

CRATE NEWS

SEPTEMBER 2009



Richard Woldendorp *Salt affected wheat farm, south-west, Western Australia*

Abstract Earth: Photography by Richard Woldendorp

Abstract Earth is not just landscape; it is the landscape photographed by Woldendorp, a trained commercial artist and painter who still views the world through a painter's eye. Although each photograph in the exhibition is a precise record of a landscape seen from the air, these scenes have the power and presence of large abstract paintings. Like a painter, he sees himself principally as a practitioner influenced by the subject, utilizing his creative spirit to produce aesthetically inspiring images.

The exhibition comprises a total of 60 images, the majority taken in WA, and the rest in NSW, Qld, NT, SA and Vic. They are all aerial photographs, very diverse in terms of the kinds of landscapes photographed and the resulting nature of the images. *Abstract Earth* is a unique and important body of work that challenges how we experience and understand our place within the Australian landscape.



ART ON THE MOVE

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Nalda Searles – Drifting in My Own Land

Nalda Searles is a fibre artist living in Perth, Western Australia. Since the 1970s, she has been developing her craft of creating woven forms from natural fibres and found objects, having taught herself the world's basketry techniques from books. Searles has exhibited and taught widely, conducting workshops and participating in forums to promote the woven form.

Searles has influenced Indigenous and non-Indigenous artists in the field of fibre-textiles. She conducted workshops in Narrogin throughout the 1990s teaching tjanpi (fibre weaving) to local Noongar women. She also regularly participated in workshops organized by the Ngaanyatjarra Pitjantjatjara Yankunytjatjara Women's Council in the



Nalda Searles and Arts Minister, John Day at the opening of *Nalda Searles - Drifting in My Own Land*
Photographer Christina McGuinness

Blackstone Community area at the edge of the Gibson Desert. Searles continues to run frequent workshops in fibre-textiles and speaks regularly at conferences across Australia. For a number of years, she also ran the Edith Cowan University bush camps, which began in 1988 and still take place. More recently she has been sensitively facilitating creative development workshops for makers who feel they want to be connected with something beyond the obvious.

Entering the exhibition *Nalda Searles – Drifting in My Own Land* at its opening venue, the John Curtin Gallery at Curtin University, one can't help but be overcome by a feeling of reverence. Akin to the opening of a darkened cave, the entrance boasts the haunting form of a human skull fashioned from common meadow fodder, promising a shrine full of tantalizing treasures, should one venture further into the space.

Inside the exhibition, is a body of work that represents years of devotion to

art and making. A creative mind is evident, as is outstanding craftsmanship borne of years of experimenting, practicing and perfecting her craft. Re-inventing pieces as new works is a key aspect of the artworks and an important concern central to Searles' practice. Every piece in the show is made from either found natural objects, recycled or salvaged objects or materials or a combination of all of these. Searles enjoys the process of taking objects imbued with histories and making something new from them, thereby giving them new lives and new stories.

All of the artworks in *Drifting in My Own Land* communicate ideas, some personal and some universal. Many of these ideas are linked to the original context of the objects and these objects may be symbolic of universal themes such as love, loss, loneliness and mortality. The exhibition also presents ideas about the artist's interconnectedness between her physical self and the landscape.



Nalda Searles *Grass Skull 2*
Common fodder (meadow hay), poly thread
Photographer Eva Fernandez

Drifting in My Own Land is an exhibition that has been several years in the making. The generous support of Visions of Australia and the Government of Western Australia has enabled Nalda Searles to work with ART ON THE MOVE to develop the show to such a high standard and to tour it to ten venues in WA and more than eight interstate.

Paul Thompson worked closely with Nalda and project coordinator Christina McGuinness to custom-design and build exhibition furniture in order to present the works in their best light. From specialised hanging supports to metal frames and wooden plinths, all components were designed to work in together resulting in a cohesive, aesthetically pleasing show.

