



INTER ARTS
CENTER



MALMÖ ACADEMY OF MUSIC
Lund University

Interference #5 A Laboratory for Artistic Research

On January 16-18 2018, the Malmö Academy of Music, in collaboration with NKFM (Nationellt Nätverk för Konstnärlig Forskning i Musik), organizes the 5th edition of Interference, a laboratory for artistic research in music, at the Inter Arts Center in Malmö. Interference #5 is a peer-reviewed and curated event in which the aim is to create a discourse within music research, drawn from performative and material perspectives on musical creativity. The atmosphere is that of sharing and joint exploration. In six thematically organized and curated sessions, artists and researchers will engage in a practice-based exploration of a series of perspectives on artistic experimentation, collaboration and the musician in society.

The peer review was carried out by three researchers selected by the board of NKFM: Per-Anders Nilsson, Stefan Östersjö and Kerstin Frödin. Most presentations and discussions will be in English. Only when a title is given in Swedish can the presentation be expected to be in this language.

Two installations will be presented continuously through the three days. On Tuesday and Wednesday evening, concert performances will be presented in the Black and Red Rooms, comprising early and classical music, electronic music and free improvisation. All events are entry free and open to the public. Welcome to take part in the conversation!

Stefan Östersjö

Program

16 Jan

Seminar Room B 13:00-22:00

Halla Steinunn Stefánsdóttir: I Play Cement (work-in-progress)

Seminar Room A 13:00-22:00

Hogg/Östersjö/: Devil's Water (video installation)

13:00 Red Room

Welcome and Introduction

13:30-15:30 Red Room

1. Social and political perspectives on musical creativity

Nguyen Thanh Thuy: Arrival Cities Hanoi: a video paper

Henrik Frisk & Stefan Östersjö: The Ear of Migration: a projected documentary film

16:00-18:00 Black Room

2. Place and space

Katt Hernandez: Vädersolsmodernitet: Gesture, Representation and the Soundmark Ghosts Between

Halla Steinunn Stefánsdóttir: I Play Cement

18:00 Cafe area

Dinner

Concert/installations/screenings

20:00 Black Room

Katt Hernandez: Vädersolsmodernitet (work-in-progress)

Mirjam Tally: *In the bottomless hollow of the winter sky* for baroque violin and electronics

Halla Steinunn Stefánsdóttir, baroque violin

20:30 Red Room

Sven Åberg/Elisabeth Belgrano: *Moving through the Garden of Senses*

Free improvisations: Klas Nevrein, Katt Hernandez, Henrik Frisk, Sven Åberg, Stefan Östersjö, Per-Anders Nilsson, Johannes Nästesjö, Pontus Hägglund

17 Jan

9:30-12:00 Black Room

3. Panel: kunskapsformer i konstnärlig forskning

Sven Åberg: Musik som praxisfält: ett förslag till kunskapsteori.

Stefan Östersjö *On Knowledge Production, Materiality, and Embodiment in Artistic Research*

Elisabeth Belgrano: *Thinking by Singing/ Singing by Thinking, or The art of Performing Translation through Japanese philosopher Kitaro Nishida's concept of Acting-Intuition*

12:00 Lunch

13:30-14:10 Maria k:a

Ghost Prelude: Katt Hernandez, co-composer, Karin Johansson, co-improvisor, organ

14:30 Red Room

4. Collaborative practice and interdisciplinarity

14:30-15:30 Karin Johansson, Kent Olofsson, Katt Hernandez: Preludes for the organ: collaborative processes and the meeting of discourses

15:30-16:30 Bennett Hogg: Navigating Nature

16:45-17:45 Black Room

Henrik Frisk & Anders Elberling: Machinic propositions

18:00 Cafe area

Dinner

Concert/installations/screenings

19:30 Red Room

Eveliina Sumelius, piano: lecture recital

Program

Arthur Honegger: Sept pièces brevès (1920)

Georges Auric: Sonatine (1919)

Darius Milhaud (1920): Mouvements from Saudados do Brasil - Suite de danses op.67

