



Photo: Ruben Olsen Lærk

Interdisciplinarity & Visual Mediation

Inter Arts Center/Malmö Theatre Academy

11–12 November

In this seminar, organised by the 'Sound, Narrative, Technology' network and Crocus, we will discuss aspects of interdisciplinary collaborations between artists and research/ers from different fields. Furthermore, we will reflect on how video can contribute to a creative and exploratory process and the meaning-making when mediated in a performance. As part of the seminar, we will also present a film screening as a starting point for further reflection. Finally, we would like to recommend an interdisciplinary performance related to the theme of the seminar, which will take place the weekend before the seminar. Register to: jorgen.dahlqvist@thm.lu.se (access to doors).

Friday-Sunday, November 7-10th, Venue: Bastionen

Dröm/Spel

Performance by Miguel Cortéz and Kent Olofsson.

Tickets: www.kulturcentralen.nu. Discount code: DRÖM

Monday, November 11th, Venue: Inter Art Center

13:00–14:00

Towards an unpredictable future

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

14:00–15:00

Plastic Extension of Music: Muscle Memory

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

15:30–16:30

In Praise of Blur

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

Monday, November 11th, Venue: Panora

17:45

Zonen (Film screening) + Artist Talk

Presenters: Kent Olofsson, SKH, Stockholm and Nina Jeppsson, director

Tuesday, November 12th, Venue: Malmö Theatre Academy

10:00–11:00

Zonen - an artistic journey with Tarkovsky's film Stalker as guide and map

Presenters: Kent Olofsson, SKH, Stockholm and Nina Jeppsson, director

11:00–12:00

Found material

Presenter: Vanja Hamidi Isacson, Affiliated guest researcher at Malmö Theatre Academy, Lund University

13:00–14:00

Adaptation and Self-reflection through Video

Presenter: Jörgen Dahlqvist, Malmö Theatre Academy, Lund University

Tuesday, November 12th, Venue: Inter Art Center

14:30–15:30

Red Carpet: a vocal-body composition for Extended Singer and dancer.

Lecture performance

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

Performers: Valentina Sechi and Felicita Brusoni

15:30–16:00

Discussion and Summing up



Photo: Manuela De Rosa

Friday-Sunday, November 7-10th, Venue: Bastionen

Dröm/Spel by Miguel Cortés and Kent Olofsson

Dream, to dream – a powerful and magical word exalted in a shimmer of different meanings, contexts and narratives. Everything, from dream theories of the dream sleep, the subconscious, dream interpretation, omens and prophecies, creation stories, utopias, hope, faith and visions, to today's individual dreams of becoming something. In a contemporary context, creating one's dreams is often synonymous with vitality, ambition and success. "If your dreams do not scare you, they are not big enough" is a quote we can easily laugh at... But what do dreams do to us? Do we need dreams? Are the dreams our own or are we just connecting to different narratives created by other forces? Dreams are a movement towards a future that becomes the past, but what happened to the present? In Dröm/Spel, dance and stage artist Miguel Cortés continues his close collaboration with composer Kent Olofsson. Together with musicians and performers they invite the audience on a journey through musical tableaux and embodied poetry; a road trip-like performance concert that has become their signature.

A collaboration between Miguel Cortés and the composer Kent Olofsson.

On stage: Charlotta Andersson, Miguel Cortés, Gerda Holmquist, Maria Naidu and Kent Olofsson.

The performance will be presented at Bastionen, Malmö

The production performs 7–10/11 at Bastionen, Norra Vallgatan, Malmö

Tickets: Kulturcentralen, www.kulturcentralen.nu

Monday, November 11th, Venue: Inter Art Center

Towards an unpredictable future

A glimpse and discussion around Yann Coppier's ongoing research: a study on the inner life of a gigantic microscope, pure movement as the starting point for music composition, potential development of superconductive loudspeakers and a dialectic approach to the philosophy of music - looking into the contemporary music of the future.

