

L I G H T

A S R E A

P P E A R

A N C E



D U L L

N E S S C

O L O R

A S

B L A C K

E M P T

Y



SONG 15 (5 Tenors)

$\text{♩} = 119$: Smooth, strong

The first system of the musical score consists of three staves, each representing a different vocal part. Each staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. The tempo and mood are indicated as $\text{♩} = 119$: Smooth, strong. The music is written in a smooth, flowing style with many slurs. The lyrics "Ah" are written below the first and third staves, indicating vocalizations.

The second system of the musical score continues the vocal lines from the first system. It also consists of three staves with treble clefs, a key signature of one sharp, and a 4/4 time signature. The lyrics "Ah" are written below the first, second, and third staves. The music maintains the same smooth, flowing character with extensive slurs.

etc...

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SONG 16 (3 Soprano)

♩ = 10. Immobile

Ver - - - - - ti - - - - - ca - - - - -

rec - - - - - ti - - - - - pa - - - - -

li - - - - - ty - - - - -

li - - - - - ne - - - - - a - - - - - ra - - - - -

ho - - - - - ri - - - - - zon - - - - - ta - - - - -

ri - - - - - o - - - - - lle - - - - -

li - - - - - ty - - - - -

li - - - - - sm - - - - - sta - - - - - sis - - - - -

H O R I Z O N T A L I T Y
R E C T I C A L I T Y
I N E A R L I N E
P A R T I T A S I S
L M



SONG 17 (2 Sopranos)

$\text{♩} = 221$: Muffled, colourless

First system of musical notation. The top staff contains a melodic line with notes and rests, with the letter 'm' written below it. The bottom staff contains a lower melodic line with notes and rests, with the letter '4n' written below it. A slur connects the two staves across the first two measures.

Second system of musical notation. The top staff continues the melodic line with notes and rests, with the letter 'z' written below it. The bottom staff continues the lower melodic line with notes and rests, with the letter '4l' written below it. A slur connects the two staves across the first two measures.

Third system of musical notation. The top staff continues the melodic line with notes and rests, with the letters 'bl' written below it. The bottom staff continues the lower melodic line with notes and rests, with the letters 'ng' written below it. A slur connects the two staves across the first two measures.

Fourth system of musical notation. The top staff continues the melodic line with notes and rests, with the letter 'k' written below it. The bottom staff continues the lower melodic line with notes and rests, with the letters 'ss' and 'etc...' written below it. A slur connects the two staves across the first two measures.

B
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SONG 18 (2 Tenors)

$\text{♩} = 377$: Wildly even (♩), each entry obliterating the one before

The musical score for Song 18 is written for two tenors. It consists of five systems of music, each with a treble and bass staff. The tempo is marked as $\text{♩} = 377$, and the instruction is "Wildly even (♩), each entry obliterating the one before". The score is filled with rhythmic patterns and sound effects, including:

- System 1:**
 - Top staff: brush - - - work, bwer, shruk
 - Bottom staff: kwush, rerk, kwerk
- System 2:**
 - Top staff: brerk, wush, krub -
 - Bottom staff: rush, bruk, werth
- System 3:**
 - Top staff: werth, kwush, rerb
 - Bottom staff: kwub, rerb, kwersh
- System 4:**
 - Top staff: shwerk, rub
 - Bottom staff: rub, shwerk, ruk

The notation includes various rhythmic values, accidentals, and slurs, indicating the complex and overlapping nature of the sound effects.

**BRUSH
WORK**

**THA
TB**

**R
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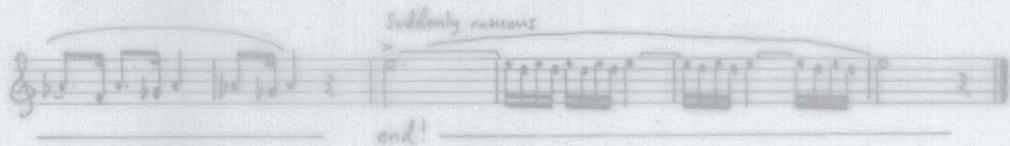


a. = 15; By turns rough and serene

Handwritten musical score for "The Rose Tree" on three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have a bass clef. The music is in 3/4 time. The first staff contains the melody, and the second and third staves contain a rhythmic accompaniment. The accompaniment consists of eighth notes and sixteenth notes, often beamed together in groups of three. The score ends with "etc..."

SONG 22 (1st Trill)

♩ = 143: Inward, doodling



Suddenly ransons

**THEY
THE MOST**

**UN COM
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TO

END



SONG 23 (4 Tenors)

f=437; Dry and mechanical

th x + r m l m p r s n l w fr

th x + r m l m p r s n l w

w fr th x + r m l m p r s n l

s n l w fr th x + r m l

m p r s n l w fr th x + r m l

etc...

**MATT
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**YOU
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ND**



L = 69: Concentrated, with ecstatic outbursts

for (ah — ah — ah ah — ah) — for the (ah) —

thee (ah — ah) — ree — est (ah) — — —

Handwritten musical notation for the vocal line of 'The Rose Tree'. The melody is written on a single staff with a treble clef and a key signature of one flat (B-flat). The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4-G4 (beamed eighth notes), F4 (quarter), E4 (quarter), D4 (half), C4 (half), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half), C4 (half), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half), C4 (half). The lyrics 'The Rose Tree' are written below the notes, with 'The' under G, 'Rose' under A, 'Tree' under Bb, and 'The Rose Tree' under the final G. There are three measures of rest (indicated by three dashes) before the word 'The'.

etc...

**THE
TRIC
TEST**

**FOR
MUL
FOR**

A

**THE
REES
TART**

**ISTIC
FREE
DOM**



SONG 21 (2 Allos)

$\text{♩} = 95$: Sustained, with choked disruptions

[i]

[i]

[a] [a] [i]

[eə] - [a] [i]

[a] [a] [i] [a]

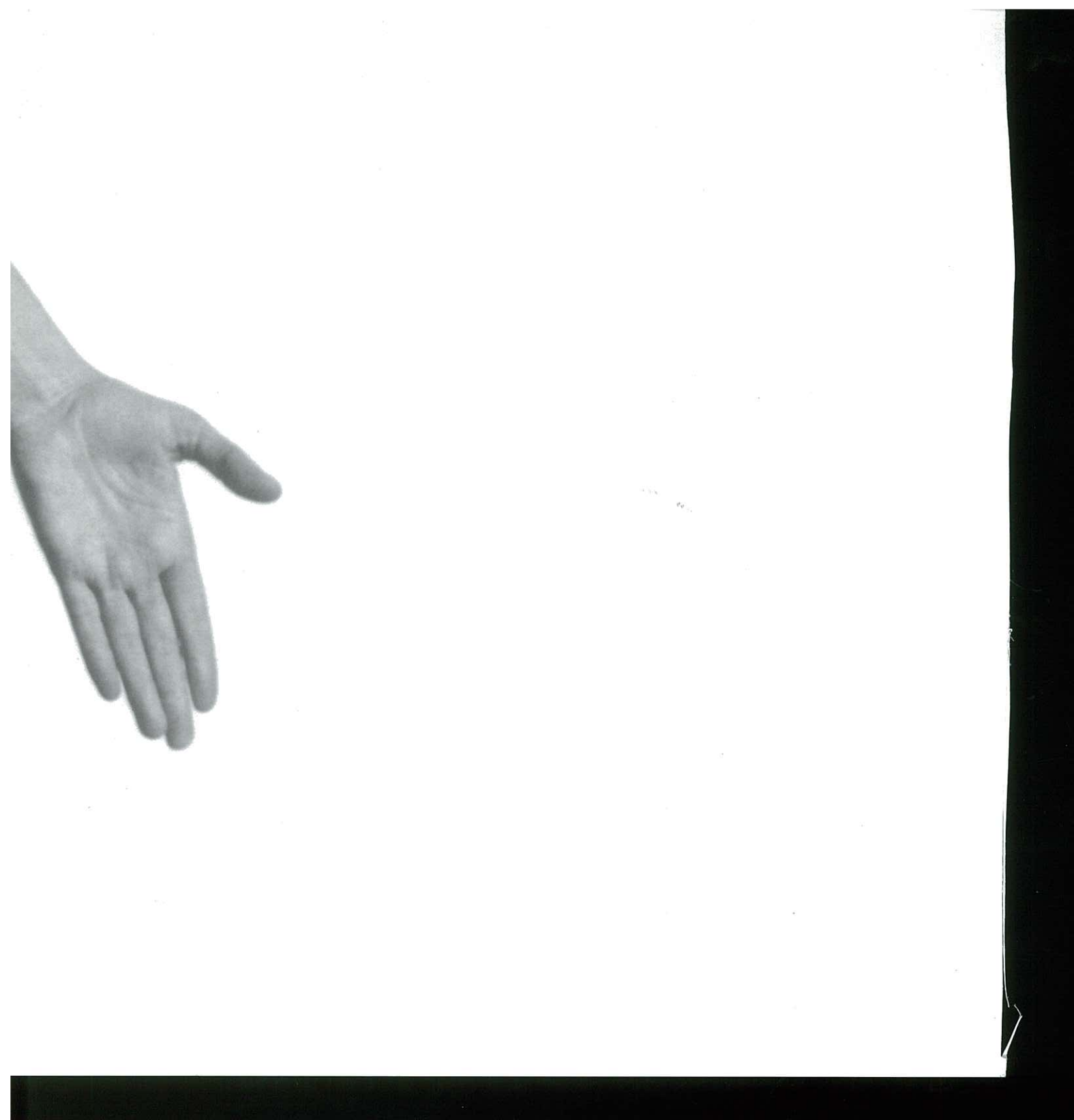
[eə] [a] [i] [a]

[a] [a] [i] [a] [a] [a] [a]

