

# ARTISTIC PORTFOLIO

## down the rabbit hole

**filipa botelho / clarinet**  
**hanna kölbel / violoncello**  
**kaja farszky / percussion**

[www.dtrh-collective.com](http://www.dtrh-collective.com)  
[downthe5abbithole@gmail.com](mailto:downthe5abbithole@gmail.com)  
[on Vimeo](#) / [on Facebook](#) / [on Instagram](#)

**Down the Rabbit Hole** is a music collective founded in summer 2017 and co-directed by clarinetist Filipa Botelho (Portugal), percussionist Kaja Farszky (Croatia) and cellist Hanna Kölbel (Germany). Hailing from throughout Europe, we are committed to the emerging scenes within contemporary music, identifying with the art of nerdy entertainment and thus pushing borders by building new dramaturgies for sound creations.

Identified as performers of contemporary music we naturally search for extended techniques: we are wild curators of our concert programmation and indulge into setting up a superb performance space. As a music collective, we love to challenge and support fascinating creative artists to follow their ideas. To make this juicy newness happen we play acoustic instrument, voice, touch, light... all to spark the senses of our young, old, big and small audiences.

# CHARGED

(2018)

[Live in Oslo & Berlin on Vimeo](#)

Rama Gottfried

*apophänie*

Elena Rykova

*101% mind uploaded*

Alexander Schubert

*Hello*

Performed @

ULTIMA  
OSLO  
Contemporary  
Music  
Festival

VOX  
FEMINAE

Acker  
Stadt  
Palast  
Freie Bühne Mitte e.V.

SMOG



A bunch of hypersensitive nerves are sending obscure information - « the organisms of the miniature Apophänie world are born, mutated, absorbed, and consumed, a narrative grows between the microscopic entities » (Rama Gottfried). Pending musical life forms are unconsciously pulsating, surviving and purring along during the complex surgery of a « huge strange organism with many receptors and organs » (Elena Rykova). Meanwhile, a high blood pressure mind is relentlessly inventing a new joke taking place in the « composer's living room, it's an invitation into the personal world of (Alexander Schubert). please enjoy. » CHARGED is a quite loaded performance by music collective Down the Rabbit Hole with musical operations that become fruitful matter for procrastination. And all that seemed blurred and vague turns into a pleasurable yet immediate cause for playing it out, letting it live and dance, with crackling, buzzing, grooving, soothing, moving and re-mixed sounds.

# JUKEBOX\_\_

[First Tryout](#)

(Bijloke Summer Academy 2018)

Password: JukeBox2018LOD

[Musique de Table on Vimeo](#)

A jukebox is a **COin**-operated phonograph  
that automatically plays recordings selected from its list

JUKEBOX\_\_ is a **kids**-operated interactive installation  
that listen collectively to  
Musique de Table (T. de Mey),  
Instrumental improvisation,  
Shopping 4 (M. Maierhof),  
Percussion, cello, clarinet,  
Ear pieces (D. Helbich).



Dedicated to young audience, this project takes you into a seemingly empty spacious hall, a playground proposed by the ensemble where the audience is invited to discover and choose how and what to listen to. Meanwhile, an interactive video installation tracks each inhabitant and proposes you game like choreographies – so your own positioning in space has an impact on the concert situation and makes you have access and discover different hearing perspectives.

It's a live music box – the inner life of a Jukebox.

Created and curated by *Down the Rabbit Hole*, **JUKEBOX\_\_**  
proposes a shared space that is each time and constantly shaped by the audience to create the right nest for the contemporary music live performance.



# *my privacy is your privacy*

2018 - 2019

programme:

Brigitta Muntendorf, *Yes Master*  
Yiran Zhao, *SHH 1* for a head  
Maximilian Marcoll, *Personal Data*  
*new piece* by Louis d'Heudieres

Residency @ Snape Maltings  
(UK, Dec 2018 & March 2019)

**SNAPE  
MALTINGS**



'Social composing' is a term coined by the German composer Brigitta Muntendorf to describe an approach to music that uses music's embeddedness in social relationships – between performer, composer, and audience, or between humans and their online selves, for example – as compositional material. Linked to this idea is the concept of our privacy being (voluntarily or not) made public in the post-internet age, through the mechanisms of tweeting, sharing, commenting, live-chatting, skype, YouTube, or simply through the necessity of having our personal data stored on mainframes and servers all around the world.

