WELCOME TO PALIMPSEST 9.8: COLLABORATORS AND SABOTEURS

Palimpsest is an event that defies the space we live in. Regional communities have been hit hard and hit repeatedly in the past decade by drought, exchange rates, commodity prices and the conflicting policies of state and federal governments. Many communities have been entrenched in the legitimate concerns of the quotidian, but Mildura continues to look for creative solutions. In doing so we define ourselves differently, asserting our spirit and courage. In the face of adversity, the energy generated by engagement with the arts promotes leadership and continues to feed the immense social capital which has been generated here.

Palimpsest is the most challenging and inspiring of our five annual arts festivals. Artists make the journey here and transform the space they encounter through their ideas and their energy. Each one of them sets out on a journey, which is to some extent a leap into the unknown, and they invite us along for the ride. The majority of the work is made specifically in response to this place.

This year, Palimpsest has taken on the giant leap from the local to the global. We are all in this together, there is only one world and recent climatic and economic events have made it very clear that every part of the globe is profoundly interconnected, but not homogenized. In this global world the reality of how we take care of the place where we live, with all its uniqueness, defines our future survival. We are collaborators and sometimes unconsciously also saboteurs in creating the worlds we inhabit.

Palimpsest, a parchment which has been partly erased and re-inscribed, evokes the marks made by human settlement on the land, the passage of time, presence and absence, and the web of inter-dependence connecting the natural and the cultural, the material and the immaterial.

From our Patron—Stefano De Pieri
CURATORS:
Helen Vivian: Rio Vista House 9-10
Old Mildura Homestead 26-28
Video Program 13
Deakin Awe Artists 23-25
Karin Rama Motel 15-22
Caltex Service Station 15
Geoffrey Brown: un/AWS 11-12

ARTISTS
Vincent Alessi 21
Keith Armstrong 16
Chim Thom 16
Chris Cramer 21
Luci Callipari-Marozzo 19
Paul Carter 26
Edmund Carter 26
Filomena Cappolla 9
Kate Golich 17
Tim Crowley 13
Dick De Bruin 6
Jim Everett 27
Neil Fangling 21
Wearr Fsinih 17
Chris Fraser 24
Tsui Hangji (Hindy) 15
Elliot Howard 17
Moana Kidd 25
Jonathan Kimberley 27
Martin King 24
Tuomas Ladininen 18
Brendan Lee 18
Heather Lee 24
Tara Liddell 25
Anne McGuire 24
Maria Miranda 22
Tracy Moffatt 21
Norte Neumark 22
Dimitri Nickas 22
Lena Okerfiedl 22
Modus Operandi 21
Jill Orr 25
Sara Oscar 19
Geoffrey Robinson 15
Meredith Rogers 22
Jasutee Roskar 11
Pip Ryan 12
Ann Shelton 23
Sarah Simmons 25
Lara van Raay 25
John Valle 19
Kate Vivian 10
Christopher Williams 26
Masako Yamamoto 12
Ken + Julia Yeomans 9
FRIDAY 9 SEPTEMBER, 5:30-8:00PM
Opening Celebration
Mildura Arts Centre, Rio Vista House, Curneen Ave
(map ref 11)
5.30pm Preview of external works by Kate Vivian and Jaine House
6.00pm Palimpsest Launch, Rio Vista House, Kim + Julia Yonetani • 3-ball? • The Fool Book, Rio Vista Driving Range
Kate Vivian • 3-ball? • Rio Vista lawyers Filomena Coppola • Woof! Olliver Minervi, northbnd, Rio Vista Ballroom
7.00pm unVARS Opening
(map ref 2, next door to Rio Vista House) Jostine Rouse, Pip Ryan, Maliko Cramer (Ogdenfl), Tai Hay
7.30pm Dinner by donation and drinks on the sculpture lawns of Rio Vista Historic House
8.30pm 28 reasons why we still need superman, part 1, Rio Vista House The Australian premier screening including works by 10 international video artists selected from the full program listed on page 14.

SATURDAY 10 SEPTEMBER (AM)
Free Range Science and Art Symposium @ La Trobe University, Brian Grigson Building, Beresooki Ave (map ref 11)
9.00am Helen Vivian, Go-Curator Mildura Palimpsest, Introduction
9.10am Dr Paul Carter, Historian, writer, philosopher and artist who is currently Chair of Creative Place Research at Deakin University’s Paulo Monteiro, ‘Ground Truthing’ is a poetic history of the Mildura region.
9.50pm Dr Michael Westaway, Archaeologist and Biological Anthropologist, will discuss Lake Mungo and how it is helping us understand climate change.
10.30am Coffee break
11.00am Badger Bates, Artist and elder of the Paakantji people of the Darling River
11.40am Dr Ben Greaves, Director of the Murna Darwinshire Research and Learning Centre
12.20pm Symposium close Picnic lunch 12.15-12.50 (pre-order)
12.30pm Bus from La Trobe University to Service Station Project
12.30pm Service Station Project (cnr 155 & San Mateo Ave) Geoffrey Robinson
1.15pm Bus departs from Service station to Kar-Rama Hotel

