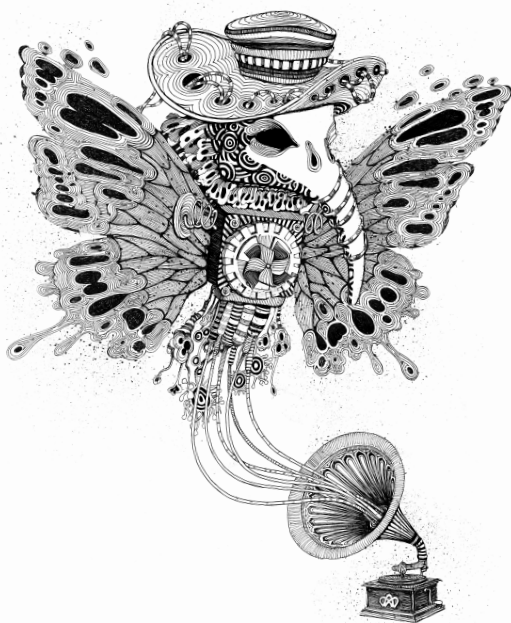


PERSPECTIVES 2012

INTERNATIONAL FESTIVAL

FOR

CREATIVE MUSIC



VÄSTERÅS

20-21 APRIL 2012

PERSPECTIVES 2012 – FESTIVAL PROGRAM

Friday 20 April		Saturday 21 April	
VÄSTERÅS ART MUSEUM (<i>free admission</i>)		VÄSTERÅS CASTLE	
12.00	<i>outside – Asea Torget</i> German Vinogradov <i>inside Art Museum</i>	11.30	<i>fiskartorget (free admission)</i> Jan-Erik Eklund – Carillion <i>outside castle (free admission)</i>
13.00	Dror Feiler	12.00	Nadine Byrne / Tanya Byrne <i>inside castle</i>
13.40	Tima Teshu	12.20	Konstantin Adjer
14.00	Abdelnour-Thorman-Stackenäs-Strid	12.40	Daniel Higgs
CULTUREN		14.00	Sophie Agnel
	Kino - Bio Elektra	CULTUREN	
15.30 - 17.00	<i>Seminar:</i> Re-viewing Improvisation		Box 1
	Box 1	16.00	Ikue Mori
17.00	Erik Oscarsson Quartet	18.00	Stine Motland / Jon Rune Strøm / Mats Gustafsson
18.00	Sofia Jernberg / Christof Kurzmann	20.00	Last Seen Headed Strid/Léandre/Houle
20.00	Thymeshift feat. Hilmar Jensson	22.00	Yun Kan 10
22.00	Lotte Anker / Craig Taborn	24.00	SMEGMA
24.00	Gerald Cleaver Oceans of Silver & Skulls		Box 2
	Box 2	16.00 - 01.00	Experimentation in Dialogue EMS archive with Film and Video Art program Heiko Purnhagen -photography
16.00 - 01.30	Experimentation in Dialogue EMS archive with Film and Video Art program Heiko Purnhagen -photography		Box 3
	Box 3	17.00	Zomes
19.00	Raionbashi & Kutzkelina	19.00	Martin Küchen / Seijiro Murayama
21.00	Andrea Neumann/Birgit Ulher	21.00	Ullén / de Heney duo feat. Okkyung Lee
23.00	Joel Grip	23.00	Mats Gustafsson
01.00	Aaron Dilloway		the Square «Torget»
	the Square «Torget»	18.30	Liza Morozova
18.30	Liza Morozova	19.40	Tima Teshu
19.40	German Vinogradov	21.40	Maid in Sweden
21.40	Maid in Sweden	22.40	Konstantin Adjer
16-01.00	Electroacoustic café - James Brewster	16-24.00	Electroacoustic café - James Brewster
All days at culturen: Nadine Byrne – Square: «Veiled» (2011); Box 1: «Carso» (2012) www.perspectivesfestival.com			

PERSPECTIVES 2012

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INTERNATIONAL FESTIVAL FOR CREATIVE MUSIC

VÄSTERÅS

20–21 APRIL 2012

CURATED BY

LISA ULLÉN

AND

JOACHIM NORDWALL



*Russian Art Performance program
curated by*

LIZA MOROZOVA

PRODUCTION AND FESTIVAL MANAGEMENT

BY

TOMAS NYGREN / NYA PERSPEKTIV



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WELCOME!

Exciting! It's time to open the festival doors. This is a moment of enjoyment and possibilities. Let's hang around with these extraordinary musicians and artists who make Perspectives such a wonderful experience. The program for Perspectives 2012 takes many different expressions into account. A music festival mainly for improvised art forms shows in this edition its multiple and crucial connections with the arts. In this total setting we hope that the alchemy will do its work, making your participation as important as any other component of the program.

Tomas Nygren – festival producer, artist



Fig. 1. Tomas Nygren.
Photograph: Heiko Purnhagen

INTRODUCTION

BY MAGNUS HAGLUND

SOUND ART AS DAYDREAMING

The displacement of given positions: this is the sound art I believe in.

Whatever form it takes – noise experiments, sitespecific explorations, pop melodies, field recordings, freeform adventures, conceptual writings – sound art breaks down the static and the hierarchic. It uses the world as sounding material, the sounds of the city, the noises and the tremors, the nearly not noticable scrapings, the conversations going on, fragmented and unfinished, and sound art is noticing all of it without deciding what is important and what is not. It's the homage of anarchism to the multitude and the contradictory, the electrically charged and that which can't be caught on tape, by microphone or camera, because it takes place as much on the inner plane as outdoors, in everyday reality. This is the sound art I prefer: the sound art of daydreaming, of being vague and precise in exactly the same moment. Sound art as a way of taking notes, trying things out, being observant. It says: Here we are together, you and me, in the same room, and no one knows where we belong.

Magnus Haglund – *Perspectives 2012 festival presenter*

MUSICAL PROGRAM

SELECTED BY LISA ULLÉN

When I attended the first Perspectives festival in 2004, I was overjoyed to find in Västerås, if but for a weekend, the European capitol of experimental music. Curated by Mats Gustafsson and Lennart Nilsson, Perspectives brought to Sweden not only some of the most challenging and exciting artists of the contemporary experimental music/art scene, but a platform for all of us who love that scene to build from.

Perspectives has remained an alternative feast ever since, bringing together national and international artists, well-established ones and others just emerging, performers and audiences. I was very happy when I was approached to curate this year's festival with Joachim Nordwall. Over the two days ahead you'll have the chance to listen to some fantastic music, and watch a number of mind-bending performances, by artists and musicians from all over the world. If they have one thing in common it is that they speak the tongue of their chosen instrument(s) with a voice wholly their own. Call it art, call it music, call it whatever you will, those voices are bound to make you see things just a little bit differently, and may even help you discover the unique sound of your own voice.

It's been a pleasure to be a part of a festival which is all about music, art, politics, aesthetics, life, music, music, music, not necessarily in that order, and not necessarily intentionally so, but distinctly, emphatically, resoundingly affirming the importance and joy of getting it together.

Lisa Ullén – *pianist, composer, curator. Solna 2012*



Fig. 2. Lisa Ullén.
Photograph: Heiko Purnhagen



Fig. 3. Abdelnour/Stackenäs/Thorman/Strid. Photograph: Astrid Ackermann

Abdelnour/Stackenäs/Thorman/Strid (FRA/SWEx3)

Friday 20/4 at 14.00 Venue: Västerås Art Museum

The quartet of Christine Abdelnour, David Stackenäs, Patric Thorman, and Raymond Strid combine their considerable talents to create acoustic music that often approaches an electronic sound. With great sensitivity and precision the four musicians carve out complex yet spellbinding micro-tonal patterns that fulfill the promise that lies hidden in the here and now. Playing together since 2010, the quartet already playfully weaves sound in a class of its own.

Christine Abdelnour – *saxophone*, David Stackenäs – *guitar*

Patric Thorman – *double-bass*, Raymond Strid – *percussion*

Erik Oscarsson Quartet w. Vikberg/Thorman/Küchen (SWEx4)

Friday 20/4 at 17.00 Venue: Culturen, Box 1

Erik Oscarsson is a new pianist in the free improvisation area, something that is not so very common today. He started his career as a musical prodigy, and at the age of 12 was already a fully fledged jazz pianist in the spirit of Bill Evans. Now, at 26, he has developed his musical preferences and his way of playing, and works primarily in the free improvisation area. Erik has, in different groups, performed at all three Perspectives festivals in Västerås. Here his quartet contains Martin Küchen, a veteran on the Swedish free jazz, on reeds, with Patric Thorman on double bass and Magnus Vikberg on drums, both belonging to a new generation of improvisors.

Erik Oscarsson – *piano*, Magnus Vikberg – *drums*

Patric Thorman – *double bass*, Martin Küchen – *reeds*

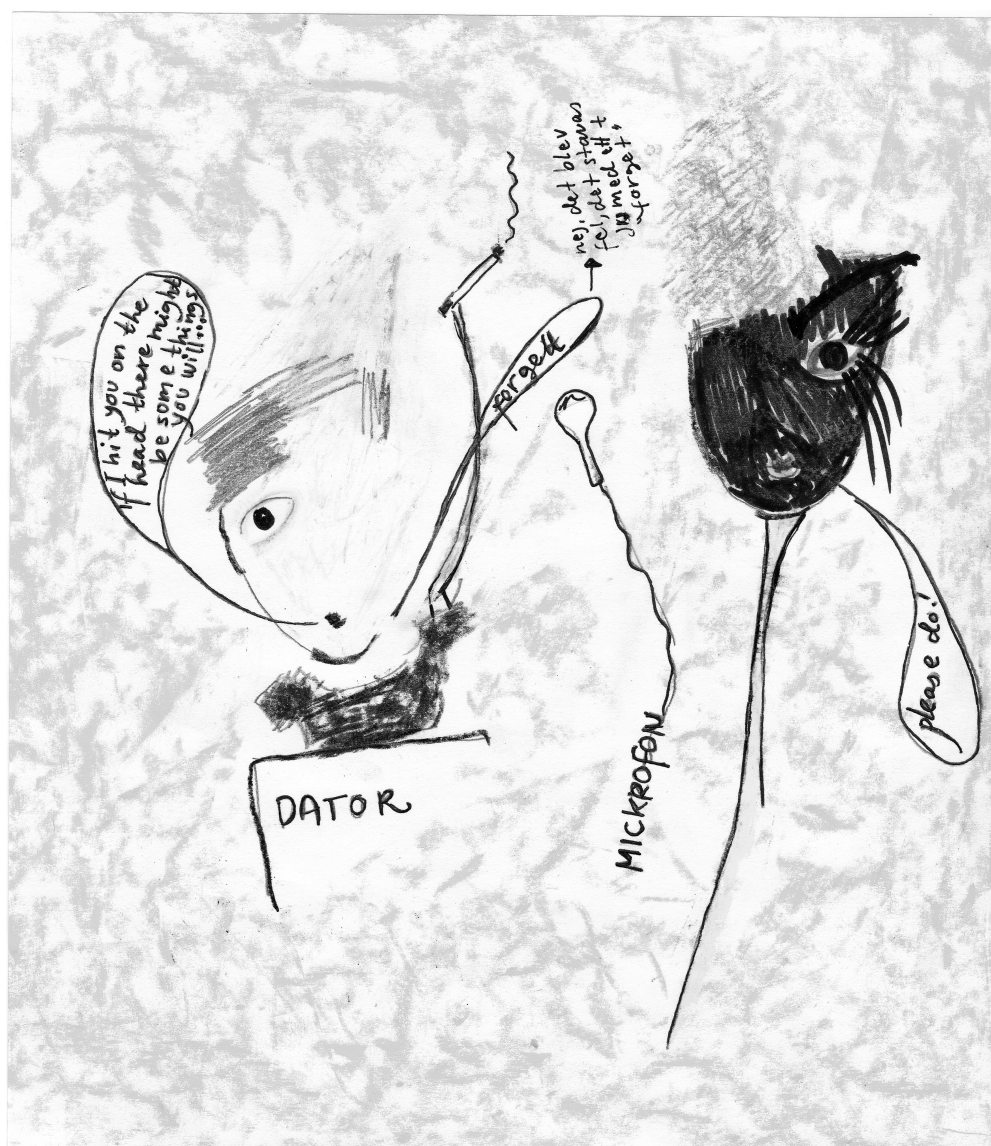


Fig. 4. Drawing by Sofia Jernberg and Christof Kurzmann

Sofia Jernberg & Christof Kurzmann (SWE/AUT-ARG)

