

Anders Hultqvist

Title: **A Shrinking Emptiness** (*En krympande tomhet*)

GAS-festival Oct 2, 2018 at Atalante, Göteborg

<https://gas-festival.com>



Act 1. Concert (53 min.)

a: *A Shrinking Emptiness - Entropic Pleasures III* by Anders Hultqvist

performed by Ensemble *Mimitabu* Poetry readings: Gunnar D Hansson

b: *Traces of Oblivion* by Ole Lützow-Holm with Stefan Östersjö Guitar and Jakob Riis Laptop

Audio Paper on *Traces of Oblivion*

Act 2. A Shrinking Emptiness (47 min.)

Concert/Installation/Lecture performance

In the form of a Live Audio/visual 'hörspiel', parts of an acoustical ecological landscape are both formed and examined. The presentation combines an audio landscape - which in turn is composed of material from some previous projects - with readings, musical compositions, images and text fragments.

Concept, Composition, Performers, and Staging:

Anders Hultqvist, Stefan Östersjö, Ole Lützow-Holm, Jörgen Dahlqvist, Jakob Riis, Gunnar D Hansson, Ensemble *Mimitabu*.

Anders Hultqvist <https://www.gu.se/omuniversitetet/personal/?userId=xhulta>

Stefan Östersjö <https://www.mhm.lu.se/en/stefan-ostersjo>

Ole Lutzow-Holm <https://www.gu.se/omuniversitetet/personal/?userId=xlutzo>

Jörgen Dahlqvist <http://www.teatrweimar.se>

Jakob Riis <http://sonicescape.net>

Gunnar D Hansson <https://www.albertbonniersforlag.se/forfattare/h/gunnar-d-hansson>

Ensemble *Mimitabu* <http://mimitabu.se>

A Shrinking Emptiness

This presentation is a work-in-progress where participating artists in the research program *At the compositional limits of complexity* together create a work that seeks to reconcile the discursive with the performative in an exploration of possible presentation strategies whose material and medium is sought to coincide with practice.

In the form of what might be called a *Live-Audio Paper-Concert-Lecture*, parts of the acoustical landscape are both formed and commented. The presentation combines an audio landscape - which in turn is composed of material from previous sub-projects - with text readings and fragments from the musical compositions *Entropic Pleasures* and *Traces of Oblivion*, as well as images and captions.

The piece *Entropic Pleasures* – seeks out of different entropy levels to perform parts of the spectral time space that can exist between white noise and a sine wave - from synthetic sounds to field recordings, while *Traces of Oblivion*, inspired by Roland Barthes' essay *From Work to Text*, stems out of thinking about a musical composition in terms of a *rhizomatic archive* – a place rather than a narrative, a process rather than an artefact.

A third revised version of *Entropic Pleasures* is presented in act 1 where the electronic part has been further moulded, and especially the ending of the instrumental part has been reworked for larger clarity of expression within the augmented ending soundscape.

Some initial questions during the workshops:

How can the different levels of abstraction and discursiveness together in some way become productive in terms of creating a sense of knowledge production?

How can thematic interaction, crossing and/or more random parallel positions work in relation to both the projects main ideas and the presentation itself?

Dikter handlar ofta och helt omedvetet om "de tillstånd varur de uppstått" och om "sådana tillstånd som skapas av själva sjungandet". De båda besläktade sakerna är lätta att avvisa om man inte råkar vara på det humöret.
(Gunnar D Hansson, from *Koelbjergkvinden* in *Tapeshavet*.)

This presentation is a part of the research program *At the compositional limits of complexity. A shrinking emptiness - meaning, chaos and entropy*.

