

## Presented by Arts House

11 – 18 April



Image by Bruno Destobes

Spectral is a one-week season with leading artists Robin Fox, Hanna Chetwin, Jannah Quill, Kusum Normoyle and Meagan Streader exploring the interface between sound and light. Exhibitions by Robin Fox and Meagan Streader culminate in a special two-night season of performances featuring works never seen before in Melbourne alongside new commissions.

### Line-up

**Echoes** by Meagan Streader 11 – 18 April

**Quadra** by Robin Fox 11 – 18 April

**Spectral: between light and sound** 17 – 18 April

#### 17 April

**Hanna Chetwin**

Salt / Opaquing

**Kusum Normoyle**

SOLID (LOUD) MATTER – 2

**Robin Fox**

Single Origin

#### 18 April

**Jannah Quill**

SIGHT

**Kusum Normoyle**

SOLID (LOUD) MATTER – 2

**Robin Fox**

Single Origin

# Meagan Streader

## Artist

### Biography

Meagan Streader's work pushes the limits of light within sculpture and installation. Streader manipulates, reinterprets and extends upon the boundaries of constructed spaces. Through site-specific interventions, her multidimensional use of light re-orientates the viewer's relationship to the pre-existing architecture and scale of a given space.

In this way, Streader's work reveals the pervasive role of light in governing physical and social navigations of fabricated spaces.

Currently based in Melbourne, Australia.

### Artist Statement

*Echoes* is a large-scale light installation comprising of two curved barriers, each lined with a series of vertically positioned circular fluorescent light bulbs. Encompassing the movement of a circle, the installation permeates the existing space and compels viewers to follow each circumference of light in order to navigate the room.

This installation alludes to notions of time, history and transformation of space through a reinterpretation of the modern circular LED light pendants installed throughout the heritage Arts House building.

By contrast, *Echoes* incorporates a series of recently discontinued off-shelf circular fluorescent lamp fixtures, arranged so as to give structure and volume to the light, emphasising the spatial and temporal presence of the installation.

The reflection pool suggests a circular void in the centre of the room, creating ghostly distortions of the fluorescent lamps curving above the water. *Echoes* aims to create an illusion of the building through an architectural and sculptural point of view, using light to articulate and manipulate space.

# Robin Fox

## Audio-Visual Artist

### Biography

Robin Fox is a leading Australian audio-visual artist working across live performance, exhibitions, public art projects and dance. His laser works that synchronise sound and visual electricity in hyper-amplified 3D space have been performed in over 60 cities worldwide to critical acclaim. His latest work *Single Origin* premiered at Unsound Krakow in late 2017 and has toured extensively in 2018 with highlights including headline shows at Berlin Atonal, Semibreve (Braga), Mutek (Montreal and Mexico), Sonica (Kings Place

London) among many others. He has exhibited video and photographic works in numerous galleries. In 2015 Unsound Krakow and the Adelaide Festival commissioned his AV performance collaboration *Double Vision* with Atom TM (Uwe Schmidt, Atom Heart, Señor Coconut). The work headlined at Mutek (Montreal), Sonar (Barcelona), Luminato (Toronto) and Outline (Moscow). He holds a PhD in composition from Monash University and an MA in musicology. Fox is the co-founder and director of MESS, Melbourne Electronic Sound Studio.

