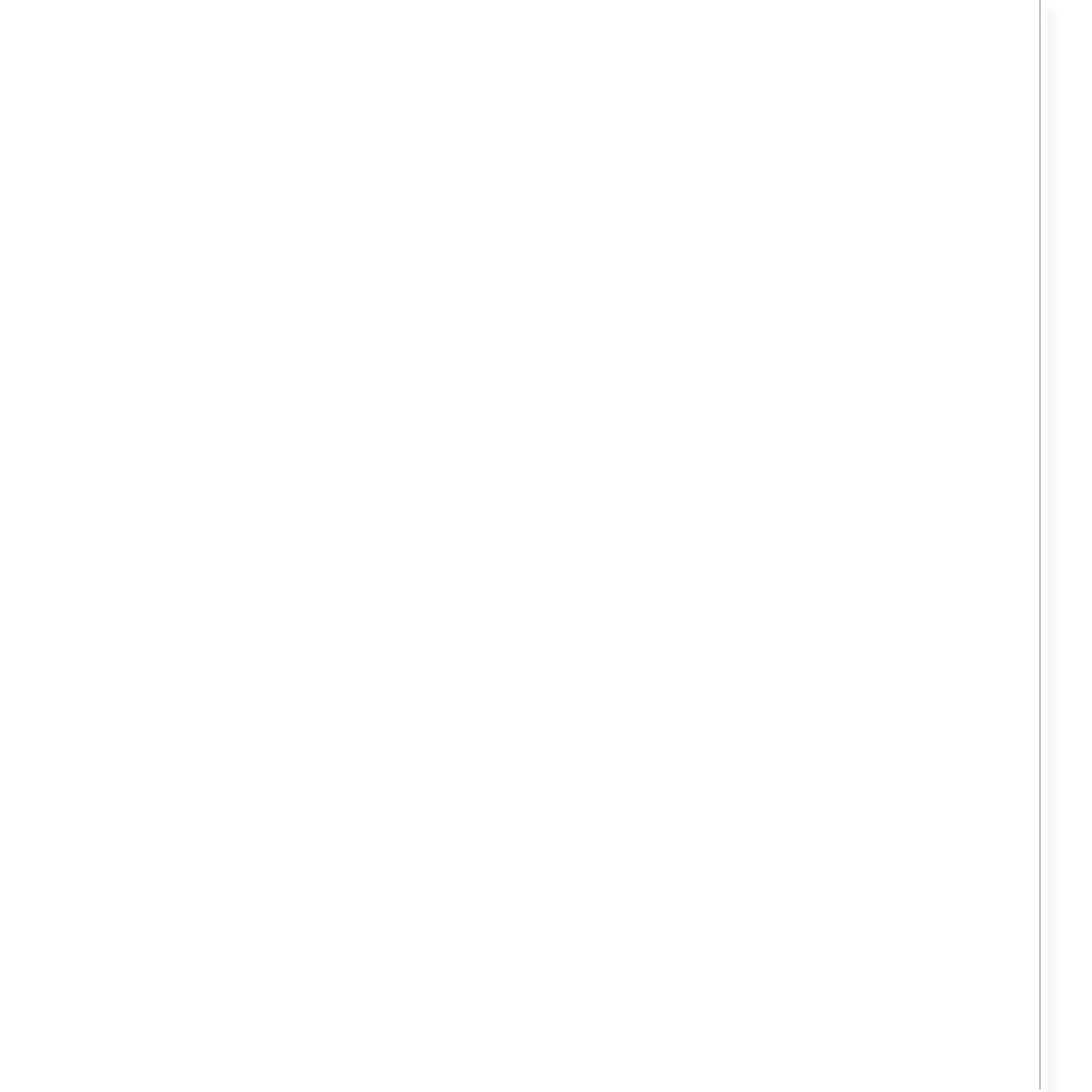




spaced: art out of place





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A RECURRING EVENT OF SOCIALLY ENGAGED ART

PRESENTED BY IASKA





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spaced: art out of place is a unique and ambitious program that facilitates creative conversations and collaborations between artists and communities throughout regional and remote Western Australia.

The inaugural *spaced* program took place across 2009–11 and involved the participation of 21 artists and collectives from a number of international and national destinations. The program comprises a carefully generated framework of residencies, exhibitions, publications and conversations that culminated in a major exhibition outcome in early 2012 at the Fremantle Arts Centre. Works in this exhibition drew on the *spaced* residencies and featured photography, sculpture, installation and multi-media works.

Each artwork in the exhibition was the result of a special collaboration between the participating artists and their regional partners, as well as local communities from the Pilbara to the Great Southern and many places in-between who hosted the artists. The results, in terms of artistic expression, were as diverse as the regions involved. The exhibition was complemented by a symposium that enabled the processes and activities of the broader *spaced* program to be reflected on by its participants and shared with new audiences. This publication seeks to document and distil the many

creative and critical outcomes of the inaugural *spaced* program while celebrating its complexities and ongoing challenges.

On behalf of the IASKA Board I would like to acknowledge the work of Marco Marcon and the team at IASKA for having the vision and the commitment to develop and realise *spaced: art out of place*. I would also like to thank the participating artists and communities for making the first iteration of *spaced* such an outstanding success.

Small arts organisations like IASKA would not survive without government and private sector funding. IASKA is supported by the Western Australian Government through the Department of Culture and the Arts, the Community Partnerships Committee and Visual Arts Board of the Australia Council for the Arts, Lotterywest, Healthway WA, Royalties for Regions, the Gordon Darling Foundation, Visions of Australia and the Sidney Myer Fund. For this we are very grateful.





PRODUCTS OF THE NIGHT

ON BAR &
LE-SHOP
←

Victoria
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Roebourne



TAB HERE

8854

INTRODUCTION : MARCO MARCON

The culmination of a three-year cycle of collaborative projects across Western Australia and beyond, IASKA's inaugural *spaced: art out of place* program featured 16 projects by 21 Australian and overseas artists.

Participants were invited to live and work for protracted periods of time in 16 communities, mostly small regional towns in Western Australia, in order to create new work through a dialogue with local residents.

All the projects were planned and managed by IASKA (formerly the International Art Space Kelleberin, Australia) in partnership with regional art organisations, community associations, local governments and individuals based in the participating towns. This decentred organisational structure was intended to encourage participation and ensure that projects were responsive to local issues and realities.

spaced had several objectives. It was intended to highlight contemporary artistic approaches to social engagement, especially practices that straddled the boundaries between science and technology, social activism, design and architecture. This entailed facilitating the creation of works that were more than objects of aesthetic contemplation or means of individual self-expression, although

such traditional artistic values still had a role to play. It was important to us that the final artistic outcomes were shaped by a process of negotiation and consultation between artists and 'ordinary' individuals and groups.

While this approach is representative of important aspects of the contemporary international art scene, it also reflects the artistic philosophy that IASKA has been developing since its inception in 1998. The organisation was originally developed from collaboration between farmers and art professionals who shared an interest in exploring the relationship between the global and local dimensions of cultural identity through art.

Until 2009, IASKA's operations were mainly carried out in and around the small town of Kellerberrin, in the Western Australian wheatbelt. Its program featured a series of closely inter-related activities, residencies and site-specific projects, mentoring and touring exhibitions with the participation of local, national and overseas artists. While still based in Kellerberrin, IASKA ran 72 residency-based

projects by artists from 16 countries; three national touring exhibitions that travelled to 16 venues across five states of Australia and attracted over 100,000 visitors; several international exchanges with like-minded overseas organisations; more than 70 educational workshops for rural schools; and mentoring projects for rural and metropolitan, young and emerging artists and art professionals.

The original choice of Kellerberrin as the site for IASKA was motivated by the desire to encourage contemporary artists to live and work for protracted periods of time in an ordinary, small, regional community; a rural microcosm representative of countless other similar communities across Australia.

In 2009, we decided to move in a new and more ambitious direction, while preserving the original core objectives and philosophy that have guided IASKA's activities since the beginning. Our new core program is centred on *spaced: art out of place*.

At a curatorial level, the ongoing *spaced: art out of place* program aims to provide an alternative to the many international art exhibitions that feature works which have no relationship with the places in which they are exhibited. All the works

included in the inaugural *spaced* program were new and created in response to the specificities of the communities and locations. Their intrinsic artistic quality, however, makes them of interest to broader audiences. In art, general issues are always best explored in the concreteness of their specific manifestation.

Our approach to the public presentation of these works was intended to bridge the gulf between site specificity and mainstream gallery presentation. Artworks were first shown in the communities in which they were developed and subsequently reconfigured for inclusion in a large group exhibition at the Fremantle Arts Centre (4 February—11 March 2012) and a subsequent travelling exhibition. Taking over all the galleries and a number of other spaces at the Centre, the exhibited works included large sculptural, video, audio, photographic and multimedia installations.

Accompanied by a symposium and this post-exhibition reader, the inaugural *spaced* exhibition was the first of a series of events initiated and coordinated by the newly focused IASKA that seek to address global issues from a standpoint responsive to the distinctiveness of Australian culture, society and the natural environment.





*Here is a map of our country:
here is the Sea of Indifference, glazed with salt
This is the haunted river flowing from brow to groin
we dare not taste its water.
This is the desert where missiles are planted like corms
This is the breadbasket of foreclosed farms
This is the birthplace of the rockabilly boy
This is the cemetery of the poor
who died for democracy This is the battlefield
from the nineteenth-century war the shrine is famous
This is the sea town of myth and story when the fishing fleets
went bankrupt here is where the jobs were on the pier
processing frozen fishsticks hourly wages and no shares
These are the other battlefields Centralia Detroit
here the forests primeval the copper the silver lodes
These are the suburbs of acquiescence silence rising fumelike
from the streets
This is the capital of money and dolor whose spires
flare up through air inversions whose bridges are crumbling
whose children are drifting blind alleys pent
between coiled rolls of razor wire.
I promised to show you a map but you say this is a mural
then yes let it be these are small distinctions
where do we see it from is the question*

AN ATLAS OF THE DIFFICULT WORLD, ADRIENNE RICH 1990

Like Rich's mural poem that maps an America of changing places, IASKA's *spaced: art out of place* artist residency program created an idiosyncratic, momentary cartography of the social, cultural, spatial and economic lives of 15 scattered regional and remote Western Australian communities, highlighting their strengths and losses, their longings and belonging. In Leonora on the eastern desert goldfields, artist Kate McMillan created photographic images of lonely graves shown to her by a local historian and raised funds to initiate local art programs. Finding no space in town to show her work, she borrowed an empty shopfront, ran leads from the next-door hairdressing salon to light the room, swept up years of dust, and welcomed perhaps 30 community members to the opening.

A month later, on the far south coast in 'the forests primeval'; among the ancient twisting paperbarks of the Denmark Wetlands Education land, some 50 local residents and guests trooped through the rain falling from low winter cloud to view the *Ornitarium*, a bird-hide constructed over a ten week residency using many local locally unique timbers by Richard Saxton and David Wyrick, visiting American artists from the M12 Collective based in Colorado. As they worked through extreme southern winter storms,

the wetlands water rose around them so that they needed thigh high boots and a rowing boat.

The Narrogin community showing of the *Banksia Tower* created by Polish architect artist, Jakub Szczęsny, and the short accompanying documentary film made by Matylda Salajewska attracted on a freezing late October night a crowd of 150. For over 6 months, Szczęsny, Salajewska, and curator Kaja Pawelek had deeply immersed themselves with locals, and many community members had been involved in imagining and contributing to this locally controversial work. The Narrogin project perhaps involved the deepest engagement with local issues: the haunted river; the drought; the breadbasket of foreclosed farms; the myth and story of where the jobs were... on the railways.

In Northam, Bennett Miller spent sharp cold Monday afternoons with trainers and punters at the greyhound races; while Sonia Leber and David Chesworth abandoned a cemetery to follow and record the herding of cattle and sheep. In Mukinbudin, Julia Davis created salt sculpture on an 'inland sea', works on paper that traced the voices of the farming communities and a video saluting their recognition of her presence. Makeshift (Karl Khoe & Tessa Zettel), Nigel Helyer,

Philip Samartzis and Mimi Tong mapped changing coastal lives on sound and on paper.

Behind each image, each artwork illustrated in this publication are rich stories of generosity: generosity of artists and the generosity of their host communities. Everywhere artists and communities flourished.

HERE IS A MAP OF OUR COUNTRY

In Western Australia, Rich's map of her American landscape is instantly recognisable: *Google Earth, shift the coordinates...* her images are repeated in our regional geography of foreclosed farms, shut-down industries and the lonely desert graves of those who got lost chasing their dreams; they are here in the islands and ports where fishing fleets went bankrupt, in the climate of small places that were once thriving and are no more; here in our cemeteries of the poor, in the places where sporting clubs can't field a team; here in our small towns that struggle to stay alive, where 'children are drifting' away or gathering under the bridge beside the war memorial, unemployed. Their grandfathers fought for democracy too, in Europe, in the Pacific. It seems an endless place, a huge state with a landmass covering 2.5 million square kilometres—roughly 1/3rd of Australia. Its capital, Perth, (claimed to be the most remote capital city on earth), is the 'capital of money and dolour', knows too little of the lives of those living on the land, and reluctant to respond.

TRACKING AND MAPPING

The *spaced* artists arrived in their designated regional communities after long flights across the globe (Poland, the Netherlands, Taiwan, France, the United States), and across Australia. Even the Perth-based Western Australian artists participating found themselves in places, variously isolated, far from home. From Perth it takes 4 days to drive to the Dampier Peninsula,

2 days to Roebourne, 14 hours to Leonora and Esperance, and so flying was the best option. Others had shorter road journeys—to Albany, Denmark, Lake Grace, Mukinbudin, Narrogin, Northam, Moora, Kellerberrin. Their destinations were small regional towns, and larger urban centres (Mandurah, Fremantle), Aboriginal communities, offshore islands (the Abrolhos), and in an exchange, an artist from Mukinbudin went to Jakarta and an Indonesian artist came to Fremantle. The Dutch artists who worked in Lake Grace went on to Bahrain with a Lake Grace artist, and a Polish artist who participated in the Narrogin project went to Roebourne, while the artist who explored the Abrolhos Islands went to Taiwan and Hong Kong. The artists from France crossed the Indian Ocean twice, and drew upon Mandurah and Bali for their work.

A SEA OF INDIFFERENCE

Although Rich draws on a different geography, the small remote, regional rural, mining and port communities across Western Australia will recognise the market force issues she speaks of, for despite every national claim of difference, we are everywhere ultimately all encompassed by a globalising world where free market capitalism and multinational corporations are monopolising labour rates, manipulating political support for shareholder profit, raping wilderness and encompassing farmland environments arguing that this represents good economic management and benefit for the greatest number of citizens. And everywhere regional or remote is dependent upon climates that are becoming increasingly undependable and predictable.

As Rich points out, this is a world in which resources and profits, once taken and sold, almost everywhere result in localised dispossession and loss. The debates we are having about these economic practices and their effects upon the local—the

environmental, ecological, social, economic and cultural wellbeing of small regions and nation states—are everywhere, endless and exhausting.

ART OUT OF PLACE

In each place, IASKA's local community partners found accommodation, hosted their guest artists and initiated social and environmental opportunities for their immersion into the local: the particular landscapes and ecologies, histories, community ideals and issues. Arriving, every artist was *out of place*: in wheatland and desert landscapes filled with unexpected space; at sea between islands or in small coastal towns thriving on the edge of estrangement on lonely continent; or in busy downtown Jakarta or suburban Bahrain. Welcomed by strangers, living among strangers they responded to places, local people, local issues and communities; they created art *out of place*, *in those places*, and (sometimes), *for those places*, responding according to their own sensibilities and practices, reflecting sometimes the global or the art marketplace, or in some instances, the sudden deep relations that were built with their hosts and the places in which they found themselves.

THERE ARE THESE SMALL DISTINCTIONS

The social mural is everywhere the same, and yet there are distinctions. Each of the artist residencies was unique. Outsider artists arriving in these small regional places paused uncertain, liminal, recalling their promise to respond to place, to community, to our hungry globalising world; paused... perhaps as out of place as a hijacked traveller.

...then yes let it be.

There are these small distinctions.

Perhaps it is outsider artists who see these small distinctions? And perhaps what *spaced: art out of place* has activated, are new community understandings of the importance of their

uniqueness—and their connectedness with small communities everywhere. (This was clearly a key response from community members who came to the *spaced* exhibition and spoke at the *spaced* symposium).

WHERE WE SEE IT FROM IS THE QUESTION

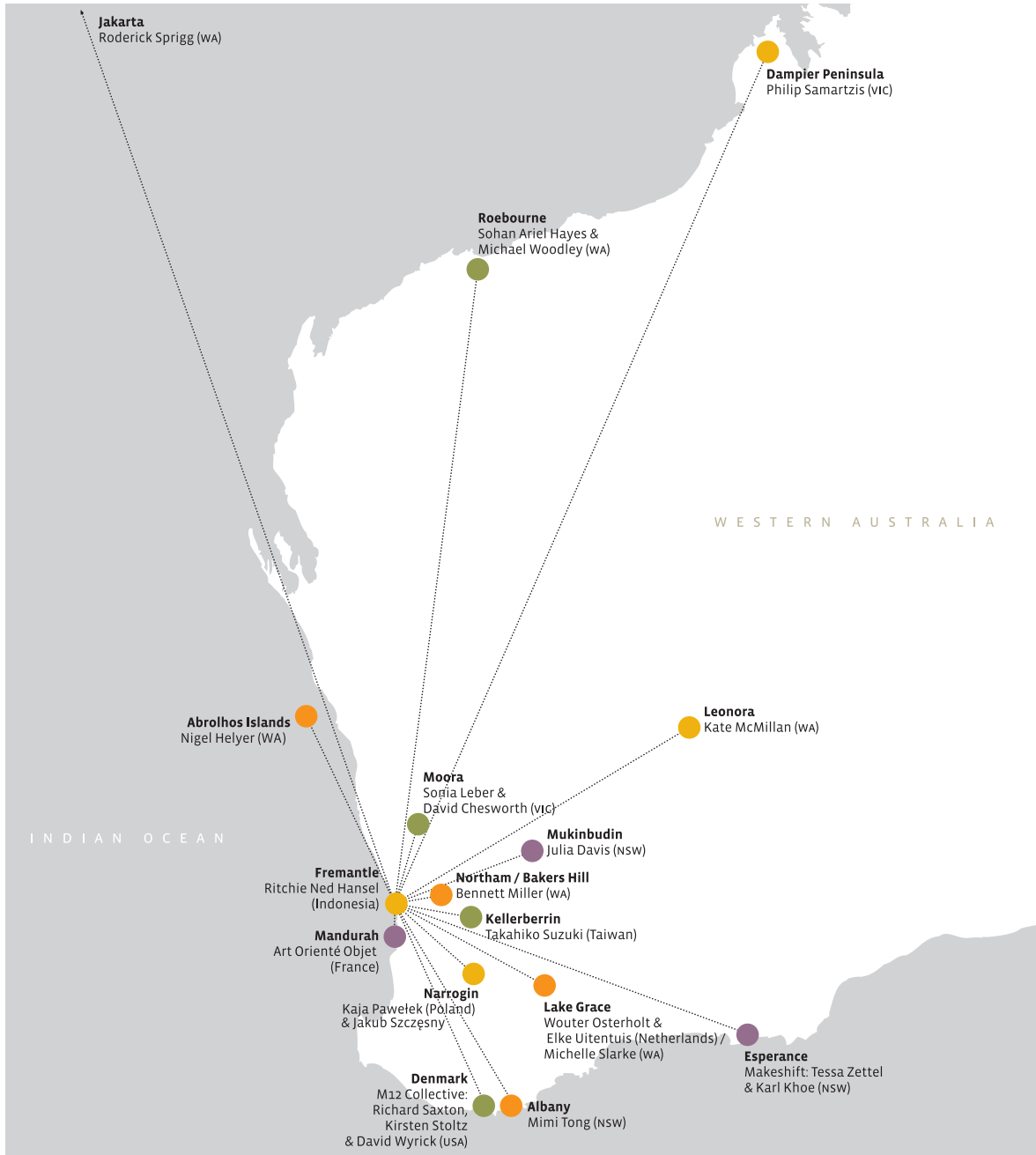
IASKA's *spaced* projects were taken up by tiny Aboriginal settlements on the Dampier Peninsula on the far northern coast to remote Leonora in the eastern goldfields, to wheatbelt towns to Esperance on far the south eastern shoreline. For the inhabitants of the places that hosted *spaced* artists, their local community is unique; the particular environments, history, livelihoods, locally held narratives, local issues, characters and places that identify their sense of belonging, values and longings all contribute to their sense of their place and the relationships those places have with the state, nation and global world.

What Rich does not tell us—or explore, is that everywhere there are passionate individuals, common interest groups and services tirelessly working to mitigate the psychological effects of the changes that are occurring with some local success, because every where, there is a passion for the wellbeing of their community and their local environment.

She does not speak of the unexpected outcomes of the arrival of the articulate stranger. Nor does she let us imagine there are people everywhere who will attempt to draw together the forgotten and the imagined, who will work to dispel the tyrannical distance between the cities of money and dolour and regional estrangement. The artists and communities engaging in IASKA's *spaced* projects did that. They planted new seeds of optimism and imagination, and began new conversations of anticipation. I was there.







PARTICIPATING COMMUNITIES

the Abrolhos Islands
Albany
Dampier Peninsula
Denmark
Esperance
Fremantle
Jakarta
Kellerberrin
Lake Grace
Leonora
Mandurah
Moora
Mukinbudin
Narrogin
Northam/Bakers Hill
Roebourne

PARTICIPATING ARTISTS

Art Orienté Objet (France)
Julia Davis (NSW)
Sohan Ariel Hayes and Michael Woodley (WA)
Ritchie Ned Hansel (Indonesia)
Nigel Helyer (WA)
Sonia Leber and David Chesworth (VIC)
M12 Collective (USA)
Makeshift (NSW)
Kate McMillan (WA)
Bennett Miller (WA)
Wouter Osterholt and Elke Uitentuis (The Netherlands)
Kaja Pawelek and Jakub Szczęsny (Poland)
Philip Samartzis (VIC)
Michelle Slarke (WA)
Roderick Sprigg (WA)
Takahiko Suzuki (Japan/Taiwan)
Mimi Tong (NSW)



ABROLHOS ISLANDS : NIGEL HELYER

PROJECT TITLE: *CrayVox*
ARTIST: Nigel Helyer
COMMUNITY: Houtman Abrolhos Islands
PARTNER: City of Greater Geraldton
RESIDENCY DATES: March–May 2011 (Abrolhos Islands)
September 2011 (Taiwan and Hong Kong)



AQUAVESCENT AUDIO CECELIA CMIELEWSKI

*The Island, a cemetery exhaled by the sea.
The tree of life, calcinated to a bleached white clinker raft.
Whilst all around, submerged beneath the endless sheet of water
Fronds branch and entwine, filament and fan, knoll and star
Electric pink jostles acid green, fading to sombre blue where the sharks sleep.¹*

There are several kinds of communities in Australia where an invitation is necessary to enter their borders: many remote Indigenous communities, military and naval bases, and the Abrolhos Islands. All require some kind of personal reference from trusted associates before the invitation can be arranged.

Nigel Helyer is an artist who is able to be placed in any cultural and geographic situation (from islands off the coast of Tasmania to those in the Finnish Archipelago; from central Mexico to central China) and acclimatise within days. His is a peripatetic practice, which in the case of the people who live and work for part of the year on the Abrolhos, mirrors their nomadic search for crayfish. He is also a consummate sailor, a definite pre-requisite for engaging with crayfishermen

who operate amongst one of the most dangerous stretches of ocean around Australia, evident by the many early ship wrecks, the most famous being that of the *Batavia* in 1629.

Helyer's practice is frequently characterised by the combined elements of ocean life; bio-politics; shipping; marine habitats; micro- and macro-scaled marine organisms; and social and political histories of specific areas. If a boat can be involved, so much the better!

CrayVox is an audio map. The eight-channel sound composition brings a beautifully crafted full-scale skeletal crayboat to life. The audio actuators on the bright orange sounding boards are linked with the cray pots (re-fashioned into speakers) and siren horns. Helyer is mapping the invisible for us.





The audio tracks provide intriguing and illusive elements of the social, political and biological environments that make up the crayfishing industry, from the capture at the Abrolhos to the markets of Taipei.

The *CrayVox* soundscape includes the voices of the men and women who work and live from time to time in this harshest of environments. Their work is tough and repetitive, utterly dependent on their boats, the engines of which we hear as one of the choruses. We hear the sounds of the creatures—the clack clack of the crustaceans, the rasping of the crayfish and the high-pitched chatter of miniature shrimplike creatures—captured through underwater recordings. Occasionally we hear intonations of the thousands of Latin-named organisms known to inhabit the Abrohlos; there are several hundred algae alone. The most dynamic part of the audiomap is the auctioneering and crowd response at the fishmarkets in Taipei City: the sounds of which seem to replicate the frenzy of some of the underwater critter's sounds.

CrayVox is also a visual map. Replicating the old way of making boats, a scaled sketch no larger than 15cm is rendered as a 1:10 scale model and then lofted to 1:1 scale, which becomes the



sculpture. The precision of the realised piece is all the more impressive when we know the sculpture (like a ship in a bottle taking up the entire gallery room in the Fremantle Arts Centre) is drawn by hand and made by hand. The crayboat is all there in a pared-back style.

CrayVox is not a critique, it is an engagement with the political, social, economic and species levels about a nearly bygone way of life and economy, which is in danger of becoming (like so much of WA) a lifestyle choice, where access to peace and eccentricity may still be found.

Not content with crafting a big boat and composing an evocative audio work, there is *CrayVox* the book. Thirty commissioned cartographic illustrations and recipes named after each of the islands are bound in a book that opens both Chinese-way and European-way. The book came about as a way to show other elements that make up this story. How does a calligrapher in Taipei City imagine and represent some of the islands in the Abrolhos group? How do the locals of Geraldton imagine the cuisine of the Asian restaurant tables that the crays grace?

CrayVox is suitably complicated, an elegant work and an elusive piece: the sound scratching and



surfacing this history of aquaculture extraction. This pointing to the poignant question as to why only 4% of Australian waters are protected as marine parks and reserves and globally only 0.36% of the oceans (which account for 70% of the planet's surface) are afforded protection.

1 Nigel Helyer, <http://www.sonicobjects.com/index.php/projects/more/crayvox/> 2011

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INTERVIEW WITH RIC MCCRACKEN MICHELLE SLARKE

How did Nigel go about the project? How did he gather information and material?

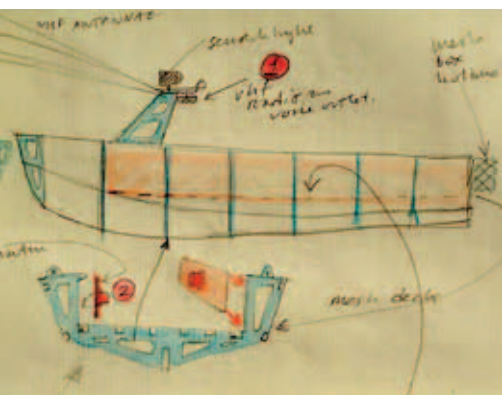
Ric McCracken: My contact with Nigel was through another project and he developed this idea for going out to the Abrolhos Islands. I made contact with the fishing co-op here; all the fishermen live in Geraldton or around and only go over to the islands seasonally. We organised for Nigel to go over on the barge and be hosted. You have to be hosted, you can't just go to the Islands and camp. Then Nigel developed his own network around the islands and was moved by the boats from one

place to another and handed on through a network of the fishing folks.

There are 120 islands: about 40 have shacks on them. About 30 years ago, there were a lot more fishermen and the season was much longer to the point that there were schools on two islands. The fisherman's whole family would move over and live on the island. Now, because of faster boats and smaller quotas, the season is much shorter and there are no schools. The government officials have gone except on the North Island where there are weather and marine people. It's a much reduced community.

How do you think the local people experienced the project?

They would have seen a fellow pottering in boats, recording noises and taking photographs. Then he had this highly suspicious friend turn up: a scientist who took water samples and did technical things. The fishermen are quite suspicious of scientists because they just regulate everything that happens on the islands. Being Nigel, he was friendly, open and approachable. He would have told them, 'I'm recording and I'm going to make this thing to do with the sound of



the Abrolhos'. Then he became really interested in the cray recipes and produced a recipe book. He ran a competition that I helped organised where he asked for stories, poems and drawings relating to the Islands. That was run through the Geraldton Regional Art Gallery. All that Nigel was seen to be doing was collecting. Nobody saw the completed project until the exhibition and no-one from the Abrolhos has seen it yet.

How do you think the people and the place influenced that artwork?

It's a very place-specific work. The sounds are so authentic. Anyone who has been on a boat knows those noises: the human voice occurring from time to time, the sounds of the boat moving through the water, the pots hitting the water. Like all Nigel's work, a lot of observation went into it.

What do you think Nigel learned from the residency?

He certainly learned a bit about life, the life of crayfishing. If you're going to go out on a boat, you're up at four o'clock in the morning and then you've got all this work in the afternoon. And he would have learned the rhythm of the Islands.

Did the artist consider the impact of the residency and the artwork on the community?

Nigel would have been very aware of that because it's very hard not to feel like an intruder there because you're new. The families are very closely bonded. You've got third-generation fisherfolk there. The 'huts' (they are houses really) are all home-built and owned by individuals. There's not any brick and mortar over there: it's all fibro and tin, corrugated iron.

Do you think Nigel's residency made a difference to the local community?

I think it will make a difference when the artwork comes back to Geraldton. The crayfishing people will be really interested to see what came from the project. I expect quite a discussion. I hope it's understood when it goes to other places. Throughout the whole group exhibition, you do get a sense of place and it's nice to see small places being part of the agenda.



ALBANY : MIMI TONG

PROJECT TITLE:	<i>View of Albany from Princess Royal Harbour, Western Australia c. December 2009</i>
ARTIST:	Mimi Tong
COMMUNITY:	Albany
PARTNER:	NewArts Inc & MIX Artists
RESIDENCY DATES:	17 November–12 December 2009 17 June–4 July 2010
EXHIBITION DATES:	29 June–10 July 2010 (Albany Public Library)



PILOTING HISTORY JASMIN STEPHENS

It was Mimi Tong's love of travel rather than considerations about socially engaged art that drew her to an historical drawing in the library in Albany. William Westall's series of coastal profiles, published in London in 1814, roused not only her curiosity about Albany's changing fortunes but musings about what it means to be a visitor, a tourist or a traveller.

Such relatively universal questions must lie at the heart of any reflection on the process of interaction between artists and communities. Whether undertaking a residency far from home or performing the role of 'the artist' in one's own community, there are connections (and reconnections) to be made that infer the kinds of empathy and mobility inherent in rewarding travel.

As Tong scanned the shoreline on board the pilot boat in Albany's Princess Royal Harbour, she imagined successive 'approaches' to this place, the most recent being her own. From a vantage point that derives equally from her role as an artist and her status as an 'outsider' to the community, Tong sought to learn about Albany by inverting the custom of looking out from the shore to the sea. In her quiet, impressive drawing, rendered in ink and based on digital photographs, Tong

presents a view of Albany that is responsive to the beauty of its foliage and geology, respectful of its contested history, and that contains ways to interrogate its future.

