

## **Critical Heritage: Excavate Repressions.**

### **Ideas regarding a Framework for the Project**

Critical Heritage projects-An India -EU initiative.

The “Critical Heritage: Excavate Repressions” project will be constituted by Indo-Scandinavian -British-Icelandic collaboration, whose framework hinges on conceptual mapping, juxtapositions and merging/entanglements.

Exploring the possibilities of relinking the delinked narrative threads of their Histories, cultures and Geographies through classical/ traditional, experimental, and contemporary practice and theory

### **Fluid Frames**

*Nevertheless, we should not be deceived into thinking that this heritage is an acquisition, a possession that grows and solidifies; rather, it is an unstable assemblage of faults, fissures, and heterogeneous layers that threaten the fragile inheritor from within or underneath: “injustice or instability in the minds of certain men, their disorder and lack of decorum, are the final consequences of their ancestors’ numberless illogical inaccuracies, hasty conclusions, and superficiality.”*

*From Michel Foucault’s “Nietzsche, Genealogy, History.”*

Some thoughts regarding the frame work for the Heritage Project and the Research Symposium (18-24 April 2013) which includes intensive research, workshops, presentations, and teaching. The project encompasses tangible, intangible, and living heritage with contemporary concerns and questions. Therefore critical and theoretical engagements will inevitably work in tandem with those questions. Some of the projects between Srishti and Gothenburg include: 1. accessing lost/forgotten forms in painting and dance forms. 2. Memories of repressed friendships and filiations/alliances among religious/ethnic groups predominantly through music. 3. Rethinking archival practice through archaeological and re editing process in order to take it elsewhere. 4. Cautiously engaging with the craft work by nomadic tribes in north Karnataka and ensuring those forms will continue to be owned and sustained by them. 5. Narrative practices including identity and space that question museums, galleries, and curatorial practices. 6. Workshops on postmodern and postcolonial theories. 7. Memories of the self. 8. Indo-Swedish film festival. 9. Cultural memory and heritage sites. 10. Development of northeast Gothenburg City. 11. The essentially feminine – an investigation through artistic practice and early modern music.

The critical concerns do not merely try to “recover” or conserve-preserve the past but acknowledge a past-present of living experience in a dynamic state. In the above well known essay Foucault introduced the genealogical approach in opposition to the traditional practice of history and heritage. In effect Foucault’s approach is signalling the palimpsest where related and unrelated materials intersect and produce other relations. Those methodologies/theories may inform the projects along with postmodern and postcolonial concerns. The palimpsest is constituted by visible-invisible and related-unrelated fragments that crisscross at predictable and unpredictable points in a nonlinear narrative. To narrate with fissures and faults and foregrounding the discontinuities are imperative to this project,

however we must provide a temporal and provisional closure which simultaneously sustains in itself the state of becoming.

The Heritage projects will hopefully engage with the past-present dynamics in living experiences where discontinuous histories are floating as fragments in other seemingly unrelated histories and geographies. Tracing those forms and materials and thus relinking the perhaps delinked narratives and thereby dissolving the confidence of naturalized boundaries will be another trajectory to explore. In effect we exhume filiations, affiliations and alliances among disparate and improbable sites thus questioning classifications enforced by disciplining methods. The Deleuzian rhizomatic/nomadic procedures without absolute origins, teleologies and transcendence will subtend the projects. With Foucault we engage with sovereign, disciplining and surveillance societies and with Deleuze we are in societies of control. The simulacrum of Societies of control seem to abolish sovereign authorities, disciplining and surveillance procedures but through deterritorializations they mask or reterritorialize and thus enhance them further. Deleuze concludes that the modes of productions in this present form are far more dangerous and needs attention. To this end our projects that are engaging in the past-present dynamics of experiences will sometimes suspend the "us-them" relationship in order to address the sweeping globalizing tendencies and be suspended in a state of becoming.

Excavating and exploring repressions emerge as the common theme binding the projects and the above discussion is strategizing how we can speak-represent (Gayathi Spivak) repressions and multiplicities in itself for they are often of/for the Other and/or ourselves that is divided and multiplied with several.

Johan Öberg, presentation, narration, identity, space 17-22 april

Sigridur Beck + Mattias Bäckström presentation, museum history project 17-23 april

Katarina Karlsson presentation, 17-22 april

Anders Hagberg presentation (on music crossing ethnical and religious borders) 21-30 april  
presentation on april 22, Anders Hagberg <http://www.andershagberg.se>, has an important project (is the musician working with the palestinian Ahmad al Katib). You will get a text from him in one or two days.

