

#YLKINGEN X MDT

THE

MAKES

NOISE

SPECIAL EVENT FOR THE X ANNIVERSARY

ALGNE'S FE & OKKRE

Dear all, \_\_\_\_\_

Welcome to Fylkingen taking over MDT !

As you might know last year Fylkingen lost its space in Mariatorget and moved to Bredäng. Last months it has been a lot of struggle to open the new venue, so we didn't know if we could make it happen on time, so we asked around and MDT was one of the best places we could imagine to host us.

Last year in the production group we discussed a lot where are we going as artist-run-organisation, our new visions and wishes, and Rebecka Hölmstrom came up with this:

The Fylkingen's plough-shaped migratory bird line has left the nest we have taken for granted for the past 38 years. This has both emphasised the importance of having our own space and opened up opportunities for new collaborations for us. The issues we face today - artistic, organisational and societal - are both similar and different to those faced by our predecessors almost 100 years ago when the association was founded and 60 years ago when the repertoire was expanded. We still see a great need to give space to transnational artistic expression, to the collective, to meetings between different art forms, to experimentation and as yet unexplored media and forms. To fill a void in what is otherwise being done. With this year's theme, we want to both renegotiate and reconnect with the choices that have shaped Fylkingen over the years. The English word Murmuration does not denote the plough strokes of migratory birds, but the moving clusters of starlings, while at the same time it denotes the sounds of breathing, murmuring, murmuring. The sounds of the group. Through the theme, we want to draw attention to the strength of constant movement and the group's diverse and loosely connected members and collaborators. A resistance to simplification and purified forms. A bit like noise.

Last spring, Konstmusiksysterar, had the yearly meeting. It was a full day of workshops, listening sessions and talks. One exercise we did was to think from here to 100 years when do we think there would be equality on stage. We had to put our bodies in the space, one wall was now and the other was 100 years, like this:

NOW



I was one of the ones in the middle cause I'm a compulsive optimist.

But the majority of the room went to the other side.

There was a pretty interesting discussion about why we put ourselves there and it was clear that I was too optimistic, they were right, we are still far away from equality. And this is not a one-country problem but a global problem, not only in classical music but also in electronic, pop and any kind of genre. The festival SHE MAKES NOISE popped up and the possibility to invite some Spanish electronic artists. Since 2015, Natalia Piñuel has been curating SHE MAKES NOISE, one of the most groundbreaking festivals in electronic music in Spain, the first festival dedicated to female, trans and gender dissident music. The festival takes place in autumn in Madrid, at La Casa Encendida. This year is the 10th anniversary - coinciding with the 10th anniversary of the Swedish organisation Konstmusiksyster (The Sisters of Contemporary Music), so the production group Fylkingen thought of doing a joint programme of concerts, panel discussions, workshops, cake and party over the weekend (27th and 28th September). We want to celebrate that these projects exist, that they have continuity, that they continue to create community and raise important questions.

So here we are, living through strange times for cultural workers, terrible times for human rights and ominous times for plants, animals, water and soil, but still creating spaces to connect through sound.

Hara Alonso & the Fylkingen production group, Rebecka Hölmstrom, Hiroko Tsuchimoto, Per Sacklén and Helene Berg

Produced by Nora Pollak & Terry Johnson

A Fylkingen production with the support of Kulturrådet, the Spanish Embassy in Sweden and PICE, Acción Cultural Española

Special thanks to Anna Efraimsson

## INTERVIEW WITH NATALIA PIÑUEL



Could you tell us why and how did you start the festival? Was there an specific moment of realisation that the scene needs more presence of non-male musicians? How has it been to collaborate with a big institution as La Casa Encendida?

Hello and thank you for this meeting 🥰 The festival starts in 2015 but two years before I started to work on the online project with the same title on the tumblr. platform, researching and writing about women in electronic music. All this interest is because there have always been women in electronic & experimental music, since the XIX century and with the emergence of visual music linked to the invention of photography and cinema, but they were not visible. Creating a new genealogy for the history of electronic music is also a major theme of all my work.

The history of electronic music is inextricably linked to machines and technology, and none of these subjects have been socially good for women, so we've been relegated. Everything is linked to patriarchal oppression.

