

TESTING GROUND

curator

Julie Gough

Salamanca Arts Centre

Long Gallery 14 March – 28 April 2013





TESTING GROUND

Salamanca Arts Centre
14 March – 28 April 2013

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Cover image: Rebecca Dagnall *Paradise 9* (detail) 2009

Exhibition Support



Ten Days on the Island • Tasmania's International Arts Festival • 15 - 24 March • 2013

Salamanca Arts Centre presents

TESTING GROUND

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Julie Gough

Long Gallery 14 March – 28 April 2013

the artists

I 491s

Jeroen Offerman

Ólöf Björnsdóttir

Perdita Phillips

Trudi Brinckman

r e a

Darren Cook

Keren Ruki

Rebecca Dagnall

Christian Thompson

Sue Kneebone

Martin Walch

Nancy Mauro–Flude

Siying Zhou

PREFACE

Salamanca Arts Centre

Rosemary Miller

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INTRODUCTION

curator

Julie Gough

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1491s, *Slapping Medicine Man* 2011

Video, sound, 3:15 min

A super traditional Indigenous Medicine Man (Noah Ellis) slaps around comedian Tito Ybarra, Dallas Goldtooth and Ryan Red Corn. Concept by Tito Ybarra. Filmed & Edited by Dallas Goldtooth and Ryan Red Corn. Filmed in the back of Buffalo Nickel's office in Pawhuska, Oklahoma.

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Ólöf Björnsdóttir, running as *Woollenmaiden*

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Julie Gough was born in 1965 in St Kilda, Victoria and lives in Hobart, Tasmania. A visual artist, freelance curator and writer Gough's research and art practice often involves uncovering and re-presenting conflicting and subsumed histories, many referring to her own and her family's experiences as Tasmanian Aboriginal people. An Adjunct Research Fellow at James Cook University, Townsville, where from 2005–06 she was a lecturer in Visual Arts, Gough is also an Honorary Associate, College of the Arts, University of Tasmania and Adjunct Lecturer School of Communication and Creative Industries, Charles Sturt University, NSW. Previously Julie was employed as guest curator for the exhibition *tayenebe: Tasmanian Aboriginal women's fibrework* (2009) at the Tasmanian Museum and Art Gallery and on the curatorial team for *INSIDE: Life in Children's Homes*, National Museum of Australia (2011), a Curator of Indigenous art at the National Gallery of Victoria (2003–5), lecturer at Riawunna – Centre for Aboriginal Studies at the University of Tasmania, and Interpretation Officer, Aboriginal Culture at the Tasmanian Parks and Wildlife Service, Hobart. In 2001 Gough was awarded a Doctor of Philosophy from the University of Tasmania (*Transforming Histories: the visual disclosure of contentious pasts*). She was awarded a Master of Fine Arts from the University of London, Goldsmith's College, 1998; Bachelor of Fine Arts (Honours), University of Tasmania, 1994; Bachelor of Visual Arts, Curtin University Western Australia, 1993; and Bachelor of Arts (Prehistory and English Literature) University of Western Australia, 1986.

TESTING GROUND #2

catalogue essay

Professor Pat Hoffie

...testing ground/testing audience/testing site/testing space/testing ideas/testing testing...

The call-over of a pre-concert sound testing comes to mind.

What can this mean: to test ground? To test the very grounds on which your ideas rest? To test your approach to things? To test the way an exhibition sits within a space? All these and more.

It's as if Julie Gough – artist, and, in this project curator – has taken up the space of Salamanca as her podium, and, feigning baton thrusts and parries, taken on the role of conductor – not of an orchestra, but of energies, synergies, ideas. The fourteen artists whose work is included in the exhibition come from all over the place – from around the globe, from across the country, from within Tasmania. The thread that joins them comes from the fact that Julie has either worked with them or has been drawn to their work over the past decade. She saw this exhibition as an opportunity of gathering these artists' works together into a single location, bringing them together as (in her own words) 'a moving space – with 4 photo series of 3-4 images each, 4 installations/object based works, 3 large projections, and 4 screen works from tiny to larger flat screens'.

She interprets the entire process as a kind of experimental laboratory, a space where the works test each of the artists as much as they will the audience. A linking appeal in most of the works is the capacity of the artists to work in experimental ways across media, taking risks, making erratic and bold jumps between media and ideas. Despite the inference of the title: *Testing Ground*, this exhibition makes no claim to address issues related to the environment. Instead, the curator claims that the exhibition's very side-stepping of the subject is itself a 'testing ground' for audience

expectations. Instead, she claims that the exhibition is focussed on testing and experimenting and pushing the boundaries of the grounds that provide the artist with their own tool-kit; in the place of issues of identity or history or cultural expectations, she says, the exhibition moves its focus on to the things that are 'being pictured or imaged or performed there'.



Perdita Phillips, *Sleepwalking* 2006

Video installation, loop, sound, projected 12 cm high
4:32 mins

According to psychotherapist and psychiatrist Carl Jung (1875 – 1961) tricksters are archetypal characters who have played an important role in the myths of cultures throughout history. They are boundary-crossers, individuals who break the rules of trespass and work between all the divisions that keep rational society in control – they work to blur the rules and invade and corrupt and corrode the staunch divisions between right and wrong, male and female, young and old, sacred and profane. They are both messengers of the gods as well as individuals who defy and

confound the will of the gods – or authority. Just as things seem to be locking into established patterns and predictable outcomes, the trickster jumps in and, just when we least expected it, turns things topsy-turvy, inside-out, back to front, leaving us thinking about how we're going to make the connections again. When tricksters are performing their funniest roles they are often performing their most serious and significant cultural tasks; they restore equilibrium with the heat of the moment or the weight of responsibility threatens to tip the scales too far in the one direction. Tricksters are the consciousness-raisers.



