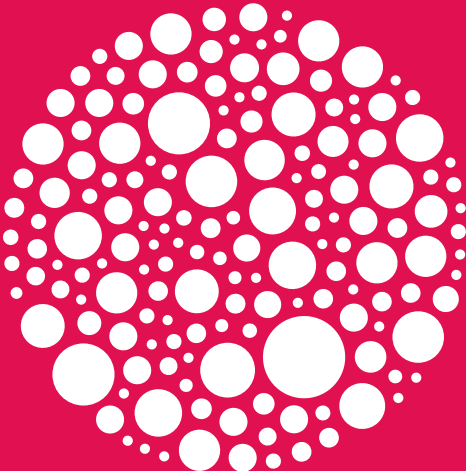


INSTAL¹⁰

12—14 Nov 2010 · *Tramway, Glasgow*
BRAVER NEWER MUSICS
www.arika.org.uk



CO-PRODUCED BY



IN ASSOCIATION WITH



PROGRAMME

WEDNESDAY 10TH NOVEMBER

GSA Wednesday Night Open Forum	Glasgow School of Art	18:00	20:00	29
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THURSDAY 11TH NOVEMBER

<i>Evacuation of the Great Learning Workshop</i>	Tramway 1 under Balcony	19:30	23:00	26
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FRIDAY 12TH NOVEMBER

GSA Friday Lecture: Vanessa Place	Glasgow Film Theatre	11:00	12:30	29
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Resonance Radio Orchestra Performance	Tramway 1	19:30	19:55	5
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Resonance Radio Orchestra	Tramway Street & Upper Foyer	19:55	23:50	5
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Matthieu Saladin	Tramway 4	20:05	20:20	9
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“ ” [sic] Tim Goldie	Tramway 1 under Balcony	20:05	20:20	10
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Arika Delivers a Manifesto	Studio	20:05	20:20	11
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Lucio Capece & Christian Kesten	Tramway 1	20:30	21:05	6
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Matthieu Saladin	Tramway 4	21:20	21:35	9
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“ ” [sic] Tim Goldie	Tramway 1 under Balcony	21:20	21:35	10
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Arika Delivers a Manifesto	Studio	21:20	21:35	11
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Diego Chamy, Jean-Luc Guionnet & Seijiro...	Tramway 1	21:40	22:25	7
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Matthieu Saladin	Tramway 4	22:35	22:50	9
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“ ” [sic] Tim Goldie	Tramway 1 under Balcony	22:35	22:50	10
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Arika Delivers a Manifesto	Studio	22:35	22:50	11
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Mattin	Tramway 1	23:00	23:50	8
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SATURDAY 13TH NOVEMBER

<i>Evacuation of the Great Learning Workshop</i>	Studio	10:00	13:30	26
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Resonance Radio Orchestra	Tramway Street & Upper Foyer	12:00	23:30	5
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Vanessa Place and Mark Sanders	Tramway 4	14:30	16:45	12
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Pascal Le Gall	Tramway 1	16:35	17:05	13
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Ken Jacobs - <i>Perfect Film</i>	Tramway 1	17:20	17:45	14
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Before or After Finitude?	Tramway 4	18:00	18:45	15
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Neil Davidson	Tramway 4	19:05	19:20	19
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Iain Campbell	Studio	19:05	19:20	21
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Steven Anderson	Tramway 1 under Balcony	19:05	19:20	20
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Christopher DeLaurenti	Tramway 1	19:30	20:35	16
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CONTINUED OVER »

Neil Davidson	Tramway 4	20:45	21:00	19
Iain Campbell	Studio	20:45	21:00	21
Steven Anderson	Tramway 1 under Balcony	20:45	21:00	20
Florian Hecker	Tramway 1	21:10	21:50	17
Neil Davidson	Tramway 4	22:00	22:15	19
Iain Campbell	Studio	22:00	22:15	21
Steven Anderson	Tramway 1 under Balcony	22:00	22:15	20
Catherine Christer Hennix	Tramway 1	22:25	23:30	18

SUNDAY 14TH NOVEMBER

<i>Evacuation of the Great Learning</i> Workshop	Studio	10:00	13:30	26
Resonance Radio Orchestra	Tramway Street & Upper Foyer	12:00	19:00	5
Matthieu Saladin	Studio	15:00	18:15	24
Brandon LaBelle - <i>Temporary Outpost...</i>	Tramway 1	15:05	16:45	22
Brandon LaBelle - <i>The Echo Project</i>	Tramway 4	15:05	18:00	22
Jean-Luc Guionnet, Eric La Casa...	Tramway 1	17:00	18:00	25
Brandon LaBelle - <i>Paper Piece: Secrets</i>	Tramway 1	18:15	18:45	22
Resonance Radio Orchestra Performance	Tramway Street	19:00	19:20	5
<i>Evacuation of the Great Learning</i> Performances	Tramway 1	19:40	23:00	26
<i>Evacuation of the Great Learning</i> Performances	Tramway 4	19:40	23:00	26
<i>Evacuation of the Great Learning</i> Performances	Studio	19:40	23:00	26
<i>Evacuation of the Great Learning</i> Performances	Tramway 1 under Balcony	19:40	23:00	26

EXTRA – EXTENDED OPENING ON 12TH, 13TH AND 14TH

Artur Żmijewski	Tramway 5	12:00	23:00	30
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MONDAY 15 NOVEMBER—FRIDAY 19 NOVEMBER

Glasgow Open School	Glasgow Open School	All day	28
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ABOUT

So

We think that the most exciting music, music that is genuinely radical, makes a basic appeal to ideas. It reaches out, tries to be bigger than itself, engages with things other than the just musical; and occasionally, admirably so.

Also

Music has always been most radical when it's applied the incredible tools it's developed (ideas about how to improvise situations, how to deal with noise/the unwanted, how to foster intense social interaction) to unexpected situations. Or when it allows unexpected ideas, or situations, to gain purchase on it.