SATURDAY 10 SEPTEMBER (PM)
Kar-Rama Motel Project Kar-Rama Motel, 153 Deakin Ave (map ref 9)
1.30pm Kar-Rama Motel Project Curator’s tour and artists’ talks from: Keith Armstrong, Chinn-P’pem, Kate Catching, Warren Fiffee, Elliott Howard, Tomass Latvienes, Brendan Lee, Luci Calipari-Marcuzzo, Sara Oscar, John Voll, Modus Operandi: Vincent Alessi, Chris Gaines, Neil Fetting, Maria Miranda, Norie Neumaier, Meredith Rogers
3.30pm Deakin Avenue artists walk Stefanos’s Cafe, 27 Deakin Ave (map ref 15) Martin King, Director/Nicolas, Ann Shellot 43 Deakin Ave Jill Orr, Law, Rosa Van Rooy, Mauna Kild + Tara Liddell Carnegie Centre Portico, 74 Deakin Ave Heather Lee The Art Vault, 45 Deakin Ave Anne McArthur + Chris Fraser
5.30pm LEAP Project Space, Exhibition Opening 39 Launge Ave, (map ref 12)
7.00pm Dinner, Stefanos’s Cafe, 27 Deakin Ave A convivial dinner presented by Stefanos de Pieni Tickets: $75.00 Video Screening: Tracey Moffatt, Brendan Lee, Jill Orr, Martin King
9.30pm 28 reasons why we still need superman, part 2, 25 Deakin Ave (map of ref 14) See page 14 for details.

SUNDAY 11 SEPTEMBER
Old Mildura Station—Cottage and Woolshed Gunnedah Ave (map ref 3 and 10)
10.00am Unusually along the sand A multi media installation inspired by Paul Carter’s recent book ‘Ground Truthing’ (2010), evokes a chance meeting between Maluke poet, John Shane Nelson and a Woldubunk man, ‘Jowley’. The radiophonic work, ‘Mar’, with the broadcast on ABC Signal to coincide with the installation. Paul Carter, Edmond Carter, Erik de Brauns, Christopher Williams
12.00pm The Global Dome Unlilmated A multi media installation and interactive discussion space with local community. The premiere of a unique contemporary art project examining and critiquing the many layered mythologies and preconceptions about intercultural identity in a global world. Supported by the Murna Elders group, Jim Everett (pulwala memmawnta) and Jonathan Sixberry
12.30pm Lunch, Old Mildura Station—Woolshed Lunch by celebrity chef de Stefanis de Pieni will continue from the performance within The Global Dome (unlilmed installation). Guests are invited to join the conversation with the artists and the community. Limited seats, pre-booking essential ($13.00). See page 3 for booking details.

ANCILLARY PROGRAMS
LEAP Project Space, 39 Langtree Ave Manea Clarke, ‘ROP’ Connected to Country Maluke Memon: a series of short films about the Maluke 4B Create: a community collaboration with 48 local artists over forty eight hours. Opening, Sat 10 Sept, 5.30pm
White Cube Mildura A local artists’ initiative, 3 cubes in 3 locations juried by Stefanos,27 Deakin Ave • Klemm’s Newsgallery, Langtree Mall • Shugg Consulting Group, 126 Lime Ave
OPENING HOURS
Weekend opening exhibition hours:
LEAP Project Space: Sat 5-8pm, Sun 10am-4pm
unVARS: Fri 5-9pm, Sat and Sun 10am-5pm and 2pm-5pm
Kar-Rama Motel: Sat + Sun 10am-5pm
Rio Vista Historic House: 11am-4pm
Art Vault: 10am-4pm
Carnegie Centre: 9am-5pm daily
Old Mildura Homestead: Sat and Sun 10am-5pm Deakin Ave shop fronts (OBS)

PRE-CORCUING ESSENTIAL FOR: Symposium (200 students, ID required) Saturday Picnic Lunch $17.50 Saturday Dinner $35.00 Sunday Lunch $3.50 See page 3 for booking details.

LINNERS
Curnon Ave, (next door to Sivs Vista House)
Opening: Friday 9 September, 7.30pm
Curator: Geoffrey Brown
uniLVR is an innovative adjunct to uniLVR Polypalm AR, and showcases the most current and critically engaging contemporary art emanating from postgraduate students in universities throughout Western Australia. The exhibition is drawn from the legendary Milla burger Trinamuls in which then Director, Tom McCullogh, invited Australian and New Zealand artists to participate in border-crossing, ephemeral and conceptual art.

Milla Polypalm, through our education partner La Trobe University, has extended an invitation to universities across Australia to promote their most talented postgraduate artists onto the national and international stage. Currently only in ‘webform’ at the Perth Institute of Contemporary Arts (PICA) are visual arts graduates celebrated on a national scale.

La Trobe’s Milla campus is mentoring and supporting these students through its sponsorship of Polypalm, and by providing the venue (the Visual Arts Research Studios, VARS) and curatorial supervision. Many thanks go to the inaugural artists, the participating universities and their nominating lecturers: The University of Melbourne, Victorian College of the Arts (Edward Callaus); University of New South Wales College of Fine Arts (Brokla Erka); Monash University Art and Design (Kim Wiss) and La Trobe University Media Studies (Nirre Neumark).

