
VARIABLE RESISTANCE

10 Hours of Sound From Australia



FLUTTER + FLUX

The economy of rhythm unifies the works in this category. Its trajectories are concise and dynamic, oscillating between tension release, anticipation and resolve. Sounds amorously pulse and surge, shuffle and pause and then explode in crescendos of euphoric noise. Tempering this disc's darker moments that tremble with indifference and uncertainty, when repetition falters. Linear forms comprised of sonic elements in erratic states of flutter and emphasize an instability that undermines the very foundation of these works. H an eclectic range of references verging on the eccentric ensures that the mood freely between earnest resolve and nervous irreverence.

MALFUNCTION + RESISTANCE

Distortion, degradation, and decay have been staples of twentieth-century comp the relentless quest for new modes of articulation. History is littered with music lessly rubbing, scrapping, hitting, cutting, tearing, amplifying, detuning, and dism traditional instruments or desperately inventing new ones, impatient to extend the b of musical expression. These endeavors eventually gave rise to a form of music b the variable resistor, an electronic component as delicate and malleable as the cherished Stradivarius. Initially emulating traditional sonorities, instruments feat variable resistor became magnets for musicians intent on disrupting the tenets of m form. The practices they nurtured are continued unabated by a new generation compelled to ease precious detritus out of the latest digital and analogue comp

IMPROVISED COMPOSITION

Improvisation normally infers a search, one that anticipates the discovery of nev of articulation and communication. It is an act often fraught with anxiety, as risk

PRESS RELEASE 11.01.02

Over the past three or four years, the Australian experimental musical community has flourished, thanks in part to the tireless globetrotting from artists like Oren Ambarchi, Pimmon, and Philip Samartzis. Variable Resistance—a co-presentation between 23five Incorporated and the San Francisco Museum of Modern Art—originally celebrated this Australian renaissance with a 10 hour 'listening event' in September of 2002. From those ten hours, curator Philip Samartzis distilled the best tracks to be featured on this CD compendium. Variable Resistance is a title that encapsulates the tone and extent of the work on hand, referencing not only the electronic gizmo (the variable resistor) as key to many of the featured homespun constructions filtered through state of the art DSP filters, but also as an applicable non-definition of those artists who "offer variable resistance in how they are defined and the positions they occupy in a broader cultural context, fragmented, and dispersed among remote cities and divided by enormous physical and psychological space."

Within this disc, the Australian aesthetic finds itself reflecting a number of ideas previously mined throughout the history of electronic music from Mego's fascination with the streaming micro-textures of digital fragmentation to Metamkine's conceptual riddles within their Cinema Pour L'oreille series to the brazen noise-junk collages from Merzbow and Otomo Yoshihide. Yet, Variable Resistance resolves its uniqueness by smashing these references with brutish noise and demonstrative force applied to the stereotypically delicate sensibilities of electro-acoustic composition. For instance, Samartzis' collages of environmental, plundered, and digitized sound meld into psychologically abrasive narrative scalded by toxic agents; Pimmon transforms agitated chunks of granular synthesis into cybersonic lullabies; and David Brown's jarringly angular duet between a prepared guitar and a squeaking door stands as a steroid injected homage to Pierre Henry's musique concrete classic Variations Pour Une Porte Et Un Soupir. Along with Samartzis, Brown, and Pimmon, Variable Resistance also features exclusive compositions from Oren Ambarchi, Robbie Avenaim, Philip Samartzis, Xonk, Thembi Soddell, Darrin Verhagen, and Delire.

23
five

Board of Directors:

Scot Jenerik *President*
Randy Yau *Vice President*

Loren Chasse
Maria Jenerik

Larnie Fox
Patricia Ravarra

Jim Haynes

Board of Advisors:

Scott Arford
Ethan Port

Thomas Dimuzio
Jason Reinier

23five Incorporated P.O. Box 460951 San Francisco CA 94146-0951 tel. 415 285 6003 www.23five.org



Founded in 1993, 23five Incorporated is a nonprofit organization dedicated to the development and increased awareness of sound works in the public arena, and to the support and education of artists working with and discussing the medium of sound. For the past 9 years, 23five Incorporated has remained at the forefront in bringing the most adventurous elements of sound art to the San Francisco Bay area. 23five has served as an important benefactor to artists such as John Duncan, Christina Kubisch, Francisco Lopez, Achim Wollscheid, Matt Heckert, Zbigniew Karkowski, Atau Tanaka, and many more.

For publicity, please contact:

Jim Haynes, *23five Director of Publicity*: email: jhaynes@23five.org

For more information or distribution, please contact:

Scot Jenerik, *23five Executive Director*: 415 285 6003 or email: jenerik@23five.org



Board of Directors:

Scot Jenerik *President*
Randy Yau *Vice President*

Loren Chasse
Maria Jenerik

Larnie Fox
Patricia Ravarra

Jim Haynes

Board of Advisors:

Scott Arford
Ethan Port

Thomas Dimuzio
Jason Reinier

23five Incorporated P.O. Box 460951 San Francisco CA 94146-0951 tel. 415 285 6003 www.23five.org