Friday 20/4 at 18.00 Venue: Culturen, Box 1

Sofia Jernberg is one of the most distinct, and distinctly talented, voices on the Swedish improvisational scene, well known for her critically acclaimed work with groups such as Paavo and New Songs. At Perspectives, she teams up with Austrian born Christof Kurzmann, now living in Buenos Aires, who works in the interstices between electropop, improvisation and «new music», and appears in Sweden for the first time. Mixing songs and improvisations, Jernberg and Kurzmann are two musicians constantly traversing boundaries, supreme guides to uncharted musical territories.

Sofia Jernberg – *voice*, Christof Kurzmann – *electronics*

THYMESHIFT feat. Hilmar Jensson (SWEx3/ISL)

Friday 20/4 at 20.00 Venue: Culturen, Box 1

Thymeshift is a new, exiting collaboration between Swedes Thomas Gunillasson (guitar, electronics), Johan Björklund (drums, electronics), and Thomas Backman (saxophones, clarinet) and Icelander Hilmar Jensson (guitar, electronics). A member of critically acclaimed N.Y. based quartet Jim Black's AlasNoAxis, Jensen joins forces with a trio of Swedish musicians as adept at the heavier ends of pop music as jazz, to create groovy, cool, wild, crazy, beautiful music as sure to impact your body as your mind.

Hilmar Jensson (ISL) – *guitar, electronics*, Thomas Gunillasson – *guitar, electronics*

Thomas Backman – *saxophone, clarinet*, Johan Björklund – *drums, electronics*



Fig. 5. THYMESHIFT feat. Hilmar Jensson. Photographer: Gunnar Holmberg

Andrea Neumann and Birgit Ulher (GER/GER)

Friday 20/4 at 21.00 Venue: Culturen, Box 3

Specially invited for a duo performance at Perspectives, Andrea Neumann and Birgit Ulher are pioneer explorers of the possibilities and impossibilities of their respective instruments. Neumann's exploration of the piano for new sound possibilities has led her to reduce the instrument to its strings, its resonance board and the cast-iron frame. Playing this unmounted «leftover» of a piano, with the help of electronics to amplify and manipulate the sound, she has developed several of her own playing techniques, sounds, and ways for preparing the instrument. Ulher, for her part, works mainly on extending the sounding possibilities of the trumpet by using splitting sounds, multiphonics and granular sounds and has developed her own extended techniques and preparations for producing these sounds. Both are masters of sonic sculpting, often working in the interstices between sound and silence.

Andrea Neumann – *pianoframe & electronics*

Birgit Ulher – *trumpet*



Fig. 6. Birgit Ulher.
Photographer: Carlos Santos

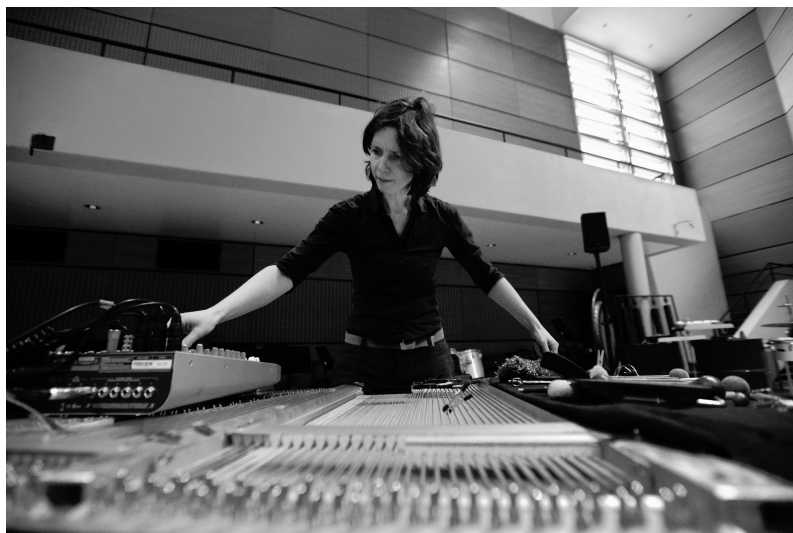


Fig. 7. Andrea Neumann. Photographer: Sebastián Bozon

ANKER / TABORN / CLEAVER (DKN/USAx2)

Friday 20/4 at 22.00 Venue: Culturen, Box 1

Lotte Anker, one of Demark's most renowned saxophonists, comes to Perspectives with two equally respected American musicians, Craig Taborn (piano), and Gerald Cleaver (drums). Since 2003, the trio of ANKER/TABORN/CLEAVER has performed at numerous festivals and concert spaces in Europe, the US and Canada, and to date has released three highly critically acclaimed CD's. The most recent one, *Floating Islands*, was listed in several best of 2010-lists in Denmark, Sweden, US and Central-Europe. The trio's music is build on free improvisation, sometimes mixed with compositions/structures provided by Lotte Anker. The trio is known and celebrated for their very adventurous and strong music which can be intensely hypnotic and dense but also lyrical, understated and beautifully fragile. As *Jazzwise*, UK's biggest selling jazz magazine, puts it, «*Floating Islands might not help us save the planet but in it's way it tells us why we should.*»

Lotte Anker (DKN) – *reeds*

Craig Taborn (USA) – *piano*

Gerald Cleaver (USA)– *drums*



Fig. 8. Lotte Anker.



Fig. 9. Gerald Cleaver

Joel Grip (SWE)

Friday 20/4 at 23.00 Venue: Culturen, Box 3

For a number of years now, energetic double bassist and producer Joel Grip has played an important role for the new scenes of improvised music in Europe. As founder of Umlaut Records, he opened up for creative forms of organizing collectives of musicians and promoting their music internationally. Since 2003 he has been one of the main organizers of Hagenfesten in Dala-Floda, Sweden, a stand-alone festival, and quite frankly possibly the most pleasant venue for free improvised music not only in Sweden but in the whole of Europe. Few other places offer quite the same endearing combination of sophisticated musical risk-taking, and up-beat, social get-together. Grip's musicianship is informed by a similar knack for welding musical sophistication with social communication. In groups like Peeping Tom, Kege Snö, Je Suis!, and SNUS Grip's intense and personal bass-playing provides a musical foundation which commands attention in its own right, yet leaves room for genuine musical dialogue – with the listener as much as with the fellow musicians. Playing solo at Perspectives, Grip's appearance happily coincides with the release of his first solo-CD

Joel Grip – double bass

Sophie Agnel (FRA)

Saturday 21/4 at 14.00 Venue: Västerås Castle, Rikssalen

Classically trained, escaped from jazz (drawn away by the too strict treatment of harmony), Sophie Agnel boards the piano from every sonic angle this musical vessel can offer: keys, strings & board are simultaneously apprehended, in a mixed procedure that would be understated if it was reduced to the Cagian definition of the prepared piano. Playing solo, as here at the Perspectives festival, or with significantly chosen companions, Agnel has developed a most refined and highly poetic approach to sound that makes each of her concerts a moving construction filled with chiseled musical gestures, a soft and sumptuous irradiation. Extending her instrument with several accessories – paper cups, balls or strings – the grand piano at her hands is turned into a living & vibrating organism. Get ready to be transported somewhere else by a true virtuoso of contemporary music.

Sophie Agnel – prepared piano



Fig. 10. Sophie Agnel. Photographer: Sébastien Bozon



Fig. 11. Stine Johanne Janvin Motland. Photographer: Niklas Zimmer

Motland / Strøm / Gustafsson (NORx2/SWE-AUT)

Saturday 21/4 at 18.00 Venue: Culturen, Box 1

Specially composed for the Perspectives festival, the trio of Stine Janvin Motland (vcls), Jon Rune Strøm (double-bass), and Mats Gustafsson (sax), brings together two young Norwegians who have quickly made a name for themselves on the jazz/improvisation scene in Scandinavia, with one of the founders of the Perspectives festival. An accomplished young bassist, Strøm has already played with many of the leading names on the Scandinavian impro-scene, while Motland has established herself as a remarkable artist in the young Norwegian scene of experimental music, playing with elements such as microtonality, throatsinging, repeating motives and the voice's total range of dynamics and frequency. Gustafsson really needs no further introduction; whether playing with others, as in this trio, or performing solo – as he will also do at the festival – he is one of the most electrifying performers on the scene.

Stine Johanne Janvin Motland – *voice*

Jon Rune Strøm – *double-bass*

Mats Gustafsson (SWE-AUT) – *saxophone*

Seijiro Murayama / Martin Küchen Duo (JPN-FRA/SWE)

Saturday 21/4 at 19.00 Venue: Culturen, Box 3

Japanese percussionist Seijiro Murayama and Swedish saxophonist Martin Küchen met just over a year ago at a week's residency in Ljubljana, Slovenia. Prolific and passionate musicians both, they share an intellectual interest which has often brought their musicianship into contact with other arts as well as with philosophy. Still, there is no mistaking the physicality which informs their playing, and lends a sense of urgency to their performances.

Seijiro Murayama – *percussion*

Martin Küchen – *saxophones*

LAST SEEN HEADED (FRA/CAN/SWE)

Saturday 21/4 at 20.00 Venue: Culturen, Box 1

Last Seen Headed (Léandre-Strid-Houle) brings together three major figures in the world of improvised music: French double-bass player Joëlle Léandre, Swedish percussionist Raymond Strid, and Canadian clarinetist François Houle. Formed at the invitation of the Vancouver International Jazz Festival in 2004, the trio brings together long time collaborators in an intimate chamber music setting. The ensemble's musical language stems from, but is not bound by, the usual restraints of European free improvised music, but rather taps into all kinds of shared experiences and potentialities, ranging from folk traditions to the classical avant-garde, thus imbuing their sets with unexpected stylistic turns. The confluence of ideas is a paradigm for virtuosity within the free improvisation genre. They evoke a multitude of moods, colors, and influences – one hears more with each listen. One could rage about the musical prowess of each the three players – the outstanding virtuosity of Léandre, the unique style of Strid, the fearless improvisations of Houle – or list the long range of artists that have enjoyed their contributions, from John Cage and Anthony Braxton to Marilynn Crispell, Evan Parker, and Myra Melford, but in the end the only way truly to grasp the importance of their work is to listen.

