

THE
LAST
RESORT

ANRI
SALA



Education Kit

13 OCTOBER—5 NOVEMBER 2017
OBSERVATORY HILL, SYDNEY
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33

HOW TO USE THIS EDUCATION KIT

This resource is designed to help students and educators understand and engage with the themes and concepts of Kaldor Public Art Project 33: Anri Sala *The Last Resort*. The kit comprises an overview of the project, Anri Sala's practice, historical and contextual framework, classroom questions and activities, along with a glossary of key terms, and list of references for further reading. The material in this kit has been developed in accordance with the Australian Curriculum, and is suitable for students in Visual Arts stages 2 – 6, with further cross-curriculum links to music, science, drama and history. Available for free download on the Kaldor Public Art Projects website, the kit may be used to support a school visit to the project, or as a stand-alone resource.

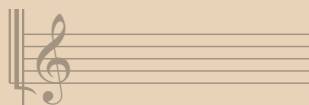
Teachers are encouraged to adapt activities to suit students' needs or to integrate areas of this resource into existing classroom units of study. Focus questions and activities are included to stimulate discussion and critical thinking by students, and to lead to a deeper investigation of the issues raised.

A section for Stage 6 students is included, which structures the information into key content areas of the artist's practice, conceptual framework and the frames. The questions should inform students' own art-making practice and knowledge of art history and criticisms.

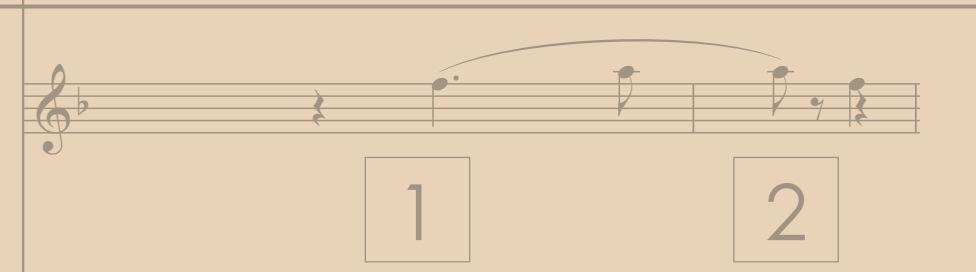
Kaldor Public Art Projects acknowledges the Traditional Owners and Custodians of the land on which this project is presented.

We pay our respect to the Gadigal of the Eora Nation and to their Elders, past and present, and through them to all Aboriginal and Torres Strait Islander peoples.

French Horn 2 in D

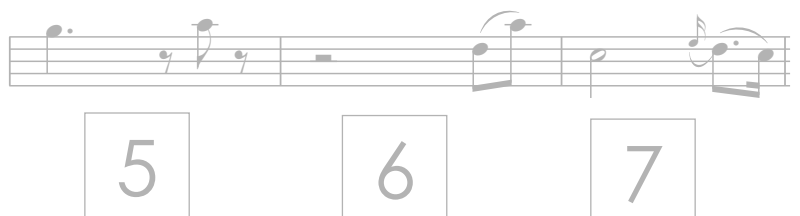
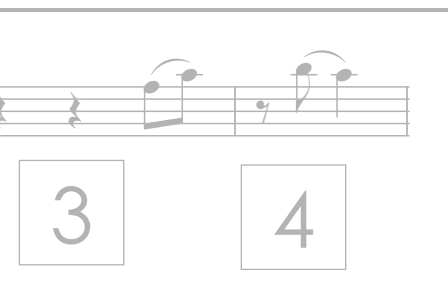


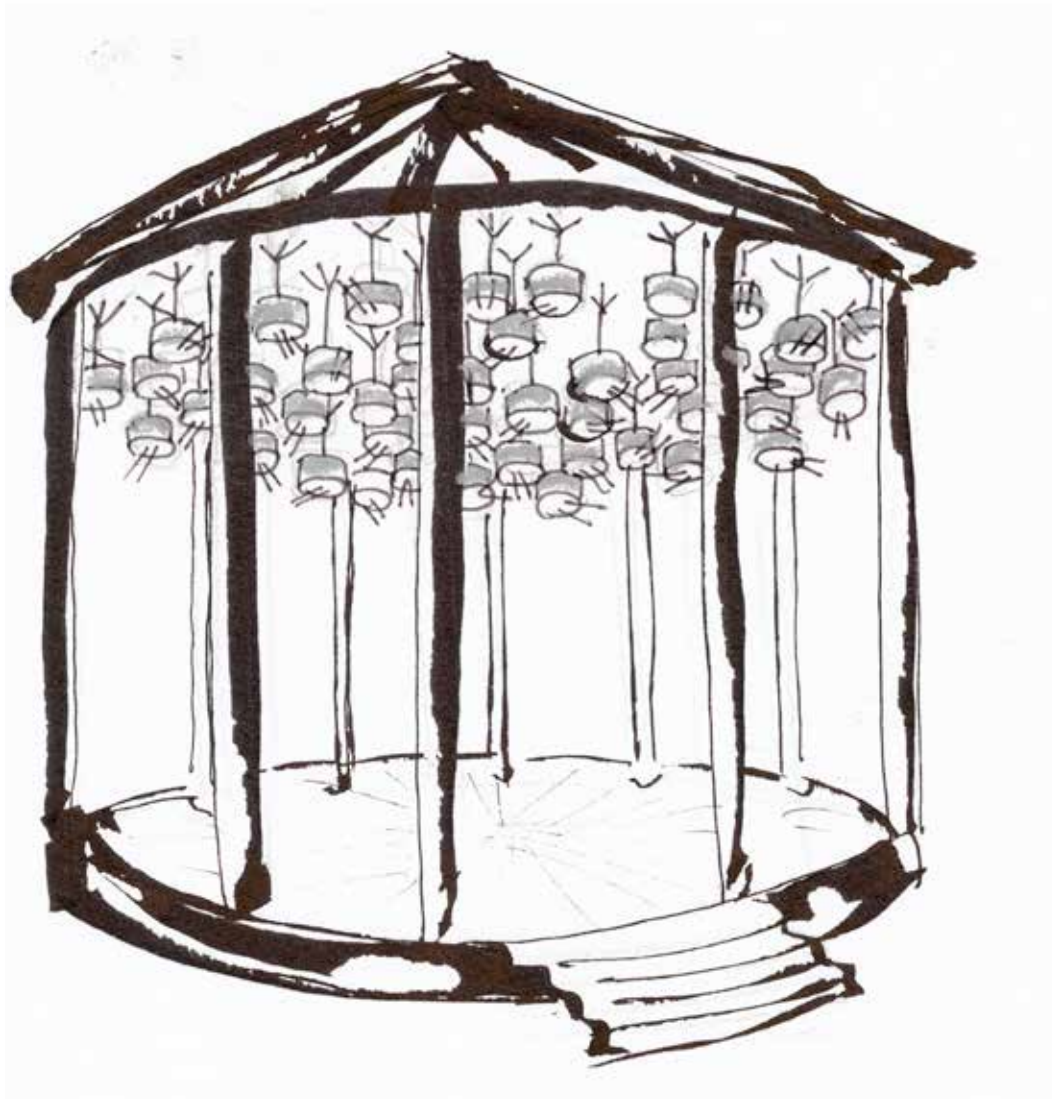
Basset Clarinet Solo in A



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Anri Sala, *The Last Resort*, 2017, Preparatory drawing

PROJECT OVERVIEW

*I wanted to imagine how a fictional journey through the winds, the waves, and the water currents of the high seas would affect a musical masterpiece of the Age of Enlightenment; what would become of Mozart's Clarinet Concerto if it were to float and drift like a message in a bottle, until it is washed ashore after a long voyage?*¹

– Anri Sala

For Kaldor Public Art Project 33, celebrated French-Albanian artist Anri Sala presents an innovative new installation of sound and sculpture, inside the historic Observatory Hill Rotunda. Developed over several years ahead of its world premiere in Sydney, *The Last Resort* transforms the heritage site, on the highest natural viewpoint in the city, from 13 October to 5 November 2017.

Suspended upside-down from the ceiling of the Rotunda, an **ensemble** of thirty-eight snare drums plays a pre-recorded, reworked version of one of W.A. Mozart's most recognised works – the **Clarinet Concerto** in A Major, K.622. Attached to each drum, a pair of drumsticks beat their own **rhythm**, adding a layer of live percussion to the recorded music. The skin of each drum is a smooth, highly reflective surface. Inverted and suspended from the ceiling, these circular mirrored fragments create a kaleidoscopic effect. The Rotunda building itself acts as a platform and a frame for the expansive views of Sydney Harbour and the headlands, from where audiences can observe the passing ships and reflect upon Australia's complex histories.

In *The Last Resort*, Mozart's concerto has completed a long journey from 18th-century Europe to contemporary Australia, but not in its original form. By abstracting the score's musical structure, Sala expresses the way shifts in location, time and perspective can alter meaning and response.

