

File Under Freedom

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BERGEN
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Lisa Alvarado, Eric Baudelaire, Olle Bonniér, Peter Brötzmann, Don Cherry, Moki Cherry, Alvin Curran, Douglas R. Ewart, Svein Finnerud, Milford Graves, Mats Gustafsson, Roscoe Mitchell, Thaddeus Mosley, Sidsel Paaske, Zak Prekop, Matana Roberts, Emilija Škarnulytė, Cauleen Smith, Ming Smith, Sun Ra, Marshall Trammell, Elena Wolay /Jazz Är Farligt

“File Under Freedom” takes its cue from the history of improvisation in music and art. With recently produced and rarely shown historical works, as well as archive material, the exhibition explores ideas on freedom, expressed by improvising musicians and contemporary artists. Free improvisation involves both aesthetic and social imperatives in its striving towards freedom expressed both musically and politically. Improvised music is often seen as a utopian space, a democratic place for collaboration and human interaction. Free jazz arose in the 1960s in the USA, among a generation of pioneering musicians who not only revolutionised jazz but whose art was also a search for identity among black musicians and created space for opposition and protest. Other movements of free improvisation have tried to distance themselves from the traditions of jazz in the search for a broad philosophy of freedom.

Each room in the exhibition presents a meeting between artists, spanning generations, traditions, and artistic approaches. Drawing several historical lines, the exhibiti-

on includes some of the undisputed pioneers of free jazz, as well as a younger generation of artists who employ the rich legacy of free improvisation and creative music. The exhibition is also a visual experience, featuring artists working with visual improvisations through painting, print, collage, sculpture, and graphic scores.

The exhibition is accompanied by an active live program with concerts, talks and screenings.

Curated by Steinar Sekkingstad

The exhibition is supported by Arts Council Norway, Fritt Ord, Norwegian Association of Art Societies and La Fondation des Artistes.

In collaboration with Borealis – a festival for experimental music, Cinemateket i Bergen, Bergen Jazzforum, Spike Island, Le CRAC Occitanie.

Gallery 2

The exhibition opens with a selection of works pointing to aspects within the history of American free jazz, creative music and afrofuturist thinking. With contributions by pioneers of this genre, along with younger contemporary artists, the works in this space not only refer to an important chapter in history, but also reflect on an ongoing, active present. The works by Roscoe Mitchell and Douglas R. Ewart – both musicians and artists with a rich history in American creative music – represent an active engagement and presence in our time. The five paintings by Mitchell span from 1967 to 2021, while Ewart's work are all from recent years, and relate to contemporary politics and social issues, while also having plentiful musical connotations.

Sun Ra – one of the great visionary musical figures of the 20th century – is an unavoidable figure in this context, his legacy reaching far beyond his own vast production. Absorbed in the culture at large as a musical and philosophical reference point, Sun Ra's presence and legacy appears in several places throughout the exhibition, either explicitly or implicitly. In this opening space, he is represented both through his own words and poetry, through the music that fills the space from a work by Cauleen Smith, and in photographic works by Ming Smith.

Roscoe Mitchell

Roscoe Mitchell (b. 1940, Chicago) is one of the great innovators in creative music of the post-Coltrane, post-Ayler era. For more than 50 years, he has been a restless explorer of new forms, ideas and concepts. His hybrid compositional/improvisational paradigm has placed him at the forefront of contemporary music: "if one wants to be a good improviser, one has to know how composition works so one can execute it in real time." Mitchell has recorded over 100 albums, his compositions ranging from classical to contemporary, from free jazz to orchestral music.

Mitchell is a founding member of the Art Ensemble of Chicago and the Association for the Advancement of Creative Musicians (AACM), the latter established in Chicago in 1965. A still-flourishing organization, the AACM continues to expand the boundaries of jazz today. During the civil rights era, the organization embraced principles of experimentation, improvisation and collectivity in order to address issues of self-determination and democracy. The Art Ensemble of Chicago was founded in 1967, first performing under various names, and since 1969 as The Art Ensemble of Chicago, comprised of the members Roscoe Mitchell, Joseph Jarman, Lester Bowie, Malachi Favors, and later, the drummer Famoudou Don Moye. The group lived and performed in Europe from 1969 to 1971, which made them some of the first amongst the AACM artists to move to Europe and develop a long-standing relation with record labels and audiences there. Still active today, the remaining members of The Art Ensemble released their latest record, *We are on the Edge*, in 2019 – featuring a large cast of progressive players of today, including Moor Mother, Tomeka Reid and Nicole Mitchell, to name only a few.

With its motto "Great Black Music, Ancient to the Future", the Art Ensemble embraced a broad range of visual arts as an integral part of their work, using colorful

costumes, face paint, props, theater, poetry, dance and more to create a visual, auditory and sensual spectacle resembling theatre or performance art. Founding members of the Art Ensemble of Chicago, Joseph Jarman and Roscoe Mitchell, are both accomplished painters. For Mitchell, painting has been a part of his creative work since the 1960s, with a renewed focus in recent years. Included in the exhibition is a selection of rarely shown paintings, dating from 1967 to 2020. The selection includes *The Third Decade* (1970), which was famously used on the cover on the Art Ensemble of Chicago's album by the same name from 1984. All works show Mitchell's vivid use of color, as well as a dazzling, complex form of painterly composition: consisting of a myriad of morphing abstract shapes and figurative elements, they explore a similar balance of improvisation and overall composition as his musical work.

As part of "File Under Freedom," Bergen Kunsthall teams up with Borealis to present Roscoe Mitchell live in concert (solo and duo with John McCowen), as well as two of his composed works performed by the BIT20 Ensemble String Quartet and the Norwegian Naval Forces Band. Borealis: March 16 – 20, 2022.

Douglas R. Ewart

Douglas R. Ewart (b. 1946, Kingston, Jamaica) is an interdisciplinary artist based in Minneapolis, Minnesota. A longtime member of the AACM, Ewart is a driving force in the Chicago chapter of the organization, where he emigrated to from Jamaica in 1963. He served as the organization's president between 1979 and 1987. His varied and highly interdisciplinary work encompasses music composition, painting and kinetic sound sculpture, as well as multi-instrumental performances. His visual work includes drawings, paintings, collages, sonic sculptures, masks, sculptures, musical instruments and more. Over the past forty years, Ewart's work has evolved into a confluence of indivisible practices, each discipline acting as a catalyst for the others, with music as the overarching and galvanizing agent.

Included in this exhibition are four recent works, expressing social awareness and political engagement, along with layers of musical connotations and references. *George Floyd Bundt Staff* (2020) is an "idiophone"; a sculpture as well as a musical instrument comprised of tin and cast-aluminum Bundt baking pans, which are used for their sonic effect when played by the artist. The work is dedicated to the late George Floyd who was known and loved in Ewart's neighborhood in Minneapolis. Ewart's own notes about the work states that: "George Floyd Bunted, Sacrifice Flied and Punted with his life to open the eyes, hearts, portals, conscience, intelligence, ire, reprimands, demands, and commands that the world's concept of the police must change. George was murdered in daylight, in Minneapolis Minnesota. However, there are hundreds of George Floyds throughout Planet Earth who are murdered, because of their color, ethnicity, "Race" and designated cast, and economic standing on a daily basis."

Truth is Power, The Tongue is Mightier Than the Sword (2019) is a nine-sided rain stick dedicated to influential activists, political figures and organizations, including:

Fanny Lou Hamer, Malcolm X, Deloris Huerta, John Brown, Helen Fennel Joseph, Geronimo, Crazy Horse, Amy Jacques Garvey, Gaspar Yanga, Red Cloud, Vincente Guerrero, Iris Ewart King, Association for the Advancement of Creative Musicians (AACM), Black Artist Group (BAG), American Indian Movement (AIM), Maxeke, and Lozen. *Eric Dolphy Sonic Dread* (2017) is a sculpture made from an obsolete wooden bass clarinet, in combination with a range of natural and synthetic materials, including bamboo roots and rhizomes, ostrich egg, fabric, stones and beads. For the presentation in Bergen, the work has been altered by four stones, found locally on site in Bergen, with stone-types ranging from "Norwegian rose" (fauskemarmor), a stone found on the beach outside of Bergen to pieces of aragonite from Morocco. The work is dedicated to Eric Dolphy, one of jazz music's most influential and visionary performers and composers, known for establishing the bass clarinet as an instrument within jazz music. Accompanying this work is the painting *Fire Waltz* (2010), dedicated to the pianist and composer Mal Waldron and his composition of the same name which was performed together with Eric Dolphy (as well as Brooker Little, Richard Davis, and Ed Blackwell) at the five Spot in New York, 1961.

Sun Ra

Sun Ra (1914-1993) is known as one of the great visionary musical figures of the 20th century. In his work, he brought together jazz, poetry, pageantry, graphic design, and science fiction to create an image of the future based on readings of African American history. The scope of his project thus reaches much further than jazz and stage performance. An architect of what is now commonly referred to as Afrofuturism, Ra was also active on other fronts, including literature. Ra's poetry, which dates back to the earliest days of his life as a public figure, has remained a more obscure part of his output than his music. It was, however, an essential component of his work, it's presence clearly visible as part of the design of his early LPs. *The Immeasurable Equation* is his most widely available poetry book, having appeared in several versions since its initial release. The book was often sold from the stage by members of his band, the Arkestra. Included in the exhibition are two "signature sheets" – offset lithographic plates used for the printing of this book – on which the poetry is readable in the aluminum plates. These objects were recently shown in an exhibition by Corbett vs. Dempsey in Chicago, who also re-released four books of poetry by Sun Ra in 2021.

Ming Smith

Ming Smith is a Detroit-born, Harlem-based photographer. She is known for her informal, in-action portraits of black cultural figures, including a wide range of jazz musicians. Less focused on documenting black life, her photographs are more about creating a personal response to that life.

Included in the exhibition are the two photographs *Sun Ra Space I (New York)* and *Sun Ra Space II (New York)* (1978). The large black-and white images depict Sun Ra while performing, capturing a moment in action where Sun Ra himself is seen in one image together with members of his Arkestra in the background. In the second image, his back to the camera, Ra's movement obscures

the other performers. Ming Smith's shooting style often results in out-of-focus images where the finer details of figure and background are obscured, creating an effect of abstraction and a dream-like feeling. This deliberate blurriness can be seen as a rejection of her medium as a form of documentation. Instead, the blur highlights a dynamic and reciprocal relationship with her subjects – echoing their action, and thereby situating herself in the expanded scene. This technique can be seen in a number of Smith's images depicting jazz musicians: 'it's timing, and it's not just a blur,' she told the famous curator Hans Ulrich Obrist in a recent interview – 'there's an art to it.' (...) 'Jazz is that way – it's improvisation. Especially the blues, the feeling.'

