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BEING THERE

Phenomenological approach to the *atmosphere* of live music performance

A Master's Thesis for the Degree of Master of Arts (120 credits) in Visual Culture

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In contemporary society, one is exposed to a myriad of visual outlets.

Agreeing with scholars such as Mitchell, Mirzoeff and Belting, arguing that Visual Culture is not solely visual, my thesis is delving into the atmosphere of the phenomenon of live music performance. In live music performance, more than one aspect occurs. Live music performance is architecture, music/sounds, lights/visuals intertwined.

Thesis scrutinizes multi-sensory experience, taking phenomenological approach to this matter. Being inspired by Husserl and Heidegger, I am taking the initial idea of phenomenology and by using Susan Kozel's approach to practice based research in arts - Susan Kozel reveals the steps in her online lecture for Malmö University, Sweden. Method is supported by Hans Ulrich Gumbrecht's ideas from Production of Presence and Roland Barthes' Rhetoric of the Image. As I claim that despite how we experience the phenomenon, we simultaneously make a meaning of what we see. However, I do focus on experience intuitively more.

Reading forward, my theory is strongly based in the work of Gernot Böhme 'The Aesthetics of Atmospheres', which prevails in the theory part. I divide the theory in three parts - architecture, light and music.

Method and Theory part will be applied to empirical data that I collected throughout February 2020 - three live music performances that happened at the venue of KoncertKirken in Copenhagen, Denmark.

Thesis concludes with small discussion on live music vs. live streamed music (due to COVID-19 lockdowns) and by answering research questions that were posed in the Introduction part - how is atmosphere built? And why does atmosphere play an important role?

KEYWORDS:

- Atmosphere
- Live music performance
- Phenomenological approach
- Being there
- Visual Culture

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Karolina KMC Curova, August 2020

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(Distorted Alchemia, K.Curova, February 2020 at Hypno Qlub #1: Wikstöm & Müntzing in KoncertKirken)

Introduction - INTRO

Think back to this situation: You walk up by the entrance door of the venue. Crowd is chattering, thus making noise. This is combined with background music coming from the speakers of the music resembling the artist's you are about to watch and listen to. Lights are dimmed and you see the members going up the stage, executing the last checks of the instruments, making inaudible talk to the microphone. The venue smells a particular way that nobody can describe. Perhaps you have chills going through your body due to the excitement and the temperature of the venue. The air is tight and ready to be opened up to the music, the anticipation is growing. Dazzling electricity lingers in the space around you and the rest of the crowd. Once everything is done, a thin layer of smoke is released as the artist can take you places and make the emotions resonate within you. Catharsis is about to happen. The ecstasy of the live music intertwined with the visuals and the joint experience with the crowd.

These might be similar or the same experiences of a person attending an event, occurrence called concert. From early tribes gathering while using the natural objects in order to make rhythm, simple monotone sounds that usually had the purpose of rites for the surrender or celebration, to era of new instruments and quartets in the halls of renaissance castles, where aristocracy enjoyed polyphonic compositions that the rest could not. Up until now, the 21st century, where new genres emerged due to technological advance. The music is not anymore divided into clear boxes of styles, rather a mix of various genres, which definitely extends to the area of live performance. From the way the performance is structured or how many elements that influence our senses the artist wishes to use, to just solely making different arrangements of the song from the album version to live concert version of the same song.

There is a common understanding, that as much as making the recording of the album is crucial, live performance brings forward different aspects of experience on the side of the performer, as well as the audience. Elvis Presley, famous American 'king' of rock 'n roll said: "A live concert to me is exciting because of all the electricity that is generated in the crowd and on stage. It's my favorite part of the

business, live concerts.”¹ or as film composer Ennio Morricone noted: “I really like conducting my music in concerts because I’m very convinced it’s not just for films; it has its own life. It can live far away from the images of the movie.”² The way I interpret these quotes in relation to this study is that a concert creates a space for a reciprocal relationship between the audience and the artist, allowing the audience to alter the song(s), and that the concert is a space that emanates a special presence, atmosphere.

Aim of the thesis

I am going to inspect the three different aspects of the live music performances, and how those aspects of the performance have an impact on the individual, as part of the audience; general perception and experience of the performance as phenomenon. These aspects are three elements that help to build one’s experience or what I later call the atmosphere (as followed by theoretical framework) of live music performance.

The aim of this thesis is to delve into the intermediality³ of live music performance. To become from passive attendee, active participant, observer and corresponding with what is happening and how, at the performance. Furthermore, I will incorporate the angle of visual culture studies, as my aim is not to analyze solely music, but take into consideration different aspects that come together to build the whole experience of the performance, which is experienced by the audience and performers themselves. As Mitchell claims in his article called ‘Showing seeing: A critique of Visual Culture’, in the point nr. 4 of counter-thesis: “4. There are no visual media. All media are mixed media, with varying ratios of senses and sign-types.”⁴, meaning visual culture is not solely visual, but rather audio-visual, or multi-sensorial and throughout my thesis, this claim is going to be supported.

¹ Elvis at a press conference prior to his 1973 television special, “Elvis – Aloha from Hawaii, via Satellite”

² E. Morricone, found in the caption of the video:

<https://www.facebook.com/RegionalCooperationCouncil/videos/558342938382655>, accessed July 20th 2020

³ I use the term intermediality in this thesis as “interconnectedness of modern media of communication.” (Klaus Bruhn Jensen, 2016), in my context as interconnectedness of different aspects such as visuals, music, architecture/space, audience. K.B. Jensen, Intermediality. In *The International Encyclopedia of Communication Theory and Philosophy* (eds K.B. Jensen, E.W. Rothenbuhler, J.D. Pooley and R.T. Craig), 2016

⁴ W. Mitchell, “Showing seeing: a critique of visual culture.” *Journal of Visual Culture* 1 (2002): 165 - 181, pg. 170

This thesis is aimed for readers interested in music and musicology, as well as visual studies, light design and architecture of venues, as I believe all these three fields are intertwined in this topic.

Traditionally, this field was mainly in the area of musicology, but due to the intermediality of various elements, I build on Mitchell's statement and agree that this topic can be inspected as well from the point of Visual Culture. Intentions of setting the mood of the performance brings the fact that communicative act is about to happen towards the audience.

Research Questions

How do different aspects (architecture, music, lights/visuals...) of live music performance contribute to the experience of creating an atmosphere?

Why does the atmosphere play a crucial part in the experience of live music performance?

Research imperative and intention

The intention of writing this thesis stems from my personal passion for music. Being a musician myself, I have been researching communication through music in my previous academic environment. However, during the current masters in Visual Culture at Lund University, I began exploring the interconnectedness of Visual Culture and music, as I find it intriguing to convolute the fields of Musicology and Visual Culture.

This passion intensified when I started to attend live concerts, first as a duty that was asked from my dear mother - active musician and music teacher - later, because of my own desire. I have started to notice various aspects of the performance and how they shaped my experience - varying from concert to concert. My personal belief is that not only through music, but also visual background and the use of lights or architectural elements of the concert space, musicians can communicate the message of the performance - political, environmental, introspective... The live music performances I attended had a strong emphasis on the visual aspect and therefore made my personal experience more intense.

My academic background is within communication and cultural studies. As a continuation in Visual Culture, I would like to broaden my horizon, yet still keep my writing in connection to music, as it is what I hope to work with going forward.

I believe this topic is important for the context of aforementioned fields, as this writing will serve future visual consultants working for musicians, visual artists or any performance artists planning performances. This thesis is a combination of two topics, music and visual culture that go hand-in-hand, target group, however its target group is fairly niche. I am writing this thesis hoping to offer another angle and provide different knowledge to the new audiovisual aesthetics, in order to develop as an academic as well as musician, which is first and foremost my intention.

Background

Having said that, I would also like to emphasize that this topic is part of visual culture and here is why:

Several academic writings on the topic of visual culture claim that visual culture is not solely about our vision and what is visible to us. What is under the field of visual culture goes hand-in-hand or, is often connected with other senses. Nicolas Mirzoeff, visual culture theorist, in his *Introduction to Visual Culture* writes that it is not simply the sight and that sight is never experienced in a pure state⁵. Mirzoeff is also including Hans Belting's quote that "media come rarely by themselves and usually exists as what is called mixed media"⁶. He is referencing the film as one of the examples, where we can simultaneously see the images or videos and hear the soundtrack which is incorporated in it with the sounds as well. In the chapter "Seeing Music" by Richard Leppert, in the *Routledge Companion to Music and Visual Culture*, we read that musical sound is abstract, intangible, but the visual experience of its production is crucial for the musicians and audience alike. Leppert writes that "When people hear a musical performance they see it as an embodied activity"⁷. He claims that music's effects and

⁵ N. Mirzoeff, 'An Introduction to VISUAL CULTURE', London: Routledge, 2009, pg.3

⁶ H. Belting in N. Mirzoeff, 'An Introduction to VISUAL CULTURE', London: Routledge, 2009, pg.3

⁷ R. Leppert, "Seeing Music' in T. Shepherd & A. Leonard, *The Routledge Companion to Music and Visual Culture*, London: Routledge, 2014, pgs.7 - 12

meanings, which in performance, are produced both aurally and visually, whereas in other forms, for instance in paintings the representation is distributed only visually. Last but not least, the academics that support the multi-sensory description of visual culture is W.J.T. Mitchell. In his contribution for the *Journal of Visual Culture* with the title 'There Are No Visual Media', Mitchell claims that "all media are, from the standpoint of sensory modality, 'mixed media'."⁸ In his argument, he continues that it is misleading to declare things like television and film as visual only. Furthermore, by calling them 'visual media' we strengthen the misleading conception of them. Mitchell says that the notion of medium already entails some mixture of sensory, perceptual and semiotic meaning⁹.

Based on the ideas of these scholars, I would like to build an argument that the context of my thesis is therefore also part of visual culture. This is in line with the same idea that live music performance integrates not only sounds and music, but it is also a multisensory experience of warmth, space, music and visuals itself. Audience experiences visuality in various senses and aspects. In this thesis, I look at how aural and visuals transformations affect, alter impact the relation between the sound, visuals and experience. I investigate aspects of musical performances that are often overlooked that are not always recognized as visual performance. By writing this thesis, I hope to contribute to the field of visual culture and audiovisual aesthetics and that readers and musicians find this useful and translatable into their performance.

Delimitations & Limitations

In this section, I clarify the delimitations I have chosen to put in this thesis, and mention also the limitations that were external and thus I did not have influence over them.

Delimitations:

First and foremost, I want to express gratitude to all the scholars that wrote about the topic of Atmospheres. Besides my main theory by gernot Böhme, I have found relevant sources written by Tonino Griffiero. Due to the length of my theory chapter, I decided not to include Griffiero. At the

⁸ W.J.T Mitchell, There Are No Visual Media. *Journal of Visual Culture*, 4(2), 2005, pgs. 257–266.

⁹ W.J.T Mitchell, There Are No Visual Media. *Journal of Visual Culture*, 4(2), 2005, pg. 260

same time, main arguments of Griffero are in support of Böhme. Last but not least, from the moment I started, Gernot Böhme and his book *The Aesthetics of Atmospheres* was my main theory. From the moment of first semester in MA Visual Culture, when in the first exam I used Böhme's idea of atmosphere, it became one that took over, naturally. I consciously let it take over also in this thesis.

The initial stage of delimiting this thesis consisted in deciding what kind of and how many performances will be used as empirical data. Simultaneously, I was considering what factors and aspects should be the focus of my work.

This applies also for how many and which performances, I decided to have as my empirical data.

Initially given 4 months, I decided to collect 3 performances, which consisted of at least 3 musicians. From those, I decided to analyse most of them. My decision of leaving out a few was based on the argument that I will justify in Empirical Data delimitations. These three performances were chosen also due to their emphasis on visuals, having done the research about upcoming live music performances prior to the beginning of thesis semester.

Because I wanted to keep a similar pattern, I decided to choose the performance in one and the same space, which is KoncertKirken in Copenhagen. Having made different decisions, on different performances or venues, the results would surely be different to the ones I got.

All the performances I chose were live. I did not want to inspect the term of atmosphere via live streaming, videos of concerts that happened or photographs of the concerts. One of the main delimitations therefore was to focus on *live* music performance that I could attend, rather than focusing on the videos from live performance or visual representation of music performed or depicted on pictures or paintings, for instance like in the book of Richard Leppert called *Music and Image*, where the main analysis stems in the pictures or paintings of musicians in Eighteenth Century England¹⁰.

In this thesis, I have not dealt with the aspect of gender. I decided not to delve into this, first and foremost because it would make this thesis much broader than it is. Secondly, as speaking of atmospheres, one could be writing about how the atmosphere of metal concerts was experienced more in a masculine way than K-pop bands or power-ballad concerts of female singers. As using phenomenological approach and my being-there, I have not experienced a gendered atmosphere, I

¹⁰ R. Leppert, *Music and Image - Domesticity, Ideology and Socio-Cultural Formation in Eighteenth-century England*, Cambridge University Press, 1988

decided to leave it out. This topic, however, is important outside of this thesis and interests me as there are visible and experienced gaps of female musicians compared to male musicians. Another angle could be also that there are festivals that actively try to have 50-50 percentages of male and female musicians. Being part of queer community myself, I could have researched the atmosphere of the queer musicians at their concerts, intertwined with their intentions of props used during the concerts thus creation of the atmosphere (e.g. concert of artist I have been to twice - Peaches at Roskilde Festival 2016 and at Copenhagen LGBT Pride 2017).

Limitations:

I would like to mention a few limitations - external occurrences that I could not influence.

By the university length of semester, I had initially 4 months to accomplish this thesis and research. This led to my course of action that I mentioned above in delimitations.

Taking into consideration *vis major*, during the period of writing, COVID-19 hit the world and had an impact on the university studies as well as the field of art, especially art and cultural institutions. Many of the concert venues had to be closed down and tours were cancelled. I managed to attend my chosen music performances in February, a month before the lockdown started in Denmark.

I would like to dedicate a small part to the Conclusion & Discussion part, where I will make small comparisons and arguments of concerts, being there vs. live streaming concerts. I actively pursued live streaming concerts during that period in order to get knowledge and experience. This has been happening since the mid-1990s, music videos and videos of performances are accessible for us on platforms like YouTube or Vimeo¹¹, or Facebook live for that matter, and one could experience it often during lockdown.

EMPIRICAL DATA DELIMITATION

As mentioned above, I have decided to pick three performances. I did not have previous knowledge of these musicians and their music, it was like stepping into unknown. Stepping into the unknown for me is an action that I have taken before when it comes to live music performances, as I believe that there is a 'magic' behind this unpredictability of what is going to happen during these performances.

¹¹ S. Dixon, *Researching Digital Performance: Virtual Practices in Research Methods in B. Kershaw & H. Nicholson, Theatre and Performances*, 2011, Edinburgh, Edinburgh University Press, pgs. 41 - 62

Not knowing the music of the performers, I did not have any preconceived notions and prejudgements, which I believe, was an advantage. The anticipation of the unknown allows certain freedom. Having known the music of performances, my analysis and conclusion would be in favour or could prepare so much in advance.

I have chosen performances based on my research and discussions with people involved in the event planning of the venue. I was given various options but chose these in my thesis, as they had a stronger emphasis on the visual aspect. Most of these (two out of three) performances were held under series called Hypno Qlub and were taking place at KoncertKirken.

The final delimitation that I have set to do was to collect my data in the span of three nights rather than one. This is due to timing and workload that the data collection requires to first and foremost the different significance chosen performances held. As my main method is based in phenomenology, one resonates with different stimuli, I have not received so much of the stimuli in the performances that I decided to leave out. These performances have not fulfilled my personal requirement of data that I would afterwards analyse with a theoretical framework as I believe in order to accomplish the research, scholars should be able to reflect the data versus theory that is being used in the study. Notwithstanding, I want to say that even not remembering or having an intense reaction to the phenomenon is still a response. Having chosen different ones, or this thesis being written by somebody else, other performances might bring other conclusions and points of discussion.

As you will read further in my thesis, atmosphere is constituted by many different aspects. Based on my main theory, I decided to focus on three main aspects - light, architecture, music/sound. In the analysis part, I will mention briefly some other aspects that also support the creation of the atmosphere, however they are included as extra information, which was not mentioned in the writing that I used as my theory.

Theory

Main theory of this thesis is based on the work of Gernot Böhme *The Aesthetics of Atmospheres*¹². Gernot Böhme is a German philosopher, one of the most acclaimed German authors within the fields

¹² G. Böhme, *The Aesthetics of Atmospheres*, New York, Routledge, 2018

of theory of science, ethics, aesthetics and philosophical anthropology. Theory will be scrutinized in more detail in Chapter 1.

Gernot Böhme is essentially taking the term atmosphere, traditionally used in the science and meteorology, and uses it to describe the feeling conveyed when being present in a situation, space, event. Everyday examples, among others, that Böhme gives several times in the book is the daily use of the term, when describing that the atmosphere, or the mood of the meeting e.g was tense, or the phrase Blue Monday. I am applying this term onto the phenomenon of live music performances that I have attended. In order to support this concept.

I am aware of Tonino Griffero, Italian philosopher and professor of Aesthetics at University of Rome Tor Vergata, writing on the topic of atmospheres as well. In Griffero's book that was co-written with Giampiero Moretti called *Atmosphere/Atmospheres: Testing a New Paradigm*¹³, they support the use of the term atmosphere as describing 'something more' of a certain situation, when one clearly feels something, but can not be defined, at the same time, one has to be 'in it' in order to understand it. Even though I have found Griffero's sources helpful, supporting the main ideas of Böhme, I decided not to include him in the theory part.

Method

My main methodological approach is based in phenomenology, but I do not take traditional, philosophical ideas of phenomenology, rather inspired by that I take phenomenological approach. Performance is phenomenon itself, therefore I decided to use my method in phenomenology.

I do not however use method of phenomenology in the traditional philosophical terms of Husserl, or Heidegger. Instead, I take a phenomenological approach, departing from the new phenomenology wave. A crucial way of applying phenomenology into art and creative performances was found in the work of Suzanne Kozel, Professor of Philosophy, Dance and Media Technologies in the School of Art and Culture at Malmö University. In her lecture *Phenomenology - Practice Based research in Arts*¹⁴, she

¹³ T. Griffero & G. Moretti, *Atmosphere / Atmospheres: Testing a New Paradigm*, Mimesis International, 2018

¹⁴ Susan Kozel: *Phenomenology - Practice Based Research in the Arts*, Stanford University, [online video], MedeaTV, 2014, <https://www.youtube.com/watch?v=mv7Vp3NPKw4&t=208s>, accessed February 10th 2020

gives practical advice on how to grasp the artistic and creative performances with phenomenological approach. These live music performances that I describe in my Empirical Data chapter, belong still to the scope of performances and creative outlets, and so the methods used when researching those, had to be refresh and re-applied in a new way¹⁵, which is the main reason, why I decided to apply Kozel's way of phenomenological approach.

