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Introduction: A New Historicism? Sound, music and ruined pianos.

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A New Historicism? Sound, music and ruined pianos

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A word from the editors and an introduction to the Proceedings of the 2005 Inaugural Totally Huge New Music Festival Conference, "Sound Scripts."

Festival Overview

One of the highlights of every New Music festival which we attend is the banter that goes on between artists and audiences about what we have experienced together. The Inaugural Totally Huge New Music Festival Conference was a way to formalize these discussions for the 7th Totally Huge New Music Festival of 2005, and it was a privilege to have been able to attend a conference about New Music in the midst of it actually happening. The Conference was opened by the Executive Dean of the Faculty of Communications and Creative Industries, Edith Cowan University, Professor Robyn Quin, and it provided an opportunity for conversation and debate on New Music practice as it is and as it can be—to enjoy a gathering of diverse minds and music that provided a mixture of composers, academics, sound artists and performers alike. This collection of papers and artist presentations is a reflection of some of the wood used to stoke the fire that made up the three day Conference.

The Festival hosted the first ever Ruined Piano Convergence, which provided a fascinating background to many of the presentations. The Conference was also fortunate to have two exciting keynote speakers, composers Liza Lim (Australia) and Annea Lockwood (USA / New Zealand). In recognition of these interactions between performances, papers and exhibitions, a list of the activities which were mounted as part of the Conference has been included at the end of this volume and, where appropriate, reference has been made to any direct links between these events and the published papers in our introduction below.¹ The Festival itself was a sixteen day exploration of New Music, and Sound Art. It featured hundreds of musicians from Western Australia and around the world, including materials as diverse as orchestral extravaganzas (*Children's Voices*), sound galleries (*You Are Here... Entangle*), to burning pianos (Lockwood). The program offered a captivating showcase of research and new work in chamber music, electronica, installations, improvisation, radiophonics, multimedia and Sound Art, conducted in both metropolitan and regional Western Australia. In the midst of this, the Inaugural Totally Huge New Music Festival Conference brought together a diverse range of national and international presenters, as well as hosting the launch of Andrew Ford's latest book, *In Defence of Classical Music*, at the Perth Institute of Contemporary Art (PICA).²

The Inaugural Conference and the Papers That Follow

In Australia, we live and work in an interesting time, where education is often confused with training, in which research and practice can mean the same things, and where innovation may at times be confused with improvement. The Faculty of Communications and Creative Industries at Edith Cowan University, and its schools such as Western Australian Academy of Performing Arts (WAAPA), have long been at the forefront of promoting arts creation as a legitimate form of research within the academy.³ It was therefore with great pleasure that Edith Cowan University staff and students took advantage of the opportunity to collaborate with Tura New Music and the other artists of the Festival to help formalise this relationship and to further promote the fluid exchange of ideas and practices between members of the university community and those formally outside of the academy. It is hoped that through projects such as this Conference and WAAPA's Music Research Group (established in 2005) that the distinction between researcher and artist will eventually be seen as essentially arbitrary. This is the first publication of the Music Research Group and we look forward to further works in the future. The papers and artists' talks which we have reproduced below offer a representative sample of some of the key themes and topics which were addressed within the Conference and which were designed to resonate with materials presented as performances or exhibitions within the Festival and the Conference. The program for both was chosen to

provide a balance between local, national and international perspectives. Thanks to K. Ford for providing the title of this journal.

The volume opens with an Australian perspective in Liza Lim's keynote paper. She examines the ethics, poetics and processes which one must address when producing cross-cultural works involving both Indigenous and non-Indigenous artists.⁴ While Lim stresses that she is "not an expert" and does not "speak from a position of authority ... in relation to Indigenous culture," she offers several useful pointers towards a program whereby non-Indigenous composers such as herself might begin to address issues of cross-cultural relations, appropriation and power. Principal amongst these is an attempt to intuit the poetics of knowledge which underpins the value system and aesthetics of many Australian Aboriginal peoples. Lim's compositions and method of working suggest a need to find ways to attempt to musically acknowledge both colonial systems of mapping and how they enabled an oppressive re-inscription of language over the land (*Glass House Mountains*, 2005), as well as to allow oneself to simply wait and listen when non-Indigenous Australians such as herself attempt to communicate or cohabit within Aboriginal communities. Above all, the outsider must be attentive to "different modes of acquiring knowledge that may evade the logical, interrogative traditions of Western" culture and "academic enquiry." The non-Aboriginal observer must often acknowledge a "Hidden Centre—respecting that which cannot be known" and "making space for what stays hidden" within Indigenous communities. Through such methods, one can potentially discover commonalities of experience, whilst also acknowledging that such perceptions are often as much a product of the mutual projection of values onto each other across the cultural divide, as they are of genuinely shared existence.

