

# ***Performance, Subjectivity and Experimentation in Artistic Research***

## ***An Interdisciplinary Seminar***

ORCiM Seminar 2016

February 24-25, 2016

Orpheus Institute, Ghent (Belgium)



# Introduction

The arts of the twentieth and twenty-first centuries have pushed us relentlessly to question inherited notions of the self, expression and communication: to ask ourselves, again and again, who we think we are and how we can speak meaningfully to one another. Increasing globalisation and the development of recording and photographic technologies, running alongside psychoanalytical critiques of selfhood and the impact of scientific principles of uncertainty, are often theorized as having prompted a crisis of identity, representation and authenticity. The discourse of post-humanism has demanded a reconsideration of the distinctions between human and non-human agency. At the same time, the throwaway playfulness of pop culture and digital manipulation offer endless possibilities for self-reinvention.

In many fields of artistic practice and in related theoretical domains there persists an ongoing engagement with questions of subjectivity, but a subjectivity acknowledged as distributed, contingent, embodied and always in flux; often manifested as partial, unstable, provisional even, rather than identified as a singular self. Simultaneously, subjectivity, as an individuated 'I', continues to function, not least in musical practice and especially in performance training: here, notions of the authenticity and singularity of the performer's 'voice' -- the uniqueness and distinctiveness of personal expression -- continue to be highly valued, despite the everyday experiencing of the fluidities, uncertainties, and fundamentally *performative* nature of selfhood.

Within arts practice, a 'performance turn' has allowed for a stronger focus on the production and experiencing of subjectivity in the context of live events: as ephemeral, dynamic and contingent, resisting conceptualisation into a stabilised notion of an artwork. The aim of this seminar is to examine examples of such practice.

We invited proposals for presentations from artist-researchers whose work relates to these questions:

- How is subjectivity instantiated and embodied in performance?
- How does the activity of performance reflect and shape our understanding of felt experience?
- How do the dynamic relationships between performer, materials, and context constitute the production of subjectivity?
- How do these issues relate to understandings of creativity and identity?
- Most of the presentations are from musicians, but some cross over into other performing arts: we hope this dialogue will prove productive.

Catherine Laws, seminar convenor

# Schedule

Wednesday, 24 February

Ongoing	<u>Installations</u> <b>Nguyễn Thanh Thủy and Stefan Östersjö</b> <i>Inside/Outside</i> <b>Ann Warde</b> <i>Scientific Listening: Radically Different Perceptions</i>
12:30–13:00	Registration
13:00–13:30	<u>Welcome and introduction</u> <b>Jonathan Impett and Catherine Laws,</b>
13:30–15:30	<b>Stefan Östersjö and David Gorton</b> <i>Subjectivity in the workshop</i> <b>Richard Craig</b> <i>émoi et moi: subjectivity in practice</i> <b>Ellen Ugelvik</b> <i>The soloist in contemporary piano concerti</i>
<i>Coffee Break</i>	
16:00–17:30	<u>Keynote</u> <b>Deniz Peters</b> <i>Out of the Self – Into the Musical Other: Improvisation as an Artistic Inquiry into Subjectivity, Empathy, and Instrumentality</i>
<i>Coffee Break</i>	
18:00–18:45	<u>Concert part 1</u> <b>Catherine Laws</b> (piano) <i>Ceci n'est pas un piano</i> by Annea Lockwood <b>Stefan Östersjö</b> (guitar) <i>Austerity Measures</i> by David Gorton <b>Richard Craig</b> (flute) <i>émoi</i> by Evan Johnson
<i>DRINK</i>	
19.15–20.00	<u>Concert part 2</u> <b>Hogg:Peters:Vogel</b> (Violin, piano, flute and electronics) nature table III
<i>DINNER (IN HOUSE)</i>	

## Thursday, 25 February

- Ongoing Installations  
**Nguyễn Thanh Thủy and Stefan Östersjö**  
*Inside/Outside*  
**Ann Warde**  
*Scientific Listening: Radically Different Perceptions*
- 09.00–10.15 **Ann Warde**  
*Scientific Listening: Radical Perception?*  
**Simon Høffding**  
*Absorbed Subjectivity in Music Performance: Phenomenological Lessons with the Danish String Quartet.*
- 10.15–10.45 **Special session: Anna D'Errico and Marco Fusi**  
*The uninterpreted Scelsi: the rediscovered work of an uncodifiable composer*
- Coffee Break*
- 11.15–12.45 **Christopher Redgate, Amy Blier-Carruthers and David Gorton**  
*Dying on Stage: Holliger's Cardiophonie*  
**Giusy Caruso**  
*Experimenting with subjectivity instantiated into gestures: "My soul at my fingertips"; My Avatar and Me*
- Lunch*
- 13.45–15.45 **Eleanor Roberts**  
*Anecdotal Interventions: Performance Art in 1970s London and Feminist Historiographies*  
**Stefan Östersjö & Nguyễn Thanh Thủy**  
*Inside the choreography of gender*
- 15.45–16.15 Final discussion and round-up
- END

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# Presentations

## Subjectivity in the workshop

### David Gorton and Stefan Östersjö

Collaboration between composers and performers has been receiving increasing attention within academic discourse, from the perspectives of both the co-development of materials for a specific piece to be composed in the near future, and the negotiations surrounding the realization of a completed score [Fitch and Heyde, 2007; Östersjö, 2008; Bayley, 2010; Clarke, Doffman, and Lim, 2013]. But of equal importance are those collaborative moments that take place before any ideas for a piece have begun to take shape: improvisational encounters between composer and performer, trying things out for the sake of trying things out. All of these instances will hold musical traces representative of the subjectivity of the musicians involved. This presentation examines one such collaborative moment that took place in June 2010 between the two authors: composer David Gorton and guitar player Stefan Östersjö. Over a period of two days the collaborators experimented with tuning systems for six-, ten-, and eleven-string guitars, the consequences of which later resulted in an ongoing series of new pieces for guitar. Through video analysis based on stimulated recall method this presentation discusses the experimental processes by which the two collaborators reach a shared understanding of instrumental and harmonic configuration but also, how material which made its way into the final composition may be expressive of the subjectivity of the performer and of the composer.

