



SYDDANSK UNIVERSITET

The Institute of Philosophy, Education and the Study of Religions (IFPR) at the University of Southern Denmark (SDU) presents

in cooperation with Aalborg University in Esbjerg (AAUE) and the Academy of Music and Music Communication, Esbjerg (VMK)



# Music and Sound in Public Space

An International Conference  
SDU Esbjerg, November 16-17, 2007

## Music and Sound in Public Space

### International Conference

University of Southern Denmark, Esbjerg, November 16-17, 2007

The conference is supported by the Danish Research Council for the Humanities.

## Program

All lectures will be given in the auditorium at SDU Esbjerg, Niels Bohrs Vej 9, 6700 Esbjerg.

### Friday, November 16:

10.00 - 11.00 Registration, coffee and rolls outside the auditorium.

11.00 - 11.15 Opening of the conference *Music and Sound in Public Space* by NTSMB Director Cynthia M. Grund (Associate Professor of Philosophy, University of Southern Denmark) and Chairman of the Program Committee Jan Hatt-Olsen (NTSMB board member, poet, conceptual and public artist).

11.30 - 12.45 Keynote address: **"From Space to Place. The Role and Function of Artistic Expression in Public Space"** / Wayne O. McCready (Professor, Department of Religious Studies and Director, Calgary Institute for the Humanities, University of Calgary).

12.45 - 14.00 Lunch at the AAUE cafeteria, Niels Bohrs Vej 8, 6700 Esbjerg (for registered participants).

14.00 - 14.45 **"Social Music"** / Brandon LaBelle (Sound-, new media- and public artist, Copenhagen).

15.00 - 15.45 **"Urbanpilgrims.org - Guided Tours in Public"** / Angela Dorrer (Sound-, new media- and public artist, Montreal and München).

15.45 - 16.15 Coffee and cake outside the auditorium (for registered participants).

16.15 - 17.00 **"Sound Forum Øresund"** / Morten Jæger (MA in Musicology and Dramaturgy from Aarhus Universitet, project leader at Sound Forum Øresund [www.diginet.org](http://www.diginet.org), Sound Forum, Sound Days).

17.15 - 18.00 Annual meeting for NTSMB, the Danish Network for Cross-Disciplinary Studies of Music and Meaning.

18.30 - 23.00 Conference dinner (for registered participants) at Dronning Louise, Torvet 19, 6700 Esbjerg.

Saturday, November 17:

10.00 - 11.15 Keynote address: **"Hierotopy of Music: From 'Metaphysical Catastrophe' to Public Space of Enchantment"** / Nicoletta Isar (Associate Professor of Art History at the University of Copenhagen).

11.30 - 12.15 **"Inside the Common Being: Phenomenological Considerations about the Nature of Public Spaces in Urban Settings"** / Johann Haslauer (Curator of Neue Gallerie Landshut e.V.).

12.30 - 14.00 Lunch outside the auditorium (for registered participants).

14.00- 14.45 **"Musically satisfying sound design for urban spaces"** / Anders-Petter Andersson (Ph.D Student, Senior Lecturer in Musicology, Head of BSc Programme in Interactive Sound Design with a Major in Computer Science, Kristianstad University, sound designer, composer, part of the interactive art group MusicalFieldsForever).

15.00 - 15.45 **"Found in Translation"** / Jan Samuelson (Student of Performance Design at Roskilde University (RUC), project coordinator of the international art project "Verdens ender").

15.45 - 16.15 Coffee and cake outside the auditorium (for registered participants).

16.15 - 17.00 **"MultimediePoesi: A Visual Experience of Contemporary Film, Poetry and Sound"** / Ada Ortega Camara (Visual Artist, MA in Art, PhD Scholar, Universidad Politecnica de Valencia, Spain) and Patricia Davelois (Film Director, Chairman of FilmPlatform).