JUSTINE ROUSE
Contingency for Milla Polypalm AR, 2011
Found objects
Dimensions variable
My work is part of my ongoing research into the possible determining factors that govern the bodily experience of sculpture and spatial practice (both its creation and reception). In particular I am interested in how the physical potentials of energy gravity and inertia manifest as sensation through the bodily experience of art. The exploration of the propulsive gesture in my work emerged from the problematic relationship between the pedestal and the object in the history of sculpture. By incorporating the architecture of VARS into the work I hope to make it difficult to identify the boundaries of the work, and disrupt the familiar relationships that exist between objects.

Justine is a Melbourne based artist whose current interest lies in exploring the potential energy that exists at the point of contact between objects, and how it may manifest in the viewer. Recent work has focused on praction as an operation in substitution moving from the propobject relationship to prop-architecture. She has previously exhibited in group shows at Conall, Craft Victoria and the Eillon Gallery, and is currently undertaking research for a Masters of Fine Art (VH) at Monash University. www.justienne.house.blogspot.com

TAI HOI (HOI)
It’s me, Momma, 2011
video game console, TV, DVD-player, digital printout
Dimensions variable
It’s me, Momma, borrows the elements from the classic video game, Super Mario Bros., being divided into three parts: a video, a painting and an interactive installation.

Tai Ho (Hoi) is an emerging media artist, musician and computer programmer interested in the interplay between videos, multimedia and interactive installation art. With Canadian Taipei, he is currently based in Australia and is doing his PhD degree in Media Arts, at the Faculty of Humanities and Social Sciences, La Trobe University. Hoji’s research focuses on game aesthetics, popular culture and interactive multimedia art.

LENA OBERG (HOGLI)
Untitled, 2011
Video installation from performance
Dimensions variable
I am proposing to create a new video installation. The works will be made in Milla and will examine the effects of extreme weather conditions within the context of refuse. My research topic is an investigation into our perception of what is rubbish and what is not. I am interested in the current socio-environmental impact of the drought and flood on Milla in relation to the value attached to belongings being trashed by natural forces. My investigations of the extreme weather events and the destruction of property & culture that comes with it, for example dead vines, piles of dead fruit trees, flooded houses and yards, will allow to future possibilities for a continence of such extremes due to climate change.

In her visual practice Lena works with found objects, using video, performance, sculpture, and installation to explore ideas concerning alienation, foreignness, waste and reclamation. Her works have shown both in Australia and Internationally and most recently she was a finalist for the ‘one minute’ award in Amsterdam.

PIP RYAN
Hoppie Grin, 2011
Mixed media, sound and sculpture
Dimensions variable
This work is an interactive up-scaled version of a wind-up toy drumming gorilla. I want to push the idea of spontaneous collaboration between the audience and the work, allowing the viewer to activate the functionality of the piece. I am interested in states of consciousness, horror aesthetics and artwork as an experiential participation.

Pip Ryan has exhibited nationally and internationally in group and solo exhibitions. Recent solo shows include ‘Collective Bad Luck’ at West Space Gallery, ‘Machine Compilation 15’ at the Melbourne Propaganda window and ‘Going around in Circles’ at Blue Gallery. Recent group exhibitions include ‘The Sea that is not the Mediterranean’ curated by Sherry McLean, ‘Arpe’ at Museo de la ciudad de Leon in Mexico, ‘Two, Three’ at the 2nd Biennale gallery ‘Seapukru, at Lindberg Contemporary Art and ‘Prospective Animal’, Curated by Veronica Kent at Cube 37 Gliss studios.zoom

Pip Ryan is completing her Master of Fine Art at the Victorian College of the Arts, Melbourne University.

MAKIKO YAMATOMO
give me chocolate, 2011
Mixed media, sound and sculpture
Dimensions variable
Give me chocolate explores the multiplicity of the voice as a force. Yamamoto engages with a simple utterance developed out of a relationship between Japanese children and the American soldier post World War II. An innocent phrase becomes a forceful authority emanating from numerous clock radios installed within the space. By capturing the resonance of the children’s voice the work creates a psychological implication towards the space and an unspoken space over time.

Makiko Yamamoto’s practice deals with the voice as a material to examine its potential as a medium. Her work is concerned with the voice as it stands in between body and language, between subject and other. Through the absence of the body she brings a psychological reading to the voice, which infiltrates the space. She applies these ideas as triggers for sound-based recordings, digital projections and live puppetry to create spatial relationship between the viewer and the site.

Yamamoto moved to Australia in 2002 and is currently undertaking a Master of Fine Art at the Victorian College of the Arts, Melbourne University.
28 REASONS WHY WE STILL NEED SUPERMAN

In asking the viewer to accept the works as they would news coverage we may also ask, how does one do their bearings in the cultural chaotic and information overload new mental space created by telecommunications and media representations of reality?

The original line up is asterisked on the list below.