*Described by Gramophone magazine as working in the “more radical domain” of British music, **David Gorton**'s works are often characterized by microtonal tuning systems and performer virtuosity. He first came to public attention in 2001 when he was awarded the Royal Philharmonic Society Composition Prize. Commissions followed for ensembles that include the London Sinfonietta, the BBC Symphony Orchestra, Ensemble Exposé, Jane's Minstrels, CHROMA, and the Kreutzer Quartet. His compositions have been performed throughout Europe and America, in China, and in Vietnam, and most of his recent music is recorded on the Métier label. Much of his output comprises series of works for solo performers with whom he has built a collaborative relationship over a period of years, including the violinist Peter Sheppard Skærved, cellist Neil Heyde, oboist Christopher Redgate, pianist Zubin Kanga, and guitar player Stefan Östersjö. David Gorton was a student at Durham University, King's College London, and the Royal Academy of Music, studying composition with Harrison Birtwistle and Simon Bainbridge. He is currently the Associate Head of Research at the Royal Academy of Music in London, and an associate researcher at the Orpheus Institute in Ghent.*

*Dr. **Stefan Östersjö** is a leading classical guitarist. Since his debut CD (Swedish Grammy in 1997) he has recorded extensively and toured Europe, the US and Asia. His special fields of interest are interaction with electronics, experiments with stringed instruments other than the classical guitar and collaborative practices, also between different cultures. As a soloist he has cooperated with conductors such as Lothar Zagrosek, Peter Eötvös, Pierre André Valade, Mario Venzago, Franck Ollu and Andrew Manze. He received his doctorate in 2008 on a dissertation on contemporary performance practice and has since then been engaged in artistic research at the Malmö Academy of Music, and since 2009 also at the Orpheus Institute in Ghent, Belgium. He participated in (re) thinking Improvisation (2009-2011) and was the PI of Music in Movement (2012-2015), two international artistic research projects funded by the Swedish Research Council. He is also a member of Landscape Quartet (an artistic research project with support from AHRC). In 2016 several new new book chapters are due for publication on Oxford University Press and Leuven University Press. His most recent CD release is "Being Together", Setola di Maiale, Rome, 2015.*



## **émoi et moi - subjectivity in practice**

Richard Craig

My presentation will look specifically at contemporary music practice and the role of subjectivity in preparing and performing scores. Using notated compositions as a starting point, I will give examples of how new repertoire and its visual and practical complexity provides a framework for self-awareness. And in what way subjectivity becomes situated as a means to resolve the physical impingements and reconceptualisations of the instrument and instrumentalist in contemporary music.

To illustrate my proposal, I will take examples from the score *émoi* by the composer Evan Johnson for solo bass flute, and discuss the strategies that inform and shape my performances. Subjectivity is used in my approach to mediate the complexity of the score-object, and I will illustrate how my performance practice has adapted and specialised itself (in the application and development of instrumental technique, as well as determining an expressive content), to building a gestalt of the composition in my practice. I will also posit that my own subjectivity has led to a projection of creative agency onto the score, challenging the accepted relationship between composers and performers.

As a continuation of this I will highlight my work as a composer which could be best described as an idiosyncratic application of concepts and techniques that stem from my interactions with scores, and that my compositions critically respond to my work in contemporary classical music. When viewed in this way, my subjectivity, or self-awareness, is a creative impetus that has evolved in my career as a performer, and now informs my compositional work.

The presentation will include a performance of Evan Johnson's *émoi*, and extracts from one of my own compositions.

*Richard Craig is a performer specialising in contemporary music, and has performed with groups such as ELISION, Musikfabrik, Klangforum Wien and Das Experimentalstudio ensemble, which has taken him to international festivals such as Maerzmusik Berlin, Wittener Tage für Neue Musik and the Venice Biennale. He has given recitals throughout the world performing new work and presenting his collaborations. At the centre of Richard's work in contemporary music is the collaboration and development of new repertoire for the flute, and he is involved in commission as well as composing his own repertoire. He is currently an Honorary Research Fellow at the University of Huddersfield and a PhD candidate at Middlesex University, supervised by Jonathan Impett. In September 2015 he was appointed Head of Performance at Bangor University.*

## **The soloist in contemporary piano concerti**

Ellen Ugelvik

The project consists of five new piano concerti that I will premiere at national and international venues. Through the evolution of these performances, I will examine the role of the soloist in the processes from initialization to realization of the works, as well as considering how my own role influences the sounding result. The projects are:

- 2013 Dai Fujikura: *Diamond Dust*. Huddersfield Contemporary Music Festival, GB. Oslo Sinfonietta conducted by Christian Eggen.
- 2015 Magne Hegdal: *Konsertstykke i tre deler*. Store Studio Oslo. KORK conducted by Bjarte Engeset.

- 2015 Bente Leiknes Thorsen: *at the tips of my fingers on the tip of my tongue*. The reflective musician festival. Universitetets Aula, Oslo. Ensemble Allegria lead by Berit Cardas.
- 2016 Therese Birkelund Ulvo: *Woven fingerprints*. Kilden, Kristiansand. Kristiansand Symfoniorkester conducted by Ingar Bergby. Piano 2: Andreas Ulvo.
- 2016 Trond Reinholdtsen: New work. Ultima contemporary music festival, Oslo. Oslo
- FIlharmonien, conductor t.b.a.

