Dragged Backwards Through a Hedge
Sanity Clause (Ian Andrews and Garry Bradbury)

This project utilises a variety of redundant technologies and home constructed equipment to make music from vinyl records. The equipment includes modified turntables, record players, constructed from other equipment and appliances, and home-built cartridges and styluses. These are used to play a variety of objects ranging from cut up and re-assembled collage records to metal discs, sandpaper discs and other things. This project adheres to a rather strict constraint that all sounds must be produced by vinyl disc reproduction technology.

Ian Andrews is a Sydney-based media artist practicing since 1981. He studied film and sound at the University of Technology, Sydney, graduating with First Class Honours in 1994. Andrews has exhibited his works in national and international film and media arts festivals. In 2001 in U.K. MediaArts presented a retrospective of his work (1983 to 2000). Andrews' work has been widely exhibited, including at the Australian Centre for the Moving Image, Melbourne, the FILE Festival in Sao Paulo, and ISEA2004 in Helsinki. He teaches sound therapy and is currently a candidate for PhD at UTS. ian-andrews.org

Garry Bradbury has been an exploratory electronic musician/sound manipulator since 1979. His practice revolves around the exploitation of found sounds and the application of programmable or automated methods to evoke a previously unimagined, convincingly beautiful musicality, both precariously delicate and nightmarishly brutal. This has usually entailed mucking about in a room with boxes, wires, pieces of tape, etc. This compulsion to collage is also evident in his video and 2D works. www.chrispy.com/artist/SanityClause

www.isea2013.org

The International Symposium on Electronic Art and the ABC presents
Polysonics
Saturday 15 June 2013, 7pm, ABC TV Studio 22, Sydney
Curators: Alessio Cavallaro and Nigel Bierly

Time: A Token of Constancy
Shane Fahy: conceptual artist/sound engineer; Evan Carr: historian/radio broadcaster; David Carr: musican/sound engineer; Honi Ryan: visual artist

Is time an increment of revolutions or a lagging magnification of vibration? Fahy sees analogue tape as a way of thinking in time and space as early robots, many faced harmonic character(s) with proto-intelligence, a mesh of teeth and tiny fields of electromagnetic current... object personalities with bare bones drive. This work explores the pitch perception implications of different microphone characteristics located in close proximity to such tape pieces; the shifting phase relationships between two or more tape pieces sharing the same sound stage; and natural and artificial stereo sonic images of two movements.

Shane Fahy was part of the emerging electronic and industrial music scene in Sydney. He has worked and recorded on The Makers of the Dead Travel Fast from 1979-82 and Scattered Order from 1987-89 on legendary post-punk label M Squared. In 1984 he and Rick Rae co-founded Social Interiors, releasing cassettes of cut-up, turntables and environmental recordings on Pedestrian Tapes. They continued exploring aural narratives and soundscapes in the 1990's with Julian Kreuzel. Fahy's background in acoustic design and sound engineering has evolved into composition and sound design work for installation, theatre and performance artworks for various musicians, performance artists, video makers and composers, including Machine For Making Sense, Tess de Quincye, and Andre Greenwell. www.mindgame.com.au

Evan Carr has been a broadcaster on Melbourne community radio 3RRR FM for 10 years (close to 400 programs). Since 2008 his current program The Art of BLEEP! (www.3rrr.com.au/ artbleep/) has featured a wide variety of local and international electronic and electro-acoustic music.

David Carr is a multi-instrumentalist and music producer with 25 years of experience. In 1998 he established Rangemaster, an analog and digital recording and production workshop in Melbourne. He has produced a range of successful records, including Antskeptic's Memoirs and Klochen's Darkside EP, which received mainstream airplay and catapulted the band to national success.