15. Gailo van der Wiebe, Everything is going to be alright, 2007.
17. Rosa Sáende, Ascoli, 1995 present day.

24. Tojul Shal, Chimpian (chummo) (Stepping in), 2004.
27. Hoon Czong Cam, Food-4-thought 4 Food, 2009.
33. Felt Cooper, Hearing the shopping, 2010.
34. Felt Cooper, Metaphorsmooth Chat, 2010.

11.40am Dr Ben Gaiwane, Director of the Mmuse- Darwin Freshwater Research Centre will discuss how environmental systems function, their resilience to change, and the roles of art, science and agriculture in informing this.

12.20pm Close

This event forms part of the Free Range Science’s program run by R+Us and supported by the Victorian Government.

www.freerangescience.org.au

About Free Range Science

Free Range Science is designed to bring science to regional Victoria, putting locals in touch with the people who research, design, create and use the science and technology that power our everyday lives. It is co-ordinated by The Royal Institution of Australia (R+Us) for the Victorian Government.

About the Royal Institution of Australia (R+Us)

As the national science hub, R+Us concentrates on bringing science to people and people to science. R+Us raises scientific literacy and lifts the level of debate on critical issues arising from science.
KAR-RAMA MOTEL PROJECT

150 Dickson Ave
Sat 1 Sep 9:30

Curator Kristan Haqgplum

The word motel is a combination of the terms motor and hotel. Architecturally, a motel is best described as a structure that contains what is essentially an exterior common space that revolves around parked vehicles and that is separated from the surrounding natural and urban environment.

The original plans for the motel are transcribed below and played sequentially through the arriving visitors.

The recording is a sound mapping project based around recorded signals of sites within and around Mullika that focus on the interaction of natural and built environments.

The recordings are transcribed within a Kalita petrol station and played sequentially through the pre-existing speakers mounted under the petrol station canopy. Coinciding with the recording is a colour sound map displayed on monitors within the service station. The colour images change as the sound of each recording changes over time, creating a lived experience of the sites.

Robotson creates process-driven objects that involve sound mapping and duration. His practice investigates the transformation of space into form and the charting of time through reflected light works and sound performance. Robotson has exhibited extensively in Melbourne and presented projects in Osaka - Viewmakers Revue 2007, and Seoul - Sound Effects Seoul 2010. Sound Specific. He has done a residency in New York and later this year will undertake the Australian Council Residency in Helsinki.


KA RAMA PROJECT

With Stuart Lawrence, Darren Pack and Roger Dean

Fintude (Motion) 2011

Mixed media interactive installation
1.7 x 1.9 x 2.6 m (double bed, room 2)

Fintude (Motion) is a media arts/sculptural hybrid to be premiered at Palimpsest. Acknowledging that as a species we initially, in this world’s time left, as a plastic means that we can each choose to ‘live to’ or ‘take away’ from. Resting on a motel room bed with a semi-transparent screen above them, participants influence 3D imaging, the movement of dominos glimpsed through the screen and an augmented soundscape.

Armstrong specializes in collaborative, hybrid, new media arts work as well as an emphasis on site-specific electronic arts, networked interactive installations, alternative interfaces, new media practices and art/ science collaborations. Her research focuses on how scientific and philosophical ecoologies can both influence and direct the design and conception of networked, interactive digital artworks. Her collaborative media artist Stuart Lawrence, 3D game engine programmer Darren Pack, and jazz impresario and electronic sound artist, Roger Dean Armstrong, is a part time Senior Research Fellow at QUT Creative Industries.

www.embeddedmedia.com/qut/page/fintude

This project has been assisted by the Australian Government through the Australia Council its arts funding and advice and from the Queensland Government through Arts Queensland. QUT Creative Industries and Mullika Arts Centre.

CHIM-P’ROM

Black of Death, 2007-2008

Video, 9 mins

“In order to assemble crosses from all quarters, we washed around in parks with stuffed crows and megaphones amplifying the voice which crows made to call others. Also we used a car or motorcycle to drive together with crosses flying above, increasing their number on the way to destinations set. Photos taken of birds’ landings were later packaged as postcard set for ‘Tokyo souvenirs’.

One of Chim-P’rom’s most representative works to date, Black of Death, has been screened at both national and international galleries, including Mori Museum’s influential ‘Ripping Crossing’. Can there be Art? that represents young artists from across Japan. The work is a documentation of a performance that took place throughout central Tokyo and purportedly gathered a million of crosses.

Chim-P’rom is a Tokyo-based six member Japanse of each-recording plays as a network. They officially launched their activities in 2005 and have been working ceaselessly since their conceptual inception. They have gathered both national and international fame for their explorations of socio-political issues and their engaging artistic examinations of life and death. Chim-P’rom’s most recent and significant project has seen them venture into the ‘rakusei zone’ in Fukuoka, Japan, to bring further awareness about the devastation caused on March 11th.

www.chimprom.jp

www.musinjui.com/artist_chimprom.html

Image

Chim-P’rom. Black of Death (above 103, Shibuya, Tokyo) 2007

bumpboxproductions.com

Curtailing the artists and Muji to Production.

