

12 dog cycle Alice Hui-Sheng Chang (Taiwan) and Nigel Brown (Australia) create sound in performance and recordings as *12 dog cycle*. They pair the breathing limitations of human voice and piano accordion, extending the voice

through extreme unconventional technique and the accordion's acoustic properties through preparations, extended techniques and live electronic manipulation. In performance, accordion tones fill and modulate the space inhabited by the audience. The sound begins as a physical byproduct of the performer's exertion, but over time becomes a disembodied harmonic presence within the room. In contrast, the voice is mobile and distinctly human. While the accordion defines and modulates the performance space, the voice is the event: the tour guide through time that provides the audience with an entrance and an exit.

They have performed in East Asia, Europe and Australia at festivals including Santander Sound Art Festival in Spain, Elsie Else Festival, in France, Kuandu Arts Festival and tranSonic Festival in Taiwan, 2pi Festival in China and Electrofringe Festival in Australia.

LIQUID ARCHITECTURE 11 Festival of Sound Arts

3RRR Performance Space
FRIDAY 2 JULY 2010



liquid
architecture



DECIBEL [photo © KFord] *Decibel* is a new music ensemble based in Perth, Western Australia devoted to the nexus of acoustic and electronic instruments. The group was formed out of a desire to perform a range of music where electronic

and acoustic instruments feature side by side and is dedicated to Australian music and emerging Western Australian composers. *Decibel* Members are Cat Hope (artistic director, flute and electronics), Lindsay Vickery (reeds and electronics), Stuart James (piano, percussion and electronics), Malcolm Riddoch (guitar and electronics), Tristen Parr (cello), and Aaron Wyatt (violin and viola).

SUPPORTERS

In 2010 Liquid Architecture is supported by the Victorian Government through the Community Support Fund and the Australian Government through the Australia Council, its arts funding and advisory body. Lionel Marchetti and Yôko Higashi's visit made possible through the support of the French Embassy in Australia.



www.liquidarchitecture.org.au

NOTE FROM THE DIRECTOR

Simply hearing is not enough. Presuming one knows what sounds an instrument or object is capable of producing is not enough. Relying upon one's expectations as dictated by conventional music forms is not enough. Liquid Architecture demands an open mind, a wide-eared attitude, an active listening approach.

This year the festival presents particularly performative artists. Performers who demonstrate an open-eared approach to their chosen materials and consciously explorative methods and processes that demand that they listen, as much as produce.

From Snawklor's combination of recognisable rock instruments with a vast idiosyncratic collection of flotsam and jetsam, through Sean Baxter's singularly didactic approach to the drums, to KK.Null's disregard for the boundaries between so-called noise and music. From Decibel's realisation of scores that combine acoustic instruments with electronically mediated sound, through 12 dog cycle's rare approach to voice and drone, to Lionel Marchetti's peculiarly French sonic practice in conversation with partner Yoko Higashi's Butoh inspired dance and movement.

Lionel also presents his installation *Natura Morta* at West Space gallery, accompanied by an artist talk just prior to Friday night's concert, in which he will be talking about his ideas around the art of the loudspeaker.

In addition the gallery series furthers this focus on performance with *Semantic Clutter*, also at West Space, combining the process of making sound work with public exhibition in a way that gives great insight into the creative process of contemporary sound practice. At Red Gallery *constellation* sees numerous performances in a gallery context of new works by 12 composers, and at fortyfivedownstairs the *Sound Playground* is an exhibition combining craft with sound practice and also features a performance series.

In summation Liquid Architecture 11, 2010 continues the festival's tradition of blurring the boundaries between art and music, and between performance and installation, whilst steadfastly focusing upon the medium of sound.

Nat Bates, National Artistic Director

ACKNOWLEDGEMENTS

A special thank you to Dave Houchin and RRR Performance Space and the RRR staff, Mick James, Jacinta Parsons, Lauren Taylor, Camilla Hannan, Simon Winkler, Richard Watts, Ollee Palmer, Owen McKern, The Breakfasters, Lyn Gallacher, Phip Murray and West Space staff, David Brown, The Liquid Architecture board, and the Festival Volunteers who generously assist with Front of House, Venue and Technical roles.

