



## **On Integration of Technology, Media and Mediation**

Inter Arts Center, Malmö

October 11-12, 2023

This seminar discusses methods to integrate sound and image and text. One focus is on what counts as media in this specific practice: the text, music, sound, the live performances of actors' and musicians'? Or is the art form itself a medium? Another field of interests is how and what is mediated through technology, and what possibilities there are to address societal challenges through technology.

## **Wednesday, October 11th**

**9:45–10:00**

**Introducing the SNT research initiative**

**Information of the Crocus research network**

**10:00–10:50**

**Investigation of the Relationships between Text-Music/Music-Text**

Presenters: Vanja Hamidi Isacson, playwright and Daniel Fjellström, Composer

**11:10–12:00**

**Dramaturgy in the X and Y Axes: Temporality and Causality**

Presenter: Jörgen Dahlqvist. Malmö Theatre Academy

*Lunch break*

**13:00–13:50**

**Evoking Mundania: Magic, Mess and Monotony**

Presenter: Robert Willim, Department of Arts and Cultural Sciences

**14:10–15:00**

**The Appearance of Actions: On Rifts as World**

Presenter: Annika Nyman, Malmö Theatre Academy

**15:20–16:10**

**Strategies for the Composed Theatre – Augmented Hörspiel  
as Method** (presented in Swedish)

Presenter: Magnus Bunnskog, artistic director of Audiorama

**19:00**

**Artistic presentations & Seminar Bar**

**(inter)actions**

Presenter: Robert Ek, Luleå University of Technology

**Eldar (Performance, Work in Progress)**

Presenters: Teatr Weimar

## **Thursday, October 12th**

**10:00–10:50**

### **Parklife – A Sound Event**

Presenter: Erik Pold, Malmö Theatre Academy at Lund University

**11:10–12:00**

### **Audio-Visual Dissonance** (presented in Swedish)

Presenter: John Hanse & Jonas Åkesson

*Lunch break*

**13:00–13:50**

### **“The holms are beginning to emerge”: of media and mediation in the creation of a shimmering ornament of silt**

Presenter: Halla Steinunn Stefánsdóttir

**14:10–15:00**

### **Mapping strategies: Intermedial translation in interface design**

Presenter: Robert Ek, Luleå University of Technology

**15:20–16.10**

### **The Transformative Potential of New Audio Technologies in Theatre**

Presenter: Kent Olofsson, SKH, Stockholm

**16:20–16.30**

### **Summing up**



## **Wednesday, October 11th**

### **Introducing the SNT research initiative**

The Sound, Narrative and Technology (SNT) initiative is a research network between SKH 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.

### **Investigation of the Relationships between Text-Music/Music-Text**

We will discuss our ongoing residency at IAC, where we investigate the relationship between text-music/music-text. Our questions are: How can we, as composer and playwright, work more integrated from the start than in a traditional collaboration where the libretto/script is written first and the composing is done afterwards? What can such collaboration generate in terms of artistic expression and format? During the autumn we will explore transgressive methods by writing/composing texts and music in an integrated way, i.e., in close collaboration. Our first workshop week, out of three, is in September, and the discussion at the seminar will be part of developing our methods.

**Presenters: Daniel Fjellström, Composer and Vanja Hamidi Isacson, playwright**

### **Dramaturgy in the X and Y axes: Temporality and Causality**

Dramaturgy can be understood as different practices. In this presentation it is the organising time and space that is in focus, and how to understand and recognize the actions that have a consequence in the space to create causality between different performative elements. One challenge when creating intermedial theatre is how to organise different temporalities and how to bring them into the here and now of the performance. Narratives, music, video and other media relate to time differently. When different expressions and temporalities interact both over time, in time, and in there and now, they constitute a coherent narrative through the performance.

**Presenter: Jörgen Dahlqvist. Malmö Theatre Academy**

### **Evoking Mundania: Magic, Mess and Monotony**

I will present some of my work around the concept Mundania. I have used the concept to understand how advanced technologies repeatedly are made ordinary. Layer after layer of technological complexity crop up in the fabric of everyday life. Through this work I also discuss the media-concept. In January a book about Mundania will be published. I will combine the book with video essays, music performances as well as compositions, a kind of soundtrack.

