

GUPEA 2020 - Göteborg Art Sounds – internationell samproduktion – distanskoncert.

### **Att konstnärligt kurera konsertproduktion under en pandemi.**

- en reflektion kring nya format och förändrade förutsättningar gällande att kurera och presentera produktioner i konsertformat under pandemins år 2020.



HSM – Högskolan för Scen och Musik den 11 Oktober 2020.

#### **Innehåll:**

- Att konstnärligt kurera konsertproduktion under en pandemi.
- A reflection from a streaming event/concert production perspective by Fredric Bergström s. 7.
- Artistpresentation s. 13.
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### **GAS - Göteborg Art Sounds 2020**

*The festival took place from October 10-17 2020, at a number of venues in Gothenburg, with participating artists from Great Britain, The Netherlands, USA, Australia, Canada and Sweden. GAS 2020 was in many ways a very different festival compared to previous editions. Due to the Covid-19 pandemic, the production and presentation of the entire festival had to be re-thought and some events had to be moved to future editions. The themes for the 2020 GAS Festival – which largely revolved around the physical aspects of a space and how this relates to and affect the artistic experience – was strengthened by the limitation that the*

*Covid-19 pandemic brought on. From necessity, we had to create a somewhat new festival format, where parts of the festival took place on digital platforms. This allowed us to do our audience outreach without any digital or geographical obstacles. We could be where both new and existing audiences were. During the festival, there was a whole new interconnection between time and space in the form of global concerts where musicians from the US, Australia and Europe met in real time, where pre-recorded, concerts containing their own intrinsic spatialities, met acoustic environments in Gothenburg. Where the boundaries for what constitutes live music was moved into a new, unknown and exciting territory.*

(summering från GAS-festivalens webb -20)

## **Konstnärliga val - det utvidgade rummet**

Som konstnärlig festivalledare och kurator finns alltid ett fokus på att upprätthålla en konstnärlig verkshöjd, söka högsta kvalitet gällande de deltagande artisterna och samtidigt upprätthålla ett undersökande och experimenterande kring att lägga ett program.

Att leda en festival och öppna upp för gästkuratorer innebär att jag måste som konstnärligt ansvarig, i delar tvingas att släppa taget och låta kuratorerna få ta plats för att ges möjlighet att presentera deras egen estetik och val av konstnärlig musikalisk gestaltning. Här finns även ett medvetet val från GAS-festivalens sida, vilket är att låta kuratorerna presentera sin egen konstnärliga programestetik och därigenom även presentera sina egna festivaler.

2020-års festivaltema kring rum och plats, kretsar kring rumsligheter i dess många betydelser och metamorfiska skepnader, ett konstnärligt val och ett försök att pröva använda begreppet *Det utvidgade rummet*. Samtidigt fanns en mer handfast, pragmatisk och målinriktad ansats om att problematisera festivalformatet som kulturell plattform och aktör, betraktat utifrån ett bredare samhällsperspektiv. Ett ställningstagande att festivalen ska stå upp för demokratiska värden och söka nya konsertformer, platser, satt att söka det utvidgade rummet och ställa sig frågan vilket ansvar bör festivalen axla gällande ett bredare och uppsökande famntag gällande den 3:e uppgiften.

Ett av festivalens mål kan sägas vara att söka och pröva nya miljöer och därigenom även nå nya lyssnare, att pröva att bryta upp den ofta cementerade räckvidden gällande publik med målet om att nå nya publikgrupper.

Festivalårets tematik, vilken var satt hösten 2019, fick i ett slag plötsligt en ny och en utvidgad innebörd via Coronapandemiens intervention av såväl geografiska som mentala rumsligheter.

Detta faktum skapade genast många begränsningar som att kunna iscensätta fysiska möten eller att genomföra internationella resor, men även helt nya och intressanta förutsättningar sett både ur ett lokalt som globalt perspektiv gällande vilka rum som kunde brukas.

