

MUD

THE 'ONE YEAR OF MUD' EDITION
APRIL 2022





My Work and Artistic Goals

Jazz Hriskin

I am interested in collaborating with artists from other contemporary art forms; visual artists, musicians, physical theatre and digital media, to collaborate, choreograph and find a unique movement aesthetic, influenced by working across art-forms. I hope to create work that incorporates storytelling with social and cultural references from our society and history. I find stories of people and the nature of being human a subject matter that drives me creatively.

Recently, I am drawn to exploring how human embodied experience unfolds alongside music. There has been a connection between dance and music since the beginning of our time, and I want to research the historical and cultural connections between the two through my artistic practice. As we evolve, the sounds and movements we create change too. The opportunities are endless, I think.

Our movement reflects our identity at this moment in time. I enjoy communicating with audiences through performance and expressing our current interpretations of the world.



Why I Like Improvisation

Derek Pascoe

There is an analogy often likening music to a language. And for me it is a fitting one. We learn to slowly speak a language through the use of notes, intervals and rhythms.

Like actors we recite - words (or music) with meaning and emotion penned from the minds of others.

The analogy could be taken further: you are invited to a dinner party and two of your favourite actors are there, one Shakespearian and another well versed in Pinter or Tom Stoppard. After an hour you realise that the eloquent words of Shakespeare, Pinter et al are being repeated as dinner conversation because the actors cannot string a sentence of their own concoction.

Even jazz, whose musical birth was steeped in improvisation can now be performed reproducing clichés which are taken as a sign of competency, sanctioned by peers and audience.

The things that I value in an improvised performance include playing on the brink of calamity whilst dealing with the unknown. One's technique is in service to expression, listening and using all of your experience to make sense of what is happening around you musically and then making an appropriate response.



Body Mind & Soul

Miles Farnan

After losing all notions of time and self during the four day weekend known as Womad, the rona got me and yesterday, my first day of isolation began. I promptly shunted a condensed studio into my tiny bedroom, rigging up my drums with mics and sensors, plugging in my synthesiser and record player, and laying out a keyboard upon my bed sheets. The plan's been to deconstruct what my band Kazimierz usually does, decomposing multilayered and highly structured and arranged compositions into loop driven beat tapes produced by myself in my home studio.

The structure of the group, although a desirable trait for the kind of shows I envision us doing, seemed at odds with the spirit of MUD nights, where improvisation and exploration is the focus. Due to covid knocking out any hope of rehearsal, I've allowed the wave of inspiration stemming from womad to drive me into a completely new direction. The plan is organic beat music, loosely centred around short prepared beat-cycles, basslines and harmonic sketches, then allowed to diverge, to travel wherever the energy of the room guides it. The band is full of players like me, trained in the jazz paradigm, and I have no doubt in any of their ability to seize the music in the moment and add to it, twist it, and then pass it off. This brings me nicely into the point of my article. What I see as music has in the last year taken on three separate, but intimately conjoined categories. Body, Mind and Soul.

How do I consolidate listening to a J dilla instrumental?

...continued on next page



The same four bars restlessly on repeat for up to ten minutes on end, each loop feeling as satisfying as the last. This kind of vibration is replenishing, calming and meditative when the volume is low. It allows space for other thoughts to distil and feelings to come through. Then when the speakers crank, the urge to move my body starts to take over, for Hip-Hop came from dance music. Repetition, easily interpreted by the body, is a powerful feeling.



Then when i have the mental capacity, I listen to the most unpredictable sort of music i can get my hands on, whether that's Ambrose Akinmusire On The Tender Spot of Every Calloused Moment, or German drummer Christian Lillinger's Open Form For Society, a large ensemble which takes after Post Modernist European Composers such as Iannis Xenakis. Opting for the most intense irregularity in tone and rhythm possible, yet the entire thing is through-composed, every single individual note precisely assigned to a pitch, a timbre, and a space in time, sometimes dozens fluttering in a matter of seconds.