Wherever the exhibition travels Nalda will deliver public lectures and floor talks, such is the generosity of this remarkable artist. In addition, as part of ART ON THE MOVE's Education Program sponsored by Healthway WA, Nalda will deliver presentations to school groups at most Western Australian venues. She is adept at capturing the attention of an audience,

and, in the case of school talks, has the ability to tailor each talk to suit the age and nature of the group of students. After bringing her year 11 students to the John Curtin Gallery for a talk by Nalda, art teacher Anne Harris commented:

It was lovely to hear the stories behind Nalda's work and her philosophy on working as an artist. The students found her easy to listen to and understand and I think got a lot from the experience.

Schools who participate in these events also receive a complimentary copy of the education resource *Nalda Searles – Drifting in My Own Land*, produced by ART ON THE MOVE. This resource contains an exhibition catalogue, room sheet, 15-page Education Notes document, 3 Gallery Education Sheets for Primary, Middle and Secondary School and a copy of the new DVD *Nalda Searles - A Stitching of Words. Interpretations of Making and Making Do*.

The opening of *Drifting in My Own Land* at the John Curtin Gallery was a big event



ART ON THE MOVE's Healthway Sponsorship Officer Alex Pusenjak from the Heart Foundation with Nalda Searles at a *Smarter than Smoking Education Event* at the John Curtin Gallery in June

with more than 300 people in attendance, reflecting the high regard in which Nalda Searles is held within the Western Australian artistic community. Arts Minister John Day was in attendance and Professor Ted Snell, esteemed academic and former Director of the John Curtin Gallery, gave an excellent opening address. Subsequent public addresses and floor talks presented by Nalda Searles at the John Curtin Gallery have been well attended and sales of the 75 page full colour catalogue and DVD have been pleasing.

Refer to the current exhibitions touring itinerary 2011/12 accompanying this publication or the ART ON THE MOVE website for the touring itinerary for *Nalda Searles – Drifting in My Own Land*. The website also contains information about purchasing the catalogue and DVD as well as the education resource for this exhibition.

ART ON THE MOVE began touring Nalda Searles - Drifting in My Own Land in June 2009. The exhibition will tour nationally from 2009 - 2012.

LISA YOUNG
Education Officer

NALDA SEARLES - DRIFTING IN MY OWN LAND

An exhibition of contemporary fibre artworks

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

CATEGORY

A, B, C (selected)

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

COST SHARE

Fee (tba) includes freight and insurance

DOCUMENTATION

Catalogue (76 pages, full colour)
Exhibition brochure, Room Sheet/List of Works, Posters, Invitations for overprinting, 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

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

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 will comprise of a comprehensive collection of fibre-textile artworks, each piece standing independent of other but the whole reading cohesively.

Materials to be used will 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 'womans condition' and the very material which is the stuff of this particular life. The artists intention will be to deconstruct, reconstruct and re invigorate materials using well-developed skills.

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



Ggrrr



Hybrid Stole for a Wayward Woman
Photographs courtesy artist



Kangaroo Couple



Australian Government
Visions of Australia

VIDEO DOME

A unique exhibition in a portable inflatable dome

The *Video Dome* works will explore the boundaries between science and art with particular reference to astronomical phenomena and contemporary art. The exhibition consists of a program of projected video works on the inside of a five metre wide portable dome, starting with painted SKY, first shown at Scitech in September 2007 as part of the BEAP Festival of Electronic art in Perth.

Other video works to be shown are specifically designed for full dome type projection or art works with a connection to the astronomical theme. Paul Bourke will be providing two of his own works, including *Cosmological Simulation*: an animation tracking the evolution of the universe from almost uniform density after the big bang to the structure of the universe today.

