

## FRANCES BARRETT

born 1983, Gadigal land, Sydney

lives and works on Kurna land, Adelaide

## HAYLEY FORWARD

born 1982, Ballardong boodja, Goomalling, Western Australia

lives and works on Gadigal land, Sydney

## BRIAN FUATA

born 1978, Wellington

lives and works on Gadigal land, Sydney

### *worm divination (segmented realities) 2020*

immersive sound environment

32:30 mins

Audio Engineer: Felix Abrahams

Speaker System: Yamaha DZR10 and DZR12 speakers, with DXS18 subs

Programming: Barco's IOSONO 3D Spatial Audio Rendering System

Commissioned by ACCA with the support of The Katthy Cavaliere Foundation. ACCA also acknowledges the support of Yamaha; aFX-Global; Monash University Art Design and Architecture, Melbourne; Chunky Move, Melbourne; Vitalstatistix, Adelaide; and Artspace, Sydney

Courtesy the artists

*worm divination (segmented realities) 2020* is a sonic composition created by Frances Barrett, Brian Fuata and Hayley Forward. Drawing on the various modalities of each artist – performance art, poetry and improvisation, dramaturgy and sound design – the composition is based on a series of modulated vocal performances sequenced in segments. The compositional structure replicates the segmented body of a worm, beginning in the mouth moving through to the anus. Driven by a 'blind worm hunger' – a phrase dug out of William Burrough's *Queer* (1985) – this invertebrate sentience salivates the decomposition of language into sonic visceral force.

At different points throughout the making of the work, each artist took turns to inhabit the role of the worm. As such, the worm can be seen to represent the artists' conceptual approaches to their mode of collaboration. In a process akin to composting, the artist-worm's role was to ingest the raw material of text, sound, movement and score, and process it through performance, improvisation and listening – foregrounding the body as a site of knowledge, intimacy

and experimentation. The worm then transformed this raw material into compost: collapsing any distinctions between the body and artistic process.

This sonic work is also deeply influenced by a range of external literary and artistic sources – including twentieth century American authors William Burroughs and Kathy Acker, avant-garde French theatre director and dramaturge Antonin Artaud, and the pioneers of industrial music, Throbbing Gristle. *worm divination (segmented realities)* can therefore also be seen to have digested these influences in the work's representation of the queer body, operating beyond the image, beyond the optic, but rather as intensity, force and duration.

Developed as an immersive sound experience responding specifically to the unique architecture of ACCA's gallery spaces, *worm divination (segmented realities)* is mixed on the IOSONO 3D spatial audio rendering system and presented through a Yamaha loudspeaker system.

# SIONE TEUMOHENGA

born 1992, Kurna land, Adelaide

lives and works on Kurna land, Adelaide

## *Untitled* 2020

site-specific sound composition

14:04 mins

Courtesy the artist

Sione Teumohenga is an artist and musician best known for their pop-oriented music with experimental production influences, created under the moniker Lonelyspeck. *Untitled* 2020 continues the artist's ongoing interest in how the tonal character of sound can capture and evoke a sense of physical space, movement and material.

On a site visit to ACCA preceding the exhibition, Teumohenga made recordings of the ambient sound within the gallery to examine the inherent acoustic character of the space. The natural resonances captured in these recordings were then distilled into a single sample, audibly discernable as a bell-like sound throughout this new *Untitled* work. This became the tonal centre of the overall composition, which moves through sections of heavily processed vocals and guitar, resonant swells, jarring noises and abrupt periods of silence.

Invisible to the eye, sound waves don't simply travel from their source to our ears, but also flood the surrounding space: bouncing and warping around surfaces and corners, overlapping and rippling, shaped by the forms and materials that they touch. With this in mind, we can think of sound not only as communicating an audible event, but also as carrying an imprint of its environment. Physically present within the gallery, listeners themselves become embedded within this imprint. Teumohenga's *Untitled* considers the fundamental relationship between sound, the listener and the space in which the act of listening takes place.

Within the context of *Meatus*, the work foregrounds listening as an active and embodied experience, extending from the ears to encompass the whole body, one another, and our surroundings. As the sounds of ACCA are imprinted upon, and weathered by our bodies, listening becomes a form of reciprocal touch. *Untitled* draws our attention to the complex imbrication of our body and our surrounding environment.