Germaine Tailleferre: Hommage à Debussy et Très Vite (1920)

Louis Durey: Deux Études op.26 (1921)

20:45 Black Room

Henrik Frisk & Anders Elberling: *Machinic Propositions*

21:15 Red Room

Free improvisations: Per-Anders Nilsson, Henrik Frisk, Katt Hernandez, Stefan Östersjö & Klas Nevrin

18 Jan

9:30-12:00

5. Experimental perspectives on classical piano playing

Francisca Skoogh & Kent Olofsson: Collaborative play

Eveliina Sumelius-Lindblom: Intertextuality as pianist`s bodily experience and a working method

12:00-13:30 Lunch

13:30-15:30 Red Room

6. The creative process in free improvisation

Klas Nevrin: Music in Disorder: Counterplay, Complexity and Collective Improvisation

Per-Anders Nilsson: What I`m doing when I do what I can`t do

Gustaf Rosenberg, piano, Pontus Häggblom, slagverk

16:00-17:00 **Summing up**

Abstracts

Arrival Cities Hanoi: a video paper

The Vietnamese/Swedish group Six Tones have a long history of collaborative work together with the Swedish playwright and director Jörgen Dahlgvist (see further Östersjö and Nguyễn, 2017), and this video paper outlines their development of an intercultural and cross-disciplinary practice in the making of *Arrival Cities: Hanoi* (2014-15).

Arrival Cities: Hanoi is a piece of music theatre with documentary film. It seeks a new format for politically informed theatre which is responsive to the challenges of a globalized society. The piece weaves many individual stories together in an exploration of the dissolution of the relationship with tradition that urbanization brings. Doug Saunders discusses 21st century migration in his book *Arrival City* (2010). Building on research on five continents, his book chronicles the final shift of human populations from rural to urban areas, which Saunders argues is the most important development of the 21st-century. He argues that this migration creates "arrival cities," neighbourhoods and slums on the urban margins that are linked both to villages and to core cities, and that the fate of these centres is crucial to the fortunes of nations. In May - June, 2014, and April 2015, The Six Tones and Dahlgvist worked in Hanoi, making documentary recordings and interviews with individuals in different states of migration, like street vendors other people. In order to ethically and artistically approach these materials, the three musicians are present on stage as individuals, presenting their own experiences of migration, and of life in the city, and thereby acting out the experiences of trust and empathy that constitute the building block for the artistic method. This video paper brings together documentary from the original piece, of its performances and reflections on video from participating artists on the working methods.

References

Östersjö, S. & Nguyễn, T. (2017). "The politics of listening in intercultural artistic practice" *Studies in Musical Theatre*, Special issue *New Music Theatre – Work in/and Process*, Bristol: Intellect Books
Saunders, D (2010) *Arrival City: how the largest migration in history is reshaping our world*, Vintage Canada, Random House

Link to video of *Arrival Cities: Hanoi*:

<https://youtu.be/9d3wmP8YagU>

Henrik Frisk & Stefan Östersjö: The Ear of Migration: a projected documentary film

The Ear of Migration is a film project in the form of a documentary looking at the soundscape of migration. It will become the second collaboration between the Vietnamese/American filmmaker and cultural theorist Trinh T. Minh-ha and the Vietnamese/Swedish group The Six Tones¹. This documentary creates several layers of reflection from migrated artists. First, through an experimental music project set in Sweden, with explicit political aims, in which the voice of each participating artist becomes a reflective articulation of the experience of migration. Second, a further reflection is created through interviews with the director of the film, about her own experiences of migrating from Vietnam to the USA.

¹ In 2016, Minh-ha's film "Forgetting Vietnam" was premiered at Cinema du Reel, a documentary from Vietnam with music by The Six Tones.

