



PITEÅ PERFORMING ARTS BIENNIAL | ONLINE PRE-EVENT

Oct 26-27

ECOLOGY, SITE AND PLACE | Piteå Performing Arts Biennial seeks new formats for the performing arts to engage in societal issues. The first edition, postponed to 2021 due to the Covid-19 pandemic, focuses on ecological perspectives, and further seeks engagement in questions related to site and place. On October 26-27, an online pre event presents some perspectives on how the performing arts address these issues in the time of the pandemic. Particular focus is given to digital presence, as discussed in three panels in the third edition of *Physically Distant*. While the biennial will host a series of new productions of ecological sound art, site-specific arts projects, dance and theatre productions, intermedia arts projects, film and video screenings, the pre event presents three concerts with telematic performance, a live radio show and a series of shorter streamed performances, as well as fixed media artwork on the website.

N.B. Links for streaming will be posted on the festival website:

<https://studioacusticum.se/ecology-site-and-place-pitea-international-performing-arts-biennial-2020-october-24-30/>
For more information, please contact: Prof. Stefan Östersjö, LTU, piteabiennial@gmail.com

Monday October 26

- 12:15 Welcome and introduction. Stefan Östersjö.
- 12:30-13:45 **Ecology of Perception**
Markus Tullberg | 4E Cognition and musical instruments
Hubert Gendron-Blais | Music, Ecology and Affective Communities On Some Emergent Techniques of Résonances manifestes
Per-Anders Nilsson & Palle Dahlstedt | Electroacoustic Modular Ecosystem
- 13:45-14:00 Break
- 14:00-17:15 **Ecological perspectives on Sound Art**
14:00 Nikki Sheth | Sounds of Mmabolela
14:30 Sabine Vogel | Recorded Landscapes #1
15:00 Bennett Hogg | "Over the Hills and Far Away": Towards One Possible Approach to the Decolonialisation of How We Talk About Experimental Art Practice.
15:30 Halla Steinunn Stefánsdóttir | HÉR: Of curation in the act
- 16:00-16:15 Break
- 16:15 Anders Hultqvist, Jan Berg & Stefan Östersjö | Invisible Sounds at Piteå Port
16:45 Jacek Smolicki | Soundwalking through Inaudible Cities. Peripheral Soundscapes of Stockholm and Beyond
- 17:15-17:30 Break

Physically Distant #3: the network, the pandemic, and telematic performance

- 17:30 Introduction. Stefan Östersjö and Federico Visi
17:40 Simon Waters & Paul Stapleton | Musicking online: your technical problem is actually a social problem. A performative conversation.
- 18:00-19:00 **Panel I. Instrumentality in Networked Performance**
Panelists: Henrik Von Coler, Juan Parra, Franziska Schroeder, Nick Brown and Nela Brown
- 19:00-19:45 **TELEMATIC PERFORMANCE #1**
A concert hall organ in the network. (Live-streaming from Studio Acusticum). Telematic performances with the University Organ remotely controlled from several locations.

Scott Wilson, live coding, Birmingham (UK)
Mattias Petersson, live-coding, Piteå (SE)
Robert Ek, clarinet, Piteå (SE)
Stefan Östersjö, electric guitar, Stockholm (SE)
Federico Visi, electronics, electric guitar, Berlin (DE)
- 19:45-20:00 Break
- 20:00-21:00 **Panel II. Network ecology: Communities of practice for the digital arts**
Panelists: Shelly Knotts, Scott Wilson, Rebekah Wilson and Mattias Petersson

N.B. Links for streaming will be posted on the festival website:

<https://studioacusticum.se/ecology-site-and-place-pitea-international-performing-arts-biennial-2020-october-24-30/>
For more information, please contact: Prof. Stefan Östersjö, LTU, piteabiennial@gmail.com