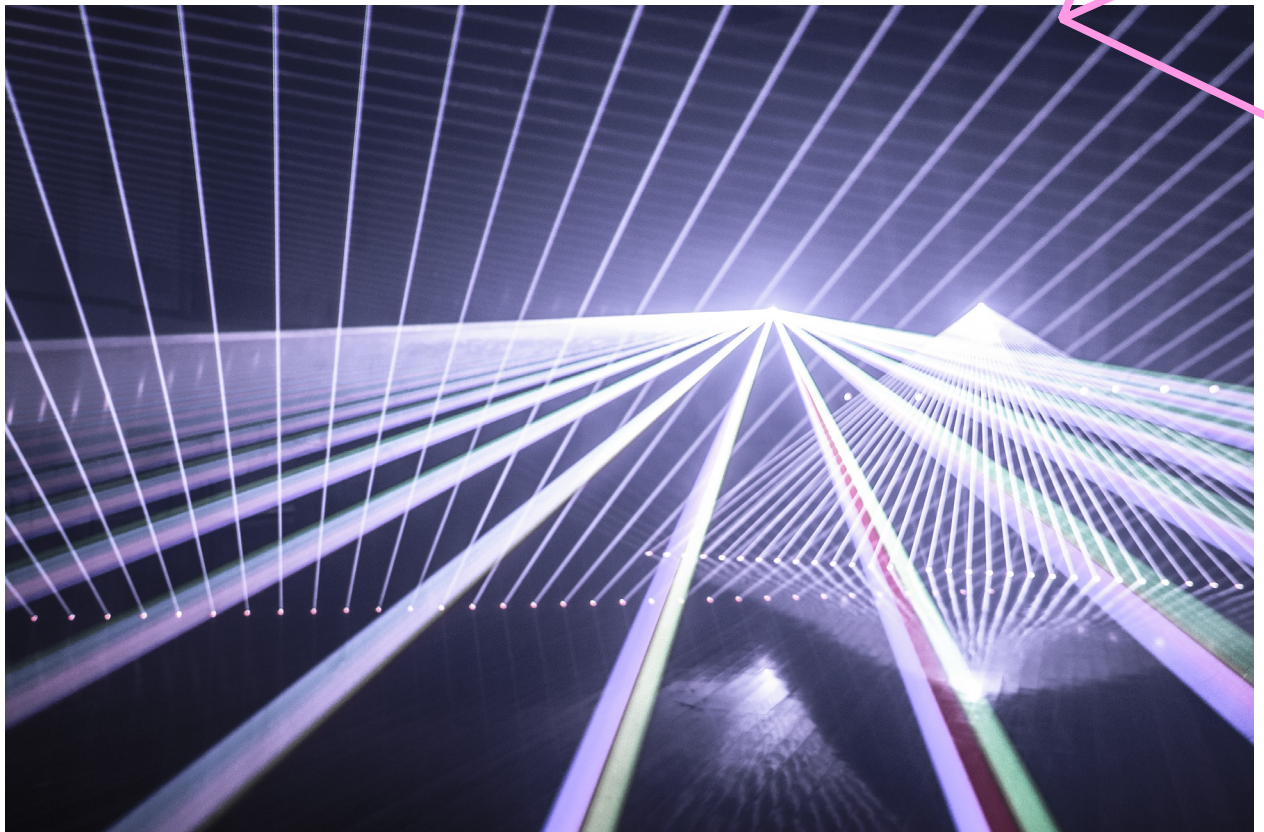


Image by Nick Roux

# Robin Fox

## Audio-Visual Artist

### Artist Statement *Quadra*

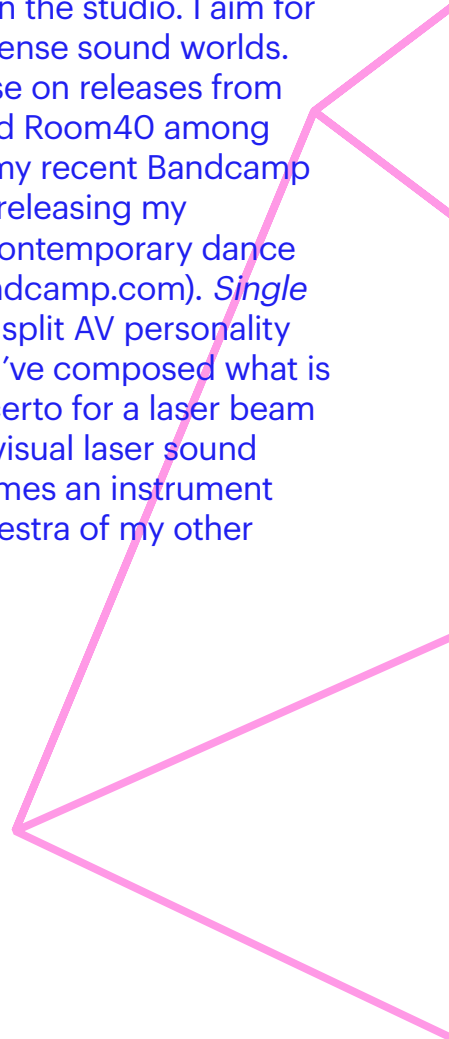
*Quadra* was originally commissioned by HOTA (Home of the Arts) on the Gold Coast. Like so many commissioning situations, I had to come up with the idea without seeing or hearing the work first. All I knew was that the venue was a large rectangle. I wanted to test some ideas around symmetry with a laser projector in each corner aimed at a central helix of suspended mirrors... and so *Quadra* was born. My work doesn't mean anything, so program notes like this are difficult. It is the experience of phenomena.

There are as many reactions as there are humans. It is music in that sense. Maybe I should let you know how it frees you? It relieves you of the pressure to have read any of the right books. It relieves you of the pressure of having attended the right parties. It relieves you of the pressure of having to feel like you have access to some secret knowledge promulgated by an obscure autonomous pole of discourse... Please don't think about it or try and work it out. That'd be pointless. Just experience it.

### Artist Statement *Single Origin*

*Single Origin* is my latest live AV creation; the third in a series of works for laser and sound that mark 16 years exploring the possibilities of mechanically-induced synaesthesia in a performance setting. This is the idea that, by hearing and seeing the same voltage at the same time, a neurological event akin to but not actually synaesthesia occurs. Beginning with *Monochroma* (2004) for a single green laser and developing into the expanded *RGB Laser Show* (2013) this new work sees significant developments in the probing of the relationship between the voltages that cause the laser projector to describe geometry and the sound of that voltage. In previous works it was this relationship alone that provided the basis for every moment of the show.

