



MUD<sup>11</sup> c.4



# SOIL CONTENT

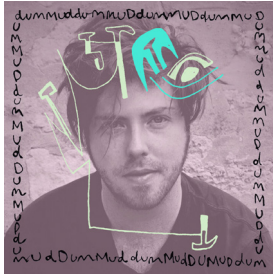
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# January<sup>2022</sup>

Over a demonstrably significant career as a drummer, musician Kyrie Anderson has repeatedly proven that strength of expression lies in versatility. Kyrie has performed both internationally and locally as the central pulse of such acts as Aura, Bearded Gypsy Band, Seabass, and Nancy Bates among a vastly larger list. A true collaborator across many styles, Kyrie's spirited reactionist approach to performing is the underlying principle that makes every project she joins undeniably unique.

This month Anderson curates this explosive programme combining four fierce creative forces. Drawing from the dynamic and theatrical spoken word output of Fleur Green, Django Rowe, Dylan Kuerschner and Anderson instrumentally interact and support sweet and heavy reflections on the human experience on this rock we call home.

These works are the perfect antidote for anxious times. They will reflect on current politics and policy, bring humour to modern day quandaries and bring heart to art in huge doses.



## curators pick

*"picks of what I've been listening to lately. Didn't add a link for every one of them because I feel they're all easily streamable :)" - Kyrie*

### Wolastoqiyik Lintuwakonawa

JEREMY DUTCHER

### **The Newest sound around**

JEANNE LEE AND RAN BLAKE

### Voice

FLORA CARBO

### **The Party**

Andy Shauf

### **Abbysskiss**

Adrienne Lekker

## The Curatorial Brief

### *What are the inspirations behind this curation?*

I have always wanted to work with poetry in an instrumental improvisatory setting, as I think spoken word brings a great sense of imagery into an aural landscape. I have performed a couple of works based around spoken word before and have found that each experience has inspired me to approach my instrument in unconventional ways and its always been a welcomed challenge. I really enjoy Fleur's writing and am super excited to have been given an opportunity to share/experience her words alongside musicians I trust and adore.

### *Why this instrumentation and poetry? Is it relational, aesthetic - why poetry with guitar, bass and drums?*

I didn't really think about the tonal combinations of voice, guitar, bass and drums when coming up with this curation. The reason I wanted to form this quartet was solely down to the amazing musical connections I have with Django Rowe, Dylan Paul and Fleur Green. All of them are deep listeners and deep thinkers and I really wanted to share this experience with them.

### *Do you have something you are attempting to communicate and/or uncover through the process?*

Fleur has a beautiful way of reflecting and writing about the struggles of modern society. I'm hoping that within this quartet we can amplify what needs to be said and create the right energy to reflect and heal.



### *Is there something you would hope for the audience to experience? if anything particularly.*

I would love for the audience to feel like they're part of whatever ride we embark on. It's a particularly isolating world at the moment, so I hope we can find some connection with the whole room. Whether it be for a couple of seconds or the whole time.. those moments are the reason we make music.

### *Is there something in particular you have been exploring in your practice that you are exploring?*

Not particularly no. Just trying to listen. To music, sounds, everyone else on the "bandstand". That's where I learn the most.



# Salt Water Empathy

*an interview with Henry Jock Walker*

## Could you share with us how your practice manifests through socially inclusive events?

Socially inclusive practice started at art school for me in SA and Victoria, I had mates helping me with experiments in the surf, I collaborated with artist friends to make team paintings or new ideas, this was the seed. I then did a lap of the country in Henry's Mobile Studio in 2013/14 to really lean more into creating an open and inclusive process, both for my own ideas and Tarpspace, a mobile artist run initiative I created with Jessie Lumb and Brad Lay, facilitating other artists' ideas in new places. The outcome for the project was to invite the artists and collaborators I met around the country to each team work with me for a day in West Space, part of Next Wave Festival, to build on the process we had started earlier somewhere around Australia. I then worked with dance choreographer Atlanta Eke to create a dance about these collaborations which was performed on the last day of the festival.

Working in new contexts around Australia and creating with new people was a really productive way to learn and an inspiring way to create. Jamming with friends and new friends is partly a way of extending the fun of art school, making team discoveries with new materials, art forms, recipes and contexts. It is also about process and the things that happen in that process are equally or more important than the outcome, so I like to share the process. To open that process up to include new people and places in a way that influences what is happening continues to be attractive.

