



arts mildura

PALIMPSEST #8
COLLABORATORS AND SABOTEURS
9—11 September 2011



WELCOME TO *PALIMPSEST* #8:
COLLABORATORS AND SABOTEURS

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

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

This year *Palimpsest* has taken on the giant leap from the local to the global. We are all in this together, there is only one world and recent climatic and economic events have made it very clear that every part of the globe is profoundly interconnected, but not homogenized. In this global world the reality

of how we take care of the place where we live, with all its uniqueness, defines our future survival. We are collaborators and sometimes unconsciously also saboteurs in creating the worlds we inhabit.

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

From our Patron—Stefano De Pieri

Cover Image
Ken + Julia Yonetani, *Still Life: The Food Bowl*, Courtesy the artists and Artreal Gallery, Sydney.

Inside Cover Image
Filomena Coppola, *Wallflower – Mirror, rorriM* (Detail) 108hx216w cm, pastel on paper, 2011. Courtesy the Artist and Australian Galleries Melbourne. Photo: Kristian Haggblom.



***PALIMPSEST #8:
COLLABORATORS AND SABOTEURS***

BOOKING DETAILS
Weekend Package: \$150
Includes 3 meals and symposium.

Symposium @ La Trobe University \$30
Students \$10 (ID required)

Symposium Picnic Lunch \$17.50

Saturday Dinner \$75
Four course dinner at Stefano's Gallery 25
by Stefano de Pieri with Chalmers wines

Sunday Lunch and Performance at
Old Mildura Homestead \$33

All other events and exhibitions are free

TICKETS
ON LINE www.artsmildura.com.au
Mildura Arts Centre: 03 5018 8330
Visitor Information Centre: 1800 039 043
* Please note that the package deal is only available online

Refunds: Artsmildura regrets it is not possible to refund or
exchange on completed bookings unless the event is cancelled.

UPCOMING ARTSMILDURA EVENTS

Mildura Jazz Food and Wine Festival
28 – 31 October 2011
Murray River International Music Festival
23 January – 6 February 2012
Mildura Wentworth Arts Festival
2 March– 18 March 2012
www.artsmildura.com.au



CURATORS:

Helen Vivian:	Rio Vista House	9-10
	Old Mildura Homestead	26-28
	Video Program	13
	Deakin Ave Artists	23-25
Kristian Haggblom:	Kar-Rama Motel	15-22
	Caltex Service Station	15
Geoffrey Brown:	uniVARS	11-12

ARTISTS

Vincent Alessi	21	Tara Liddell	25
Keith Armstrong	16	Anne McMaster	24
Chim T Pom	16	Maria Miranda	22
Chris Caines	21	Tracey Moffatt	10
Luci Callipari-Marcuzzo	19	Norie Neumark	22
Paul Carter	26	Dimitri Nickas	23
Edmund Carter	26	Lena Obergfell	12
Filomena Coppola	9	Modus Operandi	21
Kate Cotching	17	Jill Orr	25
Tim Crowley	13	Sara Oscar	19
Dirk De Bruyn	26	Geoffrey Robinson	15
Jim Everett	27	Meredith Rogers	22
Neil Fetting	21	Justine Rouse	11
Warren Fithie	17	Pip Ryan	12
Chris Fraser	24	Ann Shelton	23
Tsai Haoji (Hogi)	11	Sarah Simmons	25
Elliot Howard	17	Lara van Raay	25
Moana Kidd	25	John Vella	19
Jonathan Kimberley	27	Kate Vivian	10
Martin King	24	Christopher Williams	26
Tuomas Laitinen	18	Makiko Yamamoto	12
Brendan Lee	18	Ken + Julia Yonetani	9
Heather Lee	24		

Image
Kate Cotching prepares material for her installation in *Mildura Palimpsest #8*. Photo: Filomena Coppola. (opposite page)
Kate Cotching, bobbins and thread, Photo: Huw Greenhough. (this page)

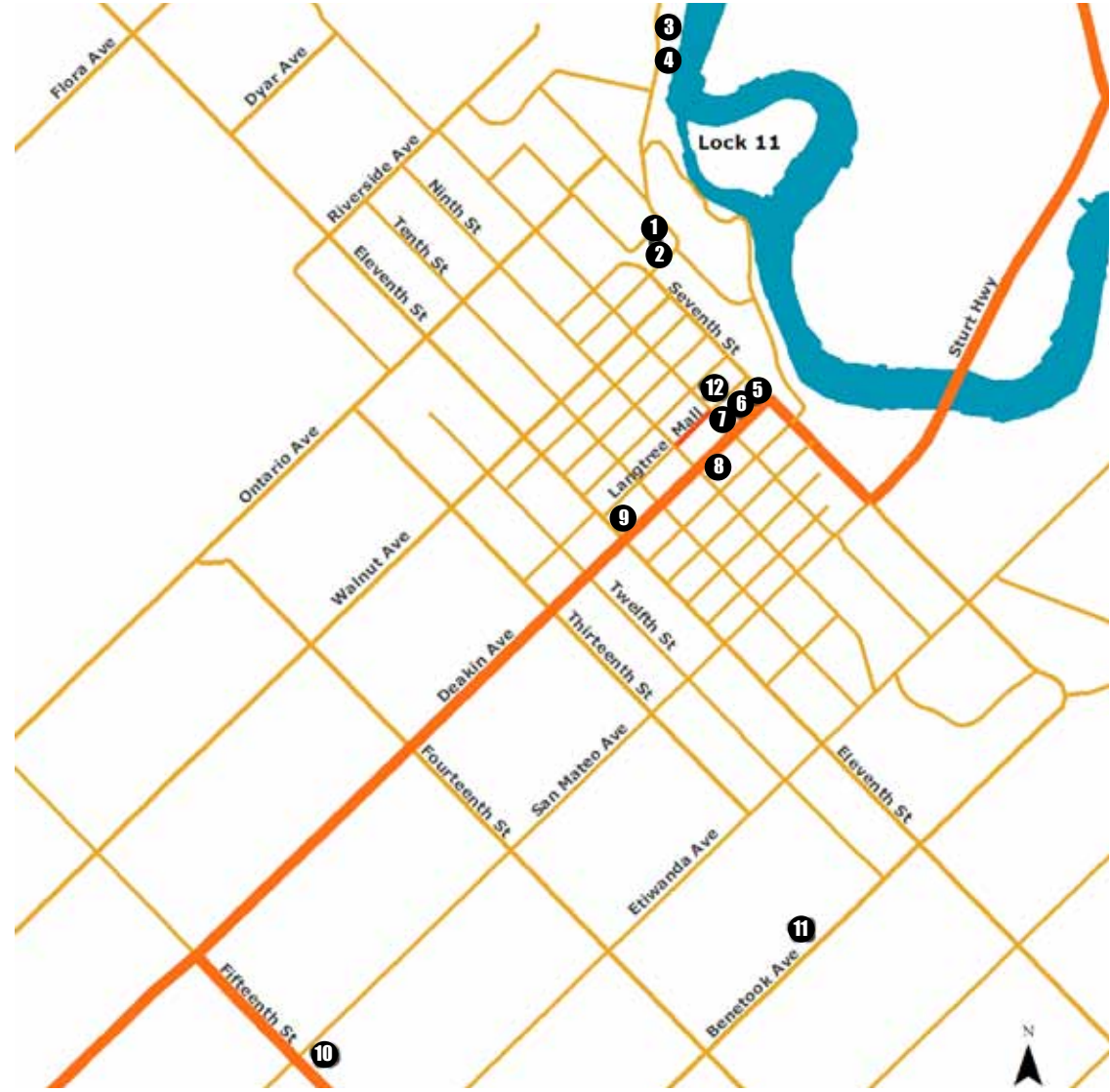




5.

