

Phil Dadson Piano/Forté



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Triad IV
Tasman/Pacific Part 2
Quarry performance,
ANZART in Christchurch, 1981

Phil Dadson is best known for his work with the music group, From Scratch. His most ambitious and significant works are the compositions he has conceived for, and performed with, that group. *Gung Ho, Pacific 3,2,1*, and *Global Hockets* have to be numbered among the greatest works in any art form to come out of this country. Throughout its celebrated history, From Scratch has remained a small party of dedicated virtuoso performers, each of whom has an equal and closely collaborative part to play in the group's performance. From Scratch music as such has no place for a leader or any kind of hierarchy. Yet Phil Dadson's role has always been pre-eminent, and indispensable. He founded the group in 1974 — he's the only member who remains from that time. Besides composing almost all its music, he has devised and developed most of the instruments with which it is played — music and instrument-making belonging in fact to a single creative process. So if by music group we mean something like a string quartet, then From Scratch is not one of those, and if by composer we mean someone like Douglas Lilburn, Dadson is no composer. It is better to say that From Scratch is a music, and Dadson its inventor and genius. To measure his accomplishment in any other way would be to diminish it.

Piano/ Forté, despite its name, is not a piece of music. This publication catalogues the variety of works in different media to which the title refers: an exhibition of installations, *Sound Stories*, a booklet of writing, and *6 Pianos*, a CD recording of a single improvisation on a variety of pianos. How does this Robert McDougall Art Gallery art project relate to Dadson's work with his music, with his From Scratch work? The historical answer goes like this: it was Dadson's experience working with Cornelius Cardew's Fluxus-like Scratch Orchestra that hooked him on rhythm and on the idea of making a music 'from scratch'. Fluxus, a kind of proto-conceptual art, involved as many composers — Cageans mainly, looking for ways of remaking music — as it did visual artists. Yet Dadson was not a composer; his formal training was in the fine arts and when he returned to Auckland from London in 1969, he re-joined the art scene there. And the music he did come to make grew more from the new visual arts practices — performance, video, installation — of the time, than from the new music of the time. In fact all his work, the music included, might be categorized according to those various practises, although that too would end up fragmenting his output and thus diminishing its overall significance. What I want to say is that all of Dadson's work, regardless of media, makes up a single and singular music, but a music understood as an expanded field. Understood thus we see it whole, appreciate how one work echoes and resonates across the sound field constituted by it.

Back in 1984 I was a curator for *Anzart*, an exhibition of New Zealand and Australian art at the Edinburgh International Festival. From Scratch had arrived, ahead of their instruments. Confused by the fact the group was part of an art exhibition, the local organisers had neglected to arrange for the necessary performers' work permits, and the time for doing so had run out. When we headed for the airport to pick up the instruments we realised we could not admit to Customs that these were instruments without inviting some very awkward questions about who was performing with them. There was only one thing for it; I told the officials that these sculptors I had with me were here to pick up their works. Yes, their sculptures included a few drums, and they could be played on. This was indeed a likely story, since most of the stuff looked more like sculptural material than musical instruments. It was a half-truth at worst and certainly no lie. The installation of the three drum stations was in fact the visual centrepiece of the New Zealand exhibition and remained on display throughout. It was dramatically lit and the drum stations were viewable not only from all sides (From Scratch performed 'in the round' i.e. sculpturally) but also from a mezzanine above. Also exhibited was a series of colour photos which showed the stations in top elevation and the ground plans which determined their arrangement, plans which functioned also as graphic signs for the musical structures of the works concerned. The photos demonstrated that by incorporating the placement of players and instruments in its signifying system, From Scratch's music encompassed an extended field of meaning.

Hu
Conundrum Quartet
photography: Jennifer French



HO
Conundrum Quartet

HA
Conundrum Quartet
photography: Jennifer French

Their most recent work, *Global Hockets*, a collaboration with Supreme Particles, begins in semi-darkness with nocturnal birdsong, moreporks and such, some crickets, a few frogs and the occasional burst of dog bark. Then, increasingly so it seems, the chirrups and cries of various unidentifiable electronic fauna. All the sounds may be sourced to the small loudspeakers atop radio-controlled trolleys that move in pairs on either side of the stage. There's a certain robotic comedy to the eager jerkiness of their movements which affects the feeling of the soundscape. Only if you are watching the video however. On the CD the field of the music narrows considerably. Next a large letter 'R' appears on the back wall above and to the left of the drum stations, and suddenly an almighty belt of a bass drum (topped off by cymbal crash) blasts the soundscape. A jolt not unlike that that awaits the viewer of HE in *Conundrum Quartet*. Beside the letters there are vertical lines of light that wobble as a visual register of the impact. There's another boomcrash, with the same visual repercussions. Then another; as the intervals narrow, a rhythm is discerned. It goes through my mind that 'R' might stand for 'rhythm', also for 'repercussion', that rhythm is a sequence of repercussions. But the interdependence of sight and sound in a From Scratch performance is more comprehensive than this kind of example suggests because it is built into the way the performance of percussion extends music in the direction of dance. Our curiosity in how the group's intriguingly unfamiliar rhythms and sounds are produced is far from idle, on the contrary it is actively physical, since listening to it is a kind of bodily repercussion. And it is seeing that satisfies that curiosity. Secondly, sight makes more sense of the group dynamics of the music; it is not apparent on sound recordings that the performers are constantly changing instruments. There are no solos, no foregrounds and backgrounds, only a continual process of pattern change, which is far easier to follow when seen as well as heard.

