

Sound Presence

Performing with Bodies and Technology

Jan Schacher



Doctorate in Music and Performing Arts

Performance:

18. April 2017, 20h, Geele Zaal,
Royal Conservatoire, deSingel, Antwerpen

Public Defense:

21. April 2017, 13:30h, Auditorium B.001
University of Antwerpen, City Campus,
Prinsstraat 13, Antwerpen

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Music moves us, not just metaphorically, but also through the body. Central to this project is the role of the body and perception in our engagement with the world and the corporeal presence and the perceptual capabilities of the musical performer. The goal is an understanding of musical performance practices centred around the body. This is approached by investigating physical performing through the lenses of the body, the instrument, and the performer's awareness, sensations, and perceptions. Musical performance is seen as a cultural activity with transformational power and improvisation as a mode of playful engagement with the 'new', the unmarked space, memory, and awareness. This artistic research project focuses on my practice of electronic music performance with movement- and gesture-based sound actions, but also open-form, exploratory forms of performance that emphasise interaction between dance and music as well as listening to open spaces.



As artist-researcher, **Jan Schacher** is active in exploratory, open forms of music and performance. His main focus lies on works that combine technology, performing and gestural interactions, both on stage and in installations. He has been invited to numerous institutions and has presented installations, screenings, and performances in clubs and at festivals such as the Sonar Festival, Barcelona, Transmediale Festival, Berlin, Holland Festival, Amsterdam, Singapore Arts Festival, Edinburgh International Festival, Sonic Circuits Festival, Washington DC, Ultima Festival, Oslo, Sound Reasons Festival, Delhi, as well as many other venues throughout Europe, North America, Asia and Australia. His central research topics cover performance, embodiment, and awareness as well as investigations into listening, motion and gesture in music. He takes a mixed-method approach and develops methodologies that bridge artistic practice and scholarly reflection.

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