Supplementary method that I apply in this thesis is by Roland Barthes, focus will be solely on his use of connotation, denotation and linguistic meaning. These terms are taken from his work 'Rhetorics of the Image' - connotation, denotation, linguistic message¹⁶.

Method will be explained in detail in Chapter 2.

Previous Research

Proceeding with the research for my thesis, I found academic works that are touching upon similar topics that I am dealing with. I would like to present briefly these works and state in what they are similar and different. By doing so, I am placing my own writing in the academic field of visual culture and my own contribution to it.

In the spectrum of audio-visual studies, Olga Nikolaeva's work on 'Material Interrelations in Live Rock Performances' came across. Here she deals with materiality of performance that includes musicians' bodies, screens, screen visuals and sound. Similarities with my thesis, found in this dissertation are that Nikolaeva is writing about live performances as well. In a similar fashion to mine, she took in her scope, three performances - same as me. Her approach differs in that the performers she observed took place at different concerts, different venues, different times. The performances and musicians she followed are all in the genre of rock, whereas, I deal with more experimental music that is a blend of electronic music, nu-jazz, and industrial music genre. Different angle of this dissertation is that Nikolaeva is dealing with different aspects as bodies of musicians and gestures, performativity, but they share a common focus on sound, scenography and performative space. Her interdisciplinary approach is used to inspect different elements of these rock performances. However, the term *atmosphere* was not found throughout the reading.

¹⁵ B. Kershaw & H. Nicholson, *Research Methods in Theatre and Performance*, Edinburgh University Press, 2011

¹⁶ R. Barthes, *Rhetoric of The Image*, in *Image Music Text*, London, Fontana Press, 1977

Rock Music Studies 'The Live Experience' diverse range of disciplines - different approaches to live music performance. Audience research, ecological approach to live music experience, recorder performance that never took place in front of real audience.¹⁷ When it comes to phenomenology, I encountered the work of Terry Clark, Aaron Williamson and Tania Lisboa called *The Phenomenology of performance: Exploring musician's perceptions and experiences*. This work was written for the International Symposium on Performance Science and the main point of it is to talk about the perception of musicians, at the same time their experience while performing. This study focused on four areas: 1. Preparation and pre-performance routines, 2. Thoughts of musicians and their presumptions of the performance and the environment, 3. Musical and psychological as well as non-musical skills required for the success, 4. Various factors of stress that musicians face together with strategies that they use. This study shared the part of phenomenology, it differs from mine, that this study does focus on the side of performers. This is not what I focus on in my thesis. If I would choose another path, I would be interested in examining musician's of performance and phenomenology of it. This study was conducted via semi-structured interviews. In my thesis, I did not use interviews as my main method, I did have some talks with musicians, however those informations serve solely as background knowledge.

D. Robert DeChaine conducted study and wrote about it, titling it 'Affect and Embodied Understanding in Musical Experience'¹⁸. In his writing, he is taking an autoethnographic excursion of the affect in and as musical experience. DeChain does talk about experience of the body, and the musical experience makes encounters between mind and body. In this encounter, he does not include aspects like architecture, lights/visuals, and this is the reason for my thesis being similar, yet differing in these aspects.

Nicholas Cook and Thomas Pettengill were editors of book *Taking It to the bridge: Music as Performance*¹⁹, in this book they try to resolve the dilemma why music and performance was ever brought together and if music has not been part of performance all along. This book is therefore

¹⁷ N. Baxter-Moore & Thomas M. Kitts (2016) The Live Concert Experience: An Introduction, *Rock Music Studies*, 3:1, 1-4, 2016, accessed via <https://www.tandfonline.com/toc/rrms20/3/1?nav=toCList>

¹⁸ DeChaine D. R., 'Affect and embodied understanding in musical experience, *Text and Performance Quarterly*, 22:2, 79-98

¹⁹ Cook N. and Pettengill R., editors. *Taking It to the Bridge: Music as Performance*. University of Michigan Press, 2013. *JSTOR*, www.jstor.org/stable/10.3998/mpub.345788. Accessed April 29th 2020

questioning and discussing the connection between musicology and performance studies - and the act of performance itself, on the other hand, it can be seen as an attempt to bridge the musical and performance studies.

Friedrich Platz and Reinhard Kopiez wrote ‘When the Eye Listens: A Meta-analysis of How Audio-visual Presentation Enhances the Appreciation of Music Performance’²⁰, in it they wrote about how visual aspect of performance hold central importance when it comes to appreciation of the concert. In their study, they calculate the average effect of the visual component in the music performance appreciation. Their outcome focus was the evaluation of liking, expressiveness, or overall quality of musical performance. Even though visual components (in my thesis: lights/visuals) are one of the main ones, I decided not to calculate and take a more mathematical approach to this.

Last but not least, one of the researches that I have found prior to starting writing my own, was written by Willaim Forde Thompson, Phil Graham and Frank A. Russo called ‘Seeing music performance: Visual Influence on perception and experience’²¹. Writers here draw from ethnographic, empirical and historical-cultural perspectives and aim to examine how big of an extent visual aspects of music contribute in the communicative act between performers and listeners. After introducing the framework of media and genres understanding, they proceed with two case studies (B.B. King and Judy Garland), where they describe the affiliation between visual and aural aspects Last part of the study, they report the evidence that visual aspect has reliable influence on the performance and finally they trace trajectories from media that is both old and new and highlight concepts, perceptions and appreciation of music that is now intertwined with technological innovation. Even though this research has touched upon visual and aural - multisensory experience as part of visual cultural and semiotics, again, the term atmosphere as given by Böhme was not mentioned.

Herby, I am concluding the previous research part of my thesis and would like to continue by revealing the disposition of my thesis.

²⁰ Platz F. and Kopiez R., ‘When the Eye Listens: A Meta-analysis of How Audio-visual Presentation Enhances the Appreciation of Music Performance’, in *Music Perception*, vol. 30, iss. 1, pg. 71 - 83, accessed March 3rd 2020 via https://www.researchgate.net/publication/230725151_When_the_Eye_Listens_A_Meta-analysis_of_How_Audio-visual_Presentation_Enhances_the_Appreciation_of_Music_Performance

²¹ Thomson W. F, Graham P., Russo F. A, Seeing music performance: Visual influences on perception and experience, *Semiotica* 156–1/4, (2005), 177–201

Disposition of thesis

This thesis is organized in the following nature.

Introduction is the very first part of which includes research questions, aim of the thesis, delimitations and limitations and previous research.

Introduction is followed by Chapter 1 Theoretical framework. From there, Chapter 2 presents Methods - tools - used in this thesis.

Chapter 3, is going to be about the introduction of the venue, given my correspondence with director Bjorn Ross. Music performance will be introduced as well as brief scenography introduction.

Chapter 4 starts with empirical data and goes into analysis, which is going to be about using the Method tools, ideas and concepts from Theory, applied onto empirical data - three performances.

This all will be summed up in the Conclusion part at the end of the thesis. This part will include discussion.

Each Chapter title has a second title based on the name of the parts of the song that is usually used in the song structure. There is a traditional one, but because of the music and venue that I experienced in my thesis, I decided to make my own structure.

Chapter 1 - Theoretical Framework - CHORUS

In order to analyze my empirical data of the performances, I will use the theory by Gernot Böhme and his concept of atmosphere as written in his book *The Aesthetics of Atmospheres*. Gernot Böhme is a German philosopher and author that has been contributing to different fields such as philosophy of science, aesthetics, ethics and philosophical anthropology. I find this theory relevant as Böhme is considered a theorist of a new phenomenology movement theorist and in this book, he is taking interest in sensory experience and architectural ambiances. In this book, he is, apart from other aspects of what construct the atmosphere, giving emphasis on architecture, music, light/visuals. These are the aspects that I will have a closer look in my performances.

What is the atmosphere?

Atmosphere - the term that has its roots in meteorology. The term describes the gas layer surrounding the Earth as well as other planets in different forms. However, Böhme does not use the term atmosphere in the relation to natural interrelatedness of nature, rather “our own environment, i.e. human beings”²². In this case, we have moved from the meteorology field to a more sociological field of experience of the environment.

Böhme continues that if we are present in space, no matter if it is outside or inside and we do not feel well in that space, the reason might not necessarily be a toxic agent in the air, but aesthetic impression we get from the space or environment²³, he argues that the atmosphere of a certain environment is liable for the way we feel in that environment²⁴. Therefore, what we call the atmosphere, is then various aspects of this environment that are charged with aesthetic feelings and are created by these aspects and those reciprocate what also human beings bring to this environment. These feelings then change into our bodily reactions to this environment and that can occur in positive or negative ways.

Böhme connected this phenomenological atmosphere of feelings and emotions parallel to the phenomenon that even the initial term of the atmosphere that is connected to the weather is affecting

²² G. Böhme, *The Aesthetics of Atmosphere*, New York, Routledge, 2017, pg.1

²³ G. Böhme, *The Aesthetics of Atmospheres*, pg.1

²⁴ G. Böhme, pg.1

our mood and feelings. In this case the mediating element is the weather. The same as the atmosphere in meteorology is always spatial, the atmosphere in our context is also spatial and it is also emotional²⁵. These atmospheres of environment are brought alive when we are naming their characteristics. By naming their characteristics we define the space with a certain mood. The examples of that could be - which we use for persons, spaces, nature, art - spring morning, homely atmosphere, blue monday...

The use of this term and connection to phenomenology is described by Böhme as: “..If each member of the audience were to perceive the climate of the stage in a different way, the whole endeavor of stage setting would be useless”²⁶. In my understanding is that if we, as an audience, did not share the same background of the visualisations of, for instance, feelings, then the initiative of scenography in the theatres or movies would be useless as none of the audience would get to the mood of the scene. That is why, the term atmosphere and phenomenology as method is not just a subjective way or perception - it is shared. What we can learn from a stage designer is what means are crucial in order to produce certain climates or atmospheres on the stage - what sound should come when, how the light of the stage illuminates what, what materials or color to use, so the audience experiences the same emotion or mood. Scenography is just one of the areas where the term atmosphere is applied. In the scenography, atmosphere is produced, it is something out-there - quasi-objective and atmospheres are produced by certain agents - sound or illumination, geometry of the room, signs and pictures in it²⁷. Another way of how to use the term atmosphere is advertising, where Böhme claims that it is not about presenting the object, but presenting the scene within this object has certain function and contributes to the atmosphere. Atmosphere is crucial also in architecture and design, which is considered as the main application of the term. Architecture and design have always been producing the atmospheres through their visual representation. Here, we talk about spaces of buildings, urban spaces or gardens and parks. Böhme writes that atmospheres are something spatial but motional at the same time, as when we are present in these spaces - environments - they bring up feelings of discomfort or comfort. Spaces that contribute to our bodily presence and experience²⁸.

²⁵ G. Böhme, pg.2

²⁶ G. Böhme, pg.2

²⁷ G. Böhme, pg.3

²⁸ G. Böhme, pg.5

In art, atmosphere is about perception aesthetics. This theory of atmospheres is not guided by art history or iconography - the main goal of visiting the gallery is not about learning but having experience. It turns from the meaning to experience in the perception.

Notwithstanding, atmosphere as a term as explained above is applicable in many fields. I picked aforementioned fields, especially due to relevance to the topic of this thesis as experience of live music performance - that deals with space, lights sound but also scenography.

Architecture

In this section of the book, Böhme delves into the field of architecture, space and everything that comes with the experience of the city. Contributing to the atmosphere is odor. “Person without odor is like a person without character”²⁹, the city without odor does not have character. The odor of the space cannot be avoided and therefore is a crucial part of creating the atmosphere. At the same time, through it we sense the disposition of where we are - we identify places and identify ourselves within these places³⁰.

In the atmospheres of the city, one talks about the city's image or what Böhme calls “something else” of the city. This expression of the city is its self-representation - “what impression it makes, the atmosphere it radiates”³¹. In various academic writings, we find this described in different words: paths, borderlines, districts. In another it is serial, vision, place, content. It can also be color, texture, style - these elements have character included.

Böhme writes that difficult to talk about architecture based on relying on classical aesthetics, yet at the same time it has to be functional without possessing a function³² Getting to know that the latter has known that spaces it creates are the spaces that create atmosphere. It was initiated in stage design and that is why in Chapter 3, I will not only introduce the venue, but also talk about it from the perspective of stage and scenography.

²⁹ G. Böhme, pg.126

³⁰ G. Böhme, pg.126

³¹ G. Böhme, pg.126

³² G. Böhme, pg.135

When it comes to material of the venue, it is also one of the aspects that hold importance of creating the atmosphere. Böhme describes in one of the chapter two bookstores that have different interiors and how it impacts the mood when he enters. Here, we start talking about materials used in the spaces. These materials and conscious creation of atmosphere. One experiences a different feel when entering a marble room, or concrete room opposed to the room that is made of wood. One experiences a different feel, when entering a room with ornamental walls opposed to clean, simple walls. These materials manifest characters³³. Based on what material is building made or room made of, we experience familiarity, or unexpected unknown. Materials, as Böhme writes, have social character that we find in repose to our culture, tradition or what they stand for e.g. ideology. These characters of materials are not read, but sensed. It is when we enter the room, we use the senses to see the room, smell the odor, touch and hear the noises or echoes of the footsteps or cracking of the wood below the feet. The use of the materials can bring the softness or coldness of the atmosphere.

As photography grasps the stative way of spaces, being present in them is an active process of sensing. Charles Jencks is mentioned in Böhme's book, he writes about postmodern architecture that emphasize metaphors for architecture³⁴. He is looking at it through the lenses of semiotics, which I also use as one of my complementary methods. Without disbelief, there is a communication process in architecture, when shaping the space towards the public³⁵ and this feeling is conveyed also in my empirical data - Hermann Schmidt, who is also part of my method, as he writes about new phenomenology and compares the architecture to linguistic communication.

Music or 'acoustic atmospheres'

In this section, I will introduce the experience of music as 'acoustic atmospheres' based on Böhme. From sound installations that are placed in the environment as galleries, to the acoustics of venues when we attend concerts. According to Böhme, it is acoustics or how we feel the sound connected and connecting to the material of the venue as aforementioned in the previous section. The acoustics rely on the everyday experience of everyday life as Böhme mentioned in this chapter - experiencing the

³³ G. Böhme, pg.158

³⁴ Metaphor - originally stems from linguistic theory, was introduced by Aristotle and is the application of nouns which applies to something else.

G. Böhme, pg. 159

³⁵ G. Böhme, pg. 161

soundscape of the valley, street, city that reminds us of, he is giving us the examples of atmosphere of meetings, holy atmosphere of church, etc.³⁶ Moreover, according to Böhme, music is one of those aspects that we can consider and feel as atmosphere itself³⁷.

The perception of the music changed from the ancient times until contemporary society of today. There are actions within various instruments and use of them and the line between sound and noise is very thin. Böhme is talking about how sounds of the street and city can build the atmosphere that we remember or describe to others. Cityscape and landscape can no longer be just considered visible but includes sounds of citycenter, streets, pedestrian zones,... Many musicians are using techniques called sampling where they incorporate the sounds of factory - industrial sounds, sound of nature or street in their compositions. Music, especially live music, is temporal art that has a temporal form, once it is experienced, it is gone, it just stays in our memories. Böhme writes that music is a fundamental atmospheric form³⁸. Space through music is experienced affectively³⁹ and our bodies resonate in this space. It is music that shapes the way audiences find themselves in space.

Music usually accompanies our everyday life and sometimes, we do not realize the *atmos* of these situations. These situations could be background music in the shops in the malls, or music while we are sipping a beverage in the bar or music that accompanies spoken word in the narrative of films. Music became from an expensive product to a cheap commodity that often causes acoustic pollution⁴⁰, however, sound pollution is not the topic that I want to scrutinize in this thesis.

However, what we hear from outside reconstitutes internally - resonance model of hearing, plausibility with familiar experience that we tend to sing along in our heads what we hear⁴¹.

Music and architecture

When music is performed in built spaces, we can inspect acoustic qualities of these spaces⁴². In both production and reception of music, we talk about spatial form. This spatial form is at the same time

³⁶ G. Böhme, pg.167

³⁷ G. Böhme, pg.169

³⁸ G. Böhme, pg.170

³⁹ Affectively, meaning having effect on something/somebody and also touching feelings or moving emotionally

⁴⁰ G. Böhme, pg.172

⁴¹ G. Böhme, pg.174

⁴² G. Böhme, pg.176

space of bodily presence. Böhme writes that spatial structures under discussion are essentially spatial structures for people who are experiencing things - it is for someone listening to music, or another person bodily present in a building⁴³. Space does strike us no matter if it is architectural or musical. Böhme suggests that if we believe that music modifies the space of bodily presence, then it is also possible that it immediately modifies the feeling in that space. Thus we can consider architecture and music instruments of power⁴⁴

Architecture is conceived as visual art, music used as architectural furniture - putting visitors into particular frames of mind.

Jakob Böhme, the philosopher and mystic, is quoted in the Chapter 19: The Great Concert of the World. He is quoted in the topic of body underwood as a resonance body, the shape and materiality, which are characteristic ways of expressing. Phenomenon of resonance is mentioned several times in the book of Böhme, he talks about 'inner bell'⁴⁵. Which is the main angle from the phenomenological approach that I draw into this thesis. Various atmospheres are experienced best when they stand out, experienced through contrast, because it does cut to one's own mood. Audiences switch from one atmosphere to another, therefore atmospheres in music are experienced as impressions, a tendency to induce a particular mood in us.

So what are acoustic atmospheres? Finish off the chapter on music, he gives provisional⁴⁶ answer. True subject of music is hearing, and this has changed from Plato's period, via Adorno's idea of understanding music solely when reading the score. What was said about modern art is that it is reflexive, that it makes art itself - in the context for anthropology, sociology, its pure existence as a phenomenon - into its subject⁴⁷. So is the music reflexive and does make music itself - it is considered purest art and it is existence it is a phenomenon. This reflexivity is more obvious in visual arts, this development is not so clean in the music, however it has been more natural. Opposed to visual art,

⁴³ G. Böhme, pg.180

⁴⁴ G. Böhme, pg.181

⁴⁵ G. Böhme, pg.182

⁴⁶ Provisional in Böhme means "answer which defines what is characteristic of musical experience of our time" Böhme, 2017, pp189

⁴⁷ G. Böhme, pg.189

music is object-less and it represents nothing, or in the past it could be considered that it has not represented anything. This statement is, thought, not fully correct. Kant said that music is the language of emotions⁴⁸. This statement could have various angles and interpretations, however, if we keep with the traditional semiotic angle, it means that music designates feelings and therefore represents them, thus creating or co-creating atmospheres. Continuing with Kant's idea, tone in which something something is said from the content mediated by signs; this tone enables to participate directly in the feelings of the speaker⁴⁹.