Mozart's Clarinet Concerto was premiered in 1791, three years after the arrival of the First Fleet in Sydney, and just a few months before the composer's death. The **composition** is a fascinating expression of the European **Enlightenment**, and is widely considered a masterpiece of the Western **Classical** music canon. *The Last Resort* features the second **movement** – the **Adagio**, or slow movement – possibly the most well-known of the three original movements of the concerto. Anri Sala has rearranged the tempo of the Adagio, altering its pace and flow to reflect wind conditions described in the diary of sailor James Bell, during his 1838 voyage to Australia. Bell's daily journal entries commence with a description of the weather conditions, and Sala draws on this document of time, experience and personal journey, to manipulate the composition.

Throughout the 19th century, the journey to Australia followed the clipper route and its accomplishment largely depended on the sea winds and ocean currents. The physicality of the arduous journey, involving high seas, blowing gales, wild hurricanes and paralysing “dead calms” literally take over the concerto.

¹ Anri Sala, artist's statement, Kaldor Public Art Project 33: Anri Sala's *The Last Resort*, 2017, Observatory Hill, Sydney.



29 November 1838. Thursday

Dreadful hurricane. We continue at anchor rocked about fearfully and expect to be driven from our anchorage every moment...

8 December 1838. Saturday

Wind fair and calm. We make little progress – towards midday we are almost as 'idle as a painted Ship upon a painted ocean'.

12 January 1839. Saturday

We have got again into a trade wind and have a good run.

16 February 1839. Saturday

It blows still fresh this morning... carrying us Southwards very fast... Planets shone with remarkable brightness last night and the galaxy was very bright.

14 March 1839. Thursday

It blew very hard all night... It split every sail we could hoist, and left us at last hauled up with our foresails and these in a shattered state.

21 April 1839. Sunday

Good breeze this morning again and we go on very smoothly. We are making now great progress towards the end of our Voyage.

Excerpts from James Bell,
Private Journal of a Voyage to Australia

Collaborating with a team of composers and sound designers, Sala substituted the original indications of **tempo** (speed) in Mozart's concerto with James Bell's detailed descriptions of the wind, and constructed an altered musical score. This new version was performed in a recording studio by the Munich Chamber Orchestra, with soloist Annelien van Wauwe, and conducted by Sebastian Schwab.

For me, the drum is a visual speaker. In my work I use drums as a way to translate sound into choreography, or to put it more simply translate sound into an image.²

– Anri Sala

Within the installation, there are no musicians present in the physical act of performing. Instead, the thirty-eight snare drums represent the instruments of the orchestra. Inside each custom-built drum, two hidden speakers play the layered composition. The first speaker plays a rendition of the orchestral music. The second speaker projects an inaudible low-range **frequency**, causing a strong vibration within the drum, and triggering the beating of the sticks against the drum skin. The low-frequency elements are essential to the artwork's production, as Sala and his sound design team worked to develop a balance between live and recorded elements through mixing, mastering and editing on-site.

The movement of the drumsticks becomes a way of translating sound into a physical gesture or visual element – which is, in turn, reflected on the mirrored surface, as a kind of visual echo. These insistent, repetitive actions, performed by absent musicians, appear at once mechanistic and ghostly. The suspended, inverted performance oscillates between the recorded music and the live acoustic overlay, creating a dialogue between the music's Enlightenment origins and the contemporary context, between recorded time and the present moment.

² Anri Sala, in conversation with John Kaldor, September 2016.

*Music has a way of dealing with meaning which differs from that of language.*³

– Anri Sala

During a site visit to Australia in 2012, Anri Sala became intrigued by the chasm between 18th-century Europe and early colonial Sydney, between the ideals of the Enlightenment period and the untold devastation and loss that were wrought by conquest and colonisation.

The Last Resort responds to the social and cultural significance of the Observatory Hill site and its layered histories. The viewer can approach the Rotunda from a number of directions; from each different perspective, the audience is confronted with the ascent of the hill before reaching the artwork. The elevated site overlooks the city and harbour, and speaks to the role of the harbour as a focus of Gadigal life and culture for thousands of years, and as witness to the arrival of the First Fleet. Immediately adjacent to the Rotunda is the historic Sydney Observatory (1858), where colonial time was measured and the mapping of stars assisted the passage of ships moving between the 'Old World' and the 'New World'.



The Last Resort places the audience at the centre of the experience, providing a unique opportunity to be immersed in sound beneath a canopy of thirty-eight snare drums, and to experience Mozart's canonical music reimagined for a contemporary context. Anri Sala's installation layers new meaning onto the historic site, using both sculpture and music, revealing the geographical, cultural and conceptual shifts that transform the way we see our colonial past and its Enlightenment foundations today.



3 Anri Sala, interview by Sylvie Lin, "Interview with Anri Sala," *Altered States*, exhibition catalogue, Taipei Fine Arts Museum, 2006.

ANRI SALA

ARTIST'S PRACTICE

*Communicating voice into speech,
sound into image, space into time,
feelings into temperatures, exhaustion
into virtuosity, breath into music,
Sala's work is preoccupied with
translation as a language.*⁴

– Joshua Simon

Artist and filmmaker Anri Sala was born in Tirana, Albania, in 1974, and currently lives and works in Berlin. He has achieved international acclaim for his remarkable works, which explore themes of loss and language, as well as the relationship between sound, space, and architecture. These themes have been expressed through poetic video works, sculpture, photography, performance and film. Sala's recent works consider the complex interplay between live and recorded musical compositions, capturing and interpreting the delicate relationships between time, memory and cross-cultural translation.

Anri Sala represented France at the 55th Venice Biennale in 2013 and was awarded the Vincent Award in 2014 – one of Europe's most prestigious contemporary art awards. His ground-breaking interdisciplinary practice has been presented in major solo exhibitions world-wide including Haus der Kunst, Munich (2014); the Centre Georges Pompidou, Paris (2012); the Serpentine Gallery, London (2011) and the Museum of Contemporary Art, North Miami (2008). In 2016, the most comprehensive survey of Sala's work to date – *Anri Sala: Answer Me* – was exhibited at the New Museum, New York. He has taken part in many influential group exhibitions and biennials including the 12th Havana Biennial



Photograph: Marc Damage

(2015), *DOCUMENTA (13)* (2012), the 29th São Paulo Biennial (2010), and the 4th Berlin Biennial (2006).

*My long-standing interest in rupture may have a political basis from my early experience in Albania, where change suddenly became very accelerated and made it important to adapt quickly.*⁵

– Anri Sala

Sala's early works explore ideas of rupture and radical breaks in history and reveal the influence of his early experiences in Albania. The 1980s and 1990s was a period of dramatic change in Albania, following the death of Enver Hoxha, the oppressive communist dictator who ruled the country

⁴ Joshua Simon, "Anri Sala" in *Anri Sala*, ed. Kathryn Rattee & Melissa Lerner (London: Koenig Books, 2011), 27.

⁵ Anri Sala, interview by Raphaëla Platow, "A Conversation," in *Anri Sala: Answer Me*, ed. Margot Norton & Massimiliano Gioni (London and New York: Phaidon Press, 2016).

for over four decades. The successive social and political changes were marked by major historical events, including the fall of the Berlin Wall and the collapse of communist rule in Eastern Europe and the former Soviet Union, along with everyday interruptions, such as blackouts and electricity shortages.

The idea of rupture underpins one of Sala's earliest works, *Intervista (Finding the Words)* (26 minutes, 1998), in which the artist lays bare the insurmountable gap between communist and post-communist Albania, between the real and the remembered. After returning home from his studies in Paris, Sala stumbled upon an old 16mm reel of film, which documented his mother's participation at a 1977 Communist Youth Congress. Unable to locate the sound clip of the film, Sala sought to retrace it with the help of students from a school for the deaf, who were able to lip-read his mother's dialogue. Sala's documentary captures his mother's reaction as she watches the reconstructed film. What startles Valdet Sala more than the political ideology of her

youth is her lack of grammatical sense; she is confounded by a use of language that she does not recognise as her own, "It's absurd," she says, "It's just spouting words." Valdet Sala begins to reflect upon the loss of hope and idealism, as she watches the public respond "hysterically" with "phoney enthusiasm" towards the former communist leader. The film concludes with Valdet Sala's image fading to black as she states, "I think we've passed onto you the ability to doubt. Because you must always question the truth." Her prescient words have framed Anri Sala's practice to date, as he continues to radically question the very foundation of language.

*I wanted to show images from a place where speaking of utopia is actually impossible, and therefore utopian. I chose the notion of hope instead of utopia. I focused on the idea of bringing hope in a place where there is no hope...*⁶

—Anri Sala

Anri Sala, *Intervista (Finding the Words)*, 1998. Single-channel video and stereo sound, Duration: 26 min, Courtesy: Ideal Audience International, Paris; Galerie Chantal Crousel, Paris; Esther Schipper, Berlin; Galerie Rüdiger Schöttle, Munich



⁶ Anri Sala, "La Distance du Passant: Fragments from an ongoing conversation with Hans Ulrich Obrist, 2000-4," in Anri Sala, ed. Mark Godfrey et al. (London and New York: Phaidon Press, 2006), 133.

