



MUD

MUD¹² c.5



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February²⁰²²

For this month of improvised musical exploration, I have chosen to play on the events title of “Mud” to look to a process of musical archaeology.

The “Mud” is the sedimentary layer of the years of half-baked musical ideas;
 Chords with no resolve, Riffs that lead to no-where,
 Hooks with nothing to latch unto, An atonal meditation
 A certain comfortability is afforded in this droning,
 repetitive liminal space

Until another enters,
 A listener, or a fellow musician perhaps
 Invited in to make sense of the mess

Thus begins the secondary process of articulation.
 As if linguistic, a form can be understood.
 Ideas are grappled from the mud of potential,
 Until something we unspokenly agree is beautiful, and
 worthy of re-iteration.
 And there lies the magic moment of discovering the
 skeletal form of improvised song.

Amidst the mud of improvisation, there can also be
 found Relics
 These are old songs and machines, and the interplay of
 them both
 Found recordings from thriftstores, Machines that can
 play them
 Rife with artefact sound, buzzes and hums
 Songs that seem to stop time and the silence the sounds
 around them

The performance and play with music is analogous to an
 interfacing with nature itself.
 Sounds that induce frisson are abundant in nature,
 And for me, it is especially the vocal-acrobatic calls of the
 Yellow Tail Black Cockatoo.

With the use of direct field recordings, and it's closest
 replications of electro/acoustic instruments
 I hope to house a sound that this call can sing over and
 with,
 The slow, deliberate beating of wings reverberating off
 the pines and forest floor

curatorial brief
 Aidan Jones



ARTIST INTERVIEW

with Tamara Baillie

Your sculptural practice works across a wide variety of materials, could you talk to us about how you go about choosing those materials and how you source them?

I try to use materials that convey something in themselves. When I first started making, I was searching for a material that would convey immateriality – something between visible and invisible – something both absent and present. The sugar-cured process I came to use appears fragile but is actually quite robust. I continued to use sugar and cotton as much for their complex histories as much as their aesthetic and formal qualities: their extensive role in colonisation, slavery and environmental degradation; their highly refined whiteness; their paradoxical associations with both healing and softness (bandages, sweets) and destruction and decay (shrouds and cavities) all took on greater resonance in my works about colonial settler histories.

More recent works I've moved towards a more pragmatic choice of materials. I'm not sure how to describe it yet- whatever fits the concept.

In my recent works, materials have been more substantial which has allowed me to play with other elements such as form, colour, texture.

Is there a particular theme or issue that haunts you or keeps emerging in your practice?

The convergence of identity and memory – the person/community/nation we think we are is based on the stories we tell ourselves about the past. Remembering is an active, non-linear process with emotional, personal and imaginative dimensions and differs greatly to the mass of stored information that passes for 'memories' in the Metaverse. Much of my work explores and questions accepted historical narratives, often through the lens psycho-geography, which extends to the psychological and emotional aspects of place, including their histories.

My dad was a boat maker and my earliest making was in his workshop. I was always keen to learn but he didn't think girls should go into trades so I went to art school to learn metalwork and woodwork and became my own kind of boatmaker. I started at art school a few months after he died and in some ways everything continues to be about him or about his

absence. The act of making is an act of remembering, of memorialization but also of defiance and resistance. The climate crisis adds extra impetus to reflect on the past and consider the possible futures now open to us at this juncture. How will we move beyond our intertwined legacies of neoliberalism, settler colonialism and environmental degradation? Is it already too late to save what remains?

How would you describe your trajectory as an Artist?

A very, very slow and wonky spiral. I finally made it to art school after trying some other things and travelling a bit. It took me quite a while to figure out the transition from art school to independent studio practice – both in terms of how, what, why to make but also financially. I haven't made a lot of easily saleable objects so it's always been a tricky balance of making ends meet while also preserving the head space required for making. I stopped making completely for a while but eventually reconnected with it again and completed postgrad studies. I'm ambitious in scope and scale of works and that requires a certain amount of space and resources to make and to present.

Early on I was involved in a few collaborative projects and I continue to collaborate on various projects. At the moment I'm a Co-Chair of Post Office Projects and member of SA Artists for Climate Action.

As a South Australian-based artist what are the benefits of being located in S.A?

Affordable housing and studio spaces is a huge benefit here. I have no idea how artists survive and thrive in Sydney or Melbourne! Our smaller scale also means we have a pretty close-knit community which I find really supportive. It's pretty easy to meet people and get to know them and as a visual artist who spends hours alone in my studio this community is super important. I've also been extremely lucky to receive a lot of support from our local and state government and from Helpmann Academy and other non-government bodies. Being close to the ocean and nature are also huge advantages.