But so then

INSTAL 10 is a festival of these kinds of situations, and of the cross-pollination (through performance, discussion and action) of ideas from experimental music with: radical thought, activism, geography, hard-core mathematics, everyday life, social interaction, politics....and more. An experimental festival of experimental music, INSTAL 10 addresses itself to these and subsequent concerns.

Remember

Music is about more than just music.

What to expect

3 days of events that explore un-average musical ideas; INSTAL features unmissable gigs and performances, in-depth discussions, readings, film, installations. Local, national and international musicians, artists and thinkers. Intriguing young artists alongside some of the most influential of the last 50 years.

INSTAL will have thrilling performances, (dry) humour, extremes of volume/ silence, immersive environments, and multiple permutations of kicks 'vs' contemplation and emotion 'vs' intellect... It might be gentle or inspiring. It might be challenging or troubling. The only specialist knowledge required is the knowledge that no specialist knowledge is required.

Now

If you were trying to convince us to come to a gig, we'd ask:

Who is this person?
What are they doing?
Why might I be interested?

Reasonable questions, which we will try to answer about INSTAL 10 in the rest of this programme.

Diagrams

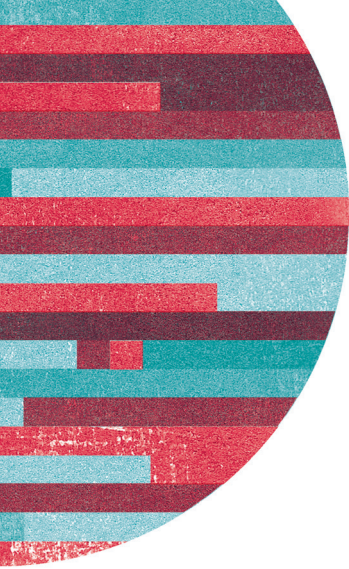
Your involvement



Emotion & Contemplation



¹ Way too many ideas to try and cram in here: but perhaps incl. how music can rethink its relationships with: everyday life, (social) geography, means for (collective) learning, philosophy (music's obligation to think), how we change the collective conditions of existence (politics), the known/the unknown, other art forms (visual art, film, literature...), (cultural) consumerism, music's audience, festivals, you, and/ or us.



RESONANCE RADIO ORCHESTRA: OVERHEARD

Friday 12

Performance: 19:30—19:55 • *Tramway 1*

Installation: 19:55—23:50 • *Tramway Street & Upper Foyer*

Saturday 13

Installation: 12:00—23:30 • *Tramway Street & Upper Foyer*

Sunday 14

Installation: 12:00—19:00 • *Tramway Street & Upper Foyer*

Performance: 19:00—19:20 • *Tramway Street*

Entry to Performance by Day or Festival Pass

Entry to Installation Free

WHO

The worlds leading radio art station².

WHAT

A performance, a radio show, an installation. A game of chance. Constantly broadcasting live, actor Tam Dean Burn will leave Tramway at the start of INSTAL, walk away from it in an ever increasing spiral for a day, then walk back. After two days, he'll end up back on stage; spent. We'll listen to him listen to Glasgow, for 48 hours.

WHY

Listening to live radio is special: sounds only suggest what's going on. You've got to imagine their cause. You hear something that could be totally real, but it's still slightly unknowable. So: What's the difference between the Glasgow Tam walks through and the one conjured by what you hear?

Live 48hr continuous
broadcast – tune in to
www.resonancefm.com

² www.resonancefm.com: "A radio station like no other. A radio station that makes public those artworks that have no place in traditional broadcasting. A radio station that is an archive of the new, the undiscovered, the forgotten, the impossible..."



LUCIO CAPECE & CHRISTIAN KESTEN: THE BORDERS PLAY SUNNO(((

Friday 12 • 20:30—21:05 • *Tramway 1*

Entry to Performance by Day or Festival Pass

WHO

Intriguing, underground, Berlin based musicians interested in the borders between music and theatre, language, the visual arts, politics. Have played with all your favourites, incl. ³

WHAT

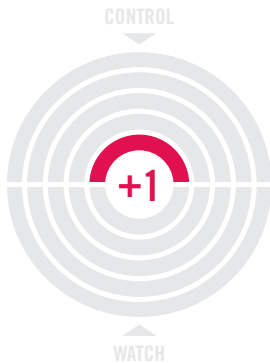
May or may not include soprano sax, bass clarinet, no-input mixer, voice, hands, tongue, paper, cardboard tubes... quiet, theatrical – (and well, you don't

go and read the plot before going to a film (do you?)⁴), so for this performance, it's kind of important not to give the game away⁵.

WHY

Inspired by ideas ranging from Fluxus to Situationism, their performances might be seen as a parody of a parody, which will become clear when you see it, or maybe it won't: there, said too much already...

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³ Mika Vainio, Radu Malfatti, Kevin Drumm, Rhodri Davies, Vladislav Delay, Mattin.

⁴ Maybe you do, there's no law against it: but do you find that it spoils things for you? If not, email us - we'll tell you exactly what might happen and we can compare notes afterwards..

⁵ Which makes it frustratingly difficult to write about, it must be said.



DIEGO CHAMY, JEAN-LUC GUIONNET AND SEIJIRO MURAYAMA

Friday 12 • 21:40—22:25 • *Tramway 1*

Entry to Performance by Day or Festival Pass

WHO

Diego has a “no CV policy - as a way of avoiding people judging others for the things that are written about them”⁶. Jean-Luc is one of our favourite European musicians/ improviser, organist, field-recordist, and saxophonist. Seijiro is a careful thinker, super technical but also restrained percussionist and admirably expansive polyglot.

WHAT

An improvisation from three hardened musicians: may (not) involve (typical) improvisation.

WHY

It’s fair to say: Diego is really pushing things. His music (if it is music) is moving in what feels like totally non-musical directions, but it’s still somehow a musical investigation, an investigation of things bigger than music itself⁷. Which is also to say: If you prefer, just check out YouTube for some pretty amazing clips of Diego, hairdryers, massive plastic bags, ripping off of clothes, dancing, singing, dull everyday movements, puzzle-ment (but who’s?)...