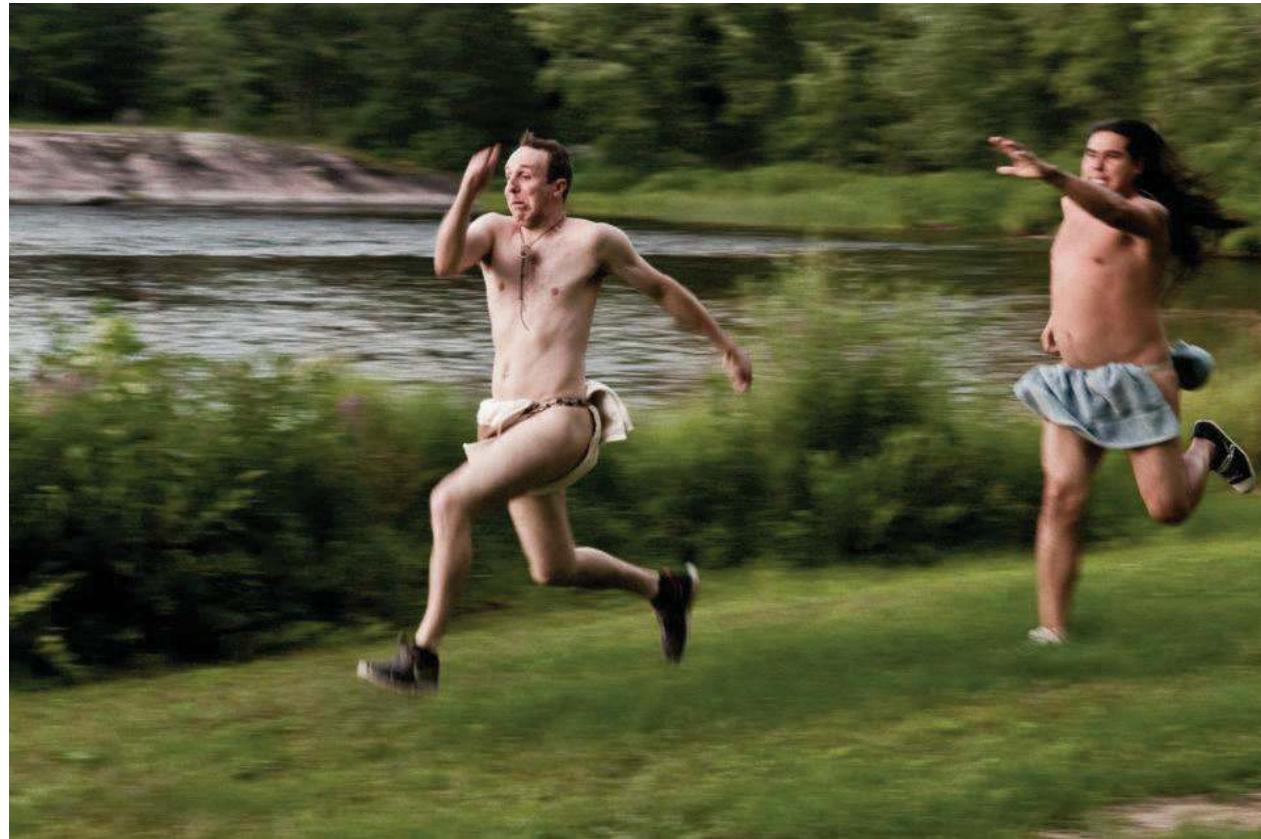
Siying Zhou, *Who's There?* 2010
Speakers, sound, digital print on aluminium, wood frame
Variable dimensions

Julie Gough recognises the importance of humour to the role of the artist; this exhibition reveals the value she places on the quirky or on wilfully different approaches to serious subject matter. Much has been written already about the efficacy of 'blak humour' to Indigenous Australians, about a spirit of quick-witted rat-baggery that is well and truly in evidence in this exhibition in the work of r e a and Christian Thompson. For his *Lost Together* series Bidjara artist Thompson decamps to the Netherlands resplendent in tartans in order to test his own grounds for establishing identity in a different place with completely new audience expectations.

And r e a, pictured running through a forest engulfed in what seems like apparent terror in her video *Poles Apart*, ends up being splattered by paintballs in a finale that turns expectations and anticipations back on themselves with a slapstick force. With a similar candour, 1491s test our assumptions about Native American 'Indian-ness' – in their film *Hunting*, the protagonists end up in a burger joint. Keren Ruki is a Maori woman who grew up in Australia; her Maori cloak constructed from road safety vests pitch a wry statement about the role and identity of Maori road workers in this country. Jeroen Offerman worked tirelessly on practicing his singing performance of the epic 'Stairway to Heaven' – backwards – for three months before he eventually sang it in front of St Pauls Cathedral; a video of the performance that he then plays – frustratingly pointlessly, hilariously – forwards. China-born Siying's works comment on life in the Northern Territory in ways that reflect both the feeling of being a stranger in the world and of the strangeness of that world. The Icelandic artist Ólöf transforms herself into her alter ego 'Wollenmaiden', and Perdita, a scientist/artist who works human as well as other-life forms interactions, presents a night vision photo series and a sleep-walking film in which her senses and her waking state are altered in a night that has turned to day.

And if this short synopsis reads like a series of circus-acts, then what better metaphor to delight, transfix, transform? And in so doing, cajole, unsettle, force you to exit into the night air again with your sense of magic and wonder restored. And there, in the middle of the ring, is the conductor – an artist in disguise, weaving the magic, conjuring up the acts, willing the spaces in between to be the grounds for new possibilities for new thinking, new approaches, new potentials.

Outside, beyond the tent, in the night the times are indeed dire. But here, inside the testing ground of the tent, don't make the mistake of thinking that this is sheer entertainment alone. Don't fall on the folly of thinking that these performers are in it for the laughs alone. This is serious stuff. Artists shape-shift to creep up on us in guises we may not first recognise. But they do it to remind ourselves that each of us is capable of transforming ourselves – and the world, even at those points of history when things seem to be at their most bleak.



Hunting
Slapping Medicine Man
Geronimo E-KIA
I cant be crazyhorse
Blood Quantum Leap
Singing Lessons
Words with the 1491s

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statement

ÓLÖF BJÖRNSDÓTTIR

Levitation II

Woollenmaiden has been appearing in cities and out in the country since 1994. She's concerned with values and focuses on a positive outlook and shies away from any drama. It doesn't mean that she doesn't want to be taken seriously and has been known to protest against unscrupulous hydroelectric dam projects and the devastation of Icelandic nature. She received classic education, read Latin, literature and art – and learnt to appreciate nature itself as a majestic creation. In her work *Levitation II* she celebrates this creation by elevating from the ground to a natural or man-made pedestal.

Levitation II 2013
Video with sound

statement

TRUDI BRINCKMAN

I exist somewhere between you and me



Floating for miles and days on top of the clearest water, I drank straight from the river.

It beckoned me and I became the water.

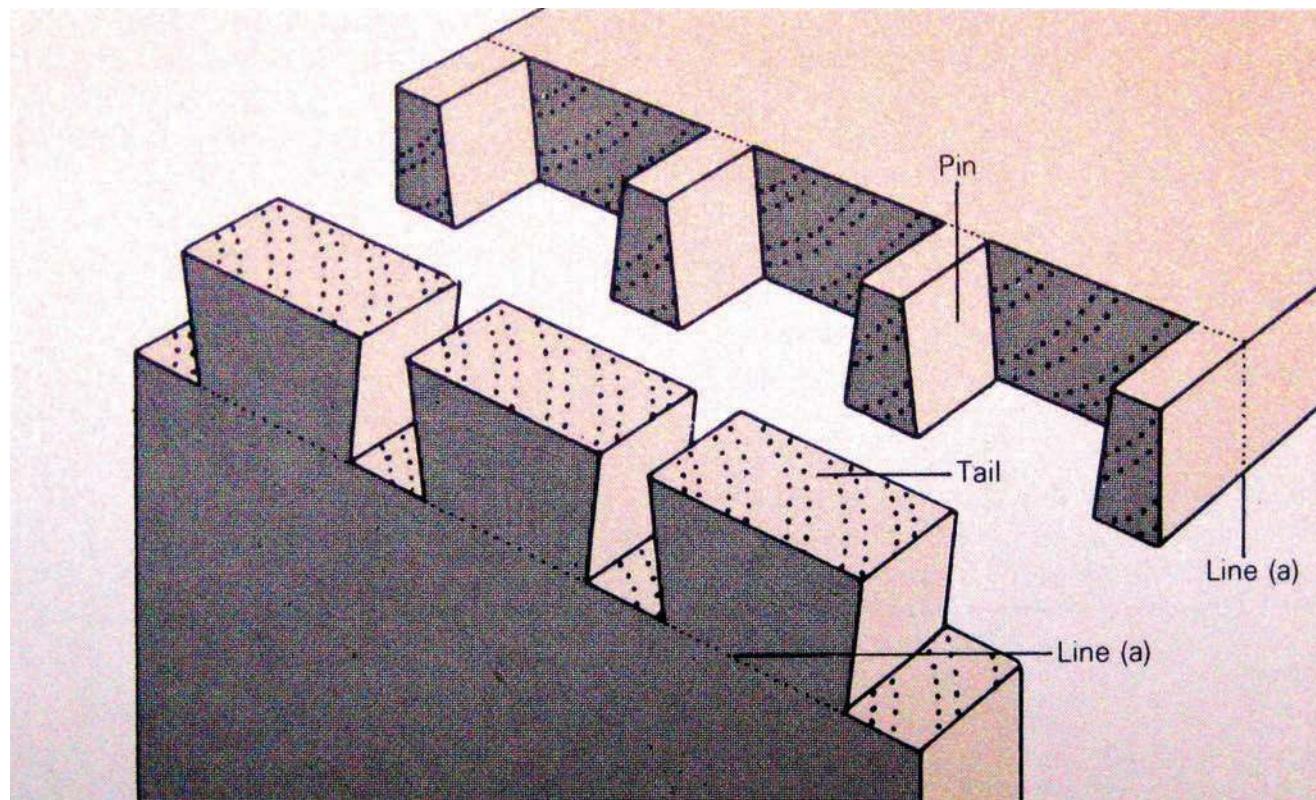
In that moment I existed somewhere between you and me, incorporating your state of quiet.