Ming Smith grew up in Columbus, Ohio and moved to New York in the early 1970s. There, she worked with a wide network of fellow artists, musicians and dancers. She was the first, and for many years also the only woman member of the Kamoinge Workshop; a collective of African American photographers based in New York. The group formed with the joint aim to challenge negative representations of black communities and to develop photography as an artistic practice. In 1975, she was the first African American woman photographer to have her work acquired by The Museum of Modern Art, New York.

Cauleen Smith

Artist and filmmaker Cauleen Smith (b. 1967) is based in Los Angeles. She relocated to Chicago in 2010, where her work became increasingly site-specific and engaged in social activism. Smith is the creator of the Solar Flare Arkestral Marching Band Project, which organized flash mob appearances throughout Chicago. This and other related works invoke the legacy of Sun Ra, who was active in Chicago 1945– 61. The visualization of this movement, black diaspora identity formation, and an emphasis on agency rather than oppression are recurrent elements in Smith's repertoire.

Space Is the Place (A March for Sun Ra) (2011) records the spontaneous performance of the Rich South High School marching band playing Sun Ra's eponymous 1972 composition in Chicago's Chinatown Square. Undeterred by the pouring rain and the evident confusion of onlookers, the young musicians display great enthusiasm and charisma while playing, singing, and dancing to Sun Ra's still-powerful drum beat. Smith employs a cinema vérité-like style to capture the juxtaposition of Sun Ra's experimental composition with the student performers amongst twelve bronze statues of Chinese zodiac signs lining the perimeter of the space – a reflection of the composer's synthesis of ancient and avant-garde iconologies.

A fragmentary pool of sources and references

Also included in this space is a compilation of records and books available for visitors to browse and study. The material relates in various ways to the topics of the exhibition and the artists presented in the galleries. The collection is not aiming to be complete, but gives a glimpse into a larger contextual framework through recordings, texts, ideas and theory. This is in line with the ethos of sharing – a characteristic trait of the free jazz community of musicians, fans, and scholars.

Gallery 1B

This room centers around substantial presentations of two Scandinavian visual artists; Moki Cherry and Sidsel Paaske, as well as the musical and artistic environments they were associated with in the 1960s and 1970s. Both artists experimented with various media, including textile, painting and sculpture, and they both had close connections with the contemporary music scene, working within the visual art circuit and music venues. In addition, the presentation in this room includes examples of American jazz musicians working in Scandinavia at the time, and their exchanges with Nordic musicians – a cross disciplinary scene on which both Moki Cherry and Sidsel Paaske played integral parts. In the late 1960s, Don Cherry, as well as George Russell performed on several occasions with members of what constituted a budding generation of Scandinavian jazz musicians, including, amongst others, the Jan Garbarek quartet. These American artists' time in Norway directly preceded Garbarek's recording of the classic album *Afric Pepperbird*, and the foundation of the legendary ECM record label. The multi-artist Paaske, who is also known for being one of the first to bring pop art impulses to Norway, was connected to this musical development as well, notably for bringing Norwegian folk tones into the mix.

Moki Cherry and Don Cherry - Organic Music Society
Improvised music is fundamentally transnational, and the American jazz musician Don Cherry (1936 – 1995) was one of the clearest exponents of such intercultural exchange. One of the most influential jazz musicians of his generation, Cherry became known through his long association with free jazz saxophonist Ornette Coleman, starting in the late 1950s, as well as through working with musicians such as John Coltrane, Charlie Haden, Sun Ra, Ed Blackwell, the New York Contemporary Five, and Albert Ayler. In the 1970s, he became a pioneer in world fusion music, drawing on traditional African, Middle Eastern, and Hindustani music.

At the end of the 1960s, Don Cherry and the Swedish artist Moki Cherry began a long-lasting collaboration in which multicultural artistic production, music and family life merged in a model for collective creativity. In 1970, the couple bought a schoolhouse in Tågarp, Sweden, and put it to use as an intimate site for experimental pedagogy—hosting all-ages workshops on healthy living and sharing their globally-informed approach to making music and art.

Presented here is a selection of significant works by Moki Cherry, in combination with videos and archival material documenting Don Cherry's music. The couple travelled extensively during their time in Sweden, encapsulated in Moki's motto "the stage is home and home is a stage." While travelling, Moki's tapestries functioned as a portable solution to life on the road. Easy to fold up and bring in a car, the works were used on stage, providing stimulating environments for the imagination while also serving as practical musical directions. Don Cherry also visited Norway on several occasions, and the exhibition includes film documentation from performances at Molde Jazz Festival in 1968 and at Kongsberg Jazz Festival in 1975 (with Moki Cherry), as well as archival material documenting meetings between Don Cherry and Norwegian musicians such as Jan Garbarek and Arild Andersen.

Moki Cherry (1943-2009) was raised and educated in Sweden, where she worked as a fashion designer in the early 1960s. After meeting Don Cherry in 1963, the trajectory of her artistic practice changed. As a couple, the two artists worked together on building a utopian vision of art and music, eventually establishing *Movement Incorporated*, also known as *Organic Music Society*; a troupe with variable membership that drew together music, image and dance with costumes and stage sets created by Moki. Seeking an alternative to the commercial jazz circuit, the couple also organized happening-like concerts in unconventional contexts.

The selection of works in this exhibition includes several tapestries by Moki Cherry which were often used in both performances and performance announcements. Some of the tapestries presented in the exhibition can also be seen in the film footage of Don and Moki performing in Norway with a band consisting of Norwegian and American musicians at Kongsberg Jazz Festival (1974). A selection of smaller scaled paintings shows Moki's signature surrealist imagery, often incorporating writing and symbol-laden iconography of human figures, animals and plants. The selection also includes a hanging soft sculpture, first shown as part of the exhibition project "Utopias and Visions, 1871-1981" at Moderna Museet in Stockholm in 1971. During the course of this exhibition, the Cherry family lived in a geodesic dome in the museum for three months, rehearsing, performing and undertaking various activities together with an ever-changing cast of guests. Moki and Don were engaged by Moderna Museet to run an open stage as part of the exhibition, with inspiration from the revolutionary government that ruled Paris in spring 1871, the Paris Commune. This collaboration was successful to the extent that when the exhibition's curator, Pontus Hultén, was asked to start up Centre Pompidou in Paris, he invited them to run a temporary "Atelier des enfants" (children's studio) while the institution was being built.

Among the archival material and ephemera included in the exhibition are sketches, photographs, media reportages, written correspondence as well as a beautiful hand-painted stereo 2-track tape case. Two issues of the Swedish counter-culture newspaper *Huvudbladet*, published between 1971 and 1973 together with the artist Kjartan Slettemark, points to the broad range of activities that took place in and around the Cherry-family's home in Tågarp. This periodical is an interesting example of independent publishing in its time, covering topics such as music, communal living, and gardening. The word "Huvudbladet" translates to "the main leaf".

The collaborative work of Don and Moki Cherry has recently been subject to significant research and international interest, notably through an exhibition and publication, both titled "Organic Music Societies", presented by Blank Forms in New York (2021). Another example is the substantial exhibition "Communicate, How?", which showed works by Moki Cherry at Corbett vs. Dempsey in Chicago (2021).

For the presentation of Moki Cherry in this exhibition, we are grateful for the help and assistance of Naima Karlsson and the Moki Cherry Estate, as well as John Corbett and Corbett vs. Dempsey, Chicago.

Sidsel Paaske

Sidsel Paaske (1937-1980) was a Norwegian visual artist who experimented in a range of media including painting, drawing, textile, metal work, sculpture, jewelry, poetry and music. Possessing a restless energy that drove her constant improvisation, she was a central figure in Oslo's art scene from 1965 to 1980, producing a number of solo exhibitions, while also actively participating in art politics and feminist struggles. Nevertheless, Paaske was for a long time largely omitted and forgotten from Norwegian art history, and her extensive body of work remained almost unknown until recent years.

Music was always an integral part of Paaske's work. She often used titles taken from songs and jazz tunes, and she collaborated frequently with musicians by making visual work for album covers and performing with live visuals in clubs together with music and poetry. In her home in Oslo, she frequently housed touring musicians, and she knew both Don Cherry and George Russell, as well as other international musicians working in Scandinavia at the time.

In a recording made for NRK (the Norwegian Broadcasting Corporation) in October 1969, Sidsel Paaske was heard singing together with Don Cherry and the Jan Garbarek Quartet. Here, she introduced traditional Norwegian folk singing (stev) to the group's improvised music, naturally blending with Don Cherry's world music approach at the time. The collaboration came into being after Don Cherry had asked Garbarek about a singer who could sing folk tunes, and he suggested Paaske. Garbarek has later confirmed that Cherry was an influence on his later work. Interestingly, this rarely heard recording was made before Garbarek's ECM debut album *Afric Pepperbird* (1970), which explores this aesthetic and is considered amongst the most important Norwegian jazz albums of all time.

Paaske actively employed methods of improvisation also in her visual work, as is evident in the spontaneity captured in the visual expression, as well as titles, symbols and visual iconography. The works included here range from small, spontaneous sketches to larger works on paper, paintings on canvas, and a nearly 4-meter-long excerpt from a large visual score intended to be performed by improvising musicians. The full version of the score was a nearly 40 meters long painting, rolled up on a paper scroll, titled *Blue Letter: The Four Temperaments*. The work was made for Molde Jazz Festival in 1979, and premiered by the saxophonist Erik Balke at the opening. Conceived as a musical score, *Blue Letter* follows a narrative or horizontal movement across the long paper, divided into sections and movements. The theme of the work is water, starting with recognizable imagery relating to the sea and fjords, gradually becoming more abstract and rhythmical. Also included is a TV-program made for Norway's national broadcaster NRK called *Bue: Lydbilder* (Arc: Soundscapes) (1979). The work comes across as an experimental art film, made together with director Jan Horne and featuring music by Jan Garbarek. Through a suite of images, film documentation of Paaske's artistic universe unfolds through a wordless narrative in concert with Garbarek's music.

