

Swedish outsiders
Festival of experimental sounds and films
London, UK
Saturday May 17 – Sunday 18 2008
Institute of Contemporary Art (ICA) & Café OTO

Music program

Mats Gustafsson, Evan Parker, Roger Turner, Pat Thomas; Folke Rabe; Carl Michael Von Hausswolff; Tape; Wildbird & Peacedrums; Henrik Rylander; David Stackenas, Johan Berthling, Phil Durrant, Hans Appelqvist, Joe Williamson.

Film program

Leif Elggren, Kent Tankred; Christine Ödlund; Lina Selander, Johan Svensson, Petra Lindholm, Lars Åkerlund; Olle Bonniér; Olle Hedman, Peter Weiss; Åke Karlung; Gunvor Nelson; Anna Linder

Saturday 17

Institute of Contemporary Art (ICA)
3.30pm – 6pm Swedish Experimental Film Program + Opening Talk
7pm – 11pm Music Program
11.30pm - 1am ICA bar

Sunday 18

Café OTO
6pm – 10pm Fringe Music event

Venues Details

The ICA The Mall, London SW1Y 5AH Box Office: 020 7930 3647
OTO Café 18-22 Ashwin St, London E8 3DL

Information / admission

ICA Music Program £10
ICA Cinema £8 / £7
Oto Café £6
Music Pass £14
Full Festival Ticket £18 (Cinema + ICA music + Fringe Event) - available via info@no-signal.net
Tickets www.ticketweb.co.uk (ICA and Music PASS)
<http://www.wegottickets.com/event/30742> (OTO Café)
ICA Box Office
Full information www.no-signal.net
Press contact Eric Namour, eric@no-signal.net

Overview

Sweden has seen a blossoming experimental musical scene in the past decade. Renown for having been a European base for avant-garde jazz legends such as Albert Ayler in the 60s, it has produced some of the most intense and challenging sounds in improvisation, electronics, jazz and 'psychedelic rock'. This 2-day London festival - a one-off project presented by [no.signal] and commissioned by the Embassy of Sweden in London with the support of the Swedish Institute - aims to create a live hub for Swedish experimental music and films. This will be presented through a program at the ICA theatre and cinema 2 on Saturday 17 May followed by a fringe music event at the café Oto in Dalston, on Sunday 18. The music will sprawl from avant-jazz and improvisation with Mats Gustafsson teaming up for a world premiere duo with legendary UK saxophonist Evan Parker, before being joined by mind blowing drummer Roger Turner and keyboardist Pat Thomas. The electronic / drone section will be covered by Carl Michael Von Hausswolff and the UK premiere and extremely rare performance of Folke Rabe's What??, presented by the composer himself. This program is completed by the impressive trio Tape launching their new album on Hapna Sunday at Oto includes the UK premiere of Swedish experimental pop Hans Appelqvist with noise soloist Henrik Rylander and the premiere appearance by guitarist David Stackenas in two first collaborations. The new Swedish sensation Wildbirds and Peacedrums (out on LEAF label) will be presenting their exciting live set.

Music Program

Saturday 17 May (7pm - 11pm)
The ICA - Institute of Contemporary Art

Mats Gustafsson, Roger Turner & Pat Thomas - UK Premiere/rare performance
Mats Gustafsson / Evan Parker - World Premiere
Folke Rabe - UK Premiere of seminal work 'What??' and other works
CM Von Hausswolff
TAPE

Sunday 18 May (6pm - 10pm)
MUSIC FRINGE EVENT - OTO Café

Johan Bertling + David Stackenas
Wildbirds & Peacedrums
Hans Appelqvist - UK premiere
Henrik Rylander - UK premiere
David Stackenas, Joe Williamson & Phil Durrant

Program curated by Eric Namour [no.signal] with thanks to Mats Gustafsson and Joachim Nordwall.
Commissioned by The Embassy of Sweden with the support of the Swedish Institute.
Media partner The Wire magazine

Film Program

Saturday 17 May
ICA Cinema 2. 3.30pm – 5.45pm

3.30pm - Opening Talk & Film Projection #1

Legendary composer Folke Rabe will present a tape work and his film 'Ship of Fools'

Folke Rabe - SHIP OF FOOLS (Beta, stereo, 43 minutes)

Video version 1986 of the stage work by the New Culture Quartet: Jan Bark, Fuzzy, Thord Norman, Folke Rabe (Sweden/Denmark). The stage version has been performed widely in Europe (but not in U.K.), Canada and the U.S. in the 1980s and 90s.