I ingested the place where you were as a part of me and I slowly expelled it as an element of my lived experience. We meandered for years against the tide, afloat. You were calm and still, while I was defiant against my nature, boundless.

You were defiant against your nature, boundless and I was calm and still.

I exist somewhere between you and me 2013

Video, water, paper cups, perspex, string, glow-in-the-dark tape
dimensions variable



For this phase of the project the artist will work in the gallery for Ten nights.

Working on a sculpture.

Documentation of each spell will be presented via video, audio and text the following day.

The unfinished sculpture will be veiled and remain in the space.

This project is designed to continuously mutate.

The sculpture will never be finished.

The sculpture will never be shown.

The artist is constantly at work.

(in thought, in dream, in action)

The artist works for themselves.

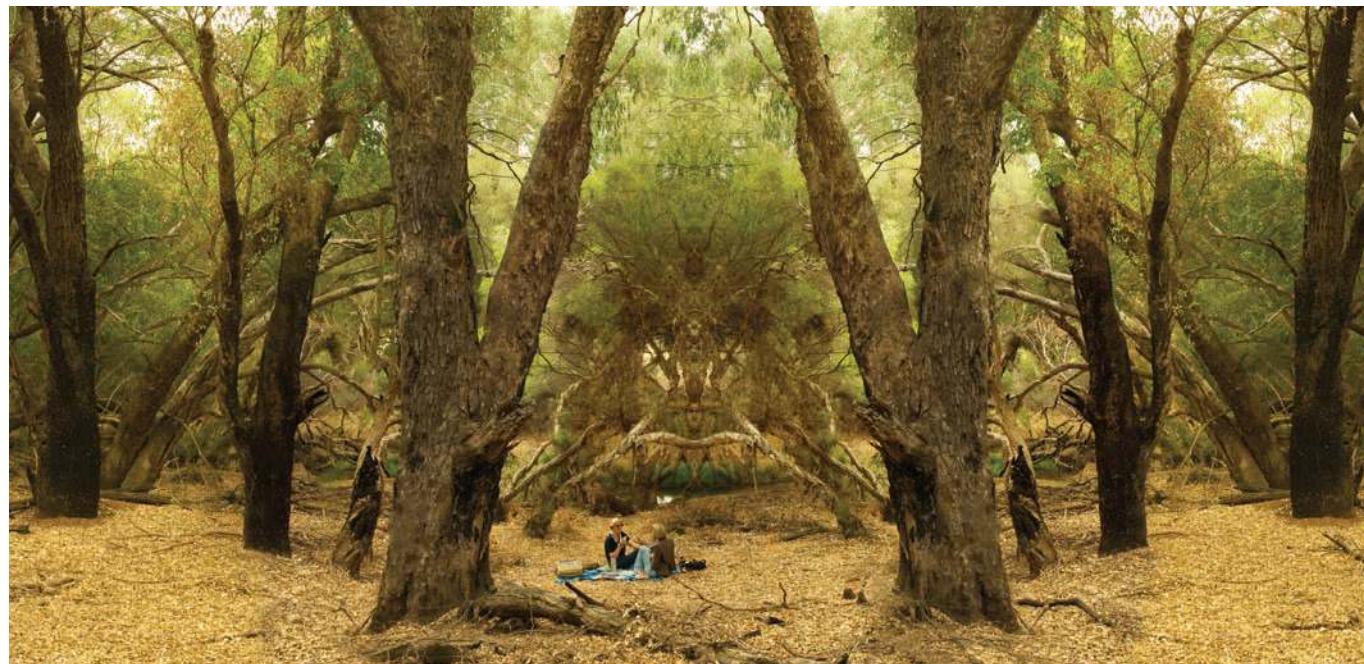
The artist works for the public.

All things are in flux.

Nothing is finished.

When things are finished they move into nothing.

*never ending sculpture: (the beginning) Ten sculptural actions over Ten nights 2013 –
Mixed media, performance, video, sound
Space: variable, Time: endless*