While not a piece of music, *Piano/Forté* provides the overall title for seven works in different media, all of which refer to music and sound in their titles. In particular they refer to conventional musical instruments, the piano and the drum, which in their pairing suggest not so much the professional world of the concert hall as the amateur realm of the school hall and marching ground. It may seem characteristic of someone remaking music from the outside that they should look in the 'wrong' or commonly overlooked places for musical meaning, as if the conventionality, the very *instrumentality of the instrument* were not properly understood. That a professional performer would record a performance using six very different pianos is simply unthinkable. A comparable attitude finds music in objects, such as stones, not normally deemed musical instruments at all. In one of his 'Sound Stories', Dadson writes: "On a beach of the Kaikoura, within yards of each other, I found two song stones, one black and one white, and for years I tried to pair them together, but it never worked. Like opposites, they repelled each other. The black stone, my favourite, I later found the mate to while travelling high in the mountains on the shore of a lake in Japan, Tazawako. These stones have voices of heat and ice, the first warbles of evolution." Dadson's is a conceptual artist's 'misunderstanding'. An instrument is an art object if I say it is, and any and all of its properties, whether intrinsic or extrinsic, material or social, may in the expanded field be the bearers of musical meaning. For him pianos and drums, no less than stones, are storehouses of meaning; in his hands, the piano and the drum become multi-dimensional, signifying objects.

In *Conundrum Quartet* for example, the skin of the drum plays host to many associations. In HO, the single silent installation, the bass drum's skins serve as screens onto which images are thrown from opposite corners of the room, seemingly holding it aloft in the centre of the space. The images are of skin—skin on skin—the palm of the hand, the shell of the ear, of many ears in fact. HO's drum is thus an 'eardrum', a word which in this context links an instrument for generating sound with the body's instrument for receiving it. Another instance of repercussion. In HU the drum serves as lamp, a source of light as opposed to a receiver, its skins acting as a 'lampshade'. It contains 'speakers' as well. These words, they are beginning to sound so strange. When the 'dead' metaphors of the language get up and walk around, language becomes a conundrum, and we wake up to the fact that the language speaks us in ways we have not accounted for. When I first saw HA I almost jumped out of my skin, you might say. The singing skull shining out of the darkness presents a frightening paradox. Here we have another 'projected' — in what sense now, projected equals prophetic? — image on a drum skin, this time bone-out-of-its-skin on skin, death's head. Drums are made from the skins of dead animals. For as long as this skull with its deep, sweet and growling song stays with me, every beat of a drum has for me the resonance of mortality.

The sound of skin. Skin of the drum, skin of the body. The sound of skin on skin. Clapping, for instance. In From Scratch, clapping debuts in *Drum/Sing* and it features again in *Global Hockets*. The first sound in the video *Resonance 2* is of the rapid rubbing together of hands. Later there's some clapping and belly slapping, quick and light. The only percussion instruments in *Resonance 2* are the body, with the skin is its sounding surface, and stones. Following on from *Songs for Heroes* this was a quieter, more reflective work. While Dadson's works apart from From Scratch always inform and articulate the extended field of his music, they often, like *Resonance 2* and *Piano*, cultivate a more secluded and contemplative part of it. As if they were an antidote to the public life of From Scratch, with its intense group dynamics and high ambitions, these works seems to seek out simpler pleasures and means, to sound out the subjectivity of spaces and places. In both *Resonance 2* and *Piano*, through a metonymy of materials, what is sounded and heard is an extended field, a landscape.