How is the role of a soloist premiering contemporary piano concerti different from the role of the soloist playing canonical works? The lack of sounding references and the embodying of new techniques and aesthetics are great challenges for performers and conductors of new works. In traditional orchestral practice, the roles, work methods and rehearsal space are often similar for canonical works and new works, resulting in unsatisfying performances of the premieres. Consciousness of the existing environment, its restrictions and possibilities can give the soloist a clearer and larger space in which to work, and offers possibilities to influence the sounding result.

During the project, I have experienced different kinds of cooperation with the composers. I have worked regularly with some composers from the very start of the creation of the work to the premiere. With other composers, I have received the finished score without any contact with them during their creative process. In all the works, I have been the musician that was the first to get in contact with the work, the first to play and speak about the work with the composer. The way I execute the piano material, my understanding of the aesthetics and the words I chose in these dialogues with the composers are crucial; sometimes so much so that my interpretation becomes a part of the actual work. In the project I want to show the significance of this, and how it influences the sounding result.

**Ellen Ugelvik** (Norway) concentrates on discovering and performing new works by contemporary composers. Ugelvik works as a soloist and chamber musician in Europe, USA and Asia. She has been invited to festivals such as *Donaueschinger Musiktage*, *Internationalen Ferienkurse für Neue Musik Darmstadt*, *Tasten – Berliner Klaviertage*, *Huddersfield contemporary music festival*, *Ultraschall*, *Tzili Meudcan*, *Gaudeamus*, *Kammer Klang*, *Musikhøst*, *Rainy Days*, *De Suite Muziekweek*, *Angelica Festival*, *Kwadrofonik Festival*, *Nordic Music Days*, *Musik der Jahrhunderte*; *Südseite Nachts*, *Monday Evening Concerts*, *Risør festival of chamber music*, *Ultima contemporary music festival*, *Borealis*, *Happy Days* and *Ilios*.

She collaborates with composers like *Helmut Lachenmann*, *Carola Bauckholdt*, *George Crumb*, *Simon Steen-Andersen*, *Mathias Spahlinger*, *Claus-Steffen Mahnkopf*, *Michael Finnissy*, *Clemens Gadenstätter*, *Dai Fujikura*, *Magne Hegdal*, *Therese Birkelund Ulvo*, *Trond Reinholdtsen*, *Christian Blom*, *Bente Leiknes Thorsen* and *Øyvind Torvund*.

Her commitment to contemporary music is widely recognised. In 2008 she received a state grant for performing artists, one of the most coveted awards in Norway. Today she is a research fellow at the Norwegian State Academy of Music, working on a project giving premieres of five new pianoconcerti in the period 2013-2016. The first concerto was premiered at *Huddersfield Contemporary Music Festival* in 2013.

She has performed as a soloist with the most important orchestras and ensembles in Norway such as *Oslo Philharmonic Orchestra*, *Bergen Philharmonic Orchestra*, *KORK*, *Oslo Sinfonietta* and *Risør Chamber Orchestra*. She is a member of the ensembles *asamisimasa*, *Jagerflygel* and *Polygon*.

Her first solo album was rewarded with the Norwegian Grammy in 2008. She also won a Norwegian Grammy with *asamisimasa* in 2012 for the album "Pretty sound" with music by *Simon Steen-Andersen*. In 2016 her fourth solo album with music by *Magne Hegdal* will be released.

Ugelvik has studied with *Håkon Austbø* at the Conservatorium van Amsterdam, *Steffen Schleiermacher* at the Hochschule für Musik und Theater, Leipzig and *Einar Røttingen* at the Grieg Academy in Bergen.

## **Out of the Self – Into the Musical Other: Improvisation as an Artistic Inquiry into Subjectivity, Empathy, and Instrumentality**

Deniz Peters

What are the interpersonal aspects of the musical experience? Are they co-constituted between the musicians, or even the musicians and their instruments, the audience, and the environment? I explore this fundamental question – the question of shared expression – by discussing a case study in which a trio improvisation within a research context led to an instrumental discovery, and further, to the discovery of a new, integral, voice emerging from the ensemble viewed as a combination of human *and* instrumental agency. I shall probe ways of elucidating the central experience of what in effect was a musical study of joint abandon and aesthetic co-constitution, by arguing and analysing from various conceptual angles: of the self, empathy, and the other, of listening, of experimentation with the comfort zone, of the performers' body, and of an advanced notion of expression, on the way also considering some key questions regarding the notion and epistemological potential of artistic research.

*Dr. Phil Deniz Peters (University of Music and Dramatic Arts Graz (Austria), Institute for Aesthetics of Music) is a music researcher and musician, currently conducting a 3-year research project on the aesthetics, phenomenology and analysis of musical expression and a 2-year artistic research project on (interpersonal, interactive and intermedial) emotional improvisation, both funded by the Austrian Science Fund.*

*Currently writing a monograph on the idea(s) of musical expression, and another on Alexander Scriabin's musical aesthetics. Forthcoming is a chapter in Andy Hamilton and Max Paddison (eds.) The Aesthetics of Rhythm (Oxford University Press).*

## **The Bear feast - a living dialogue with mythical entities**

Tuomas Rounakari

Re-living myths in ritual context as a basis of cultural and individual self-realisation

The Bear-feast is one of the most elemental rites among the hunter-gatherer cultures around the Northern Eurasia. The Bear-feast of the indigenous Khanty and Mansi people in Siberia, provides an eloquently playful and multilayered example of practical mythology. It is the hilarious oscillation between the sacred and profane which characterizes the Bear-feast ceremonies of the Ob-Ugrians: an elaborate accumulation of songs, pantomime, drama, feasting, sacrifice and prayer lasting several days (Honko, Timonen & Branch 1994: 120). Inside the Bear-feast, the Khanty and Mansi people created an opportunity to assert basic values, release social tensions, reaffirm their relations with the spirit-world and to conceptualize the past and the future within the framework of a holistic worldview (Honko, Timonen & Branch 1994: 132). The Bear-feast has been studied in length among folklorists, but its psychological depth and practical meaning to those participating is rarely discussed.