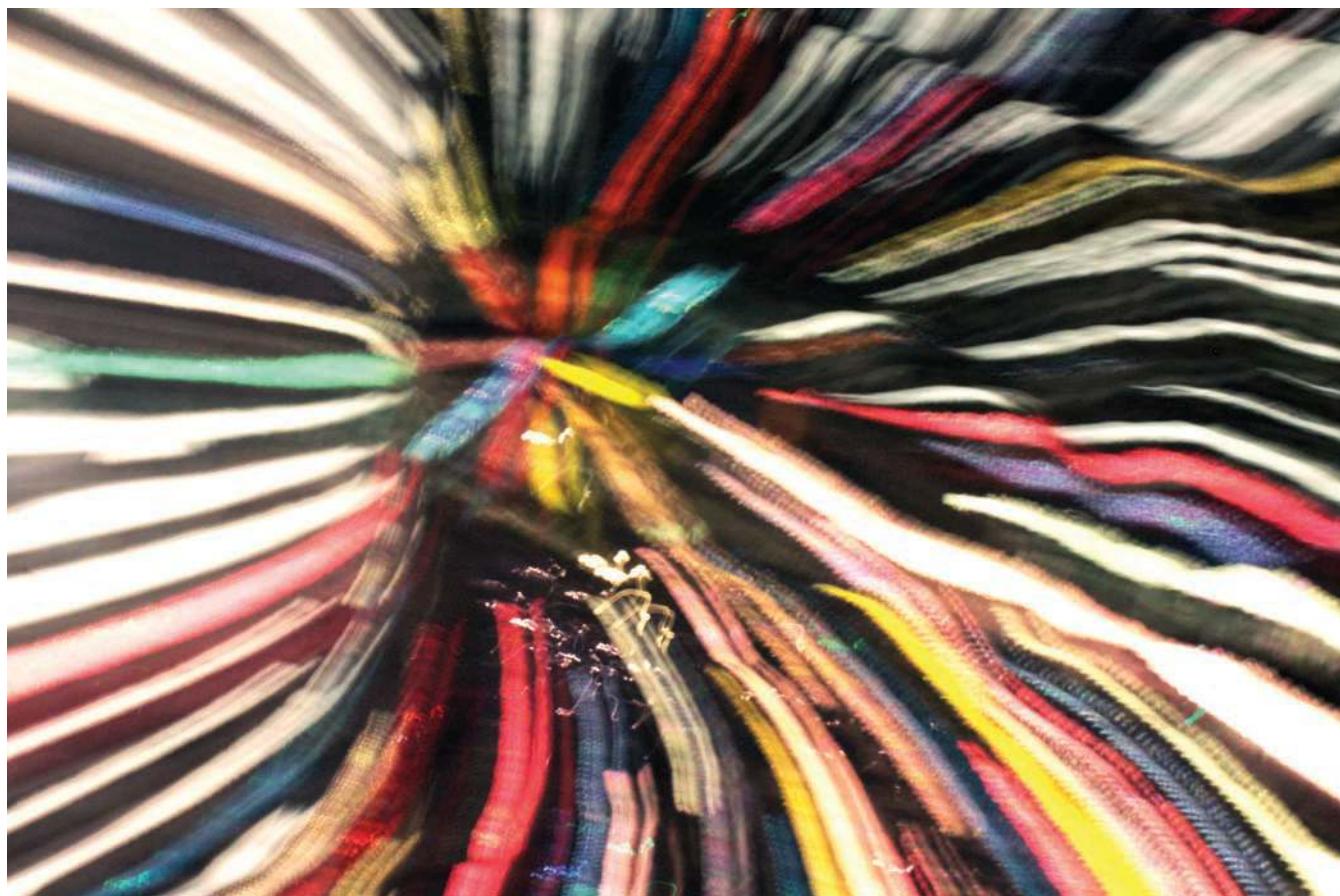
The series *Paradise in Suburbia* is an exploration of the relationships that people develop with places in their suburbs. The work is a window into a psychological space where our experience and memory play a large part in how we perceive our surroundings. In the areas where the image overlaps there are layers of icons and strange creatures; the totemic images give the work a sense of foreboding and a depth that goes beyond an analysis of the physical and into the realm of our experience. Humans bring meaning to whatever space they inhabit; this space in turn becomes far more than a material reality, it becomes a treasury of stories and memories, both factual and embellished, both real and imagined.

Paradise 9 (detail) 2009
Archival inkjet print, 91 x 187 cm



In the series *Continental Drift*, Sue reflects on the history of repressed human movement and the white cordon surrounding the Australian Continent. These allegorical statues were created at the centre of British Empire to represent the different ethnographic groups across the globe. Now cast adrift into the remote interior of South Australia's landscape, they become mythical apparitions in an interminable state of waiting at the far edges of Empire.

Planning for Paradise explores the hazy borders between nature and culture, dreams and consequences. Sir Thomas Elder, pastoralist and philanthropist of colonial South Australia, has been spirited away from his North Terrace pedestal to witness a dystopian future where nature has been pushed to its limits.



Valetudo (detail) 2013

We have to go to bad places to try to heal, you must do the healing. But it takes all colours to do it. – Ida West.
Hand sequined-embroidered Knitted polyester flag, embedded AR Layer, 180 cm x 300 cm

statement

NANCY MAURO-FLUDE

Valetudo

Valetudo

A eulogy to Aunt (Ida) West.

2013 marks a decade since this Tasmanian elder and matriarch left our realm. I didn't personally know Aunt Ida, but her serpentine ripples of energy stir me. Her durational battle for a healing garden at *Wybalenna* (Flinders Island) was finally realised. She was provocative for the sake of community, not self-aggrandisement. Aunt Ida's *moxie* to tinker with social protocols to open out new possibilities, gives me courage. My intention with the sacred lotus form embedded in the flag is to give rise to archaic energy, where membranes are pushed through the long ribbed hand sewn canals. Aunt Ida believed the dead could speak to the living, therefore in this work I have embraced the form of the Haitian Vodou Flag, where a connection between a mortal and a virtual presence is established.

Ida West continually stated that the only way forward was through reconciliation, by considering

many sides of our [Australian] history. A Latin feminine noun, *Valetudo*, carries with it meaning which contains complexity; health, soundness, good health, bad health, where medicine can be made from, or, turn into poison; depending on the dose. Frustrated by limited classifications of what an artist, healer, activist, teacher or even class, race and gender may be, I have interlaced apparently incongruent strands of cultural phenomena; this does not come without conflict and misunderstanding. Thus, *Valetudo* represents a struggle to communicate with all people, everyone, my hope is that it shines light into to darkest places. It is made in the year of the black water snake, who pushes out its skin, a reference to ecstatic movements and painful moments. I hope there are moments when people may be relaxed, or feel the zeroing in and submit to the flow, tuning in to the many levels of the work.



The Stairway at St. Paul's 2000
Video, 8:00 min

For this video the artist practiced 3 months to learn to sing Led Zeppelin's most famous song entirely in reverse.

The Stairway at St. Paul's is based on the hysteria that surrounded certain music-recordings of the 60's and the 70's. Some rock bands, like Judas Priest and The Beatles, were supposed to have put hidden messages in their records that could only be heard when played in reverse. These messages though, would subconsciously be picked up by the listener who would then react in response to them.

This way the band Judas Priest ended up in a court case because their records had supposedly 'induced' kids to commit suicide.

The most famous example however must be Led Zeppelin's anthem *Stairway to Heaven*. The mystic lyrics seem to urge us to follow the right path in life. But, as one line in the song already says, "sometimes words have two meanings", and so, when played in reverse, this song supposedly urges us to worship evil.

It's time to check your record-collection and find out if it was all true. So turn up the volume and remember the first time you smoked a cigarette...



Night Vision 6 2006
Digital print on archival paper, 85 x 85 cm

statement

PERDITA PHILLIPS

Sleepwalking
Night Vision

The world of the night holds us in its feathery grip. A silhouette of a tree shows up against a green phosphorescent sky. The *Sleepwalking* video installation and the *Night Vision* print series were generated by the artist camping in the Kimberley of Western Australia as part of the fieldwork/fieldwalking project. Some of the *Night Vision* prints show the view through the lens as fieldwork takes place. Others are more about the tools of fieldwork and living in the bush. All of these night images have a sense of being in a pool of stillness surrounded by enveloping blackness. The eye of the camera shows us more than what we would normally see, but there is a sense of inhalation in these scenes that reflects a disposition of waiting in the humid tropical night. More problematically, *Sleepwalking* positions the artist as foolish scientist. The figure in a lab coat seeks to displace an objective system of interpretation with an intimate humour. Both works featured seek to account for both the ordinariness and strangeness of experiences in non-urban areas. Whilst using technology, they strive to be free of the domination of a static objective science and exist grounded in the specificity of places and their ecologies.



statement | r e a

PolesApart

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PolesApart 3 2009
C-type photographs, triptych, 100 x 92 cm, 100 x 110 cm, 100 x 92 cm
Edition of 10



statement

KEREN RUKI

A place to stand

Turangawaewae is a Maori word literally meaning 'your place to stand'. The concept refers to our tribal homelands, our marae (meeting houses). It represents the land of our ancestors and underpins our very foundations. Australia is not our turangawaewae because we are not the *tangata whenua*, that is, we are not the 'people of this land'.

