

Wie jeuk krijgt van Engelse termen, moet dit stukje niet lezen.

Er is niet een vaststaande mal waar de musicus zomaar in past.

...om een stukje gemakkelijker maken.

Het lijkt wel of ik teinig in de tijd bent

musicus moet je niet alleen in de mal passen, maar je kunt ook zelf de mal maken. Het is niet een vaststaande mal waar de musicus zomaar in past.

De Nieuwe K 15

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Zijn benoeming betekende desifts een schok in de muziekwereld.

Voluit voor de muzieknotatie.

houdt het 20 van wade.

K

K

15

15

DNK 1520

DNK 1501

DNK 1520

DNK 1501

Don Giovanni
Fotograaf: Joris Jansen

Colofon
De nieuwe K is het nieuwskultein van de Hogeschool van Beeldende Kunsten, Muziek en Dans en de Academie der Kunsten van de Universiteit Leiden en komt vier keer per studiefjaar uit.

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Aan deze Nieuwe K

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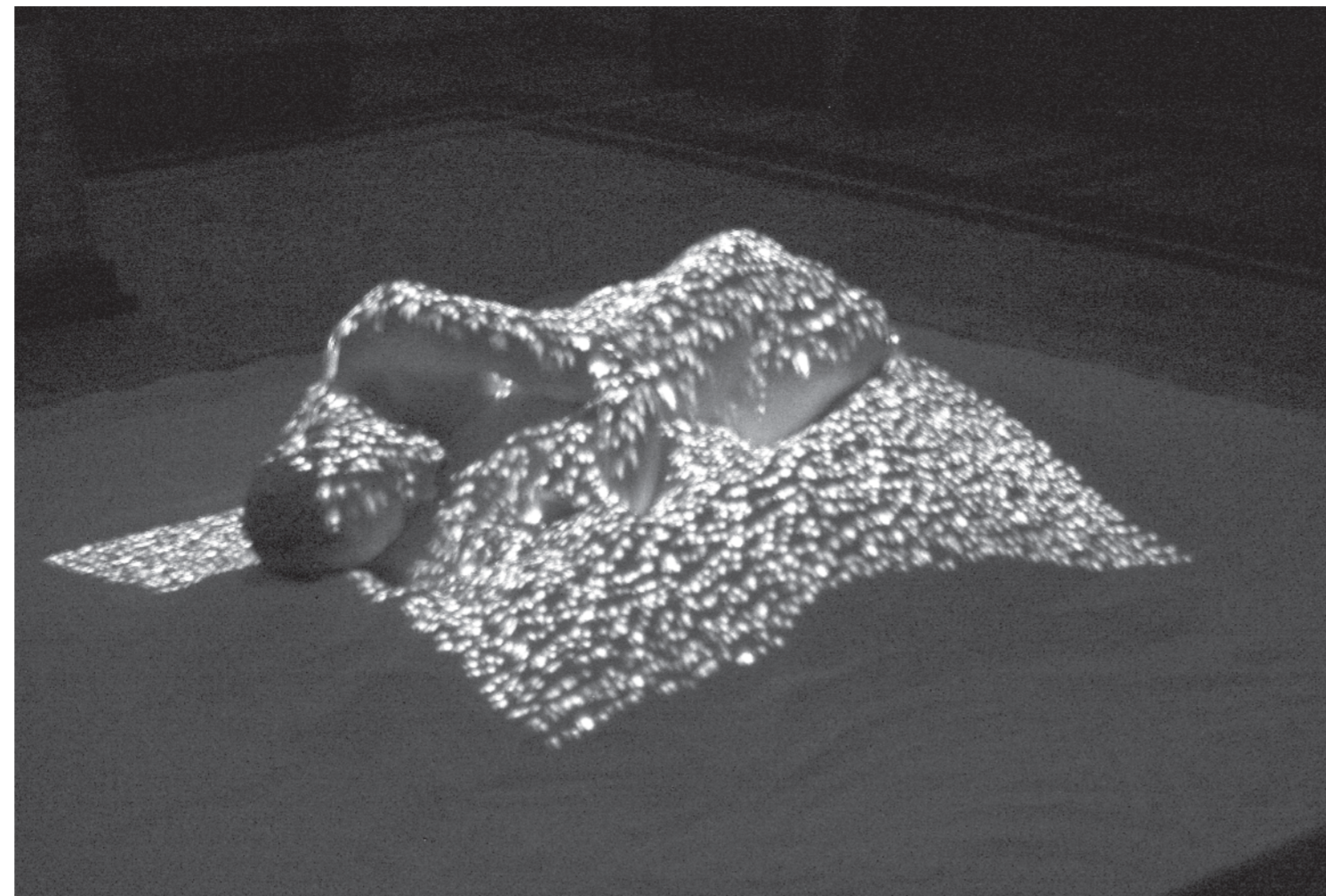
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Frans Evers and Michela Pelusio KABK / KC 710 woorden