*Chairman of the Program Committee: Jan Hatt-Olsen, Urban Artscape.*

[www.urbanartscape.org](http://www.urbanartscape.org)

Lectures are free and open to the public, but full participation in the conference including lunch, coffee, conference dinner (except beverages) and a limited period of access to the NTSMB group on Facebook costs 390 DKK. Online registration is fast

and easy. Just click the relevant link at one of our websites: [www.ntsmb.dk](http://www.ntsmb.dk) or [www.myspace.com/ntsmb](http://www.myspace.com/ntsmb). Deadline for registration is **November 5, 2007**.

NTSMB recommends lodging at Cablnn Esbjerg, Phone: +4575181600, Fax: +4575181624, [esbjerg@cabinn.com](mailto:esbjerg@cabinn.com). When booking your room, state your affiliation with the conference to get reduced prices - 500 DKK for a single room, 650 DKK for a double room. This offer is not available when booking online at Cablnn.

## Abstracts

Friday, November 16:

11.30 - 12.45 Keynote address: **"From Space to Place. The Role and Function of Artistic Expression in Public Space"** / Wayne O. McCready (Professor, Department of Religious Studies and Director, Calgary Institute for the Humanities, University of Calgary; host of the Western Humanities Alliance conference "What Is a City?", Calgary 2006. See also <http://wha.ucdavis.edu>).

Edward S. Casey in *Getting Back to Place* (1993) proposed that place is the most fundamental form of embodied experience - the coming together and the focal point that fuses self, space and time. This paper takes up Casey's thesis about place-making as a primary activity for humans and his idea that embodied experiences and perceptions are a fundamental dimension of meaning-making when framed by matters of place. It then considers the role and function of artistic expression - with particular focus on the public forum of place-making, on how sound and music engage with matters of place and meaning-making.

14.00 - 14.45 **"Social Music"** / Brandon LaBelle (Sound, new media and public artist, Copenhagen; see [www.errantbodies.org](http://www.errantbodies.org)).

Tracing the movements of sound through private and public environments leads to understanding of the formation of auditory cultures, sonic identities and the making of shared acoustical spaces. Dealing with acoustic phenomena ranging from signals defining urban rhythms to musical expressions that form topographic additions, I'll address the relation between music and public space by reflecting upon some recent artistic projects. Creating public jukeboxes, amplifying radio archives and capturing the voice in the midst of slippages, sound and music are understood as flexible and intense vehicles for exploring and inciting cultural narratives that embed individual lives within acts of both emancipation and arrest.

15.00 - 15.45 **"Urbanpilgrims.org - Guided Tours in Public"** / Angela Dorrer (Sound, new media and public artist, Montreal and München; see [www.andorrer.de](http://www.andorrer.de)).

The *genius loci* (Latin: *genius* = (protective) spirit, *loci* = genitive singular of *locus* = place) was historically the protective spirit of a place. It was often depicted as a snake. In contemporary usage, *genius loci* usually refers to a location's distinctive atmosphere, or a "spirit of place."

Based on research, interviews and an online survey, Urban Pilgrims investigates individual moments that are characteristic of a location and interweaves them with guided tours in public. Individual experience becomes a public field, which generates a new cartography of a place. The tours adopt the form of the traditional religious pilgrimage - a procession-like journey with several stations using collective movement, gesture, sound, music, objects and food. The residents become involved in individually tailored, dramatized events concerning their city. Every city originates a complete new series of online archives and site-specific behavioral instructions, new rituals for the city.

Urban Pilgrims wants to address several topics: The interweaving of public spaces (real and virtual); the memory of places; walking as a creative act; the re-enchantment ('Wiederverzauberung') of landscape; the substitution of art-activities for traditional spirituality; the dealing with different media, networks and the identity of communities; the role of the artist as a mediator; the contradictory views of rational and holistic world-views; and the submission to situations and orchestrating them with the goal of creating very specific atmospheres and images.