Skulle de digitala som de fysiska rumsligheterna kunna samverka?

Skulle det vi kan kalla *det utvidgade rummet* kunna gestaltas genom att bruka digitala sociala plattformar och rumsligheter och skulle festivalen därigenom kunna nå en ny publik och ett nytt sätt samverka och mötas?

Förutom den tredelade konsertkväll som presenteras i denna text, kan ytterligare ett exempel helt kort lyftas, där i delar ovanstående frågor skulle kunna sägas bejakas.

I realtid sändes en konsert under festivalen där musiker ur tre ensembler från USA, Australien och Sverige spelade tillsammans simultant vilket kan sägas vara ett bra exempel på *det utvidgade rummet* och där tre kontinenter och olika rumsligheter, tid – rum – plats, smälter samman till ett gemensamt rum.

<https://gas-festival.com/event/telematic-performance-us-au-se/>

Något som bör nämnas som en bidragande omständighet, ett tillstånd, var hur pandemin psykologiska verkningar påverkade 2020-års festivals förutsättningar och försök att utvidga det psykologiska rummet, var att det pandemiska tillståndet framtvungade som frambringade, ett naturligt stort gemensamt tålamod. En allmän förståelse från alla inblandade om att vi alla fick tolerera plötsliga förändringar, långsamma processer psykologiska och sena beslut, vi satt helt enkelt alla i samma båt, oavsett i vilken världsdel vi bodde.

I denna tid där distans, fysiskt som geografiskt, etablerat sig som det normgivande i pandemins tid 2020, så menar jag att det fanns och finns en viktig nyans att söka och bevara, ett tilltal – en kommunikation som leder ända fram till publiken.

Konsertformatet i sig kan genom en konstnärlig gestaltning ge en upplevelse av närvaro, delaktighet, tillhörighet och nya publika upplevelser, både trots och på grund av fysisk som geografisk distans och att internationella samproduktioner kan skapa ett vi, vilket är något som är värt att beakta som format och metoder att utveckla i framtiden.

## **En konsert presenterad i ett nytt format.**

GAS -festivalen 2020 gästade HSM - Högskolan för Scen och Musik med en konsertproduktion som innehöll tre olika konsertakter varav endast en av dessa akter utspelade sig fysiskt på scenen i Sjöströmsalen och de två andra delarna var förproducerade konsertvideos vilka visades som projektioner på salens stora filmduk.

Konsertakterna inramades av samtal med deltagande artister, samtal som modererades av Andreas Lindahl (tidigare SR P2) för att skapa en röd tråd mellan de olika konsertdelarna.

Ett tillägg utöver moderatorns roll som ska nämnas var, att för att ge en ytterligare upplevelse av ett ”här och nu”, att låta artistpresentationer hållas av två av festivalens gästkuratorer via zoom i realtid från England och Kanada, gällande de två videobaserade och förproducerade konsertproduktionerna vilka skapades i samarbete med programkuratorerna Cathie Boyd, Cryptic - Sonica festival, Glasgow (GB) och David Dacks, The Music Gallery, Toronto (CA).

David Dacks valde att presentera fyra kvinnliga improvisationsmusiker, en trio c\_RL och saxofonisten Olivia Shortt, alla från Kanada och Cathie Boyd presenterade Kathy Hind, ljudkonstnär från England.

Mitt eget bidrag, som konstnärlig festivalledare, till denna konsert var en trio från Sverige, Reading Music som framförde nya verk från Sverige och USA.