The origins of this exhibition go back to David Carson accompanying a team of artists undertaking a residency at the Sodankyla Geomagnetic Observatory in Northern Finland; a project funded by NESTA, The National Endowment of Science, Technology and the Arts UK. It resulted in the world's first successful recording of the Aurora Borealis in stereoscopic 3D. The project was unique in that it involved making the 3D video recording of the Aurora by placing groups of cameras ten miles apart on frozen lakes in the Arctic winter. The project was undertaken in -40C temperatures 200k north of the Arctic Circle. *Aurora in 3D* will be shown at a special screening in the dome on each opening night of the exhibition.

Video Dome is a unique opportunity to see the creative possibilities offered by experiencing phenomena filtered through both the sensibilities of artists and scientists, working separately and together.

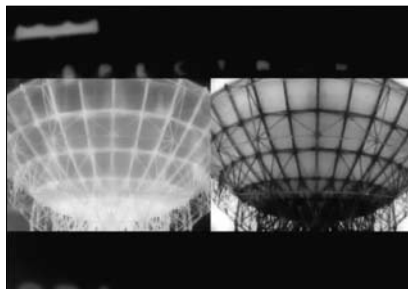
The works are experienced in a six metre wide air-supported lightweight hemispherical dome. The dome projection creates a fully immersive environment, which is a whole new way of experiencing projected moving images and surround-sound. This exhibition pushes the boundaries of contemporary art into the domain of planetariums and science museums.



The Video Dome



David Carson inside the Video Dome



Mixmaster still



Mixmaster still

Video stills courtesy David Carson

EXHIBITION DETAILS

ORGANISING INSTITUTION

Collaboration between
The Planetarium, Scitech Discovery Centre;
Paul Bourke, Senior Visualisation Research
Fellow at Western Australian Supercomputer
Program, University of Western Australia,
David Carson, new media artist

ARTIST

David Carson, Paul Bourke

CATEGORY

A, B, C

MEDIUM

dvd videos

INSTALLATION

Portable Dome and projection system
6 metres x 6 metres x 3.8 metres (h)
(provided)

COST SHARE

WA tba
Interstate tba

DOCUMENTATION

Poster
Invitations for overprinting
Brochures
Media kit with press release
and digital images

EDUCATION

Education Packages (includes teachers' notes,
brochure, activity sheet)
Didactic panel
Lectures and floor talks upon request

CRATES

1 crate, totalling 1.5 cubic metres

TOUR DURATION

November 2008 - December 2010 (tbc)
Available WA and interstate

ARTIST ON THE MOVE & ARTBUS

Sponsored by Healthway to promote
the message *Smarter than Smoking*



Australian Government
Visions of Australia

A DESIRE TO RELATE

A David Gregson Retrospective

EXHIBITION DETAILS

ORGANISING INSTITUTION
Mundaring Arts Centre

EXHIBITION CURATOR/COORDINATOR
Catherine Czerw

ARTIST
David Gregson

CATEGORY
A, B (selected)

MEDIUM
oil paintings, gouache, sketches and studies,
video installation, soundscape

INSTALLATION
Up to 50 works, 60 running metres,
5 square metres of floor space,
display cases (provided)
Flat screen tv and dvd player,
audio sound system

COST SHARE
WA tba
Interstate tba

DOCUMENTATION
Full colour catalogues, gallery/room sheets
Invitations for overprinting
Media kit with press release
and digital images

EDUCATION
Educational Packages (includes teachers
notes, catalogue, gallery/room sheet,
design challenge activity)
Didactic panels
Lectures and floor talks upon request

CRATES
Up to 5 crates, totalling 4.5 cubic metres

TOUR DURATION
September 2009 - December 2011 (tbc)
Available WA and interstate

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



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 David'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 will 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 - artist, students and non-practitioners alike.



Gunepin



Kimberley Waterfall



Beyond Light I I



Floating

ABSTRACT EARTH:

Photography by Richard Woldendorp

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.