*"Angela Dorrer's Pilgrimage digs into the strata of urban myth and anecdote. Responding to a survey model it does not propose a 'more true' reading of the urban landscape. Instead it gives the viewer a glimpse of a particular subjectivity, a part of which is the viewer's own"* (Marc Clintberg).

16.15 - 17.00 **"Sound Forum Øresund"** / Morten Jæger (MA in Musicology and Dramaturgy from Aarhus Universitet, project leader at Sound Forum Øresund [www.diginet.org](http://www.diginet.org) , Sound Forum, Sound Days).

Sound Forum Øresund is an EU-funded Interreg-III A project that aims to create innovation synergies in the areas of sound design and technology in the Øresund region. The project is based at Øresund University and consists of a network of partners from a wide range of scientific, educational and cultural institutions in the Øresund region. Activities run from June 2006 to June 2008.

The project's goals are:

- Strengthening the connections between leading sound artists, sound industries and scientists doing research in sound-related areas.

- Bringing forth new sound experiences through new concepts, technologies and services based on research and mutual inspiration.

In this presentation I will reflect upon results and practical experiences from our progress thus far. I will also discuss these in relation to innovative arts-business collaborations and other contemporary cultural tendencies.

Saturday, November 17.

10.00 - 11.15 Keynote address: **"Hierotopy of Music: From "Metaphysical Catastrophe" to Public Space of Enchantment"** / Nicoletta Isar (Associate Professor of Art History at the University of Copenhagen).

*"Music, in a way, is the sound of metaphysics, or metaphysics in sound"* (Robert R. Reilly).

I would like to take as a point of departure for my presentation Reilly's thesis about the metaphysical dimension of music. This idea is actually supported by long and enduring traditions, philosophical as well as theological. From Scipio's dream and Gregory of Nyssa's anthropology and his vision of man as a musical instrument in the cosmos, up to Nietzsche's dramatic statement of God's death, man and the cosmos have always been perceived in a harmonic relation, which was metaphysical.

How we sing in the world is no doubt the result of how we understand the world. In this respect, for Reilly, the state of contemporary music is a "metaphysical catastrophe." In his view, music gives voice to metaphysical visions, and they change when man's metaphysical grasp of reality has changed. The contemporary state of music reflects that change, which is a metaphysical divide that results in arbitrary fragments of sound. The shift from harmony and tonality to atonalism is a cosmic break, a metaphysical rupture.

This is a disturbing statement, yet it is a view shared by many other contemporary thinkers. It directly concerns music and sound in public space, more exactly, man's place in the world today, understood through music. I will try to elaborate my presentation from this perspective and try to explore some of the present phenomena. Some ideas regarding the sacralisation of space by such contemporary artists as Jan Hatt-Olsen, Bill Viola, and others, have been discussed in my recent article "Vision and Performance: A Hierotopic Approach to Contemporary Art" (in: *Comparative Hierotopy: Studies in the Making of Sacred Space, vol. II* (forthcoming)). This was defined as a chora space of enchantment and communion. I believe this analysis could be extended in the field of music. Through my inquiry, I will try to offer an alternative - a space of



contemporary enchantment - a vision, perhaps, best described by the contemporary musician John Tavener, in which: "we shall not only see; we shall hear, as well, the New Song."

11.30 - 12.15 **"Inside the Common Being. Phenomenological Considerations about the Nature of Public Spaces in Urban Settings"** / Johann Haslauer (Curator of Neue Gallerie Landshut e.V.; see [www.ngla.de](http://www.ngla.de)).

Using the example of the sound of a bell in a medieval town, this presentation will show how sound structures and orders the life of a local community. Sounds have always been a means of self-perception in a community alongside testimonies of the arts, architecture, communal rites and festivals. The sound of a bell is producing resonance in the common being, a kind of material equivalence of Mit-Sein (Heidegger). Public space in urban settings is the local spacial layout for the common being, providing room for representations of its "inside". Following the hypothesis that cities are individuals with a collective identity and dispositions for a collective subjectivity, reflecting upon sound in public space gives us an opportunity to learn about the nature of these phenomena.