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⁶ Which in a round about way let's you know a lot about him.

⁷ If that doesn't sound too circular.



MATTIN: OBJECT OF THOUGHT

Friday 12 • 23:00—23:50 • Tramway 1

Entry to Performance by Day or Festival Pass

WHO

Mattin is one of the most provocative musicians in Europe, committed to using the core ideas of noise and improvisation to explore our wider cultural, social, political situation.

WHAT

A solo improvisation using just the situation of the concert: a space, a PA, Mattin's own thoughts, you, the audience.

WHY

The way we think is produced by our context, history and experience, currently dominated

by conservatism and capitalism. Could we produce another, un-dominated intellect? How? In trying, could a musician pervert the idea of virtuosity and superiority, of playing the crowd or having something to sell, by recognising that he's not the only person in the room?

"Teases apart many of the suppositions, clichés and unarticulated ideologies that underline the practice of improvised music."

– Glasgow's very own David Keenan/Volcanic Tongue

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MATTHIEU SALADIN

Friday 12

20:05—20:20 • *Tramway 4*

21:20—21:35 • *Tramway 4*

22:35—22:50 • *Tramway 4*

Entry to Performance by Day or Festival Pass

Three different 15 min performances, go to one or see them all

WHO

French improviser, composer, writer and musical thinker of dry humour and elegant clarity. Sly conjurer of music from the unconsidered processes of music making.

WHAT

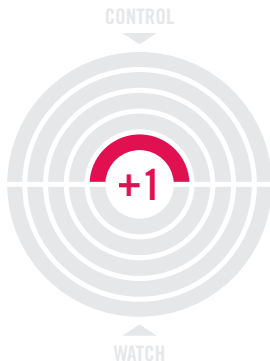
Three short chats about CD's that play with the rules of CD's. Free CD's for everyone who attends, so that and because; the performances end at home (your home), (although we won't all be there), an intimate performance for one? Anyway, three chats where in we might ask: do you

even have to hear something for it to be musical? Can music be conjured simply by an idea?

WHY

Matthieu explores a property or quality of music in a radical way⁸. Each of his works examines an aspect of music (and how it is made, produced/ consumed, or listened to) that appears to be so self-evident as to warrant precisely zero investigation, and says: "Yeah: but what if?"

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⁸ "Being radical is a modest form of being extreme." – a good line from the great conceptual filmmaker Morgan Fisher.



“ [SIC] TIM GOLDIE

Friday 12

20:05—20:20 • *Tramway 1 under Balcony*

21:20—21:35 • *Tramway 1 under Balcony*

22:35—22:50 • *Tramway 1 under Balcony*

Entry to Performances and Talks by Day or Festival Pass

Three different 15 min performances, go to one or see them all.

WHO

UK drummer and scathing noise artist, unafraid of fairly perilous behaviour.

WHAT

Three intense solo performances for drums (both played and screamed through), cymbal, voice, credit card, bird whistle, and guitar amplifier/leads.

WHY

A kind of mutant cross-pollination of noise, live art, dada and UK improvisation. Unsettling

and confusing. But not in the ways you might expect. In their extreme noise and ominous silence, in their mordantly sad, caustic and bizarre, maybe even pathetic actions, it's just difficult to tell whether or not his performances are a skilled and trenchant, but dreadful parody of your own pointless aspirations for self-expression – this uneasiness, this being unsure what's going on, is, in the end, the point.

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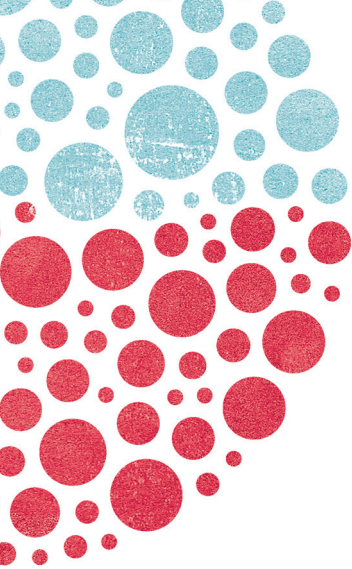


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ARIKA DELIVERS A MANIFESTO

Friday 12

20:05—20:20 • *Studio*

21:20—21:35 • *Studio*

22:35—22:50 • *Studio*

Entry to Performances and Talks by Day or Festival Pass

Three different 15 min performances, go to one or see them all

WHO

We organise INSTAL, Kill Your Timid Notion and other experimental music, film and art events in Scotland and the UK.

WHAT

Three (thankfully short) chats wherein we try and get at what's eating us with regards to experimental music, and what we think might be worth salvaging. You yawn, of course. Or maybe you'll tell us what you think. Maybe we

could have a frank chat about it.

We might agree on something.

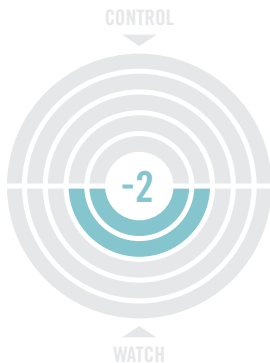
You might prove us wrong.

Let's see.

WHY

There's no point lurking in the background: we have a few things to get off our chests.

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VANESSA PLACE AND MARK SANDERS: CONSEQUENCES AND COMPLICITIES OF CONCEPTUALISM

Saturday 13 • 14:30—16:45 • Tramway 4

Entry to Talk and Performance by Day or Festival Pass

WHO

Vanessa Place is a leading conceptual writer⁹, editor, theorist and publisher, and a practicing lawyer. Mark Sanders is the author of the brilliant *Complicities: The Intellectual and Apartheid*.

WHAT

Talks

Vanessa will talk a little about conceptual writing and allegory, on which she has written a definitive, expansive and incredible text¹⁰. This follows on from her GSA Friday Lecture (see page 29)

Mark will talk a little about his writing on artists who take a stand against political ideologies, and the predicament of their own complicity¹¹.