The programme takes as its starting point three works: Brigitta Muntendorf's *Yes Master* is an exploration of human's physical presence in **virtual space**. Yiran Zhao's *SHH 1* for a head explores the privacy of the audience's inner sensorium by getting single audience members to wear earplugs and receive a scored head massage. The **awareness of a personal and intimate sound**. Maximilian Marcoll's *Personal Data* is a courageous performance where personal data is revealed in a carefully curated collective action. In addition to these, the programme will commission a new piece by Louis d'Heudieres, which will connect performers' personal, **private space** and the **audience's collective imagination** by using audio scores, a form of notation delivered entirely on headphones, to elicit responses from the performers as they listen to various soundtracks.

## RENDER MUSE

Residency at De Grote Post (April 2019)

*Re-designing ruined/abandoned places in the city with rendering the ear capable of changing the setting of individual soundscape.*



We are interested in the dense and rich matter of listening. For us as musicians, listening is a daily practice and also an access point to manifold solutions of the daily problems.

Listening as bodily extension is enriching the awareness of our body.

Listening as a joyful play is nourishing our sensuousness.

Listening as intellectual task is challenging the agility of our brain.

Listening as (non-)selective receiving of signals and information is contextualizing our surrounding.

Listening as travelling is setting free independence of real matter limitations.

Listening as comfort zone is a way of making sounds our home.

We argue that although the need and the time for listening might be on one hand a luxury, on the other hand it is a very agile tool that is for free and causes one to become a master of their surroundings. Our aim is to render ears capable of selective listening and thus creative assembling of circumstances.



# FOOLn'FAIL

(2018)

**programme:**

improvised music around the written scores of Pauline Oliveros

*falling down, fooling around, forgetting and failing ambitiously, even beautifully.  
An improvisation practice of fighting with musical automatisms and inventing new heritage.*

Down the Rabbit Hole is using highly unstable propositions of sounds and examining them outside their context: sounds that risk to be either inaudible or violently bursting and deleting everything else. Think No-input-mixing, instrumental feedback circles, highly amplified extremely small sounds. Isn't the state of unstableness a moment of high potential that enables one to go in new directions? For Down the Rabbit Hole free improvising is a tool for forcing into existence new (musical) relation. **FOOLn'FAIL** is drawing musical inspiration from special moments of unstableness and imbalance that exist in every composed piece of music.



# Seelance ... --- ...

October - December 2017

[live 2K+ in Novi Sad on Vimeo](#)

Performed @

**2K+**

Vojvodina Institute for Culture

**Club Voltaire**

programme:

improvised music with written pieces

Thierry de Mey (°1956) *Musique de table*, 1980

Simon Steen-Andersen (°1976) *Difficulties putting it into the practice*, 2007

Léo Collin (°1990) *mayday*, 2016

Frédéric Verrières (°1967) *78 pieces of film*, 2017

## MIRY CONCERTZAAL

Down the Rabbit Hole, Seelance ...---... - a situation of uncertainty and emergency. Outside your comfort zone, a moment of extraordinary challenges that manifests the necessity to be creative. A shock evolves into operatic ecstasy of suffering, an administrative task turns out to be a kafkaesque adventure, limited material becomes fruitful matter for procrastination. And all that seemed emergent turns into a pleasurable yet immediate cause for playing it out. A virtuosic operation, cutting and re-assembling, with crackling, grooving, soothing, moving and re-mixed sounds.

Made and performed in Tübingen (DE), on tour in Novi Sad (SRB) and Ghent (BE)





# Extended body

May 2017

[live in ghent on Vimeo](#)

Performed @



Simon Loeffler, *b*

Stefan Prins, *Piano Hero #1*

Simon Steen-Andersen, *Difficulties putting it into practice*

Frédéric Verrières, *78 pieces of film*

Ana Horvat/Lightune G., *Miramar AC*

multimedia concept of concert with live electronics, video, lumino-acoustic solar panels, objects and extended techniques where acoustic instruments no longer have a place in the game.

made in Brussels



# OTHER PERSONAL PROJECTS

FILIPA BOTELHO - *clarinetist*

[on Vimeo](#)

## *PARAPHRASE, STUDY #1 (2017)*

*Research Project Advanced Master in Contemporary Music, Ghent*

[on Vimeo](#)



*Paraphrase, Study #1* works with feedback and movement. Each place changes its entity and opens space for a new organism combining movement and sound. The two disciplines share the same importance and give feedback about each other constantly, creating a different necessity to move as a musician.