Across the generous panels of her superbly produced folio, there are details that have been abstracted, there are notable inclusions such as the tourist vessel, *Brig Amity*, and there are passages of coastline that dissolve into expanses of whiteness. The even, topographical character of Tong's drawing is disrupted by what Tong refers to as the 'materiality of the fold', an elegant, economical device that compresses time and space. Her pictorial plane is conceived and arranged across 20 folds so that while space is predominantly represented in a perspectival manner, in some sections it appears more amorphous. The distance between the chapters in Albany's settlement





history expands and contracts depending on how the work's concertina format is installed. The precision of the line that inserts the city's key economic signifiers into the landscape contrasts to the more atmospheric, tonal rendering of the rocks and the trees and the custodial knowledge about the world that they connote.

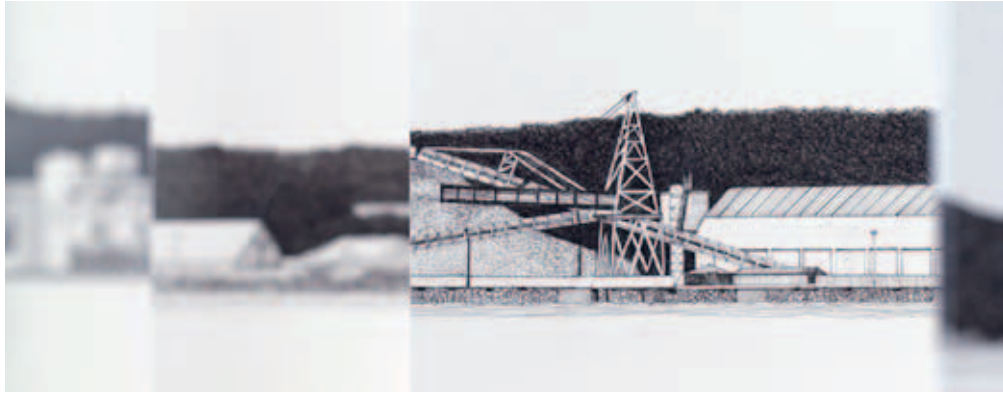
While Tong is entirely conversant in the Western European landscape tradition, the dispassionate linear character of her drawing is inflected with the visual conventions of her Chinese heritage. Her view of Albany is organised by the horizontal structure of the viewfinder but more than two-thirds of her composition is devoted to the paper, which Tong conceptualises as far more than a support for the drawing. Although her vista is weather-less, Tong displays a calligraphic sensibility through the control she demonstrates when varying the strength of the application of her line.

Ultimately, Tong's command of widely recognisable drawing techniques, coupled with her desire to take a more philosophical approach, makes room for viewers' own narratives. Viewers are reminded of their experiences living in and visiting this part of Australia as well as making comparisons

with other destinations similar to and not like Albany. Tong's skill has the effect of eliciting our admiration but also making us recall our own efforts at travel photography.

Tong's previous spatial investigations in a practice that traverses drawing, photography and sculptural installation have served her well as she has scrutinised the coast, sensing points in the *View* that are revealing of Albany's present situation. Her lines sharpen around the silos, mounds of silica sand awaiting export, the wind farm and the outline of Albany's new \$70 million entertainment centre.

Although the configuration of these structures along the foreshore suggests an alignment between industry and culture within the dominant thinking of Western Australia's second city, Tong is also mindful of local opposition to this 'bricks and mortar' approach to arts and culture. Her steady presence and generous commitment to visiting local artists' studios made an impression. One of her contacts, artist Dianne Lofts-Taylor, is part of a group of women campaigning for greater provision for the visual arts. She reports that Tong's visits have added to their debate about how best to stimulate the role of the arts in the life of Albany.



As a consequence of their participation in *spaced*, their commitment to hosting residencies as a way of fostering a more immediate appreciation of the arts has deepened.

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SPACED SYMPOSIUM PRESENTATION
DIANNE LOFTS-TAYLOR

Albany is a pretty unique place: it is built on a rural community but it's a city, a port, in a rural place. Here in Western Australia, there's a perception that it's an amazing rural place of culture and art. I just wish somebody would tell Albany that; that those who make decisions about Albany would take this into consideration. For artists it's a very difficult place. An in-between place. Outsiders think we have it together, that there's something for everyone. But there are real divides, different factions. It's an old place. It was meant to be the capital. There are people who have been here for generations and there are a lot of transients: people who come with ideas to change things, and people who really care about the place and almost want to keep it secret so that it doesn't change. And so, to get arts and culture up in Albany, where there are many voices, where there is a lot of

commercial investment and rural investment, is a very difficult thing.

IASKA's *spaced* artist, Mimi Tong, arrived right at the time when our very iconic Albany Entertainment Centre was about to be built on the Princess Royal Harbour foreshore. This was very political and is still very contentious. If anybody knows Albany, our city is all about the water. It has a maritime history; it's about whaling, surfing and beautiful beaches and the foreshore is almost sacred. Here they were, building this iconic arts and entertainment centre right on the harbour at a cost of \$70 million (I need to add, there is not even a gallery. They don't want to know about visual art). The state government paid for it but the community is responsible for the running and maintenance costs. And locally, there's still a real fear. People were saying, 'Who is going to pay for that?' They were, and are still, fearful that their rates and taxes would go up and—guess what?—they did. They were absolutely right.

My argument is that society has to pay for culture and the arts. Artists give their sweat and blood, their ideas. It costs us a fortune to be educated in the arts, and society should pay for the arts and culture it wants.



...Tong's previous spatial investigations in a practice that traverses drawing, photography and sculptural installation have served her well as she has scrutinised the coast...revealing of Albany's present situation...

So Mimi arrived at a very political time. The town was split. Mimi made good connections on her first visit. She understood the issues and researched the history of Albany. Her plan to re-draw the coastline from the sea as it is at present was a great way of responding to the change and concerns people felt. And so there was a definite reconnect on her second residency. Mimi was very generous. We had her working very hard over those three weeks. She totally threw herself into the community and to the artists there who wanted to connect with her on a professional level. We organised workshops that involved three high schools. The kids really engaged with Mimi and her ideas. It was a rich and fruitful experience for everyone with whom she came in contact.

One night, NewArts held a dinner attended by twelve women and it was commented upon that we were gathered at dinner in Albany at the bottom

end of Western Australia, the bottom end of the world, and there were twelve amazing women, all artists, all highly educated, some with doctorates, all living interesting lives in this very small community. So these small regional cities are rich places. No-one should discount us.

I have been thinking about how hard we've been lobbying for an A-class gallery in Albany and getting nowhere. But now I'm not so sure. After seeing what IASKA has done, perhaps what is needed is more funding be given to arts organizations like IASKA which spread the arts around and bring exceptional artists via residencies into the regions because that is what best excites our regional imaginations and practices.



DAMPIER PENINSULA : PHILIP SAMARTZIS

PROJECT TITLE: *Peninsula*
ARTIST: Philip Samartzis
COMMUNITY: Dampier Peninsula
PARTNERS: Tura New Music & the communities of One Arm Point, Djarindjin & Lombadina
RESIDENCY DATES: 11 August–19 September 2010
17–19 September 2010 (Gecko Gallery, Broome)



PENINSULA **JOHN MATEER**

Despite the importance of the visual in our culture it is an under-remarked upon fact that the auditory has always been crucial in the imagining of Australia. For every child feared lost in the Bush there was implicit the COOEE that the rescue party would emit and which, if the child's voice was still unheard, would at least be echoed by the hardness of the land.

Australia's visual monotony made an awareness of sound critical not only to every explorer's survival—one of the tricks of finding water in the Outback is hearing where birds are at dusk—but also to the Aboriginal retention of cultural meaning through Law and song.

The sound-artist Philip Samartzis, who is from an experimentalist musical tradition which originated in radical modernism—Dada and Futurism—as much as in the various post-Sixties underground music scenes, can be seen to be with the work, *Peninsula*, in the midst of a heritage that also draws together Australian figures as different as the proponent of spatial history, Paul Carter, with his interest in sound and naming, and the Western Australian improviser Ross Bolleter, whose seemingly eccentric, World Association for Ruined Piano Studies, is one way of revisiting the sonic landscape of the colonial past.

Where Carter is interested in history and Bolleter in a kind of musical haunting, in this project Samartzis uses recordings of environmental sounds, both those heard as ambience and those attended to with a close listening, to compose a work that is an edifice of sound, a presentation of impressions of the place. Samartzis' work is highly structured, foregrounding acoustic textures: the sounds of the Aboriginal community's power-generator, the rising of high wind, the flickering tones of birdcalls, what seems to be a cyclone siren and that long drawn-out eerie slipstream of a passing road-train. All are orchestrated to create place by means of something that can be likened to collage.

In *Peninsula* there is the knowledge that music—if this kind of art is that—is not only, to borrow an expression from the Russian Andrei Tarkovski that he applied to his own film-making, a 'sculpting





in time', but a sculpting *across* time. Samartzis consulted with the people of the communities of One Arm Point, Djarindjiu and Lombardina, to include in *Peninsula* sounds that were important to them, yet there is a persistent and mysterious absence of voice as we listeners have our attention shifted from one sound to another.

In Australian iconography, the cawing of ravens is synonymous with the empty rural landscape and the deep throb of the didgeridoo with the notion of Aboriginal presence. As many now well know, the didgeridoo is as foreign as a trombone to most of this continent. By choosing to not include certain sounds—voices, Aboriginal and other music—nor the noise of vehicles that are everywhere in the Bush, even in some of the most remote places, Samartzis has created a composition that uses for its foreground an architecture of 'found sound', richly textured and mostly un-iconic, while for its background he retains a sensitivity to the silence that must make each listener wonder about the nature of the life of the place.

Perhaps Samartzis knew that two decades before, the then-linguist Stephen Muecke recorded stories told by the Aboriginal elder Paddy Roe. In one of them, Roe spoke of a ghost donkey. Samartzis

himself, warned by locals, mentions hearing it out on the peninsula. An Australian sound-art, it seems, is a practice of listening in a sometimes haunted, sometimes strangely inhabited, open landscape.

In *Peninsula*, Samartzis, retaining his works' need for what remains a modernist mode of listening, that is an appreciation of sonic textures, abrasion and the collaging of the recognisable with the unrecognisable, makes of the project an articulation of a sensibility attentive to the historical implications of recording in a 'wild' environment. In so doing, he allows the listener to attend to those sounds present and those of the presences—voices?—that are absent.

It is as if Samartzis is continuing the openness necessary to exploration that has a long history in that part of the Kimberley. As with the visit of the British privateer and accidental natural historian William Dampier in 1699 and the anthropological, if self-aware, recordings of Muecke/Roe several centuries later, Samartzis brings his keen attention and particular interests to a region often ignored, but for tourism and mining, adding to the density of its history, and to our ability to hear and know it anew.



DENMARK : M12 COLLECTIVE

PROJECT TITLE:	<i>Ornitarium</i>
ARTIST:	M12 Collective (Richard Saxton, Kirsten Stoltz & David Wyrick)
COMMUNITY:	Denmark
PARTNERS:	Denmark Arts & Greenskills WA (Centre for Sustainable Living)
RESIDENCY DATES:	1 June–1 August 2011
EXHIBITION DATES:	Permanent Installation



ORNITHOLOGY IS FOR THE ARTIST—AESTHETICS IS FOR THE BIRDS*

MARGO HANDWERKER

In June 2011, artists Richard Saxton, Kirsten Gerdes Stoltz and David Wyrick of the Colorado-based M12 collective travelled to the southern town of Denmark in Western Australia. Paired with Denmark Arts and the Green Skills Centre for Sustainable Living, M12 set out to derive what they call 'local knowledge' about the region's landscape (both built and natural) by connecting with as many additional community members as they could.

They quickly identified two main collaborators at the Wetlands Education Centre: Green Skills Program Director Basil Schur and bird expert Tina Smith. Together with other partners, M12 immersed themselves in the area: they attended (and bid at) an auction in Albany, visited the Museum of Natural History and Academy of Taxidermy in Guildford, planted trees at the Centre for Sustainable Living with a local agricultural college, and went in for extensive birding and bushwalking. Most of their walks were in forest and wetland areas, and water and wood eventually emerged as critical themes for their final project, the *Ornitarium*: a functional bird hide at the Wetlands Education Centre.

The artists have said that constructing the *Ornitarium* at the Wetlands Education Centre was

a conscious effort to highlight the educational programming that Green Skills offers there. For years, Schur had been revegetating the wetland and cultivating a small day-use area. Smith had identified several bird species nesting at the site, including the Australian Shelduck, Common Bronzewing, Pacific Black Duck, New Holland Honeyeater, Ringneck Parrot and Straw-necked Ibis. M12 and their partners collectively designed the *Ornitarium* and, undeterred by heavy rainfall that season, constructed it with the help of some local WWOOFers (Willing Workers on Organic Farms). The environment they created is multifunctional: it contains comfortable seating, a cot (won at the auction in Albany) and a trunk filled with such bird-watching necessities as binoculars, books and Wellington boots. These amenities





... the *Ornitarium* installation added another level of eco-cultural facility on the site, boosting our aspirations to promote the Centre for eco-tourism and education...

encourage visitors to linger to bird watch, visit with fellow bushwalkers, or even stay the night.

The finished *Ornitarium* is a basic though striking structure of piers, a platform, and an observation wall built using local materials and methods. The wall—a colourful series of vertical slats sourced from recycled local karri, jarrah and marri woods from a nearby saw mill—separates the wetland habitat from its human observers. Narrow openings provide three types of viewing: a low one for sitting children and a higher one for sitting adults, as well as a vertical one up top for looking out into the sky space of the birds. M12's title blends *orni*, referring to birds and their study, with *arium*, the Latin suffix meaning 'a place for'. But, unlike traditional aviaries, aquariums or terrariums, this *Ornitarium* is a reversed enclosure of sorts: whether it is bird or human interaction

on display depends entirely on which animal is peering at the other through the windows in the wall.

While in Denmark, M12 gave lectures and conducted workshops at the Wetlands Education Centre. This included a woodworking workshop for students from Denmark High School, who carved the *Ornitarium's* sitting blocks from local karri trees. A public event on 28 July 2011 celebrated the opening of the hide, which was gifted to the Wetlands Education Centre. Green Skills will continue to operate the *Ornitarium*, which supports the organisation's mission to make these wetlands a place for ecological education. The artists intend for it to adapt to the needs of both the community and the wetlands in the years to come.

For the *spaced: art out of place* exhibition at Fremantle Arts Centre, M12 created a complement



to the site-based *Ornitarium*: an installation titled *Cooperative Ornithology*. Along the installation's main wall was a grid of coloured photographs documenting the events in Denmark: Basil Schur-led bushwalks, tree plantings, raincoat-clad artists and community members preparing the site, as well as images of the completed *Ornitarium*, views of, and from, its interior. The installation was co-curated with taxidermist Michael Buzza, who established the Museum of Natural History and the Academy of Taxidermy in Guildford. For the installation, Buzza curated two large vitrines, each displaying a selection of Buzza's taxidermic birds arranged alongside bird and bushwalking books and tools lent by Schur and Tina Smith. The vitrines are like miniature interpretations of the *Ornitarium* space itself: only that the objects on view in the museum, unlike those in the bush, are lifeless. As such, each case (and the installation as a whole) becomes a kind of taxidermy, a re-animation of something that has passed: nine weeks spent building cross-cultural friendships as well as a bird hide.

* A play on artist Barnett Newman's comment, "Aesthetics is for the artist as ornithology is for the birds."

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THE ORNITARIUM PROJECT

BASIL SCHUR

For a 10-week period in mid-2011, USA-based M12 artists Richard Saxton, David Wyrick and Kirsten Stoltz conducted an IASKA-sponsored art residency in Denmark, WA. Local partners included Green Skills and Denmark Arts. The artists stayed at the Denmark Centre for Sustainable Living but the project site was the Denmark Wetland Centre, close to town. During the residency, a special bird observation hide called the *Ornitarium* was designed and constructed by M12, utilising a range of local hardwood and plantation timbers. Neither the wet conditions, tight budget or differences in local customs deterred the artists from enthusiastically adapting to their new setting and forging convivial connections.

The Denmark community has a history of art and environmental partnerships. The Wetlands Education Centre itself has been the focus of community art projects including mosaics, sculpture exhibitions, murals, landscape art and festival events. The *Ornitarium* installation added another level of eco-cultural facility on the site,



For the installation...two large vitrines, each displaying a selection of Buzza's taxidermied birds arranged alongside bird and bushwalking books and tools...are like miniature interpretations of the Ornitarium space itself—only the objects on view in the museum, unlike those in the bush, are lifeless.

boosting our aspirations to promote the Centre for eco-tourism and education.

As project manager for the Wetlands Centre, I found the collaboration with IASKA and M12 a rewarding process. The outcomes exceeded my initial expectation. I had not imagined before that developing a bird observatory could provide new insights into the role of art in rural community development. The support offered by Green Skills and Denmark Arts was willingly accepted by the artists, contributing to a carefully sited and designed facility with a sense of local ownership. The friendships I have developed with the artists allow for an ongoing e-exchange of ideas, expanding my vision of what is possible for merging art and land care, even where funding support

seems difficult to access. I believe the residency allowed our small rural community to benefit from a dynamic international perspective into the challenges of socially engaged art practice.

A highlight for me was the opening of the *Ornitarium* on a wet wintery July day. Lester Coyne, a Minang elder, provided a warm welcome to country, and the event brought into creative collision a diverse range of artists, bird watchers and local citizens.



ESPERANCE : MAKESHIFT

PROJECT TITLE:	<i>Sojourn in Espérance Bay</i>
ARTIST:	Makeshift (Tessa Zettel & Karl Khoe)
COMMUNITY:	Esperance
PARTNERS:	Cannery Arts Centre
RESIDENCY DATES:	7 February–11 March 2011 28 October–15 December 2011
EXHIBITION DATES:	3–4 December 2011 (AJ Stewart's Chemist Shop, Esperance Museum Village)



ECOLOGY AND THE ART OF THE POSSIBLE

MARCO CUEVAS-HEWITT

Binding the diverse elements of *Sojourn in Espérance Bay* are the invisible threads of stories, gathered up and re-woven by Makeshift during the collective's two stints in Esperance in 2011. The black-and-white projection at the focal point of the installation conveys an eighteenth century dining scene, seemingly plucked out of Europe and parachuted into the dry salt lake where it was filmed, save for the bloodroot, wattleseed, and other edible native plants comprising the spread.

Adding to its curiousness is the artists' unusual choice to film it as a *tableau vivant*, a 'living picture', comprised of a silent, motionless cast of characters. The effect is a film reel resembling a slideshow of photographs from the colonial frontier.

Over two hundred years ago, a French naturalist named Claude Riche became lost in the very vicinity of the filmshoot. Almost given up for dead by his shipmates aboard the d'Entrecasteaux expedition of 1792, Riche found himself hungry and yet surrounded by food he was unable to recognise; the edible abundance of the landscape denied to him for lack of local knowledge. Long interested in the ethics and ecology of food, Makeshift's interest was quickly piqued upon hearing this story, so richly allegorical of the European encounter with otherness. Not only could Riche be said to have been lost in space, but

also in time: *out of sync*, that is, with the rhythms of the landscape surrounding him. The cosmology of the local Noongar people, in contrast, was wholly immanent within the regional ecology: their year divided into six seasons, each inseparable from the food cycles by which they thrived.

With increasing European encroachment, though, Noongars soon found themselves as out of sync as Riche was. In the period when Europe was beginning to become the measure of all things, not only were its maps subjecting the world to a single regime of space, but so too were its clocks and calendars doing likewise with respect to time. World time has always meshed uneasily with the ecological rhythms of our environments of dependence. If we are to outlive the civilisation responsible for our current ecological crisis, we cannot simply move forward along the same





linear timeline that we have inherited from it, but must necessarily create new temporalities. The question is: If so much of the globe is still pegged within the domesticating grids of world maps and world time, where are the lacunae from which alternative worlds might spring?

One place we might look is in the *hiatus*: that lull between any of the routine utterances or behaviours demanded of us in order for the dominant reality to continue reproducing itself. 'Mid-step', writes Brian Massumi, 'you are suspended between walking and falling, ground and air, left, right, and straight'. At this critical point, there is a virtual co-presence of all the possible paths one might take. Next steps only seem inevitable after the fact. The hiatus names this cloud of potential but un-actualised futures, virtual but no less real.

The virtual is implicit in the work of the artist, being the very medium by which she disrupts routine and restores vitality to the social field. Makeshift's *tableau vivant*, however, seems to engage self-consciously with the virtual, quite literally assuming the form of a hiatus in its own right. Time slows to a halt, the characters remain frozen, and the stories we continually tell ourselves—about our history, our landscape,

our world—fade to a pregnant silence. It is in the space of this suspended moment that Makeshift intervenes, planting within the image the seeds of another story: one in which memories are re-remembered, but in a different way; one in which history is recovered, but re-enacted in ways suggestive of other possible Esperances.

Esperance today is still unsustainably out of sync, much of its food trucked in from Perth. The follies of Riche's time are the follies of our time but need not be. Makeshift's Tessa Zettel herself speaks of the enactment of 'other ways of feeding ourselves within specific micro-fabulist scenarios'; of fictions that, although inspired by the past, are able to serve as 'a source of redirective potential' for the future. The *tableau vivant* becomes, then, a cocoon of imaginative transmutations; a germ of alternative futures lodged in the interregna endemic to habit.

- 1 B Massumi, 'Event horizon' in J Brouwer (ed.), *The Art of the Accident*, Dutch Architecture Institute, Rotterdam, 1998; published at <http://www.brianmassumi.com/textes/Event%20horizon.pdf>; accessed on 30 March 2012.
- 2 T Zettel, 'Eating with intent' in *Das 500*, Das Platforms Emerging and Contemporary Art, Darlinghurst, 2011; published at http://www.dasplatforms.com/das_five_cent/eating-with-intent/; accessed on 30 Mar 2012.



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ESPERANCE

SHANNON GILLESPIE

I think that when Makeshift came into town it was a very interesting point in time for Esperance. Traditionally, we are a farming rural town (wheat and sheep) and we've also got a port.

The port has recently had a massive expansion that has opened up because of mining. And there's been a lead poisoning scandal related to the transport of lead to the port.

Another change has been that, recently, Esperance was announced as one of the new Supertowns, and this has created a bit of grassroots disillusionment about the power structures within the community because there is high level decision-making that is not factoring in a sense of community.

The decisions are looking at Esperance on a very economic scale, not considering ordinary people.

This is where Makeshift has come into Esperance to do this project and I think it has drawn together different aspects of the community and linked us together: the Wildflower Society, Community Garden Group, indigenous elders, Esperance

Community Arts, Esperance Historical Society, environmentalists, local seniors and artists.

Their project drew on all of these interests and perhaps if they hadn't come to town we'd all be thinking along these similar lines but having no way of joining together with our ideas for community and sense of community.

'I'm not sure how much the work can be said to speak with a local voice. But it is generated absolutely from the local voice, by the empowerment of the local voice, but is then a reflection of that voice as experienced by the outsider...'

Dewi Hyde, Makeshift Community Project Assistant

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REFLECTIONS ON SOJOURN IN ESPÉRANCE BAY DEWI (DAVID) HYDE

I worked closely with Makeshift in Esperance as project assistant over an intense 6-week period at the end of last year. I met Karl and Tessa early in the year during their first residency and when the opportunity came up to work with them as IASKA's project assistant on their final residency I leapt at it.



Karl and Tessa had a predetermined idea of what they hoped to achieve in their project, *Sojourn in Espérance Bay*, developed following their earlier visit. They had in mind key participants, informants, resources, equipment and objects required to make it all work but processes to secure these remained fluid and responsive to circumstances, experiences and the weather!

Makeshift's ability to engage and enthuse local people, organisations and institutions nurtured reciprocal relations. It seemed remarkable to me that they were able to build a temporary community of very diverse people around project processes and outcomes. Their ability as 'outsiders' to imagine alternative histories and visions of place and space with empathy and sensitivity allowed us here to re-imagine our own.

Time, place, histories, weather and people's relationships with these were key elements in Makeshift's *Espérance* project. Many of the IASKA *spaced* projects seemed to me to be concerned with these elements. The outsider's gaze opens 'a crack, a crack in everything. That's how the light gets in', to borrow a phrase from Leonard Cohen. The outsider's perspective can grant us a freedom to imagine new ways to imagine 'our place'.



This empowerment enabled by collaborative and reflexive community arts practice provides tangible social, philosophical and professional benefits for communities in which they are based.

The small number of participants and various reference groups from diverse backgrounds who took part in Makeshift's *Sojourn in Espérance Bay* in many cases had little to do with each other prior to the project. We developed relationships and learnt about, and from, each other through the process and this continues. Several artists, including myself, were inspired to think beyond our usual boundaries and explore different ideas in our own practice.

Most people who had any interaction with Karl and Tessa or exposure to the project shared new understandings and ways of seeing familiar territories. The gentle whimsy of the work, *Sojourn in Espérance Bay*, reframed dominant narratives of place challenging notions of the privileged prescriptive voice, asking questions rather than providing definitive answers.

In this way a space for dialogue among disparate voices is opened up, a crack where the light gets in.



FREMANTLE : RITCHIE NED HANSEL

PROJECT TITLE:	<i>Abandoned Trolley Project</i>
ARTIST:	Ritchie Ned Hansel
COMMUNITY:	Fremantle
PARTNERS:	Fremantle Arts Centre
RESIDENCY DATES:	16 February–11 March 2010 23 March–13 May 2010
ARTIST WORKSHOP:	25 February, 2 & 8 May 2010



CONSUMER INTERFACE: THE ABANDONED TROLLEY PROJECT DR RIC SPENCER

Ritchie Ned Hansel is a multi-disciplinary Indonesian artist based in Jakarta. Working across illustration, graphic design, installation and performance, Ned Hansel is one of a current generation of Southeast Asian artists whose work amalgamates concepts of cultural identity, market consumption and social media.

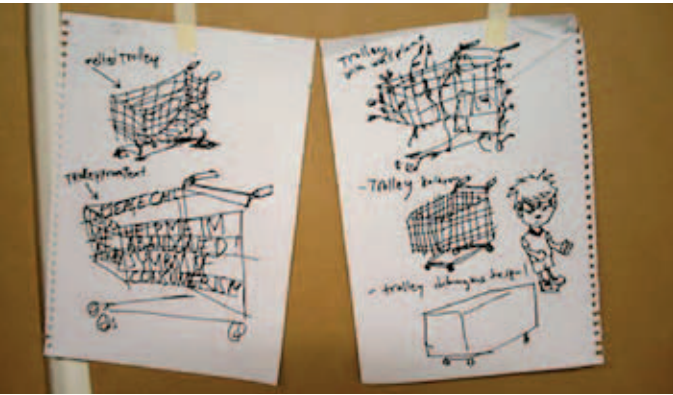
In Ned Hansel's case this is worked through interests in music (his current band is called The Modest), street arts and designed interfaces, the three combining in various collaborations and business models.

A true multi-media artist, Ned Hansel's mobility of approach exemplifies a seamless sifting through the design of popular culture, reading it as you may read the layout of a magazine. His primary interest in social typefaces drives his art practice—indeed he is the author of the 'ai kelso family' font, available initially through Dafont.com, an online open source font site. Until recently he was part of the design company Bitcribs Indonesia team and is one of the founders; this design firm was established in 2011 and is based in Jakarta, focusing on web application, social media & brand consulting. These interests in typeface, web design, social media and brand consultancy are

the aesthetic layer of a deeper interest in social interfaces and the cultural speak of the market place which is central to Ned Hansel's abandoned trolley project.

Early in 2010 Ritchie Ned Hansel spent two months in Fremantle at the invitation of IASKA, placed in partnership with Fremantle Arts Centre in the West end of this port town. A location of trade and the constant movement of goods in and out of the country, Fremantle is situated where the Swan River meets the Indian Ocean. Simultaneously a place of arrival and departure, Fremantle is a place of mobility, exchange, transition and hopes won and lost. For me, and being someone that lives in this cultural and economic maelstrom, Ned Hansel's work developed for *spaced* immediately captures the zeitgeist that is Fremantle. He says of his first months here:





I bicycled around the town and did a little research about what happens...one thing that caught my interest is that I found a lot of 'abandoned' trolleys.

His photos of these trolleys seem a lament of the unconscious waste and the ease of consumption embedded in our culture but to me Ned Hansel's immediate spotting of these trolleys, which truly have a migration pattern of their own, reaches into a deeper psychology of Fremantle. The carrying of goods and their exchange in the market place have played a central role in the development of Fremantle as a port and Ned Hansel's observation of the trolley highlights his own conscious awareness of the design of the marketplace, the role it plays within the community and the mechanisms that allow it to operate.

In his second visit to Fremantle Ned Hansel further developed his observations of the trolley through his own interests in design, collaboration and typefaces. Indeed what Ned Hansel developed was a new space for social interface, specifically combining the strong market forces of advertising and social issues. His interest in Fremantle's abandoned shopping trolleys developed into a street art project in which he created a fabric



cover to place over an abandoned trolley as a decorative gesture, transforming the trolley into a street sculpture. The cover carried the text, 'This wonderful world of purchase power', anti-consumerist song lyrics from the Manic Street Preachers, and was featured in a music video created for a local Fremantle band, The Useless Thing (Song title: *The Terrible Thing*). The aim was to make more people notice that there are abandoned trolleys in public spaces and create an awareness in the community that this small habit actually represents big issues like ignorant consumerism and purchasing power, the golden process that drives capitalism.

For the final phase of the abandoned trolley project Ned Hansel invited graffiti artists and designers from Indonesia and Western Australia to design their own trolley covers, including Darbotz, Uji Handoko, Toter, Orla Larkin, Saleh Husein, Koma, Roderick Sprigg, Gogoporen and Andi Rharharha. In the process new mobile social media spaces developed from abandoned archaic technology—an overlapping of the future of consumption (that of social commentary) onto the market forces which developed the past (that of industrial economic consumption). For me a poetic comment, Ned Hansel's understanding of typefaces plays a key



role in showing us a market in transition and the frustration of a new generation desiring faster social change. The egalitarian future of market self-knowledge is realised by Ned Hansel offering the design of the trolley cover online with the offer for you to do it yourself and to paint your own. In open-sourcing the design, Ned Hansel provided further comment (and emphasis) on where market exchange is going and the wasteful nature of what it has left behind.

INTERVIEW WITH ANTHONY REBELO

Michelle Slarke: How did you come to be involved with Ritchie's project?

Anthony Rebelo: Our band, The Useless Things, was filming a music video clip and Ritchie was doing a show about consumerism using shopping trolleys. Ritchie was talking about his project and I was writing a new song called *Terrible Thing*. I'd given him the first verse, which talks about the pressures of society: people—because of religion—being fearful of living in sin or over-consuming to keep up with their neighbours.