CALTEX SERVICE STATION

Corio Mall Road and 15th St
Sat 10 Sept 12.30

GEOFFREY ROBINSON

At the junction of Lock Island, PS Melbourne; Essendon west; Kangaroo Flats; and (Ravello’s) Tan Shoko Ave Interaction, Melbourne, 19th-20th May, 2011

Timber, surveyors tape, 2 channel audio/visual DVD demonstrations were the site.

This is a sound mapping project based around recordings of sites within and around Mullika that focus on the interaction of natural and built environments.

The recordings are transcribed within a Kalita petrol station and played sequentially through the pre-existing speakers mounted under the petrol station canopy. Coinciding with the recording is a colour sound map displayed on monitors within the service station. The colour images change as the sound of each recording changes over time, creating a lived experience of the sites.

Robotson creates process-driven objects that involve sound mapping and duration. His practice investigates the transformation of space into form and the charting of time through reflected light works and sound performance. Robotson has exhibited extensively in Melbourne and presented projects in Osaka - Viewmakers Revue 2007, and Seoul - Sound Effects Seoul 2010. Sound Specific. He has done a residency in New York and later this year will undertake the Australian Council Residency in Helsinki.


Top Image: Caltex service station, Mullika. Title: Surveyors Baumick. Bottom Image: Kar-Rama Motel. Photo: Kristan Haqgplum
Guilt is entrenched in my Catholic religion. Church-going may serve to atone for their sins in order to seek forgiveness. An all seeing, hearing, knowing Christ figure is subliminally present in a humble motel room, a site loaded with potential for transgressions; where someone may have committed a mortal sin. Is the Christ figure a subtext of sin? Engaging the mechanism of guilt in this universal location of anonymity? The ubiquitous contradictory presence of a bible in a motel room is a cliche to this troubling moral equipoise.

Luci Calipari-Marcuzzo is an artist, arts administrator, mother and writer, whose practices explore notions of belief, faith, womanliness and spirituality.

www.lucicalipari-marcuzzo.blogspot.com/
eight minutes later: celebrates the aesthetics of the utopian dream - sun, warmth and beauty. As the sound of the sun inhales the room, eight minutes later, so too do its heat and light intensify. Utopia meets dystopia.

Dr Vincent Alexis is the artistic Director of GPUH La Trobe University Museum of Art, a position he has held since 2006. Alexis has curated exhibitions nationally and internationally on artists as diverse as Mike Brown, Philip Hunter, Vera Moller and Bernard Boile and on topics varying from abstraction in Australian landscape painting toometions of place and identity in contemporary practice. He has written on the works of Sarah Amos, Adam Ridsdale, Shane Jara, Danny Mooney and Dean Brown, amongst others. Alexis is a board member of the Public Galleries Association of Victoria.

Maria Miranda is a media artist who works in collaboration with sound artist Norie Neumark as Out-of-Sync. Their work has been exhibited nationally and internationally. Maria is a post-doctoral fellow in the School of Communication, Arts and Critical Enquiry at La Trobe University, Melbourne. She is currently finishing a book for Bent Books Press titled 'Uncertain Practices Unsteady Aesthetics'. She lives and works in Melbourne, Australia.

Norie Neumark is a sound/media artist who collaborates with Maria Miranda as Out-of-Sync. Their award winning media artwork has been exhibited nationally and internationally. She recently co-edited 'Voice: vocal aesthetics in digital art and media' (Norie Neumark, Ron Gillison, Theo van Leeuwen, eds., MIT Press, 2010). She is the Director of the Centre for Creative Arts and Professor of Media at La Trobe University. www.out-of-sync.com

Merideth Rogers works in theatre and performance as director, designer or dramaturg and sometimes as performer. Current projects include the performance movement and text based on writings by and about Federico Garcia Lorca and designing ‘Whitney’s Incredible Blue’ by Barry Dickson at fortyfive Downstairs in October. Rogers was assistant director at the Ewing and George Patton Galleries in the 1970s and later, a co-founder of the feminist theatre company, Home Cooling Toefor. She teaches theatre production and performance-making at La Trobe University, Melbourne.

Image: Merideth Rogers, stage set, Whitney’s incredible blue, Fortyfive Downstairs. Photo: Merideth Rogers.
DEAKIN AVE ARTISTS WALK
Curators tour, Saturday 20th Sept, 3:30pm
commencing 25 Deakin Ave

ANN SHELLON
in a forest – excerpts, 2011 (detail)
2C type prints, Dimensions variable
Stefanis Gallery 25, 25 Deakin Ave

in a forest engages with the social and cultural stories of a particular group of trees. These trees were given to gold medallists at the Berlin 2196 Olympic Games. Sometimes referred to as ‘Yiddish Oak’, the then seedlings, were given by the Olympic committee to around 150 medallists who then returned to Australia and planted them all over the world - in cities, on farms or in the woods. One of these trees, now an adult sap, grows in my home town of Timaru, New Zealand.