Leaving these past traditions behind, focus on contemporary understanding and experience of music - the audience is dealing with music whenever an acoustic event, thus acoustic atmosphere. This includes the fact that music can also be no-man created.

When listening to the music, either listening via headphones or without, it is bodily experience, the space of one's own presence, it is, according to Böhme, constituted by the extent of my bodily awareness. "To hear is to be outside oneself, and for that very reason may be the blissful experience of feeling that one is actually in the world"⁵⁰. These experiences can not be explained verbally. They are to be felt. The resonance which is brought to resonate within - these voices, sounds, noises take place - that is bodily space itself.

The voices of things and the concert of the world have attached growing attention and hearing has gained importance for life⁵¹. Concluding that acoustic/music/sound atmospheres are irreplaceable in everyday life, detachment of sounds in our everyday experiences is not possible.

On LIGHT

Böhme starts the chapter with the claim that we do associate light with vision⁵². Paradox of this is that we see things in light, but light itself cannot be seen, as we read right at the beginning of the *Seeing Light* chapter.

⁴⁸ G. Böhme, pg.189

⁴⁹ G. Böhme, pg.189

⁵⁰ G. Böhme, pg.190

⁵¹ G. Böhme, pg.191

⁵² G. Böhme, pg.193

From the physics point of view, light is electromagnetic radiation within the visible wavelength band. Light is related to vision by its very nature, but the relationship between light and vision is even closer at phenomenological level⁵³. What Böhme means here is that light is a phenomenon that is being experienced, even though we do not see it the same way as we see our hands, car on the road, etc.. We do not see those electromagnetic particles in their wavelengths.

The idea of light is invisible, which I am not applying in my thesis. There are several approaches to comprehend if light is visible or invisible - non-phenomenological by Zajonc, who is grasping light as a matter of vision, but on the other hand, if we take light as phenomenon, it is irreversible that light can not be seen. Böhme is talking that there is something missing in the definition that is needed in order to activate light to appear, he names it *medium*⁵⁴.

Böhme sets his argument in Goethe's *Theory of Color* when it comes to light. Prerequisites for light are darkness, light and dimness. Dimness is a medium for demonstration of light, specifically the atmospheric one. This introduces us to inspect the light and its impact on the atmosphere.

Light rays, luminous bodies:

Historically speaking the way we see light played an important role in cultural history, it is the one of light as rays. Statement of seeing rays of light is responsible for the accepted fact that light radiates beams, this is nonsense from a physics point of view⁵⁵. Seemingly it originated because we can relate to the view that we see them. Some of the examples might be from the field of photography, when one takes picture of night cityscape and see the small light radiates rays, reminding us of stars of starry night, even better example that Böhme offers is the effect of bands of light through the church windows, especially when clouds come and go. Both of these examples manifest that medium is needed if one wants to experience light, in this medium, light can be seen.

Apart from other examples Böhme offers us, he explains that we see light in forms of rays, but this phenomenon shows that what we experience in seeing is *glowing matter* struck by light as it moves⁵⁶.

If we view it as a phenomenon, these are nothing but light manifested in a certain way. Material character is not evident.

⁵³ G. Böhme, pg.193

⁵⁴ G. Böhme, pg.194

⁵⁵ G. Böhme, pg.194

⁵⁶ G. Böhme, pg.195

Sources of light:

In day-to-day life, when we say light, we mean lamps - which are artificial sources of light. These are provided to us to either prevent blinding glare or to extend as much as possible. Lamps are luminous objects that we use in our private space (night lamp), public spaces (neon lights, advertising lightning) or also in situations like live music performances. In the example of lamps, apart from being a source of light, they also show themselves. Lamps are in the live music performance exchanged to sources of light that are stronger than usual night lamps, however the regulation of the light or dimmer is present as well. The absence of blinding glare is meant to allow the subject to look actively at the light source which means also being able to see it as an object.

There are commonly used phrases such as “I can see light” or “I can see a light”⁵⁷. It denotes non-material demonstration of light - usually against a dark background. What light helps us do is to see things and liberate something from them as well, thus creating atmosphere. It dances around the objects, shines and shimmers. Pure light occurs not only in the sky, but also on the objects.

Phenomenon of light vision in which one sees nothing but light and experiences oneself as present in a light space leads us finally to the fundamental experience of light as lightness⁵⁸.

Word light as a phenomenon appeals to us talking about it as an entity. Usually when we speak of light, we speak of lightness, so going forward, especially in this section, I will be using term lightness. It is lightness that is an essential experience of seeing - for instance, in the morning, as Böhme puts it, we experience the lightness or beginning of lightness. We do see things in lightness. The same lightness can be the quality of space and can be restricted in spatial sense. The lightness that is temporal. Lightness occurs in different degrees. Lightness creates space - it is at the same time responsible for emotional, sensual-moral effects of lightness⁵⁹.

⁵⁷ G. Böhme, pg.196

⁵⁸ G. Böhme, pg.198

⁵⁹ G. Böhme, pg.200

Böhme says: "Lightness of the day, daylight has normative function. Compared to daylight, all other forms of lightness i.e. colored types of light that make things appear to us in different colorations are regarded as mere illuminations"⁶⁰.

Illuminations:

Illuminations are color-modified lightness⁶¹. Purpose of adding the color to the lightness is that one aims to make the object emit light. In my thesis, illuminations are mentioned, as during the performance, the light source is shading the light onto walls, but reflections and adding the color to the light source makes the walls and objects in the venue illuminate and spreads the lightness throughout the venue space.

Illuminations are used as well in the marketing and advertising field or interior architecture - the desired colors must be dependent upon the colors of illumination⁶² - this is used to achieve positive effects.

I would argue that it is the same in my case of visuals or use of the light in the live music performance. The use of colors and shapes that were put in front of the light source, or colored see-through foils, projected onto walls had a positive effect on the experience of the performance, however, I will delve into this in the analysis chapter.

Coming back to the sensual-moral effect of color that was mentioned above. The color of an object may influence one's mood. This sensual-moral effect is atmospheric. Böhme writes: "It is the emotional tint of the space in which one finds oneself that determines how one feels"⁶³. Therefore, the coloration of the space in which we are, determines how we feel - which is the pattern than by now we read in Böhme's chapter several times. The tint of glass serves as a filter we are familiar now even more because of social media apps, and this change in color is the result of subtraction. One is sensitive not only to the use of color, but to the modality of it - Böhme mentions - these modifications send visible

⁶⁰ G. Böhme, pg.200

⁶¹ G. Böhme, pg.201

⁶² G. Böhme, pg.201

⁶³ G. Böhme, pg.202

emotional quality, therefore these modifications and illuminations can be perceived as atmospheres⁶⁴. Or in my writing, co-creating the atmosphere of live music performance.

The expansion of light technology has been tremendous. We do illuminati technical arrangements and create aesthetic scenes, for instance in theatre and scenography. Light and the study of its use has become a discipline on its own and everything that we *see* in our life is intertwined with light

Phenomenology of Light

In the last chapter of Böhme's book, he writes about light as phenomenon, which is of relevance to my topic. Phenomenon of light lies in the "studying those selfsame laws of nature relative to the sense of the eye"⁶⁵, in these, we can not include just colors, but one needs to take light as a whole - with glow, brilliance, flickering, shadow. When we look into the source, we see something even though we do not necessarily see anything - in other words - we do not see anything tangible, any object as such, as light is not tangible.

In Böhme's chapter of phenomenology of light, he states that fundamentally, the phenomenology of light is its brightness. Brightness is crucial in many everyday scenarios of your life, it indicates if we overslept, or we should go to sleep. Brightness is a precondition of the possibility of seeing, due to transcendental⁶⁶.

This crucialness of brightness in the visual field holds a lot of power and as Böhme claims: "can be exploited artistically"⁶⁷. However, as much as brightness is crucial to seeing, darkness interacting with light is a condition for our seeing something.

Aspects of brightness - experience of brightness.

Böhme continues with few aspects of what brightness causes to our experience of light.

Brightness opens up a space. Böhme takes this claim further by saying that space is created by light. Space here is not understood as a physical or mathematical one. Space here is meant as the one that we experience it and only in the sense of particular experience. This space is different from purely acoustical spaces, which as mentioned in the previous section of sound are those created when we use

⁶⁴ G. Böhme, pg.203

⁶⁵ G. Böhme, pg.205

⁶⁶ G. Böhme, pg.206

⁶⁷ G. Böhme, pg.206

earphones. The darkness can also measure the space and makes the experience more oppressing or closed. With brightness comes potential for actual movement and at the same time for possible movement - for instance movement with our own eyes and not the whole body⁶⁸. This movement is indeed important, as it can not be experienced via photos as photography is focused on one movement that is fixed, static. This statement is very important for my thesis, as I am examining live music performance and liveness of it and its atmosphere.

When we are examining light and its phenomenology, we examine the emotional experience of it. One security achieved by brightness is that space is opened up - cleared out - the space brings freedom. Freedom of movement, due to distances from other objects or people. This experience does not include the source of light. And as Böhme puts it: "This is an important conclusion, because it is all too easy to see light in physicality terms as an emanation from light source"⁶⁹.

This conclusion that Böhme proposes. Once can use this specifically for the objects as well. Thus creating dreamy-like visions, this can also include holograms.

Lights in space:

What Böhme means as lights in space as an example gives night sky. The light opens up space here as well, but here the light and space is different. In this case, Böhme describes stars that happen to be in the dark space, but "they remove from dark space the oppressiveness and uncertainty wherein you might lose your way"⁷⁰. As one is not able to measure the distance of space based on stars, but the stars do give the space the shape, set the directions. The feeling of security we get, is the fact that stars or lights can provide directions - this is why in this case we can consider them a source of light, even though we know that scientifically they are not. Böhme defines the phenomenon of lights in space in terms of its very quality⁷¹, perceived like points of light rather than sources of light. This experience is in Hermann Schmitz's words 'bodily communication' or even identification - this means an inclination to transpose oneself to the location of the light in space and look down on our world from there⁷².

⁶⁸ G. Böhme, pg.207

⁶⁹ G. Böhme, pg.208

⁷⁰ G. Böhme, pg.210

⁷¹ G. Böhme, pg.210

⁷² G. Böhme, pg.210

Concluding thoughts of Böhme on light.

Böhme discusses three main phenomena of light: clear space, light space and lights in space. Despite the fact that Böhme does not go into relation of light and bodies as he cites that there is a bias associated with light and bodies - bias that an effect that light as such cannot be seen. In phenomenology, he continues, there is a need to express that light is manifest as such."The manifestation of light on bodies, important though it may be in practice, is in contrast onl secondary - as an indirect-manifest."⁷³.

Having said that, the last section of this theory part was dedicated to light and phenomenology of light. My method is rooted in phenomenology and therefore my next chapter will be dedicated to methods I have used in this thesis and phenomenology as my main one.

⁷³ G. Böhme, pg.210

Chapter 2: Method - VERSE

In this part of this thesis, I will present my two methods that I use as a tool in order to analyse the empirical data. In the interest of navigating the reader, I want to explain that the methodology part will be divided into two main parts and their respective subsections. The main parts are the respective methods - first rooted in phenomenology and second is visual semiotics.

I will firstly introduce my primary methodological approach, which is phenomenological approach as a tool of grasping the empirical data I have gathered. As part of this approach, I aim to describe the way of how I conducted the research - in particular, how I prepared and actually executed the collection of empirical data. In this phenomenological approach, I am taking departure from the initial idea by Husserl and Gernot Böhme, whose book *The Aesthetics of Atmospheres*, I am using as my theoretical framework. After the introduction of the former, I will describe by which criteria I chose the performances, how I prepared for the performances, mention potential presumptions and explain the execution, step-by-step.

As a secondary method, I use visual semiotics, I specifically only use Roland Barthes' ideas on *connotation* (uncoded), *denotation* (coded) and *linguistic* meaning, which he writes about in his book *The Rhetorics of the Image* (1964). This will be a supplementary method, in order to fully grasp the performance as a whole. In my research, I primarily want to focus on lived experience, however, I cannot disregard the desire within to find some meanings behind the various visuals, lyrics or sounds I experienced at the performance.

What is phenomenology?

Etymologically speaking, phenomenology comes from two Greek words of *phainomenon* - appearance and *logos* - reason or study, meaning the study of appearance or study of phenomenon. The forerunner and main figure of this philosophy was Edmund Husserl. In his book of *Logical Investigations*, he states that we should return back to the “things themselves”⁷⁴, meaning that we should investigate and

⁷⁴ E. Husserl, *Logical Investigations*, Oxfordshire, Routledge, 2001, pg.168

experience the things - phenomena, in order to be aware of everything that exists outside or around us and what the mind is conscious of.

Husserl's idea of study the phenomenon was created from the impasse of realism and idealism in the end of the 19th century in the position of knower and thing known. While realism defends the independence of the 'object' of knowledge, on the other hand idealists stand for the 'subject' - the knower. It is due to this impasse that Husserl offered a way out in a form of phenomenology. Husserl's turn is to focus on 'what is' and its description as a thing of phenomenon as it appears to us. William Barret in *Irrational Man: A Study in Existential Philosophy* offers another explanation: "For Husserl, phenomenology was a discipline that attempts to describe what is given to us in experience without obscuring preconceptions or hypothetical speculations."⁷⁵. Understanding that the best way of grasping the phenomenon is to immerse in it without preconceptions or hypothesis' as Barrett puts it. I would like to state here that the choice of phenomenology as my main method was made due to Husserl's idea of experiencing the phenomenon, which in this case are visuals in the music performance and the performance itself with all the different aspects and the interrelations of them - visuals, sound/music and space among others. As a researcher, I aim to immerse myself in the performance and understand and live the experience of it.

From this explanation of what phenomenology is, I would like to go specifically into the phenomenological approach to the performance and my main support for this will be Susan Kozel and her lecture.

By phenomenological approach I mean to be more pragmatic than philosophical that I could be if I was using solely phenomenology as a method. In this the phenomenon comes first and philosophical comes second. I am building my approach upon the. It does build on Husserl's idea, however this new phenomenology emerges not as it was understood before. This short introduction to New Phenomenology is based on the book by Bruce Ellis Benson and J. Aaron Simmons called *The New Phenomenology: Philosophical Introduction*.

New phenomenology waves consisting of Levinas, Henry, Derrida, Marion, Chretien - however if we reveal what are their topics that they wrote about, one can see they are very different. In order to consider new phenomenology as a trajectory with shared basic thesis, it is important to state few basic

⁷⁵ W. Barrett, *Irrational man: A Study in Existential Philosophy*, New York, Doubleday, pg. 190

premises of this trajectory. The premises are concern with phenomenality (or the circumstances under which phenomena is possible), appreciation that description is never detached from normativity, a sensitivity to interrogating philosophical limits, which leads to a focus on excess transcendence, otherness, a willingness to engage in discourse that comes quite close to theology and last but not least an affirmation of the primacy of relationship (to other, event,...) rather than self-sufficiency⁷⁶. Continuing that new phenomenology illustrates that the classical phenomenology (by Husserl or Heidegger) has been always committed to open-ness (the ability to apply it to various fields)⁷⁷ and hard limits were never introduced. It defends . This invites innovations to come in valuable ways and this is important to my thesis, as I can use this new phenomenological approach on the topic of experience of live music. Griffero in Schmitz's book states: "New Phenomenology defends (strict) subjectivity, the bodily-felt dimension and emotional sphere..."⁷⁸ or as Schmitz states himself: "it should allow self-contemplation to cast a - conceptually accurate - glance at the room for manoeuvre due to personal emancipation and personal regression..."⁷⁹. New phenomenology is here to make the life comprehensible to humans⁸⁰. It questions and denies what is the fact - it is phenomenon and what Schmitz asks and poses as definition is: "a phenomenon for someone at a time is a state of affairs of which the person cannot in earnest deny that it is a fact"⁸¹.

A lot in the new phenomenology is the willingness to consider God and religious existences', it is going beyond historical phenomenology, that is why it is also called 'theological turn'. New phenomenology should comprise all phenomenological endeavors that are innovative with regard to Husserl.

Even though this was short brief into New Phenomenology, I would take an approach inspired by Suzanne Kozel, which uses phenomenology of experience in the performance and other art endeavours.

⁷⁶ J. Aaron Simmons and B. E. Benson, *The New Phenomenology: A Philosophical Introduction*, Bloomsbury, 2013, 7

⁷⁷ T. Griffero, 'How Do You Find Yourself In Your Environment? Herman Schmitz's New Phenomenology' in H. Schmitz, *New Phenomenology: A Brief Introduction*, Freiburg im Breisgau, Mimesis International, 2014, pg. 10

⁷⁸ T. Griffero, 'How Do You Find Yourself In Your Environment? Hermann Schmitz's New Phenomenology' in H. Schmitz, *New Phenomenology: A Brief Introduction*, Freiburg im Breisgau, Mimesis International, 2014, pg. 33

⁷⁹ H. Schmitz in T. Griffero, 'How Do You Find Yourself In Your Environment? Hermann Schmitz's New Phenomenology' in H. Schmitz, *New Phenomenology: A Brief Introduction*, Freiburg im Breisgau, Mimesis International, 2014, pg. 32

⁸⁰ H. Schmitz, *New Phenomenology: A brief Introduction*, Freiburg im Breisgau, Mimesis international, 2015, pg.43

⁸¹ H. Schmitz, *New Phenomenology: A Brief Introduction*, Freiburg im Breisgau, Mimesis International, 2015, pg.47

Phenomenological Approach to Performance

In order to explain my phenomenological approach and the use of it as a method, I want to start by introducing Susan Kozel - professor of Philosophy, Dance and Media Technologies at the School of Art and Culture at Malmö University supported by Hans Ulrich Gumbrecht's ideas from the book *The Production of Presence*. First, I explain her ideas more generally, and afterwards, I will use her steps of how to approach performance when using phenomenological approach. My methodological approach is in series of steps-

In Kozel's YouTube lecture video *Phenomenology - Practice Based Research in the Arts, Stanford University*, she is revealing the use of phenomenology with a twist - as a method in the performances and other performative creative outlets.

Kozel agrees with Husserl that phenomenology is "a word that has at its root: phenomenon, which means something that happens"⁸². In the case of my empirical data, I am approaching the performance, all three of them, as a multisensory phenomenon that as Kozel says *happens*.

Performance according to Marina Abramovic is: "... Performance is mental and physical construction that performers make in a specific time, space in front of the audience and energy dialog happens. The audience and performer make the performance together."⁸³.

The fact that something is created and happening, leads us back to the word of phenomenon, in this, one is put directly into the experience of spatiotemporal object or sensory experience. As aforementioned, the term was coined by Edmund Husserl and it refers to "return to lived experience"⁸⁴ which Kozel later explains as the mainstay of sometimes abstrused thought converted into lives, events, sensations and actions of real people.