Those kinds of modern-day dilemmas, First World problems, happened to correlate with Ritchie's idea for his artwork. We combined the works and filmed the video, shot in and around Fremantle.

How did Ritchie go about the process?

It was Ritchie's vision for the film clip: he knew exactly what he wanted us to do: walking around town, getting in and out of the shopping trolley. We provided people for the film clip and the song, *Terrible Thing*. The song worked quite well with the film clip.

What do you believe Ritchie learnt from being in that particular place?

As far as collaborating with other artists, he did that quite well (he may have already known this and been quite skilled at it). Also I suppose he learnt spontaneous innovation and creation.

Do you think that working with local people made the artwork more site-specific or derived from that site?

Ritchie was definitely focussed on the environment that he was in: his work wasn't detached from where he was. He knew about the area and the



For the final phase of the abandoned trolley project Ned Hansel invited graffiti artists and designers from Indonesia and Western Australia to design their own trolley covers... In the process new mobile social media spaces developed from abandoned archaic technology

Moore's Building, a historic building, and filmed in Fremantle where he was living and working.

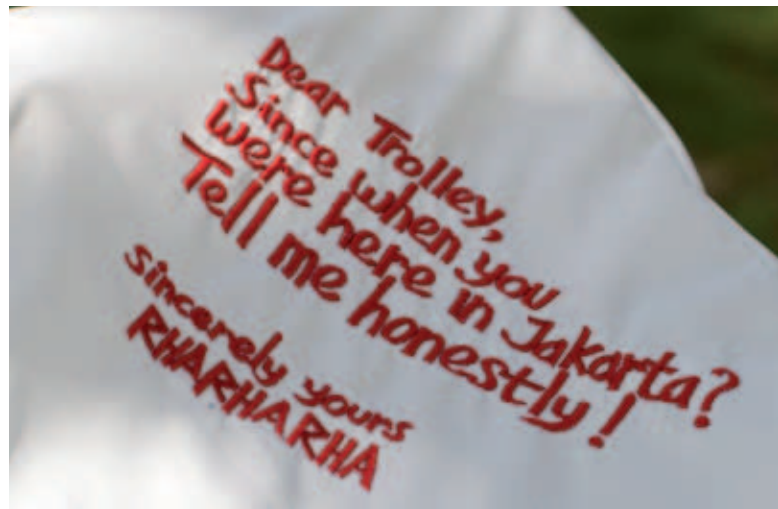
What is your understanding of the artwork that came from Ritchie's residency?

When we were talking about it, he was always relating back to Jakarta where he was from: it was a lot to do with the visuals and advertising in the street and what everything looks like on street level. And he caught on to all the random shopping trolleys from the various supermarkets that are usually around Fremantle.

What difference has the project made to you and what happens next?

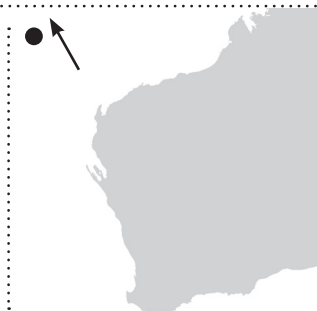
Ritchie is an inspiring artist: he is always working and picking up new ideas and is really positive so

it made me try to work harder, to be as motivating as he is. He is always open to everything. We were doing a bit of collaboration with music after he went back to Indonesia. It can be hard to collaborate with people in the same city let alone someone in another country. However, I think with Ritchie, factoring in both of our busy lives, I could rely on him to get work done.



JAKARTA, INDONESIA : RODERICK SPRIGG

PROJECT TITLE: *The Importance of Shadows*
ARTIST: Roderick Sprigg
COMMUNITY: Jakarta, Indonesia
PARTNERS: Jakarta Biennale and the Faculty of Art, Institut Kesenian Jakarta
RESIDENCY DATES: February–April 2010
PERFORMANCE DATE: 26 March 2010 (Jakarta)



SELF: RODERICK SPRIGG AND THE IMPORTANCE OF SHADOWS

KATHERINE WILKINSON

Glimpsed in the midst of the frenzied surge of motor vehicles, a *kaki lima* travels. An unremarkable occurrence in the city of Jakarta, and yet this particular street food-cart draws curious onlookers who not only display bewilderment at its freshly-coated sky-blue colour, or the clearly foreign nature of the man who pushes it, but its contents which advertise not the street delicacies of Indonesia, but offer for purchase *wayang kulit* or shadow puppets.

Roderick Sprigg's residency in Jakarta, as a departure from regional Western Australia, presents an alternative site to considering local issues contextualised relative to globalisation. *The Importance of Shadows*, as both a performative piece and an installation, links forms of inter-subjective experience with community site-specificity, drawing on Sprigg's interaction with Indonesian culture, on traditional and contemporary levels. Developed from the peculiarities of Jakartan street food culture and the display of *wayang kulit*—traditional Javanese shadow puppet theatre—Sprigg developed a prototype *kaki lima* food cart, selling not edible items but displaying his own version of *wayang kulit*.

The *Importance of Shadows*, as envisioned by Sprigg, considers psychological spaces and the

self, realised in two distinct phases; the first, a temporary pilgrimage; the second, a *wayang kulit* performance. Beginning as tradition would dictate, Sprigg utilises the functionality of the *kaki lima* to journey through the Jakartan cityscape. In the act of pushing the *wayang* cart, Sprigg creates a timeframe in which to explore the psychological and social spaces produced in the temporary journey. The subsequent pilgrimage incites those transitional moments of ambition, hope and endurance experienced in relation to the physical and mental connection of the self. Additionally, the *wayang* cart acts as a vehicle of social exchange, initiating interaction and commentary. Appearing to many drivers and street vendors as a comic relief from the discernibly chaotic streets of Jakarta, the *wayang* cart becomes another





peculiarity of Indonesian street culture, inciting conversation and insults, laughter and, in some cases, active disregard.

Concluding in the Blora neighbourhood, the *wayang* cart morphs into a vehicle of display, with Sprigg's version of a *wayang kulit* in an animated video played to the local community. Resulting from a series of conversations, interviews and interactions with individuals, the content of the piece again demonstrates Sprigg's attentiveness to the investigation of psychological spaces with the work defined by the question, 'What makes you live... [and] what is important to you?'.¹ The piece is driven from local and cultural knowledge that dictates *wayang kulit's* cognitive power of reflection, that is, its ability to '... show the variety of human characters in this world, including our own characters'.² Sprigg adapted his *wayang kulit* characters to particular individuals encountered throughout his Jakartan residency. For those depicted, Sprigg offers their puppet-selves as a mirror reflecting their psychological and social musings, those characteristics which drive them and their understanding of life. *Wayang kulit* offers a realistic reflection, with its characters employed as metaphors to express qualities, ideas and

themes that constitute both individuals and the cultural and social complexities of Indonesia as a community.

Beyond its performative, interactive and self-reflective display, the piece contemplates cultural tradition, with Sprigg offering an incisive critique of a present-day cultural reality. Sprigg's deliberate commodification of a traditional, historically significant display, from his blatantly written 'culture for sale' to the performance itself, demonstrates a contemporary implication and paradox of globalisation. A reality whereby cultural objects are appropriated by foreign markets recreated and sold back as 'cheap gimmicks' to those whose tradition they are a part of.

Adapted to the gallery space, *The Importance of Shadows*, no longer functions purely as a site-specific piece for a given community but a transverse cultural work offering audiences the opportunity to interact with Sprigg's exchange. The audience is directed to an understanding of the psychological, social and cultural spaces of Jakarta, its people and the transnational nature of the state. Notions of drive, sustainment and endurance as principles informing all individual subjectivity and pervading our current state of globalisation allows the *wayang*



cart to contain relativity to gallery audiences. Rather than the creation of a specific, enclosed cultural piece destined to keep all audiences outside as onlookers, Sprigg's piece, albeit with the addition of subtitles, shifts the gallery audience to a position of interchangeable exchangers. A position established with their ability to associate and engage with the people and cultural realities expressed. Informed by an open model of cross-cultural social engagement, Sprigg's piece conceptually has been produced at the intersection of perspectives and the subsequent collaborative

exchange between the artist and the community. However, it is not limited to those parties involved with forms of psychological and social exchange continuing beyond the community it originally existed for.

- 1 Roderick Sprigg, interviewed by Katherine Wilkinson, Perth, March 2012.
- 2 *The Javanese and Balinese wayang figures of god and goddess*, Daya Putih Foundation, Denpasar, Indonesia, 2009, p. 3.

KELLERBERRIN : TAKAHIKO SUZUKI

PROJECT TITLE: *Global Store Project*
ARTIST: Takahiko Suzuki
COMMUNITY: Kellerberrin
PARTNERS: Shire of Kellerberrin
RESIDENCY DATES: October–December 2009
EXHIBITION DATES: 4–7 December 2009
(old Kellerberrin Fire Station)



LITTLE SHOPS IN A GLOBAL VILLAGE

DARREN JORGENSEN

A man holds a placard advertising a flower shop in Taiwan. He is on the main street of Kellerberrin, a small farming town in Western Australia. Its GPS coordinates are written across the bottom, meaning that anybody determined enough could track this business down.

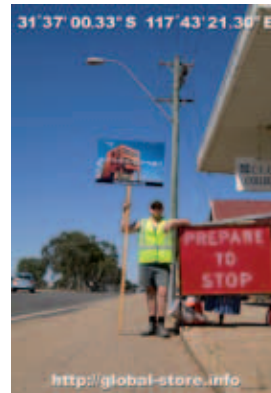
It's not likely that anybody in Kellerberrin would. The placard is one part of a project by Takahiko Suzuki to advertise small shops on one side of the world on the other side of the world. These advertisements will not attract customers. What kind of a world is Suzuki creating here by advertising businesses whose products will never be purchased? What labyrinth of representations? This is the very world we live in. Out of the millions of people that advertising reaches only a tiny amount reaches its destination. Advertisers seek demographics that are more than likely not your own. Through global advertising we are both a part of the world and not of it, witness to the rush of commercial imagery without being addressed by it.

Suzuki has recreated this paradox not with the products and images of big business but with the small businesses that have survived the transformations of the world's economic scene. These are not, however, photographs of the busi-

nesses themselves but instead little models of these businesses, which stand in for the spirit of the little florist, gallery or shop. These are silhouetted against bright blue skies, isolated from their place in the world, their neighbourhoods and towns. There is a surreal existence and even more surreal because the models are not complete models of these shops but only facades, intricate mock-ups that do not approximate the buildings themselves but their appearance. His little models are like film sets upon which the drama of everyday life plays itself out. To experience the truth of globalisation it is not necessary to leave one's own neighbourhood, one's own place, within which lies the place of oneself in the world. We are always looking upon the face of the global, that lies in our bus drivers and shopkeepers, our own experiences.

So it is that Suzuki makes a model of Kellerberrin's sprawling hardware store and takes a photograph





...Suzuki has recreated this paradox not with the products and images of big business, but with the small businesses that have survived the transformations of the world's economic scene.

of it so that elsewhere people will see this model not in its place but in their place. Out of place and out of context it is able to come into their own. This is simulation but not as Walt Disney would have it, as the detail of the model remains run-down, its paintwork faded, its beams and signage worn. The idea of the business does not lie in the model or the picture but instead in its detail. The sense, then, of the system of models and representations that Suzuki sets into motion lies in a commercial global that takes a very non-commercial form. After all, a local business finds its place in the world by simulating relations between people, whether they be shopkeepers, customers, passersby, locals or those who have come from afar. Is it possible to visualise the global in these terms, rather than in the flows of high finance, illegal arms and drugs, shipping and airline routes, that compel an economy of scale? Suzuki substitutes for this grand imaginary an

attention to particular sites of exchange. In little businesses, neighbourhoods, miniature models and the bodies that create them lie a vision of people and place. This is the life of the common, as people move from the bank to the shop to the take-away, in little worlds that replicate the world on a miniature scale.

At once visionary and eccentric, Suzuki's work is infected with the idiosyncrasies of a model maker in his shed, simulating the stage of the world in the worlds that we make for ourselves. Not a globe but a multiplicity of spheres. Not the internet but a post office. Not a shipping container but a streetcar. In the placards of the photographs of the models of the businesses, Suzuki allows us to glimpse a different kind of complexity, one whose facades disguise only the importance of the everyday and its landmarks.



LAKE GRACE : WOUTER OSTERHOLT & ELKE UITENTUIS

PROJECT TITLE: *To the Other End*
ARTIST: Wouter Osterholt & Elke Uitentuis
COMMUNITY: Lake Grace
PARTNERS: Shire of Lake Grace & Lake Grace Artists' Group
RESIDENCY DATES: 1 November–3 December 2009 (Lake Grace)
8–21 November 2010 (Manama, Bahrain)



WE HAVE FORGOTTEN THE SACRIFICE **WOUTER OSTERHOLT AND ELKE UITENTUIS: TO THE OTHER END** **ERNST VAN DEN HEMEL**

The Baluchi funeral rug, painstakingly hand-knotted by the artists with the wool of sheep that had been raised in Australia, and stained by the blood of similar Australian sheep slaughtered thousands of miles away in Bahrain during Eid al-Adha, points to the dimension of sacrifice that underlies every community.

The sheep that provided their blood and wool for this artwork were among the 3 million annually shipped alive from Australia. Six hundred thousand of them are exported to Bahrain where many are destined to be slaughtered during the Festival of Sacrifice.

In the Quran, as well as in the Old Testament (Sura 37:99–37:112 and Genesis 22, 1–13), Ibrahim (Abraham) receives the divine command to sacrifice his son, Ishmael (Isaac). Raising the knife in determination to fulfil the sacrifice demanded of him, he is stopped at the last moment, and Ibrahim is offered a sacrificial animal in replacement. The Eid al-Adha, commemorating the faith of Ibrahim and Ishmael, is thus a remembrance of obedience to God, and the willingness to sacrifice in the name of Allah. The Eid is, furthermore, an important

reminder of the willingness to sacrifice that binds the Islamic community together.

According to mainstream narratives of secularisation, there is an intimate link between Christianity and capitalism, precisely because it made such sacrifices obsolete: The animal replaced the son of Jacob, the animal in its turn was replaced with the Lamb of God, Christ, once and for all sacrificed himself, so that we have to sacrifice... nothing. According to the narratives that link the rise of modern economy with the Christian heritage this allowed the West to progress to an effective worldly activity, unencumbered by ritualistic spillage. Modern economy knows no sacrifice, just rationality. Sacrifice is something backward cultures do.





Repeating this idea of superiority and affirming the end of sacrifice in modern secular countries, Meat and Livestock Australia, in reaction to increasing criticism from animal welfare organisations, defends the live export by describing it as humane and pedagogically responsible.¹ In a recent PR campaign they present themselves as educators of the ignorant but charmingly religious Bahraini population with regards to animal welfare.²

This charm offensive that borders on neo-colonialism covers up the fact that the sheep are transported alive out of purely economic reasons. First of all, the meat of the millions of sheep that are shipped across the ocean is not mainly used for sacrifice, it is mainly used as a way to provide affordable meat for the Bahraini population. The live export is kept economically competitive through a trade agreement that ensures that Australian meat costs about a quarter of the price of meat from local producers. The prices are kept artificially low through what is in effect a monopoly.³

The sheep, unnecessarily transported alive on ships for three weeks only to be butchered right after arrival, provide the community of Australian farmers a means of living. But not without a sacrifice.

Part of the artistic project was the recording of interviews with Australian sheep farmers. Their reluctance to speak about the topic of live export testifies to the fact that economic practices can demand a sacrifice of their own, and that speaking of these sacrifices has become painful if not impossible. All the narratives of barbarous Islam that are circulating nowadays notwithstanding, it would be a fallacy to think that we have done away with sacrifice. Rational economic functioning knows its own sacrifices.

Far from being something that we can do away with, sacrifice and violence might be a necessary and unavoidable element of culture and communities, secular ones included. The important thing is to remember and to take responsibility. Ibrahim was ready to make the sacrifice, the animal that replaced his son was not meant to alleviate his responsibility, it was to make him remember, and take responsibility for the sacrifice that was demanded of him.

The bloodstained cloth testifies not just of the sacrifice of the Muslim. The importance of *To the Other End* lies in remembering the sacrificial dimension in our own economic activity, and its rationalisation that stops us from taking full



responsibility for the sacrifices demanded by our way of life.

We have forgotten the sacrifice.

- 1 See Michelle Starke's publication devoted to Wouter Osterholt's and Elke Uitentuis' project: *Point of Slaughter*, 2012, p.23.
- 2 See: <http://www.mla.com.au/About-the-red-meat-industry/Livestock-exports/Animal-welfare-in-the-Middle-East> and <http://www.youtube.com/watch?v=5MTZ1guqALE>.
- 3 See M Starke, p.32.

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LAKE GRACE TANIA SPENCER

Lake Grace, a community of 650 people located in the eastern wheatbelt of Western Australia, 350 kilometres southeast of Perth, is a major grain-growing region that exports millions of tonnes of wheat and other grains each year. Sheep are raised for wool and meat, mainly export shippers and fat lambs for specialised premium markets. We also produce the odd award-winning wine, AFL footballers, artists and writers!

We have an active arts community with a number of professional artists based in Lake Grace. We hold regular exhibitions, workshops, events and residencies, create public art, cultural interpretation of our history and participate in national and international exhibitions. We work to develop art awareness and understanding of contemporary art practice in a very sporting-orientated town. Our relationship with local government varies depending on the current CEO at the Shire: one year you will have a cultural plan that underpins every decision and the next year it hasn't even been heard of!

The Lake Grace Artists' Group hosted Elke Uitentuis and Wouter Osterholt, welcoming them in November 2009 with a special dinner and artists' talks, including local artists, with the community at the Lake Grace Multi-Artspace.

The Artspace, a privately owned venue where Elke and Wouter were based, is a 500 m² former supermarket and is very visible in the town centre. There was no way they could be overlooked: it is a building that if the door is open passersby will pop in readily, whether connected to the arts or not.



While helping Elke and Wouter settle in, connecting them to people and helping them access requirements for their project, it was also our job to give a broad sense of what Lake Grace is about. With harvest in full swing, rides on the header, loading and moving sheep to harvested paddocks, visiting shearing sheds and awareness of the natural landscape activities were undertaken.

With the direction of the project already set, after some initial apprehension by our artists, they set to documenting the process of slaughter for food, a process that is second nature to most people who have lived on the land. Although change is happening as many younger farmers prefer not to kill their own meat nowadays.

Our artists visited the Katanning sale yards, Wellard Rural Feedlot, Shipper Shearing Sheds in Mundijong, and Westcoast Woolstores. Elke was introduced to a local spinner who taught her how to card and hand spin wool and a member of Albany Spinners and Weavers Group located a suitable loom and set it up in preparation for the rug.

As I was speaking with Elke and Wouter there was literally and physically blood, sweat and tears in the rug. One thousand hours work, a lengthy

project finished in time to enable the sacrifice to be performed on it in Bahrain. Michelle Clarke, a Western Australian artist, travelled to Bahrain to witness the second part of the project and research material for her book, a collection of different points of view on the live export trade.

This two-month event allowed the community to come and go at will, self-regulating the amount of interest and discussion, including debates on what art is and isn't. As a project it wasn't uniquely specific to or about Lake Grace. In a sense, it could have been generic to any one of the towns in the south of the state or in the pastoral area, with the wool for the carpet coming from any of these places.

The work has the potential to become a dialogue on a global trade practice that at its most basic is one of simple supply and demand and at its most complicated one of moral, ethical and cultural differences.

The project, *To the Other End*, and the book, *Point of Slaughter*, is a global artwork informed by a sense of place. The true impact of this project is not yet realised as the graphic nature of the documentation and the topical subject will carry on in its own form.



LAKE GRACE : MICHELLE SLARKE

PROJECT TITLE: *Point of Slaughter*
ARTIST: Michelle Slarke
COMMUNITY: Lake Grace
PARTNERS: Lake Grace Artists' Group &
Lake Grace Multi Artspace



POINT OF SLAUGHTER MICHELLE SLARKE

A car with GPS and roof-mounted camera has travelled and captured the north side of the road then returned some time later for the south-side splices. Places are caught at the best time of year or not the best time of year. They acquire significance, become events. It is all exterior. It is 'place' at a time, a one-moment drive-through for a global audience.¹

In late 2009, Lake Grace hosted Dutch artists Wouter Osterholt and Elke Uitentuis for IASKA's *spaced: art out of place*. The artists explored the issues around the live sheep trade between Australia and Bahrain and created a Baluchi carpet from Western Australian wool. Wouter and Elke invited me to collaborate in a creative text as an adjunct to their project. Concepts changed and evolved, resulting in a separation of the works, and I went on to write *Point of Slaughter* alone.

Point of Slaughter follows the export journey of sheep from rural Western Australia to Bahrain. The book examines the complexities of the trade and different views of the people at each point of the journey, including my own community. In November 2010, I travelled to Bahrain for Eid al Adha (Feast of Sacrifice) and took with me questions from my community. With Wouter and

Elke, I interviewed the Bahraini representative for People for the Ethical Treatment of Animals and Meat and Livestock Australia staff, and visited Bahrain Livestock Company's feedlot. For Eid al Adha, writer Loona Al Arrayed arranged for a sheep to be slaughtered on Elke and Wouter's carpet at her home.

A number of conceptual starting points and considerations shaped my text. I am one of the 2.3% living in 'remote' or 'very remote' Australia.² There is a lack of literature about our particular place, not only to describe and share it, but also to invent it. It wasn't until I was in my twenties that I found Western Australian literature that spoke of a familiar, shared experience of place.

I feel there is a gap between how the 'country' is represented and how we, as 'country' people, represent ourselves, and what is 'country' and





who are 'we'? The image often requested by media visiting my town is that of the old farmer, weather-beaten face under his Akubra. That old tired stereotype, along with the wide, brown land, still forms the media representation of country people, and is one of a catalogue of images of what it is to be Australian. Importantly, it also forms artists' and writers' views of country Australia.

It is my experience that people in rural communities not only reflect on their culture but also what is special about their place and what keeps them there. Shaping the local part of the story was my desire to present rural people as contemporary; that they do examine how they live and how they fit in the world, and from there accord to the other people in the story those same considerations. I wanted to be aware of and rethink my own assumptions. To stand to the side and, as much as possible, to see other points of view.

Live export is a contentious issue that became even more so in 2011 following an expose by the ABC's Four Corners program of cattle slaughter in Indonesia. That story created significant public debate. Generally, however, there is little real examination—beyond polarised views—of most

issues by the mainstream media. In contrast, I wanted to bring closer the personal views and lived experiences of the people involved, other than the generic groups of farmers, activists, Muslims, Australians, city, rural. The people from 'over there' and 'out there'.

Point of Slaughter is a compilation of fiction, textual works and recorded conversations: the fictional farmer who travels from the WA wheatbelt to the Middle East and back, and the Australian animal activist who blogs about the live export trade. These are interleaved with the words of farmers, animal welfare activists, sheep industry people and Bahraini and Australian community members, who rarely, if ever meet.

Just as communities are not homogenous and bound, the viewpoints of the individuals of a particular place, no matter how small, are diverse, conflicting, evolving and not necessarily voiced. *Google Farm View* (excerpt above), refers not only to the immediacy and global accessibility of online imagery—to make virtual visits to a place—but also to the different ways of looking in at a culture, as we often do as artists and writers, and have done through the *spaced* project. I visited

intersection

Will and John drive by a busy intersection and see a sheep under a large shady tree on a leftover triangle of land. The sheep stands between the tree and a new Ford four-wheel-drive with Bahraini plates.

An Arab man in white thobe and trousers stands in the triangle apex, away from the tree, sheep and vehicle. In the near distance are the two sharp towers of Bahrain's World Trade Center and the Manama skyline.

The sheep is an Australian Merino – large framed, shorn within the last few weeks and with the same mud marks of the Sitra feedlot. A length of orange nylon twine, tied around one hind leg, tethers it to a tree root. It has tested the twine length again and again, making an arc in the soil. There is no water or feed.

The Ford is shelter, hiding place and shade. The place is road, footpath, kerbing, tree and bare grey earth. Across the road are parked cars and office buildings, a stop sign.

They wait for the traffic to break and cross to the sheep, approaching slowly. The sheep moves away from them to the full length of the tether, stumbling over the tree roots. Faces them.

They stop and watch it. Will looks at the man, points at the sheep and then the man. "Yours?" The man shakes his head.

Will looks to the windows of the office buildings, the car park, and the man on the corner.

They don't wish to cause the sheep distress. They cross the road to their car and drive away.

Bahrain for eleven days. I felt, even with research and correspondence, and particularly given the cultural differences, that I did not want to speak for those people. Mine was an interaction with some people in that place for a particular time.

For me, the Lake Grace chapter of *spaced*—Elke and Wouter's residency, my community's involvement, and *Point of Slaughter*—came to be about making connections with people and place—or not—in order to ask questions and find ways to see those different points of view; or not.

- 1 M Slarke, *Point of Slaughter*, self-published, Lake Grace, 2012
- 2 Australian Bureau of Statistics, *Regional Population Growth, Australia, 2009–10*; published at <http://www.abs.gov.au/ausstats>; accessed on 11 March 2012.

LEONORA : KATE MCMILLAN

PROJECT TITLE: *Locus Deperditus*
ARTIST: Kate McMillan
COMMUNITY: Leonora
PARTNERS: Shire of Leonora
RESIDENCY DATES: March–June 2011
EXHIBITION DATES: 30 June 2011



LONELY COUNTRY DR THEA COSTANTINO

Kate McMillan's engagement with the goldfields town of Leonora grew out of an ongoing investigation into themes of islands, displacement and isolation. She envisaged the town's detention centre as an inland island where detainees from afar were marooned.

While conducting drawing workshops at the detention centre, McMillan started investigating the town that lay beyond its walls. As she built connections with locals, she was struck by a desire to understand the site and make a lasting contribution to the community. She formed a relationship with local historian Jill Heather as a means of accessing the history of colonial settlement in the area and to consider the site with reference to Aboriginal ways of seeing. This led to McMillan's investigation of the lonely graves that pepper the landscape of the goldfields.

To Western eyes, this landscape reads as barren. Small, spiky bushes pierce the red dirt; skeletal trees scratch at a cloudless sky. Here and there, a historical ruin lies half submerged; it creates the illusion of an absence of life, of an empty land. Many bodies are buried here.

Roughly dug into non-consecrated ground, lonely graves bear witness to the struggle for survival on the colonial frontier. Some graves are barely discernible within the landscape, while others have markers erected to memorialise the deceased and to warn passersby. They are sites of pilgrimage for tourists, particularly 'grey nomads' in search of the 'real' Australia, trying to locate unknown lives in the story of settlement. It can take several hours to drive to a particular grave; this extreme isolation adds to the touching melancholy of the site. The urge to visit and reclaim these graves within popular memory is comparable to the ritual mourning that accompanies monuments to unknown soldiers; it creates a fragile relationship between the living, in the present, and the life that was erased long ago. These rituals characterise the attempt to transform the losses of history into memory: to *feel* history.

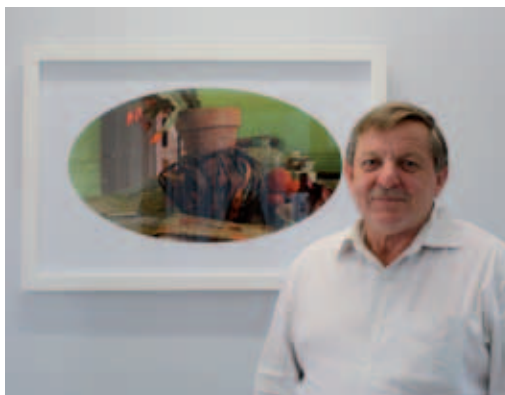




Leonora is prospecting country. The lonely graves out here tell a story of gold fever, displacement and desperation. On this uncharted frontier, death from thirst and disease was common, as well as murder and suicide. Victims were usually buried where they fell: this landscape is not conducive to European funeral practices. McMillan's photographic engagement with these lonely gravesites plays on tensions of nostalgia and horror that characterise the representation of Australian colonial history. Her use of the antiquated framing device of the cameo signals a memorial mode, however, the images contained by the cameo are deliberately unromantic; their rich colours and unsentimental composition thrust the viewer into the cold detachment of the present. In her optic, the tragic narratives that the graves represent are remote, swallowed by the landscape. These photographs depict the 'pioneer' as an outsider who does not possess the local knowledge that would support survival; a foreigner engaged in a futile struggle to subdue the land. McMillan's images play upon existing representations of the Australian landscape as a sublime and threatening space resistant to the incursions of the colonial body; this series draws attention to the failures of colonial endeavour.

Similarly, McMillan's photographic interiors of the Gwalia ghost town depict vacant rooms with the gravity of a Dutch still life, before the buildings are swallowed by the desert. Her images are characterised by motifs of abandonment and absence, yet her engagement contests the characterisation of this landscape as empty. McMillan's images illustrate connections between the history of the site and its present day, such as the moment when gold was discovered in the region and the local Wangkatha people were displaced from their country.

In this sense, McMillan's lonely grave can be understood both as the material relic of a specific history and as a tool to examine traces of the colonial past in contemporary culture. The lonely grave offers a vehicle through which the conflicting experiences of loss, trauma, melancholy and nostalgia can be situated as central to Australia's colonial heritage. This vehicle highlights ways in which contemporary subjects in Australia are connected to this history but are also deeply disconnected from it. This paradox is emblematic of the postcolonial crisis haunting McMillan's work. In this series, the lonely grave, site of pilgrimages, stranded in contested territory and



swallowed by the landscape, is a critical device that underscores narratives of failure and horror in the colonial project while asserting the urgent need to acknowledge the legacy of these histories in the present day.

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INTERVIEW WITH JILL HEATHER

Michelle Slarke: *What was Kate's process?*

Jill Heather: Kate came to see me because she had decided to do the *Lonely Graves* project. Fifteen years ago, a friend and I had located all the old graves for the centenary and GPS-ed the locations. Kate came to see if I would be a guide. We would decide which particular grave we would see on any given day and make our way out there. It took sometimes half a day, sometimes an entire day. Kate would find a way to photograph and make the most of the grave as a photographic subject. She was full of all sorts of questions which we tried to answer as best we could. Kate was also teaching drawing to the asylum seekers and doing a basket-weaving project with some of the Aboriginal women.

What do you believe Kate learnt from being in your particular place and community?

She would have learned what a bush community is like. I use the term 'bush' to distinguish from wheatbelt because that's a different culture altogether. I'm sure that each of these bush towns or mining communities has a certain culture as do wheatbelt people, which is shared by all the people living there because of the living conditions, the way of life, and to some degree the vast emptiness around them. I think it might have been Kate's first experience of that and the general way of life that involves both Aboriginal people and White people wandering around in the bush for various purposes.

Do you believe this is reflected in the artwork?

I think that it is reflected to some degree in Kate's photographs. Most people who photograph an old grave will get as close as possible, but Kate captured the empty loneliness of the *Lonely Graves*. They're marooned, as it were, in the vastness of the bush, way out on their own. Many of the grave surrounds were put up possibly over a century ago and most have deteriorated. People, particularly prospectors, will often come past and



put stones and things on or around the graves so they are quite distinguishable from the rest of the landscape. That tending and caring for the graves comes through which, in turn, reflects the culture of these communities.