The artistic project draws on the long-term experience of the Vietnamese/Swedish group *The Six Tones* and their practice of transcultural exchange between traditional and experimental musical forms, in which mutual learning is a basic principle. The Six Tones will invite migrated musicians in Sweden to workshops in which they can share and develop their musical traditions. Many of these musicians preserve their practice in a void, with no means or connections with relation to the public cultural sphere in Sweden. This situation is related to issues with migration to Europe, and the inability to allow immigrants to become part of society while also allowing them to preserve their own culture. The concept of assimilation, which has emerged as a guiding principle in right-wing politics in Sweden and Europe, plays an important role in this scenario. Furthermore, not to allow immigrants to maintain their own cultural expressions is a destruction of traditional culture along the lines discussed by Irina Bokova, Director General of UNESCO: “destruction of culture has become an instrument of terror, in a global strategy to undermine societies, propagate intolerance and erase memories.”²

The artistic methods of this film project enact a counter approach to these destructive politics. It wishes to empower each participating musician and create a space in which they can develop their artistic heritage in situations of mutual learning, understanding and exchange. Here, the aim is not assimilation or even integration, but rather the creation of new modes of artistic expression, drawn from the artistic legacy of each individual artist. Through the inclusive artistic methods developed by The Six Tones, the artists involved will not be objects but subjects in this film.

Katt Hernandez: Vädersolsmodernitet: Gesture, Representation and the Soundmark Ghosts Between

After completing a number of pieces and projects focusing on techniques which were new in my work, I have returned to techniques I was using in fixed media pieces during my masters work, of which my PhD work is a continuation. I have taken up this work to discover new aspects of the subject of and research questions in my Phd project.

The current work is a multi-channel, programmatic piece for a minimum of 8 speakers in a ring and a maximum of 29 in a dome. It is built almost entirely from field recordings taken in Stockholm, some of which have been processed with modular synthesis (specifically Buchla, also in Stockholm). Although there are also organs present, that organ is also taken from Field recordings, unlike earlier works where the organ material is composed. The work depicts a friction between dystopias of globalization and more hopeful visions of the past and for the future in Stockholm. It will be completed for my 50% seminar late this spring.

This piece continues to address the overall research questions I have focused on for the entirety of my PhD project. There are two sets of questions I am trying to address. One is about the ability of to affect their own experience of urban life in terms of collective memory and imagination, and the other is about how the combination of unusual timbral materials, spatialization

² Lopez Gorritxo, M. (2016). “Destruction of Cultural Heritage in Times of War – A Story from Mali to Syria.” *Pax Politica* Oct 02, 2016 <http://paxpolitica.com/2016/10/02/cultural-heritage-war-mali-syria/>

techniques and real-world sounds can trigger or inform that ability. TO that end, the more specific questions addressed by this work in progress are:

- How strong of a role can representation play in a music or sound work, while still leaving room for interpretation, and space for individual listeners to meet the work with their own stories?

- How far can one depart from the original sonic “image” of a place and still have that “image” be understood by individual listeners? If field recordings from that place are re-combined or fashioned into gestural materials, how can the work maintain a balance between being a “composition” driven by musical gestures, and a “sound art” work, driven by the representation of immersive or spatialized sonic environments?

In earlier field-recording and synthesis-based works, I obscured the speech and blurred places together, in order to allow a listener space to fill in more concrete images themselves. But in this new work, I have used understandable speech, in passing or incomplete ways, in order to attain the same meeting place where a listener can complete the work from their own memories, hopes and stories. The “images” of places here are also much more concrete, thus asking how far into the world of scenography a piece can go while still leaving open the possibility of alternate storylines from listeners.

The piece also indicates a possible “protagonist”. I imagine this person to be someone born in the late 40s or early 50s, approaching later life, and living alone in the city somewhere. This “protagonist” is also meant as a vessel for a listener to meet with their own story.

Thus the piece has a scenographic form, where it's sonically and formally distinct sections are differentiated by materials indicating location. These are overlaid, formed and punctuated by chordal synthesizer materials, and sonic motifs or objects. These motifs or objects return throughout the piece, transforming as they re-appear, in order to punctuate a more abstract music form either in counterpoint or in tandem, and to comment on or illustrate real transformations I see in the life of Stockholm – the clapping of hands, mixer diffusions of urban ice skating rinks, groups of people singing, and whistling or chirruping. These are meant to give a listener another image to play with and give meaning to.