Soul music is a known term, even a genre. My picture of it however, is that it's at the top of the triangle, with body and mind forming the base. Soul music for me defines transcendence. When this pinnacle of the triangle is reached through a listening experience, it is a feeling like no other. The most crystalized experiences I've had of this have been listening to free jazz. John Coltrane's second to last ever recording, Stellar Regions. At this point, the guy knows he's on the way out. His wife, Alice Coltrane is with him in the recording playing piano, as well as drummer Rasheed Ali and Long time band mate Jimmy Garrison who has the honour of introducing the first musical

theme of the album, bowing it on his double bass. This record channels the emotions and experiences of everyone in the room, marking his departure from this world, and allowing him to set off on his next journey. To think what it'd be like to experience that focus and energy in the room with them.

These elements rarely exist in isolation. The quest for this month's mud performance is to combine body and mind in a way that will hopefully put us all on a trajectory for soulful, meaningful experience. The Music at the moment exists as stagnant loops on my computer, built for groove, as my meditation in this isolation. Once in the room, i want to carry the weight of all of my intense emotional, musical and spiritual experiences from womad, with my hunger to reach out and connect not only socially, but on a musical level again with people after seven days of creating in the solitude of my bedroom, In order to converse. To make people move and dance. To make people think and pay attention to the conversation. To allow people to realise they can participate in the conversation as well. All this so that the music can channel the energy of everyone in the room to help heal and connect. Who knows, we might even reach a transcendence.



Simon Possingham

A Performance

Recently I have been listening to a lot of music that influences rave culture. Whether it is movie soundtracks like Blade and The Matrix, 90's fashion or my friends and I hosting mini bush doof themed house-parties, I became interested in rave culture and the music that surrounds it.

The aim of my band is to take the musical experience found at bush doofs and rave caves and replicate it live with improv. Some of the musical influences for this project are Nerve, LTJ Bukem, Aphex Twin, Squarepusher, Machine Girl and Daft Punk. All of these artists share genres of House, Drum and Bass and some elements of Neo Soul.

what makes iago evil (adela tuebner)

uneasy in the queer morning light
 opalescent mussel shells
 silver vinyl dress
 she tried to keep her eyes bright
 i feel beaucoup fantastic
 the hot wind blows sand through the windows
 splashed the clear water over her
 bare feet
 air smells of jasmine
 strobe lights in paradisa you could
 kill yourself
 dread overtakes sharp flashes of irrevocability
 drives far puts her head on the steering wheel and
 cries
 this is a lousy place
 her palm inscribing an arc in the still air
 white duck pants the bleeding began
 a few weeks later
 a yellow haze hangs
 something bad is going to happen to me
 purple rooms can send people into irreversible insanity
 she could feel smoke against her skin
 don't don't don't
 a rock is apt to reveal a rattlesnake
 she gets up to feel the blast and she feels
 nothing nothing nothing nothing nothing nothing
 ten three no days left
 she watched the hummingbird

 i know what nothing means. but i keep on.

Adela Tuebner

What makes iago evil

The Creative Process *Madeleine Larkin*

First Phase



What inspires your work? How do you come up with ideas?

I could think of myself as a porous sponge made of rock...

Constantly soaking in and scraping up against sounds, people, places, tastes, textures, books, poetry, conversations, MUD nights and matters alike, leaving me sopped and all scratched up with inspiration. My ideas are then like a container. A container that I can squeeze and bleed all of these things into.

In Spring *Tara Clerkin Trio*

"During August this song drizzled into my ears like... oooooooouah warm honey."



Second Phase

Natural objects and textures pop up alot in your work, what motivates you to work with these objects?

You Are Not An Island *Vanishing Twins*

Also... The impermanence, malleability and surprises that natural objects and texture present make it all too tempting for me to not let my hands have a conversation with them. This approach allows me to see the world as a big and ever-changing art supply store.



What mysteries are you exploring at the moment?

mmm... I am reading Wizard of Earthsea by Ursula Le Guin.