Lim's analysis of the politics of her process is followed by Annea Lockwood's discussion of the formal, aesthetic qualities revealed by own her interest in questions of process. Lockwood offers a brief introduction to her role in the history of piano installations and events, chronicling her ongoing Piano Transplant series. One of the pioneers of this form, Lockwood is not alone in working with the aesthetics of the deteriorating piano as it undergoes changes. She observes in her paper that while many of her peers in Fluxus and other artistic movements were offering "piano destruction corridas" throughout the 1960s, it was not "destruction which fascinated me. I am interested in something less predictable, arising from the gradual action of natural forces ... on an instrument designed for maximum control." Lockwood is keen to unleash a slow accumulation of active processes and sounds which would otherwise remain locked within "that complex piece of audio furniture" which is the piano. Lockwood also offered as part of the Conference one of her piano immolations, *Burning Piano* (2005), and a new work, *Southern Exposure: Piano transplant number four* (2005), as well as a percussion piece, performed by the WAAPA ensemble, *Defying Gravity*. She is also alluded to in the paper from Michal Murin below. These and other presentations were brought together within the Conference under the designation promoted by WA musician, Ross Bolleter—namely that of the "Ruined Piano" Convergence.⁵ During early 2005 in the lead up to the Conference, Bolleter put out a public call for neglected instruments which were to be installed as part of his *Ruined Piano Labyrinth* exhibition at PICA. Today, in April 2006, not only instruments, but the stories which accompany each of them, are still arriving. These pianos have now been moved to an olive farm near York, WA, where they have become part of Bolleter's long term installation and recording project, *The Ruined Piano Sanctuary*. It is Lockwood's piano from *Southern Exposure*, now set lose and wild in the Australian bush at Wambyn, that is featured on the cover of this volume.

Lindsay Vickery's paper in the collection below returns the reader to the specifics of the Australian context with his survey of Western Australian digital and computer-based composers. Australian New Music and Sound Art as a whole have long been comparatively neglected subjects, with John Jenkins's groundbreaking *Twenty Two Contemporary Australian Composers* (1988; now available online) and more recently Ros Bandt's *Sound Sculpture* (2001) tending to dominate an otherwise relatively sparsely populated field.⁶ Vickery's essay therefore constitutes the latest instance of his important contribution to Australian New Music scholarship. Working far from the cultural centres of the south eastern Australian seaboard, artists based in WA are doubly placed at the geographic margins of international music criticism. Vickery's survey of WA artists using various electronic techniques and media is an important step in recognising the work of these practitioners and giving it due critical attention. Within his text, Vickery briefly reviews some of his own practice and this is enlarged upon in Jonathan Mustard's essay in this volume, which presents a detailed outline and thematic commentary on Vickery's now extensive corpus. The presentation of papers by Mustard and Vickery coincided with a retrospective of Vickery's work, performed by local instrumental and vocal ensemble Guapo.