Programordningen för kvällen var:

- Kathy Hind (GB) <https://gas-festival.com/event/kathy-hinde-twittering-machines-gb/>
- Reading Music (SE) <https://gas-festival.com/event/reading-music-se/>
- c\_RL och Olivia Shortt (CA) [https://gas-festival.com/event/c\\_rl-with-olivia-shortt-ca/](https://gas-festival.com/event/c_rl-with-olivia-shortt-ca/)

Konserten som helhet, den streamade liveakten tillika de förproducerade konserterna, nådde sin publik genom att helheten sändes via festivalens Youtubekanal samt inför en begränsad publikgrupp i Sjöströmsalen på HSM, en publikgrupp som i den digitala besöksstatistiken visade på att publik fanns även från bl.a. USA och Kanada vilket möjliggjordes genom Youtubekanalens globala räckvidd och tillgänglighet.

## En breddad publikgrupp

Den tillgänglighet som beskriven konserten skapar nationellt som internationellt, är en gestaltning av metaforiska *expanderande och utvidgade rummet*. Något som kan sägas skapa en breddad publikgrupp och sett utifrån festivalens möjlighet att nå utanför gängse publikunderlag, sett utifrån lokal, regionalt publikunderlag.

Detta för med sig att den konstnärliga kurativa rollen får en något annan infallsvinkel, vilket innebär att omfattningen utöver programsättning även kräver att frågan ställs gällande om hur kommunicerar festivalen och dess konstnärliga ledning sina tankar och sin tematik. En publik som är osynlig och endast existerar i det digitala rummet och inte i det gemensamma fysiska konsertrummet är svårare att fånga in. Här ligger utmaningen att nå distanslyssnare via den digitala plattformen, att kunna ge utrymme, skapa kontakt och dialog som innebär att en gemensam förståelsen och överenskommelse kan ske.

Gällande att söka tilltalet och delaktigheten var en del av produktionen mycket traditionell genom att låta en moderator föra ett konstnärligt samtal med de iblandade i produktionen. Iscensättningen denna beskrivna kväll, påminner i många delar i så väl arbetsmetod som i format av en klassisk TV-produktion, där programledaren (moderatorn) leder samtalet, ställer frågorna och för programmet framåt via intervjuer med gäster (artister, kuratorer, konstnärlig ledare) och presenterar de faktiska musikinslagen.

Dock, något som skiljer formatet från en klassisk TV-produktion är att här erbjuder mediekaneln Youtube en möjlighet till interaktivitet genom att tittarna kan ställa frågor, kommentera via en chat-funktion i realtid, dessutom att kanalen inte endast når tittare i Sverige, utan alla intresserade globalt sett. Denna chat-funktion kan sägas skapa ett visst mått av delaktighet, ett momentum som ger en riktning via närvaro betraktat från såväl produktionenhet, som för den tittande publiken. Att i realtid kunna se och läsa publikens tillrop och kommentarer till de medverkande artister kan sägas i delar uppväga den distans som rent faktiskt existerar.

Jag upplever det som att det finns ett ytterligare mervärde i denna form av distanskonsert. Här uppstår en känsla av att upphäva de fysiska avstånden, att vara del av något större genom att dela ett internationellt och ett gemensamt utvidgat rum, ett lätt överkligt rum, där en konsert och en kollektiv publiksituationen uppstår, trots och just på grund av, att publiken kan

sitta kvar hemma i sin soffa på Manhattan N.Y.C. och i Majorna i Göteborg för att lyssna i realtid och kommentera det som sker på scenen.

Vi kan kanske tala om förutom *det utvidgade rummet*, även det utvidgade publikdeltagandet. Det utvidgade konsertrummet som ett rum utan yttre gränser eller väggar där tillgängligheten har utvidgats via tidens sociala medier och mediala plattformar.

Ett konsertformat som säkerligen är kvar för att stanna även efter pandemin.

En utvecklingsmöjlighet som skulle kunna nås via ett breddat globalt publikunderlag för att nå ut och vara del i nya internationella lokala nätverk är att bjuda in till att vara festivalspridare. Att personer kan agera som hubbar, noder i t.ex. N.Y.C. och Montreal där dessa personer genom sina lokala konsertnätverk kan fungera som festivalambassadörer och indirekt bli del av den konstnärliga ledningens publikarbete och co-kuratorer för att finna nya artister att presentera under kommande festivaler.