Sculpture is recognised as one of New Zealand's leading photographic artists. In 2009 she exhibited the series ‘Public Places’ in Germany’s largest photographic biennale. Shellon’s awards include CoCA Anthony Harper Contemporary Art Award (2006) and Goveit-Brewster New Zealand Artist in Residence (2005). Shellon studied Photography at Massey University in Wellington. She is represented by Starkweather and Paul McMahon Gallery.

www.anmshellon.com/projects/in-a-forest/

DIMITRI NICKAS
MN#MN, 2012
Solar powered garden lights, mild steel mesh, stainless steel cable
Dimensions variable: approx. 4m lights
Stefanis Gallery 25, 25 Deakin Ave (exterior)

The work will display up to 500 solar powered garden lights, recouered through light-gathering mild steel mesh, circular in shape, approx. 4 meters in diameter, suspended 5 meters above ground level. Using the existing sun as a source of energy, these lights will, in a time-based sculpture, reflect the changing of seasons. The sculpture’s ambient light will imitate the seasonal lighting, as well as the changing weather. The viewers will then become part of the sculpture, interacting with the changing light. The sculpture will be suspended from the ceiling and supported by stainless steel rods, with four arms taking hold of the sculpture. The viewer will then become part of the sculpture, interacting with the changing light.

MARTIN KING
Burnt creek offering, 2010
Video, 3 min, hand drawn stop motion animation
Stefanis Gallery 25, 25 Deakin Ave

The image of the burnt creek, fire and water bound together in one place, signifies the toponym of the Australian landscape, where a watecourse only carries water at the will of the seasons, and the regime of fire can sweep through and reduce the creek bed to a scar on the terrain. The cornament is a signifier, equals a place along the watercourse, not striving too far, reflect on wetlands for survival. The tree, also reliant on water for survival stands erect, scarce, reliant on water. In one way or another reducing our global footprint.

Dagmar Stilik in Mülkara in 1994 after studying at RMIT in Melbourne.

I have shown upon this region as a source of inspiration for my current and ongoing creative process, utilising impressions of the regions flora, fauna and unique cultural diversity. Creating works in preferred medium of paper, silk, acrylic, gold, silver copper, steel, and local timber: -

Image
Shelton, ‘Sewing, Weaving, Wearing’ (Exhiobit) at the 2006 Olympic Games (Sculpture, Drawn, Drawn), Germany. In his book on the Olympic Games, James Cookton states that the planting of this tree was delayed by 12 years, due to past HIV being a frontier virus, a stage apparently in the face of neglect and elimination from the Gladstone City Council, will spend the last decade of his life using his own treatment himself. He died in 1966. By 2000 the bronze plaque under the tree had completely corroded away and VMR has begun negotiations with the Mayor to arrange a replacement. When this image was made there was no visible plaque under the tree. 2011, 2 x C type prints L, 50x70 cm.

HEATHER LEE
Mary’s Orphans, 2012
Sound installation
Mülkara Historical Society, Carnegie Centre, 74 Deakin Ave, Mülkara

On a property from the Froicwong Woolratt, sounds both indigenous and foreign, permeate the landscape providing an audio landscape of the techniques employed in the past, the water and subsurface that exist here. Biorum, chasing frogs, and the drone of insects mingle with the noise of human activity – a pet cat being called inside; the sizzle of digging up weed crops and the cusping of the barnacle; the rumble of aircraft and disc helicopters; the rubbish collection truck. The song of which is collaborator and which is sabotour? Mary’s Orphans seeks to reveal the complexity of interactions and inter-relations of the Woorong Woolratt.

The work will be a digital audio composition, an onotoscope, that captures an audio fingerprint of the wetland at its interface with human settlement. The installation site is significant for it references many of the Woolratt’s campaigns. The Woolratt Award is given to a campaigner to the Leeds Chandler, its founder Field Director. It rewards naturalists and members of the Mülkara Historical Society to have a headstone erected at the Cemetery and other Woolratt’s Woorong Woolratt was named.

Heather Lee has left two solo exhibitions in the three years since she is currently studying and is soon to graduate for an MA (Interpretative Writing) from Charles Sturt University, NSW.

CHRIS FRASER + ANNE McMOSTER
Because of Ron, 2011
Mixed media on paper scroll
The Art Vault, 43 Deakin Ave

The title Because of Ron comes from the name of the paper scroll which both artists are sharing for their canvas. The images are created in a range of media including drawing, printing, and printing mixed media together. It is through collaboration that this work has evolved sending the scroll back and forth in the mail. The content reflects how the artists are able to share their experiences and thoughts on the scroll and how the scroll is a means of sharing their thoughts, ideas, feelings, and emotions. The scroll is then displayed in a series of exhibitions and presented to individuals and the community at large. The scroll is a means of sharing and a way of expressing personal and community stories.

Anne McMoster is a studio-based artist, based in Mülkara but currently living and working on Meekin Island in the Tiwi group, NT. Her work investigates anglo-australian identity, with a focus on the relationship between language, media, drawing, painting, printmaking, installation and assemblages of found objects. Her work is represented in many public collections including the National Gallery of Australia.

