



Photo: José Figueroa

The New, the Mundane and the Relational

Inter Arts Center, Malmö
April 11-12, 2024

In this seminar, organised by Crocus and the Sound, Narrative, Technology network, we will focus on emerging projects that explore relationships between different disciplines, media and collaborators. We also want to address technologies and methods that we have around us all the time, and how these shape our artistic practice and everyday lives. Last, we embark on an afro-optimistic flight into the future.

Thursday, April 11th

13:00–14:00

Plastic Extension of Music

Presenter: Bertrand Chavarría-Aldrete, Malmö Academy of Music, Lund University

14:00–15:00

The Mothership is not a Metaphor (on Zoom)

Presenter: John-Paul Zaccarini, SKH, Stockholm

Coffee break

15:30–16:30

Ordinarily Uncanny – Conceptual Ambiguity and affective Variation

Presenter: Robert Willim, Department of Arts and Cultural Sciences, Lund University

16:30–17:30

Embodied Composition Techniques for Site-Specific Augmented Reality Performances

Presenter: Marika Hedemyr

19:00–

Electric Voice Toolbox: a Model of co-creation for Extended Singer and live electronics

Presenter: Felicita Brusoni, Malmö Academy of Music, Lund University

Two Blind Composers and a Poem

Performance by Bertrand Chavarría-Aldrete, Malmö Academy of Music, Lund University

Excerpts from "ZONA – Music at the Threshold"

Artist: Kent Olofsson, SKH, Stockholm

During the day

I'm a Good Listener (audiovisual screening)

Artists: Robert Willim, Department of Arts and Cultural Sciences, Lund University & Jörgen Dahlqvist, Malmö Theatre Academy, Lund University

