still stayed interested in music and collected pictures and posters of the 1980s



bands and solo artists, it was without any exaggeration nearly a traumatic experience that took me years to give this music game another try. At the age of fifteen, I learned guitar from a good friend of mine, and we decided to make our own band based on the first two or three chords he showed me. From that moment on, I have written music and lyrics on my own. So there hasn't been a lectured gap between learning guitar and writing

music. It happened simultaneously and without hesitation or shyness. It seemed to be a natural process for us, I assume, despite my recorder trauma.

You work in different creative fields, such as music, film, performance, and writing, and these are often connected. Do you have different approaches to each field? What is the field you start in when creating a new project?

This depends. It is due to the concept or idea that comes to mind. It is an interesting question, and it gives me a lot to think about, but the respective approach is too complex to explain and always different, I might say. I always try to say something even if it isn't intended, and I need different possibilities to do so. Because it is so eclectic, what we are processing and carrying around. It is just my way to express and communicate to contextualize myself in the world without the ongoing need to validate my existence. Otherwise I would be administrated, I suspect.



Your main theme or source of inspiration is the exploration of the perception and processing of our everyday relationships with people and the environment. Where does your fascination with it come from? Have you learned something from it?

It is more a necessity than a fascination. It just infects me, surrounds me, shakes and dismantles me. So, if I try to understand just a tiny aspect of perception and processing of everyday life – and therefore myself – I have to connect to these things because I like to be a self-authorized person. I have to ask questions. Questions that tackle various fields. And art allows me to do that.

I am not an academic. I am an artist, and that is the main reason why. The reason to find intuitive answers by asking more or less intellectual questions without barriers.

What do you hope to communicate to your audience through your art?

It is just an offer, a possibility for a dialogue with me, the art, or the observer himself. And the chance to get something back, which I hadn't seen but probably was inherent or subconsciously intended, actually, which another one decodes and delivers via an augmented perspective of my creation. It is priceless. It is really a great opportunity to unravel the unspoken levels of communication; it illuminates layer upon layer and inhabits a chance to connect because we are connected even if you are the greatest 'Eigenbrötler' in the world – and my wife says I am surely a hell of a kind. So who am I to contradict her?

And even if I am not getting something back. Perhaps she or he takes something with them that resonates. And it doesn't matter whether it is something bad or something nice. As long as it inspires. I think that is the main thing. And it is my wish as well when I am visiting an exhibition on my own. I'd like to be inspired. It makes me feel alive.

Most of your sound creations are sound collages containing field recordings and piano, which have an ambient feel to them. In your latest project, KNAUF, it seems that you explored a more experimental sound. What has led you to start this new project, both in terms of sound and name?

It is quite interesting that you think so because for me it isn't more experimental after all. On the contrary. It was not experimental enough, I thought. So you know what to expect for the next KNAUF album, by the way. Primarily the name had to be another one because the music differs too much due to the recent releases, in my opinion. So I think I am with you again. I used samples for the first time

that I hadn't made of my own material. Surely I used old analog electronic material from 2004–2006 and old software devices, but I also mingled fragments from a rehearsal room recording of a befriended band of mine as well as fragments from the wedding concert of my best friend's second wedding, which he played with a friend of his. And which I recorded with my dictaphone.

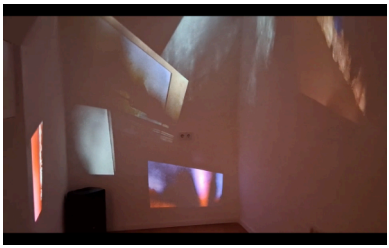
And secondly, it was completely disconnected from any conceptual idea. I was just inspired at the time by early 2000s minimal music from Bernd Bretschneider and the electronic approach of Konrad Kraft. Without copying them, I hope so. I think the album is quite homogenous and not as diverse as it could have been. I had made over fifty to sixty track versions that had differed a lot. But I liked it more homogenous in the end, as I said. So there are quite often the same sounds made of the same samples and source material. It was important for me to reach a genuine sound eventually, and I have worked on it a lot to get it done that way.

What is a recent experiment in your music that you found particularly successful?

It is the courage to reduce the music more and more and let the noises not just enter but dominate the scene on their own without the garment of a harmonious instrumental entourage. I am fascinated in and by noises and glitches. In listening to them without a melodic structure. So I think the possibility to minimize my music to the core aspect of personal movement while listening and finally build a complete distinctive and independent track out of it is a particularly successful achievement for me. Not that I hadn't done it before, but I hadn't developed the compositional courage and musical freedom to let it be that way: finished. But I haven't released a complete album of these noises yet. And there are a few more releases to come first. So we'll see.