Interfaculty ArtScience research group Genius Loci at the XIII Biennale di Carrara

The Biennale Internazionale di Scultura di Carrara is an international sculpture exhibition, held every two years in Carrara, Italy. Students of the Interfaculty ArtScience have exhibited in the previous and the current edition.

In 2006 at the 12th edition of the Biennale di Carrara, Michela Pelusio and Vignir Karlsson (at the time students of the ArtScience master program) were invited to exhibit their light- and sound-sculptures. LightSpeaker and Metalight formed an exception at the Biennale di Carrara, for their synesthetic approach. The current edition of the 13th Biennale di Carrara is entitled Nothing but sculpture. The choice of the title underlines the specific character of this event, and it reasserts the tight link between the town and the production of sculptures. The exhibition focuses on the most significant and innovative aspects of sculpture, giving rise to an in-depth reflection and to a more precise vision of the present situation in this creative sector, by comparing young emerging artists with artists of great renown. The Biennale di Carrara is divided into several sections: Hommages, The Topicality of Marble, New Statues, Sculpture as a Living Body, In Town, The Marble Workshops and Sculpting Time. An overview of all the sections can be found in the catalogue, *Nothing but Sculpture* (Silvana Editoriale).

The section *Sculpting Time*, in the main academy building, focuses on the introduction of the time dimension in sculpture. *Sculpting Time* hosts young artists from different European art academies. This section hosts some

of the pieces created during the ArtScience research group *Genius Loci*, which investigated the spirit of the place in the mountains of Carrara, during a two week stay in April 2008. The pieces were inspired by the anarchic movement of Carrara, the natural and artificial sounds of the caves, and the industrial and unsustainable exploitation of the marble mountains.

A number of pieces were selected for the exhibition: Thijs Elich and Violet Jongejans' performance *Marmo* was presented for the opening ceremony of the Biennale di Carrara. Their petrified white bodies were hidden in a pile of five hundred kilo marble powder which slowly started to move, breathe, and come alive. In the exhibition Alfredo Ciannameo presents *Cavascopio*, an audio-visual installation and performance in which video and sound are projected in a glass ball filled with moving marble powder. Nicky Assmann and Eric Parren show *Transizione*, a split-screen video documentary on the interior of the marble caves, and the industrial activities. The sounds of the video are a composition of sounds in the cave, an overtone singing performance, and a remix of anarchist songs, reminding of the cantilena which made marble move by the rhythmic use of voices. Renée Hulshoff and Lars Kynde present *Cutting marble*, cutting sound, an installation consisting of a bookcase taken from the anarchist library and a poetic video-book of the Italian anarchist and poet Riccardo Villari reciting his text on the destruction of the mountains.

The exhibited pieces were fruits of the Genius Loci research group, earlier this year in Carrara. While the pieces

had already premiered right after the end of the research group at the NIKI, the Dutch University Institute for Art History in Florence, the Biennale di Carrara offered a great opportunity for the students to present their work in an international exhibition for a period of two months. It is remarkable that, next to the interest shown into the works of the ArtScience students the interest in our way to innovate the art curriculum has been covered in two independent art publications. The first one, about art and technology, was published by Alessandro Romanini in the form of an interview with Frans Evers, at the time head of Interfaculty ArtScience, and published in the first issue of the semestral magazine *HiArt* (Gangemi Editore, April 2008). And, subsequently to this year's Biennale, the organizers of the environmental and itinerary art exhibition *Genius Loci*, held in August on the Italian island of Palmaria, invited Michela Pelusio to write about her experiences as a guest teacher of the Interfaculty ArtScience and the project in Carrara. The article *Genius Loci / Genius Itineris* was published last July in the publication *Genius Loci* (Athena Edizioni, 2008).