Re-creating a Bear-feast ritual is a part of my artistic research at the Sibelius-Academy Folk Music Department. Our Bear-feast was presented at Theatre Höyhentämö in Helsinki for four sold out nights, February 5-8, 2016. My approach to mythology is a combination of structural anthropology, especially Lévi-Strauss's idea of reading mythology as a history of mentalities, and C.G.Jung's and Joseph Campbell's realisations of myths and archetypes as psychic models and potentialities. As a performer, I extend this idea further to a living dialogue with mythical entities that can be experienced through performance.

References

Honko, Lauri, Senni Timonen ja Michael Branch 1994. *The Great Bear. A Thematic Anthology of Oral Poetry in Finno-Ugrian Languages*. Oxford ja Helsinki: Oxford University Press ja Suomalaisen Kirjallisuuden Seura.

*Tuomas Rounakari is a violinist, composer and ethnomusicologist (MA) from Kokkola, Finland, currently studying at the artistic research program in Sibelius-Academy Folk Music Division for a Doctor of Music degree. His research focus on interrelations of mythology, cosmology and arts within the indigenous cultures. He works in close collaboration with the arctic peoples, mainly the Khanty, Nenets and Sámi people. He is a founding member of Ruska -Ensemble, that has quickly become one of the leading international theatre groups in Finland, already touring in Sweden, Norway, Finland, Japan and Russia. As a musician Rounakari tours the world with a folk-metal band Korpiklaani, that combines old runensinging lyrics from Finland with folk melodies and heavy-metal. His acoustic solo performance entitled Shamanviolin is based on authentic shaman songs across the arctic recreated for violin, voice and stomping. In Shamanviolin Rounakari has re-taught himself how to access and play in a state of trance – the altered state of mind that he naturally fell into while performing as a child.*

## Scientific Listening: Radical Perception?

### Ann Warde

Science embraces acoustics as a way to come to understand the behavior and communication strategies of organisms. However, due to differences between the perceptual scales of human observers and very large, or very small, species (elephants and bats, for instance), even the seemingly simple act of determining the source of a sound can be daunting. Our initial subjective encounter with unfamiliar sounds, particularly where no visually obvious sources are present, seeks an objective listening perspective: what *is* that? We wonder whether our intuitive understanding is imagined or real, false or true . . . Perhaps (we think) we must somehow disassociate ourselves from our own sensory interest in the sound itself, to adopt some kind of “disinterested” listening-point. But how do we interpret information from others regarding the sound and its extra-acoustic characteristics—its associated behaviors, environmental constraints, physical and physiological possibilities and impossibilities? And what about the social ramifications of attributing one or another source to the sound? As we try to find our way through these perceptual-interpretive processes by constructing filtering mechanisms, how do we observe the subjective aspect of our listening as underlying our relationship to the sound we have encountered, and how might a musical listening help us to elucidate our objective knowledge of its source? Can a musically subjective listening also lead us toward understandings of how the sound might function? These observations and questions, loosely based on a somewhat random selection of writings about subjectivity and objectivity by Lorraine Daston, Peter Dear, Peter Galison, and C. S. Peirce, form a foundation for this presentation-performance.

*Composer and researcher Ann Warde is a 2015-16 Fulbright Scholar at the University of York. As a former analyst and computer programmer at Cornell University’s Bioacoustics Research Program, at the Lab of Ornithology, she is currently developing ways to listen spatially to multi-channel field recordings and to aurally investigate changes in sound as it travels through water and air. Simultaneously, she is composing music: exploring interconnections—and disparities—among the perceptual worlds through which humans and animals experience our shared surroundings. With an overall goal of facilitating the perception of spatial patterns in animal vocalization behavior (which we might not otherwise be able to discern), the project also provides an opportunity to elucidate clear distinctions between scientific research and musical experiment—a viewpoint that could reveal novel insights into how we think about and undertake cross-disciplinary investigation. Ann has degrees in electro-acoustic music composition and ethnomusicology from the University of Michigan, Wesleyan University, and the University of Illinois. A former Mellon Postdoctoral Fellow at Cornell, where she co-directed the Javanese*

*gamelan ensemble, she is also a pianist. Her compositions and presentations have been heard throughout North America and in Europe.*

## **Absorbed Subjectivity in Music Performance. Phenomenological Lessons with The Danish String Quartet**

Simon Høffding

The notion of artistic absorption is of great significance to most artists. Across the arts, the concept or myth of being a “medium” or “being in the zone” is pivotal to many artists’ understanding of themselves and of what art is all about. But how is artistic absorption experienced? Is the absorbed artist “in the flow” without consciousness, is he “hyperaware”, both or neither?

Within philosophy of mind and phenomenology, there is hardly any systematic research trying to map artistic experience (few examples are McGuinness 2013 and Legrand & Ravn 2009). To attempt to answer the questions above, I’ve followed and interviewed the world-renowned “Danish String Quartet”. These interviews, combined with phenomenological analyses, have allowed me to begin constructing a “taxonomy of musical absorption” (Høffding 2014). Furthermore, I’ve identified at least two seemingly contrary forms of deep absorption, namely “blackout-like” and “ex-static” absorption.

In this presentation, I will account for the phenomenological manifestation of the two forms of absorption, show how they differ, but also what structurally unites them. Then, I will point to the only other philosophical framework in which a parallel distinction can be found, namely Evan Thompson’s account of lucid dreaming and dreamless sleep (Thompson 2014). Finally, I will offer some comments about what it might mean that distinctions within the embodied neurophenomenology of dreaming and sleeping are seemingly matched in musical absorption.