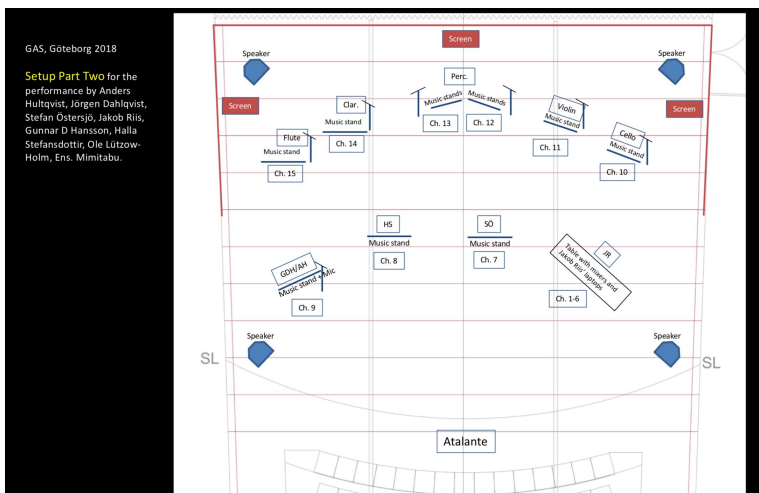
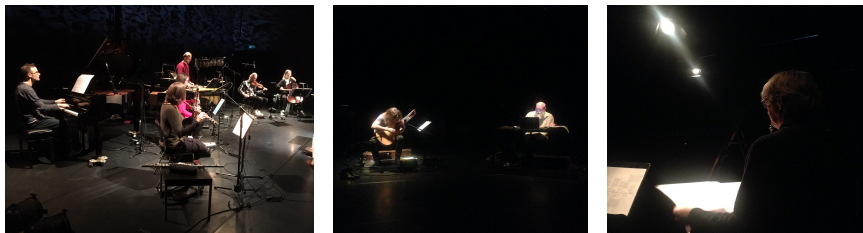
The production relate the material in the two acts in a way that opens up for viewing the different musical and textual materials from different angles. While the first act sets music in different contexts of sounding and textual realities and metaphors, the second act replays the different scenes within a larger soundscape and by this allows memory to become an even stronger agent in the act of listening and interpretation. A wide panel placing the listener in a variety of sounding and visual terrains as in the citation from Gunnar D Hanssons *Tapeshavet* which is recited as part of the performance: "Ett slags perspektivisk komparatism av stort och smått. En vacklan mellan det nära livet och det främmande livet, mellan inifrån och utifrån, mellan det övertagna och det överförda, mellan namn och sak, icke-tolkning och tolkning, klass och icke-klass, nödtröft och överflöd, en skrift i många riktningar, utan ambition att skapa en helhet. [...] Noteringar, fakta, oordnade sådana, till en början som ett minnesstöd, inga system låter sig (inledningsvis) toppstyras i denna röra – kanske det centrala och det icke-centrala i referenserna ändå låter sig fogas samman till något som kan likna ett system, ett sammanhang eller en idé. Och i bästa fall ett slags rytmisering av sammanhangen. 'Alltså en erfarenhet före alla kategorier – och nu: / en tidsmättnad där brusklanger invaderar alla rytmiska / och versifikatoriska mönster och blir till en allegori / över alla systems utveckling mot entropiska tillstånd.' Och om ... om det skulle finnas ett fångsnät har det vida maskor."

Translation of the quote above: "A kind of perspectivist comparatism of big and small. A fluctuation between the near life and the strange life, from between within and without, between the conceived and the transmitted, between name and substance, non-interpretation and interpretation, class and non-class, neediness and abundance, a text in many directions, without the ambition to create a whole. [...] Notes, facts, disordered ones, initially as memory support, no system allows (initially) to be controlled in this mess - perhaps the central and the non-central ones in the references nevertheless fuse into something that can resemble one system, context or idea. And at best a kind of rhythmization of the context. 'So an experience before all categories - and now: / A saturated time where noise sounds invade all rhythmic and / versified patterns and become an allegory / over all systems development towards entropic states.' And if ... if there should exist a net trap, it has wide stitches."

GAS Göteborg, 7 pm Tuesday Oct 2, 2018
A Shrinking Emptiness, a Live Audio (Visual) Perf. by and with Anders Hultqvist, Ole Lützow-Holm, Jörgen Dahlgqvist, Stefan Östersjö, Jakob Riis, Halla Stefánsdóttir, Gunnar D Hansson, Ens Mimitabu.

Score Göteborg:

Rehearsal images GAS-festival Göteborg and IAC Malmö:



The research group consists of the composers/musicians Anders Hultqvist, Ole Lützow-Holm and Stefan Östersjö together with the writers and poets Gunnar D Hansson, Lotta Lotass and Staffan Söderblom.

The investigations take their point of departure in the musical, literary, informational and cognitive conditions for artistic work.

Keywords: Musical composition, Literary composition, Poetics, Perception, Entropy, Cognition, Conceptual production, Time, Space.

Video documentation:

Act 1

<https://vimeo.com/293156163>

Act 2

<https://vimeo.com/293216539>

Earlier workshop versions have been presented at the Swedish Research Councils (VR) Symposium, Stockholm 29 Nov. 2017 and at the Camino Events in Venice 16 June 2017, organized by UniArts Helsinki.



16.-17.6.2017 Encounters, Discussions, Experimentations: Art, Research and Artistic Research in Music