The selection of works by Sidsel Paaske in the exhibition is courtesy Carl Størmer, who has contributed invaluable information, and access to the archive of Paaske's work.

Nordic encounters

Expanding on the presence of Don and Moki Cherry's work in Scandinavia, the exhibition takes a closer look at selected collaborations between Don Cherry and Norwegian musicians, through photographs and documents. A majority of this material comes from the archives of the legendary Norwegian jazz critic and impresario **Randi Hultin** (1926-2000), and includes photographs taken by her, as well as letters written and sent to her by Moki Cherry. In addition to her unparalleled unifying role in the Norwegian context, Hultin was internationally recognized as a critic. Besides a number of other Norwegian and international platforms, she wrote regularly for *Jazznytt* and *Dagbladet* for several decades. Originally trained as a visual artist under Per Krogh, Hultin devoted her entire adult life to the service of jazz after meeting the jazz pianist Tor Hultin (1925-2001), whom she married in 1947. From 1953 onwards, the couple became known for their many receptions and jam sessions in their home in Gartnerveien, where world stars such as Count Basie, Dizzy Gillespie, Louis Armstrong and Stan Getz were among the guests. Hultin also played an important role in booking and housing both Don Cherry and George Russell in Norway, and she corresponded regularly with Moki Cherry. Today, her legacy is managed by the Randi Hultin Foundation, as well as through her unique jazz history collection donated to the National Library, who have been helpful in making the material available for this exhibition.

Present in the exhibition through film, audio recordings, and other archive material – as well as indirectly through his influence on the Norwegian jazz scene – is the world famous jazz musician and composer **Jan Garbarek** (1947). Best known as a tenor and soprano saxophonist, and for his unique mix of jazz and folk tunes, there is hardly any Norwegian jazz musician with as great an international reputation, besides, perhaps, Karin Krogh, with whom the young Garbarek played in the 1960s. Towards the end of this decade, the saxophonist was strongly inspired by recent movements in American jazz, including free jazz. This is expressed through the music of his quartet, whose other members were Terje Rypdal (guitar), Arild Andersen (double bass) and Jon Christensen (drums). Both together and separately, Garbarek and his quartet played with Don Cherry, as well as George Russell. The latter collaboration in particular was to have a noteworthy effect on his further development.

George Russell (1923-2009) was an American jazz pianist and music theorist. He is best known for his theory of harmony based on jazz rather than European music, which is considered central to the development of modal jazz associated with artists such as Miles Davis and John Coltrane. In Scandinavia, Russell is known as one of the inspirations for the "jazz wave" following his stay in Norway and Sweden between 1964 and 1969. During this period, his orchestra performed on several occasions with members of what constituted a budding generation of Scandinavian jazz musicians, including, amongst others, the members of the Jan Garbarek quartet, as well as the bassist and composer **Arild Andersen** (1945).

Also included in the exhibition is the film *Hoppsjazz* (1972), which documents another encounter between the central cast of Norwegian improvising musicians and American musicians in the early 1970s. The drummer

Jimmy Hopps (1939) came to Norway with Webster Lewis for several concerts in 1971, staying in the country for six months. This film, produced for NRK by director Jan Horne, documents a train ride from Oslo to Voss that year, with the musicians Arild Andersen, Jan Garbarek, Calle Neumann and Jimmy Hopps engaged in conversation about music as communication between cultures, and conditions for performing; ending with a performance by the group at the high school in Voss. The concert was organized by Lars Mossefinn, who later started Vossjazz, a renowned jazz festival in western Norway running since 1973.

The director behind several of the NRK productions shown in this room is **Jan Horne** (1940-2004). Horne was a Norwegian filmmaker who worked for large parts of his professional career at NRK, always maintaining close connections to the Norwegian jazz and art scene. Culture documentaries and series on jazz constitute a significant part of his filmography. Horne also facilitated several transmedial improvisation-based experiments combining different art forms, of which the film **Bue: Lydbilder** with Sidsel Paaske is an example. In addition to the films presented in the exhibition (*Lydbilder, Hoppsjazz, and Kongsberg Jazzfestival*), Horne produced the documentary series *Randis Jazz* about the jazz impresario Randi Hultin. Alongside his film projects, Horne was active both as a journalist and musician, including as an occasional drummer in Svein Finnerud's jazz orchestras.

As a special part of the exhibition, we show three unique releases by the Swedish label **Bird Notes**, started by

Gallery 1A

Milford Graves

Milford Graves (1941 - 2021) was a percussionist, acupuncturist, herbalist, martial artist, programmer, and professor. An innovative and revolutionary force in radical music making since the mid-1960s, Graves transformed the role of drumming in jazz, introducing a new way of dealing with unmetered time and proclaiming that the drummer was not simply a beat-keeper but rather a dynamic and influential improviser. A pioneer of free jazz, he was a member of the New York Art Quartet, whose iconic first recording in 1964 featured LeRoi Jones (Amiri Baraka) reading his poem "Black Dada Nihilismus," and in 1967, he was one of the performers at John Coltrane's funeral, as part of Albert Ayler's quartet.

In this room, a collection of Graves' visual art, performance recordings, instruments and ephemera give an insight into the complex and progressive work of an extraordinary jazz mind. Graves' highly decorated drum set is shown together with a hovering gong which produces a humming drone in the space. A group of original drawings and collages are presented together with a selection hand painted album covers. And a comprehensive display of his musical output is presented in combination with photographs and documentation related to his scientific research, studying both the human body and heartbeat, as well as the cosmic relationships between rhythms and the universe.

Milford Graves has recently been the subject of two retrospective exhibitions – "A Mind-Body Deal" at ICA

Bengt "Frippe" Nordström (1936-2000) in 1962/63. Nordström had previously issued records under the label BRA and Jazz Records. In some cases he recorded radio broadcasts, with one microphone, direct to his ¼ " tape machine and made vinyl pressings for himself and his friends. A selection of his favorite Charlie Parker solos made it into a Bird Note EP. He also recorded himself playing together with an Ornette Coleman record on his turntable and released it as an EP.

The first official release by the Bird Notes label was the pioneering American free jazz musician **Albert Ayler's** (1936-1970) debut album, "Something Different!!!!!!" (BNLP1), recorded at the Academy of Music in Stockholm together with Swedish musicians Torbjörn Hultcrantz (bass) and Sune Spångberg (drums). Ayler had arrived in Sweden in the spring of 1962, in the hope of finding an environment receptive to his music. Presented here is the original mockup version of this LP, with alternative photographs and a handwritten cover. Also presented is a mythical release by Bengt Nordström and Don Cherry (BNLP3), with a unique hand painted cover. Alongside it is Nordström's own LP "Natural Music" (BNLP8A/8C). All releases on Bird Notes are to be considered test pressings / reference records, except Albert Ayler's *Something Different!!!!!!* and Nordström's *Natural Music*. The edition of *Natural Music* shown here is printed with a real cover (off-set print) and was later used to hold all of the various test-pressings in LP format by Bengt Nordström. Many labels are re-used for different pressings, causing confusion among collectors.

Philadelphia and "Fundamental Frequency" at Artists Space, New York – unfolding his many-layered and multifaceted work, not only as a jazz innovator, but also giving insight into less well-known aspects of his life's work; encompassing medicine, botany, healing, activism, and martial arts. All these elements contribute to Graves' understanding of the world and its expression. An autodidact, polymath, and lifelong experimenter—a consummate improviser—Graves saw rhythm in all the layers of existence, from subatomic particles to heartbeats to the movement of planets.

The presentation of Milford Graves in this exhibition is indebted to the Estate of Milford Graves, the curatorial advice and research of Mark Christman and Ars Nova Workshop, as well as invaluable assistance from Artists Space, New York.

Marshall Trammell

Presented in the same space as Milford Graves is an installation by Marshall Trammell, also known as Music Research Strategies (MRS). An experimental percussionist, composer and archivist, Trammell's work is rooted in activism and social change interventions, embracing improvisation as a collective, movement-building tool.

Eleven Postures (2021) is a teaching film in which Trammell demonstrates elements of an "organizational mindset of i/Improvisation (its technologies and Culture)". In the recorded performance, the artist performs a visual score on a modified drum set (bass drum, snare drum and

cowbell played with chopsticks), while describing the use of his body, mental images, such as shapes or patterns, emotional states and organisational mindset behind the compositional approach and drumming method in each of the eleven postures. The images for the score were sourced through a workshop, held in Albuquerque, New Mexico. Participants were instructed to self-organize small groups to discuss persistent conditions of fugitivity, displacement, and human hardship, as evident in the landscape of the Southwest of the United States both historically and today. The participants used hot branding irons to burn representative images into square planks of wood, on which colored yarn were hung, from one to the other in a zigzag line.

Trammell's research-based practice is an exploration of solidarity and resistance across cultures. Taking cues from a diverse set of historical reference points, his work brings

Gallery 3

Upon entering Gallery 3, the visitor will find herself surrounded by a layered composition of striking visual works encompassing several generations, artistic traditions, and material approaches to aesthetic expression alike. Common to the works presented here, is that they, through differing means, investigate abstraction, improvisation, painterly or sculptural gesture – as well as a broad range of intersections where musical work interacts or coexists with the visual.

Thaddeus Mosley

Thaddeus Mosley (b. 1926) is a self-taught artist working with large wooden sculptures sourced from trees in the local environment around the city of Pittsburgh, where he has been based all his life. The three sculptures included in the exhibition are examples of what the artist calls "sculptural improvisations," taking cues from the modernist traditions of jazz. "The only way you can really achieve something is if you're not working so much from a pattern," Mosley says of his improvisational method, adding: "that's also the essence of good jazz." Mosley's sculptures are explorations of "weight in space". Composed out of several assembled elements, each sculpture expresses a unique articulation of balance and movement, physical groundedness and weightlessness. With influences ranging from modernist sculptors such as Isamu Noguchi or Constantin Brâncuși, as well as Pan-African sculptural traditions, the works occupy a particular place within the history of black American abstraction.