*Simon Høffding is currently part time lecturer at the University of Southern Denmark. He obtained his PhD in philosophy in 2015 at the Center for Subjectivity Research, University of Copenhagen on "A Phenomenology of Expert Musicianship" combining qualitative interviews with analyses of Husserlian and Merleau-Pontyan phenomenology and analyses from philosophy mind, cognitive science and psychology of music. He is interested among other things in consciousness and the self as experienced in practices of art and meditation and in the role of the body and the emotions in these activities. He is also interested in developing new multidisciplinary tools to aid these kinds of investigations.*

## **The uninterpreted Scelsi -The rediscovered work of an uncodifiable composer**

Anna D’Errico and Marco Fusi

Thanks to the collaboration with Fondazione Isabella Scelsi in Rome, we discovered an unknown piece for violin and piano by Giacinto Scelsi, titled Divertimento N.1. After being granted the rights to premiere the piece, we have started considering the multiple problems that such a task sets before us.

There is a crucial consideration in approaching an unpublished work of Giacinto Scelsi, due to his very peculiar compositional way, which completely excluded notation from the creative process. Performers of his music are faced with the question of a de facto approximate score: the issue of the transcriber, a middle-person between the composer and the performance material, and the legitimate question whether such material might fall short of fundamental knowledge, informing the very identity



of the work. In short, a respectful rendition of the score, whilst in most contemporary repertoire is highly esteemed, in the case of Scelsi is by far unsatisfactory.

Since the Fondazione Isabella Scelsi opened its archives, offering access to the entire catalogue of Scelsi's recorded material, performance practices of the work of Giacinto Scelsi have been more and more defining their contour, supported by a growing scholarly publishing. The question of Scelsian performance practice is a rather thorny one, constellated by issues such as the role of the transcribers, the personal long-term relationship between Scelsi and the first generation of his interpreters and consequently the issue of performance practice heritage, and last but not least, as already underlined, to which degree do fidelity to / understanding of the work and fidelity to / understanding of the written score coincide.

Hence, this unpublished work offers us an extraordinary chance: the possibility to relation with existing performance practices of the Scelsian corpus, question it, and experiment the outcomes, on a virgin territory.

***Anna D'Errico** is an artist dedicated to the music of our time. She enjoys working relationships with established and young composers, sharing ideas, premiering new works, and devoting herself to exchanges between art forms and interdisciplinary projects.*

*Anna has worked with composers such as Lachenmann, Sciarrino, Boulez, Aperghis, Ferneyhough, Furrer. She has toured worldwide, performing in international venues such as Lucerne Festival, Carnegie Hall, Wien Modern, Konzerthaus Berlin, Heidelberger Frühling a.o., and made her debuts with Orchestra Sinfonica Nazionale and Orchestra La Fenice di Venezia. A passionate chamber musician, Anna enjoys numerous collaborations, is founding member of Ensemble Interface, and has appeared among others with Ensemble Modern, Linea, Algoritmo. She recorded for the labels Wergo, Stradivarius, Raccanto, CMC Canada.*

***Marco Fusi**, violinist, violist and composer, has studied with Dimitrios Polisoidis and Jeanne-Marie Conquer.*

*Marco has performed with Pierre Boulez, Lorin Maazel, Peter Eötvös, Beat Furrer; among Marco's collaborations are Klangforum Wien, Ensemble Linea (Srasbourg), Interface (Frankfurt), Phoenix (Basel), MotoPerpetuo (NYC) and Handwerk (Köln).*

*His complete recording of John Cage's Freeman Etudes was released by Stradivarius; he has been invited to present this project, giving concerts, masterclasses and lectures at University of Southern California, Columbia University, Arizona State University, Basel Musikhochschule.*

*Marco was a member of Lucerne Festival Academy, under the artistic and musical direction of Pierre Boulez.*

## **Dying on Stage: Holliger's Cardiophonie**

Christopher Redgate, Amy Blier-Carruthers, David Gorton

Within performance studies and subjectivity research the role and voice of performance and the performer has come to be understood in an increasingly fluid and distributed manner [Auslander, 2006; Born, 2005; Cumming, 2001]. In opposition to objective work-based constructs, enquiry has turned instead to the 'liveness' of performance and the 'persona' of the performer. From this perspective this presentation examines a performance of Holliger's Cardiophonie, a piece for solo oboe with live heartbeat and electronics.

Cardiophonie includes a substantial theatrical element. The substantially graphic score contains, unusually, no extra-textual performance directions, leaving the interpretation of the piece wide open. Ideas can range from the humorous, to the sinister, with the performer seeming to break down psychologically or have a heart attack or similar trauma at the climax of the piece. At one level it can be argued that the piece embodies a rejection of performance itself, with the performer rarely playing the oboe 'normally' and instead utilising wide variety of unusual techniques, before rejecting the instrument altogether.

The presentation will discuss a video of a performance of Cardiophonie given by Christopher Redgate in Oxford in November 2015, and examine both the subjectivity of the score and the problems of

recording such a work, thereby ‘fixing’ the fluidity of the live performance [Bayley 2010]. How does one translate the theatrical and singular element of each performance of this work into sound for the recorded medium? A number of possible strategies for rethinking recording practice will be discussed, offering new insights into how a recording might better represent the character of a piece of this kind.

**Amy Blier-Carruthers** is Lecturer in Postgraduate Studies at the Royal Academy of Music, where her research and teaching interests revolve around performance style and recording practices. She read music at King’s College London (concurrently undertaking her practical studies in violin at the Royal Academy of Music), and also received her PhD from King’s College London, working with Prof. Daniel Leech-Wilkinson. She then went on to lecture at the Royal College of Music from 2011 to 2014, before joining the Royal Academy of Music (University of London) in 2014. Her doctoral research, which is currently being prepared for publication, is an ethnographic and analytical study of classical music-making, focused on the conductor Sir Charles Mackerras. She is invited to lecture in the UK and internationally (most recently at Princeton University, King’s College London, and the Smithsonian Institution in Washington), and is co-investigator for the AHRC Digital Transformations project ‘Classical Music Hyper-Production and Practice as Research’.

