

CRATE NEWS

DECEMBER 2009



David Gregson: York, 1990
oil on canvas, 82 x 92.5 cm
courtesy of Brook Studio.



ART ON THE MOVE

The National Exhibitions Touring Structure for
Western Australia Inc.

8a Carbon Court, Osborne Park, 6017

PO Box 1835, Osborne Park

Delivery Centre, 6916

Telephone (08) 9242 7887

Facsimile (08) 9242 7878

Email artmoves@artonthemove.com.au

Website <http://www.artonthemove.com.au>

David Gregson: A Desire to Relate

York, 1990, is a dynamic painting featured in one of ART ON THE MOVE's newest touring exhibitions *David Gregson: A Desire to Relate*. Presented by the Mundaring Arts Centre, this is a retrospective exhibition of an artist who has made a significant contribution to the history and development of visual art in Western Australia.

The artworks on show highlight Gregson's mastery of colour, expressive technical skills and intense relationship to the act of painting. They also illustrate the range and depth of this artist's talent across many genres, including landscape, still life and portraiture.

EXECUTIVE DIRECTOR'S REPORT

Paul Thompson, Executive Director



Welcome to the new look Crate News. We're proud to be presenting our program of touring exhibitions in full colour on line, providing a better visual representation of each exhibition. We will still print a standard version of Crate News each year for distribution by post.

2009 has been an extremely testing time at ART ON THE MOVE as the Committee and staff has struggled to plan for the forthcoming triennium with the extremely limited resources we have available. Although we have had to make cuts to staff and our services we are committed to protecting the education and professional development programs as they are viewed as key components of our touring exhibition service.

An increase in Government funding for the start of the following triennium is essential for our services to continue. We have been striving to make this point painfully clear to both the state and federal government funding bodies. We are constantly reassessing our method of service delivery across the state to be as cost effective as possible. We have been highly successful in recent years with commercial activities that have carried the extra costs involved in presenting the state's touring visual arts program but in light of our current situation this has been forced to almost completely cease.

Despite the dire picture, we have sought to invigorate the touring program with an extended range of new exhibitions before the effect of the financial cuts. The new exhibitions include several that have been in development over the past few years. Unfortunately the ability for us to support curators in this development period no longer exists and we now have a very short lead-time to assist with the government's budgeting and reporting requirements.

New exhibitions include the amazing *Kimberley Aboriginal Artists* from four regional art centres. This large scale exhibition is of an international standard and is a landmark exhibition in the state's cultural history. On another dimension is the *Me-Take* photomedia exhibition curated by Eva Fernandez from the Perth Centre for Photography. Richard Woldendorp's *Abstract Earth* has started touring following its success on the east coast and the Art Gallery of Western Australia. Richard's spectacular exhibition was publicly rated as the best AGWA exhibition for 2009. These are just a few highlights of the exceptional quality of local and national artists represented in our touring exhibition program.

Best wishes for the end of 2009 and let's all hope for a much better future for the visual arts in 2010 and beyond!



Deputy Chair of ART ON THE MOVE's committee, Jude Savage, makes a presentation to Brian McKay, artist and patron of the organisation at the annual Christmas Breakfast. Photograph: Pilar Mata Dupont.



The gallery space at ART ON THE MOVE at the start of the annual Christmas Breakfast. Photograph: Pilar Mata Dupont.



The crowd enjoying some Christmas cheer at the annual Christmas Breakfast. Photograph: Pilar Mata Dupont.



Christina McGuinness, Project Coordinator of *Nalda Searles - Drifting in My Own Land* receives her highly sought after ART ON THE MOVE doormat from Paul Thompson at the Christmas Breakfast. Photograph: Pilar Mata Dupont.

Indigenous self-representation in photomedia

Exhibition Details

ORGANISING INSTITUTION
The Perth Centre for Photography

CURATOR
Eva Fernandez

ARTISTS
Christian Thompson, Dianne Jones, Tony Albert

MEDIUM
photography

INSTALLATION
27 works
50 - 60 running metres

DOCUMENTATION
Electronic invitation
Catalogue/brochure
Gallery/room sheets
Didactic panel
Media kit with press release, digital images
and acknowledgements

EDUCATION
Education Package (includes teachers notes,
activity sheets, gallery/room sheet)
Lectures and floor talks upon request (subject to
availability and funding)

CRATES
Up to 6 crates, totalling 5 cubic metres (tbc)

TOUR DURATION
WA 2010 - 2011 (dates tbc)

COST SHARE
WA tba

ARTIST ON THE MOVE & ARTBUS
Sponsored by Healthway to promote
the Heart Foundation's *Smarter than Smoking* message



Me-take brings together the work of three of the most exciting young Indigenous photo-media artists currently working in Australia, Christian Thompson, Dianne Jones and Tony Albert. The exhibition, curated by Eva Fernandez from the Perth Centre for Photography, focuses on self representation which examines, challenges and subverts notions of Indigenous representations.

Brisbane based artist Tony Albert exhibits his series *Gangsta Supastar*, a high gloss photo series of 1 x 1m super glam shots in which he features as *50perCENT*, a gangsta rap persona with pride and politics. Albert was a finalist in the 2009 WA Indigenous Art Awards, held at the Art Gallery of Western Australia.

Originally from Perth, Nyoongar artist Dianne Jones exhibits her *Hollywood Series* for the first time in Western Australia. Jones has photographed herself dressed as her childhood icons Grace Kelly, Cary Grant, James Dean and Audrey Hepburn. Even Elvis is in the building as Jones pleads for 'a little less conversation and a little more action.'

Christian Bumbarra Thompson exhibits works from recent series *Lost Together* produced in 2009, whilst in residence at the DasArts Foundation, Amsterdam. In this series, Thompson frolics in the Netherlands landscape in hybrid manifestations of Australia and abroad. In his series *Australian Graffiti*, 2008, Thompson presents himself wearing elaborate headdresses hand-made from Australian native flowers, parodying early representations of Indigenous people as flora and fauna.