The use of this method, following Kozel's explanations, is also due to the method helping overcoming three divides - theory & practice, mind and body, solitary experience and shared experiences. With this

⁸² Susan Kozel: Phenomenology - Practice Based Research in the Arts, Stanford University, [online video], MedeaTV, 2014, <https://www.youtube.com/watch?v=mv7Vp3NPKw4&t=208s>, accessed February 10th 2020

⁸³ An Art Made of Trust, Vulnerability and Connection | Marina Abramović | TED Talks, [online video], TED, 2015, accessed February 15th 2020

⁸⁴ Susan Kozel: Phenomenology - Practice Based Research in the Arts, Stanford University

method, I aim to bridge the practice and theory, make a connection between mind and body experience and not leave the experience solely as solitary but make it relatable to the shared experience. What phenomenology allows us is to, according to Kozel⁸⁵, take our senses and so called inner voices into considerations, Kozel continues: “these unformed ideas, thoughts or images that emerge directly from the experience of being”⁸⁶. This method approach is suitable also because it allows us to respect highly subjective experiences, but at the same time provide a dynamics for revealing cultural assumptions and practices, as Kozel puts it: “for acknowledging the reality that all bodies exist with and through other bodies in social and political contexts. And I needed a methodology that operated through resonance rather than truth.”⁸⁷. In my thesis, I believe that the impressions and bodily experiences are purely resonances of experienced interplay of visuals, sound, venue, warmth, spaces and other bodies,.. What we experience, resonates within us and similarly other bodies, as we do have similar relationships to our bodies in this society, in this world we live in and constitute. Our bodies and experiences are not isolated units. We coexist in our bodies together. Within this space we share, my body becomes my body or as German literary theorist Hans Ulrich Gumbrecht puts it: “features of consciousness shared by all humans”⁸⁸ and we can find traces of these shared features in all societies. There is an assertion process that keeps on happening via these resonances. Therefore, if we share this space, this world, the same relationship to the body, we can perceive things in the same way, with and through each other. This is why phenomenology as a method is not solely a subjective tool. Resonances that carry within one, is the resonance the other ‘body’ shares through space and relationship to it and to the world. I do believe that broader audiences may open up and resonate with these aspects as well.

The resonance within us, connects us, it is the feeling. The feeling is, on the spectrum, opposite of the truth. This is because truth is meaning-oriented and world that resonates is about what subject feels, embodying the feeling, not finding the meaning⁸⁹. The most point of convergence, however, is the tension between meaning (i.e., that which makes things culturally specific), on the other hand, and the

⁸⁵ Susan Kozel: *Phenomenology - Practice Based Research in the Arts*, Stanford University

⁸⁶ Susan Kozel: *Phenomenology - Practice Based Research in the Arts*, Stanford University

⁸⁷ Susan Kozel: *Phenomenology - Practice Based Research in the Arts*, Stanford University

⁸⁸ H. U. Gumbrecht, *Production of Presence: What Meaning Cannot Convey*, Stanford, Stanford University Press, 2004, pg. 60

⁸⁹ H. U. Gumbrecht, *The Production of Presence: What meaning Cannot Convey*, pg. 72

presence or being”⁹⁰. Gumbrecht talks about “the end of the age of sign”(as narrated by Derrida)⁹¹ in which the sign is leading to find the meaning and again goes away from the experience.

In ACT III, Kozel talks out the points on how to do phenomenology. In my thesis, I follow these points, and they are briefly explained here, and will be described in more detail later on in this chapter. As Kozel suggests, that once we use phenomenology, we need to take our attention into the very moment - meaning to be present as Gumbrecht states - to have spatial relationship to the venue⁹². To take a moment to see what surrounds me as a researcher. She continues with suspending the flow of thoughts. Here, I would like to return briefly to Gumbrecht, since as he argues suspend the main flow of the thought one would again desire to find meaning of what I am perceiving, rather than experiencing⁹³. Often, one strongly wants to find the meaning and forgets to experience and feel what the art, in this case performance illuminates. Artists perform in order to make their creations be experienced. It is desired that art will touch people and let it resonate within them. Later on, we are advised to call the attention to our body and what it is experiencing⁹⁴. Here, it is important to say that we should prepare and fulfill all the physical needs of hunger or thirst that might distract us and realize how we feel. Every impression or feeling, either positive or negative counts. It is about how the body reacts to the actual performance, its aspects (visuals, sound, space,..) to the warmth, asking myself: do I enjoy being here or not? It is about witnessing what we see, hear, touch, how the space feels. I see different patterns of the venue, feel the warmth or cold on my skin, is the light too bright or too dark? I smell the wood. Hear the sound. Observe the audience’s experiencing the performance as well. Following with Kozel’s instruction of taking a break. There is a week apart between the three performances. During the performance, I write down bullet points, as I want to focus my attention on what is happening. However, I write down coherent text with a close time proximity from the performance, in order not to forget the feeling, my body responds to the performance and overall sensory experience: “Memory and imaginative reconstruction are involved regardless of the lapse of

⁹⁰ H. U. Gumbrecht, pg. 77

⁹¹ J. Derrida, *Of Grammatology*, Baltimore, John Hopkins University Press, 1997, pg. 14

⁹² H. U. Gumbrecht, pg.53

⁹³ H. U. Gumbrecht, pg.52

⁹⁴ Susan Kozel: *Phenomenology - Practice Based Research in the Arts*, Stanford University

time between experience and documentation of the experience, but obviously too much time passing can dull the recollection.”⁹⁵.

Kozel finished up ACT III. with the last suggestion of simply describing what the researcher is experiencing. To take notes, record, take pictures. Opening up for the result of initial notes to be “brain dump”. It can take the form of drawings, illustrations, phrases and metaphors.

I do want to immerse myself in the presence of performances. To feel the sound waves and see the visuals in this venue of a former church.

The term presence I use in the context of Gumbrecht, in which the next part will be talking about. - presence does not refer “to a temporal but to a spatial relationship to the world and its object”⁹⁶.

Something that is present is supposed to be tangible for human hands, which implies that, conversely, “it can have an immediate impact on human bodies”⁹⁷.

After more theoretical instructions by Kozel, I would like to now proceed to the actual description of my preparations and execution. With the above mentioned instructions I followed, I accomplished and experienced a phenomenological method approach which I will talk about more in practical terms in the next section.

Preparations and execution

My phenomenological approach started before the actual performance. The preparations came in a form of brief reading on phenomenology as a methodological approach and the ideas. However, this was not in-depth, due to my intention of not being strongly focused on the aspects that were mentioned by scholars. My intention was also to give space to myself as a researcher to write down things and experiences that came to me during the performance and have academic and research freedom of my own feeling, experience and aspects that I inspected while immersing in the performance.

⁹⁵ S. Kozel in Kozel ‘ Susan Kozel: Phenomenology - Practice Based Research in the Arts, Stanford University’

⁹⁶ H. U. Gumbrecht, pg.xiii

⁹⁷ H. U. Gumbrecht, pg.xiii

The decision of performances was made after I consulted my thesis topic with the director of KoncertKirken, where my empirical data was collected. All these performances had in commonality in that they were music performances with a visual aspect. Other than this, all three performances were happening in the same space, the venue of KoncertKirken, former church, now concert venue in the heart of Nørrebro area in Copenhagen. I find these commonalities as a strong red thread of my data and this thesis, as I can scrutinize the aforementioned interrelations between the same space, but different music performances and visuals.

Before visiting the performances, I was only familiar with the space as I have spent time there by collaborating and volunteering in various events that took place in KoncertKirken. I was not familiar with any artist and music that artists of my chosen performances produce. I did not know them before, so my first encounter with them and their music was when I attended the performances.

The strategy of the data collection was not to write down coherent text and focus on specific aspects that I have read about before. It was to attend, switch places during the performance, while being there, present writing down the notes, take a handful of pictures and videos, but mostly experiencing the performance. I did have the help of the director of the venue when it came to recording the performance and taking pictures, so I could focus on writing down the bullet points that I elaborate on after the performance, once I got home and digest the performance.

Due to my not in-depth preparation beforehand, I did not have any specific expectations about the performance. However, from my previous experience of concerts, live music performances and collaboration at the venue, I just wished for artistic experience with experience of touch (in an emotional way) and enough material that I could analyse afterwards. I conclude that three performances I attended were eloquent and stimulating and these three experiences will be base in my further analysis of aesthetic relations of music, visuals and aspect as well as the overall atmosphere of performances.

Semiotics of Roland Barthes - connotation, denotation and third meaning

For the last part of the method chapter of this thesis, I would like to briefly introduce the ideas of Roland Barthes, French literary theorist and philosopher. Semiotics is the study of sign, meaning of it and meaning-making behind it, it can be found in pictures, films, music, etc. Barthes' ideas on decoding the image, in the chapter 'The Rhetorics of the Image' in the book *Image Music Text* (1977), will be used as a complementary method that in the analysis part will reveal some spontaneous connections and also readings of the visuals and performance overall.

Why I have chosen to also use this part of Barthes' ideas is that even though my main focus in this thesis and case is the lived experience, unfolding the feelings and emotions the atmospheres of performance bring. However, I claim that there is no black and white in this lived life experience. I am fully aware that Gumbrecht claims that one should focus on the experience and end the sign, but what I claim is that we can not just isolate completely the desire or spontaneous meaning-finding that occurs sometimes without us controlling it from the moment that I have read the name of the performance (e.g. Hypno Qlub #2) from the early stage, one tries to assume what kind of performance it will be. There is no possibility of experiencing the phenomenon without our mind seeking what meaning it possesses. Barthes also says that this is also based on familiarity and certain stereotypes⁹⁸.

Roland Barthes in this chapter is decoding the image of advertisement of Italian pasta Panzani. In this example, he is offering three layers of readings or messages. The first one is linguistic. Linguistic message according to Barthes supports the message of what we see in the picture⁹⁹. The only thing needed for that is to have a knowledge of the language, knowledge of writing - in my study case - English. My claim here is also that usually, when one sees a picture with a text on it, the text comes first in the finding meaning, it clarifies usually the image behind. I also believe that usually it just makes it easier for the spectator to unfold the message behind the image.

⁹⁸ R. Barthes, *Image Music Text*, London, Fontana Press, 1977, pg.34

⁹⁹ R. Barthes, *Image Music Text*, pg.33

Barthes says that if we put aside the linguistic message, we are left with purely image¹⁰⁰. The first layer of denoted images - or uncoded image - the literal image - is what we see. In Barthes' case it was the bag of stuff - pasta, fresh tomatoes, mushrooms, etc. It is the object we see without any connection or reading into it - tomato represents tomato, mushrooms represent mushrooms, etc. Notwithstanding, Barthes says that "The text helps to identify purely and simply the elements of the scene and the scene itself; it is a matter of a denoted description of the image (a description which is often incomplete)"¹⁰¹. In the case of my thesis, its denotation means to name what I observe during the performance, whether it is the imagery, the sound or space.

It is challenging to just look at these two messages separately. There is an inseparable meaning that we read in it. Barthes says that there is a connotative meaning to these reading - coded messages. In his example, he says that the separate objects illuminate freshness, moments of 'just being back from the market'. Furthermore, the collection of these objects, assumed they will be cooked together brings the idea of culinary service and experience¹⁰². It comes from the identification to "interpretation, constituting a kind of vice which holds the connoted meanings"¹⁰³ - meaning we no longer just name the objects in the picture or performance, we make connections between them and try to interpret what they mean together.

Apart from the linguistic message, the order of connoted and denoted message is arbitrary, as given the similarities in reading, as we have the same relation to the body and share familiarity, we either can start by just seeing the objects and then making the reading or vice versa, some of the audience, may come up with some reading and then stating the objects and connecting them to the linguistic message.

¹⁰⁰ R. Barthes, pg.34

¹⁰¹ R. Barthes, pg. 39

¹⁰² R. Barthes pg. 34

¹⁰³ R. Barthes, pg. 39

CHAPTER 3 - Introduction of the venue, Scenography and Music Experience - BRIDGE

In this chapter, I would like to present the venue as introduced by the director Björn Ross in our correspondence. This will be a departure point for this chapter that will delve into scenography as well. This connects to Böhmes ideas on architecture and production of atmosphere.

KoncertKirken on Blågårds Plads.

It is the first Concert Church in Denmark that was established by Paul Ostrup and Björn Ross who at the time were leading different art events. First time that KoncertKirken opened their gates was in 2009.

KoncertKirken was built in approx. 1926, in the style that in the Danish language is called 'skønvirke' (translated in Nouveau), which is a mix of influences from Art Deco and Neo Gothic.

Throughout 11 years, it became a destination for events, primarily concerts that are local, national but also international music lovers. In the time span from October 2009 and December 2019, the venue hosted over 1600 concerts in a variety of genres, such as jazz, electronic music, improvisation, noise, opera, classical music, etc. These genres were in many cases also combined and KoncertKirken gives a lot of space to new and experimental sounds. Apart from that this place hosts also other kinds of events such as film screenings, conferences and workshops. As Björn said: "The range and variety of activities is developing all the time and now also include modern dance performances, theatre, tango evenings, yoga, lectures and secular funerals."(correspondence with B.Ross - will be shown in appendix)

The aim of KoncertKirken is to present all sorts of music in the highest quality, encouraging to borrow and recombine genres. The vision of the venue continues also with the aim of letting it be a recording, teaching space, open for workshops, master classes and meetings. It is known and continued to be known as space for excellence, professionalism, great service and quality information and innovation. Giving special experience and its vision to create cultural events that maintain tradition in a new, experimental and creative way.

KoncertKirken draws its inspiration from the local environment of Norrebro district in Copenhagen where it is based. Over the years, the venue built strong relationships with residents, organizations and societies in the area and at the same time aims to contribute positively to the environment that is dynamic and multicultural. This environment pertains to have issues that are rooted in the social, economic and cultural setting. This is the reason why KoncertKirken aims to be also a place and space to be used for activities that builds bridges, while using the potential of the area and its residents.

KoncertKirken has been partnering with many of Copenhagen's local, national and international events and festivals such as: GONG Tomorrow festival, Copenhagen jazz Festival, Nordic Network for Early Opera, NJORD Festival, 48 Timer Festival, Klang festival, Athelas Sinfonietta or Danish Radio and many others. All of these would not be possible with the volunteers that KoncertKirken has.



(KoncertKirken, photo by Björn Ross, available on koncertkirken.dk)

Interior:



(photo by Björn Ross, available on KoncertKirken.dk)

This chapter aims to be a bridge between the chapter of Theory and Method leading into analysis. Here, after the introduction of the venue, I would like to talk about scenography, liveness and engagement in live music performance.

When one attends a live concert, expectations of the experience is based on what we hear but as I state in my introduction chapter, this experience includes more than that. This experience includes the

set-up of the stage or venue, the visuals (including the lighting) and the music itself - having in mind that the recording on an album might and usually differs from the one that we hear in the live performance. So what does *being there* mean in this sense?

The church as a space

Church¹⁰⁴, as a building, started to appear more as a symbolic and physical form of community and gathering on the purpose of sharing the same belief and faith.

One of the first gatherings were happening not in the buildings, as the purpose of gathering was not the place, but the community of same belief, this was especially, when new religions started to arise - even Christianity, as it was not recognized by Romans. So the term 'church' meant basically just the gathering of these people¹⁰⁵ - no matter what place was. Usually, this also took place in nature. So called 'Outdoor churches' and their remains from more recent days, can be found in various places. However, based on the needs, these gatherings moved to something that can be found as 'house churches' - meeting of people in the houses of the people that belonged to the religious group and usually it reflected the nature of the faith - the spiritual dimension and introspection. These hidden houses that served as churches had main reason and that was to hide from authorities that were not fond of the growth of new believers.

Since then, the actual building of churches started to arise. Not only that the spaces needed to be bigger due to growth of believers, but also as more people joined, the declaration of the gathering needed to be done and it was done in the form of having a special building that served this purpose.

Scenography

When we talk about scenography, one must go to the origins, which are associated both with scene painting and architectural perspective drawing, however later, in approximately the twentieth century,

¹⁰⁴ By the term church, I mean any kind of building that serves as a sacred building but encompasses different religions, not just the one for Christian religions. So under this term, synagogues, mosques, temples are included as well. The use of term 'church' is solely to simplify the writing of this chapter.

¹⁰⁵ B. R. Wardell, online source, <https://pdfs.semanticscholar.org/cb59/267cf78d6adeb1c3f17d77a87d1ecdc7331b.pdf>, 2004, accessed April 14th 2020

this gained the value as the way the space of the stage may be used as dynamic agent to the experience of performance¹⁰⁶.

The current scenography has gone long way from just two-dimensional, as was called 'pictorial' turn, to three-dimensional (architectural) nature, that includes space and object and is much closer to the performer.

Many of those, who are active in the field of scenography are usually at the same time architects and designers, as all three of those are intertwined. Czech artists, Josef Svoboda iteriates: "True scenography is what happens when the curtain opens and can't be judged in any other way."¹⁰⁷, which makes us contemplate that rather than just a decoration of the play, scenography is an ingredient of performance. Other than that, the performances may take place apart from theatre spaces, also in found spaces, site-specific space or virtual space¹⁰⁸.

There are three other terms affiliated with scenography: *misé-en-scène* - so the organization or placing on the stage, theatre design and dramaturgy. *Misé-en-scène* is referring to the way theatrical text is realised on the stage¹⁰⁹ that happens via placing the physical arrangements or actors themselves. It is not performance itself, rather an 'abstract theoretical concept'¹¹⁰.

Theatre design plays an important role and according to Svoboda, scenographers should take inspiration from the text, author and also the theatre design¹¹¹. Bertol Brecht, in a similar way, defined the difference between design, where the aim is 'evoke an atmosphere, give some kind of expression, and illustrate a location'¹¹², without attention to the performance itself.

Later, Brecht worked with Caspar Neher, Austrian-German scenographer, and the elevated designs during rehearsals. Design was focused and in a dialogue with performance, text, actors.

¹⁰⁶ J. McKinney & P. Butterworth, *The Cambridge Introduction to Scenography*, Cambridge, Cambridge University Press, 2009, pg. 3

¹⁰⁷ J. Svoboda in J. McKinney & P. Butterworth, *The Cambridge Introduction to Scenography*, Cambridge, Cambridge University Press, 2009, pg. 3

¹⁰⁸ J. Colin & A. Nisbet, *Theatre and Performance Design: A reader in Scenography*, New York, Routledge, 2010, pg.1

¹⁰⁹ J. McKinney & P. Butterworth, *The Cambridge Introduction to Scenography*, pg. 4

¹¹⁰ J. McKinney & P. Butterworth, pg. 4

¹¹¹ J. Svoboda in J. McKinney & P. Butterworth, pg. 5

¹¹² B. Brecht in J. McKinney & P. Butterworth, *The Cambridge Introduction to Scenography*, Cambridge, Cambridge University Press, 2009, pg. 5

Visual dramaturgy, replaced dramaturgy, which is determined by theatrical text as performance¹¹³.