**Christopher Redgate** is currently the Evelyn Barbirolli Research Fellow at the Royal Academy of Music and has recently been elected a Fellow of the Royal Academy of Music (FRAM). Redgate has specialised in the performance of contemporary oboe music developing significantly several aspects of oboe technique, leading him to a re-evaluation of a number of performance practices. As the recipient of an Arts and Humanities Research Council Fellowship (2009-2012) at the Royal Academy of Music he was able to develop and build the Howarth-Redgate 21<sup>st</sup> Century Oboe an instrument that includes microtones, multiphonics, extended range and electronics. He now performs exclusively on this instrument.

As a soloist Redgate has performed throughout the world and worked with many leading chamber ensembles and many composers have written for him. He lectures and writes extensively and his recordings can be found on the Oboe Classics label, Metier/Divine Art label and NMC.

Described by Gramophone magazine as working in the “more radical domain” of British music, **David Gorton**’s works are often characterized by microtonal tuning systems and performer virtuosity. He first came to public attention in 2001 when he was awarded the Royal Philharmonic Society Composition Prize. Commissions followed for ensembles that include the London Sinfonietta, the BBC Symphony Orchestra, Ensemble Exposé, Jane’s Minstrels, CHROMA, and the Kreutzer Quartet. His compositions have been performed throughout Europe and America, in China, and in Vietnam, and most of his recent music is recorded on the Métier label. Much of his output comprises series of works for solo performers with whom he has built a collaborative relationship over a period of years, including the violinist Peter Sheppard Skærved, cellist Neil Heyde, oboist Christopher Redgate, pianist Zubin Kanga, and guitar player Stefan Östersjö. David Gorton was a student at Durham University, King’s College London, and the Royal Academy of Music, studying composition with Harrison Birtwistle and Simon Bainbridge. He is currently the Associate Head of Research at the Royal Academy of Music in London, and an associate researcher at the Orpheus Institute in Ghent.

## **Experimenting with subjectivity instantiated into gestures. “My soul at my fingertips”: My Avatar and Me**

### Giusy Caruso

Recalling a sentence by the famous French pianist and pedagogue Marie Jaëll-Trautmann who said, “I will play with my soul at my fingertips”, I reflected on the role of performing gestures as an objectifiable aspect of the performer’s subjectivity. Music performance implies a union between soul/mind and body which instantiates the sound message as a felt experience. The energetic tension produced by the “soul” in the creative act of performing is spread at first throughout the entire body to reach finally the “fingertips”. Focusing on the primary role of the body in performance as a potential vehicle to capture subjectivism, I asked myself:

What would happen if I visualize my performing body by projecting it into a “body image”, an avatar? Can I use this pragmatic avatar of my-self to look at my subjectivity from an

outsider's perspective? Can I identify my lived experience as instantiated in my gestures through the lens of self-objectification based on empirical data?

The assumptions concerning the body as an interface of the performer's intentionality in terms of sound producing and expressivity inspired me to investigate on my subjectivity through a "performative experiment" combining self-reflections and objective measurements of my bodily expressions during a performance.

My performative presentation wants to bring alive the dialectic relation between subjectivity and objectivity in piano performance practice by alternating my live piano performance with interactive reflections on my captured avatar projected on a screen as an objectification of my-self. From this specific angle, my presentation aims at experimenting with subjectivity the creative act of performing instantiated into gestures as a tactile sensation expressing the soul's intentions.

*Born in Italy and living in Brussels, **Giusy Caruso** is a professional concert pianist and artist researcher graduated cum laude in Piano and in Philosophy. Rewarded by important institutions, she carries on her concert activity throughout Europe, Asia and America though working as a PhD researcher at IPEM - Department of Musicology, Art, Music Performance and Theatre Studies at the University of Ghent in affiliation with the KASK - School of Arts of Ghent, Royal Conservatory. Her artistic research project involves an investigation on her piano performance practice of the 72 Etudes Karnatiques pour piano by Jacques Charpentier (1933) while embracing the sphere of embodied music cognition, specifically the correlation between intentionality and musical gestures. Since 2011, she has been holding conference-concerts on her artistic research in many Universities and Institutions. Her recent article, *Le patrimoine musical indien dans le répertoire français contemporain pour piano de Olivier Messiaen et Jacques Charpentier*, was published on « Les Cahiers internationaux de symbolisme » (November 2015).*

## **Anecdotal Interventions: Performance Art in 1970s London and Feminist Historiographies**

### Eleanor Roberts

Focusing on feminist performance and participatory art forms at London's Institute of Contemporary Arts [ICA], this paper responds to recent calls for, as well as historiographical reflection on, research into the 1970s and its resonance for contemporary contexts. In addition to the feminist imperative of 'recovering' obscured histories or interjecting into dominant narratives, this research pursues a re-evaluation of ways in which the 'ephemera' of performance forms are in tension with, and indeed productively disrupt, 'positivist' and 'objective' logics of archival representation.

The 1970s saw women and feminist performance artists pioneer performance forms which challenged more traditional formal boundaries, such as between sculpture, theatre, poetry and music. In such works, they utilised their own bodies as a subject and artistic material, and – in conjunction with feminist organising – intervened into discourses around important issues of personal agency, gender, and identity construction. Historical approaches to performance works have frequently foregrounded narratives of loss, and point to the dislocation between the experience of the live event, and its spectral documentation or archival 'remains' (Phelan, 1993). Indeed, in my attempt to 'recover' early performance art works from the late 1960s, such as those of Carlyle Reedy, Charlotte Moorman, and David Medalla, I have encountered the inadequacy of the institutional archive, its evident patterns of patriarchal and capitalist bias, and its profound gaps. However, I am interested in developing a feminist historiographical approach which simultaneously attends to other 'unauthorised' forms of documentation, such as memory, anecdote, subjectivity, and references or annotations which



exist in the margins. I argue that these are desirable forms of 'evidence' for historicising performances which not only foreground the artist's 'real' self, but also productively explore the possibilities of multiple self-fashioned selves, alter-egos, doppelgangers, surrogates, and imposter personas, and crucially destabilise the notion of a fixed central subject.