- Wystan Your exhibition consists of the recent *Conundrum Quartet*, a set of four installations which variously feature the drum, and a new installation called *Piano*. This catalogue includes a CD, of a new piano piece. Drums and pianos, these instruments are to the fore. Are the *Quartet's* drums all bass drums?
- Phil **A mixture of drums; two bass drums, a tunable drum and a snare drum**
Bass drums bring to mind your work for Anzart 1981 which was held in the same Christchurch Arts Centre. You, Alison McLean and Geoff Chapple did a performance in a quarry some distance out of town, *Triad IV Part 1*, and *Part 2* was a drum skin with projected images on it somewhere in the Arts Centre.
That was in fact the trigger for *Conundrum Quartet*. I'd always wanted to do a new version of that piece because it was originally made with Super 8 film and small suspended projectors that kind of wobbled in the space. In Christchurch it was shown in a long narrow corridor. *Triad IV* was actually a two-part work, *Tasman/Pacific*, which involved three performers with megaphones and marching bass-drums, plus the drum with the projected images. That piece has kind of stayed with me because I've always liked the conjunction of image and drum together and the idea of projecting images onto a drum skin surface. It was something I took a bit further in *Songs for Unsung Heroes* and since then I've had various ideas for making a full installation based on drums. The opportunity to prepare a work for *SoundCulture '99* provided the catalyst. I remade the original *Triad IV* work in video and then devised the other three pieces around it.
So that's *HA, HE, HO* and *HU*, the four pieces in *Conundrum Quartet*. You have also performed a series of permutations on this sequence of words to make up a text which you are including in *Sound Stories*. Is it for reading or performing?
For both; it provided a score that I and other members of From Scratch, performed at the opening of the show, but it's also to be read. In fact those are the syllables we use regularly for a kind of hocketing language developed with the group. Also, each of the syllables HA HE HO HU represents a particular range of meanings. For example HA and HU are intoned as strong syllables in the saying of the Islamic breath Mantra IL AL LA HU, LA IL LA HA. HA also means breath in Maori.
That kind of syllabic text goes back in my mind to *Pacific 3,2,1, Zero* where the names of islands that were contaminated by nuclear fallout were broken up into syllables. Do the titles for the *Quartet* provide specific references for each of the installations?
There is a temptation with works like these to draw readings from the titles that are too literal; I'm trying to keep it pretty open-ended, to reinforce the notion of a conundrum. And the text made from the titles is, in its permutations, another kind of conundrum. What is a conundrum?
A conundrum is a puzzle, or to me it's a bit like going into a labyrinth, and trying to find a way through, but where there is a sense of something in there that is significant, a significance to be drawn from perhaps, such as the 'drum' reference in the word itself. So you have a group or sequence of installations in which the viewer goes from one to another. Each of the spaces feels significantly different. The first you don't even go into, it's the space behind a peephole.

But your ears get the message more than your eyes.

And gives you a bit of a jolt.

Yes. And there should be a sense of passage, of carrying this experience through the piece.

One experience adds to another and maybe solves the puzzle a little.

So there is a cumulative effect?

I think so. I have a sequence which I think of as a preferred one, but inevitably the configuration of the pieces will vary according to the givens of a particular gallery space.

And people will choose their own routes and meanings, and that doesn't matter too much.

Following the sequence at Artspace and finding *HA* at the end with its chanting skull, I got a bit of a fright at both ends. In thinking back to my experience of the piece, I thought that drums appeared in them all and then I thought, hang on, is there a drum in *HA*? Because visually and aurally I was so overwhelmed with the experience, also it was in a dark room, and I couldn't actually remember if there was a drum.

Well you wouldn't know unless you really examined the surface closely. But the thing about that piece is that the sound of the chant actually resonates the drumhead. The skin vibrates in resonant sympathy with the voice and gives it the booming effect.

It is your voice. I thought I recognised it. So there is no other instrument there?

No instrument except for the drum head; the tensioned head (skin) is tuned to the pitch of the voice, so that when the chant sounds, the drum sings.

So, that's a very powerful ending to the piece, it's very vivid, it's the part I remember more than anything else. Let's talk about the songs in *HU*, I couldn't place them culturally.

They are religious incantations, prayers and chants taken from many of the cultures present in Auckland or in New Zealand. And each one is represented within the drum itself, there are two speakers back to back that are connected up to two CD players which are completely outside your space. So the sound, the voices really emanate from within the drum to suggest an idea of the speaking/talking drum.

And just prior to that we have the drum as ear, so we have the drum as speech [or vehicle for] and then finally the drum as a head.

The end one is a kind of reminder, well they're all reminders in a sense, that drums are skins and so relate to the notion of mortality. Originally in order to actually create a voice for a drum you had to kill something.

Ok, so the skull is a head that's lost its skin. Is there some kind of cultural geography to the sequence?

I view the drum as a cultural signifier here.

Particularly in your more recent work there is a lot of cultural and geographic mapping going on. I've been looking again at *Resonance* and *An Archaeology of Stones*, which are both kinds of maps. Both pieces contain stories of travelling which reminds me of how much walking and travelling you have done here and overseas.

I think the stories about, and the activity of, walking and travelling resonate with experiences that many people have. And in a sense the works are tapping into that notion of universal

resonance, that if you unleash the memory or the experience through description or something then there's an area for the audience, or the listener, or the reader to match it with an experience of their own.

This brings us to the installation upstairs called *Piano*, where since the materials are from quite disparate locations the floor becomes another kind of map. I know the work is still in progress but what materials do you have so far?