ARTIST BIOGRAPHIES



LIONEL MARCHETTI & YÔKO HIGASHI Lionel Marchetti is a composer of Musique Concrète and collaborates with Yôko Higashi, a performer, vocalist, Butoh dancer and choreographer. Initially self-taught, Lionel discovered the catalogue of Musique Concrète with Xavier Garcia. He composed in the CFMI of Lyon 2 University between 1989 and 2002, where he still organises workshops focused on the loudspeaker, recorded sound and Musique Concrète, both on practical and theoretical levels. Lionel also writes and develops theoretical thoughts on Musique Concrète and the art of the loudspeaker. He has composed in the *Groupe de Recherches Musicales* in Paris since 1993, and performs improvisation using microphones and loudspeakers, as a duo with Jérôme Noetinger, and the collective *Le Cube* (with Christophe Auger, Étienne Caire, Christophe Cardoen, Xavier Quérel, Jérôme Noetinger and Gaëlle Rouard), a group that performs live music while films are shown and worked on interactively.

Yôko has collaborated with Lionel Marchetti, Nicolas Ticot and Frédérick Galiay, and performed with Keith Rowe, Thomas Korber, Seiji Murayama and *Chewbacca* (Andrew Daymond and Damien Grange). In 2003 she formed *Yokohama Zen Rocks*, an electric pop-rock trio, and more recently the duo *Octobriana* with violinist Agathe Max. *hamaYôko* is Yôko's Musique Concrète-influenced electro-pop project.

liquid architecture

festival
11
2010

The 11th annual Liquid Architecture festival of sound arts

Melbourne special events

Thursday 1st July

5pm FREE exhibition opening 'Semantic Clutter' group show and Lionel Marchetti's 'Natura Morta'

West Space, Level 1, 15 - 19 Anthony St, Melbourne CBD

7.30pm sharp 3RRR presents live performances by KK.Null (JP), Snawklor(VIC), Sean Baxter (VIC)

3RRR Performance Space, 221 Nicholson St, Brunswick East
Tickets through Greentix.com.au \$15/\$10 concession

Friday 2nd July

5pm FREE artist talk Lionel Marchetti on 'the art of the loudspeaker'-
West Space, Level 1, 15 - 19 Anthony St, Melbourne CBD

7.30pm sharp 3RRR presents live performances by Lionel Marchetti
+ Yoko Higashi (FR/JP), 12 Dog Cycle (Taiwan/VIC), Decibel (WA)

3RRR Performance Space, 221 Nicholson St, Brunswick East
Tickets through Greentix.com.au \$15/\$10 concession

