

CURATORS
PICK



Steve Reich

Music for 18 Musicians

~

Nick Cave - Waiting for You

~

The Empty Threats - \$2

~

No.23 - Mary Finsterer

- Falling for two pianos,
Gabriella Smart and Paul
Grabowsky, pianos

~

No. 9

“Latin Rhythms Guaguanco”

Erik Griswold

played by Gabriella Smart



THIS MONTH

This month we welcome a local sorceress of sounds, Gabriella Smart as guest curator. Gabriella presents The Drunes (alongside Stuart Patterson and Daniel Pitman), with guest artist Derek Pascoe. Fearless in breaking boundaries, they listen beyond the immediate to create a synthesis of visceral energy through improvisation. Guest artist Derek and Gabriella have performed all over the world together; their favourite performances have been in Katowice, Poland; the Z Ward, Adelaide; and the Art Gallery of SA creating sounds from a rusted mattress frame. Stuart, Dan and Gabriella are the Drunes – a trio that began on a whim, and continue to grow through the sheer love of improvisation.



ARTIST
INTERVIEW

Q. Why are you an artist?

Like being able to treat sickness or injury (poor simplified definition of medicine) or being able to build bridges (poor simplified definition of engineering), being able to reflect, describe, clarify and question our individual and collective realities (poor simplified definition of art) is

essential to living and being alive. If we spend all our time only treating sickness or injury and building bridges, how will we be able to reflect, describe, clarify and question our collective realities?

Q. What precedes the development of your works, and how do you feel afterwards?

I consider thinking processes to be like a material process and working with materials like a thinking

process. I think about a lot of things and make things in a variety of different ways at the same time moving from one thing to another and letting each different process inform one another but would say they are all a part of my painting practice. A memory will find its way into the imagery of painting and the memory of a painting will find its way into a mental association when you are walking your dog at night and vice versa.

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Don't Take Me for Granite

by Ursula K. Le Guin

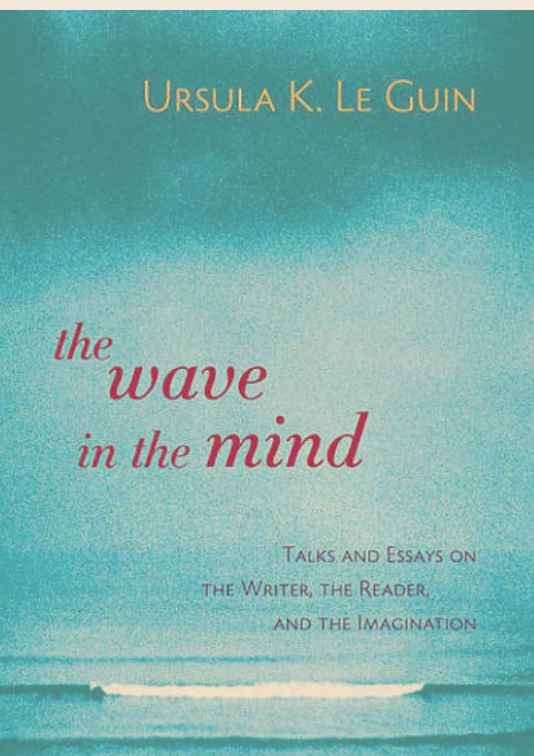
Sometimes I am taken for granite. Everybody is taken for granite sometimes but I am not in a mood for being fair to everybody. I am in a mood for being fair to me. I am taken for granite quite often, and this troubles and distresses me, because I am not granite. I am not sure what I am but I know it isn't granite. I have known some granite types, we all do: characters of stone, upright, immovable, unchangeable, opinions the general size shape and pliability of the Rocky Mountains, you have to quarry five years to chip out one little stony smile. That's fine, that's admirable, but it has nothing to do with me. Upright is fine, but downright is where I am, or downwrong. I am not granite and should not be taken for it. I am not flint or diamond or any of that great hard stuff.

If I am stone, I am some kind of shoddy crumbly stuff like sandstone or serpentine, or maybe schist. Or not even stone but clay, or not even clay but mud. And I wish that those who take me for granite would once in a while treat me like mud. Being mud is really different from being granite and should be treated differently. Mud lies around being wet and heavy and oozy and generative. Mud is underfoot. People make footprints in mud. As mud I accept feet. I accept weight. I try to be supportive, I like to be obliging.

Those who take me for granite say this is not so but they haven't been looking where they put their feet. That's why the house is all dirty and tracked up. Granite does not accept footprints. It refuses them. Granite makes pinnacles, and then people rope themselves together and put pins on their shoes and climb the pinnacles at great trouble, expense, and risk, and maybe they experience a great thrill, but the granite does not. Nothing whatever results and nothing whatever is changed. Huge heavy things come and stand on granite and the granite just stays there and doesn't react and doesn't give way and doesn't adapt and doesn't oblige and when the huge heavy things walk away the granite is there just the same as it was before, just exactly the same, admirably.

To change granite you have to blow it up. But when people walk on me you can see exactly where they put their feet, and when huge heavy things come and stand on me I yield and react and respond and give way and adapt and accept. No explosives are called for. No admiration is called for. I have my own nature and am true to it just as much as granite or even diamond is, but it is not a hard nature, or upstanding, or gemlike. You can't chip it. It's deeply impressionable. It's squashy.