Me-take is not about self-portraiture but about fabricating identity(ies) that glide across time, space, gender and race, whether it be the dandy, the androgyne or the sexualized. On the edge of REALities, indeed. (Brenda L Croft).



Christian Thompson: 'Untitled'-Pink Kangaroo Paw, 2008
C-type print, 100 x 100 cm



Dianne Jones: *Ye must be born again: John 3.7*, 2008
archival digital print, 142 x 106 cm



Tony Albert: *50perCENT#2*, 2007
C-type print, 100 x 100 cm

Kimberley Aboriginal Artists

Tour Manager: Art On The Move
Contact Julie (08) 92427887



Sharing difference on common ground

Exhibition Details

ORGANISING INSTITUTION

Mowanjum Art and Culture Centre, Derby

COORDINATORS

Jenny Wright, Tim Acker

ARTISTS

Mangkaja Arts Resource Agency:

Fitzroy Crossing - 13 artists

Mowanjum Art and Culture Centre: Derby - 8 artists

Waringarri Aboriginal Arts: Kununurra - 10 artists

Waringarri Aboriginal Arts:

Warmun/Turkey Creek - 14 artists

MEDIUM

acrylic on canvas, natural earth pigments on canvas

INSTALLATION

47 works

60 - 100 running metres

DOCUMENTATION

Electronic invitation

Catalogue

Gallery sheets

Didactic panels

Media kit with press release

and digital images

EDUCATION

Education Packages (includes teachers notes, activity sheets, gallery/room sheet)

Lectures and floor talks upon request (subject to availability and funding)

CRATES

Up to 8 crates, totalling 6 cubic metres (tbc)

TOUR DURATION

WA 2010 - 2011 (dates tbc)

COST SHARE

WA tba

ARTIST ON THE MOVE & ARTBUS

Sponsored by Healthway to promote the Heart Foundation's Smarter than Smoking message



Kimberley Aboriginal Artists is a partnership between four prominent Kimberley art centres, aiming to share and celebrate the diversity, integrity and strength of Aboriginal culture and creativity. Kimberley Aboriginal Artists promotes the artists, artworks and activities of the four art centres, while advocating for the positive impact on remote area livelihoods enabled by strong, Aboriginal-owned and governed art centres. During planning, one of the priorities of the initiative was to hold a high quality touring exhibition, and Kimberley Aboriginal Artists - Sharing difference on common ground is the result.

The touring exhibition aligns with Kimberley Aboriginal Artists' core philosophy of celebrating Aboriginal art, creativity and culture from the Kimberley with the widest possible audiences. To maximise these aims, the exhibition is accompanied by a broad package of didactic information. The cultural knowledge within each painting is explained and there are didactic panels with maps, photographs and text giving audiences an overview and context of the artists, their work, their country and their culture.

The exhibition showcases the finest contemporary paintings from four of Australia's strongest art centres. On display are works that deliver a potent message about Aboriginal cultural expression and creativity. The exhibition has a voice that is distinctively Kimberley, strongly contemporary and proudly Aboriginal.



Tjigila Nada Rawlins: *Kiriwirri*, 2009
atelier acrylic paint on 14oz canvas, 60 x 90 cm



Paddy Carlton (Dec.): *Goorbadjim*, 2005
ochre on canvas, 76 x 76 cm



Alan Griffiths: *Waringarri Dancers*, 2008
ochre on canvas, 140 x 100 cm

Photography courtesy Mangkaja Arts Resource Agency: Fitzroy Crossing; Mowanjum Art and Culture Centre: Derby; Waringarri Aboriginal Arts Centre: Kununurra; Waringarri Aboriginal Arts Centre: Warmun/Turkey Creek

A Desire to Relate

Exhibition Details

ORGANISING INSTITUTION
Mundaring Arts Centre

CURATOR
Catherine Czerw

ARTIST
David Gregson

MEDIUM
oil paintings and gouache paintings

INSTALLATION
20 works
60 running metres

DOCUMENTATION
Catalogue
Invitations and electronic version
Poster (electronic version)
Gallery sheets
Didactic panel
Media kit with press release
and digital images

EDUCATION
Education Package (includes teachers notes,
activity sheets, gallery/room sheet)
DVD
Lectures and floor talks upon request (subject to
availability and funding)

CRATES
Up to 5 crates, totalling 4 cubic metres (tbc)

TOUR DURATION
WA 2009 - 2011

COST SHARE
WA \$2,750.00 (inc gst)

ARTIST ON THE MOVE & ARTBUS
Sponsored by Healthway to promote the Heart
Foundation's *Smarter than Smoking* message

A Desire to Relate explores the life and work of an artist who has made a major contribution to the history of visual art in Western Australia. Dedicated to opening our eyes to the communicative power of art, David Gregson was a highly regarded brush painter and passionate arts educator whose influence continues to reverberate through Western Australia's art scene. Focusing on those aspects of Gregson's art practice that have had a lasting influence on artists and audiences alike, the works selected for this exhibition will reveal the artist's expressive technical skills, mastery of colour and intense relationship to the act of painting and to life itself.

Curated by the Mundaring Arts Centre, *A Desire to Relate* represents the first major retrospective of David Gregson's art since 1985, when the first survey of his work was staged at the Undercroft Gallery at the University of Western Australia. Widely collected over his career, this exhibition draws together key works from private, public and corporate collections from around WA. It will therefore provide metropolitan and regional audiences with a rare opportunity to see a substantial body of David Gregson's work, together in the one exhibition.

David Gregson's remarkable ability to communicate visual experiences in paint is matched only by his abiding passion for his chosen medium. *A Desire to Relate* presents a visual experience that will be appreciated by many - artists, students and non-practitioners alike.



David Gregson: *Thinking Birds*, 2001
oil on canvas, 86.5 x 96 cm



David Gregson: *Fish Dance II*, 1980
oil on canvas, 88 x 92 cm



David Gregson: *Self Portrait*, 1995
oil on canvas, 76 x 87.5 cm



David Gregson: *Gunapin II*, 1992
gouache on paper, 73 x 86 cm



Photographer: Victor France
Works courtesy of Brook Studio.