Reading

Vanessa will perform some of her groundbreaking work.

Chat

Is conceptual/experimental music/art/whatever elitist and out of touch, toiling away in its

ivory tower, appealing to the few who are in-the-know. Yeah, OK: the worst of it is. But some artists do face up to the consequences of their work and its engagement with the world. So but: what are arts responsibilities?

WHY

Vanessa's writing tries to cultivate a thinkership, not a readership. It makes us listen to already existing text and, without seeming to do anything, questions: how language relates to power when used to describe or dispute real moments of violence; and how art engages with such violence. Her work roots artistic ideas in matters where the consequences are suffering, life and death. What are the repercussions of this?

Warning: We find the content of some of Vanessa's writing to be extremely upsetting. You might too.

⁹ She's part of the same movement that includes Christian Bök, Craig Dworkin and Kenneth Goldsmith, with links to Steve McCaffery, who've all performed at INSTAL or UNINSTAL.

¹⁰ On Vanessa's co-written book NOTES ON CONCEPTUALISM, Mary Kelly said, "I learned more about the impact of conceptualism on artists and writers than I had from reading so-called canonical works on the subject." – that's some serious art praise from one of the most influential feminist artists of the 20th Century.

¹¹ He unpicks the complex relationships between language, power, art and the law, and the social, political and philosophical implications for artists, writers and thinkers.



PASCAL LE GALL

Saturday 13 • 16:35—17:05 • Tramway 1

Entry to Performance by Day or Festival Pass

WHO

Curious French ex-percussionist and musical thinker.

WHAT

A carefully thought out, simple, clean but rich performance using really almost nothing, just a turntable, teach yourself foreign language LP's, the impeccable timing of a percussionist, and an idea.

WHY

With the intense focus of a scientist fed up with pointless repetition, Pascal takes a scalpel to composition, improvisation and performance, and (with the

most basic means) examines their sameness, and their miniscule but important differences. A riveting public dissection, his performances are, maybe you could say¹⁷, allegories¹⁸, in that an allegory (a symbolic representation of something else) builds away from itself, outwards, towards an idea. Totally non-literal, Pascal's performances communicate the idea that improvisation and composition are fundamentally different, but still harder to tell apart than you might think.

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¹⁷ Let's be honest, we are saying: but you're welcome to call us on this.

¹⁸ In a way that Vanessa Place would very much like.



KEN JACOBS: PERFECT FILM

Saturday 13 • 17:20—17:45 • Tramway 1

Entry to Film by Day or Festival Pass

WHO

Father of film-as-performance, raconteur and compassionate worrier, Ken Jacobs.

WHAT

Incredible, discarded¹² TV footage of interviews in Harlem in the immediate aftermath of Malcolm X's assassination: reprinted onto film as found, totally unaltered. "A lot of film is perfect left alone...I wish more stuff was available in its raw state, for anyone to consider, and to leave for others in just that way...O, for a Museum of Found Footage, or cable channel, a shit-museum of

telling discards accessible to all talented viewers/auditors. A wilderness haven salvaged from Entertainment."

WHY

Like Vanessa Place's writing, Ken's film alters material by organising it unchanged. Without seemingly doing anything, like Pascal Le Gall's performances, Perfect Film makes us think again about what is improvised, composed and performed.

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¹² Ken found it in a bin!



BEFORE OR AFTER FINITUDE? ELECTRONIC MUSIC, TIME, THOUGHT, THE WORLD, AND CONSECUTIVE MATTERS...

Saturday 13 • 18:00—18:45 • *Tramway 4*

Entry to Talk by Day or Festival Pass

WHO

Catherine Christer Hennix and Florian Hecker, chatting to Barry from Arika and Robin MacKay: Editor of *Collapse*¹³, the most interesting journal of research and development in contemporary thought¹⁴.

WHAT

Hecker and Hennix make some of the most advanced electronic music we've heard or thought about. They're inspired by radical philosophical and mathematical systems of thought, but from very different stances when

it comes to: time, thought and the world, infinity, and so on...

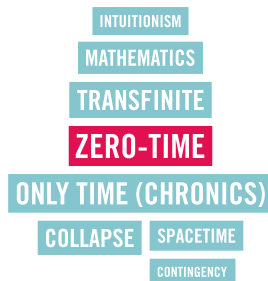
WHY

Did you know that probing the seamy underbelly of 20th Century mathematics reveals ideological strife and controversy and intrigue and nastiness and fervour on a quite shocking scale? Did you know that whatever side you come down on reveals an awful lot about (for e.g.) what kind of advanced, mind-expanding electronic music you might make^{15, 16}.

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¹³ www.urbanomic.com

¹⁴ E.g.: culinary materialism, what Copernicus did for us, radical neuroscience?

¹⁵ Do you agree with us that this is super interesting and important and could be very useful to chat about, or did you stop reading when we first mentioned maths?

¹⁶ Did you even know that 20th Century mathematics had a seamy underbelly?



CHRISTOPHER DELAURENTI

N30: LIVE AT THE WTO

Saturday 13 • 19:30—20:35 • Tramway 1

Entry to Event by Day or Festival Pass

WHO

Activist and field recording artist with a keen and radical political ear/commitment.

WHAT

N30 is a massive, dynamic, immersive multi-channel presentation of front-line field recordings (pepper spray, tear gas and rubber bullets; drums, slogans, chants, increasingly fraught stand-offs; screaming and violence) and covert recordings of police transmissions from the world-historical protest against the WTO in Seattle.

“...You listen on the edge of your seat, every shout and noise significant, the raw emotion on show extraordinarily moving...”

- Ben Watson, *The Wire*.

WHY

Chris insists on a connection between ways of listening developed by experimental music, and their ability to capture, inform or affect real-world situations. N30 is a powerful, dynamic and musical composition but also in itself an activist project.

