

GRIT: between the lines

7.30 Wednesday December 3,

QUT Kelvin Grove M (Music) Block



GRIT is the occasional project of composer performer Lindsay Vickery. Other performances have been at the Victorian College of the Arts (with a selection of Melbourne's finest) and with members of Nosferatu (UK) and The Karnatic Lab (NLD) at De Badcuyp Amsterdam. Tonight's concert features the extraordinary talents of Erik Griswold, Rob Davidson and Darren Moore. We will be performing one work each by Rob and Erik as well as a group of pieces of mine that have fed into or fed my PhD work here at QUT on 'Non-Linear Narrative Structures for multimedia works' (Hence the program notes). One branch of these works are what I have termed "score-films". That is video works that constitute a score (of usually abstract images) to be performed by live musicians. Most of the score-films I made so far (Fantastic Voyage performed last Sunday at Make-it-Now for example) have used footage created by the Tissue Culture and Art Group. The intention is that the image and sound form a symbiotic relationship in which the complex and sometimes extreme nature of both mediums is rendered more comprehensible by the other. (Sugar and Detour are new variants on this idea.) The concert also features a number of 'semi-composed' works featuring various non-linear properties and their own implied improvisational syntax. These works (offRamp and between the lines) stand between the disciplines of composition and improvisation. (LV)

PROGRAM

Sugar	Tissue Culture and Art\Lindsay Vickery
OffRamp	Lindsay Vickery
Oso Bait	Erik Griswold
PigWings\interXection	Tissue Culture and Art\Lindsay Vickery
Cuba	Robert Davidson
between the lines	Lindsay Vickery
detour	Lindsay Vickery

Sugar [2003] Tissue Culture and Art\Lindsay Vickery

For the last few years I have been working with the Tissue Culture & Art group (Oron Catts, Ionat Zurr & Guy Ben-Ary (<http://www.tca.uwa.edu.au>) at SymbioticA - the art & science collaborative research lab at the University of WA. Much of TC&A's work is concerned with unlocking the mysterious beauty of microscopic living cell cultures. In this piece we focused on Sugar's unique landscape of crystalline structures but we were interested in finding some form of interaction with the performer. My collaborator in this project Guy Ben-Ary convinced me to put something of myself into my work, in this case a few million blood cells, some insulin and other stimulants to create a dynamic micro-landscape to contrast the rigid world of the sugar crystal. Sugar was made for and first performed at the New West Electro-Actoustic Music Organisation (NWEAMO) Festival in Portland Oregon in October.

offRamp [2002] Lindsay Vickery

offRamp grew out of a period developing new methods of using improvisation to examine musical material. At the heart of **Exit Points** is a short musical kernel that provides a platform from which the players 'exit' at particular points into freer periods of exploration of the same material. The nine beat melodic cycle contains every beat subdivision from a single beat to a quintuplet (five notes in the time of one). The tempi implied by the tuplets provide 'exit points' into different tempi for the exploratory sections. The players both exit and return to a different beat of the melodic cycle in each of the nine tempi/sections, so that the same material is viewed each time from a different perspective. **offRamp** was written for a HEDKIKR tour of the US freeway system.

Oso Bait Erik Griswold

PigWings [2003] Tissue Culture and Art\Lindsay Vickery

In the Pig Wings project we have differentiated bone marrow stem cells to grow pig bone tissue in the shape of the three solutions for flight in vertebrates. The rhetoric surrounding the human genome project and xenotransplantation made us wonder if pigs would fly one day and if they will what shape their wings would take. Pig wings was shown earlier this year at the DeCorva Museum and Sculpture park in Boston TCA

InterXection [2002] Drums, Microphone and Ring Modulator

The microphone is an audio microscope. In **InterXection**, barely audible sounds from the drum kit are magnified and processed through a Ring Modulator. The Ring Modulator takes the source frequencies (from the drum kit) and both adds and subtracts them from a reference tone. The effect brings the source sound's component harmonics into relief in a way that is analogous to a colour imaging microscope's rendering of biological samples. It also sounds good.

Cuba Robert Davidson

Music based on a recording from 22 October 1962.

Between the Lines [2002] Lindsay Vickery

Choice is one of the principal concerns of the composer. No matter how detailed the plan for a composition, there always remain decisions to be made at the notation stage that cause the piece to take one particular path rather than countless others. The uneasiness caused by this narrowing of possibilities has led me to various alternative solutions: non-linearity, repeated reworking of the same material in different or developing a performance practice for the piece in rehearsal for example. In **Between the Lines** the performers are presented with a map containing a number of different paths from A to B. The piece is linear and at a fixed tempo, but each performer must make choices about which pathway to take at any of the nine forks in the road. They must also pay attention to the other performers choices in order to keep together at a very slow tempo. The result is a work that should always sound similar but never the same - a map to allow players to discover perspectives on the same territory with each performance.

detour Lindsay Vickery (after Edgar G. Ulmer)

*He went searching for love...
but Fate forced a DETOUR to Revelry... Violence... Mystery!*

So read the poster for Ulmer's influential 1945 film-noir (its most famous recent descendant is David Lynch's 'Lost Highway'). I have taken a number of visual samples from the film and reworked them into a 'Score-film' intended to act as the basis for improvisation by live musicians. The process could be said perhaps to have the opposite effect to the 'voice-over' of the original film - a key noir innovation - by decontextualizing and abstracting the film's (now) hackneyed themes of violence, revenge and 'life dealing out a bum-wrap'...