Well, they are materials connected with walking, because they are the kind you find under foot; shell, gravel, pebbles, dry leaf etc. Curiously, walking patterns, filming/recording your own walking is one of the oldest clichés in the video artist's book, but it's something we all do and if we're not recording it with a machine we're recording with our memory, and if you do like walking and are into exploring natural locations, a memory of these places stays with you.

It's a feature of your work that the body is an instrument, or many instruments, for both rhythm and sound. You make music with your hands, and music with your feet – such as in the *Footstep Hocket* video – all of which has a relation to the body and to walking?

Yes, I think so...making sounds with the feet as part of a performance, footstepping on different surfaces can conjure up associations with locations in the listeners, atmospheres so potent they can almost taste and smell them in the sound. The floor of *Piano* operates in this sense like a large instrument, a 'foley' floor which is activated through walking. And the materials for it relate to locations and experiences of materials that sound under foot.

You were telling me about the trip you took to the Thames Estuary a few days ago...

Yes, to Miranda. It was beautiful, and there'll be some shell material from there, at least a sprinkling of it.

What is so wonderful about Miranda?

Miranda is a vast tidal estuary, where the tide flows right out so you have large, large expanses of firm sand flats and the experience there is one of immense light, and glittering, glistening reflective surfaces, fringed by an accumulation of the white shells which are being constantly washed up onto the shore. They used to be regularly quarried from there to provide Aucklanders with shell for their paths and grit for their chickens etc. Now it's dug out of the ground and the beach remains a beautiful expanse of pristine white shell.

Dusk at Miranda

photography: Nelia Justo



Cockle shells?

Cockles, pipis, oysters, the gold oysters — beautiful — and the experience out there of cloud formation is dramatic because you have that huge area of estuary too and the Coromandel mountains in the background. So it's a very dramatic landscape.

What other landscapes are there in *Piano*?

Volcanic. In *From Scratch* we've just recently been performing a new piece called *Pacific Plate*, about tectonics and vulcanology. In that piece we use about a dozen foley trays containing various materials including scoria and pumice and anything associated with that kind of region.

Where will you get the volcanic material?

The scoria's from Auckland, but the pumice is from the volcanic plateau.

What are the South Island materials?

From Invercargill there's 'glacier', a white pebble from that area, and a range of other stones we're getting quotes on at the moment. Plus there's marble chip from Otago and I'm also using some South Island shell; mussel which is quite bluish, not as white as I wished.

The length and breadth of New Zealand.

Yes, the country, you might say, is represented in gravel, shell and pebbles.

So people who go into your installation, in this room at the Arts Centre will be walking across New Zealand, and hear themselves in the process because their actions will be amplified.

I hope so. I want to enhance the sound, exaggerate it a bit so that the sense of being there is amplified. I want the upstairs piece to be a counter to what's downstairs. It should be a more meditative space, although inevitably fragments of the sounds downstairs will filter up there.

So you don't consider *Conundrum Quartet* a particularly contemplative piece?

Yes I do, but in a different way. I think that the work upstairs will have a more intrinsic sense of silence to it.

Conundrum Quartet involves encounters with objects and sounds that are either direct, or are triggered by the viewer. *HA* is almost interactive.

I wanted there to be a set of engagements that range from passive to active. *HE* you physically switch on and it responds to you; *HO* is silently rhythmic and you walk around the drum almost as if it were a person; *HU* is more intimate and pulls you into the sounds coming from within it, and *HA* confronts you. There may even be an illusion that the skull is responding to your presence in the room. *HU* and *HA* are the most vocal of the quartet, and are intended to be alongside one another so that the sounds of the two mix in the space plus both allude to ideas of spiritual awakening and mortality.

They don't leave you alone, compared to *Piano* that is. The word piano has two meanings here, both of which are appropriate.

'Piano' the instrument and 'piano' the Italian word for 'soft', and again there's a conundrum element.

How does that relate to the installation?



Piano Player with
'The Bystanders', Phil Dadson
Napier 1964

courtesy of: Batchelors Candid Studios, Napier

Well, 'piano' as instrument being something that came out to the colonies early in our Pakeha history, and 'piano' as an adjective relating to the foley footscape of shells and suchlike.

So is piano the instrument a bearer of musical culture?

Yes in that the piano carried a musical culture from one history into another; into a new culture. It's a personal history for me too; after the mouth organ, the piano was my first instrument.

I thought so. Didn't you start as a jazz pianist?

Well, I wanted to play the piano when I was about 12 and I asked my mother and father for a piano, and they bought me an old one. An aunt of mine, Auntie Girlie, gave me light classical lessons, Robins Return kind of stuff, so I had a bit of a grounding but not much in theory.

Later on, when I started working after school, I saved up and bought myself a new one, a bright, spanking Yamaha and from there got into jazz. And the piano has always been, in a way, my backstop, my sounding board both for discovering sounds and as relaxation.