Festival Pass (both nights at 3RRR) \$27/\$17 concession

www.liquidarchitecture.org.au

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Australian Government

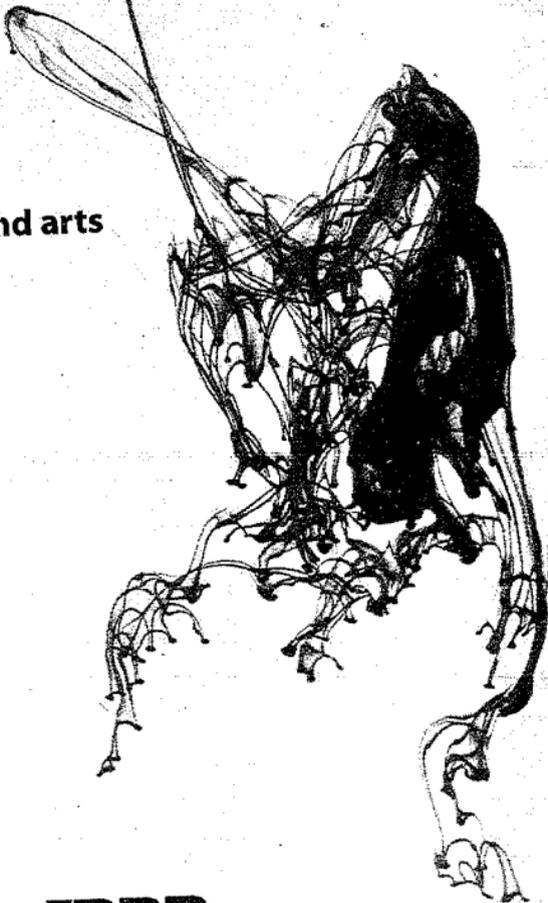


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...at sine-wave sounds can be quite piercing, to say nothing of the highly unpredictable nature of the interference patterns & beats produced. A Lucier piece then is a kind of impossible fantasy, a dream of what he has called a fragile, spatially manifest "ecology" of sound. What Decibel give us is a highly complex, and densely material, negotiation of both the *appeal* of these concepts, & the rather clunky but beautiful sounds, warm overlays and microtonal fluctuations of these materials when harnessed in conjunction of what one might characterise as a *Surrealist bazaar of sound reproduction technology*. Like the flea-markets and junk shops which Ray & Andre Breton formerly prowled, Decibel's mechanics of performance is rich in the "convulsive beauty" and strangely patinaed dance of objects and sounds which emerges from such a play of thingness within the audience's perception. Hope herself rejects Lucier's contention that sine-waves are "devoid of personality" or that they might be defined purely by "their functionality as tools." She is rather adamant that she and her colleagues pose such sinusoidal oscillations of sound as instruments in their own right; objects with a character and a "presence" all of their own. Between the thingness of the instrument, the thingness of the sound, and the thingness of the performer, Decibel offer a rich choreography of objects and sounds, tones and pressures, failures & successes, which agitate the ear, the body, and the mind, in a manner rich and strange.

—Dr Jonathan W. Marshall
University of Otago

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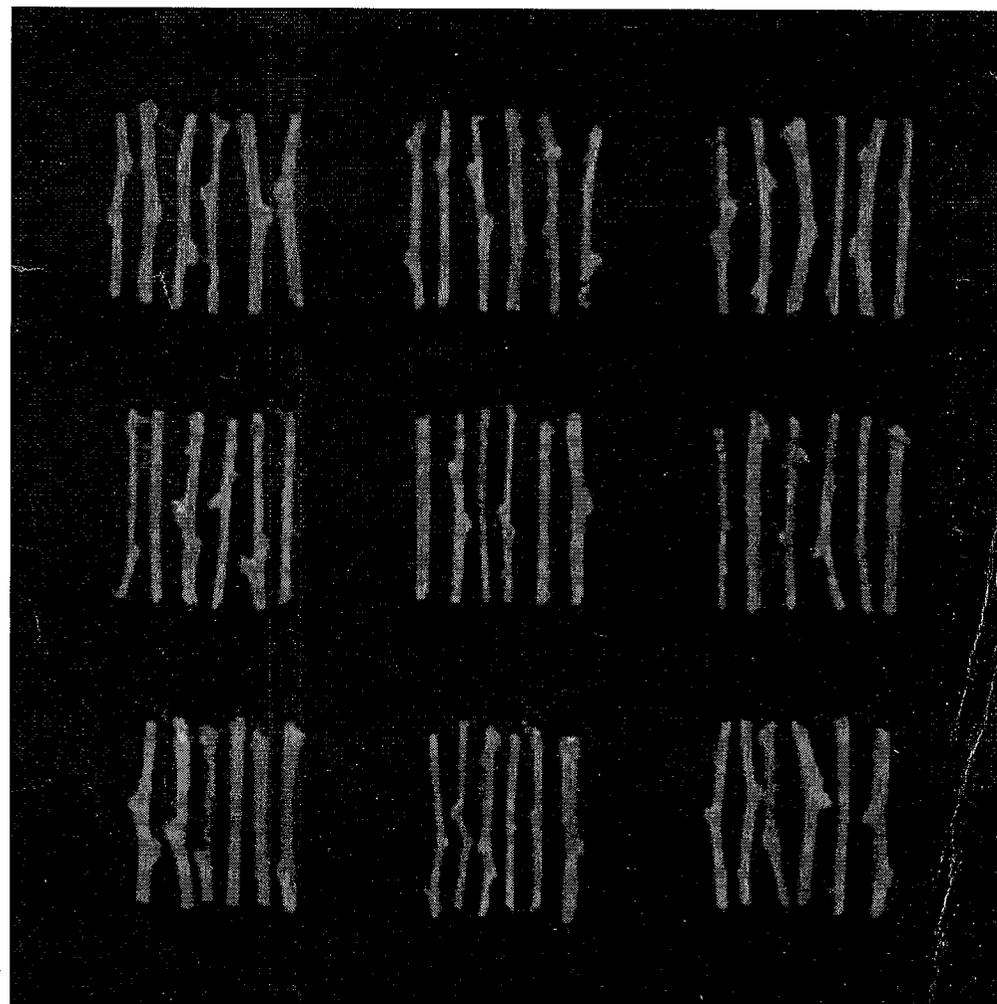
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DECIBEL