Vickery's article discusses several other artists whose works featured within the program. Amongst them are David Miller and Matt Rösner. Miller presented one of his regular new music nights—Aesoteric—as part of the Festival, at which Rösner performed as Pablo Dali. Alongside such musicians whose work crosses between New Music, glitch and more popular dance and electronica forms, Vickery discusses WA's most senior Sound Artist, Alan Lamb. Best known for his meticulously edited field recordings of “wire music,” Lamb is also alluded to below in the articles by David Bennett and Philip Samartzis. Much of Lamb's work has involved finding or constructing “Aeolian Harps” made of wire strung across various points in regional Australia and documenting the sounds produced. His installation for the Festival however represented a new direction for Lamb. Rather than a wire work, *Four Bells* consisted of four tractor wheel rims suspended from the roof in a square hanging above the listeners' heads. As Gail Priest observed: “Acting as an analogue surround system, the joy is to be found in hitting the ‘bells’ (all roughly the same pitch) and moving around the inner circle to experience the airshifting beats of the clarion tones.”⁷ *Four Bells* featured in the exhibition of Sound Art, *You Are Here... Entangle*, which also incorporated material from two other subjects of Vickery's survey—namely Conference Convenor Cat Hope, as well as Hannah Clemen (*Beneath, Becoming*, 2005), the latter of whom also presented a piece in the *Surround Sound Showcase* within the Festival. The exhibition of Hope's installation projects as part of *You Are Here* was balanced by the live presentation of some of her concert and performance compositions, played by herself and the WAAPA ensemble, Axis 21. In her contribution to this volume, Hope goes on to detail her practice with Rob Muir as Metaphonica. She surveys the history of telephonic art and her own innovative collaboration using mobile phones. Metaphonica's *Conning the Text* featured alongside Hope's own earpiece sculpture *Plug* within *You Are Here*. This current body of work and criticism authored by Hope seems a long way from Vickery's portrait of her earlier compositions on distorted bass guitar and electronics, which had previously earned her the moniker of “probably the noisiest woman” in Australian music. The performance at WAAPA of her piece “Fetish,” however, showed that she has yet to abandon this musical persona.

The double papers from David Bennett and Linda Kouvaras demonstrate that these and other practices within Australian New Music are not simply a secondary reflection of international trends, but that much Australian work represents an innovative take on contemporary, postmodern and modernist discourses about sound culture. As Kate Bowan recently reminded us in *Sounds Australian*, there is ample evidence that early twentieth century Sydney was not “the stagnant cultural wasteland that scholars ... have suggested,” but possessed “a cosmopolitan, international side ... that embraced all expressions of modernity”—including novel musical forms.⁸ While compositions by post World War II Australian New Music artists are rarely dismissed quite so quickly as being simply derivative of international models as those created by their more overtly colonial and Anglophile predecessors, considerable work remains to be done on the particular, national interpretations of international musical and sonic discourses within this country. In their recent questionnaire-survey of late twentieth century Australian musicians, Kouvaras and Bennett note that most of these artists claim that academic modernism, Serialism and atonalism had—and possibly still exerts in some cases—a potentially stultifying influence on the teaching of composition in this country.⁹ Even so, the work of these “postmodernist” composers and their peers, at home and abroad, demonstrates that modernist aesthetic principles are far from dead. Bennett's analysis below of the modernist and avant-garde discourse generated by Luigi Russolo, John Cage, Pierre Boulez, Pierre Schaeffer and others on the “music/noise” dichotomy suggests that the distinction between modernism and its others was never as clear as the debates of the post World War II period sometimes implied. Indeed, Bennett and Kouvaras identify below a degree of continuity—as well as change and reinterpretation—in the persistence of such oppositions, which have served as a source of creative tension in such varied Australian works as Ros Bandt's *Stack* (2000-01; discussed by Bennett), *Subjective Beats Metaphor* (1983), composed by Warren Burt and Chris Mann, and Chamber Made Opera's *Phobia* (2004; the latter two works being discussed by Kouvaras). This pair of papers are amongst the first to come out of the scholars' joint ARC research project *Postmodernism in Australian Art Music* (2005-07). It will be interesting to see if further research confirms these initial findings, which might perhaps be summarised, in Jürgen Habermas' phrase, as indicating that not only does modernism continue to remain “dominant but dead,” but that postmodernism itself—in its endless, self-conscious shifting of the boundaries between noise and music—has perhaps rendered itself dominant but dead within Australian musicological discourse and practice, too.¹⁰ It is significant in the context of this that the work of Kouvaras and Bennett is currently being paralleled by Anne Marsh in her ARC project on postmodernist discourse within Australian photographic culture. Marsh's initial findings indicate that postmodern discourse was also highly active within Australian art photography throughout the 1970s, but that by the late 1980s, it was essentially a dead letter, with other

ideas of performativity, modernist formalism and aestheticised documentary approaches, gaining greater credence.¹¹