Spatialization is an important aspect of much of the work in my PhD project. This is because one of its aspects is the ability to create one place – or a host of places – inside of another. Spatialization in electro-acoustic music yields a spectrum between wholly concrete emulation of locales, foley work implying objects or places, and wholly musical gestures realized using spatialization as a purely musical parameter. This yields a rich palette for musical works that try to give listeners space for understanding or re-imagining the place or places depicted, deconstructed, reimagined or transformed.

In this work I am using a new technique utilizing surround plug-ins in Reaper. I have experimented both with Reaper’s native plug-in and that from GRM spaces, and am working with a model of a studio similar to Auditorium, Studio 2 at EMS or Studio 114 at KMH. All these have a lower ring of 8 speakers, and upper ring of four speakers and a single “Voice of God” speaker at the top and center.

This configuration is useful for both reducing works to 8-channel compositions, and expanding them for larger configurations.

This work is the most abrasive and confrontational of all those I have made. This illuminates a third possible question about the ability of music to empower its listeners. The work of asking a listener to plumb their memories of a place or imagine transmutations of it through music is delicate and subtle. With this work, I am asking if it is possible to address darker transformations and histories, but still offer this space to a listener – where the balance is between offering space and making sense.

The presentation will comprise the discussion outlined here, a presentation of scenography materials and playing portions of the work in progress.

Halla Steinunn Stefánsdóttir: I Play Cement

This presentation is centered around the work 'I Play Cement', an audio and video installation set to be premiered at Dark Music Days 2018. The work links directly to my previous work, namely the surround sound installation 'I play Northern Lights', which was instigated from a curatorial point of view as a piece that would challenge the audience's perception of the concert hall environment. Similarly 'I play cement' represents a performer's active engagement with space: a method to break away from tradition and in so doing, exploring whether new aspects of the environment's structure can be revealed. The fact that the footage has already been included in Nicole Lizée's work 'Urbexploitation', created for Nordic Affect of which Halla Steinunn Stefánsdóttir is the artistic director, throws further light on today's hybridity when it comes to the work concept. As part of Interference, a prototype of 'I Play Cement' will be exhibited.

Sven Åberg: Musik som praxisfält: ett förslag till kunskapsteori.

Ett viktigt område för den konstnärliga forskningens utveckling är att tydliggöra hur konstnärlig kunskapsuppbyggnad sker, speciellt hur kopplingen mellan den reflektiva kunskapsuppbyggnad som kännetecknar konstnärliga processer och det performativa ögonblicket ser ut. Med avstamp i yrkeskunnandeforskningens syn på praxisutveckling men utifrån exempel hämtade från musikalisk praktik kan det vara möjligt att formulera en kunskapsteori i syfte att begreppsliggöra kunskapsuppbyggnaden och överföringen av erfarenhet inom en praxis.

En central fråga i sammanhanget är vad det är som överförs i lärsituationen på konstnärliga utbildningar. Utvecklandet av ett konstnärligt omdöme har stora paralleller med uppbyggnaden av professionellt omdöme inom andra yrkesfält. Genom att formulera processen i uppbyggnaden av praxiskunskap kan också den konstnärliga forskningens roll i att främja den fortsatta utvecklingen av en praxis tydliggöras, vilket i sin förlängning också kan ha betydelse för utvecklingen av andra former av praktiker.

Jag vill här framlägga ett förslag till sådan teori., där t ex en praxis utveckling och avgränsning genom betydelsebärande exempel och dessa exemplars roll i det praktiska agerandet inom en instrumental, genremässig eller personligt avgränsad praktik är en viktig del. Speciellt intressant är att titta närmare på de vanemässiga handlingar som följer ur den övning som erövrandet av en praxis innebär och deras roll i det performativa ögonblicket. Genom att titta närmare på spänningsfältet mellan uppbyggnaden av personliga vanor, användningen av dem i framförandeögonblicket. och det reflexiva bearbetandet av situationer som uppstått i utövandet kan den grundläggande processen

för kunskapsutveckling inom en praxis möjligen tydliggöras. Genom att den konstnärliga forskningens praktik är så rik på sådana exempel finns här en stor potential till samarbeten och utbyte med andra kunskapsområden i samhället.