Exhibition Details

ORGANISING INSTITUTION
Pinjarra Katijin

CURATOR
Karrie-Anne Kearing

ARTISTS
Barry Belotti, Troy Bennell, Jody Broun, Lance Chadd, Julie Dowling, Sharon Egan, Athol Farmer, Ron Gomboc, Sandra Hill, Gloria Kearing, Norma McDonald, Sally Morgan, Laurel Nannup, Shane Pickett, Ben Pushman, Primus Ugle, Graham 'Swag' Taylor, Richard Walley

MEDIUM
acrylic on canvas, acrylic on board, oil on board, emu egg, copper/steel

INSTALLATION
21 works
65 - 120 running metres

DOCUMENTATION
Catalogue
Invitations and electronic version
Gallery sheets
Didactic panels
Media kit with press release and digital images

EDUCATION
Education Packages (includes teachers notes, activity sheets, gallery/room sheet)
Audio exhibition guide equipment
Lectures and floor talks upon request (subject to availability and funding)

CRATES
Up to 6 crates, totalling 5 cubic metres (tbc)

TOUR DURATION
WA 2010 - 2011

COST SHARE
WA \$2,750.00 (inc gst)

ARTIST ON THE MOVE & ARTBUS
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Photography courtesy Pinjarra Katijin

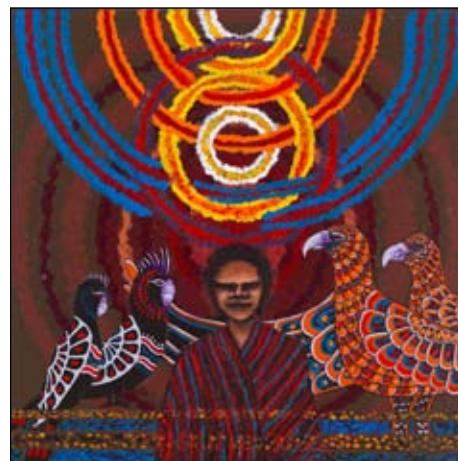
The Pinjarra Massacre Memorial exhibition shows how the arts can break boundaries and a small town's history can reach a large audience. This project has come about as Nyungar people have no outlet to share this story. Through research over many years, extensive information has been accumulated about the massacre of the Bindjareb Nyungars in October 1834 in the small WA town of Pinjarra. This subject has been the most significant issue in the town for many years and through the research, continued observance of a memorial day and grassroots development ideas, this project concept emerged.

The project concept was for artists to visually interpret the event or Nyungar life before or after. Research has uncovered 21 victims by name and each artist adopted one or more of these names giving each of the 21 art works special significance. The art works that each artist has produced stand as a monument to honour that person.

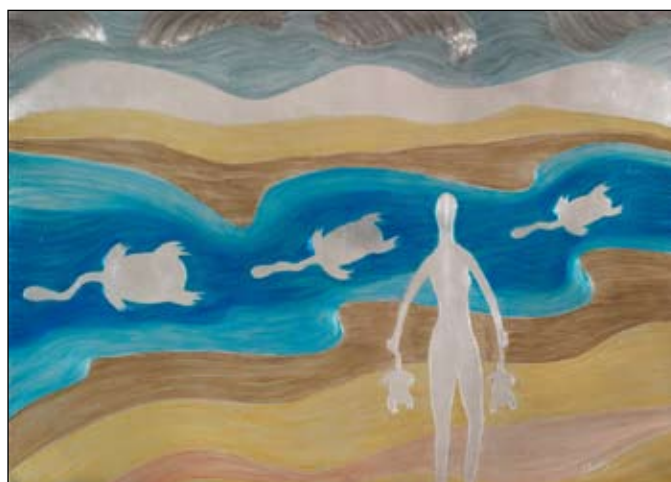
The widespread support for this important Western Australian story is demonstrated by esteemed non Indigenous artist Ron Gomboc also being involved. The high calibre of artists involved in the project makes this exhibition significant on a national level.



Julie Dowling: *Un-Goo-Loop*
Acrylic on canvas, 100 x 120 cm



Richard Walley: *Ballang*
Acrylic on canvas, 90 x 90 cm



Gloria Kearing: *Yarnup*
Acrylic on aluminium, 120 x 85 cm

by Simon Gilby

Exhibition Details

ORGANISING INSTITUTION
Simon Gilby (Independent)

EXHIBITION CURATOR/COORDINATOR
Simon Gilby

ARTIST
Simon Gilby

MEDIUM
etched, welded steel, mixed media

INSTALLATION
10 life size sculptures
200 - 250 square metres
Display plinths (provided)

DOCUMENTATION
Colour catalogues
Electronic version of invitation
Media kit with press release
and digital images

EDUCATION
Educational Packages (includes teachers
notes, catalogue, gallery activity sheets for primary
and secondary students)
Didactic panel
Lectures and floor talks upon request (subject to
availability and funding)

CRATES/PALLETISED
WA Works palletised, approximately 12 cubic metres

TOUR DURATION
WA April 2010 - 2011
Available WA and interstate

COST SHARE
WA tba
Interstate tba

ARTIST ON THE MOVE & ARTBUS
Sponsored by Healthway to promote
the Heart Foundation's *Smarter than Smoking* message

The concept of this project was to produce ten life size figures that explore our humanity with regard to individual internal and external realities. The works reference images and text from popular culture, art history, religious and political imagery and propaganda to take the form of monuments to unknown protagonists. The works are displayed together to encourage viewers to speculate about the relationships between them.

The exhibition is borne from the financial contribution of 7 sponsors, allowing the artist, sculptor Simon Gilby, to spend one full year uninterrupted on the project. Each syndicate member effectively commissioned one or two of the ten works, without any creative control or input. Each step of the process has been documented to record the involvement of the syndicate members and the process of making by the artist.

The resulting works are intended to provoke and encourage questions about the dilemmas of contemporary life by exploring traditional and contemporary interpretations of figurative sculpture and monuments.