It would be precipitous to make any firm pronouncements regarding the directions in which New Music and Sound Art are moving, now that overtly postmodernist discourse appears to have exhausted itself. Nevertheless, the themes identified within the papers below and the concerns expressed within them enable one to propose some tentative judgements if they are read in the context of international musicology and aesthetic criticism. Most importantly, we seem to have entered a new realm of historicisation. The Futurists and their peers from the various European avant-garde movements of the early 1900s have occupied a prominent place within musical history since John Cage published his initial essays during the 1930s. Nevertheless, interest in these avant-garde precedents—in their writings, in their ideas, and in how such material might act as a springboard for innovative works—is undergoing a revival today. Since the 1990s, Europe, the USA and Australia have all seen several touring exhibitions of avant-garde ephemera and documentation, ranging from Andy Warhol's curious boxes, to several Fluxus exhibitions presented in a similar fashion, as well as the first comprehensive retrospective of international Dadaism.¹² The box, it seems, has re-emerged as the preferred museological method to approach such forms of art and performance which have otherwise left historians and artists with little in the way of traces or recordings—be these the Futurists' infamous creations or the various Fluxus piano events and dice games. The publication of Michael Nyman's groundbreaking *Experimental Music* (1973) has been followed since the 1990s by a steady stream of surveys in the history of sound culture and the avant-garde. The ongoing historical commentary featured within such works as *Under-Currents* (2003), *Wireless Imagination* (1992) and *Audio Culture* (2004), has been echoed by a push from New Media critics like Darren Tofts to re-historicise the prehistory of digital culture, as well.¹³ As Michal Murin observes in his essay below, now that many analogue approaches have been technologically superseded and so rendered (at least to some degree) obsolete, they have been made readily available for “art”—and so critical attention on the aesthetic properties of such forms has correspondingly increased, be they vinyl recordings, photochemical images, radio plays, or pianistic explorations.

While what has been described as a kind of revivalist “hyper modernism” or “super modernism” has developed within architecture,¹⁴ modernist principles of noise, distortion and imperfection have likewise, if anything, gained *greater* authority within contemporary arts practice and criticism today. Contributors Hope, Samartzis, Murin, and co-authors Stuart Favilla, Joanne Cannon and Garry Greenwood, all ground their discussion in various manifestoes and writings whose principles or authorship can be followed back to the early 1900s. For Hope, László Moholy-Nagy may be considered the author of “telepresence” art, while Murin traces the origins of a more poetic, material and textual approach to radio art back to Velemír Khlebnikov's writings on “The Word As Such.” A particularly detailed discussion of these historical trajectories is offered by Samartzis. Echoing the focus on the interplay between “noise” and “music” proffered by Bennett and Kouvaras, Samartzis examines the tradition of viewing the imperfections of recording and signal reproduction as a source for musical composition, with particular attention to analogue techniques. Viewed retrospectively in this light, Frank Lambert's lead recording originally made for his failed talking clock (“the oldest playable recording” available to listeners of today) is transformed into a suggestive formal precedent for the work of such avant-garde artists as Thomas Brinkmann, Dick Raaijmakers, Gum, Cage and others. Although Samartzis also acknowledges Moholy-Nagy, his analysis does not identify a conceptual lineage in the history of ideas in the same way that Hope and Bennett do. Rather than tracing a heritage passed from artist to artist, Samartzis sketches chance alliances and sometimes accidental formal similarities, graphically illustrated by the author's own recognition today that his previous work with Gum closely echoed Milan Knizak's “broken vinyl” method—even though neither he nor his collaborator Andrew Curtis were familiar with Knizak at the time. Since working with vinyl, Samartzis has moved into the field of digital sound spacialization, whilst nevertheless continuing to use similar principles of crafted decomposition, imperfection and noise as those he discusses in his paper. Samartzis offered a striking example of these new works with his sonic contribution to the Festival at the *Surround Sound Showcase*.