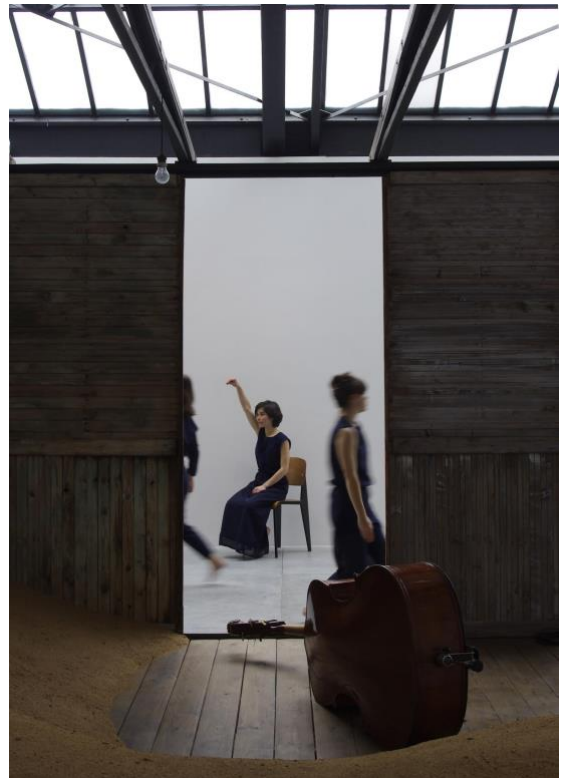
Performed in Qo2 (Brussels) and in Ghent.

## ***SHARING HOME (2016/17)***

*Collaboration with dancer and choreographer Naïma Mazic*  
[at CAB on Vimeo](#)

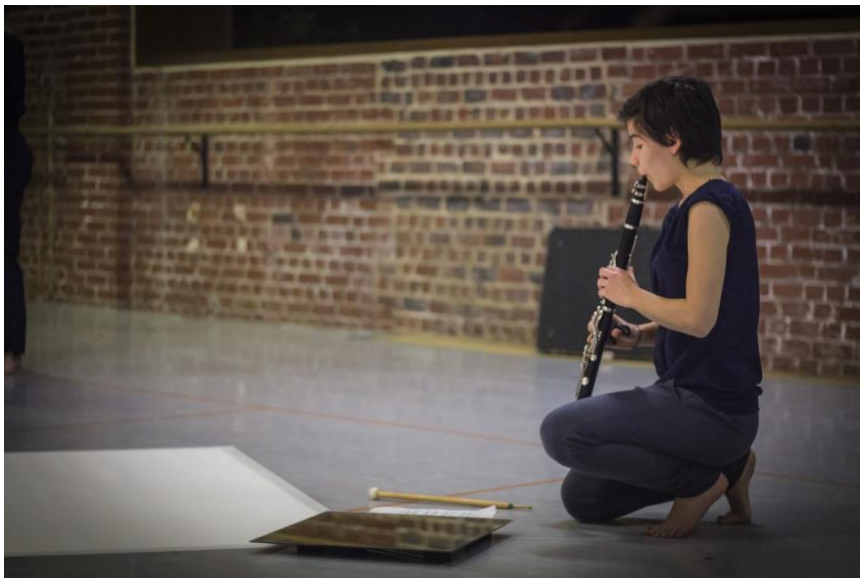
Sharing HOME is a constructed and diverse environment: three artistic disciplines coexisting, behaving as living identities and creating a unique ecosystem through each performance. Sharing HOME created a temporal home at CAB, opening a space for a fictional, autonomous and temporary community and to reflect on how polyrhythms and polymeters can create a sense of togetherness. As contemporary visual artists, musicians and dancers, the performers question the flexible nature of what they call home.

Performed in Vienna Art Week 2016 at the gallery Kunstraum Niederösterreich (NÖ) and NOTES ON OUR EQUILIBRIUM at CAB in Brussels.



## ***POLY'S PULSE (2016/17)***

*Collaboration with dancer and choreographer Naïma Mazic*



***P.A.R.T.S***  
[on Vimeo](#)

A rhythmical exploration based on dance and music. Mirroring, being reflected in each other. How can the pulse be shared?  
Fish are jumping, Porgy

Performed at P.A.R.T.S and Project(ion) Room in Brussels.

## KAJA FARSZKY - *percussionist*

[www.kajafarszky.com](http://www.kajafarszky.com)

### *RESONANT BODIES (2017)*

[on Soundcloud](#)

[on Vimeo](#)

Pass: JLAproject

Music by John Luther Adams, where he invites listeners to plunge into soundscapes of percussion instruments over long period of time exploring the acoustics of the instruments it selves. Setting it into white open space such as gallery, it gives a listener different perspective then the concert version. Instruments becomes exhibition exponents while sounds encourages auditors to walk around and perceive the sound from different corners.