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FLORIAN HECKER

SPECULATIVE SOLUTION

Saturday 13 • 21:10—21:50 • Tramway 1

Entry to Event by Day or Festival Pass

WHO

Purveyor of precise, compact, ruthless computer noise music: sound that creates/ changes space, space that changes/ creates sound¹⁹.

WHAT

A multi-speaker, electronic and spatial performance to fill all of Tramway 1: hard, challenging, alien sounding – exactly what an absolute computer music should be!

WHY

Paradoxically, we can listen to our own ears, as well as to space.

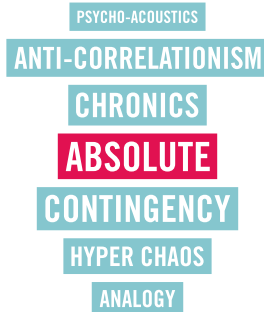
Listening to ourselves listening is both a weird phenomenon and a kind of existential conundrum – which spaces are physical, and which are only perceived; what is the link between thought and the world?

Speculative Solution²⁰ uses the ideas of hyper-chaos proposed by one of the most exciting philosophical books of the last 5 years²¹ to create music in which there is no such thing as cause and effect; it turns radical ideas into a physical, spatial, brutal, affecting, experience.

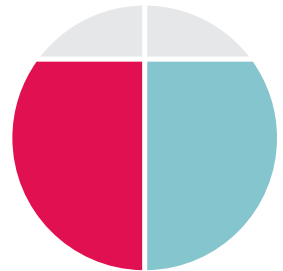
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¹⁹ As well as being some kind of Iannis Xenakis with beefed up computing power, he's also a burgeoning art world star working with the likes of Carsten Höller and Cerith Wyn Evans.

²⁰ Commissioned by Urbanomic, editors/ publishers of the most exhilarating journal of radical philosophy in Europe – Collapse, whose editor Robin Mackay will be at the festival.

²¹ Quentin Meillassoux's *After Finitude* which, in suggesting that 'we can think what there must be when there is no thought' attempts to throw out 300 years of Kantian tomfoolery and self aggrandisement (which loftily presupposes that 'humans cannot exist without the world nor the world without humans').



CATHERINE CHRISTER HENNIX

ZERO-TIME

Saturday 13 • 22:25—23:30 • *Tramway 1*

Entry to Event by Day or Festival Pass

WHO

Creator of some of the most legendary yet least heard music of the 70's, and possessor of an almost unbelievable role call of avant-collaborators/mentors²².

WHAT

Hennix developed a well organised and logically constructed, subtle and intricate system for creating what she and Henry Flynt brilliantly termed Hallucinogenic Ecstatic Sound Experiences²³: seemingly static but complexly interacting, stately and colossal drones.

WHY

Almost every major experimental composer of the 20th Century²⁴ argued that the essence of music is time, (for e.g. - La Monte Young: “tuning is a function of time”). By thinking music through hard-core mathematics, quantum physics and Eastern thought, Hennix is the only composer we know who insists on a music of no-time.

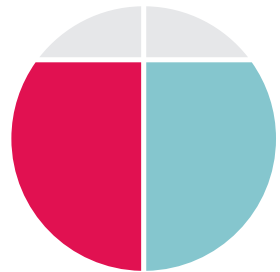
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²² When young, Hennix sat in on drums with Albert Ayler, worked with Åke Hodell et al at Fylkingen in the 60's, studied with La Monte Young and Prandit Pran Nath, shared a mathematician collaborator with Maryanne Amacher, set up a commune with Henry Flynt: insanely, this list just goes on....

²³ On hearing this piece in the 70's, Don Cherry (no less! - “the musician who has most clearly embodied the many ambiguities of Jazz” - said the great jazz writer Richard Cook) said it was the most psychedelic thing he had ever heard...

²⁴ Cage, Feldman, Young, all the big guns...



NEIL DAVIDSON

Saturday 13

19:05—19:20 • *Tramway 4*

20:45—21:00 • *Tramway 4*

22:00—22:15 • *Tramway 4*

Entry to Performances by Day or Festival Pass

Three different 15 min performances, go to one or see them all

WHO

Guitarist and contemplative bon viveur²⁵. Co-instigator of the great Never Come Ashore and Iorram record labels.

WHAT

Three performances, each different, variously featuring: Fritz Welch, loud drums, guitar, local musicians and collaborators, paper, memories, Roland Barthes, string quartets²⁶.

WHY

Neil is making music using memory, social relations, rules and binds; he's concerned with potential ways of interacting with, listening or relating to people and to situations, through music, as a reason and way to think these things from slightly askance. It's all very intriguing.

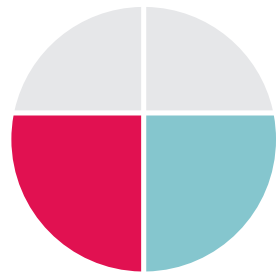
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EMOTION & CONTEMPLATION



²⁵ We think, anyway: can anyone reading this confirm?

²⁶ Not all in the room, but still all present...



STEVEN ANDERSON

Saturday 13

19:05—19:20 • *Tramway 1 under Balcony*

20:45—21:00 • *Tramway 1 under Balcony*

22:00—22:15 • *Tramway 1 under Balcony*

Entry to Performances by Day or Festival Pass

Three different 15 min performances, go to one or see them all

WHO

Glaswegian visual and performance artist who sets up rules, binds, procedures and open scripts to set off unpredictable performance situations. He thinks about the wrench as much as the monkey²⁷, as it were: or at least he fashions a new wrench each time he needs to use one...

WHY

It's the creation of a social space and interaction, a kind of allegorical exchange more in line with what folk music is at it's heart than any homogenised appeal to authenticity or clichéd, stylistic and empty gestures... charming, persuasive but with a deep fidelity to folk.

WHAT

Three short performances involving social exchange (jumpers, hats, glasses...) and singing (flamenco, ballads).

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²⁷ As UNINSTAL artist Christian Bök has said about conceptual writing.