Friday, April 12th

13:00–14:00

The Development of a Multilingual Hybrid Work

Presenters: Vanja Hamidi Isacson, playwright and Daniel Fjellström, composer

14:00–15:00

Absurd Sounds

Presenter: Yann Coppier, Malmö Academy of Music, Lund University

Coffee break

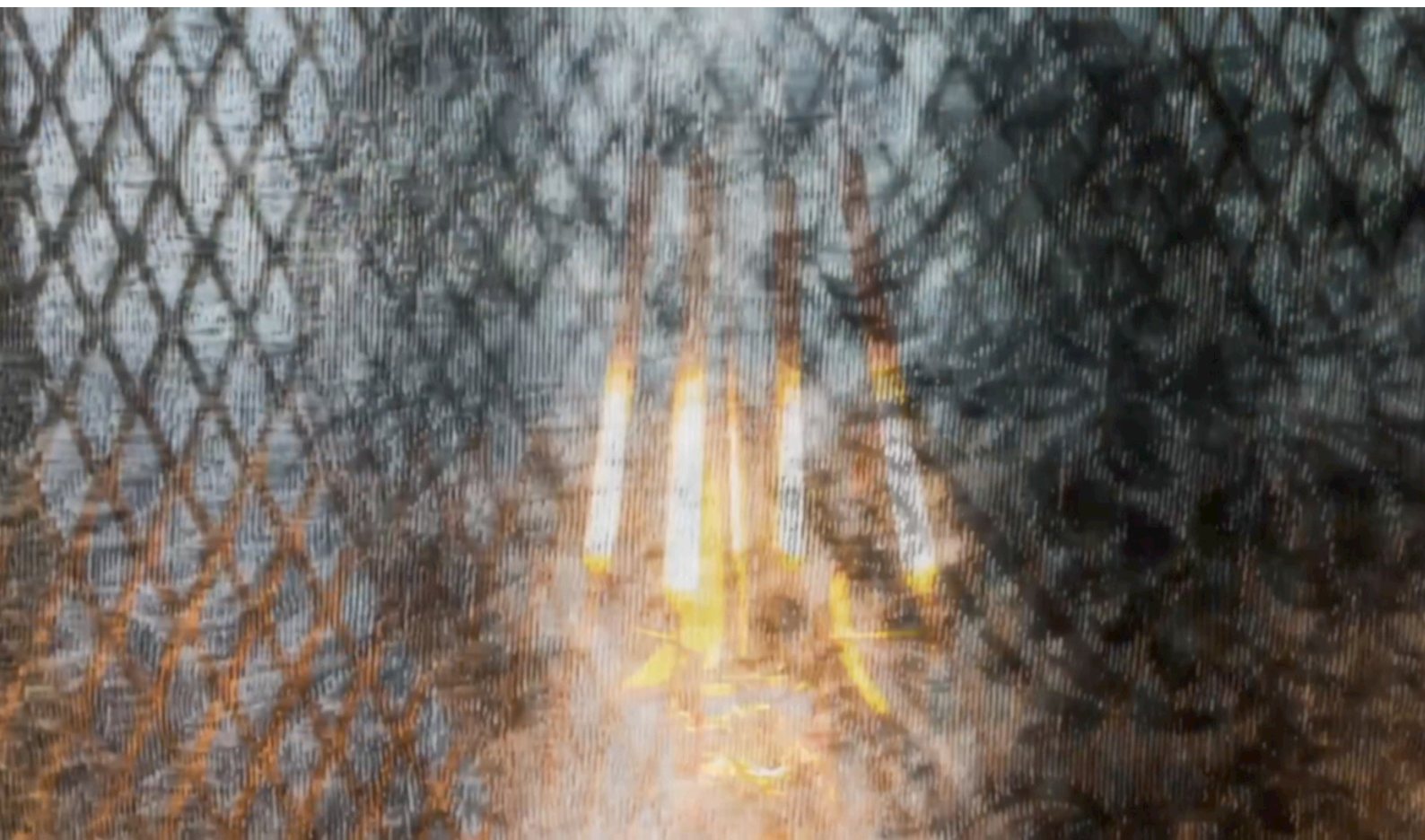
15:30–16:30

The Zone - an Artistic Exploration on Visual Poetry, Beliefs, Love, and Sonic Spaces.

Presenters: Kent Olofsson, SKH, Stockholm

16:30–17:00

Discussion and Summing up



Still from video by Robert Willim

Thursday, April 11th

Plastic Extension of Music

Plastic Extension of Music is a new form of interpretation beyond the canonical performance, translation, synesthesia or musical analysis. An artistic intervention in music performance, that is a physical or visual extension in space, taking the instrumental interpretation (praxis) of a musical work as a poietic process preceding a plasticity of the artistic object that emerges in space originated from the music and the interpreter. Plastic extension considers the musical performance as an incompleteness that creates a recollection and awareness of the different elements and codes issued from the score, the musical performance and the interaction with the instrument, to extend with the same hands, the ideas, practise and deconstructed embodied knowledge on different media issued from other art worlds, as metaphorical vehicles to create new models of music interpretation and plastic-visual art creations. Inside the Plastic extension research I decided to collaborate with the visually impaired community to develop a new project of Plastic Extensions with the music of Spanish blind renaissance composer, Antonio de Cabezón (1510-1566). Unveiling the invisible is a project to create a new catalogue of sounds in physical forms and visual outputs, learning from participants of the visually impaired and blind community in Skåne, Sweden, to build a new series of "Plastic Extensions" of the music of Antonio de Cabezón for the visually and hearing impaired communities. In 2022 I created a deep interview called "The Kléndinsky test" (after Paul Klee and Vassily Kandinsky) for the visually impaired and the blind that associates sounds (isolated musical notes, intervals, instruments, musical gestures and music) with shapes, textures, resiliency, form, weight, scent, taste and verbal association. Associated with the tests and as a completion of the new catalogue of physical and visual sounds, a series of clay expression workshops will be held to create a new iconographic history of sound, unveiling its form through the hands of the visually impaired in a complete and new dimension of the absent physical form of sound. This new knowledge will be used to design a series of workshops and Plastic Extensions made new methodologies of music transcription, for the deaf and hearing impaired community, creating a new direction of the research and establishing between both communities a new dialog and information from which we will learn new forms and sensations of music and art.

Presenter: Bertrand Chavarría-Aldrete, Music at Malmö Academy of Music, Lund University

The Mothership is not a Metaphor

Welcome to an afro-optimistic flight into the future, on the research vessel The AfroStar Galactica, boldly and blackly going into the luminous darkness of your inner space. A performance lecture and writing meditation guided by Professor of Bodily and Vocal Practices at Stockholm University of the Arts, John-Paul Zaccarini, director of the Swedish research Council project FutureBrownSpace.

