

**UNIVERSITY OF GOTHENBURG**

FACULTY OF FINE, APPLIED AND PERFORMING ARTS

DOCTORAL SYMPOSIUM

# **transversality** *in* PERFORMANCE:

**(un) (dis) covering processes  
from what the body knows**

The Autumn 2017 symposium is organized by the doctoral candidates: Dan Alkenäs, Maria Cyrino, Victoria Brattström, Hedvig Jalhed, Magda Mayas and Uwe Steinmetz.

The Symposium is open by registration for all doctoral students, supervisors and researchers. Please contact Anna Frisk for registration: [anna.frisk@konst.gu.se](mailto:anna.frisk@konst.gu.se)

**9-10 October 2017**

ACADEMY OF MUSIC AND DRAMA  
FÅGELSÅNGEN 1, GOTHENBURG

# transversality

With a focus on interdisciplinary art practices and forms of (re)presentation, we understand transversality as a mode to de-territorialise the disciplines, fields and institutions, to open cooperations between different artistic, social or political practices, to experiment with relations of interdependency in order to create spaces for interaction and new collaborations and to oppose the fragmented knowledge of our time.

ANNETTE ARLANDER is an artist, researcher and a pedagogue, one of the pioneers of Finnish performance art and a trailblazer of artistic research. She is educated as theatre director, Master of Arts (philosophy) and Doctor of Art (theatre and drama). She was the first to be awarded a doctorate from the Theatre Academy, Helsinki (in 1999). In 2001 she was invited as professor of performance art and theory to create the MA program in Live Art and performance studies, which she led until 2013. In 2007-2009 she was head of Performing Arts Research Centre (Tutke) at the Theatre Academy. At present (until 31.8.2016) she is visiting professor at Stockholm University of the Arts and professor of artistic research at University of the Arts Theatre Academy. She is a member of the editorial board of JAR and Ruukku. Arlander's research interests relate to artistic research, performance-as-research, performance studies, site-specificity and the environment. Her artwork is focused on performing landscape by means of video or recorded voice, moving between the traditions of performance art, video art and environmental art. [annettearlander.com](http://annettearlander.com)

## *Performing with Plants*

To perform and co-operate with plants and especially trees is an artistic research project, which develops and specifies the question How to perform landscape today? The question is not rhetorical; our relationship to the environment has dramatically changed due to global warming and other more or less manmade disasters and demands new approaches. A post humanist and new materialist perspective prompts us to consider how the surrounding world consists of creatures, life forms and material phenomena with varying degrees of volition, needs and agency, which we depend on and constantly intra-act with. What forms of action, of performing could be relevant in this situation? One possibility is to approach individual elements in a landscape, such as specific trees, and explore what can be done together with them, for instance how to perform for camera together. Follow the documentation of the project via the website: [researchcatalogue.net/view/316550/316551](http://researchcatalogue.net/view/316550/316551)

Awarded sound artist and composer **KAFFE MATTHEWS** was born in Essex, England and lives and works in Berlin. Since 1990 she has made and performed new electro-acoustic music worldwide with a variety of things and places such as violin, theremin, wild salmon, Scottish weather, NASA scientists, bicycles, hammerhead sharks, school children, desert stretched wires and the BBC Scottish Symphony Orchestra. Currently she is introducing and internationally developing *bicrophonics* – interactive composition for outdoor enjoyment with bicycles through the Bicrophonic Research Institute (BRI). Since 2012 Matthews has made eleven sonic bike operas for Belgium, Portugal, Germany, Texas, Finland, Berlin, Dublin and the UK. In 2014 she established the BRI to collectively develop and share *bicrophonics*. Acknowledged as a pioneer in the field of electronic improvisation and live composition, Kaffe has released 6 solo CD's on the label Annette Works, and continues to direct vibratory interface design project music for bodies. [kaffematthews.net](http://kaffematthews.net)

### *Bicrophonics ... music made by the journey you take, played with the space that you move through*

Bicrophonics is a new practice, discovered through the application of portable digital technologies to the needs of composing for outdoor spaces. Arising from electro-acoustic site specific composition and performance, both live, multi-channel, installation, durational both in and out of doors, bicrophonics allows another approach and specificity to working with composition in context. The compositions that are made move through space, not with a static audience, but with the audience also moving through that space and its always changing soundscape with them. This shifting duality creates a unique situation for every audience member and every resultant composition and has also revealed an extraordinary understanding in the essence and power of context in contemporary composition.

