

AUSTRALIAN EMBASSY VIENNA NEWSLETTER, SEPTEMBER 2012

Australian Embassy and Permanent Mission to the United Nations
1040 Vienna, Mattiellstrasse 2; www.austria.embassy.gov.au

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Festival Maribor 2012

Australian Chamber Orchestra Concert Series

Festival of
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MUSIC

5.-15. september 2012

Artistic Director Richard Tognetti



All eyes are turned towards Maribor. Slovenia's second biggest city holds the title of this year's Capital of Culture. The program is in full swing, with an Australian cultural event highlight just around the corner: Festival Maribor. Kicking off on 5 September, the 10-day festival devised by Festival Maribor Director Brigita Pavlič and her team, in collaboration with artistic director Richard Tognetti, will once again be one of the most important showcases of Australian artistic talent in Europe.

From 5 to 15 September, Festival Maribor will become one of Central Europe's hotspots of classical and modern music. Into its fifth year, the festival has become a cherished event on the European cultural calendar. Richard Tognetti, director of the Australian Chamber Orchestra (ACO), has also been the festival's artistic director since 2008. Under his artistic leadership, the

festival will feature a wealth of Australian classical and modern music, as well as a world premiere of a composition by Australian composer Brett Dean. The ACO under Richard Tognetti will be the festival's orchestra in residence. Among this year's highlights, to name but a few: an ACO performance of Australian composer Peter Sculthorpe's "Port Essington" for string orchestra (6.9.), a world premiere of Australian composer Brett Dean's work "Electric Preludes" (10.9.), and a performance of "The Reef", a concert evening juxtaposing music and film to explore the realm between surfing, the ocean, landscape and music (14.9.).

For further information and an interview with Brett Dean, please refer to the following pages and the events section on page 12.

Electric Preludes

Interview with Australian composer Brett Dean

Born in Brisbane in 1961, Brett Dean is one of the most internationally performed composers of his generation. His works have won numerous awards, including the prestigious Elise L. Stoeger Prize awarded by New York's Chamber Music Society of Lincoln Center (2010-11), the Grawemeyer Award for his violin concerto "The Lost Art of Letter Writing" (2009), and the UNESCO International Rostrum of Composers award for "Ariel's Music" (1999). Brett performs internationally on a regular basis as a soloist, chamber musician and conductor with the world's leading orchestras.

It is hard to think of something better suited than a prestigious festival in Maribor, this year's European Capital of Culture, to present a new composition to an eagerly waiting and enthusiastic audience. On 10 September, Brett will be conducting the world premiere of his new composition "Electric Preludes" at Union Hall in Maribor. Richard Tognetti will be playing the Lead Violin on the night of the concert. We wanted to learn more about "Electric Preludes", Brett Dean's work as a composer, and his relationship with Richard Tognetti.

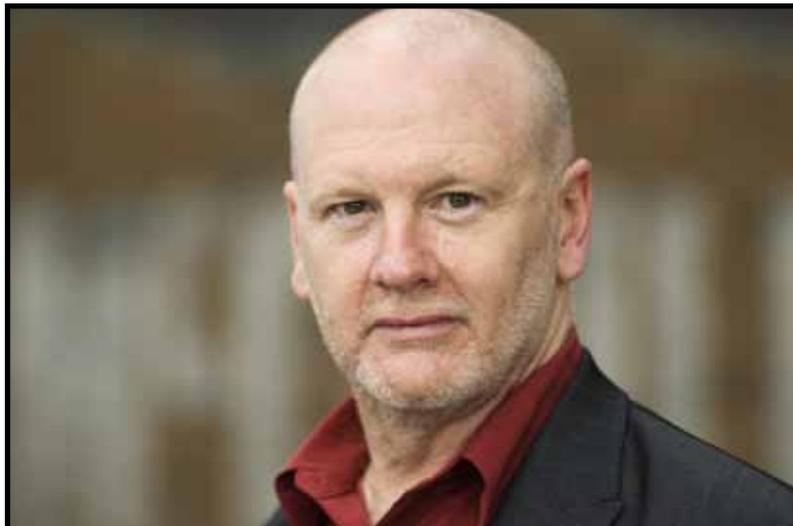
Brett, can you please tell us about your new composition "Electric Preludes", which will premiere at Festival Maribor with Richard Tognetti playing the Lead Violin on 10 September?

I wrote "Electric Preludes" at the very beginning of this year, between January and March, 2012. It was a very collaborative process through discussions and studio sessions with not only Richard Tognetti but also with my

regular sound-producer colleague, Bob Scott, who will be in charge of the sound design for the piece in Maribor.

We understand that "Electrical Preludes" is dedicated to Richard Tognetti, the Australian Chamber Orchestra and the Maribor Festival. To what extent did the fact that you knew that Richard would be performing the Lead Violin influence the composition?

Richard's involvement had a significant part to do with the piece being written at all; it was commissioned at Richard's instigation especially for performance at this year's festival.



On 10 September, the ACO will not only be performing the world premiere of Brett Dean's "Electric Preludes", but also his composition "Carlo" - one of Brett Dean's most successful works. © Mark Coulsen

Can you please talk about your relationship with Richard and how the cooperation with the ACO came about?

