1-1-2009

Contributor Biographies

Contributor Biographies

David Bennett teaches in English and Cultural Studies at the University Melbourne, where he was founding director of the Interdepartmental Cultural Studies programme. He has published widely on modernist and postmodernist cultural theory and practice, and the history of psychoanalysis, in journals such as *Textual Practice*, *Postmodern Studies*, *New Literary History* and *Public Culture*. His books include *Multicultural States: Rethinking difference and identity*, *Rhetorics of History: Modernity and postmodernity*, and *Cultural Studies: Pluralism and theory*. With musicologist Linda Kouvaras, he has been awarded an ARC Discovery Project Grant to research issues of postmodernism in contemporary Australian art music (2005-07).

Joanne Cannon is one of Australia's leading bassoonists and experimental musicians, working as an instrumentalist and composer. Winner of the Daffodil National Arts award for her bassoon composition for "Speak," Joanne's work is recognised for its combination of improvisation, experimental instruments and computer interaction. Joanne has also developed large scale works for dancers and musicians using lasers and sculpture. After beginning her career as an orchestral musician, Joanne has since extended the instrument's repertoire by using improvised microtones and multi-phonics. Joanne plays a variety of double reed instruments including her amplified electronic Serpentine Bassoon. She is a member of the Bent Leather Band and the Victoria University Hub.

Miha Ciglar is a Slovenian composer and sound artist, currently studying at the University of Music and Dramatic Arts in Graz, Austria. Since 2001 he has been working with new interface models, for which he has performed at various international festivals. Ciglar describes himself as a conceptualist rather than idealist aesthetician, and his work is concerned with such issues as "the absolute awareness of sonic perception," "Existential legitimacy," and a highly materialist approach to sonic "decomposition."

Domenico de Clario was born in Trieste and studied art and architecture at Melbourne University and the Accademia di Belle Arti di Brera, Milan, before lecturing in the School of Art at RMIT University (1973-96). In 2001 he became Head of the School of Contemporary Arts at Edith Cowan University . De Clario has published three volumes of poems and four CDs, and since 1966 has held more than 120 solo exhibitions and performances worldwide. He has received awards from Australian and international institutions, including an Australia Council Fellowship (1996-98), an Asia-Link Residency at Silpakorn University, Bangkok (1998), Artist in Residence at the Govett-Brewster Gallery, New Zealand, Projeto AXE in Salvador, Brazil, and the Threadwaxing Space, New York. He is represented in major public and private, national and international collections. For the past two years, he has been revisiting the principles of the avant-garde, Conceptualism, Fluxus and Arte Provera with works such as *Seven Times Thank You, Goddard de Fiddes* and *A Solstice Event With Seven Live Horses From Uqbar* (Perth); and *Arc 1* and *A Second Simplicity* (Melbourne).

Stuart Favilla specializes in synthesizer/computer music performance. He has been recognised internationally both for his talent and for the innovations he has contributed to this field. Stuart has toured with Joanne Cannon to Denmark and Hong Kong and his recordings have been released by the International Computer Music Association. Stuart works as a composer/producer and musical director for film, theatre and festivals, as well as a lecturer at various Australian tertiary institutions. As a member of the Bent Leather Band, Stuart plays his specially designed Light Harp, which uses lasers and spotlights to trace virtual strings through space for performers to play. He is a member of the Victoria University Hub.

Susanna Ferrar was born in New Zealand, but has lived most of her life in London. She has been "officially" involved with Free Improvisation since 1979, when she joined the London Musicians' Collective. She writes: "Finding Free Improvisation was like when Helen Keller was told about God. Apparently she said, 'Ah, so that's what it's called!' Sometimes, of course, I have my doubts."

Cat Hope is a Perth based musician, composer, songwriter and noise artist whose interdisciplinary practice crosses into film, video, performance and installation. In 2005, she and sound artist Rob Muir formed Metaphonica to investigate the possibilities of mobile phone technologies in sound art. They are currently completing a research residency with SymbioticA at the University of WA, looking at

issues related to forensic science. Cat's work has been published around the world, and she frequently tours as a solo noise and installation artist. Cat is coordinator of Composition at the Western Australian Academy of Performing Arts, Edith Cowan University and was Convenor of the Inaugural Totally Huge New Music Festival Conference 2005.

Linda Kouvaras is a composer and pianist, as well as a lecturer in musicology at the Faculty of Music, University of Melbourne. She publishes in contemporary music, both classical and popular, focusing especially on Australian music, postmodernism and gender issues in music. With cultural theorist, David Bennett, she has been awarded an ARC Discovery Project Grant to research issues of postmodernism in contemporary Australian art music (2005-07). Forthcoming publications include "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.

Liza Lim composes music ranging from operatic and orchestral works, to site specific installations. In 2005 alone, six of Lim's compositions were premiered in Australia and internationally. These were: *Immer Fliessender,* Sydney Symphony; *Songs Found In Dream,* Klangforum Wien in the Salzburg Festival; *Glass House Mountains,* an installation work which Lim created in collaboration with Judy Watson and ELISION at the Queensland Music Festival; as well as works for the Ensemble Intercontemporain, the Kairos Quartet, and the duo of Deborah Kayser and Yang Chunwei for the Festival d'Automne, Paris. Liza is based in Brisbane. In 2006 she was composer in residence with the Sydney Symphony.