1. **RIO VISTA HOUSE**
Mildura Arts Centre
(199 Cureton Ave)
Ken + Julia Yonetani
Filomena Coppola
Kate Vivian
Tracey Moffatt
28 reasons why we still need Superman
2. **UNIVARS** (next door to Rio Vista House)
Lena Obergfell (MA), COFA, Sydney
Justine Rouse (MA), Monash
Pip Ryan (MA), VCA
Tsai Haoji, (Hogi) (PhD), La Trobe
Makiko Yamamoto (MA), VCA
3. **OLD MILDURA HOMESTEAD WOOLSHED** (Cureton Ave)
Jonathan Kimberley + Jim Everett
4. **OLD MILDURA HOMESTEAD COTTAGE** (Cureton Ave)
Paul Carter + Edmund Carter +
Christopher Williams + Dirk de Bruyn
5. **STEFANO'S GALLERY 25** (25 Deakin Ave)
Ann Shelton
Martin King
Dimitri Nickas
6. **DEAKIN AVE ARTISTS**
(41 Deakin Ave)
Moana Kidd + Tara Liddell
Jill Orr
Lara Van Raay
7. **THE ART VAULT** (43 Deakin Ave)
Anne McMaster + Chris Fraser
8. **CARNEGIE CENTRE CLOCK TOWER**
(74 Deakin Ave)
Heather Lee
9. **KAR-RAMA MOTEL** (153 Deakin Ave)
Keith Armstrong
Chim ↑ Pom
Luci Callipari-Marcuzzo
Kate Cotching
Warren Fithie
Elliot Howard
Tuomas Laitinen
Brendan Lee
Sara Oscar
John Vella
Modus Operandi: Vincent Alessi, Chris Caines,
Neil Fettling, Maria Miranda, Norie Neumark,
Meredith Rogers
10. **SERVICE STATION**
(cnr 15th St and San Mateo Ave)
Geoffrey Robinson
11. **LA TROBE UNIVERSITY**
Brian Grogan Theatre (Benetook Ave)
Free Range Science and Art Symposium
Badger Bates
Dr Paul Carter
Dr Ben Gawne
Dr Michael Westaway
12. **LEAP PROJECT SPACE** (39 Langtree Ave)
An ancillary art event coordinated by Mildura
Arts Centre and LEAP.
Maree Clarke
Mallee Memoirs
48 Create

Image (Opposite Page)
Keith Armstrong. *Finitude (Mallee: Time)*, 2011,
development image (detail) .
Photo: Keith Armstrong.



FRIDAY 9 SEPTEMBER, 5.30-10.00PM

Opening Celebration
Mildura Arts Centre, Rio Vista House, Cureton Ave
(map ref 1)

- 5:30pm

Preview of external works by **Kate Vivian** and **Justine Rouse**
- 6.00pm

Palimpsest Launch, Rio Vista House, **Ken + Julia Yonetani** - *Still Life: The Food Bowl*, Rio Vista Dining Room
Kate Vivian - *Nature Lovers*, Rio Vista lawns
Filomena Coppola - *Wallflower Mirror, rorriM*, Rio Vista Ballroom
- 7.00pm

uniVARS Opening
(map ref 2, next door to Rio Vista House)
Justine Rouse, Pip Ryan, Makiko Yamamoto, Lena Obergfell, Tsai Haoji
- 7.30pm

Dinner by donation and drinks on the sculpture lawns of Rio Vista historic House
- 8:30pm

28 reasons why we still need superman, part 1, Rio Vista lawns
The Australian Premier screening includes work by 10 leading international video artists selected from the full program listed on page 14.

PRE-BOOKING ESSENTIAL FOR:
Symposium \$30/\$10 Students (ID required)
Saturday Picnic Lunch \$17.50
Saturday Dinner \$75.00
Sunday Lunch \$33.00
See page 3 for booking details

SATURDAY 10 SEPTEMBER (AM)

Free Range Science and Art Symposium
@ La Trobe University, Brian Grogan Building,
Benetook Ave (map ref 11)

- 9.00am

Helen Vivian, Co-Curator *Mildura Palimpsest*, Introduction
- 9.10am

Dr Paul Carter, Historian, writer, philosopher and artist who is currently Chair of Creative Place Research at Deakin University. Paul’s most recent book ‘Ground Truthing’ is a poetic history of the Mallee region.
- 9.50am

Dr Michael Westaway, Archaeologist and Biological Anthropologist, will discuss Lake Mungo and how it is helping us understand climate change.
- 10.30am

Coffee break
- 11.00am

Badger Bates, Artist and elder of the Paakantji people of the Darling River
- 11.40am

Dr Ben Gawne, Director of the Murray-Darling Freshwater Research Centre
- 12.20pm

Symposium close
Picnic lunch \$17.50 (pre-order)
- 12.30pm

Bus from La Trobe University to Service Station Project
- 12.30pm

Service Station Project
(cnr 15th & San Mateo Ave)
Geoffrey Robinson
- 1:15pm

Bus departs from Service station to Kar-Rama Motel

SATURDAY 10 SEPTEMBER (PM)

Kar-Rama Motel Project
Kar-Rama Motel, 153 Deakin Ave
(map ref 9)

- 1.30pm

Kar-Rama Motel Project
Curator’s tour and artists’ talks from:
Keith Armstrong, Chim↑Pom, Kate Cotching, Warren Fithie, Elliot Howard, Tuomas Laitinen, Brendan Lee, Luci Callipari-Marcuzzo, Sara Oscar, John Vella, Modus Operandi: Vincent Alessi, Chris Caines, Neil Fetting, Maria Miranda, Norie Neumark, Meredith Rogers
- 3:30pm

Deakin Avenue artists walk
Stefano’s Café, 27 Deakin Ave (map ref 5)
Martin King, Dimitri Nickas, Ann Shelton
41 Deakin Ave
Jill Orr, Lara Van Raay, Moana Kidd + Tara Liddell
Carnegie Centre Portico, 74 Deakin Ave
Heather Lee
The Art Vault, 43 Deakin Ave
Anne McMaster + Chris Fraser
- 5:30pm