What the artist himself refers to as "animate abstractions" speaks to how the works' presence can be felt in the space they inhabit. Mosley's improvisational process helps to evoke a particular liveness, where chisel marks play across the surface of the wood in rhythms reminiscent of those one might find in jazz and dance. As a group, the three sculptures form a "trio", their interplay activating the space between them. With titles such as *Rhizogenic Rhythms and Misterioso - T. Sphere Monk*, the artist underlines the musical associations embodied in the works. "Misterioso" is a nod to jazz musician Thelonious Monk, visible perhaps in the off-kilter sculptural composition evoking Monk's unusual melodic structures, unpredictable intervals, and jagged, angular sounds.

together a conversation about how we as individuals enact change within our societies and draws these words and ideas into an improvisational musical frame. In *Eleven Postures*, a central reference is the 1680 Pueblo Revolt in the area that became Santa Fe, New Mexico. "Burn the Temples/Break Up the Bells" was shouted, by Popay, the leader of a collective of Pueblo Indians who revolted against the oppressive Spanish Army. Popay's cry was heard through an accounting technology that utilized several cords of rope made of yucca.

11 Postures was commissioned by *Borealis* – a festival for experimental music as part of Artist in Residence Marshal Trammell's project "Warrior Ethos / Warrior Ecologies" (Supported by Arts Council Norway. World Premiere at *Borealis* 2021). For *Borealis* 2022, Trammell will present a new performance titled "The Moon is Down".

Lisa Alvarado

Lisa Alvarado (b. 1982) is an artist and musician based in Chicago. Her scroll-like, free-hanging paintings occupy the gallery space like tapestries or sculptural objects, exuding a distinctive presence. Alvarado's practice bridges visual art and sound in works that are at once spiritual and grounded in the physical, natural world. Referencing Mexican craft traditions, her *Traditional Objects* (2010 – ongoing), are often used as backdrops in performances by the group *Natural Information Society*, in which Alvarado plays harmonium and percussion. While alluding to textiles both formally and materially, these objects can also be interpreted as nods towards movements within modernist painting, as well as abstraction beyond the parameters of Western art history.

Inspired by the musician-artist couple Don and Moki Cherry (see Gallery 1B), Alvarado's work with painting as stage décor and visual work as an integrated part of musical performances, bears a strong resemblance to Moki Cherry's work. Concerning this influence, Alvarado has stated that she thinks "textiles are an interesting framework for thinking about painting and abstraction, the history of textiles being a more culturally inclusive history than, say, the Western painting canon." With this, she is referring to how textile works have traditionally been reduced to the category of "artefact" rather than being recognized as legitimate works of art. The two works included in the exhibition are part of her recent series called *Thalweg*, in which she uses a geographical term denoting the lowest elevation point in a waterway, defining the boundary line between political territories. One of the works also adorns the cover of the latest LP by *Natural Information Society*, *Descension (Out of our Constrictions)*, recorded in collaboration with British improvising musician Evan Parker.

Matana Roberts

Matana Roberts (b. 1975) is an internationally renowned composer, band leader, saxophonist, sound experimentalist and mixed-media practitioner. Roberts belongs to a new generation of improvising musicians who continue the strong tradition of African American avant-garde music in which political commitment, historical awareness and the spiritual or intellectual roots of creativity are inextricably

linked. Her open-minded attitude towards the act of creation is evidenced by her intimate familiarity with improvisation, as well as the range of different traditions and genres included in her artistic practice: dance, poetry, theatre, and most recently visual art.

The works presented here (all 2018) are a selection of mixed-media collages made of objects, photographs, graphic scores, and sound compositions. Defining her own process as “panoramic sound quilting,” Roberts assembles visual and musical works which illuminate personal histories while situating them in a broader political landscape. For one, Roberts expresses a strong consciousness of being a black woman in the USA today, but also of the historical backdrop forming this experience. In a powerful recording project titled “Coin Coin” (for which she has so far released four critically acclaimed albums in a series of what will become 12 chapters), Roberts evokes fragments from African American history—from the age of slavery via the civil rights struggles of the 1960s, up to the present-day Black Lives Matter movement.

In 2017 Bergen Kunsthall presented the first European solo exhibition by Matana Roberts, in collaboration with the Borealis festival for experimental music. The exhibition was accompanied by a series of musical interventions by Jennifer Walshe, Angharad Davies and Chris Corsano.

Zak Prekop

Zak Prekop (b.1979) is a New York-based painter. The four paintings included in this exhibition are complex visual investigations of the relations between improvisation, abstraction, and composition in painting. The historical ties between improvisation in music and abstraction in painting, is generally understood through a certain correlation between the “liveness” found in the gestural strokes of Abstract Expressionist painting, and a similar expressiveness and spontaneity heard in Free Jazz and improvised music. Although his oil paintings on muslin share material similarities with these modernist predecessors, Prekop’s paintings operate at a different pace. Simultaneously spontaneous and laborious, the works form dense and complex compositions, which at first sight might come across as “loose” and “free,” while closer inspection reveals careful consideration of every element.

With a background as an improvising musician, much of Prekop’s work is nevertheless informed by concrete musical ideas, often hinted at through titles referring to musicians and recordings. *For Hennies*, for example, is named after the composer Sarah Hennies, while *Outside Recording*, according to Prekop, refers to “the sounds of nature around our house, the kind of incidents scattered in a field that I see in my painting and hear in space and in music.” Having listened to the British improvisational group AMM, he was inspired by “the feeling of incidents in a field which create structure over time” (over scale in painting). *Negative Cereus*, on it’s side, is named after a plant called the night blooming cereus, which the artist came up with after he had kept changing the painting from black to white, and thus thought of day and night cycles when naming it.

Peter Brötzmann

Peter Brötzmann (b. 1941) is an artist and musician best known as a preeminent figure in contemporary improvised music. Trained as a visual artist in his hometown of Wuppertal,

Germany, in the late 1950s, his early musical career as a saxophonist and clarinetist was paralleled by his first art exhibitions in Holland and Germany. In the mid-1960s, he also participated in Fluxus events. Disillusioned with art galleries and exhibitions, however, Brötzmann refocused his creative efforts on music. In 1968, he recorded and self-issued *Machine Gun* with an eight-piece group; an incendiary LP documenting the leading voices of the burgeoning European free jazz revolution. In the decades since, Brötzmann has released over fifty albums, thus solidifying himself as a pioneer within the European free jazz movement.

Alongside his work as a performing musician, Brötzmann has kept working as a visual artist and graphic designer. Along with large-scale oil paintings and delicately lyrical watercolors, Brötzmann has amassed an oeuvre of small constructions, often using found or fabricated wooden boxes as both support and frame, sometimes integrating metal elements such as cans, can lids and rusted industrial detritus. Using materials “at hand” while on tour or at home in Wuppertal, the sculptural constructions and assemblages are often small in scale, using combinations of contrasting materials, such as old patinated wood with hard metal. These meetings between force and fragility form haptic, often sensual expressions. The small boxes create little scenes which often evoke landscapes, as in the three “clouds” represented in the exhibition.

Svein Finnerud

Svein Finnerud (1945-2000) was a Norwegian visual artist and jazz musician, best known as the leader and pianist in the group Svein Finnerud Trio. Together with bass player Bjørnar Andresen and drummer Espen Rud (replaced by Svein Christiansen in the 90s), the trio is considered among the most important free jazz groups from Norway in the late 1960s and early 70s, and is generally regarded as one of the most controversial and important avant-garde groups from Scandinavia. Their eclectic style of music combined free-form investigations of rhythm, timbre and tonality, while also incorporating melody and funky grooves inspired by international players and composers such as Paul Bley, Krzysztof Penderecki and George Russell. The trio was closely connected to the visual art scene, and a progressive milieu of interdisciplinary activities taking place at Club 7 in Oslo, The Henie Onstad Kunstsenter and The Munch Museum. Many of the group’s performances incorporated costumes and theatrical elements in Fluxus-style events or performances.

Also an accomplished visual artist educated at the Norwegian National Academy of Craft and Art Industry, Finnerud worked primarily with graphic prints. Included in the exhibition are a selection of works on paper, displaying his distinct style which sits somewhere between graphic musical notation, pictorial abstraction and figuration. His visual works are often read as “musical”, closely connected to his work as musician and composer. In the works displayed here, this is evident in a series of prints ranging from dense, noisy and dissonant surfaces, to more harmonical and careful compositions. The work *Notation* bears clear resemblance to a graphic score. In one of the works, a grey cloud of thin, swirly lines fills the center of an all-over composition. This untitled work was used on the cover of the seminal album *Mulitmal* in 1971, made together with visual artist and poet Trond Botnen and the acclaimed saxophone player Carl Magnus “Calle” Neumann. (See also Gallery 1B).

Olle Bonniér

Olle Bonniér (1925-2016) was a Swedish painter, graphic artist and sculptor who lived in New York, Mexico and Stockholm. Bonniér is considered a central figure in the development of Swedish abstract painting. After a constructivist-geometric period, he switched to a more spontaneous, dynamic style in the late 1950s, often using dramatic color contrasts. Working in many different techniques, he also experimented with electronic works of art.

Several of Bonniér's works were not only meant as pictures, but also as graphic scores to be interpreted and performed by musicians. The two works included here are from the 1960s and 1970s. However, the nearly three-meter-long graphic scroll *Plingaling* is based on a painting from 1949, which makes the score (or the idea behind it) the earliest work presented in the exhibition. The date is worth noticing as Bonniér in this work anticipates a mode of thinking that would only later be formulated by artists such as John Cage. Consisting of small colored spots on a large white surface, the work was described by Bonniér as "the limitless, luminous universe". Every spot, according to the artist, should be understood as an "isolated event that does not have any logic or definable connection with the other spots." "When they circulate," he said, "they happen to collide with each other. That is when the sound "plingaling" occurs." Another work from the same year, simply called *Pling*, consisted of one single dot, and was considered a score for the shortest imaginable sound. These and other similar early works by Bonniér remained uninterpreted until the 1980s. The second work included in the exhibition is *Score for Invisible Sound* (1984) – a minimalist, almost empty print, which was also created as a score to be performed by musicians. The two works were released on CD in 1995 together with several other compositions by Bonniér.

"Plingaling" and "Score for Invisible Sound" will be performed live by saxophonist Mats Gustafsson in the exhibition on March 27, 2022.

Gallery 3 & 4

Alvin Curran archive

Eric Baudelaire, *When There Is No More Music To Write, and other Roman Stories*

A co-production between Bergen Kunsthall, Spike Island and Le CRAC Occitanie, with additional funding from La Fondation des Artistes and Arts Council Norway.

In Gallery 4, viewers are presented with a new film by the artist Eric Baudelaire, centered around the music of the American composer and improviser Alvin Curran. Accompanying the film, is an extensive archive documenting Curran's work, compiled and organized by the music historian Maxime Guitton.