Tuesday October 27

- 13:00-14:30 **Sound Art in Urban Spaces**
13:00 Marcel Cobussen | Rethinking the Role of Sound Artists in Urban Ecologies
13:30 Georgios Varoutsos | Peace Wall Belfast: Spatial Audio Representation of Divided Spaces and Soundwalks
14:00 Katt Hernandez | Ephemeral worlds: The Transposition of Space onto Place
- 14:30-14:45 Break
- 14:45 Anders Lind and Cat Hope | pre concert talk
15:00-15:45 **TELEMATIC PERFORMANCE #2**
A collaboration between composers/researchers Anders Lind [SE], Cat Hope [AU] and musicians from the three ensembles Norrbotten Neo [SE], Mise-EN ensemble [US] and Decibel New Music Ensemble [AU].
Embracing Distance (2020) by Anders Lind for clarinets, percussion, bass Flute, percussion, trombone, piano
Interference (2020) by Robert Ek for clarinet and electronics
The Rupture Exists (2020) by Cat Hope for clarinets, percussion, bass flute, percussion, trombone, piano

Robert Ek, clarinets, Norrbotten NEO (SE)
Daniel Saur, percussion, Norrbotten NEO (SE)
Cat Hope, bass flute, Decibel New Music Ensemble (AU)
Louise Devenish, percussion, Decibel New Music Ensemble (AU)
Yumi Suehiro, piano, Mise-EN ensemble (US)
Mark Broschinsky, trombone, Mise-EN ensemble (US)
- 15:45-16:00 Break
- 16:00-17:30 **LECTURE-TRANSMISSION** | Kate Donovan & Gabi Schaffner: Site & Signal. Radio Art Ecologies
- 17:30-17:45 Break
- Physically Distant #3: the network, the pandemic, and telematic performance**
- 17:45-18:00 Marcin Paczkowski | Rehearsing music online: possibilities and limitations
18:00-19:00 **Panel III. The network as place**
Panelists: Luca Turchet Roger Mills, Chicks on Speed (Alex Murray-Leslie, Melissa Logan), Ximena Alarcon Diaz, angela rawlings, Halla Steinunn Stefánsdóttir, David Brynjar, Maja Jantar and Marcin Paczkowski
- 19:00-19:30 **TELEMATIC PERFORMANCE #3**
'iða' (Icelandic) summons constant movement and ocean eddies through telematic performance of bodies proximal to the North Atlantic, Pacific Oceans and the Baltic Sea. Live-stream whirlpool: improvised voice, violin, and prepared sounds, mediated by real-time score as collective composition.

Maja Jantar, performer and composer of visual score, Ghent (BE),
angela rawlings, performer and composer of visual score, Reykjavík (IS),
Halla Steinunn Stefánsdóttir, performer and composer of visual score, Malmö (SE)
David Brynjar Franzson, technical concept and streaming, Los Angeles (US)
- 19:30-20:00 Break
- 20:00-21:00 Where do we go from here? (Plenary discussion)

N.B. Links for streaming will be posted on the festival website:

<https://studioacousticum.se/ecology-site-and-place-pitea-international-performing-arts-biennial-2020-october-24-30/>
For more information, please contact: Prof. Stefan Östersjö, LTU, piteabiennial@gmail.com

Registration

Participation in the conference is free, but registration is compulsory. Register by sending an email to piteabiennial@gmail.com

Links to streaming of concert performances will be found on the festival website.

Abstracts

Markus Tullberg | 4E Cognition and musical instruments

In this presentation, I will discuss how the role of instruments in musical practice can be understood, through a theoretical framework drawing upon the emerging paradigm of 4E cognition. Animating the discussion are two studies, an interview study and a co-operative inquiry, together forming the empirical basis of my PhD-project. The case here is the simple-system flute, an instrument that was primarily developed as a product of 19th century Western art music, and later became established in other genres and traditions.

The theoretical centerpiece in this discussion is the concept of affordances (Gibson, 1979) through which the dichotomy of subject and object is collapsed in order to promote a focus on the reciprocal nature of perception, as a phenomenon depending on both. Affordances, already with a history of use within various forms of music research, is today in direct dialogue with a broader range of philosophical traditions and contributions. Although Gibson's idea may seem intuitive and even simple at first, its implications for our understanding of human behavior and experience are profound. These implications are even more elaborate when taken as a core part of 4EC. Of particular interest in the discussion of the present paper are the extended (Clark & Chalmers, 1998) and the enacted (Noë, 2004) dimensions of cognition. Research in/through/about music can serve a double purpose in the theoretical and philosophical work that lies ahead, since such contributions may (i) highlight and apply these theoretical frameworks to a practice which operates simultaneously in multiple time scales, as well as (ii) deepen our understanding of these relationships, thus shaping new artistic and pedagogical ideas.