Dammi i Colori (2003) stands alongside *Intervista (Finding the Words)* as a seminal work in Anri Sala's earlier practice, with both works exploring tensions between familiarity and distance. The documentaries capture places that are part of Anri Sala's immediate memory and experience. However, through the treatment of narrative, lighting and camera handling, the artist appears removed from the environment and the histories he depicts. *Dammi i Colori* is a sixteen-minute film documenting an urban regeneration scheme for the city of Tirana, led by Sala's close friend and former Mayor of Tirana, Edi Rama. The project involved the painting of the city's buildings in a range of vivid hues. In *Dammi i Colori*, Sala captures a world that is familiar but rapidly changing, with stark transitions between day and night suggesting a sense of temporality. While Sala questions the success of the scheme and its long-term benefits for the people and the city, the film offers a poignant reflection on how society can rebuild in the face of past tragedy and loss.

A significant shift occurs between Sala's early works *Intervista (Finding the Words)* (1998) and *Dammi i Colori* (2003) and subsequent works such as *Long Sorrow*

(2005), *Answer Me* (2008) and *1395 Days without Red* (2011). While his earlier works explore narrative failures of language and structure, his later works directly challenge spoken language by using alternate forms of communication, such as sound and music through architecture and space.

Long Sorrow explores the complex relationship between sound, space, and perception, through the depiction of a Cold War-era housing project in Berlin. The building, one of the longest in Europe, was nicknamed *Langer Jammer* ('Long Sorrow' or 'Complaint'). Sala provides a counterpoint to *Langer Jammer's* melancholic history, positioning jazz saxophonist Jemeel Moondoc on a platform attached to the building's top floor, as he performs a sweeping, improvised melody on the floating "stage". Music does not replace language in this performance, but rather stands in as a representation of free-flowing thought. The body is suspended in a precarious position, literally elevated from *Langer Jammer's* past and the utopian promises of the modern world. In *Long Sorrow*, the building is not merely a backdrop to the performance, but serves to frame and guide Sala's artistic intervention.



Anri Sala, *Long Sorrow*, 2005 (set image), Single-channel HD video, Duration: 12'57"
 Produced by Fondazione Nicola Trussardi, Milan
 Courtesy: Marian Goodman Gallery; Hauser & Wirth; Galerie Chantal Crousel, Paris, Esther Schipper, Berlin; Galerie Rüdiger Schöttle, Munich



Anri Sala, *Answer Me*, 2008, Single-channel HD video and stereo sound, Duration: 4 min 51 sec, Courtesy: Marian Goodman Gallery; Hauser & Wirth; Esther Schipper, Berlin; Galerie Rüdiger Schöttle, Munich; Galerie Chantal Crousel, Paris

Answer Me (2008) features a strained dialogue inside a striking geodesic dome, designed by American architect Richard Buckminster Fuller. The building, atop a man-made hill in Berlin named Teufelsberg (Devil's Mountain), was formerly home to an American National Security Agency surveillance tower. Throughout his practice, Sala has explored ideas of concealment, as he attempts to expose histories that have been lost, forgotten and suppressed. Below Teufelsberg lies a building designed by Adolf Hitler's chief architect, Albert Speer. The creation of Buckminster Fuller's dome saw history literally buried, with one social order replacing another. Through staging *Answer Me* within an American surveillance tower, Sala not only draws attention to the surface, but also to what lies beneath, and to the fault lines that exist in communication. The narrative was inspired by the films of Italian filmmaker Michelangelo Antonioni, and his interest in documenting the silences within the breakdown of a relationship. Sala expands upon this idea, using music as a tool to communicate the intense emotive battle between a couple, and finding a balance between silence and

noise. The female character demands that the male character answer her, and he responds by continually striking the drum; tempo, **pitch** and volume work to reveal the rising tension between the pair. The building plays a significant role in shaping the acoustics of the music, as it retains the echoes and memories of the conflict. The American secret service used this space as a listening station, monitoring radio and microwaves in an attempt to maintain stability in Cold War Berlin. Ironically, Sala's work focuses on the absence of listening, as the male continues to rapidly play the drum, drowning out the female voice.

***There is a point where you do not use the space just to show your work but you use your work to release the space.*⁷**

– Anri Sala

1395 Days without Red (2011) marks the use of Classical music in Anri Sala's practice for the first time. The feature-length film centres on a rendition of Pyotr Ilyich Tchaikovsky's *Pathétique*, performed by the Sarajevo Philharmonic Orchestra. The composition

1395 Days without Red, 2011 Single-channel HD video and 5.0 surround sound Duration: 43'46" In collaboration with Liria Bégéja. From a project by Šejla Kameri and Anri Sala in collaboration with Ari Benjamin Meyers. Courtesy: Marian Goodman Gallery, Hauser & Wirth © Anri Sala, Šejla Kameri, Artangel, SCCA/2011



⁷ Anri Sala, interview by Hans Ulrich Obrist in *Anri Sala* (2006), 27.



Anri Sala, *Unravel*, 2013, Two-channel HD video and sound in two separate spaces. First space: stereo sound Duration: 6 min 25 sec, Second space: 4.0 surround sound, Duration: 20 min 45 sec, Courtesy: Galerie Chantal Crousel, Paris; Marian Goodman Gallery; Hauser & Wirth; Kurimanzutto, Mexico City

guides the development of the narrative through dramatic changes in tone, tempo and pace. For Sala, the music is not to be considered as “filmic” music which happens outside the frame and is incidental to the action. Rather, the music exists within the frame, driving the action, and intrinsic to the thoughts and experiences of the characters and their immediate surroundings. It binds the architecture of a war-torn city with personal experience and collective memory. The lead character, played by Spanish actress Maribel Verdú, is seen racing down an area of Sarajevo known as Sniper’s Alley, shielding herself from potential attack. During the Sarajevo Siege that lasted 1395 days, from 1992-1996, citizens wore dark clothes and attempted to move quickly through the city, going about their daily lives, while trying to avoid detection. In *1395 Days without Red*, the actress moves through the empty city, humming *Pathétique* to herself. Transitions between intense motion and complete stillness are reflected by the rise and fall of the music’s tempo and pauses. The woman’s humming sustains a regular rhythm, a sense of persistence and determination to keep moving forward; yet it also brings attention to the absence of dialogue in the film, communicating impending danger.

Anri Sala represented France at the 55th Venice Biennale in 2013, but chose to exhibit in the German Pavilion. 2013 marked the

50th anniversary of the Treaty of Friendship between Germany and France, signed in 1963, and intended to put to rest the horrors of past wars and conflict. Sala used this historical event as a starting point for his work. The title of the work, *Ravel Ravel Unravel* (2013), is a reference to the famous French composer Maurice Ravel, who composed the Concerto in D for the Left Hand, and a play on the English verb “unravel”, meaning to disentangle or unwind. In *Ravel Ravel*, renowned pianists Louis Lortie and Jean-Efflam Bavouzet each play Ravel’s Concerto in D. A documentation of the two performances is projected in a semi-anechoic chamber, a space designed to absorb sound. The videos are played simultaneously and create the impression of a musical “race”, as the musicians fall in and out of sync with each other and the accompanying orchestra. In *Unravel*, DJ Chloé Thévenin attempts to synchronise the two performances on two turntables. She finds herself in her own race, attempting to unravel the performances and bring them together with a sense of unity. While the DJ’s task of achieving perfect harmony and reconciliation appears impossible, her persistence and frustration suggest the necessity of sustained effort and hope. As in *Answer Me*, the echoes of the German Pavilion in *Ravel Ravel Unravel* provide a live dimension to the project and play a significant role in the “ravelling” and “unravelling” of the work.



Anri Sala, *Unravel*, 2013, Two-channel HD video and sound in two separate spaces. First space: stereo sound Duration: 6 min 25 sec, Second space: 4.0 surround sound, Duration: 20 min 45 sec, Courtesy: Galerie Chantal Crousel, Paris; Marian Goodman Gallery; Hauser & Wirth; Kurimanzutto, Mexico City

*I'm especially interested in how music gives weight to the present moment, how it spreads it open.*⁸

– Anri Sala

The Present Moment (2013) was commissioned by the museum Haus der Kunst, Munich. In reference to the work, Sala stated, “I wanted to oppose a space that was once dedicated to authoritarian speech with a rational conversation.”⁹ Haus der Kunst was constructed under the ruling Nazi party in 1937 and used as a site for fascist propaganda and celebrations, including the inaugural Great German Art Exhibition (1937), which showcased works of realism by “pure” Germans. In *The Present Moment*, Sala attempts to reclaim the site of Haus der Kunst, facilitating a dramatically different experience that commands focus and guides memory through the act of listening. The sound installation focuses on a rearranged version of Jewish Viennese composer Arnold Schoenberg’s *Verklärte Nacht* (*Transfigured Night*) (1899). Schoenberg was a composer of tremendous craft and imagination, perhaps best-known for his influential 12-tone technique for composing music, whose work was considered “degenerate” by the Nazis. One of his most significant works, *Verklärte Nacht* was subjected to criticism and controversy



Anri Sala, *Ravel Ravel*, 2013. Installation view: “Anri Sala: Answer Me,” New Museum. Courtesy Galerie Chantal Crousel, Paris; Marian Goodman Gallery; and Hauser & Wirth. Photo: Maris Hutchinson / EPW Studio

at its 1902 premiere. Sala’s appropriation of the music conveys a sense of breathless urgency, through the repetitive nature of the score and systematic unfolding of the narrative, illustrating the complex relationship between music and memory. In *The Present Moment*, individual notes travel freely through the space before reaching a dead end in the room, where they appear to be trapped within the architecture and fall into a repetitive rhythm. As in *Long Sorrow*, *1395 Days Without Red* and *Unravel*, the work calls for singular moments of focus and contemplation.