Honi Ryan is an interdisciplinary artist who works across media arts, performance, social sculpture and installation, and is interested in art as alternative models for living. Her work has cross-cultural concerns and approaches the body in dialogue with electronic media, a body that is both an organism and a part of social behaviour.
LOWER DRAW
Dervall: Cat Hope and Lindsay Vickery, with special guest Mark Cauvin

New compositions that focus on the lower end of the sound spectrum, and feature combinations of bass flute, bass clarinet, double bass and electronics. The works showcase graphic notation as a digital, mobile entity. Using ScorePlayer, an App designed by the group to read certain types of graphic scores, and other mobile score programming, the works feature improvisation, real-time electronic processing and the use of colour to guide score reading.
dervallwaapamusuc.com/decbelcorescoreplayer
cathope.com
lindsayvickery.com
markcauvin.com

Cat Hope is a composer, sound artist, performer and academic. A classically trained flautist, self-taught vocalist and experimental reed bass player with an active performance profile as a soloist and in music groups, she is the director of the internationally recognised music group Dervall, and has toured internationally as a flute soloist. Cat is currently a researcher at the Western Australian Academy of Performing Arts, Edith Cowan University.

Lindsay Vickery composes and also performs across Europe, the USA and Asia. He is a highly regarded performer on reed instruments and interactive electronics, touring as a soloist and with ensembles internationally. Currently, Vickery lectures in music at WAAPA, ECU.

Mark Cauvin is a composer and performer who creates music that is an imaginary playground of wacky worm wrapped in a veil of strange sounds. He composes for musical instruments, sound objects, lights and moving images. During performance his double bass transforms into a piece of furniture, an amplifier or a water drum.

MEDITATIONS ON CONVERSATION
Garth Paine

Combining ancient religion and tradition with modern technology, this work is scored for Tibetan singing bowl robots and live flute, with multichannel surround sound electronic processing and ambisonic field recordings made in Australia and Arizona. A meditation on being present in the landscape, the work is part of an ongoing inquiry into the ways in which we converse with nature.

Garth Paine is currently the Interim Director of the School of Arts, Media and Engineering at Arizona State University, where he is also a Professor of Digital Sound and Interactive Media. Paine is particularly fascinated with sound as an exhitable object. His work includes interactive responsive environments and music scores for dance, generated through real-time video tracking and bio-sensing, and has shown extensively internationally, with exhibitions and performances in Europe, USA and Australia in 2012/13.

The artist would like to acknowledge the assistance of the Bundanon Trust.

www.bundanon.com.au
www.activatedspace.com

I N T E R M I S S I O N

20 mins

COMPOSITIONS FOR INVOLUNTARY STRINGS
Michaela Davies

Compositions for Involuntary Strings comprises excerpts from three larger works:
- Post: Human Blues (for Involuntary Quartet), by Michaela Davies
- FM-2020 (for String Duet and Involuntary Quartet), by Michaela Davies and Jim Schwanos
- Untitled for Cyborg String Quartet, by Michaela Davies and Kyle Sanna

Voluntary Players: Veronique Serreto, violin, Geoffrey Gartner, cello

Involuntary Players: Michael Bridges, Kyle Sanna, Lea Simpson, Michaela Davies

Are the musicians in this string quartet playing—or being played? Their movements are controlled by custom-built electric muscle stimulation (EMS) devices that trigger strange, paroxysmal movements via electrical impulses, resulting in an other-worldly aesthetic. Inserting robotic elements into the highly formalised, traditional paradigm of a classical quartet exaggerates the man-machine interfacing that is central to most contemporary music creation, production and performance, and highlights our growing reliance upon machines to perform repetitive or difficult tasks that we used to do ourselves. The work questions assumptions about creative agency and free will both in and beyond the context of musical performance.

By controlling performers’ limbs to execute complex rhythms and techniques that they would be unable to perform of their own volition, the work speaks to the ‘democratisation’ of music and art making with the advent of user-friendly technology. Imposing external control over physical agency, it also questions assumptions affirming the physical realm as an expression of an intentional inner self.

SHIFTING NATURE
Leah Barclay

An electroacoustic performance piece based on environmental field recordings made during Barclay’s Sound Mirrors project, in which she travelled through Australia, India, Korea, China and Brazil capturing the sounds of significant rivers and collaborating with their surrounding communities. The source materials range from hydrometeor recordings of the Amazon River to pilgrims chanting at dusk on the banks of the Yamuna in southern India. Shifting Nature explores rivers as the lifeline of communities and underscores the value of listening to our current state of ecological uncertainty, weaving diverse cultural and natural soundscapes into a dense and unpredictable sonic environment.