Works by Alvin Lucier

Liquid Architecture 11, 2010

The Performance Space, RRR Radio, Melbourne July 2
Eugene Goosens Hall, ABC Studios, Sydney, July 3





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realtime 98

contents

search:

sound art+/-performance

simon charles: liquid architecture 11, melbourne



Tin Rabbit's Life Chance, Ros Bandt, part of Constellation: A Durational Chamber Work
photo Ros Bandt

TWO EVENTS AT THIS YEAR'S LIQUID ARCHITECTURE SUGGEST THAT THE FESTIVAL IS MOVING IN A NEW DIRECTION. A CENTRAL THEME IN BOTH CONSTELLATION: A DURATION CHAMBER WORK AND CONCERT II WAS THE RELATIONSHIP BETWEEN SOUND ART AND PERFORMANCE, EITHER AS RADICALLY DISCRETE OR THEATRICALY INTEGRATED.

Concert II was held at the 3RRR performance space, a new venue for Liquid Architecture. The studio is a Melbourne institution and an important platform for non-mainstream music and culture. In this concert, duo Lionel Marchetti (France) and Yoko Higashi (Japan) integrated sound art and performance in a most striking way. Producing various forms of feedback, covering extremities in volume and high and low frequencies, musique concrète composer Marchetti sustained an intense atmosphere.

In white body paint and wearing a kimono, Yoko Higashi accompanied Marchetti, performing Butoh inspired movement. Her dark demeanor and contorted gestures provided a backdrop to the centrally located Marchetti. These different modes of performance gradually became literally entangled as Higashi climbed onto the shoulders of Marchetti, who continued unperturbed as his role in the dramaturgy of the performance shifted.

Higashi also crossed over into the realm of sound art, picking up a microphone and



speaking softly into it. Twirled around, it thumped loudly as it banged against her body. This wild and almost dangerous gesture complemented the dramatic and violent energy of the music beautifully. Overall, the theatricality and musical content of this performance worked together well to create a thrilling atmosphere.

Opening the program with a far more understated approach, Perth based ensemble Decibel performed three works by Alvin Lucier. Each of these explores the sonic possibilities created by sine tones as they come into physical contact with objects or sounds in space (see also [RT97](#)).

Performed by flautist and ensemble director Cat Hope, Still and Moving Lines of Silence in Families of Hyperbolas requires the performer to play a series of sustained notes, moving in microtonal increments. In this extremely stark work the imperfections of the flute were exposed against the purity of two sine tones. However the essence of this piece is the way these frequencies clash in the space to cause 'beating' patterns. This created rich sonorities in the dry acoustic of 3RRR's performance space.

The next work, Music for Snare Drum, Pure Wave Oscillator and One or More Reflective Surfaces, was an exercise in sympathetic resonance. As a sine tone gradually descended in pitch, the snares of a drum and the resonant frequency of the drum itself, were made to sound, causing a further range of sound complexes to occur and interact.

As in the opening work, in Lindsay Vickery's performance of In Memoriam Jon Higgins a series of sustained tones on the clarinet were exposed against the comparative purity of the sine tone. The effect was accentuated further by what sounded like a small amount of spittle in Vickery's throat or the mouthpiece.

The extreme starkness of these pieces invited a contemplative mode of listening. None evolved beyond very limited parameters, which were revealed in their entirety in the first few moments. Rather than articulating events over time, Lucier invites the audience to bear witness to acoustic phenomena. This was reflected in Decibel's equally stark performance mode, in which the dramaturgy was inherent in the sounds themselves rather than the performers' actions.

Following the restrictive conceptual scores of Lucier was a far more visceral and spontaneous approach to performance. 12 Dog Cycle, comprising Alice Hui-Sheng (Taiwan) and Nigel Brown (Australia), gave what felt to be a largely improvised performance. Using a piano accordion and effects processing to produce a texture of drones, Brown essentially provided a vehicle and framework for Hui-Sheng's vocal performance. Hui-Sheng demonstrated a remarkable repertoire of extended techniques, moving between moments of intricate, breathy subtlety, to almost grating loud tremolos and shrieks.