IAIN CAMPBELL

Saturday 13

19:05—19:20 • *Studio*

20:45—21:00 • *Studio*

22:00—22:15 • *Studio*

Entry to Performances by Day or Festival Pass

Three different 15 min performances, go to one or see them all

WHO

Glaswegian ‘composersuperimposerperformerclown’ whose music is tracing an arc away from maximalist rock, through improvisation into some new hybrid arbitrary examination of documents and artefacts. It’s not really improvisation, or composed, it’s not totally performance, or installation. Although it’s maybe all of these, too.

WHAT

A series of three short performed situations and statements to be examined or judged from the most interesting young musician in Glasgow (we think). Past actions have involved chocolate,

crisps (hidden) and bloated TV watching, dictaphones, a bag of coins, Alicia Keys, blank tapes, scripted (stilted) dialogue, arbitrarily selected sounds, taped applause, the drinking five pints of water (quickly)...

WHY

Iain’s music takes musique concrète techniques and uses them to slyly, arbitrarily, (sometimes) funnily but also pretty witheringly take apart consumerism and music production and show them as emotionally dependant, obsessive/compulsive, nihilistic and narcissistic.

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EMOTION & CONTEMPLATION





BRANDON LABELLE

TEMPORARY OUTPOST FOR AN AUDITORY GESTURE

Sunday 14 • 15:05—16:45 • *Tramway 1*

THE ECHO PROJECT

Sunday 14 • 8 x 20 minute presentations between 15:05—18:00 • *Tramway 4*

PAPER PIECE: SECRETS

Sunday 14 • 18:15—18:45 • *Tramway 1*

Entry to Installations and Performances by Day or Festival Pass

WHO

Musician, writer, publisher and a prominent thinker, Brandon applies key concepts of music²⁸ or listening to fresh situations, using them to get a different purchase on everyday life, space and social politics.

WHAT

Three major new projects for INSTAL:

Temporary Outpost for an Auditory Gesture

A kind of performed installation that concentrates on certain sonic phenomena²⁹, and explores how they condition our experiences of social life and public environments. An open, plural space for wandering, checking out audio, text, maybe some

drawings, maps, and ideas; an open discussion and performance; a mini-festival in itself.

The Echo Project

Performance/Installation, for small groups, runs eight times. An audio guide for a crowd. And at the same time a private conversation: with you, as one of 20 people in a room, a sort of public intimacy. A sort of sonic public/private feedback loop.

Paper Piece: Secrets

A performance for/with the whole audience: paper, text, secrets, being in the crowd, people you (don't) know; generating movement and a consideration of each other. A silent space full of reverberation.

²⁸ Feedback, vibration, resonance, echo, rhythm...

²⁹ Feedback, vibration, resonance, echo, rhythm...

WHY

What is the space between sound and sociality? Brandon adds something seemingly simple to a situation so as to think the existing conditions of that situation, through sound. This obliges him to make music that doesn't feel a hell of a lot like music, but, in some new (important) way, is.

TEMPORARY OUTPOST FOR AN AUDITORY GESTURE

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OVERALL

IMAGINARY TAG CLOUD



THE ECHO PROJECT

YOUR INVOLVEMENT

PAPER PIECE: SECRETS

YOUR INVOLVEMENT

EMOTION & CONTEMPLATION





MATTHIEU SALADIN

NOISES OFF

Sunday 14 • 15:00—18:15 • *Tramway Studio*

Entry to Performance by Day or Festival Pass

WHO

French improviser, composer, writer & musical thinker of dry humour and elegant clarity. Sly conjurer of music from the unconsidered processes of music making. Also performing on Friday 12 (see page 9).

WHAT

A kind of performed installation of searing noise and silence, where we're not sure who the performer is, (Matthieu, you, someone else?), or when it starts or ends (when you come in, when you leave) or even who it's for.

WHY

Matthieu said to us in an email: "Well, the project is quite simple, but all my projects are simple..." Indeed. But they also make clear the assumptions we all make about what counts as a performance, or as music at all, when in fact no such rules exist, only those assumptions. So in that way, they're not so simple after all.

YOUR INVOLVEMENT



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JEAN-LUC GUIONNET, ERIC LA CASA, GAËL LEVEUGLE & SEIJIRO MURAYAMA HOUSE - “THE TIPPING POINT” - INTERPRETATION

Sunday 14 • 17:00—18:00 • *Tramway 1*

Entry to Performance by Day or Festival Pass

WHO

Two of most interesting field-recording artists and composers in Europe; a super restrained, diamond-hard percussionist; an experimental actor.

WHAT

In May, Jean-Luc and Eric spent time listening with people in Glasgow to their own homes, how they listen to music, and their situation. You could listen to these instant compositions at our UNINSTAL event in May, or on our website right now. Musicians and actors will listen back

to these recordings (on headphones), and interpret/ translate what they hear.

WHY

In listening to people listening to their own situation, the HOUSE project gambles a little, hoping to reveal the acute analysis and sensitivity to listening we all have, but often pass over or ignore. And it does this without really seeming to do much – it’s a really simple procedure, for less than simple results.

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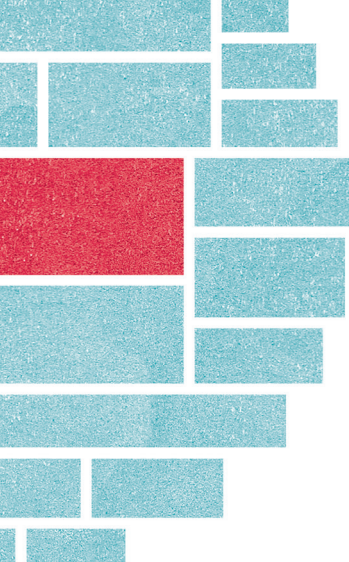


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EVACUATION OF THE GREAT LEARNING A SET OF RADICAL, COLLECTIVE PERFORMANCES

MATTIN, RAY BRASSIER, GLASGOW
OPEN SCHOOL, AND YOU

Workshop Series

Thursday 11 • 19:30—23:00 • *Tramway 1 under Balcony*

Saturday 13 • 10:00—13:30 • *Tramway Studio*

Sunday 14 • 10:00—13:30 • *Tramway Studio*

Interested in taking part? Email info@arika.org.uk to register your interest and find out more.

