

JUDITH WRIGHT CENTRE OF CONTEMPORARY ARTS

Media Release
Wednesday 29 April 2009

AUSTRALIA'S LAPTOP GODFATHER TO LAUNCH NEW MUSIC

Judith Wright Centre and ROOM40 present

SYNCRETISM

FEATURING PIMMON, SEAWORTHY AND ANONYMEYE

Lauded the pioneer of laptop music in Australia, internationally acclaimed sound artist **Pimmon** will launch his new album *Smudge Another Yesterday* as part of **Syncretism** at Judith Wright Centre on Thursday 28 May 2009.

Curator Lawrence English (of renowned label ROOM40) says he is excited about the **Syncretism** line-up, which features leading electronic music outfits **Pimmon**, **Seaworthy** (Sydney) and **Anonymeye** (Brisbane).

"**Pimmon** is Australia's laptop godfather; he pioneered laptop music in this country and continues to evolve as a leading international artist developing contemporary work," Lawrence said.

"It's exciting to present **Pimmon**, **Seaworthy** and **Anonymeye** on the same bill as they are all diverse and all leaders in their given fields," he said.

"**Pimmon**, **Seaworthy** and **Anonymeye** each explore unique sonic terrain and new approaches to composition and sound texture, placing Australia at the very heart of new electronic work," he said.

Launching his latest critically acclaimed album *Smudge Another Yesterday*, **Pimmon** will perform his trademark combination of pop, minimal composition, exotic drones and field recordings.

Voted by *Sydney Morning Herald* in the top 50 releases of 2003, **Pimmon's** *Snaps*Crackles*Pops* album secured his reputation as an esteemed artist in digital composition, and led him to perform across Europe and the US.

Pimmon's other critically acclaimed releases include *Waves and Particles*, *Electronic Tax Return* and *Assembler*.

Next on the **Syncretism** bill is three-piece collective **Seaworthy** (Cameron Webb, Sam Shinazzi and Greg Bird), performing a fusion of melodic indie-rock, minimalist electronica and ambient field recordings.

Seaworthy will integrate recent field recordings made in an abandoned 1897 naval bunker, culminating in a feast of echoed acoustics.

Also on the bill for **Syncretism** is Brisbane's **Anonymeye** (aka Andrew Tuttle), who will launch his second full-length album, *The Disambiguation Of Anonymeye*.

Performing his acoustic-driven electronica at festivals, clubs and events throughout Australia and Europe, **Anonymeye** reconfigures country and folk music using acoustic guitar, signal processing, synthesisers and effects.

Curator Lawrence English says **Syncretism** will provide "sheer auditory nirvana" for both underground and mainstream audiences.

"Laptop music is now a legitimate, established form used in every genre due to the accessibility of technology, which means mainstream crowds are increasingly converting to the laptop music genre," Lawrence said.

"So while **Syncretism** still caters to what was the underground electronica audience, it's also a chance for people who've never experienced laptop music to explore the inner ear and take a journey through sound into sheer auditory nirvana," he said.

-ENDS-

Date	Thu 28 May 2009
Time	8pm
Venue	Shopfront, Judith Wright Centre of Contemporary Arts
Tickets	Presale: \$18/\$15, On the night: \$20/\$18
Bookings	07 3872 9000 or judithwrightcentre.com

For further information, images and interview opportunities please contact
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SYNCRETISM – BIOGRAPHIES

PIMMON

The folded and chopped, glitchy ambient of Sydney, Australia's Paul Gough and his Pimmon project can be traced back to a mid-'80s obsession with Severed Heads and a self-released cassette packaged in a mangled safety boot wrapped in plastic. Raising a family in the suburbs of Sydney, Gough found work as a senior engineer for a popular radio station but continued creating experimental laptop electronica in his home studio. After the non-response to his first cassette, Gough sat on his recordings at first, but a hesitant entry into a turntablist exhibition at the Tenement Gallery in Melbourne changed everything. At the urging of the galleries owners, Gough sent a CD-R to the Japanese Meme label. Meme released Pimmon's debut *Waves and Particles* in 1999 and Kid 606 offered Gough a deal with his Tigerbeat 6 label after hearing an Internet broadcast of the album. 2001 saw the release of *Electronic Tax Return* on Tigerbeat 6 and the CD and MP3 set *Assembler* on the English label Fallt. Live appearances around the world followed along with releases on Staalplaat and Sirr afterward. Pimmon's relationship with Tigerbeat 6 resumed with the release of *Snaps Crackles Pops* in 2003.

SEAWORTHY

This three piece collective revolves around core member Cameron Webb as well as Sam Shinazzi and Greg Bird. Seaworthy was formed in early 2000 to explore melodic and experimental approaches to the construction (and unravelling) of minimalist sound scapes from looped guitar, warm drones, piano, electronics and field recordings. The compositions often blur the lines of conventional categorisation with elements traditionally considered part of "indie" or "post" rock blended with processed musical and field recordings usually associated with electronic artists. Instruments and samples are often looped through amps and effects pedals, giving the sound an organic feel. Avoiding the muscular approach of loud/soft dynamics, Seaworthy concentrate on subtle shifts in melody, tone and texture to convey a sense of time and place. Webb has a PhD in environmental science and specialises in field based ecological research where much of his time is spent in isolated wetland environments. Many field recordings undertaken in these locations form the basis for textural drones and rhythms from which guitar loops and percussion can be blended. Similarly, these environmental experiences form much of the inspiration for Seaworthy's compositions and extend beyond the music into the aesthetic presentation of live visual projections and CD/vinyl packaging of their limited edition releases (often featuring silkscreened or lino printed designs on recycled cardboard, individually constructed sleeves).

ANONYMEYE

Anonymeye is the nom de plume of Andrew Tuttle, an experimental musician from Brisbane who reconfigures various country and folk musics within an abstract sonic framework, utilising electronic and acoustic instrumentation including acoustic guitar, signal processing, synthesisers, and effects units. Anonymeye straddles and blurs boundaries between improvisation and composition, experimentation and pop structuralism; and acoustic and electronic parameters.

Since 2004, Anonymeye has performed at festivals, clubs and events throughout Australia and Europe including Le Placard/Club Transmediale festivals @ Maria Am Ufer (Berlin, Germany), Electrofringe/This Is Not Art festivals (Newcastle, Australia), ZXZW Festival (Tilburg, Netherlands), Fabrique @ Brisbane Powerhouse (Brisbane, Australia), Gallery of Modern Art (Brisbane, Australia), Electundra festival @ LOOP (Melbourne, Australia), Extrapool (Nijmegen, The Netherlands), Instants Chavires (Paris, France), The Troubadour (Brisbane, Australia), The Zoo (Brisbane, Australia), Seymour Centre (Sydney, Australia), and Horse Bazaar (Melbourne, Australia).

Anonymeye's music has released music on labels including sound&fury, hellosquare, Curt, Half/theory, and Feral Media. Anonymeye's second full length album *The Disambiguation Of Anonymeye* will be released on the sound&fury label in May 2009.

Press Quotes:

"work[s] up something sublime from the dreary hum of malfunctioning neon lights and off-white plastic balcony railings, finding beauty in their humble everydayness" The Wire

"there's a singular and unique musical mind at work here." mess&noise

"wonderful guitar skills" Terrascope

"a lush blend of country-inspired riffs and licks, sampled, stopped and started, shifted and stuttered, stammered and syncopated, or simply left to ring and whisper of wide-open spaces." Rave Magazine

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