

JUDITH WRIGHT CENTRE OF CONTEMPORARY ARTS

Media Release
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STATE BETWEEN WAKEFULNESS AND SLEEP INSPIRES NEW ART

Judith Wright Centre and Tom Hall present
THE PAST WILL BETRAY BY TOM HALL AND GUESTS
INSTALLATION AND PERFORMANCE

Inspired by the transitional 'hypnagogic' state between wakefulness and sleep, renowned local artist Tom Hall brings his latest installation and performance, **The Past Will Betray**, to the Judith Wright Centre from Thursday 18 to Thursday 25 March 2010.

Critically acclaimed for his work in Brisbane, Tokyo, London and New York City, **Tom Hall** says his latest project is inspired by hypnagogia (the transitional state between wakefulness and sleep), and his desire to push the boundaries of new technologies.

"The inspiration for this work came from my desire to explore hypnagogic states, and the way memories collage together to define the past and the present," Hall said.

"I also have a strong interest in pushing new technologies to extremes; for this work, I wanted to create new and innovative audio and imagery that is representational of human experience," he said.

The Past Will Betray is a live video installation including 'outsider' input from a variety of sources captured by touch sensitive windows, movement recognition and sound analysis.

The representation of external sources in **The Past Will Betray** will control, manipulate and build on Hall's pre-existing imagery and conscious memories to emulate Hall's own hypnagogic experiences.

On Thursday 25 March, **The Past Will Betray** will culminate in a ticketed closing night performance featuring renowned composer and multi-instrumentalist Oren Ambarchi, Ambrose Chapel (featuring Ian Rogers of AXXONN and No Anchor) and Tom Hall.

Headliner Oren Ambarchi regularly performs at festivals across the globe and, in 2009, was the only Australian invited to perform at the Portishead curated *All Tomorrows Parties* festival in the UK.

For 10 years Ambarchi co-curated the experimental *What Is Music?* festival with Robbie Avenaim, and has since co-curated the sound program for the 2008 Yokohama triennale, curated the *Maximum Arousal* series in Melbourne and co-produced a television series on experimental music for SBS called *Subsonics*.

Tom Hall says Oren Ambarchi was a "natural" choice to headline **The Past Will Betray** performance.

"For me, Oren's sound is dense, considered and a unique blend between real and manufactured realities," Hall said.

"His past performances have given me the sense of a hypnagogic state where there has been a merging of the direct space in which I was situated and those in it, and a realm within my own mind," he said.

Coinciding with **The Past Will Betray** performance is the launch of Tom Hall's latest solo album, *Past Present, Below*.

The Past Will Betray has been commissioned by Judith Wright Centre of Contemporary Arts.

-ENDS-

Date	Thursday 18 to Thursday 25 March 2010 Closing Night Performance: Thursday 25 March 2010
Time	Street front viewing from 6pm – 7am daily Closing Night Performance: 8pm
Venue	Shopfront, Judith Wright Centre of Contemporary Arts
Tickets	Exhibition: Free Closing Night Performance: Presale: \$15, On the night: \$18
Bookings	07 3872 9000 or judithwrightcentre.com

For further information, images and interview opportunities please contact
Judith Wright Centre Senior Marketing Coordinator Dorothy Farrell
p 07 3872 9005 f 07 3872 9001 e dorothy.farrell@jwcoqa.qld.gov.au

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ARTIST BIOGRAPHIES

OREN AMBARCHI

Oren Ambarchi's works are hesitant and tense extended song forms located in the cracks between several schools: modern electronics and processing; laminal improvisation and minimalism; hushed, pensive songwriting; the deceptive simplicity and temporal suspensions of composers such as Morton Feldman and Alvin Lucier; and the physicality of rock music, slowed down and stripped back to its bare bones, abstracted and replaced with pure signal.