Anri Sala’s practice has recently expanded into multichannel video and sound installations and encompasses both live and recorded elements. Music is central to the development of his work to date, operating as an important device which organises time and history. Musical structures aid the narrative’s development, as Anri Sala sculpts and re-appropriates famous musical scores to reveal chinks in the armour of significant political and social histories. In *The Last Resort*, Mozart’s Clarinet Concerto in A Major features as the starting point for the artwork’s development, as Sala questions what happens to a masterpiece when it goes adrift. Through sculpture and music, the installation expresses the complex shifts and dislocations that occur between time and place, and casts light on hidden or overlooked aspects of familiar sites and histories.

⁸ Anri Sala, quoted in Anri Sala and Mark Godfrey, “Anri Sala talks about *The Present Moment*, 2014.” (*Artforum*, New York, April 2015), 235.

⁹ Anri Sala, in “Anri Sala talks about *The Present Moment*, 2014,” 234.

THE EUROPEAN ENLIGHTENMENT

*... I had at the back of my mind the rift and the ensuing contradiction between the departure point of some remarkable principles of the Enlightenment – such as tolerance and a non-judgmental acceptance of the other – and their fallouts on arrival, exacerbating prejudices, which in turn caused untold devastation and loss.*¹⁰

– Anri Sala

The Enlightenment was a fascinating period in Western history and culture, dating from around 1685 to 1800, which brought revolutionary new approaches to science, philosophy, society and politics. The period was characterised by a growing belief in the capacity of “human reason”. Individuals were encouraged to challenge the traditional authority of the church and the **monarchy**, and to call upon their own knowledge, intellect and experiences to guide their daily actions. To “enlighten” means to “shed light upon”, and human reason was seen as the great “light”, which would lead to universal equality and freedom.

The Enlightenment period followed the Scientific Revolution, dating from around 1543 to 1600, which defined the emergence of modern science. Developments in mathematics, physics, astronomy, biology and chemistry dramatically transformed the way humans perceived nature and society. Many new ideas were based in the theory of **empiricism**, which calls for measurable evidence to support a theory, and is the foundation of the modern scientific method.

The Scientific Revolution witnessed the shift from a geocentric view of the universe, which placed the Earth at the centre of the universe, to a heliocentric view of the universe, in which the Earth and other planets are understood

to revolve around the sun. This radical shift completely changed the way humans perceived their world, their connection with each other and their relationship with larger celestial forces. It also led to instrumental progress in shipping and navigation and the exploration of foreign territories.

During the Enlightenment, the acquisition of knowledge was associated with the collecting, classification and display of specimens, as a means of explaining and understanding the natural world. One extraordinary example was the *Encyclopédie* (1751 - 1772), compiled by Denis Diderot and Jean Le Rond d'Alembert, which included 35 volumes of text and illustrations, incorporating advancements in science, technology and the arts into a vast catalogue of genres and styles. The *Encyclopédie* was hailed as a means of making knowledge widely accessible to the public, and had an enormous influence on the foundation of modern Western cultural institutions, such as libraries, archives and museums.

Enlightenment thinkers were deeply concerned with political questions, particularly the relationship of the individual to society, and the possibility of a new social order, based on human reason, freedom and equality. This idealistic fervour ignited the dramatic events of the French Revolution (1789-1799) and underpinned one of the most significant documents in the history of modern Europe – the Declaration of the Rights of Man and of the Citizen. Adopted in 1789, the document laid out the rights of individuals, which are said to be universal and guaranteed by law, such as freedom of speech and freedom of religion. Despite the achievements of this document, in inscribing concepts of human rights, and inspiring democratic movements across the world, it is also noted for its striking omissions.

¹⁰ Anri Sala, artist's statement.

The definition of “universal” human rights excluded huge swathes of the population of France and its colonies, including women, children and young people, non-taxpayers, foreigners, Indigenous populations, servants and slaves.

THE ENLIGHTENMENT AND COLONIALISM

The Enlightenment has been termed the Age of Discovery, as scientific and technological progress enabled European explorers to venture out into the great expanse of the world. While Europeans were driven by the desire for knowledge in their grand voyages, they equally sought to acquire colonial territories, to expand and consolidate their imperial power and promote trade. Maps, for example, were undoubtedly a navigational tool and a way of documenting new “discoveries”, but were often developed for imperial or commercial purposes, and marked key areas of strategic interest, such as trade routes.

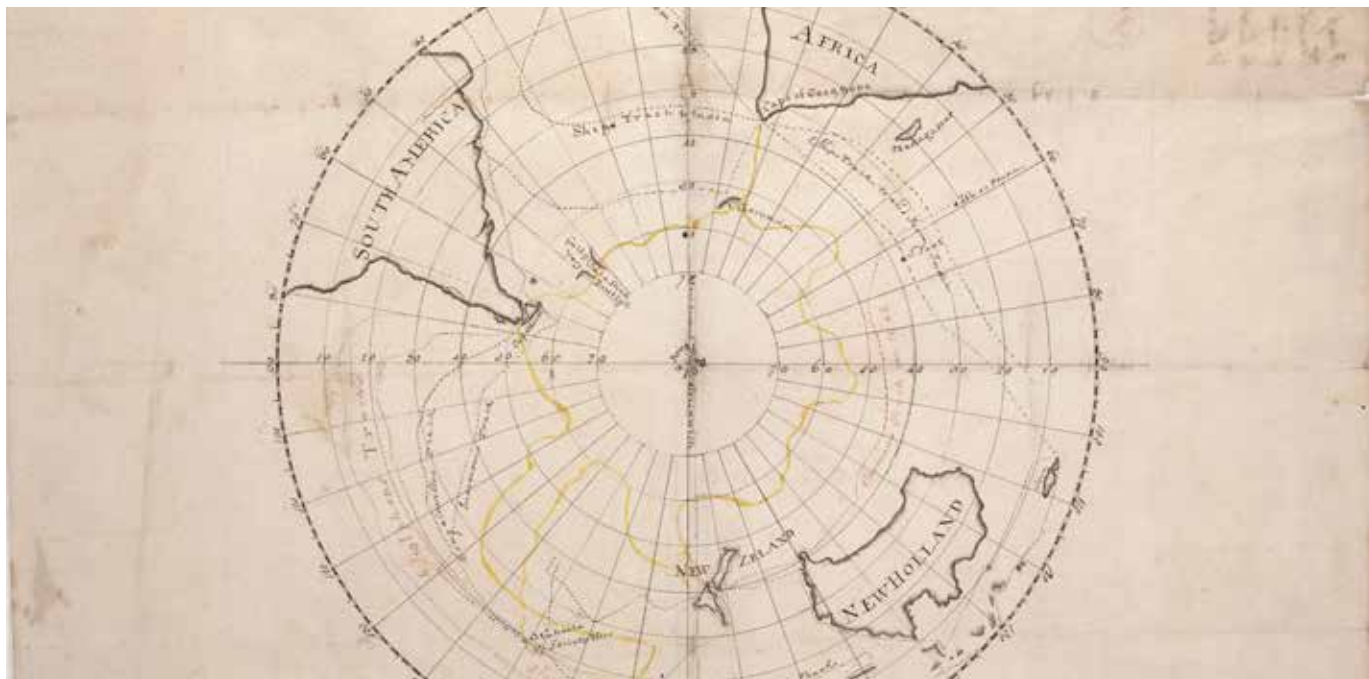
In 1768, the English navigator James Cook set sail for Tahiti aboard the great ship Endeavour. The voyage had two primary aims – the first, and publicly stated aim, was to observe the Transit of Venus, a rare astronomical pattern occurring once every 105.5 or 121 years. Recording the Transit of Venus provided a means of measuring the Earth’s distance from the sun and the size of the solar system – information which would greatly improve the accuracy of English navigational methods.

However, Cook also carried secret orders to seek Terra Australis Incognita – the “unknown southern land”. After charting the passage of Venus, Cook continued his grand voyage, mapping the east coast of Australia and New Zealand. In August 1770, he formally took possession of the east coast of Australia for King George III.