In addition to Bolleter and Lockwood, Michal Murin also participated in the Festival's Ruined Piano Convergence—in the latter's case as a performance/installation artist, rather than in the field of radio art which he discusses in his essay. Murin's pianistic works consisted of *Coffin Prepared For Silence of John Cage* (for which the naked artist continuously inhabited a piano at PICA), *Piano Hotel* and *Your Name Is My Signature*. Although Murin's essay on radio art has no explicit connection with these pianistic pieces, his approach reminds one that the non-illusionistic, realist model of “Concrete Art” proposed by Fluxus impresario Georges Maciunas—that is to say, art made directly out of the materials and the representational

forms to which it refers—impacted on many fields of performance, arts and music.¹⁵ If Murin’s radiophonic explorations and writings referred to in his piece are concerned with “The Word as Such,” then the pianistic installations of Bolleter, Lockwood and Murin are similarly focussed upon various “concrete” aspects of “the piano as such.” The ongoing practice of Lockwood, Murin and Bolleter offers another instance—demonstrated throughout the texts within this volume—of how the early twentieth century avant-garde and its revival through Fluxus and Cage continues to inform artists today.

If a concern with using noise or distortion for the production of music is, in some ways, a hangover from the modernist avant-garde, its transformation into a biological phenomenon during our digital age represents a distinctly novel development. Miha Ciglar below offers an introduction to the conceptual and technical methodologies underpinning his *I.B.R. Variation*—“a composition for computer, electrified guitar, mixing board and human body”—in which circuitry that literally passes through the body of the performer generates a reflexive processing loop of organo-digital noise. Ciglar’s paper at the Conference was supported by several visceral live performances, which explored the aesthetic sensibilities offered by linking together, in an unstable fashion, multiple “distinct and very different interfaces.” Ciglar acknowledges the sadomasochistic nature of the work in its explicit attention to pain (current across the performer’s body) and suggests that one could productively compare such approaches within musical composition to Stelarc’s aesthetics, which, by contrast, tend to focus on issues of identity and embodiment rather than the reflexive generation of sonic material. Pedro Rebelo’s projects—alluded to in the article from Favilla, Cannon and Greenwood below—provide another point of contact.

Tendering a similar combination of technical, conceptual and historical reviews to those marshalled by Hope and Ciglar, the artists of the Bent Leather Band (Favilla, Cannon and Greenwood) summarise in their contribution to this volume their ongoing reinterpretation of Percy Grainger’s ideas. While noting that Grainger wished to “liberate or *free* sound from the constraints of conventional pitch and rhythm” by “using gliding tones and irregular rhythms,” they observe that their own methodology is in some ways at odds with Grainger’s stated opinions and practice.¹⁶ Although Grainger wanted a music free of traditional musical structures, he was nevertheless at best ambivalent regarding the role of the individual musician to use such structural flexibility as a tool for the generation of new material in performance. Favilla and Cannon have however found this to be one of the strongest features of the novel instruments they have developed. The combined acoustic and digital devices in their repertoire, such as the Meta Serpent and the Contra Monster, provide them with a range of highly responsive gliding tones, which they have discovered to be ideally suited to their own requirements as improvisational performers. Greenwood’s evocative leather designs have also enabled the authors to play on the visual performativity inherent in their live improvisations. Their various, dramatic performances in the Festival convincingly demonstrated these findings.

A very different and somewhat more mysterious approach to improvisation is offered by Susanna Ferrar. The style of explication employed within her paper below recalls, in its poetic, linguistic form, those musical motifs to which Ferrar is alluding. The artist journeyed to WA as part of the Festival to visit her family’s gravesites—or, as she observes, their “ash-sites.” Her self appointed task was to record the violin improvisations which she was to produce within these surrounds. Ferrar also performed at Tura New Music’s Club Zoo as part of the Festival and offered a short improvisation as part of her actual presentation within the Conference. In the text reproduced below, she identifies her process as “chipping away all the bits that aren’t part” of the “elephant” which she is endeavouring to carve from the “block of marble” with which she has been presented by circumstances, life experiences, and the conditions of the improvisation.¹⁷ Particularly within this sequence of works which she produced in WA, New Zealand and the Ile de France, she has often found herself playing in the corners of such evocative sites “because of how the suffering just goes on in dusty corners all the time.”