*Eleanor Roberts is a PhD candidate in the Department of Drama at Queen Mary, University of London. The title of her thesis is 'Third Area: A Feminist Reading of Performance at London's Institute of Contemporary Arts in the 1970s'. In this current project, archive and interview-based research form key components in historicising events in the UK, which also act as case studies in the development and modelling of a feminist historiography. She recently co-curated Are We There Yet? - A Study Room Guide on Live Art and Feminism, a print and online publication focussed on histories and issues of Live Art and feminism in the UK, in collaboration with Prof. Lois Weaver and Live Art Development Agency. Her research has been published in Contemporary Theatre Review and Oxford Art Journal.*

## **Inside the choreography of gender**

Stefan Östersjö & Nguyễn Thanh Thủy

This paper is a set of reflections on the process of making *Inside/Outside*, an installation built on a concept by Nguyễn Thanh Thủy (VN) and developed in collaboration between The Six Tones (VN/SWE), the choreographer Marie Fahlin (SWE) and sound artist Matt Wright (UK). Musings on this process depart from a text by Trinh Minh-ha (2010). We discuss the choreography of gender (Foster 1998) in the performance of traditional Vietnamese music and the role of the body in the play with gendered identity which is launched in performance of the piece.

The audience encounters three musicians in glass boxes dressed in traditional queen costume. The choreography is created from gesture material found in traditional music performance in Vietnamese TV-shows.

Qualitative analysis was part of the working method and was carried out by all the participating artists. The study of *Inside/Outside* focuses on 3rd and 1st person perspectives, where the latter has been approached in two ways: in interview sessions with the three performers and in coding sessions where the coding and the annotations have all referred to the subjective meaning of the gesture. In 2015, the installation was enhanced by new headphone tracks in which the three performers express their individual experiences of performing the choreography in the piece and reflections on the ways in which they have been socialised into being musicians in their respective cultures. Ultimately, the paper addresses the question how subjectivity is expressed in this play with multiple identities.

### References

Foster, Susan Leigh: 'Choreographies of Gender.' (1998), *Signs*, Vol. 24, No. 1, pp. 1-33, University of Chicago Press, Chicago

Trinh, t. Minh-ha (2010: *elsewhere, within here: immigration, refugeeism and the boundary event* New York: Routledge

*Dr. Stefan Östersjö is a leading classical guitarist. Since his debut CD (Swedish Grammy in 1997) he has recorded extensively and toured Europe, the US and Asia. His special fields of interest are interaction with electronics, experiments with stringed instruments other than the classical guitar and collaborative practices, also between different cultures. As a soloist he has cooperated with conductors such as Lothar Zagrosek, Peter Eötvös, Pierre André Valade, Mario Venzago, Franck Ollu and Andrew Manze. He received his doctorate in 2008 on a dissertation on*

contemporary performance practice and has since then been engaged in artistic research at the Malmö Academy of Music, and since 2009 also at the Orpheus Institute in Ghent, Belgium. He participated in *(re) thinking Improvisation* (2009-2011) and was the PI of *Music in Movement* (2012-2015), two international artistic research projects funded by the Swedish Research Council. He is also a member of *Landscape Quartet* (an artistic research project with support from AHRC). In 2016 several new book chapters are due for publication on Oxford University Press and Leuven University Press. His most recent CD release is *"Being Together"*, Setola di Maiale, Rome, 2015.

**Nguyme Thanh Thha**, PhD candidate in Artistic Research in Music, Lund University. She is a leading representative of traditional Vietnamese music and received the first prize in the national *dan tranh* competition in 1998. She works with both traditional and experimental music as a *đàn tranh* performer/improviser; collaborates with many musicians and composers around the world. Between 2009 and 2011, she was involved as artistic researcher in the international research project *(re)thinking improvisation*, as a collaboration between the Vietnam National Academy of Music and the Malmö Academy of Music. Since 2012 she is carrying out an artistic doctoral project at the Malmö Academy of Music concerned with gesture in traditional Vietnamese music. She recently published a book chapter in an edited book on Cambridge Scholars Publishing, and live recordings and a book chapter in *(re)thinking improvisation: artistic explorations and conceptual writings*, (a box with two CDs, a DVD and a book, published by Lund University Press.)

# Concert performances

## **Ceci n'est pas un piano (Anne Lockwood, 2002/ 2013)**

Catherine Laws: piano.

This piece, for piano and recorded text, was originally composed in 2002 for the pianist Jennifer Hymer. The piece is in part concerned with the performer's embodied subjectivity, presenting a performed self that is complex and distributed, formed in relation to and through others (other performers, composer, significant figures in the process of practice and training and so on), and also relationship to her instrument. We hear a pianist's voice played back, in two different ways, through the body of the piano: the two expressive selves, speaker and pianist, form a dialogue but at times merge, one taking on the tones and overtones of the other. The physicality of the piece and the content of the text seem, in a beautifully playful and creative way, to draw attention to the instrumentalist's body as more than a vehicle for realising cognitised intentions, exposing its significance as modified through years of practice, disciplined in relation to the instrument, formed in and through a specific training, shaped by other (non-musical) embodied experience, by social and cultural experience, and by the specific demands of repertoire. However, the piece, as I first encountered it, used a recording of another pianist, Jennifer Hymer, talking about her pianistic experience; her life, her pianos, her sense of her body at the instrument. From the initial reaction that this was 'my' piece – that I recognized myself in it – I moved to a sense that it was impossibly other: however much I identified with what Jennifer's voice said, it was her voice, and the details were hers not 'mine'. With Lockwood's permission I therefore made a new vocal recording, which Lockwood then mastered: this is what you hear in this performance.