TC&A (Oron Catts, Ionat Zurr, Guy Ben-Ary)

Based in Western Australia, the Tissue Culture and Art Project is an on-going artistic research and development project into the use of living tissue technologies as a medium for art practice. Their goal is to create a contestable vision of futuristic objects that are partly artificially constructed and partly grown/born. Since 1996, TC & A have been applying tissue-engineering principles for the purpose of artistic expression, growing tissue sculptures, 'semi-living' objects, by culturing cells on artificial scaffolds in bio-reactors. These semi-living objects consist of both synthetic materials and living biological matter from complex organisms. Ultimately, the goal of this work is to culture and sustain, for long periods, living objects of varying geometrical complexity and size. A unique set of issues and problems has arisen. Some of the problems concern the practicalities of the procedure itself, while the acquisition of living cells has focused attention on the ethical and social implications of creating 'semi-living objects'. The work of the group have been presented internationally in some of the most important new art events.

Robert Davidson has held contracts as a bassist in the Sydney, Queensland and Adelaide Symphony Orchestras, the Australian Opera and the Queensland Philharmonic Orchestra, and was engaged as the bassist for the 1997 Darwin International Guitar Festival, where he performed chamber works with guitarist John Williams. He has taught double bass at the University of Queensland and the Queensland University of Technology. Holding degrees from the University of Queensland (B. Mus first class 1988) and Queensland Conservatorium (Grad. Dip. Performance 1993), he has studied double bass with Ian Webber (Academy of St Martins in the Fields), Ken Poggioli, John Fardon (Queensland Symphony Orchestra) and Francois Rabbath (Paris). He has recently completed a PhD in composition at the University of Queensland.

He travelled to Kerala, South India in 1992 to study traditional music and dance of the region, including vocal music with Kavalam Sreekumar. In 1995 he travelled to San Francisco, New York and London on a Churchill Fellowship which involved intensive private composition lessons at the residence of Terry Riley, and an immersion in the new music scenes of the three cities. He has since interviewed many of today's leading composers, including LaMonte Young, Steve Reich, John Zorn, Michael Gordon, Philip Glass, Tan Dun, Lois

Vierk, Cecil Taylor, John Adams and Louis Andriessen. A book of interviews is currently in preparation.

More info: <http://www.topology.org.au>

As a pianist and percussionist, **Erik Griswold** has performed frequently in California and Baja California, Minneapolis, and Australia, with performers such as George Lewis, Steven Schick, the group "red fish blue fish," (San Diego) ACME New Music (Australia) and with his own ensembles Mungus, Urban Glass, and the GRW Trio. His solo piano work, recently recorded for the Australian Broadcasting Commission, ranges from "inside-out" interpretations of jazz standards, originals, and pop songs to free improvisations.

Darren Moore is a regular player on the Australian improv scene in projects including HEDKIKR and Open Source Project and with Robbie Avenaim, Clayton Thomas, Tom Fryer, Tim O'Dwyer, Dave Brown and Will Guthrie. He has played at many of the countries most interesting music festivals including: WhatisMusic, the NowNow, Make-it-Now, Wangarata, the Totally Huge New Music Festival. In 2002 he toured the US with HEDKIKR playing eight cities. In 2002 he toured the US with HEDKIKR playing eight cities. Between 1999 and 2001 he worked as a freelance musician touring, recording and performing live with a diverse cross section of musicians and bands playing jazz big band, blues, funk, commercial, studio work and avant-garde gigs.

Lindsay Vickery is active as a composer and performer across Europe, the USA and Asia. Vickery's music includes works for acoustic and electronic instruments in interactive-electronic, improvised or fully notated settings, ranging from solo pieces to opera. Vickery is also a highly regarded performer on reed instruments and electronics, touring as a soloist and with ensembles throughout the world. He was a founding member of **Alea New Music Ensemble** (1987-92), **Magnetic Pig** (1992-), **GRIT** (2001-), US-based multimedia group **SQUINT** (2002-) and most recently **HEDKIKR** (2002-) and has been a visiting artist at STEIM (NLD), HarvestWorks (NY), the MATA festival (NY), CEMI (U of NorthernTexas), University of Illinois, Kyoto Seika University, San Diego State University, the DC International Dance and Improv Festival and RPI (Troy). He is a lecturer at the WAAPA@ECU in Perth and was a founder member of Magnetic Pig, GRIT, HEDKIKR and LA-based multimedia group Squint. More Info: <http://lindsayvickery.com>

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<http://lindsayvickery.com/hedkikr.html>

<http://www.tca.uwa.edu.au/>

<http://www.topology.org.au/>

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