Presented as three chapters, Baudelaire's film uses Curran's music to "tell stories that images cannot about a time, a spirit and the cyclical ethos of change." Two seemingly unconnected stories are told in the film, both taking place in Rome, and each leading to watershed moments in 1978. The first story deals with the radical political avant-garde, and involves the kidnapping of the former Italian prime minister Aldo Moro by The Red Brigades, as well as a simultaneous side-story about a

Mats Gustafsson

Mats Gustafsson (b. 1964) is a Swedish saxophonist and composer, and one of Scandinavia's most prominent and active performers within free jazz and improvisational music. He has initiated a number of band constellations, including Fire! Orchestra, The Thing and The End – a quintet together with Sofia Jernberg and the Norwegian players Kjetil Møster, Anders Hana and Børge Fjordheim. His cross-genre approach has led him to play in various styles also outside of jazz, including experimental rock, noise music and contemporary music, collaborating with a wide range of musicians such as Peter Brötzmann, Ken Vandermark, Sonic Youth, Jim O'Rourke and Neneh Cherry (daughter of Don and Moki Cherry).

As a composer, Gustafsson works with illustrated, graphic scores. Since the 1960s, graphic notation has been widespread within both contemporary jazz and creative music, modern composition, as well as conceptual art practices like the Fluxus event scores. Avoiding traditional notation in favor of symbolic compositions of color, line, and shape, the visual scores provide specific instructions for the improviser, while also allowing musicians to bring their own special expertise and individual strengths to each performance. Implicit in this is a method of giving each individual performer a larger freedom, thus opposing the inherent power relations between composer, performer and audience. Included in the exhibition is Gustafsson's composition *HIDROS o.T.* (2019), a score consisting of 13 sheets of collaged and notated elements. The composition is based on the interaction between images and sound, as well as between ensemble and solo work, and is led by a conductor in which usage of graphic scores and instructions indicates the direction and content of the music. The score features a series of paintings by the artist Mathias Pöschl (b. 1981). The piece was commissioned by nyMusikk Trondheim in 2019. An exhibition centering on Gustafsson's graphic scores was presented at Kunsthall Trondheim the same year.

flower vendor named Spiriticchio. The second story begins in the mid-60s, and is rooted in the contemporary music scene where a desire for sweeping change in the arts mirrored the motions in the expanded political sphere. Radical visions were fueled by a need to invent new forms from a tabula rasa; an attitude also rooted in a form of upheaval and departure from the known that would similarly come to a boiling point in 1978.

In 1964, Alvin Curran, then a young man from Providence, Rhode Island, travelled to Rome on a whim. The bustling sounds and chaos he encountered there captivated him to such an extent that he never left. Rome became a laboratory for his musical research in a remarkable period of innovation, beginning with an encounter he had only shortly after his arrival: Franco Evangelisti, an older Italian colleague, told the aspiring composer: "didn't you know, Alvin, that there's no more music to write?". Curran took this in the most literal sense possible, and abandoned everything he had learned up to that point to search for aesthetic solutions to the problem. One of them was to consider the natural sounds around him as music: water pouring from Rome's numerous fountains, or the shouted

dialogue between prisoners and their families echoing in the night above Trastevere prison.

Alongside field recordings of natural sound, Curran explored the possibilities of group improvisations in performances engaging the public. Ordinary objects – a piece of glass, a tin can, seashells – became instruments, and the sounds that emanated from them were amplified and distorted by very early synthesizers. Along with fellow American expats Richard Teitelbaum and Frederic Rzewski, Curran founded Musica Elettronica Viva (MEV) in 1966. During the following years, the ensemble hosted hundreds of nightlong sessions in a Trastevere garage. Their goal was radical: dissolving the figure of the author in the collective, breaking down the barriers separating composition and improvisation, between acoustic and electronic instruments, and amplified objects, blasting the “bourgeois” foundations of Western music.

Gallery 5

Emilija Škarnulytė (b. 1987) presents a new installation built around film footage made in collaboration with musician Abshalom Ben Shlomo (b.1941). The immersive installation is a poetic meditation on the lifelong journey of one man’s never-ending search for home. We follow Abshalom Ben Shlomo through a day at his home in the Negev desert in Israel, as we travel simultaneously through the cosmos with him as an African American refugee, legendary jazz musician, and spiritual searcher.

Abshalom Ben Shlomo was born Virgil Pumphrey, in the working-class black neighborhood of Englewood in wartime Chicago. An encounter with Sun Ra in 1961, as a young man, changed the trajectory of his life. Seeing a black man playing an electric piano was an electric occurrence in sixties Chicago, and the energy from the music cast a spell on the young Virgil. Seven years after the first meeting in the club, Ben Shlomo again meets the bandleader and composer Sun Ra. He moves to New York and gets the opportunity to audition for Ra’s Arkestra. In the years to follow, he traveled the world with the group. Later, finding faith in the teachings of the Black Hebrew Israelites (a syncretic Judeo-Christian religion that has its

Bookshop

DIY & FREE MUSIC

A selection of LPs from Mats Gustafsson’s *Discaholic Archives* in Nickelsdorf, Austria

This selection of records, compiled by Mats Gustafsson especially for “File Under Freedom”, focuses on independent record labels and DIY record production. Since the late 1950s, small independent labels have been instrumental in supporting the radical music of its time.

Historically, jazz albums have been released by both major and minor companies. Popular artists have been supported by major labels and others by independent labels. Still, there has always been a parallel history of DIY within the history of jazz. A seminal change happened in the 1950s when artists decided to release records on their own, and Charlie Mingus and Max Roach started *Debut Records* (1952-57) as the very first record label ran by the musicians themselves. Many others soon followed, and a

In his work, Eric Baudelaire examines processes that shape the conditions of today’s reality, merging traditions of documentary, experimental, and fictional filmmaking. Trained as a social scientist, Baudelaire’s films have, for the past fifteen years, explored historical setbacks and invisible mechanisms of power and artistic creation. Choosing subjects which escape consensus, Baudelaire often undertakes dangerous cinematic journeys with no preconceived conclusions or scripted outcomes. In 2014, Bergen Kunsthall presented Baudelaire’s solo exhibition “The Secession Sessions” including the film *Lost Letters to Max*.

The archive accompanying Baudelaire’s film in the exhibition documents Alvin Curran’s rich career through a large number of historic documents, and includes his work with MEV, his pre-MEV solo archive and both collaborative and solo work from the 1970s onwards.

core African American liberation) Ben Shlomo joined their community and emigrated to the Middle East.

In Škarnulytė’s video we meet Abshalom Ben Shlomo as an elder in his home in the Negev desert. As we follow him through his day, we learn his origins, the many turns of his life through history, and how he arrives in Israel, still searching to reconnect with the cosmos and find a home that will grant peace to his wanderings. Škarnulytė’s installation combines landscape images from the desert, interviews with Ben Shlomo, as well as his music, in a slow paced, rhythmically and visually contemplative narration – shown in the space on a large projection, as well as footage shown on smaller tv-monitors. The installation also includes architectural elements such as a reflective ceiling, specially designed seating, and golden curtains.

Emilija Škarnulytė is a Lithuanian visual artist and filmmaker based in Tromsø, Norway. Oscillating between the fictive and documentary, she works primarily with deep time, from the cosmic and geologic to the ecological and political.

whole history of smaller label activities within jazz and free jazz developed through the 60s and 70s. Sun Ra and his business partner Alton Abraham started *Saturn Records/ El Saturn Records* in 1957 and released a myriad of albums, poetry books and pamphlets over the years.

One of the most important labels within creative jazz and free jazz is *ESP Records*. Since it was founded by Bernard Stollman in 1963, ESP released a range of major artists within radical free jazz, such as Albert Ayler, Sun Ra, Milford Graves, Charles Tyler and Frank Wright. The label promised that «the artists alone decide what you hear on their ESP-Disk”, emphasizing artistic independence and autonomy. ESP’s discography is both a nightmare and a wet dream for any collector, with a confusing blend of variants of each release. The LPs made in the 1960s could appear in variants of colored vinyl, and with different jackets and printing techniques. Albert Ayler’s “Bells” is

one of the most beautiful examples, where a wide array of silkscreen prints was used on both the vinyl records and their covers. Included in this selection is a very rare hand painted version of a pre-press, as well as a version silkscreened on a metal foil.

In the 1960s and 70s many musicians-led labels were founded. The selection presented here includes Cosmic Records, CJR records, Dogtown Records, BFNAT, Intex Records, Im-Hotep, QC Records, Abdullah Sami Records and CSP – all of which are DIY labels, releasing American free jazz. Saturn Records are represented with a variety of releases, including hand painted, handwritten and collage-based record covers. These includes two very rare examples of the so called “shower curtain covers”, where a transparent shower curtain was applied on top of different collages or/and photos, made by Sun Ra himself.

In Europe label activities exploded in the late 60s when artists like Peter Brötzmann (BRÖ and FMP) Misha Mengelberg and Han Bennink (ICP), as well as Derek Bailey, Evan Parker and Tony Oxley (Incus Records) started their own labels. Included here are two examples of handmade covers where unique art were applied on the jackets by the artist themselves. The record *New Acoustic Swing Duo* (ICP 001) came in handmade covers made by drummer Han Bennink, all with original collages, drawings, stamps and other techniques. This first edition were made in between 200 and 300 copies and presented here are 10 different versions of this cover. Other artists, such as Peter Kowald Quintet (FMP 0070) also featured unique handmade collages on each cover. The overall selection included here show a variety of European labels such as BRÖ Records, Nondo, Calig, Moers, SAJ and O records.