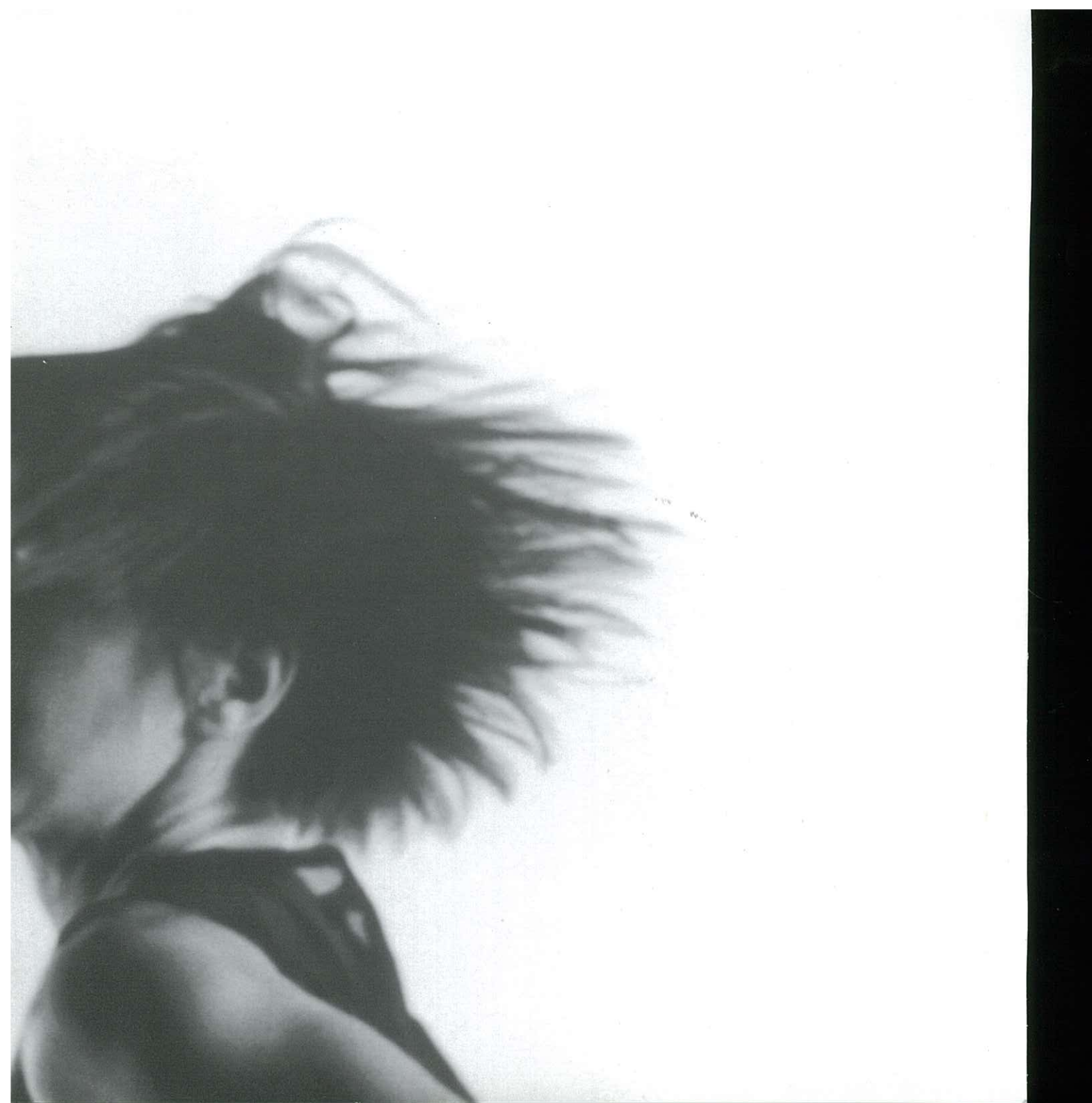
[a] [a] [i] [a] [a] [a]

etc...

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X Y S N
T R M L R A A
E E W L
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R Y O F
U L
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SONG 24 (1 Alto)

$\text{♩} = 34$; Joyously, with spontaneous energy

The musical score is written for a single alto voice part. It consists of eight staves of music. The key signature is one sharp (F#), and the time signature is 2/2. The tempo and mood are indicated as "Joyously, with spontaneous energy" with a tempo marking of $\text{♩} = 34$. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are also dynamic markings like *mf* and *f*, and articulation marks like accents. The lyrics are represented by letters (m, a, u, m) and syllables (a-a-a, m-m-m) placed below the notes. The piece concludes with a double bar line and the word "etc..." written below the final staff.

etc...

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SONG 25 (5 Altos)

♩ = 203: Flowing, hymnic

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the toth ice ver sal que

the toth ice ver sal

mos er sa path and nu niv

sal que most e mos er sa

que most e mos er sa path etc...

ERSA

THE

MOST

UNIV

ERSAL

PATH

TOTH

EMOS

TUNI

QUE

ANDN

ICEV

violin

cello

piano

6

voice

marimba

piano

**marimba xylophon
marimba xylophon**

piano

voice

maracas

marimba

maracas

clarinet
clarinet
clarinet
bass
bass
clarinet

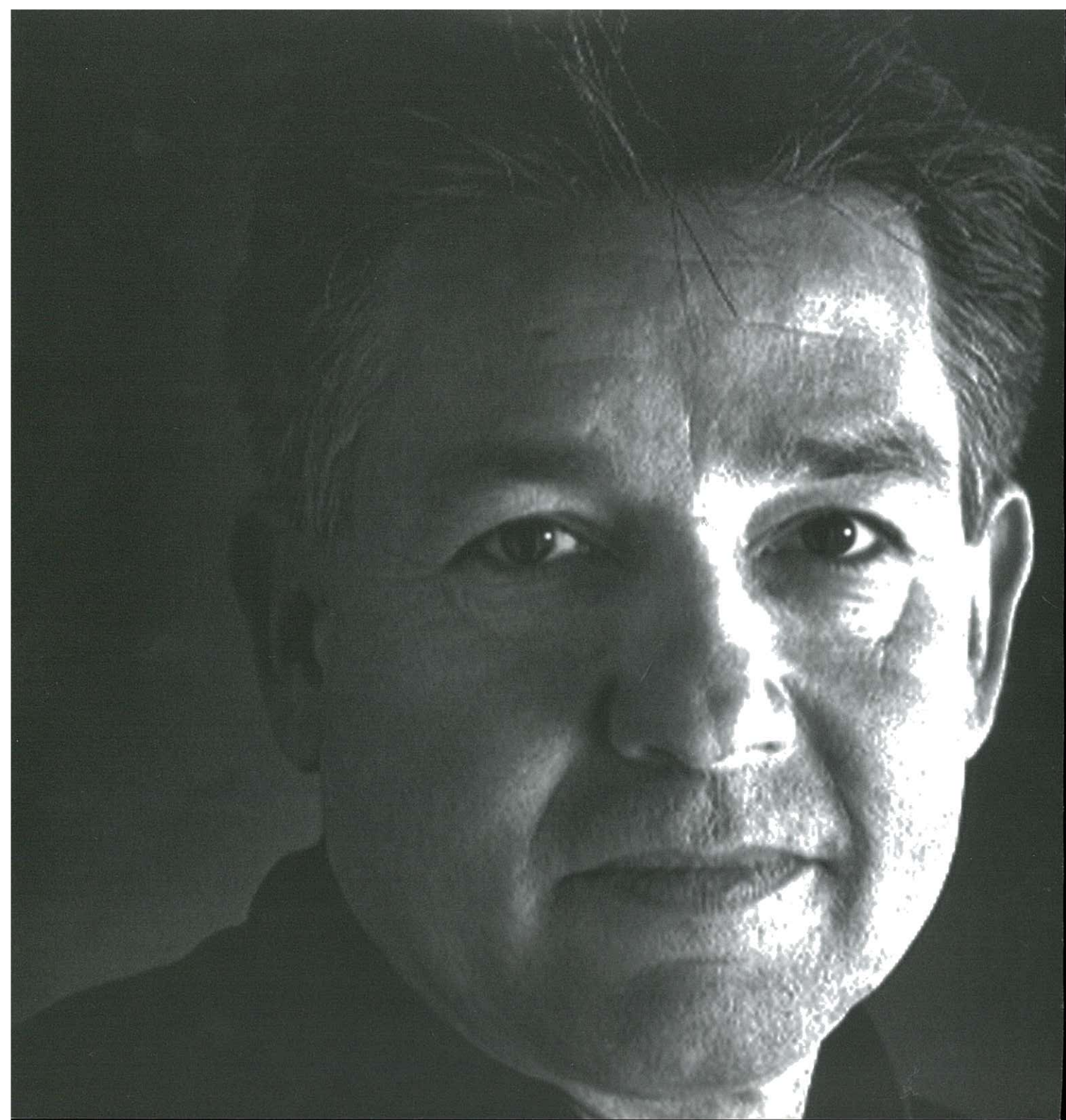
marimba xylophon
xylophon

metallophone

piano voicepiano

voice

piano



Joe Felber

I was born in Sursee, Switzerland, on 25th March 1951 and arrived in Australia in 1980. I completed primary and secondary schools in Sursee, followed by a three-year apprenticeship as an architectural draftsman.

Ever since, my work proceeded as a challenging dialogue between Europe and Australia. Bernice Murphy, Deputy Director of the Museum of Contemporary Art, Sydney, described it in the Australian *Perspecta* catalogue 1989 as follows: 'Joe Felber has intermittently lived and worked on a number of prolonged stays in Australia since 1980, and the experience of this country has been important in the development of his art'.