Do you believe Kate considered the impact of the residency and the artwork on the community?

I would say she gave considerable thought to that and it did impact quite strongly on the community. The ripple spread outwards, so people who you would have thought were not remotely interested became so. For the people who were originally interested and who went to the exhibition, it was a raising of consciousness about the isolation of those pioneer people and what their struggle was, to end up dying in the bush.

What difference has Kate made by being in your community?

In the mad rush to make money and rip out the gold that goes on now, it is a reminder of things past, of things of value, of people's struggles and battles; if you like, the blood, sweat and tears that went in to building these small communities. They are often held up in a negative light as exploitive situations

where Aboriginals were downed. All that was there but there were other things happening too. And maybe that was highlighted by Kate because she involved Aboriginal people. It made common ground between the various communities here: Black and White, mining, pastoral, prospectors, townspeople and all the little divisions of people. Bridge building to some degree.

It was a good experience for the community as a whole because these things don't happen very often. For a well-known artist like Kate to come and stay in Leonora for an extended period of time, even though she was fly-in-fly-out, as it were. She made the most of the time she spent here and interacted with all people in the community. She was keen to find out everything that was going on: in the bush, in the community, the stories, the histories, what people do and think. It was good interaction for everybody: good for what is perceived to be an isolated bush community that often has a set of values that might be at variance with city people's values because they've got their own, different, battles and struggles.

Locus enim est principium generationis rerum



Kinnara

Pantarri



Yilkari

Locus deperditus



Niingga

Kapi wararra



Locus deperditus



MANDURAH : ART ORIENTÉ OBJET

PROJECT TITLE: *Rather Than Everything*
ARTIST: Art Orienté Objet
(Marion Laval-Jeantet & Benoît Mangin)
COMMUNITY: Mandurah
PARTNERS: City of Mandurah & SymbioticA
RESIDENCY DATES: 2–28 April 2011
2–20 August 2011



ART ORIENTÉ OBJET: MANDURAH **MARION LAVAL-JEANTET AND BENOÎT MANGIN**

Marion and I were invited by IASKA, who were in partnership with the City of Mandurah and SymbioticA, to participate in the *spaced* project. For some years before, SymbioticA, in association with the City of Mandurah, had been managing a long-term artist-in-residence project called *Adaptation*.

The residency project focused on the iconic Lake Clifton and the changes it had undergone in response to climate change and anthropic pressure. Working in this field corresponded perfectly to the topics that for many years had constantly marked both our artistic process and our political commitment: the question of the non-human Other and the space that we, humans, are ready to share with Otherness.

Lake Clifton is located one hour south of Perth within the local government area of the City of Mandurah. It belongs to a large coastal wetland area, crossed by many lakes, known and protected for its rich biodiversity. This area, where a number of endangered species of migrating birds come to nest, is partly covered by the Yalgorup National Park. Moreover, it houses one of the last living microbialite communities in the world, formed

of different-sized concretions partially immersed in the hypersaline waters of the lake. Apparently mineral structures, but indeed organic and alive, the microbialites are formed mainly from cyanobacteria that coat together with sand material from the lake to form mushroom-like shapes. According to scientists who studied them (and who baptised them with a singular name: thrombolites), what we see are the vestigial first forms of life on earth, most of all a form of life that allowed the emergence of all others, being the first agents of photosynthesis, which made terrestrial air breathable.

These precious communities have been repeatedly studied and numerous measures of protection have been instigated, up to the point that they were recently listed as 'critically endangered' by the Federal Government. Still the will for preservation





fighters with anthropic pressure, particularly strong and increasing in this narrow maritime fringe of the Australian continent. Demographic pressure, expanding cities, continual development projects such as marinas, never-ending greed for space and hazardous agricultural pressure are true problems given the critical status of the thrombolites, which grow very slowly, relying on a fragile equilibrium that is vulnerable to any increase in nutrient levels. Despite the natural poetry and scientific importance of this precious ecosystem, we chose to focus on the human dimension, on the anthropological aspect of this struggle for 'breathing space' in an ever-diminishing zone.

The main goal of environmental ethics, an autonomous philosophical discipline emerging in the United States since the '70s, is to find a way to promote respect for the non-human Other (that is to say, Nature) to the status of a moral imperative. Academic philosophy since Aristotle places Man at the summit of all nature; the aim of environmental ethics is to attribute to nature a non-instrumental value, that is, an intrinsic value, comparable, for instance, to human dignity's postulate, which in principle cannot be questioned or devalued in

any way. But, as John Baird Callicott put it very clearly, the whole difficulty lies in the fact that it is always Man, as a subject, who attribute the value to 'objects' (Nature), even when this value would be declared (by Man) the highest one, that is, an intrinsic or inherent value.

This provided our motivation to choose to produce an 'anthropological movie', to capture as many conversations and portraits as possible of the diverse stakeholders (scientists, wine makers, farmers, militants, residents, planners, local government officers...) involved in this emblematic battle of interests developing around the fragile ecosystem of Lake Clifton. But our commitment to this large community also drove us towards a more political response: since value is always given by Man, we decided that our artistic project would be to propose to the thrombolites' protectors access to the most internationally recognised environmental and cultural value: UNESCO's World Heritage listing. The movie is only one of the means of this political action. We also initiated two TV programs in a French art centre, an online petition to give the thrombolites World Heritage listing, and the symbolic twinning between Montreuil (France) and Mandurah, in a



'glocal' attempt to reconsider our responsibility towards Nature.

Indigenous mythology tells us that the thombolites were the eggs (*noorok*) left behind by the female *Waggyl* (creation serpent). Cultural custodians from Mandurah's Nyoongar community told us that their death would signal the end of the world. If, according to scientists, thombolites have contributed to the creation of the biosphere in which we are able to live, their preservation, according to this Aboriginal myth, would give the possibility of a perpetual regeneration, whilst at the opposite their vanishing would mark the end of all! Doesn't this represent the intangible intrinsic value of what Aldo Leopold would have called our 'silent travelling companions'?

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MANDURAH **JANE TILLSON**

Mandurah, a seaside community of just over 70,000 residents one hour south of Perth, is bounded on the east by the Peel Harvey Estuary with associated waterbodies and waterways, and on the west by the Indian Ocean. In recent

years, Mandurah has experienced unprecedented growth and was at one stage considered the fastest growing regional community in Australia.

Lake Clifton, part of the Yalgorup Lakes system, is separated by rural lots and the South Coast Highway from the Peel Harvey Estuary. The lake is listed under the Ramsar convention (offering protection for migrating wader birds). It is home to a 'critically endangered' thombolite reef. Thombolites like these were the first organism on earth to produce oxygen some 3,500 million years ago. Nyoongar mythology tells the story of the female creation serpent laying her eggs (*noorook*) in the lake. When the eggs (the thombolites) hatched, the young swam away to create the rivers that feed into the estuary.

SymbioticA and IASKA formed a partnership to bring out renowned bio-artists, Marion Laval-Jeantet and Benoît Mangin, from Art Orienté Objet, Paris, for a residency focused on Lake Clifton. The City of Mandurah hosted the artists, who were fascinated by the many stories, agendas and interest groups connected to the lake, from landholders to conservation groups to Nyoongar cultural custodians. They drew from this animated,



entangled web of interests for their body of work for *spaced: art out of place*.

From the City's perspective, the results of their residency were twofold. Marion and Benoît's tangible work was a documentary based on their interviews with scientists, bureaucrats, conservationists and residents. People passionate and knowledgeable about Lake Clifton were able to tell their stories about the lake, thus bringing together a body of diverse perspectives and information in one format.

They created a provocative installation of carved kangaroo bones extracted from three 'road kills' found on the Old Coast Road adjacent to Lake Clifton. One animal was hit by a car in front of them as they travelled down to the lake. The artists were dismayed at the apparent lack of care from drivers responsible for this 'loss of life', a metaphor perhaps for the changes occurring to the land and impacting upon Lake Clifton (small-scale farming, vineyards and proposals for tourist accommodation and greater population and housing density).

The second aspect of the artists' residency was less tangible: the legacy of their visit. They instigated

a number of projects that raised awareness of the magnitude of Lake Clifton's value and the changes it has undergone due to climate change caused, and through, local and global actions. The artists held an exposition of their project work in Paris using this to initiate discussion around the concept of 'Glocal'—the contribution of myriad local actions to global climate change—drawing on Lake Clifton's situation as an example: how the decline of, or adaptation processes, of natural assets can often go unrecognised because of over-familiarity and the creep of change being so subtle. Marion and Benoît co-ordinated and led a televised panel discussion with experts, a Skype hook-up between the Mayor of Montreuil (their home city) and the Mayor of Mandurah and tentative conversations regarding the potential for world heritage listing of Lake Clifton.

Marion and Benoît were due to return to Mandurah for a third visit to complete their work and to give a public workshop in Mandurah but due to family illness this was unfortunately cancelled at short notice.



Dr Brenton Knott, zoologist



Franklyn Nannup, Noongar Community



Dr Jennifer Alexander, biologist



Gloria Kearing, Noongar Community



City Council, Mandurah



Mayor Paddy Creevey, City of Mandurah

MOORA : SONIA LEBER & DAVID CHESWORTH

PROJECT TITLE: *The Way You Move Me*
ARTIST: Sonia Leber & David Chesworth
COMMUNITY: Moora
PARTNERS: Moora Fine Arts Society
RESIDENCY DATES: August–September 2011
EXHIBITION DATES: 26 November–3 December 2011
(Moora Fine Arts Gallery)



CIRCLE WORK: SONIA LEBER AND DAVID CHESWORTH –THE WAY YOU MOVE ME

JARED DAVIS

In Sonia Leber and David Chesworth's, *The Way You Move Me*, we are placed between two large projections. Projected are scenes of cattle and sheep herding, through spacious and contained shots of farm fields.

CONTAINED SPACES

We are surrounded and drawn into the scenes by the work's sound design: the sheep bleat, the cows grunt, we hear rumbling sounds from the ground, the treading of hooves on grass and the rustling of shrubbery: the sounds of bodies in movement; the dynamics of movement from left to right, from side to side. We sometimes see open spaces yet we feel a containment within the pack. Very rarely do we see fences. The actions of the subjects are contained in a refined way, without brusque cages. The pattern, repetition and form of the herding places an ambiguity on any outcome, yet there is an overarching sense of direction which draws us into the group action of the crowd.

THE CROWD NEEDS A DIRECTION

In his 1992 publication, *Crowds and power*, Elias Canetti states:

The crowd needs a direction. It is in movement and it moves towards a goal. [...] Direction is essential for the continuing existence of the crowd. Its constant fear of disintegration means that it will accept any goal. A crowd exists so long as it has an unattained goal.¹

Leber and Chesworth's examination of the crowd removes visibility of the goal but retains the movement. What we are left with is a sense of direction, and of will. The analytical nature of the piece seems to break down the hierarchy of species into a level of co-relationships.

A pivotal point of the piece is the moment in which we view a cyclical relationship between a horse, a human and their environment. We observe a 'lunging' exercise (or 'circle work' as it is sometimes referred to), a technique for horse training in which a horse circles around her human trainer, who holds a rope to guide her movements.





The lunging exercise takes place within a circular enclosure, and in what could appear to be an infinite loop we witness a cycle of control between master, trainee and physical containment.

WHEN WE THINK OF CONTAINMENT

Leber and Chesworth created the work through a series of removals, honing and refinement. With hours of footage and sound recordings, the artists exercised meticulous selection. The sound design in particular creates a composed environment, with human calls largely removed. We are witnessing the actions not through a human lens but a constructed, synthesised viewpoint. The removal of humans at once removes explicitly social and cultural critique but also forefronts holistically complex systems of control (which are ultimately those employed by humans). In discussing the work with the artists they made the point to me that the work 'revealed itself' not in the filming and recording of the subject matter but rather during the process of removal and selection. In the absence of fencing and human physical constructs we are drawn to the pattern, logic and language of crowd behaviour. When we

think of containment, we might be inclined to think of additions: physical structures built to contain. Further consideration might suggest, though, that the systems of containment or control deeply encompass removal: we might look towards an understanding of what one might desire or how one might act when a balance is disturbed by removal. It is not insignificant, then, that in looking to observe the way crowds of species are truly controlled, Leber and Chesworth found it constructive to look and listen beyond the fences and physical structures of the farm.

PARAGRAPH FOUR: THE WAY YOU MOVE ME

Sonia Leber and David Chesworth's, *The Way You Move Me*, is presented in four parts. It is a structured cycle that is deeply self-aware of its internal logic. Social, cultural, geographic and political concerns are ripe within the subject matter. However, what is impressive about the piece is the way in which the artists break down the formal construct of herding, providing an open base to apply the significance of these formal means in assessing social, cultural and political landscapes. In what might seem to be an attempt



at a distant analysis of form, we leave further informed of the linguistic constructs that instruct the social. The way we are moved is certainly a way of language.

1 E Canetti, *Crowds and power* (reprint), Penguin Books, London, 1992, p. 32.

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INTERVIEW WITH PENNIE AITKEN

Michelle Slarke: *How did the artists go about the project and what was their process?*

Pennie Aitken: It was an organic process that evolved through the contacts they met. Sonia and David proposed two project ideas and they went with the cemetery project because of the extensive history in the region. We also have a unique cemetery where people are allowed to decorate graves with sculptures, flowers, stones and shells that have personal and cultural significance to the individuals buried there.

There was a total change of project halfway through because we met with some concern about sensitivity of filming indigenous graves. I believe that it could have been resolved but in the

timeframe I think it was sensible for Sonia and David to change to their other idea. This was to film people working with animals and the natural dynamics of how animals move together. It could be described as a bubble moving around, almost like an organic cluster of animals.

How did they make contact with the farmers and animals and do the research?

Most of it came through introductions. From the onset, I had my network in the community, and then introduced Sonia and David to different community groups and people. Those people came up with contacts and it led on like a chain of enquiry. People discussed their different ideas with Sonia and David and that would lead them on.

What do you believe the artists learnt from being with your particular community and in that particular place?

We're only two hours north of Perth but we really are rural. We're not isolated but there is considerable distance between Moora and other large towns. Western Australia is quite spread out once you leave the suburbs, which is quite different to the east coast of Australia. I'm sure



The pattern, repetition and form of the herding places an ambiguity on any outcome, yet there is an overarching sense of direction which draws us into the group action of the crowd.

Sonia and David learnt a lot about our community, history and environment as well.

They were able to learn about our local indigenous culture too. I have a number of good friends who are Aboriginal—Stolen Generation—and so we got to go to places we would not have had the opportunity under any other circumstances. We were privileged to go there, hear the stories, and discuss it with them.

Can you talk about your understanding or opinion of the artwork?

Personally, viewing their work for the first time evoked an emotional response from me. The quality of their work really managed to capture the local environment beautifully. From an artistic viewpoint, it is visually absorbing, the dual screen and the accompanying sound that David composed is very powerful.

What does making art from that particular subject matter mean for local people?

Sonia and David have put forward this artwork that is open to individual interpretation. I understand the abstractness of it but some local people may view it almost like a documentary.

What difference has having had the artists made in your community?

Both projects offered an opportunity and experience to people who may not normally get involved in art, arts projects, or even walk into our gallery. It has given them an enriching experience that has been very positive.



MUKINBUDIN : JULIA DAVIS

PROJECT TITLE: *In Transit*
ARTIST: Julia Davis
COMMUNITY: Mukinbudin
PARTNERS: Shire of Mukinbudin
RESIDENCY DATES: April–May 2010
EXHIBITION DATES: 2–5 September 2010
(old Mukinbudin Railway Station)



JULIA DAVIS: MUKINBUDIN

MARGARET SEYMOUR

Throughout April and May 2010, artist Julia Davis lived and worked in Mukinbudin, a small town in the northeastern wheatbelt region of Western Australia. Conscious that she was coming from the city to a very different place, Davis resisted the temptation to plan too much in advance.

Instead, she came with an idea for a work she would make at Lake Brown, 20 km south of the town. This work gave her a chance to see the surrounding district and to meet and talk with people living in the town that locals call 'Mukka'.

When you look up Lake Brown on Google Earth, its white, salt-encrusted surface stands out clearly against the surrounding wheat fields. Davis collected salt from the lake and cast a salt head modelled on her own, which she then placed out on the lake's surface. *Headspace (Lake Brown)* was an ephemeral work. Left exposed to the elements it slowly disappeared back into the landscape.

During the residency, Davis returned to Lake Brown with Talitha Sprigg and others to photograph the work. Some of these photographs were taken after rain and the cast head emerging out of the salt lake gives the impression of a figure standing

in a much deeper body of water that reflects the sky. *Headspace (Lake Brown)* speaks of the artist's desire to experience the land in a more intense way and at ground level rather than as a satellite image. At the same time, the photographs suggest that what we call 'landscape' is both a lived and an imagined space: a place we dream about and interpret according to our different cultural experiences.

Davis has an ongoing interest in the relationship between bodies and landscapes and how this underpins our sense of self. During her time in Mukka, the flat countryside with its clear view to the horizon sharpened her focus. Without the distractions of the city she became more aware of the landmarks that dotted the surrounding plain and more attuned to the nuances of everyday life in the town.





...in the early part of last century people would meet at the station on Fridays when the weekly supplies arrived by rail...Davis' second work, *Friday*, acknowledges the historic and continuing importance of the rail network...

Mukinbudin is on the edge of a vast rail network linking it to larger rural and urban centres. Talking with people from Mukka, Davis heard that in the early part of last century people would meet at the station on Fridays when the weekly supplies arrived by rail. Despite the fact that this practice gradually died out, Davis' second work, *Friday*, acknowledges the historic and continuing importance of the rail network. Using gold leaf she wrote the word, F-R-I-D-A-Y, on the rail tracks outside the old railway station. As trains come and go they continue to wear away the text.

By swapping stories with people she met, Davis learnt more about the changes that have taken place in and around the town. Stories about life on the land were often told with a sense of humour but were also tales of hardship. She recorded the stories of four people who for one reason or

another were forced to leave the farms they loved. Stories told by Roy Jones, Norma Jones, Ruth Nixon and Len Shadbolt were transformed into visual sound waves and printed on long paper scrolls using gold leaf. This work was presented at the Spring Festival when Davis returned to Mukinbudin in September. Transcripts of the stories were available at the opening and more stories were exchanged via an impromptu 'open mic.' The Spring Festival is one example of the strong community spirit in Mukka.

This sense of community was also apparent in the everyday social interactions Davis observed. For example, she noticed the different nods and waves drivers on the roads around Mukka give each other as they passed. Some waves indicated a close friendship and others a more distant one. Davis recorded these greetings on video. The work,



In Transit, shows people from Mukinbudin giving a wave to the viewer. Each driver's wave expresses something of his or her individual character. At the same time, each gesture reminds us of a shared social bond. For Davis, what happens between the work and the viewer is often more important than the object or image itself.

When *In Transit* was shown in *spaced: art out of place* at Fremantle Arts Centre it was located at the top of a staircase leading to the upstairs gallery. Visitors entering or leaving the gallery received a greeting, a small gesture of friendship. Like driving through the landscape around Mukka, time is punctuated by details that catch our eye and ground our experience of the world.

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INTERVIEW WITH ANN BRANDIS

Michelle Slarke: *What were your and the community's expectations of the residency?*

Ann Brandis: The initial thought was, 'Great, we'll have this artist and we'll get a sculpture that is displayed in our town'. However, we got much more than we expected and in a completely different way because of the interaction of the

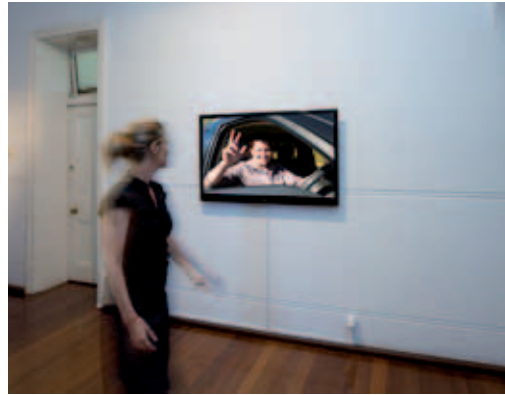
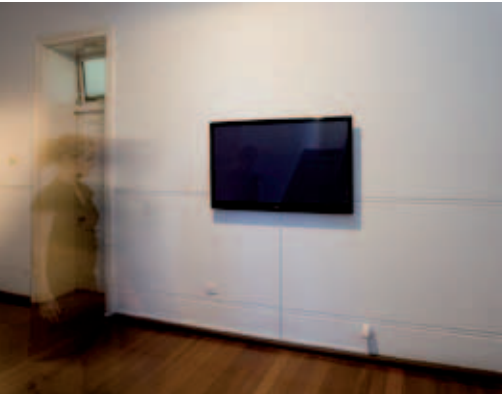
artist with the community. Julia touched so many people. She went from the school to the seniors with the horizon project, everybody with the waving project, and she did a couple of information nights that were really well attended.

How did Julia go about finding information and materials?

Julia was very self-sufficient and she was fortunate to have Roderick Sprigg [Mukinbudin based artist] who did an IASKA project in Indonesia. Roderick took Julia under his wing and brought her out to his farm. She joined in, went to football, mingled. She was living in a vacant unit in the Seniors' Village so that gave her a lead in to the history and to whom she should contact. She was also very good at just wandering down the street and chatting to people. She really put herself out there and people took to her. She fitted in very well.

What do you believe Julia learnt from being in your particular place and community?

I think coming from Sydney to Mukinbudin was a bit of a culture shock. Reading Julia's blog was interesting because the things that we take for



This sense of community was also apparent in the everyday social interactions Davis observed. ...For Davis what happens between the work and the viewer is often more important than the object or image itself.

granted were really new to her: the horizon, the long open spaces, that we don't have good mobile coverage, and that we rely so heavily on rain. Julia arrived during seeding, we had a poor season and she said it was like everybody was constantly holding their breath, waiting for rain. She said the way we waved was almost a survival thing, which we were acknowledging each other, trying to keep together and help each other get through this. Whereas we see the wave as just being friendly, part of our community.

Do you believe Julia considered the impact of the residency and the artwork on the local community?

Julia was really mindful of what she was there to do. She took her time: she started with one project and then went in a different couple of directions. She definitely spoke to the community, listened and decided which way she would go.

What difference has having the artist in your community made?

Mukinbudin is very keen to be involved with IASKA again. Julia had a big impact on the ladies in the Seniors' Village, on the children at the school (they talk about the lady who came from Sydney). We were also very fortunate we had Roderick, an artist who is a farmer, as well: he smoothed the way. The project has opened the community's eyes to different ideas in art. It's very positive for country areas because sometimes we can be quite conservative.



NARROGIN : KAJA PAWEŁEK & JAKUB SZCZĘSNY

PROJECT TITLE:	<i>Narrogin Banksia Tower</i>
ARTIST:	Kaja Pawełek (Curator) Jakub Szczęśny (Architect)
COMMUNITY:	Narrogin
PARTNERS:	Community Arts Network WA, Arts C.Y. O'Connor Institute of TAFE Narrogin
RESIDENCY DATES:	15 March–14 April 2011 3–30 October 2011
EXHIBITION DATES:	28 October 2011 (Mackie Park, Narrogin)



BANKSIA STORY

KAYA PAWELEK

In the warm, long afternoon shadows, Geri is sitting on a folding chair among the trees of the Foxes Lair. Magpies provide electro-similar soundtrack for the conversation. We are speaking about the history and the present day of the Nyoongar community in Narrogin and in Western Australia.

We end up also trying to explain the complicated history of Warsaw—the place we arrived from, located fifteen thousand kilometers away—which sounds so abstract, almost ridiculous in the middle of the Australian bush. Nevertheless, it speaks truly about the very nature of this whole story: we are strangers, trying to comprehend new reality, to combine individual mythologies with the challenge of entering the local community and proposing a piece of art, architecture, intervention, whatever it might be, which would work somehow, as a dream machine, landmark, social space or community catalyst. What we can do, is look at people and their environment as closely and intensely as we can, listen to the individual stories carefully, and filter it all subjectively through our own experience, knowledge, skills, ideas and dreams.

The prologue of the story took place in February 2011 in a tiny eleventh-floor apartment in down-

town Warsaw, where the three of us—Jakub Szczęśny, architect and artist; Kaja Pawełek, curator; and Matylda Sałajewska, filmmaker—met in order to discuss preparations for the journey. We were trying to give Narrogin, our destination town with a population of five thousand, situated almost two hundred kilometres southeast of Perth, some shape, based on our first research but mostly imagination. We could only sense all-embracing experience comprising travel, life and space, which was what the upcoming project would turn out to be during the two residencies in March–April and October 2011.

As wholly engaged amateur ethnographers—both challenged and supported by the fact of a documentary being filmed on the making of the project—we based our research on a series of interviews. Thanks to the efforts of our local coordinators—Karen Keeley, Michelle Siciliano





Banksia Tower resulted from the process of working locally with the community... it...became a sort of communication platform long before any physical installation would appear.

and Ned Crossley—we were able to make contact with a most diverse and fascinating group of key characters in town. What we were seeking was the material itself, in the form of information and first-person narratives. The very process of collecting information simultaneously served as a tool for constructing new relationships. We were trying to avoid at all costs any kind of ‘art parachuting’—not working out of local context and community, following clichés and preconceptions—which would make any sort of public art work totally irrelevant and arrogant.

The location for the possible art intervention—the abandoned historical railway station—was connected with the general feeling of global and local problems’ influence on the public realm, which make Narrogin an example of the general transformations of the contemporary world, and

particularly the future of small towns be they in an Australian outback or a Polish province.

We spent hours talking with Narrogin’s inhabitants but also discussing among the three of us—sitting at night at the railway pedestrian bridge and looking at the dark empty hole in the middle of the town, which once used to be its very symbolic centre, and thinking how we could bring it back to contemporary life, without falling into nostalgic clichés and going beyond local history revival only—the future of the place.

Banksia Tower, which appeared as the final artistic and architectural intervention, is therefore our proposal for the town resulting from the first-hand research, meetings and experience. It responds to the problems we defined as the most important, like neglecting and wasting the potential of public space at the very heart of the town, lack of any



visually strong landmarks or points of attraction that could enhance local self-identity, and a meeting point for the whole community. At the same time, we also wanted it to be as light and imagination-driven as possible, open for diverse interpretations and associations, so that the local public could not only literally use it, but also adopt it and transform local history, on its own terms. The coincidental (or subconscious maybe) relation of the architectural form of the viewing platform to the Banksia flower is exemplary for that practice: introducing something completely new turned out to be deeply connected with the locality, and even children's fairy tales, combining fear and excitement, playfulness, and the natural landscape and its narrative, imaginary potential.

Banksia Tower resulted from the process of working locally with the community but it also triggered dialogue and exchange, became a sort of communication platform long before any physical installation would appear. We managed somehow to visualise it in the townscape of Narrogin, existing only in the imagination of its inhabitants and make some of them even look for it at the real railway station site. Whether it is going to be built and maintained is up to the community itself and

its willingness and enthusiasm to incorporate it as a form and an idea into its existing environment and let it work for its future development.

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ODE TO A VIEWING TOWER

MICHELLE SICILIANO

Three intrepid explorers flew across the planet to the land of big sky, big landscape and Big Things. With European eyes, Eastern no less, they surveyed all that Narrogin had to offer. They traversed the creek, they went to the woodland, and they searched for a place to eat after 8 o'clock at night. They found sport was large on the agenda, occupying the time between noon and teatime so as to be home and indoors before the ABC news. There was an inkling that a cultural life was lacking, the heart and soul difficult to find.

They spoke to all and sundry, locals and blow-ins. There was a common thread emerging, a longing for great days past, of a railway station bustling with life. Harking back to days when the station, in the dead centre of town, brought all sorts of amusements from the Big Smoke and even further a field.



The art explorers had great plans, they thought long and hard, investigated, researched and made hours of video footage. What can we do to help these people invigorate their lives and revitalise the town? The townsfolk need a sense of their identity and knowledge of their place in this great Southland. We've done this before, we know what to do, it might not be as easy as making a bar in a Warsaw station.

The explorers unveiled their concept and it was well received to a fanfare of applause. How great it will be to reuse the train station and, by the way, be able look at ourselves and reflect on the country life beholden by all. It was not too long before some misgivings began to a rise. How much will it cost? Will it be safe? Who will pay for the maintenance? Then trickier details came to light: the town does not own its railway station, it belongs to faceless corporations a long way from the here and now. The tower concept also unpicked some festering wounds of town, stories of moneys misspent and white elephants. It all seemed doomed to failure, when there were some personnel changes in the halls of civic office, and hope flared again.

The future of the tower by Kuba Szczęsny and Kaja Pawalek still hangs in the balance. Yet they have

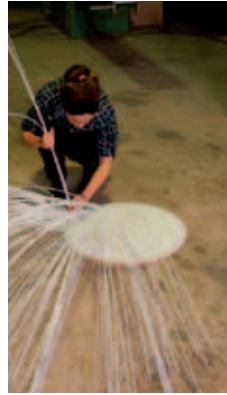
achieved the aims of IASKA's *spaced: art out of place* project. The town *is* socially engaged—albeit in an oppositional way— with hapless inhabitants wandering the streets clutching photoshopped postcards looking for the viewing tower, while others (who seem to hold the balance of power) say, 'Over my dead body will this thing be built in the centre of town'. It may take the video camera of Matylda Salajewska, turned on 'Narroginians', to clarify why a sentient piece of architecture can enliven the town.

In the great Southland, of big sky and big landscape, the three intrepid Polish explorers re-configured the Big Thing, through their Eastern European eyes. There is an ambiguity in its design that is emblematic of the bush and location in a specific space. To be engineered, a magnificent floral object to tower over the dead centre of town, drawing people in and upwards, to look outwards and afar, to see exactly the place where Narrogin lies.

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**NARROGIN
NED CROSSLEY**

In the beginning, we chose Kuba Szczęsny because he'd proposed to 'address the role of common



action in purification of water sources and... water... as common interest point and interaction space for local communities'. Fluid as water though, Kuba's aspirations evolved quickly once the residency began.

Initially, Kuba's residency was to be in two parts: community engagement and concept development over six weeks in March and April; and six weeks to realise the project in October. However this was foreshortened to three weeks and four weeks respectively and intensified with the inclusion of curator Kaja Pawelek and documentary filmmaker Matylda Salajewska.

Karen Keeley (who had secured the residency with IASKA on behalf of partners CY O'Connor Institute and Community Arts Network WA (CANWA) and Rueben Ha—the first assistant on the project—set to gathering resources to ensure an enjoyable and productive stay for the artists, including a beautiful 1920s brick cottage near the railway precinct, and Rueben's car.

The artists arrived and set about meeting the locals. Matylda collected hours of footage for the documentary she was to make of the Narrogin project and—quite quickly really—the artists

formulated an astute assessment of Narrogin community, its values and its psyche.

By virtue of its place in Narrogin's history and as a metaphor for many other examples of disenfranchisement within the community, our derelict railway station drew the artists more than our salty, degraded creek. Water purification gave way to urban renewal and the station became Kuba's preferred 'common interest point and interaction space for Narrogin's communities'.

