

metasonic

If metadata is data about data, what is metasonic?

Installations by Central Victorian sound and video artists. Presented as part of Liquid Architecture 10, national sound arts festival, with assistance from the City of Greater Bendigo, the Undue Noise experimental sound & video collective and cajid media. *Curated by Jacques Soddell*

Dudley House, View St, Bendigo, July 11-25, 2009

Sat 11th July, 10am-5pm
Sun 12th July, 10am-5pm
Thu 16th July, 5pm-8pm
Fri 17th July, 5pm-8pm
Sat 18th July, 10am-5pm
Sun 19th July, 10am-5pm
Thu 23rd, July, 5pm-8pm
Fri 24th July, 5pm-8pm
Sat 25th July, 10am-5pm
Sun 26th July, 10am-5pm

MAIN ROOM, Dudley House

Mathew Underwood Domestichiss (2009)

All sounds were recorded in a farm-house kitchen using implements, tools, appliances and fixtures in the kitchen. Sound sources include; cutlery, crockery, dishwashing, blender, fridge, saucepans, frying pans, lids, glasses, running water and ice. Sounds were edited, combined, manipulated and generally played with. This music shall inspire eating, drinking, cooking, cleaning and chat.

About the artist The artist likes playing with sounds. He studied composition at La Trobe Bundoora in the 1980s and likes to play guitar, saxophone and synthesizers. He has been a member of Neon Mars Guitars and is a member of Planet Caravan when on the planet.

Jennifer King and Bridget Robertson metasonics- across time space and scale

The impulse of creation imbues the deepest realms of space with compelling sound forms. Frequencies, harmonics, vibrations, ultrasounds, infrasounds are formed under wildly diverse conditions. From deep space phenomena to the human voice the cosmos is enriched with an infinite communion of song. The following body of sound traces the poetic meanderings of metasonics across time space and scale

About the artists Jennifer King and Bridget Robertson both come from an exploratory cross-discipline approach to art making. They have been collaborators of ideas since meeting at art school in the mid 90's and have been exploring the intersection of visual language, sound and its effect ever since.

Paul Fletcher Museum of Lost Sounds (2pieces, refurbished) (originally at Allans Walk 2008) “Expired”

An ode to the disappearing sound of clockwork motors, specifically the distinctive sound of clockwork parking meters. I remember this sound from my childhood visits to the big city (Melbourne) and always thought of this sound as depicting the mechanical eating up of small metal coins. **“The Discowave Receiver”**
All the people have fled the scene, the flairs, safari and jump suits are now relegated to their irregular often insipid retro revivals. But thanks to sophisticated technology, a-la The Discowave Receiver, faint vibrations of color and light from 1970's discotheques can be

tuned into. The Discowave Receiver is a simulation of a disco in a microwave, and is an absurd recontextualisation and juxtaposition of technologies (microwave oven, record turntable) and cultural icons (mirror balls and light shows). The Discowave Receiver is an homage to bogus science fiction and to the sound of lost music, fashions, style and precariously attached mirror balls. (video approx 3 min) light show, mirror ball and light switchable from front panel)

About the artist: Paul is a Part Time Lecturer in Animation at the VCA School of Film & Television. Paul teaches across a broad range of digital animation tools and is interested in integrating traditional craft approaches with digital tools. Paul has spent many years working in animated and experimental moving image and sound design. He continues his own art practice, live performance and media production/assistance, under the name of Digital Compost. www.digitalcompost.net. Filmography listing in Melbourne Independent Film-makers website www.innersense.com.au/mif/fletcher.html

Jacques Soddell
Museum of Lost Sounds (3 pieces)
(originally at Allans Walk 2008)
“Silenced” Earlier this year the death of Marie Smith Jones, the last speaker of the Eyak language in Alaska, was reported. Her children did not speak the language – they were punished at school if they tried. Listening to a recording of her voice inspired me to investigate lost languages. In Australia more than 200 indigenous languages have been lost or are near extinction. In this piece, each of these is represented by a piece of wood, and is also named. The sound composition is entirely made up of manipulations of Mary Smith's voice, speaking English and Eyak. “Now I know that I am the last one for a purpose ... to bring my people back to their own again.” (audio 4 min)
“So Quiet”

When we lose a loved one, we lose the sound of their voice. This piece is dedicated to my mother who died of complications from a stroke. The image was taken the day before the stroke. The voice, commenting on a lost sound, was recorded 2 years earlier. “How come it's so quiet out here next door?” (audio 2 min)
“Listen”