I have tuning hammers and I like playing around with pianos and have dismantled quite a few of them over the years.

That's interesting, since the piano seems the most conventional of European instruments, representing the continuity of the western musical tradition, and your career has been about getting rid of or getting beyond that tradition.

Yes, but it's also one I constantly come back to.

And publicly you have too, you've felt comfortable enough to write works for the piano.

So tell me about the piano work on the CD that's part of this project.

It's not directly related to the installation but it represents complementary preoccupations.

The piece is about my fascination with the idiosyncratic sound of the piano, not just as a melody instrument but as a percussion instrument with all the mechanical clonkings and clunkings of the action. I wanted to record an improvisation around a familiar tune on a series of pianos I'm personally associated with or have a connection to, ranging from pianos I know intimately to pianos I'm connected to through a friendship. So I chose six pianos for this piece, all quite different in character, both visually and aurally — from concert grand to absolute dunger, but all with distinctive personalities. And I wanted to let each piano have its voice so to speak, with me as intermediary. The piece simply joins up cycles of improv' on each instrument, one after another. It's a bit like wine tasting, one style and six varieties.

Six pianos, not together but in sequence, one following the other.

So the 'given' of each instrument changes and colours the audience response in much the same way the materials colour the sound of a viewer's path across *Piano* the installation?

Yeah, I like that, the analogy's a good one. And of the pieces in the show, I think the CD is probably the most personal and autobiographical. I feel very mixed about it. It's almost too personal because it's revealing a side of myself that I have in the past kept very much to myself, that of the improvising jazz buff. I feel kind of exposed, but I'm interested in that now.

Is the piano a kind of a notebook or diary too? And does the work explore that margin between public and private performance?

Yes, and in fact the playing is quite rough. I'm not trying to dolly it up or create the best performance and best recording. I'm simply doing my best by the instrument at that moment, and applying exactly the same recording method to each instrument. In a way letting the instrument have its sound, so what ever happens happens with all the clonking sounds and the quirky aspects of the instrument. Some of them are old and one is quite run down and out of tune, but I still play that instrument. I bought it for the Elam School of Art when I first started teaching there, something for the students to muck around on. I've always played that piano, and am still very fond of it.

Can we go back to the installation in the Annex? What kind of atmosphere will it have?

Well, the plan at this stage is to have four lights, one in each corner; spots where one fades down as another one fades up. There will always be one light source beaming across the installation at ground level with a potential for shadows on the wall opposite. I want people to feel that they're on their own in the environment, that they are with themselves in there.

It depends a bit on how many people are there at one time, of course ...

And you want the attention to be at ground level, at the interstice between feet and ground?

Yes, I want to remove the sense of what's above the viewer and have the focus at that level.

So they can become aware of the distance between the listening, observing, thinking top of the body and the feet?

I'd like it to be almost disorientating but then I have some uncertainty about how it's going to work. Ultimately the experience is the viewers'.