For me it was incredible that one of the most important cultural institutions in the country supported the project from the beginning, with the production of the event, understanding an audiovisual programme with a gender and non-binary perspective, giving curatorial freedom and working together to move forward, also thanks to very good communication, an annual festival, emerging and always accepting the risk proposed in the content. Not having the pressure of selling tickets, of finding different venues or private sponsors is also an advantage. There was an urgency to do something like this in Spain, because up until that point the line-ups of electronic festivals were all male.

La Casa Encendida already had other events dedicated to electronic music in their programmes, but not a multidisciplinary festival like She Makes Noise.

**The festival has a clear norm-critical and decolonial perspective. When looking at the artists you invite to the festival, one sees a lot of care and diversity, both in terms of aesthetics but also in terms of origin, race and gender (Slim Soledad, Lotic.. just to mention some). It feels that most of the electronic music festivals in Europe are still widely dominated by white people, but hopefully things are changing now. Could you tell us about your curatorial practice?**

As a curator, I have a great responsibility to share works, artists, messages, etc. and curators also have the power to share content with people, so remember the classic feminist slogan 'the personal is political', so as a feminist woman I don't understand my life and work without a decolonial and inclusive perspective.

As the editions of SHE went on, I realised that we were making some patriarchal mistakes and that we needed to not only show the work of women in electronic music, but also go beyond the European, white North American perspective, techno or house, and work with other latitudes, bringing in artists from Latin America, Africa and Asia, as well as other sounds. There is no one way to tell the story of electronic music. The same goes for the film programme we are proposing, directed by women.

**Quoting one of your texts: A desire to move towards a cyborg and non-gender society, but on the way there, to continue working with a gender perspective, expanding it, diversifying and bringing together trans identities under that gender-non-gender. How serves sound as a tool for freeing the bodies?**

There is something revolutionary to see a woman on stage making electronic music (for this tradition men/machine that I explained before) Practice of electronic music is an exercise lonely and cheaper and sustainable than to make a pop band. The artist has more chance to experiment and less pressure from the industry. So I think this kind of sound & music has a free and healthy component for them. The physical aspect is less important than in other music, the social media pressure and fans... and the artist in electronic music can build and invent new characters all the time. In some disciplines, like noise or industrial music, the freedom is direct for them. Electronic music has a very strong health component.

**One very special thing of SHE MAKES NOISE is its multidisciplinary prism: film streamings, family concerts and club nights besides the concerts. From the outside it feels very ambitious, how do you deal with such an extended event and how does the festival want to meet the audience?**

I'm not alone. I'm the coordinator of the festival and the programme of music and activities (workshops and children's electronic programme - En Familia). The staff of La Casa Encendida is with me in deciding the line-up, logistics and production. Enrique Piñuel is the curator of the film programme and Las Lindas Pobres Studio, works with the graphic design, assets and also with the afterparty. There are 4 days of festival and yes it's hard! but awesome for the diversity of the audience and the relationship with the artists (for most of them it's their first time in Madrid, even in Spain). It comes a lot of young and queer people, but families and public older with a lot of sensibility to discover new names at the electronic culture come to the festival. The events are sold out and the atmosphere is great. I talked before about the responsibility of the curators and I think that the museums, cultural and artistic institutions also have a social responsibility with sharing other kind of thoughts different than the commercials, private promoters, online platforms etc. Workshops and electronic programmes for children for example are very important for creating a new community and for the educational value.

I'm working on the festival, looking for a curatorial line for each edition, booking artists, booking flights and hotels etc all year round. It's a lot but I enjoy it because when it all happens in October and those 4 days are real and you feel the people in the venue is awesome! and yes, all the effort works.

**How do you think SHE MAKES NOISE influence the Madrid music scene? Are there more festivals or collectives devoted to experimental or electronic music? is there a lot of institutional support?**

Madrid is not a reference city for electronic music, in Spain the city is Barcelona and have more international projection. This is one of the reasons for making She Makes Noise, because most of the artists (about 70-80 artists this year) are performing their first time in Madrid, with our "little festival" have found their place in Madrid. La Casa Encendida is the place to enjoy the best experimental electronic meeting throughout the year, with other programmes such as "Electronica en abril" and "La Terraza suena" in the summer. For the last 5-7 years various clubs and young and queer collective DIY or better DIT have been working for change in the electronic scene in the city, but it's difficult because of the low budgets and little sensibility about contemporary culture & arts (in general) from the central administration and most of the institutions. It's too tiring if you don't have support. I'd like to mention Lagrima Collective, Fiesta x Fiesta (Jaleo Real), El Puñal Dorado, Culpa, Radio Relativa... as examples of how to create a real electronic community in Madrid.

