

ARTIST CV: AUSTIN BUCKETT

CONTACT DETAILS

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BIOGRAPHY

Austin Buckett (b.1988) is an Australian composer and artist working in mediums that explore ideas focused on the perception of sound, its repetition and the environments of its presentation. His practice includes writing works for various concert settings, audio-visual installations and producing studio albums.

He has been a featured artist at festivals such as the 2011 Tura Totally Huge New Music Festival, and the 2012 and 2013 NOWnow Festivals of experimental film and music, and has curated events for Canberra Centenary's 'You Are Here Festival', The Street Theatre (Canberra) and ABC Classic FM including 'Everything Always' for their New Music Up Late program in late 2012.

Other streams of Buckett's work include the experimental rock band Golden Blonde, Hip-hop dissection project POWER MOVES, post-jazz outfit Pollen Trio with Evan Dorrian (Spartak) and Marcus Whale (Collarbones, Scissorlock), and a series of performance installations for percussionist William Jackson (Synergy/Nomad) in selected elevators.

Premiered works of Buckett's include *Improvisers and Noise* (2012) for 2-4 improvisers and 4 speakers performed at ABC Studios, Ultimo, *Dead Machines* (2012) for 4 flute head-joints and 4 speakers, commissioned by Lina Andonovska for a New Music Network Mini-series concert at 45 downstairs, Melbourne, *Mt Baker*, a collaboration with renowned visual artist Gosia Wlodarczyk exhibited at the Western Gallery, Washington, USA and *Mothlight* for 3 flutes, percussion, electronics, and 16mm projector, commissioned by Cat Hope/Decibel and performed at Perth Institute of Contemporary Arts.

From 2011 Austin has edited scores for his past-mentor Peter Ablinger in Berlin, and was invited to the 2011 Wittener Tage für neue Kammermusik in Germany, to assist with installation works. In 2013 Buckett had a mentorship in New York with renowned artist Marina Rosenfeld, supported by the Australia Council, was a copyist and orchestrator for a piece for the Royal Ballet, London, released Golden Blonde's album *Gwen* (nominated for FBi SMAC Awards 'Best Record, 2013'), POWER MOVES debut mixtape and is currently working on a piano commission for 48 preludes and fugues.

As part of various projects he has released several albums on labels including HellosQuare Recordings, Wood and Wire, Tenzenmann, Dream Damage, and an upcoming release as POWER MOVES on Sydney label The Finer Things. Austin Buckett's second release under his own name *Grain Loops 1-30* was recorded during a 5-week residency at the Banff Centre, Canada in 2012 and will be released as a 12" vinyl on renowned experimental music label, Room 40 in March 2014.

STUDIES

2013 Composition with Marina Rosenfeld, New York (privately, Jan-Feb)
2011 Composition with Peter Ablinger, Berlin (privately, March-May)
2010 BMus Hons (1st Class), Composition, ANU
2007-2009 Jazz Piano, ANU School of Music

AWARDS

2013 Awarded 'ArtStart' grant for research travel and studio rent, The Australia Council
2012 Artist in residence, The Banff Centre, Canada (full scholarship)
2012 ArtsACT residency travel, Canada
2011 Awarded ANU Friends of the School of Music 'Transition Award' for private research travel to Europe
2010 Awarded the Peter and Lena Karmel Honours Scholarship in Music
2010 Awarded the Karmel Anniversary Award for the most outstanding graduate of the ANU School of Music.
2010 Awarded Friends of the ANU School of Music project grant to record Stuttershine for string quartet and piano
2008+2010 Awarded the Winnifred Burston Memorial Prize for most outstanding piano player contributing to the life of the ANU school of music.

