



# Michael Kutschbach

## *fuliguline*

The Guildhouse Collections Project  
with Adelaide Symphony Orchestra  
presented in partnership with  
Adelaide Festival Centre  
and the City of Adelaide

**9 April – 9 May 2021**  
Adelaide Festival Centre

**9 April – 30 June 2021**  
City of Adelaide, East End Projection

The Guildhouse Collections Project extends a rich tradition of inviting contemporary artists into important State collecting institutions to afford the opportunity for study and research, collaboration and creation. Guildhouse's Collections Project celebrates more than a decade of artist engagement in art, anthropologic and natural science collections. The goal of the project is not just research, it is the contemporary lens the artist brings to the Collection itself. In each iteration, we the audience, and the Institution, benefit from the opportunity to connect with familiar objects, stories and experiences, anew.

This important iteration of The Collections Project, with Adelaide Symphony Orchestra (ASO), and presented in partnership with Adelaide Festival Centre and the City of Adelaide, reimagines the traditional notion of a collection. This collaboration was inspired by a statement made by ASO Managing Director Vincent Ciccarello during a public panel talk. Vince spoke of the Orchestra as a living collection, something vital to enshrining and ensuring the State's engagement with music – past, present and future. Celebrating Adelaide's designation as a UNESCO City of Music, this project highlights Adelaide's creative strengths – our artistic vitality, willingness to act, and to collaborate.

With a reputation for vitality and versatility, the ASO has provided South Australian and international audiences with access to Australia's leading classical musicians for 85 years. Reaching more than 100,000 concertgoers each season, the ASO demonstrates its commitment to audiences through regular broadcasts on ABC Classic, regional tours and programming for families children and communities. The Orchestra brings powerful ephemeral art to life with every performance – an experience only made possible through all facets of the organism working in harmony.

During this project, artist Michael Kutschbach had the opportunity to work closely with and observe members of the orchestra, the leadership team, conductors, soloists and all the operational elements and physical infrastructure that support the orchestra's activity.







Adelaide Festival Centre, South Australia's principal performing arts venue and presenter, is one of the ASO's primary performance venues. Adelaide Festival Centre was Australia's first capital city arts centre and its expansive riverbank site hosts more than one million people annually. Adelaide Festival Centre's support for this project has enabled Kutschbach's evocative new work to reach audiences in the hundreds of thousands through screening on the large format screens on the façade of the Centre.

This project celebrates Adelaide's strengths and has been championed by the City of Adelaide since its inception as an exemplar of Adelaide's designation as a UNESCO City of Music. In 2019, the City of Adelaide invited Professor James Pawelski to spend four weeks in Adelaide, extending the University of Pennsylvania Humanities and Human Flourishing Project through consultation across Adelaide's cultural and wellbeing communities. The result was an open invitation to 'all those engaged in arts, culture, creative industries and wellbeing in Adelaide to consider how you can work together to expand and enhance the wellbeing benefits that arts, culture and creative industries already bring to your community.'

This significant iteration of The Guildhouse Collections Project shares knowledge, stories and ideas, and in doing so, harnesses the cultural vitality of our city, celebrates our artists and supports the richness of our community.

Guildhouse works with visual artists, craftspeople and designers, government and industry to build skills and knowledge. For 54 years we have defined ourselves through a commitment to partnerships, adaptation and responsiveness to the changing conditions facing artists and makers. Together with our partners, we create opportunities for meaningful, sustainable careers in the creative sector.

The Collections Project is a result of true partnership and demonstrates the value of creating new and ambitious environments for artists, collections, spaces and audiences to coalesce. We extend our thanks to each partner for their unique contribution, and congratulate Michael Kutschbach on the sensitive and incisive body of work he has created in response to his residency with the Adelaide Symphony Orchestra.



**Emma Fey**  
Chief Executive Officer  
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Managing Director  
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**Douglas Gautier**  
CEO and Artistic Director  
Adelaide Festival Centre



**Lord Mayor, Sandy Verschoor**  
City of Adelaide







On a rainy August evening in 1952, a young American pianist walked on stage of the Maverick Concert Hall in Woodstock, New York. He sat down at a piano and opened its lid, raised his hands to its keys, and remained seated in silence for the next four and a half minutes. The aural experience that unfolded over three ‘movements’ – each movement marked by opening and closing the lid – would later become one of the most well-known experimental musical compositions of the twentieth century. *4’ 33” (Four minutes and thirty-three seconds)* was a meditation on music, sound and noise; all three propositioned as a continuum and without beginning nor end.

