

DAREBIN ARTS SPEAKEASY

AND FUSE DAREBIN PRESENT

AXON

SPEAK PERCUSSION'S
BESPOKE ARTISTS



Darebin
Arts



SPEAK
PERCUSSION

A MESSAGE FROM SPEAK PERCUSSION

ASHLEY DYER

CEO & EXECUTIVE PRODUCER

Axon is a mini-festival of experiments, new ideas and works at various stages of completion. It presents the fascinations and emergent obsessions of 12 early career artists, each with their own distinctive musical visions.

Conceived by Speak Percussion's Bespoke Artists (2022-24), *Axon* is a platform for them to take artistic risks: to try something out and potentially to fail. It comes at the end of Speak Percussion's two year self-directed professional development program for early/mid career artists – Bespoke Artists - but is not the culmination of those two years. The majority of the art music you will experience over the weekend is completely new or contains new approaches.

It takes courage and immense generosity for an artist to share unfinished work: to let still forming projects and practices be challenged and scrutinized. Sometimes the artist doesn't need more opinions: sometimes the best feedback, is not verbal, but instead understood in the embodied moment of performing. Even so, with *Axon* we offer the audience an invitation: to watch, to

listen, to imagine and to discuss; to meet the artist; to believe in their potential; to be present with their work; and to daydream together about their future directions.

We encourage you all to stick around after each program, to ask questions and share your responses.

Thanks to the Robert Salzer Foundation for helping to make this weekend possible.

ABOUT

A WEEKEND OF SONIC EXPERIMENTS AND MUSIC

Axon is a weekend of sonic experiments and music conceived and presented by Speak Percussion's Bespoke Artists. This intimate showcase features live performances of 12 interdisciplinary works, split into 4 concert programs across 3 days, at Darebin Arts Centre.

From synthesisers to erhu, experimental chamber orchestra to audio-visual performance-installation, witness these 12 inventive music makers share their newest ideas, fascinations and most recent artistic work.

Axons are the primary transmission lines of our nervous systems, which enable the communication of information between different parts of the body. This weekend of concerts aims to enable and encourage new connections and transmissions of information amongst and between the artists, their works and you: the audience.

Running time: approx. 90mins, no interval per performance. Show warnings: some works contain dynamic sounds, loud noise, flickering light and high contrast image changes.

CREATIVE TEAM

Bespoke Artist s

Alexander Meagher
Andrew Saragoss
Anusha Yellapragada
Bridget Bourne
Callum G'Froerer
Jack Palmer
James Paul
Jaslyn Robertson
Jasmin Wing-Yin Leung
Jesse Vivante
Ollie Cox
Rachel Lewindon

Speak Percussion

Co-Artistic Directors/Mentors:

Kaylie Melville and Eugene Ughetti

Special Projects Producer: Biddy Connor

Administration & Marketing

Coordinator: Jasmin Wing-Yin Leung

Lighting Designer/Mentor: Bronwyn Pringle

CEO & Executive Producer: Ashley Dyer

Image by: **Darren Gill**



**SPEAK
PERCUSSION**

Axon is made possible with the support of Creative Australia, Creative Victoria and the Robert Salzer Foundation.

PROGRAM

FRI 20 SEPTEMBER

7PM: AXON - WHITE

SAT 21 SEPTMEBER

1PM: AXON - WHITE

3PM: AXON - BROWN

5PM: AXON - PINK

7PM: AXON - BLUE

SUN 22 SEPTMEBER

1PM: AXON - BLUE

3PM: AXON - PINK

5PM: AXON - BROWN

AXON - WHITE

Knots that Bind (excerpt) - Jaslyn Robertson

Fishing Song #9 - Jasmin Wing-Yin Leung

Re:emote - Bridget Bourne

AXON - BROWN

A Brilliant Seagull - Alexander Meagher

Charcoal XX - Callum G'Froerer
(Sunday Only)

Omni-Omni - Jesse Vivante

AXON - PINK

Wavefunction - James Paul

The Elevator Child - Andrew Saragossi

Wind Down - Anusha Yellapragada

AXON - BLUE

Bad Ambulance - Jack Palmer

Live (2024) - Ollie Cox

/Esis - Rachel Lewindon

KNOTS THAT BIND (EXCERPT)

AXON - WHITE

An excerpt of an upcoming experimental chamber opera about self-censorship.

