

# CHAMBER MADE

## Chamber Made: *Listening Acts*

### KEY ARTISTS MEDIA QUOTES

#### Rebecca Bracewell

"The sound was alive – intricate, soaring, ever-changing. As she suspended the hearing aids in jars and moved her hands around their tops, their feedback responded to her movements. She held one like a small bird and a small melody emerged with her movement around it." – Maddy Briggs, *Limelight on Spirals*, 5 December 2022

"Bracewell presented the coloured subjectivity of a sonic world that was utterly breathtaking to behold." – Maddy Briggs, *Limelight on Spirals*, 5 December 2022

#### Biddy Connor

"Just when you thought music couldn't surprise you anymore, this slice of wonder pops up and says boo. Astonishing." – The Underground Stage, *Same But Swallowed* song review

"*All The Stories* is indeed trapped halfway between life and death, but it uses that as a frisson, producing a quiet energy, an engaging psychodrama that exposes the silent prisons that can still hold us all, to one degree or another. Marita and The Letter String Quartet, life and death, collaborate here through a bond of sublimated desire and they do it most effectively." – Chris Cobcroft, *4ZZZ*

#### Fayen d'Evie

"D'Evie's work is remarkable for the poetic sensibility that flows through it, but the artist can't be pinned down to any one material or technique." – Anna Dunnill, *Art Guide* July 2021

"Seeking to 'reclaim the agency of blindness,' d'Evie became fascinated with the idea of 'blundering'— meaning 'to stumble blindly'—as a deliberate strategy for "heading out into uncertain terrain". She describes this blundering approach to writing and art-making not as a position of ignorance, but a means of way-finding. "It's an openness to uncertainty, and a continual recalibration," she says. This strategy may draw on blindness, but it's relevant to a broader audience as well as those who are blind or experience low vision." – Anna Dunnill, *Art Guide* July 2021

#### Aviva Endean

"Aviva Endean has proven time and time again that she is an expert of the aural adventure" – Loud & Quiet on *Moths & Stars*, 2022

"Sophisticated solo improvisations from one of the most varied and accomplished artists of Australia's younger generations." – Loudmouth on *cinder : ember : ashes*, 2019

"a finely tuned curatorial sensibility" – L. Lim, *Partial Durations* on *Domicile*, 2015

#### Anna Liebrecht

“BlackWoman’s wary interactions with the people she encounters on her strangely singleminded odyssey are shot through with offbeat humour, just like the swooshes and metallic, rusting chords of Anna Liebreit’s spartan score are shot through with twanging guitar.” – Jessica Kiang, *Variety Magazine*, February 18 2023

“In a suspended dimension, such as the protagonists’ lives, Anna Liebreit’s music becomes a decisive linguistic element: now enveloping, now sinister, it follows the hysterical trend of their wavy relationship, disclosing that penumbra imbued with a lost, non-durable, intimacy.” – Simone Nebbia *Arsenale Theater*, Venice – *Biennale Teatro 47*, July 2019

### **Alexandra Spence**

“Watching Spence raise a tuning fork to her ear before raising it to the microphone or setting it aside; seeing the minute variations of tension bringing objects together; it was like watching a skilled artisan select only the perfect materials to make a flawless violin, or a masterful paintbrush.” – *Strangebrew performance*, Bristol, September 22

“Spence’s work exists in a mid-ground between field recording, composition, performance and installation, where she distils everyday sound into a subtly enchanting listening experience.” – *Boomkat Recommendation*, June 2021

### **Tamara Saulwick**

‘*My Self In That Moment* opens up crucial areas for reflection, especially at a time when the digital self has become a proxy for the real’. – *The Conversation*, July 2022

‘As *SYSTEM\_ERROR* creates a nexus between sound and performance, so too it asks where we are in the nexus between ‘human’ and technology.’ – *Stage Whispers*, July 2021

‘Saulwick’s crafting is so refined that we remain on a knife edge for the entire show.’ – *Realtime*, November 2012 on *Pin Drop* (Green Room Award Winner for Outstanding Production – Experimental and Emerging Performance).

### **Thembi Soddell**

Soddell’s 2018 album *Love Songs*, and its accompanying book of concrete poetry, was praised for its ‘innovative approach to form’ (*Fluid Radio* 2018) and ‘fearless conceptual framework’ (*Self-Titled Magazine* 2018), and its launch won the 2019 Green Room Award for Contemporary Sound Performance.