While dramaturgy usually refers to the action of realising text, visual dramaturgy differs in both ways - in a form and the style of its operation. 'Visual dramaturgy here does not mean an exclusively visually organized dramaturgy but rather one that is subordinated to the text and can therefore freely develop its own logic'¹¹⁴.

The important aspect of scenography is the multi-sensory experience. Visual aspect of it dominates, but sound plays an important role as well. Scenography can be perceived also through photographs and videos, however the discussion of study of it becomes more problematic. This is due to photographers form their own aesthetic judgement when it comes to framing and selecting static images that serves as an accurate representation of performance. Video of the performance has a priority of providing visual and auditory¹¹⁵, however being present at the performance gives the freedom to look wherever they can, with the video the decision is made by the cameraman. Another aspect that is missing are the aspects such as proportion, scale, and depth and theatre design itself.

Musical performance Experience

As stated in the name itself, one considers music as performance art. I would like to draw few ideas on what musical performance is and I will contemplate the ideas of Stan Godlovich¹¹⁶ in his book *Musical performance - A philosophical Study*. Godlovich states a very strong statement already in his abstract of his book, where he says that music became very remote to the performance, as the recorder media is often manipulated electronically or edited by sound engineers¹¹⁷. What is unique in the moment of musical performance is physical closeness that happens when we are present in the venue. Music as well as musical performance that is performing art is made¹¹⁸. Godlovich states that one of the musical merits for attention in musical performance is musical ontology, expressive content and meaning of musical sound as well as listener's experience - phenomenological aspect¹¹⁹. He continues, what we can

¹¹³ J. Mckinney & P. Butterworth, pg. 6

¹¹⁴ H. T. Lehmann, *Postdramatic Theatre*, New York, Routledge, 2006, pg. 93

¹¹⁵ J. Mckinney & P. Butterworth, pg. 8

¹¹⁶ Stan Godlovich is Senior Lecturer in Philosophy at Lincoln University, New Zealand.

¹¹⁷ S. Godlovich, *Musical Performance: A Philosophical Study*, New York, Routledge, 1998, abstract

¹¹⁸ S. Godlovich, *Musical Performance: A Philosophical Study*, pg.1

¹¹⁹ S. Godlovich, pg.1

experience and contemplate about in musical performance is the philosophy around in that is in the framework concerning action, intention, purposiveness, skill, communication and creativity¹²⁰. The same way experience “focuses our attention away from the ideal and towards the phenomenal: what people actually do, and what they feel, while engaging in music”¹²¹

This is also underlined in *Introduction: Experience and meaning in Music Performance*, where we read: “Performance defines music as the moment of production - of sound, meaning or consequential action - rather than model.”¹²²

In the Western art music, three factors marked much of it - first: composing or in other words the creation of musical work, second: performing or the presentation of those work and third one, that was recognized later is listening or audition is the ability or skill of active apprehension of sound in the performance¹²³. Godlovich claims that all three factors are essential for musical performance. “Music is an art of structuring sound for display in sound”¹²⁴, this sentence poetically expresses that all these three factors play interdependent parts in the culture of music. As my method is phenomenological, Godlovich talks about the listener’s concern about the sound that brings up questions about the content and meaning of music, expression, affect, representation in music, musical appreciation, understanding and listener’s response¹²⁵. I specifically did not choose to use Godlovitch’s concerns from the perspective of composer and performer, as this is not in the focus of my thesis.

Musical event is the way of how to bring music or composition to listeners by musicians, intentionally¹²⁶. Despite the fact that music has a plethora of angles, as aforementioned, music is characteristically allocated in the performing art. This categorization, in my opinion, stems back to the times, where recording was not possible and as I mentioned in the introduction, music was primarily performed and listened to live. In the chapter ‘A model of Musical Performance’, Godlovitch talks about a cluster of aspects for musical performance, which aligned with the aim of this thesis as well. By saying ‘successful’, Godlovitch does not mean that performance does not connote some highest level of

¹²⁰ S. Godlovich, pg.1

¹²¹ M. Clayton, B. Dueck, L. Leante, ‘Introduction: Experience and Meaning in Music Performance, in *Experience and Meaning in Music Performance*, New York, Oxford University Press, 2013, pg.1

¹²² M. Clayton, B. Dueck, L. Leante, ‘Introduction: Experience and Meaning in Music Performance, in *Experience and Meaning in Music Performance*, pg.1

¹²³ S. Godlovich, pg.2

¹²⁴ S. Godlovich, pg.2

¹²⁵ S. Godlovich, pg.3

¹²⁶ S. Godlovich, pg.11

accomplishment that we could call with grande words such as ‘exceptional’ that would seal the performance above the many others. As successful conditions of performance, Godlovich means, are meant to magnify conceptual atmospheres which are implied in existing covenants and discourse¹²⁷. In his book, Godlovitch focuses on solo performance that is instrumental - without lyrics - for simplicity. In my performances, some words were made, however, due to the distorted effect of the microphone, I was not able to detect the lyrics. Godlovitch aims to keep it simple, as in his word, it would complicate the picture presented¹²⁸.

Playing versus Performing

Godlovitch in his book also differentiates between the term ‘playing’ a ‘performing’. Playing, in his writing, refers more to general and generic acts than more specialized and formal ‘performing’. One can also successfully ‘play’ but not being at the same time successful at ‘performing’¹²⁹.

‘Performance’, according to Godlovitch, conjures occasion and ritual, while ‘playing’ leaves out of context. ‘Playing’ means neutrally conquering the moments of creating the music or musical sound. The actions or occasions must be more formal in order to be under the spectrum of performance - by that Godlovitch means: rehearsed, practiced, jams,...¹³⁰. Terms like ‘concert’, ‘recital’, ‘show’ relate to more outstanding performance occasions, on the other hand, ‘rehearsal’, ‘practice session’ and ‘jam session’ denote less formal episodes¹³¹. In the context of my thesis, I do deal with ‘performance’ not just ‘playing’, as it is a more formal occasion - the concert, as Godlovitch describes - performance implies the event and some sort of ritual. This ritual in my thesis is live music performance, which refers to Paul Auslander notion of Liveness, which is

“the category of cultural production, most directly affected by the dominance of media, it is particularly urgent to address the situation of live performance in our mediatized culture..... To explicate the value of liveness is invoking clichés and mystification like “the magic of theatre” and the

¹²⁷ S. Godlovich, pg.12

¹²⁸ S. Godlovich, pg.13

¹²⁹ S. Godlovich, pg.13

¹³⁰ S. Godlovich, pg.13

¹³¹ S. Godlovich, pg.13

“energy” that supposedly exists between performers and spectators in a live event and the
“community” ...”¹³²

Auslander in his book is poking the definition of ‘live’ and exploits the traditional way of thinking about liveness. He advises to take into consideration new media and technology that is emerging and broadcasting live events via outlets. Meaning: one can see a football match, live concert, or opera, just not by being there in the venue, but in the comfort of your own living room. Auslander strongly extends to what Walter Benjamin narrated before: “..all performance modes, live or mediate, are now equal, none is perceived as auratic or authentic”¹³³.

Constituent of performance

There are always more elements present in the musical performance, such as: sounds, agents, works, listeners¹³⁴, stretching these, I would add others based on my theory reading of Böhme in theory section, these would be: the architecture, the light, the warmth. Each of these aspects, as we can read several places, take on a role in this one complex occasion we call, at the end, performance.

¹³² P. Auslander, *Liveness: Performance in a Mediatized Culture*, New York, Routledge, 1999, pg.2

¹³³ P. Auslander, *Liveness - Performance in Mediatized Culture*, New York, Routledge, 1999

Or also

S. Dixon, ‘Researching Digital Performance: Virtual Practices’ in B. Kershaw and H. Nicholson, *Research Methods in Theatre and Performance*, pg. 45

¹³⁴ S. Godlovich, pg.13

CHAPTER 4: Analyses - SOLO

In Chapter 4 I am getting to the core of my thesis - the analysis. This chapter is a mix of my empirical observations (data), theory and method, as I believe that all of those need to be included in order to accomplish successful analysis of the topic. Analysis chapter will be divided into four parts - empirical material and then analysis of light, architecture, and sound/music. I will include a few more remarks of other aspects, but the main aspects will be those. This is also due to the theory part, where Böhme¹³⁵ (2017) is talking about the three aforementioned three aspects of atmosphere (this was also stated in the delimitation part in the introductory chapter).

Atmospheric description of empirical data

My empirical material is the performances that I have attended in the month of February 2020 in the venue of KoncertKirken, in the heart of Nørrebro, Copenhagen. I have chosen three performances. These performances were chosen based on the criteria of having a strong visual aspect in them and my familiarity with the venue. In the method section, I will explain the reason for choosing these performances in a detailed version. In my empirical data, I do detailed description of the live music performances. I focused on many aspects, as I did write my notes in a stream of thought after the performance rather than during. This was mainly because I wanted to immerse in the performance while it was happening.

NOTE: That the flow of each performance is the stream of thought and consciousness, as Kozel suggested the process of 'brain dump'. For the rawness of the material, I did minimum corrections in the spelling and grammar.

My three case studies are:

¹³⁵ G. Böhme, *The Aesthetics of Atmospheres*, 2017

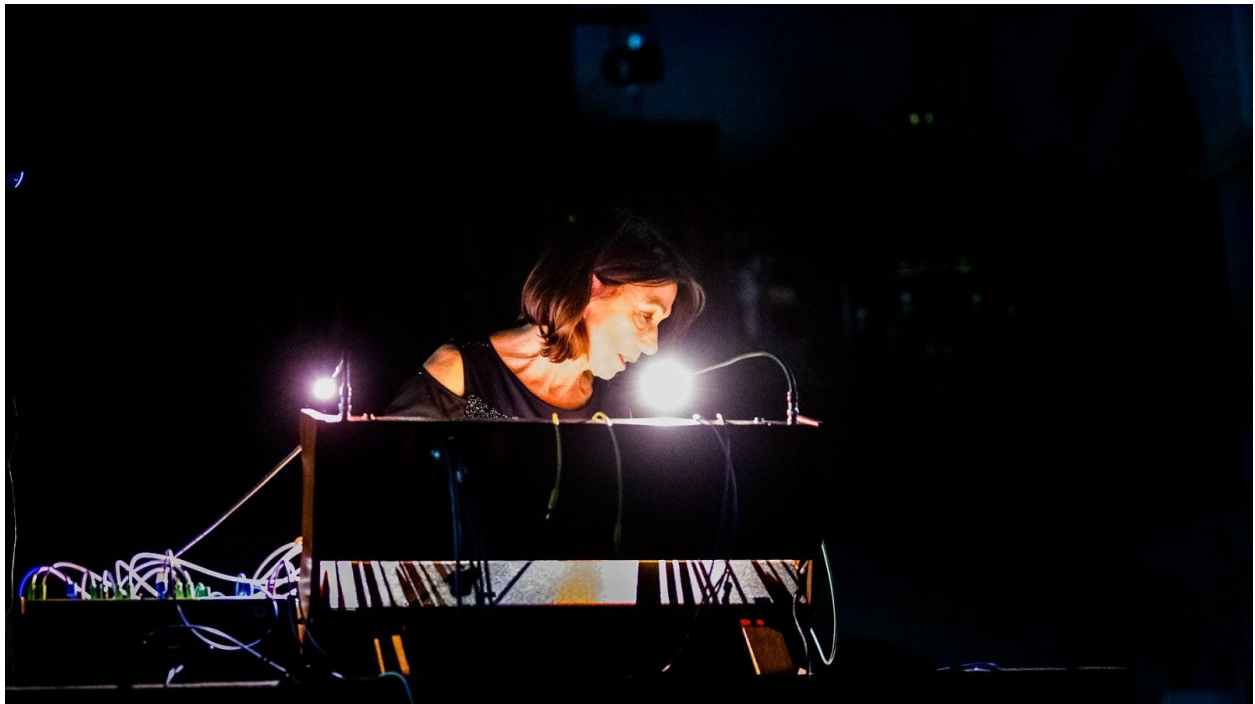
Empirica Data 1: Suzanne Ciani (US) and her music and visual performance in KoncertKirken, 24th January 2020

Empirical Data 2: HYPNO QLUB #1 - MOKIRA / Andreas Tilliander (SE) + Rasmus Kjær 'Tourist live' + Qarin Wikstrom & Herman Muntzing (SE) Oona Libens, 7th February 2020

Empirical Data 3: HYPNO QLUB #2 - Lars Lundhave Larsen + Sofus Forsberg + Bjørn Svin, 14th February 2020

Empirical Data 1:

Suzanne Ciani (US) at KoncertKirken as part of Festival of Endless Gratitude - Jan 2020.



(Suzanne Ciani, FoEG, Jan. 2020, photo by Anders Børup)



(Suzanne Ciani, FoEG Jan. 2020, photo by Anders Børup)

As the night of the event is coming to an end of pre-performances, we, me and the audience are waiting for the headliner of the night Suzanne Ciani.

Venue is full, and the whole evening was sold out. People are sitting in any possible place - there are benches surrounding the walls of the wall, however the synth equipment of Suzanne is in the middle, so the audience switches around and now is surrounding her, as she steps on her small stage in the center of the venue. While some people are sitting on the church benches that are close to the wall of the venue, the rest is sitting on the carpets, pillows and matresses - the church, the venue became not the space for formal chair-sitting space, but space where one can feel comfortable and free. This is opposed to how usually one behaves in the church as any loud or not normative gesture - including the way of sitting - is acceptable.

As the performance starts with the introductory tones, every light of the venue is being switched off and the only light we see is the light on the equipment of the artists and projections on the left and right side walls of the venue. What I recognize when looking at the image is that the camera is showing the synth gadgets of the artist and now I can see her hands starting to touch the cables and buttons on her synth - it looks like a complex set-up and in my mind, I rest my chapeux as to how talented she is that she can make sense of thousand cables and many buttons she is operating.

Once the performance has already started, an abstract object of some sorts appears on top of the video of her hands. It is some sort of spiral shape that is turning fast and slow based on the beat that the musician makes, it reflects that church wall and in my sight I see old church chandeliers while watching the visuals. This music does not fit the stereotypical idea of what kind of music should be in the church. It is far away from the organ-like melodies. This is electronic music with fast beats and aggressive sounds that one can imagine in a techno club or rave, at the same time, very melodic, very catchy, I am facing the artists back, but see clearly both of the walls (with the same projection).

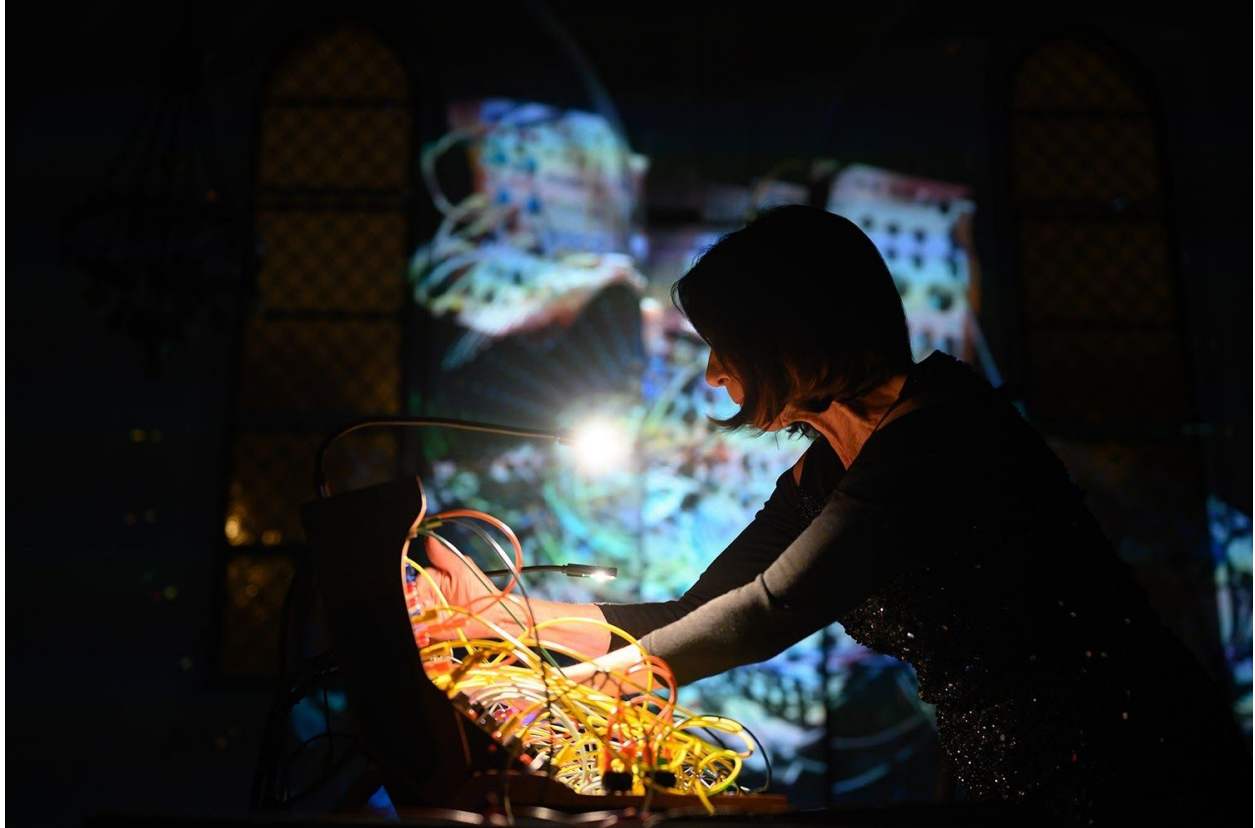
I observe her movement to the music, movement of her hands at the same time as I see movement of the object.

My body agrees with this movement.

I feel excited.

It is like the electricity in the air.