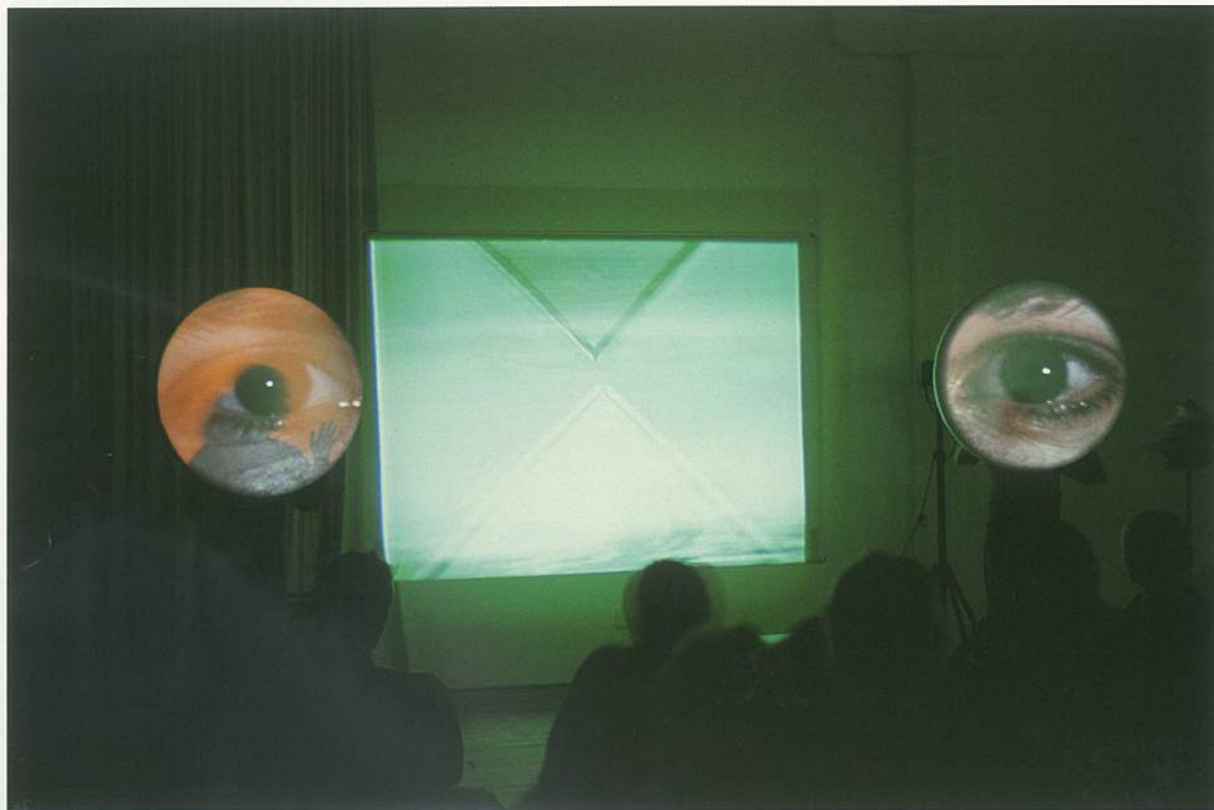
Songs for Unsung Heroes

photography: John Lyall



Triad 1
performed by Phil Dadson and
Gray Nicol 1978

Songs for Unsung Heroes
Artspace, Auckland, 1989
photography: John Lyall





previous page
Solar Plexus
dawn to dusk drumming event
Maungawhau Crater, Auckland 1980
photography: Gil Hanly

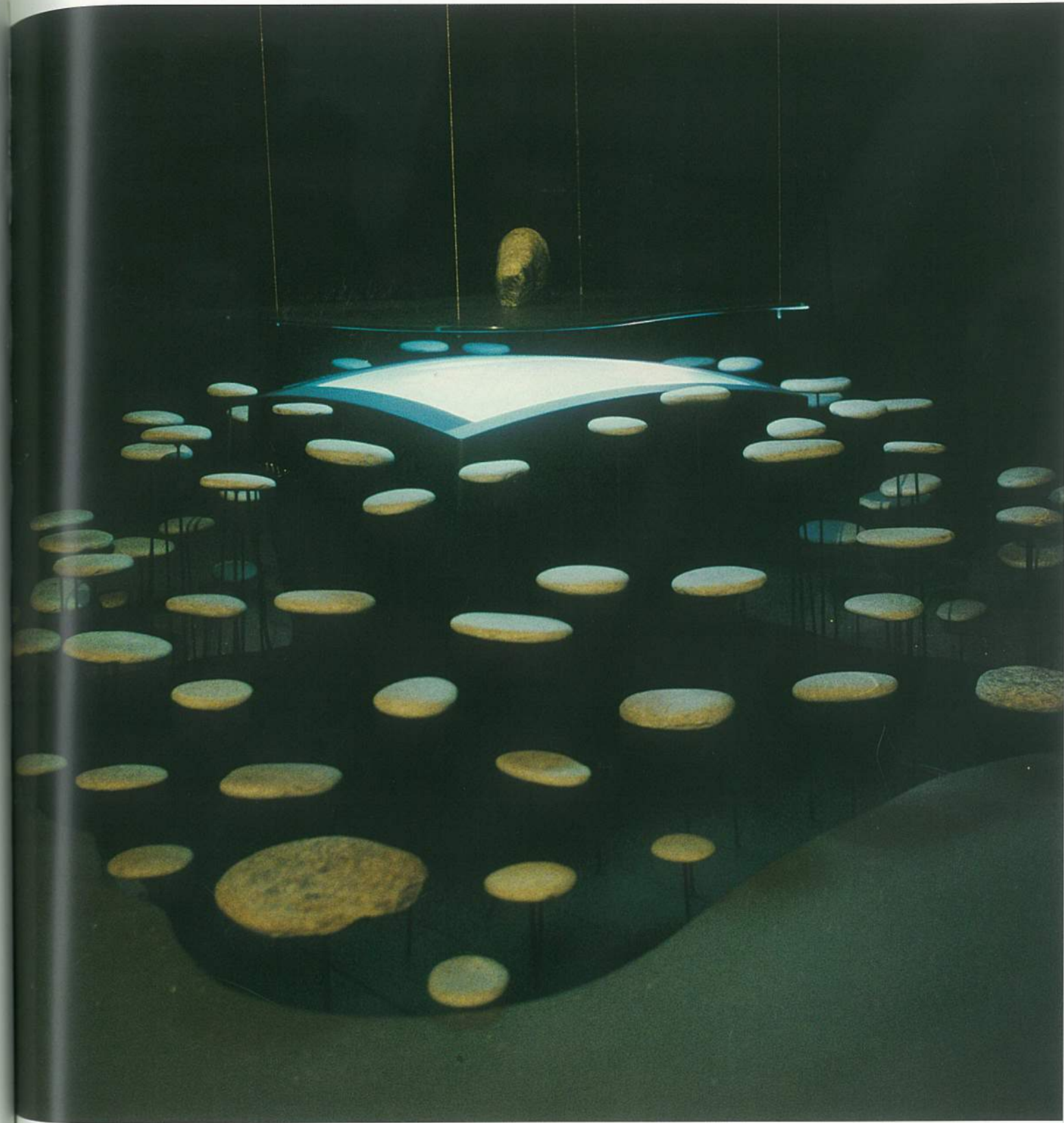
Resonance 1
Kawasaki Museum, SoundCulture '93, Japan
photography: John Lyall