Joëlle Léandre (FRA) – *double-bass*

François Houle (CAN) – *clarinet*

Raymond Strid (SWE) – *percussion*



Fig. 12. From left: Joëlle Léandre, François Houle, Raymond Strid. Photographer: Laurence Svirchev

Lisa Ullén / Nina de Heney duo
feat. Okkyung Lee (SWEx2/KOR-USA)

Saturday 21/4 at 21.00 Venue: Culturen, Box 3

Ullén and Heney play intense improvisations, full of rapid rhythmic twists and turns and slowly exploding sonorities. Since the release of their critically acclaimed double-CD *Carve*, they have appeared at clubs and major festivals in Sweden, while at the same time fostering relations to other musicians. At Perspectives they continue their work with New York based Korean cellist Okkyung Lee, one of the most



Fig. 13. From left: Lisa Ullén, Nina de Heney.
 Photographer: Eckhart Derschmidt

interesting and original musicians on the international experimental music scene, whose collaborators include Derek Bailey, Thurston Moore, Jim O'Rourke, John Zorn and many others. Three fiercely independent yet marvelously interacting musicians, the trio plays acoustically yet as if electrically charged. Lisa Ullén – *piano*, Nina de Heney – *double bass*, Okkyung Lee – *cello*



Fig. 14. Okkyung Lee. Photographer: Andy Newcombe

YUN KAN 10 (SWEx10)*Saturday 21/4 at 22.00 Venue: Culturen, Box 1*

The brain child of sax-player and composer *Fredrik Ljungkvist*, recipient of the Royal Musical Academy's 2011 Jazz Award, Yun Kan 10 is something of a Swedish dream team of improvisational musicians. Formed in 2008 as an expanded version of Ljungkvist's quintet, the tentet has since enraptured audiences at jazz clubs and festivals all over Scandinavia. Playing exclusively compositions by Ljungkvist, the superb musicians combine jazz, impro, and art-music into an entrancing blend uniquely their own. The emotional range of the compositions and performances, a critic enthusiastically noted, is such that they «could serve as an introduction to an encyclopedia of all known emotions of homo sapiens.» Their performance at Perspectives is an all too rare chance to catch a unique musical collective in action. Their eagerly awaited debut album will be recorded in April.

Fredrik Ljungkvist – *saxophone, clarinet, composer*

Sofia Jernberg – *song*

Klas Nevvin – *piano*

Mattias Risberg – *keyboards*

Mats Älekint – *trombone*

Katt Hernandez – *violin*

Per Åke Holmlander – *tuba*

Mattias Welin – *doublebass*

Raymond Strid – *drums*

Jon Fält – *drums*



Fig. 15. YUN KAN 10. Photographer: Viktor Wallström

NORDWALL'S PERSPECTIVE ON PERSPECTIVES 2012

Curating, or visiting, a music festival is something I really enjoy. It is about connecting and communicating and to create a space for a limited amount of time that you can step into (as an artist or a guest) and get stimulated in different ways. In a successful fest, that space becomes something surreal and new - like a twilight zone. Someone told me it must be like recording a mix tape with the music you like most and I guess that is true in some way, if you are creative or drunk enough to see the stage as some kind of boom box. But for me, curating a fest is more about finding connections, known or unknown, between different artists and artistic outputs without forgetting the audience without whom the fest becomes rather lame. It can be something political too, a festival has the strength to make a statement! To comment and take a stand! Past years of Perspectives had a strong political face, both locally and globally. And I bet it still has - one important part of this is the fact the we are in Västerås, that you can do these things basically wherever you want if you have local support. And on a strictly personal level - it is of course that giant mental boom box playing mix tapes of my fav music. So, get into the pit, ok?

Joachim Nordwall, *Stockholm March 19th 2012.*



Fig. 16. Joachim Nordwall.
Photographer: Erik Lee Snyder

Dror Feiler (ISR-SWE)

Friday 20/4 at 13.00 Venue: Västerås Art Museum

Musician, composer, artist & politician Dror Feiler's music always hits me right in the chest, before it quickly spreads up to my brain. It is a matter of pure, raw, intelligent power. Feiler came to Sweden in 1973 from Israel after refusing to serve as paratrooper in the occupied areas, and his political activities have been pronounced ever since, in his life and art. He was, for example, one of the main forces in the Ship to Gaza project. With his (still active) group Lokomotiv Konkret, he investigated improvisation, often drifting freely between noise and free jazz. Feiler's solo works are extreme and harsh and often quite challenging to the listener. But you are always rewarded. His noise is so rich and generous and filled with energy that it is hard to not get anything from it. If you don't, you are probably dead.

Dror Feiler – *«brutal sentimental concept»*



Fig. 17. Dror Feiler

RAIONBASHI & KUTZKELINA (GER)

Friday 20/4 at 19.00 Venue: Culturen, Box 3

Power. A word that comes to my mind when I think about what to write about this excellent performance duo from Berlin. When performance art attracts me, I find a certain kind of power in it, be it fragile or strong. Raionbashi & Kutzkelina carry this power and hold echoes of the 60's Action Art scene in Vienna and people like Hermann Nitsch and Otto Mühl. Raionbashi is a member of the action art Schimpfluch Gruppe and runs an excellent record shop, label and gallery in Berlin. «The method man of actionism» – Giuseppe Ielasi. Kutzkelina, Berlin's own yodelling, swing and country queen, is known for pleasantly shocking her audiences. Someone once said their performances are like a Svankmajer movie.

Raionbashi & Kutzkelina – *performance, voice, instruments*

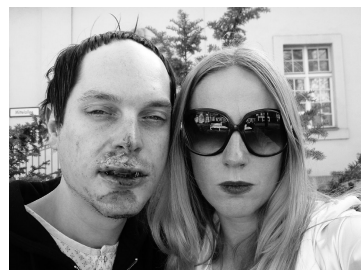


Fig. 18. Raionbashi & Kutzkelina.
Photographer: Joachim Nordwall

OCEANS OF SILVER & SKULLS (SWEx2/USA/GRB)

Friday 20/4 at 24.00 (midnight) Venue: Culturen, Box 1

Joachim Nordwall's two main groups The Skull Defekts and Oceans of Silver & Blood are here merged into one strong unit, for the Perspectives Festival only, never to be repeated. The Skull Defekts have made a name for themselves with an intense, monotonous ritual rock and deep electronic drone and noise stuff. The band have been touring China, the US, Europe and left an orange van in Milan once. Oceans of Silver & Blood is an even deeper minimal drone duo that navigates carefully in sound, following a straight line.

Joachim Nordwall – *analog synths & effects*

Henrik Rylander – *no input mixing desks*

Asa Osborne (USA) – *keyboards*

Mark Wastell (GRB) – *32" tam tam & harmonium*



Fig. 19. OCEANS OF SILVER & SKULLS. Photographer: Joachim Nordwall
Recommended listening: «2013-3012» The Skull Defekts 12" (Thrill Jockey Records 2011), «s/» Oceans of Silver & Blood LP (Nosordo 2008), «The Black Hand» The Skull Defekts LP (Riot Season 2007).

Aaron Dilloway (USA)

Saturday 21/4 at 01.00 (1 a.m.) Venue: Culturen, Box 3

Dilloway is a sound magician. With a background in the Michigan noise scene and as member of the infamous Wolf Eyes crew, he went to Nepal where he did some amazing field recordings. Back in the States, he relocated to Ohio and built a career as one of the most interesting noise and experimental music solo artists active today. Aaron Dilloway is also running the great record label Hanson Records, releasing challenging music on vinyl, cassette and CD.

Aaron Dilloway – *electronics*



Fig. 20. Aaron Dilloway. Photographer: Unknown.
Recommended listening: «Modern Jester» 2xLP (Hanson Records 2012), «Blizzard» w.
Robert Turman CD-R (Hanson Records 2009), «Chain Shot» LP (Throne Heap 2007).

Daniel Higgs (USA)

Saturday 21/4 at 12.40 Venue: Västerås Castle, Rikssalen

Daniel Higgs is a musical magician from Baltimore, Maryland. As the leader of the now legendary circular post punk band Lungfish and with his background as an influential tattoo artist, he is a man surrounded by stories, most of them probably true. Higgs went on playing his divine songs on his own after Lungfish broke up, also focusing on his visual art. He is receiving cosmic, transcendental music filled with energy, tradition and beauty, carried by his lyrics and banjo playing. Daniel Higgs is a true mastermind in the contemporary art and music scene of the Americas. A free man in mind and spirit.

Daniel Higgs – *vocals & banjo*

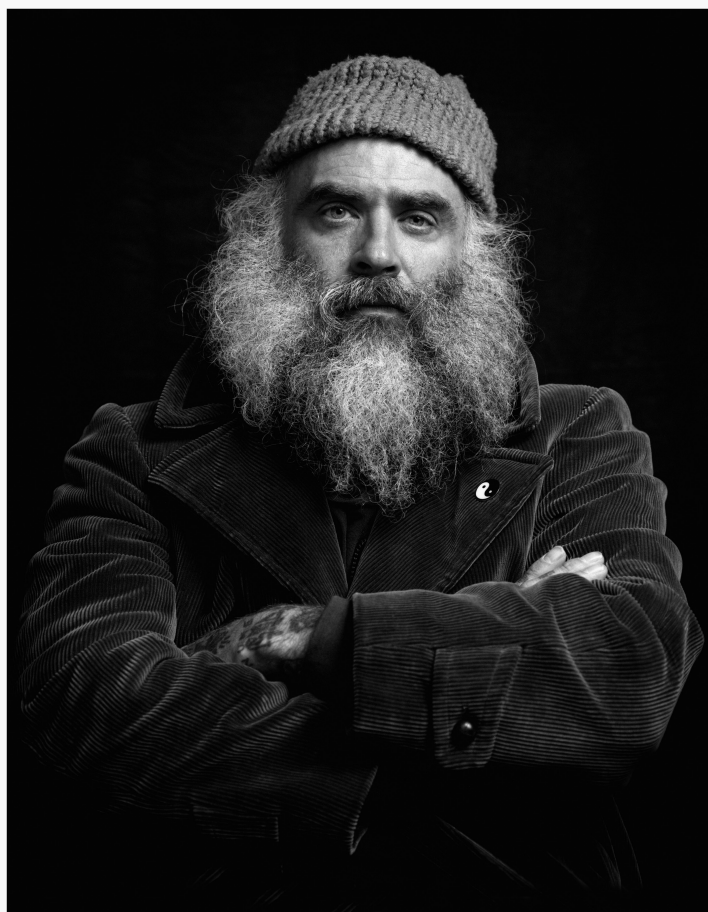


Fig. 21. Daniel Higgs. Photographer: Erik Lee Snyder. Recommended listening: «Ancestral Songs» LP (Holy Mountain 2006), «Atomic Yggdrasil Tarot» LP/BOOK (Thrill Jockey Records 2007), «Say God» 2xLP (Thrill Jockey Records 2010)

Ikue Mori (JPN-USA)

Saturday 21/4 at 16.00 Venue: Culturen, Box 1

As a 22-year-old young Japanese musician, Ikue Mori moved to New York without speaking any English. But she quickly found herself in the middle of the vibrant no wave scene, playing the drums for the now legendary cult band DNA. After the death of DNA and the no wave scene, Mori started to use drum machines in improvised music sessions all over the globe. Since 2000, she uses a laptop to create her intricate and in a way, mind expanding sound. Meet Ikue Mori, one of the most interesting, active and creative electronic musicians in the contemporary improv music scene!