Due to the timeframe, the creative community workshops were dropped and on the last day of their first residency, Kuba unveiled his concept for a viewing tower with a 'living' skin to focus energy and attention on the railway station precinct and support its redevelopment as community art space, resource centre and connector for the two sides of town. Amidst the resultant excitement and uncertainty around their proposal, the artists departed for Warsaw and their respective day jobs, which they'd kept ticking along in nocturnal correspondence with Poland after long days embedded in Narrogin life.

In October, the trio returned to create a prototype of the tower's hairy covering conceived by Kuba,



Banksia Tower which appeared as the final artistic and architectural intervention is therefore our proposal for the town resulting from the first-hand research, meetings and experience...

assisted this time by new project assistants myself and Michelle Siciliano. Two thousand postcards featuring the completed tower and station were distributed widely, virtually imprinting it in our minds. Alas, Kaja's community photography workshops to develop a photo wall for the Narrogin Agricultural Show weren't patronised and community engagement was limited to an address to the town council and the unveiling events held in Mackie Park and the Narrogin Spring Festival, two days before the artists returned again to Poland. Nevertheless, the concept seemed to appeal to most Narroginians and many were photographed with the hairy beast.

Apart from providing the studio space, involvement with CY O'Connor Institute and CANWA was minimal. The creation of the prototype involved steel fabrication by Wayne Bird (Birds Silos),

Ray Smith Engineering and advice from cabinet makers, Stan and Michael Samulkiewicz.

Although a lasting piece of contemporary sculpture is yet to be realised—the prototype reveals the need for further development—we now have the legacy of a great concept for place-branding Narrogin and the project has been promoted widely through Europe. ARTS Narrogin continues to work with Kuba, the Town of Narrogin and the community to resolve the technical and social issues with the project. It's not the end yet!



NORTHAM / BAKERS HILL : BENNETT MILLER

PROJECT TITLE: *Northam Dogs*
ARTIST: Bennett Miller
COMMUNITY: Northam / Bakers hill
PARTNERS: Avon Valley Arts Society
RESIDENCY DATES: May–June 2011
September–October 2011
EXHIBITION DATES: 18 November–2 December 2011E
(Avon Valley Arts Centre, Northam)



FIELDS AND RESULTS

GEMMA WESTON

Billy Choules told Bennett Miller to bet on one of his dogs in particular during the few months he'd spend in Northam. The dog was called 'Costly Obsession'. It's hard to go bananas when your hot tip is called Costly Obsession, but names aren't necessarily totemic out on the track. More often than not, Costly Obsession brought in the money; 'Optimism' often came in last.

Billy Choules trained dogs for 'country grade' races run on the track that Vince Caruana built inside the trotting ring in 1996. It was Vince that gave the okay for Miller to hitch his camera to the 'bunny' that lures the dogs during training. Billy told good stories, and gave good advice.

Northam is a junction town, where railroads meet and the wheatbelt congregates, supposedly the largest inland city not founded on a prospective mineral fortune. It is also one of two Australian towns to offer the full punter's spectrum: racing, pacing, greyhounds. Assuming the capital city is the departure point for measured rural distance, arriving in Northam requires close to a northeast hour of petrol and displaced dust. The greyhound season, March to October, will see the sunburnt orange and olive framed by the car windows shift to a wetter grey-green, each momentary palette in

the gradual gradient of landscape tones punctuated with a sudden saturation of bright road signs.

Out on the track, each race is roughly 30 seconds of sinew and displaced dust as the dogs follow the line of the lure to a finish that could mean anything, depending on what you've got invested. If you're betting on a costly obsession, perspective will most likely remain fixed on those heightened 30 seconds but more complex and intangible investments shift and multiply perspectives. Beyond the rush of the races and the tricky morals of their monetary outcomes, country racing has an interior language, the lexicon of rituals and codes of a community within a community. *Fields and Results* is Miller's translation of this learnt lexicon: months of immersion in the culture and landscape of rural greyhound racing concentrated into a secondary set of refined formal prompts.





The experience of viewing *Fields and Results* is itself carefully considered to replicate elements of the greyhound race: a metal grate must be ducked under to enter, mimicking the experience of restriction and release. A series of small screens are boxed in enamelled metal casings that reference the colour coding of the dog's racing bibs. Particular boxes are hung at TAB television height, conflating the grassroots of the community with its ambiguous and hidden profiteers.

The screens present documentary 'moving images' shot during Miller's residency, fusing landscape composition with an oblique portraiture. Each indefinitely repeating sequence depicts a 'minor' circumstance occurring beyond the race, which is itself never visible: moments of preparation or of waiting in which the fixed camera catches movement as if incidental, punctuating a sprawling space and time with a lethargic Morse code of actions. Uniformed legs intrude briefly and for undefined purposes on the clay, framed to appear with the vastness of plains; the camera on the 'bunny' impartially watches a lone dog loom out of a cloud of red dust in a blinding sunburst, whilst in an adjacent monitor that bright sun rises in a soft pink real time gradient through imperceptibly swaying scrub.

In 2012, Northam will run its first dog races in the palette-cleansing pastel twilight, under electric light, but during the months that Miller spent at track in 2011, races started in the bright, early afternoon sun. As in much of Australian landscape painting, this particular brightness underscores each element of the installation: beyond its depiction of the rituals of the track and the unique characters of the individuals that informed it, *Fields and Results* presents almost archetypal images of human interaction with a rural landscape. A fundamental tension exists between muted and saturated colour and between sparseness and speed.

Miller's work has previously approached its subjects with metonymic substitutions. *Daschund UN* saw a scale model seating of the United Nations staged with dogs for delegates; *Golf War*, an earlier series of interactive installations, translated moments from the Middle Eastern theatre of war into symbolic miniature golf courses. Impact in each of these projects hinges on the uncanny, poignant absurdity of the shifted situation as events of global significance are recast at a pantomimic yet human scale. *Fields and Results*, however, seeks to distill rather than substitute and, as a result, the local, human scale is recast as a more universal, albeit quiet, drama.



ROEBOURNE : SOHAN ARIEL HAYES & MICHAEL WOODLEY

PROJECT TITLE: *BirndiWirndi – Worlds Apart*
ARTIST: Sohan Ariel Hayes & Michael Woodley
COMMUNITY: Roebourne
PARTNERS: Juluwarlu Aboriginal Corporation
RESIDENCY DATES: 1 June–29 July 2010
EXHIBITION DATES: 26 July 2010
(old Victoria Hotel, Roebourne)



BIRNDIWIRNDI – WORLDS APART: SITE-SPECIFIC DOCUMENTARY

LAETITIA WILSON AND SOHAN ARIEL HAYES

Our right goes back to the blood of the Ngaarda, on this land. The blood of the Ngaardangarli from being born... the blood of Ngaardangarli from living, and the blood of Ngaardangarli from dying.

If you are looking to put ink on paper, this is our ink on paper. This is how it is associated to us because Yindjibarndi are born on Yindjibarndi country, they live on country and they die on country.¹

These are the words of Michael Woodley, an Yindjibarndi man based in Roebourne, Western Australia. They describe a world view that insists on the significance of place, the rights to country as blood rights born out of centuries of living and dying on Yindjibarndi land. They affirm a political stance that is today embroiled in a battle coming out of decades of colonial abuse of a people and a country. There is an urgency to keep affirming such words, especially as the Yindjibarndi are currently fighting for their land rights in the face of looming mining giants. There is also a need to acknowledge the realities of the past and work toward a more hopeful future in the present. This was what concerned Woodley and Perth-based

media artist Sohan Ariel Hayes as they embarked on a collaborative art project in Roebourne. This collaboration resulted in the creation of *Birndi Wirndi – Worlds Apart*, a site-specific documentary projected onto the decommissioned Roebourne pub (Victoria Hotel).

As expanded documentary, *BirndiWirndi – Worlds Apart* takes the documentary out of the traditional screening space to re-cast it onto the walls of the pub. It takes the traditionally dark spaces of new media into the dark space of the Pilbara night to shed light on the even darker spaces of the Roebourne past. The work is a blend of sampled archival footage, sound, text, imagery and hand-made effects. It rides a historical journey grounded in Aboriginal existence in Roebourne, following the story of the pub from communal drinking hole and meeting ground, to pit of despair. It presents the impact of the mining boom, the influx of





workers into Roebourne, the exponential rise in the business of the Victoria Hotel, the granting of citizenship rights (i.e. drinking rights) to Aboriginal people and the death of John Pat and the resulting Royal Commission into Black Deaths in Custody.

For the Pilbara, *BirndiWirndi – Worlds Apart* was a radically novel re-imagining, re-presentation and foremost, *acknowledgement* of a complex and ambivalent history. At one point in the work, a shimmering cascade of beer, blood and semen gushes down the walls of the pub. In Roebourne this has been an inseparable threesome haunting the site, tied to consumption, violence and sexuality. Further in the piece a number of elders have their faces obscured by the liquid morphing into vignettted spectres, whose mirrored forms oscillate and gradually take shape from spirit-like entities to delineate the faces of the elders.² These portraits linger as powerful reminders of a people, who despite the numbing and dumbing intoxication of beer, the brute reality of violence and the callousness of semen, still stand strong in the present as much as the past.

BirndiWirndi – Worlds Apart targeted the pub as the most resonant and enduring sign of a convoluted past. This cinematic memorial visualises

the morphic resonance of the site and, more pertinently, it takes this idea somewhere else, where the memory of the place is re-presented and re-framed to point toward a future for the Yindjibarndi, where the teaching and dreaming will not be forgotten, where there is hope that the worlds will not be apart in antagonism, so much as together in relations of more positive resonance. As elder Allan Jacob states in the final lines of the piece:

We got a Law in our hand, we didn't lost it, we still got it, the Yindjibarndi people still got it, like that, we grip that thing... A lot of land's been broken for Aboriginal people but we Yindjibarndi people standing for one, we are all one, we are helping one another, doesn't matter where we come from, we are all one. We want our Law to stand, we want to teach our kids and that's all.³

1 M Woodley, *Ngurra warndurala buluyugayi wuyumarri: exploring Yindjibarndi Country: Harding Dam, Juluwarlu Group Aboriginal Corporation*, Roebourne, forthcoming.

2 T Malcolm, W King, Y King, Long Mack, M Albert and Old Wally.

3 Allan Jacob quoted in Sohan Ariel Hayes and Michael Woodley, *Birndi Wirndi: Worlds Apart*, video projection, 2010.



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ROEBOURNE
MICHAEL WOODLEY

Like many regional organisations, Juluwarlu first heard of IASKA's *spaced* project via a widely disseminated email that invited regional and remote community organisations to consider participating in a proposed artist residency program where visiting artists would focus on social engagement through artistic practices that might involve 'crossing the boundaries of art, science and technology, social activism, design and architecture'. As the cultural maintenance and community development organisation of the Yindjibarndi Aboriginal people of the remote Pilbara region of Western Australia, we were attracted by the possibilities of extending our educational, cultural and social awareness promotional work via the artistic media and new audiences promised by the *spaced* project.

Even though the Yindjibarndi people had their semi-desert Pilbara tablelands homelands stolen by colonising pastoralists and government policies in the nineteenth century, and were removed and displaced from their country during the twentieth

century and forced to live in terrible poverty on the Roebourne Aboriginal Reserve, and then had to deal with the harsh effects of exponential global mining development and the depredations of racism that overwhelmed the region from the 1960s, the Yindjibarndi have maintained their language, culture, and abiding spiritual and ritual connections with their country. They fought for and won recognition of their native title rights in 2005 and 2007, however, they have learnt that these hard fought for native title rights, like the Western Australian Aboriginal Heritage Act, do not protect their 40,000 year-old sacred rock carvings or their significant cultural sites from the greed of global and Australian iron ore mining corporations. Their ancestral country is under constant threat and is being devastated by mining, despite appeals to Australian governments and Australian courts. In a global economy, Australia is now dependent upon sales of mining resource commodities, and Aboriginal people continue to be beggared: the most disadvantaged Australians on every social and economic measure.

Since its inception in 2000, Juluwarlu has fought to change Australia's attitudes and save their culture, language, Law and save their Yindjibarndi



BirndiWirndi – Worlds Apart targeted the pub as the most resonant and enduring sign of a convoluted past. This cinematic memorial visualises the morphic resonance of the site ...the memory of the place is re-presented and re-framed to point toward a future for the Yindjibarndi...

people from the terrible effects of poverty. We carry out cultural mapping, publish books, create oral and video records, have language maintenance and arts programs, community development programs, and lead the Yindjibarndi struggle for reasonable royalty agreements from the destruction of our ancestral country. Our struggle is that of Indigenous peoples everywhere across the globe as wave upon wave of resource-taking by globalising corporations threatens our very existence. And so, participating in the *spaced* project was one further small action we took up.

Like other communities, we were attracted by the opportunity to learn from the selected artist, but unlike other communities, we were only interested if: (i) a Yindjibarndi artist was an equal creative partner in the project; and (ii) the guest artist was

prepared to create a work that spoke about the issues that mattered to Yindjibarndi. From our experience, on too many occasions, non-Aboriginal artists, like non-Aboriginal corporations, enjoy the experience of Aboriginal country and culture and then enrich their work, careers (and pockets) and assume expertise on Aboriginal matters. Negotiations were held with IASKA and then with their selected artist, and with an agreement reached, we note that the video projection *Birndi Wirndi – Worlds Apart*, and the brotherhood developed between Sohan Ariel Hayes and Michal Woodley, more than met our aims. When the work was shown here in Roebourne, the audience of more than 200 people were delighted by its power. Hopefully, other showings of the work across Australia are equally effective!







- 1 What follows are few considerations on some of the broader issues at play in *spaced: art out of place*. The intention is to look at aspects of the debate surrounding the relatively recent return of interest in socially responsive art. A number of labels have been proposed to name this fluid field of practice—‘relational aesthetics’, ‘new genre public art’, ‘dialogical art’ and ‘social practice’ are some of them—but none has incontestably prevailed over the others. One may suspect that the field itself is a critical/theoretical mirage if it wasn’t for the fact that there are consistent themes running through these new ways of making, and thinking of, art.

This text’s approach is exploratory: it probes into a vast discursive domain and brings to light samples of the controversies that underpin it. Connections between topics and the sections in which they are discussed—identified by Roman numerals—are left somewhat loose. To a certain extent, sections can be read independently of each other. Issues are inevitably simplified and while the side notes expand on some of the matters, sometimes at length, the main text can be hopefully read on its own

- 2 Of course they diverge on everything else, especially the role of the state, which is for counterculture a purely repressive apparatus while the likes of Goebbels considered it the purest expression of the ‘Volk’, the ultimate incarnation of the spirit and historical mission of a people.

- i. I must confess, there was a time when, on certain occasions and if pressed on certain issues, I used to enjoy paraphrasing Goebbels—or was it Goering?—and quip that whenever I hear the word **community** I reach for my revolver. What I reacted against, and I was by no means alone in thinking in this way, was not the idea of community per se but the over pervasiveness of a certain notion of it, namely what social theorists call *gemeinschaft* or ‘organic community’. These are supposedly ‘natural’ communities that are described as homogeneous, connected by natural bonds, endowed with a clear sense of their own identity and able to manage themselves through consensus. This ideal is ubiquitous: one finds traces of it in curatorial rationales for community arts projects, press releases of mining companies, government policy documents and commercial advertisements. It is also equally visible at both extremes of the ideological spectrum: both Goebbels and the founders of countercultural communes of the 1960s longed for the embrace of the quasi-mystical body of a seamlessly integrated community².

Gemeinschaft’s popularity is often a symptom of a nostalgic longing for a lost pre-modern social utopia which glosses over the social relations that characterise modern, urbanised and industrialised societies. It is a subtly coercive construct harbouring an implicit injunction to join in its celebration of a harmonious ‘us’, or else. Its appeal to unity neuters diversity and

hides class, gender and racial conflicts and power imbalances. And how does one reconcile the natural social bonds and univocal sense of identity that characterises *gemeinschaft* with the postmodern emphasis on hybridity, anti-essentialism and radical pluralism?

But in recent times, new and more progressive approaches to the idea of community have emerged. The resurgence of socially engaged practices is certainly a sign of this change and so are several recent strands of social and political theory that are attempting to rethink the meaning of the communitarian bond beyond the idealised essentialism of the organic community³. For example, in, *The Symbolic Construction of Community*⁴, Anthony Cohen argues that the enduring force of the idea of community derives from its fundamental indeterminacy. His argument is that community is a symbolic construct that is shareable by a social group for which it becomes a source of cohesiveness exactly because its meaning is highly variable. Different social sub-groups can give radically divergent interpretations of the same idea of community without compromising the latter's ability to function as a social connector and identifier⁵. The implication of this position is that community is not so much an ontological given but a project, a program or an intention.

This view clearly has implications for socially engaged art, in so far as, from this perspective artists working with communities are not dealing with a unitary communal identity core, but negotiating the conflicting symbolic constructions of the idea of 'us' that motivate those who are recognised, and are recognised by others, as members of a certain community.

- ii. The idea of the close interdependence between the social and the aesthetic is certainly not new to the current art scene, on the contrary, it presents itself right at the heart of the foundation of the modern philosophy of art, namely in Kant's discussion of *sensus communis* in the *Critique of Judgement*. *Sensus communis* is Kant's translation in 'sociological' terms of his fundamental philosophical claim that taste, or aesthetic experience, transcends the merely subjective:

3 See, for example, Toni Negri and Michael Hardt's redefinition of the idea of 'multitude' in M. Hardt, T. Negri, *Multitude: War and Democracy in the Age of Empire* (London: Penguin Books, 2002) or Giorgio Agamben and Jean-Luc Nancy's post-Heideggerian offerings in G. Agamben, *The Coming Community* (Minneapolis: University of Minnesota Press, 1993) and J.L. Nancy, *The Inoperative Community* (Minneapolis: University of Minnesota Press, 1991).

4 A.P. Cohen, *The Symbolic Construction of Community* (London: Routledge, 1985).

5 Cohen does not mention it, but his argument brings to mind Levy Strauss's concept of the 'floating signifier'

The judgement of taste, therefore, depends on our presupposing the existence of a common sense. (But this is not to be taken to mean some external sense, but the effect arising from the free play of our powers of cognition.) Only under the presupposition, I repeat, of such a common sense, are we able to lay down a judgement of taste⁶.

Kant argues that although the beautiful is experienced spontaneously as the expression of an individual subjectivity free of the constraints of any external given rule, it is also something we have in common with others, something that we can communicate and that makes us part of a community. The inter-subjective principle that validates a judgement of taste is not a concept, as it is a case with the judgements of reason, but a feeling:

In all judgements by which we describe anything as beautiful, we tolerate no one else being of a different opinion, and in taking up this position we do not rest our judgement upon concepts, but only on our feeling. Accordingly we introduce this fundamental feeling not as a private feeling, but as a public sense⁷.

This 'public sense', or sensibility, postulates a consonance between the private and the public, the subjective and the inter-subjective, the spontaneity of individual freedom and the accordance to shared modes of feeling.

Kant's discussion of *sensus communis* has several implications for artistic practices aiming to create works by engaging with and intervening in the social body. Firstly, it raises the question of the relationship between the subjective and inter-subjective dimensions of art, for example, the link between the creative freedom of an individual artist and his/her responsibility towards the collective expectations of a community.

Secondly, it implicitly brings into focus the issue of cross-cultural validity of artistic experiences. The 'aesthetic community' that Kant has in mind is undoubtedly a universal one: it is humanity as a whole. The modern attitude that sees art as an expression of a plurality of modes of feeling that depend on gender, race, class and culture was alien to him. Yet Kant's a-historical universalism cannot be easily dismissed. The contemporary globalisation of the art scene presupposes that artworks can

6 I. Kant, *Critique of Judgement*, J. C. Meredith, transl., § 20.

7 Ibid, p. 20.

8 In Kant's view, aesthetic pleasure derives from the free and *indeterminate* interplay of reason and imagination that is triggered by certain objects of art or nature. This play cannot be restricted by *determinate* concepts, regardless as to whether they are theoretical, ethical or utilitarian. Aesthetic judgment is nothing else than the statement that we spontaneously experience such pleasurable feeling and expect others to share this experience, even though we can't prove the legitimacy of this expectation in a reasoned argument.

offer meaningful aesthetic experiences even when taken out of their cultural context.

Thirdly, the ideal of a 'community of sense' seems to implicitly mitigate Kant's emphasis on the autonomy of the aesthetic, a stance according to which aesthetic experience is independent of theoretical, ethical or practical considerations⁸. But reason, ethics and utility are essential means to social cohesion. Reason provides the essential medium for dialogical exchange; utility-focused activities, such as work, are the most important ways in which people relate to each other; moral codes regulate social interaction, governing inter-subjective behaviour and thus ensuring community cohesiveness. If it wasn't for *sensus communis* the Kantian aesthetic would lack a real social dimension.

And these questions—the possibility of art's universality, the inter-subjective communicability and the relevance to utilitarian/cognitive/moral values—still underpin the current debate on the possibility of art's engagement, or re-engagement, with the social.

- iii. For many, the current return to prominence of socially engaged practices represents yet another nail in the coffin of **aesthetics**⁹, a view that is explicitly confirmed by some of the main proponents of this approach to art-making¹⁰. And it is undoubtedly the case that works of this kind often eschew the sensory impact of the finished masterpiece, emphasising instead process, dialogue, social interaction and ephemeral and/or location-specific interventions. But if art is no more than dialogue or social interaction, the spectator who is not directly involved in the exchange risks turning into an eavesdropper or a peeping Tom. And even when a conventionally exhibitable work is produced, its readability tends to depend to a very large degree on a detailed knowledge of the situation from which it emerged.

The demise of aesthetics has a long history. It started, or so the story goes, with Duchamp's denunciation of the 'retinal' in art and subsequently entrenched itself as a dominant paradigm with the advent of the anti-Modernist neo-avant-gardes of the

9 While in everyday language, 'aesthetic' describes the pleasurable experience of beauty in art or nature, in theoretical discourse it has additional uses. For example, it can designate the experience of sense perception in general, regardless as to whether it's pleasurable and/or triggered by a beautiful object. Or it can simply be a synonym of the 'philosophy of art', including philosophic positions that don't consider sense perception and/or the beautiful as essential to artistic experience. While all these uses were originally strictly connected, over time they have gone their own separate ways. This separation occurred quite early, as can be evinced from the fact that Hegel accepted calling his philosophy of art an 'aesthetics' with great reluctance because of the term's implicit suggestion that artistic experience is a merely sensorial affair. The origin of the modern philosophical idea of aesthetics dates back to the early eighteenth century and the work of Alexander Baumgarten, for whom aesthetics was the distinctive knowledge produced by sense-based experience, of which art is a special case. His main intention was to prove that sense experience was not, as it had often been previously argued, an under-developed and confused stage of conceptual reasoning but a distinctive, autonomous and independent form of knowledge in its own right. Baumgarten's idea of the autonomy of aesthetics was subsequently taken up and further developed and modified by Immanuel Kant, who turned it into one of the foundational concepts of modern Western thought.

10 'To transcend the Modernist, vision-centred paradigm and its spectatorial epistemology, we need a reframing process that makes sense of this more interactive, inter-subjective practice that is emerging. We cannot judge the new art by the old standards.' Suzi Gablik, *Connective Aesthetics: Art After Individualism*, in S. Lacy, ed., *Mapping the Terrain: New Genre Public Art* (Seattle: Bay Press, 1995), p. 83.

11 Hal Foster's, *The Anti-Aesthetic*, was the poster-boy of this anti-Formalist turn. See H. Foster, ed., *The Anti-Aesthetic: Essays on Postmodern Culture* (Seattle: Bay Press, 1983).

12 D. Hickey, *The Invisible Dragon* (Chicago: University of Chicago Press, 1993).

13 Bourriaud's contribution to the revival of interest in aesthetics is clearly due to the success of *Relational Aesthetics*. Lyotard's main offering has been his re-interpretation of Kant's sublime in a postmodern framework. Ranciere is currently the most debated of these theorists. Central to his approach to the aesthetic is the idea that a community is constituted through a shared process of structuring of sense experience, which he famously defined as the 'distribution of the sensible'. This means that the common world specific to a given community is, in essence, a constructed perceptual field in which social relationships are given as 'aesthetic' experiences. In this sense, the common world is also a 'common sense' or *sensus communis*. Ranciere, however, also discusses what he calls the Aesthetic Regime, a concept that is more directly relevant to the art realm. 'Regimes' for Ranciere are historically specific 'worlds' produced by the distribution of the sensible and the 'aesthetic regime' is the period that more or less coincides with modernity. There are, therefore, two 'aesthetics' at work in Ranciere's writings: the aesthetics of the distribution of the sensible, which is trans-historical and synonymous with *a priori* structured sense perception—a concept similar to the *a priori* categories of sensibility discussed in the Transcendental Aesthetic section in the *Critique of Pure Reason*—and that of the 'aesthetic regime', which is historically specific and closer to the meaning of an *a posteriori* free play of the faculties discussed by Kant in the *Critique of Judgement*.

14 As Pierre Bourdieu, among others, argued, there exist non-financial cultural assets that can be exchanged and accumulated in order to gain social promotion and which constitute an economic system of non-monetary values.

1960s and 1970s¹¹. The new art of that period rejected beauty in favour of conceptual criticality and subversive semiotic play. Greenberg's idiosyncratic, neo-Kantian formalism became the main target of successive waves of anti-Modernist trends and, due to this, aesthetics became associated with Modernist elitism and political conservatism.

But since nothing in the history of culture is denied a revival, there have been signs that aesthetics might be on the way back. For example, David Hickey, an art writer whose opponents describe as conservative, has argued for a return to beauty in the widely debated, *The Invisible Dragon*¹². But the most influential recent rehabilitation of aesthetics is due to more theoretically ambitious works, especially the writing of Jean-Francoise Lyotard, Nicolas Bourriaud and Jacques Ranciere¹³.

The problem is that the news of beauty's fall from grace has not filtered through to the general public. This creates a dilemma for artists wanting to reach communities: the latter expect what the former are often not willing or able to offer: self-expression, a recognisable subject matter and, first and foremost, aesthetic pleasure.

- iv. Things used to be simple: on the one side there was the addressor—say a painter, writer or dancer—and on the other the addressee: a viewer, reader or spectator. The former created a work; the latter experienced it. An **audience**, on the other hand, is more than an abstract addressee or a generic public: it's a party to an economic exchange, a player in the production/consumption cycle, even when the product is free of charge¹⁴. The audience is of great importance to funding bodies, sponsors, impresarios and anyone with an interest in the economic side of art—although not always to artists—because it provides one of the few measurable quantitative criteria in an industry in which output is usually assessed on the basis of intangible qualitative standards.

The nature of the audience—or at least of certain types of audiences—as a participant in an economic and communicative exchange has been affected by changes to the relationship

between addressor and addressee brought about by the avant-gardes. One of the first to notice and write about this was Umberto Eco in his seminal, *The Open Work*¹⁵. Eco's argument is that some twentieth century avant-garde trends are characterised by their intent to involve the audience in the creative process. This is achieved by creating 'open works', works, that is, which have been left deliberately unfinished and are offered to the addressee as something that requires his/her intervention to be activated or finalised¹⁶. The fact that addressees are no longer passive consumers of an artistic product but de facto co-producers changes the fundamental structure of the inter-dependent relationship between author, work and onlooker.¹⁷

Eco's account postulates a sophisticated addressee who is able to actively engage with 'open' works created by highly experimental artists. The real issue presents itself when such artists try to engage non-specialist audiences. This is a fundamental problem for the area of practice that is usually known as community art. In order to deal with this problem, artists and producers working in this area have sometimes opted to blunt the experimental edge of their practice in the hope to make it more accessible to less informed audiences¹⁸. So while the ideal of a participating addressee is espoused by both 'elitist' avant-gardes and 'populist' community arts, their respective strategies to achieve such a goal can be very different. The challenge for the current forms of socially engaged art is to devise modes of practice that can overcome the old dialectical opposition between avant-garde and community art and create works that accommodate both participation and experimentation.

- v. The 'death of the **author**'¹⁹ is one of the many demises announced by modern cultural theory (other illustrious pseudo-departed include painting, aesthetics, the novel, history and Western metaphysics, not to mention God and the Y chromosome). Yet authors, paintings and novels are still around us in seeming good health. Are they just empty shells, zombies artificially kept alive by market and/or institutional interests? Or was the announcement of their death premature?

15 E. Umberto, *The Open Work*. A. Cancogni, translator (Cambridge, MA: Harvard University Press, 1989).

16 'A work of art, therefore, is... an open product on account of its susceptibility to countless different interpretations which do not impinge on its undeletable specificity. Hence, every reception of a work of art is both an interpretation and a performance of it, because in every reception the work takes on a fresh perspective for itself. Nonetheless, it is obvious that works like those of Berio and Stockhausen are "open" in a far more tangible sense. In primitive terms we can say that they are literally "unfinished": the author seems to hand them on to the performer more or less like the components of a construction kit.'" (Eco 4)

17 The most glaring example of the enormous import of this change is to be found in contemporary online culture, in which phenomena such as creative commons, user-generated content, open-source design and crowd sourcing are increasingly erasing any difference between author and audience.

18 Of course, there have also been, and continue to be, many artists who create exceptionally sophisticated works for non-specialist audiences. The Russian Futurists and Constructivists, Berthold Brecht and, to a certain extent, Andy Warhol and Joseph Beuys are well-known cases in point.

19 'Author' is here used in its broader sense to indicate the creator or origin of any kind of creative work, not just a literary text.

Socially responsive art, too, takes traditional ideas of authorship to task, at least in so far as its participatory approach entails a sharing of authorial functions between professional artists and ordinary people. While artists have often collaborated with other artists, the sharing of authorship between professional and non-professional co-creators presents new problems. More specifically, what are the legal and other rights of the non-professional collaborators? Should they be paid, credited and share the intellectual property of the work?

In practice, crediting and paying community participants is generally not a great problem and it is often done. The real issue is the relationship between these types of collaborative arrangements and the economic and institutional structure of the art world. It is often the case that regardless of the amount of credit given to non-professional collaborators it will always be the professional artist's 'cultural capital' that will grow as a result of the collaboration. This is simply because community participants have no real acknowledged institutional role in the art industry, nor do they usually seek it. Artists move from community to community and each of the participatory projects they create or facilitate will add to their professional resumes.

In *One Place after Another*²⁰, Miwon Kwon argues that once the artwork exits the museum, the exhibition, the art magazine, the art school or any other institutional site, its artistic nature can only be legitimated by the authorial function provided by the artist. The paradoxical effect of this situation is that artistic practices that take place outside mainstream institutions and involve the participation of 'ordinary' social groups reinforce rather than weaken the traditional authority of the artist.

- vi. A drive to self-transformation is the hallmark of the modern avant-garde, which, due to this impulse, is set on a permanent collision course with art's **institutional framework** (the latter comprises not only the museum but also art history, academe, the market, specialist media and other such enterprises). Institutions exist to establish and protect a canon of stable values and hierarchies, both cultural and economic; they create monuments, protect heritage. It's a legitimate and useful job. But can they accommodate the avant-garde's impetus to permanent reinvention?