4 improvisers and multichannel electronics.

Creating within an environment of restriction feels like weaving through layers of knots. This excerpt from my upcoming chamber opera *Knots that Bind* is an experiment in restriction as a catalyst for improvisation, and textiles as a form of erotic notation. The opera is an exorcism of fears and failures, a journey through erased histories and internalised self-censorship. The narrative is played out on the stage in live experiments, with expanded forms of musical notation and queer narrativity allowing for improvised performance where the musicians navigate boundaries in real-time. *Knots that Bind* is the main artistic output of my PhD at Monash University, researching queer experimentation with notation and operatic forms through artistic practice. The full work includes a modular libretto co-written

with Melbourne Prize-winner Eloise Grills and costume-scores designed by Alison Pyrke.

CREATIVE TEAM

Compsed by: Jaslyn Robertson

Performed by: Darlene Aaron, Iran Sanadzadeh, Jasmin Wing-Yin Leung and Alexander Meagher

FISHING SONG #9

AXON - WHITE

A performance lecture interrogating two parallel hand-held virtuosities; Séuiseuhngyàn (水上人) handline fishing and playing Erhu in rational intonation.

CREATIVE TEAM

Composed and performed by: Jasmin Wing-Yin Leung

Erhu, electronics

Fishing Songs are a series of works that draw upon two parallel handheld knowledges; finding the possibilities of resonance, touch, and second-hand memory within these one-to-one practices:

1. The virtuosity of Séuiseuhngyàn (水上人) handline fishing. Water currents and fish behavior is transduced by the fingertip in contact with a single fishing line, feeling and knowing when the fish has fully swallowed the hook.

and

2. The virtuosity of playing the Erhu in rational intonation. Air vibrations and the sensations of tone are transduced by the fingertip in contact with a single string, feeling and knowing when you have precisely found a frequency to the hundredth of a semitone.

A percussive call to environmental action, built from sound-bytes spoken by well-known activists and experts and echoed by phone haptics on drums, triggered by a performer across the globe.

Two amplified snare drums, phone haptics, spatialised fixed-media and live audio playback

Is it possible to play instruments without ever touching them? As a percussionist, there is a degree of separation between the performer and the instrument; drumsticks and mallets to form a bridge between, and yet are also a separator. *Re:emote* extends this separation to it's extreme, with performers playing instruments vicariously from across the globe, via the use of rarely mentioned yet ubiquitous phone haptics. The buzzing of our phones has become emblematic of modern connection on a global scale. But if it is possible to affect objects from great distance, is it also possible to cause indirect damage?

The modern privilege of fast international travel that has made this performance premise possible, does not come without cost. Thanks to budget airlines (though gratitude does not seem the apt sentiment here), the greatest cost is not to me but to the environment. This piece therefore, is an acknowledgement of my part in the collective human impact on the planet. It is a call to action, summoning some of the most prominent, eloquent and recognisable voices in environmental activism today. This piece aims to sonically and metaphorically echo their words.

The reality of our destruction, intangible yet palpable, is paralleled in the performers distant impact on the drums.

CREATIVE TEAM

Composer and Performer: Bridget Bourne

Technical Specialist and Performer: Michael Mews

A BRILLIANT SEAGULL

AXON - BROWN

A concert piece for percussion and prerecorded soundscape inspired by the Richard Bach novella *Jonathan Livingston Seagull*.

Two amplified snare drums, phone haptics, spatialised fixed-media and live audio playback.

In the Richard Bach novella *Jonathan Livingston Seagull*, the titular seagull strives to improve his flying abilities in order to enjoy it beyond merely a means of travel. Flying is also used as an allegory for freedom, self-expression, and the pursuit of perfection.

A Brilliant Seagull is my way of aligning with these themes by expressing the style of music I've been yearning to play of late, but have not often had the chance to indulge in. Currently, this means a mix of pre-composed material and improvisations within modes and grooves, and getting to play hand percussion as part of a larger rhythm section. One goal was to compose in such a fashion that kept a musical structure and narrative progression, while leaving room for

improvisation so that I could change how I approached playing certain sections if I wanted. Thus, like a seagull, I could pursue whatever feels perfect at the time of performing.