Ikue Mori – laptop, video



Fig. 22. Ikue Mori. Photographer: Erik Lee Snyder. Recommended listening: «Frkwys Vol. 6» w/ Julianna Barwick LP (RVNG Intl. 2011), «Myrminerest» CD (Tzadik/Oracles 2005), «Hex Kitchen» CD (Tzadik 1995)

ZOMES (USA)

Saturday 21/4 at 17.00 Venue: Culturen, Box 3

As ZOMES, Asa Osborne explores the truth in music by stripping it down to it's bare bone. This is music that carries so much wisdom in its own simplicity. Repetitive and meditative melodies and simple drum machine rhythms create something very special and inspiring. Osborne has been part of the Baltimore, Maryland scene for some 30 years now in bands like Lungfish, The Clits, The Pupils and now ZOMES. There is a lot of comfort in Asa Osborne's music, a place to crawl back to and feel safe and warm.

Asa Osborne – keyboards, drum machine



Fig. 23. ZOMES (Asa Osborne). Photographer: Erik Lee Snyder.
Recommended listening: «Earth Grid» LP (Thrill Jockey Records 2011),
«ZOMES» LP (Holy Mountain 2008)

Mats Gustafsson (SWE-AUT)

Saturday 21/4 at 23.00 Venue: Culturen, Box 3

The ultimate power of the contemporary free jazz! Sax man Mats Gustafsson is one of the most hard working artists in the jazz scene of today, touring, collaborating, recording and releasing records (solo and with bands like FIRE!, The Thing, Swedish Azz, Sonore and Peter Brötzmann's Chicago Tentet to name a few). The man has both that total roughness and sensitivity every great performer should have and he is always listening, always feeling what is going on. Gustafsson curated the great Perspectives festivals in Västerås in 2004, 2007 and 2009, working closely with producer Lennart Nilsson. Mats Gustafsson is constantly evolving and often uses electronics in his live sets these days. FREE THE JAZZ!

Mats Gustafsson – *saxophone, live electronics etc.*



Fig. 24. Mats Gustafsson. Photographer: Lisa Nordwall
Recommended listening: «Reception» w/ The Sons of God (Firework Edition Records 2011), «Words on the Floor» w/ Yoshimi (Smalltown Superjazz 2007), «Solos for Contrabass Saxophone» 12" (Table of the Elements 2003)

SMEGMA (USAx5)

Saturday 21/4 at 24.00 Venue: Culturen, Box 1

Smegma is something unique, strange, powerful and beautiful! The band formed in 1973 and have released tons of tasty records and cassettes, including splits and collaborations with bands like Wolf Eyes, NON, John Wiese and Merzbow. They perform comfortably at mental institutions, galleries and rock clubs. Despite their Portland, Oregon base, they have been closely connected to the Los Angeles Free Music Society, and their very personal and often psychedelic sound holds echoes of a wide range of styles; noise, free jazz, avant garde, punk rock and whatnot. For the first time ever in the Monarchy of Sweden: the amazing SMEGMA! Also, a vinyl LP on iDEAL is released in 100 copies for the Perspectives festival.

Ace Farren Ford – *saxophone & vocals*

Dennis Duck – *drums, percussion, electronics & vocals*

Ju Suk Reet Meate – *guitar, pocket trumpet, sidrassi, tape manipulations & vocals*

Madelyn Villano – *violin, electronics & vocals.*

Oblivia – *turntable & vocals*



Fig. 25. SMEGMA.

Recommended listening: «Miracles» LP (Important Records 2010), «The Beast» w/ Wolf Eyes LP (De Stijl 2004), «Pigs for Lepers» LP (Pigface Records 1982)

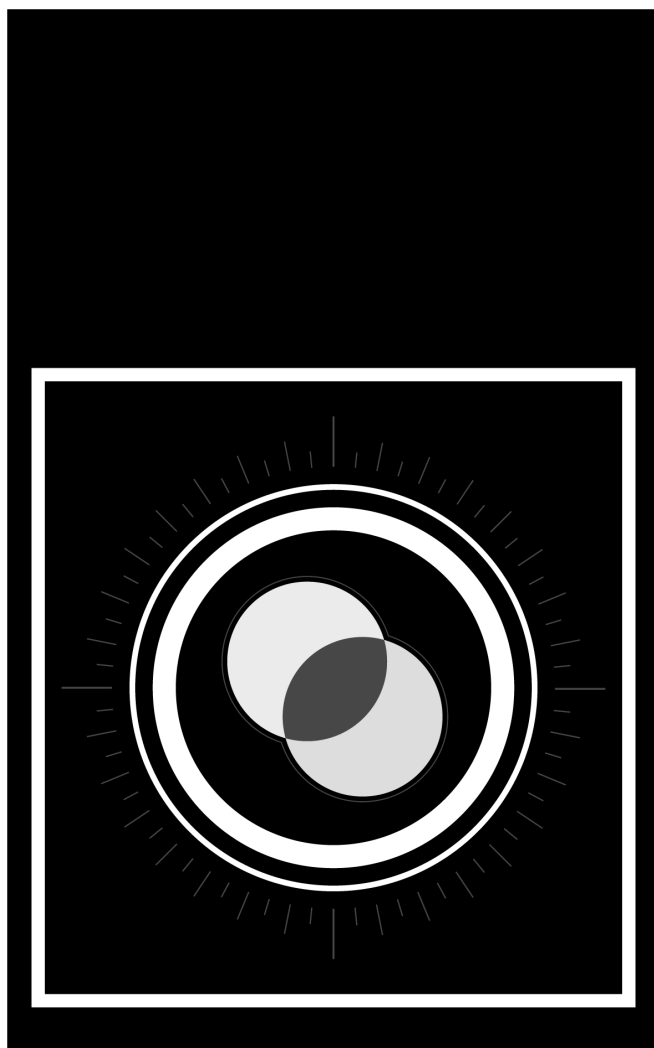


Fig. 26. Geometry No. 1. Graphical plate by Thomas Ekelund

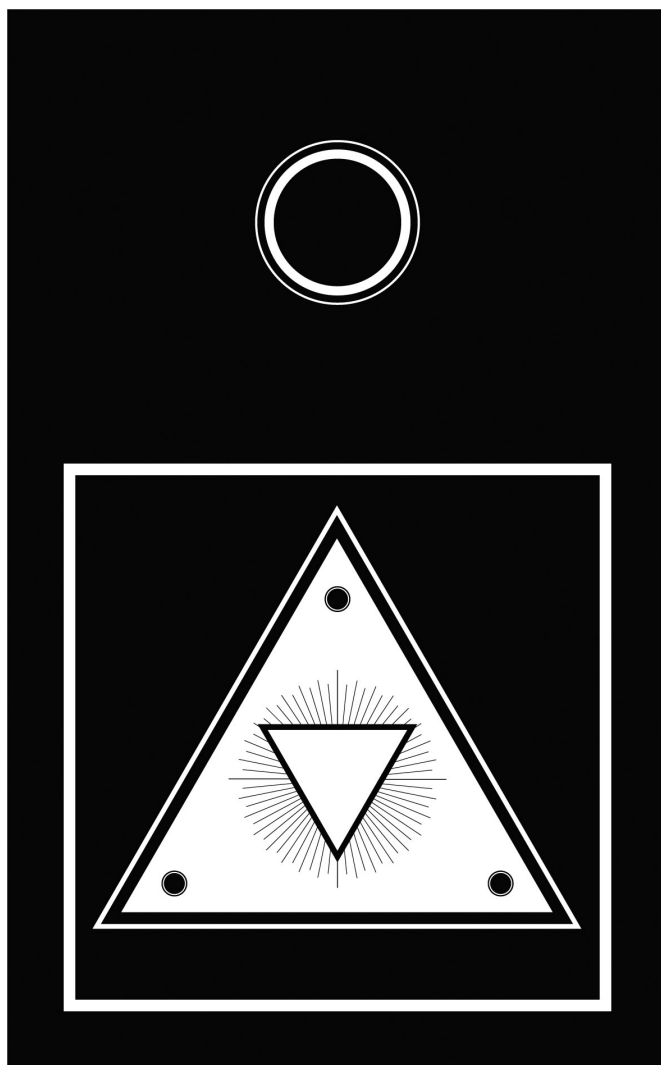


Fig. 27. Geometry No. 3. Graphical plate by Thomas Ekelund

VÄSTERÅS TOWN HALL CARILLON

WITH JAN-ERIK EKLUND (SWE)

Jan-Erik Eklund interprets Anthony Braxton

Saturday 21/4 at 11.30 - 11.50 Venue: Fiskartorget, outside

The Västerås town hall carillon is without any doubt the largest carillon in Sweden. With its impressive qualities and tonal span it is one of the worlds most prestigious carillions today. It consists of 47 bells with a total weight of 15.000 KG. The largest bell weighs over 2.410 KG, and the smallest is only 11 KG with a diameter of 21 cm. The tower was inaugurated in 1960.

Jan-Erik Eklund recieved his cantor degree in Uppsala in the 70s with further studies for carillon player Hugo Melin. Jan-Erik works as piano pedagogue in Halstahammar, church cantor, and choir leader at Västerås parish district Önsta.

Jan-Erik Eklund – *carillion*



Fig. 28. Västerås town hall tower with the carillon.

RUSSIAN PERFORMANCE PROGRAM

SELECTED BY LIZA MOROZOVA

Performance art is probably the most unusual genre of contemporary art, and because of the diversity of its forms, one which is difficult to define. What we can claim for certain is that it is based on an author's action, which is produced from a first-person perspective, while his/her behaviour and subjective experience is becoming an art work. The performance is a continuous experiment at the border of life and art, which uses a combination of expressive means. This is pure creative process, often with no final object as a result. It is no accident that it is often referred to as the «vanguard of the avant-garde.»

As with music, performance is a living art that is happening «here and now». It works with time and involves the physical integration of the author. Therefore, the challenge to make the program of Russian performance for the festival «Perspectives 2012» was natural and interesting, but it was not a simple task.

Because of the social situation in Russia in recent years, contemporary Russian performance art is highly politicized. On the one hand, a new wave of Moscow actionism, which came in the late 2000s, almost merged with activism and even got a special name - «artivizm» (art activism). On the other hand, the development of the art business in Russia has led to the commercialization of the genre in the galleries; it became entertaining, and lost its experimental character. Innovations in art are more likely to be connected with the media and new technologies. Thus, we can say that in Russia social actionism and media performance have been developed during the last years, while a live performance scene is virtually absent, especially among young artists.

Given all this, and the fact that the Swedish audience is already familiar with one of the most prominent representatives of the earlier wave of social performance (Moscow actionism of the 1990s) – Oleg Kulik, it seemed important to show at the festival works which belong to an «endangered species»: «classical» live performance, which is practiced by the representatives of a middle and older generation of Russian performers.