EXHIBITION DETAILS

ORGANISING INSTITUTION

Sandpiper Press
Richard Woldendorp Photographer

CURATORS

Ian Lloyd, John McDonald

COORDINATOR

Lyn Woldendorp

ARTIST

Richard Woldendorp

CATEGORY

A, B, C (selected)

MEDIUM

photography

INSTALLATION

Up to 60 works, 90 - 120 running metres

COST SHARE

WA tba
Interstate tba

DOCUMENTATION

Full colour publication
Invitations for overprinting
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

CRATES

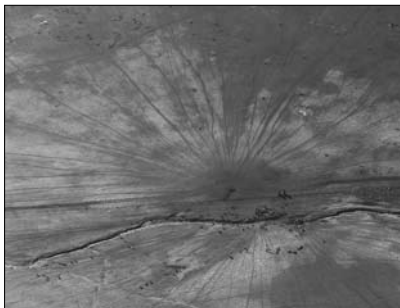
4 crates, approximately 3.5 cubic metres

TOUR DURATION

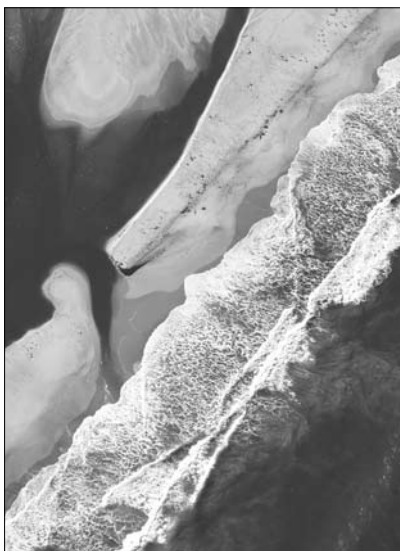
November 2009 - June 2011 (tbc)
Available WA and interstate

ARTIST ON THE MOVE & ARTBUS

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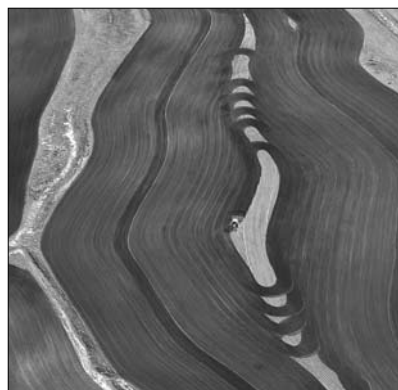
Sheep tracks leading to a water trough



Moore River inlet, WA



Salt mining, Lake McLeod, WA



(detail) Ploughing variations

THE SYNDICATE PROJECT

Portraits & Proxies & Protagonists

EXHIBITION DETAILS

ORGANISING INSTITUTION
Simon Gilby (Independent)

EXHIBITION CURATOR/COORDINATOR
Simon Gilby

ARTIST
Simon Gilby

CATEGORY
A, B (selected)

MEDIUM
etched, welded steel, mixed media

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

COST SHARE
WA tba
Interstate tba

DOCUMENTATION
Colour catalogues, posters
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