(continue on the next page)



(Suzanne Ciani, FoEG Jan. 2020, photo by Anders Børup)

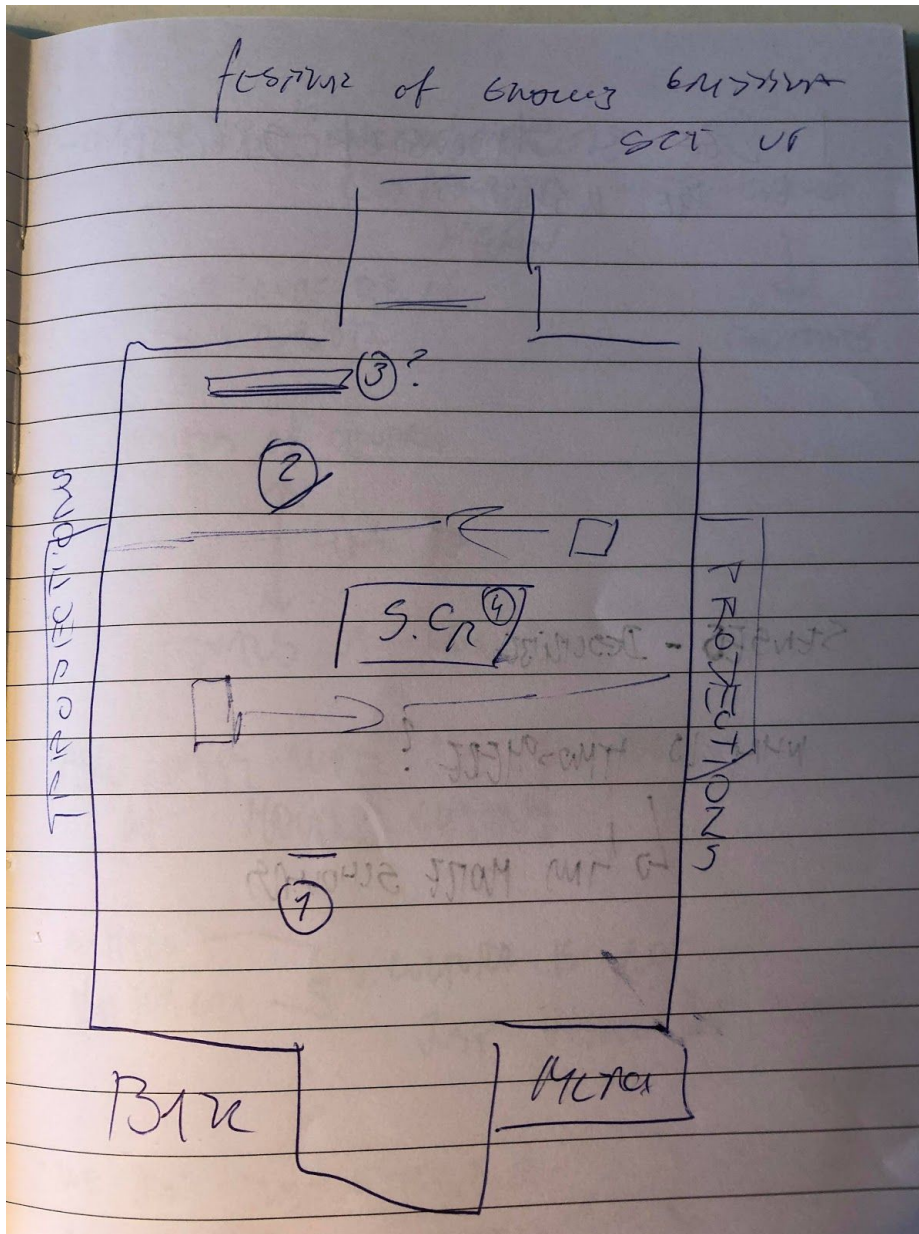
The center of attention is the projection and dimmed light on the artists. I have been to many concerts in my life, however during her performance, there was no chit-chat, no clinking of the glass and footsteps, I felt like people were barely breathing as I felt like I was drawn into some space and my attention was fully focused on listening to the music and intertwining it with the visuals of her hands and the shape that is moving fast and slow , looking 3D even though it is screened on a wall in a 2D version.

It is the whole atmosphere that we experience this journey together, yet by ourselves. Looking in the same direction, looking at the same images on the wall, but all these factors do something different to all of us. I feel inspired, I feel creative, I feel like I want to just dance in space. Like I want to enter the visuals, that abstract shapes. I feel dreamy and mysterious. It reminded me of these cold nights, where

you can smell the spring coming or spring itself, the one after rain falls, it's fresh and the sun is setting down, dusk time more specifically.

She looks like alchemyst, with all the cables and buttons, that is mixing the potion for us, while at the same time, we are already tasting it. The potion of audio-visual experience that we in the room are enjoying together as community.

Set up of the venue, picture from my notes:



Empirical Data 2:

HYPNO QLAB #1 - MOKIRA / Andreas Tilliander (SE) + Rasmus Kjær 'Tourist live' + Qarin Wikström & Herman Müntzing (SE/DK) + Oona Libens (visuals, BE)

- Rasmus Kjær 'Tourist live'

Kjær and his project TOURIST starts as the first one, we are located in the lower left corner. Before he starts playing, he stands up and gives everyone a piece of sponge cake. In the room, I see approximately 20 people.

While we are given a small sweet treat, I am looking around and people smiling and notice that while he is doing that the loop of one tone soundscape is on.

The walls of the church are blue, the same as the ceiling. He sits down by his piano, next to him there is a textile screen and behind him is a palm, Rasmus is also wearing a green t-shirt with palms.

While the introduction is happening on the screen, there is a picture of a book that is open, but in the middle there is a river and a boat. It looks very fairytale-y, dreamy. In a hyper-photoshopped way dreamy.

When Rasmus starts playing and singing - even though it is difficult to understand because of the distorted effect he put on his microphone, the images on the screen are changing. I can't fight the strong feeling and connection to the title of the performance TOURIST. In the slideshow, we see in 7 sec intervals new images that are reminding me of travelling and occasionally makes me feel like I want to just pack and go.

While 70s/80s psychedelic-like electro / synth songs are taking space in the church, I am taking on the journey with Rasmus on his trip to Japan - judging by the kimono-looking cloth, the traditional way of dining on the floor and small table, as well as the architecture that I can recognize. I have never been to Japan, but this makes me feel like I could go now.

Pictures are constantly changing and among others, I also see pictures of planes, groups of people on the beach, a map, a suitcase, old analog camera, the view of the sea from, I assume the window.

Tempo is going up and the pace of the pictures as well. There are also 8bit looking-like pictures of a male figure that remind me of Rasmus, this male figure is running in the valleys, taking selfie, exploring the landscape by himself.

I still cannot recognize the lyrics. Sometimes, I hear he is out-of-tune, not sure if the impression is caused by the effect he is using that also sometimes steps in to auto-tune like sound.

The overall sound of the song is very positive. The change that happens in the music is only when it comes to tempo - from positive, 'let's-have-a-trip' songs, we go into meditative chords that are filling up the space of the venue and then back to this adventurous sound. It reminds me of some movies for teenagers having adventures.

Colors on the walls and ceilings are not changing. It is only the slide-show that does change.

My thought is coming back to the actual PALM plant behind him. Palm - I used to think of palm as exotic as in my country, we do not have them - something that I have to travel for. Palm on his t-shirt. I can imagine him wearing it on his vacation.

He only has very soft light on him, I do not feel he wants to be a center of attention.

To the blue color on the walls, now soft green joins. These colours do not make me feel cold. I embrace warm feelings.

Rasmus is moving his upper body part into the beat he is making, pictures are still switching, sometimes, I think, it is too fast, as I can note down all of the content. I see people swimming in the pool - looking like a resort. There is a picture of a receipt from the restaurant, I can't recognize the language of it.

The chairs are situated where we are facing the wall.

There is one picture from Copenhagen - Island Brygge in the summer and people jumping off the wood to the water - I know this, as I do that as well in the Copenhagen summer.

As we proceed in the performance, I can also hear some Japanese music motifs in the songs - it goes well with the pictures that pop up on the slideshow - sakura trees.

I can see and hear that we are on the journey that we see on the pictures various destinations, but the same goes for the music - as I can hear not just the Japanese motives, but also some marimba sounds

that remind me of some exploration of the jungle and tribal sounds - like from the video games that I used to play when I was a kid.

I am getting too many impressions at one point, because of the plethora of patterns from music, different 'exotic' destinations, then he comes back to make 8bit type of music, he sings, but I cant recognize any lyrics.

Then there is a cacophony and I am reminded of the words of my father, the phrase he uses sometimes - harmonic conflict.

As the music intensifies and I am overwhelmed by the impressions, all of the sudden he stops, slideshow stops, I can only hear the buzzing of the projector. He stands up and switches it off. Otherwise, there is a silence for almost a minute and we are just sitting and waiting. I am sitting and waiting if he is done, or we are continuing this journey.

After a while, he starts playing again, more like a harmonic soundscape. The colors are still the same, just the palm is having mostly green color on it and walls are blue.

Somebody is behind the textile and having a flashlight, strong one, aiming on the palm and moving around, so the leaves of the palm make a shadowplay which is pleasing.

What he is playing now is evoking mystery, and when I combine it with the shadow play of the palm, I imagine myself or this exploration group browsing the jungle or the forest in the night with the flashlight.



(Rasmus Kjør 'Tourist live', Hypno Qlub #1 photo by Bjorn Ross)

I am sitting in the 'second' row, it is difficult to say which row as the chairs are put in an asymmetric way not like in the regular concerts. This is what I enjoy about this venue - many things are not as they are in different venues.

The major color is now the color of flashlight (yellow?) and green, which just strengthens my feeling of the jungle or forest.

From the jungle, we go to UFO sounds and futuristic robot sounds or X files .

Tones are warm, major, I catch myself meditating and, I do not feel disturbed at any point, just overwhelmed by many impressions, but that does not disturb me.

I feel like we are coming to an end and the person with the flashlight is now revealed and is in the back (usually the main part of the venue), having some abstract objects like mirrors and we have the reflection on the walls. As this is happening, the tempo of the song that Rasmus is playing is slowing down and eventually stops. Same as his performance. Audience is clapping and Rasmus stands up smiling and bowing down.

But without an announced break, the duo of Qarin Wikström & Herman Müntzing (SE) Oona Libens started playing. Oona Libens is doing visuals.

- Qarin Wikström & Herman Müntzing (SE/DK), Oona Libens (BE)

As we are staying in the dimmed light, and no break between performances, the sound scapes that musicians play are very meditative, there is a sound of birds chirping, I like that. As the chairs are moveable, the audience turns toward the visuals that are at the front of the venue, turning from the musicians. I do the same. I like the flexibility. There is not so much light on the musicians, so my sight is drawn into the place of visuals. I can just notice that there are many cables and that I admire Qarin and that she can make sense of them.

Visuals revolve around the same patterns - abstract, geometric, hashtag shape that is multiplied, so it makes a big network. Many of these visuals remind me of Rayograms.

From the meditative and nature sampled scapes, we now hear the sound of a signal, like when I remember being a child and the TV station was not showing anything, there was this monotonous beep. It rings in my ears and reminds me of when I was sitting on the carpet in the living room at night, when I couldn't fall asleep and browsed through Cartoon network and other stations. I see , tht two elderly women are standing up and leaving. I start counting people that left.

The noise does hurt me as well, but out of courtesy to the musicians as well as the purpose that I have, I am staying.

Despite the sounds they make, I can see clear and beautiful symbiosis between the musicians, like they are one, sort-of, but they coexist beautifully and listen to each other, yet playing individual stuff as they want. This reminds me of the workshop I had at Lund University with Raa Kirk. They were saying that the way of teaching music there is the same, to be taught how to respect fellow musicians, but still stand out.

As we proceed the visuals show more and more patterns, they multiply and lasers join as well. The objects though move slowly. I do get the feeling of being locked in the concrete room, but I hear outside sounds of hitting some sort of metal, and amplified.

Visual artists turn the projector to the right wall of the venue, and the audience turns around after visuals.

There is darkness, apart from the wall where the projection is.

The songs they are playing are becoming more and more disturbing to me. I do feel my body reacting like I have claustrophobia, which I don't and anxiousness. I can't imagine dancing to this, not even at techno parties. I observe the audience again. There is a guy sitting by the table next to me, also writing his own notes. I am curious if he is writing a review or article.

Beats are scary, music is dark and we are sitting in the darkness. Woman from the duo starts making sounds on the mic with her mouth.

I feel like running away, I feel discomfort.

I also do feel cold as there are not so many people present and the venue is big and after all, it is a former church.

Female musician is moaning and screaming to the mic - it's aggressive.

One paradox that bugs me is that the visuals are kind of positive, mild, colors are warm, at some point when she is projecting some geometrical shapes on the wall with the water below, I do feel like in 80s movies, I am sitting by the pool in retro swimsuit and sipping a beverage. On the other hand, the music DOES NOT correspondent with the visual as all, at least in my opinion.

These industrial noises and visuals of relaxing by the pool - I feel schizophrenic.

Another 2 people left.

Sometimes, I zone out and all those noises melt together in something I can verbally describe.

At one moment there are no visuals, we are hiding in the darkness the same as the visual artist.

After a while, she takes an electric torch and she is lighting the small pieces of different materials same as mirrors, she is also pointing light at us and then comes back to the wheel with small holes where she also points the light at.



(Oona Libens - visuals, Hypno Qlub #1, photo by Bjorn Ross)

Later visuals are hypno-like. There is a wheel with yellow and white colors.

This is not a nice escapism... and if it, it is not the pleasant one. This would be perfect soundtrack to the nightmares.

I stand up and move back to the venue and go to the corridor for 3 minutes so I get a space from what is happening inside - disharmony, dysfunction.

Another person is leaving while I am in the corridor.

Through the mix of sirens, static noises and futuristic sounds, at least 6 people left, the venue is emptying and it is also getting colder, I am shivering.

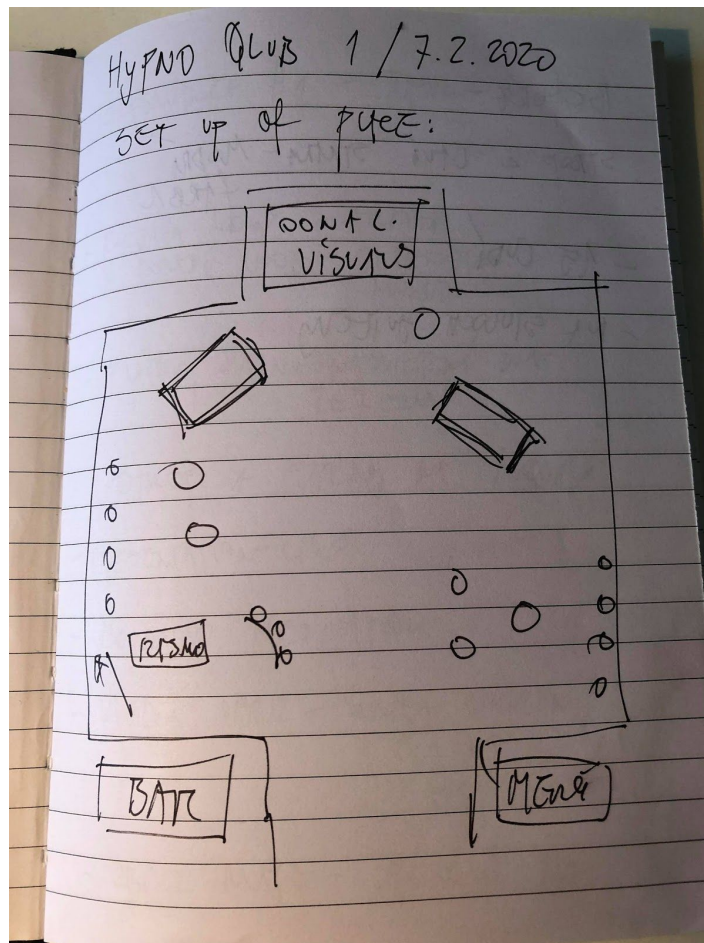
I like the acoustic thought, usually, in this case as the acoustics of this space are very good, the sound is really going to every corner and it is loud and clear almost at any location of the venue.

Combination of wood and concrete is great.

On these walls and materials, we see light illuminating structures of red, blue and yellow. I am fine with those, they help me to stay. This is something that reminds me of ink put into water - again within visuals. As the visual artist switches again to geometric shapes and music takes turn into quite cinematic, the third act joins, visuals stop and the third act starts.

As stated in delimitations, I decided to leave the third act out as the first two had more to offer relating to my theory and method.

Set up of the venue, picture from my notes:

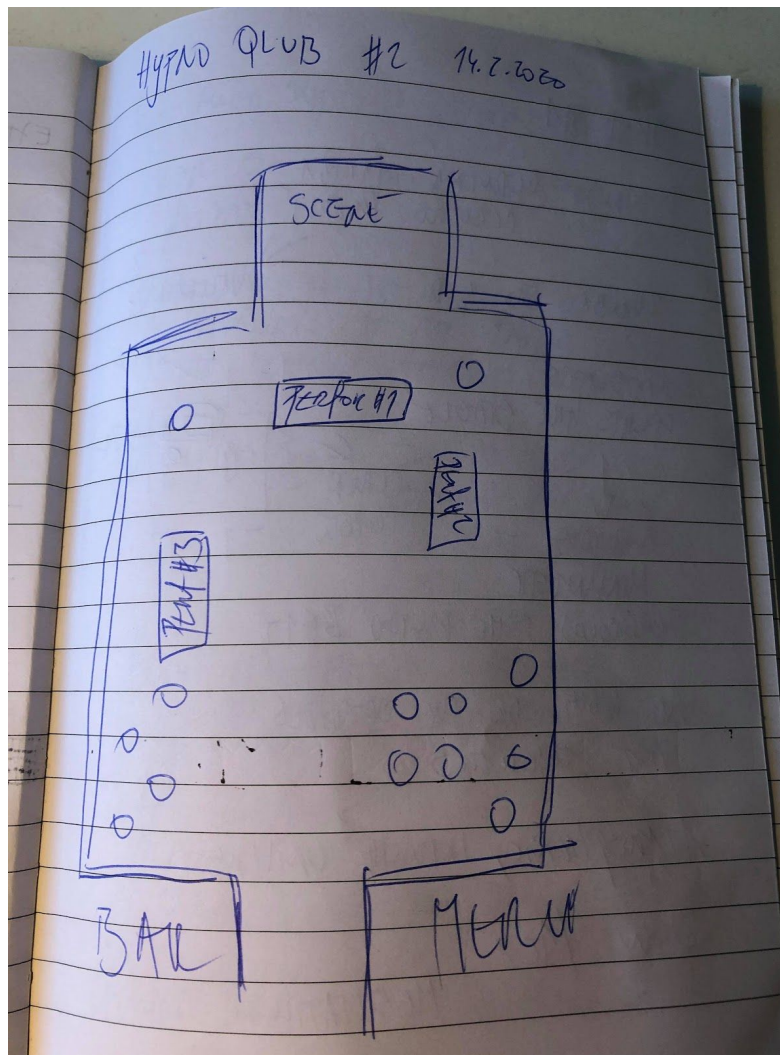


EMPIRICAL DATA 3:

Hypno Qlub 2 - Lundehave Hansen,, Bjorn Svin, Sofus Forsberg

It is another Friday night at KoncertKirken, as I arrive, things are still in preparation, so I observe and make a sketch of the room and placement of tonight's musicians. They are played in triangular shape. All the musicians tonight are current or former Techno DJs.

Set up of the venue, picture from my notes:



There was the last check if everything is working. Some time passes and then Bjorn comes to welcome everybody. From his introduction, I get information that all tonight's performers have been in

electronic and techno music. It makes me feel intrigued, as we are in the church. But I allow myself to not jump into conclusions. When I look around, the venue is quite filled, compared to previous Hypno Qlub #1.