### *Love Shark*

Sharks are older than dinosaurs. They have evolved with the planet developing extraordinary perceptive mechanisms, learning to navigate in straight lines by tracing the shifts in the earth's magnetic crust at depths as great as 400m. They are still considered violent aggressors and continue to be slaughtered in vast numbers just for their fins to make soup. The truth is that a shark has to be one of the most sophisticated and beautiful of animals. Love Shark is a four channel solo by Kaffe Matthews in which she duets with 6 oscillators driven by 6 hammerhead sharks whose journeys were recorded north of Wolf Island, Galapagos April 2009. Matthews dived with, recorded underwater and filmed hammerheads whilst on a month's residency on the Galapagos islands 2009. She later worked with shark scientists who gave her this shark hunting journey data. Her 3D sound installation, You might come out of the water every time singing has shown in Liverpool, Edinburgh, Lisbon, London and the St Pieters Caves, Maastricht. Software instrument collaboration and programming was with Adam Parkinson. [kaffematthews.net/sharks](http://kaffematthews.net/sharks)

## KAFFE MATTHEWS BICROPHONICS & LOVE SHARK

**AMI SKÅNBERG DAHLSTEDT** is a Swedish performer, choreographer, filmmaker and writer. Ami often creates stage work (solo, and collaborative) on the basis of her embodied life story in a particular theme. Her 90 min solo performance A particular act of survival received a performing arts award at Scenkonstgalan in Sweden in 2015. In April 2017 her new solo piece The laugh of the Medusa premiered, and even though it was based on her failure to become a dude, it was very well received. The slow walk suriashi is essential in Ami's practice, which she has studied since 2000 with her teacher Nishikawa Senrei in Kyoto, Japan. Since 2014, she walks in suriashi in different spaces as part of her PhD project. Ami also explores the various accents her dancing contains, where nihon buyō has been an important source of knowledge the last seventeen years. In March 2015, Ami was appointed coordinator, together with the visual artist Lucy Lyons, for the Nordic Summer University Study Circle 7: Practicing Communities - Transformative societal strategies of artistic research. The study circle is organized through Nordic Summer University, a well-established twice-yearly symposium. Ami is a member of the Peer Review board of Journal of Artistic Research since February 2017. [vimeo.com/studiobuji](http://vimeo.com/studiobuji)

### *The laugh of the Medusa*

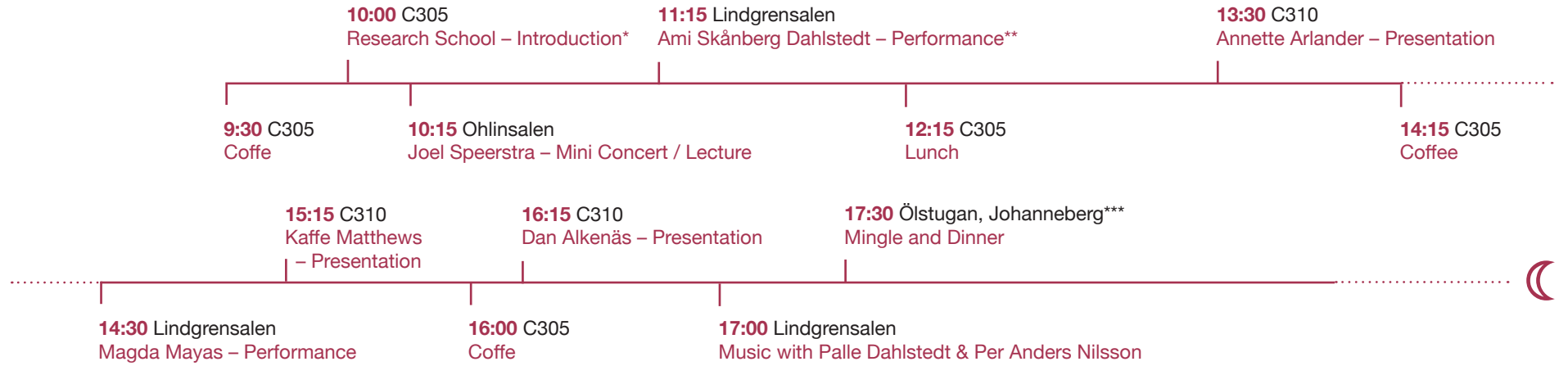
*Censor the body and you censor breath and speech at the same time. Write yourself. Your body must be heard.*

