



On Decision-making, Actions and Gestures Inter Arts Center November 23–26

The Sound Narrative Technology (SNT) research network explores the intersection of sound, dramaturgy, storytelling, technical mediation, and creative collaboration. The network invites researchers and artists to engage in this exploration. This seminar emphasises artistic investigations of new ways of understanding and representing contemporary experiences. It investigates how decision-making, actions and gestures gain significance within performative and musical contexts. By connecting various perspectives, the seminar highlights the diverse ways in which artistic research today examines and redefines the relationships among humans, technological media, and the process of meaning-making. Additionally, we recommend attending a performance related to the seminar theme, scheduled for the weekend. There is also a 50% doctoral seminar, which will include a concert that we would like to highlight.

November 23
Performance at Inkonst

15:00 Norma Jeane Baker av Troja by Anne Carson.

Performance at Inkonst.

Tickets: <https://www.tickster.com/se/en/events/search?q=inkonst+>

ca 16:30 Artist talk with Olof Runsten, Nina Jeppsson and Josephine Kylén Collins.

Moderator: Kent Olofsson

November 24
Black Room, Inter Arts Center

13:00 Today's Special: Performance Tryout

Presenters: Jörgen Dahlqvist and Sima Nurali Wolgast

14:30 In Motion

Presenter: Robert Ek

November 25
Black Room, Inter Arts Center

10:30 Outlining the SNT Research Environment

Presenters: Jörgen Dahlqvist and Kent Olofsson

12:00 Lunch

13:00 The Specificity and Musicality of Dramatic Text

Presenter: Annika Nyman

14:00 The Mundania Files

Presenter: Robert Willim

15:00 Acousmatic music as practice, model and method in performing arts: sonic ghosts, acoustic transformations, and loudspeakers as actors

Presenter: Kent Olofsson

Red Room, Inter Arts Center

19:00 Concert

Francesco Palmieri, classical and electric guitar

November 26
Red Room, Inter Arts Center

10:00 50% Doctoral Seminar: Francesco Palmieri

Opponent: Kent Olofsson

Performance and artist talk at Inkonst

Norma Jeane Baker, Performance at Inkonst

In "Norma Jeane Baker of Troy," we encounter two iconic figures: Helen of Troy and Norma Jeane from Los Angeles. Although they are separated by millennia, they are linked through myth, beauty, and guilt. Anne Carson's work serves as a dramatic tapestry where anachronisms reveal contemporary society's obsession with the feminine as both a projection surface and a scapegoat. The play draws on Carson's sharp humor and mythically poetic language, vividly highlighting the destructive power of romanticized beauty, the absurdity of war, and the implications of toxic masculinity. This creates an image of the feminine icon with many faces and illustrates a society that continually resorts to war as both an idea and a supposed solution.

Tickets: <https://www.tickster.com/se/en/events/search?q=inkonst+>

Artist talk at Inkonst with Olof Runsten, Nina Jeppsson and Josephine Kylén Collins.

Moderator: Kent Olofsson

Abstracts

Seminar presentations

Today's Special: Performance Tryout

Today's special is an interactive theatre performance currently in development, where the audience assumes the role of decision-makers at the start of a new restaurant. Together, they will face a series of dilemmas related to climate change, economics, and working conditions that impact both the menu and the restaurant's survival. Every decision carries consequences: while profits may increase, the environment may suffer; a shift towards sustainability could strengthen ethical practices but jeopardize loyalty and jobs. The central question of the performance is: What is more important—financial survival or doing the right thing? In this work-in-progress presentation, we will test some fundamental features of the simulation performance.

Presenters Jörgen Dahlqvist and Sima Nurali Wolgast

In Motion

This doctoral project is situated within the field of artistic research and grounded in my own practice as a professional musician for more than 20 years. Designing and performing within new electro-acoustic instrumental systems is the foundation for the approaches and methods developed. The exploratory nature of the project progresses through an iterative process, where the artistic tracks of designing and performing within these systems are developed in parallel with the reflective tracks of observing and analysing the behaviour of these systems. Analysing musical performance—using a combination of qualitative methods, such as stimulated recall and open coding, together with quantitative data collection of movements—can help gain a deeper understanding of how gestures convey musical meaning and how this relates to embodied music performance. The project has been carried out through three major artistic laboratories: Modular Me, TCP/Indeterminate Place Quartet, and cut — cut. Each artistic laboratory concentrates on different aspects of what Denis Smalley defines as performance space. Performance space is an agential space rooted in gestures. A human agent, through touch or with the aid of a tool, transfers energy to a sound-producing body, producing a sonic result. Normally, instruments inhabit

gestural space, but several of the systems I present have agencies in ensemble space and sometimes even in arena space. That means that they not only sound in ensemble and arena space, but they also act as non-human agents within these spaces, creating co-performed instruments with distributed instrumentality. The project seeks to answer questions on how to maintain and encourage the performer's embodied relation with acoustic musical instruments and their visceral and multilayered expressive potential, while opening up for the vast possibilities of digital sound manipulations and the sonic extensions they engender.

Presenter: Robert Ek

Outlining the SNT Research Environment

The Sound, Narrative, Technology (SNT) research network was established in 2023. Its goal is to explore the intersection of sound, dramaturgy, composition, storytelling, and technical mediation. The network invites researchers and artists to investigate and reflect on new forms of performative and technologically mediated expression. In this session, we will discuss how we can transform this initiative into a research environment that enhances the work being done at the Faculty of Fine and Performing Arts.