Walls are covered in red light, somewhere it is red that goes into pink. It is Valentine's day, so I am curious if there is any connection.

- Performance Lars Lundehave Hansen

Lars Lundehave Hansen is the first one. Interesting for me that he is dressed like for a formal concert. He has dark jeans, shirt and blazer. When he starts playing, I immediately hear soundscapes that are monotonous, minimalistic and after a few seconds, there is a muted beat in the background, not easily recognizable at this point. Mads, which is my friend and technician at the venue turned down the light, the only light is on the ceiling and a few lamps on the sidewalls.

When he continues, I feel very much like I am going to the universe. Universe in the sense of space (of stars, galaxies,..), however, I can't stop thinking that I am introduced to the universe of music of that night. I am not new to the techno scene. So this feels familiar.

This is going on for some minutes, I do not check my phone, so I lose track of time. This introductory part is very meditative, and has a slow pace.

Music spreads all over the church, people seem to be attentive.

What happens next is that abruptly, this slow paced meditative soundscapes, slightly muted, goes to very sharp sounds.

As I notice, most of the audience is looking at the performer, some onto the walls, where we can still see the red and pink, now going from small beams, to light that occupies a bigger extent of the wall.

In these sharp scapes, I recognize the sound of guitar, that reminds me of some strong hard rock, but not the pleasant one. It is sometimes difficult for me to keep the track as I feel that genre of his music is changing, sometimes, I think I am at psych-trance performance, then I hear something similar to the band I like called UNKLE, then some slow ambient sounds.

Candles are on the table, the audience's sitting lights are again dimmed. Lights are stable - pink, purple, red.



(Lars Lundehave Hansen, Hypno Qlub #2, photo by Bjorn Ross)

I hope for some consistency.

I get another thing - I hear the sound of sirens and then something that reminds me of children's swing.

Mads, my friend sits down next to me, as he is holding the tables for lights and sound adjustments, I sneak peak into the screen. I can't make so much sense of it, as I can see what is for what.

I notice for the first time that two men are moving in the tempo, while sitting on the chairs. They move in a way that looks like a loop.

Again abruptly the musician stops the music and there is a moment of silence.

New melody starts, it has very intense beats, many distorted sounds. I note down the soundwaves.

It is getting louder and more unbearable. I do feel good, but also know that I do sit fairly close to the speaker. It is so loud that I almost can see soundwaves and soundvibes.

The loudness in my opinion is getting to penetrate all the corners and walls of the church. I am happy that the church inside has a lot of wood, so it gets absorbed.

I wonder how much this music does not match the usual purpose of the church.

The music gets more intense, however generally the lights are more calm and stable or not as intense, as there are only three colors changing after longer time periods.

There are new people arriving, I observe.

Calm beats are now combined with cracking from the speakers, it is nice. Those two things - beats and cracking - change from one speaker to another, while this is happening and calming down, the new DJ is coming to his station.

- Performance BJØRN

Second performance starts with Bjørn inviting us to move towards him and find a place as he does not know how much the performance will take.

Second artist is from the start moving the tempo up. This sound, or rather beat is significant for techno music. After a while the bass joins and as this happens, more people arrive in the venue. The venue is quite crowded compared to the previous - Hypno Qlub #1.

What I immediately notice is that the audience is moving with the beat and the audience is from my age up till elderly people - which I find great.

What I also observe and like is that the artist is moving alongside his music, so far, it is the most from the artists I have seen.

Sometimes, it makes me feel like he is in trance of his own creation. This is, at the end, Hypno Qlub, so I suspected many performances to be like this. Getting us in the mood of the soundwaves, where we experience some sort of trance or hypnosis.

I still find it fascinating that we are listening to techno in the church, but it is not a party, it is a performance, where we sit. At least most of us, during his set, I see people moving and some of them stand up to dance, which has not happened before in my empirical sessions.

I do find discrepancy throughout all of my performances, when it comes to the music and the venue that is church. When I imagine that couple years ago, this was a sacred place, where people prayed. However, I feel that the palace can be sacred and appreciated also by other activities like concerts. This time, I see that energy in the venue is definitely influencing the audience, at the same time, lights are more calm compared to previous performances.

I feel the venue is warm, I presume, due to people moving and also that quite a crowd gathered. While I am writing this, Bjørn leaves the pult, but at the same time dances. Color on the walls is stable - the mix of red, pink and purple as it has been the whole night, however now none of those is changing. People start taking pictures and videos as the music still plates and the artist is dancing as well. Even artist #3 is standing up dancing and heading to his pult to get ready.

Music changes into 80s synth, it does give me the feeling I want to join as I personally enjoy this. I find Bjørn cool and really feeling the music. It is always encouraging when this happens. Here is a ritual-like pattern that loops, he adds on layers. Another two people stand up to dance. Audience response is visible. It differs from previous Hypno Qlub #1.

Somebody shouts as melody and tempo intensifies. I gently clap on my knees and for a second close my eyes, as it is the way how I enjoy the music.

At this point, I cannot see Bjørn very much, the light on him is not even dimmed, it seems to me it is shut down.



(Bjørn Svin, Hypno Qlub #2, photo by Bjorn Ross)

I feel like we are getting to the climax of the performance. Church bells start to ring combined with distorted sounds like hitting something like sheet metal - but this time, I do not mind it, it does not distract me.

After this moment of such a high intensity of music, people dancing abruptly stop everything and there is a moment of silence before the applause starts. It is very intriguing that these abrupt stops begin to be a pattern in these loud performances.

People clap really loud, Bjorg bows a couple of times and smiles. I can feel satisfaction. After finishing, Bjorn Ross thanked Bjorg and gave instructions as to where the third performance will be and who is the artist.

- Performance 3 Sofus

Everybody is under the spell of what happened previously, full of endorphins or something similar, as I walk amongst them. During the break the sound of the violin is played on speakers. It is calming, opposite of techno music we heard. I like contrasts.

When Sofus starts it sounds like UFO is landing in the venue, however now when it comes to lights. Audience moves with the chairs towards him and I do too, for the fact, I actually changed my seat to be more in the back of the audience. Even though the music is UFO-like, it is fairly minimalistic, somewhat strange, I seriously do feel like aliens are coming.

But again, these lights that are set tonight are just slowly changing - three colors stay - it is red, pink and purple.

It feels quite warm, not just because it is crowded but also because of these colors.

In between the sounds there is some sort of beeping, I am reminded of the movie 'Signs' and the way how aliens communicated in that movie.

It does start to intensify, but the music changes again into opposites - it is very loud, piano a pause of silence, this repeats several times.

Speakers are in all four corners of the venue, therefore the sound is intense and wholesome.

This performance is taking me and us to extra-terrestrial places of our mind and of Hypno Qlub.

People are not moving, not for sure as they did with the Bjorn (Performance #2). Maybe it is due to the beat missing, most of the 'songs' are soundscapes.

As the time goes, the beat and the genre changes into trance. Trance beat combined still with some soundscapes, which open up space, as they go. The venue seems larger due to the music.

I see the shadows of the lanterns and chandeliers of the venue on the walls, even though there are three colors, the venue itself seems quite dark, the chandeliers are reflected onto walls so I know where there are. We are lacking the oxygen and the temperature is quite high. I should have worn something else, but it is February...

It is intriguing that I get so many references to movies while I am listening.

When the trance beat continues, one person stands up and starts moving her arm, it looks like a dancing movement when voguing.

I would coin tonight's performances as art-techno. For some reason it is still techno, but I perceive it as art, more complex than techno in the clubs. I wonder if it is because it is musically more complex, or it is a combination of the venue as well.

Seeing the audience, I also realize that techno is not only for youngsters.

Sofus closed his eyes and let the music play, after 2 minutes he put a fade out and the performance was over.

ARCHITECTURE

When I talk about architecture in this section, I am not describing the exterior, but as the performance that I am focusing on, was happening inside, when using the term architecture, in this analysis, I mean interior architecture of the venue.

As stated by Joseph Svoboda in the Scenography part, one has to take into consideration not just the stage area when creating scenography, but the whole design and interior of the venue one works with. This proves correct also in the case of my empirical data. Overall, the interior was used as a part of performance, thus the part of where the atmosphere was created. In all three performances, interior walls were included, yet they were used to different extent on the scope of how actively they were used. In the first two performances (empirical data 1 and empirical data 2), they were used as a projecting space, where the audience was drawn into looking onto the walls, where visuals were happening. In the performance 1 of Suzanne Ciani, the most of the corner and walls of the church were dark, except for two side walls, where the layered video of her and her visuals of abstract shapes and waves that moved to the tempo and intensity of the music, as well as in performance 2, especially in the end of performance 1 of Rasmus and the second performance of the night, where visual artist Oona Libens was using walls, while she played with visual aspect of the performance and the walls were main space where this artistry was happening. In the Performance 3, the last empirical data, the walls were used as well as reflective surfaces of lights. The analysis of the use of light will come further in this chapter.

The ceiling and the floor were not used for the projection of the visuals. Having said that, I do have to make a remark that as the church interior floor does not have benches that can not be moved, they adjusted the sitting to every performance, which I do consider as working with interior design. Sitting was made by, in the first performance, by a few chairs, some benches, but mostly carpets and pillows, where people could sit, lay and be comfortable. In the Performance 2, chairs were set up in a way that when the first musician started to play, all chairs were facing the corner where he was performing. As the chairs were movable, the audience automatically moved the chairs towards the other performances that happened in different parts of the venue. So the creators of the event thought about the flow of the performances and how the audience have freedom to face the musician or the walls. This is opposed to how chairs or benches are used in the traditional set up of seats in the church when used for religious ceremonies.

Böhme (2017) writes in the Architecture chapter of *The Aesthetics of Atmospheres* that the atmosphere is created also by the overall architecture, space, odour and materials by which the venue is made of. Böhme is making a comparison here between two bookstores, one made in simple, neutral materials, almost sterile and the other that is made predominantly of wood.

In the case of *KoncertKirken*, as showcased on the picture provided in the previous chapter, interiors consist of wooden floor, ceiling and balcony, the walls are concrete-looking. In the case of *KoncertKirken*, as showcased on the picture provided in the previous chapter, the interior consists of wooden floor, ceiling, balcony and concrete-looking walls, and thus the different material bring different moods that we resonate with after entering the venue. As *KoncertKirken* is a former church, materials manifest the character of the church, this space is different in comparison to various other churches made without any use of wood. Wood does make it more cosy and comfortable. I resonate with the interior as well as the space itself, due to familiarity that I have, given my background as a person of Catholic faith, thus being familiar with the space of Christian churches. As I am using phenomenological approach to the matter of atmosphere, entering the venue and experiencing the

materials, interior, walls, chandeliers - I felt closeness, intimacy, comfort. This also connects to what Böhme claims that materials are not read but they are sensed. So it is how the venue and materials used appeal to my senses and how one feels when entering different spaces. Despite the fact that religious symbols were missing, connection between the knowledge of the history of the venue and my background, this was one of the reasons for the aforementioned feelings. Materials and architecture connect us to everyday experiences.

I would like to spend a few lines on the overall use of the church, in this case the former church for the purpose of concerts, and other activities that KoncertKirken organizes. The discrepancy I experienced when these live music performances included various electronic genres. The experience would have been different if the music performed was classical music, organ music or piano concert. As given in the introduction of the venue, KoncertKirken organizes experimental concerts and new connections between various genres, wanting to provide innovative experience.

Speaking of music, the following section will focus on music performed during performances analysed through Böhme's ideas on music as a factor creating atmosphere.

ATMOSPHERIC FACTOR OF MUSIC/SOUND

Bridging the architecture with music, which goes hand-in-hand, I would like to delve more into the music/sound part of my empirical data, this combining with my theory.

Böhme writes that acoustic qualities of spaces are found when music is played. Continuing, these spatial structures are for people who are experiencing things - in my case - live music performance.

As we inspect the acoustic qualities of space, we go back to the materiality of the venue and how good acoustics happen to be there, due to the fact that it is a former church.

On several occasions during my empirical fieldwork, I have experienced that I have moved my sitting location, at the same time, I could hear properly every sound, noise, ...

Böhme moreover asserts that music does modify the space and our bodily presence, it does modify the feeling of the space where we hear the music - it is a combination of architecture and music. When it comes to bodily experience, in my empirical data, various reactions can be observed.

In Empirical Data 1 session - there is no background noise, people are attentive towards music and visuals, no clinking of the glass, just us sitting and focusing on what is happening on the walls. Discrepancy occurs in the Empirical Data 2 session, where the music gives us a positive vibe but the music gives us a positive vibe but the performance is very disharmonic, cacophonous, dysfunctional and people start leaving during the performance. From what I experienced, my body responded negatively with anxiousness and nervousness during the dark beats and distorted mouth sounds. I felt overstimulated, I felt like leaving the venue and my body reacted in a way that I was shivering.

We do experience the music and the sound based on our everyday experience, which is wh music can be considered atmosphere by itself, according to Böhme. In my empirical data, which I believe can be experienced also in different live music performances, is that our everyday life, everyday, every minute, we do hear noise or sound that later contributes to the music of the city scape or your favourite musician performing. The perception of music, however, changes. There is a thin line between music, sound and noise. This was also observed in my empirical data. Most of the most of the artists decided to use noise in their performance (Em.Data2,pt2 - uses signal noise, industrial sound reflecting the factory, hammer hitting some sort of metal, mix of sirens and static noises), the same occurs also in the performance 3 (Em.Data3,p.3 - uses a beeping).

Using my method tools, I connect what Böhme talks about when it comes to resonance of the body - 'inner bell' - when we hear certain sounds, they resonate with us, due to our past experience. Same as Rasmus (Em.Data2,pt1) used the sound of marimba or tribal sound from the jungle, I resonated with them due to my previous experience of me playing marimba with South African musicians or being in the jungle of Central America. The same familiarity or inner bell is experienced when at Bjorn's

performance (Em.Data2,pt2). The familiarity with techno music, beat and scene is inevitable. One does recall the events where techno events were played, however not in the former church, but club.

Our bodies resonate to the music played through contrasts - loudness and silence. The contrast happens in all of three performances, as all musicians play with loudness and silence. On the other hand, the loudness disrupts the experience and the audience leave (Em.Data2,pt2), while I experience bodily reactions to this music. On the other hand, loudness and silence can be harmonic and soothing, as perceived in Em.Data1, Em.Data2.pt1, Em.Data3. There are stop-times¹³⁶, which emphasize the contrast of atmosphere happening during the music performed.

If we look into the music, we have to look at the fact, as Böhme vocalizes, that music and atmospheres of music contribute, as well as, resonate with the moods. When we hear the performance Em.Data1 - journey of music that reminds me of cold, nostalgic nights of Copenhagen or cold nights when we can sense spring in the air. On the other hand, here in contrast to dark sounds and music of Em.Data2pt2 that is making members of the audience leave and to myself create anxiousness in my body, in Em.Data2pt1 we hear warm sounds of journey.. However, the atmosphere music-wise, was to big extent created by all musicians when they reached out for meditative soundscapes. Those scapes made the whole venue closer to its initial purpose – meditation, prayer, relaxation ... These meditative and also monotonous soundscapes appeared in all of the performances of my empirical data. It draws us back to Böhme's idea of music being nowadays more reflexive. Music is object-less, therefore, one does not have to focus on an object, like in the middle of a painting, for example. As Böhme quotes Kant that music is the language of emotions, the one and only duty we have is to be reflexive of those. As music designates the feeling, thus representing those feelings, it co-creates the atmosphere. It would have been different if a reggae band took the stage, in contrast to an orchestra playing Beethoven's 5th. Atmosphere would have been different if specifically the musicians from the performances I observed came and performed major-scale songs, in contrast to what they actually performed.

¹³⁶ Stop-times, in music terms, means interrupting or stopping the normal flow of the song/music. It occasionally does signify that tempo has changed, even though it has not. Stop-time means a stop and silencing the song for a few seconds before continuing.

Each and every one of us is dealing with music or sound whenever there is any acoustic quality to the space where we are. Music, many times, can not be described and expressed verbally, the music and what we experience during the performance just needs to be felt.

LIGHT & VISUALS co-creating atmosphere

The last part of my analysis chapter is delving into light and visuals of the performances at KoncerKirken. In Böhme's theory, we read that light is associated with vision, the vision is related to visual culture. As much as it plays a big part of Visual Culture, as I argue in my introductory chapter the whole concept of atmosphere is relevant to Visual Culture.

As we read in Böhme's work, the paradox of light is that we see things in light, but we can not see the light itself. This whole relation between light and vision is closer on phenomenological level - as we experience light as phenomenon and that is why I decided to choose phenomenological approach to this topic of atmosphere.

If I analyse the visuals and the use of light in respective live performances from 'bird's-eye view', each one of them differs in their use. However, from the same perspective, I do observe that the use of visuals and lights played a big part of the whole experience.

From my experience of the lights and visuals, I state that in the first performance Em.Data1 and Em.Data2 - the use of lights and visuals were more active - they played an active part in creating the atmosphere. As noted down in Empirical data description, in the Em.Data1 - the whole venue was dark, except of the projection on the side walls, where two-layered image were showcased - ground layer showed the image of musician's hand, mixing the buttons and cables, and upper layer that was showing the active movement of abstract shape that was moving and expanding (and vice versa), aligned with the music that was performed.

In the Em.Data2, the lights on the walls were used for background colored lights, but on top of that we had an active element of visual artists that accompanied the musicians and improvised with various

lights and laser components that were projected or reflected onto the walls. In this particular performance, the visual projection of images was used. These images were a supplement to the performance called 'Tourist', this presentation was created by the musician himself. This presentation was a slideshow of images that differ from real pictures of destinations and objects related to travelling and 8bit images of figures exploring the landscape.

However, the use of the lights and visuals as an active part of performance is opposed to the use in the Em.Data3, where lights were a background component. It consisted of three colors that were stable and not changing for almost the whole performance. These colors were red, pink and occasionally purple.

As I wrote in the theory part, Böhme states that prerequisites of light are darkness, lightness and dimness. Following the idea that dimness is a medium for a demonstration of light, especially atmospheric one – it can be argued that light has the impact on creating the atmosphere.

This was experienced in all of the three performances. Dimness played a big part of them. In Em.Data1 - the whole venue was dark, and the dimmed light was pointing to the center of the venue, where the musician and her equipment was placed. In the second performance, Em.Data2 - in the first part, the colored lights on the wall were brightening up and dimming throughout the performance and later were dimmed down, when the visual artist was taking her space in the performance and her reflective plates with objects and mirrors were present. Furthermore, dimness was experienced also in the third performance, where even though the lights took a more stable position, they were not switched on full power, but the three colors remained stable and the warm tones of red, pink and purple were accompanying the techno performances during Valentine's Hypno Qlub 2.

We read in Böhme's chapters on light that lamps are considered sources of light. Each one of us experience these sources of light in our everyday life - in different variations - these artificial sources of lights are also used in the occasions like live music performances, and their ability to be dimmed or sharpened has become the tool of setting the mood or 'energy' of the performance.