"When I witnessed the New Culture Quartet in 1986 ("Ship of Fools) the pure musicality, let alone the astonishing visuals, were potent and strong evidence of a sound artistic endeavor. "Narrskeppet" offers prime evidence of NCQ's sheer delicacy, energetic rhythms, and outright exuberance"

Stuart Dempster, Professor Emeritus Composer/Performer/Author Founding member, Deep Listening Band

Experimental Short Film Program

Leif Elggren / Kent Tankred – The power is yours, 7 min, 2003, Digibeta

Christine Ödlund – Level, 3:35 min, 2004, Digibeta

Lina Selander – 27 Kilometer Drawing, 7 min, 2002, Digibeta

Johan Svensson – Deep Forest, 4:26 min, 2006 (Sound: Ronnie Sundin) Digibeta

Petra Lindholm / Lars Åkerlund – Iris, 7:20 min, 2006 (Sound: Lars Åkerlund)

Olle Bonniér - Tesevs, 10 min, 1965, Digibeta

Olle Hedman - Dialogue, 5 min 1974, 16 mm

Peter Weiss - Studie II / Hallucinationer, 5 min, 1952, 16 mm

Åke Karlung - Homo ludens, 11 min, 1964, 16 mm.

Gunvor Nelson - My Name is Oona, 10 min 1969, 16mm

Anna Linder – cum pane, 8 min, 2002 (Sound: AALY; Mats Gustafsson, Ken Vandermark, Peter Janson, Kjell Nordeson, 35 mm

Total Program Duration 77 minutes

Curated by Eric Namour [no.signal]

MUSIC - about the artists

Mats Gustafsson (SE)

Mats Gustafsson is one of the most important saxophone player and a stalwart on the Scandinavian free jazz scene with activities in jazz rock and punk units since the early 80`s. He first came to the attention of lovers of improvised music as part of a duo with Christian Munthe (started in 1986) and the band Gush (started in 1988). He has later played widely with musicians such as Peter Brötzmann, Joe McPhee, Paul Lovens, Barry Guy and Derek Bailey.

Since the early 1990s, Mats Gustafsson has been forming a particular affinity with Chicago musicians such as Hamid Drake, Michael Zerang, Ken Vandermark, David Grubbs, Jim O'Rourke and Thurston Moore. Mats Gustafsson has worked extensively with artists from the worlds of dance, theatre, poetry and painting.

Evan Parker (UK)

Evan Parker (born 1944) is a British free jazz saxophone player. He has recorded dozens of albums solo or as a group leader, and has recorded or performed with Peter Brötzmann—including Brötzmann's epochal "Machine Gun" in 1968, Derek Bailey, Keith Rowe, Joe McPhee and many others. In recent years, Parker has expanded beyond free jazz, working with the dub music oriented Jah Wobble and the adventurous drum n bass duo Spring Heel Jack.

Parker is one of rather few saxophone players who has extensively recorded and performed unaccompanied, and has developed a unique, identifiable approach. One critic has written that Parker's solo performances "reveal also the mechanical possibilities for the instrument that weren't even considered before he came along — things like playing in all three registers of the instrument at the same time.

Roger Turner (UK)

Roger Turner grew up amongst the Canterbury musical life of the 1960's with a strong jazz foundation. Since 1974 work he has been concentrated on exploring a more personal percussion language through the processes of improvisation. Solo work, collaborations with experimental rock music, extensive work with dance, film and photo-projection, involvements in numerous jazz-based ensembles & workshop residencies have formed part of that development.

The pleasures & discoveries have been in music-making with many of the finest European & international musicians in ad hoc & group improvising collaborations. He is currently working in Konk Pack (with Tim Hodgkinson & Thomas Lehn), duo w/ Annette peacock, the Recedents (with Lol Coxhill & Mike Cooper), the Phil Minton Quartet and more.

