



**Georgina Treloar // *Profound Sound 2020***

Olivia: Could you tell me a little bit more about what you're doing for *Profound Sound* this year? It doesn't matter how put together it is right now...

Georgina: So yeah I started with the idea of collaboration as a suggested theme, but one thing that I'm clearly interested in is environmental things. And these two things came together from a very long term collaboration that I have with a couple of Chileans in Paris & that I've played in a band with for many years. One in particular, Memo Dumay, who I've done further releases with, and when I got thinking about my collab with him, sort of not long before the festival... we've had the wildfires in Australia which is where I'm from, and Memo's from Chile.

O: What part of Australia are you from?

... I'm from Brisbane, born in Canberra

...and the smoke from the wildfires has reached Chile, and I spoke with Memo who was in Chile at the time and he'd been having conversations with people there about that...so I just thought that was a nice theme to build on, a collaboration with him and also this environmental phenomena, and to bring it together live for the performance. Memo can't actually be here for the live performance, so what we agreed is that we'd develop a narrative structure through a soundscape that Memo would create. He's done a lot of work with artists and theatre, and he studied in, can't remember the name of the place, but a place in which was the home of *musique concrète*... so I know that he's a trustworthy pair of hands to do something sympathetic for the cause.

O: And sometimes it's interesting to do something like this without all counterparts being physically on stage, like there's something to that...

G: Yeah there's this sense of a remote collaboration... and Memo's just been out there, so that's the sort of foundation we have for the piece. But to make it happen live I'm drawing on another wonderful collaboration that's more recent which has been with George Clift, Ross Blair, and previously this has been with Jon Law for the last *Profound Sound*.

... so I asked those guys if they wanted to do a live improvisation to a Memo soundscape, but also I was thinking about having a visual element, and a dear friend Helen Lindon, the artist who's done a lot of work in environmental themes, she's

coming into build the visual element to it by doing some live art, but also has some excellent video work that she's made of her artwork that we might end up projecting... so yea there's loads of different things.

... but it's for some general environmental themes to do with climate change, global warming, sea level rise, the fires, the smoke, there's also a really interesting thread that can be drawn between desertification, as part of climate change. Now in Chile you've got the Atacama desert which is the driest place on earth, and you've got the Australian desert that makes up a huge part of the continent, and also having Dungeness here, I thought there's something interesting there to explore... but we're yet to firm up the narrative via the music completely yet.

O: I guess does it need to be? I guess there's something quite organic about these different points in the world coming together under the same purpose, and whatever happens in the moment happens.

G: Yeah I guess it adds an abstract level, and climate transcends boundaries. Helen's work for example is very abstract yet really touches on all those environmental themes.

O: So what does making music mean to you, how does all of this make *you* feel- are you in your happy place? Or is it a challenge to you?

G: No it's very much my happy place, I grew up just playing music, I've played it all my life, always played in bands in one way or another, and especially at this time in my life, it's a beautiful, happy place to come back to, and to have wonderful collaborations and to work on projects with people who you can get along with artistically- it's a really lovely thing.

O: Do you ever find it challenging at all?

G: No not at all, especially when you're connected with people musically or artistically. I mean, it's a challenge in the sense that it's a lovely, creative, fruitful challenge.

O: It is predominantly about the relationships with people I guess, and you know there's just raw emotion there, a channelling of friendship.

G: And certainly in the past when I've been in 'band bands' you know there has been more challenges. It is more of this sort of family dynamic, it brings together all the love hate stuff.

O: Because you grow together...

G: It's about that level of commitment being in a band, but what I love about this project and what I've done previously is that it's not this hardcore long term thing where you have to be super rehearsed, it's a lovely conceptual collaboration, it's improvised but with structure so you don't have to feel so indebted.

O: That's great, so I wanted to ask you also how or if your politics translate through your music-making, are you always aware of it, have you become more aware of it as time has gone on... or is it something relevant to you?

G: Well really my politics and environmental awakening only really goes back a couple of years and its only really come together as I've found this focus and avenues to pursue it, so this is the first musical collaboration I've done since getting involved with green politics and grass roots action and stuff like that, so yeah its really nice to have the opportunity to bring it in...

O: I voted green!

G: I get that occasionally, they're like I VOTED FOR YOU! And I'm like YES!