**In our collective, Konstmusiksystrar, we say that we hope to not be needed in the near future, but it seems that an equal horizon is still far away. How do you think the music scene in Madrid and Spain has changed in the last 10 years? How do you see the present and the future?**

We have taken steps towards equality, but there is still a long way to go. Society has evolved, especially in the new generations, but there is a lack of laws and institutional support to make things less precarious in the electronic field. In Madrid, where there is no tradition, electronic music is also stigmatised. I always try to look at things in a positive way.

**I guess many things have happened in 10 years, could you share one special concert or edition of SHE MAKES NOISE?**

This is a very difficult question for me, but yes! There is always a moment when you connect specifically with the space, the environment, the artist... and you feel that all the hours and work are worth it. 2019, with Electric Indigo, the queen of techno music and a reference for me with her project female:pressure. 2017 was also a special edition for me, sharing the music of three racialised women on stage. Very powerful live shows; Afrofuturism, traditions and peripheral music. I talked to Nidia, Nkisi and Deena Abdelwahed about the night. The value of the real noise and dark sounds with Dis Fig and Sarahsson's proposals and the three performances with the Spanish producer Uge Pañeda aka Okkre, who accompanied them in their personal and professional evolution, uff very sensitive and emotional for me. I always cry during the festival (hahahaha). I remember very well the COVID edition, 2020, with all the restrictions and problems, but we did it!

**In 2014 you published "Ellas Hacen Ruido/Panorama España" in the publishing house Las Lindas Pobres and "Ellas Hacen Ruido: Panorama Internacional" in 2020, could you tell us about these books? I heard you are also doing a PhD at the moment, could you tell us a little bit about it?**

In 2014 I make a zine (it's not a book), my first publication about these topics, thanks to the editorial of Las Lindas Pobres. It's a story about Spanish women in electronic and experimental music and in 2020 I win an institutional support with MAV Association to make the book Ellas hacen Ruido- Panorama Internacional- the same but in all the world. There are no other publications dedicated to this in Spain and in Spanish, so I'll try to make a new book in the future, mixing Spanish and international women and non-binary artists and in



Spanish and English and Yes! I returned to the university two years ago to do my doctorate and I am channeling part of my curatorial activity from the academy.

**Besides curating SHE MAKES NOISE and many other art events, you have a podcast called DERIVAS in La Casa Encendida Radio, can you tell us a little bit about it?**

It's in Spanish, but it's an honour to share with you- <https://radio.lacasaencendida.es/programas/derivadas/> I have 4 years with this project, love the radio and the freedom to talk about politics, women, no gender people... Podcast is about cinema, performance, visual arts, comics and architecture/city, crossed by electronic music in all its diversity. A space where all these disciplines come together with guests. A programme, a different episode and a story where we want to involve the listener under the common thread of electronic experimentation.

**Living in this pre-apocalyptic, post-post human, trash capitalist, instagramable world, what advices would you give to a young artist/curator?**

OMG! The world is terrible right now, but artists like you and curators and people in art, music and film have the power to heal people and think about all this situation and make other proposals. Yes, we can! Take risks, compromise with your ideas, work a lot and surround yourself with good people.

**Thank you so much for your words, and to finish, can you tell us what are you listening (hopefully not in the evil Spotify) these days?**