Presenters: Jörgen Dahlqvist & Kent Olofsson

The Specificity and Musicality of Dramatic text

Dramatic text is distinct from other types of writing. It is intended not only to be spoken but also to convey the actions and interactions of characters engaged in conflict. The words written in a dramatic script are part of an interpersonal exchange. Consequently, the musicality of dramatic text emerges, as rhythm and materiality are shaped by these interactions.

Presenter: Annika Nyman

Acousmatic music as practice, model and method in performing arts: sonic ghosts, acoustic transformations, and loudspeakers as actors

This seminar takes its starting point in the proposition that the concepts and practices of acousmatic music can be an artistic tool for transformations and challenging established concepts and practices in the performing arts. It will particularly focus on the Acousmonium, a loudspeaker orchestra concept that was developed in the 70s at the French Radio as an instrument and sound diffusion system to perform acousmatic music. This practice is not only about creating immersive sonic experiences but also about engaging with the acoustic conditions of the place where the music is performed and the use of different kinds of loudspeakers. While some technical discussions will be a necessary part of the seminar, the main focus will be on the artistic part: how the concept and practice of acousmatic music and the Acousmonium can be explored and used in various forms of performing arts. It is not only about sound design and music in this context but also how it may inform dramaturgy, narratives, acting, choreography, and performance. Olofsson will discuss the topic based on his own artistic work and research in electroacoustic music, theatre, dance, and film.

Presenter: Kent Olofsson

The Mundania Files

I will present the work with ten short films that will be used in various ways, for online courses, exhibitions and workshops. I would like to discuss how The Mundania Files can be developed, not least the music and sounds that accompany the films.

Presenter: Robert Willim

50% Doctoral Seminar, Malmö Academy of Music

Concert

As part of Francesco Palmieri's 50% seminar he will perform the following program:
Salvatore Sciarrino (*1947): L'addio a Trachis (transcribed for guitar by Francesco Palmieri) [1980/2021]

Luciano Berio (1925–2003): Sequenza XI (for guitar) [1988]

Marco Momi (*1978): Sans dire (for guitar & electronics) [2021]

Marco Momi: Quattro nudi (for e-guitar & electronics) [2014/2018]

Maurizio Tedde (*1996): Nothing Really Rhymes (for e-guitar and electronics) [2025]

Francesco Palmieri, classical and electric guitar

Seminar: Redefining Contemporary Guitar Performance Practice through Spherical Amplification via S.T.OOGE

This seminar presents the latest developments of the doctoral project Redefining Contemporary Guitar Performance Practice through Spherical Amplification via S.T.OOGE, tracing a path from an etymological re-reading of stereophony as “solid sound” and the ethical-aesthetic considerations that shape an epistemology of listening, to the technical realization of these ideas in the hardware and software development of S.T.OOGE. The presentation highlights new custom-made ambisonic encoding plug-ins for live frequency-dependent spatialization and explores the concept of the instrument as a dynamically controlled system. It will be further shown how these technical and conceptual strategies inform concert practice and studio production, illustrated by the recording project Sans dire, scheduled for release on Brilliant Classics in 2026, which was partly performed in the concert preceding this seminar.

PhD supervisors: Michael Edward Edgerton, Seth Josel

Opponent: Kent Olofsson

Presenters

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 works as a teacher and researcher.

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.

Annika Nyman

Annika Nyman is a playwright and the head of the playwright program at the Malmö Theatre Academy. She completed her doctoral thesis in artistic research in the spring of 2022, titled "Handlingarnas sken – om litterär slitning i det dramatiska" (The Appearance of Actions – On Literary Friction in the Dramatic). Her play "Mitt bästa liv" (My Best Life) will be staged by Banditsagor at Inkunst in Malmö in spring 2026, while her new adaptation of the sci-fi classic "Solaris" will be performed at the Royal Dramatic Theatre in Stockholm.

Sima Nurali Wolgast

Sima Nurali Wolgast has been a licensed psychologist since 2007 and a psychotherapist since 2013. Today, she works as a senior lecturer at the Department of Psychology at Lund University, where she teaches courses in psychotherapy, creativity, advanced social psychology, and conversational methods. During the last years, she has been elaborating on how theatre can be used to discuss psychology, science and social issues.

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 2021 Professor of Performing Arts in the profile area concept and composition at Stockholm University of the Arts, Stockholm.

Robert Willim

Robert Willim is an Associate Professor of Ethnology and a Senior Lecturer in Digital Cultures at Lund University. He is also active as an artist. This positions his work at the intersection of art and cultural analytical research. He has extended his research through electronic music, video essays, and installations. In recent years, he has used the concept of Mundania to explore and illustrate how emerging technologies intertwine with people's everyday lives and imaginaries.

Doctoral seminar

Francesco Palmieri

Francesco Palmieri (born 1996 in Italy) is a Basel-based classical and electric guitarist, whose work intertwines instrumental practice with artistic research in music, exploring innovative approaches to live amplification via spherical loudspeaker arrays. Dedicated to contemporary music, he has performed in major festivals and concert halls collaborating with leading ensembles and composers. He is a member of the musical collective Opificio Sonoro (Perugia) and Ensemble PHACE (Vienna). Awarded 1st prize at the Valentino Bucchi Competition 2019 and Nicati Competition 2023, he has recorded for Kairos, Brilliant, Liquen, and Contrastes Records. After his studies in Fermo, Seville, and Bern, Francesco Palmieri graduated in 2022 from the Basel Hochschule für Musik with a MA in Specialized Performance in Contemporary Music. Currently, he is pursuing a PhD in Artistic Research in Music at Malmö Academy of Music, Lund University.