Could you talk to us about your relationship to the ocean?

I grew up in and around the ocean so it's a familiar language. Boats are a potent personal totem, a memory of my dad, a boat maker, but they're heavily symbolic for many people. In Australia, an island, a colony, there are many deeper resonances for our nation, our peoples and our histories. ■



Tamara Baillie

Identity, 2019

Sugar, lace, wood, paint
Photo: Grant Hancock

Tamara Baillie works across sculpture and installation to explore the convergence of identity and memory. Her work plays with concepts of presence and absence, to explore and question accepted historical narratives and possible futures.

She has exhibited throughout Australia and has work currently showing in the 2022 Adelaide Festival exhibition Neoteric.

[@tamaraghostmaker](#)
www.tamarabaillie.com



Tamara Baillie

***Ribwreck*, 2020**

HCFC free polystyrene, sequins, fishing sinkers,
sound 300 × 500 × 120 cm (approx.)

Photo: Jessica Maurer, Courtesy Firstdraft

ADAM PAGE



On Durational Improvisation - Adam Page [MUDLETTER #5]

3 days ago | More



Adam Page is a multi-instrumentalist, composer, music educator and record producer based in Adelaide, South Australia. Known widely for his critically acclaimed solo multi-instrumental looping performances, Page has carved his path internationally as a composer.

He has written major works for the Adelaide Symphony Orchestra, the New Zealand Symphony Orchestra, Orchestra Wellington, Zephyr Quartet and co-composed on numerous occasions with celebrated Kiwi composer John Psathas.

[Go see Adam's fringe show](#)

[And check out Adam's record label](#)

From: Leilani Arens

Date: Sun, Feb 20, 2022 at 9:44 PM

Subject: Poems for Mud Newsletter

To: mudmusicart@gmail.com

Hiya,

I've got a word doc with 4 poems on it! they are all pretty lighthearted and don't particularly follow a theme other than maybe 'fringe season decadence'.

Thanks,
Leilani

A Bath at Night

I run the bath to see fairies dance in the suds
raising their glasses of forbidden wine
and hiccupping bubbles
like blown kisses to lovers

While Twilight enters through the window
to take my shadow dancing
they slow waltz across the room
until the dark of night

When a neon palm takes spotlight
Humming honeyed words to moths
a synthetic cover of silver woven melancholy
only The Moon knows how to play

Bitter Skin

they both bit into the mango

Bitter Skin
she said

No It Isn't
he said

it IS
it's the feeling it l e a v e s
how it p u l l s the hairs of your tongue

and he dreamt of curling golden locks
that fell
from lips
like words

Dear Rain

I see you and you're limitless
Rinsing the golden hair
Of a budding seed green
And melting stone hearts muddy

And I stare eight eyed
Upon such majesty and glory
I thought could never been seen
By my view atop a dew dropped hills-hoist

You fall unto me
Pouring crystal clear change
That snaps cable like pills in a foil pack
And as your sequins pass my eyes

I start to realise

I may be in love with something I can't catch
It's you
And your limitless

Budgies

Budgies are serial lovers
Green and quick-eyed
They fly in pairs from tree to tree
Gorge themselves on figs
And leave fat bellied to sleep
Together they are like an iridescent cloud
A utopian city crowd
Dancing on wind not concrete

MUD **NEXT MONTH** MUD MUD MUD MUD MUD MUD
D MUD **MUD ONE YEAR PARTY!** MUD MUD
MUD **SATURDAY, MARCH 26TH** MUD MUD MUD
MUD MUD MUD MUD MUD **6 PERFORMANCES** MUD MUD MUD MUD MUD
D MUD MUD MUD MUD MUD **MUDGRUB** MUD MUD MUD MUD MUD MUD
MUD MUD MUD MUD MUD **SCREEN PRINTING** MUD MUD MUD MUD MUD
D MUD MUD MUD MUD **EXHIBITION WEAVING** MUD MUD MUD MUD MUD
D MUD MUD MUD MUD **HOPEFULLY DANCING** MUD MUD MUD MUD MUD

Come celebrate one year of
exploring the extended domains
of music, dance, art and sound.
Blessed blossoms.

**We hold this space on
the unceded land of the
Kaurua people.**

**We acknowledge them
as the custodians of this
wonderful place and will
always try to do our work
in solidarity with the anti-
colonial struggle.**

Always was, always will be.



We would like to thank Aidan, Tamara and
Leilani for their contributions to this months MUD

If you would like to contribute to the newsletter
and the MUD community, email
mudmusicart@gmail.com

Emrah designs these publications
Slide in the DM's to connect
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