



DET KONGELIGE DANSKE MUSIKKONSERVATORIUM

www.dkdm.dk/pulsar

PULSAR 2023 - TRE DUOER, EN DECET OG EN SOLO

Torsdag 9. marts kl. 21.30, Studiescenen

Studiefoyeren:

Tzu-Hsuan Chen

Paper-Scissors-Stone

Olof Larsson og Miriam Barchéus, slagtøj

Studiescenen:

Anton Lindström:

An ensemble is an army (a musician is a frog) (uropførelse)

Klara Borgqvist, obo

Miriam Barchéus, Olof Larsson, Juan Carlos Mendoza,

Toby Rasmussen, Xinru Li, Junling Lin, Kamil Kolakowski,

Qiyuan Fan og Yi Tong Chen, slagtøj

Connor Mclean:

Swallowing my teeth

Bas: Gustav Johansson

Loïc Destremau:

Joined Joints

Quinn Parker og Aksel Engebakken Berg, basun

Michael Hope/Joss Smith:

movement-based inter-corporeal multi-sensorial practice: the body as a site of performance (02 240p 640x360fps 141021 How To Ma-

ster The Knee Bend Without Any Problemas (Easy Guide)

3dlc ver 021 240p 640x360fps *FOOTAGE*

(Cool posing and dancing)) (2023) (uropførelse)

Performers: Hope/Smith

Tonemestre: Emil Mortensen, Aske Vang

Videoinstallation i lokale S120 (1. sal): REGEN (1929/2021)

Documentary film by Joris Ivens. Soundtrack by Pasquale Savignano. Duration: 12'41''

REGEN is a documentary film crossing the boundaries of Avantgarde cinema.

My soundtrack approach moved from a research on the historical soundscape of Amsterdam.

Processing archive sounds through extensive use of digital sound processing such as granulation and convolution I recreated the feeling of a summer rain through a lo-fi soundscape soundtrack.

The soundtrack bonds the images just like the rain creates unity in the city.

The sudden storm brings a new life to the soundscape.

When the rain ends the people and the city find a renovated harmony to live in.

No water or rain sound was used in this soundtrack work.

Anton Lindström: An ensemble is an army (a musician is a frog)

Alternate title: The worlds loudest koi pond

Loïc Destremau: Joined Joints

I Loïc Destremaus værk sammensættes to tromboner til ét symmetrisk dobbeltinstrument, der nærmest betjenes som en musikalsk rørinstallation: Ventiler, rørled, luft og lyd er grundelementer i en intim og tætført kanon - så "tæt", at musikerne deler den samme luft, der ventilerer frem og tilbage inde i instrumentet. Kammermusik lader sig normalt gøre af individuelle musikeres evne til at musicere sammen og være synkrone. Men værket her derimod forsøger at iscenesætte et scenarie, hvor synkroniseringen ikke blot er en musikalsk nødvendighed, men også en fysisk, og at musikerne ikke kun er forbundet i musikkens væsen, men at deres instrumenter også rent fysisk er en del af hinanden.

Michael Hope/Joss Smith: movement-based inter-corporeal multi-sensorial practice [...]

The post-internet world is arguably no longer defined by primary media, but rather by the spectators, commentaries, elaborations, contributions, ratings, reviews and subscriptions that surround and engender the continuous flow of primary texts online. movement-based inter-corporeal multi-sensorial practice: the body as a site of performance (02 240p 640x360fps 141021 How To Master The Knee Bend Without Any Problemas (Easy Guide) 3dlc ver 021 240p 640x360fps *FOOTAGE* (Cool posing and dancing)) is concerned with one particular manifestation of these phenomena that is defined by live, visual, physical performance and critique, namely the YouTube reaction video format. This hugely popular format in which people record themselves reacting in real-time to a wide variety of pop culture objects has become emblematic of the new modes of parasocial connection engendered by post-internet spaces. We see our own responses reflected in the reactions of strangers on the internet, whilst simultaneously experiencing for a moment a piece of media anew as we view it vicariously through the lens and emotions of another person. movement-based inter-corporeal multi-sensorial practice: the body as a site of performance (02 240p 640x360fps 141021 How To Master The Knee Bend Without Any Problemas (Easy Guide) 3dlc ver 021 240p 640x360fps *FOOTAGE* (Cool posing and dancing)) takes the language and formula of the YouTube reaction video format to its illogical conclusion. Information is distilled into pure affect and expression, any semblance of meaning is obfuscated, and 'true' emotions become more and more impossible to discern as reactions become reincorporated into the performance as pure gesture. At the same time, the piece questions the means, methods and motivations behind the policing of new music performance spaces in the manner that we have grown to accept, proffering emerging post-internet formats as a possible antidote to the implicit suppression of real-time reaction to, response to and evaluation of performance within these spaces.