Biography:

Markus Tullberg: <https://www.mhm.lu.se/markus-tullberg>

Hubert Gendron-Blais | Music, Ecology and Affective Communities On Some Emergent Techniques of Résonances manifestes

The process of research-creation underlying Résonances manifestes, a improvised music piece based on a sound score composed of field recordings from various autonomous demonstrations, shows how an ecological perspective can offer new understandings of the affective communities, i.e. the common becoming of the multiple bodies (living or not, human or not) taken in an intensive field of affective resonance, in music and in politics. Approached as an ecology, the musical event arises from the contingent, ephemeral and often ambiguous encounter between multiple elements, which contribute in varying degrees to the expressive quality of the music produced. The crafting of this encounter implies a delicate work on the conditions of the event, which requires singular techniques to actualize the expressive potential of a given musical assemblage. The unfolding of some of the technical interventions involved in the process of research-creation of Résonances manifestes (a sound study on the acoustic ecologies of demonstrations, a sound score expressing different affective tonalities of these events, and a series of training workshops on the collective perception of sounds) will be presented as diverse ecological experimentations to address aesthetics, but also social and environmental issues. A proposition, at the confluence of music, philosophy and politics, where the reflexive presentation and the performance of movements of the piece by members of the Devenir-ensemble, the musical assemblage performing the piece, will interact and cross each other to activate conjunctively the creative potentialities of thought and the reflexive dimension of music.

Biography:

Hubert Gendron-Blais: <https://matralab.hexagram.ca/people/hubert-gendron-blais/>



Palle Dahlstedt and Per Anders Nilsson | Electroacoustic Modular Ecosystem

Palle Dahlstedt and Per Anders Nilsson present an improvisation ecosystem for interconnected modular synthesizers. An improvisation system, as we define it, is a system designed by somebody, with a specific configuration of human agents (musicians) and virtual agents (interactors and processors), with communication going on in both directions. Systemic improvisation is the act of a number of musicians playing in such a system. In our system, any change from one player may force a reaction from the other, and subsequently affecting musical outcome, and vice versa. In turn, such changes have an impact of next steps of action and interaction. Whatever you play will change the current state of the system, in a non-trivial way. One may say that each reaction is also an action. Anything a musician plays, in reaction to input from the other player and from the virtual interactors, the synthesizers, affects the state of the system, and as seen from an individual musician's perspective, playing is like chasing a moving target. The system is impossible (or difficult) to ignore, and every mistake is meaningful. Moreover, the system is always active – the performer enters the system and hereby make it fully connected, and then things start to happen. A constant system does not change the principles of its behavior, the musical output may vary considerably however, since development and radical change may happen, thanks to emergent behavior.

Link to video:

<https://www.youtube.com/watch?v=5UQkWnxucWE>

Biographies:

Palle Dahlstedt: <https://www.gu.se/om-universitetet/hitta-person/palledahlstedt>

Per Anders Nilsson: <https://www.gu.se/om-universitetet/hitta-person/perandersnilsson>

Nikki Sheth | Sounds of Mmabolela

An artist talk by Nikki Sheth that explores themes of place and ecology through soundscape composition. The talk will discuss the Sonic Mmabolela 2017 residency with Francisco Lopez, that focused on creative approaches to work with environmental sound recordings and the role of listening through extensive exploration of natural sound environments. As a result of the residency, a series of three pieces were created titled Sounds of Mmabolela. This series of site-specific multichannel soundscape compositions address the vast landscapes and unique soundscapes of sub-Saharan Africa. This ecological sound art takes the listener on a journey through different sound worlds terrain, combining natural and abstracted sound materials to bring out an alternative sonic reality of the soundscape based on the experience of the dedicated listening sessions that took place in the field. The talk will address all three pieces, with a focus on the third work, Mmabolela which will be featured in Piteå Performing Arts Biennial 2021 as an audio work.

Biography:

Nikki Sheth: <https://www.birmingham.ac.uk/schools/lcahm/departments/music/research/postgraduate-research/profiles/sheth-nikki.aspx>

For soundfiles see the Listening Room on the festival site.