While Enlightenment ideals were associated with equality, autonomy and scientific progress, these same principles often served to justify colonial expansion and the dispossession of Indigenous peoples across Australia and the Pacific region. Indigenous cultures were depicted as “exotic”, even “primitive” or “savage”, while their complex systems of agriculture, astronomy and navigation were ignored. Along with animals and plant material, valuable Indigenous cultural objects were removed and put on public display in museums and exhibitions across the world. European culture was promoted as a superior, civilising and progressive force, bringing Indigenous peoples into the “light” of human reason, even if by coercion.

Across the Pacific region, countless communities were displaced in the wake of British and French colonialism, bringing untold devastation and loss. Although many Enlightenment thinkers, such as Denis Diderot, author of the *Encyclopédie*, opposed colonialism and slavery, calling for a more peaceful spread of culture and ideas, the reality was starkly different.

A map of the southern hemi-sphere showing the discoveries made in the Southern Ocean up to 1770 [cartographic material]:detail / James Cook. State Library of New South Wales, SAFE 1/82



MOZART AND THE ENLIGHTENMENT



1892, English, Art work edition, wood engraving, Published: Melbourne: David Syme and Co., January 1, 1892, Libraries Australia Collection

Wolfgang Amadeus Mozart (1756 - 1791), one of the most well-known, influential and innovative composers in European history, belonged to a period of transition between the Classical (1750-1830) and **Romantic** (1830-1900) eras. Following the decline of the monarchy in Europe, musicians and composers found themselves at a rare historical juncture. No longer bound to their patrons in the church or royal court, they had the opportunity to move between employers, write and perform for varied audiences and experiment with style. This period of artistic and intellectual freedom ushered in the Romantic era, and the ideal of the “artist as hero”.

Mozart was particularly skilled in writing for different audiences, with the ability to develop simple musical ideas into more diverse and complex variations than any other composer of his time. He displayed a canny understanding of his audiences, and his works reflect a desire to challenge established musical conventions and listener expectations. His prolific output ranges from musical “jokes” to mature and complex works, such as symphonies and operas, which allowed him to give full rein to his remarkable compositional ability.

Though the composer himself never expressed a particular philosophical stance, Mozart’s life and work embodied the social, political and cultural landscape of the European

Enlightenment. His compositions can be seen to reflect Enlightenment values of balance, order and reason. Towards the end of his life, he was associated with the Masonic movement – an organisation which promoted **humanist** ideals. During this period, music was increasingly valued as an artistic pursuit, allowing the composer to express his knowledge and individual freedom and to become an independent contributor to intellectual life.

As musicians moved away from the stability of courtly life, they needed to showcase their musical skills as a means of promoting their services and securing an income. Compositions were written to demonstrate not only the capacity of the instrument, but also the virtuosity – or technical ability – of the player.

The Classical form of the concerto allowed the soloist to display their virtuosity, accompanied by an orchestra. In the complex, harmonious interplay between the **virtuoso** and the ensemble of the orchestra, the concerto form expresses Enlightenment concerns with the relationship of the individual mind to society.¹¹

Mozart’s Clarinet Concerto in A Major, K. 622, is among the first major solo works written for the clarinet – a relatively new invention at the time. It was written for Mozart’s close friend, the soloist Anton Stadler, just months before the composer’s

¹¹ James Donelan, “Mozart and Enlightenment Thought.” (Lecture, University of California, Santa Barbara, 26 September, 1999).

Excerpt from the score
by Anri Sala, *The Last
Resort*, 2017, Observatory
Hill, Sydney

death in 1791. The aim of the concerto was not simply to astound the audience with the player's virtuosity, but to "elevate the art form."¹² Although the Clarinet Concerto is not as complex as his operas or symphonies, it demonstrates Mozart's phenomenal ability to write for the instrument, his knowledge of his audiences and their expectations, and his mastery of the concerto form.

Many myths surround the figure of Mozart – not least the idea of Mozart as a supreme genius, whose works are revered as perfect forms of musical expression. Although orchestras play Mozart's works across the world, performances usually adhere to the structure of the original, and deviation from the written musical score is rare.

Mozart was undeniably a composer of exceptional talent, whose music continues to hold enormous aesthetic and cultural value for performers and audiences. However, we can also look at his works as artefacts, embodying the ideas and values of a specific historical moment. The world of 18th-century Europe had a particular set of social and political structures, technological capabilities and cultural conventions, all of which determined the ways in which music was imagined, performed and understood.

In *The Last Resort*, Anri Sala explores how the meaning of an historical artefact can change when presented in a new context, asking,

*My intention was to subvert Mozart's Clarinet Concerto, its flow as a whole, its gravity and its pace, in order to produce the perception of a concert that has travelled a long distance, endured the high seas of journey, making it to another shore, although not necessarily in the original form intended by its creator.*¹³

– Anri Sala

"What happens to a masterpiece when it goes adrift?" By reframing and recontextualising Mozart's concerto, Anri Sala is bringing attention to the work's original Enlightenment framework – and opening it for interrogation and discussion. Sala sees his artistic process as a "corruption" of the original. Altering the structure of the concerto, and disrupting its measured flow of time, the artist exposes the flaws and limitations of this "perfect" musical form and the ideals that it embodies. *The Last Resort* reveals the gaps and contradictions between Enlightenment values and the harsh realities of Sydney's colonial history, and opens possibilities for new understandings of our past.

¹² James Donelan, "Mozart and Enlightenment Thought."

¹³ Anri Sala, artist's statement.

SITE: OBSERVATORY HILL

*Upside-down in the Observatory Rotunda, here is a Western cultural treasure that has been troubled by its new location so that it cannot sound sure and enlightened. In fact, it is all the more intriguing and challenging because its composure is skewed, because its enlightenment is dappled. Out of place, in another time.*¹⁴ - Ross Gibson

In *The Last Resort*, Anri Sala offers a unique response to the site of Observatory Hill, in Sydney's Millers Point, and an opportunity to reflect on its complex and layered histories.

On this hill overlooking Warrane (Sydney Harbour) were once sandstone outcrops, and forests of angophora, blackbutt, red bloodwood and peppermint. For the Traditional Owners of the land, the Gadigal of the Eora nation, it may have been a site of ceremony. In the surrounding area of Tallawoladah (The Rocks), archaeological digs reveal traces of Gadigal campfires and shared meals of shellfish and fish.¹⁵

The area was a site of first contact between Gadigal and European culture following the arrival of the First Fleet in 1788. In the same year, First Fleet astronomer William Dawes established an observatory at nearby Dara (Dawes Point). Dawes built friendships with members of the Eora Nation, particularly Patyegarang, a young woman who shared insights into local language and cultural practices. His notebooks are now a valuable resource for the recollection of Gadigal culture and language.

Observatory Hill has been known as Windmill Hill, Citadel Hill and Flagstaff Hill – each name reflecting new uses for the elevated site.

In 1796, Sydney's first windmill was built here by Irish convict John Davis, overlooking the area now called Millers Point. The windmill, intended for grinding wheat, marked a step towards self-sufficiency for the colony, but met with several mishaps before closing in 1800.

In 1804, amidst fears of convict uprisings, construction began on Fort Phillip, a secure fort armed with cannons to protect the city. The fort was never completed – the cannons never fired – and it was later demolished. Standing on the fort's foundations is the Signal Station, from where the Signal Master communicated to ships in the harbour with flags and semaphore.

The adjacent Sydney Observatory dates from 1858. Through the late 19th and early 20th centuries, it was a hub for scientific research, playing a vital role in meteorology, timekeeping, astronomy, shipping and navigation. The Observatory is now part of the Museum of Applied Arts & Sciences, and serves as a museum and centre for astronomy education.

By the late 19th century, parks and gardens were seen as vital to public health, and Observatory Hill became a popular site of leisure and recreation. The Rotunda was added in 1912 as a bandstand for public music performances for the growing inner-city population.

With the 33rd Kaldor Public Art Project, Anri Sala reimagines this site as the stopping place, or last resort, of Mozart's Clarinet Concerto, washed ashore in Sydney after a long voyage at sea. Recontextualising a masterpiece of the Western Classical canon, Sala's installation expresses the changes that occur across time and distance, and reveals new perspectives on this historic location.



Photograph: Peter Greig

¹⁴ Ross Gibson, "Bumpkin Calculus," in *Anri Sala: The Last Resort* (exhibition catalogue, Sydney, 2017).

¹⁵ Grace Karskens, "The Rocks," *Dictionary of Sydney*, 2008, http://dictionaryofsydney.org/entry/the_rocks, viewed 19 Sep 2017.

WITH THE EAR MORE ATTENTIVE THAN THE EYE: SOUND AND ART

by Pia van Gelder

Sound is vibration that moves through air. Sound is energy, and as artist Joyce Hinterding says, "We live in a sea of energy."¹⁶

On the Fringe of Sensing

Sound is not always obvious – it can be vague and yet it can also literally interfere with the composition of material bodies. In 2015, artist Christine Sun Kim had an extraordinary dance party. She called it *Bounce House*, and it included only music below 20Hz, a sound frequency lower than our normal hearing range. Instead of being listened to, the musical vibrations could be felt as they moved the audience's bodies. Here the energetic nature of sound revealed itself.

