



Tura New Music

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Acknowledgements

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Louise Devenish

Sheets of Sound is presented by Tura and PICA.

This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

PICA's ongoing programs are primarily supported by an investment from the State of Western Australia through the Department of Local Government, Sport and Cultural Industries in association with Lotterywest, assistance from the Australian Government through the Australia Council, its arts funding and advisory body. PICA is supported by the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments.

Tura New Music's annual program is supported by the State Government through the Department of Local Government, Sport and Cultural Industries, in association with Lotterywest and The Australian Government through the Australia Council, its arts funding advisory body.

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Sheets of Sound Supporter



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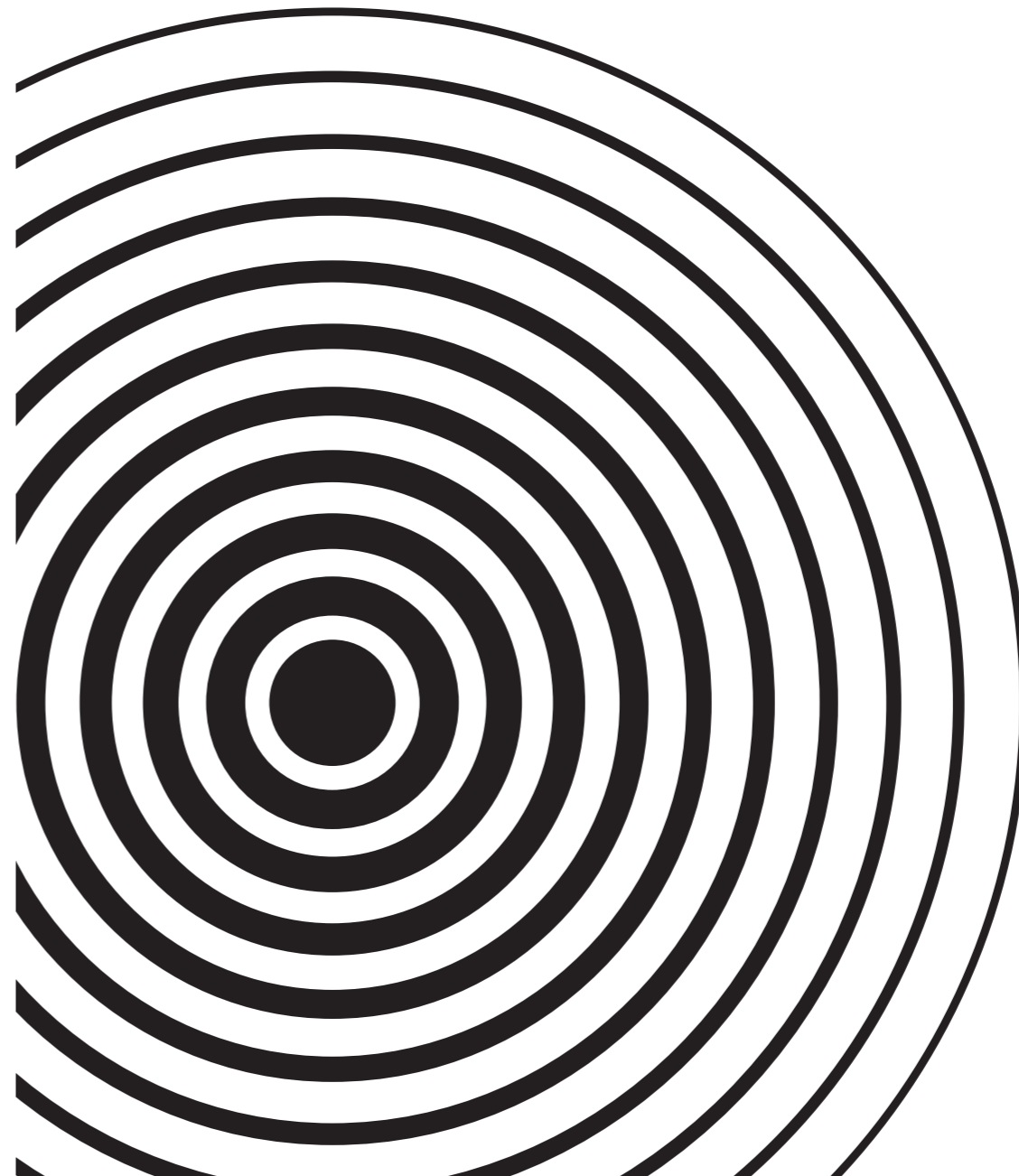
PERTH INSTITUTE OF
CONTEMPORARY ARTS