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

Plastic Extension of Music: Muscle Memory

My research on Plastic Extension of Music has led me to identify and analyse the series of gestures issued from the embodied knowledge of music performance created with the score, the organicity of the instrument and the inherited instrumental technique. These inherited gestures applied over the organicity of the musical instrument create and develop a muscle memory, a series of automatisms to enable and facilitate the practice, the score reading and the performance. It is between the organicity of the instrument and the inherited instrumental technique, that a mental image is created in our society. Do classical music interpretations really belong to the performer, or they are just a series of traditional inherited gestures in motion? This presentation has the objective of understanding the many physical and mental influences such as: history, music theory, musicology, performance studies,

the body, instrumental technique, performative body, athletic training, sound perception, instrumental organicity, oral tradition, mimicking, mirroring and mental images, that create muscle memory, pointing out the difficulties that the Western tradition of classical music has over the performative body, inherited gestures that in many developed automatisms in the form of a bad muscle memory that led lifetime injuries. The difficulties and obstacles of learning how to be a classical music performer.

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

In Praise of Blur

Playing with inexactitude, curiosities and questions of scale. In this presentation, I will revisit a theme that I worked with some years ago. I will revisit it and contextualise it in relation to recent technological developments and insights from my later projects. I hope to evoke some thoughts about questions of detail and scale in art and research.

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

Zonen (Film screening)

In Andrei Tarkovsky's film *Stalker* (1979) three men enter the forbidden Zone in search of a magical room that will fulfil one's innermost wish. In *Zonen* (2024) we follow Nina who, after a shocking glimpse of a vertical truth, finds herself in the precarious Zone, a both inner and outer terrain which reflects the travellers own state of consciousness. With Tarkovsky's film as a map and guide she starts searching the Zone for answers. She finds herself in a conversation about time and space with a spiritual medium and a quantum physics professor, at a Maundy Thursday dinner where Tarkovsky filmed *The Sacrifice*, and confronted by her inner demons in the ruins of an old abandoned mine. All along the room is calling her onward, or is it her own heart? What will she find in that innermost room?

Director: Nina Jeppsson. Director of Photography: Karolina Pajak FSF. Editing: Jeroen Pool, Nina Jeppsson. Music and sound: Kent Olofsson. Producers: Kent Olofsson och Nina Jeppsson. Appearing in the film: Nina Jeppsson, Leif Lönnblad, Benny Rosenqvist, Johannes Rydinger, Marta Khomenko, Rune Degerhammar and others

Length: 98 min. Language: Swedish with English subtitles

The film will be screened at Panorama, 17:45

Tickets: free for registered participants in the SNT seminar



Photo: Jörgen Dahlqvist



Still from Zonen

Tuesday, November 12th, Venue: Malmö Theatre Academy

Zonen - an artistic journey with Tarkovsky's film Stalker as guide and map

Director Nina Jeppsson and composer Kent Olofsson invite all interested to a conversation about the intuitive process of creating, and travelling, Zonen. The creative process, the film, showing the film to an audience - it has all been, and is, a lot like travelling the Zone within Tarkovsky's film. With the expert, the stalker's, own words: "I don't know what happens here when humans are away, but if only people appear here, everything starts moving. Previous traps disappear, new ones emerge. The safe spaces become impassable and the way at one moment is simple and easy, the other - turns to be insuperably complicated. This is the Zone. It may seem capricious. But in fact, at any moment, it is exactly as we devise it ... in our consciousness. I will not hide, it has happened that people were forced to return empty-handed from the halfway. There were also such who ... perished on the very doorstep of the Room. Nevertheless, everything that happens here, depends not on the Zone, but on us.". This way of looking allows for the art work to be mysterious, to have its own secrets and knowing, and its own integrity. Just like the Zone, it has not been possible to fully plan, define or explain neither the process nor the outcome. Zonen is something that we in a way have had to put our faith in and surrender to. All are invited to share their reflections and experiences after having seen the film.

Presenters: Kent Olofsson, SKH, Stockholm & Nina Jeppsson, director

Found material

Vanja Hamidi Isacson presents how she, as a playwright, has come to base several of her works on so-called 'found material' (Castagno, 2012); for example, documents, letters and existing poems. The presentation gives examples of what this found material can be and how it is artistically processed and incorporated into the work. Examples are given from the artistic projects that were part of her thesis, and the ongoing project 'the development of a multilingual hybrid work' that she is undertaking with composer Daniel Fjellström. This work uses sounds - both human and non-human - as source material.

Presenter: Vanja Hamidi Isacson, Affiliated guest researcher at Malmö Theatre Academy

Adaptation and Self-reflection through Visual Mediation

In Ibsendekonstruktion II: Brand, the visual technologies were used to focus on the personal and sociological interplay between the fictive characters. In this presentation I will reflect on how the performance is an adaptation of societal narratives, and how the video provides an opportunity for self representation.