...So what's really nice, is that the consciousness of this stuff is being raised up, dramatically over the past year... because I don't know many people who aren't concerned. So as soon as I suggested that as a theme, and as I said it's been central to Helen's work for a long time, it was a no brainer. It's great that I've made this connection with her, and we've also connected through extinction rebellion. And there's creative threads that run predominantly through that.

O: I guess it's good to know that you can find creative threads through politics...

G: Yeah like, species extinction, or the over-arching narratives about time... it's great for those things to get pulled into a creative natural space, for some people, that might be the way that they want to approach it or express it, not everyone might want to stand up and do public speaking.

O: Yeah because when XR had the boat structure in their protest in the middle of Oxford Circus, it was so visually pleasing, wasn't it? There's something about catching the eye through these efforts that makes people want to perhaps *watch* more.

G: Absolutely, there's been some extraordinary art that's come through the wave.

O: So on the other side of this, I don't know if you feel like this is relevant to you, but how do you locate yourself as a female artist, as a performer, in the music world, festival line-ups etc- has that mattered to you in your experience, or not really?

G: Erm, I think certainly in the early days I was conscious of it. I played drums in bands for years, and I used to get a bit shitty that you'd get comments as though it was some incredibly unusual thing, and sort of when really, you just want to be in the band... it was like *come on*. And so, I think there are issues but they don't really touch my life now because my connections are you know... it just doesn't really come into play. And maybe it's just where I am in my life, I'm in my late 30's, and I'm just doing it.

O: Does it even need to be thought about?

G: I think it does, there are power dynamics that can manifest in settings, there is still inherent annoying stuff, so I'm not saying it's not an issue, and you know women certainly should be encouraged, I just feel like I'm getting on with it now.

O: You're probably too busy to think about why am I doing this?

G: Yeah, gender politics, it doesn't touch my life especially in these collaborations.

O: I guess this brings me onto my next question and this has probably changed for you as well, but what inspires you, or has done in the past, and how has that changed?

G: Musically? I mean I've never really been into one genre, I would listen to and appreciate any sort of music, I think there are certain styles that I've always been quite drawn to, like surf guitar always kinda gets me, but also drone music, I was so determined to one day own a hurdy gurdy, you know I love drone instruments. I like a bit of pop. I guess what's motivated me is performing, I love the physicality of playing instruments, I played piano, I played drums, I played concert xylophone, and you know they're all very physical, rhythmic instruments. And having a good jam with some pals is always good.

O: George said something really interesting the other day actually, he questioned, what do we want profound sound to do, does making music have to do anything except promote joy? Does it have to be continuous, or something so overwhelmingly *profound*? Can't music-making just promote a sense of happiness in a moment and that's enough?

G: Exactly, for the performers as well as the audience, it's about creating these moments, whatever style of music or whatever.

O: What do you think festivals like this bring to the cultural landscape of Folkestone, do you think it's important?

G: Oh yeah definitely, this sort of festival which has thoughtful curation via interesting collaborations. It's vital, it pushes the boundaries on what a lot of people consider 'music' to be. I know Folkestone has now declared itself a music town, and there are different ideas on what people think music is. Profound sound certainly has a place in that edge of the cultural scene.

O: I think that it's important that it develops year on year too, like this year the programme isn't so huge, and it's nice that we have artists that are self-sufficient & that actively come to say 'oh I really wanna do this', we're either asking them very casually just through conversation or they're coming directly to those involved because they know the festival is happening around this time of year and they feel something for it and its place for self-expression and within the town- it's embedded in the cultural calendar now.

G: And then it's more of an organic process, the collaborations involved, there's so many talented people in this town.

O: Yeah that's what it's about this year for sure...

G: Yeah like a spark to get people working together...

O: So, my last question to you is- what does 2020 bring for you, do you have any goals, aspirations, aims?

G: I mean in terms of my green politics, this year is a critical year in terms of global action on climate, so I'll continue to do what I'm doing on the political level as well as on a grass roots level, but what I think is important through that is building and maintaining strong community connections, and this is why doing this festival is also really important, keeping our community strong and staying connected whether that's through creativity or activism. We're just trying to be a positive energy. And I also want to use my skills wisely, by focusing on my studies because I'm also doing a PHD.

O: Oh wow what is your area of study?

G: I'm doing it in environmental social science, part-time. For me this year, it's just keeping all these threads going and feeding off each other which they do. I think it's gonna be an interesting year, but I can't quite predict it yet.