Simon Gilby: *Cadoux*
welded steel, cast pewter, sand, paint, finishes 195 x 95 cm
Collection of Lloyd and Elizabeth Horn



Simon Gilby: *Architect*
welded and brazed steel, cast pewter, etched drawing and
finishes 105 x 105 cm
Collection of Graham and Vicki Teede



Simon Gilby: *Finalist* (detail)
welded steel, brazed steel filigree, cast pewter, cast resin, winterstone, cement, finishes 165 x 80 cm,
skeleton 190 cm long
Collection of Graham and Vicki Teede

Photographer: Ashley de Prazer

ABSTRACT EARTH

Photography by Richard Woldendorp

Tour Manager: Art On The Move
Contact Julie (08) 92427887



Exhibition Details

ORGANISING INSTITUTION

Sandpiper Press
Richard Woldendorp Photographer

CURATORS

Ian Lloyd, John McDonald

COORDINATOR

Lyn Woldendorp

ARTIST

Richard Woldendorp

MEDIUM

photography

INSTALLATION

60 works
90 - 120 running metres

DOCUMENTATION

Full colour publication
Invitations for overprinting and electronic version
Media kit with press release
and digital images

EDUCATION

Educational Packages (includes teachers notes, gallery
activity sheets for primary and secondary students)
Didactic panel
Lectures and floor talks upon request (subject to
availability and funding)

CRATES

4 crates, approximately 3.5 cubic metres

TOUR DURATION

WA November 2009 - 2011 (tbc)
Available interstate

COST SHARE

WA \$2,750.00 (inc gst)

ARTIST ON THE MOVE & ARTBUS

Sponsored by Healthway to promote the Heart
Foundation's *Smarter than Smoking* message



Richard Woldendorp is a pioneering photographer who arrived in Western Australia in 1951, and found his life's mission in the local landscape. Born in the Netherlands in 1927, Woldendorp studied painting in his early years. When he bought his first camera in 1955, he looked through the lens with the eye of an artist - an approach he has maintained throughout his career. Nowadays, with numerous books and exhibitions to his credit, Woldendorp is recognised as one of Australia's leading photographers. In his travels around the continent Woldendorp has turned his hand to many different topics, but it is his landscape photography, particularly his aerial landscapes, for which he is best known.

Although each picture is a precise record of a landscape seen from the air, these scenes have the power and presence of large abstract paintings. They bear more than a passing resemblance to the canvases of Abstract Expressionists and Colour Field painters, and to the works of Aboriginal artists. While these photographs reveal marvels of topography and geology they are also the sacred places where ancestral beings have left their footprints and stories.

Because Woldendorp has spent much of his life as a hard-working professional photographer, it has been easy to underestimate the sheer artistry of Woldendorp's aerial landscapes. His friend, the painter, Robert Juniper, has travelled in the same light planes and snapped the same scenes with his own camera. The difference, says Juniper, is that he ends up with a photograph while Woldendorp produces a work of art.

The exhibition is accompanied by a comprehensive illustrated publication.



Richard Woldendorp: *Forrest River, Kimberley, WA, 2003*



Richard Woldendorp: *Salt lakes surrounded by wheat fields, 50 km north east of Esperance, WA, 1994*



Richard Woldendorp: *Edge of Lake Moore, central WA, 1995*

Drifting in My Own Land

Exhibition Details

CURATOR

Nalda Searles, Curatorial Advisory Panel

COORDINATOR

Christina McGuinness

ARTIST

Nalda Searles

WRITERS

Nalda Searles, Andrew Nicholls, Dr Kevin Murray,
Bronwyn Goss, Professor Ted Snell

MEDIUM

recycled clothing and textiles, animal fodder, hair, wax,
native plant materials, found objects

INSTALLATION

21 works, including 6 major works
150 - 200 square metres
Display equipment included

DOCUMENTATION

Catalogue (76 pages, full colour)
Exhibition brochure, Room Sheet/List of Works,
Posters, Invitations for overprinting
and electronic version,
Media kit with press release and digital images

EDUCATION

Education Packages (includes teachers notes, activity
sheets, exhibition brochure, dvd)
Didactic panels
Lectures and floor talks upon request (subject to
availability and funding)

CRATES

Up to 9 crates, approximately 7 cubic metres

TOUR DURATION

WA June 2009 - December 2010
Interstate February 2011 - January 2013

ARTIST TALKS

Available subject to availability and funding

COST SHARE

WA \$2,750.00 (inc gst)
Interstate tba

ARTIST ON THE MOVE & ARTBUS

Sponsored by Healthway to promote the Heart
Foundation's *Smarter than Smoking* message



Photographer: Eva Fernandez

Nalda Searles is a living icon of Western Australian art. For nearly thirty years she has been an innovator in the use of native fibres and found objects from the environment for the production of fibre-textiles, sculpture and installation artworks.

Her practice draws from the unique landscape of the West of Australia to express the contradictions of post-colonial identity and the complexities of her relationship with the land and its inhabitants, both Indigenous and non-Indigenous.

Nalda Searles - Drifting in My Own Land showcases new works created by Searles in an intensive period of creativity undertaken since making the decision to return full-time to her solo art practice in 2006. Drawing on her own life, memories of her parents and the experience of a number of regionally-based women she has known and researched, the exhibition is a powerful expression of identity in relation to landscape.

STATEMENT FROM THE ARTIST

I have been making work combining ideas and the materials to hand that represent the life I am to be found in for many years now. A curiosity of what has given us certain idiosyncrasies as a society that has struggled to make sense of where and who we are and how those questions have formed us. Developing skills in the handling of plant materials meant I could use the very stuff which has shaped our answers.

The tour comprises a comprehensive collection of artworks, each piece standing independent of others but the whole reading cohesively. Materials that have been used include recycled clothing and textiles, animal fodder, hair, wax, native plant materials and other found and salvaged items along with photography, text and drawing. Animal fodder, a neutral pasture fibre which Searles has been using for several years now, has colonial connotations which she sees as a metaphor for the fragility of the 'woman's condition' and the very material which is the stuff of this particular life. The artists intention has been to deconstruct, reconstruct and re-invigorate materials using well-developed skills.