Leah Barclay is a composer, sound artist and curator working at the intersection of art, science, technology and the environment. Her work has been commissioned, performed and exhibited to wide acclaim internationally, and she has received numerous awards, including the Premier of Queensland’s inaugural National New Media Scholarship (2009), the ArtsLink Performing Artist Residency for South Korea (2009) and the HELM Award for Environmental Art (2010). She has received major grants to produce ambitious community projects, and has directed and curated intercultural projects across Australia, India and Korea. Barclay is passionate about the role of interdisciplinary art can play in community empowerment, social activism and cultural change.

www.leahbarclay.com
RESISTANCE IS Fut

OTHER EVENTS (HTTP://WWW.ISEA2013.ORG/EVENT-CATEGORY/SPECIAL-EVEI

POLYSONICS
Presented by ISEA2013 and the ABC

Dragged Backwards Through a Hedge
Ian Andrews and Gary Bradbury

ISEA2013 presents Sanity Clause, a collaborative performance project between Ian Andrews and Gary Bradbury. The project utilises a variety of redundant technologies and home constructed equipment to make music from vinyl records. The equipment used includes modified turntable record players constructed from other equipment and appliances, and home-built cartridges styluses. These are used to play a variety of objects ranging from cut up and re-assembled records to metal discs, sandpaper discs and other things. This project adheres to a rather strict constraint that all sounds must be produced by vinyl disc reproduction technology.

www.discoogs.com/artist/Sanity+Clause (http://www.discoogs.com/artist/Sanity+Clause)

Ian Andrews is a Sydney-based media artist practicing since 1981. He studied film and sound at the University of Technology Sydney, graduating with First Class Honours in 1994. Andrews exhibited his works in national and international film and media art festivals. In 2001 he presented a retrospective of his work, from 1983 to 2000, in Dlux Media’s d>Art. In 2004 he exhibited work at the Australian Centre for the Moving Image in Melbourne, the FILE festival Sao Paulo, and ISEA2004 in Helsinki. He teaches sound theory and is currently a candidate for PhD at UTS. ian-andrews.org (http://ian-andrews.org)

Garry Bradbury has been an exploratory electronic musician/sound manipulator since 1979. Practice revolves around the exploitation of found sounds and application of programmable automated methods to evoke a previously unimagined, convulsively beautiful musicality, but precariously delicate and nightmarishly brutal. This has usually entailed mucking about in a with boxes, wires, pieces of tape, etc. This compulsion to collage is also evident in his visual works (video and 2D).
Compositions for Involuntary Strings
Michaela Davies

(http://www.isea2013.org/wp-content/uploads/2013/05/involuntary-quartet.jpg)

Are the musicians in this string quartet playing – or being played? Their movements are controlled by custom-built electric muscle stimulation (EMS) devices which trigger strange, paroxysmal movements via electrical impulses, resulting in an other-worldly aesthetic. Inverted robotic elements into the highly formalised, traditional paradigm of a classical quartet exaggerates the man/machine interfacing that is central to most contemporary music creative production and performance, highlighting our growing reliance upon machines to perform repetitive or difficult tasks that we used to do ourselves. The work questions assumptions at creative agency and free will both in and beyond the context of musical performance. By controlling performers’ limbs to execute complex rhythms and techniques which they would unable to perform of their own volition, the work speaks to the ‘democratisation’ of music as making with the advent of user-friendly technology. Imposing external control over physical agency, it also questions assumptions affirming the physical realm as an expression of an intentional inner self.

www.michaeladavies.net (http://www.michaeladavies.net)

Michaela Davies maintains a multi-disciplinary art practice across installation, sculpture, sound, performance and video. Also a doctor of psychology, her work is informed by an interest in the role of psychological and physical agency in creative processes, and how obstruction can change the trajectory of development. Michaela’s recent work has used live percussion, sonified data, composed MIDI scores to control motor function in performers via electric muscle stimulator (EMS), with recent performances throughout Australia and also in New York. In addition to exploring sound in installation/performance, Michaela plays bass guitar in numerous projects. Her musical collaborations and compositions are an eclectic mix of genres.