Sheets of Sound

Louise Devenish

Friday 28 - Saturday 29 June 2019

PICA Performance Space



1. **Percipience: After Kaul (2019) 7”**
by Louise Devenish and Stuart James
2. **Catacomb Body Double (2019) 24”**
by Matthias Schack-Arnott
3. **Permeating Through the Pores of Shifting Planes (2019) 20”**
by Annie Hui-Hsin Hsieh

Please note that there will be no interval.

Sheets of Sound

Sheets of Sound is the latest solo project from award-winning percussionist Louise Devenish.

Featuring two new commissions composed for Devenish by Annie Hui-Hsin Hsieh and Matthias Schack-Arnott, Sheets of Sound diversifies the sonic possibilities of metal, paper, plastic and skin and electronics. This tactile sound world is paired with instruments and objects carefully and spatially arranged. An invitation to discover new percussive music, Sheets of Sound is a curious exploration of the intersection between sound, performance and installation.

Sheets of Sound is presented by Tura and PICA.

Artist

Louise Devenish is a contemporary percussionist whose creative practice blends performance, collaboration and artistic research. A passionate advocate of new music and Australian music, Louise has commissioned over 50 works for percussion, and her performances are acknowledged for their ‘dazzling vitality’, ‘stunning virtuosity’, ‘interpretive flair and technical brilliance’. Louise is a core artist with acclaimed electroacoustic sextet Decibel (WA), Australia’s leading percussion group Speak Percussion (VIC), theatre percussion project The Sound Collectors and chamber ensemble Intercurrent. With these ensembles and as a soloist she develops new works exploring graphic notation, post-instrumental practice and collaborative creativity, performing around Australasia, Europe, North America and the UK. Louise is Chair of Percussion at the UWA Conservatorium of Music, a Churchill Fellow, and recently published her first book Global Percussion Innovations: The Australian Perspective.

louisedevenish.com.au

Composers & Creative Team

Annie Hui-Hsin Hsieh

Born in Taiwan and raised between New Zealand and Australia, Hsieh's compositional interest focuses on music as an immersive physical experience and considers sonic expressions in terms of performative corporeality, affective aptitude and spatial constraints.

She received her doctorate degree from the University of California, San Diego, working with Lei Liang and Katharina Rosenberger. Recent commissions include Symphony Services Australia, The Arts Centre Melbourne, Melbourne Symphony Orchestra, Adelaide Symphony Orchestra, Wien Modern, Foundation Royaumont, Red Fish Blue Fish, Quince Ensemble and ELISION Ensemble, among others.

Hsieh is currently an Assistant Teaching Professor at Carnegie Mellon University where she teaches courses in contemporary music analysis and application, sound art, as well as music theory.

anniehuihsinhsieh.com

Matthias Schack-Arnott

Matthias Schack-Arnott is a Melbourne-based percussive artist.

Described by The Guardian as ‘visually and sonically exquisite’, Schack-Arnott’s work explores unique approaches to percussive performance. His work has been presented by Melbourne Festival, La Comete (France), Spor Festival (Denmark), Arts House, Supersense – Festival of the Ecstatic (Arts Centre Melbourne), MPavilion, The Unconformity (Tasmania) & Next Wave (2012 & 2014).

From 2010-2018 Matthias was the Artistic Associate of Australia's leading percussive arts organisation, Speak Percussion. He continues to have a close affiliation with the organisation.

He has won numerous awards, including the 2016 Melbourne Prize for Music ‘Development’ Award, a 2014 Green Room Award and multiple Australian Art Music Awards for his work with Speak Percussion.

As a collaborator, interpreter and improviser, Matthias has worked with many leading musicians including Steve Reich, Claire Chase, Unsuk Chin, Valerio Tricoli, John Zorn, Liza Lim and Steven Schick.