Presenter: John-Paul Zaccarini, SKH, Stockholm

Ordinarily Uncanny – Conceptual Ambiguity and Affective Variation

This presentation is based on a discussion of how sound and narrative are combined in a number of related works, such as video essays, written text and sonic performance. It is about words and waveforms, layered images and imaginative horizons. It deals with how the ordinary and commonplace is related to the uncanny. It furthermore discusses the evocation and jamming of concepts and techniques of estrangement and contrasting juxtaposition.

Presenter: Robert Willim, Department of Arts and Cultural Sciences, Lund University

Embodied Composition Techniques for Site-Specific Augmented Reality Performances

This talk will cover a set of embodied composition techniques for performances that use Augmented Reality (AR) and Mixed Reality (MR) technologies, a growing genre of works that use mobile phones to experience interactive digital media. The talk will culminate with a description of how to work with AR/MR as a relational montage, by sharing a set of distinct composition practices that I have developed and articulated in my recently finished PhD (Mixed Reality in Public Space, 2023). My background as a choreographer informs how I work with AR/MR technologies, and my approach can be described as mixing realities by combining theatrical and choreographic devices with MR technologies. The examples I use are mixed reality as site-specific performances in public spaces, but the vocabulary and approaches presented can be used to discuss any composition practice that brings people, places and technologies together.

Presenter: Marika Hedemyr

Electric Voice Toolbox: a Model of Co-creation for Extended Singer and Live Electronics

What could it be like to extend the extended vocal techniques through the computer? How can the live processing of a non-traditional phonation create an organic environment for the voice, a counterpart to it, an ecosystem it belongs in? Electric Voice Toolbox, a tentative answer to this question, is a case study: a collection of semi-improvised experimental studies for voice and live electronics, each conceived as a software tool based upon one single, specific idea associated with a handful of non-standard techniques. The main idea behind this Lecture-Recital, apart from the performance of the piece co-created by Andrea Agostini and me, is reasoning about a broader concept: what is at stake for a contemporary music singer as an interpreter today? My vision is that of an Extended Singer, who can handle the contemporary classical repertoire of written music – extended techniques included – but also enhance her/his creative possibilities within the negotiation with the composer and within the score, notated or not. A process that occurs in non-standard dialogical environments such as laboratories, that challenge hierarchical power structures between the composer and the performer.

Presenter: Felicita Brusoni, Malmö Academy of Music, Lund University



Photo by Silvia Musso



Two Blind Composers and a Poem

Miguel de Fuenllana (Spain, 1500-1579)

Fantasia

for vihuela

Joaquín Rodrigo (Spain, 1901-1999)

Tiento antiguo

for guitar

Bertrand Chavarría-Aldrete (France, 1978)

fonio

poem for sirimcho and loop pedal

Performance by Bertrand Chavarría-Aldrete, Malmö Academy of Music, Lund University

Excerpts from "ZONA – Music at the Threshold"

"ZONA – Music at the Threshold" is 55-minutes piece of electroacoustic music that was developed and composed within the framework of the project "Zonen". In this presentation a few parts of this work-in-progress will be played. The full work will have its premiere at the Intonal festival at IAC on the 26th of April, presented on a 40-speakers acousmonium.

Artist: Kent Olofsson, SKH, Stockholm

I'm a Good Listener

An exploratory work-in-progress that takes the entanglements between human and technology as a point of departure.

Artists: Robert Willim & Jörgen Dahlqvist

Friday, April 12th

The Development of a Multilingual Hybrid Work

Composer Daniel Fjellström and playwright Vanja Hamidi Isacson present their ongoing project; developing a multilingual hybrid work. During a recurring residency at the Inter Arts Centre, they have explored how a collaboration between composer and playwright can be designed in a more integrated way than in a traditional production of a music-dramatic work and what artistic expressions such a collaboration can generate. In the presentation, Vanja Hamidi Isacson and Daniel Fjellström discuss methods and materials developed, artistic decisions made and new questions generated.