LEAP Project Space, Exhibition Opening
39 Langtree Ave, (map ref 12)
- 7.00pm

Dinner, Stefano’s Café, 27 Deakin Ave
A convivial dinner presented by Stefano de Pieri
Tickets \$75.00
Video Screening: Tracey Moffatt, Brendan Lee, Jill Orr, Martin King
- 9.30pm

28 Reasons why we still need superman, part 2, 25 Deakin Ave (map ref 5)
See page 14 for details.

SUNDAY 11 SEPTEMBER

Old Mildura Station—Cottage and Woolshed
Cureton Ave (map ref 3 and 4)

- 10.00am

Uneasily along the sand
A multi-media installation inspired by Paul Carter’s recent book ‘Ground Truthing’ (2010), evokes a chance meeting between Mallee poet, John Shaw Neilsen and a Wotjobaluk man, ‘Jowley’. The radiophonic work, ‘Mac’, will be broadcast on ABC Airplay, to coincide with the installation.
Paul Carter, Edmund Carter, Dirk de Bruyn, Christopher Williams
- 12.00pm

The Global Dome Unlimited
A multi-media installation and intercultural discussion with the local community. The premiere of a unique contemporary art project examining and critiquing the many layered mythologies and preconceptions about intercultural identity in a global world. Supported by the Mungo Elders group.
Jim Everett (puralia meenamatta) and Jonathan Kimberley
- 12.30pm

Lunch, Old Mildura Station – Woolshed
Lunch by celebrity chef Stefano de Pieri will continue from the performance within *The Global Dome Unlimited* installation. Guests are invited to join the conversation with the artists and the community. Limited seats, pre-booking essential (\$33.00). See page 3 for booking details.

ANCILLARY PROGRAMS

LEAP Project Space, 39 Langtree Ave
Maree Clarke, ‘KOPI’ Connected to Country Mallee Memoirs: a series of short films about the Mallee
48 Create: a community collaboration with 48 local artists over forty eight hours.
Opening, Sat 10 Sept, 5.30pm

White Cube Mildura
A local artists’ initiative, 3 cubes in 3 locations
• Stefano’s Cafe, 27 Deakin Ave
• Klemm’s Newsagency, Langtree Mall
• Shugg Consulting Group, 126 Lime Ave

OPENING HOURS

Weekend exhibition opening hours:
LEAP Project Space: Sat 5pm-8pm, Sun 10am-4pm
uniVARS: Fri 5pm-9.30pm, Sat and Sun 10am-1pm and 2pm-5pm
Kar-Rama Motel: Sat + Sun 10am-5pm
Rio Vista Historic House: 11am-4pm
Art Vault: 10am-4pm
Carnegie Centre: 9am-5pm daily
Old Mildura Homestead: Sat and Sun 10am-5pm
Deakin Ave shop fronts: (tbc)

Image
Lena Obergfell, RubbishInstallation, 2010, ‘Think Climate,’ ESP Gallery, Sydney.



PALIMPSEST #8: COLLABORATORS AND SABOTEURS

Curator Helen Vivian

Mildura is known for its grapes, oranges and art. The social capital that has been cultivated since the Sculpture Triennials of the 1970s and 1980s continues to grow and sustain this community.

Mildura Palimpsest has a magnetic appeal for artists. This year nearly 100 artists are taking part. Thirty-three artists from across Australia and more than forty local and regional artists have created work in response to this unique environment. Twenty acclaimed international artists in *28 reasons why we still need superman* are presenting work that is part of a tour visiting remote corners of the globe. Controversial and brilliant Japanese guerilla art group Chim↑Pom are making their first Australian appearance in the Motel Project.

Locality has become a touchstone in a virtual globalized world. Meaning resides in the particularity of the place and its people and the way that we interact with this place on our journey through, becomes the next layer of the palimpsest. Our actions and interactions are determined as much by culture as by nature and one of the features of *Palimpsest* is that it brings artists and scientists together to engage with the cultural and natural environment of this place. This year the art/science symposium will focus on change and resilience and many of the artworks on cross-cultural collaboration, exploring the idea that we are all collaborators and saboteurs in the created worlds we inhabit.

KEN + JULIA YONETANI

Still Life: The Food Bowl, 2011
Murray River salt
Dimensions variable

Still Life: the Food Bowl, resulted from a three month Synapse Residency in Mildura, organized by *Palimpsest* in collaboration with the Murray Darling Freshwater Research Centre and Sunrise 21. The work is made entirely from Murray River Salt, pumped from bores near the river system to stem the increasing rise of highly saline groundwater. The stark white salt works reflect on the environmental cost of agricultural production and the substance of salt, as enabling food preservation, but also inducing the death of ecosystems and the collapse of empires. Salt becomes a metaphor for the rise and fall of civilisations throughout history, and current global issues of environmental decline, climate change, and food security.

Ken + Julia Yonetani are renowned for their strong environmental themes and collaborations with scientific organisations. An earlier work *Sweet Barrier Reef*, was shown at the 53rd Venice Biennale, 2009. Ken and Julia have exhibited across Australia, and plans in 2011-12 include a solo show at GV Art, London, a Kone Foundation residency in Finland, and an Inter-Arts residency at the Navegar Foundation, Portugal. They are represented by Arterreal Gallery, Sydney.

www.kenandjuliayonetani.com

FILomenA COPPOLA

Wallflower – Mirror, rorriM, 2011
Pastel on paper and Mildura dirt
Dimensions variable

Filomena Coppola's work is a response to being born in the regional Victorian town of Mildura to Italian immigrants. Her work explores the complexities of duality and what it is to navigate a journey between two cultures. Based on segments of native Australian orchids, incorporating animal fur and presented on a repeated pattern of William Morris wallpaper design her work explores this dialectic. Contained within the small cellar in the basement of Rio Vista (the original Chaffey home), the work draws on Mildura's history of colonization, the introduction of irrigation and the subsequent migration of Italians to the area.

Filomena Coppola is represented by Australian Galleries in Melbourne and also exhibits with Stella Downer Fine Art, Sydney. She has exhibited widely including the JADA Drawing Award, Robert Jacks Drawing Award, City of Banyule Drawing Award and The Hutchins Prize. Awards include the Vermont Studio Centre Residency, Vermont, USA, (2004); Ian Potter Foundation Individual Grant (2001); Arts Tasmania Development Grant (1999) and the Rosamond McCulloch Scholarship to the Cite Internationale des Arts, Paris (1997).

KATE VIVIAN

Nature Lovers, 2011
blue ceramic stain on clay, fired to 1000 degrees,
12 ceramic hearts, each 550 x 480 x 300 mm

These organic objects made from the earth have been transformed into symbols of perfection based on nostalgic notions of beauty. Presented in a grid pattern, they reflect our commitment to, and preference for, well ordered landscapes. *Nature Lovers* explores immigrant interactions with place and the unintended consequences of well-meant actions, based upon subconscious cultural archetypes. The stylised and mass produced representations of flowers have many associations, both as culturally and naturally determined symbols. Flowers are at once both attractive and strange, created out of the land but not of the land. The rose particularly encapsulates our drive to manipulate and improve, in our quest for excellence and the dream of nature perfected.

