

SITE-RELATED PERFORMANCE INSTALLATIONS

by transdisciplinary sound and visual artists based in Copenhagen

Location: at micro-festival Bådehuset and Lydatelier scheduled for last weekend of June and joint event in Brønshøj Vandtårn on the last weekend of August, 2025

In addition to the host venues, this initiative is partnering with **Ancestral Modernism, KLART Collective and the CPH Microtonal Community** for PR and event promotion.

The ticket sales will run through Billetto and promotional activities for all relevant social media platforms. *

The project actively contributes to **musical diversity** and supports the **emerging field** by giving space to artist-run initiatives working in new formats. The collectives involved are already engaged in expanding the audience for experimental music and deep listening formats in the city.

Artistic quality and innovation: The project presents contemporary music and sound installations of high artistic quality, created by professionally active composers and sound artists with international profiles and strong local ties. The works explore microtonality, spatial sound, and trans-medial installation art, contributing to **artistic renewal** and the development of new musical expressions. The festival brings together experimental music, contemporary art, and sound-based technology.

Artistic content, the 3 performance-installations to be programmed together at both venues:

1. *Near & Elsewhere - Nonotations*

Lone Aagot Meinich (DK/NO) composer-performer,
Michał Biel (DK/PL) reel-tapes and sound mixing
George Chiper-Lillemark (DK/RO) video

Audiovisual performance installation:

Multiple projections and sound sources will coexist, layering and dissolving distinctions between surfaces, walls, and boundaries, creating a slightly disorienting effect. Engaged with questions surrounding material-based translation across mediums—reproduction and representation of sonic and visual ideas. Using audio/video recordings, visual scores, and playing the Campanula Quinton.

Nonotations, spatial hybrids of visual art and musical notation:

Silkscreen prints on various papers explore how materiality informs sound and light. Transparent layers interact with the space, these "scores" are not instructions but equal partners in the process, coexisting with sound and space. An act of interaction, a navigation of the space between materials, mediums, and apparatuses. It's about mutual influence rather than forced connections. It's less about translation and more about exploring the in-between.



Calling for spaces in between
Shape / nonshape
On / off site
In / outside
Expressed - processed - compressed -
Materiality in translation
Lost and found in reproduction
Some place Here -
Near & Elsewhere



[>VIMEO LINK](#)

Reference material: [Near & Elsewhere pt.1](#)

2. *Air, Strings and Wood*

Matt Choboter (CA/DK) for microtonal prepared, piano, continuo organ, interactive multi-channel installation.

An immersive dream-sharing ritual where the fragile and ephemeral sounds of organs and live prepared piano come together through a vibrant and ecstatic forest installation. The installation consists of recycled Canadian and Scandinavian woods. The discarded wood has been given new life. With careful sculpting of the wood and attaching transducers to the wood, each "tree" is able to tell a story through their own resonances and materiality. The pieces of wood act as electro-acoustic resonators whereby composed and improvised sounds can pass through.

[>youtube LINK](#)

Reference material: [AIR, STRINGS & WOOD](#)



3. *Woodland Ruins*

Matt Choboter & Lone Aagot Meinich

for *Campanula Quinton*, microtonal prepared piano, continuo organ and an interactive multi-channel installation.

The installation consists of recycled Canadian and Scandinavian woods. The discarded wood has been given new life. With careful sculpting of the wood and attaching transducers to the wood, each "tree" is able to tell a story through their own resonances and materiality. The pieces of wood act as electro-acoustic resonators whereby composed and improvised sounds can pass through.

Workshop: A pre-concert talk and post-concert workshop will explore specific aspects of Just Intonation as a holistic philosophy and language for developing new musical composition and improvisation vocabularies. A microtonal phenomena, Just intonation explores the acoustic and resonant aspects of our surrounding nature and environment. In connection to the piece, "woodland Ruins" we wish to lead a singing group and sound walk of the wood installation. Singing and moving, the collective choir of audience/participants can explore the number-dimension 7 in relation to the harmonic series. What does this number sound like? Where does it transport us to playing and singing?

[>VIMEO LINK](#)

Reference material: [WOODLAND RUINS](#)

*"Dreambodies that stroll into old growth forest.
Conscious fields announce themselves
as the way becomes wilder.
Senses become entwined.
For it is texture, tactility
and visceral synesthesia that is felt.
the breathable quantum cocoons
outwards as though we find continuity.
Whereabouts am I and you I cannot say?
Perhaps amongst the pod corns,
pine-coned poplars swaying.
Perhaps amongst the untouched
high mountain forest.
I see a perfectly still lake-mirror
in the distant horizon.*

