

VOLUME 13

11:30AM
SUNDAY 15 OCTOBER 2023
LECTURE HALL



Sarah Curro *Violin & Co-Curator*
Gareth Colliton *Co-Curator*

ABOUT THE MUSIC

VOLUME 13 @ PFSMF

HABITAT

VOLUME 13 is a deep psychological Soundscape which will pull you into the core of your very being, enhanced by a visual Artscape featuring the very best of the Southwest, intertwined and co-curated together with Southwest art mage Gareth Colliton. A deeper search for Home without ego and without judgement. All of the works come from The Volume Collection: 40 pieces for solo acoustic, semi-acoustic and electric violins. The 9 works featured in VOLUME 13 will be performed uninterrupted as one continuous presentation, for a seamlessly immersive experience.

Program Notes

Welcome to VOLUME 13 for the PFSMF themed HABITAT We'll go on a journey through the tumultuous, mysterious and endlessly fascinating habitat of our inner world, our MIND...

1. Cascades by Jessamie Kaitler composed in 2016 (Backing track)

Cascades is a luscious optimistic and childlike exploration of hopes and dreams. A rich orchestral backing track gives the impression of a safe and exciting journey through a fantastical dream world. With sweeping violin lines soaring over top how can anything be more exhilarating ?

2. Counterpoise by Hugh Crosthwaite composed in 2016 (Solo)

The journey comes to a quiet resting place with Counterpoise, based on a poem of the same name by Brian Walters. This piece seems directionless as does the poem but it is the kind of daydreamy wordplay which comes out of a restful contemplative mind-scape. Time is explored and Hugh melds the inflection of Brian's text with the concept of free-time.

Here is an excerpt from the poem.

Behind, beside, before;

Once, nonce, hence -

Time pools in the present

Tense; deeps of now brim -

Never to be reclaimed,

Ever flowing silently away.

(The complete poem is available through Apple iBooks in the publication Angels, Like Laundry by Brian Walters <https://books.apple.com/au/book/angels-like-laundry/id1450593817>)

3. Beating Aerophobia by Sharif Labban composed in 2015 (Backing track)

We continue downwards with the use of an octave pedal. We are pulled into the space which processes shock and trauma. The dialogue in this piece references eight major events in the history of aviation in the United States. Here are brief accounts of these events in the words of the composer. Full transcripts of the dialogue are found within The VOLUME Collection <https://thevolumecollection.bandcamp.com/merch/the-volume-collection> along with 40 other commissioned pieces for solo violin.

A: Challenger disaster: 28 January 1986

The Space Shuttle Challenger broke apart and exploded 73 seconds after launching from Cape Canaveral, Florida, killing all seven crew members on live television.

B: Hindenburg disaster: 6 May 1937

The passenger airship Hindenburg exploded while docking in Lakehurst, New Jersey, killing 36 people and effectively ending the airship era in the United States.

C: Attack on Pearl Harbor: 7 December 1941

Japan launched attacks throughout the Pacific and East Asia, beginning the Pacific War. As part of this initiative, 353 planes attacked Naval Station Pearl Harbor, killing 2,403 citizens and provoking the United States to enter World War II.

D: Attack on the World Trade Center, NYC: 11 September 2001

Four commercial planes were hijacked and crashed, two into the Twin Towers of the World Trade Center in New York City. The event claimed the lives of 2,977 victims during a time of peace, witnessed live by millions around the world.

E: Apollo 11 launch: 16 July 1969

The National Aeronautics and Space Administration (NASA) launched the flight to land men on the moon. Four days later, the world watched in disbelief as Neil Armstrong and Edwin "Buzz" Aldrin stepped onto the lunar surface while Michael Collins piloted the command spacecraft.

F: Project Red Bull Stratos: 14 October 2012

Felix Baumgartner broke several world records by space diving from 24 miles (39 km) high, breaking the sound barrier and landing safely in New Mexico.

G: Miracle on the Hudson: 15 January 2009

A commercial plane lost both engines shortly after takeoff from LaGuardia Airport in NYC. Captain Chesley Sullenberger and air traffic controller Patrick Harten heroically coordinated ditching the plane in the Hudson River, saving the lives of all 155 passengers.

H: Response to Hurricane Katrina: 29 August 2005

Between August 29 and 30, 2005, storm surges destroyed the levee system surrounding New Orleans, Louisiana, flooding more than 80 percent the city, with some areas under 5 meters of water. The immediate response of the U.S. Coast Guard saved more than 33,500 lives by continuously airlifting supplies in and people out for days.

I: Jennifer Sanasie of News24 interviewed British Airways pilot Steve Allright about his book, Flying with Confidence: The proven programme to fix your flying fears.

J: A genuine aerophobe Josh faced his fear of flying by letting his pilot friend take him out for a wild aerobatics flight in an Alpha 160a out of Christchurch, New Zealand.

K: After the attacks on September 11, 2001, the first flights allowed to land at Chicago O'Hare International Airport were received by thousands of cheering strangers.