Maybe the people who rope themselves together and the huge heavy things resent such adaptable and uncertain footing because it makes them feel insecure. Maybe they fear they might be sucked in and swallowed. But I am not interested in sucking and am not hungry. I am just mud. I yield. I do try to oblige. And so when the people and the huge heavy things walk away they are not changed, except their feet are muddy, but I am changed. I am still here and still mud, but all full of footprints and deep, deep holes and tracks and traces and changes. I have been changed. You change me. Do not take me for granite.





ARTIST INTERVIEW CONTINUED

an insight into Maxwell Callaghan's practice

... I try to set up a network of physical and mental processes and thoughts so that there is a continual state of reciprocity, completion and renewal, with there always being a chance to resolve one thing and gain an understanding but for a new thing to begin with a new question arising.

This works like a continuous simultaneous cycling between the inception of a thought or material, its processing, resulting in frustration, resolution, frustration, then completion, revision, then let this move on to inform a new thing and so on.

What precedes this is I guess is a personal and social need to reflect upon and materialise experience, thought and understanding. As It is a continual ongoing process I would say that there is no afterwards. Within the continual ongoing multiple processes, there are simultaneous feelings of frustration at what hasn't been worked out and acceptance of what has.

Q. What are the creative tensions you are currently experiencing, if any?

A. The tension between sacrificing and dedicating time to making work and the lifestyle I need to live to be able to occupy the head-space I need to be in to make the work and the feeling that this work is not as important as other forms of work and that I should be doing something more overtly practical and helpful. Is it ok to do this or am I being selfish and wasting my time on something ineffective and arbitrary? I am willing to give everything to try and do this thing that I think is important but maybe It is not the right thing to be doing These are ruminations that come and go but help me to keep going forward but also feeling shit sometimes hehe

Q. Is it important for you to situate your work in the Australian art world?

A. I find recognised gallery spaces can be easy places to go and connect with art. For example, I saw a great painting by Jacky Green called Good to bad that taught me things that I didn't know and that knocked me over, two years ago at the Samstag Museum. If the Samstag was not there I would not have had the opportunity to do this work that changed the way I saw. In this way, I think that traditionally recognized galleries can be places of common ground where we can communicate our ideas to one another in a way that is accessible to the most people possible.

I have situated my work in galleries I think for this reason because it can offer a recognized place where people who are interested can come to experience what you are trying to communicate. My main interest as a viewer and someone trying to make "artwork" is centred around this work and the importance of what it can communicate. Anything outside of this in terms of the Australian art world I am not interested in.

I don't care about networking I just care about the work and what it can do. I am also aware that galleries and institutions can implement violent and limiting ways of seeing and framing of experience.

I have seen great paintings at the Hutt Street Community Centre art room, at the Art Gallery of South Australia and drawn on the back of bus seats.





Max has a painting (above) in the Arthur Guy Memorial Painting Prize finalist exhibition at the Bendigo Art Gallery opening on the 20th of November and an upcoming solo exhibition at Adelaide Central Gallery From Feb 8th 2022.

During the interview Max recommended the following currently exhibiting artists in Tarndanya

Apron-Sorrow / Sovereign-Tea by Dr. Natalie Harkin et al. @ Vitalstatistix on until 31st October

Alfonso Puautjimi's works on paper @ Tarnanthi Festival until Jan 30 2022

My name is Thea and I am an emerging teaching artist and violinist working on Kaurua land. I am a 2021 graduate from the Elder Conservatorium of Music, a 2021 Carclew Fellow, play in a folk band called Eyrie and play improvised violin with local bands.

I aim to develop and deliver engaging music opportunities for the community centred on active, creative, and participatory practice. I love to ask questions - are you listening now? Can you truly listen to the space you are in? Whose voices live there? Whose are missing? Where is that sound coming from?



N E X T M O N T H

I believe that arts education must be a site of critically reflective action, of democratisation, of togetherness and must be messy and deeply local. I am passionate about exploring the role that sound can play in this pursuit - through listening, creating, dialogue, silence, and sonic imagining.

My MUD set is an invitation to all. Straddling the boundaries between workshop and performance, I want to create a space where everyone's voice is essential and heard. Together, we will explore a series of text scores (musical scores made solely out of language, like cookbook instructions or poetry) that allow for the relationship of audience, to performer, to composer, to space - to be flexible, entwined, and open.

We will be exploring selected works of the following artists:

Pauline Oliveros - an American experimental composer, electronic musician, and accordion player.

Jennifer Walshe - an Irish composer, performer, and visual artist

Thea Martin (me!) - my first experiments into the world of text scores and guided improvisations

I will be joined by a beautiful band:

Maria Zhdanovich - flute

Clara Gillam Grant - cello/voice

Brandon Bartholomeusz - saxophone

Miles Farnan - percussion

Sam Wilson - bass

- Thank you to MUD for having me in your space, I hope to see you there!

Thanks to Emrah for helping design and format this newsletter, you can get in touch with him here helloemrah@gmail.com