

CREATIVE ANTARTICA PROGRAM - Growlers, Bergy Bits, and Behemoths:

DAY	CONTENT	DESCRIPTION	PEOPLE	Venue	TIME	Duration
WED	MAGNETIC QUIET ZONE	Audio / video installation salon	Philip Samartzis, Sean Williams, Marty Walch (see below)	Salon	4pm, 6pm	40 mins
	Creative Antarctica: Exploring the creative potential of Antarctic Research	This conversation considers how the creative process can be informed and shaped by extant research and field work, specifically under the lens of Antarctic research.	Facilitated Mia Lindgren Mary Finsterer, Nicole Webster, Sean Williams, Philip Samartzis: (see below)	Theatre Royal Studio (or Salon)	5pm	55 mins (+)
Thursday	MAGNETIC QUIET ZONE	Audio / video installation salon	Philip Samartzis, Sean Williams, Marty Walch	Salon	10am, 11 am, 12 pm, 1pm, 2pm , 3pm, 4pm	40 mins
	<i>Presentation</i>	<i>The technology behind the Opera (D&B soundscape system)</i>	<i>Bob Scott</i>	<i>Theatre Royal</i>	<i>2pm</i>	
	Uncharted Soundscapes – discovering wilderness and Antarctica in composition	Antarctica the opera (place and composition)	Facilitated by Carolyn Philpott, Mary Finsterer, Maria Grenfell (see below)	Theatre Royal Studio	5pm	
	PERFORMANCE	Antarctica in concert	TSO / SCO	Theatre Royal	7:30	120 mins
Friday	MAGNETIC QUIET ZONE	Audio / video installation salon	Philip Samartzis, Sean Williams Marty Walch	Salon	10am, 11 am, 12 pm, 1pm, 2pm , 3pm, 4pm	40 mins
	Navigating new courses: Hobart's Journey as the	The city as a gateway	Facilitated by Nicholas Farrelly Georgie Branch (COH), Elle Leane (UTAS), Karen Rees	Ian Potter Recital Hall	11am	55 mins

	Gateway to Antarctica		(State Antarctic Advocate – State Growth) (see below)			
	Can I have Ice With that	How do we promote and ensure low impact tourism accessibility to this growing market without damaging these areas of pristine wilderness (like Antarctica and South West Tas)	Facilitated by Alana Mann, Todd Babiak (Brand Tasmania), Can Seng Ooi , Amy Hill TICT	Ian Potter Recital Hall	1pm	55 mins

Creative Antarctica

Creative Antarctica: Exploring the creative potential of Antarctic Research

Facilitated by Mia Lindgren - Associate Dean Research Performance, College of Arts, Law and Education, UTAS

With:

Mary Finsterer / Sean Williams / Philip Samartzis / Nicole Webster (Director IMAS)

This conversation considers how the creative process can be informed and shaped by extant research and field work, specifically under the lens of Antarctic research. With the Opera “Antarctica” being developed originally through connecting composer Mary Finsterer and Librettist Tom Wright with researchers and scientists at IMAS in 2019, to the sonic and visual installation of Magnetic Quite Zone being informed by creative residencies in Antarctica, the convergence of scientific and creative practice is not only an increasing opportunity to explore unknown and untouched landscapes, but engage with the significant and increasingly important ecological, oceanic and meteorological knowledge that is generated through research.

Uncharted Soundscapes – discovering wilderness and Antarctica in composition.

Facilitated by Carolyn Philpott - Senior Lecturer in Musicology, School of Creative Arts and Media, UTAS

With:

Mary Finsterer / Maria Grenfell

Tasmania and the southern continent as some of the last vestiges of natural wilderness hold unique opportunity and attraction as sources of creative inspiration. In this discussion we consider how place informs composition practice and style over and above the thematic, and what impact the environment can have in the development of musical works (Immanence in the Creative Process)

(pre show talk)

The City as a Gateway

Facilitated by Nicholas Farrelly – Pro Vice-Chancellor, Southern Transformation Southern Campus Futures

With Georgie Branch (COH), Elle Leane (UTAS), Karen Rees (State Antarctic Advocate – State Growth)

The City of Hobart is positioning itself as the prime gateway to Antarctica, with the port becoming a vital link and the region being a home to local and international research, Scientists and researchers. What does this mean for the city economically and (equally importantly) culturally. Will it change the palette that local artists, writers, painters and musicians draw upon...and will it change the demands placed upon the City

Can I have ice with that? Ethical and sustainable tourism in the South

Facilitated by Alana Mann - Professor Media and Communication - <https://discover.utas.edu.au/Alana.Mann>