Presenter: Vanja Hamidi Isacson, playwright and Daniel Fjellström, composer

Absurd Sounds

The idea of making extensive use of the absurd as a way of pinpointing new potential for sounds, is linked to the questioning of unspoken taboos in various forms of music and sound art - followed by a re-investigation of the physical, objective characteristics of sound, to which new dramaturgical, subjective characteristics (name/context/narrative) will eventually be added. Let's now question the unspoken rules associated with each of these characteristics: what if silence became the loudest thing we could hear as we zoom in on the contact of a snowflake with the snowy ground by means of an ear microscope? Whether the result of such experiment will be scientifically accurate or a pure creation does not necessarily matter here. What matters is the induced reflection. By breaking down established rules, questioning them, and making them visible as material that is chosen and constructed while creating new meaning, we will be able to create a form of sonic dramaturgy. Eventually leading to a reformulation of our own perceptions, and to the solving of "problems" throughout various artistic projects. Taking advantage of whatever audiovisual templates people tend to carry around to interpret reality and subvert them in different ways.

Presenter: Yann Coppier, Malmö Academy of Music, Lund University

The Zone - an artistic Exploration on Visual Poetry, Beliefs, Love, and Sonic Spaces

The Zone is an exploratory project that started in 2021, initiated by Nina Jeppsson and Kent Olofsson. The starting point is the film *Stalker* by the Russian director Andrei Tarkovsky. The film is used both as method and as visual inspiration and study. The outcome of the project wasn't decided from the start, whether it was going to be a theatre piece, an installation, film, or concert. Gradually the zone revealed itself. The material collected and developed turned into a feature film that will have its premiere this autumn. It also resulted in a musical work, ZONA – music at the threshold, a large suite of electroacoustic music. In this presentation the project will be outlined and discussed from a research aspect.

Presenter: Kent Olofsson, SKH, Stockholm

Presenters

Felicita Brusoni

Felicita Brusoni started making weird sounds and noises with her voice from the very beginning of her life. Far before the day she decided to become a singer, her baby babbling was already insanely virtuosic. So, she wasn't surprised at all when she listened to the audio cassettes of her childhood for the first time. After deciding that piano performance wouldn't be her future, but rather singing obviously would, the real frustration came when she was told she should fit without fail in a standardised light-lyric soprano voice, with no possibility of adding nuances or a rougher colour. That was the origin of the journey into a non-standard path that a voice could take, and that's when Felicita started to try out all the possible vocal techniques she could and began to sing only pieces written by living composers, trying to collaborate with them and their ideas as much as possible. To this day, this still constitutes most of her artistic practice as a singer and vocal performer. In the last years, she was lucky enough to add to her artistry a deeper thinking, transforming some of her thoughts into an ongoing PhD project in Artistic Research at Lund University. She had the honour of premiering operas (Abou Diab, Avramidou, Corpolongo, Dapelo, Wong, Viel) and pieces for solo voice, voice and electronics, voice and ensemble. Since her basic idea of music (and probably life also) is that its real aim is doing it together, in 2012 she co-founded Helmut Duo with pianist Matteo Bogazzi, and years later became part of the vocal ensembles Fragmente and Voxnova Italia. As for the straight facts, she took part in renowned festivals such as Biennale di Venezia, Darmstädter Ferienkurse, Festival Aperto Reggio Emilia, John Cage Orgel Foundation, Ravenna Festival, Rondò by Divertimento Ensemble, Stockhausen-Konzerte und -Kurse Kürten; she was awarded "Best Singer Interpreter" at New Music Project San Marino 2018 and the "Jury Prize" at the Festival Note tra i Calanchi (Bagnoregio) in 2019, for her performance of Indianerlieder by Stockhausen; after her studies at the Philharmonic Academy and a degree in DAMS at the University of Bologna, she obtained a Bachelor's degree in Singing, a first-class Master's degree in Vocal Chamber Music at the Conservatory of La Spezia, and a Second Level Master's degree in Vocal Music and Contemporary Musical Theatre at the Conservatory of Ravenna. Despite deeply loving the Mediterranean Sea, she lives in windy and chilly Malmö, Sweden.