The safety vests talk about where I see a lot of our people over here – working on the roads or in the mines, building the infrastructure for this country. The vests reference *pake*, traditional Maori cloaks worn for protection from the elements. They also talk about the hierarchical structures inherent in Maori society and roadside gangs. The vests are a tribute to the *mahi* (work/labour) of these workers, acknowledging who they are and where they come from.

In considering where our place to stand might be, as Maori living in Australia, I hope to acknowledge whose turangawaewae this actually is and in doing so, pay my respects.

A place to stand 2013
Astro turf, safety vests, plastic tube, nylon, reflective tape
700 x 180 x 500 cm



Humpty Away from Home 2008
C-type print, edition of 5, 100 x 100 cm

statement

CHRISTIAN THOMPSON

Lost Together

I have been in The Netherlands for a two-year program at Dasarts, Amsterdam.

Being so far from home has amplified my fascination with the place from which I come and I want to share that with the world. There is an ease, a keenness to see and for me a need to imbue a sense of Australia into the world.

Here there is a national holiday to celebrate the Queen's birthday, it is a massive party and all of Amsterdam is covered with fluorescent orange banners, balls, streamers, drums, hats, you name it, it's there in fluorescent orange. People literally are dancing in the street; it is such a wonderful day.

I am quite literally a product of my environment here and the fluorescent color along with Tartan, have usurped my usual palette and appear in my pictures. I visualise figures in the landscape; the black boy in the forest, Hannah and her fluorescent didgeridoo, Isaac from Bampton, Oxfordshire and of course my neon humpy, a boy can't go anywhere without his neon humpy!

Moving out of the studio is for me symbolic of moving geographically in the world and moving forward artistically. My new fixation is mythology and the role

it plays in our subconscious and conscious world. I feel like I am in these portraits but not in these portraits, it's a kind of anti portraiture. I have been consumed by these alternative identities and each time they have come to me, they reveal something more about themselves and in this process, I discover something new about myself.

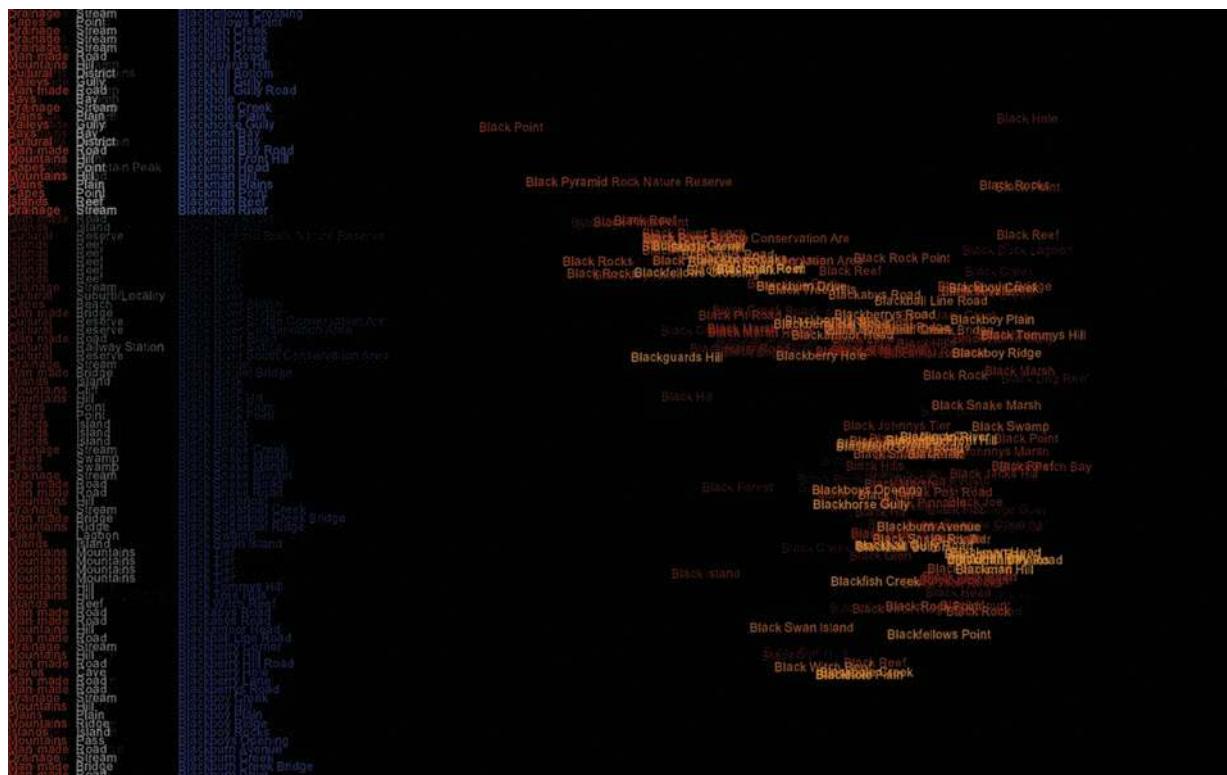
Europe is another vortex that is part of me; I have been unleashed into this completely new environment that feels remarkably familiar.

I left Australia shortly after our Prime Ministers' apology, I can't tell you how many tears I shed, it was so overwhelming for me, when I heard the mere mention of it, I was overcome with emotion. I felt like I had left with the blessing of my country, packed up and pushed into the big world and encouraged to explore.

In Bidjara we say 'Djuldibah,' it means messages on the wind and for me *Lost Together* is a collection of messages that I have dreamt, sewn up and sent on the wind to my beloved, my heart, my home, Australia.

Christian Thompson, Amsterdam 2009

Courtesy of the artist and Gallery Gabrielle Pizzi, Melbourne.



Sticks and Stones 2009
HD video, silent, 21:44 min

Sticks and Stones is a video rendering of a real-time generated video stream. The work takes approximately 30 minutes to run through the full cycle of place names officially listed by the Nomenclature Board of Tasmania at June 2007. Each element appears in the list on the left, and simultaneously on the map on the right, then fades over a period of about 20 seconds. The result is a dynamic map of Tasmania that is being constantly formed and dissolved.

This work has its foundation in an investigation of the ways in which practices of naming have been used to colonise the Australian landscape. The title of the work makes ironic reference to the childhood rhyme; sticks and stones may break my bones, but names will never hurt me. Ultimately the work is a meditation on the way in which naming mediates the world we live in, and over-writes the history of the environments we experience. It represents the ways in which the nomenclature both reflects and constructs political and social structures through naming. The work references the power of naming to locate us within the world. It imagines the top down imposition of language structures by post-colonial power, as well as the transitory nature of all language and culture.



Being Serious 2011
Speakers, sound, perspex, digital print on vinyl, variable dimensions

statement

SIYING ZHOU

Being Serious
Who's There?

