



On Orality, Writing and Compositional Practices in Relation to Text

Inter Arts Center, Malmö

April 13-14, 2023

This seminar explores what learning outcomes are there from working with music and text and discusses different strategies in writing for musical composition. The aim is to gather artists and researchers to think together how this artistic practice in sound and text could inform method development in the arts, artistic research and other research fields.

Thursday, April 13th

The presentations will be held in Swedish/Scandinavian

9:45–10:00

Introducing the SNT research initiative

Information of the Crocus research network

10:00–10:50

Text and music in performance – aspects on the interplay between dramatic writing, acting and musical composition

Presenter: Kent Olofsson

11:10–12:00

The Augmented Hörspiel – Composed Theatre

Presenter: Magnus Bunnskog

13:00–13:50

Thinking in play

Presenter: Tale Næss

Lunch break

14:10–15:00

The compositional practice as a playwright

Presenter: Vanja Hamidi Isacson

15:30–16:30

Device Lectures – part discourse, part distortion

Presenter: Robert Willim

Artistic presentations & Seminar Bar

18:30

Artistic Presentation: **Egots vibrationer** by Magnus Bunnskog

19:45

Artistic Presentation: **Allt vad mina händer grävt upp**

Text: Sima Wolgast & Elisabeth Hjorth. Music: Jörgen Dahlqvist & Sima Wolgast

Artistic Presentation: **Fields of Unknowing** with Robert Willim

21:00

Artistic Presentation: **Karlskrona/Malmö** by Jörgen Dahlqvist & Kent Olofsson

Friday, April 14th

10:00–10:50

Writing for a compositional practice

Presenter: Jörgen Dahlqvist

11:10–12:00

Letter-writing as method: Allt vad mina händer grävt upp

Presenter: Sima Wolgast & Elisabeth Hjorth

Lunch break

13:00–13:50

A Listening Dramaturgy

Presenter: Tanja Hylling Diers

14:10–15:00

Premises to Create – Investigating “Taste-Based” Biases and Creative Processes of Musicians: An Intervention Study

Presenter: Sima Wolgast & Christine Owman

15:00

Summing up

Thursday, April 13th

Introducing the SNT research initiative

The Sound, Narrative and Technology (SNT) initiative is a research network between Uniarts Stockholm and Malmö Theatre Academy exploring audio performance, dramatic writing, musical composition and hörspiel.

On the Crocus research Network

CROCUS is an interdisciplinary network interested in the cultural and creative industries. The network is based at Lund University and serves as a platform for education and research in the fields of culture and creativity.

Text and music in performance – aspects on the interplay between dramatic writing, acting and musical composition

In this presentation the composer Kent Olofsson will discuss perspectives and experiences from his artistic works and research on theatre performances where music takes on a large role – not only as music, but also as co-actor, as a dramaturgical force and as scenography. A particular focus will be on how he is using different kinds of music and musical structures – how these affect texts that actors perform and the dramaturgical potential different musical genres can have. Olofsson will discuss the topic through examples drawn from the collaborative performing art works he has done together with Jörgen Dahlqvist and Teatr Weimar and director and actor Nina Jeppsson.

Presenter: Kent Olofsson

The Augmented Hörspiel – Composed Theatre

In this presentation I will reflect over my new project for vocal ensemble, actors and ensemble – and my compositional strategies in relation to text. In my own practice inside the field of musical drama, I focus on the text as being performatic, or materialistic, the meta-musical conversation, in audiovisual installations, opera performance, as well as works presented in a concert context. It is a norm-critical, intersectional practice where questions regarding voice and text and being asked.

Presenter: Magnus Bunnskog

Thinking in play

During my research (an artistic PhD) on playwriting at the Oslo National Academy of the Arts, I tried to find ways to connect the reflective part of my work with my playwriting. I also wanted to look closely at the idea of representing different mental and reflective processes through voice and dialogue. While striving to create reflective, dialogical and performative texts, I started to work with forms strongly related to the metalogue as formulated by Gregory Bateson. In his explorations of the metalogue, Bateson tried to develop a dialogical method to reflect on, or over a term or a subject-matter:

The metalogue is a conversation about some problematic subject. This conversation should be such that not only do the participants discuss the problem but the structure of the conversation as a whole is also relevant to the same subject (Gregory Bateson, Steps to an Ecology of Mind, Jason inc, 1987, p. 12).