Both artists are an artist and educator. Her paintings and mixed media works are primarily concerned with colour and patterning. Over the last two years her stylized figures have been based on photographs from family albums. Recent group exhibitions include the ‘Linden Postcard Show’ and the ‘White Cube Project’. Her next solo exhibition will be at Gallery 25 in November 2011.
LARA VAN RAAY - SARAH SIMMONS
Murray Darling, 2010
VIII
four short 3-minute videos
41 Deakin Ave shop front

Three short video portraits from the series Murray Darlings. An online multi-media project that aims to capture the unique and colourful stories of women from the Murray-Darling region. The project includes all collaborators and the collaborators in the worlds we inhabit suggests that we have agency in the worlds we inhabit and that our fate also plays a part in the success of a sculpture installation. In the eight hour endurance performance on which the video is based, I wanted to turn away from the 60 second grab on TV, the sanitised and heroic versions played out in the daily media, and stay with the reality. I painted some huge canvases with light sensitive paint to act as backdrops to the performance. They recorded the shaded abyss itself and I wanted to make further work about my work in the dark space. In the making of the video I collaborated with Roseline Robins Multi-Media (video) and Steve Bell (sound). 38 Orr is one of Australia’s most revered contemporary visual artists. Over thirty years she has created work about the body and its positioning by and with social, political and environmental contexts. Her work is held in the collections of the Australian National Gallery, The National Gallery of Victoria, most State Galleries and many international collections. Orr is represented by Jenny Port Gallery, Melbourne.

www.jillorr.com.au

MOANA KIDD & TARA LIDDLE
Murray Darling, 2012
mixed media installation
41 Deakin Ave shop front

A child’s ‘bamby’ of mongrels has set up an illegal counterfeiting ring to produce monopoly money. The installation of large replica monyons with a scanner and printer printing sheets of uncut counterfeited money represents the ease with which a group of collaborators can get away with an idea that in reality sets them off course. Prefabs of monopoly money and monyons will be pasted upon Mildura in an overnight operation, similar to that of our Illegal counterfeiting. Tara and Moana work as collaborators on their mixed media installations and use each other’s skills and abilities to bring their ideas to their fullest potential. Working from a mash up of Moana’s print background and Tara’s street art we are able to create a depth of layering and style impossible to bring together in a single artist’s approach and concepts and themes from different perspectives and a different aesthetic, creating a visually complex and thought provoking piece.

www.tararained.blogspot.com

OLD MILDURA HOUSMESTED-WOOLSHED
Gambier 2008
mixed media installation
41 Deakin Ave shop front

Paul Carter, Edmund Carter, Dirk de Bruijn, Christopher Williams Unusually Along the Sand, 2012
Mixed media installation
Unusually Along the Sand evokes the state of mind of the great Mallock poet John Shaw Neilson during a period of travel and intense activity in 1900. To his bed come the voices and apparitions of all those people whom he might have met but who for one reason or another disengaged from his community of jokers, singers and seers, who in parodic infantinoy costumes and recall the poet to the vanishing spirit of the Mallock forest.

In particular, a Wolwpalbul man by the name of ‘Cicer’ is heard to have said by white people as a child abandoned in a hollow log - abandoned, lost, stolen. The sound installation ‘Mal’ (that forms the title of this project) is the first national broadcast to coincide with Mallock Professional ABW event. The installation is a kind of reconciliation of peoples and cultures with environments that remains elusive. The hospital, where Neilson heard strange voices and saw strange visions, is evoked in a video work based on a set of actions performed in Mildura’s Old Base Hospital, and sound recordings made in Pyrmont House, Ararat (a replica of the Swan Hill Hospital), and the University of Melbourne’s solarium is transformed into a strangely distorted Mallock paddock, of sand, barbed wire and mattresses that aligns the daily life of the figures in the fince lines of this dream world are scars of a woman’s dress, bed sheets incased with charcoaled graffiti and shoe print impressions of those who walked Unusually Along the Sand is inspired by Carter’s recent book, ‘Ground Truthing: explorations in a creative region’. The installation of Unusually in Mildura coincides with opening, another work inspired by ‘Ground Truthing’. That Carter and Dirk de Bruijn have created for the big screen at Federation Square, Melbourne.


Christopher Williams is a director, dramaturge and sound artist working with radiophonic composition, sound installation, and electro-acoustic music. He has been involved in theatre and radio for several years in projects based in the Mallock region: ‘Speaking to Blue Winds’, ‘Mal of the Mind’, ‘Round House’, ‘Mal of the Poet’, more projects in the Mallock landscape: ‘Four Works for Headphones’, radiophonic compositions based on the lake, recordings at Lake Tyrell, presented most recently at Horsham Regional Art Gallery; and the radio play ‘Mal’ by Paul Carter, based on an imagined meeting of Neilson and Wolwpalbul man ‘Tooke’, which will be broadcast on ABC Radio National ‘Voice’ to coincide with ‘Ground Truthing’ and ‘Talking to Blue Winds’.
OLD MILURA HOMESTEAD-COTTAGE
Cootenav Ave, Sunday 11 Sept.
Lunch performance 12.30-2.30
JONATHAN KIMBERLEY AND JIM EVERETT (purlana meemannata)
The Global Ome Unlited
The Global Ome Unlimited is a multi-media installation incorporating sculpture, video, sound, and a live conversation with the audience. The artists have created a unique sculptural environment in the Old Milura Station Woolshed for Palmoplague 8. As the final Palmoplague event on Sunday 11 September, the installation will be transformed by an artist’s performance and if/and into a long table discussion over lunch, hosted by chef Stefan de Pieri. Everett and Kimberley have been collaborating together for many years and in 2006 produced a suite of 13 paintings and writings meemannata ama mura pukalmbur — Meemannata Water Country Discussion. The Global Ome Unlimited is a continuation of their lively critique of the many-layered mythologies and perspectives on intercultural identity in a global world. The project is supported by the Munga Billab Group.

