’VINTERSTEMMER’ – INTALLATION

Multichannel video + *surround* sound

Thursday, February 12th, 5pm: **‘VINTERSTEMMER’ +**
Jacob Anderskov & Thorbjørn “Bisse” Radisch
Friday, February 13th, 5pm: **‘VINTERSTEMMER’ +**
Jacob Anderskov & Ursula Andkjær Olsen
… @ Brorson Kirke, Kbh N. – Free admission.

Photos:
Jacob Anderskov: https://jacobanderskov.dk/?page_id=85
Ursula Andkjær: https://www.gyldendal.dk/forfattere/ursula-andkjar-olsen-f5589
Bisse photos: link.
The installationen itself is not easy to depict in 2D, but here are some doc pic’s from a test:
https://www.dropbox.com/scl/fo/2mldmeqh538winjjocn1j/AMklOWUyv6PgnkVGfRDdTm4?rlkey=pdjc5sr7nwxum5a2ydng1wi4d&dl=0

Details:
’VINTERSTEMMER’ – video installation & dialogue between Thorbjørn “Bisse” Radisch (Feb 12th), **resp. Ursula Andkjær Olsen** (Feb 13th) **& Jacob Anderskov;**
To celebrate the premiere of the high-resolution multichannel video installation **VINTERSTEMMER**, presented in Brorson Kirke on February 12th & 13th, we invite audiences to both experience the installation and attend dialogues on contemporary art, culture, Danish communal singing, and their relations in society today.
The multichannel video installation **’VINTERSTEMMER’** is projected across three of the church’s vaulted ceilings, showing three simultaneous films accompanied by immersive surround-sound audio.
Info for non-Danish speaking visitors: The dialogue will be in Danish. The installation can be experienced without attending the dialogue, from around 18.00.

Facts on the installation: Composition & concept: *Jacob Anderskov* - Video & editing: *Andreas Johnsen* - Recording: *John Fomsgaard*, in Dronningesalen, The Black Diamond - Surround sound mix: *August Wanngren* - Musicians: *Kasper Tranberg* (trumpet), *Maria Laurette Friis* (vocals & effects), *Jakob Munck* (vocals & tuba), *Jakob Høyer* (drums & effects), *Jacob Anderskov* (piano).
Doors 16.30; Welcome & dialogue 17.00; Screening of VINTERSTEMMER**:** from around 18:00

Background:
As part of his Artistic Research obligations at RMC, professor **Jacob Anderskov** has been exploring new hybrid performance formats where communal singing can coexist with what one might call an “art music sensitivity.” In these formats, familiar contrasts—art/community, folklore/elite, amateur/professional, audience/participant —are woven together in new ways. The projects have been disseminated in several forms: hybrid concerts, album releases, artistic research dissemination, and now the installation **VINTERSTEMMER**, premiering in February 2026.

The dialogues planned during Winterjazz 2026 in Brorson aim to touch on many of the same themes as Anderskov’s development projects: communal singing, cultural heritage, contemporary art, possible forms of hybridity in artistic formats and roles, the distance between the art world and the institution of communal singing, what the art world might contribute to the wider discussion about the societal “cultural resilience,” participation agenda in the arts, and new ways of approaching quality criteria in the space between “art” and “culture”— etc.