CRATES
Up to 12 crates, totalling 20 cubic metres

TOUR DURATION
April 2010 - December 2011 (tbc)
Available WA and interstate

ARTIST ON THE MOVE & ARTBUS
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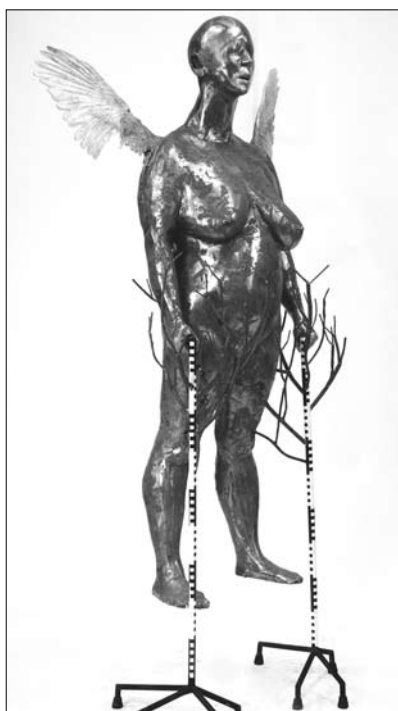
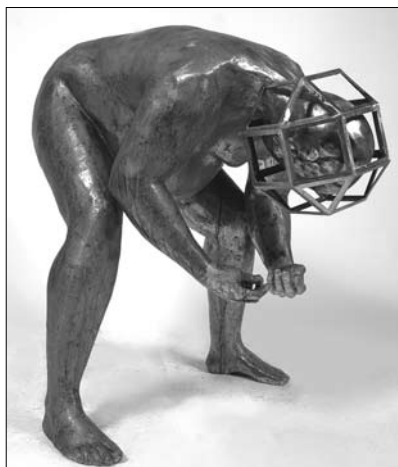
(clockwise l - r) Architect, Finalist
Cadoux, Absolutist

Photographer Annie Wang

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 of 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 10 sponsors, allowing the artist, sculptor Simon Gilby, to spend one full year uninterrupted on the project. Each syndicate member effectively commissioned one 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 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.



PINJARRA MASSACRE MEMORIAL PROJECT

The Pinjarra Massacre Interpretation Project shows how the arts can break boundaries and a small town's story 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. This subject has been the most significant issue in Pinjarra for many years and through the research, continued observance of a memorial day and grassroots development ideas this project concept has emerged.

The project concept is for artists to visually interpret the event or Nyungar life before or after. Research has uncovered 21 victims by name and each artist will adopt 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 support that this is an important Western Australian story is demonstrated by non Indigenous artist Ron Gomboc also being involved in this project.

The high calibre of artists will make this exhibition significant on a national level.

EXHIBITION DETAILS

ORGANISING INSTITUTION
Pinjarra Katijin

EXHIBITION CURATOR/COORDINATOR
Karrie-Anne Kearing

ARTIST
Barry Belotti, Troy Bennell, Jody Broun, Lance Chadd, Julie Dowling, Sandra Hill, Gloria Kearing, Norma Macdonald, Laurel Nannup, Shane Pickett, Ben Pushman, Graham Taylor, Richard Walley

CATEGORY
A, B, C (selected)

MEDIUM
painting, emu eggs, sculpture, mixed media, print

INSTALLATION
21 works, 75 - 120 running metres
5 square metres floor space

COST SHARE
WA tba
Interstate tba

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, extended panels
Lectures and floor talks upon request

CRATES
Up to 5 crates, approximately 4.5 cubic metres

TOUR DURATION
April 2010 - December 2011 (tbc)
Available WA and interstate

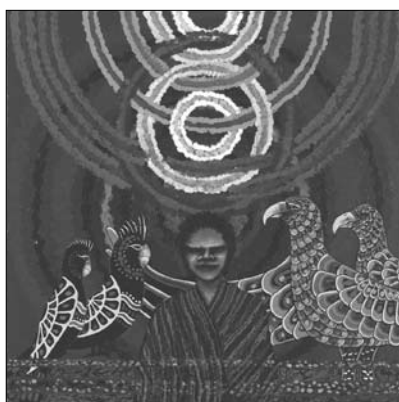
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Artist Gloria Kearing



Artist Julie Dowling



Artist Richard Walley

Photos courtesy Pinjarra Katijin



FERTILE SOIL

50 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

CATEGORY
A, B

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

INSTALLATION
22 works, display equipment included

COST SHARE
WA tba
Interstate tba

DOCUMENTATION
Catalogue
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

CRATES
11 crates, totalling 19.7 cubic metres

TOUR DURATION
March 2009 - June 2010 (tbc)
Available WA

ARTIST ON THE MOVE & ARTBUS
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Photographer Victor France
Works from the City of Fremantle Art Collection

Fertile Soil: 50 Years of the City of Fremantle Art Collection is the working title of an exhibition in development 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 will highlight 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 will include examples of contemporary Western Australian art spanning three decades; represent the strengths of the collection in painting, print, drawing, assemblage and ceramics, and strike a balance of work produced by established and emerging artists.