During those first years I began to exhibit in solo- and group exhibitions with the Gary Anderson Gallery in Sydney. Since then I have continued exhibiting with Gary Anderson, amongst other galleries, until his death in 1991. (Coventry Gallery, Sydney, Deutscher Brunswick Street, Melbourne, Tolarno Galleries, Melbourne).

In 1985 I returned to Europe for 14 months, working and living in Zurich. Since then I have exhibited internationally at Art Fairs in Basel and Cologne as well as in private galleries. I was invited to participate in the touring exhibition *Augenblicke, The eye in the 20th century*, (Cat. Vista Point Verlag, Cologne), curated by the art historian Christiane Vielhaber. During this visit the dialogue between Australia and Europe began to manifest itself in painting. Now the transcendental working process amongst different places, countries and cultures was established, and my nomadic lifestyle commenced. One installation piece of this period is in the collection of The Museum of Contemporary Art in Sydney. In 1986 I returned to Sydney and started to work conceptually from painting to object based installations.

In 1989 I participated in Australia-Perspecta, Tony Bond, (Cat. Bernice Murphy), with an installation project, based on the numeral visualisation *Concept 3-4-7*. Collection: Queensland Art Gallery, Brisbane, and another work acquired by the National Gallery of Victoria in Melbourne. My interest in the numeral concepts is related to my earlier professional experience as an architectural draftsman. I received an overseas grant from The Australian Visual Arts Board for exhibitions in Frankfurt, Cologne and Hamburg. Numbers III, IV, VII, IX, and XII stand for geometric forms and as an architectural element. With this new vocabulary of painting I explored and differentiated forms and materiality. Further I extended these painted and etched elements (squares) side by side and obtained a new order forming a sentence: *LINEAREADING*. In 1992 I was invited by Tymothy Morell to the 2nd Australian Biennale *Unfamiliar Territory* in Adelaide (Cat.: text by Bernice Murphy: *Syntax and Synchronisation*) with the work *Viva Australia*, collaborating with Aboriginal artist Bronwyn Bancroft, and *LINEAREADING for Forms* (Collection: Art Gallery of Western Australia).

In 1990 I commenced exhibiting with Lennon, Weinberg, Inc., a gallery in New York, which I still work with today, and opened the exhibition *LINEAREADING* in 1992. This exhibition was reviewed by Lawrence Campbell, in *Art in America*, in June 1992. Quote from the text by L. Campbell: "These are not works to be seen from a distance.



7
Eye-puzzle.
Sydney, 1982-84.
Chartwell Collection, Hamilton, New Zealand.



8
Concept 3-4-7.
Sydney, 1988/89.
National Gallery of Victoria, Melbourne.



9
(Above):
Concept 3-4-7.
Sydney, 1988/89.

(Right):
Concept 3-4-7.
Sydney, 1988/89.
Queensland Art Gallery, Brisbane.

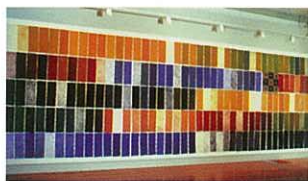


10

They are intended to be read in linear fashion, as though one were walking along a street. The slow flow of image after image made this visitor think of another linear art, music. There is a composition by Erik Satie consisting of a single phrase repeated over and over again, and taking about 24 hours to perform.' (Actually, in the presence of Felber's works I thought not of Satie so much as of Beethoven's Fur Elise, a piece so short it is usually performed as an encore).

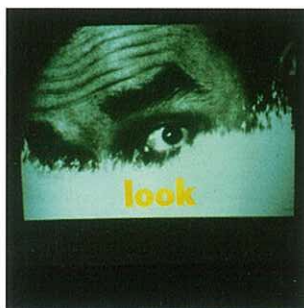
In 1991 I took residency at Deutscher Brunswick Street, Melbourne, for 6 months, followed by an exhibition. One year later I was invited as an artist in residence at Gertrude Street, Melbourne. During this stay I began working with different metals such as copper, aluminium, steel, etc. These juxtapositioned elements created a new perception of and an inquiry into linguistics. I took an Art Statement by Ad Reinhardt: Painters' Painting. Painting's Painters. Painters' Painters. By breaking up each word into two fragments I changed the context into a new emotional perception: *PAIN TERS' PAIN TING. PAIN TING'S PAIN TERS. PAIN TERS' PAIN TERS.* (Collection: Queensland Art Gallery in Brisbane).

In 1992 I returned once again to Europe and settled for 3 years in Cologne, Germany. Since 1985 I have been represented by Galerie Janine Mautsch, Cologne. During those three years I developed a new interest in audio-visual projects through the introduction to music. For one year I prepared and worked on the multimedia project *LINE AREA DING* for Gallery 14, Queensland Art Gallery, in Brisbane, June 1994, with the Curator Anne Kirker. The *LINE AREA DING* audio-visual installation for the gallery's white cubic space, with 8 projectors projecting 640 slides on the adjacent walls, in a sequence which repeated every ten minutes. These slides represent elements of nature, architecture, art, (light, forms) and human endeavour. The accompanying digital audio tape delivered fragmented recordings of music and sound effects.



11

Assume $3 \times 4 = 0 + 9 \times 9 = 0$.
Melbourne, 1992.
Collection of the Artist.



12

LINE AREA DING.
Audio-installation.
Cologne, 1992-94.
Collection of the Artist.

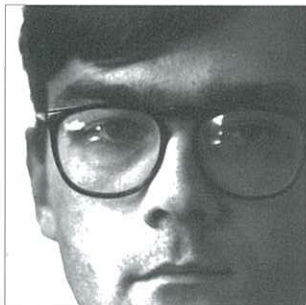


13

Life-style.
Cologne, 1992-98.
Private collection, Cologne.

This exhibition has been reviewed by Nicholas Zurbrugg, Photo file N° 43. During my 3 years in Cologne I began to photograph architectural sites, museums and artworks. With this photography – fragments of buildings or artworks – I intended to visualise a thinking process in relationship to forms and contexts. This medium has enabled me to work across the world in different cultural areas.

My major interest since the audio-visual work, *LINEAREADING*, Queensland Art Gallery, was, however, to begin a new audio project with a composer. In 1995 I returned to Australia and met the composer Elliott Gyger from Sydney whom I introduced to my ideas regarding the new project. Also I was invited to be an artist in residence at the North Adelaide School of Art, Adelaide. There I was able to work for 5 months, completing a new-series of photo etched steel plates. Christopher Chapman, Curator of Australian Art, of the Art Gallery of South Australia, has written the following text: 'These large silvered wall pieces, possess the kind of modern beauty that we might associate with city buildings and the urban environment at its most aesthetics. In another paragraph he mentions that other panels offer variable word conclusions *viol -ence, -in, -a; des -ire, -pair, -tiny*. The placement of the words, and their repetition and patterning suggest the typeset schematics of concrete poetry but they also emphasise allusions to singing or sound through the alliteration of their repeated consonants. Another quote by Chapman: '*PAINTINGASABSOLUTESYMMETRYPUREREASONRIGHTNESS* and the text mirrored to form a diamond shape that seems to hold the image itself together. A work in progress in collaboration with the composer Elliott Gyger, *25 Songs on 25 Lines of Words on Art Statement for Seven Voices and Dance* relates specifically to the writings of the American artist Ad Reinhardt, whose minimalist painting required a meditative concentration on the part of the view in order to comprehend their chromatic subtlety'.



Elliott Gyger

Elliott Gyger was born in Sydney in 1968. He attended primary school at Greenwich in 1974-77, and Artarmon (O.C. class) in 1978-79. Between 1980 and 1985 he was enrolled at Sydney Grammar School. While at school, he learned several musical instruments, including flute, oboe and harpsichord. He began writing music at about the age of ten. His early composition studies (at Sydney Grammar School) were with Tim Florence and Stephen Leek (1983), and subsequently with Ross Edwards (1984-85).

In 1986 he enrolled in the B.Mus. degree (composition) at the University of Sydney, where his composition teachers included Eric Gross and Peter Sculthorpe. In the course of his undergraduate studies, he participated in several composers' schools and workshops, including the 'New Music & the Orchestra' Workshop (with the Queensland Theatre Orchestra) in 1986; the Melbourne Summer Music School for Advanced Musical Studies in 1988; and the 2MBS-FM Young Composers' Orchestral Workshop in 1989. In the course of his university studies he was awarded numerous prizes for academic distinction. His major work in his final year was a 2-act music theatre piece, *The Hammer That Shapes*, which was staged at the University of Sydney in September 1989. He graduated in 1990 with 1st Class Honours and the University Medal. In 1996 he commenced his studies for a Ph.D. in Composition at Harvard University, supported by a Frank Knox Memorial Fellowship.

Since completing his Bachelor's degree, Elliott Gyger has enjoyed an ever-increasing reputation as a composer. He has twice been selected as a participant in the National Orchestral Composer's School (in 1990 and 1993). In 1990, his clarinet-and-piano work *Liquid Crystal* won the 2MBS-FM Young Composers' Competition. Other important works include *Compass Variations* (1993) for piano solo, *Seven Pieces Of Orchestra* (1993), *Ficta* (1994) for vocal sextet, *I am not yet born* (1995) for children's choir, and *La mer aux miroirs crevés* (1996) for nine players. His choral setting of Kenneth Slessor's poem *Five Bells* (1990), performed

by the Contemporary Singers conducted by Antony Walker, was released in 1996 on ABC Classics' 'Under Capricorn' label. Elliott held the Peggy Glanville-Hicks Fellowship in the second half of 1995.

Elliott has had works performed by the Sydney, Melbourne, Adelaide and Tasmanian Symphony Orchestras, as well Sydney Philharmonia Choirs, the Sydney Children's Choir, the Song Company and the Hunter Orchestra. He was the Australian representative at FORUM 96 in Montreal, where his *A wilderness of mirrors*, for solo EL clarinet and ensemble, was awarded third prize. 1997 saw the premiere performances of the 'nocturnal concerto for orchestra' *Deep and dissolving verticals of light* (in May, by the Sydney Symphony Orchestra under David Porcelijn), and *si doux* (in August, by the Australia Ensemble). His current projects include a work for solo oboe, and a commission from the Tasmanian Symphony Orchestra.