Elisabeth Belgrano: *Thinking by Singing/ Singing by Thinking, or The art of Performing Translation through Japanese philosopher Kitaro Nishida's concept of Acting-Intuition*

The aim of this paper is to present a performative encounter between a singing/thinking voice and the Japanese philosophical concept of Acting-Intuition proposed by Kitarō Nishida (1870-1945), founder of the Kyoto School (of Japanese Philosophy) around 1913. Departing from a vocal investigation of French composer Michel Lambert's *Leçons de Ténèbres* (ca. 1664), the performer follows the thoughts crystallizing in the very act of singing. This intuitive act complies to Nishidas view of "our active engagement with our surroundings" and "never just the passivity of pure reception" (Krummel 2015:87). In the act of singing the singer and song are shaped along with the shaping of space itself. Thus, while singing a song *and* a space the singer is acted upon by both space and the song. In this way, acting-intuition proves to be a concrete mode of human existence in the world's dynamism, providing a non-dual platform for determining human living. In the process of singing in a space along with an audience, the listeners are involved in the intuitive act and as well as in the translation process of incorporating 'the other' as well as "developing one's identity" (Bouso 2016:112) The *thinking by singing* can thus be regarded as an experience of translating and transporting meaning from one place to another. Acting-Intuition can also be used a philosophical tool, for reminding us to "rethink our own linguistic categories, to reflect on ourselves at the same time as we reflect on others" (Bouso 2016:113). Applying Acting-Intuition as an artistic research methodology, might perhaps even help us re-envisioning a sense of trust and an "eternal link among all living beings, all beings in their aliveness, this shared transience, and the possibilities for renewal that follow downfall", allowing us to "facing the im/possibilities of living on a damaged planet" (Barad 2017:75).

References

Barad, K. (2017) *What Flashes Up: Theological- Political-Scientific Fragments*. In: Keller, C. & Rubenstein (Eds) *Entangled Worlds. Religion, Science, and New Materialism*. Fordham Univ. Press, New York, 2017.Pp. 19-88

Bouso, Raquel (2016). *Thinking through Translation. Nishitani and Ueda on Words, Concepts and Images*. In: Uehara, Mayuko (2015) *Philosopher la Traduction/Philosophizing Translation*, *Frontiers of Japanese Philosophy* 9, Chisokudō, Nanzan Institute for Religion and Culture, Chisokudō, Publications, Nagoya, Japan, pp. 88-118

Krummel, John W.M. (2015). *Nishida Kitarō's Chiasmatic Chorology. Place of Dialectic, Dialectic of Place*. Indiana University Press, Bloomington and Indianapolis

Link to BELGRANO's Artistic Research Portfolio:

<https://www.researchcatalogue.net/view/378762/378763>

Katt Hernandez and Karin Johansson: Ghost preludes for the organ: collaborative processes and the meeting of discourses

This presentation focuses on the piece *Ghost preludes* and the collaborative process between composer Katt Hernandez and performer Karin Johansson. The piece was made as a part study of Hernandez' PhD project *Stories for the Ghost Quartet* and of Johansson's project *Musical rhetoric in contemporary rituals*.

Historically, two views on notated works co-exist in organists' performing practice: (i) the score as the composer's individual piece of art work, to be interpreted and executed, and (ii) the score as an example and a tool for developing improvisatory skills, to be copied and further developed. This dynamic forms part of the background to present-day performance practice and the interaction between composers and performers.

The Ghost prelude project was initiated by a dialogue between the performer's combined improvisatory and interpretive playing praxis and the composer's use of the organ for connecting the mechanical with electronic music technologies. During a period of two years, the interactive process included workshops, playing together, recordings, discussions in seminars and individual reflection followed by evaluations of performances. The ongoing meeting between discourses in and on music and the ensuing knowledge formation will be exemplified in the session.