Sabine Vogel | Recorded Landscapes #1

This artist talk outlines my work with a project titled Recorded Landscapes. This is a series of audiovisual compositions, dealing with ideas of homeland, nature and identity. The idea is to visit the homelands of different musicians in different countries and they share specific places in nature with me. In these places we tune-in, we improvise, collect audio and video material, which then will be used to create audiovisual compositions/fixed media pieces/audiovisual installations. In 2019 I was able to create the first series: "Recorded Landscapes#1", which was presented in October in the form of a concert in Potsdam. I created a solo in Bavaria and three duo pieces: one in Bulgaria with violinist Biliانا Voutchkova, one with sound artist Marta Zapparoli in Italy and one with composer and violinist Bennett Hogg in England.

Link to video:

<https://vimeo.com/showcase/6843326>

Biography:

Sabine Vogel: <http://www.sabvog.de/en/biography.html>

Bennett Hogg | "Over the Hills and Far Away": Towards One Possible Approach to the Decolonialisation of How We Talk About Experimental Art Practice.

For much of the twentieth century, and into the twenty-first, discourses around experimentation in the arts have drawn on spatial metaphors. It has been apparently unproblematical to talk of experimental in the arts as "breaking new ground", "exploring frontiers" (or going beyond them), "path-finding", "explorers", "pioneering", "breaking boundaries" or going into "unchartered territory". Such a phraseology has tended to mark the high aesthetic and socio-political value of "progressive" works of art. However, such metaphors acquire their "value" from the importance ascribed to exploring parts of planet Earth beyond the European landmass by Europeans; colonialism and empire. In North America the frontiersman is still held up as a paradigm of value and good, disregarding the genocide of First Nation peoples, and the destruction of millions of square kilometers of the biosphere.

Alongside this extraterritorialisation, the motif of "exile" - for complex cultural reasons - became increasingly valued in modernist art practices from the end of the nineteenth century. However, the trope of exile - of being far from home - has played a complex subsidiary role in the valorization of extraterritoriality. Together, these have problematized the notion of "home", whose political significance has tended to be figured as exclusionary and xenophobic, that, in its complementarity to colonialism, has found little purchase in mainstream discourses of the avant-garde.

In this presentation I shall argue for an idea of "home" that can be used to critique the mindsets and vocabularies of the colonial histories of Europe, with their colonialist associations, and counter-ecological exploitation of resources. Refusing Eurocentric modernist metaphors of extraterritorialisation, "being at home" in one's arts practice sees the creative individual as a mobile actor whose "home" is defined by what they do and know, in their informed environmental interactions, and not by a limited geographical space.

Biography:

Bennett Hogg: <https://www.bennetthogg.org/>

Halla Steinunn Stefánsdóttir | HÉR: Of curation in the act

This presentation looks at the curatorial practice within my PhD project titled HÉR! An exploration of artistic agency. The project is designed to look at situated actions through a row of case studies that link to my role as performer, composer and curator within contemporary music and sound art. The curation has spanned various processes, such as the concert event, the act of studio recording, album creation, participatory sense-making between composer and performer, as well as a row of multi-channel sound installations. A common denominator between the studies is curation as activation of processes, as well as curation informed by an ecological-enactive perspective. This presentation is therefore foreseen to link to multi-entity performance (Rawlings, 2019; Stefánsdóttir, 2019), spatial practices and bodily poiesis of relation.

Biography:

Halla Steinunn Stefánsdóttir: <https://www.mhm.lu.se/en/halla-steinunn-stefansdottir>

Anders Hultqvist, Jan Berg & Stefan Östersjö | Invisible Sounds: ecological approaches to nature, culture and technology

This paper discusses participative approaches to sound art, and how such artistic and scholarly practices may be enhanced through the use of immersive technologies. It builds on preliminary results from Invisible Sounds, an ongoing artistic research project, which had its first installment premiered at the Gothenburg Art Sounds Festival in 2016. Anders Hultqvist is currently composer in residence at Acusticum in Piteå, working with Stefan Östersjö and Norrbotten NEO on a series of new commissions for the ensemble. The next installment will be premiered at the biennial in 2021. Invisible Sounds is both a Compositional and an Ecological Sound Art project which explores place through the minute detail of sound and vibration, also beyond the limits of human listening. With participation and artistic action as method, the project wishes to create novel understandings and heightened awareness of our environment. This entails a highly site-specific approach, where sound which is often neglected or beyond ordinary auditory perception is brought into focus through artistic engagement, musical composition and technological measurement. In connection to capturing 'invisible' environmental sounds from the site in question the setup has used among other things Fishing lines, a Hydrophone, a Guitar, String instruments, an Accelerometer and Solar Wind Data from the NOAA space weather site in Boulder, Colorado. In this way seeking to highlight nested ecological spaces through a widened sense of sound and place, and by studying structurally meaningful musical and sonic interaction through combining instrumental and sound composition with sensor technologies, the project also aims to expand some of our human understanding of, and engagement with, the "more-than-human" world. The discussion draws on Tim Ingold's critique of the notion of soundscape, and its implications for an understanding of our relation to nature and culture as based on participation, thus emphasizing the situatedness of human cognition.