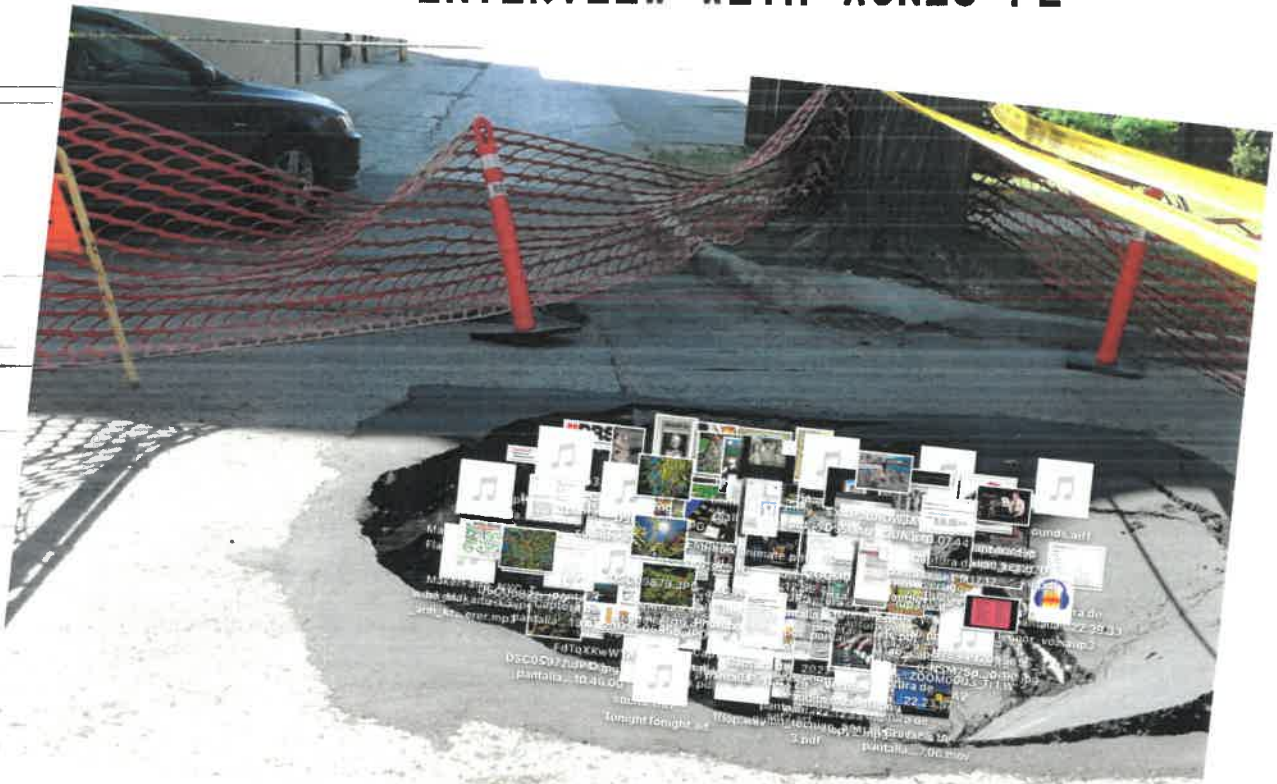
(Hahahaha. Bandcamp or Souncloud is better) Obviously I'm listening to the artists on this year's line-up. Discover bela music, it's a non binary artist from South Korea. Gazelle Twin, 33EMYBW (another artist from the Chinese record label - SVBKVLT) and always the Spanish industrial band - Esplendor Geométrico and other experimental Spanish artists like Marina Herlop, María Arnal and the mix tapes, always a surprise, edited by Agnès Pe.

**(I asked the artists to draw or use a picture that describes their practice)**

Love this image because it conveys all the good vibes of listening and dancing that happens during the festival and for me, it's comforting that people have a great time after so much work #shemakesnoise forever :)

**¡Gracias!**

## INTERVIEW WITH AGNÈS PE



**Hola Agnès, we are super thrilled to have you in Stockholm presenting CÒCLEA-MIX, can you tell us a little bit about the project?-**

Hola :) I am very happy and looking forward to sharing with you. Còclea-mix is a project based on a scientific study that presents a prototype of a cochlear implant that works through light stimuli. It works through light stimulus impulses that are translated into sounds through a cable. Displacement as a general concept is one of my working bases, but sensory displacement is something to be explored and I think it deserves attention. The show acts as a large cochlear implant directed to an audience. The idea is to translate the light and electrical impulses generated by LEDs into the audible field.

**Your work moves in between audiovisual, sound installation and radio, what is your background and how did you end up making the art you make?**

I have a degree in Audiovisual and Multimedia Communication which has enabled me to train both in image and sound, as well as having a theoretical base in communication and information. Then I majored in media psychology, but somehow artistic production and research were my focus. The sound is not visible but it occupies a physical space and I think this is what attracted me to work with audible material.

I started working very early on sound experimentation circuits that allowed me to deepen in this field in a self-taught way. Researching I discovered Velimir Khlébnikov and his reflections on Radio of the Future made my passion for radio grow. I love the radio, listen to it, produce it, reflect on it, its history and stories not told above all, experiment with the medium. When I was a child, I thought there were few people inside the device and I think that fantasy made my passion for radio go on forever.