Johnny Friberg + Henric Benesch 17-23 april presentation

Peter Rundkvist, 17-22 Development Northeast Gothenburg city

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**BANGALORE CONFERENCE – SEMINAR APRIL 22** with Anders Hagberg, Senior Lecturer in improvisation at the Academy of Music and Drama, Gothenburg University. The seminar will reside on the main headings **Improvisation and Identity** and how they can be expressed in music and life. Improvisation, being spontaneously creative as the flexible creative power of man and music as one of man's most fundamental expressions. I will reflect on the identity of the musical expression of an improviser; cultural, personal and social. With this general background as a starting point, the artistic development project "**Modal improvisation from two perspectives, Nordic jazz and Arabic Maqam**" will be presented with both music and words. The seminar will focus on the contact surfaces and differences between the European and especially Scandinavian music and the Arabic modal music, both historically and in contemporary practice. Parallels to the Indian classical music is in this context particularly interesting.

**Duo-Concert 23/4- 13**

Anders Hagberg flutes, soprano sax

Giridhar Udupa ghatam, kanjira, moursing (mungiga)

South Indian classical percussionist Giridhar Udupa gives the final performance on the conference for all delegates, teachers and students at *Srishti School of Art, Design & Technology*.

*As a result of the concert in Bangalore Giridhar and a nother classical artist from Bangalore visited HSM in november. They gave a public concert and workshop for improvisation- and world music students and teachers.*

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## **SUMMARY**

### **Modality and sounds. Improvisation from two perspectives - Nordic Jazz & Arabic Maqam.**

The project aims to develop and deepen our understanding of our two cultures' music and to integrate these experiences in an organic way of improvisation and composition. Based on modal improvisation, we examine the similarities and differences between the Arabic Maqam system and modality of jazz, particularly in the Nordic improvised music. We are working to investigate the interfaces between our various expressions and to create a music that has its starting point in our respective traditions but is aimed towards new expressions. Our ambition is that our cooperation will develop a new music with a unique synthesis of Nordic improvised music and Arabic maqambaserad music.

By demonstrating similarities historically and in the present day between the Eastern and Western cultures, we build a bridge from both a human and artistic perspective. We also show how by taking advantage of differences between people and cultures to create something new, stronger, and thereby contribute to sustainable development in a holistic approach that can contribute to a greater richness and understanding of people's lives. The sound and tone as carriers of expression and narrative is a central part of our work. We will examine the importance of silence in the musical and emotional expression.

Based on a number of modi (scales), we are working together to improvise and compose music, both as implemented themes and as a platform for further improvised dialogues. With our artistic development work, we investigate the improvisational interfaces between our various expressions and try to create a music that has its origins in our respective traditions but is aiming towards a new synthesis.

### **Biography - Anders Hagberg** – flutes, sopranosaxophone

Anders has toured worldwide with groups such as Mynta, New Jungle Orchestra and Yggdrasil. His own CDs were nominated to Swedish Grammy awards and he has also been commissioned to compose music for several films and dance performances. A songbook with his compositions was published in 2009 and his new album from 2011 has received brilliant reviews. Anders also works as a Senior Lecturer in improvisation at the Academy of Music and Drama, University of Gothenburg.. [www.andershagberg.se](http://www.andershagberg.se)

### **Collaborations with Indian artists**

Anders Hagberg has played with indian classical musicians since late 1980-s. With the group Mynta he has made worldwide tours with artists like *Shankar Mahadevan, Vikku Vinayakram and Fazal Qureshi*.

In 2009 Anders took the initiative to a new collaboration between himself, Fazal Qureshi and palestinian artist Ahmad al Khatb. Ahmad has worked with both oriental and western musicians and has a deep understanding for both the theoretical and artistic dimensions of cross-cultural collaborations. The trio toured in Sweden during fall 2009, and in 2011 they made a tour in India called *Connecting Three Worlds*, visiting Ahmadabad, Mumbai, Pune and Bangalore. In different combinations indian musicians such as sarangi player *Sabir Khan* (the son of late Ustad Sultan Khan) and ghatam virtuoso *Giridhar Udupa* performed as guests. The music was recorded for a CD which is to be released in India during spring 2013.

In Ahmadabad, Anders Hagberg was performing as a part of a *Cultural Heritage Festival*, putting spotlight on ancient sites in Gujarat.

As a musician and composer Anders has been working extensively with music inspired by the nordic heritage, from pre-historic bronzeage as well as with music from origin native sami people of Scandinavia. His work includes music for documentary films about nordic prehistory and a sitespecific dance-, music- and mythologic performances called *Traces of rock carvings*.

## New Techniques

Anders has over a long period of time worked with adapting techniques from indian bansuri and japanese shakuhachi playing to the silverflute. By using the most recent innovations in flute building he uses a special mouthpiece with a membran and can achive new colours on the silverflute inspired by both chinese and oriental flutes.

### **College of Improvisation and Worldmusic.**

At The Academy of Music & Drama, Gothenburgh University, Anders Hagberg works as a Senior Lecturer in Improvisation for flute, saxophone and ensemble. Ahmad al Khatib is a teacher in oud, theory and ensemble. Both of them teach on Improvisation- as well as Worldmusic-programmes which are organized in the same college.

They represent both programmes and also the open atmosphere which is the trademark of Academy of Music & Drama, where genres and artists blend together.