Biographies:

Anders Hultqvist: <https://www.gu.se/om-universitetet/hitta-person/andershultqvist>

Jan Berg: <https://www.ltu.se/staff/j/jabe-1.11000>

Stefan Östersjö: <https://www.ltu.se/staff/s/steost-1.58000>



Jacek Smolicki | Soundwalking through Inaudible Cities. Peripheral soundscapes of Stockholm and Beyond.

Inspired by Italo Calvino's *Invisible Cities*, *Inaudible Cities* project explores the suburbs of Stockholm to create a series of short, multi-modal stories describing diverse facets of the city life from the perspective of its peripheries. As aesthetic and critical modes of engaging with the place I prioritize listening and creative field recording. The interest in urban peripheries is followed by an interest in peripheral sonic situations in which mundane elements of natural and cultural realms, infrastructures, and debris become leading actors. As a structuring method I use the Stockholm subway map and visit all thirteen end stations. What stories about the city can be revealed when our attention shifts from the central to peripheral, visual to sonic, from the extra- to infra-ordinary?

The project will be presented as a performative lecture combining elements of semi-fictional narratives inspired by the areas surrounding end stations of the Stockholm subway system as well as field recordings, soundscape compositions and historical research that pertain to those places. I will attempt to demonstrate how soundwalking can help us move beyond the immediate impression and instead connect with a place in a way that reveals its complexity, depth, and inherent dependence on more distant sites, actors, and temporalities.

More info about the project:

<http://para-archives.net/inaudiblecities/>

Biography:

Jacek Smolicki: <http://www.smolicki.com/>

Simon Waters & Paul Stapleton | Musicking online: your technical problem is actually a social problem. A performative conversation.

How might our thinking and doing adapt when making music together over the internet? How do concepts like instrumentality, performance ecology, liveness, rhythm and audience perspective take on different meanings when musicking under the current constraints of the pandemic? In this talk, we may or may not engage with these questions, but they will likely form part of the backdrop from which our conversation emerges. What we can promise is that we work together without a script to try and make sense of our current condition. This may involve us occasionally shouting at each other, but rest assured that this will come from a place of trust and mutual respect. Our talk will not be an execution of a plan; rather, we will engage in performative sense-making while giving space and time for our different perspectives to coexist and coevolve - not unlike what we try and do when we improvise together musically.

Biographies:

Simon Waters: <https://pure.qub.ac.uk/en/persons/simon-waters>

Paul Stapleton: <http://www.paulstapleton.net/>

TELEMATIC PERFORMANCE #1 | A concert hall organ in the network

In this concert, the University organ in Studio Acusticum becomes a part of a telematic interactive system. A series of different approaches for interacting with the sonic resources of this instrument, one of the largest organs in Northern Europe, are employed across a series of networked improvisations. Robert Ek will be the only performer physically present in the space, controlling the organ with gesture data from the bell of his clarinet. Scott Wilson and Mattias Petersson will be live-coding the organ from Birmingham and Stockholm.

Stefan Östersjö and Federico Visi have recently started an ecological sound art project involving aeolian guitars and drones carrying speakers, in live audio interaction through audio corpus analysis. In this evening's performance, they will use the same corpus of aeolian guitar recordings, now activated by the sound of electric guitars played live in Stockholm and Berlin. The organ in Piteå will engage with the other instruments as an automated acoustic spectral synthesiser, enhancing and responding to the other sounds.

While the sonic event of the automated organ performance, through telematic means, is unique to the particular features of the instrument in Studio Acusticum, the performance is also shaped by the agency of the network, such as the temporal component of experienced latency in each performer's location.