NON-DUTCH

Martijn Padding KC 400 woorden

Initiatie Karlheinz Stockhausen Studio

De rituele opening van het schooljaar van de afdelingen Compositie, Sonologie en ArtScience had dit jaar (10 oktober 2008) een bijzonder karakter. Op deze dag werd de vorig jaar overleden grootste muzikale vernieuwer van de twintigste eeuw, Karlheinz Stockhausen herdacht. Ten tijde van het KC-directeurschap van Jan van Vlijmen ontstond er in de jaren tachtig een hechte relatie tussen Karlheinz Stockhausen en het KC die onder meer resulteerde in het spraakmakende Stockhausen-project, dat de hele conservatoriumgeleenschap weken in de ban hield. Stockhausen gaf onnavolgbare lezingen, repeteerde, analyseerde en danste zo nodig zijn eigen choreografie uit delen van zijn opera *Licht*, waar hij toen aan werkte.

Om deze geniale componist, die zoveel betekende voor het Nederlandse muziekleven, te eren en blijvend in onze herinnering te houden, werd de elektronische studio I van de afdeling Compositie op 10 oktober herdoopt tot de *Karlheinz Stockhausen Studio*. Het bijzondere van deze studio is dat zij onder andere is uitgerust met een prachtige verzameling analoge apparatuur zoals Stockhausen die al gebruikte in de jaren zestig en zeventig.

In het bijzijn van Stockhausens levensgezellin (en oud-KC-studente) Kathinka Pasveer is de Karlheinz Stockhausen Studio geopend. Dit gebeurde tijdens een concert waarop ook het evocatieve *Klavierstück IX* werd vertolkt door pianiste Teodora Stepancic. Bovendien beleefde het laatste elektronisch werk van Stockhausen, *Cosmic Pulses*, hier zijn Nederlandse première. *Cosmic Pulses* is een monumentaal elektronische compositie die tot klinken kwam door een prachtige speakeropstelling in de Kees van Baarenzaal. *Cosmic Pulses* ging in première op 7 mei 2007 in Rome.

Uit Stockhausens toelichting bij die première: '24 melodic loops, each of which has a different number of pitches between 1 and 24, rotate in 24 tempi and in 24 registers within a range of circa 7 octaves. The tempi 240-1.17 apply to sequences of 8 pulses. Thus tempo 24 means: 240x8 = 1920 pulses. Thus tempo 1: 1.17x8 = 9.36 pulses per minute.'

'The loops are successively layered on top of each other from low to high and from the slowest to the fastest tempo, and end one after another in the same order.'