Avslutningsvis kan med säkerhet sägas att de erfarenheter som idag finns och ett mervärde att bruka post-pandemin, är att fortsätta utveckla samproduktioner internationellt genom att samarbeta med andra festivaler och kuratorer. Presentera dessa via digitala plattformar och på detta viset nå en utökad konstnärlig dialog mellan konstnärliga ledare av festivaler. Att skapa konserter i ett digitalformat som även skapar ”gröna” hållbara värden genom ett minskat resande av gästande artister. Att skapa ett större och bredare publikunderlag genom internationella hubbar och lokala nätverk och ett utökad konstnärligt samtal med nya artister.

Göteborg januari 2021

Staffan Mossenmark

### **En reflektion gällande konsertproduktion där strömmande media är ett verktyg.**

En reflekterande beskrivning kring produktionen författad av konsertkvällens tekniska samordnare Fredric Bergström. Här lyfter Bergström ur ett eget perspektiv både frågeställningar och tankar om formatet gällande dess positiva delar liksom det som kan utvecklas för att dessa rumsligheter ska kunna utvecklas tillsammans och stärka en konstnärlig gestaltning och dess möjlighet att nå en publik.

## **A reflection from a streaming event/concert production perspective.**

I was asked by Staffan Mossenmark to share some of my thoughts from a technical production perspective on the live streamed event we did.

I have a background, in the past, as a performer, composer and conductor within the contemporary art music scene but I have now focused my last 15 years on solving technical challenges around these kinds of events/concerts behind the stage rather than being on stage. My background in the artistic field has given me a deeper understanding of the needs that artistic performers might have as well as the technical solutions used today to present the different art forms for the audience. That involves me working with audio, video, lights, computers, internet etc. I have thought NOT all the knowledge in depth about all technical fields that were required for this event but I have a basic understanding of each role's technical area but without actually needing to know all technical solutions in detail to be able to manage it.

My mission with this event was to be a streaming coordinator. That includes figuring out all the technical challenges that this specific event might have as well as gathering all possible information from all attendees about each and everyone's needs to get a sharper image of the technical situation. My first step was to gather all involved technical people into both virtual and physical meetings and make sure that all of us were aware about the different roles we had and everyone's specific challenges and needs. Are there any technical collisions? Do we have all the technical equipment we need? Is there enough power and wifi present? Were we talking the same technical language? And lastly - are we all in the same path forward and do we share the same final goal with this event?

I must say that my job went super easy since I got the opportunity to work with really really good and competent people in all fields that we needed, people with diverse areas of competence but who all share the same goal for this event, people that were curious about the event's nature and driven to create a cool unforgiving experience for all involved including both the performers, the audience, both present in the hall, as well as the virtual audience.

## **What was hard / troublesome with working with live streamed events/concerts?**

One obvious thing was that we had to use a lot of technical equipment to solve both a great experience for the small number of people in the concert hall as well as for the people at home watching from the sofa. We also needed quite a few people dedicated to their specific tasks. We had one live sound/video technician in the main concert hall responsible for the sound and video experience for the audience there. We had one sound producer placed outside the main hall only responsible for making sure that the sound in the live stream was mixed correctly at all times. In addition we had one camera operator in the hall that was setting up multiple fixed cameras and operated one of the cameras live. In the room next to the concert hall we had the video producer that did cuts in real time between the different cameras but also communicating with the camera operator with instructions on what images to shoot, camera angles etc. And then we had me, responsible for the live stream online, that it started, and that it looked good throughout the whole event. My additional job was also to handle the live zoom interviews with participants all around the world by making sure the correct attendees were connected in zoom before they should appear live on screen and they were sounding and looking good. So many different people with dedicated tasks had to communicate with each other throughout the 3.5 h live stream and a lot of technical equipment needed to also "talk to each other" during this event.