ARTS EMPLOYMENT/CURATED EVENTS (SELECTED)

2013 Orchestration and editing of new work for The Royal Ballet, London, Composition Greg Haines, Choreography: David Dawson
2012 Orchestration of piano voicing's for *Pixar In Concert*, Sydney Symphony Orchestra
2012 Workshop and collaborative planning for 2014 with Bozzini Quartet, Montreal
2012 Producer experimental rock band Golden Blonde debut album *Gwen* at studios 301, Alexandria, funded by ArtsACT
2012 Curator 'Everything Always' concert and live broadcast for ABC Classic FM's New Music Up Late program
2011 Score editing for Peter Ablinger, Berlin (2011– Present)
2011 Installation assistance for *Weißer Wäsche* by Peter Ablinger at 'Wittener Tage für neue Kammermusik', Witten, Germany
2011 Curator 'Close-listening' for Canberra Centenary 'You Are Here' Festival
2011 Artist Talk at WAAPA (Western Australian Academy of Performing Arts), Edith Cowan University
2011 Guest Lecture to Composition Major Students (Under Grad + Post Grad) at WAAPA
2011 Artist talk at the Totally Huge New Music Festival Conference, Perth Institute of Contemporary Arts, 2011.
2011 Improvisation workshop, University of New England music department
2010 Curator 'Works for Piano and Strings' for the Alliance Francaise, Canberra 2010 'Interludes' at the Street Theatre, Canberra

PERFORMANCES/EXHIBITIONS/PUBLICATIONS

2013 Published article in *Sound Scripts - Volume 5* published by the Australian Music Centre (July, 2013)
2013 Published article in Now Now Festival of experimental film and music 'Zine' of selected facebook comments on *Everything Always*- a concert and broadcast curated by Austin Buckett for ABC Classic FM's New Music Up Late with Julian Day
2013 Featured artist at the Now Now Festival of experimental film and music
2013 Featured artist at Outside In Festival, Sydney (Astral People, HEADLINE ARTISTS: Freddie Gibbs, Mark Pritchard, Laurel Halo)
2012 Premiere performance and opening run of *Elevator #1* (2012) a site-specific work and installation for 36" concert bass drum in elevator, Lewellyn Building, ANU, Canberra (supported by artsACT)
2012 Premiere performance of *Dead Machines* (2012) for 4 flute headjoints and 4 speakers, commissioned by Lina Andonovska for New Music Network
2012 Premiere performance of *Bethlehem* (2012), a collaboration with Marcus Whale (Collarbones) and Volta Ensemble at Café Church, Syd
2012 Premiere performance of *Reset* (2012) for multi-percussion duo and field recording commissioned by Yvonne Lam & FoSOM foundation at the Peter Karmel Room, ANU.
2012 Premiere exhibition and performance of installation *Hung Out To Dry* (2012) for 11 membranophones, dripping water and glass box commissioned by Canberra Cenenary's 'You Are Here' Festival at Canberra Museum and Gallery
2012 Sydney performance and exhibition of *Hung Out To Dry* (2012) as part of Weather Festival at Serial Space

2012 Pollen Trio performance at *Immersion* at the rocks pop up space for Vivid Festival, Sydney
2011 Solo piano improvisation, live concert and broadcast for ABC studios, Perth
2011 Premiere performance by Decibel of *Mothlight* for 3 flutes, percussion, electronics, and 16mm projector at Perth Institute of Contemporary Arts
2011 Pollen Trio Australian Tour presented by HellosQuare recordings
2011 Premiere exhibition of sound for Gosia Wlodarczak's video work *Mt Baker* at the Western Gallery, Washington, USA
2011 Premiere performance by ANUMus Chamber Orchestra: *Stutter* for chamber orchestra at St John's Church Hall, Canberra
2010 Premiere performance of *Sun In Your Eyes* (2009) for string orchestra, electric guitar, drumkit, gongs, tape machine and electronics
2009 ABT and Klumpes/Ahmad Australian Tour presented by HellosQuare recordings and the Australia Council *Soundtravellers* fund

DISCOGRAPHY (SELECTED)