4. Desolate Land by Jordan Halaseh composed in 2016 (Solo)

Jordan's piece takes us into the raw emotion of pain and grief with this wailing lonely lament ending uncomfortably and without resolution.

5. Into the Night by Hugh Crosthwaite composed in 2015 (Backing track)

Deeper still we go into the timelessness of pure darkness. A vacuum of all emotions and meaning. The sub -atomic eternity of our uncharted minds. Rest here in the stillness. But where are we? And who are we without emotions?

6. Cargo by Matt Timmis composed in 2012 (Solo)

We emerge but we are broken. Like a creaking shipwreck we have arrived but we are battered and without purpose. We lurch and strain but we remain restricted by the impossibility of living. This will sound OUT OF TUNE. Matt Timmis has used quarter tones to further destabilise the listener. It is brief but harsh.

7. Dawn of Ending by Timothy Coghill composed in 2016 (Backing track)

Our chances of emotional survival depend upon finding our spiritual location. Dawn of Ending is a reawakening of the senses. It is a soul cathedral, a rebirth of pure light and a resting place for our pain. The backing track reminds us of the angels which protect us as multiple violins sing to us as we emerge.

8. Be More Silent by Simon Charles composed in 2011 (Solo)

Jadedness overtakes us. We are FINE. We go through the motions of living but there is an emptiness.

This piece is based upon one line from the poem 'The People of Saba' by Jalal ad-Din Muhammad Rumi.

The People of Saba feel bored with just the mention of prophecy.

They have no desire of any kind. Maybe some idle curiosity about miracles, but that's it.

This over-richness is a subtle disease. Those who have it are blind to what's wrong, and deaf to anyone who points it out.

The city of Saba cannot be understood from within itself, but there is a cure, as individual medicine, not social remedy.

Sit quietly and listen for a voice that will say, Be more silent.

As that happens your soul starts to revive. Give up talking, and your positions of power. Give up the excessive money.

Turn toward the teachers and the prophets

who do not live in Saba. They will help you grow sweet again, and fragrant and wild and fresh, and thankful for any small event.

9. That Wild Mercury Sound by Jane Hammond composed in 2010 (Backing track)

After much struggle we have found ourselves once more. We stand tall and face life once again with new hope and energy. An uplifting end to a difficult journey of the mind, body, heart, soul....

end

The painted semi-acoustic violin is a collaboration between the violin maker Paul Davies <https://spurmovingmusic.com/>

and the multi-genre artist and performer ReVerse Butcher

<https://reversebutcher.com/>

More information about the painting of the violin is found in our co-written iBook This is Not a Violin; it is a Doorway

<https://books.apple.com/us/book/this-is-not-a-violin-it-is-a-doorway/id1487415724>

For a link to purchase these pieces and more, including backing tracks, The VOLUME Collection is available on Bandcamp

<https://thevolumecollection.bandcamp.com/merch/the-volume-collection>

Brian Walters - Angels like laundry

<https://books.apple.com/au/book/angels-like-laundry/id1450593817>

For live recordings of pieces from the VOLUME Collections please visit SoundCloud

<https://soundcloud.com/sarah-curro/sets/the-volume-collection>

ABOUT THE ARTWORK

"In speaking with Sarah about this show, I was really drawn to her ideas around our internal 'habitat'. The psychological space that we inhabit within ourselves, where we can retreat to be truly alone and where we make sense of the external world.

Visualising this type of psychological space seemed like an interesting but potentially impossible challenge, but it brought to mind a common trope from recent times. Television shows like 'Stranger Things', films such as 'Under the Skin', and myriad other contemporary Virtual Reality and gaming experiences portray elements of the self as objects floating in a black void. They often utilise personal symbols and familiar objects from the home and suspend them in space, creating a place that is simultaneously comforting and unsettling.

Several local artists have been working with related themes and were gracious enough to take part in this exploration of ideas. The artworks together speak of domestic spaces as a reflection of the self. Jane Curtis creates lush and welcoming paintings of interior spaces that are comforting for the viewer to inhabit. Connor Ovenden-Shaw dresses himself in cosy crocheted furnishings and lampshades that are reminiscent of Grandma's house. Isobel Knowles and Van Sowerwine build Virtual Reality experiences based on memories of childhood homes - the viewer is transported directly into a world that is a ghostly echo of the past."

– Gareth Colliton, 2023

Connor Ovenden-Shaw, Also Known as Foot, is a gender-less multidisciplinary queer artist based on Wadawurrung country. Their unique practise blends textiles, photography and performance to reflect their absurdist take on gender identity, sustainability and social commentary.

Jane Curtis paints personal pictures of personal belongings. The difference between painting still life objects and treasured possessions is subtle yet profound. These are not random aesthetic objects gathered to make a pretty display, rather they are intimate symbols of identity acquired and curated over a lifetime. They are as much a portrait of a person as they are a depiction of an interior space.

Isobel Knowles and Van Sowerwine create technologically adventurous, elaborately detailed animated film and immersive installations. In recent years they have been exploring childhood memories, by building cardboard models of their homes and developing them into virtual reality experiences.