



**ARTISTIC RESEARCH FORUM**  
FREDRIKSTAD 18-20 OCTOBER 2017



Some central topics within the presentation by Anders Hultqvist around the ongoing research program *At the conceptual limits of composition* in connection with the Norwegian Artistic Research Forum, Fredrikstad 18-20 Oct 2017.

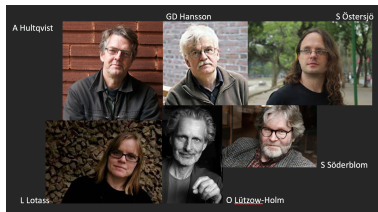
The research program explores topics concerning the artistic creation of meaning in musical and literary composition. The investigations are based around some of the musical, literary, informational and cognitive conditions for artistic work.

Complexities, structural homologies between Art and Society and post-anthropocentric figures of thought also become parts of the discussions.

The research program could in itself be seen as an experimental system; you create a system of subprojects that together address/evoke/articulate ‘new’ dimensions through their compound output.

Keywords: Musical composition, Literary composition, Poetics, Perception, Entropy, Cognition, Conceptual production, Time, Space.

The research group consists of the the composers/musicians Anders Hultqvist (PI), Ole Lützow-Holm and Stefan Östersjö together with the writers and poets Gunnar D Hansson, Lotta Lotass and Staffan Söderblom.



The research program was presented in a broad sense but also by addressing some of the subprojects: The concert piece *Entropic Pleasures*, the outdoor sound installation *Invisible Sounds*, and also the sound installation presented in the form of an Audio Paper and what kind of questions this form of presentation in itself brings to the table.

- Can the magnified sounds in some way expand our notion of what we define, and in everyday life count, as our surroundings?
- How are these soundings/vibrations/forces affecting our way of relating to the environment in question?
- Can the aural enhancement of a certain milieu widen our conception of that environment? Can it make us more sensitive by exposing a larger set of qualities than is normally observed?

[illegible]

The concert piece *Entropic Pleasures* by Anders Hultqvist (ensemble Mimitabu + computer electronics) is a piece about crossing and uniting the sounding borders between musical and natural sounds, and how these in turn relate to synthetic sounds.

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- Nature – Natural spaces – Culture – Synthetic spaces – Inhabited spaces – ‘In-betweens’.

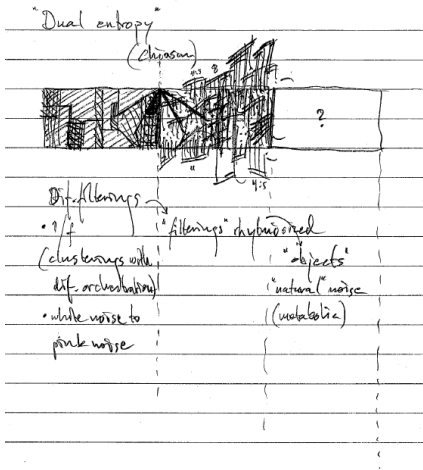
Areas, aerials and borders:

Composition/Installation

Archive/ Composition

Natural sounds/ Composition /Soundscape

Sounds/ Signs/ Text/ Composition



See also *Entropic Pleasures*: <https://gup.ub.gu.se/publications/show/232731>

Audio Paper by Hultqvist and Östersjö

Abstract: This audio paper is an exploration of the conceptual ideas for, and the sonic results of, a site-specific day-long installation/performance in the Gothenburg harbour presented at the Gothenburg Art Sound Festival in October 2016. The piece is titled *Invisible Sounds, A 'stethoscope' towards sounds unheard*, and its aim is to create a performative situation where the participating artists, as well as audience and by-passers, could explore the complexity of urban noise. [...] The installation/Audio paper presents and discusses a widening of the performed space, such as defined by Denis Smalley. From three circles of

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*Ad. 8 The audio paper is a constituent part of broader ecologies.*

Basic score for the Audio Paper:

/AH