One thing that we noticed during the event was that we had not full coverage when it came to having us in the production team the tools needed to communicate with each other during the event if something should happen for example. We should have used an intercom solution for all people or at least set up a private chat room which every one of us could read into during the performance. We had two groups of people in two different rooms (main concert hall and control room) where we could communicate fine within each room but not in between the rooms that easily. We had to start sending text messages (SMS) to people in the main hall if there was something that we needed to solve quickly etc.

But maybe the biggest challenge was that we never had the chance to try each "part" (the live trio concert in the concert hall, the 2 two pre-recorded concert videos, the moderator/presenter on stage and all the many zoom interviews around the world) - or any of the many transitions in between them - for real before the live event actually started. We did not have the whole stack of technology present before that very day nor the remote attendees present around the



globe to be able to do a test run at the same time. Next time I will definitely try to do a short run through live on the internet to try all the transitions between all parts, try out perfect sound levels, camera angles etc. In the end it, though, all went very well for us during the live streaming with almost no mistakes, but that was more due to all the hard working professionals that handled the technical issues that came up by hand during the 3,5 hour live stream performance.

Some other technical challenges with streaming live events is that you really need a stable and somewhat fast internet connection on each and one of all the locations where all attendees are currently present, like for example the people that we did interviews with across the globe. One other thing to think of is to make sure that all attendees have the best possible technical equipment with good quality sound (mic and monitor/headphones), video (cam/webcam) and good bright lights so people can see them properly on screen. But also make sure that these people have enough knowledge in how to use this technology. Not all people have these technical equipment at their current location nor maybe the, in depth, knowledge to set it up properly. We solved that by writing simple instructions to all attendees a couple of weeks before, but that can be improved by having an assistant person with technical knowhow in each remote location to collaborate to find the best possible gear and also help out with the setup. It is my very belief that that actually DOES make a difference in how you are perceived on the other end of the fiber optic cable.

And lastly the possibility to have a live streamed event with participants placed all over the world, as we had, really made it clear that different time zones are very important not to ignore and to learn carefully. We had an, almost, minute by minute "scene" schedule/score that all participants were following so each person knew at what exact time they were supposed to be live "on air". We solved that by sending out the exact times to each participant in both the Swedish time zone as well as their local timezone where the participant should attend from (Canada, UK etc). With one minor exception we didn't have any mixups during the live performance, and the only bump on the road we had was when one of the participating artists were "calling in" on zoom one hour too EARLY due to time zone mixup. Thank god it was not the other way around.

## **What is the artistic gain with (live) streamed events/concerts?**

Maybe the most noticeable artistic gain, I believe, is the ability to reach new curious audiences without the limitations of a local presence in a city hall or similar. Small genres might also find a larger audience online than in a large metropolitan city. The artistic exchange between artists/performers from different local places around the globe (like f. ex Berlin, Tokyo, Alingsås & Johannesburg) can be easier to germinate than if each participant will have to travel to each place. Do not read me wrong, to travel around the world is sometimes the best way to see, understand, feel, smell and learn from other performers/artist's culture but when two or more people with similar interest meet in the art, it can be easier nowadays when they actually can collaborate online as well as do live performances together. Like we did with the concert "Telematic Performance" where 8 people from USA/NY, Australia and Sweden only have met online for both rehearsals as well as the live performance together during the GAS festival 2020. Other wins can be an increased interaction between the participant and the audience when the technical platform invites them to have contact in real time with for example chat or other feedback interaction.

## **How can the contact / dialogue with the audience be stronger despite the distance - not being in the room where the concert takes place?**

First, I think that we must realize that having an event/concert online will not always be the same as in a concert hall or a rock club. It can be something else. The live stream audience can enter the "hall" in the middle of the first piano solo piece and may leave before the soft choir ends. In one minute there are 2 people present in the live stream and in the next one there are 200 people listening. I think that a streamed event/concert needs to work more like traditional television productions more than what to expect of a concert hall. That is with using sound, video, images, text talking to the viewer, let the audience contribute with their reactions and/or chat in real time.