Biographies:

Scott Wilson: <https://www.birmingham.ac.uk/staff/profiles/music/wilson-scott.aspx>

Mattias Petersson: <http://www.mattiaspetersson.com/>

Federico Visi: <https://www.federicovisi.com/>

Stefan Östersjö: <https://www.ltu.se/staff/s/steost-1.58000>

Robert Ek: <https://www.ltu.se/staff/r/robekg-1.61276>

Marcel Cobussen | Rethinking the Role of Sound Artists in Urban Ecologies

In this brief, solely verbal presentation I would like to rethink the role sound artists can play in the design of public urban spaces. It is definitely not my intention (and beyond my capacity) to present a new model regarding this role; instead, it is my hope that my initial thoughts will be the starting point for a fruitful discussion on what that role could be or – better – how the already existing roles could be expanded.

Artistic interventions in public urban spaces (all too) often end up in producing and presenting an autonomous and temporary artwork in such spaces. Although most artists have done lots of in situ research and experimentation before the final work is realized, and even though it can be interactive and not too invasive, the work is quasi-independent from the environment and can often only be experienced for a short amount of time.

The idea I would like to explore and discuss is whether the role and input of sound artists for improving the (sonic) quality of public urban spaces can be somehow redirected or enhanced. This would mean, for example, to rethink the idea of what the role of a sound artist is or even what an artwork is; it would mean to think about a balance between aesthetic integrity and functionality; it could mean to exchange autonomous artworks for integrated sonic accents or for increasing the sonic awareness of stakeholders.

Once more, these alterations should not be regarded as replacements but as potential extensions of the role of the sound artist. One final remark: opening such a discussion doesn't stem from academic interest but, rather, from requests from city councils to who are convinced that a good sonic ambiance contributes to the well-being of their citizens.

Biography:

Marcel Cobussen: <https://www.universiteitleiden.nl/en/staffmembers/marcel-cobussen#tab-1>

Georgios Varoutsos | Peace Wall Belfast: Spatial Audio Representation of Divided Spaces and Soundwalks

In West Belfast lies the Peace Wall Belfast, a manifestation of multifaceted messages on political, religious, and communal ideals represented by physical properties of cement, metal, fences, gates, and artwork. There have been discussions on initiatives to take down the walls, however, this remains a fragile state. When thinking about the connectivity of the surrounding spaces and communities, the placing of the Peace Wall(s) blocks any opportunity of cross-communication and produces disorienting effects. However, through alternative artistic approaches focusing on sound, there can be innovative capabilities of sharing these stories and spaces with spatial audio techniques. To use spatial audio to change the perception of these spaces brings forth alternative periods of reflections from stimulating another sensory tool other than sight. Forming two unique listening experiences that focus on the virtual abilities to combine auditory spaces into an immersive installation environment and binaural soundwalks to design site-specific augmentation of the sonic properties of the Peace Wall's surrounding spaces. These projects aim at using spatial audio and artistic practice to plan new approaches for conflict transformation in Northern Ireland.

Biography:

Georgios Varoutsos: <https://georgiosvaroutsos.com/>

Katt Hernandez | Ephemeral worlds: The Transposition of Space onto Place

This short paper summarizes some of the artistic practices of aural transposition which constitute a central component in my PhD project, particularly the transposition of place and space. The wider group of practices sit at a crossroads between being a tool for practice and creating work, and being a tool that illuminates aspects of another entity. In day-to-day music practice, transposition can be a tool for learning material, or a multi-layered exploration of an object or place. Transposition can also be a means of recreating places, real or imagined, through the transposition of ghost traces back into sound. And the transposition of spaces onto other spaces is possible with tools like multichannel sound arrays. This presentation first situates these practices in psychogeography, and amongst other artists whose work utilizes various transposition or psychogeographical practices. It then discusses those aspects of my own artistic practice and work—particularly those utilizing field recordings and spatialization—that are centered around aural transposition as an act of psychogeography. The territory for re-imagining both sound and place lies in the impossible space between the sounding entity at hand and the instrument that transposes it. Just as in the *dérive* of psychogeography, the spaces between well-trod paths leads to a world beyond the banal.

Biography:

Katt Hernandez: <https://www.mhm.lu.se/katt-hernandez>

For videos and soundfiles see the Listening Room on the festival site.