Because of the prevalence of flying throughout the novella, I reflected on various scenes of flying from films, tv shows, and video games that I can recall from my childhood, and what it was about their soundtracks that captured a sense of floating or soaring through the sky. For me, this meant finding a balance between spacious, dreamy suspension, and playful, exciting rhythms. I now feel as though this project has been a way of connecting with music from my childhood that made me keep wanting to make music.

CREATIVE TEAM:

Percussionist, Sound Design and Composer: Alexander Meagher

CHARCOAL XX

AXON - BROWN (Sunday Only)

An electronic manipulation of a lifetime of trumpet exploration.

For sampler and pedals.

CHARCOAL XX is a conscious diversion from my regular live trumpet performance practice. Instead of using various parts of my body and the trumpet to create new sounds, some beloved and very effective pieces of technology interact to create wild new sounds. I have created dozens of samples, drawn from nearly two decades of exploring trumpet techniques, which make up the raw material of this work. Individual samples – as well as layered composite samples – are simultaneously sent from the Roland SP404 MkII sampler into the Dolo Stretch Weaver pedal, an incredible sidechaining pedal that allows two separate signals to influence and manipulate each other in fresh and chaotic ways. This work allows me to look at my exhaustive and often exhausting practice from a new angle, orchestrating entanglements of sounds and techniques that are

physically impossible. Always seeking to perform expressively, my ears have to work in new ways to communicate a narrative to the listener, one that surprises me as much as them.

CREATIVE TEAM:

Performer: Callum G'Froerer

OMNI-OMNI

AXON - BROWN

An encapsulating analysis and exploration of the intersection between percussion, performance, movement, and sound.

For multi-percussion, track, and movement

Omni-Omni explores the intersection between percussion performance and contemporary dance. The blending and integration between these worlds is nothing new that exists in the world of modern performance but more so the question that is asked is, can work be created with equal consideration to both of these forms? The performer looks to interrogate and grapple with the conundrum of, “is their sonic intention influencing the choreography of their movement? Or is the physicality of their movement taking precedence over their sound?”. Through the duality of both sound and physical presentation, the audience along with the performer will look to grow together throughout the work. As their thoughts develop into action they will experience, interact, and understand the shared elements of

these forms, and bare witness as they evolve.

Omni-Omni explores questions that Vivante has considered and pondered on across multiple works involving contemporary dance, physical theatre, and circus. This work looks not to act as a full stop or conclusion on any of these thoughts, but more so acts as a canvas to show how they can intersect, conflict, develop, and resolve.

CREATIVE TEAM:

Performer, Composer and Sound Designer: Jesse Vivante

WAVEFUNCTION

AXON - PINK

A performance installation that explores how electricity, magnetism, tremors, and cohesion are experienced.

CREATIVE TEAM:

Created by: James Paul

For speakers, microphones, projection, and human bodies.

WAVEFUNCTION is an exploration of the extraordinary symmetries within the class of objects and behaviours that fall outside the bounds of humans' experiential acuties. Atoms, suns, black holes and cosmic megastructures each uniquely describe the coagulation of chaotic potential into crystalline, irrefutable objects of concrete conscious reality. *WAVEFUNCTION* introduces felt languages for chaos and entropy into the human body, granting us a glimpse into the churning morass of the quantum field. Through the work, we experience perpetual becoming, a reflection of the transient behaviours our brains enact to synthesise the world around us.

THE ELEVATOR CHILD

AXON - PINK

A synth-pop dream. Electronic augmentation crashing into eclectic free improvisation.

