

INLAND Concert Series, THE SUBSTATION, and MELBOURNE FRINGE proudly present



## **INLAND CONCERT SERIES: DRY LAND ECOLOGY** **A THREE-NIGHT FESTIVAL OF ELECTROACOUSTIC, AUDIO-VISUAL,** **AND INTERDISCIPLINARY SOUND AT THE SUBSTATION**

Over the last three nights of September, twelve Australian sound artists will present works mapping a confluence of exploratory streams, tracing a detailed image of contemporary sound practice in Australia today.

Together, this collection of emerging and established practitioners weaves together multiple and diverse threads of Australian experimental sound, with individual and collaborative contributions spanning the exploratory voices of Australian popular music (with Melbourne-based luminaries **Paddy Mann** (*Grand Salvo*), **Evelyn Morris** (*Pikelet*), and **Francis Plagne**); electroacoustic music (current Peggy Glanville-Hicks Residency recipient **Natasha Anderson**, and a remounting of **Byron Scullin**'s Dark MOFO multiple subwoofer performance 'Bass Bath'); improvisation (with 'Anne Elder Poetry Prize' awarded vocalist and poet **Amanda Stewart**, and delicate and immersive solo performances by **Rosalind Hall**); contemporary composition (with contributions from recent AMC Art Music fund recipient **Alexander Garsden** and *Slave Pianos*' **Rohan Drape**, alongside performances by baroque violinist **Lizzy Welsh** of the music of **Kim Cunio** and **Jeanette Olivia Little**); and audio-visual performance (with members of Melbourne's Artist Film Workshop **Hanna Chetwin** and **Sabina Maselli**).

DRY LAND ECOLOGY is presented as part of The SUBSTATION's curated Melbourne Fringe program.

### **About INLAND**

INLAND is a concert series of Australian exploratory music, directed by Rohan Drape and Alexander Garsden.

Currently in its third year, INLAND presents the work of artists spanning notated, improvised, electroacoustic, popular music and interdisciplinary sound practices, aiming to locate manifestations of the experimental and antagonistic impulse without regard to guild or discipline, and inviting creators spanning diverse musical practices to a shared performance context. To date INLAND has hosted twenty performances across Australia, presenting over 100 works to local audiences (including over 70 of works newly developed for the series) and featured the work of over 50 Australian and international artists.

**INLAND CONCERT SERIES: DRY LAND ECOLOGY**  
**7:30PM Wed 28<sup>th</sup> – Fri 30<sup>th</sup> September 2016. THE SUBSTATION, 1 Market St., Newport.**  
**Tickets \$25 full / \$20 Conc. / \$22 Group (6+) Available at the door or via Substation and Fringe websites**

[www.inlandconcertseries.net](http://www.inlandconcertseries.net) - [www.thesubstation.org.au](http://www.thesubstation.org.au) - [www.melbournefringe.com.au](http://www.melbournefringe.com.au)

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## About the artists



**Natasha Anderson** is a composer, musician and installation artist. She makes instrumental, audio-visual and acousmatic works in a variety of forms: solo performance, notated scores, cross-platform collaboration, audio-visual installation and multi-channel diffusion. Her works variously explore intense psychoacoustic experiences, the abject and the uncanny, as well as the whiplash juxtaposition of extremes. Natasha's collaboration with sound poet Amanda Stewart and electro-acoustic composer Jérôme Noetinger was the ABC's 2008 entry for the International Rostrum of Composers.

**Hanna Chetwin** is an Australian filmmaker who works in experimental film. Her films have been included in numerous festivals, including the Melbourne International Film Festival (2015, 2016) and the Milwaukee Underground Film Festival (2015, 2016), and she has had collaborative work made with film lab Artist Film Workshop screened at the MCA in Sydney, the AIEFF and Slopes Gallery in Melbourne (2014). She is a member of Artist Film Workshop.

**Rohan Drape** studied composition and computer music with John McCaughey. His work has been commissioned, collected, installed and performed by the National Galleries of Australia & New Zealand, the Melbourne International Arts Festival & the Biennale of Sydney, the Astra Chamber Music Society and Speak Percussion, the Neuer Aachener Kunstverein & the Kunstlerhaus Bethanien, and the Universities of Melbourne, Ballarat & Wellington.