TELEMATIC PERFORMANCE #2

A live-streamed concert with musicians from three chamber ensembles performing in real-time from USA, Australia and Sweden. The concert will include two performances of compositions written especially for this specific mixed ensemble constellation. The compositions will deal with artistic limitations and possibilities for telematic performance such as:

- Timing perspectives due to latency between performers,
- Dimensions on dynamics due to concert format.
- Space acoustics as composition parameter when combining multiple rooms in one performance.

This production, which premiered at the GAS 2020 festival, is a collaboration between composers/researchers Anders Lind [SE], Cat Hope [AU] and musicians from the three ensembles Norrbotten Neo [SE], Mise-EN ensemble [US] and Decibel New Music Ensemble [AU].

Anders Lind: Embracing Distance (2020) for clarinets, percussion, bass flute, percussion, trombone and piano

The work embraces the artistic conditions a telematic performance format could offer – using latency as a musical parameter and more specifically working with different aspects of dynamics within a performance - as laborating with distance to microphone and embracing the specific acoustics of the performers physical spaces. The composition is created as part of the author's artistic research at Umeå University in Sweden.

Robert Ek: Interference (2020) for clarinet and electronics

Interference

- an act, fact, or instance of interfering.
- something that interferes.
- Physics: the process in which two or more light, sound, or electromagnetic waves of the same frequency combine to reinforce or cancel each other, the amplitude of the resulting wave being equal to the sum of the amplitudes of the combining waves.
- Radio: a jumbling of radio signals, caused by the reception of undesired ones. the signals or device producing the incoherence.
- Football: the act of a teammate or of teammates running ahead of a ball-carrier and blocking prospective tacklers out of the way: to run interference for the halfback. such a teammate or such teammates collectively: to follow one's interference. the act of illegally hindering an opponent from catching a forward pass or a kick.
- Aeronautics: the situation that arises when the aerodynamic influence of one surface of an aircraft conflicts with the influence of another surface.
- Linguistics: (in bilingualism and foreign-language learning) the overlapping of two languages. deviation from the norm of either language in such a situation. the distorting or inhibiting effect of previously learned behavior on subsequent learning.
- Psychology: the forgetting of information or an event due to inability to reconcile it with conflicting information obtained subsequently.

In Interference I wanted to explore the field of tension between multiple voices in close proximity of each other. Music is always moving from tension to release, here I control the tension between different voices with a form of gestural sonification.

Cat Hope: The Rupture Exists (2020) for clarinets, percussion, bass flute, percussion, trombone and piano

This work is designed for online collaboration where latency is present. The cloud is a mass of small parts, hanging together yet unstable, impossible and chaotic to some degree. The fixed media part is made of tones and white noise, reflecting both the clarity and complexity of clouds, and how each part influences the other. Accuracy is a concept for one, not the group: sometimes this is exposed, but mostly, it resides in the cloud. The title is taken from 'The Pandemic is a Portal' (2020) an essay by Arundhati Roy.

Links to the participating ensembles:

Norrbotten Neo: <https://norrbottensmusiken.se/ensembler/norrbotten-neo/>

Mise-EN ensemble: <https://www.mise-en.org/>

Decibel New Music Ensemble: <https://www.decibelnewmusic.com/>

Biographies:

Anders Lind: <https://www.umu.se/personal/anders-lind/>

Cat Hope: <https://www.cathope.com>

Robert Ek: <https://www.ltu.se/staff/r/robekg-1.61276>

Kate Donovan & Gabi Schaffner | Site & Signal. Radio Art Ecologies

How can ecological thinking be experienced and understood within the fields of radio (art), environment and locality? What are the sites and ecologies of radio art? And what is the place of the listener? Linking garden and radio as (more than) human-cultivated spaces which collaborate across scales and species, Kate Donovan and Gabi Schaffner present a live lecture-transmission to discuss, collage, interweave and interrupt the various themes, methods and sonic aesthetics of their research and practice within the field of ecological radio art. In particular, they will reference Nightcall Radio [1] (Donovan 2020), and Datscha Radio [2] (Schaffner et al 2012-ongoing).