The presentation will be connected to a concert performance of Ghost preludes in the Maria church.

Bennett Hogg Navigating Nature

For centuries artists and scientists have reconfigured nature and culture for a diverse variety of cultural and political purposes. This situates any contemporary projects that aim to engage with the ecological crisis within an almost impenetrable labyrinth of conflicting interests and ideologies. I shall be examining, from a first-person, experiential perspective, some environmentally-engaged projects I have been involved in that have sought to find different ways through this labyrinth.

Henrik Frisk & Anders Elberling: Machinic Propositions

Machinic propositions is an artistic project and an attempt to critically examine Deleuze and Guattari's theorems of deterritorialization as found in chapter seven and ten of their seminal book *A Thousand Plateaus* (Deleuze & Guattari, 1980). The output will be an audio-visual expression with the same over-arching goal to attempt to counteract the predominance of one medium over the other. Our objective is not to integrate them, but to approach what is described as "a confidence with no possible interlocutor" (Deleuze & Parnet, 2006).

Our artistic method is one where conceptual deduction and improvisation play central roles. It has grown out of our thinking about contemporary media and our attempts to critically examine both our own pro-technical approach and the hyper media- landscape we live in. This method was developed based on our artistic ideas, the needs of the projects we engage in and the conditions of our respective practices. At the core of our work lies the attempt to deconstruct the relationship between sound and image. Our work process is slow and meticulous. The work on the present project began over a year ago and is likely to continue past the premiere at the Dare conference in November 2017. In other words, the actual work only materializes at the very end of a relatively long process of interaction.

There are interesting parallels between the way we work, and the idea of a style as the ability to "stammer in one's own language" (ibid.). In this sense our working process is situated in our personal conditions giving us concrete access to both the attempt to stutter in "language" and the attempt to avoid it in "speech". Although the work here proposed does not yet exist in its final form, it started a year ago with reading, discussions and conceptual experiments.

The modes of synchronization that have become central to our works will be further explored in the modes of thinking relating to the theorems introduced by D&G (in particular the second theorem is of interest to the notion of synchronization). There are however, many points of entry. First, the systems of de/re-territorialization in this context we interpret as the attempt to detach both sound and image from their highly defined modes of engagement. Second, we will continue to examine what the actual relations are within our system of working, ranging from a historical view of audio/visual art to our specific conditions of working. One mode through which we will experiment with these topics, related to all theorems but particularly the first, is to change roles in the work process.

Through the theorems loosely described in chapter seven and ten of *A Thousand Plateaus* we will work out an abstract audio/visual work. As artists there is nothing to suggest that we are able to provide a philosophical output with scholarly relevance. The potential interest of this project for this context is instead the way our process informs our's and other's reading of D&G. More specifically, the way the senses see and hear in our work may be seen to create a "zone of indeterminacy" may provide possibilities for understanding what we do as artists and researchers, but may also provide openings into understanding what the significance of a "generalized chromatism" (as mentioned in the call) may develop into in other contexts as well. The conflict between the video and the audio in our work is never one which we attempt to overcome but one we strive to see precisely as the "opposite of a couple".

References

Deleuze, G., & Parnet, C. (2006). *Dialogues II*. Continuum, London.

Deleuze, G., & Guattari, F. (1980). *A thousand plateaus - Capitalism and schizophrenia*. University of Minnesota.

Per-Anders Nilsson: What I'm doing when I do what I can't do

An aesthetical idea that has been used in various ways in post-World War II avant-gardist and experimental musical practices is to give performers insolvable or contradictory tasks. One of the first to employ this strategy was probably John Cage, who in turn was inspired by Zen-Buddhist practices, such as its short Koan forms, which most likely are contradictory with respect to content. Another example is the British composer Brian Ferneyhough who deliberately makes his scores partly unplayable, in order "to consistently overstep the bounds of the human possible", and consequently mistakes and erroneous playing become an intrinsic part of the performance. Another example is Miles Davis who routinely gave his musicians contradictory instructions. One reason for these strategies is to force performers to think and reflect in order to make up their own conclusions, and another is to change playing intention, from expressing something to solve a problem.