14.00 - 14.45 **"Musically Satisfying Sound Design for Urban Spaces"** / Anders-Petter Andersson (Ph.D Student, Senior Lecturer in Musicology, Head of BSc Programme in Interactive Sound Design with a Major in Computer Science, Kristianstad University; project manager, "iFields- Interaction on equal terms", 2006-2009, Sound Designer, composer, part of the interactive art group MusicalFieldsForever. See also [www.musicalfieldsforever.com](http://www.musicalfieldsforever.com), <http://interactivesound.org>).

This paper examines techniques of musical composition for use in everyday experiences with interactive media.

I try to answer the question as to how one can compose *musically satisfying* sound and music for interactive environments, games and interactive applications. The challenge in interactive music is that the role of the listener is complex, since the listener participates in and alters the composition. My solution is to base interactive composition on principles of collaboration and co-creation within musical traditions such as improvisation, popular music, beat music and dance. Based on those traditions I develop compositional methods for audio-tactile and physical environments. The target groups for my interactive music vary from an arts audience at exhibitions to home environments for families with children with severe disabilities.

15.00 - 15.45 **"Found in Translation"** / Jan Samuelsen (Student of Performance Design at Roskilde University (RUC), project coordinator of the international art project "Verdens ender"; see [www.verdensender.dk](http://www.verdensender.dk)).

With the multidisciplinary art project "Verdens Ender" ("The Ends of the World") as point of departure, the paper will deal with art as a potential bearer of "newness" in a political debate.

The project was carried out simultaneously at two significant landmarks: Skagen in the North and Ushuaia in the South, more specifically from "Grenen" in Northern Jutland to Argentina's Land of Fire (Tierra del Fuego).

The Ends of the World is about globalisation or, to be more precise, the position of the individual with regard to globalisation. The discourse concerning globalisation is continually present in the many pieces that make up the project, such as the publication of a local/global newspaper reporting local news from Skagen and Ushuaia in both Spanish and Danish, the photo/sound exhibition based on material from both places, and in the so-called "installation-walk" where video projection and sound form a site-specific piece using the sand dunes, the oceans and the German World War II bunkers on the very tip of Denmark.

The paper advocates the necessity of a progressive contribution on the part of the arts to the ideologically dominated globalisation debate.

Visit the Spanish/Danish project website at: [www.verdensender.dk](http://www.verdensender.dk)

16.15 - 17.00 "MultimediePoesi: A Visual Experience of Contemporary Film, Poetry and Sound" / Ada Ortega Camara (Visual Artist, MA in Art, Ph.D. Scholar, Universidad Politecnica de Valencia, Spain) and Patricia Davelois (Film Director, Chairman of FilmPlatform; see [www.filmplatform.dk](http://www.filmplatform.dk), [www.filmplatform.dk/mposi.html](http://www.filmplatform.dk/mposi.html) and [www.filmplatform.dk/mposir.html](http://www.filmplatform.dk/mposir.html)).

The presentation will describe the creative process involved in a crossover cultural project. We will present a timeline from the original idea to the most recent presentation of the work, our future plans for the work, and expectations. There will be screenings during the presentation demonstrating different stages of the work, and we will show part of the final result to illustrate the possibilities of such a creative process.

For more info visit our web:

<http://www.filmplatform.dk/mp.html>

*Chairman of the Program Committee: Jan Hatt-Olsen, Urban Artscape.*

[www.urbanartscape.org](http://www.urbanartscape.org)

For more information on NTSMB and how to become a member go to one of our websites: [www.ntsmb.dk](http://www.ntsmb.dk) or [www.myspace.com/ntsmb](http://www.myspace.com/ntsmb)