In both of these examples, the radio studio is removed from its usual exclusive sphere and becomes instead a specifically collaborative embodiment of a 'radio ecology'. Sending sounds on radio waves means to extend beyond location to off-site listeners, while still allowing for simultaneous collective listening experiences. With Site and Signal Donovan and Schaffner propose a self-reflexive way to share the theoretical and artistic concerns of their work within this emerging field.

Links:

[1] <http://streams.soundtent.org/2020/projects/nightcall-radio>

[2] <https://datscharadio.de/en/>

Biographies:

Kate Donovan: <https://mattersoftransmission.wordpress.com/>

Gabi Schaffner: <https://schaffnerin.net>

Marcin Paczkowski | Rehearsing music online: possibilities and limitations

This presentation aims to document up-to-date experiments on rehearsing music remotely, over the internet, with a medium-size instrumental ensemble, typically playing classical, metric music. This scenario arose due to the limitations of person-to-person contact as a precaution against the spread of COVID-19. Current low-latency systems aimed at musical collaboration are evaluated, particularly in relation to the natural phenomena experienced when rehearsing music in person. These particular experiments aim to use a relatively easy setup, as opposed to achieve supreme audio quality. Practical considerations are shared, along with the current results and future goals.

Biography:

Marcin Paczkowski: <https://dxarts.washington.edu/people/marcin-paczkowski>

TELEMATIC PERFORMANCE #3 | iða

The networked performance 'iða' is the first joint telematic endeavour of collaborators Maja Jantar, angela rawlings, Halla Steinunn Stefánsdóttir, and David Brynjar Franzson. Translated from Icelandic to English, 'iða' summons oceanographic referents (translating as nouns whirlpool or eddy) and movement (verb—to move constantly or restlessly). It shares a heterophonic link to the Polish word 'idzje' (translated to English as going). The four collaborators are proximal to the North Atlantic and Pacific Oceans and the Baltic Sea (in Belgium, Iceland, Sweden, and USA) but have strong links to Iceland through former or current residency. Through their solo and collaborative works, they have developed practices of site-responsivity—via performance, composition, installation, and curation.

Through improvisation structured by scores composed simultaneously in real-time, 'iða' considers the virtual, the spontant, and the multilingual within the context of 'situated actions'. This term was coined by Lucy Suchman in connection with her research on human-machine interactions, through which she showed that human action springs from dynamic interactions with material and social worlds (Suchman, 1987). In that instance Rawlings (2019) and Stefánsdóttir (2019) have coined the notion of 'multi-entity performance' as a technique, and conceptual stance which serves to open up a space that urges responsivity and response-ability. 'iða' is therefore set to explore the possibility of site-respondent practices within networked technology, with special emphasis on the role of memory, at the same time that it critically looks at its possibilities of mediation.

Biographies:

Davíð Brynjar Franzson: <http://franzson.com>

Maja Jantar: <https://majajantar.wordpress.com/>

a rawlings: www.arawlings.is

Halla Steinunn Stefánsdóttir: www.hallasteinunn.com

Program board: Stefan Östersjö, Roger Norén, Jörgen Dahlqvist, Erik Enström, Marie Larsson Sturdy and Federico Visi.

Piteå Performing Arts Biennial is organized by Piteå School of Music at Luleå University of Technology, Studio Acusticum, Norrbottensmusiken and Dans i Nord, in collaboration with Kluster, Pitebygdens musikförbund, Piteå Konsthall and Regionbiblioteket.

Produced with support from Statens Musikverk.

Piteå is a small town in the very north of Sweden. It hosts a campus from Luleå University of Technology, the most Northern university of technology in the world. Here, Piteå School of music holds an international position as a hub for interdisciplinary research in the arts and beyond, an environment which also includes the unique facilities of Studio Acusticum, Dans i Nord and Norrbottensmusiken with the contemporary music ensemble Norrbotten NEO, Norrbotten Chamber Orchestra, Piteå Chamber Opera and the two youth activities Norrbotten Youth Orchestra and the girl choir Arctic Light. As one of northern Europe's most advanced concert halls, Studio Acusticum aims to provide ideal conditions for live concerts and audiovisual recording. Studio Acusticum also houses Luleå University of Technology's organ (the Acusticum Organ by Gerald Woehl) for concerts, instruction and research. The combined resources of these institutions constitute an infrastructure for presentations of sound art, film, choreography, theatre, performance, installations and music.