Using a similar combination of poetics and personal narrative, Domenico de Clario closes the volume with a discussion of his attempt to ghost in the form of sounds and spaces those sites of memory which haunt the dislocated cities of modernity and migration. De Clario appeared at the opening night of the Ruined Piano Convergence, performing his durational work, *Tonglen: Event for suspended piano*—complete with servings of celery soup for the audience. The title of the piece referred in part to Stelarc’s famous works of 1976-88.¹⁸ If Stelarc’s physical suspensions demonstrated, in the artist’s words, the formalistically anachronistic “obsolescence of the body,” then *Tonglen* constituted a similarly paradoxical illustration of the emotionally dense archaism of “the piano” and the associations which its sounds and materials elicit in the contemporary observer. It is such formal and poetic concerns which ally de Clario with Fluxus, Arte Provera and Michal Murin above. *Tonglen* was one of de Clario’s blindfolded piano

events, which have become part of the artist's aesthetic signature within his various installations. His contribution to this collection however examines the conceptual basis behind another of his performance exhibitions, namely *A Second Simplicity* (2005), which also included the unseeing artist playing the piano. Drawing on the writings of Emmanuel Kant and Italo Calvino, de Clario speculates that if it is not, in fact, possible to attain a state in which identity is completely stable, essential and unchanging—"a first simplicity," as he calls it—then might one, instead, be able to attain something akin to "a second simplicity"? De Clario describes this latter condition as a "pre-self state" which could potentially encompass "an awareness of the condition (bardo) that follows death and precedes each re-birth." De Clario further asks if such a linking of distant states, experiences, sounds and places could echo the condition of Calvino's fantasmatic city, in which those who are said to be morally just can only recognise each other through the performance of such actions as eating "broad beans, zucchini flowers, rice and soup," or by attending to the sounds one produces on a piano whilst one nevertheless cannot perceive (at least in visual terms) the specific passage of space and the voyages which the hands are making over the keyboard?

Free Conclusions

The range of materials and concerns presented within this volume are too wide to simply sum up with any glib comment or conclusion. Like the Bent Leather Band, we have aimed to produce a collection which—while reflecting certain connections and tangential links between historic materials, contemporary practices and live compositional methodologies—remains "free" and unbounded. At the very least, the presenters at the Conference could all agree with Toru Takemitsu that music involves "giving meaning to the stream of sounds that penetrate the world we live in."¹⁹ In the papers of the Conference and the selection thereof which we have reproduced below, we have aimed to present an overview of what some of these meanings and musicological processes might be within the critical, musical and sonic environment of today. We eagerly look forward to the second Totally Huge New Music Festival Conference in April 2007, and hope that you as readers get as much enrichment from these papers as the delegates did from the presentations.

Notes

All online materials were accessed April 2006.

¹ For a short overview of the Festival, see: Tos Mahoney, "The 7th Totally Huge New Music Festival," *Australian Music Centre Update*, 141 (Nov-Jan 2005), p. 14; <http://www.tura.com.au/events/totallyhuge/2005/programme/>

² Andrew Ford, *In Defence of Classical Music* (Sydney: ABC, 2005).

³ In the context of dance research, for example, see: Maggi Phillips, "The Embodied Thesis," in Peter Jeffery, ed., *Australian Association of Research in Education Mini-Conference 2003 Conference Papers* (Melbourne: Australian Association for Research in Education, 2003), <http://www.aare.edu.au/conf03nc/ph03022z.pdf>

⁴ An earlier version of Liza Lim's keynote address to the Inaugural Totally Huge New Music Festival has been published as "Crossing Cultural Boundaries and Ecstatic Transformation" in *Sounds Australian*, 67 (2006), pp. 10-17. On these and related issues, see: Danielle Carey, "Igniting the Flame: Documentation and discourse," *Sounds Australian*, 67 (2006), p. 5, <http://www.amcoz.com.au/pdfs/journal/jnl67carey.pdf>; Steven Knopoff, "Cross-Cultural Appropriation: A musicologist's perspective," *Sounds Australian*, 67 (2006), pp. 24-27; Vincent Plush, "Encounters," *Australian Music Centre Update*, 139 (May-Jun 2005); Vincent Plush, Huib Schippers, and Jocelyn Wolfe, eds, *Encounters: Meetings in Australian Music: Essays, images, interviews* (South Brisbane: Queensland Conservatorium Research Centre, 2005); Anne Boyd, "Writing Wrongs? A composer reflects," *Sounds Australian*, 67 (2006), pp. 18-23; Georgina Born and David Hesmondhalgh, eds, *Western Music and Its Others: Difference, representation, and appropriation in music* (Berkeley: California UP, 2000); Jonathan Marshall, "The Dialectics of Inter-Cultural Performance: Towards a historiographic cross-cultural praxis," *Australasian Drama Studies*, 39 (Oct 2001), pp. 92-103; Edward Said, *Orientalism* (NY: Vintage, 1979); Marianna Torgovnick, *Gone Primitive: Savage intellects, modern lives* (Chicago: Chicago UP, 1991).