In addition to his work as a composer, Elliott Gyger is an active participant in the contemporary music scene in several other capacities. From 1990 to 1992, he was employed as a part-time tutor and lecturer in the Music Department, University of Sydney, teaching 3rd-Year Harmony. He has written program notes for Sydney Philharmonia and the Australian Broadcasting Corporation, as well as contributing articles and reviews to a number of journals. He has also been involved in the performance of contemporary music as a member and co-director of The Contemporary Singers (since 1987), as President of the Contemporary Performers' and Composers' Fellowship (1992-93), and as a committee member of The Native Rose Music Theatre Company (1989-92). He has made conducting appearances with the Contemporary Singers, the Sydney University Symphony Orchestra, Coruscations new music ensemble, Sydney Metropolitan Opera, the Song Company, and the Harvard Group for New Music. In the second half of 1993, he was Musician in Residence with the Song Company. He was a member of the organising committee for the Composers' Strand of the Fourth World Symposium on Choral Music, held in Sydney in August 1996.

Lucy Guerin

Lucy Guerin has been developing dances since 1989 both in New York City and Melbourne, Australia. This clash of cultures has been a source of inspiration in many aspects of her choreographic practice. Her dance vocabulary owes much to her experience in both places, drawing on her early ballet training in Australia and the influences of current trends in the New York downtown dance scene.

Born in Adelaide, Australia, she graduated from the Centre for the Performing Arts in 1982. She danced in the companies of Russell Dumas (Dance Exchange) and Nanette Hassall (Danceworks) and received several travel/ study scholarships before moving to New York in 1989. During her seven year stay Guerin was a member of Tere O'Connor Dance, the Bebe Miller Company and also worked with Sara Rudner.

In April 1997 she presented her work *Two Lies* at the Kitchen in New York for which she was awarded a New York Dance and Performance Award. (a.k.a. a Bessie) for choreography. This season was followed with a European tour of *Two Lies* and *Incarnadine*, performed in London at The Place Theatre's Turning World festival, in Rotterdam at Lantaren Nenster and in Noisiel (France) at La Ferme du Buisson.

In 1994 and 1996 she was selected to attend the Rencontres Chorégraphiques Internationales de Bagnolet in France and was awarded the Prix d'auteur to create future works and to tour Europe in 1997-98. She was a recipient of a 1994 New York Foundation for the Arts choreographic fellowship and has also received support from the Australia Council, the New South Wales Performing Arts Board, Arts Victoria, the Jerome Foundation (NYC), the Movement Research Artist in Residence program (NYC) and through a Harkness space grant at the 92nd St Y (NYC).

Guerin is now based in Melbourne, Australia and continues to present her work in New York and abroad. In September 1997 Guerin was awarded a New York Dance and Performance Award

(a.k.a. a Bessie) for her work *Two Lies* which was presented at The Kitchen in April of that same year.

Her most recent work *Remote* was premiered for The One Extra Dance Company at Sydney's Seimour Centre in October '97. A fast-paced look at the vicarious world of the TV viewer, *Remote* channel-surfs through a range of emotional dynamics from ecstasy to apathy using increasingly short attention span technovignettes. Industrial tinged dance music is mixed live on the spot by brilliant guest DJ Jad Macadam.

The skill with which Guerin has structured Remote is matched by her creativity in mood and dance-making.....a compelling, multi-faceted work Jill Sykes, Sydney Morning Herald

Robbery Waitress on Bail was presented in Danceworks Return Ticket season at the Atheneum II in Melbourne during December 1997.

Guerin showcased her work *Robbery Waitress on Bail* at the 1998 Australian Performing Arts Market in Adelaide as part of the Spotlight program in February 1998. She was featured on CD Rom for Arts Victoria's promotion of selected Victorian artists for the market.

In April and May 98 Guerin developed a new work about the scientific processes and mystical experience of sleep. This work drew on the structure of the sleep cycle, sleep disorders and the mysterious influence of dreams to create an evening length discourse on our elaborate attempts to understand our own physical and mental processes. This work premiered in November 1998 in Melbourne and then toured to Dance Theater Workshop in New York in early 1999.

Robbery Waitress on Bail toured to Copenhagen in June for Summerscene '98. In April 1999 Guerin has been commissioned by Artistic Director Gideon Obarzanek to create a work on his company Chunky Move. In early 1999 Lucy Guerin has been invited to choreograph on Mikhail Baryshnikov and his *White Oak* Project in New York.



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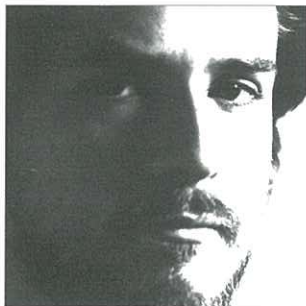
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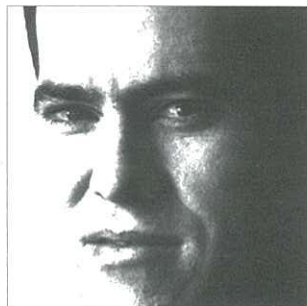
Richard Anderson

BASS

Richard Anderson began his musical training at Sydney's St. Andrew's Cathedral School, singing Treble and subsequently Bass in the Cathedral Choir.

He then moved to Canberra and continued studies at the Canberra School of Music. Richard's diverse musical interest and capabilities are reflected in his involvement in a broad span of musical genres – from Gregorian Chant and Renaissance polyphony to Opera, Oratorio and New Music. Whilst in Canberra, Richard collaborated with composition students becoming the singer of choice for the realisation of new works. Richard's Oratorio appearances include, among many others, Penderecki's *Dies Irae* and Kosmogonia.

The skills gained whilst studying in Canberra combined with much experience in the interpretation of new music make Richard ideally suited to a work such as this.



Paul McMahon

TENOR

Paul McMahon was born in Roma in western Queensland and attended both primary and secondary schooling at St. Patrick's College, Gympie. He graduated from the University Southern Queensland with a Diploma of Arts (Music) and a Bachelor of Creative Arts (Music) and holds a Graduate Diploma of Music (Vocal Performance) from the Queensland Conservatorium of Music.

Mr McMahon began his career with Lyric Opera of Queensland, now Opera Queensland and for that company he has performed roles such as *Don Ottavio* in Mozart's *Don Giovanni* and *Monostatos* in The Magic Flute Opera Spotlight. Other operatic roles include *Remendado* in *Carmen*, *Triquet* in *Eugene Onegin* and *Borsa* in *Rigoletto*, *The Novice* in the Australian premiere of Benjamin Britten's *Billy Budd* for the Brisbane Biennial Festival Music in 1993 and *Ernesto* in Donizetti's *Don Pasquale* as a guest artist for the University Southern Queensland in the same year.



Jenny Duck-Chong

MEZZO-SOPRANO

Sydney-based mezzo-soprano Jenny Duck-Chong is an active and versatile performer working particularly in the fields of oratorio, art song and contemporary chamber music. She has worked as a soloist with many leading ensembles including Sydney Symphony Orchestra, Sydney Philharmonia Choirs and Orchestra, Sydney Chamber Choir, The Contemporary Singers, Sydney Baroque, Sounds Baroque and The Renaissance Players.

Highlights of her career include a critically acclaimed performance of Monteverdi's *Lamento d'Arianna* (from her own edition) with Sydney Baroque, recorded for the ABC, Bach's *Christmas Oratorio* with Jane Glover and Sydney Philharmonia Motet Choir in July this year, a highly praised *French song recital* with Gabriella Pusner and an innovative twentieth century vocal chamber music concert performed in collaboration with Antony Walker, Sydney Alpha Ensemble and Alison Morgan under the title of *Music for Voices and Instruments*.



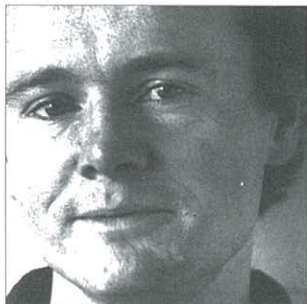
Alison Morgan

SOPRANO

Born in Dorking, England, Alison Morgan began her musical training as a chorister and flautist. In 1973 she emigrated to Australia with her family and later continued her musical pursuits, completing a Bachelor of Arts in Music degree at the Queensland Conservatorium of Music in 1987. She currently studies with Susan Falk.

Alison's expertise and dedication in the area of vocal contemporary music makes her highly sought after as a soloist and recording artist with such ensembles as The Contemporary Singers, Sydney Philharmonia Choirs and The Song Company, with whom she has performed numerous premieres by Australian composers and has featured at music festivals nationwide.

Recent engagements include soprano soloist for Mahler's *Resurrection Symphony* at the 9th International Music Festival in Sydney, featured artist in Gillian Whitehead's *Tongues, Swords*, Keys to be released on CD by the ABC this year, and .../...



Meurig Bowen
COUNTERTENOR

Meurig Bowen was brought up in London and studied music at Cambridge University, where he was a Choral Scholar in King's College Choir. After six years managing The Hilliard Ensemble in London, he moved to Sydney in 1995. He is Artistic Administrator of the Australian Chamber Orchestra, and as a freelance music journalist writes program notes, sleeve notes, reviews and profiles for numerous publications in Australia and the UK. After singing with various chamber choirs and consorts in Britain, he continues to perform with similar groups in Sydney.