**I'm listening to your album ' Strictly compositions for birds, synthetic voices, applause, guns and helicopters (QR to the album) ' , described as a grotesque musical disformity. Could you tell us about your composition process and the tools you use?**



One of my main methodologies for creation is to use waste found on the web. One material that is very abundant on the internet are the standard midi files, the sound tracks used in karaoke. They are audio tracks that carry an associated score in addition to certain instruments. I adjusted these scores to the edge of the pentagram and also changed the associated instruments, resulting in each track featuring instruments like claps, gunshots, or birds. For all the tracks on the album I used the song "Shinny Happy People" from REM, although the song is unrecognizable.

**Your project 'Jerico' speaks about how sound has been used as a weapon already in the old testament, and now a days, for example, it has been used by the Israeli government against the Palestinian population. How did you started this project and what did you discovered?**

Project Jericho investigates and reveals how sound has been used as a weapon throughout history. It is based on the potential of sound as an object for physical and psychic modification and an important starting point was the meeting in youtube of the Gitmo playlist, the music playlist that was used in Guantanamo to break detainees during interrogations: Britney Spears, Metallica, Eminem... even the Barney song.

**Exploring how sound can become somatic, something already studied in psychoacoustics, or how exposure to the continuous repetition of a seemingly harmless song can create confusion and be used as a method of torture.**

Israel's use of sonic warfare is nothing new. When we watch videos from Gaza, we can hear the sound of planes and drones. Is there anything more terrifying than that sound? That incipient threat that stalks the population? Israel carries out sonic explosions as a form of psychological warfare, these are sounds that mimic the sound of an explosion, but in reality, there is no explosion. The goal is to suspend civilians in prolonged states of terror and anxiety, constantly. anticipating death and destruction. In the end, it's all psychological tactics PSYOP, the psychological tactics that the United States developed during the decade of the 60's and 70's.

Working with the Jericho project was something intense and in fact, I think it's a project, like almost everyone I get involved in, they never end up, always stay there and accompany you for future projects.

**What are you working on right now?**

I've been working on a radio series for a couple of years called "Is there really a place on radio for experimentation? (QR to track)" where I have selected a number of radio pieces relevant to the field of study of radio experimentation. Each programme is part of this piece and the authors themselves expose the process, technologies and concepts worked. This is a commission from the radio of the Reina Sofia Museum. We are in a boom of radio and podcast but the formats continue to reproduce the same logic of mass radio, so I think it is important to listen to people who have been disruptive and at the same time, have reflected on it. People like Tetsuo Kogawa, Vicky Bennet, Gregory Whitehead, Magz Hall or the newly created feminist collective Shortwave Collective, all with a strong discourse and with very different radio perspectives.



**Have you been in Stockholm before? Is there some special place you want to visit?**

It will be my first time in Stockholm and I want to visit the place where Stockholm Syndrome got its name. The former bank robbery in 1973, now a hotel, and where the hostages began to empathise with the robbers.

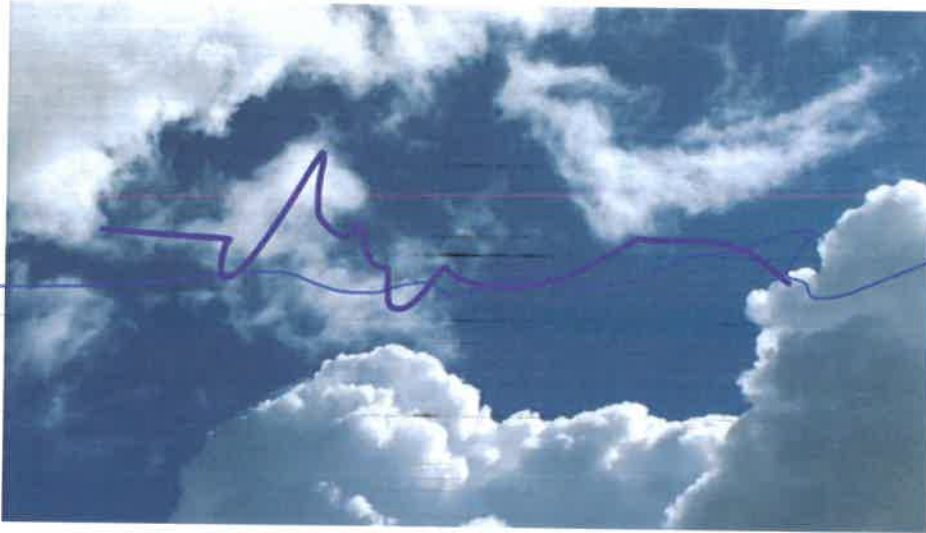
**What are you listening to these days?**

In my daily life I listen to a lot of different kinds of music, I'm very eclectic. But to highlight someone, I am listening a lot to Åke Hodell, the Swedish composer who was an aviator. I knew this composer but I had never paid him the attention I am paying him now. He really fascinates me.