Kate Vivian's work is predominantly formed with found clays presented in mass installations. Her work has been twice selected for the 'Toyota Annual Indoor Outdoor Sculpture Exhibition' (2009 and 2010) and included in Jeffrey B Snyder's book 'Ceramics Today', Schiffer Publishing, 2010. She was selected as a finalist in the 'Fillippo Raphael Fresh Award,' at Craft Victoria in 2008; and shortlisted for the inaugural Australian Academy of Design Emerging Sculptor Award, 2009.

TRACEY MOFFATT

Other, 2010
Video, 7 minutes
Edited by Gary Hillberg

Other, is a funny, dramatic and sexy, seven-minute video which represents a series of erotically charged encounters between Europeans and their 'other.' Montaging material from films like 'Apocalypse Now', 'South Pacific' and 'Lawrence of Arabia', Moffatt unsettles the colonial narrative and turns the lens onto the clichéd subtext of the cinematic imagination. Moffatt's work is witty, sensual and subversive. Issues of identity and gender, especially in Aboriginal Australia, form the central theme of her work. Moffatt's often light-hearted tone does not, however, blind observers to the seriousness of purpose that is the key to her playful, intelligent and immensely enjoyable work.

Born in Brisbane, Moffatt lives and works in New York and Queensland. One of Australia's most prominent International artists she has exhibited widely including: the DIA Center for the Arts in New York (1997), Kunsthalle Vienna (1998), Inst. of Contemporary Art in Boston (1999), Museum of Contemporary Art in Sydney (2003–04). Her works have been included in the Sydney Biennial (1993, 2000, and 2008) Venice Biennale (1997), São Paulo Bienal (1996 and 1998), Prague Biennale (2005), the Guggenheim Museum in New York (2007), and Liverpool Biennial (2008). In 2007 she was awarded the Infinity Award for Excellence in Photography by the International Center for Photography in New York.



Images
Tracey Moffatt, *Other*, 2010, video stills.
Courtesy the artist and Roslyn Oxley Gallery, Sydney.

UNIVARS

Cureton Ave, (next door to Rio Vista House)
Opening, Friday 9 September, 7.00pm

Curator Geoffrey Brown

uniVARS is an innovative adjunct to *Mildura Palimpsest #8* and showcases the most current and critically engaging contemporary art emanating from postgraduate students in universities throughout Australia. uniVARS follows on from the legendary Mildura Sculpture Triennials in which then Director, Tom McCullough, involved Australian and New Zealand universities in ground-breaking experimental, ephemeral and conceptual art.

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

La Trobe's Mildura campus is mentoring and supporting these students through its sponsorship of *Palimpsest*, and by providing the venue (the Visual Arts Research Studios, VARS) and curatorial supervision. Many thanks go to the inaugural artists, the participating universities and their nominating lecturers: The University of Melbourne, Victorian College of the Arts (Edward Colless); University of New South Wales College of Fine Arts (Bonita Ely); Monash University Art and Design (Kit Wise) and La Trobe University Media Studies (Norie Neumark).

JUSTINE ROUSE

Contingency for Mildura Palimpsest #8, 2011
Found objects
Dimensions variable

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

Justine is a Melbourne based artist whose current interest lies in exploring the potential energy that exists at the point of contact between objects, and how it may manifest in the viewer. Recent work has centred on propping as an operation in sculpture; moving from the prop:object relationship to prop:architecture. She has previously exhibited in group shows at Conical, Craft Victoria and the Eildon Gallery, and is currently undertaking research for a Masters of Fine Art (MFA) at Monash University.

www.justinerouse.blogspot.com/

TSAI HAOJI (HOGI)

It's me, Mario, 2011
video game console, TV, DVD-player, digital printout
Dimensions variable

It's me, Mario, borrows the elements from the classic video game, Super Mario Bros., being divided into three parts: a video, a painting and an interactive installation.

Tsai Haoji (Hogi) is an emerging media artist, musician and computer programmer interested in the interplay between video, multimedia and interactive installation art. Originally from Taiwan, he is currently based in Australia and is doing his PhD degree in Media Arts, at the Faculty of Humanities and Social Sciences, La Trobe University. Hogi's research focuses on game aesthetics, popular culture and interactive multimedia art.



Image
Tsai Haoji, *It's me, Mario*, 2011,
concept image, screen capture.

LENA OBERGFELL

Untitled, 2011
Video installation from performance
Dimensions variable

I am proposing to create a new video installation. The works will be made in Mildura and will examine the effects of extreme weather conditions within the context of refuse. My research topic is an investigation into our perception of what is rubbish and what is not. I am interested in the current socio-environmental impact of the drought and flood on Mildura in relation to the value attached to belongings being trashed by natural forces. My investigations of the extreme weather events and the destruction of property &/or cultivation that comes with it, for example dead vines, piles of dead fruit trees, flooded houses and yards, will allude to future possibilities for a continuance of such extremes due to climate change.

In her artistic practice Lena works with found objects, using video, performance, sculpture, and installation to explore ideas concerning alienation, foreign-ness, waste and reclamation. Her works have shown both in Australia and Internationally and most recently she was a finalist for the 'one minute awards' in Amsterdam.

PIP RYAN

Happy Orang, 2011
Mixed media installation
1740 h x 555 w x 800 mm

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

Pip Ryan has exhibited nationally and internationally in group and solo exhibitions. Recent solo shows include 'Collective Bad Luck' at West Space Gallery, 'Machine Compilation 15' at the Melbourne Propaganda window and 'Going around in Circles' at Bus Gallery. Recent group exhibitions include 'The Melbourne Connection', curated by Sherry McLane. 'Alejos' at Museo de la ciudad de Leon in Mexico, 'Sex, Death and Violence' at Blindside gallery, 'Seppuku', at Lindberg Contemporary Art and 'Prosthetic Animal', Curated by Veronica Kent at Cube 37 Glass studios projection space.

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

MAKIKO YAMAMOTO

give me chocolate, 2011
Mixed media, sound sculpture
Dimensions variable

Give me chocolate explores the multiplicity of the voice as a force. Yamamoto engages with a simple utterance developed out of a relationship between Japanese children and the American soldier post World War II. An innocent phrase becomes a forceful authority emanating from numerous clock radios installed within the space. By capturing the resonance of the children's voice the work creates a psychological implication towards the space and an unrelenting desire over time.

Makiko Yamamoto's practice deals with the voice as a material to examine its potential as a medium in contemporary art, investigating the position of the voice as it stands in between body and language, between subject and other. Through the absence of the body she brings a psychological reading to the voice, which infiltrates the space. She applies these ideas as triggers for sound-based recordings, digital video and text-based works to create spatial relationship between the viewer and the site.