Jane Sheldon
GIRL TREBLE

Sixteen year old Jane Sheldon is a student at North Sydney Girl's High School. Jane was a member of the Sydney Children's Choir for seven years and was Head Chorister in 1997. She has performed with the newly formed Gondwana Voices, a national children's choir directed by Lyn Williams and has twice participated in the National Music Camp choral program. This year in February Jane sang the part of the child soprano in a performance of Crumb's Ancient Voices of Children conducted by Antony Walker. In May she travelled an exchange chorister to Finland where she performed with the Tapiola Choir.



Pascal Herington
BOY TREBLE

Pascal has been singing for about 6 years. Starting in junior school choirs he then appeared in solo items at the Combined Primary Schools Choral Concerts at the Opera House, and at the Schools Spectacular at the Entertainment Centre.

In 1997 he took part in Gondwana Voices, the first Australia wide Children's Choir.

Pascal is a member of the Sydney Children's Choir, and the Ignatian Choir at Saint Ignatius College, Riverview. In May this year he won a scholarship to tour with the world famous Tapiola Choir in Finland.

He had a principal role as the Shepherd Boy in the Australian Opera's *'Tanhauser'* earlier this year and is currently starring as Amor, the God of Love in the A-O's version of Monteverdi's *'The Coronation of Poppea'*. Later in the year he will be appearing in Debussy's *Pelleas and Melisande*.

Richard Anderson
BASS

Since returning to Sydney Richard has performed on numerous occasions with Opera Australia, The Song Company, The Contemporary Singers and other ensembles.

Paul McMahon
TENOR

Concert and oratorio engagements include Bach's *B Minor Mass*. & *St. Matthew Passion*, Handel's *Messiah* & *Esther*; Beethoven's *Mass in C*; *Genesis One* by Michael Lynch for the 1996 Brisbane Festival; Benjamin Britten's *Serenade for Tenor*, Horn and Strings and the Qld premiere of Arvo Part's *Passio*. Mr McMahon was a soloist in Opera Queensland's *Opera on the Move* tour of Southern Queensland in 1995, the *Classic Choruses* concert in 1996 and he appeared in the 1997 National Opera Festival Canberra. He has given recitals for the *Music at Midday* series in Brisbane, made regular appearances with vocal quartet *Operatif* and guest appearances for both the Queensland Conservatorium of Music and the University of Southern Queensland. Mr McMahon has resided in Sydney since 1996 as a member of *The Song Company*, Australia's leading a capella ensemble and with that group he has given live broadcasts ABC radio; appeared in festivals such as The Adelaide Festival, The Festival of Perth, The Barossa Festival as well as other concerts in most, mainland states and territories in Australia, the United Kingdom, The Netherlands, Belgium, Singapore and Malaysia. He recorded Heinrich Schutz *Der Schwangesang* with The Song Company in the Sydney Opera House. This Australian premiere has been released on the Celestial Harmonies label (13139-2).

Recent engagements include Bach's *B Minor Mass* for the Tasmanian Conservatorium in Hobart in September 1998.

Paul McMahon appears courtesy of *The Song Company*.

Jenny Duck-Chong
MEZZO-SOPRANO

Jenny Duck-Chong has been involved as a soloist in several premiere performances of Australian works including Peter Platt's *Canzonets* (1989), Elliot Gyger's *Transcription on a Theme* by Thomas Tallis with the Sydney Philharmonia Motet Choir (1993) and Anne Boyd's *Jesus Reassures His Mother* with Sydney Philharmonia Motet Choir (1995) and in several first Australian performances including Honegger's *Le Roi David* with Antony Walker and The Contemporary Singers and Steve Reich's *The Desert Music* with David Porcelijn, The Contemporary Singers, and Sydney Symphony Orchestra.

She is an accomplished recital singer, presenting programs ranging from the early Baroque through to contemporary chamber music, from Monteverdi and Purcell through to Ravel, Berio and Stravinsky. She has also worked with the Opera Australia chorus since 1991.

Jenny Duck-Chong has recorded six CDs of early music with the Renaissance Players which have been released under the Walsingham label and has recorded numerous concerts for broadcast by the ABC and 2MBS-FM.

Alison Morgan
SOPRANO

.../... a recital of *twentieth century music* for voice and piano with Australian pianist Simon Docking. In 1998 Alison collaborated with mezzo-soprano Jenny Duck-Chong to stage a major concert performance of *20th century vocal chamber music*, in association with Sydney Alpha Ensemble and conductor Antony Walker. The event won critics' acclaim, notably for the performance of George Crumb's *Anelent Voices of Children*, which will be recorded by the ABC for disc later this year. Current plans include a second concert in 1999, featuring the same artists.

Pascal Herington

BOY TREBLE

Pascal is also a member of the Riverview Orchestra and the Junior School String Ensemble.

He has done various recording for television ads in Australia and for Hong Kong.



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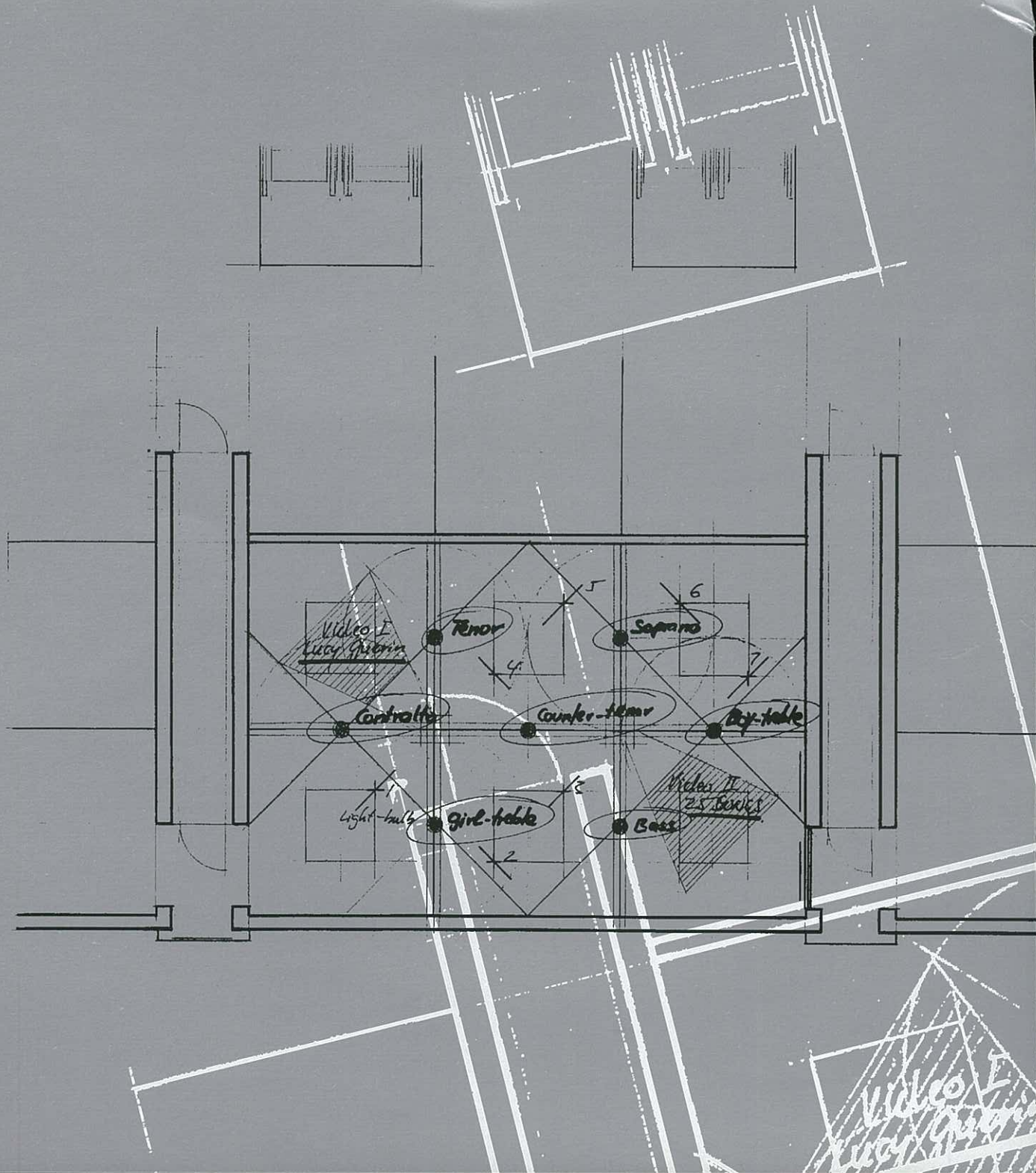
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Art Gallery of New South Wales, Sydney. 27 MARCH - 9 MAY 1999.