The curatorial project for the festival presents four Russian artists from Moscow and St. Petersburg. The selected artists have been deeply involved in performances from the 1990s or even 1980s. They constantly experiment and balance on the border of topicality and marginality. They also are recognized by the art system, but at the same time independent from it. This saves them

from the commercialization and gives their art a lasting value. Selected projects are directly related to sound and improvisation. In them the avant-garde is connected to universal human themes, the language of contemporary art is combined with archaic cultural practices, the plasticity of action – with intellectuality. While each of these artists work in their own unique style, all of them are characterized by a very personal way of expression, an interest in the sacred, in authenticity and self-irony.

German Vinogradov (b.1957) is probably the most brilliant representative of «pure performance» in Russia, an unusually prolific artist with a multi-faceted talent that allows him to work in almost all genres. German can without doubts be described as «genius loci» because he has been part and parcel of the Russian artistic life already for 30 years. During this time he has made approximately 3000(!) performances, most of which are associated with sound and music. Although he calls himself «an artist of mystery», he often appears in front of the audience in the grotesque exotic appearance of yurodivy, «a fool-for-Christ» (an image, which perfectly reflects the Russian mentality), or a shaman, working with primary elements and archetypal materials - fire, water, ice, stone, and metal.

Liza Morozova (b.1973), Konstantin Adjer (b.1970) and Tima Teshu (b.1976) are other participants of the program of Russian performance, who, in the 1990s, worked in the group «Emergency Exit». It was is an art community based in Tsarskoye Selo near St. Petersburg. They have a unique education in performance even for a contemporary context, which they received at the workshop of para-theatrical forms, «Interstudio,» organized by the charismatic artist and teacher Yuri Sobolev. Of the fifteen members of this workshop, these three artists became most known in the history of Russian performance. Their conceptual lyrical works, based on personal mythology, are included in an iconic anthology, «Russian Actionism 1990–2000» (published in 2007), written by art-critic and historian Andrey Kovalev. Performances of the former participants of the «Emergency exit» share similar aesthetics. They have an intimate, meditative and minimalistic character. Konstantin Adjer and Liza Morozova are also members of the famous «ESCAPE» group, which from the end of the 1990s has developed the theme of communication, and upholds its independence from the art institutions. «ESCAPE» is recognized by the Russian and Western audience for its witty provocative actions. The group represented Russia at the Venice Biennale in 2005.

Liza Morozova – performer, curator (*Moscow*, 2012)

German Vinogradov (RUS)

Friday 20/4 at 12.00 (noon), Venue: ASEA square, Västerås City

Friday 20/4 at 19.40, Venue: Culturen, square

German Vinogradov – is a «man-performance», for whom the avant-garde artistic behaviour, the constant change of appearance is a way of life. He performs not only at exhibitions, but also on streets, outdoors and at home. His architectural education allows him to create sophisticated sound constructions from simple materials and ordinary objects, which he collects at his apartment. His apartment can be called a total installation, where for decades Vinogradov holds synthetic actions every Sunday in the frame of his life-long musical-sculptural project - «Bikapo». This project constantly generates new creative acts. In this work Vinogradov acts as an artist, musician, actor, and healer. According to him, in this action the interaction of primary elements and sounds create a liberating effect on the human state of mind.

In his total project «Bikapo», Vinogradov declares the play of consciousness, which allows him to slip away from any clichés and stereotypes. He easily handles a variety of mediums, whether it is a naked body, animal skins or computer images, moving from installation or happening to poetry, following experiments of Russian Futurist poet Velimir Khlebnikov (1885–1922). He creates his own cult from a personal myth, where he is the supreme and only priest. In the creative lifetime of this unusual artist an element of absurdity is very important. It allows his art to be out of contemporary time and still maintain relevance. Vinogradov often participates in protest rallies, where he supports persecuted artists with his carnival activities. He is also a regular guest at the annual festival of human rights defenders «Pilorama» («Sawmill»).

At the festival «Perspectives 2012» Vinogradov, dressed in his unique costumes, will demonstrate the effect of his avant-garde sound objects, and produce energetic and memorable avant-garde primitive action.

German Vinogradov – «*Water Aerobics in the Old Moscow Style*»

Tima Teshu (RUS)

Friday 20/4 at 13.40 Venue: Västerås Art Museum, exhibition hall

Saturday 21/4 at 19.40 Venue: Culturen, square

Tima Teshu lives and works in St. Petersburg, although she was born and raised in the Caucasus, near the sea, among the mountains. Perhaps that's why her works are so lyric and existential; the created visual images are often associated with nature, with the dissolution of the «I» in the vast world and imbued with nostalgia. They are deliberately non-radical, but today such universalism is exactly what is missing.

In the performance «The fear of missing something,» she slowly moves through the exhibition hall, paving her way with scissors, cutting in the middle the orange fabric stretched across the space of the hall, and sewing it up where she was just going, making it impossible to go back. The way of the artist for her is persistent and inevitable.

Each of her performances is a personal ritual, rich in action, full of a certain meaning and mystery of the unknown logic. In one of them the artist in a light dress is sitting under a tree in the autumn, waiting for the last yellow leaves to fall. She collects them, nailing lemons in their place. Her performances are often reminiscent of the revived movie footage, which she experiences from inside as a main character. It is no coincidence that from the 2000s, she has become a movie director.

In the ironic performance «Walk of Fame», Tima Teshu plays with the theme of her own unique way and her dialogue with the world of cinema through a parody on the Hollywood «star» practice. She walks with bare foot on hot asphalt, literally leaving her mark in art, and then fries eggs in the hollows where she was just walking.

Performances of Tima Teshu are associated with personal history, and appeal to the personal experience of the audience. Touching on a variety of senses, they force the viewer to dive into him/herself. In «Sounds and Smells,» she explores memory, referring to her past experience, creating a double trap for her memories: the sounds of the 1950s foxtrot, a dance of our grandmothers, coming from an old gramophone, are supplemented by the smell of different perfumes. This performance was demonstrated for the first time at the end of the 1990s. Being shown again many years later, it might acquire a new meaning.

Tima Teshu – «*Sounds and Smells*»



Fig. 30. Tima Teshu – Sounds and Smells Photographer: Tatyana Steshenko



Fig. 29. Liza Morozova – «Identification».



Fig. 31. German Vinogradov in performance. Photographer: Cheslav & Ulrika Merk



Fig. 32. Konstantin Adjer in performance.

Konstantin Adjer (RUS)

Saturday 21/4 at 12.20 (app.), Venue: Västerås Castle

Saturday 21/4 at 22.40, Venue: Culturen square

Konstantin Adjer often refers in his works to music. It is not surprising, since he is not only an artist but also a professional musician, a leader of the band «E69», which was active in the early 2000s in the genre of contemporary improvisation music. His themes are rooted in his personal biography and an experience of modern man, a resident of the metropolis.

One of the prevailing themes of Adjer's performances is how difficult it is to remain an artist in a consumer society overflowed by visual and musical noise. This is the theme of the impossibility to express oneself in a situation of over-production of meanings. In his works the artist is trying to construct and overcome this situation. For example, in the performance «The Minimum of Capacities» he silently improvises on the clarinet, being tied up in tape, as long as the air brakes a paper, and sound appears. This happy end was typical for his early 1990s works. Later in the 2000s, to hear his music has become possible only by pressing the ear against the wall, where small speakers had been hidden (performance «Wall Music»). If in the «The Minimum of Capacities» an object of the artistic expression is the artist's instrument, in the «Wall Music» the whole concert is skilfully transformed/re-coded by Adjer into an exhibition, where listeners, pressing their ears to walls, without even knowing that, become the objects of the exposition.

Currently, the art of Adjer has become even more radical. It increasingly turns to the genre of non-spectacular (directed against the «society of the spectacle»), invisible art, where creative tension produces no artistic product at all. The main hero of today's Adjer's performances is silence. In the performance «Mute», following John Cage, he tries to play the silence as the most precious music, but it requires a considerable effort and creative response from the audience as well. To those who are ready for this, he gives a saving opportunity to clear their perception, and turn to the music inside of us. That is also to become an artist of life.

Konstantin Adjer – «*Mute*»

Liza Morozova (RUS)

Friday 20/4 at 18.30, Venue: Culturen, square

Saturday 21/4 18.30, Venue: Culturen, square

Liza Morozova is not only an active practitioner of performance art. She also researches and teaches it. Her background is psychology. Her Ph.D. thesis was dedicated to the phenomenon of artistic provocation. In 2004, Morozova organized her own performance studio. It is a social project where any person supported by her help can make his or her own performance in order not only to express him/herself creatively, but also to gain self-knowledge and change their personal life.

For many years, Morozova has created a situation of unusual communication with the audience in her performances. She engages it in an unusually close relationship with the utopian goal of transforming the consciousness of an individual and changing the system. However, a prerequisite for this, she believes, is an equality of positions: the changes which happen with both sides of communication – that of the artist and that of the viewer – are equally very important for her.

Artistic activity in the work of Morozova is often inseparable from a personal, almost sacred experience. She tests the limitations of her own body and researches consciousness. In some performances she performs naked. This expresses an authenticity and openness to psychological and sensory experience.

Morozova also works with the consciousness of the viewer, provoking him/her to feel the performativity of his/her own body and behaviour. To realize this she often acts as a guide, which leads the audience in a ritual. For example, in the project «Motherland Exchange» (2002), she performs a rite of initiation, through which the audience had to attain the «inner homeland».

At the festival Morozova will show a series of performances-improvisations, trying to bring external sounds (seven notes) in accordance with her own subjective perception, to visualize them and transfer them into space, make her «translation» based on the principle of spontaneous associations. Of course, she will involve the festival audience in this game.

Liza Morozova – «*Gamma*»

RE-VIEWING IMPROVISATION

A discussion with **Brian Olewnick** (USA)
and **Nina Polaschegg** (AUT)

Moderator: **Johan Redin** (SWE)

Friday 20/4 at 15.30 – 17.00 Venue: Elektra Kino, Culturen

Since the mid 1990's there has been an astonishing, quite unexpected, upswing for improvised music that, especially in the last decade, has generated countless of scenes, communities and small hand printed record labels. It is obviously a strong musical trend, not only in Europe and the US, but all over the world – in Japan, East Asia, Lebanon, Australia, Russia, Egypt, Israel, and many other places. Musicians are coming from different directions and cultures with all kinds of backgrounds; some are academically trained, some come straight from garage experiments; some have long-time practical experience, and some are totally new to music making.

Although improvised music is an instant creation, born under quite exclusive circumstances – the here-and-now of the performance, and the shared intensity of both musicians and audience – there are more and more recordings and documentations made each year, in every format possible. The new technology for producing your own records, and internet's possibilities for own distribution, prove that the conditions have radically changed for the musical avant-garde. There is so much being released that it is a daytime job just to keep an overview. This is of course very positive, and it is impossible to underestimate its further implications. It is a historical turn, both in terms of public access and the progression of the scene as such.

However, this will also make demands on the critical reception and how to orientate in this sea of musical expressions. The only thing that has not changed over the years is the rather indifferent approach from music journalists, art critics and musicologists. Considering the global scale of contemporary improvised music, and how many people are involved in the scene, there are comparatively few people writing about it on an analytical level. Once again the internet has proved to be a terrific way of publishing criticism, but even on the net it is somewhat limited.