Who's there? and *Being Serious* are series of works from the time-based act of reading headline articles from the Northern Territory News (the NT News) during 2009 and 2010.

In *Who's there?*, newspapers are perceived as another means of measuring time. With the date – (eight numbers xx/xx/xxxx), newspapers mark the 24 hours of peoples' lives. Through the voice reading every headline story of the NT News from 2009 to 2010, Zhou intends to record her time in Darwin with its astonishing, exciting and extremely humorous headline stories. Reading the news not only proves the existence of the reader at a certain time but also personalises that time. The sound of Zhou becomes an emotional statement and conveys an attitude towards the read subject matter.

Adopting a monotone voice during the reading, Zhou creates a hypnotic sound effect to the audience. The sound potentially leads them to a meditative and peaceful mindset, which contrasts with the content of the news stories that reveal the potential risks that

are embedded in every day life – crimes, accidents or unusual social events.

The hidden risks are also visually hinted at in *Who's There?*. The same photographic image of palm trees and dark clouds is repeatedly seen on the surface of three aluminum panels. Two palm trees in front of dark thick clouds, a typical tropical pre-storm scene. The image silently foretells the coming of a heavy rain and thunder storm. A still moment of waiting is depicted. Waiting for a storm, for rain, ... maybe. There's an anxiety of approaching danger.

Being Serious utilises six pieces of journalism about 'Alien-ology', published in the newspaper in April 2010. Addressing the high frequency of these 'Alien' news stories, Zhou comments on the absurdness and disconnection from reality the NT News presents. Beyond the surface of informality and entertainment, these articles unveil an insecurity and parochial culture, subtly imposed through the most popular and uncontested media outlet in the Northern Territory.

BIOGRAPHIES

1491s

The 1491s is a sketch comedy group, based in the wooded ghettos of Minnesota and buffalo grass of Oklahoma. They are a gaggle of Indians chock full of cynicism and splashed with a good dose of indigenous satire. They coined the term All My Relations, and are still waiting for the royalties. They were at the Custer's Last Stand. They mooned Chris Columbus when he landed. They invented bubble gum. The 1491s teach young women how to be strong. And... teach young men how to seduce these strong women.

Ólöf Björnsdóttir

Ólöf Björnsdóttir was born in Iceland and lives and works in Reykjavik.

She graduated in 1997 from The Icelandic College of Arts and Crafts (now The Iceland Academy of the Arts) with a BFA degree from the Multimedia Department. In 1998 she obtained a Postgraduate Diploma degree and in 1999 an MA Degree in Fine Arts from Goldsmiths College, University of London.

Ólöf's practice in art is interdisciplinary. Her work consists of videos, photographs, objects, drawings and paintings. Some of her work is best described as semi-autobiographical with reference to the history of her ancestors. Her own life is at times integrated with that of Woollenmaiden, a character that sometimes appears in her work and is her 'sister' and alter-ego. Although Ólöf sometimes does use video she really prefers to think that she is looking for a moment to reflect on where time stands still. Her close surroundings are like her canvas where she adds an element that alters things. Ólöf is also known to be very interested in personal well-being and recycling and invites people to experience that passion through her actions.

Ólöf has exhibited widely, in Europe, North and South America and East Asia. Solo shows include *Lopameyja/Woollenmaiden* at Kling & Bang Gallery, Reykjavik, 2004; *Woollenmaiden !* at The Showroom, London 2003; *Massage on wax and people*, Gallery i8, Reykjavik, 2000.

Ólöf has received several awards including in 2004 *Ullarvettingarnir*, The annual award of the Icelandic Academy of Arts, given to an Icelandic Artist for exceptional work; the award of the MixedMedia department in The Icelandic College of Arts and Crafts 1997 and numerous work and travel grants.

Trudi Brinckman

Trudi Brinckman is a Tasmanian Sculptor who works with a diverse range of objects and materials, having a close affinity with the element of water. Her craft is to examine beneath the visible as she peels back layers of cultural information to reveal inherent qualities in the matter she gathers. Material, object, idea and place become malleable elements, simultaneously familiar and unfamiliar as small ephemeral transformations become open-ended matter. The world we construct, inhabit and build emotional connections to is then seen through an additional visual discourse. Brinckman is primarily concerned with the creation of this alternative dialogue as a way of interpreting and understanding the connection between our physical environment, materiality and human experience.

Brinckman has exhibited locally, nationally and internationally, some of which include *Conduct*, CAST Gallery Hobart; *Full Frontal*, Plimsoll Gallery, University of Tasmania; *On the Other Side of the Mountain*, 6a Artist Run Initiative; *Tree Line*, LEVEL Artist Run Initiative Brisbane; *Faraway Neighbour*, FLUX Factory, New York City.

In 2004 she was awarded a Master of Fine Arts from the Tasmanian School of Art, University of Tasmania where she lectured in sculpture at that same institution for four years. She has been awarded an Arts Tasmania Natural and Cultural Residency at Lake St. Clair Tasmania, and a University of Tasmania Rosamond McCulloch Studio Residency at the Cite Internationale des Arts, Paris. Since 2010 she has worked as a Curatorial assistant at MONA Museum Tasmania.

Darren Cook

Darren is an artist, curator and musician, he was born in Adelaide where in 2004 he completed a BVA majoring in painting. After an intense and ultimately damaging relationship with painting the pair divorced in 2008. Since moving to Tasmania in 2009 Darren has worked predominantly with video, sound, and sculpture. Darren has exhibited in and curated exhibitions locally and nationally, he is currently an MFA candidate at the University of Tasmania.

Rebecca Dagnall

Rebecca Dagnall was raised in the suburbs of Perth subsequently drawing endless inspiration for her photographic art practice from Australian suburbia.

Rebecca's work has been exhibited widely in Australia and more recently internationally. Solo exhibitions since 2009 include shows at Australia's most prestigious public photography galleries such as the Australian Centre for Photography, the Monash Gallery of Art, Queensland Centre for Photography and in 2012 her work formed part of the main exhibition program for Foto Freo. Rebecca has been involved in many group shows and in 2010 her work was part of a group exhibition of Australian photographers at the Pingyao International Photography festival in China. In 2011 she had work showing at the Lodz photographic festival in Poland and at Gallery Huit in France. Rebecca had her first solo exhibition in 2009 at Turner Galleries in Perth and is now represented by Turner Galleries.

Her work can be found in private collections and in the Art Gallery of Western Australia collection.

Sue Kneebone

Central to Sue Kneebone's art practice is the transformative process of mixed media assemblage and photomontage to explore the ways in which the social and environmental chain of events from the past follow us into the present. Sue completed her PhD at the South Australian School of Art in 2010 which focused on the pastoral frontier of the Gawler Ranges in South Australia. She previously lived and worked in Melbourne where she completed her Masters in Fine Art at the Victorian College of the Arts. Sue has exhibited widely including the Mildura Palimpsest, the Floating Land Project in Noosa, Palmer Sculpture Biennial, ArtRoom5, SASA Gallery, Linden Contemporary Art Space, Human Rights Arts and Film Festival, Australian Embassy in Washington, FELTspace, City of Hobart Art Prize, the South Australian Museum, CACSA and the Art Gallery of South Australia. Sue has received grants from the Australia Council, Arts SA, and was a recipient of the 2011 Qantas Australian Contemporary Art Award.