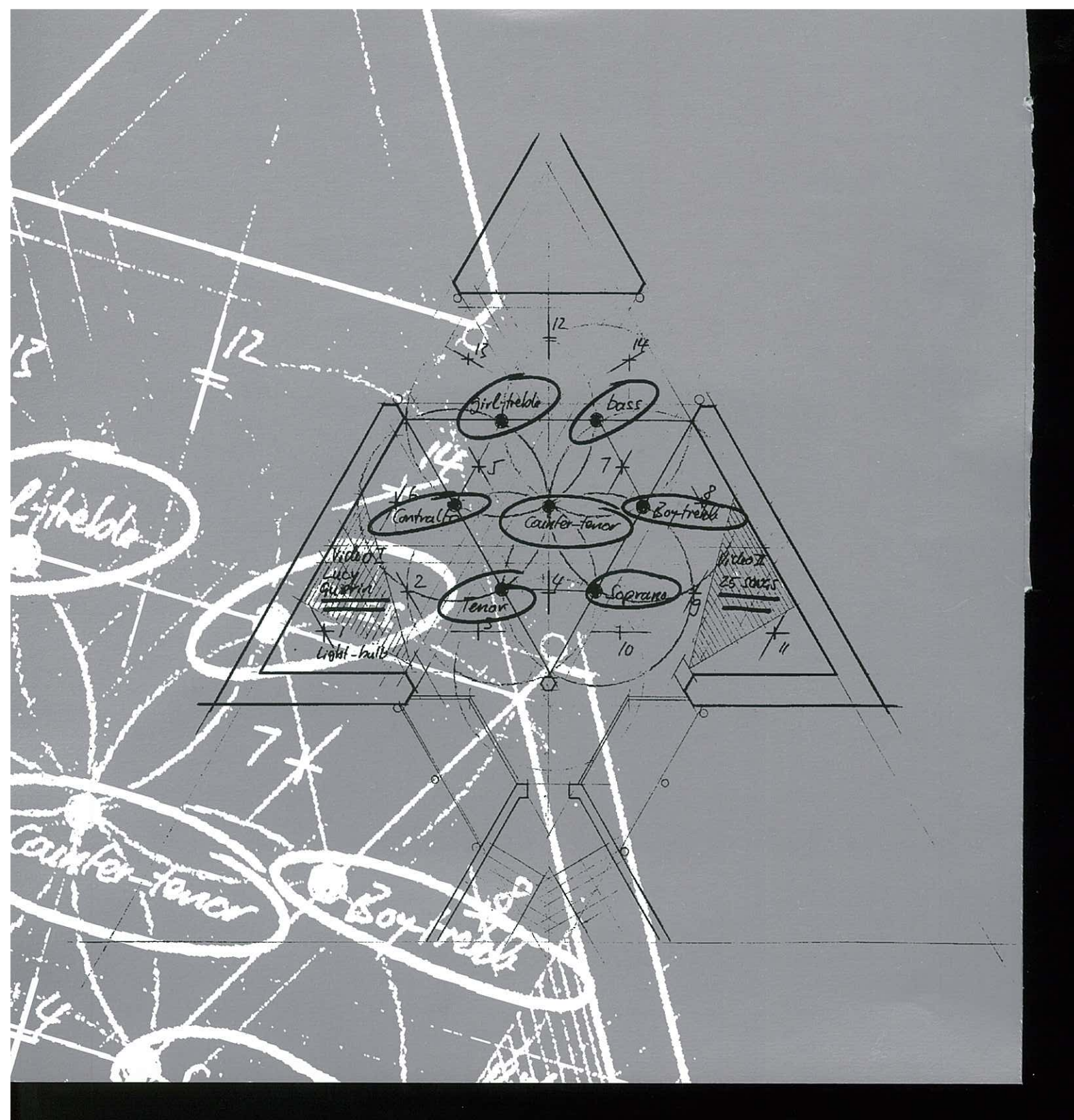
Joe Felber's installation *25 Songs on 25 Lines of Words on Art Statement for Seven Voices and Dance* reconsiders Ad Reinhardt's seminal 1958 writings on modernism, art and abstraction. At the Art Gallery of New South Wales this work will be presented in a gallery space that is almost a perfect double cube. Modernist museum architecture has been interpreted as epitomising formalism and the cultural, social and political inclusions and exclusions enacted by the museum. Felber's installation is a incisive intervention into this formalist context.

Within the gallery long polished steel tubes are suspended, almost monumental in this confined space. The viewer moves amongst them, experiencing an aural and visual environment. The image of a dancer traverses the wall in response to the sound and a lightscape also responds to the viewers presence. Felber's graphics complete the installation, drawing the audience back to the text that lies at the centre of this work. Reinhardt stated that 'Art is art. Everything else is everything else', but here that distinction is lost as the viewer is immersed in Felber's intensely reflective collaboration.

The Contemporary Projects Program is a vital part of the Art Gallery of New South Wales' commitment to the art of our time. Within this exhibition space the Gallery has presented the most stimulating recent developments in contemporary visual arts. The project space is located in the context of our contemporary collection galleries, featuring Australian and European art works. This is a fitting context for Felber's work, which was created and developed in Switzerland and Australia. In collaboration with dancer Lucy Guerin and composer Elliott Gyger, Felber has created a theatre of response to Reinhardt's modernist propositions.

Wayne Tunnicliffe

Assistant Curator, International Art



Art Gallery of Western Australia, Perth. 22 MAY – 27 JUNE 1999.

Ad Reinhardt's *25 Lines of Words on Art: Statement* was first disseminated in 1958 in a little known publication called *It Is*. Over the years through various republications this seminal text has become an important touchstone for people wishing to develop an understanding of Reinhardt's position on the Gordian knot of art's conceptual and formal aspects.

Concise almost to the point of absurdity, these aphoristic statements are categorically blunt while remaining open to multiple interpretations. For example: ART IS ART. EVERYTHING ELSE IS EVERYTHING ELSE. This tension between the statement's formal linguistic simplicity and the complex signification and meaning generated by it is a perfect starting point for new elaborations. Indeed, it is also an ideal starting point for the collaborative form of this installation between artist Joe Felber, composer Elliot Gyger and dancer/choreographer Lucy Guerin. The complex suggestiveness of Reinhardt's text is magnified by allowing each of the participants to pursue their own particular understanding or reinterpretation of the work rather than dulling difference by pursuing a more legislated form of collaboration. By filtering Reinhardt's text through each artist's sensibility and the possibilities and resistances of their chosen media,⁶ a work emerges which is not illustrative of the original text but structurally, formally and conceptually embodies its central principles of paradox and contradiction. *25 Songs on Lines of Words on Art: Statement* can be understood as a *gesamtkunstwerk*, but not in the narrative sense suggested by the term's associations with Wagnerian opera, but in a formalist one. ART-AS-ART. ART FROM ART. ART ON ART. ART OF ART. ART FOR ART. ART BEYOND ART. ARTLESS ARTIFICE.

Trevor Smith
Curator of Contemporary Art

Quotations taken from Ad Reinhardt, '25 Lines of Words on Art: Statement,' *It Is* 1 (Spring 1958): 42; reprinted in Barbara Rose, ed., *Art-as-Art: The Selected Writings of Ad Reinhardt* (New York: Viking, 1975), p. 51-52 and *Theories and Documents of Contemporary Art*, ed. K. Stiles and P. Selz, University of California Press, 1996, p. 90-91.

Counter-tenor

Tenor

VIDEO II
25 SONGS

Boy-tenor

Soprano

Girl-tenor

Contralto

Bass

Counter-tenor

Tenor

light-bulb 1

VIDEO I
LUCY GUERIN

VIDEO II
25 SONGS

Singapore Art Museum, Singapore. 27 AUGUST - 26 SEPTEMBER 1999.

Boundaries of Aesthetics

Art has become global through the intense exploration of culture rather than being confined within the boundaries of physical geography. It is this challenge to the concept of a universal global culture, which attempts to introduce newer perspectives in *25 Songs on 25 Lines of Words on Art Statement for Seven Voices and Dance*.

This is a music/theatrical collaborative installation, initiated by visual artist Joe Felber, collaborating with composer Elliott Gyger and dancer Lucy Guerin. Each artist has modified the concept of abstraction by expanding and re-posing its various meanings. The whole work challenges different art practices and documents the collaborative practices in audio-visual performance today. The work also presents the artist as the role of creator/producer, able to explore and work with others to realise his works rather than doing everything himself. To support the works of a Swiss artist and the elements of bridging Western Art with Asia, Credit Suisse Private Banking, Credit Suisse First Boston and Winterthur Insurance are together as sponsors and supporters for the event under the auspices of the Swiss Embassy.

As the curator of this exhibition at SAM, I am interested to test and explore or consider the restrictions of the installation/the structure, the medium, the composed music or sound coming out from each column-tube. Restrictions, can be aesthetic, something to work against, which gives the artist a certain freedom. At times, acknowledging the restrictions of the medium allows another kind of freedom. It is interesting to thwart the medium, of testing its limits, to take away (some of) the things that have defined it. The work itself cannot be perceived as only an installation art.

In an effort for possible cultural communication and interpretation, I have invited The Arts Fission Company (T AFC)¹, a multi-discipline performing arts company to take this challenge which is in tangent with the artistic sensibility of T AFC's focus - to explore the contemporary Asian perspective and sensibility through unconventional staging and presentation. T AFC's performance at SAM will be the Singapore's integration and rendition to Joe Felber's installation and Gyger's music composition. The performance with five dancers will respond from another aesthetic angle than the original dance collaboration with Guerin. They will employ practices from the preceding generation, combine and blend natural movement and choreography of geometric patterning with recognisable movements appropriated from a broad spectrum of dance. This performance will take the Asian sense of negative/empty space (especially seen in traditional Chinese painting) as an offshoot to their creative exploration and expression of their perception of space through the sonic and visual experience from the installation. There is an attempt to appropriate the reconciliation of opposites: present and past, analytical and intuitive, classical as well as modern. The sheer physicality of the work will make it both demanding for the dance specialists and delightful for the audience. As such, the Singapore performance acts as an addendum to the conversation held between the original collaborators.

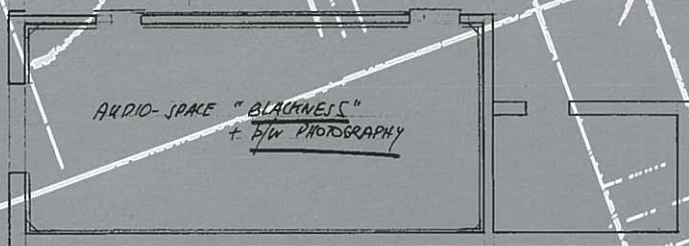
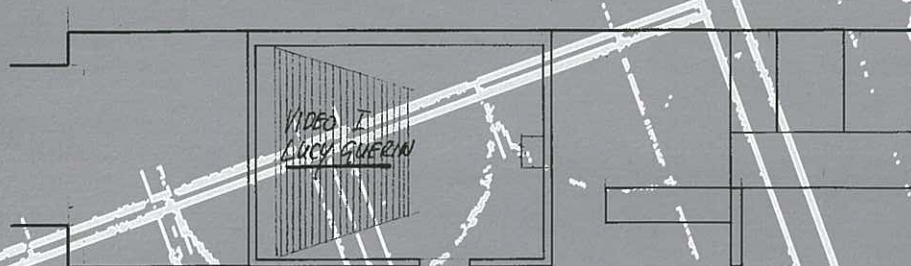
The Singapore dance version by T AFC will be compiled and edited into a video-tape, included with the installation *25 Songs on 25 Lines of Words on Art Statement for Seven Voices and Dance* as it travels to the other venues of its exhibition itinerary. This collaborative cultural exchange and interaction opens an added value and dimension to Felber's visual artwork - to encourage, experiment and investigate.