previous page
Songs for Unsung Heroes
film projections onto drums,
performers Walter Müller and Phil Dadson
photography: John Lyall

An Archeology of Stones
4th Window installation and radio project
Artspace, Auckland 1995
photography: Jennifer French





Part One: at Old Boys' High
mon - wed - Thurs 5-6pm

Part Two: at Hillsborough Quarry 43
Glennally Spur Tuesday Aug 25
at 3pm.
Bus leaves Arts Centre 2.30pm

Poster for Triad IV, Tasman/Pacific Parts 1 & 2
ANZART in Christchurch, 1981

Phil Dadson / Biography

Intermedia/sound artist working in sound/performance/moving image. Works with his group From Scratch as composer, experimental instrument builder and performer. Also exhibits video/sound, installation works and performs solo.

- 1946 Born New Zealand
- 1965-71 Studied Elam School of Fine Arts [Dip F.A. Hons]
- 1968/9 Travelled to UK. Member of foundation group for Scratch Orchestra/London, with Cornelius Cardew/Michael Parsons etc
- 1970 Founded New Zealand Scratch Orchestra
- 1971-76 Moving image maker (film/video)
Co-founded SeeHear Films & Alternative Cinema/Auckland
- 1974 Founded From Scratch
- 1977 Appointed to Sculpture department, Elam School of Fine Arts, University of Auckland
- 1986-00 Senior Lecturer/Head of Intermedia/time-based arts, Elam School of Fine Arts.
Co-founded Sound/Watch festival series/Artspace Auckland
Founded Interdigitate videowall festival/Auckland
International committee member and exhibitor/SoundCulture festivals; Tokyo, San Francisco and Auckland

Major awards/commissions since 1990

- 2000 Creative New Zealand piano commission for Danny Poynton
Radio art commission for the Listening Room/Sydney
- 1999 Auckland Philharmonia Orchestral commission
- 1998 Creative New Zealand travel grant: From Scratch tour to Hungary, University of Auckland leave grant
- 1997 Auckland University Research Grant/Digital Video, Asia 2000 Travel Grant: Jakarta International Percussion Festival and Bali Arts Festival.
- 1996 Creative New Zealand *Global Hockets* project grant to From Scratch
Auckland University Research grant: Digital audio
- 1995 Creative New Zealand Music Commissioning grant for From Scratch.
Creative New Zealand Touring Grant to Thailand.
- 1994 Grand Prix, Cannes/Midem film of *Pacific 3,2,1, Zero* for From Scratch performance
QEII International Touring Grant (Newfoundland)
- 1993 Arts Council Travel Grant. SoundCulture '93 Tokyo
- 1992 Southern Regional Arts Council Touring Grant/QEII Arts Council Cultural Exchange
- 1991 Fulbright Cultural travel Award, USA
From Scratch Tour Grant, Australia/New Zealand Foundation
Auckland University Research aid to Indonesia and Solomon Islands
- 1990 Publishing grant, Lilburn Trust, Composers Association of New Zealand for *The From Scratch Rhythm Workbook*. (Heinemann NZ distribution)

