

James Hullick: THE ARBOUR and THE ORRERY

12 May – 15 July 2018

Curated by Anthony Fitzpatrick



James Hullick *THE ARBOUR OF DOORS* 2018 (detail of installation components)
mixed media, dimensions variable. Photo: James Hullick. Courtesy of the artist

New work from sound installation artist James Hullick will be featured in his exhibition, *THE ARBOUR and THE ORRERY*, at TarraWarra Museum of Art, 12 May to 15 July 2018. The exhibition will accompany TarraWarra's major survey of the work of Edwin Tanner.

Hullick, a renowned sound art-installation artist who has regularly performed globally at notable festivals, design galleries, arts centres, state theatres and museums, will present two new works which are conceptually and aesthetically in dialogue with the works of Edwin Tanner.

The first work, *THE ARBOUR OF DOORS*, is an enclosed speaker cave made of recycled audio-visual materials which visitors can enter and experience the softly spoken recitations of Edwin Tanner's poetry.

The second work, *THE ORRERY OF HUMAN DESIRES*, is a mechanical model of rotating speakers and analogue synthesisers which will articulate orbits of human desire and emit a soundtrack of madrigal voices, echoing music listened to by Edwin Tanner in his studio.

The two works have been conceived of as 'instruments' for expanding audio-visual practice.

Exhibition curator, Anthony Fitzpatrick says that many of Edwin Tanner's works emerged from his experience as a professional engineer who was intimately involved in the development and construction of machinery and "Hullick's new works vividly bring to life the kind of whirring, twittering and buzzing circuitry and infrastructure which appear in some of Tanner's most memorable compositions. In paintings such as

MEDIA RELEASE

APRIL 12, 2018

TARRAWARRA
MUSEUM
OF ART

Madrigals (1960) and *Lightning Conductors* (1961), Tanner orchestrates curious consorts of machine components to suggest the musical qualities generated by the hum of industry. Hullick's inventive use of auditory technologies seeks to push the boundaries of the sonic arts and, like Tanner, his projects often challenge conventional perspectives and habitual ways of looking (and listening).

"The two intriguing audio-visual installations in *THE ARBOUR* and *THE ORRERY* continue Hullick's exploration of the dynamic interactions between sound, space and action," Mr Fitzpatrick said.

Two works by Edwin Tanner, *Operatic Aria* (1960) and *Odd Man Out* (1964), will be presented alongside Hullick's works in the North Gallery, to stimulate connections and create dialogue between the two artists' works.

TarraWarra Museum of Art regularly presents accompanying exhibitions which create an opportunity to view the important history of modernism through the filter of the present.

ENDS

This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body.



JAMES HULLICK BIOGRAPHY:

James Hullick's auditory creation practice is wide ranging. His career began as a solo pianist, vocalist and composer. He was taught by Felix Werder (Australia/Germany), James Tenney (USA) Warren Burt (Australia/USA) and briefly by Liza Lim (Australia). Early in his career he attended the Stockhausen Summer Classes and spent a short time at Luciano Berio's Tempo Reale Studio in Florence. Following his study of composition and music making, he branched out into electronic sound making before adding sound sculpture, installation art and music making machinery to his creative activities.

Hullick's work is characterised by his use of sound to engage in social issues, and an unusual versatility of aesthetic, which ranges from neo-Gothicism to more austere classically principled process-based perceptual works. His sonic works have been performed, exhibited and presented in Asia, North America and Europe for a variety of ensembles, electronic formats and installation formats. A number of Hullick's projects have pushed the boundaries of sonic art; real time scores (scores that update in real time via a computer), *sk-eye like mind* (2007), *The NIS* (2009); sound making machines *The Gotholin* (2007), and *Swarmlings* (2010).

In 2008 he founded JOLT Sonic Arts Inc, an organisation dedicated to creating and presenting new cutting edge works. In 2009 JOLT and the Footscray Community Arts Centre co-presented *THE NIS* – a large multimedia sonic art event combining artists from a range of communities. In 2010 Hullick formed The Click Clack Project which has been a vehicle to develop and present new work nationally and in festivals in the UK, Europe and Asia.