For voice, saxophones, double bass, effects and live electronic manipulation

The Elevator Child marks a significant shift in the creative process for MEATSHELL. For the past 5 years we have created work as an exclusively acoustic duo, exploring unconventional sound worlds and instrumental roles through abstract song writing. In our new work, which has taken life in the form of a suite of songs, we have embraced the vast and varied possibilities that electronics offer with regard to texture, dynamics, and instrumental roles. *The Elevator Child* is a synth-pop dream fantasy which takes inspiration from vignette style story telling, with the elevator as the through line device. The songs are perhaps more “poppy” than our previous work, however there is still ample space for spontaneous improvisatory interaction, live processing and even

the juxtaposition of extremes from completely acoustic to completely processed sounds from all members of the ensemble. We see this as fundamentally an augmentation of our sound and philosophy, not a change, and the logical step forward for our artistic growth.

CREATIVE TEAM:

Performer (saxophone and electronics) and Composer: Andrew Saragossi

Performer (vocals, double bass and electronics) and Composer: Helen Svoboda

Performer (playback, electronics and synths) and Creative Producer: Pat Telfer

WIND DOWN

AXON - PINK

A multi-disciplinary work on the climate crisis that blends elements of fluid movement and satirical theatre, with whispery flute, and vibrant percussive timbres.

For snare drum, prepared vibraphone, chimes, amplified desktop fan, and electronics.

A highly-collaborative, multi-disciplinary work, *Wind Down* explores the climate crisis through a wind-inspired narrative. The work draws on the varied expertise of exceptional artists: Anusha Yellapragada (composer/dancer/woodwind instrumentalist), Alexander Meagher (percussionist/martial artist), Su Min Lee (contemporary dancer/harpist), and Sam Pringle (writer/actor/tap dancer). To paint a sonic picture of frustration and hope, *Wind Down* encompasses elements of fluid movement and satirical theatre, with vibrant flute and various percussive timbres. Embellished by an investigation of the sonic colours of chimes, amplified desktop fan, and electronics, this work will highlight the

snare drum and prepared vibraphone.

This work in its completion will see a 40-minute program, followed by a panel of climate and sustainability experts, and accompanied with a program brochure filled with tangible climate conscious resources.

Through *Axon*, part of this program will be presented to provide an insight into the direction and progress of the work.

CREATIVE TEAM:

Percussion, Movement: Alexander Meagher

Composition, Direction, Live Mixing: Anusha Yellapragada

Dance, Choreography: Lee Su Min

Writing, Acting, Devising: Sam Pringle

*In addition to their main area of expertise (detailed above), performers each have a background in some form of movement, theatre, and music performance. All performers dance, and play percussion at given points in the performance.

BAD AMBULANCE

AXON - BLUE

A hypnotic audio visual collage, Bad Ambulance samples found footage from the ghost-like internet.

Bad Ambulance Music Catalogue Samples, Video Excerpts, Ableton Live + Max/MSP/Jitter patch

Bad Ambulance A/V is a unique improvised loop-based collage practice that syncs samples from the Bad Ambulance catalogue with an ever-shifting audio-responsive backdrop of found-footage and internet “video-junk”.

Using a custom designed integration of Ableton Live and Max/MSP/Jitter, music and video samples are looped, overlaid and modulated in realtime producing hypnotic chain of near-danceable bardo spaces. Like ghosts stuck on repeat, they emerge and dissipate with a dream-like logic.

Through the intensity of repetition and duration, an apohenic cohesion of musical and visual components arises. As you watch, disparate elements synchronise through chance and the natural process of perception / meaning making —

keying open the vast well of psychic symbolism, uncanny imaginings, and deeply seeded fears / humours of an existentially novel age.

CREATIVE TEAM:

Artist and Performer: Bad Ambulance (Jack Palmer)

An electroacoustic solo practice that seeks to explore alternative approaches and contexts of a deconstructed drum kit.

For drums, contact microphones, guitar pedals and mixer.

The work that I am presenting is a solo performance practice - it is not a set. As opposed to my previous work where it was composed and then performed, I wanted to have a live solo improvised practice that utilised the constraints of this medium, but still felt open to sonic possibilities that lie within processing and abstracting sound.

Drawing upon my history as a drummer, I've always been fascinated in ways of making sounds and using the drums in unconventional ways.

What initially brought me to using contact microphones and pedals was to reveal more possibilities of the drums, but eventually led to many purposes, including Found-Objects and processing other instruments. In bringing this practice back to the drums, I have found the constraint

of improvising solo has allowed me a focused state where I can play with sonic worlds fluidly.