I have known Richard since we were teenagers; he was a close friend of my wife, Heather Betts, and her family. The work is dedicated to him and the ACO. Richard's overall contribution to music in Australia is inestimable and his support of me as a composer has

also been pivotal. Some of my earliest commissions were for the ACO. This particular piece is the 5th work of mine commissioned by, and written especially for, them and maybe the 8th work of mine that they have performed, so it's a particularly treasured relationship.

Your compositions have often been references to sources of inspiration beyond music (for instance, "The Lost Art of Letter Writing" being a work about the dying culture of letter writing, or "Fire Music" being a response to the 'Black Saturday' bushfires of 2009). Can you please tell us what inspired you when composing

Festival Maribor 2012

"Electric Preludes"?

Being written for such a highly charismatic violinist as Richard Tognetti - whose playing I have known for such a long time - it is very directly inspired by his personality and style as a musician and performer. His fascination with aspects of electronic and amplified music in general, and playing the electric violin in particular has been an added source of inspiration. It is a suite of six character pieces exploring the intersection between high instrumental virtuosity of a "classical" nature on the one hand and sound worlds that are only possible with electronics on the other; all commented upon by an essentially "unplugged" string chamber orchestra. What is more, the piece works as a response to specific visual stimuli, especially in the first movement ("Abandoned Playground" - haunting images found online), second movement ("Topography - Papunya" written after visiting the wonderful "Tjukurrjtjanu: Origins of Western Desert Painting" exhibition of indigenous Australian art in Melbourne in January, 2012) and fourth movement ("The beyonds of mirrors", the title taken from a particularly visually evocative Rilke poem called "Water Lilies"). Given this visual aspect to the piece, it is a particularly apt coincidence that the commission was ultimately made possible through the generosity of the revered Australian gallery director and art curator, Jan Minchin.

Another program highlight on 10 September will be your composition "Carlo". Can you please talk about the influence of other composers' stylistic elements on your music in general?

Taking the work of another composer as a starting point has been a source of inspiration for me in several cases. This has a few reasons; firstly it's an expression of my own history and development as a musician, having started out first and foremost as a performer of other people's music, and then responding to the music that I've known from performance experiences as a composer. Furthermore, closely examining the music of others has always been a valued touchstone in my own development as a composer. In the case of Carlo, where the intriguing Renaissance (early 17th century)

music and dramatic biography of Carlo Gesualdo play a large part in the conception of the piece, it also acts as a kind of monument in sound and a form of time-travel between the 17th century and now.

When composing, do you compose on a daily basis? For instance, Detlev Glanert, whose opera "Solaris" recently premiered at the Breitenburger Festspiele said in an interview that he composes every day, including weekends? Can you briefly elaborate on the way you work?

By and large the same applies to my working patterns as that of Detlev's, described above (he's a friend of mine in Berlin and a fellow Booseys & Hawkes composer). It differs slightly in that I also perform quite regularly, so that my working year is divided into phases of primarily performing (playing or conducting) or composing. Sometimes I mix the two, though I find it better to stick to one or the other at any given time.



As you mentioned, you are not only a composer, but also a musician and a conductor. In fact, you will be the conductor on the night of the "Electric Preludes" premiere at Union Hall. Which of these three aspects do you find most challenging?

As my previous answer indicates, it's the balancing of the various facets of the profession which can be tricky, but also hugely rewarding.

Do you still practice on a regular basis?

It goes in phases, but I have the viola in hand pretty regularly.

Have you been to Slovenia and, if so, can you please talk about what you like most about Slovenia?

I once played a concert in Ljubljana in 1984 as a member of the Australian Youth Orchestra. I have vivid memories of the beautiful concert hall and the warm and enthusiastic audience response. Our soloist on that occasion was the wonderful Croatian cellist, Valter Dešpalj. (I remember my excitement on finding a bust of Gustav Mahler in the foyer of the hall; he had been appointed as conductor there in 1881.)

Thank you for the interview.

Festival Maribor 2012



Australian Chamber Orchestra and Richard Tognetti

Since its foundation in 1975, the ACO has presented performances of the highest standard to audiences around the world. Its international tours to Asia, Europe and the United States have drawn outstanding reviews for the ACO's performances at many of the world's prestigious concert halls. Violinist, conductor and composer, Richard Tognetti (pictured right), was appointed as the ACO's Artistic Director and Lead Violin in 1989. He has established an international reputation for his compelling performances and artistic individualism. He studied at the Sydney Conservatorium with Alice Waten, in his home town of Wollongong with William Primrose, and at the Berne Conservatory with Slovenian born violinist Igor Ozim, where he was awarded the Tschumi Prize as the top graduate soloist in 1989.

Under Richard's inspiring leadership, the ACO has performed as a versatile 'ensemble of soloists', on modern and period instruments, as a small chamber group, a small symphony orchestra, and as an electro-acoustic collective. Several of the ACO's musicians perform with spectacularly fine instruments. For instance, Richard Tognetti plays a 1743 Guarneri del Gesù violin, which is a loan from an anonymous Australian benefactor. The ACO has made acclaimed recordings for labels including ABC Classics, Sony, Channel Classics, Hyperion, EMI and Chandos and currently has a recording contract with BIS.