John Cage's silent piece, 4'33”, was originally played on a piano. It caused a storm, but has been extremely influential. It can be viewed as Cage's hearing aid for people who can hear, but don't listen (a lost sound). The music box is programmed to play silently as it's turned. Thanks to Ken Gilmore of *Hearing Aid Specialists*, Bendigo for the hearing aids. (audio “silent”)

About the artist: Jacques Soddell is a Bendigo-based sound artist (live performance and installation). He mainly works with field recordings which he often manipulates beyond recognition and layers them to create electroacoustic soundscapes. He sometimes works in 4 channels, and has recently started improvising multi-layered images to his soundscapes. He also creates works for live arts group Punctum and choreographer Megan Beckwith. He curates experi-

mental music series Undue Noise and runs sound art label *Cajid Media*. More info at <http://cajid.com/jacques>

Michael Harkin Did I Just Say That Out Loud? 2 x Audio 6'30” and 7'30”

Statement: Life is becoming increasingly insular. Dialogue is evolving into a process of mediation through technology. Actual spoken conversation, inexorably, is being replaced by text messaging and online chat-rooms. Ubiquitous ear-buds insulate us from everything and our voices are becoming increasingly internalised. And then it gets to the point where I'm not sure if what I'm hearing is inside or outside... ooh, did I just say that out loud?

Thankyou to the many regular Bendigo - Castlemaine commuters who were prepared to share their innermost thoughts. Special thankyou to Kathrin Ward and James Benedict (vocals) and Matthew Harkin (percussion) for invaluable assistance in the creation of this work.

About the artist: Michael Harkin is particularly interested in the application of contemporary technologies and the development of contextually relevant interfaces in art. He believes that, in any art experience, an interface should not only be intuitive but also form part of the actual content. A number of important commissions include Wetlands (Bendigo Art Gallery), Thirst (Castlemaine State Festival). 'A picture of the world and everything in it - Hargreaves St 2008' (City of Great Bendigo) will be unveiled in late 2009 in the redeveloped Hargreaves Mall. Michael Harkin completed a Bachelor Visual Art - Honours at La Trobe University, Bendigo in 2002. His arts practice, Head of Ideas, provides training, professional development and consultancy in the application of creative technologies for a range of corporate and educational bodies. www.headofideas.com.au

SMALL ROOM, DUDLEY HOUSE

Andrew Goodman Undertone. (2009) 3' 10” surround sound

Undertone was composed with the central idea of exploiting the rich layers of overtones produced by the clarinet. A single low note was recorded on the bass clarinet, this note was separated into six tonal ranges using an equaliser and the piece edited from these sounds - no other processing was used.

About the artist. Andrew Goodman is a visual artist whose practise centres around notions of the body, utilising sculpture, electronics and sound. He has an honours degree in drawing from VCA and a background in theatre and music performance. He exhibits regularly at various artist run spaces in Melbourne.

Paul Fletcher Cousin Ed's Holiday 6'00” video, surround sound

An experiment in audiovisual space, time and sound in which super8 landscape footage shot on an international holiday twenty years ago meets digit-

ally generated landscapes and the virtual organism known as "Ed".
About the artist; see entry under Main Room (above)

Simon Howard Pondlife 6'36”” surround sound

'Pondlife' field recording, forerunner to the Nov performance installation with Paul Fletcher 'Tipping points', where nature meets synthesis in a fight to the death.

About the artist: Simon Howard is an AV installation and performance artist from Maldon. He also curates the acoustic improvisation series at the ICU in Castlemaine.

Gordon Munro Drum Mask

6' 05” video, surround sound.
"Drum Mask" is an abstract animation, based on the vibrations of an idealised drum. At the start of the video the virtual drum has just been struck with a virtual mallet, at the lower left of the screen. We then see a cross-section of the resulting vibration, in slow motion. The vibration is the result of the interaction of many different modes of vibration. Each mode has its own characteristic pitch, and we hear a kind of cross-section of these pitches. This piece was created by software written by Gordon Munro.

About the artist: Gordon Munro is a new media artist based in Ballarat, Victoria, Australia. He has created abstract videos and computer-based installations and composed musical works, both computer-generated and for acoustic instruments. Gordon describes himself as a *generative artist*: he has a strong interest in writing computer programs that generate part or all of an artwork. Gordon's works have been performed or shown in Australia, New Zealand, Europe, Asia and the Americas, and broadcast nationally in Australia. He is currently undertaking a PhD in the Faculty of Art and Design at Monash University in Melbourne, working in generative art. www.gommog.com



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Further information
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