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Presentation vid AEC/Eparm-konferensen 2012 i Rom.

*ppt:*



*Towards an Expanded Field of Art Music*

Artistic research project funded by the Swedish National Research Council.

The working team includes five members:

The violinist Anna Lindal,  
the critic Magnus Haglund and  
the three composers:  
Ole Lützow-Holm,  
Henrik Hellstenius and  
Anders Hultqvist.

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This project incorporates a series of subprojects of which some are conducted and presented on individual terms and some achieved collectively.

The different individual projects all in some way address questions surrounding the musical work concept. A concept that Lydia Goehr, in her famous book *The Imaginary museum of musical works*, traces back to the shift between the 18<sup>th</sup> and 19<sup>th</sup> centuries.

The term *Expanded field*, as used here, is borrowed from the American art theorist Rosalind Krauss who coined the term in her influential essay *Sculpture in the Expanded Field* from 1979. Krauss discussion on an altered view of art concerned the minimalist and conceptual artists way of incorporating places and geographic territories far removed from traditional galleries, and allowing them to become the starting-point for artworks and site-specific examination.

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*(Sic)*

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Art music is not separated from society(sic); it is intertwined with the oppositions and aesthetic shifts of its time, constantly in need of revision and new interpretation. The idea of hegemony, of an all-powerful paradigm, is long since abandoned. And as Henk Borgdorff writes in an article from 2004: "*There is no such thing as 'innocent' practice. Practices are 'sedimented spirit' (Adorno). Action theory, phenomenology and philosophy of science have*

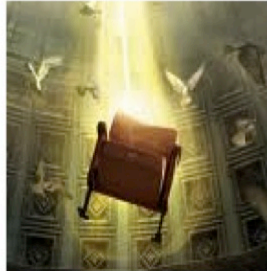
*taught us that every practice, every human action, is infused with theory. Naive practice does not exist in this respect.”*

*From: The Conflict of the Faculties - On Theory, Practice and Research in Professional Arts Academies (2004)*

*ppt:*



*(...and there was music)*



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How is the image of the Composer created historically and today? There is still a lot of romantic idealism surrounding us, and especially in and around art music. Could it be that concert halls thrive on this elevated sense of ‘going to church’ to meet the icons of classical music, and thereby fear the liberation of the musical artwork?

Back in the 1960s Pierre Bourdieu asks the question of “who creates the creator?” I quote: “*The art market or the art institution does not only consecrate the individual work of art, but also the institution itself is of course receiving a higher value by this act.*”

In a similar spirit Lydia Goehr writes in connection with the work concept that: “*Indeed, (...) the development of the notion of fine art was depending upon the cessation of a religiously based society. Many modes of behaviour traditionally associated with church worship were being adopted by the institution of fine art, as being utterly appropriate in the treatment and appreciation of the new works.*”

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**Allegro con brio**  
*ff*

**Adagio in G minor**  
T. Albinoni  
*p*

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The central issue in my own work has been to re-stage two, in many dimensions, classical pieces; Beethoven's Fifth Symphony and Albinoni's Adagio. They stem of course from very different origins but that is also why it is interesting to combine them within the same concert program. Again borrowing some words from Henk Borgdorff this project was set out to conduct experiments *in* practise and reflects both *on* practise and the interpretation *of* practise. The new settings takes their departure in a close reading of the music and one of the goals was to get the audience to listen to the music as for the first time. Or at least to be entangled in thoughts of what comes next, and thereby being invited towards a more intense listening act. This might in the best of cases get one to hear the music anew behind the pre set cultural icon. The project does not want to abandon tradition, on the contrary, it wants to heighten our musical activity towards a, in a certain sense, less naive discourse. When, as Jean Baudrillard puts it, we have *"The substitution of signs of the real - for the real. (...) When the real is no longer what it used to be, nostalgia assumes its full meaning."*

In a concert review concerning the first performance of the new settings of the Beethoven and Albinoni works with the Gothenburg Symphony Orchestra a newspaper critic wrote that: *"Postmodern theories has led art to break away from essentialism and inhibitory pedestals for the last fifty years now. But art music seems so behind other artistic fields that a happening like this stands out as revolutionary."*

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Joseph Beuys: *Homogeneous infiltration for piano*

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This project turned out to be more conceptual in its character than I had really anticipated. A large part of my preparatory work concerning the re-staging of the two works involved being in constant discussions with the musicians and their director and producers. I had meetings with the conductor in specially arranged seminars. I met with the 16 people program board for half a day of discussions. This in turn led up to a gathering with 120 people who were practically all the musicians and staff working at the concert hall in Gothenburg. Add to this the numerous amounts of e-mails and telephone calls and we might start to get a sense of what kind of work it took to lay the ground before we even got to the music. All this to

prepare for the thought of doing something that every theatre house and art gallery does every month of the year.

I'll end this presentation with a quote by Nicholas Cook from his article '*Analysing performance, Performing analysis*' which in turn leads us back to the quote by Baudrillard. Cook writes: "Each 'music view', as it might be called, captures different aspects of actual or potential experience; each allows generalization across a different range of contexts. If we have a problem with this linguistic pluralism, it arises from the general tendency to identify the representation with what is represented – in short, the tendency towards fundamentalism. The consequence is the positing of a dominant representation that denies the possibility of alternatives." (Cook 2010)

*ppt*: [Read more...](#)



read more in JAR, Journal of Artistic Research...

[www.jar-online.net](http://www.jar-online.net)

Anders Hultqvist: 'Who creates the creator' – and the limits of interpretation?

...now playing: 120 sec from the new staging of Beethoven's 5<sup>th</sup>.



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*Musical sample*: Transition from second to third movement in the new setting of Beethoven's fifth Symphony.

Thank you!



*Mille grazie!*

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