The exhibition is complemented by a comprehensive catalogue, installation manual, and an education package which includes a dvd and a program of activities to facilitate an active involvement of the audience in the show.



Nalda Searles: *Hybrid Stole for a Wayward Woman*, 2008
animal fur, Mallee leaves, silk thread, 58 x 28 x 16 cm.



Nalda Searles: *Syphon*, 2007
common fodder, wool blanket, cotton thread 31 x 31 x 38 cm.



Nalda Searles: *Kangaroo Couple*, 1995-2008
woollen gowns, plant dyed silk, Xanthorrhoea bracts, silk strings,
common fodder, 173 x 56 x 36 cm and 190 x 66 x 39 cm.

Fifty years of the city of Fremantle Art Collection

Exhibition Details

ORGANISING INSTITUTION
City of Fremantle

CURATOR
Andre Lipscombe

ARTISTS
Marcus Beilby, Sandra Black, Susanna Castleden, Pippin Drysdale, George Haynes, Bevan Honey, Christine Gosfield, Theo Koning, Jeremy Kirwan-Ward, Bela Kotai, Eveline Kotai, Brian McKay, Mary Moore, Janis Nedela, Kathleen O'Connor, Shane Pickett, Trevor Richards, Megan Salmon, Helen Smith, Holly Story, Jurek Wybraniec

MEDIUM
paintings, prints, photography, sculpture, textiles, ceramics

INSTALLATION
22 works, display equipment included

DOCUMENTATION
Catalogue
Invitations for overprinting
Gallery sheets
Media kit with press release and digital images

EDUCATION
Education Packages (includes teachers notes, activity sheets, gallery/room sheet)
Audio exhibition guide equipment
Lectures and floor talks upon request (subject to availability and funding)

CRATES
11 crates, totalling 19.7 cubic metres

TOUR DURATION
WA March 2009 - June 2010 (tbc)

COST SHARE
WA \$3,300.00 (inc gst)

ARTIST ON THE MOVE & ARTBUS
Sponsored by Healthway to promote the Heart Foundation's *Smarter than Smoking* message



Fertile Soil: 50 Years of the City of Fremantle Art Collection is an exhibition which marks a significant cultural milestone for the largest municipal art collection in Western Australia.

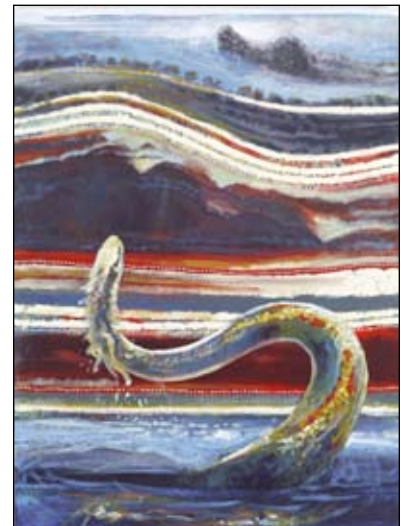
From the seeds of the original donation of 41 paintings by Sir Claude Hotchin in 1958, Fremantle's art collection has largely grown from the rich exhibition and artist in residence program of the Fremantle Arts Centre, which has been a 'hotbed' for visual arts in the port city since 1973.

The exhibition highlights the work of twenty Western Australian practitioners who have lived and worked in Fremantle and made an important contribution to the visual arts culture of the city. The exhibition includes examples of contemporary Western Australian art spanning three decades and represents the strengths of the collection in painting, print, drawing, assemblage and ceramics. It also strikes a balance between works produced by established and emerging artists.

A key element of the exhibition is an electronic audio hand-held exhibition guide. This interpretive guide is available at all venues to exhibition visitors of all ages, enabling access to the voice of the artist speaking about their work. The touring exhibition is presented with an illustrated book and an informative exhibition brochure. The exhibition reveals the scale and quality of art held in the collection which encompasses a range of artistic statements, many about Fremantle, and provides a significant cultural resource.



Holly Story: *Harvest*, 2007
unique screenprint, dyed wool blankets and wooden chair, 96.4 x 42 x 42 cm



Shane Pickett: *Waagle and Yondock story*, 2004
acrylic paint on canvas, 120 x 90 cm



Pippin Drysdale: *Desert sands I, II & III (Pinnacle series)*, 1995
porcelain, 21 x 18, 19 x 19.5, 14 x 15 cm

Photographer: Victor France
Works from the City of Fremantle Art Collection.

Indigenous self-representation in photomedia

Exhibition Details

ORGANISING INSTITUTION

Perth Institute of Contemporary Arts (PICA)
Curator Hannah Matthews

EXHIBITION CURATORS

Replanted Kirsten Bradley
PROJEKT Video Art Archive Brendan Lee
Hijacked Video Zine Mark McPherson

ARTISTS

Re-planted Lycette Brothers (AUS) Jakub Dvorsky (CZE) 1st Ave Machine, Fredo Viola (USA) Marek Brandt (GER) *PROJEKT* Anne Wilson, Stephen Honegger & Anthony Hunt, Sanja Pahoki, Robin Hely, Guy Benfield, Laresa Kosloff, Dominic Redfern, Jarrad Kennedy, Starlie Geikie, Kathy Bossinakis, Gary Willis, Matthew Griffin, Lane Cormick, Rebecca Ann Hobb, Aylsa McHugh, Peter Burke, Sue Dodd, Daniel von Sturmer & Meri Blazewski, Leslie Eastman, Philip Brophy, Lyndal Jones, David Noonan & Simon Trevaks, Brendan Lee, Christopher Koller (VIC) Grant Stevens (QLD) T.V. Moore, The Kingpins, Shaun Gladwell, Emil Goh, Kate Murphy, Monika Tichacek, Alex Gawronski, Angelica Mesiti (NSW) *Hijacked* Andy Simionato & Karen Ann Donnachie (IT/Aust) Candice Jee, Emile Zile, Mark McPherson & Steven Drew (AUS) Dfuse (UK), Jan Mathias Steinforth - mateuniverse, Pfadfinderei, Sascha Pohflepp, Zeitguised (GER) P. Nicolas Ledoux, Pleix (FR) Scott Pagana & Jochem Paap (USA/NLD) The Wilderness (NZL), Tove Krabo (SWE)