A key element of the exhibition will be an electronic audio/visual hand-held exhibition guide. This interpretive guide will be available to exhibition visitors of all ages, enabling access to the voice of the artist speaking about their work. The touring exhibition will be 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 about Fremantle, and provides a significant cultural resource.



Megan Salmon Partiri lace top & sculpted pleat skirt



Brad Rimmer Pinhole Silo



Shane Pickett Waagle and Yandock Story

PICA'S SCREEN SELECTION

PICA presents a selection of three guest curated exhibitions from its inaugural Screen Space program for tour throughout regional WA in 2007-2008. 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. This 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.

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 Blazeveski, 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)

CATEGORY

A, B, C

MEDIUM

dvd, projection, audio

INSTALLATION

3 separate exhibitions, 3 dvds, monitors

DOCUMENTATION

Invitations, Room sheets, Media kit

EDUCATION

Education Packages, Didactic panels

TOUR DURATION

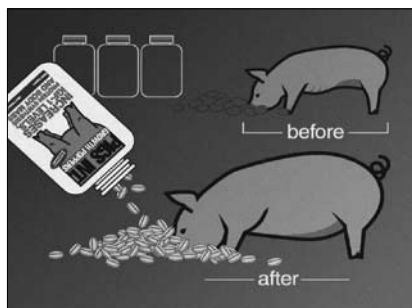
June 2007 - March 2009
Available WA and interstate

ARTIST ON THE MOVE & ARTBUS

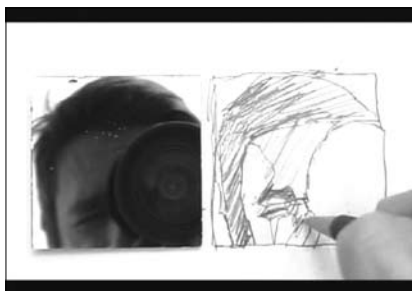
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Pleix Itsu
video still from *Hijacked Video Zine*
Courtesy PICA



Leslie Eastman
video still from *PROJEKT Video Art Archives*
Courtesy PICA



1st Avenue Machine
video still from *Re-planted
small songs unearthed by weeding*
Courtesy PICA



A STORY TO TELL

Laurel Nannup

EXHIBITION DETAILS

EXHIBITION CURATOR/COORDINATOR
Laurel Nannup assisted by Brett Nannup

ARTIST
Laurel Nannup

CATEGORY
A, B, C

MEDIUM
etching, woodcuts, photographs

INSTALLATION
33 works
40 - 60 running metres

COST SHARE
WA \$1,700.00 (inclusive gst) (Price subject to change)
Interstate tbc

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
September 2007 - March 2009
Available WA and interstate

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



Photos courtesy artist

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.

About the Artist

Laurel 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.



Lolly Tree



Sliding Sister



Watermelon Patch



What road are you going to take?

IMPACT & FUSION

wall-objects meet audio-visual installations

IMPACT & FUSION by WA artist Bello Benischauer presents a dialogue between three sets of wall-objects and audio-visual installations, questioning the social impact of human beings on nature through mass consumption and globally increasing population. Bello 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.

This exhibition shows recent wall-objects (relief-like expressions) that shock-freeze certain images from his digital installations, recalling cartographic captures of nature strips and urban landscape - always in context to the human being - trying to manifest some sort of sustainability.

Within a laboratory of monitoring, observation and documentation the viewer experiences contrasts and likeness of the still and moving images that both present selective, concise studies, ending up in layers over layers, images over images, collected to create collages out of the mass information we consume through the media, education, personal and daily experiences (moving images lead into a manifestation of stiffness – expressed in the wall-objects).