Sun Ra lithographic printing plates

Discipline 27-II, 1972

This section of the exhibition also includes two examples of lithographic printing plates, used by Sun Ra and El

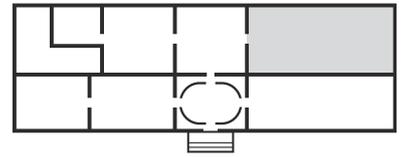
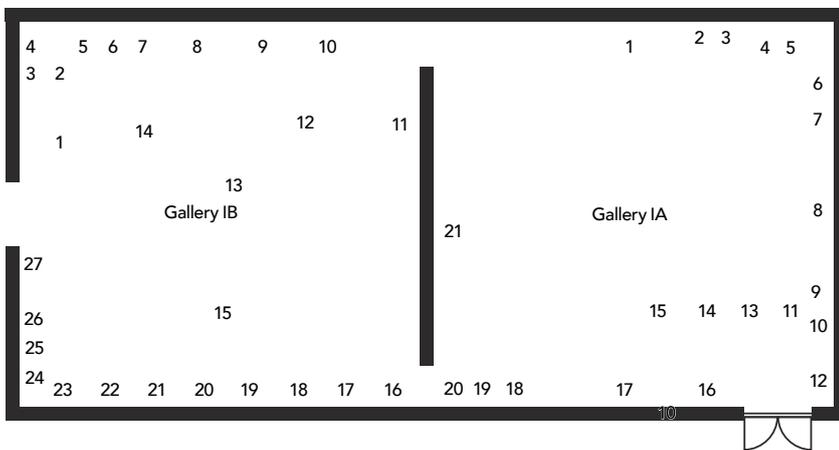
Saturn Records in the production of the LP *Discipline 27-II* from 1972. Vinyl packaging presented Ra with an opportune and unorthodox vehicle for the dissemination of his visual art as well as his poetry. These printing plates reveal how sections within each record cover could be altered with new texts and different colors in subsequent pressings. Many Saturn releases included poems in their design, hovering unexplained on the back covers.

Elena Wolay / Jazz Är Farligt

Music journalist, lecturer, booking agent for Trees, grass and stones and Lydia Lunch, curator of concerts and exhibitions; Elena Wolay keeps busy in the music sphere. Via the platform *Jazz Är Farligt*, which she has run since 2011, she has been described as one of the most driving forces on Sweden’s alternative music scene. *Jazz är farligt* started out as a live scene but in short developed to be a fanzine, music festival and a record label as well as a theater group for children where jazz music such as Sun Ra Arkestra was presented.

Recent curatorial projects include Sun Ra at Mellanrummet, Malmö Konsthall (2021), Åke Hodell “Motstånd”, Tensta konsthall (2020) and Åke Hodell “Motstånd”, Malmö Konsthall (2022).

The fanzine *Jazz är farligt* (*Jazz is Dangerous*) was started when Elena Wolay became ill and wanted to keep in touch with the audience she met weekly through the live gigs she organized. The fanzine typically contains diary entries, series, reviews, interviews, chronicles, etc. For each issue, Wolay has collaborated with the artist Jockum Nordström who makes the cover. Made especially for “File Under Freedom”, the 8th issue of *Jazz är farligt* looks at the genre of album cover liner notes, and contains both new and selected texts, compiled as liner notes for the exhibition. With texts by Elena Wolay, Magnus Nygren with Andrew Lampert, Isak Hedtjärn and Mats Gustafsson.



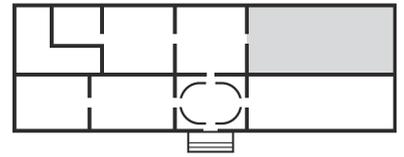
Gallery IB

- | | | | | | | | |
|---|--|----|---|--|--|--|--|
| 1 | Vitrine | 8 | Moki Cherry
<i>Title unknown (Swan)</i> , ca 1974
Textile appliqué. 208 x 113 cm.
Unique. Courtesy The Estate of Moki Cherry | 203,2 x 376,2 cm
Unique. Courtesy The Estate of Moki Cherry | 24 | Sidsel Paaske
<i>Bue: Lydbilder (Arc: Soundscapes)</i> , 1979
14 min
TV-program made for Norway's national broadcaster NRK. Made together with director Jan Horne and featuring music by Jan Garbarek's group. Through a suite of images, film documentation of Paaske's artistic universe unfolds through a wordless narrative in concert with Garbarek's music. Directed by Jan Horne
Courtesy of NRK – Norwegian Broadcasting Corporation and the artists / representatives | |
| 2 | Vitrine | 9 | Moki Cherry
<i>Kali</i> , 1973
Textile appliqué. 203,8 x 105,4 cm. Unique. Courtesy The Estate of Moki Cherry | 15 | Sidsel Paaske
<i>Blue Letter (sketch)</i> , 1979
Paper
74,5 x 400 cm
Private owner: Carl Størmer | 25 | Recording |
| 3 | Moki Cherry
<i>Movement Incorporated concert poster at Kunsthal Charlottenborg, Copenhagen, Denmark, 1967</i>
Poster. 29,7 x 21 cm
Courtesy The Estate of Moki Cherry | 10 | Moki Cherry
<i>Organic Music (Don Cherry, Nana Vasconcelos, Moki, G. Pramaggiore)</i> , 1975
Textile appliqué. 102,2 x 69,2 cm. Unique. Courtesy The Estate of Moki Cherry | 16 | Sidsel Paaske
<i>Untitled</i> , 1965
Paper
21 x 28 cm
Private owner: Carl Størmer | 26 | <i>Hoppsjazz</i> , 1972 34 min
This film, produced for Norway's national broadcaster NRK by director Jan Horne, documents a train ride from Oslo to Voss in 1972, with the musicians Arild Andersen, Jan Garbarek, Calle Neumann and Jimmy Hopps engaged in conversation about music as communication between cultures, and conditions for performing, ending with a performance by the group at the high school in Voss. Directed by Jan Horne
Courtesy of NRK – Norwegian Broadcasting Corporation and the artists / representatives |
| | Moki Cherry
<i>'Here and Now' for Movement Incorporated concert poster, ABF Huset, Stockholm, Sweden, 1967</i>
Ink on transfer paper
30 x 20,3 cm. Courtesy The Estate of Moki Cherry | 11 | Moki Cherry
<i>Chenrezig</i> , 1974
Textile appliqué. 295,5 x 375 cm. Unique. Courtesy The Estate of Moki Cherry | 17 | Sidsel Paaske
<i>Blue Letter (sketch)</i> , 1979
Paper
75 x 120 cm
Private owner: Carl Størmer | 27 | Bird Notes / Bengt Nordström

Albert Ayler
<i>Something Different!!!!</i> , 1962
Bird Notes BNLP 1 (SWE)
Original mock-up, hand-painted version with original and alternative photos, handwritten

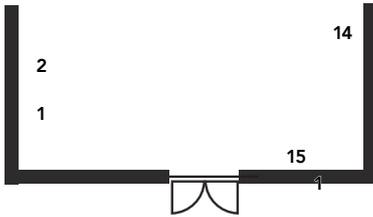
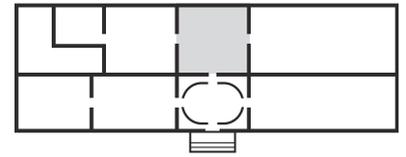
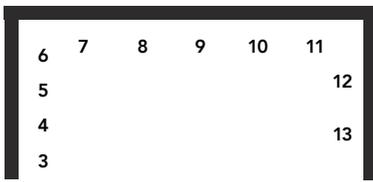
Don Cherry & Bengt Nordström
<i>Psychology</i> , 1963
Bird Notes BNLP 3 (SWE) Original drawing, handwritten

Bengt Nordström
<i>Natural Music</i> , 1968
Bird Notes BNLP 8A/8C (SWE)
Off-set cover |
| | Moki Cherry
<i>Design for Movement Incorporated poster, ABF Huset, Stockholm, Sweden, 1967</i>
Ink on transfer paper
30 x 20,3 cm. Courtesy The Estate of Moki Cherry | 12 | <i>New York Total Music at Molde International Jazz Festival</i> , 1968
14 min
Concert recording from Molde International Jazz Festival in 1968, with Don Cherry's group New York Total Music. Featuring Karl Berger, Kent Carter and Jacques Thollot. Directed by Svein Erik Børja
Courtesy of NRK – Norwegian Broadcasting Corporation and the artists / representatives | 18 | Sidsel Paaske
<i>Untitled – 179</i> , 1980
Watercolor, ink, pastel and stamp on paper
50 x 65 cm
Private owner: Carl Størmer | | |
| | Moki Cherry
<i>Galleri 1</i> , 1973
Poster. 29,7 x 42 cm. Courtesy The Estate of Moki Cherry | 13 | <i>Jazz-møte (Jazz meeting)</i> , 1975
12 min
Excerpts from a Norwegian TV programme, recorded at Kongsberg Jazz Festival in 1975. Featuring performances by Don Cherry with Moki Cherry, Arild Andersen, Billy Higgins and Frank Lowe – as well as interviews with Don Cherry and Billy Higgins. Directed by Jan Horne
Courtesy of NRK – Norwegian Broadcasting Corporation and the artists / representatives | 19 | Sidsel Paaske
<i>From the Inner Archive IV</i> , 1977
Paper
50 x 65 cm
Private owner: Carl Størmer | | |
| 4 | Moki Cherry
<i>Don Cherry's Top</i> , 1969
Textile appliqué pullover
Approx 70 x 60 cm
Unique. Courtesy The Estate of Moki Cherry | 14 | Moki Cherry
<i>Title unknown (Fabric Sculpture from Utopias & Visions)</i> , 1971
Stuffed silk fabric sculpture | 20 | Sidsel Paaske
<i>Travelling</i> , 1966
Paper/collage
15 x 17,5 cm
Private owner: Carl Størmer | | |
| 5 | Moki Cherry
<i>Title unknown</i> , ca 1970
Acrylic on board
38,1 x 28,9 cm
Unique. Courtesy The Estate of Moki Cherry | | | 21 | Sidsel Paaske
<i>Checked</i> , 1966
Painting, acrylic on canvas
46 x 40 cm
Private owner: Carl Størmer | | |
| 6 | Moki Cherry
<i>Organic Theatre or The Living Temple</i> , 1972
Acrylic on cardstock
19,7 x 28 cm. Unique. Courtesy The Estate of Moki Cherry | | | 22 | Sidsel Paaske
<i>When N came to Town</i> , 1966
Painting, acrylic on canvas
92 x 80
Private owner: Carl Størmer | | |
| 7 | Moki Cherry
<i>Communicate, How?</i> , 1970
Acrylic on board
25,4 x 20,32 cm. Unique
Courtesy The Estate of Moki Cherry | | | 23 | Sidsel Paaske
<i>After the Snow</i> , 1970
Painting, acrylic on canvas
48 x 63 cm
Private owner: Carl Størmer | | |