Collective Performances

Sunday 14

19:40—23:00 • *Tramway 1*

19:40—23:00 • *Tramway 4*

19:40—23:00 • *Tramway Studio*

19:40—23:00 • *Tramway 1 under Balcony*

Entry to Performances by Day or Festival Pass

A major 3.5hr performance, developed from collective workshops. Put something at stake! Get involved!

WHO

Ray: The most interesting radical philosopher in Europe³⁰.

Mattin: The most provocative noise improviser around?
More - page 8.

Glasgow Open School: A radical fringe to INSTAL 10?
More - page 28.

PLUS: (loads of ?) people from workshops held in the run up to this event: may include you.

WHAT

Radical, collective ‘performances’ to close the festival, by Mattin, Ray and a loads of people from Glasgow, born from a collective investigation of noise and improvisation in social and political terms. ‘Performances’ worked up by all the people from the workshops.

Here’s how we’re going to do it:

Take Part: Workshop Series

1. Ray and Mattin will ask some questions that we will try to answer together before, during and after INSTAL with Glasgow Open School, other artists at the festival and (we hope) you.

³⁰ We think, anyway: makes a bracing argument for the stripping away of lazy crutches: the sops of religion, mysticism, the search for meaning, value.

2. GOS are already thinking about this, but join in at any time (limited spaces, see below) and attend GOS's regular meetings. See gdiycommunity.wordpress.com for details.

3. During INSTAL, there will be three workshops where the questions will be interrogated together with Mattin and Ray.

4. Want to take part? It only works if you come to all three workshops, plus Sunday night.

5. Limited space for the FREE workshops. Interested or want to find out more? Email info@arika.org.uk

Watch: Collective Performances

1. These workshops will lead to 'performances' by the people involved: improvising with the 'festival' as a concert; taking

the most radical ideas of improvisation and noise, and applying them together to our social interaction.

2. The last hours of INSTAL will be handed to this group: the material conditions (time, space, facilities, audience...) are the instruments, from there anything can happen.

3. This may be the riskiest, most open and collective performance at any INSTAL. Totally self-organised by the group. A festival within a festival. A Non-Festival?

Then?
See page 28.

WHY
Mattin and three other artists³¹ did a similar kind of thing at our Kill Your Timid Notion festival: it was one of the most exciting

performances we have ever put on. Naturally: we want to try and go further.

It's the most radical thing we can do: a major experiment with the ideas of experimental music, music festivals and how they relate to our situation. A collective 'performance' developed by you?

And however unlikely and un-musical the outcome might seem, (and maybe the last hours of INSTAL will be almost unrecognisable as noise, or as improvisation as we hear it today), if we take the ideas of improvisation and noise seriously, then whatever we do will be radically, immanently and exactly that; it will be a noise concert, it will be improvisation, and it will be music.

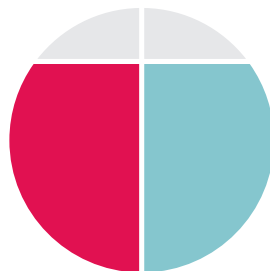
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EMOTION & CONTEMPLATION



³¹ Emma Hedditch, Anthony Iles & Howard Slater.



GLASGOW OPEN SCHOOL

Monday 15—Friday 19 Nov • *West Princes Street*

WHO

A group of young musicians, artists and thinkers: creating an open and critical atmosphere for shared learning. They'll form INSTAL's self-organised radical fringe. You are warmly invited to join them.

WHY

Performances are great, of course. But they're only demonstrations of ideas. The thing really is for people to put these ideas into use: to change them, improve them, make a useful addition.

WHAT

Glasgow Open School run an ongoing, open school from flats in West Princes Street. They'll continue the Evacuation of the Great Learning, for 5 days post-INSTAL, with a programme of discussion, performance and collective learning. There'll be a structure, but it's there to be changed, by everybody who comes. There'll even be dorms: if travelling from out of town, you can stay over.

To find out more, including dates/ times/venues for events before INSTAL, the structure of the week after, and whether you can stay, check out their website: gdiycommunity.wordpress.com, or email glasgowdiy@gmail.com

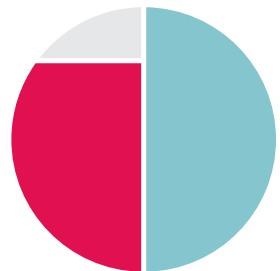
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GLASGOW SCHOOL OF ART WEDNESDAY NIGHT OPEN FORUM MUSIC IS ABOUT MORE THAN JUST MUSIC

Wednesday 10 • 18:00-20:00 • Mackintosh Lecture
Theatre, Glasgow School of Art

All GSA talks are free and open to the public. Events are not ticketed - first-come, first-served

WHO

Arika's Barry Esson.

WHAT

A kind of informal overview of:

1. INSTAL
2. What we are trying to do
3. How some musics look outwards and so offer some hope for a music of consequence.

4. Backed up with philosophical, mathematical and/or political boilerplate, if required.

WHY

A chance to get a good idea of what INSTAL might be trying to achieve, and the key ideas behind it.

GLASGOW SCHOOL OF ART FRIDAY EVENT LECTURE NOTES ON CONCEPTUALISM - VANESSA PLACE

Friday 12 • 11:00-12:30 • Glasgow Film Theatre

All GSA talks are free and open to the public. Events are not ticketed - first-come, first-served

WHO

Conceptual writer, critic and author, Vanessa Place³².