**Thank you!**



## INTERVIEW WITH OKKRE



**Hey Okkre, we are very happy to have you in Stockholm presenting NOISEA, can you tell us a little bit about the project?**

I also love coming back to Stockholm, the last time I was here was last year during an artist residency at EMS where I was working on part of this piece. "Noisea" is inspired by the therapeutic effect that noise frequencies generated by urban beaches have on the inhabitants of those cities. A piece articulated through field recordings and multiple layers of noise and sound modulations, that will immerse the audience in those seas and the stress that surrounds them.

**What kind of tools do you use to compose music?**

Mainly field recordings, softwares and a nord wave.

**How is your composition process? Do you start from an specific idea or you just improvise and later frame the work?**

I think I use music or sound as a channel to get out thoughts, ideas or conflicts that take up a lot of time in my mind. So, in most cases, it's the idea that inspires or conditions the sound. Which does not make me an organized person at all, since as soon as the production process starts, my projects on the computer are a chaos.

**You have done a lot of collaborations with different contemporary dance companies in Spain. How is it to compose music for dance?**

It's a beautiful process, working with dancers makes the music become something more than that. It becomes tangible, reaching levels of beauty that you would never see otherwise.

**Besides being a musician you are also a psychologist, are those two intertwined or you prefer to keep them separated?**

During the first years, when my activity was more nocturnal, I spent a lot of energy in keeping it separate. But over the years I have realized that they are passions in my life that if they coexist they generate very enriching synergies for me.

"Noisea" is an example of that interaction.

They are two professional careers that have turned my relationship with sound into a constant exploration of human perception. How this stimulus can alter our states of mind and consciousness is one of the main reflections that arises in my work.

**Have you been in Stockholm before? Is there some Swedish food you wanna try?**

Yes, I have been to Stockholm before.

I love to try everything, so what would you recommend?

I'm sure there are a lot of foods I haven't tried yet.

**What are you listening to these days?**

I am a very eclectic person when it comes to listening to music. I listen to many things throughout the day, for example this morning. I was listening "Nabucco". Verdi is not one of my favourites, but I bought a vinyl from him on Sunday at the flea market... And, right now I was listening to Sonja Tofik and Sherelle.

**If you could draw your music how would it look? (Please make a drawing, feel free to use whatever device, pencil, photoshop, meme, instagram story...)**

I really don't have any idea, but many of the pieces come to me or I develop them while looking at the sky or the Cantabrian Sea.

Perhaps my music is a bit like our sea in the north, it is always the same but you never know how it will behave...

**Thank you!**

You are welcome ;)

It is said that memes are a reflection of reality. If one types 'electronic music meme' in google, this is what one gets:

**When your parents ask where all your money went**



**EDM Fans**

- House
- Future House
- Deep House
- Tribal House
- Trance
- Trap
- Chvrches Bass
- Jungle Trance
- Chill
- Big Room
- Bass
- Electronic
- Hard Trap
- Dubstep
- Brazilian
- Jersey Club
- Drumstep
- Bounce
- Melbourne Bounce
- Tropical House
- Ghetti
- Ghetti-Hop
- Techno
- Fresh Bass
- Flaunt
- Progressive House
- Tech House

**Normal People**



**WHAT YOU THINK YOU LOOK LIKE MAKING ELECTRONIC MUSIC**



**WHAT YOU ACTUALLY LOOK LIKE**



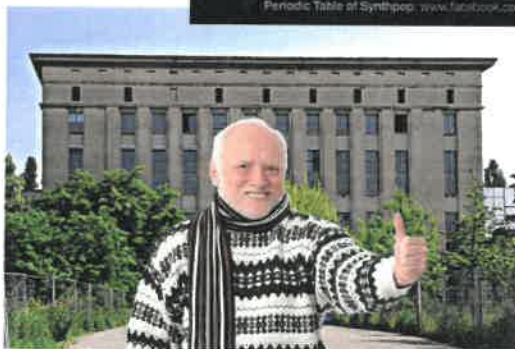
**Electronic musicians**



**HOW PRODUCERS LOOK**



**WHEN THEY'RE COOKING UP A CLASSIC**



there are even animals doing electronic music but so far no women..