Natural Music

The history of sound and art often tests the boundaries of what music is. When is music art? When is art music? What is the difference between sound and music? The physicist, Hermann Helmholtz provided an answer to one of these questions during the Enlightenment period, in his book *On the Sensations of Tone* from 1863. As he wrote, "The first and principal difference between various sounds experienced by our ear, is that between noises and musical tones. The sighing, howling, and whistling of the wind, the splashing of water, the rolling and rumbling of carriages, are examples of the first kind, and the tones of all musical instruments of the second."¹⁷ Perhaps Athanasius Kircher would have disagreed – his "Aeolian Harp", conceived in the 17th century, is an instrument played by the wind. What Kircher's harp demonstrates is that nature has been making music for much longer than we have. Art provides a space for this music to be heard, outside the confines of music's own conventions.



Christine Sun Kim, *Bounce House*, 2015, Hideto Maezawa / Clubberia and Sound Live Tokyo

Music Makes Art

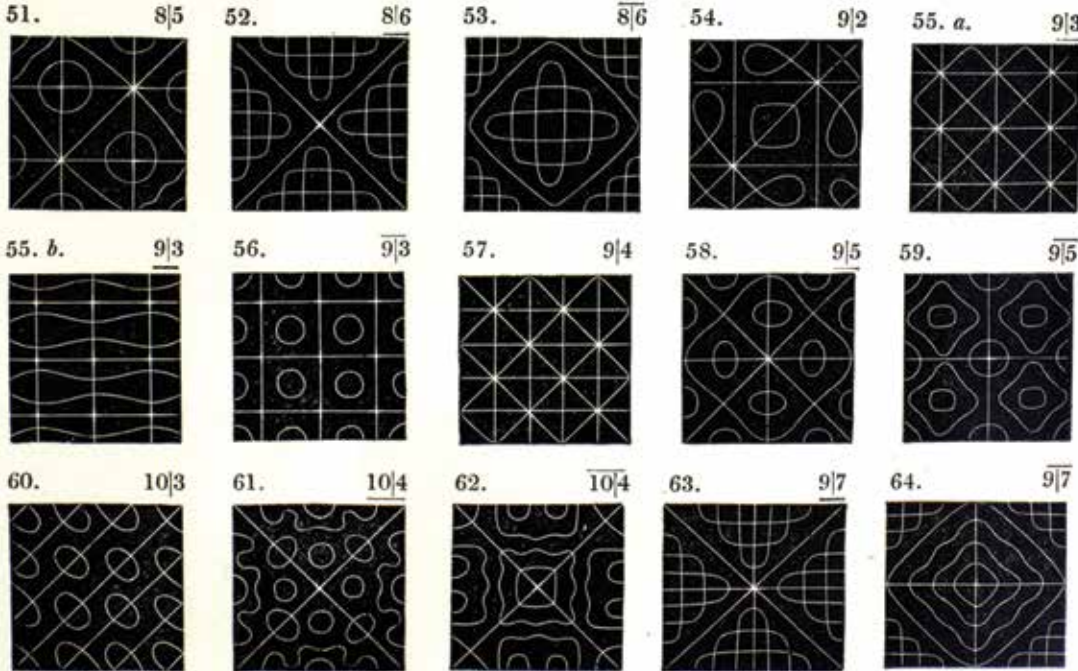
To demonstrate the behaviour of a sound wave, Helmholtz included a series of experiments conducted in 1787 by the German physicist and musician Ernst Chladni. These experiments created visual patterns generated by sound vibrations using sand on a thin metal plate struck by a violin bow. Here, different musical notes were shown to make their own unique shapes – in other words, music was making art.¹⁸ These pictures are now called Chladni figures and the phenomenon is known as cymatics.¹⁹ In 1876, scientist and soprano Megan Watts Hughes demonstrated these pictures by singing into an instrument she called the eidophone. What is fascinating about these instances of cymatics is that they provide tangible, visual evidence of the essential nature of sound. Although it moves all around us, and vibrates the matter of our bodies, sound is so often disregarded because it does not present itself to our dominant sense organ, our eyes.

¹⁶ Joyce Hinterding, "Subsonics Episode 5," (SBS television, 2003).

¹⁷ Hermann Helmholtz, *On the Sensations of Tone*, 3rd ed. (London: Longmans Green and Co., 1895), 7.

¹⁸ Chladni was prompted by an experiment by natural philosopher Robert Hooke in 1680.

¹⁹ Cymatics is a kind of vibrational phenomena that makes sound visible.



Chladni figures,
from *Neue Beyträge*, 1817

*None of the arts is entirely mute, many are unusually soundful despite their apparent silence, and the traditionally auditive arts grow to sound quite different when included in an array of auditive practices.*²⁰

– Douglas Kahn

Seated on a bench, looking at the painting *Music* from 1911 by the Italian Futurist Luigi Russolo at the Estorick Collection in London,



Luigi Russolo, *Music*, 1911, oil on canvas, 220x140cm.
Courtesy: Estorick Collection

I am also experiencing things outside the canvas while surrounded by the quiet din of the museum. The sound of air filtering through the air conditioner, the beep of the security guard's radio, the muted sound of an impatient driver's horn outside, the sound of people in the next room talking in another language, the sound of the floorboards moving under someone's cautious feet, the sound of my own breathing and the ringing in my ears. These experiences are happening as I am taking in this painting, and while I am thinking about the painting in different forms. Thoughts present themselves as images, like the throngs of people on the newly urbanised streets of Milan, where Russolo lived in 1911. Another thought presents itself as though I am speaking to myself when I say, "Who is the pianist in the picture, I wonder?" Another thought comes to mind, which is the sound of the painting itself. The music from the four-handed pianist resonating and echoing around me as though I am one of the people in this painting, participating in the attentive and receptive audience, filled with what Russolo described as "the complex of musical emotion."²¹

Two years after Russolo made this painting, while attending an orchestral performance of a composition by Balilla Pratella in Rome, Russolo conceived of his "The Art of Noises", which proposed a new art that included six categories of sounds classified as "noise", to be played in a "Futurist Orchestra". The next year,

²⁰ Douglas Kahn, *Noise Water Meat, a History of Sound in the Arts* (Cambridge London: MIT Press, 1999), 2.

²¹ Zanovello, *Luigi Russolo*, 26 June 1910.



The Noise Instrument Laboratory in Milan, c. 1913

this orchestra organised to make their debut performance playing on noise instruments designed and constructed by Russolo, at the Teatro dal Verme in Milan. Russolo reported that the audience was “already in an uproar a half hour before the performance began; the first projectiles began to rain upon the still closed curtain – Thus the audience heard nothing that evening, simply because they preferred to make their own – non-instrumental – noises!” Later performances were more successful, and noisy.

All Around Us, Sound Happening

Composer and Fluxus artist John Cage's famous work *4'33"* (1952) strangely recalls Russolo's first performance with his Futurist Orchestra. *4'33"* demonstrated Cage's theory that “there is no such thing as silence.”²² The performer is instructed to sit through 4 minutes and 33 seconds of musical rests. Early performances left the audience waiting

in anticipation for music that never arrived. Possibly disappointed and confused, the audience were forced to listen to their own sounds. Cage described his development of this piece; “I have spent many pleasant hours in the woods conducting performances of my silent piece... for an audience of myself... much longer than the popular length... At one performance I passed the first movement by attempting the identification of a mushroom... The second movement was extremely dramatic, beginning with the sounds of a buck and a doe leaping up to within ten feet of my rocky podium.”²³

Typical activities of the Fluxus group included “Happenings”, which were taken in by many senses, not just by sight and sound but also by tasting and smelling. Instructions were often written for performers and audiences alike to create these pieces. Similarly, composer and artist Pauline Oliveros wrote the instruction, “Take a walk at night. Walk so silently that the bottoms of your feet become ears.” Oliveros emphasised with her “deep listening”, that sound is happening around us all the time; we just have to be attentive to it.

Rainforest of Sound Objects

The first person to perform *4'33"* was David Tudor, a pianist and electronic composer and artist who made a series of works he called *Rainforest*. The fourth variation of this work, which was produced in collaboration with six other artists in 1973, *Rainforest IV* comprised an electroacoustic environment like a rainforest out of suspended sculptures.

RUSSOLO'S “6 FAMILIES OF NOISES”²⁴

1	2	3	4	5	6
Roars	Whistling	Whispers	Screeching	Noises obtained	Voices of animals
Thunderings	Hissing	Murmurs	Creaking	by beating	and people
Explosions	Puffing	Mumbling	Rustling	on metals	Shouts
Hissing roars		Muttering	Humming	woods	Screams
Bangs		Gurgling	Crackling	skins	Shrieks
Booms			Rubbing	stones	Wails
				pottery	Hoots
				etc.	Howls
					Death rattles
					Sobs

²² John Cage, *Silence: Lectures and Writings* (Middletown, Conn.: Wesleyan University Press, 1961), 91.

²³ Cage, 276.

²⁴ Luigi Russolo, *The Art of Noises* (New York: Pendragon Press, 1986), 28.