Pat Thomas (UK)

Pat Thomas started playing at the age of 8 and studied classical music and played reggae. He began playing jazz at sixteen after seeing Oscar Peterson on television then listened to snatches of jazz on the radio before, in 1979, playing his first serious improvised gigs. From 1986 he played with Ghosts which was Pete McPhail and Matt Lewis.

In addition to programming his keyboards, Pat Thomas also utilises prerecorded tapes. He says he "picks them at random and see what happens and is as surprised as anybody else at what comes out".

In 1988 he was awarded an Arts Council Jazz Bursary to write three new electroacoustic compositions for his ten-piece ensemble, Monads, which includes UK artists such as Roger Turner, Phil Minton, Phil Durrant with the intention to feature different aspects of electronics using improvisation. He has played with Derek Bailey, Tony Oxley, Mike Cooper and Steve Beresford.

Folke Rabe (SE)

"One of the most mysterious composers was Folke Rabe. I had gotten his "Was??" album, and was from that moment, hooked. I can honestly say there is probably no piece of music I have heard more in my life than this one. BUT, for years, that was it [...] those 20+ minutes were all that existed for me. Fittingly, those minutes became eternal" Jim O'Rourke – liner notes on Rabe/Bark CD "ARGH!"

Folke Rabe was born in Stockholm in 1935. He studied at the Royal College of Music in Stockholm in 1957-64 where he had, among others, Valdemar Söderholm, Karl-Birger Blomdahl, Ingvar Lidholm, György Ligeti and Witold Lutoslawski as tutors. Apart from his composing Rabe has been interested in music ethnology, making field recordings in e.g. Bosnia and South America. Rabe's voyages of discovery as a composer took him to rebellious cells with no respect for established boundaries.

Rabe was considered an avant-gardist in the 1960s and from 1983 to 1997 he was a member of the intermedia group, The New Culture Quartet, mixing electronic and live music with film projections and other visual elements. His electronic work What??., composed in 1967, became better known after being reissued on CD, while Håkan Hardenberger's recording of his trumpet concerto Sardine Sarcophagus won a Swedish 'Grammis' award in 2000. It is with extreme honour that we present Folke Rabe's first UK appearance at the ICA for a performance of 3 works, including What?? and a screening of Ships of Fools with The New Culture Quartet.

TAPE (SE)

Tape is a trio from Stockholm, Sweden which music (including tape recordings, double bass and computer improv) moves between experimental music and pop without effort and has been recognised internationally for its particular sound where electronics blend with all sorts of acoustic and electric instruments. Tape was formed in 2000 by brothers Andreas and Johan Berthling together with Tomas Hallonsten. Their first recording Opera came out in 2002, the second - Milieu in 2003, both released on the fabulous imprint Håpna. Their third and latest album, Rideau was produced by Pluramon's Markus Schmickler. They have played once the UK as a [no.signal] production and this performance will be to launch their new album out on Hapna.

CM Von Hausswolff (SE)

Carl Michael von Hausswolff (born 1956 in Linköping, Sweden) is a composer, visual artist and curator based in Stockholm, Sweden. His main tools are recording devices (camera, tape deck, radar, sonar) used in an ongoing investigation of electricity, frequency, architectural space and paranormal electronic interference. Major exhibitions include documenta X (1997), the Johannesburg Biennial (1997), Sound Art - Sound as Media at ICC in Tokyo (2000), the Venice Biennale (2001, 2003 and 2005) and Portikus, Frankfurt (2004). Hausswolff received a Prix Ars Electronica award for Digital Music in 2002. He is an expert in the work of Friedrich Jürgenson, electronic voice phenomena (EVP) researcher who detected voices of the dead hidden in radio static. Hausswolff's own sound works are pure, intuitive studies of electricity, frequency and tone. Collaborators include Erik Pauser, with whom he worked as Phauss (1981-1993), Leif Elggren and John Duncan. Hausswolff is also co-monarch (with Elggren) of the Kingdoms of Elgaland-Vargaland (KREV), all areas of no-man's land, territories between national boundaries on both land and sea, digital and mental spaces. This nation has its own national anthem, flag, coat of arms, currency, citizens and ministers.