ah, wait, I found these:



and some cute girls with headphones:



then I typed 'female electronic music memes' and finally got these:



Wendy Carlos pioneering the genre of electronic music:

Future trans girls making the most unlistenable tracks:





MT: As a concept, noise seems evocative of much about our current political climate: be it the 'noise' of 'fake news', and 'alternative facts' (how does one determine 'signal' from 'noise', and who gets to determine that distinction); be it the 'white noise' of the Trump campaign administration (I recently saw a performance lecture with Barby Asante which effectively performed the 'tuning out' the noise of recently-bolstered white supremacy); or be it the collective noise of protest against the brutality of borders, white supremacy and police-state violence.

That noise can be both a force of domination and resistance is revealing of its ambiguity more generally – what I refer to as the 'both-and' of noise. Of course, that is not to conflate these uses of sonic force. One of the ways in which I've thought about this ethico-political difference in sonic forces is through the Spinozist distinction of power-over/power-to. The ethico-political entangles ethical questions (good-bad) with political questions (power over/power to).

So, when sound is weaponized to exert authority, to bring people into line, by diminishing their capacity to act and do, then this can be thought of as an exertion of power-over. Likewise, when sound becomes a means of collective resistance, or of connectivity (I'm thinking party here of various 'noise-protests' at prisons and detentions centres, where sound is used to traverse walls and borders) then it might be understood as an expression of 'power-to' – a (collectivized) body's capacity to act, to be, to do.

speaking  
about  
noise.



DM: You talk in the book of the "conservative politics of silence." How does this conservatism affect both how people perceive sound and how we relate to it? Is there something at the other end of the scale, a "liberal politics of silence" so to speak?

MT: To my mind, the conservative politics of silence informs a number of assumptions that are frequently made about what are 'good' and 'bad' sonic environments; it relates to a preference for the simple over the complex, sameness over difference, past over present, predictability over unpredictability, the 'synthetic' over the 'natural' (whatever that might mean) and, ultimately, quietude over noise. This ideological framework underlines much 'common sense' about auditory experience, however it frequently remains unacknowledged.

We might consider a liberal politics in opposition to this conservative politics of silence, which recognises responses to sonic environments as 'personal' and therefore refuses overarching moral judgements about 'good' and 'bad' sound. However, I'm also wary of endorsing a politics that treats the individual, autonomous subject as the primary site of the political. Indeed, the conservative politics of silence that we see in the work of figures such as R. Murray Schafer is often indebted to a liberalism that prioritises control and the freedoms and rights of the individual – I'm thinking here of Schafer's complaint that you can rid your private property of a physical intruder but not an aural one: "A property-owner is permitted by law to restrict entry to his private garden or bedroom. What rights does he have against a sonic intruder?" (1993, 214)

Marie Thompson

<https://soundstudiesblog.com/2017/04/10/noise-beyond-the-grandiose-and-the-seductive-an-interview-with-marie-thompson/>

is a great  
thinker of noise



And speaking about gender, the great Susan McClary:

**Sam de Boise:** What are your overall impressions of the state of research on music and gender today? What do you get excited about and what are the key developments for you? Do you still think that there's a future for research on music and gender?

**Susan McClary:** Gender is with us for the long term – it's not going to go away. What's interesting about gender and about a whole range of sexualities is that they have changed over the course of the last 30 years. The kinds of representations that you see in the Grammy awards, you know, are really different from 30 years ago. 30 years ago, women composers did not want to identify themselves as women, and I got my greatest pushback on *Feminine Endings* from women composers who thought I was trying to put them back in a box where they were supposed to sound like ladies or something like that, But that was not the point. My favourite woman in that book is Diamanda Galas who is scarcely a lady. In part because of *Feminine Endings*, a lot of younger women who go into composition think 'yeah, I do want my music to have to do with the fact that I identify as a woman. I want to foreground that'. So you have Ashley Fure. Du