Each artist produced around five sculptures, which were intended to act as “instrumental loudspeakers”. Each sculpture was transformed by sound through the use of transducers, which are like speakers that vibrate without a cone or resonant chamber. These transducers would play sound composed specifically for each sculpture, which demonstrated its unique resonant qualities.²⁵ The suspended resonating objects became a lively ecosystem of sound sculptures.

Nature Sounds Art

On a larger scale than Tudor’s resonating sculptures, Alvin Lucier explored his room as a resonant chamber in his famous work *I am Sitting in a Room* (1971). With one tape recorder, he recorded the sound of his speaking voice inside the room and then with another, he recorded that recording being played back into the room, and recorded that, repeating this process again and again until the resonant qualities of the room itself had transformed his original recording of his voice into something completely unrecognisable. Earlier, Lucier made his thoughts audible with his *Music for Solo Performer* (1965), which amplified his brainwaves. In this work he sat on a stage with wires connected to his head and tried to perform by meditating, so as to produce alpha brainwaves that would resonate at a frequency that people could hear. This was amplified in a similar way to the objects in Tudor’s *Rainforest IV*, using drums that stood in front

of the speakers in the performance hall, which would rattle when Lucier reached his restful state. Although these electric frequencies are produced in our head, this was the first time that they had been performed for an audience.

Many of Lucier’s works create the space to listen to natural sounds and energy. Similarly, Australian artist Joyce Hinterding makes antennas that tune into the electro-magnetic fields all around us, giving us a chance to experience the noise outside of radio’s ordinary bandwidth, in the very low frequency spectrum, which includes the magnetic fields generated by our phones, computers, and the other energetic behaviour in our immediate atmosphere. In much of the art that involves sound, the subtle forces of nature are revealed to us. In Lucier’s work *Vespers* (1968), he used Sondols, hand-held speakers which create sound pulses used for echolocation, the same technique used by bats to navigate their physical environment. Although bats are capable of seeing almost as well as humans do, at night, their hearing becomes their dominant sense. If we try to shift our attention, how does the world feel when we make our ears more important than our eyes?

Pia van Gelder is an artist, researcher and teacher in Sydney, Australia. Her practice often involves building instruments, taking shape as interactive and participatory installations and performances that explore contemporary and historical understandings of technology, energy and the body.



Pauline Oliveros playing the synthesiser, c. 1970, Courtesy of the Center for Contemporary Music Archive, Mills College

²⁵ Resonate means to produce or be filled with sound. Resonance is this soundful quality. This word might be used to describe the way something sounds in a particular architectural space like a hall, but in truth, lots of objects and shapes have resonant qualities too.

IN THE CLASSROOM

OBSERVATORY HILL ROTUNDA

PLACE | WORLD | AUDIENCE | CULTURAL | STRUCTURAL

■ Who were the first inhabitants of the land that is now known as Observatory Hill Park?

How did they use the space?

When was the Rotunda first built? What has the Rotunda been used for since that time?

■ Consider a place that has significance to you, and research its history. Who used the place in the past, and for what purpose? How do you use it now? List the similarities and differences. Think of some reasons why changes might have occurred.

■ How do you think Anri Sala has responded to the specific physical, cultural, social and historical aspects of Observatory Hill and the Rotunda through *The Last Resort*?

How might you experience this artwork differently if it were displayed in a gallery?

■ Architecture is a built expression of our relationship to the world. How do art installations, such as *The Last Resort*, change our expectations or understanding of how a public space can be used?

SOUND

MATERIAL | PRACTICE | SUBJECTIVE | CULTURAL

■ What does the term “sound art” mean to you?

■ In *The Last Resort*, Sala uses snare drums as a sculptural material. When you think of an artwork made of drums, what sound do you expect to hear? What, or who, might you expect to see? Imagine approaching the artwork – you hear Mozart playing from the drums and no drummers in sight. How do you respond, and why?

■ Think of a sound that you remember from your childhood. What object or person made that sound? What emotions or memories are evoked by this sound?

■ Think of a place that you enjoy because of the sounds that you experience there. Create a sound portrait of this place. Establish a colour scheme to reflect the mood of the sound. Consider also the use of line, texture, shape and form.

■ Music has a unique ability to express emotion and evoke memories. In *The Last Resort*, Anri Sala has used music to reflect upon European and Australian history. Choose 5 major events in your life, and select a song or sound to represent each of those moments in time. Create a graph illustrating each moment, and when and where they occurred in the timeline of your life.

■ Select two pieces of music. Compare and contrast how each makes you feel when you first listen. Listen carefully to each piece of music again. Choose one of the following musical ideas, and pay close attention to the changes that you can hear:

a) volume, b) pitch (high/low notes), c) rhythm and d) tempo (speed).

For each piece of music, document your response through a continuous line drawing on tracing paper or clear acetate. Think about the importance of line and colour in communicating meaning. Once complete, layer each drawing on top of one another. Observe the differences and discuss with the class.

MATERIALS

MATERIAL | CONCEPTUAL | CULTURAL | STRUCTURAL | POST MODERN

■ Describe the objects that you can see in this artwork. Why do you think the artist has arranged the objects in this way? What other materials are used in the artwork? Are there materials that we cannot see or feel?

■ Inside each snare drum are hidden speakers which play the hidden concerto. The strong vibrations from the recording cause the drumsticks to move, creating a new layer of sound in the installation. How does the live element of the drums add to the work? How does it help communicate Anri Sala's interest in space, architecture and history on site?

MAPPING MOZART

MATERIAL | WORLD | SUBJECTIVE | CULTURAL | POST MODERN

■ Anri Sala has altered Mozart's score by changing the tempo (speed) of each musical instrument. Imagine your daily routine as a musical score; what is the tempo or rhythm of your daily life? When do you speed up or slow down?

■ Keep a daily journal of the recurring sounds of your day. Consider the ways in which sound structures time, pace and your daily routine. With the whole class, discuss and compare your findings.

■ What role does weather, and specifically the wind, play in this artwork? You might consider the choice of the clarinet as an instrument, and the artist's use of James Bell's diary. How might the artwork be experienced differently in different weather conditions on the site?

ART MAKING PROJECT IDEAS

The following project ideas are intended to form the basis of a rationale statement for a larger unit of work. Primary and secondary school teachers are encouraged to adapt the aims and outcomes to the needs of students. These projects require simple recording devices such as tablets, with an in-built or external microphone.

■ STAGE 2 : SCOPING SOUND

Unit duration: 8-9 weeks

Forms: Drawing, 3D sculpture, 4D sound

Outcomes: VAS2.1, VAS2.2, VAS2.4

Students will be introduced to the concept of sound as an art medium. Students will record the sounds they hear and encounter throughout the day by writing descriptions and recording audio clips. Students will explore various methods to creating an art piece that visualises the sounds collected from their recordings.

■ STAGE 3 : SOUND STORIES

Unit duration: 8-9 weeks

Forms: Drawing, 3D sculpture, 4D sound and auditory

Outcomes: VAS3.1, VAS3.2

Students work in groups to collect data on sound within different environments around the school. As a group, students will select a number of different spaces around the school. Students will observe and record the activities that occur in each space, and the sounds which can be heard. Students will organise the sounds into objects and materials, volume and sound and level of overall activity. Students use concepts of scale, colour, tone and abstraction to explore how symbols can be used to interpret their collected data and information.

■ STAGE 4 : SOUND OFF

Unit duration: 12-16 weeks

Forms: Drawing, 4D sound and auditory

Content area: Practice, conceptual framework, structural, post modern

Outcomes: 4.1, 4.2, 4.3, 4.4, 4.5, 4.6

Students will explore the idea of music and sound as language. Students will create artworks which communicates a message through auditory and visual language. Students record sounds using a recording device. Students can generate their own sounds, remix existing sounds and music pieces to create their own linguistic code. Students will create a visual score or transcript of their language, taking into consideration visual design elements and use of symbols or icons.

■ STAGE 5 : SOUND OBJECTS

Unit duration: 16 weeks

Forms: 3D Ceramic/Sculpture, mixed media, 4D sound and auditory

Content area: Practice, conceptual framework, structural, cultural, post modern

Outcomes: 5.1, 5.2, 5.3, 5.4, 5.4, 5.6

Students select a musical piece of significance that they believe encapsulates nicely the values, beliefs and issues of their generation. Students will research the musical piece and the intentions of the musician in creating and writing the piece. From their findings, students work to create an equally iconic or archetypal object which reflects the music chosen.

STAGE 6: ANRI SALA CASE STUDY

Students might choose to select Anri Sala as a case study to inform their response to the extended question in preliminary and HSC exams. The following are some practice essay questions and key areas and focus questions to research and consider:

THE FRAMES

STRUCTURAL:

What are the materials used in *The Last Resort*? How has the artist selected, reworked and arranged these materials to express themes of space, memory and time? Consider the use of both tangible and intangible materials.

CULTURAL:

What are some of Sala's inspirations and influences that shape his art making practice? In what ways are Sala's personal and cultural background reflected in his work?