**Presenter: Robert Willim, Department of Arts and Cultural Sciences**

### **The Appearance of Actions: On Rifts as World**

In this presentation Annika Nyman reflects on some of the outcomes from her thesis. She writes: To write is to look at the world and to listen to it. It is about reproducing what you think you see and what you think you hear. Not in a realistic manner, but as in capturing something of the world and of being alive in the world, imagining aspects of all this and creating one's own logical systems. Through theory, philosophy and practice, Nyman discusses the conflict between the dramatic and the literary modes in her own writing.

**Presenter: Annika Nyman, Malmö Theatre Academy at Lund University**

### **Strategies for the Composed Theatre – Augmented Hörspiel as Method**

Text acting as voice acting as body acting as space acting as perception acting as gesture. Reflections on method and media in relation to its practice and representation.

**Presenter: Magnus Bunnskog, the artistic director of Auditorama**

### **(inter)actions**

Presenter: Robert Ek, Luleå University of Technology

### **Eldar (Performance, Work in progress)**

Presenter: Teatr Weimar

## **Thursday, October 12th**

### **Parklife – A Sound Event**

In this presentation the theatre maker Erik Pold will discuss the effect of simultaneity and group-dynamics created in the sound event Parklife. The event took place physically in two Copenhagen parks in August 2023, where audiences meet at designated locations, bringing their smartphones and headphones. The overall concept could be described as a form of audiowalk that primarily consisted of instructions to the audience, which made the audience "perform" the piece while experiencing it. At specific scheduled times audiences were able to connect their smartphones to a website with built-in radio-transmitters, allowing the participants to have an audio track played back simultaneously. In the presentation Erik will also elaborate on the specific type of narrator that emerged through the piece; in the event, the narrator told "the audience what to do and how to think", but at the same time questioned his/her right to do so.

**Presenter: Erik Pold, Malmö Theatre Academy at Lund University**

### **Audio-Visual Dissonance (presented in Swedish)**

In a number of performances, we have explored using a combination of headsets, headphones and soundscapes that have enabled a split in the audience's perception. Audibly, the outcome could be described as similar to film sound, where actors' speech, presented in close-up as if it were right next to the audience, is combined with music and detailed sound design. Simultaneously, the spectators have access to the spatial and temporal presence of performing arts through their other senses. In this presentation we will discuss the limits with this technology, as well as how these different frameworks of perception have afforded the creation of new narrative devices to the performances.

**Presenters: John Hanse & Jonas Åkesson**

### **"The holms are beginning to emerge": of media and mediation in the creation of a shimmering ornament of silt**

This presentation is an initial draft for a paper discussing the creation of a shimmering ornament of silt (Bruton & Stefánsdóttir, 2022), commissioned by the National Arts Centre Orchestra (CA) for its SPHERE festival in 2022. The piece was co-created with Rebecca Bruton (CA) and resulted in a 12-channel composition and visuals (Stefánsdóttir) and performance work (Bruton). Through the process, and in line with the festival's "sphere" prefix—a nickname for our planet and its overlapping subsystems—Bruton and I, were invited to sonically think-through the lithosphere. This presentation will examine the creative process, partly through recent media theorising that shifts the focus from human media towards that of non-human media. By exploring "natural media" I aim to deepen my recent analysis of mediated processes, as found within my doctoral thesis, which showed how non-human agencies offer the possibility to rethink media in the sonic arts.

**Presenter: Halla Steinunn Stefánsdóttir**

### **Mapping strategies: Intermedial translation in Interface Design**

Interface design is not just a matter of hardware, it also concerns strategies for software mapping of input to output data. Such intermedial translation through machine observation using input in forms of 'seeing', 'sensing', 'listening' etc. is mediated by the input interfaces, and executed in another modality via output sources such as display monitors, loudspeakers, or other actuators. The software mapping of these sources is an important factor in shaping the artistic expression. In my artistic PhD project, I apply such processes in the design of electroacoustic instrumental systems. The process of learning an instrument is often described as incorporating a body schema, and the role of the instrument has been described as becoming increasingly transparent, like a blind man's stick in Merlau-Ponty's classic example. These processes also have important similarities to how the materiality of a medium goes out of focus, and instead brings out the mediated, in a similarly increasing transparency. However, in the interface design in electroacoustic instrumental systems, a different picture emerges. Rarely do these interfaces and their mappings become as familiar to a performer as do traditional instruments. Instead, they stay partially in focus both for performer and audience, oscillating between the poles of opacity and transparency on a