In this new work I needed to expand the sonic range of what I was doing and allow space for separation. I am a musician at heart and most of my work is making sound in the studio. I aim for expansive and intense sound worlds. You can hear these on releases from Editions Mego and Room40 among other labels and my recent Bandcamp page where I am releasing my soundtracks for contemporary dance ([therobinfox@bandcamp.com](mailto:therobinfox@bandcamp.com)). *Single Origin* blends my split AV personality for the first time. I've composed what is essentially a concerto for a laser beam where the audio-visual laser sound connection becomes an instrument nested in an orchestra of my other sound worlds.





# Kusum Normoyle

## Artist

### Biography

Kusum Normoyle is a musician and artist working with voice for performance and installation. She takes screaming, feedback, resonance and intervention and puts them to work in gallery, experimental and dance music contexts. Her work investigates aesthetic and literal expressions of the voice and body, through sound materials, noise making and their relationship to location and environment.

Her work has been included in numerous national and international galleries and events including

TarraWarra Biennial 2018: From Will to Form, MAAS/The Wellcome Collection, The Substation, Bergen Kunsthall, Dark MOFO, Red Bull Music Academy, Artspace Sydney, Bergen Kunsthall, Primavera: Young Australian Artists MCA, Redlands Konica Minolta Art Prize, ISSUE Project Room NYC, Artspace Sydney, Superdeluxe at Artspace for the 17th Biennale of Sydney, Liquid Architecture, N.K Berlin, UrBANGUILD JPN, Biennial of Graphic Art, Slovenia, Dunedin Public Art Gallery, Dunedin Public Art Gallery and City Gallery Wellington

### Artist Statement

*Solid (Loud) Matter – 2*, is an ongoing series of performances for extreme voice and guitar amplifier stacks. In these high intensity performances, Normoyle deploys her particular style of uncompromising, guttural vocal music through an array of guitar amplifier stacks, devising nuanced inter-relationships of voice, technology, volume, and space. She employs her entire body to conjure the deepest of screams, communing with the

amplifiers and tuning audio feedback with performative gesture.