Yamamoto moved to Australia in 2003 and is currently undertaking a Master of Fine Art at the Victorian College of the Art, Melbourne University.

28 REASONS WHY WE STILL NEED SUPERMAN

8.30pm, Fri 9 Sept, (part 1) Rio Vista, Cureton Ave
9.30pm, Sat 10 Sept, (part 2) 25 Deakin Ave

Originally titled ‘18 reasons why we still need superman’ in each destination one or two more video works are added by locally based curators and played at the following destination. A selection of up to twenty works from the extended line up (now 38 reasons why we still need superman) will be shown at Mildura Palimpsest #8. Beijing based Curator, Tim Crowley, will introduce both screenings.

Video show as an alternative map:

Information we are given has a direct effect on a person’s mental map of the geographical world. The perceived geographical dimensions of a foreign nation (relative to one’s own nation) may often be heavily influenced by the amount of time and relative news coverage that the news media may spend covering news events from that foreign region. This selection of videos is our news coverage, an alternative news coverage for the audience to piece together their reality.

The ‘tour’ sets up a five way dialogue: the viewer’s set of mental notes, the artist’s intended gesture, the presence of the location, the notion of ever shifting cultural and geographical contexts and finally, a ‘growing’ exhibition. By inserting the works into new contexts and reconsidering them as characters within a narrative of a ‘tour,’ the Curator is proposing the Art show as a medium (as opposed to paint, pencil, video etc) to make an Artwork.

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

The original line up is asterisked * on the list below.

- 1. Christian Jankowski, *The Hunt*, 1992/1997*
- 2. Angus Fairhurst, *A cheap and ill-fitting gorilla suit*, 1995*
- 3. Paul McCarthy, *The painter*, 1995*
- 4. Roman Signer, *Schweben in einer Kiste (floating in a box)*, 1999*
- 5. Jake and Dinos Chapman, *Studio Tour*, 2004*
- 6. John Smith, *OM*, 1983*
- 7. Mat Collishaw, *Blind date*, 1997*
- 8. Yang Zhengzhong, *I will die*, 2000-*
- 9. John Bock, *Meechfielber*, 2004*
- 10. Roddy Buchanan, *Gobstopper*, 1999*
- 11. Anton Henning, *4 pieces of music and 2 paintings*, 2006*
- 12. Jonathon Meese, *Casinoz Babymetabolismn*, 2008*
- 13. TJ Wilcox, *Death and burial of the first emperor of China*, 1992*
- 14. Olaf Breuning, *Home 2*, 2007*
- 15. Guido van der Werve, *Everything is going to be alright*, 2007*
- 16. Wang Qingsong, *Chop 1*, 2008*
- 17. Ross Sindair, *Real life*, 1995-present day*
- 18. Xu Bing, *Transitions part 1 and part 2*, 1991-1995*
- 19. Zhou Tao, *Mutual Exercise*, 2009
- 20. Hu Xiangqian, *Sun*, 2009
- 21. Dash Snow, *Sisyphus, sissy fuss, silly puss*, 2009
- 22. Roslisham Ismail (*lse*), *HIS-TORY*, 2008-9

- 23. Vincent Leong, *How to be Bruce*, 2004
- 24. Tejal Shah, *‘Chingari Chumma / Stinging Kiss’*, 2004
- 25. Surabhi Sharma, *Airplane descending*, 2007
- 26. Jitish Kallat, *Forensic Trail*, 2010
- 27. Hoang Duong Cam, *Food 4 thought 4 food*, 2009
- 28. Keltse, *I love Oxygen deficiency*, 2010
- 29. Benchung, *Butter*, 2007
- 30. Emma Hart, *Dice*, 2009
- 31. Greta Alfaro, *In Ictu Oculi*, 2009
- 32. Tseng Yu-chin, *Who’s listening?*, 2003-4
- 33. Marie Voigner, *Hearing the shape of a drum*, 2010
- 34. Ferhat Ozgur, *Metamorphosis Chat*, 2010
- 35. Sun Yuan and Peng Yu, *I do not sleep tonight*, 2010
- 36. Dampier Avalon, *Rainbow bridge*, 2010
- 37. Yak Tsedon, *Grasslands*, 2009
- 38. Araya Rasdjarmrearnsook, *Manet’s Luncheon On The Grass & Thai Villagers*, 2008



Image
Kelste, *I love Oxygen deficiency*, 2010,
video still. Courtesy the artist and Tim Crowley.

SATURDAY 10 SEPTEMBER
FREE RANGE SCIENCE & ART SYMPOSIUM: CHANGE AND RESILIENCE

La Trobe University, Brian Grogan Building, Benetook Ave

Presented by Mildura Palimpsest and The Royal Institution of Australia (Ri Aus)
Symposium: \$30 / \$10 Students (ID required)

- 9.00am Helen Vivian
Co-Curator Mildura Palimpsest
Introduction
- 9.10am Dr Paul Carter, Historian, writer,
philosopher, artist and currently Chair of
Creative Place Research at Deakin
University. Paul’s most recent book
Ground Truthing Is a poetic history
of the Mallee region.
- 9.50am Dr Michael Westaway, Archaeologist,
Biological Anthropologist and Head of
Cultures and Histories Queensland
Museum, will discuss the ancient
landscape of Lake Mungo and how it is
helping us understand climate change.
- 10.30am Coffee break
- 11.00am Badger Bates, Artist and elder of the
Paakantji people of the Darling River will
discuss the changes to the Darling river
and how it has informed his art work and
cultural life.

- 11.40am Dr Ben Gawne, Director of the Murray-
Darling Freshwater Research Centre will
discuss how environmental systems
function, their resilience to change, and
the roles of art, science and agriculture in
informing our choices.

- 12.20pm Close

*This event forms part of the ‘Free Range Science’
program run by RiAus and supported by the Victorian
Government. www.freerangescience.org.au*

About Free Range Science
Free Range Science is designed to bring science to regional Victoria, putting locals in touch with the people who research, design, create and use the science and technology that power their everyday lives. It is co-ordinated by The Royal Institution of Australia (RiAus) for the Victorian Government. About the Royal Institution of Australia (RiAus)
As the national science hub, RiAus concentrates on ‘bringing science to people and people to science’. RiAus raises scientific awareness and lifts the level of debate on critical issues arising from science.

CALTEX SERVICE STATION

Cnr San Mateo Ave and 15th St
Sat 10 Sept, 12.30pm

GEOFFREY ROBINSON

At the junction of Lock Island, PS Melbourne, Etiwanda wetlands, Kings Billabong, and Fifteenth St/San Mateo Ave intersection, Mildura, 19-20 May, 2011

Timber, surveyors tape, 2 channel audio/visual DVD
Dimensions variable

This is a sound mapping project based around field recordings of sites within and around Mildura that focus on the intersection of natural and built environments. The recordings are transplanted within a Caltex petrol station and played sequentially through the pre-existing speakers mounted under the petrol station canopy. Coinciding with the recordings is a colour system played on monitors within the service station. The colour images change as the sound of each recorded site changes and corresponds to coloured posts, planted in the grass area of the petrol station. The posts are situated as a scaled map of the recorded sites and create an abstract 3 dimensional diagram of the sites.