2014 Austin Buckett *Grain Loops* (Room40, to be released April 2014)
2013 Golden Blonde *Gwen* (Tenzenmann, 2013)
2013 Pollen Trio *Wreck* (Wood and Wire, 2013)
2013 POWER MOVES *Psycho Shower Scene* (Dream Damage, 2013)
2011 Austin Buckett *Stuttershine* (HellosQuare, 2011)
2011 Pollen Trio *Roll Slow* (HellosQuare, 2011)
2011 Pollen Trio *p e a k s* (Molly Records, 2011)
2010 Kasha *What A Colourful Mouth* (7" Vinyl) (Hellosquare, 2010)
2009 Pollen Trio: *230509* (HellosQuare, 2009)
2009 Seaworthy & Pollen Trio: *Untitled* (3" CD) (HellosQuare, 2009)
2009 Austin Benjamin Trio: *Unravelled, Rewoven* (HellosQuare, 2009)
2009 Kasha *Five Songs for Sunstroke* (Molly Records, 2009) 2008 Austin Benjamin Trio *Amalgama* (HellosQuare, 2008)

PRESS QUOTES (SELECTED)

There is also something wildly original in the way that Buckett builds portentousness out of such sparsity. ...The effect is electrifying'

Sydney Morning Herald (2012)

The album is striking and challenging; dense and spacious. A study in contrasts with a focus on dark shades, the percussive piano work is also laced with striking and at times menacing string work from the Silo String Quartet.

Fluid Radio, UK

What makes these pieces outstanding is the almost spectralist understanding of sound and tone Buckett brings both to the original material and to post production...This is best demonstrated by 'Palais', (perhaps a reference to Morton Feldman's late opus Palais de Mari), in which a lone piano note is surgically sliced and layered microscopically atop itself, building to a crescendo of jagged tics..Esl ewhere its difficult to detect any electronic tinkering, as in the title work, creeping string tones sustained over sharp dissonant piano, before they start to slip off their axis and the effects become clear. What's fascinating is how gradual Buckett allows this to occur: one moment we're in an air-filled recording space with five live musicians, the next the lifeless environs of an audio workstation, with no idea of how we got there.

Cyclic Defrost

Austin Buckett creates the low end drone with the rolling bass notes on his piano, contrasting these with needle stabs on the extreme high end of the same instrument... Roll Slow is a beautiful album. It relishes in its technical accomplishment and exploratory inventiveness in a way the DIY underground could only dream of, yet retains the raw power of Noise and improv. It's greatest accomplishment is to balance these disparate elements into a whole that acts like a great album should, taking you on a journey across its course and keeping you glued tohear what the next step might be.

Cyclic Defrost

Buckett is as prone to building masses as he is etching melodic lines. Elsewhere, "Morning Of" and "Clamp" indulge in the kind of spontaneous skronk one associates with improv, while the double bass takes the lead role in "Syndrome" against a shimmering backdrop of electronics, piano showers, and percussive rambuncton.

Textura (Canada)

The first piece, Mothlight, by NSW composer Austin Buckett is inspired by a Stan Brakhage silent shortfilm from 1963. As Brakhage did not want his silent films to be accompanied by music, the sound and image are isolated from one another. The musicians play flute, percussion and synthesiser tones which flutter, insect-like, about four speakers. A blank screen and large film projector onstage cast the players in a light of anticipation. After a short pause in the performance the film projector whirs into life and Brakhage's Mothlight plays while the performers sit in silence. The film is gorgeous—red silhouettes of moths skittering in grainy handmade animation. We recall the sonic textures, the remembered performance becoming the film's soundtrack. The shimmer of percussion, the whirl of the projector and the quivering moths of the film combine in an insect hum.

Real Time Arts

Buckett is the epitome of prolificacy, having thoroughly drenched our town with various projects over the past few years. ...As a whole, the journey is mesmerising. It's charmingly repetitive in a soothing sense, yet retains a sporadic and improvised feel. It breathes of Chris Abrahams, Autechre, Steve Reich and Terry Riley, to name a few – yet remains an original beast created by Buckett's hands. It gets better with every listen, as Buckett's tricks are revealed over time. An album to hear, created by a man to watch.

Canberra Times

It's easy to be cynical about the current state of the jazz avant-garde – the Evan Parkers and Anthony Braxtons of the world aren't getting any younger, and worthy successors seem few and far between – but occasionally a record like Amalgama comes along and (temporarily, at least) nullifies such complaints.

Adam D Mills, Mess+Noise.