### *HOUSE ON THE BLADE (2016)*

[on Vimeo](#)

[on Soundcloud](#)



Theatre work, a hybrid between dance, concert, drama and music-theatre made in collaboration with dancer Silvia Marchig and stage director Marina Petković Liker. Piece was made in a search of one, common theatre language that will be represented by the space, body, sound, light, frame, rhythm, intensity, relationships, compassion, duality and self-being. Two performers on stage, percussionist and dancer, discuss in precise and surprisingly crude performative language full of sensuality while opening up spaces for emotional affects, tenderness and playfulness, as well from brutality and horror.



## *O<sup>2</sup> H<sup>2</sup>O RGB (2015)*

[on Vimeo](#)

Audio-visual piece which is based on construction and deconstruction of artistic process. Video projection in this piece is linked directly to the performance of the musician, one is not complete without the other.

Made in collaboration with visual artist Dinka Radonić.



## *through & out of space (2015)*

[on SoundCloud](#)

[on YouTube](#)



*through & out of space* deals with the time, sound and physical space. It contains sound that comes, goes through and out of it, avoiding the classical positioning of the scene and using the existing material, objects and parts of the halls the percussionists Kaja Farszky and Josip Konfic together with the electronic musician Nenad Sinkauz turn the Theatre &TD hall into a part of the instruments of the project. The instant shaping of the space through the use of the musicians' bodies that take the performance space with their own outer and inner space, and in their continuum, they are using a refined sense for action and reaction to its sounds.

## HANNA KÖLBEL - cellist

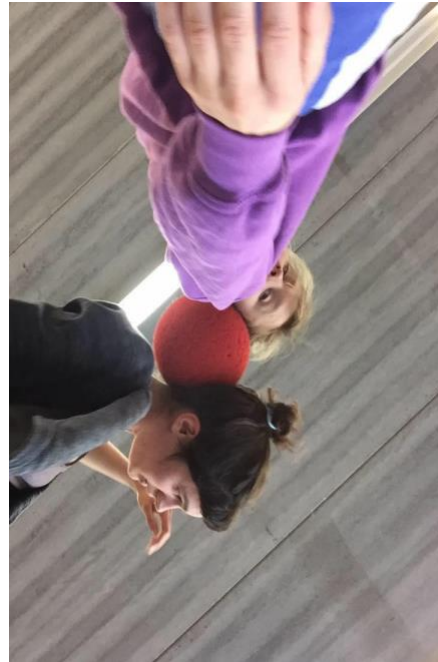
[www.hannakoelbel.de](http://www.hannakoelbel.de)

### *ECOSYSTEMS OF CO\_CREATION (2017)*

*For practical experiments collaboration with William Ruiz-Morales,  
THE SMALL BANG COLLECTIVE, Filipa Botelho and Agata Jastrzabek*

[\*Ecosystems of co\\_creation\*](#)

A research about the ecosystems of co\_creation, being inspired by mycorrhizae fungi that amaze with their capacity of symbiotic behaviours. the thesis is about the process of creating something together, the situation in which creation can be a collaboratory act, and also about the value of these creating systems for the individual and multiple entities.



### *SPACETRIP (2016)*

*Collaboration with Elli Vassalou*



A concert that transforms the venue of performance in various perceptible spaces. The state of listening and playing both are defined according to the sounding music; in a multimedia set-up with projected video filmed by a moving body that follows the movements of the instrumentalist that follows the architecture of the musical composition - an aural and visual spacetrrip.



## ***LIMITS OF CONTROL (2015)***

*Collaboration with Jonas Bolle and Timm Roller*

[On Vimeo](#)

„Limits of control“ is a musical concept which revolves around losing and gaining back of control - a controlled, uncontrolled, control losing and moving musical performance with e.g. shazam-session of sampled electronics, loops of sounds and videos for non-stop giggling and google- generated pop music.

My auto-correction knows what I mean, it understands what I want. Google completes my thoughts when I'm speechless. I am almost perfect. Thanks.

1. auto-correction knows more

1. google poetics and failure salon

We rely on automation, auto-correction and algorithms. These tools make our life far easier. Ought to. However, what exactly are they doing, these algorithms that we leave our digital tact, first thoughts, phrasings and taste to? If they follow rules, it is a game. And we may cheat. Should do.