Annea Lockwood was born in New Zealand and lives in the USA. She is perhaps most (in)famously known for her Piano Transplants (1969-72), in which defunct pianos were variously burned, drowned in a shallow pond in Amarillo, Texas, and partially buried in an English garden. Her compositions have been recorded on such labels as Lovely Music, XI, What Next, Rattle, Harmonia Mundi, and CRI.

Michal Murin completed his postgraduate study at the Bratislava Academy of Fine Arts, Slovakia, and teaches at the Brno Technical University, Czech Republic, and the Banska Bystrica Academy of Arts, Slovakia. He started his artistic career as an autodidact in 1983 and has authored over 250 works in various media and art forms. He is known as a performance artist, sound artist, conceptual artist and critic of New Media, Sound Art, computer art and performance. He has collaborated with Ross Bolleter, Jozef Cseres, Ben Patterson, Jon Rose, Sachiko M, DJ MAO, Otomo Yoshihide and Bob Ostertag. He was co-founder of the Czechoslovakian physical theatre group Balvan (1987-92) and Transmusic Comp (1989-96) and was director of Slovenska Sporitelna Bank Art Gallery (1995-2003). He is co-founder of Society for Non Conventional Music (Sound Off Festival) and has been deputy editor of *Profil* since 1991. Murin is also a member of the World Association Ruined Piano Studies.

Jonathan Marshall is a Research Fellow at the Western Australian Academy of Performing Arts. An interdisciplinary historian, his principal research is in the interactions between the histories of performance and medicine—notably the dramaturgy of the famous fin de siècle neurological demonstrator, Dr Jean-Martin Charcot. In 2005, Marshall was awarded a Visiting Researcher Grant at the Bakken Library and Museum of Electricity, Minneapolis. Material from Marshall's thesis is published in the *Proceedings of the Western Society of French History* (2002), *Double Dialogues* (2003), and his paper from the *Sexuality at the fin de siècle* conference (Queensland University: 2005) is currently pending. Marshall has also published on contemporary Australian performance and the international avant-garde in *Australasian Drama Studies* and *Performance Paradigms.* Marshall is a contributing editor for the national arts journal *RealTime Australia.*

Tos Mahoney has devoted his past twenty years to the development of New Music in WA and nationally. His contribution has been acknowledged with two Australian Music Centre Awards and a Centenary Award in 2003. His efforts have created opportunities for young—and not so young—composers and performers that otherwise would never have existed. His commitment to an eclectic, encompassing notion of New Music guarantees unique programmes with entrancing combinations and juxtapositions. Through these efforts, Tura has attained an international reputation, attracting artists from around the world to this most isolated city. Tos is Artistic Director of Tura New Music and was Artistic Director of the 7th Totally Huge New Music Festival, 2005.

Jonathan Mustard is a Perth based composer and musician who works in both mixed media, as well as more traditional instrumental and vocal pieces for dance, theatre, concert and stage. He has been involved in many dance productions with choreographers such as Chrissie Parrott and with dance graduates of the Western Australian Academy of Performing Arts. He is particularly active in the field of hybrid arts, performance, theatre and education. Commissions and collaborations include *Sarena's Song* (Barking Gecko Theatre, 2002 Perth Festival), Link Dance Company (Playhouse Theatre, Perth, Dance House, Melbourne, 2002; Avignon Off Festival, 2003), *Swimming the Luna Sea* (TasDance, Launceston, Hobart, Melbourne, 2004), and *Dis-Patch* (Chrissie Parrott Dance Company, 2004). Mustard is an MACA candidate at WAAPA.

Philip Samartzis is coordinator and lecturer in Sound at RMIT University, where he is engaged in research into surround sound and immersive environments for installation art. As an independent curator, he has organized three immersion festivals focusing on the theory and practice of sound spacialization. He also curated *Variable Resistance: Ten hours of sound from Australia,* a series of international Sound Art presentations for the Australian Centre for Contemporary Art, Melbourne, the San Francisco Museum of Modern Art and the Podewil Arts Centre, Berlin, which offered an overview of Australian sound culture. As a solo artist he has performed widely in Australia, Japan, Europe and the USA, and published four solo compact disks, mostly featuring his work with multi-CD composition, textures and other materials.

Lindsay Vickery was based in WA until 2004 and is currently programme leader of Music at the La Salle-SIA College of the Arts, Singapore. As a composer and performer, his works have been presented in Australia, the USA and Asia. Vickery's music includes pieces for acoustic and electronic instruments in interactive electronic, improvised, or fully notated settings, ranging from solo pieces, to opera, as well as scores for dance and theatre. He was a founding member of Alea New Music Ensemble (1987-92), Magnetic Pig (1992-present), GRIT (2001-present), SQUINT (2002-present) and HEDKIKR (2002-present). He has been a visiting artist at STEIM (Amsterdam), HarvestWorks (New York), MATA Festival (New York), Center for Experimental Music and Intermedia (University of Northern Texas), University of Illinois, Kyoto Seika University, San Diego State University, DC International Dance and Improv Festival (Washington), and Rensselaer Polytechnic Institute (Troy, NY).