'Have you seen it since that night?'

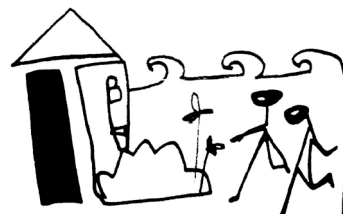
'In dreams, lord? After a while Ged went on, speaking with pain and shame, 'Lord Gensher, I do not know what it was - the thing that came out of the spell and cleaved to me -'

'Nor do I know. It has no name. You have great power inborn in you, and you used that power wrongly, to work a spell over which you had no control, not knowing how that spell affects the balance of light and dark, life and death, good and evil. And you were moved to do this by pride and by hate. Is it any wonder the result was ruin? You summoned a spirit from the dead, but with it came one of the Powers of unlife. Uncalled it came from a place where there are no names. Evil, it wills to work evil through you. The power you had to call it gives it power over you: you are connected. It is the shadow of your ignorance, the shadow you cast. Has a shadow a name?'

Third Phase

Does place, and location influence your work? How does your process relate to your surroundings?

Big time. Every place and location that I move through differs. Thus, the things that I soak in and scrape up against differ. Similarly, I am always on the hunt to use what my surroundings have to offer.



Final Phase

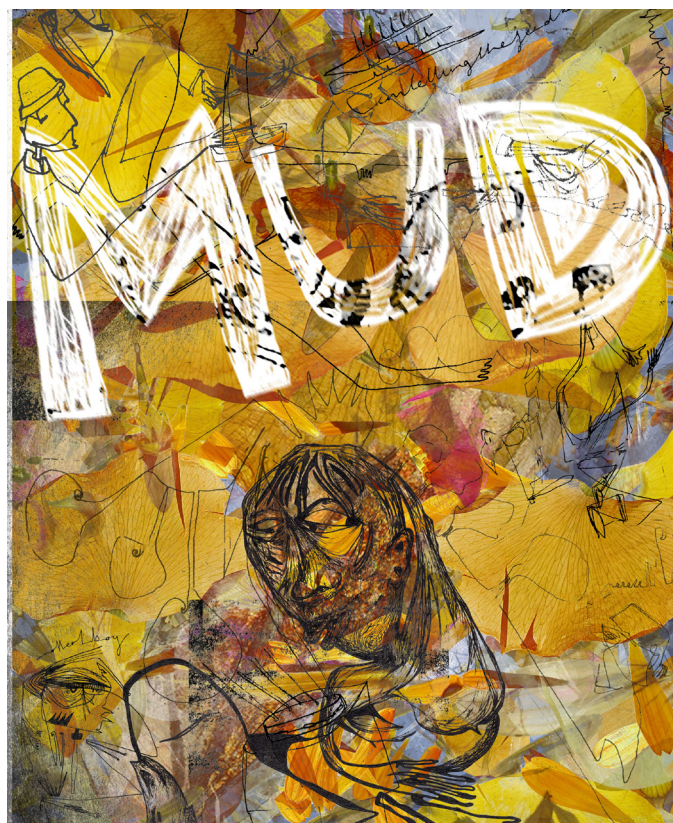
What worries you?

Does your art practice serve to process these worries?

At this moment I worry about everything... vanishing... Without everything I would be stripped of one of my greatest joys in life; having conversations with everything around me.

The work I make for MUD allows me to converse with the everything that does surround me. And to then share it with the eyes and minds of others.

In August, I was worried about losing sense of the seasons. I made a MUD poster.



Madeleine Larkin is a multimedia artist and freelance videographer / designer, from Adelaide, SA. The things she makes are containers full of messages that seep from her heart and her mind. They reflect the things that orbit her.

