

## Ole Lützow-Holm – *curriculum vitae*

**Ole Lützow-Holm** studied composition with Klaus Huber and Brian Ferneyhough. Springing from a contemporary, central European mode of expression, he has created works for a broad palette of performers and contexts and was early to gain international recognition for his music. Lützow-Holm is a professor of composition at the Academy of Music and Drama, University of Gothenburg. In 2012 he completed the artistic research project *Towards an Expanded Field of Art Music*. There, the topic was to experimentally propose ideas and hands-on procedures advocating alternative frameworks of approaching classical historic as well as contemporary music. The research methodology was devised to facilitate practice-based musical dialogues, inviting an extensive scope of transdisciplinary discourses to participate in the quest for a potentially wider range of performative strategies and conceptual protocols. In recent years, Lützow-Holm has explored operational trajectories to elaborate on transient, short-term musical practices that – inspired by notions of ambiguity and incompleteness – would incorporate elements of improvisation and open form, recurrently in collaboration with other artists.

### *My artistic practice – a brief overview*

Early in my career I was deeply involved in creating a dramatic and technically advanced music with references to a contemporary central European idiom. Mention can be made of *L'ieu d'ad orgue* for organ and electronics, *dianima* for two cellos, the solo piano piece *ciaroscuro* and *contour* for piccolo and double bass, *Sounding* for sinfonietta and the quintet *Blind Evidence*. Expressiveness then gradually shifted from material virtuosity to less defined outlines and pared down patterns. The new quality was essentially distinguished by a kind of flickering, granular surfaces in a kaleidoscopic but restrained palette, as in a triptych comprising *Two eyes as darkly bright* for a women's choir, *Floral Night Episode* for soprano and chamber ensemble and the orchestra miniature *Wandering Rocks*. The radio play, *theres nothing like a kiss long and hot down to your soul*, was to offer an important turning point, both in terms of form and content. The listener is confronted with an abundant, heterogeneous weave of sound, music and text, the latter extracted from the final chapter of James Joyce's *Ulysses*. This marks the beginning of a hitherto veiled preoccupation related to ideas of recycling and ambivalence. Other works were *Twisted Skyline* and *A Tidal Noise* for the Turbulence ensemble, *Rhyme and Pairs* for marimba solo and *Epidemic* – a performance for two violins, live electronics and video with Duo Gelland and Lasse Marhaug. The collaborative work was premiered at Stockholm New Music 2006.

More recent compositional projects include *ARK* for a group of unspecified instruments, the ensemble piece *J is for Jim – Hommage à James Avery* for Ensemble SurPlus and *Terra* for two violins. Furthermore, as part of the research project *Towards an Expanded Field of Art Music*, I composed *exposition – repris* for chamber orchestra, *Traces of Oblivion* for alto guitar and live electronics (dedicated to Stefan Östersjö) and *Winterreise Music* for the staging of Elfriede Jelinek's *Winterreise* at Theatre Galeasen in Stockholm in the winter of 2016.

Here, a characteristic feature has been my interest in exploring more transient musical practices that involve improvisation and open form, searching for ways to incorporate notions of ambiguity and incompleteness, frequently inviting other artists as co-creators on equal terms.

## Artistic development projects

I have initiated and headed the following artistic development projects at Faculty of Fine, Applied and Performing Arts, among which the majority were transdisciplinary:

- *Musik och rörliga bilder* (1995-96) together with the School of Film Directing
- *Diagonalsymfonin* (1999) together with the School of Film Directing
- *ARENA* (2001-03) together with the School of Film Directing and Literary Composition
- *Musiksamtal – Ljud och lyssnande* (2006-07) which brought actors, musicians, writers, visual artists and composers together in public dialogues, seminars and workshops, eventually resulting in an exhibition of site-specific works.

## Artistic research projects

*Towards an expanded Field of Art Music* (Academy of Music and Drama, University of Gothenburg, 2009-12); *At the conceptual limits of composition. A shrinking emptiness – meaning, chaos and entropy* – headed by Anders Hultqvist (Academy of Music and Drama, University of Gothenburg, 2015-18). Both projects were funded by the Swedish Research Council.

I am currently preparing an application for a new project – *Between Work and Text*:

### Abstract

*Between Work and Text* builds on the assumption that norms in western classical art music originate from patriarchal structures and that they could be negotiated and altered. The project will examine how queer theories might gain relevance within an explorative artistic practice that involves strategies inspired by the concept of *écriture féminine* (Cixous 1976). Facilitating attempts distinguished by an ethos of ambiguity and openness, the project aims at developing methods for a more complex appreciation of the chaotic, unsettled, contradictory and incomplete as legitimate standards in artistic practice and research. Interconnected trajectories are *feminine writing* and *queer* in a context of experimental music, supported by questions of ethics in Artistic Research. The lines of thought correspond with my interest in experiential knowledge exchange across different disciplines and the dialogue as a way to bring about scope for transformation through *intra-action and touching* (Barad 2007/2012). Informed by a postcolonial feminist discourse, the project's primary focus is to inquire into ethical implications that may enrich the dynamism between researching processes and artistic practice. Expected outcome of the research includes an open archive as well as musical expositions, essays and public seminars.