This connects us to the aspect of light or lightness as Böhme uses it in his book (and which I argue for as well, that, lightness can reveal the quality of the space and creates the space. Due to the light and its

illuminations - e.g. projection in Em.Data1 or illuminations and reflections of visual artist's work in Em.Data2 - we do see the limitations of the venue, where the walls are and in what kind of venue we are. Lightness and its brightness reveal to us that this venue used to be a former church, which connects to the first part of analysis on architecture. When we use the phrase 'I can see light', it is when we experience light against the dark background, which is what was experienced while the visual artist was actively pointing the flashlight at the walls and objects she prepared or making reflections of mirrors or objects on the water.

The same lightness is also responsible for what Böhme calls 'sensual-moral effect', which is also experienced in advertising, marketing, etc... He calls these colored illuminations variations of normative lightness, which is daylight. In all three performances, we saw various colored lights on the walls and colored reflections of objects. The use of colors in sensual-moral effect is a common strategy also in cinematography to, so to speak, set the mood.

As mentioned above, Em.Data2 - colors on the walls were green and blue as opposed to colors on the walls in Em.Data3 - colors were red, pink, purple. In Em.Data2 - the use of color blue might have been giving me and the audience 'cold' feeling, however combined with the color green and the theme of the especially first performance of Em.Data2, that coldness of it was not felt. My mind, however, did analyse the use of colors red, pink and purple, as I noted down that Em.Data3 performance was happening during Valentine's day 2020 - so I happened to think that the use of colors was intentional.

As I quote Böhme in theory chapter: "It is the emotional tint of the space in which one finds oneself that determines how one feels"¹³⁷ - thus the color tint brings the atmosphere of emotion and mood to the venue. Traditionally, colors red and pink are used as colors of passions - red as heart on the Valentine's card, red of lingerie on the figure in the window of a lingerie store or interior designs of brothels.

Light as a phenomenon has to be taken into consideration as a whole, not just colors. It has to include the brilliance, flickering, shadowing. All these aspects also used illuminations technical arrangements of creating the aesthetics of theatre design and scenography, which is also applied in this thesis.

¹³⁷ G. Böhme, *The Aesthetics of Atmospheres*, 2017, pg.2020

Traditionally, phenomenology of lightness is brightness - that is the requisition of seeing. Böhme writes that brightness creates and opens up the space - in the performances, in the Em.Data2, where only visual artist is using her tools, I do experience claustrophobic feeling of being locked in the concrete room, despite the fact that because of the reflections, I can see where the walls of the venue are. Contrary to this Em.Data1 - lights are off at the venue and only projections on the walls are present, yet I do not feel the same way. I feel like the venue is opening up due to the music and due to the objects and shapes that are moving and expanding and I am on the journey with the audience, almost like entering the object, as it moves according to music played. Brightness usually brings freedom to move and security, darkness brings closeness and oppression.

Not to forget that as brightness brings the freedom to move - the movement as Böhme describes in his chapters is about the movement with the body, but also the movement with the eyes. This is why live music performance and being there is different than, for instance, receiving live music performance via videos, where the cameraman decides for us what we look at, or just solely photography of the venue and concerts, where we only see what the lens allows us to.

In order to use also the complementary method as stated in the Method chapter of this thesis, I have to come back to the performance of Rasmus - Em.Data2 performance 1.

At the beginning of the performance we see the hyper-real photoshopped picture of the open book, in the middle a river and on the river there is a boat. In the program of respective performances, we read *Rasmus Kjer 'Tourist live'*. During the performance, there is a slideshow on the projecting textile which consists of the pictures and images that are changing in the interval of 7-8 seconds. In those images, we see real objects and places, such as - a suitcase, a departing plane, an analog camera, a beach, a receipt from a restaurant, and the musician himself in kimono clothing sitting by the table in traditional Japanese manner.

Roland Barthes, in 'The Rhetorics of the Image' divides three messages of the advertising of Italian Pasta. Applying these three messages onto my performance, Rasmus titled his performance Tourist, which, if we have knowledge of the language, and in this case English - lingua franca - made me and the

audience understand the word Tourist. Before entering the venue and seeing the hyper-real image on the projection textile, one could wonder what this title could mean, I thought for myself that maybe the lyrics of the performance would be about being a tourist. Once, I entered the venue and saw the image, related to the title, I assumed that the performance and possibly everything that will be projected on the textile will be related to the boat on the river that flows from the book. One can be a tourist in real-life going places, one can be a tourist in the story of the book, we all can be tourists in our own life that brings different sights, experiences - adventures. Barthes' continues that if we take out the linguistic message, we are purely left with the raw picture -only what we see. The presentation of pictures was a slideshow of pictures of objects as I mentioned before - suitcase, beach, plane, people on the street, picture from the seat of the car entering the city, ... These can be considered solely the objects we encounter in our life, everyday objects we feel familiar with. However, as Barthes' continues with the third layer -connotation - coded message - message with meaning - we connect all three things -linguistic layers, what we see and what we conclude. I noted down during the performance that the combination of music that had motives of e.g. Japanese music, pictures of Rasmus in a kimono and of a departing plane gave me the feeling of "lets pack my bag and go somewhere". Despite the fact that I am inclined towards the statement that live music performances as well as fine art and for that matter any kind of art should be experienced, I cannot stop my brain from trying to make these connections and find or create meanings in and from them.

The same, connotation, happens in the performance Em.Data3 - where we have specific three colors used - red, pink and purple, which if we stretch it out and assume it was intentional - it does connect stereotypically to the Valentine's day, day of lovers, day of passion, day of capitalistic showcase of love to one another.

Several uses of light and visuals were analysed in this last section of the analysis chapter. I would like to continue, concluding the thesis and discussing the potential further steps of research in this field of live music performances and the concept of experiencing and creating atmosphere.

Conclusion and discussion about further research - OUTRO

‘Atmosphere’ is a nebulous concept. It is both broad and straight in our everyday life, but at the same time, it is a vague, hazy concept that is challenging to verbally explain.

In my thesis, I aimed to apply the concept of atmosphere, as explained by Gernot Böhme, on the phenomenon of live music performance.

I took part of an audience in three live music performances in the venue KoncertKirken in Copenhagen, where I have prepared to take notes of my experience of respective atmospheres that happened during them. Following Gernot Böhme’s division of aspects that create atmosphere, I have then looked at my notes and analysed together with statements of Böhme and put them in the perspective while using the knowledge of methods - tools - primarily the phenomenological approach to it. At the beginning of my thesis process, I asked myself one of the research questions : How do different aspects of live music performance contribute to the experience of creation of atmosphere?

Now, with the knowledge I gained during the process, I can fully state that main aspects, those that I delimited myself with - architecture, music, lights/visuals - each contribute to the creation of the atmosphere. Architecture of the venue brings the familiarity from everyday experience, music touches our emotions and makes us react positively or opposite - negatively, that we do want to leave the space. Lights, especially the feature of dimness and color - can make us feel more comfortable and warm. However, it is together that they work and appeal to our senses and thus making the experience of the performance. It would have been a much different atmosphere and experience if we were listening to these performances without light in an unknown space that we do not have knowledge of its materiality. It would have been a different experience if the light aspect was done in a different way, or if we listened to these three performances not in a venue that was a former church, but a big area that is used not only for concerts but also, for instance, for sport matches, or in a sterile surgical room of modern hospital.

What I observed and experienced is also how these aspects can be of a discrepancy to each other. If the music is tuned into dark, industrial sounds, but visuals are using ‘positive’, warm colors, reflecting on

the water - my mind is brought up to a schizophrenic experience of not knowing how to feel. My mind and senses are confused by the disharmonic connection between those.

Continuing my research, I asked myself: Why does the atmosphere play a crucial part in the experience of live music performance?

In attempting to answer this question, I have to acknowledge that different readers of my thesis that attended or will attend concerts in the future might have opinions or answers that are not aligned with my own. Marina Abramovic used the quote of Rabindranath Tagore: "Music is the purest form of art.." and I personally do believe that when we hear the music, it touches a very special spot in our mind. However, I also do believe that music performance should be and always is accompanied with other aspects as venue and lights - these aspects build the atmosphere and it is inevitable to disconnect the atmosphere, whether is positive or negative, from the experience of live music performance. It is impossible to experience solely music - we do not live or attend music concerts in vacuum or sensory deprivation tanks. Creating or having at least a bit of focus on creating wholesome atmosphere is crucial as we are human beings with emotions and moods. These emotions and moods are being resonated when our senses are stimulated by melodies, dimming, warmth,.. Once they are touched and we resonate, we filter those emotions that we resonated with or experience catharsis.

As much as I accept the ideas of Paul Auslander, I personally disagree with his idea of the same feeling when being there or when being there via screen. During COVID-19, especially lockdown, I experienced streaming of concerts from various places. Advantage was that I could see bands 'live' from the other side of the planet that I wanted to see for some time, on the other hand. I was in my room that I was fed up with and I did not experience the light, the smell, the sound I usually aim for. These aspects are lacking when one is watching a 'live' concert. As it was mentioned in my thesis, when we watch something, we watch what dramaturgy or camera decides we will see, the freedom of my one owns movement or sight movement is restricted.

What I aim for, is being there and feeling my body reacting to the stimuli of the space, of the atmosphere of the performance, filling up the corners of my mind and body, to the fullest. Being there.

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Appendixes

A - Rasmus Kjær correspondence

K: What was the idea behind your performance 'tourist' - when did you start creating this piece, or how did it go together.

Also what are you doing in a "normal life" work-life

R.K: I began working on 'Turist' as far back as 2007, when I was touring across North America with the renowned Danish rock group Under Byen. Out on the empty highways, I plugged a portable synth into my computer and created the first pieces of what would become 'Tourist'. From here and over the next decade, I would shelve the project several times as I focused on other activities, but finally finished the album last year. The idea is to make a musical guided tour with "exotic sounds" and create an imaginative landscape which is both naïve and profound. I gave the names "Turist" in Danish to make it a bit more personal.

I work almost full time as a musician and I have a small part time job in the handicap sector.

K: How did you react when they told you that you will be playing?

R.K: You mean when Koncertkirken contacted me? I was happy to be contacted by Björn. Most often you have to contact the venues yourself, so it's nice when they reach out themselves sometimes.

K: You were singing and playing piano and next to you was projecting texture, whole with the introductory picture of a book, on a river,..

Did you prepare these visualizations-meaning slideshow? Could you elaborate on how the pictures are connected to the music and the title of TOURIST?

R.K: Well, the idea of the concert is to create the feeling of seeing an old school slideshow at somebody's home with somebody telling you his/her travel memories. Only difference is that I'm not talking, I'm playing music.

So, the way the two things (pics and music) work together is by the way they can both be seen as something very superficial: It's just some tourist photos: some private and some found through google. I just wanted them to create the stereotype of touristic photos. But when I found some photos on private blogs (with pictures from Danes on vacation in Mallorca in the 80's) things started to be really funny and nostalgic. I had to contact the owners and they allowed me to use the pics.

I created the music a bit the same way: very quickly without too much thought. Like a sight-seeing on keyboards... The singing is the same: I'm not singing words that mean anything. It's just random self-made words that I find work well with the music.

Another dimension in this project is the connection to old school video games: I'm using some sounds coming from small, cheap keyboards that sound sometimes like the scores from *fx mind craft* or *super mario*. I had an artist *Matthieu Scarsafame* doing some animated videos on this topic with an animated tourist as the main character. So, I used video stills from these videos in the slideshow as well to give an extra dimension.

K: Later you switched off the projector, but somebody from behind the textile stood there behind the palm -what was meant n this switch?

R.K: The album is divided in two: the happy part and the dark part. This is where it get's more serious you could say. Obviously you can't be a tourist just superficially being excited about other cultures all the time can you?. Reality will catch up on you. So on the album the tourist gets lost and something happens that causes him to rethink his life. In the end he is reborn as an experienced tourist. Could be a story of growing up *fx*. In the concert *Oona* was doing visuals for the whole night, so I had her doing whatever she wanted. I think what she did with the small lights on the palm tree worked really well.

K: Could you put yourself in some genre - it is not me who has problem with labels, but just so people can relate - if there is no one specific . Please write three genres that you submerge into your music or performance.

R.K: I feel it's a mix of jazz, electronic music and world music with *experimental* as an underlying key word. But many other genres could fit.

K: &. How did you feel when you were performing your music, in the space with all the visuals (including slideshow), what was OK, what not, cooperation between you and *KoncertKirken*.

I felt very relaxed during the performance. I knew what I wanted to do. I always like to play in *koncertkirken* as it's a place open for experiments. The *HypnoQlub* was also a good idea (it was *Qarin* and *Herman* who played after me who got this idea, so I'll let them evaluate that).

B - Suzanne Ciani correspondence

K: How did you manage to play at Koncertkirken, have you been there before ?

S.C: I have never played in Copenhagen before this concert. A year before I had traveled through Copenhagen to give a concert in Malmo Sweden and I'm really happy that the Festival of Endless Gratitude and Christian Blaehr invited me to return and perform in Copenhagen at Koncertkirken.

K: What do you think about live music performance combine with visuals (generally here) you can state your opinion on how does it complement, what does it bring, etc

What kind of atmosphere can it bring?

S.C: I am not a big fan of over-powering visuals that accompany a musical performance. I think this is a problem in some very large arenas where it's hard to see the performers and people relate more to the automated lighting systems. For me, my visuals serve a specific purpose and that is that I want people to understand what I'm doing when I play the Buchla electronic modular music instrument. Many so called "hi-tech" performances are mysterious to the audience....the performer might be hidden behind a laptop and just hitting "play" for a pre-recorded file...who knows? So my visuals are primarily a live projection of the Buchla and my hands.... and then I add some processing to those visuals that is generated by the volume levels of the music; this adds another integrated dimension to the literal visual and enhances the atmosphere.

K: Could you briefly introduce me to all the synths you were playing on as well as the tablet or software that was making these structure that were projected on to the walls?

S.C: My primary instrument is an 18 panel-unit Buchla 200e modular music system. I also include two Eventide H9's that I use for signal processing. These were modified in Denmark by Sascha Haber of Northern Light Modular so that they would fit into the Buchla rack and also allow voltage control of some of the effect parameters. The software control interfaces for the 2H9's are on iPads, which are connected to the H9's via bluetooth. There is also a third iPad which is used for an Animoog, used for a bass sound and some solo leads. My "keyboard" is a small flat touch plate called the "Multi-dimensional Kinesthetic Input Port." The visual program was designed in MAX by a student at Berklee College of Music and runs on my MacBook Pro, using a small USB camera and an HDMI connection to the house projection system.

K:How did you as performer felt in the space that is former church - does it play any role of how and what did you play that night?

S.C: I loved playing in quadraphonic and able to be positioned in the middle of the space. It makes me feel more in control of the quad mix when I'm hearing what the audience is hearing and not having to use a separate monitor mix because I'm not on a traditional theater proscenium stage. I am immersed in the sound as the audience is.

K: What do you feel or think when i give you these three words : music, visuals and space.

S.C: My long-time dream is that we will one day have architectural spaces designed to integrate spatial music and visuals. Immersive sound is the future, with many different configurations of speakers for sound placement and movement. We also have many live-generated visuals that are integrated with the music, but typical theaters do not allow flexibility in visual projection spaces. Your generation will create new theaters...for now, we are adapting and re-purposing existing spaces.

C- Additional Pictures

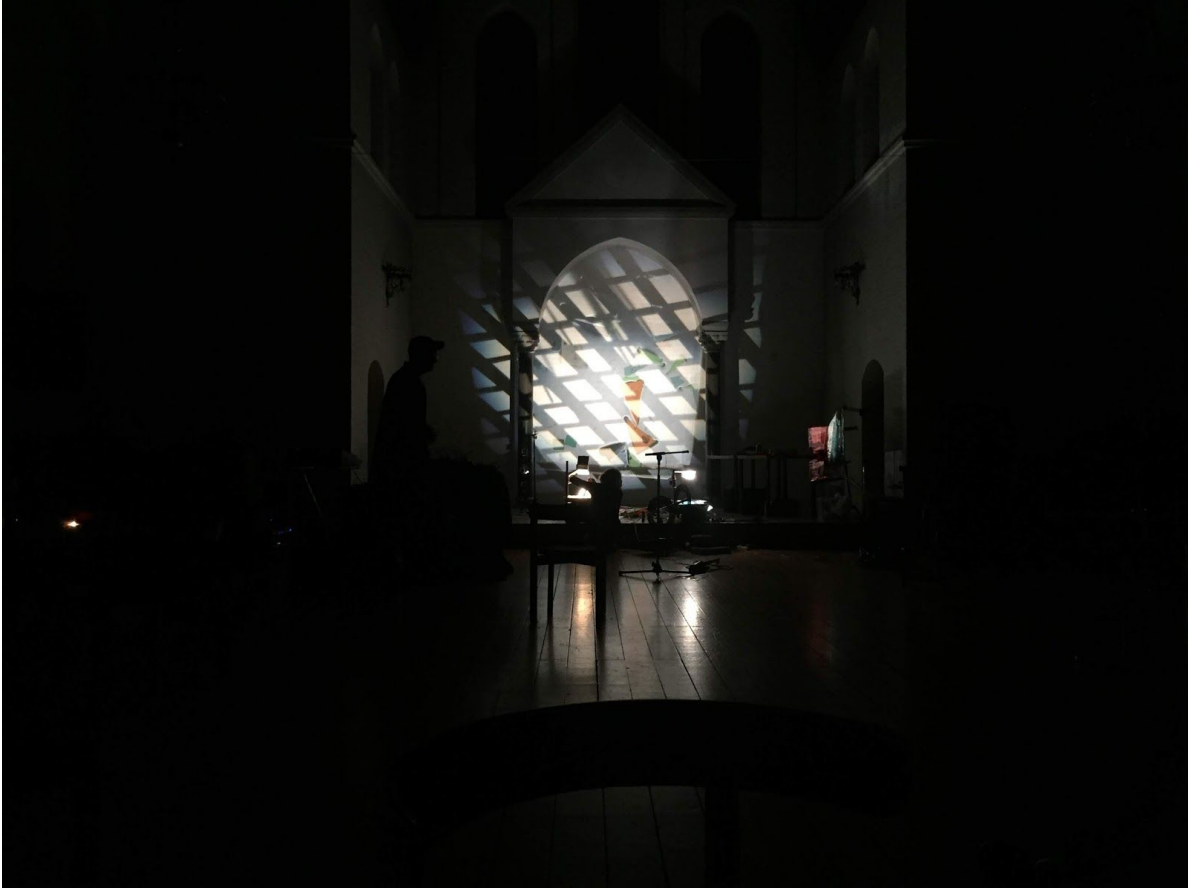
Suzanne Ciani's performance



Rasmus Kjær's performance:



Wikström & Müntzing 's performance



Sofus' performance