[@mafialarkin](#) on Instagram

<https://madilarkin1997.wixsite.com/maggie/about> on the web

Counting In Tempiotics

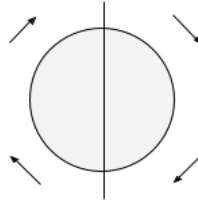
In this article, we're going to learn how to count! This isn't your everyday "how many standard drinks have I consumed" kinda counting though. Tempiosa is a language I've been developing for over a decade now, and underpinning it is a system of logic called Tempiotics. Counting in Tempiotics is the first step to understanding how the language works, and so below I'm going to outline the basics.

1.1 Structure

In Tempiotics, all things exist in groups of sixes. While there are unique symbols for these six units, we're just going to use 1 - 6 for now. Here are our six core units:

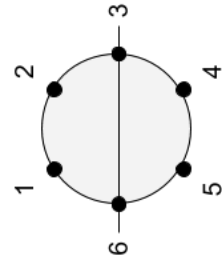
1, 2, 3, 4, 5, 6

To understand how these units relate to each other in Tempiotics, we must first imagine a circle with a horizontal line through its center:



Information moves clockwise around the circle. Take particular note of how information moves away from the center line, and then back towards it, away, and then back towards.

Next we need to distribute our six digits evenly around the circle. The 6 and the 3 are placed where the circle intersects the line, and the others in between.

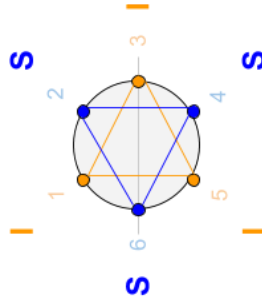


1.2 Fundamentals

Each of our six digits have two particular fundamentals we must be aware of. These are the DIVIS value and the WAVE value.

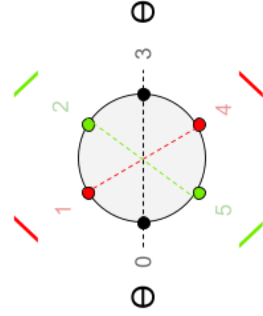
DIVIS Value

The DIVIS value of a digit simply states whether it is even or odd. Even numbers we give an "S" value, and odd numbers we give a "I" value. An easy way to remember which is which is that the letter S is made up of 2 curves, while an I is just a single stroke.



WAVE Value

The WAVE value is the second quality we need to be aware of. This states whether the digit is on the line (Θ), moving away from the line (\swarrow), or moving towards the line (\searrow).



1.3 Pattern Building/Counting

Any combination of our two core qualities will give us one of our six digits, which we can see in the table below:

S	I	S	I	S	I	S
Θ	/	\	Θ	/	\	Θ
6	1	2	3	4	5	6

If we look at the above example, we can also see there are two patterns running left to right above the red line. On the top line we have the DIVIS value repeating 'S' and 'I' three times, while the line below we have the WAVE pattern, repeating 'Θ / \' twice. After the blue line, the pattern simply repeats.

We would express this in the following equation:

$$S I == \Theta / \backslash$$

If we were to change that equation slightly to:

$$S I == \Theta \backslash /$$

We would get the following table instead:

S	I	S	I	S	I	S
Θ	\	/	Θ	\	/	Θ
6	5	4	3	2	1	6

As you can see, the numbers are now running in reverse, just by switching around the / and \ values at the end.

We might want to change the equation even more significantly:

$$S I I == \Theta \backslash \backslash /$$

This would then give us:

S	I	I	S	I	I	S	I	I	S	I	I	S		
Θ	\	\	/	\	\	Θ	\	\	Θ	\	\	Θ		
0	5	5	4	3	3	5	2	2	1	3	2	5	1	0

These equations can take any form of increasing complexity, some examples being:

$$\begin{aligned}
 S I I S &== / \Theta \\
 I S S &== \Theta \Theta \backslash / \\
 S I I &== \Theta / \backslash \Theta \backslash \backslash / \\
 (I S I^3) Z &== \Theta \backslash \backslash (\backslash \backslash /) \zeta
 \end{aligned}$$

And that's the basics you need to know to count in Templotics!