Nancy Mauro-Flude

Nancy Mauro-Flude is a Tasmanian performing artist and network media designer. She is published internationally in print and online. Her work is commissioned, exhibited and performed in Australia, UK, Europe, North/South-America and Asia. Awarded first-class honours degree in Critical Theory (Performance), University of Sydney (2000) and an MA in Media Design, Piet Zwart Institute, Rotterdam University of Applied Sciences (2007). Nancy was given an Honorary Researcher position at the Slade School of Art in London (2007–8). She was been artist-in-residence at Somatic Movement Institute (2000–1); DasArts: advanced institute for theatre and dance Amsterdam School of Art (2001-4), Vaaq society for/ new & old media (2003–5) and Museum Quartier, Vienna (2008). Under various pseudonyms she actively works to fuse radical forms of open culture with educational and social structures, especially in relatively conservative and weakly networked regions and communities. Nancy is currently a PhD candidate and Sessional Lecturer at Tasmanian College of the Arts, 'Art'; University of Tasmania.

Jeroen Offerman

Jeroen Offerman is a Dutch artist working and living in Eindhoven, the Netherlands. Works are conceptual and often of a performative nature. Offerman works in a wide variety of media such as film, video, sculpture and installation. Offerman received a BA in Fine Art at Akademie St. Joost, Breda, NL and an MA in Fine Art at Goldsmiths College, London, UK. His video work *The Stairway at St. Paul's* won several awards around the world and was later developed into a stage act. Offerman recently completed a short film called *to Become, Shift, Transfer, Copy and Erase Janet Leigh*.

Perdita Phillips

Perdita Phillips is a Western Australian artist working across walking, sound, mixed media and installation art. Much of her work reflects an ongoing investigation into ecosystemic thinking. Her art and research practice involves investigating how to engage with the unruly aspects of nature – and transform the relationship between humans and nonhumans. Artworks such as *To Meander and back* (2005), *herethere (above/below)* (2006) and the immersive sound/GPS project *The Sixth Shore* (2009–2013) explore walking, places and narrative. She has investigated land degradation (1991), written an encyclopaedia about termites (2000), created the 53rd

Annual ‘Where is the Best Salmon Gum?’ Competition for the Shires of Kellerberrin and Tammin (2001), sound recorded conversations about mapping with geologists (2006), made work with bowerbirds (2007–2008, Australia Council Inter Arts Residency) and sent a shy albatross around the southern hemisphere (*shy (dissolution + exchange)* mail art project 2012–2014).

Curated projects includes *strange strolls* (2005), *diagram* (co-curated, 2009) and the *Art/Text/Clearinghouse Project + Western Australian Photographic Book Survey* (2011). Founder and co-editor at Lethologica Press, recent publications include *birdlife* (2011 with, Nandi Chinna, Michael Farrell, Graeme Miles, and Nyanda Smith) and *A simple rain* (2012), a collaboration with Vivienne Glance. In 2010 she organised, convened and curated the *Unruly ecologies: biodiversity and art symposium* for SymbioticA. In 2013 she brought together the spatial scales of personal consumption and wastelands in the exhibition *fast|slow|complex*, (Spectrum Project Space, Edith Cowan University).

Her PhD, entitled *fieldwork/fieldwalking: art, science and sauntering in the walkingcountry* (Edith Cowan University 2003 to 2006) charted practices of walking and science in the field. Phillips has completed a Master of Arts (Fine Arts) at Goldsmiths College, University of London, Bachelor of Arts (Fine Art, Curtin University) and BSc Honours in Environmental Science and has undertaken a number of artist residencies in rural Australia, Canada, Switzerland/Germany and with the Department of Geography, Royal Holloway.

re a

re a is an artist who works in a new-media interdisciplinary arts practice. Her work examines: history, memory, body politics and language, and the construction of Indigenous [Australian] identity. re a is currently a lecturer at the University of Western Sydney.

re a has received numerous scholarships and grants throughout her professional creative and academic career, these include: a Samstag International Visual Arts Scholarship, a New Media Arts Fellowship from the Australia Council for the Arts; and a Fulbright Scholarship. She has also successfully completed a BFA, from the University of NSW; a MVA, from ANU; and a MSc, in Digital Imaging and Design, from New York University.

re a has exhibited nationally and internationally since 1992; she

has been involved in a number of international and national residency programs since 1996; and has participated in the Live-! Workshops presented by Troika Ranch Contemporary Dance Company, New York City 2006; and participated in the Witness Relocation Master-Class (based in New York City) at Legs On The Wall, Sydney 2010, supported by ACAPTA.

re a’s recent work, title: *garaarr(grass)*; is a new video work created in response to workshops, initiated through Blacktown Arts Centre introducing the traditional form of weaving to the local Indigenous community.

Creative Team: Coordinator/Co-Director: Gail Kelly; Designer: Amanda Fairbanks; Photographic Technician: Cathy Laudenbach; Camera/Editor: Peter Oldham; Assistant on site: Sumai McLean

Keren Ruki

Keren is of Tainui descent from the north Island of New Zealand. Born in Christchurch, Keren migrated to Australia with her family in 1975. In 1995 she returned home to reconnect with family and the knowledge of Te Whare Pora (the Maori house of weaving). After completing an honours degree in Applied Arts at UNSW she was awarded a *Western Sydney Artists’ Fellowship* by Arts NSW to weave a Trans-Tasman *kahu kuri* (Maori dog skin cloak) using flax fibre from New Zealand and dog skins from Australia.

Keren has worked in Pacific arts and cultural development for over 15 years as a curator, project manager and workshop facilitator for organisations such as Casula Powerhouse Arts Centre, Campbelltown Arts Centre, the Historic Houses Trust of NSW and the Australian Museum. She was a founding member of the Pacific Wave Association (2003), a NSW-based arts organisation established to showcase and develop Pacific arts and culture, and worked on three major Pacific arts festivals in Sydney in 1998, 2003 and 2004.

In 2007 she was an exhibiting artist and community project coordinator for Campbelltown Arts Centre’s *News From Islands* – an exhibition exploring engagements within the Pacific. In 2010 she collaborated with Maureen Lander in *Parramatariki* an exhibition and workshop program exploring the notion of ‘celebration’ within the Pacific, for Parramatta Artist Studios, NSW.

Keren recently completed her Masters in Museums and Collections at ANU and is now working with the Pacific collection at the Australian Museum.

Christian Thompson

Christian Thompson was born in 1978 in Gawler, South Australia. He is a photographic, conceptual and performance artist occupying the forefront of and influencing a new generation of Indigenous Australian artists whose work, not unexpectedly, explores issues of identity, cultural hybridity and history.

Thompson’s work engages with topics that affect and move both Indigenous and non-Indigenous Australians, transcending cultural boundaries and speaking about the universal human experience. It is this merging of the culturally specific and universal that leaves a lasting impression.

Thompson has presented his works in numerous solo and group exhibitions nationally and internationally. He has undertaken residencies at Dasarts Advanced Studies for Performing Arts, Amsterdam, The Netherlands; Centre for Future Art Research at Arizona State University, Phoenix, United States of America; Blast Theory, Brighton, United Kingdom; Greene Street Studio, New York, United States of America and the Fonderie Darling Studio, Montreal, Canada. He has also completed a curatorial internship at the Australian Centre for the Moving Image, Melbourne.

