



# Anna Homler

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**Anna Homler**, is a vocal, visual and performance artist living and working in Los Angeles. She has performed and exhibited her work in venues around the world. With a sensibility that is both ancient and post-modern, Homler's work explores alternative means of communication and the poetics of everyday objects. She creates "perceptual interventions" by using language as music and sound as language. Since 1982 she has collaborated in America with composer/musicians Steve Moshier, David Moss, Ethan James, Steve Roden, and Steve Peters; and in Europe, with the Voices of Kwahn, Steve Beresford, Peter Kowald, Frank Schulte, Richard Sanderson, Geert Waegeman, and Sylvia Hallett, among others.

HOMLER has performed at well-known venues throughout the United States and Europe, including appearances at P.S. 122, the Kitchen, Dixon Place, and The Poetry Project at St. Mark's Church in New York; Los Angeles Contemporary Exhibitions (L.A.C.E.); Supraclub in Prague; Klarinsky in Bratislava, Slovakia; Ketty Dó in Bologna, Italy; the Stadgarten and the Loft in Köln, Germany; and the Melkweg and Stedelijk Museum in Amsterdam. She has participated in such international festivals as Sonic Disturbance at the Cleveland Public Theatre; New Music America in Montreal; the Tegentonen Festival at the Paradiso in Amsterdam; Milanopoesia in Milan; Primavera Jazz Festival in Sardinia; The International Treffen Innovatier Musikerinnen in Aachen; Het Vertel Festival in Ghent, Belgium; Voices Festival in Innsbruck, Austria; Spoken Word Festival in Brussels, Belgium; Dissident Festival in Rotterdam, Holland; the Moers Festival in Moers, Germany; the Festival International des Musiques Actuelle in Nancy, France; Musique Actuelle in Victoriaville, Quebec; Musik Triennale Köln, Köln, Germany; and the LMC Festival, the Purcell Room, South Bank, London.

Highlighting HOMLER's work is the performance/installation project PHARMACIA POETICA, which examines the symbolic and tonal qualities of words and objects. The installation has traveled nationwide as part of the exhibition, 40 Years of California Assemblage, and has also been shown at Gracie Mansion in New York; the Center for Contemporary Arts in Santa Fe and Nonsequitur Music Gallery in Albuquerque, New Mexico; Gallery 400 in Chicago Illinois; the Melkfabriek in Den Bosch, Holland; and at Gallery Oko in Amsterdam.

From 1994 to 1995 the PHARMACIA POETICA was part of the traveling exhibition Outside the Frame: Performance and the Object, a survey of performance art in the United States from 1950 to the present. It was also exhibited at Karbon in Zurich, Switzerland; as part of the Santa Monica Festival, Santa Monica, California; and at Gerlesborgsskolan, Gerlesborg Sweden.

HOMLER's music first became known in the 1980s with her *Breadwoman* cassette (High Performance Audio), a collaboration with Steve Moshier. Her debut CD, *Dó Ya Sá di Dó* (amf), was released in 1992. In 1994 she was featured on *sugarconnection: Alien Cake* (No Man's Land) and in 1995 on *Macaronic Sines* (Lowlands), a collaboration with Geert Waegeman and Pavel Fajt. In the mid-1990s, she released two CDs with the *Voices of Kwahn* in the United Kingdom: *Silver Bowl Transmission* (North/South) and *Peninsular Enclosure* (Swarf Finger). In 1997 a recording of her live performance with Waegeman and Fajt was released as *Corne de Vache* (Victo). *House of Hands* (ND) was released in 2000, and in 2005, *Kelpland Serenades* (pfMENTUM) with Steuart Liebig, and *Piewacket* (PNT) with Stephanie Payne. In 2012 she released a duo-project with Sylvia Hallett, *The Many Moods of Bread and Shed*, (Orchestra Pit Recording Co.). In 2016, *Breadwoman and Other Tales* was re-released by RVNG INTL. to critical acclaim."

**Current discography is here:** <https://annahomler.com/music/>

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"America seems to be rife with female experimental vocalists, yet of them all,  
ANNA HOMLER is one of the more original."

—*Audion*

"HOMLER is...making words musical and music like words."

—*New York Times*

"ANNA HOMLER has the aura of a woman from places as exotic as the languages of her  
incantations and as haunting as her melodies."

—*High Performance*

"...a singer who can take the audience by the hand and lead them along the weird path  
between atmospheric and surreal humor... A witch with a few home-brewed spells and  
a ray gun."

—*Resonance*

"HOMLER seems to sing in the forgotten dialect from some past life or some past world...  
disconcertedly bewitching"

—*Cadence*

"You will fall for the amazing power and charm of her voice."

—*Vital*

"HOMLER is a 'linguistic alchemist.' She sings in made-up languages that enable her to  
create remarkably expressive and exotic clusters of phonetics... The result is a beautiful  
combination of 'non-words' that are woven into surprisingly familiar and meaningful  
pieces of music."

— *File 13 "Pick of the Issue"*

"The work is transportative, mesmerizing, witty, sexy and intelligent. It has the power to  
transform the kitsch artifacts and consumer culture into something ethereal, surreal and  
beautiful."

—*Performance Magazine*

"Variously quaint and cutting, charming and provocative, and utterly musical and engaging."

—*Option*

"ANNA HOMLER sings pop versions of cave paintings."

—*WFMU Catalog*