20 M. Kwon, *One Place after Another: Site-Specific Art and Locational Identity* (Cambridge, MA: MIT Press, 2002).

This question is especially topical now that we are witnessing the resurgence of practices that intervene in the social context and do so largely outside the gallery circuit. Such renewed resistance to conventional institutional practices was to be expected. It would be disappointing if after over a century of intense artistic experimentation and revolutionary tensions of all kind, the artistic avant-gardes had not dented the conventional 'from the studio to the gallery to the collection' circuit. And it would be even more disappointing if artistic experimentation were limited to a renewal of the formal and thematic aspects internal to the work and not take into account the external relationship between the work and the social context.

The danger, however, is that the potential inherent in a creative re-imagination of art's institutional function is reduced to an either/or non-dialectical polarity between an inside and an outside of the institutional fold. In reality, no 'alternative' art practice can exist in a complete institutional vacuum. Even when participatory, dialogical or activist artists do not occupy the centre stage of the main biennales, art fairs and art collections—but some do—they are certainly not excluded from *all* organised activities that constitute the art world at large. These artists teach in art schools, work on public art commissions, participate in a variety of art festivals, write for journals, receive grants and donations, undertake art residencies, talk at conferences, participate in a variety of paid community cultural activities and so on and so forth. But more to the point, they also collaborate with unions, municipalities, schools, government instrumentalities, community associations, prisons and many other forms of non-artistic institutions.

In reality, what one faces is always a situation in which different artistic, cultural and social practices are mediated by different types of institutional formations that interact with each other in range of different ways. Of course, the economic power and socio-political alignments of institutions varies enormously. The Guggenheim Museum and a local community organisation occupy very different institutional spaces. The challenge is to account for the nature, and concrete socio-political effects, of the complex relationships that develop between different institutional structures.

But, then, what is an institution? For John Searle²¹, institutions are founded on a collective agreement that confers a certain status and power to a person or object on the basis of which they are enabled to perform certain functions. Thus, the status of ‘judge’ allows certain individuals the ability to send other people to jail. Both the function and the conferral are not natural phenomena—one is not born a judge—but socially determined processes. Institutions are, in this sense, the ‘grammar’ of social relations:

In art theory the role of the institution started to be addressed systematically in the 1960s and 1970s by authors such as Arthur Danto and George Dickie (as well as, from a very different perspective, Pierre Bourdieu) and in art practice by the so-called ‘institutional critique’ movement, which boasted key artists like Michael Asher, Daniel Buren, Hans Haacke and, in more recent times, Barbara Bloom and Andrea Fraser. But there are fundamental differences between the two. Danto’s and Dickie’s works are steeped in the tradition of Anglo-American analytic philosophy and represent an attempt to provide a re-definition of the concept of art that responded to the radical changes brought about by the twentieth century avant-gardes. Their core argument was that since post-Duchampian art spans a potentially limitless range of techniques, materials and conceptual approaches, there is no quality or characteristic intrinsic to an object or event that can be called ‘artistic’: art is merely a status conferred by social convention/consensus. The ethos of the artists associated with institutional critique was radically different. Their aim was to reveal and disrupt the invisible institutional rules that shape the relationship between the work and the public. They took ‘institution’ to be not a neutral legitimating apparatus but an instrument of control and dominance that reinforced unequal power relations.

21 J.R. Searle, What is an Institution? In: J.C. Welchman, ed., *Institutional Critique and After* (SoCCAS Symposia Vol. 2) (Zurich: JRP-Ringier, 2006).

22 Benjamin H.D. Buchloh, Conceptual Art 1962–1969: From the Aesthetic of Administration to the Critique of Institutions, *October*, Vol. 55 (Winter, 1990) (Cambridge, MA: MIT Press).

For Benjamin Buchloh, this split was reflected within Conceptualism. In his seminal, ‘Conceptual Art 1962–1969: From the Aesthetic of Administration to the Critique of Institutions’²², Buchloh argued that institutional critique represented a salutary departure from the dead-end route taken by early Conceptualism. More specifically, he argued that artists like Kosuth and Art & Language not only embraced the decontextualised,

socially neutral, a-political stance of Anglo-American analytic philosophy but also substantially failed to break away from typical Greenbergian values such as aesthetic autonomy and self-reference.

Kosuth was arguing, in 1969, precisely for the continuation and expansion of Modernism's positivist legacy, and doing so with what must have seemed to him at the time the most radical and advanced tools of that tradition: Wittgenstein's logical positivism and language philosophy... Thus, even while claiming to displace the formalism of Greenberg and Fried, he in fact updated Modernism's project of self-reflexiveness. For Kosuth stabilised the notion of a disinterested and self-sufficient art by subjecting both the Wittgensteinian model of the language game as well as the Duchampian model of the readymade to the strictures of a model of meaning that operates in the Modernist tradition of that paradox Michel Foucault has called modernity's 'empirico-transcendental' thought.²³

Conversely, the works of artists like Buren achieved a...

... displacement of the traditional sites of artistic intervention and of reading (which) resulted in a multiplicity of locations and forms of display that continuously played on the dialectic of interior and exterior, thereby oscillating within the contradictions of sculpture and painting and foregrounding all those hidden and manifest framing devices that structure both traditions within the discourse of the museum and the studio.

Furthermore, enacting the principles of the Situationist critique of the bourgeois division of creativity according to the rules of the division of labour, Buren, Olivier Mosset, Michel Parmentier, and Niele Toroni publicly performed (on various occasions between 1966 and 1968) a demolition of the traditional separation between artists and audience, with each given their respective roles. Not only did they claim that each of their artistic idioms be considered as absolutely equivalent and interchangeable, but also that anonymous audience production of these pictorial signs would be equivalent to those produced by the artists themselves.²⁴

²³ Ibid, p. 124.

²⁴ Ibid, p. 139.

Therefore, for Buchloh, these artists made it possible for the criticality inherent in Conceptualism to be applied to the broader socio-political conditions that constitute the conditions of possibility of art and aesthetic experience within historically specific contexts.

While current participatory practices have emerged in the wake of such openings, they are usually more constructive and less interested in frontal attacks against the mainstream. They prefer instead to create works that define their own modes of interaction with the social context. Existing at the margins or outside major museums or high profile exhibitions, these works need to, as it were, carry their own custom-designed institutional shell, ephemeral and localised as it may be, to have a temporary home in the community.

There are countless examples of this approach. One which is discussed by Grant Kester in *Conversation Pieces: Community and Communication in Modern Art* (Berkeley, CA: University of California Press, 2004), is *Wochenklausur's, Intervention To Aid Drug-Addicted Women*²⁵, in which a boat is transformed into a meeting point where experts, activists and politicians workshop new ideas on how to deal with the issue of drug abuse in their community. The fact that the boat was presented as an 'art project' transformed it in a kind of 'conversational safe house', in which art's perceived autonomy and separateness from everyday life allowed participants to freely express ideas that would have been in conflict with their social roles had the discussion taken place outside the protection of the aesthetic.

The choice and/or design of the site and the definition of the rules governing the social interaction between those who temporarily inhabit it are essential to the way these participatory art events function. Creating a work is tantamount to establishing an ephemeral quasi-institutional structure aimed at fostering a renegotiation of existing social roles and relationships.

- vii. The proliferation of artistic practices that address the relationship between the work and the social context in which they intervene can sometime affect traditional division of labour between artist, curator, facilitator, activist and producer.

25 G. Kester, *Conversation Pieces: Community and Communication in Modern Art* (Berkeley, CA: University of California Press, 2004).

How does one curate art projects that don't conform to the conventional production/distribution cycle that connects the studio, the gallery and collection? Can one 'curate' socially engaged projects, ephemeral events, residencies, temporary interventions in public space? How does one shape and guide the interaction between artists, places and communities and the artistic outcomes that emerge from them?

Originally the main, if not the sole, duty of the **curator** was to look after a collection and occasionally organise in-house exhibitions, an honest but not exceedingly glamorous craft. Late last century, more and more curators turned into exhibition organisers operating independently of museums or collecting institutions. As the world's art scene became more confusingly pluralistic and globalised, curators took the role of trend spotters who could extract intelligible patterns from the confusion and present them in the new national and international group shows that constituted the backbone of the contemporary art world. These types of professionals now pick winners and establish hierarchies, a role they share with influential dealers and collectors, having first taken it away from art critics and academics.

No matter how much one tries to broaden the idea of what curatorial practice might be, it is hard not to see it as fundamentally a matter of selecting and displaying artworks according to a certain rationale and within the confines of a given exhibition space be it a museum or a temporary venue. It is hard to think of curators as something different than a hybrid between old fashion connoisseurs, shrewd gatekeepers of power hierarchies and interior decorators.

A symptom of the Modernist/formalist approach still influencing many curators is their frequent conviction that ephemeral, context-responsive and socially engaged practices should be kept out of art galleries or mainstream exhibiting institutions. This is not because they regard them as unworthy but 'for their own good', that is, to protect the purity of their otherness and outdoor rustic wholesomeness. Clearly, the lesson of 'Towards a New Laocoon'²⁶ has not been forgotten and art genres are still seen as having a transcendental essence that should

26 Clement Greenberg's influential essay was first published in the *Partisan Review* in 1940.

not be contaminated by mingling modes of practice and their designated sites of presentation.

The consequence of this position, perhaps unforeseen by those who upheld it, is that galleries should only show works that have been specifically made for the 'white box', hence denying galleries any role in presenting and documenting some of the most important and influential trends and artists of the twentieth and twenty-first centuries. To give just two of the many possible examples, this stance would deem unsuitable for inclusion in a gallery exhibition many important works by Marcel Duchamp—including *Fountain*, if the original were to be found—and Joseph Beuys.

- viii. Works of art have been specifically made for the white cube for a couple of hundred years, that is to say, since the birth of the modern **museum**. Before that there was the *wunderkammer* or cabinet of curiosity, a private collection of precious objects notable for their beauty, historical significance, rarity or strangeness. In them, artworks were shown side by side with stuffed exotic animals, precious stones, scientific instruments, rare manuscripts and a whole array of other curious or wondrous things.

In the eighteenth century, museums started to turn into public institutions and to specialise in different areas of competence, such as art, natural history, history, war and a variety of other subjects. The advent of art museums, commercial galleries and salons, or temporary exhibitions, radically changed the economic conditions of the art world. There were all these new empty rooms hungry for art and ready to pay for it, so artists obliged. Artists' main activity ceased to be the creation of large, public works for churches, palaces or city squares. The new market conditions required artworks to be portable and fit the domestic environment of private buyers or the abstract public space of the museum.

In more recent times, museums have become increasingly corporatised. The emergence in the 1990s of a younger generation of artists working outside mainstream institutions

is partly a response against the rapid expansion of neo-liberal managerialism in the arts. Andrea Frazer, one of the leading artists currently working on art/nexus, has often addressed this in her works and writing.

Economists talk about a 'virtuous growth cycle' in their favourite emerging markets. I'd say museums have entered into a vicious growth cycle of ever-expanding costs and expenditures. They need bigger shows to raise more money to have bigger shows. They need more staff to raise more money to raise more staff. They need to raise more money to have more space to have more fundraisers. They need to build bigger spaces to show bigger art that draws bigger audiences and justifies building bigger spaces, and so on.²⁷

But there have also been attempts to reform the museum and to make it more relevant to non-studio-based practices. A recent, if short-lived, attempt to reform the organisational and programming practices of large, mainstream art establishments in order to make them more responsive and participatory was the so-called New Institutionalism movement, a term borrowed from social sciences and loosely applied to a new approach to arts management.

New Institutionalism is characterised by the rhetoric of temporary/transient encounters, states of flux and open-endedness. It embraces a dominant strand of contemporary art practice, namely, that which employs dialogue and participation to produce event- or process-based works rather than objects for passive consumption. New Institutionalism responds to (some might even say assimilates) the working methods of artistic practice and, furthermore, artist-run initiatives, whilst maintaining a belief in the gallery, museum or arts centre and, by association, their buildings, as a necessary locus of, or platform for, art²⁸.

It should be noted that the debate on New Institutionalism took place mainly in Northern and Central Europe where there still existed a strong belief in the central role of the state in providing essential social services, including culture and the arts²⁹.

27 A. Frazer, The museum is not a business, it is run in a business-like fashion. In: M. Townsend, *Beyond the Box: Diverging Curatorial Practices* (Banff: Banff Centre Press, 2003).

28 C. Doherty, New Institutionalism and the Exhibition as Situation. In: *Protections Reader* (Graz: Kunsthaus Graz, 2006).

29 Even more recent is the renewed theoretical interest in a revitalisation of supposed 'third wave' institutional critique by theorists such as Gerald Raunig and Gene Ray. See G. Raunig and G. Ray, eds., *Art and Contemporary Critical Practice: Reinventing Institutional Critique* (London: May Fly Books, 2009).

ix. Surprisingly, the question of the institution is somewhat overlooked by Nicholas Bourriaud in his widely debated, *Relational Aesthetics*³⁰. The main strength of the book is in its title, the polemic force of which is palpable if one considers how starkly it contrasts the late-modernist aesthetic ideal that Michael Fried so aptly described as 'absorption'. Absorption and **relationality** are neat polar opposites: on the one hand stands the aloofness of high formalist works cocooned in the transcendental separateness of their idealised space, on the other, an aesthetic approach that posits art as a form of intervention in situations of social exchange that are embedded in the specificity of the here-and-now.

While Bourriaud wasn't the first to describe new socially focussed art as relational³¹, he certainly must be credited with turning the concept into one of the most chewed-on topics in contemporary art theory and criticism. Bourriaud's argument is by now very familiar: relationality is a new critical paradigm that identifies and explains the new modes of socially focussed artistic practice that emerged in the 1990s. For Bourriaud, such works come into being as works through situations and social interactions that they help to generate. Their everyday equivalent is the well-planned party, that is, a constructed event from which the aesthetic potential is released by the social interaction between its participants.

Bourriaud's main reference point is Debord's, *Society of the Spectacle*³², the central idea of which was that modern capitalism had expanded to such a degree that it had alienated not only labour but also inter-personal relationships, such as friendship and other informal and non-economic modes of sociability. For Bourriaud, relational works resist this situation, de-commodify interpersonal relationships and promote the creation of new, creative ways of being together outside the logic of the market. Politically, this is a 'small target' strategy: art does not take on the system, as in the old days of the utopian avant-garde, but it operates in the gaps and interstices that are still left untouched by the capitalist spectacle.

Unfortunately, Bourriaud fails to address the real-life implications of his abstract model for a resistant art producing non-

30 N. Bourriaud, *Relational Aesthetics* (Paris: Presses du réel, 2002).

31 The term is used several times in Lacy's, *Mapping the Terrain: New Genre Public Art* (Seattle: Bay Press, 1995).

32 G. Debord, *Society of the Spectacle* (New York : Zone Books, 2006).

alienated social relations. For example, the artists he champions are well entrenched in the market system and can scarcely be described as being immune to capitalist appropriation. But most worrying is Bourriaud's lack of attention to the impact of the institutional context on the nature of the social interactions created by the works he describes. In many cases, it is as if it didn't matter whether such artistically contrived social situations took place in a designated artistic container or in other types of institutional envelopes, such as, say, a street or a work place.

Furthermore, despite its ostensible radicalism, his thesis hinges on that most traditional and Kantian of all aesthetic values: form. Over and over, Bourriaud reminds the reader that the artists he discusses do not carry out sociological experiments but create works of art in which what really counts is their 'form', although he fails to provide an acceptable explanation of what he means by that.

- x. While descriptors such as 'relational' or 'dialogical' clearly hint at a new concept of the **artwork**, the latter is often perceived by art professionals and educated audiences alike in fairly traditional terms. What still prevails is the Modernist ideal of the work as a fully present, fully resolved aesthetic plenitude, whose radiance is locked away forever behind the protective screen of its aura and radical otherness.

Minimalism was one of the first modern movements to expose the work to the contagion of the here and now. This may seem surprising given that Minimalist works look deceptively similar to hard-edge abstraction, which was one of the prime manifestations of Modernist formalism. The reality is that Minimalist works often transgressed some of the fundamental tenants of high Modernism by hybridising painting and sculpture and addressing the physical and perceptual space around them. As its critics remarked with disapproval³³, Minimalism changed the relationship between the work and the spectator by placing them in the same spatial, psychological and architectural envelope, thus contaminating the purity of contemplative detachment.

This focus on the relationship between work, context and onlooker was taken further by many other movements of the time. Fluxus,

33 Michael Fried famously found them guilty of 'theatricality', which is the term he used to describe works that took into account the exhibition space and the situation of the onlooker instead of retreating into an auratic cocoon.

Land Art, Institutional Critique, Body Art, Happenings and that one-man movement, Joseph Beuys, are just some of the trends that opened the work to such realities as the institutional framework, the natural environment, the human body and social context. It was no longer a question of *representing* these phenomena but of treating them as sites of artistic intervention. The various realities that make up that horizon of experience we call 'life' started to be seen not just as the subject matter but as the medium, the site of production and the site of presentation of the work.

By renouncing this traditional model of auratic separateness from the everyday, socially engaged works and other companion practices have subjected the work to what one might call a process of 'ontological weakening'. The work has become more dispersed and transient, it unfolds through time and space as plurality of partial manifestations and modes of being, as a node in a network of dialogical and co-dependent relations with other works, people, situations. This idea of the work brings to mind classic post-structuralist concepts such as inter-textuality and *differance*. In both cases, we are dealing with a situation in which a statement, be it an artwork or any other kind of communicative or signifying utterance, is never really, as it were, fully present because it is always dependent on something that is somewhere else or not yet here or not here any longer³⁴.

- xi. Every time a new cultural development emerges, let's say a new artistic trend, the whole discursive domain to which it belongs changes to accommodate it. It is not just a question of making room for something that wasn't there before, but of understanding how the new shifts, to some degree, all pre-existing relationships between the various components of the field. This is why the rise of new participatory and collaborative practices is inducing us to reconsider the role and nature of the museum, of the artwork and of the relationship between the creator and the receiver of the work³⁵.

It is not a question of disavowing the gallery system or denying any validity to the idea of art-making as individual self-expression

34 Derrida's concept of *differance* is a pun combining 'differ' and 'defer'. It expresses the relativism of all linguistic expressions within Ferdinand de Saussure's theory of the differential, or relational, nature of language. For Saussure, individual linguistic signs—considered at the level of both the signifier and signified—can only be understood in relation to other signs from which they differ. And since no sign can exist in isolation the process of continuous referral/deferment is limitless: to understand 'a' we need to refer to 'b' but we can only grasp 'b' if we look at 'c'... and so on, endlessly. Meaning is therefore a precarious and transient moment in this perpetual movement across a network of differences.

35 Of course, current socially focused art is just a relatively new addition to a larger family of related trends that have attempted, to a greater or lesser degree, to go beyond the idea of art as the creation of a beautiful object to be savoured in quiet contemplation within the safe confines of a well lit and tastefully designed gallery environment. Previous incarnations of this approach include illustrious movements such as Dadaism, Surrealism, Futurism, Constructivism, Fluxus, Happenings, Body Art and Institutional Critique.

and creation of beautiful forms. These institutional and conceptual constructs are still valuable and have a function to play, although much less absolute than the people who cannot see beyond them believe. The real task is to develop new **strategies** to open up the apparatus we have inherited from Modernism. This fundamentally involves breaking rules, disrupting habits and abandoning well-trodden paths. In some cases, this is already happening and there are pragmatic steps that can be, and have been, taken in this direction.

For example, exhibitions need not always be regarded as the be all and end all of artistic programming. They are still relevant, of course, but only as one component in a series of inter-related activities through which works are researched, facilitated and developed. It may also be worth spending less time worrying about the architectural envelope. Art still needs a roof but too many art organisations strain under the financial and logistic pressures exerted by their physical shell. And due to this, artistic research and production often take second, or third, place to the maintenance, renovation, expansion and beautification of the building.

Aggressive defending of institutional brand identity is also detrimental. Cross-organisational partnerships are often an effective way of mitigating excessive preoccupation with institutional empire building. This is because partners need to open their institutional boundaries and adapt their practices to allow the collaborative process to occur. Institutional collaboration can and should echo the participatory ethos of the new community-engaged practices they support.

But the excesses of brand promotion and profile management do not stop at the door of the gallery or museum. Individuals, artists primarily, but also more recently curators, have become brands. Who can forget that legendary photoshoot of Jackson Pollock in *Life* magazine? It was used to brand not only a commercially and critically successful artist but also the whole idea of American individualism and liberty at a time when the Cold War was intensifying. Later, Andy Warhol dedicated his whole artistic life to exploring, and personifying, the image-building industry. In more recent times, the marketing campaign

behind the so called YBA (Young British Artists) phenomenon epitomises the unabashed confluence of art, financial interest—courtesy of Saatchi & Saatchi—and political spin: courtesy of Tony Blair’s ‘Cool Britannia’ sloganeering.

- xii. Excesses of promotional, or self-promotional, spin notwithstanding, artistic ideation cannot do without the unchecked spontaneity of the subjective approach. But this is only part of the creative process and the issue, which lies at the very heart of participatory practices, is, of course, how to balance the subjective and inter-subjective moments of the aesthetic.

The fact that this question was also the core preoccupations of the *Critique of Judgement* is a sign that **Kant’s legacy** still shapes the way we make sense of these practices³⁶. Even the most advanced recent theoretical works still rely on Kantian aesthetic constructs. Umberto Eco, for example, blunts the radical edge of the notion of the ‘open work’ by arguing that the authorial is still partially preserved because the agency of the artist somehow pre-determines what emerges from the process of audience participation³⁷. Bourriaud insists that what counts in relational works is their ‘form’. Jean Francois Lyotard constructs his whole postmodern aesthetics on a revision of the theory of the sublime. And even Grant Kester, possibly the most socially oriented of these writers, has to bring back the old idea of the autonomy of the aesthetic to explain wochenklausur’s work.

If anything can be said about new participatory art it is that, perhaps more than any other current trend or movement, is forcing us to reconsider, yet again, the theoretical horizon created by the *Critique of Judgement* and the institutions we have inherited from Modernism. Of course, this has always been the duty and the pleasure of the avant-gardes, both old and new, even though we now too often forget it. But even if the utopian impetus of the early twentieth century avant-gardes is now anachronistic, the questioning of the place of art in the social context should not be sacrificed to the management of the status quo.

36 In *Homo Aestheticus* (Chicago: University of Chicago Press, 1993), Luc Ferry, one of France’s so-called *nouveaux philosophes*, argued that the issue of the relationship between subjectivity and community made aesthetics a theoretical field in which a new idea of humanistic subjectivity manifested itself in its purest and most exemplary way. Ferry’s argument is a familiar one: the historical arrival on the European cultural scene of the ideal of the self-grounding, self-legislating autonomous subject sanctioned the end of the old order that was dominated by the authority of external (to the subject) forces such as God, tradition and established hierarchies. But modern individualism has a problem: it undermines the role of an inter-subjective common ground of, that is to say, a community. Thus, individualism can potentially destroy the traditional communitarian bonds associated with the ancient regime and affect the transition between the organic community (*Gemeinschaft*) to contractual community (*Gesellschaft*). Ferry’s main point is that Kant’s reflection on *sensus communis* provides the basis for an ‘aesthetic democracy’ in which subjective and inter-subjective dimensions of the artistic experiences are balanced and harmonised.

37 ‘In other words, the author offers the interpreter, the performer, the addressee a work to be completed. He does not know the exact fashion in which his work will be concluded, but he is aware that once completed the work in question will still be his own.’ (Eco 19)





ART ORIENTÉ OBJET

(MARION LAVAL-JEANTET & BENOÎT MANGIN)

aoo.free.fr

SELECTED SOLO EXHIBITIONS

- 2011 *Plutôt que tout*, La Maison Populaire, Montreuil, France
La part animale, Centre d'art contemporain Rurart, Poitiers, France
May the Horse live in me, galerie Kapelica, Ljubljana, Slovenia
- 2010 *L'alalie*, Le Magasin, Grenoble, France
Niward-Darwin, Muzz Space, Kyoto, Japan
- 2009 *Veilleurs du monde 3*, Maison des arts Georges Pompidou, Cajarc, France
Unrooted Trees, Espace Doual'art, Douala, Cameroun
- 2008 *La peau de l'autre*, Galerie Anton Weller, Paris, France
- 2007 *Art Orienté Objet*, Loop, Video Art Festival, Barcelona, Spain
Art Orienté Objet, Galerie Incognito, Monaco

SELECTED GROUP EXHIBITIONS

- 2012 *Hors Piste*, Centre Georges Pompidou/Musée de la Nature et de la Chasse, Paris, France
- 2011 *Alter Nature*, CIAP, Hasselt, Belgium
Certified Copie, Fondation Verbeke, Kemzeke, Belgium
Second Life, Casino Luxembourg, Luxembourg
Synth-ethic, curated by Jens Hauser, Naturhistorisches Museum, Wien, Austria
Corps, prothèses et bio-objets, Le Garage, Béthune 2011.
CyberArts 2011, International Compendium, Prix Ars Electronica 2001, Linz, Austria
Bêtes Off, curated by Claude d'Anthenaïse, La Conciergerie, Paris, France

- 2010 *10 ans : un musée, un frac, une collection*, Musée des Abattoirs, Toulouse, France
Festival des jardins, Chaumont-sur-Loire.
Retours d'Afrique, 7e Gonesse Biennial.
Fantasmagoria, Dreamtime, curated by Pascal Pique, Grotte du Mas d'Azil, France
10 000 Lives, Gwangju Biennial, Korea.
A Treetop Odyssey, Institute of Contemporary Art, London, United Kingdom
- 2009 *Sk-Interfaces*, Casino Luxembourg, Luxembourg
Genipulation, Centre Pasquart, Bienne, Switzerland
Festival International d'Art Contemporain d'Alger, Musée d'Art Moderne, Alger, Algeria
Bio-art Teentoonstelling, Verbeke Foundation, Kemzeke, Belgium

SELECTED PROJECTS AND AWARDS

- 2011 *Golden Nica*, Ars Electronica, Linz, Austria
2007 *Villa Kujoyama*, Kyoto, Japan

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JULIA DAVIS

www.juliadavis.com.au

SELECTED SOLO EXHIBITIONS

- 2010 *Julia Davis*, Conny Dietzschold Gallery, Sydney, Australia
Levelled ground, IASKA spaced: art out of place, Mukinbudin, Australia
- 2009 *Julia Davis*, Peloton Gallery, Sydney, Australia
- 2007 *in relation*, Peloton Gallery, Sydney, Australia
- 2006 *towards perigee*, Tin Sheds Gallery, Sydney, Australia

- 2005 *pneumatic skin*, Esa Jaske Gallery, Sydney, Australia
 2003 *divesting skin*, Sydney College of the Arts, Sydney, Australia
 2000 *Past Tense*, Manly Regional Art Gallery and Museum, Sydney, Australia

SELECTED GROUP EXHIBITIONS

- 2012 *Drawing Lines in the Sand*, curated by Claire Taylor, Cockatoo Island, Sydney, Australia
 2011 *Duality: explorations of two sides in the real and imagined world*, Banyule Arts Space, Melbourne, Australia
Neue namen, Knoll Gallery Oberhoffen, Germany
Sculptural forms, Glasshouse Regional Gallery, Port Macquarie, Australia
 2010 *In Temperance*, curated by Mark Titmarsh, Temperance Lane, Sydney, Australia
 2008/9 *Art and About*, curated by Claire Taylor, Albion Place Laneway, Sydney, Australia
 2007 *Monolithic*, curated by Giles Ryder, Peloton Gallery, Sydney, Australia
Helen Lempriere National Sculpture Award, Melbourne, Australia
 2006 *Helen Lempriere National Sculpture Award*, Melbourne, Australia
 2005 *Unclaimed Luggage*—Circulo de Bellas Artes, Madrid, Spain
Polyformalism, Mathias Gerber, Project Space, Danks St, Sydney, Australia
The Adventure Project, First Draft Gallery, Sydney, Australia
 2004 *white*, Tin Sheds, Sydney, Australia
 2003 *floating land*, Noosa Regional Gallery, Noosa, Australia

SELECTED PROJECTS AND AWARDS

- 2011 NAVA New South Wales Artist' Grant, NAVA, Melbourne, Australia
 2010 Residency, Fraser Studios, Sydney, Australia
 Public Artwork Commission, Marrickville Council, Sydney, Australia
 2008/9 Public Artwork Commission, Sydney Water Headquarters, Parramatta, Australia
 2008 New Work Established Artist Grant, Australian Council for the Arts, Sydney, Australia
 2007 Helen Lempriere National Sculpture Award, Werribee Park Melbourne, Australia
 2006 Special Commendation Award, Woollahra Small Sculpture Prize, Woollahra, Australia
 2002 Art Gallery NSW Directors Prize—Sculpture by the Sea, Sydney, Australia

SOHAN ARIEL HAYES

www.sohanarielhayes.com

SELECTED SOLO EXHIBITIONS

- 2011 *Sixth Dimensional City 4*, Barry Room, Taipei Artist Village, Taiwan
 2009 *Datadrum v2.03*, Interactive video installation, Fremantle Arts Centre, West Australia.
 2006 *Path into Darkness*, Photographs & Film Loops – Landings Gallery, Edinburgh & Jerwood Gallery, London

SELECTED GROUP EXHIBITIONS

- 2011 Lantern Festival, *Sixth Dimensional City 4*, TAV, Taiwan
 2010 *Datadrum v2.04*, Interactive video installation, Fremantle Arts Centre, Australia
Transumer, Museum of Contemporary Art, Sydney Biennale, with HITlab & PVI Collective, Sydney, Australia
Birndi wirndi/Worlds Apart, IASKA spaced: art out of place, Roebourne, Australia
 2009 *Punching the Devil*, Exhibition of works made with Rodney Glick and Chris Hill, Gaya Gallery, Ubud, Bali & Jakarta, Indonesia
 2008 *Everyone Series*, UWA Cosmology Gallery, with Rodney Glick and Chris Hill, Perth, Australia
 2004 *Id Tags*, Installation, Museum of WA, Perth International Arts Festival, Perth, Australia
Mirage, Video Installation with Simon Pericich, Perth Institute of Contemporary Art, Perth, Australia

SELECTED GAMES/INTERACTIVE

- 2012 *Deviator* (Visual Design), location-based mixed reality game, PVI Collective, Perth, Australia
 2001 *Ratbags from Windy Towers* (Animation Director + StoryDesigner), Interactive Learning CDROM, Lizard Edutainment.

SELECTED PROJECTS AND AWARDS

- 2012 *1828–1988: A luminary series of records played in parallel*, Site-based projection commissioned by MRA & Artsource, Perth Cultural Centre, Perth, Australia
 2011 Best real time character in a Virtual World, *Mr Tanaka*, LAVAL Virtual, France.
Jacob's Ladder, Permanent LED installation for Energy Australia Learning Centre, Sydney, Australia
 AIR Taipei Residency, Taiwan
 Best Writing in a Game, *Transumer*, Freeplay Independent Game Awards.
 2009 Asialink recipient, Singapore Residency@Objectifs, Singapore
Datadrum, Research & Development Grant, Perth Institute of Contemporary Art, Perth, Australia
The Paper Tale, Screenwest/Nickelodeon Nickshorts Initiative Recipient.