From the late 90s, his experiments in guitar abstraction and extended technique have led to a more personal and unique sound-world, incorporating a broader palette of instruments and sensibilities. On releases such as *Grapes From The Estate* and *In The Pendulum's Embrace*, Ambarchi has employed glass harmonica, strings, bells, piano, drums and percussion, creating fragile textures as light as air which tenuously co-exist with the deep, wall-shaking bass tones derived from his guitar. Ambarchi works with simple constructs and parameters; exploring one idea over an extended duration and patiently teasing every nuance and implication from each texture; the phenomena of sum and difference tones; carefully-tended arrangements that unravel gently; unprepossessing melodies that slowly work their way through various permutations; resulting in an otherworldly, cumulative impact of patiently-unfolding compositions.

Ambarchi has performed and recorded with a diverse array of artists such as Sunn 0)) (USA), Fennesz (Austria), Otomo Yoshihide (Japan), Pimmon (Australia), Keiji Haino (Japan), John Zorn (USA), Rizili (Greece), Voice Crack (Switzerland), Jim O'Rourke (USA), Keith Rowe (UK), Phill Niblock (USA), Gunter Muller (Switzerland), Evan Parker (UK), Z'ev (USA), Robbie Avenaim (Australia), Toshimaru Nakamura (Japan), Striborg (Australia), Masami Akita (Japan), Chris Townend (Australia) and many more.

For 10 years together with Robbie Avenaim, Ambarchi was the co-organiser of the *What Is Music?* festival, Australia's premier annual showcase of local and international experimental music. The festival hosted over 200 local and international performers. Ambarchi now curates the *Maximum Arousal* series at The Toff In Town in Melbourne and has recently co-produced a television series for SBS on experimental music called *Subsonics*. Ambarchi recently co-curated the sound program for the 2008 Yokohama triennale.

Ambarchi has given numerous guest lectures and workshops in countries such as Japan, Finland and Spain. He has been an artist-in-residence in cities such as Vienna and Tokyo and composed music for films and theatre projects from Belgium, France, Japan, Sweden & Australia. Ambarchi is currently guest lecturer at the Victoria College of the Arts. Since 2001 Ambarchi has been commissioned to perform at international festivals in countries such as Norway, Israel, Italy, USA, Japan, Switzerland, Singapore, Slovakia, Germany, France, Portugal, Poland, Spain, Finland, Canada & more. Most recently Ambarchi was the only Australian to be invited to perform at the Portishead curated *All Tomorrows Parties* festival in the UK. Ambarchi has released numerous recordings for international labels such as Touch, Southern Lord, Table Of The Elements and Tzadik. In 2003 his live release *Triste* received an honorary mention in the Prix Ars Electronica digital music category.

www.orenambarchi.com

AMBROSE CHAPEL

Ambrose Chapel is a new music project by Ian Rogers (of AXXONN and No Anchor). Forged in the sweltering spare rooms of Brisbane summers, Ambrose Chapel finds Rogers exploring new sounds, production techniques and modes of performance. The results are epic in design and structure, taking the ominous bass experiments of his doom metal band No Anchor and marrying them to AXXONN's more sophisticated and tranquil palate. His current release is a split CD with Brisbane sound artist Tom Hall titled 'Masters of the Epic Day'.

Mess and Noise's Shaun Prescott aptly described the sound of Ambrose Chapel as one that 'resonates like a foghorn through residential vacant lots'. What Ambrose Chapel does is build big things - warm waves of distortion, giant synth pads and endless laptop processing - inside small places: the residential home, the performance space, the laptop. His work is about juxtaposition, it explores majestic cinematic sounds and the rush of noise, the joys of simple harmonies as heard within the harmonic complexities of layered distortion, both analogue and digital. Accordingly, his work can be very accessible. Everyone likes something beautiful, everyone likes some visceral, it is loud noise but as Foxy Digitalis put it, also 'simple and gracious'.

Having just completed a European tour taking in the UK, Italy, Germany and The Netherlands, Ambrose Chapel is ready to bring his work to wider Australian audiences.