For a brief overview of the ACO's performances, please refer to the Festival Maribor website and page 12 of the newsletter.



Links

ACO
www.aco.com.au

Festival Maribor
www.festivalmaribor.si

Tourism Slovenia
www.slovenia.info

Maribor 2012
www.maribor2012.eu

Fifty Sisters

Jon McCormack at the 2012 Ars Electronica Festival

Award winning Australian electronic media artist Jon McCormack is one of Australia's leading figures of modern generative art and design. Last year, he spent two months as artist in residence at the Ars Electronica Future Lab in Linz. From 30 August to 3 September 2012, Jon will be displaying his work "Fifty Sisters" at the Ars Electronica Festival in Upper Austria.

The future of computer generated art is changing fast. No one knows this better than Melbourne based multimedia artist and researcher Jon McCormack. During Jon's residency at the Future Lab in Linz, which was initiated and produced by Antoanetta Ivanova, Director of Nova-media, he developed and prototyped a number of works, such as a programmed LED work, "Lifefield", for the Ars Electronica Centre's facade. We wanted to learn more about his time in Upper Austria, his latest project, "Fifty Sisters", and the future of computer generated creativity.

Jon, can you please talk about your time and stay in Upper Austria?

I spent seven weeks based at the Ars Electronica centre's Future Lab, during November and December, 2011, as part of the Australia Council and Novamedia artist-in-residence

program. During my time in Linz I was privileged to work at Future Lab, which many people think of as the "MIT Media Lab" of Europe. It is certainly a unique and inspiring environment where an impressive array of designers, artists, engineers and programmers are building the next generation of creative technologies. I will be returning to Linz in late August 2012 to install the works I have developed as part of my residency for this year's Ars Electronica festival.



Jon McCormack holds a degree in Applied Mathematics and Computer Science from Monash University, a Graduate Diploma of Art (Film and Television) from Swinburne University and a PhD in Computer Science from Monash University, Melbourne. He is currently Associate Professor in Computer Science, an ARC Australian Research Fellow and director of the Centre for Electronic Media Art (CEMA) at Monash University. His research spans generative art and design, evolutionary systems, creativity, visualisation, interaction, machine learning, L-systems and developmental models. His artworks have been widely exhibited at leading galleries, museums and symposia, including the Museum of Modern Art (New York, USA), Tate Gallery (Liverpool, UK), or the Australian Centre for the Moving Image (Australia). He is the recipient of 16 awards for new media art and research including prizes at Ars Electronica (Austria), Images du Futur (Canada), New Voices, New Visions (USA), Alias/Wavefront (USA), the John Lansdown Award for Interactive Media (Europe/UK), and Nagoya Biennial (Japan). © J McCormack

What did you like most about Linz?

Linz is a very charming city, best to explore by walking, and there was much to take in. But as an Australian used to Christmas in summer, the thing I liked most was seeing snow! One weekend we took the tram up to Pöstlingberg, which had just received a fresh dusting of snow. It was great to see the snow-covered hills around Linz while drinking a warming cup of Glühwein. I also very much enjoyed visiting the Botanic Gardens (Botanischer Garten), which again for someone from

the Southern Hemisphere were quite exotic, in particular the collection of tropical orchids was amazing!

Did you have time to travel while in Austria?

Yes, but unfortunately only briefly. I visited Vienna several times of course, and Salzburg with my daughter (her first time in Europe).

Austria certainly has some of the most beautiful cities and landscapes in Europe, and we really enjoyed experiencing Austrian culture and tradition in the winter months.

Your work "Life-field" was - literally - on display on the Ars Electronica Centre's façade. Can you please talk about the idea behind "Life-field", and can it still be seen in Linz?

I developed the work for the façade of the building, which is a specialised "skin" consisting of hundreds of programmable LED lights. Each individual light can change colour (up to 25 times per second). I developed software that simulates the behaviour of bioluminescent insects, so the skin became a "living" surface - a collection of hundreds of insects, trying to synchronise their colour and flash rate. The work was shown during my residency, I hope there will be an opportunity to show it again during this year's festival.

Can you briefly talk about "Codeform", another work that we understand you are developing?

Codeform is a new work I am developing for the Ars Electronica museum's "Deep Space" virtual reality environment, in collaboration with the Ars Future Lab. Visitors to the exhibit have their museum entry ticket's QR code scanned. The unique number scanned from the ticket is then used to generate the "DNA" of a virtual creature that grows and develops in an electronic ecosystem. As each ticket has a different number, each creature generated will be different. These artificial life forms are projected in 3D onto massive screens on the wall and floor, creating a highly immersive experience. Each new life form slowly develops from an embryo into its final, adult form. The creature may join other creatures that have



"Fifty Sisters" was a commissioned work for the Ars Electronica museum foyer. It consists of fifty 1m x 1m images of computer synthesised plant-forms, created using artificial evolution. Each form is derived from the elements of oil company logos. The title of the work refers to the original "Seven Sisters" - a cartel of seven oil companies that dominated the global petrochemical industry and Middle East oil production from the mid-1940s until the oil crisis of the 1970s. The picture shows a computer synthesised plant-form. © J McCormack

been created by past visitors in a digital ecosystem. Creatures mate and create offspring. Some creatures may die and others survive, creating a dynamic environment unique to each group of visitors. The most adapted creatures live on until the next show. A visitor who returns to a later show can track the progress of their creature over evolutionary time and see how it has fared in the ecosystem and what it has evolved to become.