2007 *The Lady Aoi*, Nomination for Best Designer in any category, WA Theatre Awards, Australia

2006 *Running Man*, with Paula Hart, Leda Station Westrail Percent for Art commission, Australia

2005 Link Grant 2005, Screenwest/FTI for *WILL*

2004 ROSL Travel Scholarship 2004 (UK Residency)

2002 *EVAC-U8 from Windy Towers*, Atom Award, Best Educational CD-ROM.
Ratbags from Windy Towers, Atom Award, Best Educational CD-ROM.
Ratbags from Windy Towers, BMIA (British Multimedia Industry Awards) nomination, Best Educational CD-ROM.

1997 Nominated for Most Outstanding Individual Patron Of The Arts.

SELECTED THEATRICAL WORKS

2012 *Driving Into Walls*, Moving Image Design, *Barking Gecko Theatre Co.*, State Theatre Underground, PIAF 2012, Perth, Australia

2008 *Portraits of Modern Evil*, Dir. Adam Mitchell. Moving Images/Projections.
 Black Swan Theatre Company, Perth Institute of Contemporary Art, Perth, Australia

2007 *The Lady Aoi*, Dir. Matthew Lutton. Film Direction/ Moving Images/Projections
 Playhouse Theatre, Perth Festival 2007, Perth, Australia

SELECTED SHORT FILMS AND HYBRID WORKS

2010 *The Paper Tale*, Writer/Director. Executive Producer, Nickelodeon Australia.
 Broadcast nationally on Nickelodeon, Foxtel.
 Official Selection; Ars Electronica(Linz) Perth Revelation International Film, Cinefest OZ(Bunbury), Japan Media Arts Festival, Festival of Animated Objects(Canada), Festival of Perth (Lotterywest Film Festival), Les Nuits Magiques (France).

2006 *Iron Bird*, Dir. Chris Scully, Visual Effects Artist, 30min Drama,
 Official Selection, Revelation Film Festival, Sundance Film Festival.

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RITCHIE NED HANSEL

www.abandonedrolleyproject.org; www.dafont.com

SELECTED GROUP EXHIBITIONS

2011 *Jakarta Bandung Pulang Pergi Part 1*, Le Centre Cultural Francais (CCF), Bandung, Indonesia
Jakarta Bandung Pulang Pergi Part 2, Dia.Lo.Gue Artspace, Kemang, Jakarta, Indonesia

Maximum City, Jakarta Biennale #14, Jakarta, Indonesia
Kopi Keliling, Part 3 at Tryst Living, Kemang, Jakarta, Indonesia
Kopi Keliling, Part 5 at Anomali Coffee, Grand Indonesia, Jakarta
Fully Booked - Museum of Ourselves, Bumi Sangkuriang, Bandung, Indonesia
Voice of the Archipelago, Indonesian Art Festival VII, Galeri Taman Budaya, Solo, Indonesia
Jakarta Art Institute Design Lecturer art Exhibition, Galeri Nasional. Jakarta, Indonesia

2010 *Abandoned Trolley Project*, IASKA spaced: art out of place, Fremantle Arts Centre, Fremantle, Australia

2009 *Arena: Site Specific Art in Billboard*, The 13th Jakarta Biennale, Galeri Nasional, Jakarta, Indonesia

2008 *Jakarta 32°C Exhibition*, Galeri Nasional Jakarta, Indonesia

2007 *Revolusi 300cc Urban Art Exhibition*, Museum Bank Mandiri, Jakarta, Indonesia
Jakarta Art Institute Lecturer Art Exhibition, Galeri Nasional. Jakarta, Indonesia

2006 *Jakarta 32°C Exhibition*, Galeri Nasional, Jakarta, Indonesia
Duo Designo on Nano, with Antya Purna Duhita, Nanonine House, Jakarta, Indonesia
Traffic Performance, Galeri Nasional, Jakarta, Indonesia
Preshrunk ! t-shirt party & Exhibition with Nopattern, Tado, The Killer Gerbil, Boub, RangerBastard, Jakarta, Indonesia

2002 *Temple Temple Collage*, Goethe Haus, Jakarta, Indonesia
City mural project, Tomang Fly Over, Jakarta, Indonesia

SELECTED PROJECTS AND AWARDS

2012 Elle Decoration Magazine Second Anniversary Artwork, 2012.

2010 50th Anniversary Surya Palacejaya, Calendar Artworks, Indonesia

2009 *Panen Grafis 2009*, Indonesian Graphic Design Award for Digital Interactive Category, Indonesia
A-Mild A By Me, Best People Choice Packaging Design A-Mild A By Me Pack, Indonesia

2008 *The Modest - Instant Best Friend - Music Album*
Metropolitan - Compilation Album, The Modest, Afternoon Delight

2007 *YesNoWave Vol.0, -Music Album*, 1 Bondi, FMA

2006 *Riot - Music Album -The Sastro - Sinyal*

2005 *The Sastro Vol.1- Music Album*
JKT:SKRG - Music Album, The Sastro, Kaktus,
24 Jam Hits - Compilation Album Vol. 1, The Sastro, Sejati

2003

NIGEL HELYER

www.sonicobjects.com

SELECTED SOLO EXHIBITIONS

- 2011 *BioLogging*, International BioLogging Conference
Hobart, Tasmania, Australia
CrayVox, spaced: art out of place, Abrolhos Islands,
Australia
- 2009 *GhosTrain* The Carriageworks, Sydney, Australia
- 2003 *NoiseFloor* Stanford University Gallery, Palo Alto CA
Two or Three things I Know...., School of Sound, South
Bank, London
- 2000 *Metamorphoses II*, Art Gallery NSW, Sydney, Australia
- 1999 *Transit of Venus_V1* Kiasma, New Museum of Modern
Art, Helsinki, Finland
Leaven, Palm House, Royal Botanic Gardens, Sydney,
Australia
- 1996 *Silent Forest*, San Francisco Institute of Art, San
Francisco, United States of America

SELECTED GROUP EXHIBITIONS

- 2011 *VoxAEther II*, Asian Art Biennale, National Gallery of
Fine Arts Taiwan
Weeping Willow, ISEA, Istanbul, Turkey
Host_V6, with SymbioticA, Dublin Science Museum,
Dublin
Law of the Tongue, Klangi, Aboa Vetus Ars Nova
museum, Turku, Finland
VoxAEther, Queensland Premiers New Media Award,
GoMA, Brisbane, Australia
- 2008 *Run Silent Run Deep*, National Museum of Singapore,
Singapore
- 2003 *Everything's Nice With American Rice*, Echigo-Tsumari
Triennale, Japan
- 2002 *Seed*, Biennale of Electronic Arts, Perth, Australia
- 2001 *Chant Buddha*, Radiant Awakening, Art Gallery NSW,
Sydney, Australia
- 1997 *Din* Innenseit Projekt, Kassel, Germany

SELECTED PROJECTS AND AWARDS

- 2012/9 *Zephyr II*, Commission for Public Art project,
Geraldton City, Australia
- 2011 Synapse Art+Science Fellowship, Institute for Marine
and Antarctic Studies, UTAS
VoxAura, Commission for Public Art project, Turku,
Finland
- 2010 *Radiolarias*, Commission for Public Art project, City of
Lake Macquarie Gallery, Lake Macquarie, Australia
- 2008 Radiophonic Fellow, ABC National Radio, Sydney,
Australia
- 2008 Artist in Residence, Tropical Marine Research Lab,
National University of Singapore, Singapore.

Wireless House, Commission for Public Art project,
City of Sydney, Sydney, Australia

- 2007 *Ondes*, Commission, Henderson Marine Facility,
Australia
- 2002 *Meta-Diva II 9*, received Helen Lempriere Sculpture
Award, Sydney, Australia
- 1999 *Meta-Diva II 9*, received Dragon Head Festival Award,
Lake Teachong, Korea.
Dual Nature City, Commission for Public Art project,
Sydney Sculpture Walk, Sydney, Australia
- 1988 *Din-Ding-Dang-Dong*, Commission for Public Art
project, Seoul Olympic Park, Seoul

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SONIA LEBER & DAVID CHESWORTH

www.waxsm.com.au

SELECTED SOLO EXHIBITIONS

- 2012 *The Way You Move Me*, Fehily Contemporary,
Melbourne, Australia
Richter/Meinhof-Opera, performances at Art Gallery
of NSW, Australia
Space-Shifter, Detached, Hobart, Australia
- 2011 *The Way You Move Me*, IASKA *spaced: art out of place*,
Moora Fine Arts Gallery, Moora, Australia
We, The Masters, commissioned by Australian Centre
for Contemporary Art, Melbourne (Melbourne
Prize for Urban Sculpture Finalist), City Square,
Melbourne, Australia
Space-Shifter, Perth Institute of Contemporary Arts,
Perth, Australia
- 2010 *Richter/Meinhof-Opera*, Australian Centre for
Contemporary Art,
Melbourne Festival, Melbourne, Australia
Field Formation, AAMI Park, Melbourne, Australia
- 2009 *Space-Shifter*, Conical, Melbourne, Australia
Rewards of Silence, Chapel of the Separate Prison at
Port Arthur, Tasmania, Australia
Landing Place, Botany Bay National Park, Sydney,
Australia
- 2008 *Almost Always Everywhere Apparent*, Mildura Arts
Centre, Mildura, Australia
Dyad, with Simeon Nelson, shortlisted proposal for
London 2012 Olympic Park Bridges Art Commission,
United Kingdom
- 2007 *Almost Always Everywhere Apparent*, Australian
Centre for Contemporary Art, Melbourne, Australia
Oceanic Endless, with Simeon Nelson, Cardinia Life
Aquatic Centre, Melbourne, Australia
- 2006 *Proximities*, with Simeon Nelson, Commonwealth
Games Public Art Commission for William Barak
Bridge, Melbourne, Australia

- 2004 *The Gordon Assumption*, Gordon Reserve, Melbourne Festival, Melbourne, Australia
Cosmonaut, Melbourne International Arts Festival, Melbourne, Australia
- 2003 *The Persuaders*, Australian Centre for the Moving Image, Melbourne, Australia
5000 Calls, Shoemaker's Footbridge, Cankarjev Dom, Ljubljana, Slovenia
- 2002 *Polymerous*, Sydney Olympic Park, Sydney, Australia
5000 Calls, Millennium Riverwalk, Chapter Arts Centre, Cardiff, Wales
- 2001 *The Master's Voice*, ACT Government Public Art Commission, City Walk, 2002 NAWIC Award, Canberra, Australia
- 2000 *5000 Calls*, Sydney Olympic Park Public Art Commission, 2000 NAWIC Award, Sydney, Australia

SELECTED GROUP EXHIBITIONS

- 2012 *Animal/Human*, UQ Art Museum, Brisbane, Australia
The Social Life of Things, Faculty Gallery, Monash University, Australia
- 2011 Melbourne Prize for Urban Sculpture, Melbourne, Australia
Stealing the Senses, Govett-Brewster Gallery, New Plymouth, New Zealand
In camera and in public, Centre for Contemporary Photography, Melbourne, Australia

SELECTED PROJECTS AND AWARDS

- 2007 Helen Macpherson Smith Commission, Australian Centre for Contemporary Art, Melbourne, Australia
- 2006 David Chesworth, *Panopticon*, Instrumental Work of the Year, Australian Classical Music Awards, Australia
- 2002 Sonia Leber, *The Master's Voice*, Outstanding Achievement in Design, Association for Women in Construction, Australia

M12 COLLECTIVE

www.M12Studio.org

SELECTED SOLO AND GROUP EXHIBITIONS

- 2013 (Forthcoming)
The Black Hornet. Galleries of Contemporary Art. University of Colorado, Colorado Springs, CO, United States of America
Rural Architectures. On-Site Project, Binaural/Nodar São Pedro do Sul, Portugal
- 2012 13th Venice Biennale of Architecture. *Spontaneous Interventions: Design Actions for the Common Good*, American Pavilion, Venice, Italy
Center for Visual and Performing Arts. University of Toledo, Toledo, OH, United States of America

- I-76 Speedway, *The Black Hornet*, Fort Morgan, CO, United States of America [2009–Present]
- 2011 *Ornitarium*. IASKA spaced: art out of place, Wetlands Education Center, Denmark Shire, Denmark, Australia
Ferencvarosi Pince Gallery, Budapest, Hungary
Community Art Legacy, The Fields Project, Oregon, IL
¡Rediseñar los Campitos!, Biennial of the Americas. Denver, CO, United States of America
Small Architecture BIG LANDSCAPES, Swope Museum of Art.. Terra Haute, IN, United States of America
Architectonica, University of Colorado Art Museum, Boulder, CO, United States of America
- 2010 *PUBLIC/PRIVATE*, Arlington Arts Center, Arlington, VA, United States of America
Chicken Shack Village, with Haiko Meijer, Marjetica Potrc, and students from the University of Colorado, Boulder Museum of Contemporary Art, Boulder, CO, United States of America
Gimme Shelter: Urban Shade Project Proposals, City of Phoenix Arts and Culture, Phoenix, AZ, United States of America
- 2008 *Prairie Modules No. 1 and 2*, Indianapolis Cultural Trail, Indianapolis, IN, United States of America
Market Box with The Challenge Program, Delaware Center for the Contemporary Arts, Wilmington, DE, United States of America
- 2007 municipalWORKSHOP (M12 outsider)
Ewing Gallery of Art and Architecture at the University of Tennessee, Knoxville, TN, United States of America
Circle Gallery, University of Georgia, Athens, GA, United States of America
Proposals From the Indianapolis Cultural Trail, Arts Council of Indianapolis, Indianapolis, IN, United States of America
- 2006 *RE:Location*, Contemporary Museum, Baltimore, MD, United States of America.
M.I.K.E. (Music Integrated Kiosk Environment), Kohler Arts Center. Kohler Arts Center, Sheboygan, WI, United States Of America
StreetWISE, IN:Site Public Art Expo, Milwaukee, WI, United States of America
Kunstvlaai 6. Westergasfabriek- Amsterdam, The Netherlands
Utopia, Kohler Arts Center, Sheboygan, WI, United States of America
- 2005 *CAI*, Pasadena City College, Pasadena, CA, United States of America
Autotour Unit and Vehicle, The Center for Land Use Interpretation, Wendover, UT, United States of America
- 2004 *C.L.U.I. Rover*, with SIMPARCH, The Center for Land Use Interpretation, Wendover, UT, United States of America

York Station (Bicycle Shed and Utility NOW!), Coleman Center for Arts and Culture, York, AL, United States of America
Utility NOW!, Indiana University Art Museum, Bloomington, IN, United States of America

SELECTED PROJECTS AND AWARDS

- 2011 Experimental Site Project, Anschutz Family Foundation Grant, Denver, CO, United States of America
 BIG FEED Project, Gay and Lesbian Fund for Colorado, Denver, CO, United States of America
 Eastern Colorado Projects, Colorado Creative Industries, Denver, CO, United States of America
- 2010 Institute for Ethical and Civic Engagement, University of Colorado, Boulder, CO, United States of America
 Yuma Experimental Site, Colorado Council on the Arts, Denver, CO, United States of America
 Denver Office of Cultural Affairs and the Gay and Lesbian Fund for Colorado, Denver, CO, United States of America
- 2009 Roser Grant, University of Colorado, Boulder, CO, United States of America
- 2008 Indianapolis Cultural Trail Commission, Indianapolis, IN, United States of America
 Commission/Residency, Delaware Center for the Contemporary Arts, Wilmington, DE, United States of America
 2007 Top 20 National Public Art Project, Americans for the Arts Year in Review, United States of America
- 2006 Connecting Communities Residency, Kohler Arts Center, Sheboygan, WI, United States of America
- 2005 Residency, Center for Land Use Interpretation, Wendover, UT, United States of America
- 2004 *municipalWORKSHOP* project, Alabama Power Company Grant Recipient, Alabama, United States of America
 Residency, Coleman Center for Arts and Culture/ City of York, York, AL, United States of America

MAKESHIFT

(TESSA ZETTEL & KARL KHOE)

www.makeshift.com.au

SELECTED SOLO EXHIBITIONS

- 2012 *A leaf from the book of cities* (as part of *We Make This City*), Taylor Square, City of Sydney Public Art program, National Institute for Experimental Art, Sydney, Australia
- 2011 *Sojourn in Espérance Bay*, IASKA spaced: art out of place, Museum Park Historic Village, Esperance, Australia

- 2010 *Making Time* (as part of *P4Pilot*), Perth Institute of Contemporary Art, Perth
Colony Collapse, Firstdraft, Sydney, Australia
Make-do Garden City, 4A Centre for Contemporary Asian Art, Sydney, Australia
- 2008 *Notes on the Art and Manner of (Dis)arranging One's Books*, commissioned by Performance Space as part of LiveWorks, CarriageWorks Arts Centre, Sydney, Australia
The Hanging Gardens & Other Tales, with Diego Bonetto, Underbelly 08 Public Arts Lab + Festival, CarriageWorks Arts Centre, Sydney, Australia
En Plein Air, 2008 Next Wave Festival, Royal Botanic Gardens Melbourne
- 2007 *Open Office for an Editorial Committee*, commissioned by the National Young Writers' Festival, This is Not Art 2007, Civic Park, Newcastle, Australia
They talk of 'disphorrea', Shifting Ground festival, Olive Pink Botanic Garden, Alice Springs, Australia

SELECTED GROUP EXHIBITIONS

- 2011 *Primavera 2011*, Museum of Contemporary Art, Sydney, Australia
Helen Lempriere Travelling Art Scholarship, Artspace, Sydney, Australia
Try This At Home, Object Gallery, Sydney, Australia
my own private neon oasis, Museum of Brisbane, Sunnybank Plaza, Brisbane, Australia
John Fries Memorial Prize 2011, Blackfriars off Broadway, Sydney, Australia
Sister City Biennial: Urbanition, San Francisco Art Commission, San Francisco CarriageWorks, Sydney, Australia
The Right to the City, Tin Sheds Gallery, Sydney, Australia
- 2010 *Experiments on Plant Hybridization*, Dianne Tanzer Gallery, Melbourne, Australia
In the Balance: Art for a Changing World, Museum of Contemporary Art, Sydney, Australia
- 2009 *Breathing Space*, Hawkesbury Regional Gallery, Sydney, Australia

SELECTED PROJECTS AND AWARDS

- 2011 Australia Council New Work Grant – Emerging – Visual Arts, Sydney, Australia
 2011 Helen Lempriere Travelling Art Scholarship – Finalist, New South Wales, Australia
 John Fries Memorial Prize 2011 – Finalist, Sydney, Australia
- 2010 Firstdraft Studio Residency for Emerging Artists, New South Wales, Australia
- 2009 Freedman Foundation Travelling Scholarship for Emerging Artists, New South Wales, Australia

- 2008 NAVA Marketing Grant for New SouthWales Artists,
New South Wales, Australia
- 2007 Next Wave Kickstart, Melbourne, Australia
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KATE McMILLAN

www.katemcmillan.net

SELECTED SOLO EXHIBITIONS

- 2012 *Paradise Falls*, Venn Galleries, Perth, Australia
- 2011 *Locus Deperditus*, IASKA *spaced: art out of place*,
Leonora, Australia
- 2008 *lost*, John Curtin Gallery, Perth, Australia
- 2005 *Broken Ground*, Margaret Moore Contemporary Art,
Perth, Australia
- 2004 *New work*, Frontstore Gallery, Basel, Switzerland
- 2004 *Disaster Narratives*, Perth Institute of Contemporary
Arts (PICA), Perth, Australia
- 2001 *Undercover*, Fremantle Arts Centre, Fremantle,
Australia
- 2001 *Sacrificial Economy*, Verge Gallery, Perth, Australia
- 2000 *Hedge*, Rubyayre Gallery, Sydney, Australia
- 2000 *Ambiguous Objectives*, Perth Institute Contemporary
Art, Perth, Australia

SELECTED GROUP EXHIBITIONS

- 2010 *Biennale of Sydney*, curated by David Elliott, Sydney,
Australia
- 2009 *Built*, curated by Jenepher Duncan Art Gallery of
Western Australia, Perth Australia
- 2008 *Silver: 25 years of Artrage*, Perth Institute
Contemporary Art, Perth, Australia
- 2006 *If you leave me can I come too?*, curated by Bec Dean,
Australian Centre for Photography, Sydney, Australia
- 2005 *I have seen some strange places*, curated by Jeff
Khan Gertrude Contemporary Art Space, Melbourne,
Australia
- 2004 *Regionale 5*, curated by Sabine Schaschl, Kunsthau
Baselland, Basel, Switzerland
- 2003 *Mixtape*, curated by Dr Robert Cook and Jenepher
Duncan, Art Gallery of Western Australia, Perth,
Australia
- 2003 *Wild Frontier*, Downtown, Adelaide, Australia
- 2003 *Flux: Uncertain States*, curated by John Barrett-
Lennard, Lawrence Wilson Art Gallery, Perth,
Australia
- 2002 *Neo Geo*, curated by Suelly Lockett, John Curtin
Gallery, Perth, Australia
- 2002 *Moving Collection*, curated by Roger McDonald, Govett
Brewster Gallery, New Zealand & AIT Tokyo
- 2002 *Urban Anxiety*, Artrage Festival, Perth, touring to
1aspace, Hong Kong

- 2001 *do it*, curated by Hans Ulrich Obrist, Sophie O'Brien
and Dr Robert Cook, Lawrence Wilson Art Gallery,
Perth International Arts Festival, Perth, Australia

SELECTED PROJECTS AND AWARDS

- 2002 Australia Council Studio, Tokyo, Japan
- 2003 Red Gate Gallery Residency, Beijing, China
- 2003 self funded research Residency, Berlin, Germany
- 2010 Marrickville Council Residency, Sydney, Australia
- 2011 *spaced* Residency, IASKA, Leonora, Australia
- 2011 Artsource/Christoph Merian Stiftung Basel Residency,
Switzerland
- 2010 *Ver non semper viret*, KMPG Commission, Perth,
Australia
- 2000-2005 Director on the Board, Perth Institute of Contemporary
Arts
- 2005-2008 Director on the Board, National Association for the
Visual Arts
- 1998 Australian Postgraduate Award with Stipends (to
undertake Masters Degree)
- 2008 Mid-Career Creative Development Fellowship,
Department for Culture and the Arts
- 2009 New Work Grant, Department for Culture and the Arts
- 2009 Established Artist New Work Grant, Australia Council
for the Arts
- 2010 Australian Postgraduate Award with Stipends & Curtin
top-up Grant (to undertake Phd)
- 2011 Established Artist New Work Grant, Australia Council
for the Arts
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BENNETT MILLER

SELECTED SOLO EXHIBITIONS

- 2011 *Northam Dogs*, IASKA *spaced: art out of place*, Northam
Arts Centre Complex, Northam, Australia
- 2010 *Dachshund U.N.*, Melbourne Museum, Melbourne,
Australia
- 2009 *New Works*, Chalk Horse, Sydney, Australia
- 2007 *The Dogs Bark but the Caravan Rolls On*, Canberra
Contemporary Art Space, Canberra, Australia
- 2006 *Ed Devereaux*, IASKA Gallery, Kellerberrin, Australia
- 2003 *The Golf War*, Bread Box Gallery, Northbridge,
Australia

SELECTED GROUP EXHIBITIONS

- 2010 *Garden/Art/Action*, Supreme Court Gardens, Perth,
Australia
- 2009 *THE END*, the Old Bank, Wongon Hills, Australia
- 2008 *Silver*, Perth Institute of Contemporary Art, Perth,
Australia

- Linden1968*, Linden Centre for Contemporary Art, St Kilda, Australia
- 2007 *New Disorder*, The Ice Cream Factory, Perth, Australia
Economy, Perth Institute of Contemporary Art, Perth, Australia
- 2006 *Loop*, Moores Building, Fremantle, Australia
Winners Are Grinners, Perth Institute of Contemporary Art, Perth, Australia
Grudge Match, Gertrude Contemporary Art Space, Fitzroy, Australia
Winners Are Grinners, The Meat Market, Victoria, Australia
- 2005 *Office 6000*, Next Building, Perth, Australia
Flux2 – New Art From Western Australia, Lawrence Wilson Art Gallery, Nedlands, Australia
- 2004 *Land Of The Giants*, Moores Building, Fremantle, Australia
- 2004 *Gameplay*, Bread Box Gallery, Northbridge, Australia
Dust For The Cover-up, Bus Gallery, Victoria, Australia
- 2003 *Supermart*, Bread Box Gallery, Northbridge, Australia
Love Tester, Pot Black and WA Skydiving Academy, Australia
- 2002 *Hotel 6151*, The Former Rhodes Hotel, Perth, Australia

SELECTED PROJECTS AND AWARDS

- 2009 DCA Arts Development Grant
- 2009 NEXT WAVE Kickstart Development Funding.
- 2008 City of Joondalup Award for Excellence.
Artsource Residency, Artspace, New South Wales, Australia
- 2007 AWESOME ARTS festival commission.
Australian Council, New Work Grant.
City of Perth, 3x3 Public Art Project.
- 2006 IASKA, Kellerberin, 'Playing Up' Residency.
ARTSWA, ArtFlight.
- 2004 ARTSWA, Quick Response Grant.
- 1999 Exchange Program, Institut Teknologi Mara, Shah Alam, Malaysia.

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WOUTER OSTERHOLT & ELKE UITENTUIS

www.osterholtuitentuis.nl

SELECTED SOLO EXHIBITIONS

- 2011 *Helping hands – Monument to Humanity*, PiST///, Istanbul/Kars, Turkey
- 2010 *Model Citizens*, Heinrich Böll Stiftung, Berlin, Germany
Where opinions meet, 'Dutch Design Week', Wei, Eindhoven, The Netherlands
Paraíso Ocupado-research, 29a Bienal de SP & Teatro Arena & CAPACETE, Sao Paulo, Brazil

Model Citizens-Continuum, 'Made in mirrors', Schunck, Heerlen, The Netherlands 2009

Uitspraakronde, 'YourSpace/MySpace #1', VHDG, Leeuwarden, The Netherlands

Model Citizens, 'Toekenning 042', Fonds BKVB, Amsterdam, The Netherlands

Model Citizens, The Townhouse Gallery, Cairo, Egypt

2007 *In memory of protest*, 'Conlang', Performancelab & Extrapool, Nijmegen, The Netherlands

Signlanguage, informationcenter 'Noord-Zuidlijn', Amsterdam, The Netherlands

Signlanguage, Spui 1, AFK, Amsterdam, The Netherlands

2006 *Interfacing space*, De Overslag, Eindhoven, The Netherlands

SELECTED GROUP EXHIBITIONS

2011 *To the other end*, 'Global vllaging', Onomatopoeie, Eindhoven, The Netherlands

2010 *Model Citizens*, 'Afropolis. City, media, art', Rautenstrauch-Joest Museum, Cologne, Germany

My country is the world, 'I hear a new world', RC de ruimte, IJmuiden, The Netherlands

Imagine Anything, 'I_wanna_see_YOU', de Overslag, Eindhoven, The Netherlands

2009 *Your home is in our hands*, 'Group XXVIII', Schindler House, Makcenter, Los Angeles, United States of America

2008 *My Nation's Star*, 'Nieuw cultureel burgerschap', Stichting Interart, Utrecht, The Netherlands

Die weltmeisterschaft ist ganz vorbei, 'Radius of art', Iltisbunker, Kiel, Germany

Celebrate Diversity, 'I_wanna_see_YOU #2', De Overslag, Eindhoven, The Netherlands

Imagine Anything, 'I_wanna_see_YOU #1', YYZ, Toronto, Canada

Iceland best place to live, 'de Overslag 2006-2007', De Overslag, Eindhoven, The Netherlands

2007 *Iceland best place to live*, Sim House, Reykjavik, Iceland

Sell and Cash, 'Hitchhiking to transylvania', Morisena, Targu Mures, Romania

100 % Natruaal, Triangle workshop, Shatana, Jordan

2006 *Sum of Countless Dialogues*, 'Hello world', CBK 's Hertogenbosch, The Netherlands

Cell No.2, Amsterdam Underground Festival, De Appel, Amsterdam, The Netherlands

Your home is a castle, Sign to Eutopia, Sign, Groningen, The Netherlands

SELECTED PROJECTS

- 2011 *Social experiment*, police training at AKI art academy, Enschede, The Netherlands
- 2007 *Wolkom yn it Heitelân*, artist-in-residence program, Buro Leeuwarden, The Netherlands
- 2006 *Sign to Eutopia*, artist-in-residence program, Sign, Groningen, The Netherlands
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KAJA PAWEŁEK

SELECTED CURATED EXHIBITIONS

- 2011 *Performing Architecture*
Un-Room by Aleksandra Wasilkowska,
Grated Futures,
Getting Behind the Scenes, by Raumlabor, Berlin, Germany
ArtBoom Festival, Krakow, Poland
Diverçity: a group exhibition,
- 2010 *Learning from Istanbul*, CCA Ujazdowski Castle, Poland
Stand by me, public project with Karsten Huneck, Bernd Truempler, Komuna Otwock, Office for Subversive Architecture Warsaw, Poland
Art and Research in the Public Sphere Seminar, Chisinau, Moldova
- 2009 *In the search of Moments of Community*, Komuna Otwock, Warsaw, Poland
- 2008 *Fly*, by Yoko Ono., CCA Ujazdowski Castle, Poland
Karol Radziszewski's *Marios DIK*, by Karol Radziszewski, CCA Ujazdowski Castle, Poland
Festival of Art Under Extreme Conditions Survival 06, Wrocław, Poland
View, with Anna Okrasko and Nicolas Sanchez, Witryna, Warsaw, Poland
Exterritories Curator Workshop, with Pro Helvetia, Zurich, Switzerland
- 2007 *Oxygenator*, by Joanna Rajkowska, Grzybowski Square, Warsaw, Poland
Course for European Contemporary Art Curators, Fondazione Ratti, Milan, Italy

SELECTED PROJECTS AND AWARDS

- 2010 *Rooted Design for Routed Living*, a-i-r laboratory, edited by Kaja Pawełek, CCA Ujazdowski Castle, Poland,
Oxygenator. Obieg – Reader, edited by Kaja Pawełek, CSW Zamek Ujazdowski, Warsaw, Poland
- 2009 *Island. Synchronization*, by Jakub Szczepny, edited by Kaja Pawełek, Bęc Zmiana Foundation
- 2006 *The Inventing/Experimenting/Doubting Concept and Ideas*, international workshop and seminar, Mobile Academy, Warsaw, Poland

- 2005 Art Biennale, Łódź, Poland
- 2005–4 Robert Bosch Foundation Programme for Young Culture Managers from Central and Eastern Europe, Stuttgart, Germany
- 2004 *TERRA POLSKA!*, Festival of Young Polish Art and Culture, Berlin, Germany
-