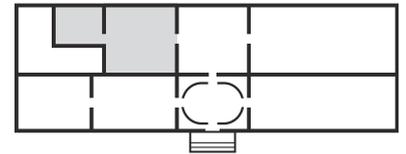
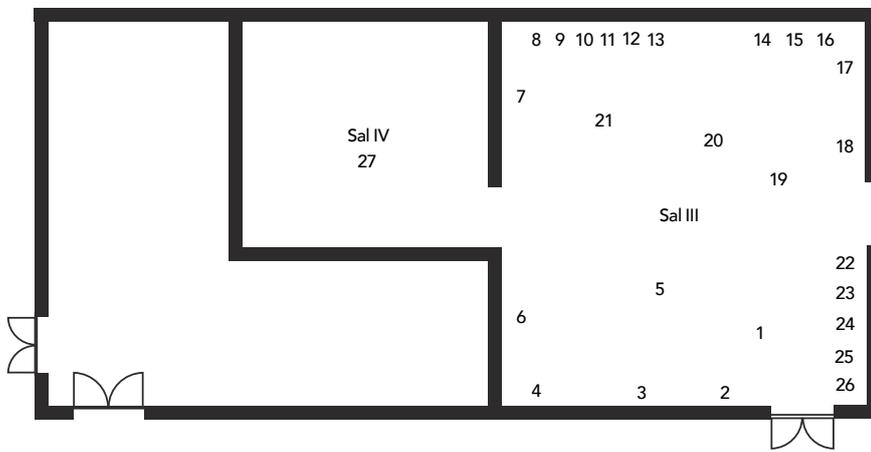
Gallery IA

- | | | | |
|--|---|---|--|
| <p>1 Vitrine</p> <p>2 Milford Graves
<i>Untitled drawing, 2020</i>
52 x 43 x 7,6 cm
Courtesy The Estate of Milford Graves</p> <p>3 Milford Graves
<i>Untitled drawing, 2020</i>
52 x 43 x 7,6 cm
Courtesy The Estate of Milford Graves</p> <p>4 Milford Graves
<i>William Parker TonoRhythmology (heart Sonification in LabVIEW), c. 2016</i>
Digital audio recording, 4 min
Electronic sound, based on a recording of the musician William Parker's heartbeat</p> <p>5 Milford Graves
<i>LabVIEW chart, 2004</i>
Paper collage
165 x 111,8 cm
Courtesy The Estate of Milford Graves</p> <p>6 Milford Graves
<i>Movements in the Snow, 1990</i>
Color video
10 min
Courtesy of the Estate of Milford Graves</p> <p>7 Milford Graves
<i>Tabla, c. 1985-88</i>
Single channel video, color, sound 1 hour, 19 min
Courtesy of the Estate of Milford Graves</p> <p>8 Milford Graves
<i>Collage of Healing Herbs and Bodily Systems, 1994</i>
Mixed media collage
52 x 43 x 7,6 cm
Courtesy The Estate of Milford Graves</p> <p>9 Milford Graves
<i>Untitled drawing, 2020</i>
59,7 x 44,5 cm
Courtesy The Estate of Milford Graves</p> | <p>10 Milford Graves
<i>Poster for Sight and Sound, 1969</i>
Printed poster
57 x 34 cm
Courtesy The Estate of Milford Graves</p> <p>11 Vitrine</p> <p>12 Milford Graves and Min Tanaka
<i>Bennington Duo, 1993</i>
Single channel video, color, sound
57 min
Courtesy of the Estate of Milford Graves</p> <p>Milford Graves and Min Tanaka
<i>Art Camp 2 Duo, 1988</i>
Single channel video, color, sound
36 min
Courtesy of the Estate of Milford Graves</p> <p>13 Vitrine</p> <p>14 Vitrine.</p> <p>15 Vitrine</p> <p>16 Milford Graves Quartet (Hugh Glover, Arthur Williams, and Joe Rigby)
<i>Performance at the Jazz Middelheim Festival, Antwerp, Belgium, August 15, 1973</i>
Black and white video
22 min
Courtesy of the Estate of Milford Graves</p> <p>Milford Graves
<i>International Film Festival Rotterdam concert, Netherlands 2018</i>
Digital video, color, sound
25 min
Courtesy of Jef Mertens Taping Policies</p> <p>Milford Graves and Min Tanaka
<i>Bennington Duo, 1993</i>
Single channel video, color, sound
57 min
Courtesy of the Estate of Milford Graves</p> | <p>Milford Graves and Min Tanaka
<i>Art Camp 2 Duo, 1988</i>
Single channel video, color, sound
36 min
Courtesy of the Estate of Milford Graves</p> <p>17 Vitrine</p> <p>18 Milford Graves
<i>Untitled drawing, 2020</i>
Ink, Sharpie, acrylic paint, collage elements on paper
77 x 63,5 x 2 cm
Courtesy The Estate of Milford Graves</p> <p>19 Milford Graves
<i>Untitled drawing, 2020</i>
Ink, Sharpie, acrylic paint, collage elements on paper
77 x 63,5 x 2 cm
Courtesy The Estate of Milford Graves</p> <p>20 Milford Graves
<i>Untitled drawing, 2020</i>
Ink, Sharpie, acrylic paint, collage elements on paper
77 x 63,5 x 2 cm
Courtesy The Estate of Milford Graves</p> <p>21 Marshall Trammell
<i>Eleven Postures, 2021</i>
Installation with 11 photographic prints and two videos.
1 hour, 6 min</p> <p><i>11 Postures</i> ble bestilt av Borealis – en festival for eksperimentell musikk i 2021, som del av gjestekunstner Marshall Trammell sitt prosjekt "Warrior Ethos / Warrior Ecologies". Med tillatelse fra kunstneren.</p> <p>22 Milford Graves
<i>Hand-painted drums, c. 1970s</i>
Wood and metal bass drums, toms, snares, acrylic, paint
Variable dims
Courtesy The Estate of Milford Graves</p> | <p>23 Milford Graves
<i>Earth Resonance, 2020</i>
Tone generator, transducer, painted gong
66,5 cm
Courtesy The Estate of Milford Graves</p> |
|--|---|---|--|



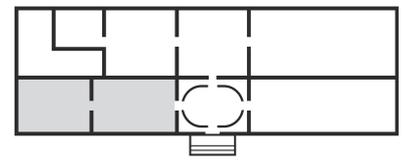
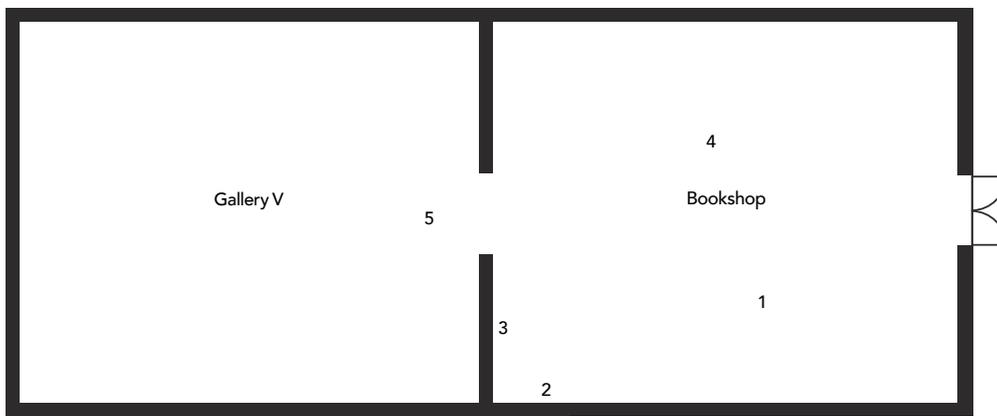
Gallery II

- | | | |
|--|---|--|
| <p>1 Ming Smith
<i>Sun Ra Space I (New York)</i>, 1978
Archival pigment print
102 x 152,5 cm
Edition of 5 plus 1 artist's proof (#1/5)
Courtesy of the artist and Nicola Vassell Gallery</p> | <p>7 Roscoe Mitchell
<i>Drum Rise</i>, 1967
Oil on canvas
105 x 122 cm
Courtesy Roscoe Mitchell, USA</p> | <p>15 A fragmentary pool of sources and references
Please do not remove any items from the gallery</p> |
| <p>2 Ming Smith
<i>Sun Ra Space II (New York)</i>, 1978
Archival pigment print
102 x 152,5 cm
Edition of 5 plus 1 artist's proof (#3/5)
Courtesy of the artist and Nicola Vassell Gallery</p> | <p>8 Roscoe Mitchell
<i>The Third Decade</i>, 1970
Oil on canvas, fabric, wood and fringe
100 x 81 cm
Courtesy Roscoe Mitchell, USA</p> | |
| <p>3 Douglas R. Ewart
<i>Truth is Power, The Tongue is Mightier Than The Sword</i>, 2019
Nine-sided (nonagon or enneagon) rain stick
247 x 18 x 30,5 cm
From the collection of Douglas R. Ewart</p> | <p>9 Roscoe Mitchell
<i>Inner Worlds</i>, 2020
Acrylic on canvas
40,5 x 50 cm
Courtesy of Chuck Nessa</p> | |
| <p>4 Douglas R. Ewart
<i>Eric Dolphy Sonic Dread</i>, 2017
Obsolete wooden bass clarinet, bamboo roots and rhizomes, Ostrich egg, fabric, buttons, clarinet reeds, coral, stones, beads, wood glue, nylon cord, screws, and pyrographics.
148 x 38 x 30,5 cm
From the collection of Douglas R. Ewart</p> | <p>10 Roscoe Mitchell
<i>Panoply</i>, 1966
Oil on canvas
60 x 76 cm
Courtesy Roscoe Mitchell, USA</p> | |
| <p>5 Douglas R. Ewart
<i>Fire Waltz</i>, 2010
Acrylic paint on paper. Framed.
46 x 58,5 cm
From the collection of Douglas R. Ewart</p> | <p>11 Roscoe Mitchell
<i>Two Musicians and a Bird</i>, 2020
Acrylic on canvas
30,5 x 30,5 cm
Courtesy Roscoe Mitchell, USA</p> | |
| <p>6 Douglas R. Ewart
<i>George Floyd Bundt Staff</i>, 2020
Bundt Pans, Walnut staff, wood burning, plywood, leather, nylon cord, rubber, rubber cane tip and cement, coral, beads, and screws.
183 x 28 x 28 cm
From the collection of Douglas R. Ewart</p> | <p>12 Sun Ra
<i>The Immeasurable Equation (Signature Sheet)</i>, 1972
Aluminum offset lithographic plate
91,5 x 68 cm
Collection of John Corbett and Terri Kapsalis</p> | |
| | <p>13 Sun Ra
<i>The Immeasurable Equation (Signature Sheet)</i>, 1972
Aluminum offset lithographic plate
91,5 x 68 cm
Collection of John Corbett and Terri Kapsalis</p> | |
| | <p>14 Cauleen Smith
<i>Space Is The Place – A March For Sun Ra</i>, 2011
High-definition video; edition number three of five, with one artist's proof
10:56 min. loop
Contemporary Art Discretionary Fund</p> | |