The work literally interprets the concept of DNA as a "code". As with the entry ticket, it is something you are given at the beginning and cannot change. Even though the virtual creatures are strange and electronic in appearance, their nature and behaviour will remind people of natural ecosystems, inviting a consideration of the differences between real and electronic versions of "nature".

Can you please tell us more about "Fifty Sisters"?

Fifty Sisters consists of fifty images, each 1m x 1m, which will be displayed in the foyer of the Ars Electronica museum. Each image was entirely generated by a computer program. At first glance each image looks like a plant (both Australian and European visitors may recognise many of the species).

However, each "plant" is actually made from the graphical elements of many different oil company logos, repeated and transformed thousands of times. Fossil fuels were once plants that over millions of years were transformed by geological processes into the coal and oil that powers our civilisation today. So the work makes a connection between oil and its Mesozoic plant origins.

To create this artwork, I wrote computer software that mimics the processes of biologi-

cal evolution and plant development (known as "morphogenesis"). Computer codes that are the digital equivalent of DNA were used as a basis for generating and evolving imaginary plant species in the computer. Through a process similar to selective breeding, new and exotic species were evolved, ones that could not exist in real nature. The elements of these digital organisms were derived from the geometric abstractions of oil company logos, which often subtly reference plants and the environment. In the final images, some of the original elements remain quite obvious, others are so strangely distorted or changed by evolution that they are only subliminally recognisable, if at all. A number of the ideas for the work came from my visits to the Botanic Gardens in Linz, but also from the realisation about how modern society's growth has been determined largely by oil. We are completely dependent on this cheap energy source and its by-products (plastics, feedstock, fertilizers, even medicines). But the supply of oil is not infinite and the undesirable side effects of our reliance on oil are increasingly having major impacts on a planetary scale. So the work references many of these contradictions, reminding us that our "progress" of only a century or two is derived from natural processes that took nature millions of years.

You have recently edited and published a book with Mark d'Inverno entitled "Computers and Creativity". Where do you think lies the future of creative technology?

We have just been through a phase where

technology has moved from having specialised and narrow functions, such as calculation, information processing and automation, to an embedded, social role that will soon encompass the majority of all human society. Over the next decade we will see the next phase of this revolution, where technology will significantly enhance human creativity. The internet and its associated technologies have given us immediate access to vast amounts of information, but to make the best use and sense of this information requires new kinds of creativity and imagination. Both Professor d'Inverno and I think that for this to happen we need to be educating the next generation of technologists and computer programmers differently than in the past. Previously computing was taught only from a highly technical perspective. We now believe it needs to be approached also from an interdisciplinary, creative perspective. We want to see the next generation of technologies that allow individuals and societies to become more creative, because creativity is essential for us to function and change as a society. Who could have predicted the amazing social changes that have flowed from the technologies of the past few decades? The point is, you can't predict them, but thinking about how to use them creatively is where the advances happen. Our book is about how computers are changing our fundamental understanding of what creativity is, and if it is possible for a machine to be independently creative. If so, this has huge implications for everyone.

Thank you very much for your time. •

Links

Jon McCormack

<http://diotima.infotech.monash.edu.au/~jonmc/sa/>

2012 Ars Electronica Festival

www.aec.at/festival/

Ars Electronica Futurelab

www.aec.at/futurelab/

Stephen Wurm Lecture - "Governance and State Building in Small States: Pacific and European Perspectives"

On 3 July, the Australian Embassy co-hosted a seminar with the University of Vienna, the Austrian South Pacific Society (OSPG), the Australian National University (ANU), and the New Zealand Embassy, on governance and state building in the Pacific and Europe. The seminar was entitled "Governance and State Building in Small States: Pacific and European Perspectives" and was the fourth in a series of seminars on Pacific topics in recent years. This year's seminar venue was the University of Vienna. **Gerry McGuire**, Australian Charge d'Affaires (pictured right below), opened the seminar. The seminar offered an opportunity to discuss experiences and lessons learned in the South Pacific region and in the Western Balkans. An exploration of the particular challenges of governance in the Pacific region, including in Papua New Guinea and Kiribati, was provided by two Australian scholars, **Prof Darrell Tryon**, Emeritus Professor of Linguistics, College of Asia & the Pacific at ANU, and **Prof Paul Turnbull**, School of History, Philosophy, Religion & Classics at the University of Queensland, together with Austrian university lecturer **Harald Werber**, History Department at the University of Salzburg. Their lectures focussed on the particular role of language and society; on building social resilience and cohesion through history teaching, including by digital means; and on the impact of traditional leadership and colonial heritage on governance. **Predrag Jurekovic**, Western Balkans expert at the Austrian National Defence Academy, outlined the challenges faced by Bosnia and Herzegovina in a post-war environment. The seminar included the annual "Stephen Wurm Lecture" delivered by **Prof Darrell Tryon**. The lecture is an initiative of the ANU and the University of Vienna, established in 2008 in recognition of the contribution of Austrian linguist and Australian resident **Stephen Wurm** to linguistic studies, and to the study of South Pacific languages and cultures. **Prof Tryon** was one of **Wurm's** most distinguished collaborators. **Stephen Wurm's** 92-year old sister, **Anna Appel** (pictured bottom right), attended and provided a personal account of his life.