With Todd Babiak – Brand Tasmania, Amy Hills – Tourism Industry Council Tasmania, Can Seng Ooi - Professor in Cultural and Heritage Tourism

Increasing the wilderness and the wild are amplified values for interstate and international tourism. How do we promote and ensure low impact tourism accessibility to this growing market without damaging these areas of pristine wilderness (like Antarctica and South West Tas)

Installation

Magnetic Quiet Zone – Philip Samartzis, Sean Williams Marty Walch (40-minute audio video cycle)

"In the Magnetic Quiet Zone, ambient tonalities blend seamlessly with the bracing polar conditions of Antarctica, creating a captivating immersive landscape. The profound isolation of the frozen continent and its unique sonic textures serve as fundamental elements underpinning the composition, accentuated by nuanced spatialisations resonating within the Hedberg's world-class exhibition space. Through textured layers of sound, listeners are transported to the heart of Antarctica where the raw beauty of the icy wilderness and the profound stillness of the landscape converge into a mesmerizing auditory experience."

Free - Reservations through Theatre Royal.

- **SALON**
 - Wednesday 17, 4pm – 7pm
 - Thursday 18, 10 am – 5pm
 - Friday 19, 10 am – 5pm

BIOS

BIOS

MARY FINSTERER



Mary Finsterer stands as one of Australia's preeminent composers. Her musical contributions have resonated not only in her homeland but have garnered international acclaim in Europe, Britain, the USA and Canada. Throughout her career, Finsterer has earned many prestigious awards, including representation at five International Society for Contemporary Music Festivals, the highly coveted Paul Lowin Orchestral Prize, numerous Australian Art Music Awards and commissions from acclaimed ensembles such as Ensemble Intercontemporain, Arditti String Quartet, Ensemble Modern and Le Nouvel Ensemble Moderne.

Finsterer's artistic evolution is marked by versatility. Earlier compositions resonate with the influences of 20th-century pioneers such as Lutoslawski, Berio and Andriessen while her later style fuses elements of contemporary practice with early music techniques. This ability to adapt to different musical styles and genres was noted by eminent musicologist Richard Toop, who likened her to Stravinsky for her 'remarkable capacity to adjust the basic characteristics of her music to very different circumstances, without any sense of compromise.' The legacy of her compositions is etched into two compilations, a double-disc entitled *Altered States* encompassing her earlier work and *Pendulum*, which showcases her later compositions. Both compilations have been released on the ABC Classics|Universal label.

Also working in the field of screen music, Finsterer composed alongside renowned composer Marco Beltrami for the Hollywood blockbuster *Die Hard 4*. Her score for Shirley Barrett's feature film *South Solitary*, found recognition in the Film Critics Circle Australia Awards in 2010 and has also been released on the ABC Classics|Universal label.

In 2017 Finsterer's inaugural opera, *Biographica*, was premiered by Sydney Chamber Opera and Ensemble Offspring at the Sydney Festival and enjoyed a sold-out season. Described as 'inventive, engaging, stimulating, and profoundly moving,' it earned the title of an 'outstanding new opera that deserves a permanent place in the repertory.'

In 2018 Finsterer was the composer-in-residence at the Canberra International Music Festival where her new work for viola d'amore and cello entitled Ignis was premiered. Finsterer received two Australian Apra|Amcos Art Music Awards in as many years: Art Music Award 2018 – Vocal Work of the Year for her opera, Biographica, and Art Music Award 2019 – Instrumental Work of the Year for Ignis.

Finsterer's latest chamber opera, Antarctica, was premiered by Sydney Chamber Opera and Asko|Schönberg Ensemble at the Holland Festival in 2022 and Sydney Festival in 2023 to critical acclaim and a sold-out season. It was enthusiastically described as 'ambitious and exquisite', 'an achievement of extraordinary beauty' and 'an astonishing new vision of what contemporary Australian opera can achieve.' As with Biographica, the libretto was written by Tom Wright.

Finsterer was the composer-in-residence for the Melbourne Symphony Orchestra in 2023. Her final work, Stabat Mater, was performed in a sold-out concert and described as 'the heart of the programme.'

Finsterer is published by the esteemed publishing house, Schott Music, and holds the position of CALE Creative Fellow at the College of Arts, Law and Education at the University of Tasmania.

JACK SYMONDS



Jack Symonds is a composer, conductor and pianist, and Artistic Director of Sydney Chamber Opera. He studied composition at the Royal College of Music, London under Kenneth Hesketh and at the Sydney Conservatorium of Music where he received the University Medal. His stage works represent "a striking and impressive new operatic voice" (Sydney Morning Herald) and he is "one of those performers who seemingly can play anything" (Australian Book Review).