Sal III, Sal IV

- | | | | |
|---|--|--|--|
| <p>1 Lisa Alvarado
<i>Thalweg (Traditional Object)</i>, 2020
Acrylic, fabric, wood
187.96 x 223.52 cm
Courtesy of the artist, Bridget Donahue, NYC and The Modern Institute / Toby Webster LTD, Glasgow</p> | <p>10 Matana Roberts
<i>Muse</i>, 2018
Mixed media and sound
48,2 x 39,4 cm
Courtesy of the artist and Fridman Gallery</p> | <p>18 Peter Brötzmann
<i>Sound Cloud</i>, 1970s
Metal and wood assemblage
25,4 x 33 x 7,6 cm
Courtesy of the artist and Corbett vs. Dempsey, Chicago</p> | <p>24 Svein Finnerud
<i>Untitled</i>, undated
Graphic print
75 x 56 cm
Private owner</p> |
| <p>2 Mats Gustafsson
<i>Hidros oT</i>, 2019
Graphic score, 13 x A3 sheets
Including a series of paintings by Mathias Pöschl
Courtesy the Mats Gustafsson
Discaholic Archives, Nickelsdorf, Austria</p> | <p>11 Matana Roberts
<i>Freed</i>, 2018
Mixed media and sound
30,5 x 61 cm
Courtesy of the artist and Fridman Gallery</p> | <p>Peter Brötzmann
<i>Untitled (cloud)</i>, 2013
Painted wooden box construction with metal and shaped and painted wood
25,4 x 35,5 x 8 cm
Courtesy of the artist and Corbett vs. Dempsey, Chicago</p> | <p>25 Svein Finnerud
<i>Untitled</i>, undated
Graphic print
75 x 56 cm
Private owner</p> |
| <p>3 Olle Bonniér
<i>Plingaling</i>, 1949
Graphic score/print
290 x 29 cm
Courtesy the Mats Gustafsson
Discaholic Archives, Nickelsdorf, Austria</p> | <p>12 Matana Roberts
<i>Sighting</i>, 2018
Mixed media and sound
31,8 x 31,8 cm
Courtesy of the artist and Fridman Gallery</p> | <p>Peter Brötzmann
<i>Untitled (cloud)</i>, 2013
Wooden box construction with shaped wood and shaped and painted metal
31,8 x 35,5 x 10 cm
Courtesy of the artist and Corbett vs. Dempsey, Chicago</p> | <p>26 Svein Finnerud
<i>Letter for John Cage</i>, 1971
Graphic print
75 x 56 cm
Private owner</p> |
| <p>4 Olle Bonniér
<i>Score for invisible sound</i>, 1984
Graphic print
48 x 46 cm
Courtesy the Mats Gustafsson
Discaholic Archives, Nickelsdorf, Austria</p> | <p>13 Matana Roberts
<i>shoo fly</i>, 2018
Mixed Media
20,3 x 29,2 cm
Courtesy of the artist and Fridman Gallery</p> | <p>19 Thaddeus Mosley
<i>Rhizogenic Rhythms</i>, 2005
Walnut, cherry
213 x 91 x 76 cm
Courtesy of the artist and Karma, NY</p> | <p>27 Eric Baudelaire
<i>When There Is No More Music to Write, and other Roman Stories</i>, 2022
Video, 56 min
Screenings every hour on the hour</p> |
| <p>5 Thaddeus Mosley
<i>Misterioso - T. Sphere Monk</i>, 2008
Locust
198 x 71 x 61 cm
Courtesy of the artist and Karma, NY</p> | <p>14 Zak Prekop
<i>Negative Cereus</i>, 2021
Oil on muslin
121.92 x 101.60 cm
Courtesy the artist and Maxwell Graham/Essex Street, New York</p> | <p>20 Thaddeus Mosley
<i>Floating World</i>, 2010
Walnut
165 x 107 x 43 cm
Courtesy of the artist and Karma, NY</p> | |
| <p>6 Alvin Curran archive</p> | <p>15 Zak Prekop
<i>Outside Recording</i>, 2018
Oil on canvas
66.04 x 55.88 cm
Courtesy the artist and Maxwell Graham/Essex Street, New York</p> | <p>21 Lisa Alvarado
<i>Thalweg (Traditional Object)</i>, 2020
Acrylic, fabric, wood
218.44 x 213.36 cm
Courtesy of the artist, Bridget Donahue, NYC and The Modern Institute / Toby Webster LTD, Glasgow</p> | |
| <p>7 Alvin Curran archive</p> | <p>16 Zak Prekop
<i>Blue</i>, 2018
Oil on Muslin
63.50 x 63.50 cm
Courtesy the artist and Maxwell Graham/Essex Street, New York</p> | <p>22 Svein Finnerud
<i>Untitled</i>, undated
Graphic print
41 x 37 cm
Private owner</p> | |
| <p>8 Matana Roberts
<i>untitled 1</i>, 2018
Mixed media
31,8 x 15,2 cm
Courtesy of the artist and Fridman Gallery</p> | <p>17 Zak Prekop
<i>For Hennies</i>, 2020
Oil on muslin
71.12 x 55.88 cm
Courtesy the artist and Maxwell Graham/Essex Street, New York</p> | <p>23 Svein Finnerud
<i>Untitled</i>, undated
Graphic print
75 x 56 cm
Private owner</p> | |
| <p>9 Matana Roberts
<i>stirl bates 1950</i>, 2018
Mixed media and sound
31,8 x 29,2 cm
Courtesy of the artist and Fridman Gallery</p> | | | |



Bookshop

- 1 A selection of LPs from Mats Gustafsson's Discatholic Archives in Nickelsdorf, Austria

This selection of records, compiled by Mats Gustafsson especially for "File Under Freedom", focuses on independent record labels and DIY record production. Since the late 1950s, small independent labels have been instrumental in supporting the radical music of its time.

Vitrine 1 – Albert Ayler

Vitrine 2 - Sun Ra

Vitrine 3 - USA DIY Free Jazz

- 2 Sun Ra
Discipline 27-II, 1972
Aluminum offset lithographic plate 68 x 91,5 cm
Collection of John Corbett and Terri Kapsali

Sun Ra
Discipline 27-II, 1972
Aluminum offset lithographic plate 68 x 91,5 cm
Collection of John Corbett and Terri Kapsali

- 3 A selection of LPs from Mats Gustafsson's Discatholic Archives in Nickelsdorf, Austria

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Wall display 1 – ICP 001
Han Bennink/ Willem Breuker
New Acoustic Swing duo, 1967
10 variations with original unique artwork, drawings, stamps, collages by Han Bennink

Wall display 2 – FMP 0070
Peter Kowald Quintet
Peter Kowald Quintet, 1973
FMP 0070 (GER)
10 variations of original silk screen cover with unique hand-pasted collages
Wall display 3 – European DIY Free Jazz

- 4 Elena Wolay
Jazz År Farligt no. 8, 2022

A new issue of the fanzine *Jazz År Farligt*, with new and selected texts as "liner notes" for the exhibition "File Under Freedom". With texts by Elena Wolay, Magnus Nygren with Andrew Lampert, Isak Hedtjärn and Mats Gustafsson.
Art by Jockum Nordström.
Design by Valentin Nordström.

Gallery V

- 5 Emilija Škarnulytė
Abshalom the Prophet, 2022
Installation with HD video projection, monitors and architectural elements
14 min

In Emilija Škarnulytė's new work we follow Abshalom Ben Shlomo through a day at his home in the Negev desert in Israel, as we travel simultaneously through the cosmos with him as an African American refugee, legendary jazz musician, and spiritual searcher.

Events

Tours

For Families every Sunday 13:00
Every Sunday 14:00

Exotic Sin (Naima Karlsson & Kenichi Iwasa)

Fri 4 Feb 21:00
Concert

Alvin Curran

Sat 5 Feb 21:00
Solo performance

Plattform

Alvin Curran: Before the
Driverless Car

There Was Improvisation
Sun 6 Feb 15:00
Talk

Milford Graves: Full Mantis

Tue 15 Feb 18:00
Venue: Cinemateket i Bergen
Film screening in collaboration with
Cinemateket i Bergen

Poetics of Permutation: Short films on improvisation

Wed 23 Feb 18:00
Venue: Cinemateket i Bergen
Film screening in collaboration with
Cinemateket i Bergen

Utmark:

Sofia Jernberg
Kjetil Møster

Fri 25. Feb 21:00
Concert

Roscoe Mitchell at Borealis – a festival for experimental music 16.3.–20.3 2022

As part of "File Under Freedom", Bergen Kunsthall teams up with Borealis to present internationally renowned musician, composer, and innovator Roscoe Mitchell live in concert, and two of his composed works performed by the BIT20 Ensemble String Quartet and the Norwegian Naval Forces Band:

Borealis Opening Night

Wed 16 Mar 19.00
Venue: Kulturhuset
With works by Roscoe Mitchell performed by BIT20 Ensemble String Quartet.

The Norwegian Naval Forces Band

Thu 17 Mar 19:00
Venue: The University Aula in Bergen
Concert with works by Roscoe Mitchell

Plattform:

Roscoe Mitchell
Fri 18 Mar 13:00
Conversation

Roscoe Mitchell solo & duo with John McCowen

Sun 20 Mar
Venue: Fensal

Mats Gustafsson

Sun 27 Mar 16:00
Concert

Curator

Steinar Sekkingstad

Staff

Axel Wieder (Director),
Nora-Swantje Almes
(Curator Live Programme),
Torleif Bay (tours),
Åsa Bjørndal (tech),
Stacy Brafield (communication),
Oda Førde Braanaas (event),
Tim Ekberg (tech)
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Ragna Haugstad (bookshop - on
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Lene Anette Kolltveit (tickets),
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Cinemateket i Bergen
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Spike Island
Le CRAC Occitanie

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Ars Nova Workshop
Estate of Milford Graves
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