MEDIUM

dvd, projection, audio

INSTALLATION

3 separate exhibitions, dvd projection

DOCUMENTATION

Invitations, Room sheets, Media kit

EDUCATION

Education Packages, Didactic panels

TOUR DURATION

June 2007 - 2010

Available WA and interstate

COST SHARE

WA and interstate tba

ARTIST ON THE MOVE & ARTBUS

Sponsored by Healthway to promote the Heart Foundation's *Smarter than Smoking* message



PICA presents a selection of three guest curated exhibitions from its inaugural Screen Space program of 2006. This program offers a focused look at the rise of moving image works within contemporary culture and celebrates the latest and greatest works from artists across the globe. The program includes animation, video, digital art, multi-media, film clips, graphic design and short film, and offers a diverse range of works sure to engage a broad audience.

Re-planted - small songs unearthed by weeding

Replanted explores the possible worlds beneath our feet, in our backyards and all the way to the bus-stop. Five artists from across the globe re-plant their immediate environments with songs for the everyday.

PROJEKT Video Art Archive

The *PROJEKT Australian Video Art Archive* is a snapshot of Australian video art works exhibited between 1998 and 2003 in commercial, public and artist-run galleries. With cultural centres now dedicated to the moving image, and most public institutions screening video art in their programs, it was felt that an archive should be set up from the grass roots level.

Hijacked Video Zine

Hijacked is a survey of contemporary experimental video works from international artists. This exhibition is a response to the human condition as sustained in a visually overloaded society, affected and influenced by the moving image, mass media and communication.



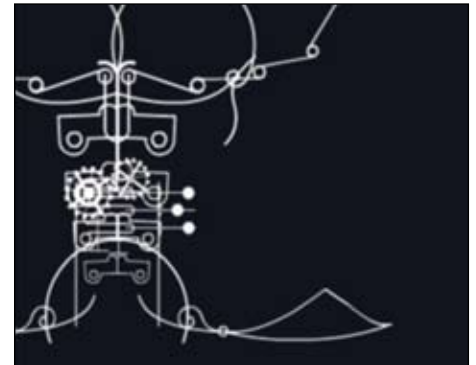
Sue Dodd: still taken from *Fears for Spears/Gossip Pop*, 2003. From the exhibition *Projekt Video Art Archive*.



Pleix: still taken from *Tsubi*, 2002. Video, 3.40 mins. From the exhibition *Hijacked Video Zine*.



1st Avenue Machine: still taken from *Sixes last*, 2005. From the exhibition *Re-planted: small songs unearthed by weeding*.



Lycette Bros: still taken from *Automata*, 2004. Video, 3.24 mins. From the exhibition *Re-planted: small songs unearthed by weeding*.

IMPACT AND FUSION

Tour Manager: Art On The Move
Contact Julie (08) 92427887



wall objects meet audio-visual installations

Exhibition Details

CURATOR/COORDINATOR

Independent Curator Elisabeth M Eitelberger

ARTIST

Bello Benischauer
www.artinprocess.com

MEDIUM

wall-objects (oil on hardboard)
audio-visual installations

INSTALLATION

3 large scale wall-objects
3 audio-visual installations
3 x flat screen tv & dvd players, display plinths
25-50 running metres

DOCUMENTATION

Catalogue (24 pages, with colour illustrations)
Gallery/Room Sheets
Invitations for overprinting
Media kit with press release
and digital images

EDUCATION

Educational Packages (includes teachers notes,
catalogue, gallery education sheets)
Video, Didactic panels
Lectures and floor talks upon request (subject to
availability and funding)

CRATES

5 crates, totalling 6 cubic metres

TOUR DURATION

May 2008 - June 2010
Available WA and interstate

COST SHARE

WA \$1,870.00 (inc gst)
Interstate tba

ARTIST ON THE MOVE & ARTBUS

Sponsored by Healthway to promote
the Heart Foundation's *Smarter than Smoking* message

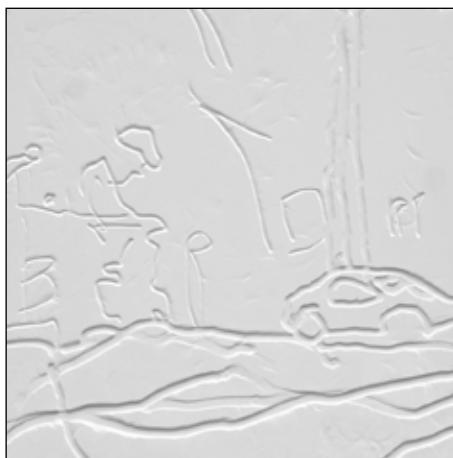


WA artist bello benischauer has exhibited regularly since the late 90s across Australia, Europe and the United States. His projects explore the relationship between humanity, technology and the natural environment through a synthesis of various art practices.

In *IMPACT & FUSION* benischauer presents three sets of relief wall-objects and related audio-visual installations, questioning the social impact of human beings on nature through mass consumption and the globally increasing population. The wall-objects, based in part on stills from his digital installations, appear as maps of the urban landscape. They are about the human being, the urban landscape and sustainability.

The installation invites the viewer to experience contrasts and similarities between the still and moving images. There are selective and concise studies which evolve into layers over layers and images over images. What results is a kind of digital collage simulating the mass information we consume through the media, education, and personal, daily experiences. benischauer's aim is to present a special view on the rapidly changing world using two very different art forms.