With the idea of the metalogue as a starting point, I have been developing a series of small audio plays I call dramatic metalogues. Here I strive to find a “place” in which to explore playwriting as thinking. A place where research and artistic praxis meet. A form where reflection become fiction and vis versa. In my presentation I will talk about this both as method and artistic output. I will also present examples of my work. (For more, see research Area D - Audio essays in my thesis)

Presenter: Tale Naess

The compositional practice as a playwright

The presentation is based on the doctoral project The Potential of Multilingualism in Dramatic Work (2017-2022). In her thesis Hamidi Isacson discusses the method of composing as one of her main methods of creating dramatic multilingual pieces. By appropriating the title composer from the domain of music, Hamidi Isacson expands the role of the playwright. Within her research she has stretched this idea of composition by using techniques from the domain of music. Strategies such as the indicating of tempo, character, and dynamics in the script, developed during the composing of the dramatic piece UniZona & PolyZona, will be discussed.

Presenter: Vanja Hamidi Isacson

Device Lectures - part discourse, part distortion

In this presentation Robert Willim will discuss how he juxtaposes electronic music and sound with research-based spoken word in something called Device Lectures. Part discourse, part distortion, a way to mix storytelling with sonic evocation and live improvisation. In his practice of art and research he uses Device Lectures to probe thoughts and material about human life with incomprehensible technologies in societies that we imagine to be postindustrial.

Presenter: Robert Willim

Friday, April 14th

Writing for a compositional practice

In this presentation, Jörgen Dahlqvist will discuss strategies and working methods of writing and conceptualization when collaborating with a composer. He will depart from the performances Skellefteå/Malmö and Karlskrona/Malmö which he has created together with Kent Olofsson.

Presenter: Jörgen Dahlqvist

Letter-writing as method: Allt vad mina händer grävt upp

Contemporary art has increasingly brought attention to motherhood and trauma as prominent themes. Many artists have explored these complex topics through their work, creating a platform to discuss difficult subjects that are often taboo in society. This project aims to delve into the use of correspondence, specifically communication by letter, as a form of research data to explore the relationship between motherhood and trauma. The project explores the interconnectedness of these themes through a collaborative artistic project. The resulting poetic output will provide insights into the experiences of the researchers/authors and contribute to the growing body of literature on motherhood and trauma.

Presenters: Sima Wolgast & Elisabeth Hjorth

A Listening Dramaturgy

In this presentation Tanja Diers will discuss the role of the author and dramaturg in a collaborative creation process with a composer and how listening to the text and the music requires respect, acceptance and lack of control and can be viewed as a clash of contrasting aesthetics. The different modes of listening and the use of documentary material will be disseminated with the aim of arriving at a dramaturgical method. The music performance Stille slag/Quit Beats made by composer Louise Alenius with text by Tanja Diers will be the main focus of the presentation.

Presenter: Tanja Hylling Diers

Premises to Create – Investigating “Taste-Based” Biases and Creative Processes of Musicians: An Intervention Study

In recent years, there has been growing awareness of the exclusion processes within the music industry. These processes refer to the systematic exclusion of certain individuals or groups from participating or succeeding in the industry. Gatekeepers have historically tended to be biased towards certain types of artists and music, often favouring those who fit into narrow, mainstream categories and excluding those who are perceived as too experimental, challenging, or unconventional and this has limited diversity and creativity within the industry, contributing to the underrepresentation of certain groups, particularly women and people of colour. This presentation departs from this understanding and discusses how “taste-based biases” in musicians can affect creative processes when making music.

Presenters: Sima Wolgast & Christine Owman



Allt vad mina händer grävt upp

Presenters

Magnus Bunnskog

Magnus Bunnskog is the artistic director of Auditorium, and functions as its dramaturg. Composer and affiliated researcher at SKH, His background includes working with the avant-garde group Teater Albatross as well as Theatre studies at Stockholms Universitet. He is also the editor of the magazine Nutida Musik.