Bello's aim is to set a very special view on experiencing this complete alteration in how the world is changing through two different art forms. *We have to learn to look at things differently to understand the present before we can work on the future.*



EXHIBITION DETAILS

CURATOR/COORDINATOR
Independent Curator Elisabeth M Eitelberger

ARTIST
Bello Benischauer
www.artinprocess.com

CATEGORY
A, B, C

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,
approx 25-50 running metres

COST SHARE
WA \$1,870.00 (inclusive gst) (Price subject to change)
Interstate tba

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

CRATES
5 crates, totalling 6 cubic metres

TOUR DURATION
May 2008 - June 2010
Available WA and interstate

ARTIST ON THE MOVE & ARTBUS
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Artist on the Move events at the Katanning Gallery
Photographer Bello Benischauer

EDUCATION AND PUBLIC PROGRAMS Lisa Young

2009 seems to have flown by so far with a number of artists, curators and venues busy presenting and hosting Education Events for ART ON THE MOVE. A total of 43 separate artist talks have taken place at venues across the state between February and mid-September. This number of events represents around 800 primary and secondary students visiting 10 venues for talks and tours by 5 different artists/curators.

Highlights of the program include curator Andre Lipscombe's visits to Geraldton, Mandurah, Esperance and Katanning where his talks and tours through the exhibition *Fertile Soil: Fifty years of the City of Fremantle Art Collection* have been very well received. Feedback was received from the principal of Dwellingup Primary School, Colleen Sing, who, with the entire population of her school, attended the Alcoa Mandurah Art Gallery for a talk and tour through the show with Andre in May. Colleen commented:

"The level of interest and engagement by our students was outstanding. An extremely worthwhile experience.

- Curator had an excellent ability to 'connect' with students and delivery was at their level
- The audio was very beneficial
- Outstanding in all respects
- Next time I will book a longer session"

Andre has found the hand held audio guide has been well utilized by school groups visiting the exhibition, commenting that it has helped students to engage more thoroughly with individual artworks, therefore enriching their experience of the show.

Bello Benischauer has had two successful trips in March, the first to Katanning and the second to Moora. At each venue Bello generously gave of his time to present an opening performance, enabling members of the public and Venue Staff to gain an insight into the ideas behind the work presented in *Impact and Fusion*. Bello also presented talks to school groups who were very interested in his use of video and new media.

In April, ART ON THE MOVE, with the help of Healthway *Smarter than Smoking* funding, provided Busselton art teacher Ana Nail with a guest artist, Simon Gilby from *The Syndicate*, for the inaugural Warren-Blackwood District Art Challenge. The art challenge saw primary school students from seven schools in the area celebrate and embrace being 'art smart' by participating in activities that promoted artistic growth and valuable



Students from Kalgoorlie-Boulder Community High School work on a group painting during *The Right to be Counted* community workshop at the Goldfields Arts Centre in June
Photographer Lisa Young

life skills. Simon conducted a sculpture workshop with students presenting aspects of his own work in his touring show *The Syndicate* as well as assisting students in making their own mixed-media sculptures centred on the theme *Thoughts of a 12 Year old*. In addition to the sculpture workshop, students also visited Michael Wylie's *Forever and Easy* rock photography exhibition, which was on at the ArtGeo and Courthouse Gallery and completed the ART ON THE MOVE gallery education sheet provided with this exhibition.

The *Right to be Counted* exhibition has continued its tour of WA with workshops for Indigenous community members taking place at most venues. I have been fortunate enough to attend most of these workshops and have seen some great art activities take place in a number of centres. In Kalgoorlie, local artist Jason Dimer presented a very structured painting workshop to a group of Indigenous students from the Kalgoorlie-Boulder Community College. Students and their teachers were introduced to dot painting, learning about symbolism and painting techniques through intensive tuition.