Picture above left (l-r): **Prof Paul Turnbull**, University of Queensland; **Prof Hermann Mueckler**, University of Vienna; **Prof Darrell Tryon**, Australian National University; **Harald Werber**, University of Salzburg; **Predrag Jurekovic**, Austrian National Defence Academy. Picture above, right: **Gerry McGuire**, Australian Chargé d'Affaires. Picture below, right: **Anna Appel**, sister of Austrian linguist Stephen Wurm, receiving flowers from **Prof Hermann Mueckler**. © AusEmb

Tim Bonyhady Reading

Review



At least ten museums have been commemorating the Klimt anniversary with special exhibitions in Vienna this year. The Wien Museum, which owns an exceptional Klimt collection, celebrated the anniversary with a special event, a public lecture by Australian arts writer and law professor **Tim Bonyhady** (pictured left) held on 12 June. The title of Tim's lecture was "From Vienna to Sydney – the Fortunes of the Gallia Family". Tim's ancestors, the Gallia family, were important arts patrons of the Secessionist movement in Vienna at the turn of the last century. His recently published book "Good Living Street" is a compelling account of his family's history, which ranges from the family's early days in Vienna to their migration and settlement in Australia after 1938. Austrian architect **Josef Hoffmann** designed the furniture of Tim's ancestor's apartment in Wohllebengasse (literally translated into English: "Good Living Street") located in Vienna's fourth district. The furniture is now held at the Victorian National Museum in Melbourne. And **Gustav Klimt**, who would have celebrated his 150th birthday in 2012, painted an internationally renowned portrait of Tim's grandmother **Hermine Gallia**, now held at the National Museum in London. © AusEmb

Register with us!



The **Australian Embassy in Vienna** encourages **all Australians** travelling or residing in **Austria, Bosnia and Herzegovina, Slovakia, Slovenia, Kosovo and Ukraine** to register with us. The registration information provided by you will help us to find you in an emergency - whether it is a natural disaster, civil disturbance or a family emergency. It may also be used to pass other information to you such as, new travel advisories, notice of elections and information on other matters relevant to travellers and expatriates. Your information is strictly protected by the **Privacy Act 1988** (www.privacy.gov.au/ACT/privacyact). To ensure this information is kept safe during transmission the Department uses Secure Socket Layer (SSL) and Firewall technology. You can register on-line at www.orao.dfat.gov.au If you have any difficulties please contact the Australian Embassy in Vienna via email at austemb@aon.at Thank you!

PLEASE NOTE

We have received a reminder from Centrelink, highlighting that it is always your responsibility to notify Centrelink of any change in your circumstances, such as

- the grant of a pension from a country other than Australia, and
- any changes in the amount of your income.

Any income or assets you or your partner have may affect your rate of Australian payment. You must tell Centrelink within 28 days if your income or assets change.

Contact details - E-mail: international.services@centrelink.gov.au;

Phone from within Austria: **0800 295 165**

All other countries, please ask for a free call-back at **+61 3 6222 3455**



CALENDAR OF EVENTS

AS AT 17 AUGUST 2012



The Calendar does not claim to be exhaustive. If you know about upcoming Australia-related events, please send us an email at: austemb@aon.at

Mirror Brain: Exhibitions and Roundtable

Exhibition running until 25 Aug

Elisabeth Weissensteiner's "Mirror Brain" installations are currently on display at two venues in Vienna. Elisabeth, an Austrian artist resident in Melbourne since 2003, is showing selected sculptures and images at the Kuenstlerhaus and the Galerie Michaela Stock. For further information, please refer to www.k-haus.at and www.galerie-stock.net

Venue: Kuenstlerhaus, Karlsplatz 5, 1010 Vienna; E-mail: office@k-haus.at

Venue: Galerie Michaela Stock, Schleifmuehlgasse 18, 1040 Vienna; E-mail: info@galerie-stock.net

Asia-Pacific United Orchestra

21 Aug, 07:30 pm

The Asia-Pacific United Orchestra will be performing under conductor Bertrand de Billy at the Grosser Saal of Vienna's Musikverein. Founded in 1996, the orchestra includes musicians from Australia. For further information, please refer to www.musikverein.at