constantly fluctuating continuum. This oscillation can be linked to different forms of listening ranging from egoic, attentive and intentional states to performance passivity. I will in this seminar use a few of my latest projects in examining the mapping strategies used and how they affect the modes of listening.

**Presenter: Robert Ek, Luleå University of Technology**

### **The Transformative Potential of New Audio Technologies in Theatre**

The new audio technologies available today allow us to work with acousmatic sound and music in theatre and performing arts in exceptionally versatile and flexible ways. By acousmatic sound means sound that we hear but don't see the source that causes the sound. Thus, the sound itself can be a performative element in the stage work, as an actor, scenography or acoustic phenomena that transforms our experiences. In this presentation I will discuss the creative potential of the audio technologies and how they may change the relations and practices between sound design, musical composition, and dramaturgy. And furthermore, how they may influence and develop the work processes concerning directing, writing and rehearsals.

**Presenter: Kent Olofsson, SKH, Stockholm**





Vipeholm - Tiden före framtiden

Foto: Sören Vilks

## 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.

### **Robert Ek**

Robert Ek has, as a clarinetist, specialised in contemporary music as a chamber musician and soloist. With great curiosity and dedication, he works together with composers to develop the repertoire for his instrument. He has recorded around 20 records and premiered a large number of works as a soloist and chamber musician. He has performed and collaborated with musicians, composers and conductors from different parts of the world. He likes to work in the border country between arts and has worked closely not only with composers but also with writers, choreographers and filmmakers. Robert has toured Europe, North America, Asia and Australia and played at festivals such as Warsaw Autumn, Huddersfield Contemporary Music Festival, June in Buffalo, Faithful (Berlin), ISCM world music days in Stockholm and Tallinn, Musica Viva (Lisbon), Beijing Contemporary Music Festival. In recent years, his work on developing the repertoire has focused on live electronics and developing the clarinet as an augmented instrument. Robert is also a PhD candidate at LTU since 2019. At the core of this doctoral project lies the iterative process where new electro-acoustic instrumental systems are designed and then used and tested in collaborative processes and artistic practice. Performing with these systems requires a close relationship and intimate understanding of the system and the relationship between body and technology.

### **Daniel Fjellström**

Daniel Fjellström (1983), grew up in Härnösand and lives in Lund, is a Swedish composer and arranger. He studied arranging and composition at the Malmö Academy of Music and at the Royal College of Music in London. Fjellström's music has been performed by ensembles such as the Gothenburg Symphony Orchestra, Malmö Symphony Orchestra, Eric Ericsson's Chamber Choir, BBC Singers, Dalasinfoniettan, Jönköpings Sinfonietta, Malmö Opera, Wermland Opera Orchestra and others. Prominent works are the operas "Det går an" and "Tusen och en natt", both critically acclaimed public successes. <https://danielfjellstrom.com/>

### **Vanja Hamidi Isacson**

Vanja Hamidi Isacson (1976), is a Swedish-Finnish playwright and artistic researcher. She is currently a visiting researcher at Uniarts Helsinki. Hamidi Isacson did her dissertation in performing arts at the Stockholm University of the Arts in 2022 with the research project "The potential of multilingualism in dramatic works". The research project includes the two dramatic works "ASIA/ÄRENDE" (2019-2020) and "UniZona & PolyZona" (2020-2021). Hamidi Isacson has also written two opera librettos: "Tusen och en natt" and "Kom inte hit".

<https://vanjahamidiisacson.se/>

### **John Hanse**

John Hanse is an artistic researcher who works with directing and concept development in theatre. One goal of his current research is to contribute to a deeper understanding of what Sruti Bala, a scholar in theatre-studies, has coined participatory gestures. Bala states that "as a unit of the theatrical or performative action, the gesture is simultaneously an expression of an inner attitude as well as a social habitude."

