



Magnetic Traces is supported by Ambassade de France and the City of Melbourne

PROJECT SPACE/SPARE ROOM

BUILDING 94: 23-27 CARDIGAN STREET, CARLTON

Managed by the RMIT School of Art
CURATOR/COORDINATOR Stephen Gallagher
ADMINISTRATOR/WEB DESIGN Andrew Tetzlaff **GRAPHIC DESIGN** Gracia Haby & Louise Jennison
EMAIL schoolofartgalleries@rmit.edu.au **WEB** www.schoolofartgalleries.dsc.rmit.edu.au
TELEPHONE +61 3 9925 4971 **GALLERY OPENING HOURS** Monday - Friday 10.00am to 5.00pm

Inside Pages
Images 1-3 (from left to right) Photographer Eric La Casa
Image 4 Photographer Thembi Soddell
Far Right
Photographer Marcia Jane

Magnetic Traces is a two-stage listening program curated by Eric La Casa and Philip Samartzis and presented in collaboration with West Space and Project Space/Spare Room. The program is designed to highlight a diverse range of environmental sound practices emanating from Australia and France including field recording, bioacoustics, acoustic ecology, improvisation, electroacoustic composition and surround sound spatialisation.

For twenty-five centuries, Western knowledge has tried to look upon the world. It has failed to understand that the world is not for the beholding. It is for hearing. It is not legible, but audible. – Jacques Attali

France has long been at the centre of radical sonic experimentation nurturing various forms of musical innovation based upon the nexus of form, time and space to forge a strong critical and aesthetic appreciation for the sonic arts. The creativity emanating from France's musical avant-garde since the dawn of modernism has inspired generations of composers and musicians influenced by modernist classical works, free jazz, sound poetry and musique concrète, along with an eclectic range of works derived from technological processes drawing on analogue and digital technologies. Australia's avant-garde on the other hand is much more recent, emerging from

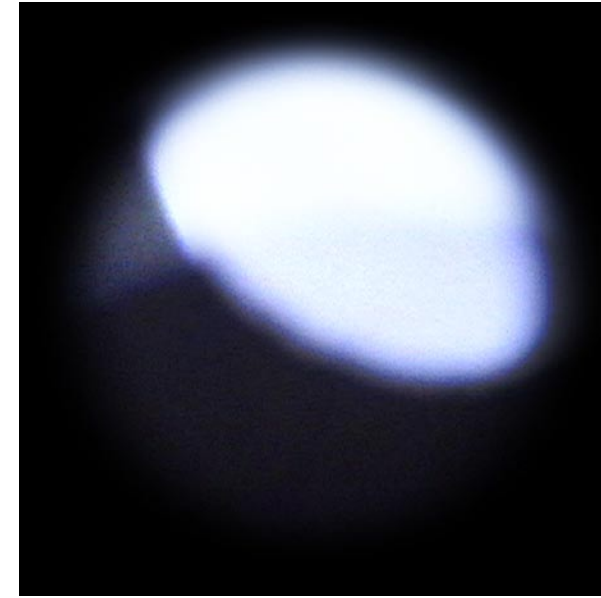
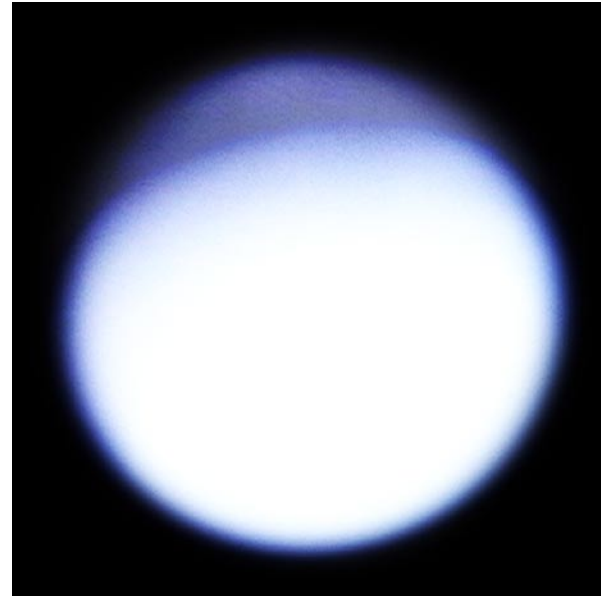
the sixties and seventies as a fusion of rock, jazz, and electronic music underscored by a minimalist impulse. With a less developed institutional infrastructure to support the nascent movement, musicians enjoyed a certain amount of creative freedom that eventually formed the foundation for a robust independent music culture supported by communities of like-minded individuals and organisations such as artist-run spaces and public radio stations.

Despite the historical differences, Australia and France have emerged as leaders within contemporary musical discourse advocating an exciting range of creative, theoretical and conceptual approaches to promote new modes of production and presentation in the formation of individual auditory experiences that critically and aesthetically engage each listener.

Eric La Casa and Philip Samartzis

Attali, Jacques (1985), *Noise – The Political Economy of Music*, Minnesota: University of Minnesota.

Exhibition dates for *Magnetic Traces* at West Space are Thursday 30 July to Saturday 15 August, 2009.



PROJECT SPACE/SPARE ROOM



Magnetic Traces: A Survey of French and Australian Sound Art

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| MARC BARON | CÉDRIC PEYRONNET |
| LOÏC BLAIRON | LIZZIE POGSON |
| ANTHEA CADDY | GEOFF ROBINSON |
| JEAN-LUC GUIONNET | PHILIP SAMARTZIS |
| CAMILLA HANNON | THEMBI SODDELL |
| MARCIA JANE | EAMON SPROD |
| ERIC LA CASA | THOMAS TILLY |

CURATED BY ERIC LA CASA AND PHILIP SAMARTZIS

FRIDAY 31 JULY TO FRIDAY 21 AUGUST
OPENING THURSDAY 30 JULY 5 – 7PM
FLOOR TALK THURSDAY 6 AUGUST 12 – 1PM