Hans Appelqvist (SE)

Hans Appelqvist's music blends a highly accomplished grasp on song structure with a unique ear for peculiar sound designs. Appelqvist plays a handful of traditional acoustic instruments and even sings on occasion, but the defining characteristic of this album has to be the implementation of field recordings, which are made up of wildlife sounds, thunder storms, children's voices and an awful lot of tinkering around with a kazoo. There aren't a great many people who can get away with the use of a kazoo, but Appelqvist carries it off as well as anyone's ever likely to. It all meshes together in a pleasing mosaic of sounds from the natural world and an instrumental prowess that suggests a classical background. At times, it's all about the soundscaped ambience, with woodpecker noises and cuckoo calls (sounding as it might should anyone give Chris Watson a radio show for kids), while at others, piano or guitar takes centre stage. Either way, Appelqvist is certainly out on his own, fashioning some highly unusual compositions. This will be his first UK appearance.

Wildbirds & Peacedrums (SE)

Wildbirds & Peacedrums are charismatic singer Mariam Wallentin and drummer Andreas Werliin. Together the Swedish duo have forged an extraordinary hybrid of spiritual pop, primal blues and ecstatic soul music. Seesawing between pagan rhythms and sparse, bewitching ballads, their self-produced debut is a declaration of intent: immediate, exhilarating, and just plain new.

Wildbirds & Peacedrums was born of a desire to break free and return to music that captures pure feeling. Mariam's uninhibited, skin-prickling vocal expressions invoke vintage blues performers like Bessie Smith through to the spookily evocative folk singing of Mary Margaret O'Hara. They will be doing a few shows in London in the weeks prior to the [no.signal] event but this will be the occasion for them to explore different sound

[About \[no.signal\]](#)

[no.signal] is a London-based, non-profit organisation founded in early 2004 with the belief that music - especially more challenging or demanding sounds - should always be presented in an according setting. With this in mind, along with the conviction that London needs a wider proliferation of experimental, 'outsider' music, our aim is to find creative spaces to accommodate for ad hoc curated line-ups. For every event, rather than acting as a promoter, [no.signal] delivers stand-alone projects that, regardless of size and finances, are managed as 'mini festivals'.

As a response to the gloomy current music climate, and based on its experience in live music production and digital distribution, [no.signal] endeavours to increase the reach of experimental music by focusing on two complementary attributes: the live and digital.

In the process, it has collaborated with numerous UK and international artists and has received support from cultural institutions such as Pro Helvetia, the Swedish embassy, the Finnish Institute and the Austrian Embassy. More recently [no.signal] has successfully applied for an Arts Council/CMN tour for this coming 2008/2009 season.

Experimental Films Program – Full Synopsis

Leif Elggren / Kent Tankred – The power is yours, 7 min, 2003, Digibeta
Christine Ödlund – Level, 3:35 min, 2004, Digibeta
Lina Selander – 27 Kilometer Drawing, 7 min, 2002, Digibeta
Johan Svensson – Deep Forest, 4:26 min, 2006 (Sound: Ronnie Sundin) Digibeta
Petra Lindholm / Lars Åkerlund – Iris, 7:20 min, 2006 (Sound: Lars Åkerlund)
Olle Bonniér - Tesevs, 10 min, 1965, Digibeta
Olle Hedman - Dialogue, 5 min 1974, 16 mm
Peter Weiss - Studie II / Hallucinationer, 5 min, 1952, 16 mm
Åke Karlung - Homo ludens, 11 min, 1964, 16 mm.
Gunvor Nelson - My Name is Oona, 10 min 1969, 16mm
Anna Linder – cum pane, 8 min, 2002 (Sound: AALY; Mats Gustafsson, Ken Vandermark, Peter Janson, Kjell Nordeson, 35 mm

Total Program Duration 77 minutes

Curated by Eric Namour with thanks to Film form.

Full description of presented films

The power is yours, Leif Elggren / Kent Tankred (7 min, 2003, Digibeta)

A film which “short-circuits the hegemony of the Pope and bypasses the power of the Catholic church”. Through the film, Elggren and Tankred want to “reconnect with the Creator of all things, while challenging all religions of the world - no organized structure, no rules.