**Alexander Garsden** is a composer, guitarist and electro-acoustic musician, working across multiple exploratory musical disciplines. Recent works include commissions from the Melbourne and Sydney Symphony Orchestras, Speak Percussion, Michael Kieran Harvey, Jessica Aszodi, Eugene Ughetti, and Golden Fur. He performs as a soloist of both notated and improvised musics, and in a range of other performance contexts. As an educator he has taught through the University of Melbourne and RMIT.

**Rosalind Hall** is a musician and performer using sound, improvisation, technology and space as her mediums. She is interested in sound as both a tangible and elusive expression, in connecting with a moment in time, the collaborative experience, the body as a vibrating form, layers of meaning, states of awareness and the shared listening space between performer and audience. She primarily performs on prepared saxophone.

*Grand Salvo* is the musical project of musician **Paddy Mann**. He has produced six albums: *(1642-1727)* in 2000, *River Road* in 2002, *Temporal Wheel* in 2005, *Death* in 2008, *Soil Creatures* in 2009 and *Slay me in my Sleep* in 2012. His songs can be mournful and sparse, or richly orchestrated and joyful, often exploring loss, death, decay and transformation.

**Sabina Maselli** creates works that exist at the intersection of film, performance and installation – engaging in the language and techniques of cinema, the body, voice and sound, to provoke a blurring of the lines between live and pre-recorded and a fracturing of the frame. She has worked with Chamber Made Opera and the Australian Art Orchestra, and has had works shown at La Maison Folie (Belgium), MOFO (Hobart) and JARF (Indonesia). Sabina is a member of the Artist Film Workshop based in Melbourne.

Melbourne artist **Evelyn Morris** has been making music for over a decade, as the drummer in rock bands True Radical Miracle and Baseball and in her solo project *Pikelet*, which spans genres as diverse as psychedelic synth-driven pop, harmonically decadent piano compositions, and loop-based electronica. She is a dedicated advocate for women in music and ensuring that women's voices are heard, to which end she founded the collective *LISTEN*.

**Francis Plagne** is a musician from Melbourne whose work combines songwriting with a variety of other approaches, including group improvisation, instrumental abstraction and domestic musique concrète. He's released records on Albert's Basement, Breakdance the Dawn, Lost and Lonesome, Kye Records and his own Mould Museum label. He's performed and recorded with Oren Ambarchi, Andrew Chalk, Marco Fusinato, Valerio Tricoli and Joe Talia.

**Byron Scullin's** work explores the technological representation and amplification of sound as well as its properties as a physical presence. Operating in an ambiguous space where sound transitions into noise, his sonic environments offer an experience of mass and multiplicity, often representing attempts to hear the unhearable. He has contributed sound to feature films, contemporary dance productions, and theatre works. A prolific collaborator, Scullin has worked closely with audio-visual artist Robin Fox and video artist Daniel Crooks, as well as Australian composers Anthony Pateras, Marco Fusinato, and Oren Ambarchi.

**Amanda Stewart** has created a diverse range of works in the fields of music, literature, broadcasting, sound poetry, theatre and new media environments. Within new music and sound art Stewart has developed a unique approach to composition, improvisation and extended vocal technique that is informed by ideas from linguistics, philosophy and science. She worked full time as a producer and presenter at ABC Radio in Sydney for many years. She has collaborated with many other musicians and artists and is a cofounder of both *Machine For Making Sense* (1989) and *Allos* (1995). Her book and CD set of selected poems and vocal works, *I/T*, (splitrec 5) won the Anne Elder Poetry Prize.

**Lizzy Welsh's** main instruments are the violin and the baroque violin. As both soloist & chamber musician Lizzy has appeared at the Adelaide Festival, the Melbourne International Arts Festival, the University of California San Diego's Springfest, Shanghai New Music Week, and the Bendigo International Festival of Exploratory Music. Lizzy has played with Golden Fur New Music Project, ELISION Ensemble, the Australian Art Orchestra and the Argonaut Ensemble and has presented many Australian and World premieres by composers including Oren Ambarchi, Mary Finsterer, George Lewis, Liza Lim, Kate Neal, Anthony Pateras, Jon Rose, James Rushford and John Zorn.