Jörgen Dahlqvist

Jörgen Dahlqvist is a playwright and director. Since 2003 he has been the artistic director of Teatr Weimar. He held the position as the dean of the Malmö Theatre Academy between 2009 and 2012, where he also worked as a teacher. He is since april 2021 PhD student at the institution.

Tanja Hylling Diers

Tanja Diers is a freelance dramaturg, curator and artist researcher working in performing arts. She is based in Copenhagen and Malmö. Tanja is currently a PhD student at Malmö Theatre Academy.

Vanja Hamidi Isacson

Playwright and artistic researcher with a degree of Doctor of Philosophy in Fine Arts in Performative and Media Based Practices with Specialization in Performing Arts; at Stockholm University of the Arts (2022). The artistic research project "The potential of multilingualism in dramatic works" aims to investigate and develop the practice of writing multilingual drama.

Elisabeth Hjorth

Elisabeth Hjorth is a writer and professor in Literary Composition at HDK-Valand, University of Gothenburg. Her literary and academic practice focuses on female autobiography, violence/ shame, language/power, neurodiversity and autistic poetics. She holds a PhD in Ethics and is a member of The Research Board's Committee for Ethics in Research, University of Gothenburg. Since 2021 she is the project leader for the interdisciplinary research project "Autistic Writing: A Mother Tongue", financed by the Swedish Research Council.

Tale Næss

Tale Næss is a playwright and dramaturge. Since 2012 she has been curating a series of Live Art Laboratories. These laboratories are currently produced by Davvi - Center of the performing arts. She is a house playwright at Dramatikkens Hus and has an artistic PhD in playwriting from Oslo National Academy of Art.

Kent Olofsson

Kent Olofsson is a composer with an extensive artistic output of nearly 200 works that span a broad field of genres, ensemble types and contexts including music for orchestra, chamber music, electroacoustic music, music theatre, alternative rock music, music for baroque instruments and works for dance, theatre, music theatre performances, operas and installations. He has since 2009 collaborated with Teatr Weimar exploring the compositional,

dramaturgical and technological aspects of intermedial performing arts. He is since 2020 Professor of Performing Arts in the profile area concept and composition at Uniarts, Stockholm.

Christine Owman

Christine Owman works as a musician, composer and producer - live and in the studio, as a solo artist and in several bands and productions around the world - and has studied at the Psychology Programme in Lund. Owman has also worked a lot with young people in musical projects over the years and combines psychological and musical knowledge and proven experience with science, resulting in a creative method with psychological research as a basis and music as a tool.

Robert Willim

Robert Willim is associate professor of Ethnology, lecturer in Digital Cultures and artist. He works in the intersection between art and research and has developed a method called probing. This is a constant movement between academic practice and art, including various kinds of collaborations and appearances. Through probing he experiments with hybrid forms of expression. Since 2018 he works with the research project "Connected Homes and Distant Infrastructures" which examines the ways emerging technologies are entwined with people's everyday life and how technological imaginaries unfold. Much of his recent artistic work is related to this project.

Sima Nurali Wolgast

Sima Wolgast has been a psychologist since 2007, and a psychotherapist since 2013. She worked as a clinician before engaging in social psychological research. In 2013, she began her doctoral studies in a project about discrimination in the labour market. In collaboration with the Stockholm County Administrative Board during 2018 and 2020, she conducted an extensive quantitative investigation into the segregation and discrimination of non white-Swedes in the labour market. Wolgast currently works as a Senior Lecturer at Lund University. She is involved in research that focuses on developing countermeasures against segregation and discrimination, and interventions that promote psychological well-being in minorities. As a senior lecturer at the Department of Psychology she teaches courses in psychotherapy, creativity, social psychology, and conversational methods. In recent years she has been collaborating with a researcher at Malmö Theatre Academy, at Lund University, in order to develop methods that can communicate theories in psychology on the theatre stage.