Bertrand Chavarria-Aldrete

Bertrand Chavarria-Aldrete (Lyon, 1978) is an artist with various working methods all originating in sound: performance, composition, poetry, theatre, plastic, and visual arts. As an interpreter he has premiered more than 90 works as a soloist and in chamber music, recorded on several occasions for the radio and labels, playing at the most important halls and festivals in Europe and America. Between 2006 and 2016, in Spain, he co-founded and directed SMASH ensemble, focussed on the creation and promotion of contemporary music. As of 2015, his work has extended to include the plastic arts developing a new type of interpretation, an intervention in music performance: "Plastic Extension of Music". Exhibiting and taking part at artistic residences in Spain, France, Germany and Portugal, his visual work ranges from photography to painting, from sculpture to documentaries. As a composer, he works on a diversity of outputs; he earned 2nd prize at the "7th International Competition Quatuor Molinari" for his string quartet "douleur exquise." In theatre, he created "La nef des

fous", a tableau vivant with music and actors, and composed several improvisational and performative works for performers with special needs, including, most recently, "de(cor) o". In 2021 was awarded the Winfried Böhler Kulturstiftung-Netzwerk Neue Musik Baden-Württemberg e.V. "ad libitum" competition in Germany for the composition of "Sc(herz)o infinito", a new tableau vivant of Pieter Brueghel's "Children's Games". Since 2020 works on a series of solo compositions of experimental poetry inspired on the troubadour tradition. He studied in Mexico, France, Netherlands and Portugal. Currently lives between Paris and Malmö while working on his PhD, "Plastic Extension of Music," at Lund University, Sweden. Bertrand Chavarria-Aldrete studied in Mexico (Gregorio Rangel, Edgar Cortés, Andrés Licéaga, Pedro Salcedo, Martín Madrigal), France (ENM d'Aulnay-sous-bois - Judicaël Perroy, Raymond Gratien, Than Hanh Nguyen, Patrick Gallois, José Luis Campana, Octavio López) Netherlands (Koninklijk Conservatorium - Zoran Dukic) and Portugal (Faculdade de Belas Artes of Universidade do Porto - Fernando José Pereira, Pedro Tudela, Carlos Lima).

Yann Coppier

Yann Coppier is a French sound artist, producer, performer and composer living in Copenhagen, Denmark. Besides his personal projects within the fields of music and sound art, theatre, contemporary dance or film, he has been head of the Sound Line at the Danish National School of Performing Arts (DDSKS) between 2014 and 2020, where he developed an ambitious artistic research project with support from the Danish Ministry of Culture, aiming at creating a new book of rules for sound within performing arts. His past interventions on absurd sounds, electronic composition and original sound creation include among others IRCAM (La Semaine du Son), Cité des Sciences, SAE Institute Paris; The Danish Royal Academy of Music, Rytmisk Konservatorium, Den Danske Film Skole, The Royal Academy of Electronic Music, Sonic College (Denmark); Elektron Musik Studion EMS, Inter Arts Center (Sweden); Punkt seminar, KHIO (Norway). He has released a dozen records, solo and through various collaborations, and has performed all over Europe with projects ranging from sound installations, theatre plays, choreographies or music of various kinds. His musical projects, among which -i snor (solo) and WHOURKR (with Igorrr), focus on sound qualities within the experimental field while questioning the role of the composer, of the sound artist / designer, of the performer and of the audience.

Jörgen Dahlqvist

Jörgen Dahlqvist is a playwright and theatre director. Since 2003 he has been the artistic director of Teatr Weimar. He held the position as the dean of the Malmö Theatre Academy between 2009 and 2012, where he also worked as a teacher. He is since april 2021 PhD student at the institution.