Matthias is a Musica Viva FutureMaker 2018-19.

matthiasschackarnott.com

Production

Colin Best | Venue Tech / Lighting

Tristen Parr | Technical Producer / Audio

Program Notes

Percipience: After Kaul (2019)

Composition by Louise Devenish and Stuart James

The triangle is something of a paradox - an exceedingly simple instrument that is nonetheless capable of producing extremely complex sound. When struck in different places, a wide range of overtones can be sounded – including many that are almost inaudible. The astonishing ‘overtone triangle’ featured in Percipience is a construction of German percussionist and sound explorer Matthias Kaul, and the overtone triangle offers a simple way to access a wider range of the triangle’s complex sounds. When the overtone triangle is struck, the vibrations of the triangle travel along a wire traversing the curve of a hollow half-circle of polystyrene, which acts as an amplifier. The most stunning sound afforded by the overtone triangle is a tremulous singing produced when the horizontal bar of the triangle is sounded. This singing is a series of glissandi resulting from the weight of the triangle pulling and bouncing on the wire.

Percipience is inspired by some of the remarkable percussive sound making experienced during my 2018 Churchill Fellowship, and by the equally remarkable work of my colleagues in Decibel New Music. Here, the acoustic sounds of the overtone triangle are accompanied by recorded samples of the instrument, some of which have been pitch-shifted down octaves by Stuart James to produce a low frequency bed of sound for the overtone triangle to interact with.

Louise Devenish

Catacomb Body Double (2019)

Composition by Matthias Schack-Arnott

One of the first images that came to mind when working on this piece was the intricate jewel encrusted skeletons of the Catacomb Saints. From the 16th to the 19th century the Vatican ordered the exhumation of thousands of skeletons from the catacombs beneath the city to be installed in towns throughout Europe. The bodies of ancient Christians were carefully exhumed and decorated with gold and precious stones. Few, if any, of the corpses belonged to people of any religious significance though, given their burial, some may have been early Christian martyrs. Each was nonetheless painstakingly dressed and decorated as one of the various Catholic saints. The result is a strange mix of bone, precious metal and Catholic iconography – three elements that come together to form extravagant props in the theatre of religion.

Catacomb Body Double is a piece for two bass drums activated by percussive objects and tremor patterns. There are three conflicting forces within the piece that together form a poetic tension: 1. The unrefined/subterranean (tremor patterns, semi-chaotic textures). 2. The man-made/refined (bells, cymbals, glass). 3. The non-material (electronics).

Matthias Schack-Arnott

Program Notes

Permeating Through the Pores of Shifting Planes (2019)

Composition by Annie Hui-Hsin Hsieh

The piece started as a simple wish to explore the sonic properties of paper. A journey into sourcing the potential materials in art supplies shops led me to discover the geometrical light refraction patterns off silver acetate sheets that are akin to organic matters. The shifting and seemingly permeable refractive texture spoke to me as kind of mutating landscape that is full of pores yet connected through an intricate web, constantly drifting in a state of becoming - like a metaphor of the current global social instability where lands are lost, borders are collapsing, and conservative politics are gaining foot to protect one’s own interest above all.

Annie Hui-Hsin Hsieh

Tura New Music

Established in 1987 as a producer and advocate of new music and the sonic arts, Tura New Music is a multi award-winning Australian arts organisation.

With our expansive range of city-based and regional programs, Tura works with both high profile and emerging artists to ignite the disruptor in music through artistic risk and discovery. We are not about the conventional or the expected, but rather what can be born from nurturing daring and embracing boldness.

Due to the diversity of our programs, in curating them, we provide an arena for the constant development of globally significant artworks that reflect Australia’s energy, diversity, and sense of place. In doing this, we create an essential pipeline for Australian new music and the sonic arts. We champion the artistic rigour that flows from experimentation.

We pave the way for exceptional and curious encounters with unique sound worlds.

tura.com.au

PICA

PICA is one of the nation’s leading multi-artform contemporary arts spaces and is known for the pivotal role it plays in the development and presentation of significant new work.

Housed in an iconic heritage building in the heart of Perth, PICA is the only place where West Australians and visitors to the state can experience, under one roof, the very best of local, Australian and international contemporary visual, performing, and interdisciplinary arts.

Both a producing and presenting institution, PICA runs a year-round program of curated exhibitions, seasons in contemporary dance, experimental theatre, live art, new music and interdisciplinary projects, and offers a range of artist in residence and artist development programs.

PICA’s purpose is to foster the development of, and engagement with, contemporary arts and ideas. Its mission is to create career-defining moments for artists, life-changing experiences for audiences and critical turning points in the advancement of art forms.

pica.org.au