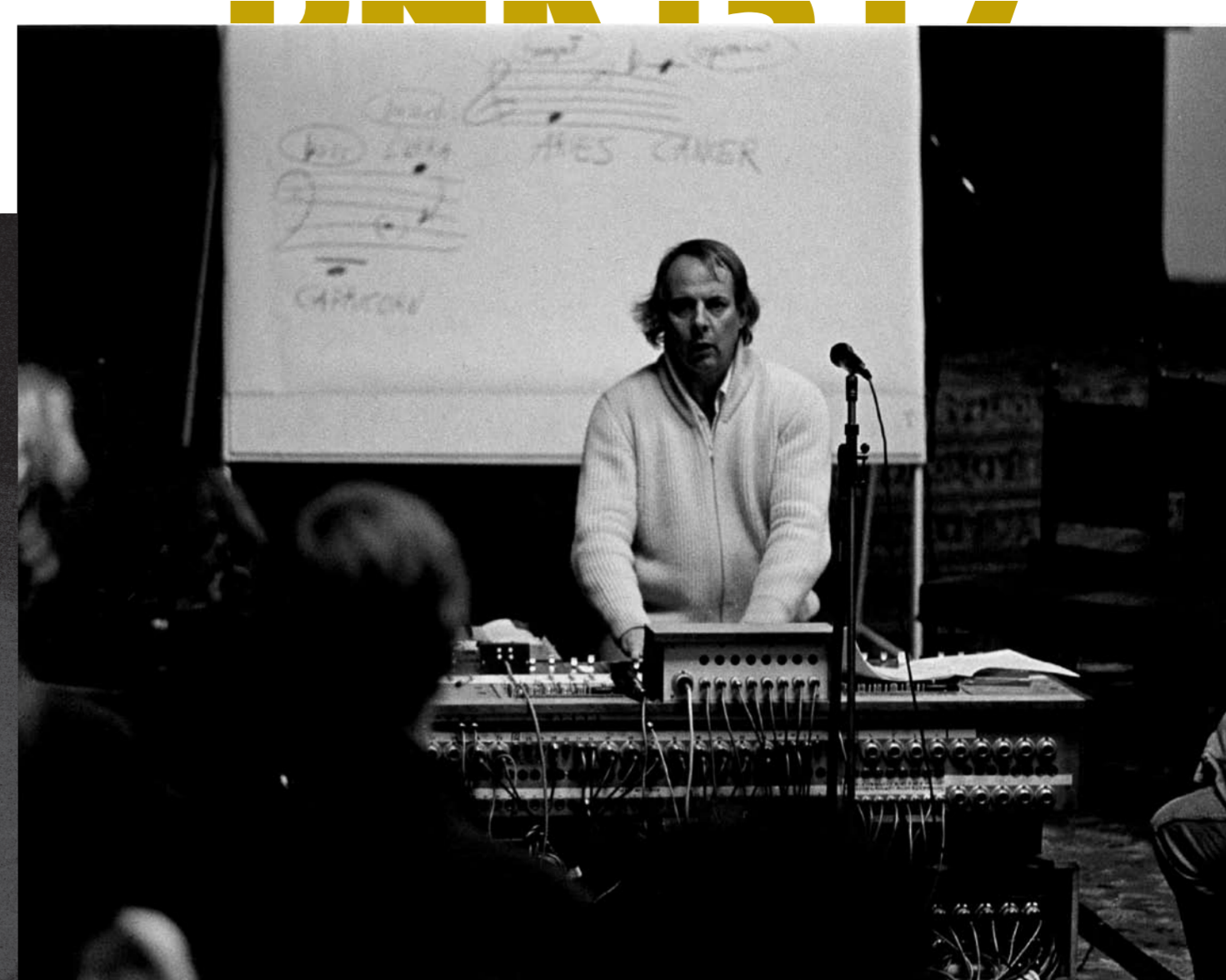
'They were enlivened by manual regulation of the accelerandi and ritardandi around the respective tempo, and by quite narrow glissandi upwards and downwards around the original melodies. This was carried out by Kathinka Pasveer according to the score.'

'For the first time, I have tried out superimposing 24 layers of sound, as if I had to compose the orbits of 24 moons or 24 planets (for example, the planet Saturn has 48 moons).'

'If it is possible to hear everything I do not yet know - it depends on how often one can experience an 8-channel performance. In any case, the experiment is extremely fascinating.'

'What is completely new for me is the new kind of spatialization: each section of each of the 24 layers has its own spatial motion between 8 loudspeakers, which means that I had to compose 241 different trajectories in space. That sounds very technical - and it is.'

Initiatie Studio:
Vrijdag 10 oktober, 17.00u
Koninklijk Conservatorium
Kees van Baarenzaal



Fotograaf: Robert Schillingmann

Rosalien van der Poel AdK / KABK 123 woorden

PhDArts Does research produce art?

The website of PhDArts has recently been launched. Read all about the PhD in visual art and design, a new phenomenon in the Dutch education system.

PhDArts is a unique cooperation between Leiden University and the Royal Academy of Art in The Hague. PhDArts will start an education programme of PhD students this fall. After being admitted, visual artists and designers can participate in this programme. The programme consists of seminars, presentations and colloquia. PhD students will be supervised by expert academic supervisors and artists. For parts of the programme, PhDArts cooperates with the Institute for Research in the Arts (IvOK) of the Catholic University of Leuven in Belgium.

Honours Programme "Kijken en benoemen"

The theme of one of PhDArts' first activities for students of the Honours Programme is: the observation of the art piece, about the mutual penetration of image and language.

Programma:
veertien wekelijkse bijeenkomsten/
workshops van februari tot juni 2009
afgesloten met een dag waarop studenten
de resultaten van de cursus presenteren
in de Koninklijke Galerie van de kunst-
academie in Den Haag.

Aanmeldingsdeadline: 1 december 2008
Voertaal: Nederlands
Contact: Janneke Wesseling
lectoraatkabk@gmail.com
Prof. dr. Kitty Zijlmans
c.j.m.zijlmans@hum.leidenuniv.nl

Meer informatie
www.lectoraatkabk.nl
www.phdarts.eu
www.honoursprogramme.leidenuniv.nl