These performances are founded on the concept and practice of being in noise, whilst producing it and the context of amplification as an energy circuit, simultaneously chaotic and focused. Normoyle takes her body and voice to the edge of their limits in an ecstatic experience of noise — dragging the audience with her.

# Jannah Quill

## Director/Performer

### Biography

Jannah Quill is an artist whose experimental approach to the uncasing of electrical processes manifests in installation, performance and recorded sound. In her live performances she fuses cracked everyday electronics with traditional electronic instruments to phase techno with menacing interjection of static and tone. It is screwed layers of harsh noise

channelled through attentive structure, simultaneously brutal and beguiling. Her approach to sound-making is heavily influenced by her interest in dance and club music apparatus and the ways in which this can blend with experimental, improvisatory and collaborative music making.

### Artist Statement

*SIGHT* is an experiment in the interactivity of light and sound. Flipping existent modes of light responding to sound, the performance uses solar panels to in fact create sound from light. Pure voltage is drawn through the panels and modulated into electrifying sounds in an audio-visual performance which spans through experimental and

noise to techno inspired moments. Lighting design from multi-disciplinary art studio House of Vnholy is used by Quill as a composition tool, paired with electronic software composition and an exciting exploration of taking control-voltage (CV) from the solar panels into modular synth.

## House of Vnholy Lighting Design

### Biography

House of Vnholy (pronounced un-holy) is an experimental, multi-disciplinary art collective based in Melbourne. HØV is known for their dark and macabre performance art style driven by the neo-gothic. HØV's experiences evoke transcendence, meditation and contemplation of the theatrical

and the spectacle through darkness and illusive perception, driven by the darkness and ephemeral possibilities of light. HØV have naturally migrated into creating new media and technological experiences of sculptural immersion with light, video and sound in collaboration with performance art.

# Hanna Chetwin

## Filmmaker

### Biography

Hanna Chetwin is an Australian filmmaker working primarily in experimental film. Her practice draws on photographic, camera-less imaging techniques alongside filmed footage of everyday environmental minutiae to create rhythmic structural film works, often developed in collaboration with Australian exploratory musicians (recently including Alexander Garsden, Rohan Drape, and James Rushford).

Her audio-visual works and other expanded cinema works have

been included in festivals such as the Melbourne International Film Festival (2015, 2016) the Milwaukee Underground Film Festival (2015, 2016) and the Florida Experimental Film Festival (2015). Her expanded audio-visual work has been performed at Liquid Architecture (2016), Inland Concert Series (2016, 2017, and 2018) and with Astra Chamber Music Society (2018) and her collaborative work with film lab Artist Film Workshop has been exhibited at CCP gallery (2017). She is an active member of Artist Film Workshop.

### Artist Statement

The two films presented at this screening share a common theme, in that their quotidian source material is transformed into something rhythmic, expressive and abstracted.

*SALT* (2018) is a two-screen expanded cinema work shot on 16mm, which explores the crystal structures of salt. Filmed primarily in and around a dry salt lake (Lake Tyrell, in northern Victoria), reprinted composite images serve to echo and magnify the depth of colour and intricacy of form found in these naturally occurring phenomena. This idea is extended

in the accompanying sound work by Rohan Drape, which draws on algorithmically generated number sequences assembled from flattened crystal diagrams.

In *Opaquing* (2017-19), the tactile nature of film is examined through printing and reprinting fingerprints onto film stock. This creates varying patterns and textures, with the clear prints eventually morphing into other structures – amoebic and abstract. This film is scored by composer James Rushford.