A restrained approach to materials enabled this duo to build to passages of convincing intensity. In a performance which meticulously took its time to develop, these moments held the greatest impact.

Another event on Liquid Architecture's program exploring an intersection between sound art and performance was Constellation: A Durational Chamber Work. Curated by Madeleine Flynn and Tim Humphrey, this exhibition explored the notion of a musical work outside the confines of performance. Eleven composers were invited to submit works based on the theme of the Zodiac. The title refers not only to the Zodiac, but also to the way the eleven works co-existed in an interconnected web.

Empty seats and music stands were arranged around the gallery space, mostly in pairs upon small podiums. Each seat represented a composer and members of the audience were invited to sit, triggering a recording of the composer's work. Accompanying each piece was an artifact. In many cases this was a notated score,

however this was not necessarily the rule. Videos, installations and instruments were also used to create a physical presence for the musical work. Not only an exhibition, this event also featured daily performance “interruptions” in which all the works were heard.

One of the strengths of this exhibition is its representation of diverse composition practices. Ros Bandt’s *Tin Rabbit’s Life Chance* is a strikingly original work, blurring the line between artifact and performance. In this interactive sound installation the participant is instructed to put on white gloves and spin a top on a large metal plate. These actions are part of a small ritual, culminating in a back-flipping contest between three wind-up toy rabbits.

Rat Tea Ceremony by Anita Hustas is an improvised musical work with a theatrical framework. Musicians are invited to partake in a tea ceremony with fortune cookies. The message within the cookie is used as a catalyst for improvisation, providing a clear indication of how the piece will unfold dramatically, however they also reveal that the musical content is extremely variable. There is a recording of this work as part of the exhibition, however as the piece is to be performed by two, six or 10 players on any instrument they wish, this is only one rendition of a work that may take on vastly different guises.

Carolyn Connors’ work, *RatOxTigerRabbitDragonSnakeHorseGoatMonkeyRoosterDogPig*, also offers a framework for improvisation, in this case for two-12 performers. However, rather than being concerned with the creation of a theatrical setting, the signs of the Zodiac are used as a starting point for improvisation. Robin Fox’s *Melanoma Study # 1*, a framework for improvisation for EWI (electronic wind instrument) and any keyboard instrument, features a Max/MSP patch for the EWI and pitch modules to be performed on the keyboard instrument. In each of these works, it is interesting for the audience to become acquainted with aspects of the work that would normally only be revealed to the performer.

David Young’s *Esaurita (Breakdown)* also has aspects which are left to the performer’s discretion, however there is far greater detail in the work’s structure, an original form of notation using an old constellation map. Moving vertical lines on a video score indicate when performers are to play. Composed for flugelhorn and “slightly” prepared piano, the notation does not indicate exact pitch, however it does indicate the rhythmic placement of notes with even greater precision than traditional notation, making this work an extremely successful exercise in control and indeterminacy.

Although the works in *Constellation* were performed from time to time, aptly as “interruptions,” the exhibition successfully presented its commissioned compositions as artifacts which were encountered by the audience outside of the usual performance context.

Liquid Architecture 11, artistic director Nat Bates; **Concert II, 3RRR**, July 2;
Constellation, a durational chamber work, curators Madeleine Flynn, Tim Humphrey;
Red Gallery, Melbourne, July 1-17

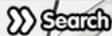
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Melbourne

Event

Title: Concert Two @ 3RRR Melbourne
When: 02.07.2010 19.30 h
Where: [3RRR Performance Space](#) - Brunswick East
Category: [Melbourne 1 - 17 July 2010](#)

Description

[Lionel Marchetti + Yoko Higashi](#) (FR/JP)
[12 Dog Cycle](#) (Taiwan/VIC)
[Decibel](#) (WA)

presented by Triple R

7.30pm sharp!!!

Tickets: \$15/\$10 Greentix

Festival Pass (both nights) \$27

Venue

Venue: [3RRR Performance Space](#) - [Website](#)
Street: 221 Nicholson Street
ZIP: 3057
City: Brunswick East
State: Victoria
Country: 



Description

Triple R - Melbourne Independent Radio - 102.7FM

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