Karen Lim
Curator for the Exhibition

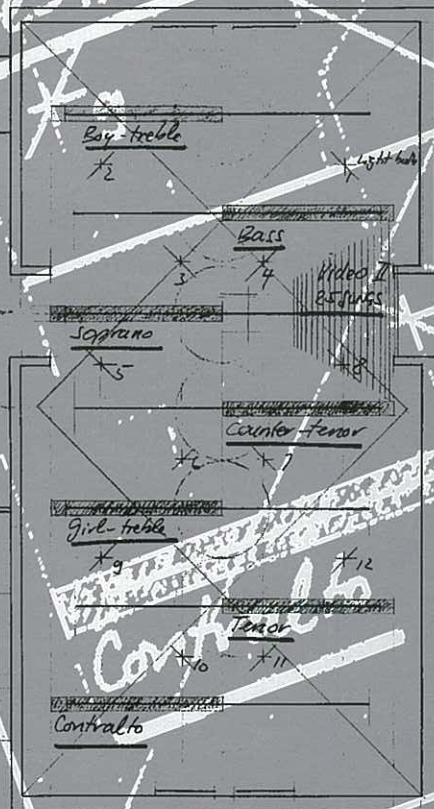

NATIONAL HERITAGE BOARD
Singapore Art Museum

swiss connections 99

¹ The Arts Fission Company (T AFC) is a professional performing arts company founded by Choreographer Angela Liong and Artist Chandrasekaran in May 1994. T AFC made its inaugural multimedia performance 'Mahabharata: A grain of Rice' in June 1995 under the auspices of the Festival of Asian Performing Arts organised by the National Arts Council, Singapore.



girl-treble



Australian Centre for Contemporary Art, Melbourne. 9 OCTOBER - 21 NOVEMBER 1999.

The multi-disciplinary nature of Joe Felber's practice, and his collaboration with Lucy Guerin and Elliott Gyger, have the potential to weave their way interestingly across the varied spaces of the Australian Centre for Contemporary Art. As a public art space devoted to presenting contemporary developments across the visual, performance and sound arts, ACCA is most appropriate as a site for such exploration.

ACCA's architectural character will add a further layering to the project, as the installations, projections and performances will traverse three very different volumes and spaces, from the 'white cube' of the Centre's 1987 extension, to the intimate and more domestic nature of the smaller galleries of the original building. As such these spaces will permit the viewer to move from light to dark, from large to small, movement to stillness and from sound to silence.

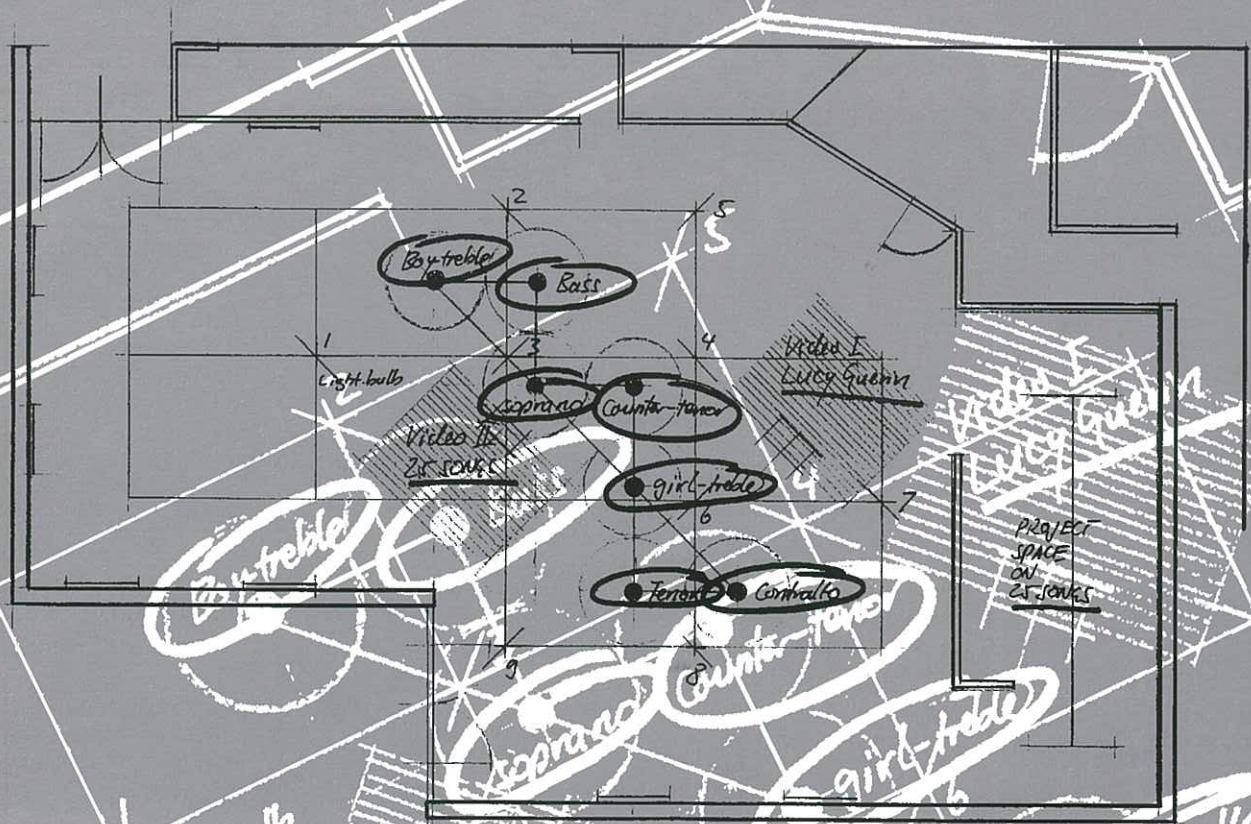
The project will also have a particular framework in Melbourne as ACCA will present the project in collaboration with Experimenta Media Arts: Experimenta fosters innovation in experimental media arts by providing new creative and intellectual contexts for artists and audiences. Experimenta works with digital media, film, video, installation art, performance and sound art, so this is a most appropriate partnership.

As Melbourne is also home to Lucy Guerin, ACCA is delighted to be able to present her live performance as part of this project.

Clare Williamson
Curator until December 1998

ACCA





PROJECT
SPACE
ON
STAGES

The University of South Australia Art Museum, Adelaide. 6 APRIL - 6 MAY 2000.

The University of South Australia Art Museum is delighted to be associated with Joe Felber's *25 Songs on 25 Lines of Words On Art Statement for Seven Voices and Dance*, for the Adelaide leg of a national tour which principally involves state art galleries.

This very original, performative 'exhibition' is a creative triumph between artists working collaboratively in visual, music and dance mediums. It is unusually suited to a university art museum whose special charter is the marriage of education with innovation. It is also germane that the physical and digital components of this highly sophisticated work were produced in Adelaide, where Felber has spent time during his rounds between Australia and Europe.

25 Songs on 25 Lines of Words On Art Statement for Seven Voices and Dance is one of the most ambitious multi-media projects recently attempted in Australia, and was conceptually inspired by the minimalism of Ad Reinhardt's *Black Paintings* and the theory of his *25 Lines of Words On Art Statement*, published in 1958. Felber has perceived propagative and religious dimensions in Reinhardt's monochromes, and seeks, through deconstruction and fugue, to procure new, transcendent work from its timeless black space.

Felber and his collaborators, in fact, have undertaken an artistic journey which in ways resembles the fabled *Mahabharata*, certainly in epic scope and philosophy. And it is work intended to challenge and excite discerning audiences of contemporary culture, rightly wary by now of the generic 'experimental'.

Erica Green

Director

University of South Australia Art Museum

Acknowledgements

I am most grateful to Ad Reinhardt's art and theory, Elliott Gyger and Lucy Guerin for their outstanding work. All the seven singers for their enthusiasm and musical interest Richard Anderson, Bass; Jenny Duck-Chong, Mezzo-soprano; Meurig Bowen, Counter tenor; Alison Morgan, Soprano; Pascal Herington, Boy treble; Jane Sheldon, Girl treble; Paul McMahon, Tenor. The Sydney University Electronic Sound Studio for generously lending their facilities, and engineers Peter Mumford and Kevin Davidson for their assistance.

A few curators and friends could accept my gratitude for their support and sustained interest in this collaborative project. I would like to thank the Art Gallery of New South Wales, Victoria Lynn, Curator Contemporary Art, for the artist's interview, Tony Bond, Head Curator International Art, and Wayne Tunnicliffe, Assistant Curator, International Art; Christopher Chapman, Director of EAF (The Experimental Art Foundation), Adelaide, and Beat Wismer, Director, Kunsthau Aarau, Aarau, Switzerland.

I am most grateful to the Australia Council, New Media Arts Fund and Pro Helvetia, Switzerland for their financial support. I would like to thank Julien Witt, Jim Trimboli and the design company POAGI[®], Adelaide, especially designer Alexander Musson for his creative input and whose crucial support made this publication possible. Also for the computer animation on *Video 2*, based on Ad Reinhardt's *25 Songs* in association with Grant Hancock, Adelaide. I am most appreciative for the work of Timothy Murphy, designer, for the typography on the additional project; *Trans -form, -late, -cendent*.