Venue: Musikverein, Musikvereinsplatz 1, 1010 Vienna

Vienna Boys Choir - Australian National Tour

- 09 Sep - Queensland Performing Arts Centre, Brisbane QLD
- 11 Sep - Brolga Theatre, Maryborough QLD
- 12 Sep - Gold Coast Arts Centre, Gold Coast QLD
- 14 Sep - Concourse, Chatswood NSW
- 16 Sep - Llewellyn Hall, Canberra ACT
- 18 Sep - Sydney Opera House, Sydney NSW
- 19 Sep - Wollongong Entertainment Centre, Wollongong NSW
- 20 Sep - Civic Centre, Newcastle NSW
- 22 Sep - Perth Concert Hall, Perth WA
- 23 Sep - Boardwalk Theatre, Mandurah WA
- 26 Sep - Festival Theatre, Adelaide SA
- 27 Sep - Geelong Performing Arts Centre, Geelong VIC
- 28 Sep - Arts Centre, Melbourne VIC
- 29 Sep - Monash Uni, Melbourne VIC
- 30 Sep - Frankston Arts Centre, Frankston VIC



The Vienna Boys Choir returns to Australia for a very special national tour, including the premiere of a new work by Australian composer Elena Kats-Chernin. Looking back to a 500-year old tradition, the Vienna Boys Choir – or Wiener Sängerknaben, as they are called in German - have worked with composers such as Fux, Salieri, Haydn and Bruckner and conductors such as Claudio Abbado, Leonard Bernstein, Nikolaus Harnoncourt and Sir George Solti. For the first time, the choir will premiere a specially commissioned work by an Australian composer, with Elena Kats-Chernin's evocative new vocal setting of the much-loved Australian poem "My Country" by Dorothea Mackellar. For further information, please refer to: www.wiensaengerknaben.at

Mutatis Mutandis Exhibition

Exhibition running until 2 Sep

Australian artist Hany Armanious will be exhibiting some of his sculptures as part of a group exhibition curated by Catherine David at the Wiener Secession until 2 September. For further information, please refer to www.secession.at

Wiener Secession, Friedrichstraße 12, 1010 Vienna; www.secession.at

Louise Hudson live at the Opera



20 Sep, 7 pm - NABUCCO - State Opera Banska Bystrica
26 Sep, 7 pm - TOSCA- Slovak National Theatre Bratislava
3 Oct, 7 pm - TURANDOT- Slovak National Theatre Bratislava
5 Oct, 7 pm - AIDA- Slovak National Theatre Bratislava
27 Oct, 7 pm - MANON LESCAUT - Slovak National Theatre Bratislava
1 Nov, 7 pm - NABUCCO – Antonin Dvorak Theatre, Ostrava
14 Nov, 7 pm - MACBETH- Slovak National Theatre Bratislava
30 Nov, 7 pm - NABUCCO - Antonin Dvorak Theatre, Ostrava
5 Dec, 7 pm - AIDA- Slovak National Theatre Bratislava
11 Dec, 7 pm - MANON LESCAUT -Slovak National Theatre Bratislava
17 Dec, 7 pm - MACBETH - Slovak National Theatre Bratislava
26 Dec, 7 pm - NABUCCO- Slovak National Theatre Bratislava

Australian soprano Louise Hudson will be performing a series of operas in Slovakia and the Czech Republic from September to December. Louise originally studied mathematics and physics at the University of New South Wales and performed regularly at the Sydney Opera House, before being awarded a place in the ensemble at the Slovak National Theatre in Bratislava. For further information and a complete list of performances, please refer to www.snd.sk

Venues:

State Opera Banska Bystrica, Narodna 11, Banska Bystrica, Slovakia

Slovak National Theatre in Bratislava, Pribinova 17, Bratislava, Slovakia

National Moravian-Silesian Theatre Company, Antonin Dvorak Theatre, Smetanovo namesti, 3104/8a Ostrava, Czech Republic

Brian Simmonds at the Atelier an der Donau

5 and 15 September 2012

Western Australian Brian Simmonds will be one of 30 international artists participating in the Seventh International Symposium of painting, graphic design and sculpture entitled "Atelier an der Donau" in the town of Pöchlarn in Lower Austria. His work and that of other participants will be presented at the closing event and award ceremony on 15 September. Brian has won several awards for drawing, oil painting and mixed media works. His work can be found in many private and public collections in Australia. For further information, please refer to www.atelieranderdonau.at

Venue: Atelier-Depot, Manker Str. 26, 3380 Pöchlarn

Festival Maribor 2012

5 to 15 September - Maribor; Slovenia



Into its fifth year, Festival Maribor has established itself as one of Europe's prime festivals of classical and modern music. Australian Richard Tognetti will once again take the stage as the festival's artistic director. Join Richard Tognetti and his Australian Chamber Orchestra for a series of world class concerts. Among the many highlights are the world premiere of Australian composer Brett Dean's "Electric Preludes" on 10 September, and "The Reef" on 14 September. For more information, please refer to pages 1 to 4 of the Embassy newsletter, and the Festival Maribor website at www.festivalmaribor.si

The Australian Chamber Orchestra, this year's orchestra in residence, and Richard Tognetti will be performing on the following dates:

Wednesday, 5 Sep 2012 at 7:30 pm – "Grand Opening: Magic" at Union Hall, Maribor

Works by Paganini and Meale, as well as selections from the "Luminous project".

Thursday, 6 Sep 2012 at 7:30 pm – "Aspirational Nationalism" at Union Hall, Maribor

Works by Janáček, Dvorák, Elgar, Sculthorpe, and Bartok. Australian composer Peter Sculthorpe's "Port Essington" describes the Victorian settlers' attempt to establish a military base at Essington on the Northern coast of Australia.