Presenting a software, a Max patch called *Chasing Chords*, as one attempt to apply this strategy. *Chasing Chords* is a simple musical game that is inspired by first shooter person video games. In essence, it asks a drummer and a piano player to guess and to play in sync with sounds randomly replayed by the software: a sampled bass drum hit and a piano chord respectively. The given task, to play simultaneously with the randomly-generated events, are impossible to solve, the intention to do so however, creates a certain attention at the participant players, which in turn creates a unique

quasi periodic texture mediated by the randomly generated events. The emergent texture is, in essence, the identity of the piece.

In the presentation, ideally a percussionist and a piano player perform live with the software, else a demonstration and a video recording is shown.

Klas Nevrin: Music in Disorder: Counterplay, Complexity and Collective Improvisation

This presentation will outline the artistic research project Music in Disorder, including audio & video recordings. The project investigates the potential for conceptual experimentation to enrich collective improvisation, and how process-oriented forms of conceptualization can be used to augment the force of artistic experience to affect other modes of thought and action. Similarly to Östersjö's (2017) "thinking-through- music", we explore the ways in which different domains of knowledge can modulate each other, and how zones of indiscrimination may be productively activated. Artistic practice is thus regarded as a mode of thought, already in the act, that can also be activated "in a new concertation" (Massumi & Manning 2014).

Our research experiments with how techniques for disordering are artistically related to power dynamics, complexity, difference, and resistance to apparatuses of capture. We focus on the ways in which reciprocal interaction can take place between musicians through counterplay (cf. Deleuze and Guattari's disjunctive synthesis), and how these in turn are affected by the use of machines and electronics. Another aspect is the use of prepared musical materials that take structural interrelations into consideration. This work has led to the design of a rhizomatic, process-oriented modular approach. Disorder is understood as a form of complexity that may stymie conventional interpretive strategies, thus enacting a performative critique of representation and other apparatuses of capture. It emphasizes the rupturing potential of art: "its power to break our habitual ways of being and acting in the world (our reactive selves)", as well as rupturing "circuits of reception and consumption and other habits of 'spectatorship'" (O'Sullivan 2010: 197). This also prioritizes a nomadic ethics (Braidotti 2012;), or a non-unitary conception of subjectivity that unfolds at the intersections with external, relational forces (Schroeder & Ó hAodha 2014; Belgrad 1998).

For more information on the project, including members and artistic productions:

<http://musicindisorder.se>

<http://revoidensemble.com>

Kent Olofsson & Francisca Skoogh: Collaborative play

The discursive voice can be conceived not simply as a combination of the composer's and performer's voices. In almost any performance one may discern an engagement between the voices of composer and performer. Rather, the discursive voice emerges from the process of collaboration. (Gorton & Östersjö, 2017)

My lecture recital *Collaborative play* allows the pianist to explore one of the great sonatas of the piano repertoire, the canonical Schumann op. 11. How can the concept of play as defined within the field of psychology, particularly Winnicott's definition and usage of play, impact performance

tradition? Winnicott presented play as central in the attachment between child and caregiver and essential for emotional and psychological well-being. By "playing," he meant not only the ways that children of all ages play, but also the way adults "play" through making art.

"The place where cultural experience is located is in the *potential space* between the individual and the environment. The same can be said of playing. Cultural experience begins with creative living first manifested in play."

Performance perfection in the classical music scene kidnaps the pianist by making sure that perfection is the only way to keep tradition alive, and since the canonical corpus, the repertoire is so vast, there is no time for anything else, for example changing parameters in performance or even interpretation. As a concert pianist, I have performed over a period of 30 years in the normative concert tradition. During my research project, I have found that this concept of play is not used enough. The collaboration with Olofsson will focus specifically on the sonata by working with my own recorded phrases, sampled fragments, thereby approaching the music with my own interpretation as "play material". This is an attempt to transcribe the potential space to artistic development to challenge the normative relation between score and performer, between expected and unexpected concert traditions.