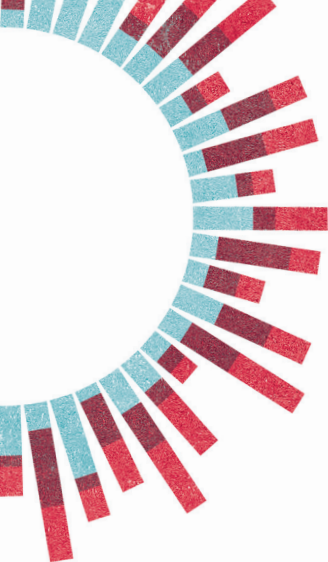
WHAT

Conceptual writing, conceptual art: and allegory as the foundational notion of conceptualism (an allegory being something that builds towards an idea).

WHY

On Vanessa's NOTES ON CONCEPTUALISM, Mary Kelly wrote: "I learned more about the impact of conceptualism on artists and writers than I had from reading so-called canonical works on the subject."

³² "Arguably the most challenging, complex and controversial literature being written today." Kenneth Goldsmith



ARTUR ŻMIJEWSKI DEMOCRACIES

Friday 12 • 12:00-23:00 • *Tramway 5*
Saturday 13 • 12:00-23:00 • *Tramway 5*
Sunday 14 • 12:00-23:00 • *Tramway 5*

Free entry

WHO

Polish artist Artur Żmijewski is one of the most intriguing, controversial and thought provoking artists working today.

WHAT

A cacophony of nineteen simultaneously screened short films depicting mass gatherings around Europe, Israel and Palestine such as a Labour Day riot in Berlin, a Loyalist parade in Belfast, a feminist march in Warsaw, a protest against Israeli occupation of the West Bank and the funeral of right-wing politician Jörg Haider.

WHY

Żmijewski insists that art must engage with real life, address real problems and attempt to provide answers, he's interested in how we, as individuals make up a wider society and deal with the changing moral and ethical landscape facing us.

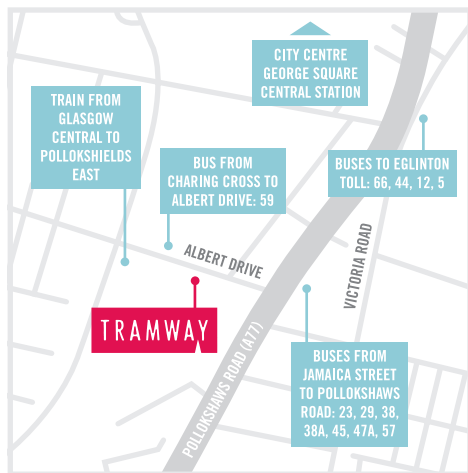
MORE

Exhibited Friday 29 October to Sunday 12 December, with especially extended opening in the evenings during INSTAL 10. This presentation is accompanied by a number of screenings and events on 23 November and 1 and 4 December, see www.tramway.org/visual_art for information.

Curated by The Salford Restoration Office and produced by Cornerhouse, this presentation is the concluding part of a major touring exhibition made for Cornerhouse and NGCA, Sunderland. Courtesy of the artist and Foksal Gallery Foundation, Warsaw.

CORNERHOUSE
ARTFILMBOOKSFOODDRINK

VENUE INFO



Tramway

25 Albert Drive
Glasgow
G41 2PE

www.tramway.org

Glasgow Film Theatre

12 Rose Street
Glasgow
G3 6RB

www.gft.org.uk

Mackintosh Lecture Theatre

Glasgow School of Art
167 Renfrew Street
Glasgow
G3 6UT

HOW TO GET TO TRAMWAY

Train

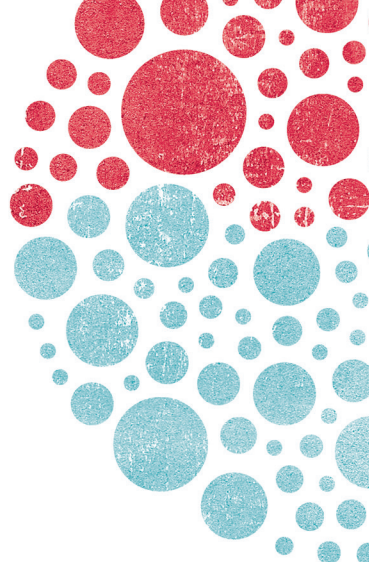
Tramway is 3 minutes by train from Glasgow Central Station. Take the train to Pollokshields East Station. Trains run approximately every 10 minutes. Last train to Glasgow Central from Pollokshields East is currently listed as being at 23:54 on Fri 12 and Sat 13 and at 23:43 on Sun 14.

Underground

The nearest underground station to Tramway is Shields Road. It is then a further 30 minute walk to the venue on Albert Drive.

Bus

From Jamaica Street to Pollokshaws Road (hop off at the junction with Albert Drive): numbers 22, 23, 29, 38, 38A, 47A, 45, 57. The 59 travels from Charing Cross to Albert Drive. The 66, 44, 12 and 5 run along Victoria Road (get off at Eglinton Toll, Tramway is a 2 minute walk along Pollokshaws Road).



HOW TO COME ALONG

TICKETS

Day Pass · £10

Gives you access to all events on either Friday, Saturday, or Sunday.

Festival Pass · £25

Gives you access to all the events on Friday, Saturday, and Sunday.

BOOKING

Phone

+44 (0) 845 330 3501

Tramway Box Office lines open:

Mon to Sat 10am-8pm

Sun 12pm-6pm

In person

Tramway Box office open:

Tue to Sat 10am-8pm

Sun 12pm-6pm

Online

www.tramway.org.uk

ACCOMMODATION OFFER

Euro Hostel are offering special rates for the nights of the 12, 13 and 14 Nov. Prices include bed, sheets and continental breakfast.

To book call the hostel direct on **+44 (0) 141 222 2828** and quote INSTAL 10 – and don't forget your earplugs!

£11 pppn – in a 14 bed room

£13 pppn – in an 8 bed room

£15 pppn – in a 4 bed room

Euro Hostel

318 Clyde Street

Glasgow

G1 4NR

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