

## **Stefan Östersjö**

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### **Go to Hell: human motion transformed inside a nuclear reactor** (Installation, performance)

Performer Nguyen Thanh Thuy

Go to Hell is an installation and performance work set on the threshold between gesture and sound and between the worlds of the dead and the living, premiered in Stockholm in October 2013. The choreographies by Marie Fahlin (SWE), the sound and light installation by Gerhard Eckel (AU) and video art by Anders Elberling (DK) and Jörgen Dahlqvist (SWE) as well as the electronic music by Henrik Frisk (SWE) all relate to the gestural and conceptual content of Toccata Orpheus, a composition for guitar solo by the German composer Rolf Riehm (DE) composed in 1990. This presentation discusses the artistic application of motion capture data in the making of Go To Hell. In Riehm's piece, the bodily action of the performer is treated as an intentional compositional parameter and the notated structure thus generates a specific choreography in performance. In this choreographed multi-media work, motion capture of my performance of the guitar composition "Toccata Orpheus" by Rolf Riehm (1990) became the source for a light and sound installation by Gerhard Eckel which transforms human movement into movement of light and sound in huge proportions between the twelve offices found up along one of the walls in the reactor hall. In Go To Hell, the inhuman nature of the reactor, situated almost 30 meters below the ground, has several specific functions as a setting for a piece which relates to the Orpheus myth. The audience descends on a stairway to the underworld and the piece wishes to evoke something of the sense of danger that must have accompanied Orpheus' descent to Hades. In Toccata, Orpheus it is the radical expression of the lyre player's art that threatens the order of the underworld. Orpheus plays a high-risk game and exposes all the tricks of his musical and scenic skills expressed in intense choreographies of hand and arm movements. Hence, the choreographies, based on the movement material in the guitar piece, become a contrasting layer to the sound and light installation in the space. In the choreographies, human agency is expressed in an in-human environment. The focus of the presentation is exactly this tension between the human and the violence of technology. The presentation builds a discourse around the display of materials from the piece as video, sound and movement, performed live by the presenter and the dan tranh player Nguyen Thanh Thuy.

**Dr. Stefan Östersjö** is a leading classical guitarist. Since his debut CD (Swedish Grammy in 1997) he has recorded extensively and toured Europe, the US and Asia. As a soloist he has cooperated with conductors such as Lothar Zagrosek, Peter Eötvös, Mario Venzago and Andrew Manze. He received his doctorate in 2008 on a dissertation on interpretation and contemporary performance practice and has since then been engaged in artistic research at the Malmö Academy of Music and the Orpheus Institute.

**Nguyen Thanh Thuy** studied at the Hanoi Conservatory of Music where she received her diploma in 1998, followed by a Master of Arts at the Institute of Cultural Studies in 2002. Since 2000 she holds a teaching position at the Vietnam National Academy of Music. Since 2012 she is carrying out an artistic doctoral project at the Malmö Academy of Music concerned with gesture in traditional Vietnamese music. She recently published a book chapter in an edited book on Cambridge Scholars Publishing, and live recordings and a book chapter in (re)thinking improvisation: artistic explorations and conceptual writings, (Lund University Press).