## **Austerity Measures I**

David Gorton and Stefan Östersjö

Austerity Measures I, the first in a series of similarly titled pieces, is written for ten-string guitar with a customised tuning system. The score consists of 64 bars of musical notation across two pages, with an additional set of instructions. Unlike most pieces of music, if you were to play through the score you wouldn't actually be playing the piece; instead, the instructions give details of how to construct the piece, from the given materials. The score is to be played through four times: on the first time through all the bars should be played, but on each subsequent play-through an increasing number of the bars should be omitted, and replaced with rests. The instructions for the piece establish a rudimentary economic system, which governs the allocation of musical resources to the guitar player. The piece Austerity Measures I therefore only comes into existence through its construction, and ultimately deconstruction, in performance, an action that is mediated through the encounter of the performer with the economic system of the piece.

## **émoi for solo bass flute (Evan Johnson, 2013)**

Richard Craig

Commissioned by BMI and Concert Artists Guild, and written for Claire Chase Premiere: Claire Chase – 8 March 2013, Roulette, Brooklyn, NY

émoi (esmai, confusion, agitation...) – dismay, “the most profound form of being disturbed in the dimension of movement” (Lacan); ex-magere, to deprive of powers, of strength, of energy; to make so it cannot be done. Et moi.

All of this is a way of approaching the two main concerns of this work, as of my work in general: the relationship of local musical material to unsuitable durational contexts, the inhibition, dismay, the deprivation of forced repetition, restatement, being bled into silence by durational pressure; and the instability of the exuberantly excessive notation's relationship to instrument and to instrumentalist, the removal of mastery, a profound form of being disturbed. And moi: the performer and her instrument, the breath and throat that articulate everything.

### ***nature table III***

#### Hogg:Peters:Vogel

Nature table is a series of instrumental experiments and musical improvisations by Deniz Peters, Bennett Hogg and Sabine Vogel, which combines the spirit of a practice that engages with nature and the environment – established by the Landscape Quartet (Bennett Hogg, Sabine Vogel, Stefan Östersjö and Matt Samson) – with a specific interest in the experiential and emotional dimension of the performance and its situation in the sense investigated by the artistic research project Emotional Improvisation (FWF:AR188).

Each performance of nature table seeks to transfer anew and rediscover an agency encountered in the field – originally on a mountain in southern Austria called *Schweizeben* – composed by the wind passing by a fishing wire and through flutes suspended from that wire, which was hung between two trees, recorded through contact microphones, and by the cowbells of cattle grazing nearby the site. Nature table is an instance of environmental art that does not *represent* nature and its sounds, but gives its presence a voice, to then *engage* with this voice. The ensemble, via the instrumental installation as a site to which it brings its field experience and sounds, gives itself over to a joint musical and psychological dynamic with an environmental agent, transgressing instrumental identities, forming new ones, and testing the borders of intersubjective listening and empathic sonic meditation.

In nature table III we experiment anew with a modified installation, including feedback loops and resonances through strings and suspended flutes, violins as resonators and transducer-amplification on the soundboard, plus some samples. The piano's soundboard again becomes a "nature table", so that we may summon up and engage with an aeolian-like agency, which is nevertheless co-constituted by each player's contribution.

# Installations

## **Inside/Outside**

Nguyễn Thanh Thủy

An installation built on a concept by Nguyễn Thanh Thủy (VN) and developed in collaboration between The Six Tones (VN/SWE), the choreographer Marie Fahlin (SWE) and sound artist Matt Wright (UK). Musings on this process depart from a text by Trinh Minh-ha (2010). The audience encounters three musicians in glass boxes dressed in traditional queen costume. The choreography is created from gesture material found in traditional music performance in Vietnamese TV-shows.

## **Scientific Listening: Radically Different Perceptions**

Ann Warde

Science embraces acoustics as a way to come to understand the behavior and communication strategies of organisms. However, due to differences between the perceptual scales of human observers and very large, or very small, species (whales and crickets, for instance), even the seemingly simple act of determining the source of a sound can be daunting. Our initial subjective encounter with unfamiliar sounds, particularly where no visually obvious sources are present, seeks an objective listening perspective: what *is* that? We wonder whether our intuitive understanding is imagined or real, false or true ...

# **Presenters list**

## **Keynote**

Deniz Peters

## **Seminar convenor**

Caterine Laws

## **Presenters/performers**

Amy Blier-Carruthers

Giusy Caruso

Anna D'Errico

Marco Fusi

David Gorton

Bennet Hogg

Simon Høffding

Catherine Laws

Richard Craig

Stefan Östersjö

Christopher Redgate

Eleanor Roberts

Nguyễn Thanh Thủy

Ellen Ugelvik

Sabine Vogel

Ann Warde

# Participants list

Paulo de Assis

Peter Dejans

Matthieu Esnult

Reinhard Gagel

Jonathan Impett

Jon-Luke Kirton

Zjana Muraro

Juan Parra Cancino

Luk Vaes

Stevie Wishart

## **docARTES students**

Heloisa Amaral

Junhyung An

Johannes Boer

Patrizia Bovi

Lucia D'Errico

Yannis Ekonomou

Shaya Feldman

Franziska Fleischanderl

Paolo Galli

Karin Gastell

Ellie Nimeroski

Margaret Urquhart

Nizar Rohana

Emlyn Stam

Anne Veinberg

Edoardo Valorz

Teunis van der Zwart

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