## How do you create connections between the materiality of paint to surfing? and what does performance mean to you?

Recently in video experiments I have been exploring the idea of becoming salt water by adding elements of costume and tasks that make the act of surfing and the interaction between human and salt water much more challenging and the interactions between human and human more fun and funny. The idea of becoming salt water is a way to continue to land hopefully create more empathy for salt water for myself and others.

The surfing industry is pretty large-scale world wide and has many materials made in bulk that I try to intersect with before they end up in landfill and experiment with to create new forms. I have been collecting neoprene, the rubber from secondhand wetsuits for many years,

exploring making abstract wetsuit paintings, costumes and installations.

What does performance mean to me? This is a big question, performance means a lot to me. Performance is everything and nothing, I like trying to find the edge of where performance starts and stops. I do many performances and I try my hardest not to act. I'm not a great actor but I like the idea of working with actors. I also like the idea of found performance, but it is challenging to recreate. If you have an exhibition or a gig or any kind of event there is always people, time, space and conventional interactions, so there are elements there that you can choose to explore in different ways.

I am part of a performance collective called The Bait Fridge and this last year we had a really full year of performances, residencies and workshops, taking it in turns directing these projects and performances. It has been great to explore various forms and combinations of performance in different contexts with a group of twenty plus artists, musicians and performers.'

## What spaces are your favourite to show work in?

Been really great to show with GAG Projects, Hugo Michell Gallery and ACE Projects over the last couple of years in Adelaide. A full scale show at ACE, Samstag or AGSA is my Adelaide dream. I have been represented by and showing with the Egg and Dart Gallery in Thirroul NSW since 2017, this is a great creative community and has been a special place and team to show and learn with. The Substation in Newport, Melbourne has been very supportive of both my solo practice and the Bait Fridge, hosting numerous exhibitions and events and an online premiere of a new film. The LAB in Light Square has been an excellent venue for experimental performances with The Bait Fridge and Slow Mango, the venue has walls of LED screens and an incredible sound production, the tech possibilities and potential collage of many different art forms is infinite.

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*...more over*



Henry Jock Walker (b. 1986)

***A Connection and Platform for Infinite  
Growth Between Invoice Headers  
and Scuba Diving Suits, 2020***

Stretched found neoprene with painted  
timber frame 150 x 120 cm



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### **What is the driving force in your practice - what gets you up everyday?**

Diversity, learning, sharing, surfing, painting and everyone else's art.

### **You have studied in many locations, can you speak to how this has shaped you as an Artist?**

I studied at both the Art School of South Australia, and Victorian College of Art, going to two art schools really opened lots of doors. I started art school imagining I would learn about surf photography, that changed quickly as I discovered contemporary art and I have been addicted ever since. To study and live in both Adelaide and Melbourne was a good way to have access to and explore more art and different art communities, which in turn shaped me as an artist by opening my horizons and my understanding of contemporary art. Also making friends and connections interstate has created lots of new opportunities including overseas opportunities. I have some inspiring mentors I met in and through art school that I continue to look up to and have great relationships with to this day including James Dodd, Christian Lock and Jon Campbell. ■

Henry Jock Walker is a South Australian artist exploring painting and performance through the materials, context, community and action of surfing culture. The act of surfing is inherently an ephemeral performance, it is an integral aspect of surfing culture. Walker uses the material neoprene, harvested from found second hand wetsuits, then dissects and reconstructs it into new forms of costume, painting and objects. Walker both celebrates and questions the place of contemporary art in Australia through publicly open studio practice, and his interactions with many urban and regional communities.

Walker has been prolifically practising, performing and exhibiting nationally and internationally, showing in leading artist-run spaces and contemporary art organisations; including exhibitions at First Draft Gallery in Sydney; Sawtooth ARI, and Constance in Tasmania; TCB Art Inc, Rearview Gallery, BUS Projects, Substation and West Space as part of the Next Wave Festival in Melbourne; Felt Space, Fontanelle, Ace Open, GAG Projects, and Hugo Michell Gallery in Adelaide. Walker successfully completed his Honours in 2011 at the Victorian College of Art, Melbourne. Walker was included in the Australia NOW program in Japan, a one month residency consisting of a series of performances and interactive workshops in Chiba and Tokyo. Walker is a founding member of The Bait Fridge performance collective.

Walker currently lives and works in Adelaide.