Friday, 7 Sep 2012 at 7:30 pm – "Source of Muse" at Union Hall, Maribor

Works by Johann Sebastian Bach, and Felix Mendelssohn Bartholdy.

Saturday, 8 Sep 2012 at 7:30 pm – Part 1: "Everything" at the Cinema Udarnik, Maribor

Saturday, 8 Sep 2012 at 9:00 pm – Part 2: "Exquisite"

Visual design by Australian photographer Jon Frank; Sound design by Danilo Ženko and his assistant Bob Scott; Projectionist: Louis Thorne; Works by Vivaldi, Sibelius, and Paganini.

Sunday, 9 Sep 2012 at 3:00 pm – "Progressive Triptych 1: France" at Kazina Hall, National Maribor Theatre

Works by Leclair, Dutilleux, César Franck, Messiaen, and Ravel.

Monday, 10 Sep 2012 at 7:30 pm – "Electrical Charges" at Union Hall Maribor

World Premiere of Australian Composer Brett Dean's "Electric Preludes". The concert evening will also feature Edvard Grieg's "String Quartet No. 1" in G Minor, Op. 27.

Wednesday, 12 Sep 2012 at 7:30 pm – "Joint Forces" at Union Hall Maribor

Works by Schubert and Mozart.

Friday, 14 Sep 2012 at 7:30 pm – "The Reef" at Union Hall Maribor

Dedicated to the memory of Jeremy 'Wire' Curtain.

In one of his most adventurous projects to date, Richard Tognetti took musicians and surfers to the rugged surf coast and tough desert landscape of northern Western Australia to create a new performance piece at the intersection of music and nature. A remarkable group of artists travelled with Tognetti to the world heritage-listed Ningaloo Reef, to make music and surf with the locals. Photographer Jon Frank, director Mick Sowry, composer Iain Grandage, didgeridoo player Mark Atkins, singer Steve Pigram and the ACO musicians were all part of this remarkable group. Together they created a performance using music and film to further delve into the links between surfing, the ocean, landscape and music previously illuminated in "Musica Surfica" and "The Glide".



© Jon Frank

Saturday, 15 Sep 2012 at 7:30 pm – "Ode to Joy" at Union Hall Maribor

Works by Brahms, Messiaen, and Beethoven.

XTRAVAGANZA. Staging Leigh Bowery

19 Oct 2012 - 3 Feb 2013, daily from 10:00 am to 7:00 pm, Thursdays from 10:00 am to 9:00 pm

"I think of myself as a canvas," Leigh Bowery once said about himself. This statement most probably provides the crucial formula for understanding the Australia-born enfant terrible. Leigh Bowery stirred up London's sub-culture of the 1980s in the wake of the post-punk and New Romanticism movements. Stylizing himself as a walking work of art, he revolutionized the fashion of his day and continuously reinvented himself far from all dictates of fashion. His works influenced haute couture collections by fashion stars such as Vivienne Westwood and John Galliano, and in the international art world he became known as the muse of painter Lucien Freud. The Kunsthalle exhibition will feature selected costume creations, and present films and photographs reviving the image of this extraordinary artist, who died in 1994 at the age of 33. For further information, please refer to www.kunsthalle.at



Fergus Greer, Leigh Bowery, Session VI, Look 31, March 1992 © Fergus Greer

Venue: Kunsthalle Wien, Museumsquartier, Halle 1, Museumsplatz 1, 1070 Vienna

Embassy Noticeboard

CALL FOR NOMINATIONS – ADVANCE GLOBAL AUSTRALIAN AWARDS

Advance Global Australian Professionals (Advance) is inviting nominations of Australian citizens and alumni of Australian universities living overseas for the 2013 Advance Global Australian Awards. The Awards aim to showcase the work of Australia's diaspora community by recognising one 'next generation' global Australian, aged 18 to 45 years, from each of eight award categories; one overall winner (the Advance Global Australian); and one alumnus from an Australian university excelling in one of the award categories. These categories include: advanced manufacturing; biotechnology; clean technology; creative industries; financial services; information and communication technologies (ICT); mining & resources; and social innovation.

Please note that Advance is more interested in why people do what they do than in career titles. It is looking for future Australian leaders and innovators on the global stage who are united by their curiosity, open-mindedness and capacity to think outside the box. Awardees will be invited to participate in a 12-month mentoring program.

Nominations are to be made online at: www.globalaustralianawards.com until 30 September. The website also offers further information on the awards and the nomination process.