CREATIVE TEAM:

Created by: Ollie Cox

A hybrid installation and performance work exploring the liminal landscapes between human and technology.

Piano, Synthesiser, Piano Parts and Electronics.

/Esis is my new conceptual body of work that came from a desire to combine facets of my creative practice into one piece. Interdisciplinary collaboration has been a large part of my musical identity and *'/Esis'* seeks to unpack the sonic collaborative elements at work between the composer/performer, live sound and the influence on technology within this space.

Inspired by post-humanist themes of dynamic borders, bodies as process and objects as possibilities, this work uses prepared piano, piano parts, voice and electronics to create a tactile and alive sonic world. As a work in progress, I've been focusing on exploring the immersive sonic landscapes of the instrumentation and delving into technology-driven playable instruments.

The title */Esis* from the suffix -esis, as in process or becoming, acknowledges the evolving form of the work and the desired outcome for this work to be part installation for members of the public to interact with and therefore contribute to the sonic landscape.

CREATIVE TEAM:

Creator/Performer: Rachel Lewindon

Visual Design Consultant: Bethany J Fellows

Technical Consultant: Samuel Kreisler

SPEAK PERCUSSION

Speak Percussion takes percussive art to its physical and conceptual extremes. We shape the sounds of 21st century Australian percussion music through the creation and presentation of ambitious arts projects. Internationally recognised as a leader in the fields of experimental and contemporary classical music, Speak redefines the potential of percussion. From solo concerts to massed sound events, interdisciplinary projects to sound installations, participatory work to album releases, our “breathtakingly impressive” (The West Australian) work is presented locally and globally in concert halls, theatres, galleries and site-specific locations. Speak Percussion has been responsible for 220+ commissions and premieres of new percussion works, contributing new 21st Century masterworks to the global percussion repertoire.

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DAREBIN ARTS SPEAKEASY

Darebin Arts Speakeasy is Darebin City Council's award-winning year-round independent performance and development program. For 10 years, the program has curated and invested in contemporary dance, circus, theatre and multi-disciplinary artists whose works offer audiences a dynamic and diverse mix of stories that matter to the community, celebrate cultural diversity and reflect the times we're living in.

Darebin Arts has backed many of the groundbreaking artists and companies that make Melbourne's art sector so iconic: RAWCUS, Ilbjerri Theatre Company, The Hayloft Project, Little Ones Theatre, Stephanie Lake Company, Elbow Room, MKA, Double Water Sign, and lead artists like Joel Bray, Michele Lee, Emilie Collyer, Anna Seymour, Stella Young and Sammy J.

ARTIST BIOS



ALEXANDER MEAGHER

is an Australian percussionist with an eclectic taste in music, both within the classical repertoire and beyond. From early music and energetic rhythms to sweet melodies, harmonies, and experimental performance theatre, he is adaptable to all sorts of genres and situations, able to blend into an ensemble or stand confidently in the foreground. While

classically-trained, Alexander enjoys the multifaceted nature of percussion and music, and his adaptability has led him to perform with orchestras, chamber music festivals, electronic dance music, psychedelic bands, gothic eco-operas, musical theatre, and as a session musician for dance projects and film.



ANDREW SARAGOSSI

is a Melbourne/Naarm based saxophonist, composer and improviser working within the fields of contemporary jazz, improvised music and new music. He has released 12 albums and toured both nationally and internationally with his diverse and critically recognised original projects including MEAT SHELL, Milton Man Gogh and Loose Leaf and has worked

with artists such as The Australian Art Orchestra, Shannon Barnett, Phil Treloar, Mike Roelofs (NL) and Kristin Berardi. Saragossi completed his Master of Music studies in the Netherlands in 2020, during which he honed his unique approach to the saxophone, exploring functional uses of extended instrumental techniques in his composition and improvising. In 2024 Saragossi had the honour of being invited, alongside his project Milton Man Gogh to participate in the Banff Musician in Residence (Jan) and Jazz & Sonic Arts (Aug) programs at the Banff Centre for Arts and Creativity, with support from Music Australia & Arts Queensland. In 2022, Saragossi was nominated for the prestigious Freedman Jazz Fellowship and is currently undertaking the Bespoke Artist professional development program with Spea

ARTIST BIOS



ANUSHA YELLAPRAGADA

is an early-career composer with a practice grounded heavily in multi-disciplinary collaboration, art-music, and storytelling. She is currently a Bespoke Artist with Speak Percussion and has created music for various contexts such as chamber music, games, film, dance, and theatre. This has led her to work with various organisations such as Syzygy Ensemble, Ensemble

Liaison, Monash Uni Student Theatre, and Monash University Percussion Ensemble.