Almost seventy years later, Michael Kutschbach’s *fuliguline* (2021), a multi-media response to the living collection of Adelaide Symphony Orchestra, reverberates with similar conceptual energy. Over the course of 2020, the South Australian based artist was invited to observe the daily machinations of the orchestra, not just their rehearsals or the talented musicians and conductors themselves but the architectural space they occupied, their box office, audiences, ushers, cleaners – a full body examination. Fittingly, Kutschbach’s methodology revealed just that; Adelaide Symphony Orchestra is a living organism, a phenomena of co-dependency.

As *4’ 33”* sprung forth from mid-twentieth century conceptualism, *fuliguline*, too, reflects its twenty-first century context. Shadowed by the year that was (and, in many ways, still is), the iterative, screen-based work uses slippages of scale within macro photography to create science-fiction-like universes meets undulating interior landscapes, edging on body horror.







The cell is the organ is the body is the symphony. 2020 couldn't have afforded more attention to the virulent potential of our bodies, and our deeply co-dependent natural and constructed systems of living. And, *fuliguline* materialises aspects of this: the rhizome, the hivemind, the sym within symphony, collective action, anticipation and synchronicity – that universal inhale preceding the first note. Even its title was chosen onomatopoeically, the way the tongue might flick in the mouth of a flautist.

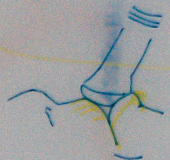
2020 was also a unique year for noise, or lack thereof. The grinding halt of the pandemic – a kind of global 4' 33" – enabled our scientists the renewed power to hear the ocean, a first since the advent of the industrial revolution.<sup>1</sup> Deep listening is evident in Grace Marlow's *follow my hand*, a phonographic response to Kutschbach's observations. Rather than the strictures of the stave or traditions of musical scoring, the Adelaide-based artist and writer has used transparencies to transcribe the aural life of the orchestra: a dropped pencil, plucked strings, jarring snares, low whispers, unadulterated harmonies, the rhythmic movement of bodies in space. Under Marlow's dictation, Kutschbach's slippages in scale become slippages in time. The layering up of semi-permeable membranes produces a map, not just of sound and noise, and possibly even silence, but of simultaneity. *Fuliguline* and *follow my hand* together form one moment and every moment, the record of an instant without beginning nor end.

**Belinda Howden**



<sup>1</sup> Tamman, M. "Pandemic offers scientists unprecedented chance to 'hear' oceans as they once were", Reuters, June 8, 2020, <https://www.reuters.com/article/us-health-coronavirus-climate-research-i-idUSKBN23F1M3>





the mouth of  
a river or valley



the sound of the air like summer melting in  
the sun like a hot day, a hot day, a hot day

the sound of the air like summer melting in  
the sun like a hot day, a hot day, a hot day

# PPP PURE PLEASURE SOUND

and then

falling out of synchrony

EVERYONE WAITS

FOLLOW THE LEADER

golden silk in the  
time

## SHORT PAUSE OF SILENCE

longs accompany the dissonance of the orchestra

plucky

plucky



a pencil drops

spit puddles

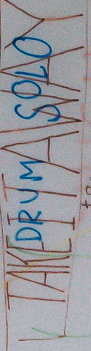


heavy strings

shift  
heavy strings

a wavy note (come down)

from the hips



echo chamber

strings continue  
a hum of a bird from a woman's mouth  
cluster of timber

anyone know this song?

the sound is asking for something... but

what?

lift up and down following the beat. One  
sounds that are bigger than you

DRUMS - CHINESE  
GUM

JARRING

SQUARE

a painful contortion of  
hundreds of finger tips

VIOLIN EXITS DARTS  
RETURN TO POSITION

lean forward  
cross out

the young thing about something  
in the air like a hot day, a hot day, a hot day



Guildhouse is assisted by the Government of South Australia through Arts South Australian and the Visual Arts and Craft Strategy, and initiative of the Australian, State and Territory Governments.

Guildhouse, Adelaide Symphony Orchestra, Adelaide Festival Theatre and City of Adelaide acknowledge that they operate on the lands of the Kurna nation and recognise the continued relationship to their lands by traditional owners past and present.

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**courtesy of the artist**

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symphony  
orchestra**



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