Robinson creates process-determined works that involve sound mapping and duration. His practice investigates the transformation of sonic experiences into form and the charting of time through reflected light works and sound performance. Robinson has exhibited extensively in Melbourne and presented projects in Osaka - Viewmasters Remix 2007, and Seoul - Sound Effects Seoul 2010: Sound Specific. He has done a residency in New York and later this year will undertake the Australia Council Helsinki residency.

www.gertrude.org.au/studios/studios/past-23/geoff-robinson.php



Top Image: Caltex service station, Mildura.
Photo: Geoffrey Robinson
Bottom Image: Kar-Rama Motel.
Photo: Kristian Haggblom

KAR-RAMA MOTEL PROJECT

153 Deakin Ave
Sat 10 Sept, 1.30pm

Curator Kristian Haggblom

The word motel is a combination of the terms motor and hotel. Architecturally, a motel is best described as a structure with rooms that open onto an exterior common space that revolves around parked vehicles and often features a swimming pool and garden area. Designers and historians of spatial construction refer to the word palimpsest in reference to structural ghosts that are created by renovation and deconstruction. For this project the juxtaposition of terms motel and palimpsest are sensual and could mean the smell of cleaning products, tightly made sheets or the white noise of television sets late at night.

The 1960's-style Kar-Rama Motel in central Mildura is a place where people in transit stop momentarily: traveling sales representatives, holidaying families, discrete lovers and people in hiding. These temporary inhabitants are bound by a contractual arrangement that basically allows them to use consumables, not to extend their stay further than the agreed timeline and to leave the place intact. The external spaces of such Motels may look the same, but what happens internally, creates their ghosts.

The site-specific interventions produced by the participating artists in this project attempt to punctuate the physical and psychological space of the Kar-Rama Motel and raise its ghosts.

KEITH ARMSTRONG

(with Stuart Lawson, Darren Pack and Roger Dean)
Finitude (Mallee: Time), 2011
Mixed media interactive installation
1.7 x 1.9 x 2.6m (double bed, room 22)

Finitude (Mallee: Time) is a media art/sculptural hybrid to be premiered at *Palimpsest*. Acknowledging that we as a species are finite, the work re-positions 'time left' as a plastic medium that we can each choose to 'give to' or 'take away' from. Resting on a motel room bed with a semi-transparent screen above them, participants influence 3D imagery, the movement of dioramas glimpsed through the screen and an immersive soundscape.

Armstrong specialises in collaborative, hybrid, new media works with an emphasis on site-specific electronic arts, networked interactive installations, alternative interfaces, public arts practices and art-science collaborations. His research focuses on how scientific and philosophical ecologies can both influence and direct the design and conception of networked, interactive media artworks. His collaborators are: media artist Stuart Lawson, 3D game engine programmer Darren Pack, and jazz improviser and electronic sound artist, Roger Dean. Armstrong is a part time Senior Research Fellow at QUT Creative Industries.

www.embodiedmedia.com/#/page/finitude

This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body and has received financial assistance from the Queensland Government through Arts Queensland, QUT Creative Industries and Mildura Arts Centre.

CHIM↑POM

Black of Death, 2007-2008
Video, 9min.13sec

"In order to assemble crows from all quarters, we walked around in parks with stuffed crows and megaphones amplifying the voice which crows make to call others. Also we used a car or motorcycle to drive together with crows flying above, increasing their number on the way to destination. Photos taken at Tokyo's landmarks were later packaged as postcards set for Tokyo souvenirs".

One of Chim↑Pom's most representative works to date, *Black of Death*, has been screened at both national and international galleries, including Mori Museum's influential 'Roppongi Crossing: Can there be Art?' that represents young artists from across Japan. The work is a documentation of a performance that took place through central Tokyo and purposely gathered a murder of crows.

Chim↑Pom are a Tokyo-based six-member Japanese art collective. They officially launched their activities in 2005 and have been working ceaselessly since their conceptual inception. They have gathered both national and international recognition for their exploration of socio-political issues and their engaging artistic examinations of life and death. Chim↑Pom's most recent controversial project has seen them venture into the 'nuclear zone' in Fukushima, Japan, to bring further awareness about the devastation caused on March 11th.

www.chimpom.jp/
www.mujin-to.com/artist_chimpom.htm

Image

Chim↑Pom, *Black of Death* (above 109, Shibuya, Tokyo), 2007
lambada print, video.
Courtesy the artists and Mujin-to Production.



KATE COTCHING

The maker and the user, 2011

hand made bobbin lace, cotton and silver colored thread, clothing. Dimensions variable.

A motel is a space where we are accommodated by strangers, providing a safe and familiar harbour in an unfamiliar town. Cotching mimics this relationship by cocooning her work in a space constructed from the work of unknown people, utilising mass produced clothing as shelter for a single hand-crafted art object.

As consumers we view the things we use as products of an abstract system, rather than as another person's work. The installation plays on the disconnect between the maker and the user, inviting the viewer to weigh up the value of the two components: the work of an individual artist; and the mass produced output of the production line that creates the environment for creative work to take place. If we were to acknowledge the human aspect involved in creating our possessions we may realise we have not paid enough for them.

Kate Cotching has exhibited widely and has been awarded the Australia Council Rome Residency, the Deacon's Award Travelling Scholarship to Beijing, and a residency at Gertrude Contemporary Art in Melbourne. Her work can be found in many collections including the National Gallery of Victoria. Kate lectures in painting at La Trobe University's Mildura campus, and is a co-instigator of the whitecubemildura with Filomena Coppola.

WARREN FITHIE

Treading lightly, 2011

Archival pigment print, Maglev levitation unit, wood and acrylic. Dimensions variable.

Family summer holidays always consist of stopovers overnight at country Motels. I would imagine the experience as strangely similar to NASA zero gravity test plane flights, where at that brief point of the apex of the journey all the usual rules that hold us to the laws of gravity evaporate.

I would then find myself floating suspended in a strange land of unfamiliar smelling rooms, emptied pools, broken trampolines, and pre-packaged breakfasts delivered unceremoniously through a slot in a door. Before being jettisoned at 10am checkout back onto the unrelenting road towards our holiday's final destination.

Treading lightly utilizes gravity modification technology to explore the states the viewer finds themselves levitated between when experiencing the depicted improbable and the manifested possible within the same space at that same time. Exploring the dislocated hierarchy of relationships the traveler may experience when inhabiting the transient made still.