### **Annika Nyman**

Annika Nyman is a playwright and doctor in artistic research. She works at the Theater Academy in Malmö as a teacher at the playwright program.

### **Kent Olofsson**

Kent Olofsson is a composer and an artist in the field of performing arts with an extensive artistic output that spans a broad range of genres, ensemble types, art forms and contexts including music for orchestra, chamber music, electronic music, rock music, theatre, dance performances, opera, radiophonic art, and film. The last decade his artistic work and research has been particularly focused on exploring and rethinking musical composition in theatre and performing arts. From 2021 he is the profile professor for the area Concept and composition at SKH.

### **Erik Pold**

Erik works as a theatre-maker, performer, choreographer, entrepreneur and teacher. He is engaged in exploring new areas of the performing arts, mixing different genres and artistic strategies. Most of his artistic work, he creates as a self-producing artist within the framework of LIMINAL ([www.liminal.dk](http://www.liminal.dk)), a performance group he runs as artistic co-director alongside fellow-artist Adelaide Bentzon since 1999. He has also created a large number of works in collaboration and on commission with different artists, companies and institutions in Denmark and abroad, among others: Teater Momentum (appointed artistic director for the season of 2014/15), NORPOL, Nørrebro and Odense Theater, The Flea Theatre in New York City, Schillertage festival in Mannheim, Aaben Dans Productions in Roskilde and as a regular guest performer with the Berlin based Gob Squad ([www.gobsquad.com](http://www.gobsquad.com)). Since 2021 Erik has worked part-time as assistant professor at the Theaterschool in Malmö, as head of the department of Conceptual Performing Arts. Read more at [www.erikpold.dk](http://www.erikpold.dk)

### **Halla Steinunn Stefánsdóttir**

Halla Steinunn Stefánsdóttir is a violinist, composer, curator and artist-researcher. Born in Iceland, she is currently based in Malmö, Sweden. Stefánsdóttir has been the artistic director of Nordic Affect since its inception in 2005 and made numerous appearances with the ensemble at festivals and concert venues in Europe and USA. Her compositional output and commissions have spanned everything from electroacoustic compositions to sound and media installations. Stefánsdóttir's playing and compositions are featured on albums by the Carrier Records, Brilliant Classics, Musmap, Bad Taste Records, Tally, and Sono Luminus labels. In 2023 she published her doctoral thesis from Lund University titled *HÉR! An Exploration of Artistic Agency*.

### **Teatr Weimar**

Teatr Weimar is a performing arts collective in Sweden, situated in Malmö. Teatr Weimar gathers playwrights, directors, actors, musicians and other artists to explore the boundaries and expressions of contemporary performing arts. They have made guest performances at Kunstenfestivaldesarts in Brussels, Temps D'images in Paris, The Ibsen Festival in Norway, Nordwind festival at Volksbühne in Berlin among others, as well as all the major institutions in Sweden. Their work has been seen and heard on Swedish television and radio.

### **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.

### **Jonas Åkesson**

Jonas Åkesson is a sound/-video- designer and composer focused on performing arts. He has co-developed sound based theatrical concepts in performances such as *Gasljus Malmö* (Malmö Stadsteater 2021), *Blue Dreams* (Public Plot 2018) and *Gallring Pågåår* (Banditsagor 2016). He combines an interest in spatial design and audio-visual storytelling in his practice.

**This seminar is curated by Jörgen Dahlqvist, Malmö Theatre Academy and Kent Olofsson, SKH, Stockholm.**

**The 'Sound, Narrative, Technology' Research Network**

SNT (Sound, Narrative, Technology) is an emerging research network between Malmö Theater Academy and SKH, Stockholm. The network is researching sound as performance, dramaturgy and dramatic writing, musical composition and collaborative strategies. Through this initiative researchers and artists meet to develop and deepen the fields that emerge at the intersection between different art practices.

**Crocus**

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.

**Earlier edition in this seminar series:**

On Orality, Writing and Compositional Practices in Relation to Text  
Inter Arts Center, Malmö, 13-14 April 2023