To make the event closer to the audience you can prepare the event with audience activities and marketing online on the same platform as where the event will take place to make them start coming back to your channel/platform and get curious what to see way before the event starts. Or taking part of rehearsals online before the event starts? I believe that it should be an on-going dialog with the existing audience as well as trying to make new curious audiences

aware about the event. This would take place before long the event starts, right before, during and after the event has been done.

### **Before the event:**

It is about inviting the audience to the event by making them curious about what is about to happen. Classic marketing? It can be in the form of a sound and moving images/video that is presented on different platforms/social media channels. One example is to post short video teasers with excerpts of what will happen and let people react to that. The forum is one way to keep the "room" near the listener.

### **Right before:**

At the time when the event will take place, take the opportunity to start the live stream 30-60 minutes before the scheduled starting time and try to communicate with potential visitors that dropped by in your platform/channel before the event starts. Have a "reel" with some images/video, play some sounds that are connected to what they will experience but also be present in the platform chat (if available) if people ask questions before the event starts. Be generous and kind. :)

### **During:**

When the event is started it is very important that you have one dedicated person that works only with the audience on the platform so they feel involved in the event. Ask them if the audio or video is ok, say Hi to people coming in etc. Normally people online do not stay for the whole event and they come and go as they please which is one of the big differences maybe. Use that difference to your advantage by communicating with the audience via chat for example and make them curious to stay. You can also let the audience ask questions that you forward to the people that are talking/performing on stage. For example asking questions to the people you are interviewing on stage in intermission.

### **After:**

It is important to keep the work with the audience even after the event stream has ended. That can be done with asking for feedback, using the platform chat or other social media channels. If someone did miss the event, but did get the information about it the very next day, then it can be good to have the live event recorded and put up on the platform for people to view

afterwards or if someone would like to watch it again. Just make sure that you have the legal rights to broadcast it after the live event from all participants.

### **How can the format be developed?**

The very base, up until today, for a concert/event is that one or more artists/performers have an urge to say/present something to someone else in the form of sound, text, video or image etc. That urge needs to be taken care of and can most likely not be taken out of the equation. A performer often needs any reactions from the audience and when you are performing in a live stream it is very hard to get the same reactions that way as in a live event in a physical space. A comedian in a live stream must probably be the most hard art form to perform I think, but even they have during this pandemic year started to change the way they perform by starting to use the live streams more. They are not relying on the direct response (like the normal laugh) but rather they are talking about their performance, trying out new material and let the audience communicate with them over sound or chat and by that get valid reactions to make them grow as an artist as well as keeping the existing audience closer to that performer.

There are also most likely more interactive tools that can, to an extent, make this intercommunication be better but in the long run to develop the format I think we must start discussing the hard line between the performer and the audience. Social media channels like Twitter have already started this by performers/artists are letting the audience to talk directly to them with messages and surprisingly many of these performers actually respond to their fans, no matter how famous they are.

### **What do organizers need to think about?**

- Select people that know their individual field well.
- Make time for many meetings with everyone involved.
- Make time for preparations, tests, setup of good lights, sound, video.
- Have communications protocol and communications equipment if sound/video people are placed on different locations.
- Have more than enough extra people handling the audience with dedicated people for chat, starting the stream, etc.
- Write to all attendees/performers and explain in a n easy way what will happen on that day/event/concert

- Reserve time for remote attendees to test for example zoom meeting/interviews the day before or same day but quite some time before the event.
- Have the legal rights needed to broadcast live and after wards.
- Think of time zones.
- Send out the audio/video formats to all participants so they can prepare any material in the same formats.
- Have a backstage person only dealing with the performers/artists