Presenter: Jörgen Dahlqvist, Malmö Theatre Academy

Tuesday, November 12th, Venue: Inter Art Center

Red Carpet: a vocal-body composition for Extended Singer and dancer.

Lecture performance

Composition is one of the most unexpressed possibilities of the Extended Singer, the idiomatic figure at the core of my doctoral project. The pure creative process is the third and last stage of emancipation to which the contemporary music interpreter can aspire to redeem herself/himself from the standard position of a mere executor of someone else's music. This case study was expressly designed to test the risk of exposing a singer to the challenge of pure composition, in collaboration with a dancer, Valentina Sechi, using no score and no charts, to build a performance based on only two elements: voice and body. Red Carpet is a performance that, ranging between present and past, investigates forms of exorcisation of repression in the feminine, understood as a collective archetype that has always had to devise ways and means to manifest itself and survive in its essence. On the Red Carpet parade images of women, two but numerous, who embody through the use of multiple vocal techniques and corporal utterances, the cries of a "collective trauma", which suffocates the expression of the self. Body and voice are the protagonists as they are symbols of both censorship and expression par excellence and are used as a means of individual exploration and collective voicing. On this red carpet, a metaphor for formal public exposure, the singer tries to give voice to those who are told to remain silent and the dancer to give substance to catharsis, in a succession of anarchic fragilities and ferocious desires for survival.

Presenter: Felicita Brusoni. Performers: Valentina Sechi and Felicita Brusoni

Presenters

Felicita Brusoni

Soprano and vocal performer. Felicita (Sarzana, 1986) started making weird sounds with her voice from the very beginning of her life: her baby babbling was already insanely virtuosic. After a first-class Master's degree in Vocal Chamber Music (2017), she started to learn all the eerie vocal techniques she could and began to collaborate with living composers. In the last years, she was lucky enough to add to her artistry an ongoing PhD project in Music at Lund University. She had the honour of premiering operas and several pieces written for her voice. In 2012 she co-founded Helmut Duo with pianist Matteo Bogazzi. She took part in renowned festivals such as Biennale di Venezia, Darmstädter Ferienkurse, Festival Aperto Reggio Emilia, John Cage Orgel Foundation, Ravenna Festival, Stockhausen-Konzerte und -Kurse Kürten. 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 is a French composer and a sound artist currently enrolled at MHM / Lund University as a PhD candidate in artistic research in music.

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.

Vanja Hamidi Isacson

Playwright and artistic researcher with a degree of Doctor of Philosophy in Fine Arts in Performative and Media Based Practices with Specialization in Performing Arts; at Stockholm University of the Arts (2022). The artistic research project "The potential of multilingualism in dramatic works" aims to investigate and develop the practice of writing multilingual drama.

Nina Jeppsson

Nina Jeppsson is an actor, director, scriptwriter, singer and performance artist. She has created the performances In Search of Lost Time, based on the novel by Marcel Proust (Orienteatern 2019-21), Independence Day - the Truth, the Stories and Aileen Wuornos (Turteatern, Orienteatern 2018-19), To the Antarctica of Love (Dramaten 2020) and Madame Sorrow (Strindbergs Intima Teater 2023). Her latest work is Zonen, a film and a spiritual journey in the footprints of filmmaker Andrei Tarkovsky.

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.

Valentina Sechi

Valentina Sechi is a multifaceted Italian artist, dancer and choreographer. Her training, which began in Sardinia, led her to study with internationally renowned teachers, perfecting her technique in Italy and abroad. She has danced in important opera productions, collaborating with internationally renowned directors such as Micha Van Hoecke, Davide Livermore and Franco Zeffirelli. Her versatility has led her to work with numerous companies, among the most recent ones we remember ALDES, Adarte, Compagnia Verdiliadanza of which she is an associated artist and Compagnia TPO, treading prestigious stages all over the world, from the BAM in New York to the Philharmonie de Paris. In addition to her activity as an interpreter, she is the author and choreographer of shows that range from dance theatre to more experimental performances, often focused on themes of social relevance. Parallel to her artistic career, she is an appreciated dance teacher.

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.

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:

The New, the Mundane and the Relational
Inter Arts Center, Malmö, April 11-12, 2024

On Integration of Technology, Media and Mediation
Inter Arts Center, Malmö, 11-12 October 2023

On Orality, Writing and Compositional Practices in Relation to Text
Inter Arts Center, Malmö, 13-14 April 2023