Daniel Fjellström

Daniel Fjellström (1983), grew up in Härnösand and lives in Lund, is a Swedish composer and arranger. He studied arranging and composition at the Malmö Academy of Music and at the Royal College of Music in London. Fjellström's music has been performed by ensembles such as the Gothenburg Symphony Orchestra, Malmö Symphony Orchestra, Eric Ericsson's Chamber Choir, BBC Singers, Dalasinfoniettan, Jönköpings Sinfonietta, Malmö Opera, Wermland Opera Orchestra and others. Prominent works are the operas "Det går an" and "Tusen och en natt", both critically acclaimed public successes. <https://danielfjellstrom.com/>

Marika Hedemyr

Marika Hedemyr is a choreographer/artist who creates public art, choreography and mixed reality. She explores coexistence through the emotional and political relations between people and places. Her work is characterized by everyday situations in a twisted reality, precision, humour and physicality. Her site-specific mixed reality walks combine documentary material, mobile augmented reality-technology and performative formats into an affective experience that tickles the audience's imagination, heart, and thoughts. Recent works are Next To You at Korsvägen (2017)–about coexistence in a shared public space, co-produced with Gothenburg Dance and Theatre Festival and RISE Interactive, and ENTER Mölndal (2018/2019)–a series re-activating cultural heritage sites commissioned by Mölndals stadsmuseum. Her publications include a chapter in *Art and The City* (2017, Routledge), and the PhD Thesis *Mixed Reality in Public Space* (2023, Malmö University Press) which explores composition methods that combine choreography and interaction design. <https://www.marikahedemyr.com/>

Vanja Hamidi Isacson

Vanja Hamidi Isacson (1976), is a Swedish-Finnish playwright and artistic researcher. She is currently a visiting researcher at Uniarts Helsinki. Hamidi Isacson did her dissertation in performing arts at the Stockholm University of the Arts in 2022 with the research project "The potential of multilingualism in dramatic works". The research project includes the two dramatic works *ASIA/ÄRENDE* (2019-2020) and *UniZona & PolyZona* (2020-2021). Hamidi Isacson has also written two opera librettos: *Tusen och en natt* and *Kom inte hit*. <https://vanjahamidiisacson.se/>

Kent Olofsson

Kent Olofsson is a composer and an artist in the field of performing arts with an extensive artistic output that spans a broad range of genres, ensemble types, art forms and contexts including music for orchestra, chamber music, electronic music, rock music, theatre, dance performances, opera, radiophonic art, and film. The last decade his artistic work and research has been particularly focused on exploring and rethinking musical composition in theatre and performing arts. From 2021 he is the profile professor for the area Concept and composition at SKH.

Robert Willim

Robert Willim is associate professor of Ethnology, lecturer in Digital Cultures and artist. He works in the intersection between art and research and has developed a method called probing. This is a constant movement between academic practice and art, including various kinds of collaborations and appearances. Through probing he experiments with hybrid forms of expression. Since 2018 he works with the research project "Connected Homes and Distant Infrastructures" which examines the ways emerging technologies are entwined with people's everyday life and how technological imaginaries unfold. Much of his recent artistic work is related to this project.

John-Paul Zaccarini

John-Paul Zaccarini is a Doctor in Philosophy in Theatre Studies, now Professor of Performing Arts at the Research Centre at SKH. He has been a practitioner in theatre, dance, mime and circus with a focus on poetry and the spoken word as both performer and director/dramaturg and choreographer for 32 years. He currently researches the intersections between art, therapy and activism in his project FutureBrownSpace - a creative space for BIPOC to work with Radical Healing and decolonizing artistic research in majority white institutions and fields.

This seminar is curated by Jörgen Dahlqvist, Malmö Theatre Academy and Kent Olofsson, SKH, Stockholm.

The 'Sound, Narrative, Technology' Research Network

SNT (Sound, Narrative, Technology) is an emerging research network between Malmö Theater Academy and SKH, Stockholm. The network is researching sound as performance, dramaturgy and dramatic writing, musical composition and collaborative strategies. Through this initiative researchers and artists meet to develop and deepen the fields that emerge at the intersection between different art practices.

Crocus

CROCUS is an interdisciplinary network interested in the cultural and creative industries. The network is based at Lund University and serves as a platform for education and research in the fields of culture and creativity.

Earlier edition in this seminar series:

On Orality, Writing and Compositional Practices in Relation to Text

Inter Arts Center, Malmö, 13-14 April 2023

On Integration of Technology, Media and Mediation

Inter Arts Center, Malmö, 11-12 October 2023