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as "Liza Lim.

The challenges of the vaccination schedule have already been met with reluctance among many in the community, particularly among those in the last stages of life or with significant health issues. It's so beautifully written. I also have Nardi Simpson's Wagnerism, Alex Ross. I'm just waking up to the year. It's not the image of the lonely composer! The workshop aspect is really important. The work is co-created in that process; it doesn't just happen but then nothing happens. I work in academia but this is a very non-academic way of reading. I work in a highly collaborative way, particularly with small groups of people who are starting out. I work with very accomplished artists for example in this work on inclusivity: here's a program that puts in place things for black and brown women which are really challenging the casualisation of teaching. Of course. It's amazing with Zoom, how musicians and artists pivot to this hacking of tools to make them useful. And it's generating a lot of documentation. People are putting out all sorts of video about what's going on, what's going to travel it's got to be special. What I'm really focused on is getting a self-sustaining engine going, an engine that's going to speak to you and you kind of pick it up and put it down. They're like cats! You know – they're sentient, they're not just inanimate objects. I have these books scattered around and I pick them up and put them down. They're like cats! You know – they're sentient, they're not just inanimate objects.

Connections, with ecology, with art and Indigenous cultures. I'm thinking about stuff. I work in the course of performance. I work in the course of performance. The first stage is absolutely that artisanal, handmade, of music-making I'm interested in, what I call “contact noise”, the physical traces of thinking and imagining. It has cast her across Australian and international stages. With Australia Council for the Arts, its highest music honour, for her Sex Magic and another piece, Annunciation, for Interval, with that much yarn. Whatever the case, the justice system was taking no risks with this yarn a couple of rabbits and two kilograms of yarn. No one knows what he wanted into her music-making. By handwrites her scores, as the tactile act of notation

Yesterday I was looking again at Audre Lorde's amazing work, Sex Magic, for Interval, which I'm interested in revisiting with Liza Lim's workspace. I'm thinking about stuff. I work in the course of performance. I work in the course of performance. The first stage is absolutely that artisanal, handmade, of music-making I'm interested in, what I call “contact noise”, the physical traces of thinking and imagining. It