⁵ As Bolleter explains: "A piano is said to be ruined (rather than neglected or devastated) when it has been abandoned to all weathers, say on a sheep station or tennis court, with the result that few or none of its notes sound like that of an even-tempered uptight piano. / "A Ruined Piano has its frame and bodywork more or less intact (even though the soundboard is cracked wide open, with the blue sky shining through) so that it can be played in the ordinary way. / "By contrast a Devastated Piano is usually played in a crouched or lying position." See Stephen Scott and Ross Bolleter, "WARPS Music: A website devoted to studies in instrumental (especially piano ruin)," <http://www.warpsmusic.com/>

⁶ See: John Jenkins, *Twenty Two Contemporary Australian Composers* (Melbourne: NMA, 1988), <http://www.rainerlinz.net/NMA/22CAC/TOC.html>; Ros Bandt, *Sound Sculpture* (Sydney: Fine Art, 2001); Carey, pp. 3-6; Roger Covell, *Australian Music: Themes for a new society* (Melbourne: Sun, 1967); Robin Fox, "Experimental Music in Melbourne: A definition and historical overview," *Context*, 24 (Spring 2002), pp. 15-32; Richard Toop, "Discourse: Muffled, muted, muzzled?" *Sounds Australian*, 67 (2006), pp. 41-43; John Whiteoak, *Playing Ad Lib: Improvisatory music in Australia 1836-1970* (Sydney: Currency, 1998); <http://www.sounddesign.unimelb.edu.au/>

⁷ Gail Priest, "Totally Huge: Knots and flames," *RealTime*, 70 (Dec 2005 – Jan 2006), http://www.realttimearts.net/rt70/priest_totalluhuge.html ; Bruce Mowson, "Installations Out of Wagga," *RealTime*, 64 (Dec 2004 – Jan 2005), <http://www.realttimearts.net/rt64/mowson.html>

⁸ Kate Bowan, "Pastoralism or Exoticism? Re-evaluating Australia's music history," *Sounds Australian*, 67 (2006), p. 49.

⁹ The material published in *Sounds Australian* is to serve as the basis for an upcoming book length study edited by David Bennett. See: David Bennett and Linda Kouvaras, "Perspectives on Postmodernism: Sampling Australian composers," *Sounds Australian*, 67 (2006), pp. 28-37; David Bennett and Linda Kouvaras, "Modernist Versus Postmodernist Aesthetics: Contemporary music criticism and the case of Matthew Hindson," *Musicology Australia*, 27 (forthcoming), pp. 104-125; Linda Kouvaras, "Review of *Complete Accord*, by Miriam Hyde (1991)," *Musicology Australia*, 27 (2005), pp. 136-140, "Musical 'Rooms of Wonder': Transition and transcendence in works of Brenton Broadstock," CD liner notes to Brenton Broadstock with the Tasmanian Symphony Orchestra, *Timeless* (Sydney: ABC Classics, 2005), "Issues at Stake Beyond the 'insuperable melancholy longing for the unity of interpretation with experience,'" *Musicology Australia*, 27 (forthcoming), pp. 126-137, "From Port Essington to the Himalayas: Music, place and spirituality in two recent Australian works," in Fiona Richards, ed., *The Soundscapes of Australia: Music, place, and spirituality* (London: Ashgate, 2005), pp. 229-245.

¹⁰ See: Fredrick Jameson, "Postmodernism, or the Cultural Logic of Late Capitalism," *New Left Review*, 146 (1984), pp. 53-92.

¹¹ Anne Marsh, "Contemporary Australian Photography 1980 to the Present," unpublished paper presented at the FotoFreo Festival of Photography (Fremantle: 28 March 2006), also *The Darkroom: Photography and the Theatre of Desire* (London: Macmillan, 2006), "Piercing the Subject: Twenty first century anxiety in the works of David Rosetzky," *Eyeline*, 57 (Winter 2005), pp. 16-18.