With collaboration forming a core element of her practice, Anusha seeks to work with various artists to bring exciting narratives to life. Additionally, with a background in immunological research, she is excited to collaborate with researchers and use art to engage audiences with science. Anusha is eager to encourage dialogue around issues like the climate crisis which has led her to work on projects such as *We The Ocean* (theatre) and *Wasteland* (dance). Anusha wishes to continue developing her practice through boundary-pushing, narrative-based, multi-disciplinary art.



BRIDGET BOURNE

An Honours graduate of the University of Melbourne, Bridget Bourne is an award-winning Melbourne/Naarm-based percussionist and one of “the finest young musicians you could hope to hear within Australia”*. She has a particular affinity for explorative group performance, as evidenced in her work with the National College of Dance’s 2022 performances of

Banged and Tapped, and the premiere of Caerwen Martin’s tuned cowbell octet ‘i see you like rain’ in May 2022.

An internationally recognised composer, she is honoured to have been one of the finalists in the APRA AMCOS Art Music Awards 2024 nominated for Choral Work of the Year for ‘Earth Shaped Hearts’ composed with Juliana Kay, performed with Alta Collective, and commissioned by ABC Classic Composers’ Commissioning Fund.

ARTIST BIOS



CALLUM G'FROERER

is an Australian is a trumpet player, composer, sound artist, and collaborator based in Narrm/Melbourne.

Major recent projects include: 'Gradient' with Olivia Davies and Nick Roux – a 6-hour audio-visual performance-installation for trumpet and interactive video projections and audio processing, presented

at the 2023 Perth Festival; 'Bullhorn' – an outdoor Noongar ceremony and performance-installation with Clint Bracknell and Trevor Ryan for the 2021 Fremantle Biennale.

G'froerer is a founding member of improvising ensemble, Phonetic Orchestra, receiving the 2021 APRA Art Music Award for Jazz/Improvised Performance of the Year for 'Silent Towns', a 24-hour online livestream performance featuring JackTrip international audio networking. G'froerer is a co-founder and Artistic Committee member of New North, a concert series presenting exploratory music in Narrm's north, with 17 concerts occurring since 2021. He has worked closely with a range of Australian and international composers, and has presented solo recitals across Australia and Europe.



JACK PALMER

is a Naarm / Melbourne-based music / sound artist, audio-engineer, guitarist, and music educator.

Jack works with computer music production, improvisation, video, and installation. His work is characterised by paradox and emotional contradiction - urgency held by meditative equipoise.

Jack has featured as an artist / performer at ACCA, La Mama Theatre, George Patton Gallery, Backwoods Gallery, Cecil Place Precinct, One Night In Footscray, West-Projections festival, Ruthin International Arts Festival (UK), New North, Opus Now, among many others. Jack has worked with local and international collaborators, including dancers, visual artists, poets, and instrumentalists, working across electronic music, contemporary dance, post-rock, and experimental mediums.

This year, Jack's electronic music project 'Bad Ambulance' released its 6th studio album, 'Intel 95' through revered underground Australian experimental electronic music label Nice Music.

ARTIST BIOS



JAMES PAUL

is a designer, artist, and researcher obsessed with perception and semiotics. Originally a composer of electronic and art music, James' multimedia practice has evolved through a long history of making innovative artworks and immersive performance works using new and unusual technologies. Their compositions deconstruct and discombobulate

the senses, and can be seen in space, on stage, or on screen. They belong to a handful of artmaking collectives pushing the boundaries of making and thinking, including Daniel Schlusser Ensemble, The Family, and (((20 Hz))). James has worked with a broad gamut of collaborator organisations including Malthouse Theatre, Sydney Theatre Co., City of Melbourne, Goethe-Institut, RMIT University, Einstürzende Neubauten, and more. James is currently completing a PhD exploring the relations between multimodal experiences (in the form of multimedia compositions) and structures within consciousness.