Selected Performances/Exhibitions, since 1990

- 2000 *Piano/Forté*: Two installations: *Conundrum Quartet* and *Piano*, McDougall Contemporary Art Annex, Christchurch
3 Short Films: intermedia/piano performance with Danny Poynton, Auckland, September
Pacific Plate: From Scratch; Taupo festival, Adam Art Gallery/Wellington
Conference of Drums, Spida Nebula, Star Springers: sound sculpture site installation, commissioned by Richard Didsbury
- 1999 *Conundrum Quartet*: SoundCulture'99 Aotearoa
Solo Exhibition, Artspace, Auckland/March
Global Conceptualism: Points of Origin 1950s to 1980s, Queens Museum of Art, New York
Sinusoidal: Sound Sculpture Exhibition, San Francisco
Maya. APO orchestral commission Paleo/Neo: NZ Video art (3 works)
- 1998 *Global Hockets*: premiere: NZ International Festival of Arts
Hungarian tour: Zeged, Godollo, Eger and Budapest; Europe: Ars Electronica, Linz/Austria, Worldwide Video Festival, Amsterdam, Mousonturm, Frankfurt
- 1997 *Homage To The God of Hockets* music/performance, *Womad* festival, Auckland
Jakarta International Percussion festival & Bali Festival
Voicings: sound/video installation, Physics Room Gallery, Christchurch
Global Hockets: new-media collaboration with Michael Saup
An Harmonic Canon sound/performance: Teststrip Gallery, Auckland
- 1996 *Natural Laws #1. 'Arcs & Sparks'*, film/performance
An Archeology of Stones, sound/performance
SoundCulture '96. New Langton Arts, San Francisco, USA
Adam Concert Room. Victoria University, Wellington
Aural Histories, Prayerwheel, sound/performance
New Music Forum Jakarta, Indonesia
The Minutes: Artspace, Auckland
Video Down Under, Wellington City Gallery
The World Over – De Wereld Bollen, Stedelijk Museum, Amsterdam/Wellington Gallery
- 1995 *Shadow Play* (tribute to Oscar Schlemmer)
Tin-Talk, Torque, Song Stones sound/performance, Devonport Arts Festival, Auckland
An Archeology of Stones, The 4th Window/Art on Radio, Concert FM and Artspace
273 Moons, From Scratch 21st year Celebration, Maidment Theatre/Auckland
Finger Pot Rag, Bell Pole Hocket, Vom 6
Video Down Under, NZ video in Germany
Japan tour; Tochigi Festival of Musical Instruments of the World, Tokyo/Yokohama
Thailand tour, Bangkok Festival. Video-Expedition in the Performance World
Artpool, Budapest, Cheju pre-Biennale 1995, Korea
- 1994 *Resonance 2*, Video/performance, SoundWatch'93, Artspace, Auckland
Contemporary Survey Show, New Art, M.O.N.Z, Wellington
Tok Tok, music/performance, Sound Symposium. St Johns. New Foundland, Canada
Car Horn Hocket 2, (8 cars) Civic Square, Wellington
- 1993 *Resonance 1*, video/performance, SoundCulture'93, Kawasaki Museum, Japan
Depth Soundings. Sound/performance, Artspace and Galaxy Theatre
Pacific 3,2,1, Zero, Film collaboration with director Gregor Nicholas for TV1
Work of Art, TVNZ. Rattle concerts/Galaxy Theatre
- 1992 Headlands Survey Show, M.C.A, Sydney
Eye/Drum and *6's & 7's* music/performance, Galaxy Theatre, Auckland
Song Stones sound/performance Sound/Watch '92. Artspace, Auckland
Laovavasa, video Interdigitate Videowall Festival, Auckland
Southern Regions Tour (From Scratch) South Island, New Zealand
- 1991 *Fax-To-Paris*, music/performance, Devonport Festival, Auckland
Songs for Heroes, International Music Biennial Brisbane, Performance Space Sydney
Interdigitate Video Wall Festival, Aotea Centre, Auckland
- 1990 *Songs for Heroes*, NZ Festival of the Arts, Wellington and Auckland
Uncharted Crossing. Video, Bonne Videonale
Imposing Narratives, Wellington City Gallery
Footstep Hocket, Video/36 Monitor video wall. Auckland
Four Zitherum, Sound/Watching Aotea Centre, Auckland
Putting the Land on the Map, Wellington and Auckland Public Art Galleries
Commonwealth Festival of Drums.

Selected Bibliography/Discography/Video, since 1990

- 2000 *Sound Stories* 2nd edition.
Produced in association with McDougall Contemporary Art Annex, Christchurch
Global Hockets, live at NZ Festival, video release, Scratch Records
- 1999 Profile, New Zealand Listener
Global Hockets Live in Europe CD release. Scratch Records
Sound/Stories: booklet produced in collaboration with Artspace/Auckland
- 1998 Cassette release : *Global Hockets* (acoustic version)
- 1997 Inclusion of *Pacific 3,2,1, Zero* in EMI book/CD: Gravichords,
Whirlies and Pyrophones.
Inclusion of *Sisters Dance* on Hit 'Em He Cry Out, Danny Poynton/piano
- 1996/7 4th Window Sound artists CD, installation and radio project
- 1995 From Scratch profile: *Music in New Zealand*, Spring 1995
From Scratch Rhythm Workbook (Revised) Heinemann USA
- 1994 CD and cassette: *Eyedrum & Pacific 3,2,1, Zero*
- 1993 *Eyedrum & Pacific 3,2,1, Zero*, film collaboration with Gregor Nicholas
Sound Travels, Parts 1 and 2, Music New Zealand
- 1991 *Songs for Heroes*, CD and cassette: Rattle — D002
Fax to Paris, Rattle Records
Sound Stories: Video, meetings with 14 experimental instrument makers, USA
- 1990 *The From Scratch Rhythm Workbook* 1st edition