## Artist och kuratorpresentation från festivalens web:

### c\_RL and Olivia Shortt.



**Canadian improv quartet exploring the sonic palette of trumpet, saxophone, percussion and electronics. Equal parts noise, skewed harmonies and minimalism.**

c\_RL is an innovative improvising trio that features some of Toronto's most notable performers and composers, on this occasion reinforced with saxophonist Olivia Shortt. Their exploratory approach to timbre and gesture and interest in incorporating 'found sounds' has quickly become a trademark of their colorful sonic world. Although c\_RL is primarily an improvising trio, they are also interested in structural approaches to composition such as in deconstructing and re-inventing the jazz standard repertoire. Read more: <https://crlmusic.bandcamp.com/releases>

The concert is a pre-recorded performance that will be streamed in front of a live audience at the Academy of Music and Drama in Gothenburg. The stream will also be available at the Göteborg Art Sounds YouTube channel. In connection to the concert there will also be a live Q&A with the ensemble lead by Andreas Lindahl. c\_RL with Olivia Shortt is presented in collaboration with Music Gallery, Toronto.

### About the musicians

#### Allison Cameron

Allison, originally from Edmonton, is a composer who has worked with fellow composers Louis Andriessen and James Tenney, former artistic director of Toronto's Arraymusic, and an improviser whose recordings have appeared on the internationally renowned Rat Drifting label.

Read more: <https://allisoncameron.com/>

#### Germaine Liu

Germaine is a Toronto-based percussionist and composer. Her musical interests primarily involve collaborative improvisation and composition informed by sonic and gestural connections, especially through environment-

specific pieces (one of the festival's themes this year).  
Read more: <https://soundcloud.com/germaine-liu>

### **Nicole Rampersaud**

New Brunswick-based trumpeter and composer Nicole Rampersaud has collaborated with artists such as Anthony Braxton, Bob Brookmeyer and Evan Parker. She was the inaugural composer-in-residence at Halifax's Obey Convention in 2019.

Read more: <https://nicolerampersaud.com/>

### **Olivia Shortt**

Olivia (Anishinaabe from Nipissing First Nation) is a Tkarón:to-based saxophonist and composer. Equally at home in theatrical and musical settings, they had their NYC debut performing at Lincoln Center with the International Contemporary Ensemble, is being commissioned by the JACK Quartet (NYC), and appears in Atom Egoyan's film "Guest Of Honour".

Read more: <https://www.olivia-shortt.com/>

## **Reading music**



**Contemporary music using the reading of a score and the understanding of music as the starting point. The trio of Lisa Ullén, Henrik Olsson and Johan Arrias invites us into a dense yet sparse soundworld of piano, percussion, saxophone, clarinet and electronics.**

This contemporary music project uses the reading of a score and the understanding of music as its starting point. The trio of Lisa Ullén, Henrik Olsson and Johan Arrias invite us into a dense yet sparse soundworld of piano, percussion, saxophone, clarinet and electronics. Exploring the new ways performers are asked to read and interpret music in contemporary music, this artistic project joins three composer/performers collaborating as a trio, to other composers who work with text and graphic scores. The research focus is on the three intertwined processes of music involved, and can be summed up in the following question: If composition is one thing, performance another, and hearing a third, what do the three have to do with one another? The project is a two-

fold collaboration that creates a dialogue between the composer's sense of the performance possibilities of the music, and the musicians who are performing and creating a rendition, a reading of the work.