Level, Christine Ödlund - 3:35 min, 2004, Digibeta

Videoanimation & electronic music. Parallel horizons with mechanical problems causes repeated perspective changes. Joystick might have to be replaced. Christine Ödlund is an artist and composer based in Stockholm and with a background in electro-acoustic music.

27 Kilometer Drawing, Lina Selander - 7 min, 2002, Digibeta

Wires filmed through the window of a moving train. A road movie reduced to a black and white abstract flow which shows stillness, time and movement in one single entirety. The linear cinematic narration is reduced to lines and surfaces, to a dramaturgic point zero - a minimalistic diagram of cinematic action, but also of emptiness and loneliness. Lina Selander (1973) works with film, photography, text and sound. Recurrent topics in her works are the metamorphosis of time and memory, their dissolving, compulsiveness and intensity.

Deep Forest, Johan Svensson - 4:26 min, 2006 (Sound: Ronnie Sundin) Digibeta

The film bears resemblance to the H.G. Wells' novel The Invisible Man, both dealing with an invisible force and making visible a violence that is distant from the domestic idyll. The invisible man constitutes a repression of the society/culture he occupies. Johan Svensson (born 1971), works with various techniques such as sculpture, installations, drawing, text and animations. His work is characterised by the fact that it redraws this landscape, its characters and more importantly its horizons.

Iris, Petra Lindholm / Lars Åkerlund (sound) - 7:20 min, 2006, Digibeta

A smooth natural flow of sound and images, at the same time a demanding, assertive narrative. A vertiginous ride, a poetic purification in a science fiction like atmosphere. The video is about death and rebirth and how these two are inseparable from each other.

Tesevs, Olle Bonniér - 1965, 10 min, Digibeta

Ordered by the physicist and space researcher Hannes Alfvén for inclusion in the multimedia production 'Minos Palats' at the opening of the European Space Research Institute, Esro, in 1966. The sound image in Tesevs is based on nerve signals transformed into images. Some images in Tesevs are translated from sounds, others are shot at Domnarvets ironworks.

Dialogue, Olle Hedman - 5 min 1974, 16 mm

A film based on a poem - absurd, erotic and poetic. Animation.

Homo ludens, Åke Karlung - 11 min, 1964, 16 mm

In between redskins and cowboys there is Homo ludens, the playing man. Åke Karlung (1930-1991) was a filmmaker and artist who studied oriental art and philosophy; a one-man, anti-movement phenomenon in Swedish film. He often avails himself of material generally regarded as the left-over scraps of modern society and manages to produce his films on an almost non-existing budget.

Studie II/Hallucinationer, Peter Weiss - 5 min, 1952, 16 mm

Constructed around twelve separate dimensions of time and space in succession. Opposites such as obsession and tiredness, eroticism and aversion call up inner images of human bodies at rest and in motion before the darkness of sleep. Peter Weiss (1916-1982) is best known internationally as a writer. His novels and dramatic works have been translated into many languages. He was also a painter and film-maker.

My Name is Oona, Gunvor Nelson - 10 min 1969, 16mm

A film about a human path to self awareness, with a focus on Nelson's daughter Oona. Inspired by the musician Steve Reich, the film develops from a repeated sound loop in which Oona pronounces her name. The child moves - in darkness or light - through rhythmically changing scenes, on to the meaning of letting go, respectively harnessing the inherent power of life.

"... A series of extremely brief flashes burst upon us like sweet firework clusters, caught by a beautifully fluid camera. one of the most perfect recent examples of poetic cinema." -- Amos Vogel, Village Voice. Born 1931, Gunvor moved from a career as a painter to bring her visions to film. She has been teaching in film at San Francisco Art Institute.

Cum pane, Anna Linder 8 min, 2002 (Sound: AALY; Mats Gustafsson, Ken Vandermark, Peter Janson, Kjell Nordeson, 35 mm

Physically demanding and sweaty. Grandma's hands are gnarled from years of pain and hard work. Hands knead the dough. She works with rolling-pins, brushes and older baking utensils. Grandpa takes care of the wood-burning, watches over it, blows life into it, again and again. He moves the bread around on the hot hearth. They work noiselessly. Close to each other. Anna Linder (1967) is active in film, music and art. She is a member of Fylkingen, scandinavian artist group and the YES! Association.