Why is this the case? Of course it is very difficult to translate this music into text; it's like reviewing the sky at a specific moment or to find reoccurring patterns in a waterfall. But this is not all. The interesting thing is why we like

this and not that, why something «works» or not. What kind of judgments are involved in this? Are they all subjective? What kind of aesthetic object are we approaching? It has almost become a joke, that the least sincere thing to say is that it «sounds interesting» (although it is an adequate phrase). The scene breathes the air of a non-hierarchical continuation, fortunately free from superstars or geniuses marketed by confounded critics or over-trained curators. Still, there are conservatives and reformists, villains and saints. Like any other art form it is full of norms and expectations of how it should be done and not be done. There is obviously more under the table than is discussed in the open, and the question is if it is on the critic's table to handle this kind of silence rather than the one in Cage.

Although it has no relevance to record sales and hardly any repercussion in academic research or cultural discussions in daily newspapers, the critical reception is more important than ever. Yet we should perhaps be careful to suggest more experts. Being outside the academies or the hip art world is nothing but an advantage. There is no, and will never be, any money in this anyway, neither for musicians nor reviewers. Still, we have to tackle the problem, which is not a prejudice, that many, even those with sophisticated interests in the arts, «do not get it» when it comes to free improvisation. Is there anything to «understand»? If not, isn't it tempting to hide behind this «no»? Most releases today hardly have any information on them, often just an e-mail address and a list of persons and exotic objects involved in the process (though the packaging is often delicious). In other genres of art music the CDs are accompanied with a thick booklet of essays printed in three major languages, and in the field of contemporary art there is a new book of theory written every day. So the question remains: are we afraid of intellectualizing the process of free improvisation?

Johan Redin



Fig. 33. From left: Brian Olewnick, Nina Polaschegg, Johan Redin

FESTIVAL ARTISTS

Nadine Byrne (SWE)

Friday 20/4 at 15.30 Venue: Västerås Castle, outside

Sculpture/video: all days at Culturen, Square and Box 1

Nadine Byrne is the *in-house artist* of Perspectives 2012. She is investigating the hidden or forgotten domains of the human psyche and is often using the occult as main inspiration of her work., and using formats as video, performance, objects, drawings, sound and costumes. A good example of her work is the 2011 film "Dream Family" where many of these things come together. As a member of the critically acclaimed duo Ectoplasm Girls (with her sister Tanya Byrne), Nadine Byrne is making music that is communication with the other side. She is no doubt one of the most interesting artists in Sweden right now.

Nadine Byrne and Tanya Byrne (SWE) – *performance*

Nadine Byrne – *square: «Veiled» (2011) video; box 1: «Carso» (2012) sculpture*



Fig. 34. Nadine Byrne and Tanya Byrne. Image by Nadine Byrne.

James Brewster (GRB-SWE)

Fragment – Electro-acoustic café

All days 16.00 - 01.00 Venue: Culturen, Café Koppar (schedule at café)

- A café which is also an interactive sound-installation.
 - A barista who turns coffee-making into a live sound-art performance.
 - High quality espresso-beverages served within a unique sonic-environment.
- Contact microphones attached to all of the coffee-making equipment (espresso machine, milk jug, grinder, drip tray, water tank, espresso pump, etc). The resulting sounds are then amplified, fed through a laptop and subjected to subtle digital processing in real time.

James Brewster – «*Fragment electro-acoustic café*» extended version for *Perspectives*

MAID IN SWEDEN (SWE_{x3})

Friday 20/4 at 21.40, Venue: Culturen, Square

Saturday 21/4 at 21.40, Venue: Culturen, Square

Maid in Sweden uses the highest quality plastic wrap and lights. This makes the whole process virtually painless. We guarantee a fast performance so you feel pampered. We are the perfect choice for busy people – you can fly in and fly out without breaking a sweat. So take a quick trip and experience our performance «The Landing Strip» by Maid in Sweden.

Helena Burman, Christina Göthesson and Susanne Torstensson «*The Landing Strip*»

Heiko Purnhagen (GER-SWE)

All days from 16–01 (starting every whole hour) Venue: Culturen, Box 2

note: see detailed screening schedule at website or at festival!

One of the most dedicated concert photographers around presents a special selection of images for the festival. Saturday screening will cover friday events.

Heiko Purnhagen – *photography*



Fig. 35. Left: James Brewster, an award winning barista which turns his coffee-making into an electro-acoustic art performance. Right: MAID IN SWEDEN prepares for landing.

EXPERIMENTATION IN DIALOGUE

Works from elektronmusikstudion's archive with Swedish film & video art program compiled by Tomas Nygren

Friday 20/4 17.20 – 01.20 Venue: Culturen, Box 2

Saturday 21/4 16.30 – 01.00 Venue: Culturen, Box 2

As a force to catalyze hearing and seeing, your senses are confronted within a world of electro-acoustical space. Acousmatic excursions, experiments, time, and politics creates traces in which we can see as the «early period» (1965–1980) at the Elektronmusikstudion in Stockholm (EMS). Now, they are carefully stored as slots-for-the-future in the long-term production archive in Stockholm.

This is a time when the electro-acoustic medium and its expressions develop toward a good ear for listening, reflecting, and self-identifying: Swedish sound-text (activism) vs. technological romanticism; a computer's happy ending vs. the hard work of compositional devotion. The selections chosen intend to give a somewhat different story of Swedish EAM. Some works has been selected because of their need to be part of the electro-acoustic story, such as the minimalist electro-acoustic composer Roberta Settels.

Indeed, this is a unique moment to experience some *rare* glimpses of experimentation and exploration! Some works are played in their original format, e.g., magnetic reel tape.

The general thought for the *film and video art program* is to create visual scenery in dialogue with the festival music program, thus reflecting on the experimental as a creative process. Exploring renewed sensations of poetry for sound and music in the film and video arts.

Tomas Nygren

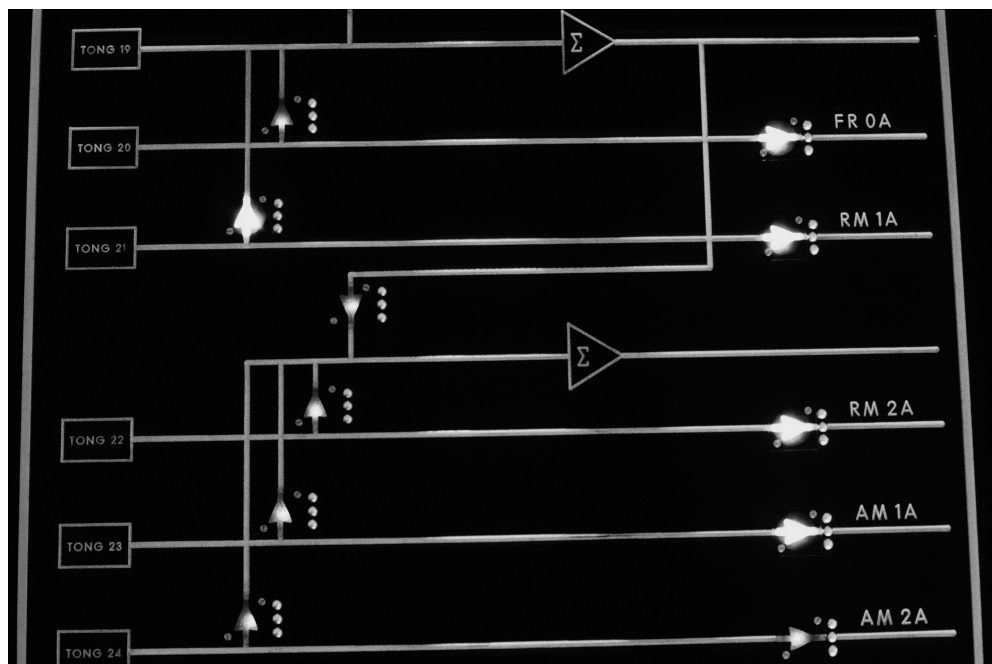


Fig. 36. EMS digitally controlled analogue synth, detail of panel.

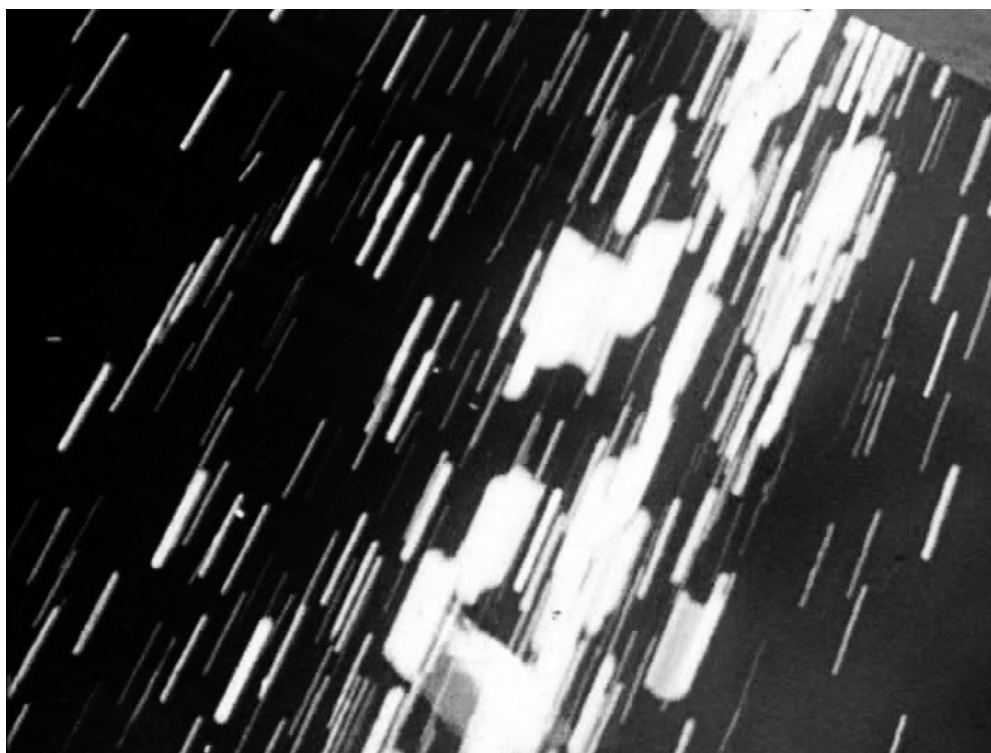


Fig. 37. Still frame from Tesevs (1965) by Olle Bonniér

EXPERIMENTAL SWEDISH FILM PROGRAM

Friday 20/4 17.20 – 01.30 Venue: Culturen, Box 2

Saturday 21/4 16.30 – 01.00 Venue: Culturen, Box 2

See separate screening overview at website or at festival.

Gunvor Nelson – My name is Oona

Year: 1969, Length: 10 min 00 sec, B/W, Media: HD mpeg2 from 35mm

Screening time: Friday 20/4 in screening block at 20.25 and 23.20

My Name is Oona was Nelson's final breakthrough on the American avant-garde film scene. The sound consists of Nelson's daughter, Oona, repeating the names of the days of the week and of her saying «my name is Oona». The latter is edited into an expressive rythmical structure that accompanies the visual structure of the film that plunges into the experience of a child. The soundtrack was made in co-operation with Steve Reich.