PRINCIPAL SPONSOR
 Besen Family
FOUNDATION

MAJOR SPONSORS
Arnold Bloch Leibler
Lawyers and Advisors

PROBUILD

Deloitte
Private

CHUBB

MAJOR PARTNERS
paolismith
CREATIVE

ias
The Art
Institute

RACV Club

Since 2005, Hullick has been working with The Amplified Elephants, an ensemble for sound makers with intellectual disabilities based at the Footscray Community Arts Centre. In 2002 he formed the BOLT Ensemble, a chamber ensemble that performs his work and is engaged in projects that he directs.

Hullick has completed a Postdoctoral Fellowship (2012–2015) at the University of Melbourne. He was awarded an Australia Council Creative Australia Fellowship (2015) and received the Michael Kieran Harvey Piano Scholarship (2015–16).

CONCURRENT EXHIBITION

Edwin Tanner: Mathematical Expressionist

12 May – 15 July 2018

Curated by Anthony Fitzpatrick

Edwin Tanner: Mathematical Expressionist includes over 60 paintings and drawings from 1952 to 1980, which have been drawn from major public and private collections, including several works from the TarraWarra Museum of Art collection. The exhibition also features archival material, including photos, sketches, and engineering documentation, as well as a number of poems written by Tanner, to further enrich appreciation of the diverse talents of this polymath artist.

In the catalogue for his solo exhibition in 1961, Edwin Tanner (1920–1980) was described as a 'the sole member of the class mathematical expressionists'. It is a fitting description of an artist whose works deftly and often wittily combine his diverse range of interests and expertise in engineering, mathematics, technology, aeronautics and analytic philosophy with his great passion for literature, poetry, music and art.

This survey will explore a number of different facets and periods of Tanner's oeuvre, from the representational paintings of the 1950s, through the construction and relief works of the 1960s, to the late abstract works of the 1970s.



Edwin Tanner *Critic at His Peak* 1960, oil on canvas on composition board, 81.5 x 84 cm
Collection of John Symond AM © The Estate of Edwin Tanner. Courtesy Charles Nodrum Gallery, Melbourne

MEDIA RELEASE

APRIL 12, 2018

TARRAWARRA
MUSEUM
OF ART

To arrange interview with Anthony Fitzpatrick or James Hullick and for supply of images please contact:

Katrina Raymond, MediaLink Productions, (03) 9663 3222, 0417 303 158 katrina@medialinkproductions.com
Louis Raymond, MediaLink Productions, (03) 9663 3222, 0448 808 811 louis@medialinkproductions.com

TarraWarra Museum of Art

313 Healesville-Yarra Glen Road, Healesville, Victoria, Australia T +61 (0)3 5957 3100

Opening Hours:

Tuesday – Sunday, 11am to 5pm. Open all public holidays except Christmas Day.
Open 7 days a week from Boxing Day to Australia Day.

Exhibition Admission:

\$10.00 Adults; \$8.00 Seniors; \$5.00 Pensioners and Students; Children 12 and under free.
Wednesdays – free for 3777 and 3775 postcodes (Yarra Glen, Healesville & surrounds), students, pensioners and concession card holders.

PUBLIC EVENT:

On Saturday 2nd June, 2018, a panel discussion of commentators, mediated by Anthony Fitzpatrick, Curator, TarraWarra Museum of Art focusing on *Edwin Tanner: Mathematical Expressionist* will be accompanied by two performances by James Hullick.

PRINCIPAL SPONSOR
 Besen Family
FOUNDATION

MAJOR SPONSORS
Arnold Bloch Leibler
Lawyers and Advisors

PROBUILD

Deloitte
Private

CHUBB

MAJOR PARTNERS
paolismith
CREATIVE

ias
The Art
Institute

RACV Club