## Assessment and peer review commissions

A selection of commissions as external expert/adviser:

- 2019 External expert (panel headed by Anna Lindal) for the evaluation of an application by the University of Agder to develop and launch an artistic PhD programme in music
- 2019 Appointed member of assessment panel at the Swedish Higher Education Authority
- 2018 Chair of assessment committee for the evaluation of **Jakob Kullberg**'s artistic research fellowship project at Norwegian Academy of Music
- 2017 Moderator and discussant for six project presentations at the Norwegian Artistic Research Programme's Spring Forum in Hønefoss
- 2017 Appointed chair of a committee at the Danish Ministry for Culture allocating funding for artistic research and development projects in Denmark
- 2015 Chair of expert panel for evaluation of the application by Oslo National Academy

- of the Arts for accreditation as an academic higher education institution
- 2015 Peer review of two project applications to the Project Programme (Norwegian Artistic Research Programme)
- 2014 Member of assessment committee for the evaluation of **Njål Sparbo**'s artistic research fellowship project at Oslo National Academy of the Arts
- 2014 Appointed expert by the Norwegian Agency for Quality Assurance in Education
- 2013 Chair of expert panel for evaluation of the application by Bergen Academy of Art and Design for accreditation as an academic higher education institution
- 2013 Chair of assessment committee for the evaluation of **Ruben Sverre Gjertsen**'s artistic research fellowship project at Grieg Academy Bergen
- 2011 Member of examining committee for evaluation of public defence of a doctoral thesis by **Andrej Slavik** at Department of Literature, History of Ideas and Religion, University of Gothenburg
- 2009 External expert evaluating the LLP Erasmus Intensive Programme – *Innovative Approaches in Interpretation of Music* at Tallinn Academy of Music and Theatre
- 2009 Appointed member of the Committee for Artistic Research at the Swedish Research Council
- 2008 Member of examining committee for evaluation of public defence of a doctoral thesis by **Otto von Busch** at School of Design and Crafts, University of Gothenburg
- 2008 Principal external advisor for assessment of an application by Linnaeus University for entitlement to award fine, applied and performing arts qualifications in music
- 2008 Chair of assessment committee for the evaluation of **Kjell Tore Innervik**'s artistic research fellowship project at Norwegian Academy of Music
- 2007 Chair of assessment committee for the evaluation of **Peter Tornquist**'s artistic research fellowship project at Norwegian Academy of Music
- 2007 Chair of assessment committee for the evaluation of **Kari Beate Tandberg**'s artistic research fellowship project at Norwegian Academy of Music
- 2005 Expert and external reviewer on the promotion of Chaya Czernowin to a tenured professorship at University of California San Diego

### **External partnerships and other joint activities**

2011-2012 Partnership and collaboration with the Swedish Agency for Economic and Regional Growth (Tillväxtverket) in a national network aiming to promote entrepreneurship for the arts, resulting among other things, in symposia in Malmö, Göteborg, Stockholm and Umeå.

2010-2012 Initiated, organized and curated *KONSTLAB* in collaboration with Atalante and Faculty of Fine, Applied and Performing Arts in Gothenburg. *KONSTLAB* was a series of public debates on artistic research and development with guests from different art schools.

2009-2012 Collaborated with Nätverkstan Kultur i Väst on conceiving, arranging and implementing the transdisciplinary summer course *Konsten att leva på sin konst [The art of living on one's art]* 2009-2010, followed by the devising and instituting of the elective second-cycle programme *Entreprenörskap för konsten [Entrepreneurship for the Arts]* in 2012.

2010-2011 Co-produced and curated *INTERFERENS* – a research conference at the Inter Arts Center in Malmö 8-9 April 2011 in collaboration with *Teatr Weimar* and *Ars Nova*.

2009-2011 Cooperation with Västra Götalandregionen on issues regarding curatorial and freelancing artistic practices. The partnership included a visit to Shrishti School of Art, Design and Technology (Bangalore) – negotiating possibilities to launch a joint degree – as well as to the Kenyan Artist Association *GoDown* – supporting their dialogue with University of Nairobi.

2001-2005 Artistic director of *Nordic Composers' Workshop* in collaboration with Stavanger Symphony Orchestra, chairing two annual cycles where a total of 16 young composers from the Nordic and Baltic countries were developing new orchestral works.

### **Teaching practice on undergraduate and graduate level**

1997-2008 Professor and principal teacher in composition at Academy of Music and Drama, conducting individual supervision within the main subject, including independent projects, on Bachelor's and Master's level and giving lectures and subject related seminars/workshops. 2009-2015 I chaired a series of literature seminars and supervised master students in their degree projects – during the academic year of 2014-15, supervising 18 second-cycle students of composition, orchestra performance and Contemporary Performative Arts (CPA). Invited as guest professor and lecturer to academies throughout Europe, such as Norwegian Academy of Music, University of the Arts Helsinki, Schloß Solitude *Summer Academy*, Universität für Musik und darstellende Kunst (Vienna), Hochschule für Musik und Theater *Felix Mendelssohn Bartholdy* (Leipzig), Conservatoire nationale supérieur de musique et de danse (Paris) and others. 2015-16 visiting professor for the Profile Area *Concept and Composition* at Stockholm University of the Arts. 2016 invited to resume the position as professor and principal teacher in composition at Academy of Music and Drama. Head of the composition department from 2017.