Ralph Lundsten – EMS nr 1

Year: 1966, Length: 14 min 00 sec, Media: DVD from 16mm

Screening time: Friday 20/4 in screening block at 17.20 and 22.20

EMS nr 1 is an abstract sound/image composition where sound and image were composed together, the first in an experimentation project at Swedish Television. The robot's voice in the beginning of EMS nr 1 was recorded at the Swedish Transmission Laboratory at the Royal Institute of Technology. EMS nr 1 was included in a feature film, Psychadelica Blues, where the EMS-parts got to represent the psychedelic experiences. EMS nr 1 received the main award at the Art Biennial in Paris, 1967, The Swedish Film Institute's Quality Prize 1966 and also about thirty international film awards.

Andreas Gavell-Mohlin – Soundbombing 20081102

Year: 2009, Length: 7 min 29 sec, Media: DVD from DV

Screening time: Friday 20/4 in screening block at 18.30 and 21.20

During the year 2008 a pen that writes with sound instead of colour was built. «Soundbombing 20081102» documents a nightly walk with the aim of painting parts of Stockholm city with sound. Camera and editing: Felix Rhenberg.

Jan W. Morthenson – Lux Sonora

Year: 1971, Length: 20 min 00 sec, Media: DVD from Broadcast Video

Screening time: Friday 20/4 in screening block at 19.30 and 00.30

Lux Sonora is a study in light on video with electroacoustic sound that corresponds and emerges from the light's movements and rhythm. This video presented for the first time the light from laser on TV. The video was realised after extensive experimentation with different techniques.

Michel Wenzer – Three Poems by Spoon Jackson

Year: 2003, Length: 14 min 00 sec, Media: DVD from DV

Screening time: Friday 20/4 in screening block at 18.30 and 20.25

A poetic short film in three parts about Spoon Jackson - a man who has spent 25 years in prison. It is through poetry that he survives. A moving film that blends imagery with Spoon's poetry recited over the phone. Voice and words: Spoon Jackson; poet, writer and actor, born in 1958 in California, USA. Sentenced to life imprisonment in 1977.

Olle Bonniér – Tesevs

Year: 1965, Length: 10 min 00 sec, Media: DVD from 16mm

Screening time: Saturday 21/4 in screening block at 16.30 and 21.30

Tesevs was ordered by the physicist and space researcher Hannes Alfvén, to be included in the multimedia production «Minos Palats» at the opening of the European Space Research Institute, Esro, in 1966. The performance went on tour and was performed at the Modern Museum in 1967 the last time. The sound image in Tesevs is based on nerve signals transformed into images and was performed at the Karolinska University Hospital in Stockholm. Some images in Tesevs are translated from sounds, others are shot at Domnarvets ironworks. A collaboration with Concerts Sweden, Swedish Travelling Exhibitions and Esro.

Hans Esselius and Kjartan Slettemark – Nixon visions

Year: 1971, Length: 4 min 00 sec, Media: DVD from 16mm

Screening time: Saturday 21/4 in screening block at 18.30 and 22.20

A film about multi-media artist Kjartan Slettemark's Nixon Visions, the collective title of his famous pictorial version of president Nixon, made 1971-74. It has its beginning in, among other things, Slettemark's slogan «Opposition Must Pay Off». The new, coffee-loving Nixon is marketed in a satirical balancing act between humor and seriousness. Slettemark's advertising campaign is «a study of Nixon's mental health in wich the face is the mirror of the soul».

Marit Lindberg – Mikaelas röst

Year: 1997, Length: 9 min 00 sec, English voice, Media: DVD from DV

Screening time: Saturday 21/4 in screening block at 16.30 and 21.30

Mikaela, 18 years, sings songs and tells us candidly about incidents in her own life. Just as the title, Mikaela's Voice - suggests, her voice is the mainstay of the film. The unfocused images follow our prejudices about the dramaturgy of the cinema, alternating with the forms of interview sequences in a drama documentary. It is through Mikaela's voice that we receive answers to our questions while the visual elements, at least initially, appeal to our imagination. Towards the end both sound and image collide giving us an insight into Mikaela's life and raising questions about the importance of perception. - *Catrin Lundqvist*

Gunilla Leander – All Under

Year: 2003, Length: 5 min 45 sec, Media: DVD from Digibeta

Screening time: Saturday 21/4 in screening block at 20.20 and 00.25

Out of the void a naked cast clash in violent confrontation...

Bodies collide, miss, twist and embrace. Tense, gripping, fluid and spinning, All Under evinces a scenario both dynamic yet melancholy... all asunder... All Under.

Lina Selander – Reconstruction

Year: 1999-2000, Length: 6 min 30 sec, Media: DVD from DV

Screening time: Saturday 21/4 in screening block at 18.30 and 22.20

Inststamatic pictures – sewn in and reversed. These images were all very ordinary with typical scenes from a family album: vacations, trips abroad, family gatherings etc. The sewing threads in the pictures – coast sewn to ocean, clouds to sky or people sewn to each other – marks a way of codifying the emotional structures and relations in the images, thus controlling an interpretation of them and highlighting (while at the same time trying to bridge) the gap between image and reality. The sewing threads and the holes from the needle in the images emerged as the essence of an intense and hidden reality, containing a truth which was lacking in the original images. The reversed images show this unveiled truth. I then used the reversed images with the stitches, holes and threads, and inverted in order to return to the negative, basic photographic image, as a musical score for a digital composition. The red dot reading the diagram like figures and transforming them into sound becomes a staging of the act of remembering. It reads the repressed and hidden, and what hides behind the screen memory.

**Anna Linder – cum pane
the one you share your bread with**

Year: 2002, Length: 8 min 00 sec, Media: DVD from 16mm

Screening time: Saturday 21/4 in screening block at 20.20 and 00.25

It's physically demanding and sweaty. Grandma's hands are gnarled from years of pain and hard work. Hands knead the dough. She works with rolling-pins, brushes and older baking utensils. She deftly places the bread on a peel and sets it in the stone oven. Grandpa takes care of the wood-burning, watches over it, blows life into it, again and again. He moves the bread around on the hot hearth. They work noiselessly. Close to each other.

The music track was performed live with only one take by Aaly:

Mats Gustafsson, Ken Vandermark, Peter Janson, and Kjell Nordeson.



Fig. 38. Still from Gunvor Nelson – My name is Oona.



Fig. 39. Still from Ralph Lundsten – EMS nr 1.



Fig. 40. Landscape in sonogram from Folke Rabe – Cyclone.

EMS ARCHIVE PROGRAM

Friday 20/4 17.20 – 01.30 Venue: Culturen, Box 2

Saturday 21/4 16.30 – 01.10 Venue: Culturen, Box 2

See separate concert overview at website or at festival.

Folke Rabe – Cyclone

Year: 1984-85, Length 10min 10sec, Media: 1/4" Reel Tape

Concert time: Friday 20/4 in screening block at 17.20 and 21.20

What characterizes an annihilation process? I don't believe that catastrophes necessarily make a lot of noise. There are several indications that we are in the midst of a world crisis that has been going on for a long while - a crisis that is stealthy rather than dramatic. For a long time we believed that the Swedish nature paradise was not exposed to the risks that threaten more densely populated parts of the world. Late in the day we have become aware of the areas, particularly in Eastern Europe, where industrial exploitation has carried on regardless, while the grim effects on the physical environment have been ignored. Since the end of the 1980s we have begun to see drastic examples of the effects of this development even here in Sweden. – *Folke Rabe*

Transition to Majorana Space / Svante Bodin

Year: 1969, Length: 10min 54sec, Media: Digital file from 1/4" Stereo Tape

Concert time: Friday 20/4 in screening block at 17.20 and 22.20

Genesis / Zaid Holmin

Year: 1976, Length: 13min 39sec, Media: Digital file from 1/4" Stereo Tape

Concert time: Friday 20/4 in screening block at 17.20 and 22.20

Mixed with help of three Tandberg 6 players. The small beeps in the end of the composition was supposed to shut down the Swedish Radio (SR) network service, regularly used by SR in the end of the day.

Anders Hillborg – Rite of passage

Year: 1979, Length: 12min 30sec, Medium: 1/4" Stereo Tape

Concert time: Friday 20/4 in screening block at 18.30 and 20.25

Eventhough Anders Hillborg is better known for his choral and orchestral works, «Rite of Passage» is an example on his early visits into electronic composition. With large density, a winter breeze shows its strength.

Releases: Fylkingen Records FYLP-1027

Jan W Morthenson – Post Scriptum

Year: 1971, Length: 4min 40sec, Media: 1/4" Mono Tape

Concert time: Friday 20/4 in screening block at 19.30 and 00.30

Music to TV pause programme. Commissioned by: SR/SVT Channel 1.

Unknown composer / Electronic Charleston

Year: Early 60's, Length: 2min 27sec, Media: 1/4" Mono Tape

Concert time: Friday 20/4 in screening block at 20.25 and

Saturday 21/4 in screening block 00.25

Realised at the Siemens studio in München.

Patrick Kosk / Trancedance

Year: 1981, Length: 12min 20sec, Media: 1/4" Stereo Tape

Concert time: Friday 20/4 in screening block at 21.20 and 00.30

Karin Rehnqvist / Music from our climate

Year: 1981-82, Length: 11min 20sec, Media: 1/4" Stereo Tape

Concert time: Friday 20/4 in screening block at 21.20 and 00.30

Roberta Settels / Isolation - Meinhoff in Memoriam

Year: 1977, rev 1985, Length: 12min 12sec, Media: Digital file from LP

Concert time: Friday 20/4 in screening block at 23.20

«Roberta Settels is a composer and industrial designer who composes electronic music for spiritual survival. She was born in New York where she receives her basic artistic-musical education at the Juilliard School of Music and the Art Students League, but is presently residing in Europe. She has composed at the EMS studios in Stockholm and IRCAM in Paris and works with computerized and concrete music. «Music in Crisis» is her first grammophone record, but she has composed for tv-films, radio and concerts for more than 10 years»

– Introductory text from the album «Music in Crisis»(1985)

Although «isolation» was composed in 1977-1985, most parts of it sound very fresh and contemporary. Very unique for its time, the timbres and formal progression of the work bear little resemblance to the electroacoustic maximalism of the period. Rather it shares aesthetics with contemporary genres such as lowercase and microsound. The music, all generated by pure analog means, contains elements of extreme minimalism and splicing-techniques derived from the tape-music tradition. Even though the work, making clever use of sine-waves and white noise, it is very minimal in its expression, and very clearly communicates the emotional states of loneliness and isolation which are its conceptual aim. Releases: music in crisis (denmark) #mic 8501 lp



Fig. 41. Roberta Settels

Roberta Settels / P4

Year: 1975, Length: 8min 45sec, Media: Digital file from 1/4" Stereo Tape
Concert time: Saturday 21/4 in screening block at 23.20

Mussem's song / Jon H. Appleton

Year: 1976, Length: 7min 39sec, Media: Digital file from 1/4" Stereo Tape
Concert time: Saturday 21/4 in screening block at 16.30 and 21.30

Made in EMS' computer studio with help of the vocal syntesizer «MUSSE» from the Royal Institute of Technology.

Released at Folkways Records – FTS 33445

Roberta Settels / Landscape with 3 tape-recorders and...

Year: 1973, rev. 1985, Length 8min 20sec, Media: Digital file from LP
Concert time: Saturday 21/4 in screening block at 17.20 and 22.20

Roberta Settels / Scenario

Year: 1982, Length: 7min 30sec, Media: Digital file from LP
Concert time: Saturday 21/4 in screening block at 22.20

Other impressions / Joel Chadabe

Year: 1968, Length: 9min 04sec, Media: 1/4" Stereo Tape
Concert time: Saturday 21/4 in screening block at 17.20 and 20.20
 Collage composition with jazz flavours. Archive copy.