We have to learn to look at things differently to understand the present before we can work on the future - bello benischauer



bello benischauer: *Pattern of Perth* (detail)
wall object, oil on board, 12 panels, each 80 x 80 cm.



bello benischauer: *Impact and Fusion* (detail)
wall object, oil on board, 6 panels, each 60 x 80 cm.



bello benischauer: still from *Manipulated*
audio visual DVD.

A STORY TO TELL

Tour Manager: Art On The Move
Contact Julie (08) 92427887



Laurel Nannup

Exhibition Details

EXHIBITION CURATOR/COORDINATOR
Laurel Nannup assisted by Brett Nannup

ARTIST
Laurel Nannup

MEDIUM
etching, woodcuts, photographs

INSTALLATION
33 works
40 - 60 running metres

DOCUMENTATION
5 Catalogues gratis
Gallery/Room Sheets
Invitations for overprinting
Media kit with press release
and digital images

EDUCATION
Education Packages (includes teachers'
notes, activity sheets, gallery sheet
and catalogue)
Didactic panels
Lectures and floor talks upon request
(subject to availability and funding)

CRATES
3 crates, totalling 2 cubic metres

TOUR DURATION
WA September 2007 - 2010
Available WA and interstate

COST SHARE
WA \$1,815.00 (inc gst)
Interstate tba

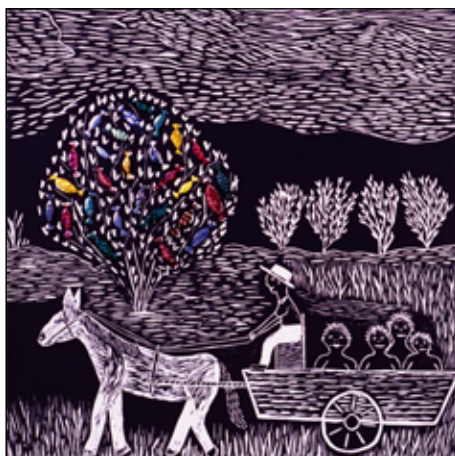
ARTIST ON THE MOVE & ARTBUS
Sponsored by Healthway to promote
the Heart Foundation's message *Smarter than Smoking*
message



A Story to Tell: is my journey as a young girl living in the bush with my family and at the Wandering Mission, where I was taken to, by 'The Big Black Car' (Native Welfare) and spent the next eight years of my life. These stories and events are depicted by the use of etchings, woodcuts and photographs and are a reflection of my life through the happy and sad times both living with my family and at the Mission.

As a young Nyoongar girl growing up in the bush, I learnt a lot from my parents and grandparents about the old ways, They taught me how to find water, how to track animals and how to find food to eat, when I was hungry. My family and I lived in the bush around the Pinjarra region, where Mum and Dad worked on farms, felling trees to make fence posts for the farmers, they also worked on dairy farms, where they would milk the cows and stook hay for the cow's feed. From time to time, we lived on the Pinjarra Reserve with my grandparents and other relatives until my sister Cecelia, my cousin Madeline and I were taken away by the Native Welfare. I was just eight years old. We were sent to the Wandering Mission where I spent the next eight years of my life. I don't remember much about the trip to the Mission, I just remember Mum bathing us and putting on new clothes on us, that's all I remember about that event.

Throughout my younger life I felt I didn't know much about my culture, except the little bits dad (Peter Nannup) told me. My son would often ask me things about my culture and I felt I had no stories to tell. But once I started at Curtin University and got talking with other Nyoongars, I began to remember certain things that happened in my life and I realised that these are my stories. They are my life. - Laurel Nannup



Laurel Nannup: *Lolly Tree*, 2001
woodcut, 58 x 58 cm.



Laurel Nannup: *Sliding Sister*, 2001
etching, 58 x 58 cm.

About the Artist

Laurel Nannup was born in Carrolup, WA in 1943. She completed postgraduate studies at Curtin University of Technology in 2001 after graduating with a Bachelor of Arts (Fine Arts) in 2000. Laurel has exhibited widely, including a solo exhibition Boodja (country), PICA (2005) and has been a recipient of a number of public and private commissions.

Photographer: Victor France

EDUCATION AND PUBLIC PROGRAMS



Lisa Young, Education Officer

As arts educators know, exposing students to quality arts experiences broadens their knowledge and increases their awareness and enjoyment of the Arts. One of the main aims of ART ON THE MOVE's Education Program is to expose students to artworks by contemporary Western Australian artists and to enrich their education through first hand experience with quality works of art. As in previous years, it has been my pleasure to organise these experiences for school groups, whilst at the same time promoting our exhibitions and helping to develop audiences for the future.

Participation by schools in ART ON THE MOVE's *Smarter than Smoking* Education Events throughout 2009 has been consistent. This is in spite of increasing difficulties experienced by teachers in getting their students out of schools and into the Venues to view works of art at first hand.

Since the beginning of February 2009, a total of 58 separate *Smarter than Smoking* Education Events have taken place with 8 different artists in 11 venues throughout the state. *Smarter than Smoking* Education Events have taken the form of talks and tours through exhibitions and small art activities associated with exhibitions. Overall, around 1,174 primary, secondary and TAFE students and their teachers have participated.

The first event of the year was David Carson's visit to Denham where Video Dome was on show at the Shark Bay World Heritage Discovery Centre Gallery. 75 students, which was most of the Shark Bay School, came in groups to experience the dome throughout the day. David followed up this event with a trip to Christmas and Cocos Islands where he took large numbers of students from all of the schools through the dome.

Andre Lipscombe, curator of *Fertile Soil: Fifty Years of the City of Fremantle Art Collection* visited four centres throughout the year, speaking to large groups at each venue. Andre commented on the effectiveness of the exhibition's hand held audio guides as learning tools for students, adding that they really helped to enrich students' experiences of the artworks in the exhibition.

Colleen Sing, Principal of Dwellingup Primary School, commented positively on her students' experience of *Fertile Soil* when it was on show at the Alcoa Mandurah Art Gallery,

Curator had an excellent ability to 'connect' with students and delivery was at their level... there was a range of types of artworks and the audio was very beneficial. Outstanding in all respects. Next time I will book a longer session!