SUBJECTIVE:

The Last Resort plays Mozart's Clarinet Concerto through hidden speakers in the snare drums. How might a musician react differently to the artwork compared to an audience member not trained in music? What does this reveal about the impact of an individual's personal experiences to artworks?

POST MODERN:

The music and the site have been altered and recontextualised in *The Last Resort*. What new narrative is created as a result of these changes?

CONCEPTUAL FRAMEWORK

■ Anri Sala is a French-Albanian artist who has presented a work focused on Australian history. Why might the artist have chosen these themes? How do they relate to his own personal and cultural background?

■ *The Last Resort* is installed in the Observatory Hill Rotunda, in an open, public space. What kind of audience might visit this work, compared to an art gallery? What effect does the site have on the expectation and understanding of different audiences?

■ How are issues of colonialism explored in *The Last Resort*? What relevance do these themes have for contemporary society?

■ Anri Sala has used snare drums in previous works. Making reference to *The Last Resort* and Sala's past works, discuss how the artist uses the "visual language" of drums. What ideas is he revealing or exploring through the use of drums?

ARTISTIC PRACTICE

■ Anri Sala made a research visit to Australia in 2012, and met with several local experts. Why is it important for artists, such as Sala, to research other cultures and histories and engage with communities?

■ For *The Last Resort*, Sala has collaborated with sound designer Olivier Goinard. Discuss the significance of collaboration for an artist's practice. What are some benefits and disadvantages of collaborative projects? Make reference in your answer to Anri Sala and one other artist (or artistic partnership) of your choosing.

■ Using the education kit or your own research, choose three of Sala's past works. Construct a table with the headings 'similarities' and 'differences', and assess the key themes and ideas. What different mediums has he worked with, and how? Is there a consistent thread of investigation?

■ Why does the artist choose to work in video, sound and sculpture? What techniques does Sala use to manipulate sound and music? Find an artist with a similar technical approach. Compare each artist and their artworks, making reference to materials, processes and techniques.

PLAN AND WRITE AN EXTENDED RESPONSE TO THE FOLLOWING:

■ "I'm aware that the places I work with bring their own context. I choose them for their qualities".²⁶

The Last Resort will only exist temporarily on Sydney's shores before travelling around the world to be exhibited in other sites. Explore how different environmental contexts affect the conceptual meaning of the artwork as it travels from site to site.

■ "One aspect that draws me to music is that it's highly communicative and can still resist meaning."²⁷

Sala uses sound and music as art materials for their openness to interpretation. Using examples, identify and explain specific qualities of music and sound and assess the effectiveness to which they communicate meaning.

■ Joshua Simon mentions "rephrasing, rewording, reapplying" as important techniques in Sala's work.²⁸ Explain the importance of recontextualisation in Anri Sala's practice. In your answer, refer to at least three examples.

■ "When the work becomes something that can be seen and touched, it's not with you anymore – it's there. For me it becomes like a shell I remember having been in. Afterwards it travels alone and needs other people more than anything..."²⁹

For Sala, the process of making carries more personal significance than the final 'objectified' artwork. Discuss whether process or product is more important in art making.

²⁶ Anri Sala, interview by Hans Ulrich Obrist in *Anri Sala* (2006), 19.

²⁷ *ibid*, 21.

²⁸ *ibid*.

²⁹ *ibid*, 31.

GLOSSARY

ADAGIO: Term denoting music that is to be played slowly. May also represent the title of a work, for example; Mozart's Adagio for Violin and Orchestra in E KV 261.

CLARINET: A musical instrument that belongs to the woodwind group and is shaped like a cylindrical tube. Sound is created by blowing through a single reed attached to the mouthpiece. It was invented in 1690 by Johann Cristoph Denner, of Nuremberg, Germany.

CLASSICAL: A style of music dating from the Classical period in European history (1750-1830), characterised by balance, order, lightness, restraint and careful attention to form. Classical music is typically based on the formal development of clear, simple melodic themes and harmonic structures.

COLONIALISM: The establishment of colonies by empires that sees the forcible takeover of the land of Indigenous peoples around the world and the disregard of their sovereignty, exploitation of their lands and ignoring of their rights.

COMPOSITION: The act of arranging and layering artistic/musical elements to form a whole, for example; the arrangement of different instruments and vocals to provide the structure for an opera.

CONCERTO: A Classical compositional form, often in three parts of movements, written for one or more principal instruments (the soloist/s) accompanied by an orchestra.

EMPIRICISM: A theory that places the origin of knowledge within sensory experience. It emphasises the importance of direct, physical engagement with the world and the use of evidence to support one's findings. The theory emerged with the rise of modern science and further developed throughout the 17th and 18th centuries.

ENLIGHTENMENT: An intellectual European movement, dating from around 1685 – 1815, and characterised by an emphasis on ideas of scientific knowledge, reason and individualism. It opposed tradition, the church and beliefs that could not be scientifically proven. Key thinkers include René Descartes, Denis Diderot, John Locke, Isaac Newton, Immanuel Kant and Voltaire.

ENSEMBLE: A group of musicians, dancers, or actors who perform together, such as an orchestra or string quartet.

EORA: People from the present-day Sydney area of NSW. Meaning "here" or "from this place" in the Sydney Aboriginal language.

FREQUENCY: Sound frequency or Hertz (Hz) is a unit measurement of a sound vibration that determines pitch. On average, a human can hear sounds that vibrate between 20Hz to 20,000Hz.

HUMANISM: A way of life which is centred upon human welfare, values and dignity. It reflects a strong human capacity for self-fulfilment through reason.

MONARCH: The hereditary sovereign ruler over a state or nation holding absolute power, usually a king or queen.

MOVEMENT: Classical compositions are often divided into parts or units, each comprising a number of musical themes or ideas. Movements are self-contained and can be performed separately. However, when played collectively, they are played in order. There are typically three to four movements within a Classical piece of music, often named according to the tempo. The second movement of Mozart's Clarinet Concerto in A Major is known as the Adagio.

MUSICAL NOTATION: A visual representation of music through written symbols which regulate the pitch, tempo and duration of a piece of music.

PITCH: How high or low a sound is perceived to be. Sounds are higher or lower in pitch according to the frequency of vibration of the sound waves producing them. A high frequency is perceived as a high pitch; a low frequency as a low pitch.

RHYTHM: The beat of a piece of music, as defined by the arrangement of long and short notes. Rhythm relates directly to the duration of the notes and the time or pauses between notes.

ROMANTICISM: An artistic and literary movement, dating from approximately 1830-1900, and characterised by a great emphasis on the imagination, feeling, subjectivity and individuality. Often considered in opposition to the principles of classicism, it embraced emotion and grandeur.

SYMPHONY: An elaborate musical composition for full orchestra, typically in four movements.

TEMPO: The speed or pace of a musical work. Tempo often plays a large role in conveying the mood or feeling in a piece of music.

VIRTUOSO: A person who possesses supreme technical skill, musical mastery and an exceptional ability to perform for the audience.

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Visit the Kaldor Public Art Projects website for more information on all aspects of Project 33: Anri Sala, *The Last Resort*, including video documentation, photos, blog posts and links to social media.

www.kaldorartprojects.org.au

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ABOUT KALDOR PUBLIC ART PROJECTS

For more than 48 years, we have worked with some of the world's most esteemed and iconic international artists, including Gilbert & George, Charlotte Moorman & Nam June Paik, Sol LeWitt, Richard Long, Ugo Rondinone, Gregor Schneider, Bill Viola, Urs Fischer, Michael Landy, Thomas Demand, Roman Ondák, Tino Sehgal and Marina Abramović, amongst others. Our temporary projects have had a lasting impact on the cultural landscape and have changed the way the Australian public sees and experiences the art of today.

We continue to commission groundbreaking new works from both overseas and Australian artists. Our projects explore the dynamic relationships between artforms, artists and audiences, and stimulate discussion and debate through exciting, innovative public programs.

Kaldor Public Art Projects is passionate about the importance of art education to a creative culture. We pioneer new ways to connect with diverse audiences through dynamic, accessible programs, innovative resources, and tailored opportunities for students of all ages and backgrounds. Exciting new models of participation and engagement with contemporary art, such as the *MOVE* series of classroom resources, have been developed in partnership with the New South Wales Department of Education and Communities. *MOVE: Video art in schools* is an invaluable teaching and learning package designed to support the creative arts curriculum in secondary schools. *MOVE Primary: Art in Motion* is a free, comprehensive online resource which can be accessed from the Kaldor Public Art Projects website.

For more information on our education programs and learning resources, visit

kaldorartprojects.org.au



Project 1: Christo and Jeanne-Claude, *Wrapped Coast – One Million Square Feet*, 1968–69, Little Bay, Sydney.
Photograph: Harry Shunk



Project 10: Jeff Koons, *Puppy*, 1995, Museum of Contemporary Art, Sydney.
Photograph: Peter Nuchtern



Project 32: Jonathan Jones, *barrangal dyara (skin and bones)*, September 2016, Royal Botanic Garden Sydney.
Photograph: Peter Greig