Warren Fithie has exhibited in Tokyo, France and the Netherlands. He lived in Tokyo, Japan, from 2000-2006, where he was co-director of Roomspace gallery. Returning to Melbourne in 2006 he joined the committee of KINGS Artist run initiative. Fithie teaches digital photography and colour management processes at Monash University, where he is studying for his MFA.

ELLIOT HOWARD

Participation in Wintertime, 2011

Wood and nails

Dimensions variable

Participation in Wintertime, is comprised of three plywood boxes placed inside a motel room that mimic an Olympic medal ceremony stage and Judd/Morris/Muji-like minimalism. There is a possibility of them being used by the room's occupants in private moments and behind closed doors and the possibility of subjectivities emerging from these actions. The use factor is not explicit in the work, the participant has to decide for themselves to use them. Tensions around participation, use and site-specificity are ongoing concerns in Howard's work, we are yet to find out how it plays out in this particular context ... the Kar-Rama Motel.

Elliot Howard studied Fine Art at Sheffield Hallam University (1994) and Contemporary Art Theory at Goldsmiths College, London (2007). Howard has curated exhibitions and exhibited artworks in conventional and unconventional art spaces as well as in film festivals in the UK, Europe and Australia. Howard currently lectures in art history and theory at La Trobe University and has ongoing interests in asking what a critically engaged art practice is? As well as asking how an artist might be able to interfere with this thing that follows late capitalism?



Image

Warren Fithie, *Embedded Gravity Study*, 2011
archival pigment print, 60x42cm. Courtesy the artist.

TUOMAS LAITINEN

Undercurrent, 2011

HD video

Undercurrent deals with contemporary conflict between individualism and collective consciousness and was filmed in Tokyo. This theme is mirrored in the film by contrasting locations: a remote human construction that is now defunct and overtaken by nature and a pulsing, hectic Shibuya cityscape. Formally, the work makes use of cinematic technique, particularly from the thriller genre. *Undercurrent* is a cinematic work that was created to be presented in an installation, for *Palimpsest #8*, in a functioning Motel.

Tuomas Laitinen is a visual artist who works with various media including light boxes, neon, video, printmaking. Many of his projects are connected to pre-cinema devices and experimental narrative structures. In the recent years Laitinen's works have been shown in international exhibitions by invitation from the Paulo Foundation, Kunsthalle Helsinki Studio, Gothenburg Art Hall, Helsinki Art Museum, Moca - Shanghai Museum of Contemporary Art, Visningrommet USF in Bergen and Kiasma, The Finnish Museum of Contemporary Art. Laitinen spends his free time composing electronic music for his solo venture 'Moby Dictator' and played at the opening of the finnish pavilion at the Venice Biennale this year.

www.tuomaslaitinen.net

BRENDAN LEE

Australia Days, 2011

Digital picture frame, C-Type print mounted, beer cartons, TV casing

The *Australia Days* series looks at the cyclic interpretations of Australian male culture. The installation follows a similar template to the Queensland Pavilion from Expo '88 in Brisbane and looks at present day male culture through a series of video montages representing generalisations and observations of archetypal Australian attitudes. The new works will interpret the motel site as a location for nostalgia and play on the generalisations of excessive beer drinking and 1980's boganality associated with being away from your hometown.

Brendan Lee's work investigates the unique undercurrents of Australian society through commenting on groups and teams that are unique to Australia; it's stereotypes and history. Specifically, Lee's ongoing project examines the cultural and historical differences between Larrikins, Bogans and Hoons, their approaches to competition, affiliations and filmic references. Recent exhibitions include 'Australia Days' at the Centre For Contemporary Photography 2011. Lee received an Australia Council residency in Los Angeles and exhibited in a major survey of Australian moving image artists at the Tate Modern in 2009. Lee recently published his first novel 'Bogan Proof Fences.' Brendan Lee is represented by Jenny Port Gallery, Melbourne.

www.brendanlee.com

LUCI CALLIPARRI-MARCUZZO

Gesù, perdonami, 2011

Mixed media installation

Dimensions variable

Guilt is entrenched in my Catholic religion. Church goers may choose to visit their local parish priest for confession to unburden themselves of their sins in order to seek forgiveness. An all seeing, hearing, knowing Christ figure is subliminally present in a humble motel room, a site loaded with potential for transgression, where someone may have committed a mortal sin. Is the Christ figure a saboteur of sin? Engaging the mechanism of guilt in this universal location of anonymity? The ubiquitous contradictory presence of a bible in a motel room is a clue to this troubling moral equation.

Luci Callipari-Marcuzzo is an artist, arts administrator, mother and writer, whose arts practice explores notions of belief, faith, womanliness and spirituality.

www.lucicallipari-marcuzzo.blogspot.com/

Image (Right)

Sara Oscar, *Swan song* 2009, 2011.

Photo: Sara Oscar.

Image (Opposite Page)

John Vella, *The Great Escape – Home and Away* (room 20), 2011, Kar–Rama Motel Blanket, Mildura/Scottish highlands), archival inkjet prints on board.

SARA OSCAR

Swan song 2009, 2011

Aluminium wire

Dimensions variable

Swan song 2009, 2011 questions the ultimate purpose of anonymous transient spaces. It asks the viewer to consider the motel room as a space of hidden inner desires and imagination, sometimes light and at times, dark. *Swan song* 2009, 2011 is a sculptural work featuring a cyborg-like woman who waits patiently within the confines of this apparent vernacular space.

Sara Oscar is an artist, writer and researcher working with sculpture and photography. She works with common household and model-making materials to make objects and photographs. Her work has been exhibited widely across Australia and internationally. Sara has a PhD in Visual Arts from the Faculty of Sydney College of the Arts at the University of Sydney.