I would like to thank Urs Zimmermann and Counsellor Franz von Atzigen for the support and funding from the Embassy of Switzerland and Credit Suisse Group, Private Banking, First Boston and Winterthur Insurance who made the exhibition at the Singapore Art Museum (SAM) possible.

The curators writings on the project for this catalogue have enriched this project enormously. Wayne Tunnicliffe, Art Gallery of New South Wales, Sydney; Trevor Smith, Art Gallery of Western Australia, Perth; Karen Lim, Singapore Art Museum (SAM), Singapore; Clare Williamson, ACCA, Melbourne; Erica Green, Art Museum, University of South Australia, Adelaide.

I would also like to thank the video crew for the production of Lucy Guerin *Three dances*; Lucy Guerin, dress design; Peter Watson, camera; Margie Medlin, lighting; the Dancehouse, North Carlton and Alan Morgans, photographic studio, Melbourne. David Christopher, Adelaide for his inventive technical engineering and Tom Manning for his audio advice.

I am most grateful to Rowland Richardson, Director from the North Adelaide School of Art, for my artist in residency and patient technical assistant Dwayne Warner, to realise the seven steel-pieces. Ben Searcy for the photography of the seven works in steel.

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Front cover.

Joe Felber. Photograph portfolio *Fragments of three dances* by Lucy Guerin, 1998.

Front cover overleaf.

Joe Felber. Photograph portfolio *Art and Architecture*, 1992-98.

Inside front cover.

Joe Felber. Title: *Brushwork that brushes out brushwork I*, 1996.
Size: 8 plates (60cm x 60cm / 240cm x 120cm).
Technique: photo-etched and screen-printed on black steel.

1 Joe Felber. Photograph portfolio *Fragments of three dances* by Lucy Guerin, 1998.

2 Joe Felber. Title: *LINEAREADING for ART*, 1992.
Private collection, Zurich, Switzerland.
Size: 12 plates (52cm x 52cm / 52cm x 624cm).
Technique: photo-etched on black steel.

3 Joe Felber. Title: *Ensemble for 18 musicians II* (Steve Reich), 1996.
Size: 8 plates (60cm x 60cm / 240cm x 120cm).
Technique: photo-etched and screen-printed on stainless steel.

4 Joe Felber. Photograph portfolio *Art and Architecture*, 1992-98.

5 Joe Felber. Title: *Ensemble for 18 musicians I* (Steve Reich), 1996.
Size: 8 plates (60cm x 60cm / 240cm x 120cm).
Technique: photo-etched and screen-printed on stainless steel.

6 Joe Felber. Title: *Ensemble for 18 musicians III* (Steve Reich), 1996.
Size: 8 plates (60cm x 60cm / 240cm x 120cm).
Technique: photo-etched and screen-printed on black steel.

7 Joe Felber. Title: *Eye-puzzle*, Sydney, 1982-84.
Collection: Chartwell Collection, Hamilton, New Zealand.
Technique: oxide pigments on hessian. Size: 160cm x 160cm.

8 Joe Felber. Title: *Concept 3-4-7*, Sydney, 1988/89.
Collection: National Gallery of Victoria, Melbourne.
Technique: oxide pigments on hessian and board.
Size: 250cm x 405cm.

9 Joe Felber. Title: *Concept 3-4-7*, Sydney, 1988/89.
Technique: oxide pigments on floor. Destroyed.

10 Joe Felber. Title: *Concept 3-4-7*, Sydney, 1988/89.
Exhibit: Australian Perspective, Sydney 1989.
Collection: Queensland Art Gallery, Brisbane.
Technique: hessian and black steel. Size: 320cm x 320cm x 240cm.

11 Joe Felber. Title: *Assume $3 \times 4 = 0 + 9 \times 9 = 0$* , Melbourne, 1992.
Collection of the Artist.
Technic: oxide pigments on Japanese paper. Size: 320cm x 1020cm.

12 Joe Felber. Title: *LINE AREA DING*, Audio-installation, Cologne, 1992-94.
Exhibit: Gallery 14, Queensland Art Gallery, Brisbane.
Collection of the Artist.
640 slides + 10 minute audio-sample.

13 Joe Felber. Title: *Life-style*, Cologne, 1992-98.
Private collection, Cologne.
Technique: R.M. briefcase. Size: 45cm x 55cm x 16cm.

14 Joe Felber. Title: *Trans, -mit, -late, -cendent I*, 1996.
Size: 8 plates (60cm x 60cm / 240cm x 120cm).
Technique: photo-etched and screen-printed on stainless steel.

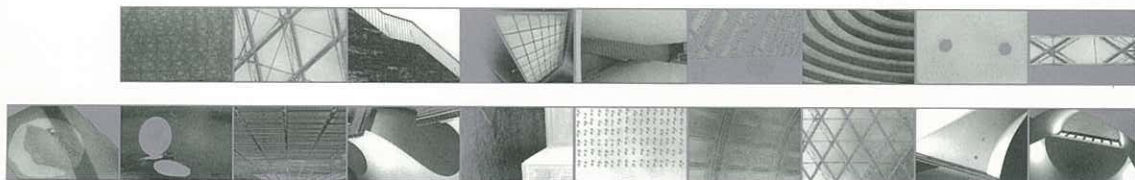
15 Joe Felber. Title: *Voyeur is men I*, 1996.
Size: 8 plates (60cm x 60cm / 240cm x 120cm).
Technique: photo-etched and screen-printed on black steel.

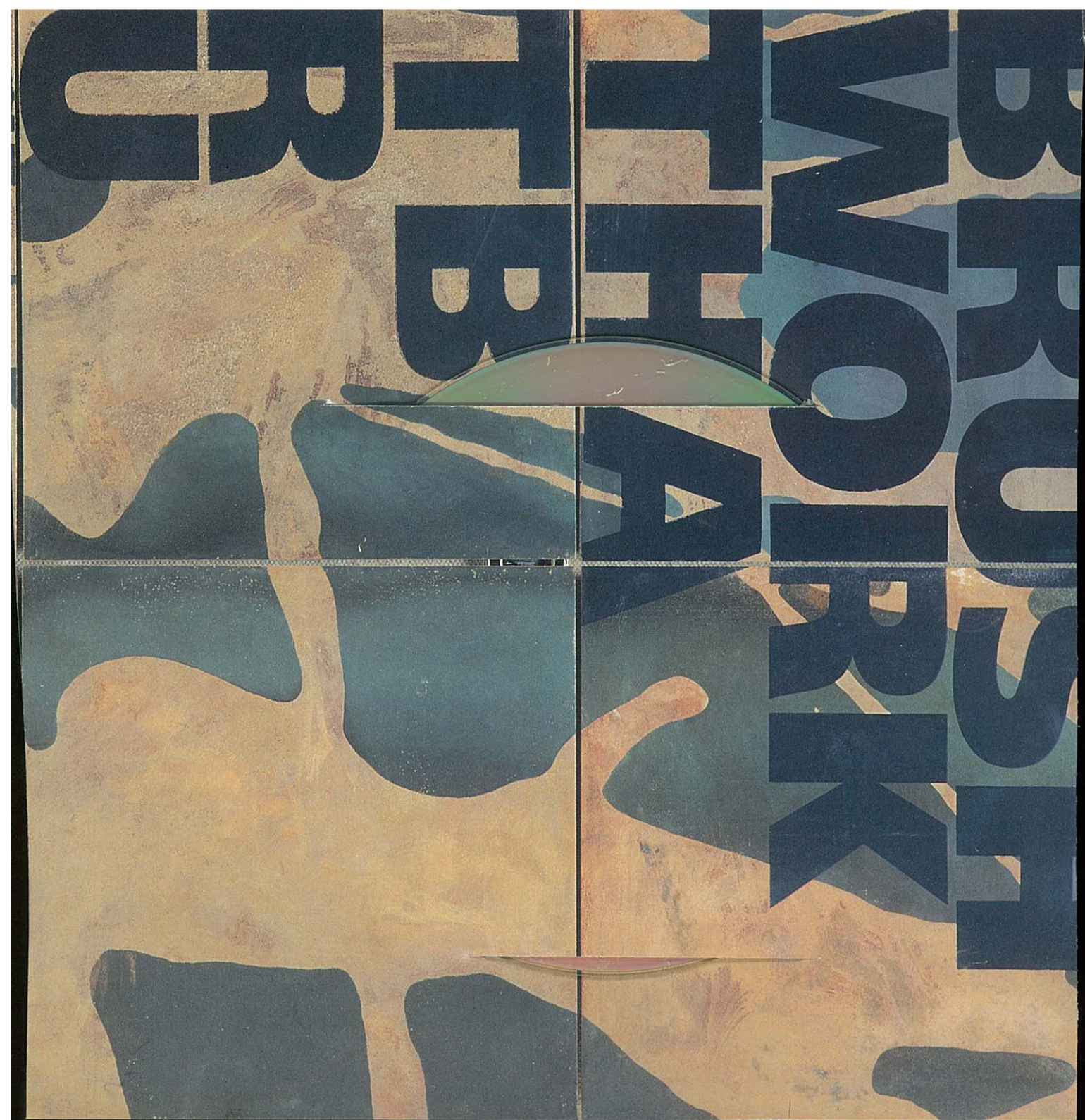
Back cover overleaf and back cover

Joe Felber. Photograph portfolio *Art and Architecture*, 1992-98.

Inside back cover

Joe Felber. Title: *Painting as absolute symmetry I*, 1996.
Size: 8 plates (60cm x 60cm / 240cm x 120cm).
Technique: photo-etched and screen-printed on stainless steel.







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