# Rohan Drape

## Composer for *Salt*

### Biography

Composer and performer Rohan Drape lives in a northern suburb of Melbourne. He studied composition and computer music with John McCaughey. His work has been commissioned, collected, installed and performed by the Copy to read: National Gallery of Australia, National Gallery of Victoria, National Art

Gallery of New Zealand, Melbourne International Arts Festival, the Biennale of Sydney, the Astra Chamber Music Society and Speak Percussion, thethe Neuer Aachener Kunstverein, Künstlerhaus Bethanien, and the Universities of Melbourne, Ballarat and Wellington.

# James Rushford

## Composer for *Opaquing*

### Biography

James Rushford is an Australian composer-performer. His work is drawn from a familiarity with specific concrete, improvised, avant-garde and collagist languages. Currently, his work deals with the aesthetic concept of musical shadow.

Commissions include BBC Scottish Symphony Orchestra (Glasgow), Melbourne Symphony Orchestra, Ensemble Neon (Oslo), Speak Percussion (Melbourne), Ensemble Vortex (Geneva), Ensemble Offspring (Sydney), Decibel (Perth), Melbourne International Arts Festival (2006/2008), Norway Ultima Festival (2011), Unsound Festival (New York 2014) and Liquid Architecture Festival (2010).

Performances include STEIM Institute (Amsterdam), Logos Foundation (Ghent), Issue Project Room (New York), Constellation (Chicago), Super Deluxe (Tokyo), Monday Evening Concerts (Los Angeles), Cave12 (Geneva), Send & Receive Festival (Winnipeg), Centre for Contemporary Art (Warsaw), Only Connect Festival (Oslo), Now Now (2011/2012), Adelaide Festival (2014) and the Tectonics Festival (Adelaide 2014, New York 2015, Tel Aviv 2015).

His music has been published by Pogus (US), Prisma (Norway), Bocian (Poland), Penultimate Press (UK), Black Truffle (AUS), Holidays (IT) and KYE (US). He holds a Doctorate from the California Institute of the Arts, and was a 2018 fellow at Akademie Schloss Solitude in Stuttgart.



# Erkki Veltheim

## Violin

### Biography

Born in Finland, Erkki Veltheim is an Australian composer and performer. His practice spans noise, audio-visual installation, improvisation, notated music, electroacoustic composition, pop arrangements and multidisciplinary performance. He has been commissioned by the Adelaide Festival, Vivid Festival, Australian Art Orchestra, Sydney Symphony Orchestra and Musica nova Helsinki, and his works have been performed by groups such as the London Sinfonietta, defunensemble, Soundstream Collective, Melbourne Symphony Orchestra and Sydney Symphony Orchestra. Veltheim

composed the orchestral works for celebrated indigenous musician Gurrumul's posthumous album *Djarimirri* which won 4 ARIA Awards and the 2018 Australian Music Prize. He has performed with the Australian Art Orchestra, Australian Chamber Orchestra, Berlin Philharmonic Orchestra, Black Arm Band, Elision and Ensemble Modern, and has featured as a soloist with the London Sinfonietta and Australian Opera. He maintains long-standing collaborations with musicians Anthony Pateras, Scott Tinkler, Rohan Drape and Alex Garsden, and the visual artist Sabina Maselli.

# Maria Moles

## Drums

### Biography

Maria is a drummer and educator based in Melbourne. After completing a Bachelor of Music Performance at Victorian College of the Arts in 2013, she currently performs extensively around Melbourne both solo and with various ensembles, including bands and artists such as Jaala, On Diamond and Dorothea.

Maria has performed with some of Melbourne's most renowned artists, such as Mildlife, Jess Ribeiro, Francis Plagne, and Jess Cornelius. As an improviser, she has collaborated with Jim Denley, The Australian Art Orchestra, Anthony Pateras, Krakatau, Bonnie Stewart, Carolyn Connors, Jenny Barnes, Lucas Abela, Rohan Drape, Kota Yamauchi, Marcus

Mckenzie, Robbie Aveneim, The Sicilian Improvisers Orchestra, and the Hobart Improvisers Collective.