Lower Draw
Decibel: Cat Hope and Lindsay Vickery, with special guest Mark Cauvin

For ISEA2013 Decibel will present new compositions that focus on the lower end of the spectrum, and feature combinations of bass flute, bass clarinet, double bass and electronics. Works showcase graphic notation as a digital, mobile entity. Using ScorePlayer, an App designed by the group to read certain types of graphic scores, and other mobile score programming, the works feature improvisation, real-time electronic processing and the use of colour to guide reading.

decibel.waapamusic.com/decibelscoreplayer/
(cathope.com)
lindsayvickery.com
(markcauvin.com)

Cat Hope is a composer, sound artist, performer and academic. A classically trained flautist, self-taught vocalist and experimental noise bass player with an active performance profile as soloist and in music groups, she is the director of the internationally recognised music group Decibel and has toured internationally as a noise artist. Cat is currently a researcher at the Western Australian College of Performing Arts, Edith Cowan University.

Lindsay Vickery composes and also performs across Europe, the USA and Asia. He is a highly regarded performer on reed instruments and electronics, touring as a soloist and with ensembles internationally. He was a founding member of Alea New Music Ensemble (1987-92), Magnet (1992-), GRIT (2001-), US-based multimedia group SQUINT (2002-) and most recently HEDKI (2002-). He is known for his composition and performance with interactive electronics, and lectures in music at WAAPA, ECU.

Mark Cauvin is a composer and performer who creates music that is an imaginary playground for the worm wrapped in a void of strange sounds. He composes for musical instruments, solo objects, lights and moving images, and during performance his double bass transforms into...
piece of furniture, an amplifier or a water drum.

*Shifting Nature*
Leah Barclay

![River scene](http://www.isea2013.org/wp-content/uploads/2013/05/Shifting-Nature.png)

For *ISEA2013*, Leah Barclay has composed an electroacoustic performance piece based on environmental field recordings made during her *Sound Mirrors* project, in which she travelled through Australia, India, Korea, China and Brazil capturing the sounds of significant rivers collaborating with their surrounding communities. The source materials range from hydroph recordings of the Amazon River Dolphin in central Brazil to pilgrims chanting at dusk on the banks of the Pamba in southern India. *Shifting Nature* explores rivers as the lifeblood of communities and underscores the value of listening in our current state of ecological uncertainty weaving diverse cultural and natural soundscapes into a dense and unpredictable sonic environment.

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

**Leah Barclay** is a composer, sound artist and curator working at the intersection of art, science, technology and the environment. Her work has been commissioned, performed and exhibited widely internationally, and she has received numerous awards, including the Premier Queensland’s inaugural National New Media Scholarship (2009), the Asialink Performing Art Residency for South Korea (2009) and the HELM Award for Environmental Art (2010). She has received major grants to produce ambitious community projects, and has directed and curated intercultural projects across Australia, India and Korea. Leah is passionate about the role interdisciplinary art can play in community empowerment, social activism and cultural change.

*time ~ a token of constancy*
Shane Fahey, Evan Carr, David Carr and Honi Ryan

In this fascinating look at – or rather listen to – time, Shane Fahey collaborates with horolo Evan Carr and recording engineer David Carr and collectively they entertain whether time is increment of revolutions or a lagging magnification of vibration". Fahey comments that "its i as a series of numbers seems to be such a useful aid for setting up activities but the sound c ticking is so delightfully paranoid!" He sees analogue timepieces as early robots, "many face harmonic character[s] with proto-intelligence", a "mesh of teeth and tiny fields of electromag current ... abject personalities with bare bones drive". In this work they lay aside "notion[s] o productivity and equation with money", and explore the pitch perception implications of diff microphone characteristics located in close proximity to such timepieces; the shifting phase relationships between two or more timepieces sharing the same 'sound stage'; and natural a artificial stereophonic images of two movements.


Conceptual Artist/Sound Engineer – Shane Fahey
Horologist/Radio Broadcaster – Evan Carr
Musician/Sound Engineer – David Carr
Visual Imagery – Honi Ryan

Shane Fahey "was part of the emerging electronic & industrial music scene in Sydney. He pl and recorded in The Makers of The Dead Travel Fast from 1979-82 and then Scattered Order 1982-84 on legendary post-punk label M Squared. In 1984 he and Rik Rue co-founded Soci- Interiors who released 3 cassettes of cut-up, turntables and environmental recordings on Pedestrian Tapes. They continued crafting their aural narratives soundscapes in the 1990s w Julian Knowles, releasing 3 CD albums on Extreme & 1 CD album on Endgame. Shane's background in acoustic design and sound engineering has evolved into composition and sou design work for installation, theatre and performance art works for various musicians,
performance artists, video makers & composers – including Jamie Fielding, Sherri Delys, Ma For Making Sense, Tess de Quincey, Linda Wallace (Machine Hunger), Internalised Cities, And Greenwell, Virginia Hilyard, Tegan Northwood and Honi Ryan. His solo works The Slated Pine (Endgame – 2010) and Twin Korg: Water Drip Code (IceAge Productions – 2012) are experime albums using field recordings, samples and routing C.V. analogue synthesisers with an emph on the stereophonic image of the source sound field.