¹² Paul Schimmel and Kristine Styles, eds, *Out of Actions: Between performance and the object, 1949-1979*, catalogue (Los Angeles: Thames and Hudson, 1998); Jon Hendricks, ed., *In the Spirit of Fluxus*, catalogue (Minneapolis: Walker Art Center, 1993); Thomas Kellein, ed., *Fluxus* (London: Thames and Hudson, 1995); Ken Friedman, ed., *The Fluxus Reader* (New York: Academy Editions, 1998); John Smith et al, eds, *Andy Warhol's "Time Capsule 21,"* catalogue (Cologne: Dumont Literatur und Kunst Verlag, 2003); various, *Art and the 60s: This was tomorrow*, exhibition (Tate Modern, London, Birmingham Museums and Art Gallery, Birmingham, National Gallery of Victoria, Melbourne, 2004-06); Jonathan Marshall, "Midori Yoshimoto, *Into Performance: Japanese women artists in New York* [book review]," *Australasian Drama Studies*, 47 (April 2006); Laurent Le Bon et al, eds, *Dada*, catalogue (Paris: Centre Pompidou, 2005).

¹³ Michael Nyman, *Experimental Music: Cage and beyond* (NY: Schirmer, 1974); Christoph Cox and Daniel Warner, eds, *Audio Culture: Readings in modern music* (New York: Continuum, 2004); Rob Young, ed., *Under-Currents: The hidden world of modern music* (London: Continuum, 2003); Douglas Kahn and Gregory Whitehead, eds, *Wireless Imagination: Sound, radio, and the avant-garde* (Cambridge, MA: MIT, 1992); Darren Tofts, Annemarie Jonson and Alessio Cavallaro, eds, *Prefiguring Cyberculture: An intellectual history* (Cambridge, MA: MIT, 2003); Darren Tofts and Murray McKeich, *Memory Trade: A prehistory of cyberculture* (North Ryde, NSW: Interface, 1998).

¹⁴ DX Raiden, "Soft-Where Specifics of Site," *Mesh* (2000), http://www.experimenta.org/mesh/mesh_2000/print_raiden.htm ; John Armitage, "From Modernism to Hyper Modernism and Beyond: An interview with Paul Virilio," *Theory, Culture and Society*, 16.5-6 (1999), pp. 34; 39; Marc Auge, *Non-Places: Introduction to an anthropology of super-modernity*, trans John Howe (NY: Verso, 1995); Grant Boswell, "Non-Places and the Enfeeblement of Rhetoric in Supermodernity," *Enculturation*, 1.1 (Spring 1997); Samuel Collins, "Head Out On the Highway: Anthropological encounters with the supermodern," *Postmodern Culture*, 7.1 (1996); Andreas Huyssen, *Present Pasts: Urban palimpsests and the politics of memory* (Stanford: Stanford UP, 2003); Enrico Botta, "A Dying Paradigm: The extraordinary hypermodernism," *Theorising History in Architecture and Design Conference* (Oslo: Oslo School of Architecture and Design, 2003), <http://www.aho.no/Forskerutdanning/Konferanse/Papers/Botta.doc>

¹⁵ See esp. Ina Cozen, "From Manager of the Avant-Garde to Fluxus Conductor," in René Block and George Knapstein, eds, *A Long Tale With Many Knots: Fluxus in Germany 1962-1994* (Stuttgart: Institut für Auslandsbeziehungen, 1995), pp. 18-29.

¹⁶ For a general introduction to Grainger's idea of Free Music and related instruments, see Rainer Linz, "The Free Music Machines of Percy Grainger," *Experimental Music Instruments*, 12.4 (1997), pp 10-12, <http://www.rainerlinz.net/NMA/articles/FreeMusic.html>

¹⁷ One is tempted to compare Ferrar's usage of the image of an "elephant" to director Gus Van Sant's. Taking his inspiration from the Columbine massacre, Van Sant's film title comes to symbolise something so enormous—and which exerts such a strong impact on the world through its instigation and mediation of suffering and action—that it cannot be viewed when one is close to it, but which one must examine by moving far away, and into the realm of art and speculation. Gus Van Sant, dir., *Elephant* (USA: Fine Line Features, 2003).

¹⁸ See: <http://www.stelarc.va.com.au>

¹⁹ David Toop, *Haunted Weather* (London: Serpents Tail, 2002).