Rune Lindblad / Rio Amazonas (op. 123) (part I)

Year: 1975, Length: 13min 06sec, Media: 1/4" Stereo Tape
Concert time: Saturday 21/4 in screening block at 17.20

Spårar / Anders Blomqvist

Year: 1997, Length: 9min 50sec, Media: Digital file from DAT
Concert time: Saturday 21/4 in screening block at 17.20 and 22.20

The piece is a direct response to «Löpa Varg» (1995, with texts by Bengt Emil Johnson) and is relating to the same theme - the wolf as a biological animal, myth, metaphor, or whatever you want. It is also possible to recognize some audio material from «Löpa Varg» and although «Spårar» does not contain any direct perceptible elements of text, I want Bengt Emil's spirit permeate even this piece. «Spårar» was composed in the summer and early fall of 1997 at the studio for electroacoustic music in Växjö and was commissioned by Media Artes & Concerts Sweden.

Rune Lindblad / Rio Amazonas (op. 123) (part II)

Year: 1975, Length: 12 min, Media: 1/4" Stereo Tape

Concert time: Saturday 21/4 in screening block at 18.30

Rune Lindblad / Röster (transl. «Voices»)

Year: 1971, Length: 5min 30sec, Media: 1/4" Stereo Tape

Concert time: Saturday 21/4 in screening block at 18.30 and 00.25

Kari Keskinen / Reverse Osmosis

Year: 1981, Length: 12min 20sec, Media: 1/4" Stereo Tape

Concert time: Saturday 21/4 in screening block at 19.30

Archive copy.

Klaus Röder / Mr Frankensteins babies

Year: 1979, Length: 10min 42sec, Media: 1/4" Stereo Tape

Concert time: Saturday 21/4 in screening block at 19.30

Composers comment: This tape piece I just made with the sounds of my own voice. The sounds were worked out in an envelope shape and then copied one upon the other so that there was a chorus. The piece got the 1st price in the category 'Analogue' at the competition in Bourges. Also it got the price 'Euphones d'or' in Bourges. It was chosen for the World Music Days in Israel and was played at the festivals in Stockholm, Helsinki and Amsterdam.

Archive copy.

Rune Lindblad / Predikan (transl. «Sermon»)

Year: 1960's, Length: 9min 50sec, Media: 1/4" Stereo Tape

Concert time: Saturday 21/4 in screening block at 20.20 and 00.25

Anne Jaenzon / Huset i New Orleans

Year: 1998, Length: 3min 41sec, Media: 1/4" Stereo Tape

Concert time: Saturday 21/4 in screening block at 00.25

A great and happy ending of the «*Experimentation in Dialogue*» programme.

CHARMED BY GHOSTS

JOHAN REDIN

It is not easy to determine the nature of music,
or why anyone should have a knowledge of it.
– Aristotle, *Politics* [Book VIII, 1339a]

Not comprehending, they hear like the deaf.
The saying is their witness: absent while present.
– Heraclitus, *Fragment* [B34]

Do we know what music is? Is it a grouping of sounds, arranged in an individual way, occurring under a chosen duration? There are definitions of course, if you turn to the dictionaries, but most of them are travesties. Why could it not just be the affection for that strange disappearance of something coming into being; the love of a soap bubble, with its eternal multitude of unique forms, determined solely by its physical condition, and heading for termination? It all depends on what kind of questions you are asking. Otherwise it is just a constant gathering, an ongoing alteration and permutation of the fundamental code of the West – the tempered scale: conservative as a natural force, something unchangeable disguised as the novelty of constant change. Some sounds are treated differently from other sounds, some structures are favored above others; one key could be «false», another fundamental. For some reason it seems to be easier to say what should not be regarded as music. It is a matter of principles, the difference between tones and sounds. However, it is accepted that birds have «songs», while the bell in the church tower is just an audio-territorial extension of the architecture.

The question of the nature of music will always arrive at the question of taste, and this is why ontology constantly sneaks ethics in as its undying Trojan horse. I will end there, too, just watch me, when the words are gone, when language and music become mutual exclusives. Music stands as a reminder of what does not exist, it is dying out at the very moment you recognize it. You have been charmed by a ghost. Harmony is a trick of memory, the temporality of forgetfulness. The twofold nature of music makes it even more difficult to grasp: its immaterial presence together with its utterly material essence: acoustics. The response is perverse – although perfectly human – namely by *emotions*, mental states, aesthetic endorphins that desperately try to dress the feelings in representations. The human body, the residence of music, is governed by the same twofold nature: the intangible representations of the mind,

and the affected flesh, the resonant organs. Suddenly music is confused with identity and art confused with economy: manufactured feelings, mass produced signals that replicate themselves until they have reached the level of universal anthems.

That story is hardly new, and it is liable to end up in the worst kind of conclusions – in sociology, and that would be embarrassingly basic. Nevertheless, it is worth asking why music was kidnapped and promoted as a sonic dress code for the modern soul. Which is actually not that modern; Aristotle's *Politics*, one of the most fundamental books in political philosophy, ends with an extensive section about the nature of music and its role in the ideal state. The reason for music being an important part of the state is that it blurs the border between labor and leisure (as tension and release). Everybody's goal is to have as much free time as possible and to do what they want; yet, everybody has to work in order to survive and keep everything going. Music is a state necessity since it gives the citizens a feeling of freedom, and thus is perfect for informing the body in society. Music must be at the heart of education, together with gymnastics (which already mimics music in movement and rhythm), as a learning process apparently free. Its nature is that of a skeleton key that will open, by means of practice, any ideological lock between your body and mind, making you produce when you think you were consuming. Music turns into «play», as Aristotle says, a modulation that announces the next step of his politics of music, which is ethics.

This is only the beginning of a history that becomes stronger as the world runs out of ideas: the assumption that music is something you consume rather than something you reflect. We have become addicted to being penetrated. This is why melodies are part of the musical tradition, while the sounds involved in making a salad are not. What is at stake is intentionality, forgetting about the actuality of resonant presence. The analogy would be that of you thinking that you are just looking at the painting, forgetting that the painting is also looking at you. In this situation, all of us are fumbling of course; we are all poor, since it is about those greedy emotions again. The reason for music becoming one of the psychosomatic principles of consumption is that emotions are recognized as an inward working, identity shaping, socio-sculptural principle. Music makes you receptive and turns into an agent for all kinds of dubious guests in your head; it's the yummy sauce to go with the otherwise chewy steak.

All power throughout history, from the Babylonians to the present, are familiar with the distinctive rhetorical mechanisms of sounds, calls, signals and music. There are religions without images, but no one without music. The ears never rest; you shut your eyes, but not your ears. You are more likely to wake

up from a sound than from someone gesticulating in front of you. If you need attention, turn to the organ that is always open: someone says «behold», but what you hear is the fanfare. Hearing requires an opening, and this is why it has been, and always will be, regarded as a passive form of awareness – as determinately intaking, with no apparent possibilities of modeling the sensations (except when trying to reproduce them). Open ears is a good thing if you are sleeping in the jungle, but ultimately it is an exposure that is secondary to your will. Hearing is thus subjected to the world, and you, the subject, are subjected to hearing. In the jungle it could save your life, in the city you develop ideological earplugs.*

Hearing might be an open window, but listening is not. One ear is open to the world, the other one is muffled. Penetration, the sociological intercourse, delights and seduces by its constantly postponed promise of climax. The Aristotelian state is not that different from ours. We have been trained and trained again by the practice of everyday life to hear away (in analogy with look away) from the fabric of our aural environment. It is not intentionally or actively ignored, just (in)hearable (in analogy with (in)visible), as noise, a non-formative input. Opening your already open ears is a step in the right direction. But that is not enough. You have to regain your awareness of material pronunciations, the silent knowledge that cultivation puts to sleep. Sensations are perceptions, and perceptions must become substantial, perhaps even instrumental, for you to experience a world of differences. Repetition must become the eternal return of the new – through your perceptions, through trying to integrate with appearance. If this can be done, then it is no longer you, but the world that has become real experimentation: the orchestra of chance and circumstance.

Listen to the world! So the cliché goes... However, that is understandably uninteresting if you remain a consumer, fully occupied by being penetrated. Aural habits, every-stinking-day habits, the mumble of existence that drowns the world. Being in the world is participating in a constant stream of sensations, with all senses. The physicality of the world comes into play, communicating with your cells, nerves, and mind. This is where it all begins, with sensing the precise. Experience is not consumption, it is the integration of levels that influence you as a physical being. It could be the awareness of the wind breeze in your hair, the feeling of an ant walking on your naked foot, grass inside your shirt, raindrops on your eyelids, the baton of the policeman, smashing into your back for objective reasons.

* As in the saying ascribed to the regrettably out of fashion philosopher Heraclitus (sleeping since 500 BCE) – «Those unmindful when they hear, for all they make of their intelligence, may be regarded as the walking dead.»

** «Things taken together are whole and not whole, something which is being brought together and brought apart, which is in tune and out of tune.» (Heraclitus, Fr. B10).

Sounds have as many angles as any possible perspective of perceptible objects, whether tangible or immaterial, like reflections of the sun. Like music the audible world is in formation and disintegration at the same moment, coming into being and passing away. Some sounds are longer, some are shorter; some have an impact, some leave vague impressions. Sounds listen to you too. Just open the window and stick out your head. Listen to the waves of traffic noises, to the car horns and engines merging with the drone of a distant airplane; doors slamming, indistinct radio chatter, a dog barking, the wind distorting the sound of kids playing, babies crying, hungry seagulls laughing at the banality of urbanity... and all those sounds with no name, anonymous sounds, sounds without origin; the acoustics of the sourceless.

Music is everywhere, but not everything is music. Sounds as such are not music, they need to have a quality. Listening is not just hearing, it is the search for that quality. This would be the arrival of my Trojan horse... that word «quality», that dubious guest. Nevertheless there is no ideality to speak of, on the contrary it is about the inexistence of norms, and the peculiar factuality of what cannot even be pointed at. Music is only the skin wrapped around the sounds, turning them into tiny tones or plump genres. Sounds love to hide themselves, while music can't get enough of promoting them. If you try to trace those sounds, and are willing to dispel the ghosts with your embodied cognition, then you are shamelessly dealing with qualities. Under the skin of music this reflexivity runs without end, in a flux of perceptual life elevating amusement to possession

Let us put an end to being penetrated. Be charmed by the ghosts, by all means, but never let them do the scalping. Yes, I am a moralist, but a moralist with a hammer. Open music, not only your ears. The ineffable quality of auditory events has always functioned as an excuse for treating music like an object, as in the text you are holding now, but classified from the outside and constantly tied to social functions. You will never win that war. Try instead to rest in the immanence of lingering developments, in the flow that blends with the singularity of absolutely unknown indications. Although you might go mad on your way, you are heading for the inside of music.** Open the door to the workshop of tonality; follow the creation of sounds before they are polished, wrapped and ready for sale. Crack music open! let the timbres fall out, with notes dead on the floor. Think of it as nothing but the shadow of your organs. Find the hole in the web. Make the decision, pack your bags, and check in at the airport of particles and light.

Västerås, March 2012

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