ACT LEGISLATIVE ASSEMBLY ELECTION - SATURDAY 20 OCTOBER 2012

Voting for the Australian Capital Territory (ACT) Legislative Assembly Election is to be held on 20 October 2012. Overseas voting is via postal vote only. The ACT Electoral Commission website www.elections.act.gov.au provides comprehensive information to ACT registered voters on how to apply for a postal vote. In order to be admitted to the count, completed postal vote material must be posted no later than Saturday 20 October and must reach the ACT Electoral Commission by 5pm on Friday 26 October. For more detailed information, please refer to the ACT Electoral Commission website at www.elections.act.gov.au and the Embassy website at www.austria.embassy.gov.au

NOTE TO TRAVELLERS TO AUSTRALIA:

CHANGES TO AUSTRALIA'S DUTY-FREE CONCESSION FOR TOBACCO AS OF 1 SEPTEMBER 2012

Please note that from 1 September 2012, Australia will be reducing the duty-free concession for tobacco for inbound travellers to Australia. The tobacco concession will reduce from 250 cigarettes or 250 grams of tobacco to 50 cigarettes or 50 grams of tobacco. For further information, and Fact Sheets in English and German, please refer to the Embassy website at www.austria.embassy.gov.au

USEFUL LINKS AND WEBSITES



Below links are provided for your information and convenience. The Embassy does not take responsibility, nor does it necessarily endorse the content of the websites listed below.

Business

www.austrade.gov.au	Austrade - Australian Trade Commission
www.austrade.de	Australian Trade Commission (Austrade) Germany
www.firb.gov.au/content	"Buying a Home in Australia" FIRB Foreign Investment Review Board
www.daff.gov.au/aqis	Australian Quarantine and Inspection Service
www.daff.gov.au	Department of Agriculture, Fisheries and Forestry
www.asx.com.au	Australian Stock Exchange
www.abs.gov.au/	Australian Bureau of Statistics
www.daff.gov.au/agriculture-food/food	Food Info Australia
www.www.abie-germany.de	Australian Business in Europe (ABIE) Germany

Culture

www.australiacouncil.gov.au	Australia Council for the Arts
www.dcita.gov.au	Department of Communications, Information Technology and the Arts
www.indigenous.gov.au/	Australian Government Indigenous Portal
www.ozarts.com.au	Australian contemporary arts and culture
www.aiatsis.gov.au	Australian Institute of Aboriginal and Torres Strait Islanders Studies
www.screenaustralia.gov.au	Australian Film Commission
http://archive.amol.org.au	Australian Museums and Galleries Online
www.nla.gov.au	National Library of Australia
www.nga.gov.au	National Gallery of Australia
www.naa.gov.au	National Archives of Australia
www.nma.gov.au	National Museum
www.screenound.gov.au	National Film and Sound Archive

Education

www.dest.gov.au	Department of Education, Science and Training
www.studyinaustralia.gov.au	Study in Australia
www.aqf.edu.au	Australian Qualifications Framework
www.aei.gov.au	Australian Education International

Government

www.australia.gov.au	Webportal of the Australian Government
www.dfat.gov.au	Department for Foreign Affairs and Trade
www.aph.gov.au	Parliament of Australia
www.dpmmc.gov.au	Department of the Prime Minister and Cabinet
www.afc.gov.au	Australian Film Commission
www.immi.gov.au	Department of Immigration and Citizenship
www.aec.gov.au	Australian Electoral Commission
www.ausaid.gov.au	Australian Agency for the International Development - AusAID
www.ga.gov.au	Geoscience Australia
www.csiro.gov.au	Commonwealth Scientific and Industrial Research Organisation
www.fahcsia.gov.au	Department of Families, Housing, Community Services and Indigenous Affairs
www.economicstimulusplan.gov.au	Australian Government's Economic Stimulus Plan
www.climatechange.gov.au	Department of Climate Change and Energy Efficiency
www.cleanenergyfuture.gov.au	Clean Energy Future

Media

www.newspapers.com.au	Australian Newspapers Online
www.abc.net.au	Australian Broadcasting Corporation
www.sbs.com.au	Special Broadcasting Service
www.theage.com.au	The Age - Newspaper
www.smh.com.au	The Sydney Morning Herald - Newspaper
www.theaustralian.com.au	The Australian - Newspaper
www.afr.com	Australian Financial Review - Newspaper
www.abyznewslinks.com	ABYZ News Links

Tourism

www.australia.com	Australia's Tourism Webportal
www.visitcanberra.com.au	Australian Capital Tourism Cooperation
http://de.travelInt.com	Australia's Outback Northern Territory
www.southaustralia.com/de	South Australian Tourism Commission
www.sydney.com	Tourism New South Wales
www.queensland-australia.eu	Tourism Queensland
www.discovertasmania.com	Tourism Tasmania
www.visitmelbourne.com	Tourism Victoria
www.westernaustralia.com	Tourism Western Australia
www.customs.gov.au	Australian Customs Service
www.daff.gov.au/agriculture-food/food	Food Info Australia

Wine

www.wineaustralia.com	Australian Wine and Brandy Corporation
www.gwrdc.com.au	Australian Grape and Wine Research and Development Corporation

Other

www.ozcon.at	The Australian Connection in Austria (OzCon)
www.australia-austria.at	The Austria-Australian Society
www.australien-info.de	German Website with Information on Australia
www.ausport.gov.au	Australian Sports Commission
www.webwombat.com.au	Webwombat - Australian Search Engine
www.whitepages.com.au	Australian White Pages
www.yellowpages.com.au	Australian Yellow Pages
www.lawyers.com.au	An Australian legal services directory
www.olympics.com.au	Home of the Australian Olympic Team
www.akg.edu.au	Australia's Knowledge Gateway
www.australienstudien.org	Association For Australian Studies in German-speaking countries