### **What's coming up**

#### **Exhibition with Luke Day**

@finethanksgallery  
Torquay, Feb 10

#### **Group show**

Fleuressense curated by  
Sam Mulcahy  
@coralstreetartspace  
Victor Harbour, Feb 11

#### **Neoteric**

@neoteric\_exhibition  
Adelaide Festival, March 1

@henryjock  
@the\_bait\_fridge  
[henrysmobilestudio.com](http://henrysmobilestudio.com)

#### **Henry Jock Walker (b. 1986)**

#### **Seaford Proem (let's get metaphysical), 2021**

11 mins, film still,  
cinematographer:  
Mark Tipple

# Fiction Town

'Nightmares of St. Morris' is the working title to a new concept album I have been working on. It follows a collection of fables, myths and tales. These stories have been passed down apparently for generations by the inhabitance of this backwater town and each tale represents the seven deadly sins. The Listener is introduced to this gloomy world and these unsettling tales by a narrator, The overarching story within the interludes is one of not discerning make believe and reality, to not let your imagination overcome your rational thought, to not let our own inner demons take control of us. The main inspiration for this collection of lyrics stylistically/thematically came from Tim Burton films which are always so perfectly wedded with Danny Elfman's film scores, namely after watching Beetlejuice. Instrumentally I have been inspired by the music of Primus and Morphine along with other film scores. Throughout St. Morris Sinners 11 year lifespan there have been a sprinkle of songs throughout each recording, usually character based songs which reference St. Morris as a real living town. I thought it would be interesting to dedicate an entire album around tales within this fictional town.



- Stephen Johnson

## Why is air free?

If you want food on the table  
You pay money  
Even clean drinking water  
Has a monthly fee

We charge for every commodity  
So tell me...  
Why is the air free?

There's money to be made  
Don't you see?  
Everyone is a leech  
Everyone who huffs it down for free

So again answer this to me..  
Why is the air free?

Imagine the free market  
corporations competing to  
monopolise land and plant more  
trees  
We'll make it out as a ethical and  
moral plight  
A mission to be more  
environmentally friendly

I can just visualise the PR now  
It's all win win  
We'll side up to the tree huggers  
and liberals disingenuously

We could take advantage  
Charge for it quarterly  
Terms and conditions, hidden fees  
Think of all the opportunities

It makes me sad....  
That the air is free

## Scarecrow Barry

My name is Barry  
I don't think about much  
Just stand here day and night  
Protecting farmers crop

It's lonely out in the corn  
Amongst all the produce  
With only birds to talk to  
One of my foot pegs broke loose

Some of the town children  
Come every night at seven  
Bash my head in with a bat  
I find the company to be heaven

I want to be a real man  
Dress up dignified and fancy  
Sadly when I was stitched up  
They left out the sinful anatomy

Sometimes my bird friends  
Peck at my button eyes  
Maybe it's a form of affection?  
But it makes me wish I could cry

Then one full blood moon  
My wish did come true  
I morphed into a man  
So I thought I'd start a-new

The townsfolk pointed in terror  
The little children all cried  
Because hanging from its socket  
Was one of my busted eyes

Cowering I covered my face  
Caught my reflection in a shop  
window  
Bruising all over and mutilated  
My peg leg was exposed

Binding me up to a stake  
I was hurled and bombarded  
By the very produce  
All these long years I guarded

...and now late at night  
When the full moon shines  
Down near the corn and crop  
Some say you can hear Barry's cries

## Squeal!

I was huffing my slop,  
Ankle deep in mud,  
Inside that red barn,  
I swear I saw blood.

A towering gangly man,  
Was eating a big meal  
I haven't seen Bessy in awhile,  
Squeal, squeal, squeal!

It's hard being confined,  
Squashed in this filthy pen,  
Haven't seen my parents,  
Since I was the age of ten.

If there was a way out,  
I would pray and kneel,  
But all I'm capable of is to,  
Squeal, squeal, squeal!

My pen is getting emptier now  
Napoleon was taken out last week  
Sent to that red barn  
My fate is something I am ready to  
meet

I saw him again,  
Blood-stained overalls and yellow  
stained teeth,  
A pungent odour of death I could  
smell  
Malnourished dogs at his feet

He pointed to that red barn,  
Dirt stained boney finger,  
His blood hounds came charging,  
Every bound they became bigger  
and bigger,

Squeal! squeal! squeal!



**We hold this space on  
the unceded land of the  
Kurna 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 Kyrie, Henry and Stephen  
for their contributions to this months MUD

If you would like to contribute to the newsletter  
and the MUD community, email  
[mudmusicart@gmail.com](mailto:mudmusicart@gmail.com)

Emrah designs these publications  
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