**NINA BUCHANAN**

born 1989, Gadigal land, Sydney

lives and works in Naarm/Melbourne

***Body Scanner* 2021**

multi-channel sound installation

15:00 - 20:00 mins

Courtesy the artist

Nina Buchanan is an electronic musician and composer who creates emotionally charged sonic environments for listeners to engage in deep listening practices of a personal and communal nature. *Body Scanner 2021* is a continuation of Buchanan's ongoing investigation into human-technology relations and the potential for music and sound to allow for the metabolising of subconscious emotional experience.

The concept of body scanning can refer to several embodied experiences: a meditation and mindfulness practice intended to bring awareness to the body and ease anxiety; health, fitness and medical screening; and a security screening process in which the body's internal cavities become visible.

Through the form of a multi-channel sound installation, *Body Scanner* sonically explores the multiplicity of what a 'body scan' can be and the variable affective resonances that they invoke within the body. Buchanan draws from multiple references such as science fiction writers Octavia Butler, NK Jemisin and Ursula Le Guin (*The Carrier Bag Theory of Fiction*); concepts of temporality (Judy Wajcman's *Pressed for Time: The Acceleration of Life in Digital Capitalism*); electronic music subgenres IDM and glitch; science fiction soundtracks; and the playful, intuitive compositional approach of synth pioneer Suzanne Cianni.

*Body Scanner* moves through lush soothing ambience and anxiety-inducing tones and rhythms. Utilising the three-dimensional aural field, complex polyrhythms, shifting tempos and phasing, Buchanan's work seeks to produce a spatial and temporal disorientation for the audience, in turn problematising the audience's autonomy and agency over their own body.

**DEL LUMANTA**

born 1989, Gadigal land, Sydney

lives and works on Gadigal land, Sydney

*Untitled* 2020

sound installation

15:00 mins

Courtesy the artist

Del Lumanta is an artist and musician. Within their music practice, Lumanta operates variously under a number of different monikers to encourage experimentation without the restricting expectations that are at times associated with performing under a single identity. This interest in freedom and experimentation is the result of Lumanta's ongoing engagement with, and immersion in, DIY music and independent art scenes in Sydney – communities that exist outside dominant cultural industries and institutions.

*Untitled* 2020 brings together sequences from four of Lumanta's existing ambient projects, created under the monikers Del Lumanta, Del's Island, GAS and Call Compatible. With a shared contemplative sensibility, each of the works also rely upon a methodology of improvisation for their composition and live performance. Brought together at ACCA through a program that plays each track at random, the overall composition will variously alternate each time the work is audible. The method of this untitled playback thus echoes the chance involved in the original creation of each work and allows the artist to retain a randomness and agency when the composition is exhibited within the institution.

This new work embraces the echoes, bleeds and leaks explored within the overarching curatorial framework of *Meatus* – with Lumanta's tracks variously bleeding into one another, as they do into neighbouring gallery spaces. For the artist the work extends beyond the physicality of listening, to become a conduit or portal to the scenes and communities that have been so instrumental to its creation, in providing tools and focus for Lumanta's experimental artistic practice.

## DEBRIS FACILITY PTY LTD

born 1986, Ngunnawal country, Canberra

Incorporated 2015, Naarm/Melbourne

lives and works in Naarm/Melbourne

### *EarWorm* 2020-22

earring, tattoo, photographic wall vinyl, random sound loop, catalogue contributions, various interventions

Photograph: Charles Dennington

Tattoo: Adam Traves/Disinhibitor

Courtesy the artist

Debris Facility's multi-faceted contribution to *Meatus* includes the earring worn by Brian Fuata in an image announcing the exhibition; physical tattoos on the ear of the artist; laser cut architectural adornments and vinyl decals in the ACCA entry, foyer and bathrooms; digital screen and sound interventions in the foyer; and a feature in the exhibition catalogue.

*EarWorm* 2020-22 functions as a parasitic intervention into *Meatus*, occupying interstitial sites within the exhibition and the architecture of ACCA's public spaces. Vermiculation is the mark-making of a worm's movement, as well as an architectural term used to describe wavy mark-making on the surface of brickwork, interrupting its smooth surface. Debris' work forges a sonic and visual vermiculation throughout ACCA and *Meatus*, puncturing the exhibition's framework, causing holes and openings where both the sonic and material might leak out.

An earworm is a sonic itch: an addictive, abject or pleasurable sound that remains hooked within the mind of the listener long after it has sounded. Taking inspiration from this phenomenon, Debris Facility's alarm-like sounds bore into listeners' ears and disrupt the other artists' sound compositions. Alarm sounds usually call us into action, wake us up, remind us of responsibilities. Debris' earworms initiate a disturbance into our temporal and spatial logics, calling us to attend to what itches and agitates our practices of listening.