Christian holds a Bachelor of Visual Art (Fine Art) University of Southern Queensland, Bachelor of Fine Art (Hons) Royal Melbourne Institute of Technology, Masters of Fine Art, Royal Melbourne Institute of Technology and a Masters of Theatre from the Amsterdam School of Arts.

Christian is an inaugural Charlie Perkins Scholar and the first Aboriginal Australian artist to be admitted to Oxford University where he is currently undertaking a doctorate of Philosophy (Fine Art), Trinity College.

His work is held in major public and private collections both locally and internationally, including the National Gallery of Australia, National Gallery of Victoria, Art Gallery of New South Wales, Aboriginal Art Museum, Utrecht, The Netherlands, The Pitt Rivers Museum, Oxford, United Kingdom, The Peter Klein Collection, Eberdingen, Germany, the Marc Sordello and Francis Missana Collection, France and the Wagner-Owen Collection, United States of America.

Martin Walch

Martin was born in Hobart in 1964, and continues to live and work in Tasmania. Martin was educated at the Tasmanian School of Art at Hobart, University of Tasmania, attaining a Master of Fine Arts by Research, in Digital Stereoscopic Photography and Landscape in 1998, and a PhD in Computational Drawing in 2009. Walch is currently Lecturer and Course Co-ordinator of Second Year Photography at the school.

Walch established himself as an Artist-in-Residence with Copper Mines of Tasmania at Mount Lyell, Western Tasmania, during the period 1998 to 2003. Awards and bursaries include: joint-winner Siglo magazine’s National Collaborations Prize for Writers and Photographers (with writer Lisa Morissett) 1997; New Media Fund Development Grant, Australia Council for the Arts 1999; Arts Tasmania artist grants 1997 and 2000. Walch completed a three year appointment to the Visual Arts and Crafts Board of the Australia Council for the Arts in 2005, and was awarded first prize in the 2008 Hobart City Art Prize.

Walch has participated in 18+ group exhibitions including: *Photographica* Australis Asia Tour, *Naarden Photo Festival* Netherlands, ARCO Madrid, Adelaide Biennial of Australian Art; Australian Centre for Photography, Sydney; SOFA, New York.

He is represented in public and private collections including the Tasmanian Museum and Art Gallery, the Australian Centre for the Moving Image, the Art Gallery of South Australia, and The National Portrait Gallery.

Siying Zhou

Born in 1980 in China, Siying Zhou is a multi-disciplinary artist who takes major inspiration from her life experience and an independent curator who emphasises the connections between artworks and their exhibiting space and the unique experience that viewers gain in an exhibition. Zhou focuses on subjects such as the identity of individuals within the culture of globalization, the intricate relationship between the land and its dwellers and the correlation of physical and imaginary spaces. Zhou completed her Master at Sydney College of The Arts, the University of Sydney (SCA) in 2005 and was employed as Program Manager at 24HR Art: Northern Territory Centre for Contemporary Art from 2007 to 2013. She is currently studying Master of Contemporary Art at Victorian College of the Arts, The University of Melbourne.

LIST OF WORKS

1491s

Hunting, a short film by the 1491s
2011, Video, 5:15 min

Slapping Medicine Man 2011
Video, 3:15 min

Geronimo E-KIA, a poem by the 1491s,
2011, Video, 4:28 min

I cant be crazyhorse, 2011
Video, 2:46 min

Blood Quantum Leap, 2011
Video, 2:30 min

Singing Lessons by the 1491s, 2011
Video, 2:12 min

Words with the 1491s, 2012
Video, 6:14 min

Ólöf Björnsdóttir

Levitation II 2013, Video with sound

Trudi Brinckman

*I exist somewhere between
you and me* 2013
Video, water, paper cups, perspex,
string, glow-in-the-dark tape
Dimensions variable

Darren Cook

never ending sculpture: (the beginning)
*Ten sculptural actions over Ten
nights* 2013 –. Mixed media,

performance, video, sound
Space: variable, Time: endless

Rebecca Dagnall

Paradise I 2009
Archival inkjet print, 91 x 187 cm

Paradise 5 2009
Archival inkjet print, 91 x 187 cm

Paradise 9 2009
Archival inkjet print, 91 x 187 cm

Sue Kneebone

Continental Drift I 2012
Giclee print, 82 x 67cm

Continental Drift II 2012
Giclee print, 82 x 67cm

Continental Drift III 2012
Giclee print, 82 x 67 cm

Planning for Paradise 2012
Giclee print, 82 x 67 cm

Nancy Mauro–Flude

Valetudo 2013
Hand sequined-embroidered
Knitted polyester flag, embedded
AR Layer, 180 x 300 cm

Jeroen Offerman

The Stairway at St. Paul's 2000
Video, 8:00 min

Perdita Phillips

Sleepwalking 2006
Loop, sound, projected 12 cm high
Video installation, 4:32 min

Night Vision 5 2006
Digital print on archival paper
85 x 85 cm

Night Vision 3 2006
Digital print on archival paper
85 x 85 cm

Night Vision 6 2006
Digital print on archival paper
85 x 85 cm

r e a

PolesApart 3 2009
C-type photographs, triptych
100 x 92 cm, 100 x 110 cm,
100 x 92 cm, Edition of 10

PolesApart [single-channel
video] 2009
HD video, 16:9, 6:55 min
Edition of 10

Keren Ruki

A place to stand 2013
Astro turf, safety vests, plastic tube,
nylon, reflective tape
700 x 180 x 500 cm

Christian Thompson

Humpy Away from Home 2008
C-type print, 100 x 100 cm
Edition of 5

Dead as a Door Nail 2008
C-type print 100 x 100 cm
Edition of 5

Isaac-I 2008
C-type print 100 x 100 cm
Edition of 5

Christian Thompson appears
courtesy of the artist and Gallery
Gabrielle Pizzi, Melbourne

Martin Walch

Sticks and Stones 2009
HD video, silent, 21:44 min

Siying Zhou

Who's There? 2010
Speakers, sound, digital print on
aluminium, wood frame
Variable dimensions

Being Serious 2011
Speakers, sound, perspex,
digital print on vinyl
Variable dimensions

Salamanca Arts Centre

Salamanca Arts Centre (SAC) is a leading multi-arts
creative hub for Tasmania, connecting Tasmanian arts, artists,
audiences, and arts-based businesses and organisations with
national and international audiences, peers and opportunities.

SAC is an engine room for art-making and presentation;
a centre for artists and designers in studios; home to
many of Tasmania's leading arts organizations across live
performance (theatre, music, dance), film and writing; cultural
and commercial galleries and studios for visual arts, crafts
and design.

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Thank You

SAC thanks Professor Pat Hoffie, Michael Edwards, Colin Langridge,
Michael Vivarelli, Gallery Gabrielle Pizzi, Sarah Owen and
Jenny Manners.

Julie Gough thanks the artists, Fiona Fraser, Pat Hoffie,
Colin Langridge, Jenny Manners and the touring venues.

Christian Thompson appears courtesy of the artist and
Gallery Gabrielle Pizzi, Melbourne.

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g a b r i e l l e
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