Are there any people or works of art that have influenced your style, themes, or approach?

I really don't know how my influences are traceable in my way to create art as an overall concept. But there are a few in every disciplinary field for sure. A name that always comes to my mind is Maya Deren. I couldn't praise her enough. I think she had a great impact on me before I started to combine the main disciplines of my work and decided to present my ideas in public again in 2012 with my cinematic-theatrical play *Bar-Do* after six years of complete stage silence, where I had to relocate myself again.



What role does nature play in your music and creative process?

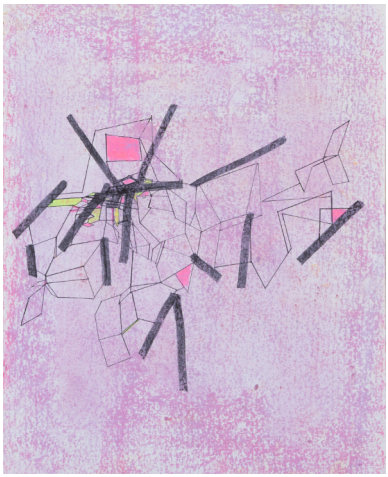
Nature itself is the fundamental resonance chamber of my work, even if I am everything but a nature guy myself. Or you might say it is the image and art, the shadow – to refer to Plato's allegory of the cave. I always try to translate the feeling I get when I am walking through the woods or listening to the howling winds. It is a translation, not an illustration. So I can't show an analog response to the things I was watching or experiencing in the form of a picture with a tree or something like that to mirror it. I have to rebuild and extend it as I understand and see it with the means of art I am using to finally extract the feeling in a metaphysical manner that shows a form of connection to something greater. Because it is nothing less. Nature is a great reminder. And great art could expose it.

Is there a new project that you are working on right now? If so, can you tell us something about it?

There is a lot going on right now. First of all, I have finished an album with the artist and sound designer Sven Lütgen, with whom I

have played two concerts in June during the famous Hamburger blurred edges festival. I am really excited about that and happy that we have finished our common collaboration. It will be released on Klanggold next year. Furthermore, it will be Spuren 2 released in a cassette endless loop format with photos as a special limited box set just like *Spuren 1*. It is a tribute to my longtime friend, Arnd Eckstein, who sadly passed away a few months ago due to a heart attack. It is a lot more than a passion project because I shared the early beginnings of my musical and artistic career with him – as a friend and critic as well.

And there were two consecutive exhibitions in Lüneburg in the Heinrich-Heine-Haus. The first and more important one was from January 14th to February 2nd 2026, in which you could see all the different disciplines I am using to try to communicate. Everyone was invited. Due to my personal situation, I am mainly focusing on regional projects in 2026 in general.

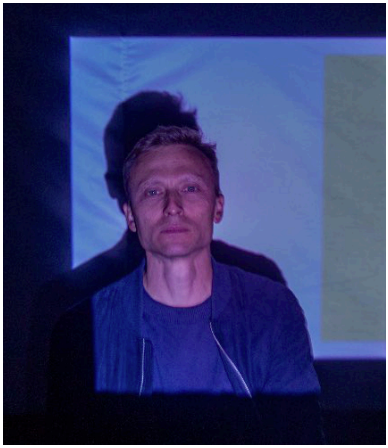


What do you enjoy besides art?

I enjoy my five kids. And I enjoy them a lot. I really like being a father, even if I hadn't planned it. So it is quite curious how life directs its stage play if you let it and don't conflict it with artificial bricks to build a stiff personality around the precarious, fragile character underneath to avoid vulnerability eventually. It doesn't respond well to our inner conversations as an individual creation I dare to say. But I learned it quite late. And perhaps only through my children. So I am a very grateful father, too. And more a pupil again than a teacher. This I enjoy a lot.

Is there a question you have missed, and if so, how would you answer it?

I am just answering, if you don't mind. Questioning myself is as it is heard before the main ingredient of my art.

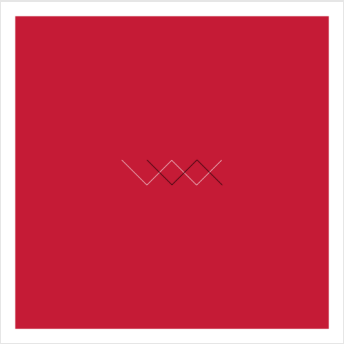


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Interview by RL

Images by Sascha Rosemarie Höfer

EXCLUSIVE ALBUM



WRAITH SECTOR

Adventurous Music presents a selection of abstract, athmospheric and noisy soundscapes by Wraith Sector exclusively in the print version of EX! magazine.

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