– Hélène Cixous

This performance lecture starts with an image often showed in movement classes as an example of perfection: The Vitruvian Man, the measure of all things. He seems liberated from anxieties and hardships, and free from specific identifications. Thus, he has come to represent the universal human subject. His image with ideal human proportions has shaped certain imaginations about the body and about anatomical planes. For example, the transverse plane of the body is an imaginary plane that divides the body into superior and inferior parts. Our pelvis is situated just below this dividing line. When hips are moved transversally by a female, sexual stereotyping will occur. The hip movements are often misinterpreted, which has had destructive consequences in our society, beginning with the Greek drama. Ami will therefore attend to these hip movements, and allow Hélène Cixous' well-known manifesto – the Laugh of the Medusa – to guide us away from harmful body- and thinking work. Let us become spacious singing flesh! The performance lecture is an excerpt from a solo, which originally is 2 hours long. It includes live music performed by Professor Palle Dahlstedt.

## AMI SKÅNBERG DAHLSTEDT THE LAUGH OF THE MEDUSA

MONDAY 9 Oct.



# transversality

TUESDAY 10 Oct.



\*by Hanna Hallgren & Niclas Östlind  
 \*\*in collaboration with Palle Dahlstedt  
 \*\*\*at Utlandagatan 14  
 \*\*\*\*in collaboration with Michael Norlind

# ABSTRACTS

## IN ORDER OF APPEARANCE

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**JOEL SPEERSTRA**

### *Bach's Keyboard Technique and Diversified Embodied Knowledge: A Performance of the d minor Solo Violin Partita at the Clavichord*

*Ihr Verfasser spielte sie selbst oft auf dem Clavichorde, und fügte von Harmonie so viel dazu bey, als er für nöthig befand. Er erkannte auch hierinn die Notwendigkeit einer klingenden Harmonie, die er bey jener Composition nicht völliger erreichen konnte.*

The instrument landscape through which J. S. Bach moved had far fewer borders than our modern one. Whereas modern performers tend to specialize in a specific instrument, cutting themselves off from the artistic inspiration of the physical discourses the others afford, Bach explored many instruments. The technique that each of them requires informs the total embodied knowledge of the musician. This presentation explores Bach's long-running physical dialog with his own works for solo violin (BWV 1001-1006) at the clavichord, which, apart from the Geigenwerk, is the only keyboard instrument that demands a technique for tone production intimately related to string instruments. This technique requires that the player learn to balance some of the natural weight of the arm on the key, transferring weight across several fingers like the downward-bearing energy exerted by the bow of a violin. What new avenues of musical communication and technical education open up if such physical dialogs between instrument traditions are taken seriously?

**MAGDA MAYAS**

### *Memory piece II: 4 channel piece for solo piano and playback*

My research is based around my artistic practice as a pianist, exploring relationships between sound, space and the listener within improvised music. Amplification and spatial mapping (piano mapping) are ways to engage with and control space, leading to modes of spatial listening and the aim to transmit my listening experience to others. I created Memory piece as a way to collage sound protocols and recordings of spaces in live performance and engage with different modes and philosophies around listening. Memory piece is a work for amplified piano and playback, mapping a space through superimposing recorded and live performance in a quadrophonic speaker set up. The material is constantly evolving; the playback is replaced by new sound protocols of new spaces I perform in, constantly confronting me with different sound environments and my performance within them. I am creating layers of piano maps and memories, juxtaposing them, interacting with. Playing with space and perception, my own and the audience's, is an experiment to mediate a listening by showing different angles of the same situation. Videos of past performances are available via: [researchcatalogue.net/view/382024/382025](https://researchcatalogue.net/view/382024/382025)

**DAN ALKENÄS**

### *Music Composition in Collaboration with Children and Youths in El Sistema*

Within the framework of PhD studies in Music Performance I intend to as an artistic research project investigate a music composition project in collaboration with children and youths in the music education El Sistema. The project aims to musically express some question themes I have identified, how people reflect on these, and problematize the creative process. The question themes are connected to the field of sustainable development based on a social dimension, and has its origins in my reflections on the act of terrorism that took place in Paris, 2015. In the choice of method, I have been inspired by models taken from the discipline Design. In these methods, researchers and users work together in intergenerational teams where the team participants may have roles as users, testers, informants and design partners. During a field study, a team – consisting of myself, 4-5 pupils of El Sistema and a teacher – have composed music and lyric material that I later can develop into larger compositions. The project's artistic processes and products will on the basis of the documentation be analysed, problematized and discussed in the thesis.