### **Supervision on postgraduate (doctoral) level**

Principal supervisor of five third-cycle candidates: **Kim Hedås** and **Sten Sandell** at Faculty of Fine, Applied and Performing Arts, University of Gothenburg (both awarded doctorates in 2013) and – as part of the Norwegian Artistic Fellowship Programme – **Eivind Buene** (public defense 2013), **Håkon Stene** (public defense 2014) and **Knut Olaf Sunde** (public defense 2020).

### **Pedagogical development projects**

1991-2008 responsible for the disciplinary, educational and organisational development of the composition programme at the Academy of Music and Drama, University of Gothenburg. From an aesthetic as well as didactic perspective, focus has been on situating musical composition in an expanded, transdisciplinary domain where experimental artistic practices, informed by research, foster the concept of the composer as creator and curator, entrepreneur and project manager.

2009-2012 I headed a faculty-lead development of freestanding courses in entrepreneurship for the arts, aiming to conceptualise coherent knowledge of how to amalgamate artistic integrity *and* economically sustainable ways of making a living. We wanted to provide students from various artistic domains with alternative career strategies to promote advancement in their own fields. The publication *Konst och entreprenörskap\_ett pedagogiskt utvecklingsarbete\_Ole Lützow-Holm 2009–12* <https://gup.ub.gu.se/file/208660?token=fa80e788a871aab78179af6b48c43da6> includes a final report to the Swedish Agency for Economic and Regional Growth, followed by supplemental material (course plans, programme and other documents) that refers to the implementation of the independent course: *Entreprenörskap för konsten [Entrepreneurship for the arts]*. The pages 27 till the end consist of a selection of documents addressing the topic at stake, advising project partners of the process of negotiating and accomplishing the pedagogical curriculum.

### **Leadership in the arts and other contexts**

**2017-2020** Director of Studies and responsible for writing course syllabi for the Independent Project (degree project) on Bachelor's and Master's level at the Academy of Music and Drama.

**2015-2016** Visiting Professor of *Concept and Composition* at Stockholm University of the Arts.

**2009-2012** Leader of the artistic research project *Towards an expanded Field of Art Music* (Academy of Music and Drama) funded by the Swedish Research Council.

**2006-2007** Curating the process of devising and staging the music drama *ENLIVIDER* with students from Valand Academy's film department and Literary Composition programme, School of Design and Crafts and Academy of Music and Drama (instrumentalists, composers and singers). The premiere of *ENLIVIDER* took place at the Academy of Music and Drama on 10 May 2007.

**1999-2003** Joint leadership and member of the executive board of *Göteborg Art Sounds Festival*.

**1990-1994** Artistic Director of the *ISCM World Music Days* in Stockholm 1994.

### **Planning and conducting conferences**

The first edition of Research Days at Stockholm University of the Arts (January 2016) devised and co-curated with Cecilia Roos

*LYDiTEKST* – symposium at Dramatikkens Hus (Oslo 1-3 June 2012) in collaboration with Henrik Hellstenius

*INTERFERENS* – devising/curating a conference at Inter Arts Center Malmö in association with Ars Nova and Teatr Weimar (8-9 April 2011)

*KONSTLAB* – public dialogues about artistic research (Atalante 2010-2012)

*The Boundaries of Interpretation* – research symposium with participants from the fields of opera and music, including Johanna Garpe, Andrew Manze and Fredrik Ullén (Academy of Music and Drama, 2 October 2009)

*DA er NÅ* – orchestra concert symposium at Norwegian Academy of Music with Susanne Øglænd and Henrik Hellstenius (Ultima Festival, 18 September 2009)

*ConTemporary* – leading a conference hosted by Stavanger Symphony Orchestra with special guests: *Ensemble InterContemporain* (Stavanger, May 2002)

### **Conference contributions and public appearances**

30 November 2016, moderated key panel discussion on research ethics at VR-symposium in Växjö. 2-5 May 2017, invited as co-leader of a doctoral course at Stockholm University of the Arts in research ethics, chaired by profile professor Ellen J Roed. 15-16 May 2017, conducted a doctoral seminar at University of the Arts Helsinki on the performance of critical response as part of a collegial support structure in connection with research applications. 16-17 June 2017, took part in the Venice Biennale conference *Encounters, Discussions, Experimentations: Art, Research and Artistic Research* with an exposition of *Traces of Oblivion*, imbedded in a staged presentation of the research project, *At the conceptual limits of composition* (Hultqvist). February 2015, performance lecture at Reflective Conservatoire Conference at Guildhall School of Music and Theatre.

### **Commissions connected to research administration policy**

2009-12 Member of the *Committee for Artistic Research* at the Swedish Research Council.

November 2019