At Global Ome Unlimited emerges from a metaphorical discussion between Meemannata Country-Jim’s Country in Taiwanja — Yalawamanta in northern Italy. We extend an invitation to the Milura community, as a significant site of exchange between European and Indigenous communities to join this discussion with us during Palmoplague 8. Our recent work examines the ongoing complex tensions and relationships between European and Aboriginal conceptions of identity and the visual and verbal languages used to describe this. Our collaboration activates the inherent spatiality of the installation, articulating and reimagining the so-called intercultural ‘gap’. The discussion operates on a number of levels: private interpersonal/public intercultural/local and global exchange.”

Jim Everett — purlana meemannata
First Nation: plankenimeerri, North-east Tasmania. Jim Everett was born in 1942 in Whitemark, Flinders Island, Tasmania. A painter and respected elder, Jim has fulfilled many official roles for his community, including Chairperson, Tasmanian Aboriginal Land Council of Tasmania (2008); State President, Tasmanian Aboriginal Centre, Hobart; Member of the Aboriginal Arts Board, Australia Council, (1983 to 1987); Coordinator of the Council of Aboriginal Organisations, Tasmania, (1980 to 1987) and 6th member of the Flinders Island Aboriginal Association from 1974. He was manager, of the Office of Aboriginal Affairs, Dept of Premier & Cabinet, Hobart from 1990/196, Manager, Office of Aboriginal Affairs, Dept of Premier & Cabinet, Hobart from 1972/197.

Jim’s lifelong work has been a unique contribution to the continuing debate on the nature of ‘locality’. In his lifetime Everett has collected an extraordinary assortment of distinctions and qualifications varying from academic and political roles to Fire Warden Certificate, Crane dogman license open all areas, and Rigger licenses class 1 & 2.


Everett’s film credits include: Producer, ABC Television documentary — ‘One People Sing Freedom’, Associate Producer, ABC Television Documentary - ‘You’ve not lost your way’, Associate Producer, SBS Television Documentary — ‘Desperate Times’.

Jonathan Kimberley is a visual artist who was born in Melbourne in 2000 and lives and works in Melbourne, TAS, Melbourne, Western Australia and Italy. Kimberley combines solo studio practice and long-term collaborative projects. To Country with artists in Australia and internationally. Kimberley has a BA (Fine Art), RMIT University, Melbourne and an MFA, University of Western Australia. His work is held in numerous major collections. Jonathan Kimberley is represented by Betty Gallery Hobart and Ian Martin Art, Brisbane.

www.bettgallery.com.au

SUNDAY LUNCH
Lunch by celebrity chef Stefan de Pieri will continue from the performance. Guests are invited to join the conversation with the artists and the community. Limited seats, pre-booking essential (531-185). See page 3 for booking details.

JUNE 2018 PAGE
Uncle Jim Kimberley and Jim Everett, Meemannata Water Country discussion.

LEAP PROJECT SPACE
39 Henry Street
MARE CLARKE
KORT connected to country
The Milura LEAP Project is proud to present a powerful and poetic exhibition from one of Milura’s most successful artists, Maree Clarke. Maree Clarke is a firstly Multi Women with connections to BoonWurrung country, who grew up and lived in Milura for over twenty years. This year she returns to Milura as one of the original Palmoplague artists.

Maree Clarke has been an artist since the early 80’s, and today she is one Victoria’s most prominent Victorian Indigenous artists. Her work has centered around recording, researching and promoting the unique Indigenous culture from the region, as an arts worker, promoting and curating exhibitions, a significant work, particularly critical given the history of colonisation in southeast Australia, where many believe that Aboriginal people and their cultural heritage throughout the region had been successfully assimilated and destroyed as a result of colonisation. Clarke writing in an article that this artist has contemplated this argument and has seen her work as a pivot figure in the southeast Australian art world, a leader in promoting and promoting the diversity of contemporary southeast Aboriginal artists.

This exhibition, KORT Connected to Country, has received critical acclaim both nationally and internationally. The installation of the KORI caps, text and digital photographs represent the artist’s latest research and the ideals and ceremonies of her ancestors. This exhibition is a story of survival and resilience, a cultural affirmation of a defiant stance in response to 200 years of cultural subjugation.