**CECILIA LAGERSTRÖM**

### *The Precision of Meaning*

In our era of diagnoses and medications, suffering is rarely regarded as a natural part of life. Yet, we suffer. Distress and vulnerability permeate our everyday lives, in both a local and a global perspective. At the same time images of human suffering are spread daily. Other people's distress has become commonplace in the contemporary global media flow. The images are often taken from a distance and lack the sufferer's own voice. The performance *Suffering*, which we created this Spring, explored suffering and the imagery of suffering in our time. An important part of the process came to affect how we in the performance could reach beyond these images, and not just reproduce them. This has brought us further into issues related to polarization versus complexity. We have just started a process of deconstructing the performance, in order to look into these issues. What happens when we attempt to create complex images and ambiguous compositions on stage? How far can we take into account life's multitude of nuances and paradoxes? Can we still make sense and communicate, have a stance? In this presentation we are looking closer at how we can engage in the world at a micro level, through the individual performer's action. What happens to meaning creation when we do not bring forward a predetermined statement? Instead, the actor is moving from one readiness-for-action to another, where actions are constantly formed and transformed in close relation with the environment. In collaboration with Michael Norlind, actor, director and movement teacher with a long experience from the field. He is also a director of Scenstudion Gerlesborg. Since 2017 Michael is employed as a lecturer in movement for acting students at the Academy of Music and Drama.

**ANDRÉ ALVES**

### *When Emotions Become Forms*

Departing from the event “We Are Lacking Love” (June 2017) this presentation will focus on the possibilities of artistic approaches operate in terms of a technology of affect and care. Some of the questions that will be explored concern the very limitation of exposing live events and the normalisation of presentation forms within artistic discourses. Should the artistic presentation of a subject be able through its presentation form to demonstrate the embodied form of the subject that it describes? What are limits of what can be embodied in narrational uses? How to convert the spatialisation of narrative into the narrative of an absent event? Is this “loss” in embodiment an opportunity to expand the vocabularies that we use to talk about the absent? Or simply unveiling the hierarchical structures that text presents us with? These are some of the questions that will be expanded in the presentation. The presentation is shaped in a somewhat theatrical fashion, combining visualisation of documentation and some performative elements/moments. Some olfactory triggers (such as smoke machine fog and plants essences) will be released during the presentation - for olfaction sensitivity or allergy check, please contact André Alves.

**HEDVIG JALHED**

### *Changing the Rules: Practices in Ludo-Immersive Opera*

This study introduces ludic elements in the creation and performances of new, immersive operatic concepts. I aim to construct and experiment with a framework for alternative and innovative formats or subgenres in operatic art – based on immersion, relations and play. The participants become players and characters with an explorative and mission-based approach, performing and experiencing a musical drama from within. One overall aim is to investigate what ludo-immersive opera can add to operatic practice, by offering emancipatory conditions for the participants in their different roles. An additional purpose is to seek to implement formats that contrast to ‘traditional’ music drama and so called postopera, in order to contribute to a greater diversity. I suggest that further experimenting is possible on operatic dramaturgy, with (role-)playing as dramatic, immersive and narrative feature. My research questions are: I) What can ludo-immersive opera add to operatic practice? II) How can ludo-immersive opera be understood and interpreted as dramatic and emancipatory art? III) In which ways can ludic play effect agency and relations in immersive opera productions and performances? My perspective is situated in my dual practice as artist-researcher and I emphasize my first-person view by participant observations and my own creative practices. For the research activities inside the opera ensemble, a cyclic model based on participatory action research (PAR) is used. Partly implemented as a series of ‘proofs of concept’, the research is demonstrated in a number of hybrid chamber operas. The material is also collected from qualitative interviews, surveys, correspondence, log books, mediated information, and recordings, where the actions, reactions, and experiences of the ensemble and the visitors are expressed.