Moles' solo project explores the use of layering sounds/rhythms played on either drum kit/percussion which are then electronically manipulated through the use of filters and pitch modulators. Her self-titled EP was released in 2016 through Tonelist, and was listed on Avant Music News under Best Albums of the Year 2016. In her short time performing solo, Moles has supported Clever Austin (Hiatus Kaiyote) and Chris Corsano (Bjork, Thurston Moore, Evan Parker) and has performed an improvised score to Ben Christensen's 1922 silent film at Dark Mofo Festival 2017.

# Aviva Endean

## Clarinet

### Biography

Aviva Endean is a clarinet player, improviser, composer and performance maker. Endean's work with sound spans a wide variety of performance contexts including experimental and improvised music, immersive sonic environments, new solo and chamber music, and cross-disciplinary collaborations. As a performance maker, Endean curates new experiences with sound by creating unusual, spatially engaged, and participatory contexts for listening. Her work has been shown at Dark MOFO, MONA FOMA, Darwin Festival, BIFEM, Sydney Contemporary Art Fair and Liquid Architecture.

Her debut solo release 'cinder : ember : ashes' featuring improvisations and original compositions for clarinets and other wind instruments was released on Norwegian label SOFA in 2018 to critical acclaim. Aviva is the recipient of numerous awards including the prestigious Freedman Music Fellowship and has been nominated for the EG Music Awards 'Best Avant-Garde/ Experimental Act' in 2013 and 2018, and has received the Aria Awards 'Best World Music album' 2014. She currently holds an Associate Artist position with the Australian Art Orchestra as the inaugural recipient of the Pathfinders Music Leadership program.



## Coming next at Arts House

### YIRRAMBOI Festival 8 – 12 May

With First Nations arts festival YIRRAMBOI, Arts House brings two deadly shows from artists at pointedly different moments in their careers.

Featuring

**plenty serious TALK TALK** by Vicki Van Hout

**Daddy** by Joel Bray

9 – 12 May

8 – 12 May

### Melbourne Knowledge Week 21 – 25 May

In a new partnership with Melbourne Knowledge Week, Arts House introduces fresh dangers to our building.

Featuring

**Return to Escape from Woomera** from Applespiel

**The Believers Are But Brothers** by Javaad Alipoor & Kirsty Housley

21 – 25 May

22 – 25 May

## About Arts House

Arts House, a key program of the City of Melbourne, is Melbourne's centre for contemporary and experimental performance and interactive artforms, providing a nexus for cultural expression and social connection in a city environment. We support new and diverse ways to make and experience art.

We produce and present art which is participatory and experiential, interdisciplinary and trans-disciplinary, curated through a balance of provocation, responsiveness and collaboration with artists and audiences.

## Thank You

**Hannah Chetwin** – Creative Victoria. The visuals for *SALT* were printed and re-printed at Filmwerkplaats, Rotterdam and Artist Film Workshop, Melbourne. Opaquing was created at Artist Film Workshop, Melbourne.

**Jannah Quill** – To Arts House for the opportunity to develop this work, House of Vnholy for inspiring collaboration, Morgan McWaters for electronics consultation and to Robin Fox for a sweet modular rig!

**Kusum Normoyle** – Arts House Melbourne and Liquid Architecture.

**Robin Fox** – Australia Council, Arts House and Creative Spaces for Studio 3 upstairs.

**Meagan Streader** – I would like to thank Vin Merrett (Rhino Signmakers) for his fabrication assistance and continued support of my work.

## Acknowledgement of Country

Arts House acknowledges the traditional land upon which we are located, of the Wurundjeri and Boon Wurrung people of the Kulin nation; and we pay our respects to Elders both past and present, and, through them, to all Aboriginal and Torres Strait Islander people.

## Information

For more information, please contact us on the details below.

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