Eveliina Sumelius-Lindblom: Intertextuality as pianist's bodily experience and a working method

My doctoral project is about French Modernism in 1920's thus this presentation is to analyze and demonstrate the ways I have classified intertextual affiliations among the 1920's neoclassical repertoire by using piano playing as a research method. As an intertwining result of long-term artistic and research based experiments I am to demonstrate the classification by performing musical excerpts from French avantgarde repertoire. In addition to that I am to outline the general principles of pianistic perception which seems to interact through conscious and subconscious reasoning as well as sensory alertness and bodily consciousness. My essential research questions include the following perspectives:

What are the wider conclusions concerning French neoclassicism that we are able to achieve through categorizing intertextualism; can we understand intellectual and bodily perception as one inseparable entity in a pianistic work; can we verify intangible intertextual findings that are partly subconscious and hard to observe and can we verify findings in any reliable ways outside the physical act.

The key discovery so far has been that classifying intertextuality from a pianistic based approach offers new perspectives to understand the diversity of performance practices among the French neoclassical repertoire. Utilizing the essential intertextuality of piano playing as a research method, enhances artistic creativity, clarifies artistic solutions and enables to understand French neoclassical intentions which do not primarily refer to the distant past.

As a theoretical background for my reflection I will use the phenomenological theory of perception by Maurice Merleau-Ponty (2012) [1945] and theories of intertextualism by John Fiske (2011), Heidi Korhonen-Björkman (2006) and Misko Suvakovic (1987).

Programme notes

Halla Steinunn Stefánsdóttir

I play cement

Exploration and activation of space

'I play cement' is an audio and video installation for two screens and two speaker pairs. The footage was filmed and recorded in summer and winter 2017-18 as I navigated through the cement factory, situated by the mouth of Elliðaár in Reykjavík. The work was later created at Lund University's Inter Arts Center in Malmö, Sweden. 'I play cement' connects to a larger body of works that explore movement, listening and navigation.

Special thanks to Ingólfur Páll Ingólfsson, Reykjavík city and Tækjasalan, Reykjavík.

Bennett Hogg, Merrie Snell & Stefan Östersjö: Devil's Water

Devil's water is a film and ecological sound art project. It is drawn from the interactions between three artists, musical instruments and the natural environment.

Ideas for what is now called "the tree guitar" came from discussions between Bennett Hogg and Stefan Östersjö at the start of the Landscape Quartet project, mostly on explorational walks in Northumberland. A guitar is attached to a tree, with extra-long strings made from fishing line that extend out into the environment and violins are similarly tied to trees and also, with an extra long "bridge" made from a tree branch, resonate the sounds made by the guitar. At Devil's water in Northumbria, Hogg and Östersjö set up a tree guitar in order to combine Hogg's practice of playing "river violins", in which the stream excites the strings. A number of duos were recorded and eventually mixed to a single piece. Just as the music at times emerges in a liminal space between the sound of the instrument and the natural environment, the video oscillates between raw documentary footage, durational explorations of particular materials from the site at the threshold between image and darkness.

Video: Merrie Snell

Music: Bennett Hogg and Stefan Östersjö

Recorded at Devil's Water, Northumbria on May 21 and 22, 2013

Mixed and edited in the Music Studios and Culture Lab at University of Newcastle

Mirjam Tally: *In the bottomless hollow of the winter sky* (2016)

The musical material is based on recordings of extended techniques of (baroque) violin, performed by Halla Steinunn Stefánsdóttir. The title is a fragment of a poem by Kristiina Ehin, the Estonian poet and describes best the character of that work. For instance, rustle tones on violin body what sounds like steps in snow, etc. The whole concept is that the violinist plays duet with tape, sometimes imitating the recorded material. Tape material is recorded in Studio B at Inter Arts Centre, Malmö, Sweden and mixed in Studio Alpha at Visby International Centre for Composers. Recorded sounds: a fence with contact microphones (by Halla Steinunn Stefánsdóttir), vocal sounds and metal constructions (by Mirjam Tally). *Mirjam Tally*