Students from Katanning Senior High School viewing artworks and completing their Gallery Education Sheets at *Fertile Soil: Fifty Years of the City of Fremantle Art Collection* in Katanning. Photograph: Andre Lipscombe.

Nalda Searles wove her magic with students of all ages at three venues showing *Drifting in My Own Land* during the year. Nalda's passion for her work is clearly evident during her talks to school groups and she possesses the ability to assess her audience and speak to them at their level. Teacher Rebecca Carson from Beachlands Primary School in Geraldton commented on her students' visit to the exhibition:

The students thoroughly enjoyed the experience. Art gallery staff were very helpful and Nalda had the students inspired!



Nalda Searles holds the attention of students from Beachlands Primary School as she talks about her artwork in *Drifting in My Own Land* in Geraldton. Photograph: Christina McGuinness.

ART ON THE MOVE's education resources for exhibitions continue to be gratefully received by teachers throughout the state. It is pleasing to note the large number of schools attending Education Events who are using the prepared Gallery Education Sheets which are a component of each education kit. Teachers have made encouraging comments about these sheets, adding that they increase the value of the students' experiences at the Venues.

Finally, I would like to take the time to thank everyone who has helped to make the ART ON THE MOVE Smarter than Smoking Education Events program a success throughout 2009. From the venues who are so cooperative in assisting visiting artists to deliver the program, to the schools who participate and of course, the artists who are so generous in giving of their time and expertise. It is great to see so many people working together to ensure that visual arts audiences continue to develop in all parts of Western Australia.

Most importantly I would like to thank Healthway for continuing to provide sponsorship for the program. Thankyou to Sponsorship Officer Alex Pusenjak from the Heart Foundation for his support and also to Lindsay Lovering and Sarah Keppert for their support and input. ART ON THE MOVE looks forward to continuing to provide an enriching component to Western Australian schools' visual arts programs in 2010.



Students from Rockingham Beach Primary School visit Laurel Nannup's *A Story to Tell* at the new Kent Street Gallery at the Gary Holland Community Centre in Rockingham. Photograph: Ilsa Bennion.

PROFESSIONAL DEVELOPMENT PROGRAM



Lisa Green, Professional Development & Training Officer

Upgrading Venue Facilities

As the year draws to a close, venue staff will begin to contemplate what the new year will bring. This may include plans to upgrade venue facilities such as lighting systems, hanging equipment and exhibition furniture such as mobile walls and exhibition plinths.

These improvements require an immense amount of planning, investigating funding sources, and decisions including the kinds of upgrades needed and outcomes required.

Before commencing on a plan of action, it is essential to get professional advice about the products available and those most suitable for the venue. It is also important to consider current use and future needs so that plans can include scope for future expansion and upgrade.

Hanging Systems

There are a number of high quality products available. Components can usually be purchased and shipped to the venue and installed by a local tradesperson. Even though the products are easily purchased, it is essential to get professional advice as to the design of the system, the installation requirements and structural capacity of the system. A well planned and designed hanging system is a significant investment. It will provide a flexible system that is user friendly for venue staff and do the job for many years. Once a system has been chosen and delivered, it is essential that the installing tradesperson be given full instructions as to the correct height of installation, and structural requirements so that the system gives the flexibility intended. Don't assume the person with the practical skills to install the system, also has the knowledge as to the exact way it ought to be installed - always provide this information and check that the system is installed according to your intended design.

Lighting Systems

Lighting is a significant investment and requires professional advice regarding current requirements and future needs. Exhibition lighting is very different to

domestic lighting, so it is best to consult an experienced professional rather than a company better suited to giving advice for home lighting requirements. A well planned lighting system will allow current requirements to be met and suit the existing budget, while allowing for additional equipment to be purchased as the need arises and budget constraints allow. A cheaper lighting system purchased without good advice may seem appropriate in the initial stages of setting up or renovating a venue, however, there are systems that once obsolete cannot be upgraded, or components replaced, making the initial, albeit cheaper, investment a costly exercise when the whole system must be replaced through inability to replace light fixtures. There are a number of reputable, professional lighting consultants who can give practical advice or provide plans and recommendations about specific equipment, depending on your requirements. It is well worth researching lighting thoroughly and getting professional assistance where possible.

Exhibition Furniture

Forward thinking and developing a plan for long-term needs is important when considering purchasing new exhibition furniture or updating existing equipment. Initially you may start off with a limited number of exhibition plinths and mobile walls giving an opportunity to see what works in the venue. Ideally you will end up with a range of exhibition plinths in varying heights and widths. If they are designed to compliment each other, as well as be used alone, they will provide flexible exhibition options. Mobile walls add additional wall space, and are useful for exhibition signage, to screen off areas for multi media works, or create discrete spaces in the exhibition venue. Professional advice is available about the design and manufacture of exhibition furniture, and should include consideration of safety and aesthetic considerations. Most furniture will be custom made to your own requirements, however there are some basic issues such as creating seamless, simple exhibition surfaces, which are essential to quality exhibition equipment.

The Right Advice

If you are thinking of updating your existing equipment or facilities, it is a great idea to speak to other venues that have professional quality fittings, to get their feedback about the equipment they use. ART ON THE MOVE is able to provide information and contact with consultants and professionals able to give you all the information you need to make a well informed decision and spend your hard earned funds wisely.

On a final note, I would like to thank the venues staff, volunteers and community members who have participated in the professional development program this year. Six presenters contributed to the program in 2009: Belinda Cobby, City of Perth; Paul Caporn, Parrallax Productions; Vanessa Wiggan, Art Conservation; James Wallace, Lightplan; Nalda Searles, Artist. I thank each of these presenters for their professional and generous contribution to the program this year.



Michael Wylie, *Forever and Easy*, Art on the Move Touring Exhibition, ArtGeo Cultural Complex, Busselton Photograph Courtesy of ArtGeo Cultural Complex, Busselton.

ART ON THE MOVE PATRON
Brian McKay

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