

Judith Hamann & Anthea Caddy @ EMS 10 December, 2019

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Anthea Caddy (<https://cajid.com/anthea.html>) and Judith Hamann (<http://www.judith-hamann.com>) are recognised nationally and internationally as two of Australia's foremost innovators in Australian contemporary cello performance practice. Their work combines acoustic phenomena, amplification, spatialisation, and extending the technical capacities of the cello into a holistic framework: one that uses co-composition and acoustic materialities as the central guide towards immersive, durational new work.



Photo by: Martina Biagi for Tempo Reale

Their project has been invited to compose work in the past in residence at one of Italy's flagship experimental sound practice institutions, Tempo Reale (Florence), record in residence at UC San Diego's experimental theater, and have presented their work in Melbourne (Inland Concert Series), Amsterdam (Sonic Acts), and Milan (O' Gallery). Individually, they have been recognised for their excellence in the field of experimental practice through awards (Music Victoria Best experimental/avant-garde act), festival presentations (Huddersfield Contemporary Music Festival, Darmstadt Festival, LA Philharmonic Fluxus Festival, Tectonics Festival etc.), and prestigious invitations to present their work in venues and galleries all over the world.

Judith Hamann is a cellist from Melbourne, Australia. She has "long been recognised as one of Australia's foremost contemporary-music cellists" (Partial Durations/RealTime Arts). Judith's performance practice stretches across various genres encompassing elements of improvised, contemporary classical, experimental, and popular music. Currently her work is focused on 'Materialities of Realisation' (a discourse based project with Charles Curtis), an examination of expressions and manifestations of 'shaking' in her solo performance practice, and a collection of new works for cello and humming.

Anthea Caddy is a cellist and artist living and working between Melbourne, Australia and Berlin, Germany. Her practice explores the spatio-temporal aspects of sound and architecture, applying these to audio works that manipulate and distort perceptions of time, space and experience. Caddy's work focuses on the incorporation of acoustic, electro-acoustic and recorded space within performance, installation and concert presentation, often using amplified cello as her primary sound source. In her live performance she uses multi-channel configurations in low lighting or complete darkness.