Nalda Searles – *Drifting in My Own Land* commenced its national tour in June at the John Curtin Gallery. Nalda enthralled 5 groups of students from schools across the metropolitan area with her talks and tours through the exhibition. Nalda tailored each talk according to the group and the kinds of activities they were currently involved in at school. Positive feedback from teachers confirmed the success of the talks with teacher Zoe Neill from Treetops Montessori School commenting:



Students from Dwellingup Primary School enjoy participating in their Education Event at the Alcoa Mandurah Art Gallery with *Fertile Soil*
Photo courtesy Alcoa Mandurah Art Gallery

Meeting the artist at the same time as viewing her artwork gave the students a greater understanding of the works. All of the students were engaged and most went on to complete the fantastic worksheets that were provided in the education pack. Overall a very positive excursion.

Students from all over Western Australia will enjoy the benefits of talks by Nalda as the exhibition makes its way across the State over the next couple of years.



Nalda Searles talks to a group of students from Treetops Montessori School in her exhibition *Drifting in My Own Land* at the John Curtin Gallery in June
Photographer Lisa Young

PROFESSIONAL DEVELOPMENT PROGRAM Lisa Green



Kent Street Gallery, Gary Holland Community Centre, Rockingham
Photographer Lisa Green



City of Wanneroo Library and Cultural Centre Gallery
Photographer Envy Nguyen

With spring comes the beginning of a new season, and this year the opening of two new and important exhibition venues for Western Australia.

I have recently had the good fortune to be involved with groups from the City of Wanneroo and Rockingham, as they work towards the opening of their respective exhibition venues during October this year.

The Kent Street Gallery at Gary Holland Community Centre, Rockingham, opened earlier in the year, and adds a gallery to its other community facilities. The Gallery will open with *A Story To Tell*, local artist, Laurel Nannup's touring exhibition. I recently worked with members of the council and local arts communities, providing touring and general exhibition handling, installation, education and conservation workshops, in readiness for the opening of the gallery. Being one street back from the beach, this new venue will be a popular place to visit while in the Rockingham area.

The City of Wanneroo Library and Cultural Centre also officially opens its new venue in October with photographer, Michael Wylie's, *Forever and Easy* exhibition. This new community centre in the heart of Wanneroo provides a much needed visual arts venue for the local area.



Painted Tree Gallery, Northcliffe
Photographer Lisa Green

I also travelled to the Painted Tree Gallery, run by Southern Forest Arts in Northcliffe to present handling and installation workshops during August. This strong arts community has an established gallery at the site of the Understory Sculpture Walk and Visitors Centre, and are keen to host touring exhibitions in the future. We welcome this fantastic venue to the touring network, and hope that some time soon, we will see exhibitions in this beautiful part of our state.

If you happen to live in or are visiting any of these areas this spring, take the opportunity to drop in and check out some of WA's newest visual art venues.

If your community is planning a visual art exhibition venue or are interested in hosting touring exhibitions, please feel free to contact me to discuss your professional development needs. I can also provide assistance when it comes to the important task of selecting hanging and installation equipment, gallery lighting plans or any other gallery queries you may have.

ART ON THE MOVE PATRON

Brian McKay

ART ON THE MOVE Committee

Regional

Rebecca McLaren, Kalgoorlie
Sharon Williams, Busselton
Michelle Slarke, Lake Grace
Stephen Smith, Dwellingup
Rachael Wilsher-Saa, Albany

Metropolitan

Eric Sankey
Dr Nien Schwarz
Jude Savage

ART ON THE MOVE Team

Paul Thompson, *Executive Director*
Julie Thomas, *Administrative Officer*
Kelly Cleary, *Administrative Assistant*
Lisa Green, *Professional Development Officer*
Pilar Mata Dupont, *Administrative Assistant*
Lisa Young, *Education Officer*