JASLYN ROBERTSON

is a composer, electronic musician and artistic researcher. Excitement for collaboration and interdisciplinary experimentation drives her to work with electronic and acoustic sound, experimental notation, spatialisation, theatre and video as mediums to explore conceptual ideas. She sustains longterm collaborations with footwear designer Alison Pyrke

and Melbourne Prize-winning writer Eloise Grills, and performs in the synth duo WE1XAM with Darlene Aaron. The highlights of her musical career include winning the Homophonic Composition Prize, having works performed at BIFEM, MONA FOMA and Klangwerstatt Berlin, opening for Jon Rose at Rouse Hill Psychedelia, and performing electronics in Cat Hope's Speechless in Hamburg. Her work has been performed by Ossicle Duo, Decibel New Music Ensemble, the Argonaut String Quartet, Kyla Matsuura-Miller and Tristram Williams.

ARTIST BIOS



JESSE VIVANTE

is a percussionist, composer, and performer originally hailing from Boorloo (Perth). He completed his studies in 2019 at the Western Australian Academy of Performing Arts (WAAPA) and relocated to Naarm (Melbourne) in 2023 to study at the Australian National Academy of Music (ANAM). His work looks to unify elements of emotion through the shared

human experience and draw physical, visual, and sonic links between the actions of performers. His recent work alongside creatives and choreographers includes “Fall With Me” for the National Institute of Circus Arts (NICA) with Katie Cawthorne (2024), directing the live reimagining and Australian premiere of “Promises” by Floating Points and Pharoah Sanders (2024), performing, composing, and curating “Metaphysical” at The National Gallery of Victoria (2023) with Rachel Mackie, “The Milk Carton Confessions” with Thea Rossen and TURA New Music (2022), and the sold out season of “Reimagined” with Giorgia Schijf (2021).



OLLIE COX

is a Melbourne-based composer, drummer and improviser, who works in the liminal spaces between constructs of sound and music. Drawing in equal measure from his jazz-centric background and love of experimentalism, Cox seeks to craft emotive compositions that flicker between spans of contemplative ambience to frenetic sonic chaos.



RACHEL LEWINDON

is a composer, sound designer and pianist. Her sound palette has developed from her classical piano background with contemporary influences of voice, processive ensemble work and timbral electronic synthesis. She is thrilled to have had her work premiered both internationally and nationally, as well as enjoying frequenting the local parks with her

canine companion, Henry.

ARTIST BIOS



JASMIN WING-YIN LEUNG

is a composer and musician who is interested in resonance, intonation and playing the Erhu (a two stringed spike fiddle). She uses mathematical and instinctive extractions to unveil sonic 'shadows' of physical spaces, and examines the potential of resonance to speculate ideas of secondhand memory.

Her work has been shared across Australia, China, Europe and North America, with festivals/presenters including the NOWNow (Sydney), BIFEM (Bendigo), impuls Festival (Graz), Organhaus (Chongqing), Metro Arts (Brisbane), Sound Out (Canberra), Spectrum (New York), Ostrava Days (Czechia), Tone List (Perth) and Liquid Architecture (Melbourne). She has worked with leading Australian contemporary music ensembles, including the Australian Art Orchestra, Ensemble Offspring, Kupka's Piano and Speak Percussion.

Jasmin was raised on Ugarapul and Kitabul country (rural Queensland); studied in Meanjin (Brisbane), Slovenia and Germany; and has lived and worked in Naarm (Melbourne, Victoria) since 2022. Schijf (2021).

GARÇON

DAREBIN ARTS SPEAKEASY
PRESENTS

BY WĀNI TOAISHARA

30 OCT – 3 NOV 2024
NORTHCOTE TOWN
HALL ARTS CENTRE

A STORY OF BOYHOOD
AND BELONGING



Darebin
Arts