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TOM HALL

Tom Hall is a media artist based in Brisbane, Australia. Hall's eclectic works flourish by utilising a variety of mediums, each that reflect on his varied background and interests. With a strong focus on elements of the 'everyday' Hall's practice involves considered explorations into place, space and time. Drawing inspiration from countless spaces, Hall focuses on using multiple approaches to engage and recontextualise them to the public.

Hall's practice centres on experimentation with interest and focus on the 'everyday' that stems from time growing up as a child in rural isolation in Tasmania, a place to which Hall still feels very attached. This interest stemmed from the need to reinvent his surrounds to avoid becoming bored as he discovered and re-discovered the same surroundings. It would seem that this isolation gave Hall an enhanced ability to see and isolate viscerally appealing qualities within nature and man-made environment that others often pass by without acknowledgement.

In a live performance context Hall projects multi-channel video pieces drawing from a database of found footage, composing and layering in real-time. This imagery is at times linked directly and indirectly to the sound, which Hall is also producing in realtime, through amplitude control. The outcome of this is a large, immersive performance that is viscerally enticing, engaging and results in the creation of hyper environment that represents the vast areas, places and music that Hall finds inspiring.

In the studio, Hall takes his interest in a variety of music qualities and uses these to combine, process and manipulate found sound and instrument experimentation. These processes involve the combination of computer-based processing (Ableton Live, Max/Msp) and analogue-based manipulation with extensive hardware configurations, the pieces created during these processes are then composed linearly in Hall's preferred DAW or further manipulated using 'organic' procedures Hall has developed over years of experimentation. This organic manipulation sees Hall creating Reverb Chambers from old water tanks and polycarbonate bottles, replaying composition in environments they originated from and tape manipulation.

Hall has presented live performances, exhibitions and installations extensively both in Australia and abroad in the past 5 years throughout Japan, UK, Europe and America. Hall has worked, collaborated and played along side artists such as Steinbruchel, Tim Hecker, Jason Khan, Lawrence English, Takashi Kojima, Haco, Samm Bennet, Skist, Oren Ambarchi, Christopher Willits and Scott Arford.

www.tomhall.com.au

ABOUT TOM HALL'S LATEST ALBUM - PAST PRESENT, BELOW

It has been in excess of two years since Tom Hall's last full length solo release. Since that release Hall has crossed the globe a number of times playing in excess of 250 live shows, experimenting and honing many of his techniques for producing live sound and image performances. However, during this time Hall has been working away on one record, *Past Present, Below*. Whether it's been sitting on planes 35,000 feet above the earth or hidden away in a warehouse in San Francisco, this album is the 'record' of two years of experimentation, honing and life experiences drawn from almost every area Hall has visited, played, tasted or experienced.

Past Present, Below, marks the refinement and accumulation of a set of studio practices Hall was fighting to become comfortable with some 2 years ago. Utilising a variety of techniques to bring together a vast array of instrumentation that includes drums, guitar, piano, organ, vibraphone, chinese gongs and harmonia in combination with field recordings stemming from vast regions as foreign as the most south western tip of Australia to Kyoto temples, German rivers and Tasmanian forests. Hall ties these varied sources together with a unique blend of studio practices ranging from max/msp processing to guitar fx pedals and organic processing which sees Hall replaying/recording pre-constructed compositions back in to environments where they originated. His use of software often involves using parameters or organic field recordings for the basis of any synthesis, with the direction or manipulation often controlled by aspects of the area from which the recordings were derived.

It is Hall's passion for the 'mundane' and the 'everyday' that inspires him to work with sound as a means to both document his surrounds but also as a way to create larger representations of the vast regions he has covered in the past years. These larger environments become what he likes to describe as 'hybrid environments', places and spaces that meet sonically and musically in Hall's compositions but could never in 'real-life' collide.

This album due to its accumulative nature and time spent bringing it together is Hall's most developed work to date.

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