PHILIP SAMARTZIS

www.microphonics.org

SELECTED SOLO AND GROUP EXHIBITIONS

- 2012 *Crush Grind*, Enlighten Festival, National Archives of Australia, Canberra
Microphonics, The Adelaide Biennale of Australian Art, the Art Gallery of South Australia, Australia
Sound Installation (Klanginstallation), Institute for Computer Music and Sound Technology Composer Series, The University of Art, Zurich, Switzerland
- 2011 *White Noise*, 'Traversing Antarctica: The Australian Experience', the Tasmania Museum and Art Gallery, Hobart, Australia
Isolation, '2112 Imagining the Future', RMIT Gallery, Melbourne, Australia
Crush Grind, 'Polar South: Art in Antarctica', Muntref Museum, The National University of Tres de Febrero, Buenos Aires
Wire, 'Tract', VCA Margaret Lawrence Gallery, Melbourne, Australia
Crush Grind, 11th International Symposium on Antarctic Earth Sciences, University of Edinburgh, Edinburgh
Crush Grind, 'Antarctica: Music, Sound and Creative Connections', Australia National University, Canberra, Australia
In a Lonely Place, 'Le Temps de l'Ecoute', Contemporary Art Center Villa Arson, Nice, France
Crush Grind, MONA FOMA 2011, Contemporary Art Space Tasmania, Tasmania, Australia
- 2010 *Peninsula*, 'Echoes', Iziko South African National Gallery, Cape Town, South Africa
Peninsula, IASKA *spaced: art out of place*, Broome, Australia
Davis Station, 'Sur Polar 2 Art in Antarctica', CCEBA, Cultural Center of Spain in Argentina, Buenos Aires, Argentina
Crush Grind, 'Seven Thousand Oaks', Heide Museum of Modern Art, Melbourne, Australia
Southern Elephant Seals, The 16 Daily Experiences Festival, Hannover, Germany

- 2009 *Air*, 'Opening Lines', Gertrude Street Contemporary Art Space, Melbourne, Australia
Insect Woman, 're-socialization', 7th Murray Darling Palimpsest Festival, Mildura, Australia
General Electric, '21:21:21', Long Gallery, Salamanca Art Centre, Hobart, Australia
- 2008 *Captured Space*, 'Transcentric', Lethaby Gallery, Central Saint Martins, London
General Electric, '21:100:100', Gertrude Contemporary Art Spaces, Melbourne, Australia
Flicker, with M Jane, 'Sonic Body: Sonic art happening to, by and for the bodies', West Space, Melbourne, Australia
Black Habit, with M Vorfeld, 'Heat: Art and Climate Change', RMIT Gallery, Melbourne, Australia
The Wilds, 'Soundmuseum: Online Museum of Contemporary Sound Art', The Netherlands Institute of Media Arts, Amsterdam
Cluster, with D Brown and M Rogerson, VCA Margaret Lawrence Gallery, Melbourne, Australia
ZOSO: A ritual of rock, runes & magick, with I Haig and D Tofts (Installation), Project Space/Spare Room, Melbourne, Australia
- 2007 *Captured Space*, Sydney Non-Objective Contemporary Art Project, Sydney, Australia
Unheard Spaces, 'SFX Seoul', Songwon Art Centre, Seoul, South Korea
Electrical Field, 'Promiscuous', Gallerie Omotesando, Tokyo
- 2006 *Dodg'em*, with M Corompt, Interface Festival of Music and Related Arts, Wasserspeicher, Berlin

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MICHELLE SLARKE

SELECTED SOLO EXHIBITIONS

- 2000 *Skirting*, Fremantle Arts Centre

SELECTED GROUP EXHIBITIONS

- 2005 *Wash Up*, Sculpture by the Sea, Cottesloe Beach
- 2004 *Skirting*, Meeting Place, National Regional Arts Australia Conference
Deter, Deny And Detain, Welcome—Visions of Journey, Perth International Art Festival—Great Southern, Vancouver Arts Centre, Albany
- 2003 *Mungut/Jam Tree/Acacia acuminata*, Eyes Wide Open, Gorepani Gallery, Albany, A Million Acres a Year documentary launch
- 2002 *Skirting*, Boundless—Contemporary Art from Country WA, Art Gallery Of Western Australia,

- 1999 *Galvanised and Rusticated*, #11 Old Customs House, Moores Building, Fremantle
- 1998 *Work in Progress*, #10 Old Customs Houses, Moores Building, Fremantle
 <<<Slarke<<< (*by any other name*), Artists Against Racism, Perth Institute Of Contemporary Arts
- 1997 *Aherns Windows Series*, Aherns City Store, with Michele Theunissen
My Great Grandmother, My Great Aunt, My Grandmother, My Grandmother, My Mother, My Father, My Self, Mine Own Executioner, Mundaring Art Centre
- 1996 *Scar series*, Art, Medicine and the Body, Perth Institute of Contemporary Arts
- 1994 *Tact*, Tugmaan: Ties That Bind, Australia Centre, Manila and Perth Institute Contemporary Arts
Outside In, Absence of Evidence, Fremantle Arts Centre
For Home and Country (I've Killed the Snake and Made the Damper), Icons to Irony, Sir Charles Gardiner Hospital

SELECTED COMMISSIONS

- 2007–9 *The StoryTrail Project*, main street cultural interpretation/public art project (29 sites), Shire of Lake Grace.
- 2006 *Mapping People and Place* [StoryTrail Project—Phase 1], main street cultural interpretation plan, Shire of Lake Grace.
- 2005 *Lake Grace Australian Inland Mission Hospital Museum—The People and its Story* cultural interpretation/public art project

SELECTED ARTIST PUBLICATIONS

- 2012 *Point of Slaughter*, Author and designer
- 2011 *Lake Grace 100 Years—a community memoir*, Co-editor
Far Site—Women of the Salt Lake Country, Author

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RODERICK SPRIGG

www.rodericksprigg.com

SELECTED SOLO EXHIBITIONS

- 2011 *GOLD*, Perth Institute of Contemporary Art, Perth, Australia
- 2010 *The Importance of Shadows*, IASKA spaced: art out of place, Jakarta Biennale, Institut Kesenian Jakarta, Jakarta, Indonesia
- 2008 *Mechanical Nuisance*, Fremantle Arts Centre, Fremantle, Australia
- Occasional Tables*, Craft Victoria, Victoria, Australia
- 2006 *Nuisance Mechanic*, This Is Not A Factory, France

SELECTED GROUP EXHIBITIONS

- 2011 *New Works: Film and Video by Emerging Artists*, Trans-Siberian Art Centre
- 2010 *The Now recent Past*, Heathcote Gallery, Perth, Australia
- 2009 *PRIMAVERA*, Museum of Contemporary Art, Sydney, Australia
- Come on the Scene*, NETS Victoria, Victoria, Australia
- Family Guy*, Lake Macquarie City Art Gallery, New South Wales, Australia
- 2008 *Floor Work: Live Art at Moores*, Moores Building, Fremantle, Australia
- 2007 *Mine Own Executioner*, Mundaring Art Centre, Mundaring, Australia

SELECTED PROJECTS AND AWARDS

- 2011 Joondalup Invitational Art Award, Joondalup, Australia
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TAKAHIKO SUZUKI

SELECTED SOLO EXHIBITIONS

- 2010 *Bye Bye Tlanjin street*, 1 Year gallery, Taipei, Taiwan
- 2006 *Buildings*, IT Park Gallery, Taipei, Taiwan
- 2006 *Table*, Cube bleu Gallery, Shizuoka, Japan
- 2005 *conversation bed*, LOKAAL 01 Gallery, Antwerp, Belgium
- 2005 *communication [or lost in translation]*, Taipei Artist Village, Taipei, Taiwan
- 2004 *Untitled*, The exhibition holes at the S.M.C.A. at Moni, Thessaloniki, Greece
- FILTER*, Gallery orsak, Orsa, Sweden
- 2002 *untitled*, International Studio & Curatorial Program, New York, United States of America
- KAI/ZEN*, next noctovision, Tokyo, Japan

SELECTED GROUP EXHIBITIONS

- 2010 Good Time public art festival, Taipei, Taiwan
- 2007 *Very Fun Park*, Taipei, Taiwan
- 2006 *Connection*, Pier2 Art District_ Translation recombination, Kaoshung, Taiwan
- Taiwan art design architectonics Centre, Taichung, Taiwan
- Treasure Hill – Visible invisible*, Taipei, Taiwan
- Taipei Fine Art Museum, Taipei, Taiwan
- Peng-hu Earth art Fes, Peng-hu, Taiwan
- 2005 Factor 44 (Antwerp, Belgium)
- 2003 INSEL HOMBROICH MUSEUM, Insel, Germany

SELECTED PROJECTS AND AWARDS

- 2009 Taoyuan Creation Award, Taoyuan, Taiwan
.....

JAKUB SZCZĘSNY

SELECTED EXHIBITIONS

- 2011 *Narrogin Banksia Tower*, with Kaja Pawelek, IASKA spaced art out of place, Narrogin, Australia
- 2010 *Kreuzball*, a game project in frame of *Knot*, with Markus Bader, Nicolas Henninger and Mister, Berlin, Germany
- 2009 *Keret's Ermitage*, a fictitious studio for Etgar Keret in Warsaw's Wola district, WolaArt Festival, Warsaw, Poland
- Public Water Purification Island*, with book published by Fundacja Bec Zmiana, Warsaw, Poland
- Rooted Design for Routed Living*, Warsaw's CCA and NKD Dale, Warsaw, Poland
- The Lace* installation, Garden of Nations in Ramallah, Palestinian Autonomy
- Polish Spring* installation, Birzeit's old town, Palestinian Autonomy
- Cowards On Your Knees installation*, with Guy Maddin, BWA Design, Wroclaw, Poland
- Pchechong*, with Eifo Dana group, Blue Festival Jaffo, Art TLV Biennial, Israel
- Corelation*, in frame of All Over exhibition (Na Okrągło), Hala Ludowa, Wroclaw, Poland
- Red Bull Room (inflatable art pavilion)*, Night of Museums, Warsaw, Poland
- 2008 *Synchronicity 2 (interactive light installation)*, Warsaw, Poland

SELECTED PROJECTS AND AWARDS

- 2010 *Tamagotchi Park*, Bat Yam Biennial of Landscape Architecture, Israel
- The Lake*, with Peter Richards, project for Al-Najah University, Nablus, Palestinian Autonomy
- Synchronicity 3*, Fundacja Bec Zmiana Quarter, Warsaw, Poland
- 2009 *Three Experimental Houses*, Siekierki, Podkowa and Wilanów, Warsaw, Poland
- Bieruń Sporthall, Ohel*, The Museum of Polish Jews First Prizes for Architecture, Poland
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MIMI TONG

www.mimitong.com

SELECTED SOLO EXHIBITIONS

- 2010 *View of Albany*, IASKA spaced: art out of place, Albany Public Library, Albany, Australia
- Column 9*, Therese Rawsthorne Spring/ Summer 2010/2011, Rosemount Australian Fashion Week, Australian Technology Park, Sydney, Australia
- Window to the City*, Grantpirrie, Sydney, Australia

- 2009 *Window*, OCT Contemporary Art Terminal (OCAT) Studio, Shenzhen, China
Plateau Constructions, University of Technology (UTS) Gallery, Sydney, Australia
- 2008 *Unfolding Ground*, Kelvin Grove Road Billboard, Queensland University of Technology (QUT), Creative Industries Precinct, Brisbane, Australia
- 2007 *Unfolding Ground*, Artspace, Sydney, Australia
Interference, with Ainslie Murray, Tin Sheds Gallery, Sydney, Australia
- 2005 *Intersecting Geometries*, with Nuha Saad, Artspace, Sydney, Australia
Folding Interface, MIR 11, Melbourne, Australia
- 2003 *Geometric Folding Experiment*, MOP Projects, Sydney, Australia
- 2000 *Squarepusher Experiment*, RubyAyre, Sydney, Australia

SELECTED GROUP EXHIBITIONS

- 2012 *spaced: art out of place*, Fremantle Arts Centre, Fremantle, Australia
- 2011 *Reason and Rhyme*, Gertrude Contemporary, Melbourne + St Paul St Gallery, Auckland, New Zealand
- 2009 *Critical Fixtures*, Royal Melbourne Institute of Technology (RMIT) Gallery, Melbourne, Australia
- 2008 *New Millennium*, Lismore Regional Gallery, Lismore, Australia
- 2007 *Our Lucky Country (Still Different)*, Hazelhurst Regional Gallery, Sydney, Australia
- 2006 *We Are Australian Too*, Casula Powerhouse, Sydney, Australia
- 2005 *www*, Kaliman Gallery, Sydney, Australia
Not Worried: Art in Australia, Raid Projects, Los Angeles, United States of America
- 2003 *Two for One*, MOP Projects, Sydney, Australia
From the Shadows to the Sun, Room 103 Gallery, Auckland, New Zealand
- 2000 *MNCBM*, Artspace, Sydney, Australia

SELECTED PROJECTS AND AWARDS

- 2008 NAVA NSW Artists Marketing Grant, New South Wales, Australia
- 2007 Australia Council Established New Work Grant, Sydney, Australia
- 2006 Freedman Foundation Travelling Art Scholarship, New South Wales, Australia
- 2004 Australia Council Emerging New Work Grant, Sydney, Australia
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Michael Woodley

Michael Woodley currently holds the position of Chief Executive Officer at Juluwarlu Aboriginal Corporation, Roebourne. Michael founded Juluwarlu with his partner, Lorraine Coppin in 2000 with the vision of ensuring Ngarda (Aboriginal people) are able to sustain a cultural life in contemporary society. Juluwarlu aims to collect, preserve and exhibit the culture and history of the Yindjibarndi people. Since 2000, Michael in his position at Juluwarlu has developed a museum quality interactive digital and documentary archive of Yindjibarndi history, people, heritage, culture and country; developed a Language Centre that produces educational materials DVDs and publications; developed the Ngarda Multi-Media Centre that trains locals in media techniques and broadcasts ICTV and Radio programs; researched and published 3 high quality books on Yindjibarndi country, culture, heritage & history. Currently Juluwarlu also manages Land Rights and Community Interests for the Yindjibarndi Aboriginal Corporation, the Cheeditha Aboriginal Corporation, and the Ngurrawaana Aboriginal Corporation as well as continuing important community and cultural development, publications and broadcasting programs.

CONTRIBUTORS

ARTIST ESSAYS

CECELIA CMIELEWSKI is the current manager of SymbioticA, Perth.

MARCO CUEVAS-HEWITT is a writer and cultural worker, and is currently completing his doctoral studies in anthropology and sociology at the University of Western Australia, Perth.

DR THEA COSTANTINO is an artist and writer based in the School of Design and Art, Curtin University of Technology, Perth.

JARED DAVIS is a curator, writer and current program manager of Experimenta, Melbourne.

SOHAN ARIEL HAYES is a media artist with a recent interest in developing and deploying new technologies and custom-made physical interfaces. He directs and collaborates on short films and projections for theatre and interactive installations.

MARGO HANDWERKER is a doctoral candidate in the School of Architecture at Princeton University in the United States of America.

DARREN JORGENSEN lectures in art history in the Faculty of Architecture, Landscape and Visual Art at the University of Western Australia, Perth.

DR JAN TEAGLE KAPETAS was Program Manager of *spaced: art out of place* (2010–12).

MARION LAVAL-JEANTET & BENOÎT MANGIN formed the artistic collaboration Art Orienté Objet in Paris in 1991. Art Orienté Objet places ecology, defined as the scientific interrogation of the conditions of our existence, at the center of their artistic preoccupations and through anthropological, environmental and biotechnological experiments, try to understand the limits of their own conscience existence?

MARCO MARCON is an art writer, co-founder and director of IASKA, Perth.

JOHN MATEER is a regular contributor to Art Monthly Australia and is currently the Australia Council's inaugural art writer-in-residence at ACME in London.

KAJA PAWELEK is an art historian and curator who has contributed many reviews, interviews and texts on contemporary art to exhibition catalogues and journals.

MARGARET SEYMOUR is an artist and an academic who teaches at Sydney College of the Arts, University of Sydney.

MICHELLE SLARKE is an artist, writer and consultant on community and heritage who is based in Lake Grace, Western Australia.

DR RIC SPENCER is an art critic and curator at the Fremantle Arts Centre.

JASMIN STEPHENS is an independent curator who lives in Perth.

ERNST VAN DEL HEMEL (NL) is an academic and activist who has published widely on political, literary and religious subjects. In 2011, he completed his doctoral thesis on the combination of religion and politics in the work of John Calvin.

GEMMA WESTON is co-director of OK Gallery, Perth.

KATHERINE WILKINSON is the office and communications manager at IASKA, Perth.

LAETITIA WILSON is a research associate and lecturer at the University of Western Australia, Perth who specialises in contemporary and media arts.

COMMUNITY ESSAYS

PENNIE AITKEN was the former president of the Moora Fine Arts Society

ANN BRANDIS is the community services officer at the Shire of Mukinbudin, Western Australia.

NED CROSSLEY is an emerging visual artist and student of visual design and contemporary craft at CY O'Connor Institute who is interested in community and public art, painting, sculpture and the art of collaboration.

SHANNON GILLESPIE is the manager of the Cannery Arts Centre, Esperance, Western Australia.

JILL HEATHER is a local historian based in Leonora, Western Australia.

DEWI (DAVID) HYDE is an artist working with film-based photography to explore, question and express his environments, experiences and relationships.

DIANNE LOFTS-TAYLOR is a sacred activist, a community participant and is engaged in her own arts practice.

RIC MCCRACKEN is the arts and cultural development officer for the Greater City of Geraldton, Western Australia.

ATHONY REBELO is a musician and writer based in Melbourne.

BASIL SCHUR is a project manager for community groups at Green Skills, Denmark, Western Australia. (www.greenskills.org.au).

MICHELLE SICILIANO is an artist, educator and producer, who is based in Narrogin, Western Australia.

JANE TILLSON is the arts and community development officer at the City of Mandurah, Western Australia.

MICHAEL WOODLEY is the chief executive officer at Juluwarlu Aboriginal Corporation, Roebourne, Western Australia.

PHOTOGRAPHIC CONTRIBUTORS

ART ORIENTÉ OBJET

Images by the artists

JULIA DAVIS

Images by the artist and Bo Wong

SOHAN ARIEL HAYES AND MICHAEL WOODLEY

Images by the artist and Bo Wong

RITCHIE NED HANSEL

Images by the artist, Robert Frith – Acorn Photo, Bryony Nainby and Bo Wong

NIGEL HELYER

Images by the artist, Robert Frith – Acorn Photo, Jean-Paul Horr  and Bo Wong

SONIA LEBER AND DAVID CHESWORTH

Images by Sonia Leber, David Chesworth, Pennie Aitken, Jayde Aitken. Courtesy the artists and Fehily Contemporary

M12 COLLECTIVE

Images by the artists, Robert Frith – Acorn Photo, Basil Schur, Jan Teagle Kapetas and Bo Wong

MAKESHIFT

Images by the artists, Dewi (David) Hyde and Bo Wong

KATE MCMILLAN

Images by the artist, Talitha Sprigg and Bo Wong

BENNETT MILLER

Images by the artist and Marco Marcon

WOUTER OSTERHOLT AND ELKE UITENTUIS

Images by the artists

KAJA PAWELEK AND JAKUB SZCZESNY

Images by Kaja Pawełek, Matylda Satajewska, Jakub Szczesny, Sohan Ariel Hayes and Jean-Paul Horr ; rendering: Tomasz Gancarczyk

PHILIP SAMARTZIS

Images by the artist, Madelynne Cornish and Bo Wong

MICHELLE SLARKE

Images by the artist

RODERICK SPRIGG

Images by the artist, Nikasius Dirgahayu and Talitha Sprigg

TAKAHIKO SUZUKI

Images by the artist and contributors

MIMI TONG

Images by the artist, Robert Frith – Acorn Photo, Dianne Lofts-Taylor, Marco Marcon and Bo Wong

OTHER IMAGES

Page 5: Image by Madelynne Cornish

Pages 6–7: Image by Sohan Ariel Hayes

Pages 10–11: Image by Sohan Ariel Hayes

Pages 16–17: Image by Robert Frith – Acorn Photo

Pages 158–159: Talitha Sprigg

LIST OF WORKS

The following list includes those works made and exhibited by the artists while on residency throughout 2010-12, and those works included in the *spaced: art out of place* exhibition held at the Fremantle Arts Centre in 2012.

ART ORIÉNTE OBJET
(Marion Laval-Jeantet & Benoît Mangin)

Plutôt que tout, 2011
video, 35 mins

Featuring excerpts from *Exile in the Kingdom* (1993), *Miruru Yarnamarna Tharurruhangi* (courtesy Juluwarlu Aboriginal Corporation, 2005), *John Pat* by Archie Roach, sung with Paul Kelly (courtesy Liberation Music & Archie Roach, 2007).

JULIA DAVIS

In Transit, 2010/11
video, screen, motion sensor
120 randomly programmed sequences of 3 second video
Courtesy the artist and Conny Dietzschold Gallery, Sydney

NIGEL HELYER

CrayVox, 2011
plywood, digital audioelectronics, 8-channel audio
approx 375 x 290 x 900 cm

Headspace 1, 4, 5, 6, 7 & 8, 2010
inkjet print
30 x 30 cm (each), edition 1/5
Courtesy the artist and Conny Dietzschold Gallery, Sydney

CrayVox, 2011
colour printed publication
25 x 20 cm

RITCHIE NED HANSEL

This Wonderful World Of Purchase Power, 2010
9 printed fabric trolley covers
100 x 61 x 84 cm (each)

SONIA LEBER & DAVID CHESWORTH

The Way You Move Me, 2011
2-channel video project with audio, 10.30 mins
Courtesy the artists and Fehily Contemporary, Melbourne

SOHAN ARIEL HAYES & MICHAEL WOODLEY

Birndi – Wirndi Worlds Apart, 2010
dual-channel HD video, PAL. with 2-channel audio, stereo
14 mins
installation of archival video, images, text, architectural model, approx 800 x 350 cm

M12 COLLECTIVE

(Richard Saxton, Kirsten Stolz & David Wyrick)
Ornitarium, 2011
site-specific architectural sculpture/functional birdhide
dimensions variable

Collaborative Ornithology, 2011
room installation of objects, photographs, digital
photographic prints and vitrines
dimensions variable

Objects include Western Australian display birds on loan
from The Museum of Natural History and the Academy of
Taxidermy and project ephemera, including items from the
artists and their collaborators Basil Schur and Tina Smith.

MAKESHIFT

(Tessa Zettel & Karl Khoe)

Sojourn in Espérance Bay, 2011
HD video projection, edible native plants, salt, vinegar,
honey, found objects, stereoscope, glass slides
dimensions variable

KATE MCMILLAN

Locus Deperditus, 2011
6 framed digital photographs, vinyl text, paint
various dimensions, edition AP/3
Courtesy the artist and Venn Gallery, Perth

BENNETT MILLER

Fields and Results, 2011
mixed media installation with audio visual components
dimensions variable

WOUTER OSTERHOLT & ELKE UITENTUIS

To the Other End, 2009–10
photographs, carpet, letter, wood, blood
carpet: 75 x 130 cm, photographs: 49 x 32 cm (each)

KAJA PAWEŁEK & JAKUB SZCZĘSNY

Banksia Tower, 2011
polyester fur, aluminium tubes and plates, plywood,
movement sensor, electronic steering, 3 micro-serve
engines, film
film: 6 mins (looped), model: 60 x 50 x 80 cm

Banksia Tower: project's mental map, 2011
film with 2D drawings and renderings, 3 mins

Banksia Tower, 2011
film trailers
1:30 mins (each)

Banksia Tower, 2011
prototype
150 x 506 x 353 cm

PHILIP SAMARTZIS

Peninsula, 2012
sound installation, 50 mins

MICHELLE SLARKE

Lived Space, 2011
colour digital print, 42 x 42 cm

Google Farm View, 2011
colour digital print, 42 x 59.4 cm

Correct View, 2011
colour digital print, 42 x 42 cm

Intersection, 2011
colour digital print, 42 x 59.4 cm

Have Your Say, 2011
colour digital print, 42 x 42 cm

Point of Slaughter, 2011
colour printed publication
52 pages, 21 x 21 cm

RODERICK SPRIGG

Wayang Kulit (Shadow Puppet) Food Cart, 2010
modified food cart, audiovisual projection
cart: 243 x 190 x 76 cm, projection: 14 mins

Portrait of Brahalā Sleeping, 2010
lightbox, ink on chiselled goat skin
185 x 125 cm

TAKAHIKO SUZUKI

Global Store Project, 2009
models, posters, placards, A3 folio of documentation
dimensions variable

MIMI TONG

*View of Albany from Princess Royal Harbour, Western
Australia c. December 2009*, 2010
hand drawn ink on paper, Buckram hardcovers
dimensions variable

ARTISTS ACKNOWLEDGEMENTS

ART ORIENTÉ OBJET

IASKA and the artists acknowledge our project partners, SymbioticA and the City of Mandurah, the support of the Mandurah residents whose properties border Lake Clifton, local environmentalists and indigenous leaders and Jane Tillson.

JULIA DAVIS

IASKA and the artist gratefully acknowledge our community project partner, the Shire of Mukinbudin, along with Ann Brandis and Richard Newton from Videowall, Talitha Sprigg, Lincoln Caplice and the many community members who participated in assisting the artist to learn more about Mukinbudin and its history.

SOHAN ARIEL HAYES AND MICHAEL WOODLEY

IASKA and the artists gratefully acknowledge our community project partner, the Juluwarlu Aboriginal Corporation, and the support and assistance of the many Yindjibarndi elders and families who supported this project. Thanks also to filmmaker Dr. Frank Rijavec who agreed to the sampling of his award winning 1991 film, *Exile & the Kingdom*, Jan Teagle Kapetas and the Juluwarlu Aboriginal Corporation Archives Team, the Shire of Roebourne, Colette McEntee and Archipelago Arts, Pilbara TAFE and Tekheadz Visuals.

RITCHIE NED HANSEL

IASKA and the artist gratefully acknowledge the Fremantle Arts Centre, Love Freo and Feast Your Eyes for their support.

NIGEL HELYER

IASKA and the artist appreciate the support of our community partner, the City of Greater Geraldton, with particular thanks

to Ric McCracken, Community Arts & Development Officer; James Davies, Director, City of Geraldton-Greenough Regional Art Gallery; Ron Shepherd, Director Geraldton Department of Fisheries; and all the Abrolhos islanders and fishers, particularly Sam Liddon & Tilley, Arlo, Eadie, Jane, Nick, Margo, Wes, Shannon, Angus & Jake, Phil Burnett, Tony Lambert, Wayne Hoskins, Bill, Iris & Kim Newbold, David & Kerry McCann, Mike & Debbi Parsons, Mike & Kathy Davidson, Bill & Glenda Boys, Geoff Parker & the Big Rat Carrier Boat, Anthony Horn and Terry Mouchmore. Many thanks also to Winnie Lin who contributed to interviews in Taiwan.

SONIA LEBER AND DAVID CHESWORTH

IASKA and the artists would like to acknowledge the support of Pennie Aitken and Moora Fine Arts Society as well as the many individuals who offered their local knowledge and support. Special thanks to the participants from Moora and environs: Darryn Browne, Kathy Lovelock, Cate Roberts, Vicki Martin, Serge Martin, Liz Slater, Steve Slater and Kari-Lee Falconer.

M12 COLLECTIVE

IASKA and M12 deeply appreciate and thank Basil Schur from Greenskills WA and Tina Smith who gave richly of their time and knowledge; Vivienne Robertson and Denmark Arts; Stan Vermeeren and the Centre for Sustainable Living; our Art Project Assistant, Sonja Pascho; Michael Buzza, founder of the Museum of Natural History and the Academy of Taxidermy; and everyone who contributed their friendship, skills, timbers and ideas to the making of *Ornitarium*.

MAKESHIFT

IASKA and the artists would like to thank the Cannery Arts Centre, Esperance Community Arts, Esperance Wildflower Society, Esperance Community Garden Committee, Esperance Museum & Historical Society, the Shire of Esperance, Sonny Graham, Coral Turley, Dewi Hyde, Shannan Gillespie and Amber Perryman, as well as the many individuals who offered their local knowledge and support.

KATE MCMILLAN

IASKA and the artist thank our community project partner, the Shire of Leonora, and deeply appreciate the support and assistance given by Jim Epis & the Shire of Leonora, Jill Heather, St Barbara's Goldmine, Skippers Aviation, Gary & Gayle at Gwalia and Hoover House Historic Precinct, Dr Thea Costantino, Bob Griffiths and everyone in the wonderful community of Leonora.

BENNETT MILLER

IASKA and the artist gratefully acknowledge the support of our community project partner, Avon Valley Arts Society, Greyhounds WA, Vince Caruana, Billy Choules, Ruth Sagers, John Mitchinson, Graham Mackenzie, Jack Riley and Bruce Gilbert.

WOUTER OSTERHOLT AND ELKE UITENTUIS

IASKA and the artists gratefully acknowledge the support and assistance of our community project partners, the Shire of Lake Grace and the Lake Grace Artists' Group, and the Albany Spinners and Weavers, Lake Grace Multi-Artspace, Peter Dundon, Sharon Dundon, Tania Spencer, Darren Spencer, Kim Slarke, Annie Slarke, Elsie Bishop, Loona Al Arrayed, Karim Al Arrayed, Zain al Thawadi, Waheeda Malullah, Mohamed Sharkawy, Lake Grace Hospital.

KAJA PAWELEK AND JAKUB SZCZĘSNY

IASKA and the artists particularly thank everyone from Community Arts Network WA, C.Y. O'Connor Institute of TAFE, Arts Narrogin, the Town of Narrogin Council & staff, Narrogin Agricultural Show Committee, Narrogin Spring Festival Committee, Narrogin Library staff and volunteers, and the wider community of Narrogin. We also thank the many individuals who contributed to the project, including our Narrogin Project Assistants, Karen Keeley, Michelle Siciliano, Ned Crossley and Reuben Ha, and acknowledge the wonderful support of Susan Guy, Michael & Stan Samulkiwicz, Ross Storey, Geri Hayden, Sonya Kickett, Ray Smith (engineering support), Wayne Bird (Bird Silos), Rob Staphorst, and Marco & Christy Panzini. Thanks also to the Adam Mickiewicz Institute Warsaw, Poland for their support of the project

PHILIP SAMARTZIS

The *Peninsula* residency was co-produced by IASKA and Tura New Music. IASKA, Tura and the artist thank the communities of Djarindjin, Lombadina and One Arm Point, and acknowledge the support of project sponsors Healthway and the 'Respect Yourself, Respect Your Culture' message, Pinctada Hotels and Resorts, RMIT University and Madelynn Cornish as assistant sound recordist.

MICHELLE SLARKE

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RODERICK SPRIGG

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a recurring event of socially engaged art

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IASKA, formerly International Art Space Kellerberrin Australia, was originally developed through collaboration between farmers and art professionals who shared an interest in exploring the relationship between global and local dimensions of cultural identity through art. Since 1998, IASKA has run 72 residency-based projects by artists from 16 countries and organised three national touring exhibitions that attracted over 100,000 visitors. IASKA also runs educational workshops for rural schools and mentoring programs for emerging artists and artworkers.