He specialises in the performance of new music, including conducting and playing major stage works by Britten, Benjamin, Janáček, Dusapin, Kurtág, Saariaho, Maxwell Davies, Kancheli, Rihm & Styles, often in their Australian premieres. He has also given the world premieres of Gyger's Fly Away Peter & Oscar and Lucinda, Finsterer's Antarctica (with Asko|Schönberg Ensemble) & Biographica, Ricketson's The Howling Girls and Smetanin's Mayakovsky.

His recent performances have shown "masterly musicianship, projecting an engrossingly cogent understanding of complexities and expressive purpose" (SMH), the ability to "draw an emotional throughline so clear that every unexpected melodic or dynamic turn feels comfortable and logical" (Timeout), and is "impressive as ever at the piano, creating a vital palette of carefully gradated tone colours." (Backtrack).

He has performed in and made work for the Holland, Tokyo, Sydney, Melbourne & Adelaide Festivals, Dark MOFO, Sydney Opera House, Biennale of Sydney, Carriageworks, Melbourne Recital Centre, National Gallery of Australia, among others. Significant composition premieres include The Shape of the Earth after Patrick White's Voss, Climbing Toward Midnight, a chamber opera re-imagining the second act of Wagner's Parsifal, the John Bishop commission for the 2021 Adelaide Festival, a piece for New York's JACK Quartet, the Dostoevsky

opera Notes from Underground, works for the Australian Chamber Orchestra, Australian String Quartet, Ensemble Offspring, Australia Piano Quartet, cellists Patrick Murphy & Timo-Veikko Valve, vocalists Jane Sheldon, Jessica Aszodi, Mitchell Riley, Emily Edmonds & Anna Fraser, the Streeton Trio, ANAM, Phoenix Central Park, a viola d'amore concerto for BIFEM, the Composers Ensemble at Dartington where he studied with Detlev Glanert and a 2015 concert series curated around his music by Affinity Collective which included three premieres

PHILIP Samartzis

Philip Samartzis is a sound artist, scholar, and researcher with a specific interest in the social and environmental conditions informing remote wilderness regions and their communities. His art practice is based on deep fieldwork where he deploys complex sound recording technology to capture natural, anthropogenic, and geophysical forces. He is particularly interested in concepts of perception, immersion, and embodiment to provide audiences with sophisticated encounters of space and place.



Sean Williams



Sean Williams is a #1 New York Times-bestselling, multi-award-winning author and composer. The multi-artform dance work *Bárbaros*, which he co-conceived and for which he provided narrative design and original music, debuted as part of the Adelaide Festival Centre's 50th anniversary program and will tour internationally this year. He is Discipline Lead of Creative Writing at Flinders University on Kurna Country, South Australia.

<https://discover.utas.edu.au/Carolyn.Philpott>

<https://discover.utas.edu.au/Alana.Mann>

<https://discover.utas.edu.au/Maria.Grenfell>

<https://discover.utas.edu.au/Mia.Lindgren>

<https://discover.utas.edu.au/Elizabeth.Leane>

NICOLE WEBSTER



Professor Nicole Webster is the IMAS Executive Director.

As a marine microbial ecologist, she has moved from the tropics to the poles, studying how microorganisms contribute to the health of the Great Barrier Reef, and the utility of microbes as biomarkers for environmental stress in the Ross Sea of Antarctica.

Over the last two decades, she has worked as Principal Research Scientist at the Australian Institute of Marine Science, and Deputy Director of the Australian Centre for Ecogenomics at The University of Queensland.

Since 2021, Nicole has helped to set Australia's research agenda in some of the world's most fragile and wild ecosystems through her role as Chief Scientist for the Australian Antarctic Division. Throughout this time, Nicole has helped thought leaders across the country to position marine and Antarctic science at the heart of climate-focused decision making.

Nicole commenced as the IMAS Executive Director in January 2024.

<https://www.imas.utas.edu.au/imas/people/senior-management-team>

<https://discover.utas.edu.au/Martin.Walch>

<https://discover.utas.edu.au/Nicholas.Farrelly>

At the University of Tasmania, Nicholas Farrelly is a Professor and currently the Pro Vice-Chancellor responsible for Southern Tasmania. He was previously Head of Social Sciences, from 2020-2024, where he led a vibrant multi-disciplinary team based in Hobart, Launceston, Burnie and Melbourne. Nicholas specialises in the study of political and cultural issues, with an emphasis on rapidly changing Asian societies. As an academic leader, he also works closely with a wide range of Australian government, industry and community organisations to help meet their needs for high-quality social science input. After graduating from the ANU with First Class Honours and the University Medal in Asian Studies, he completed his M.Phil and D.Phil at Balliol College, University of Oxford, where he was a Rhodes Scholar.