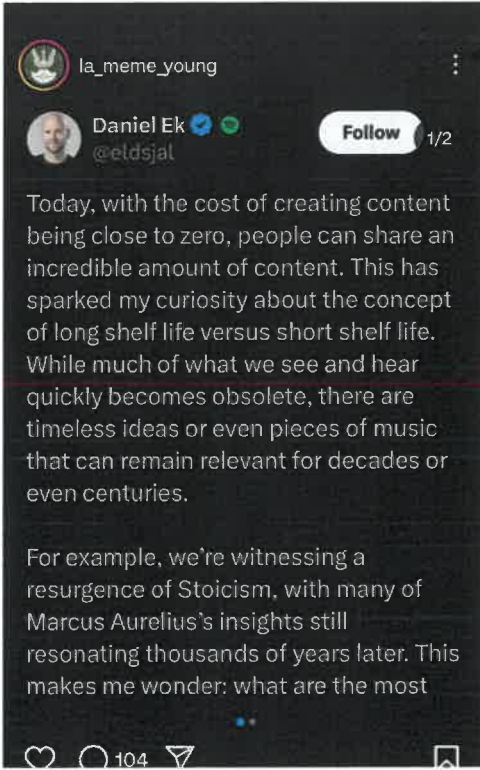
Yun, Caroline Shaw, Kate Soper: they all read *Feminine Endings*, they all had to read it when they were undergraduates, and they're kind of surprised I'm still alive when I meet them [laughs]; they grew up not even thinking this was a problem. The music they're writing is really powerful. It's exactly what I hoped would happen.

**Susan McClary:** Well to stay in classical music: Catherine Clément pointed out in the 1980, that the female characters in opera are required to die and violent deaths. This awareness has led a lot of young women

who are writing operas to think about different stories. Or in the case of Du Yun and her opera *Angel's Bone*, to foreground violence, domestic violence and even to see women as potentially the perpetrators of sexual violence, as is the case in that opera, or Missy Mazzoli's *Breaking the Waves*, which deals with very complicated sexual issues. For Catherine Clément and then #metoo too have raised the issue of representation in opera has made a lot of people write operas very very differently; they don't just think 'oh well, a woman has to die – the fat lady has to sing and then she dies'; we can tell other stories. Madonna was already playing with some of those figures in her music. In 'Live to Tell', she collapses on the stage, a violent death, and then resurrects herself. I think that a lot of what Beyoncé does, also, deals within the music with domestic violence and the possibility of moving forward. This has become very important in the ways that people are putting music together and the kinds of topics that they choose. They are at least aware of what violence sounds like in purely musical terms, and that is not to say that they shy away from it entirely. Some of the most violent passages that I know are in Kaija Saariaho's work, but she knows precisely why she's doing it. It's not just that desire leads up to this great boom and then we kill the girl. Where does violence occur, how do you manipulate the contrast between violence and serenity or pleasure? Does desire necessarily have to conclude in violence? Musicians are thinking about these issues very self-consciously now. And I think that makes our musical world very different from when you could do anything you wanted and you could say it was absolute music then, who was to say?

full interview here:





THE RE

ARE

ALTERNATI  
VES

to

SPOTIFY



AI IMPACT

### How Spotify AI plans to know what's going on inside your head, and find the right track for it

PUBLISHED SUN, APR 14 2024 11:35 AM EDT  
UPDATED AN HOUR AGO



FU\*\*\*

\*\*\*

\*

N6







if you quit spotify



i invite you  
for a beer



↓ ↓ ↓ ↓

The program for tomorrow Saturday at FYLKINGEN for the  
Konstmusiksystrar's anniversary:

15: Workshop with Helena Linder

17: Workshop with Valerie Mol

18-20: Talks and panel discussions with:

Bulla Radio, Radical Research by Laura Balboa  
Natalia Piñuel & Laura Balboa, moderated by Hara Alonso

Feminist musical engagements by Rebecca Dobre Billström  
Rebecca Dobre Billström & Marta Forsberg, moderated by Anna  
Jacobsson

20.00 Announce Årets Konstmusiksystrar

//Food and drinks//

21: Live concerts

Agnes Koefed  
Marta Forsberg  
Sophie Vitelli

//Break//

22:  
Vera V Almgren  
Bride

23: bas bleau DJ SET

this is gonna  
be  
otroligt fint  
kom!