## BIOS

### IN ORDER OF APPEARANCE

**JOEL SPEERSTRA**

Joel Speerstra teaches and researches the organ and related keyboard instruments at the Academy of Music and Drama at the University of Gothenburg. He is also active as an instrument builder, performer, and musicologist. He studied the organ with William Porter and David Boe at Oberlin Conservatory before continuing in Europe on several grants that allowed him to study organ and clavichord with Harald Vogel as well as instrument building with John Barnes. His doctoral project led to the reconstruction of the Gerstenberg pedal clavichord, and a book published in 2004 for Rochester University Press: “Bach and the Pedal Clavichord: An Organist’s Guide”. Speerstra performs regularly on the organ and clavichord and is a member of the Organ Academies in Gothenburg and Smarano, Italy. His research on the pedal clavichord was recently awarded with the national prize in musicology from the Swedish Academy of Music.

**MAGDA MAYAS**

Magda Mayas is a pianist living in Berlin working in the field of contemporary, improvised music. Over the past 20 years she developed a vocabulary utilizing both the inside as well as the exterior parts of the piano, using preparations and objects that

become extensions of the instrument itself. Mayas explores textural, linear sound collage, and has developed a set of techniques that draw on the history of prepared and inside piano vocabulary, but are highly individualized and expand the language for internal piano music making. She is currently undertaking PhD studies at the University of Gothenburg, Sweden investigating instrumental techniques, the real-time orchestration of timbre and spatiality in improvised music performance. Mayas performs internationally solo and in collaboration with a large number of musicians and composers and has performed at festivals and exhibitions such as Maerz Musik (2012,2015), Documenta (2012) or the Berlin Biennale (2014). She was awarded a residency at Villa Aurora, Los Angeles in 2016 and at the Montalvo Arts Centre, USA in 2017. Additionally, she has been curating, producing radio pieces for ABC Australia and Deutschlandradio Kultur and released over 20 CDS to date.

**DAN ALKENÄS**

Dan Alkenäs is a senior lecturer at Linnaeus University. He is also a freelance musician, arranger and composer. As a PhD student at HSM, Alkenäs is studying a composition work project, where he collaborates with children and

youths of El Sistema to musically interpret and perform thoughts and reflections that are connected to the area of sustainable development on a social dimension. In his dissertation work Alkenäs, in addition to composing music on the basis of the above-mentioned collaboration, also analyzes and discusses the processes that have been carried out during the work.

### **CECILIA LAGERSTRÖM**

Cecilia Lagerström is a director, researcher and professor in Dramatic performance at the Academy of Music and Drama, University of Gothenburg. Cecilia has a background in laboratory theatre and performance studies (PhD 2003), and has been active in the development of artistic research in Sweden. She has been directing performance work in theatres and other venues, and several artistic research and development projects. Cecilia's research interests include site-specific performance, physical performance training, performative writing and walking as art.

### **ANDRÉ ALVES**

André Alves is a visual artist and doctoral researcher in Artistic Practice at Valand Academy - University of Gothenburg, Sweden. His research practice explores the formats of relational movement in art that treat the future of embodiment and of the image (and care) of subjects within the techno-communicational capitalist condition. This line of inquiry is situated within the transdisciplinarity between psycho-sociologi-

cal themes and artistic practices that attempt to shift vocabularies and forms of imagining and relating to others, when not to rehearse the possibility to shape human life as an artistic approach. He studied at the Finnish Academy of Fine Arts (2013-16), holds a MFA in Drawing from the University of Cincinnati (2011) under a Fulbright fellowship, a MA in Art Education (2009) and a BFA (2005) from the University of Porto.

### **HEDVIG JALHED**

Opera singer Hedvig Jalhed is a PhD Student in Performance in Theatre and Music Drama at the Academy of Music and Drama, University of Gothenburg. Her research introduces ludic elements in the creation and performances of new, immersive operatic concepts, experimenting with dramaturgy in hybrid works. She is a graduate from Malmö the Academy of Music, Lund University, and the University College of Opera in Stockholm. Jalhed has sung solo parts with orchestras such as Swedish Radio Symphony Orchestra, Helsingborg Symphony Orchestra and Gävle Symphony Orchestra, and has appeared in operatic roles at the Royal Swedish Opera, and Malmö Opera, as well as in Swedish National TV (SVT). She has been assigned as an expert in juries and boards, for example by the Swedish Arts Grant Committee. In 2010 she founded the experimental indie opera company Operation Opera in Halmstad and she is also appointed artistic director of Halland Opera & Vocal Festival since 2013.