While the practicality of this system may not be immediately obvious, any number sequence can be represented in this way by extending this logic, and if you follow the path for long enough, anything from melodies, to reasoning, to language can be justified or generated using Templotic logic.



Curators Picks

Mat Morison

Concert at Wbai free music store
Suzanne Ciani

Adams: The Dharma at Big Sur.
Pt. I: A New Day
John Adams

Ruby My Dear
Thelonious Monk

Ecophony Rinne
Geinoh Yamashirogumi

Ghost Town
The Specials

Miles Farnan

Ego
Tony Williams

We know not what we do
Amok Amor

Yesterday's homily
Jon Bap

Espiritual rainforest
Airto Moreira

Pareidolia
Clever Austin

Derek Pascoe

Roxy Music
David Bowie

John Coltrane
Rothko

Cy Twombly

Jazz Hriskin

Abbey Road
The Beatles

OCD Love
Sharon Eyal

1984
George Orwell

Rouge
Marion Motin

You Be You
Young Offenders

Adela Teubner

The Picture of Dorian Gray
Nat Barsch

Low, David Bowie
Ulf Wakenius

Midsommar
Wes Anderson film soundtracks



Rohan's Chef Bio

Breaking on to the scene at the tender age of 16, Rohan began his career in the hospitality industry at Surf n' Chooks in Mt Barker. Scrubbing chicken juices from rotary ovens and deep frying a number of non-descript culinary abominations, "dumsims, chiko roles ect." it certainly wasn't love at first site for the young chef and what was to become a lifelong passion for food.

At the height of Japan's economic miracle, before the Asian financial crisis of 97. Iron Chef graced the screens of Australian television; no Saturday night was complete without witnessing the culinary prowess of chefs such as Hiroyuki Saki, Rokusaburo Michiba and Chen Kenichi. Iron Chef had a profound impact upon a young and impressionable Rohan, never before had he seen such elaborate outfits or exotic ingredients such as foie gras, caviar, shark fin, swallow's nest, bonito flakes or abalone. Rohan was no longer satisfied with what Adelaidian cuisine had to offer.

At seventeen Rohan's mother Carrie-Joy Gaskin entered his name into a local competition which was included with his first party car insurance. Miraculously he

won \$15,000! This uncharacteristic beam of financial sunshine sent the young chef abroad to study in Switzerland. Here he developed a taste for 'old world' wines such as Lavaux and La Rojia, which he still pines for to this day.

After graduating from the Mt Barker Waldorf School in 2009, Rohan really sunk his teeth into defining his own culinary style. Working in a variety of restaurants in the hills and city, never longer than six months, he toiled away for a kaleidoscope of coked out restaurateurs. Creating dishes now synonymous with the raucous chef; such as Roo Bolognese with mint and preserved lemon, sardines grilled over coals served with slasa verde and of course his black truffle omelettes.

These days Rohan enjoys a quiet life residing in the inner west of Adelaide, surrounded by friends and family he humbly forages for top shelf ingredients in bins behind super markets. If you ever happen to meet this handsome but eccentric character be sure not to supply him with cheap wine as that would incur a wrath, reminiscent of Diomedes at the height of the Trojan War.

10 culinary influences in no particular order

- ① Ying Chow's Jelly Fish Salad
- ① 72 hour Fermented Buckwheat Flour Gallet
- ① 1996 Malcom Creek Cabernet Sauvignon
- ① Calvados Domfrontais Vielle Reserve 2005
- ① Idli
- ① Green Lipped Abalone off Pt Victoria jetty
- ① Foie Gras
- ① The Kangaroo Tartare from the Salopian Inn.
- ① Kouign-amann
- ① Kalymnos' Galaktoboureko



We hold this space on the unceded land of the Kaurna 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.

Thanks for one year of



A special thank you to Mat Morison, Miles Farnan, Derek Pascoe, Simon Possingham, Jazz Hriskin, Adela Teubner and Rohan Gaskin.

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