### **Ensemble**

Lisa Ullén – piano, preparations  
Henrik Olsson – percussion, electronics, objects  
Johan Arrias – saxophone, clarinet

### **Composers**

Hanna Hartman [SE/DE], Nomi Epstein [USA], Michael Pisaro [USA]

**Program** Portals (Epstein) – approx 20 min, Foreign Fridges (Hartman) – approx 18 min, Der erste Stern ist das letzte Haus (Pisaro) – approx 20 min

*The compositions are commissioned with funding support from [Swedish Arts Council](#).*

## **Twittering Machines**



**Kathy Hinde presents *Twittering Machines* where she uses morse code blips, music boxes and broken toy pianos to conjure up the impression of a huge flock of birds flying around the space.**

Humankind maintains an ongoing fascination with attempts to decipher, understand and categorise birdsong and animal communication. In *Twittering Machines*, Kathy Hinde invites us to ponder upon these fascinations by playing with birdsong imitation, translation, message sending, encryption, interference, miscommunications, and mappings. The performance samples morse code blips and beeps from records combined with music boxes, dulcitone, broken toy pianos, bird imitation and decoy toys, various broken piano parts and detritus to conjure up the impression of a huge flock of birds flying around the space.

Devised & performed by: Kathy Hinde  
Software programmed by: Matthew Olden

Read more: <https://www.cryptic.org.uk/twittering-machines/>

Göteborg Art Sounds in partnership with Sonica Glasgow present Kathy Hinde's *Twittering Machines*. Developed at a Cryptic Cove Park Residency. In connection to the concert there will also be a live Q&A with Kathy Hinde, lead by Andreas Lindahl.

The concert is a pre-recorded performance that will be streamed in front of a live audience at the Academy of Music and Drama in Gothenburg. The stream will also be available at the Göteborg Art Sounds YouTube channel.

### **About the artist**

Kathy Hinde's work grows from a partnership between nature and technology expressed through audio-visual installations and performances that combine sound, sculpture, image and light. She creates work that is generative; that evolves; that can be different each time it is experienced. Kathy aims to create work that gives rise to a poetic and reflective experience that enriches an appreciation of the everyday, inviting a heightened awareness of the world around us.

Kathy frequently works in collaboration with other practitioners and scientists and often actively involves the audience in the creative process. She has created light and sound installations in public spaces, including urban streets, woodlands and forests.

She has shown work extensively across Europe, China, Sri Lanka, Pakistan, USA, Canada, Colombia, Mexico, Brazil, Australia and New Zealand. Awards include an Honorary Mention at Prix Ars Electronica 2015; runner up for the PIARS Sonic Arts Award in 2014; long listed for the Aesthetica Art Prize in 2014 and 2018; a British Composer Award in Sonic Art in 2017; an ORAM award in 2017; and a Scottish Award for New Music for Collaboration with Maja Ratkje in 2018. She became a Cryptic Artist in 2015, was a selected artist for European SHAPE Platform for innovative music and audiovisual art in 2018 and is a member of Bristol Experimental Expanded Film collective.

Read more: <https://www.cryptic.org.uk/kathy-hinde/>



## **Gästkuratorer 2020:**



*Artistic Guest Curator*

### **David Dacks**

Toronto-based David Dacks became Artistic Director of the Music Gallery in 2012 and has since presented innovative, cross-cultural programming. Prior to this, David was editor of Exclaim Magazine's coverage of jazz, experimental music and more. His musical expertise was acknowledged with appointment to the Toronto Arts Council's Board of Directors. He was a Grand Juror for the Polaris Prize in 2011 and is a member of the Polaris Heritage Prize jury. Further musical activities include teaching at the University of Toronto's School of Continuing Studies, as well as many years of live performance and audio production.

[www.musicgallery.org](http://www.musicgallery.org)



*Artistic Guest Curator*

**Cathie Boyd**

Cathie Boyd is an internationally respected director, producer and curator. With over 25 years of experience, she works across art forms like music, visual arts and film. Her artistic practice includes international commissions and collaborations presented in over 25 countries. She set up renowned producing house Cryptic in 1994 with the desire to create innovative performances. She also started Glasgow's Sonica Festival, for which she received the Scottish Award for New Music in Creative Programming in 2012. Other awards include European Woman of Achievement for the Arts and an Edinburgh Festival Fringe First.

[www.cryptic.org.uk](http://www.cryptic.org.uk)