**Evan Carr**'s “involvement with the world of radio broadcasting came about due to his passion music, and because people often said he'd be good at it. Turns out he was rather good at it a after 10 years of broadcasting on Melbourne community radio 3PBS FM, has produced close 400 shows. His current program The Art of BLEEP! (www.pbsfm.org.au/artofbleep) has been broadcasting since 2008 at midnight every Sunday and features a wide variety of local and international sounds in the electronic and electro-acoustic vein. Within the confines of broadcasting, Evan has often challenged the audience and himself by on-air experimentatio audio collages and multi-source performances live in the studio to expand the concept of m interpretation and involvement.”

A talented multi-instrumentalist in his own right, music producer **David Carr**'s “mission is to every production hold its own both artistically and sonically against the world's stage and al within an Australian budget. He brings 25 years of experience and the benefit of having lear craft whilst under the guidance of experienced producers and engineers and paid for by the gone era of 1980s record company excess. It is common for music industry captains to assum David's mixes are American or that his studio is all analog tape based. David is quick to remi that all recorded musical sound must begin as a vision in the mind in order to take shape, sc are only there to help one realise that sound in the organic environment. In 1998 David acq a studio business and began Rangemaster, an analog and digital recording and production workshop in Melbourne's east. In 2001 David produced Antiskeptic's *Memoirs* and the single *Called* became a JJJ Hottest 100 CD inclusion at number 11. In 2004 David produced Kisscha *Darkside* EP which received mainstream airplay and catapulted the band to national success signed to John Watson’s group. In 2006 David was recruited by Taxiride to co-produce their album *Axiomatic*, which delivered the hit *Oh Yeah*.”

**Honi Ryan** is “an interdisciplinary artist based in Sydney and the Blue Mountains, Australia. S works across media-arts, performance, social sculpture and installation and is interested in alternative models for living. Her work has cross cultural concerns and approaches the body dialogue with electronic media, a body that is both an organism and a part of social behav Ryan has performed and exhibited in 8 countries in traditional and non-traditional contexts. received a Bachelor of Visual Art with Honours I from Sydney College of the Arts, where she awarded the University Medal in 2007. She also studied at Cologne International School of Design, Germany and is currently an MFA candidate at the Transart Institute, Berlin and New

*Meditations on Conversation*

Garth Paine
Another cutting edge premiere for ISEA2013 – combining ancient religion and tradition with modern technology, this work is scored for Tibetan singing bowl robots and live flute, with multichannel surround-sound electronic processing and ambisonic field recordings made in Australia and Arizona. A meditation on being present in the landscape, the work is part of an ongoing enquiry into the ways in which we converse with nature.

www.activatedspace.com
vimeo.com/60007421
vimeo.com/58322364

Garth Paine is currently the Interim Director of the School of Arts, Media and Engineering at Arizona State University, where he is also a Professor of Digital Sound and Interactive Media particularly fascinated with sound as an exhibitable ‘object’. His work includes interactive responsive environments and music scores for dance, generated through real-time video tracking and bio-sensing, and has been shown extensively internationally, with exhibitions and performances in Europe, USA and Australia in 2012/13.

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Tags: cat hope (cat/hope) composer (composer) compositions (compositions) constancy (constancy) david carr (david-carr) decibel (decibel) electric (electric) electroacoustic (electroacoustic) Electronic (electronic) evan carr (evan-carr) garry bradbury (garry-bradbury) garth paine (garth-paine) ian andrews (ian-andrews) improvisation (improvisation) installation (installation) instruments (instruments) interdisciplinary (interdisciplinary) involuntary strings (involuntary-strings) leah barclay (leah-barclay) lindsay vickery (lindsay-vickery) lower draw (lower-draw) mark cauvin