JOHN VELLA

The Great Escape – Home and Away (part 1), 2011

archival inkjet prints, Kar-Rama Motel objects + room 20

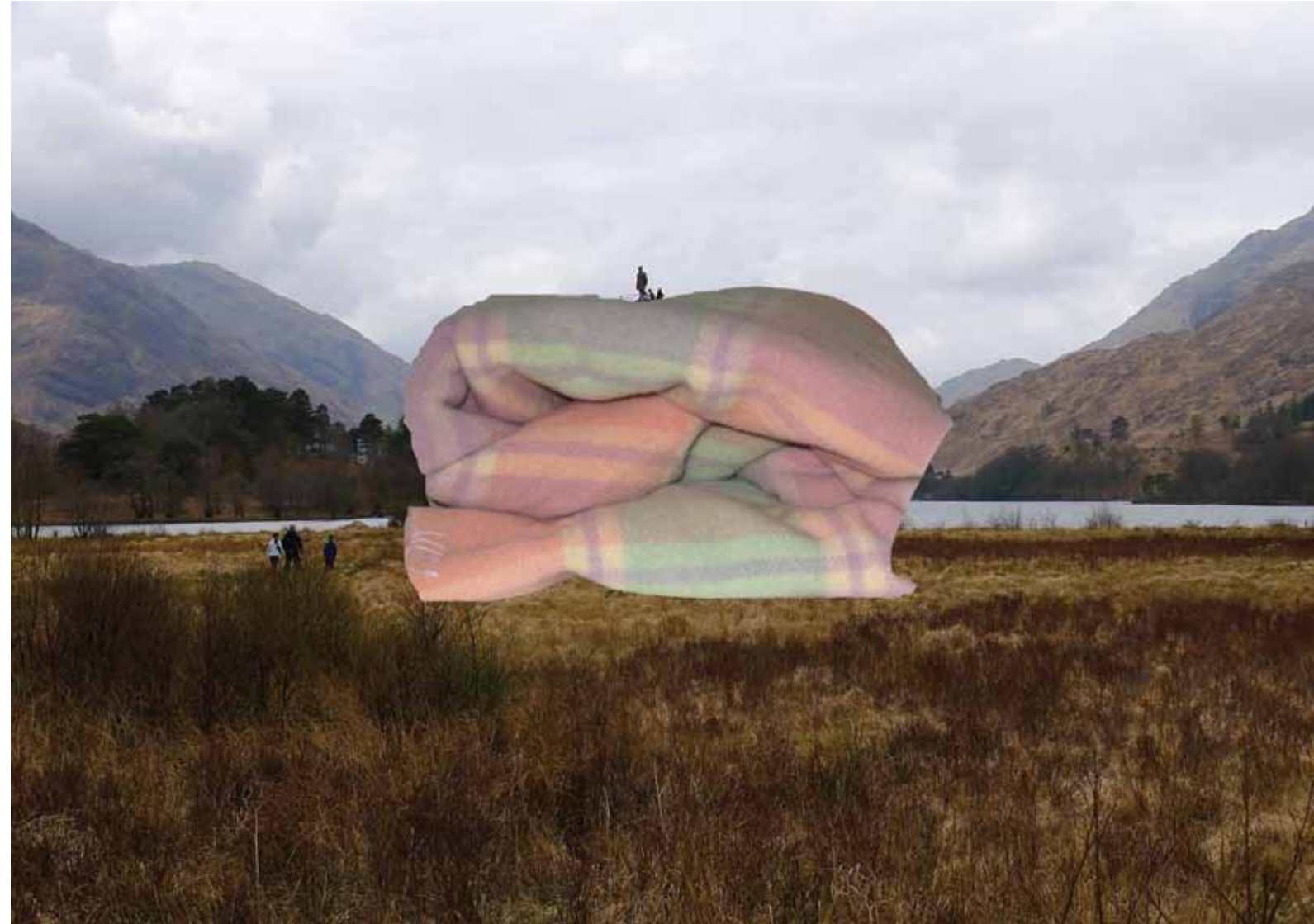
Dimensions variable

The life of motel objects – a blanket, tea bag or cake of soap - is limited, for they remain literally imprisoned by their room and the quotidian reality of their function. Existing in a generic space defined by the various comings and goings of temporary residents, motel objects lead lives devoid of non-functional’ fun or long term relationships.

The Great Escape is a series of images that locates diverse Kar-Rama objects in contexts documented during my recent European tour - places I visited, rooms I stayed in, situations I encountered. Displayed in ‘the Motel’ in close proximity to the actual objects, these images operate as a suite of nostalgic snapshots; fictional memories of inanimate objects made real. Here we see the objects simultaneously ‘home’ and ‘away’; collaborating with their hypothetical surrounds whilst sabotaging our expectations of what they could, or should be.

John Vella was born and raised in Sydney, and moved to Hobart in 1996, where he lives with his wife Sonia, and their children. Since dropping out of architecture in 1988, he has: traveled extensively, worked as a waiter, photographer, labourer, telemarketer, truck loader, phone book factory hand, exhibitions officer, and gallery attendant; completed a DipFA with Distinction National Art School Sydney, a BFA and a MFA at the Tasmanian School of Art, Hobart where he is currently Head of Sculpture.

www.johnvella.com.au



MODUS OPERANDI

eight minutes later, 2011
mixed media intervention
Dimensions variable

Modus Operandi is an interdisciplinary art group exploring modes of cross art collaboration. The group works in a process-based way around collaboration, expanded and distributed performance, and making mini utopian operas which inhabit found spaces. They share cultural concerns around environment, water, memory and place.

An attempt at clarification:

Mini: expresses our shared interest in finding ways to work with smaller technologies and DIY ways to leave a small footprint and to re-work found objects rather than making large scale new objects. We use constraint in the sense that it has long provided a structure for artistic experiment.

Utopian: Mildura is a regional city that developed in part as a result of an Australian modernist utopian dream of irrigating the desert. Today Victorians face the environmental consequences of a number of utopian dreams, and the attendant complex social and cultural consequences.

Opera: classically opera brought together a number of forms, interacting as a whole. For us, *opera* evokes both the work and the way of working - an exciting unknown space between opus and operandi. We see this space as a space of play - in the sense of improvisation and collaboration and play between live art and mediation that disturbs the traditional practices of both.

eight minutes later: celebrates the aesthetics of the utopian dream - sun, warmth and bounty. As the sound of the sun inhabits the room, eight minutes later, so too do its heat and light intensify. Utopia meets dystopia...



Dr Vincent Alessi is the Artistic Director of LUMA La Trobe University Museum of Art, a position he has held since 2006. Alessi has curated exhibitions nationally and internationally on artists as diverse as Mike Brown, Philip Hunter, Vera Moller and Bernard Boles and on topics varying from abstraction in Australian landscape painting to notions of place and identity in contemporary practice. He has written on the works of Sarah Amos, Adam Nudelman, Shane Jones, Danny Moynihan and Dean Bowen, amongst other. Alessi is a board member of the Public Galleries Association of Victoria.

Chris Caines is a media artist working in locative mobile media, live av performance, video and installation. His work has been presented at the Berlin, Sydney, Cannes, and Venice film festivals, the state Art Galleries of NSW and QLD as well as the Tate London and MoMA New York alongside a variety of media arts festivals including 'Liquid Architecture', 'Viper', Transmediale and 'EMAF'. He is currently the Director of the Centre for Media Arts Innovation at the University of Technology, Sydney.

www.chriscaines.com

Neil Fetting is a visual artist who has exhibited widely in solo and group exhibitions nationally and internationally. His work and research centres on the history and sociology of Mallee dry land farmers and their determination to tame a vast semi-desert land. This is traced through the collection and re-interpretation of the relics left behind on their farming properties. Fetting is interested in the abundant waste and bloated heritage of our post industrial materialism and how the cultural artifact has replaced nature as a signifier of meaning. Neil Fetting is senior lecturer and coordinator of the School of Visual Arts and Design and Campus Director at La Trobe University's Mildura Campus. Fetting has been actively involved in *Palimpsest* since its inception in 1988 as an artist, curator and chair.

Image
Meredith Rogers, stage set, *Whiteley's Incredible Blue*, Fortyfive Downstairs. Photo: Meredith Rogers.

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

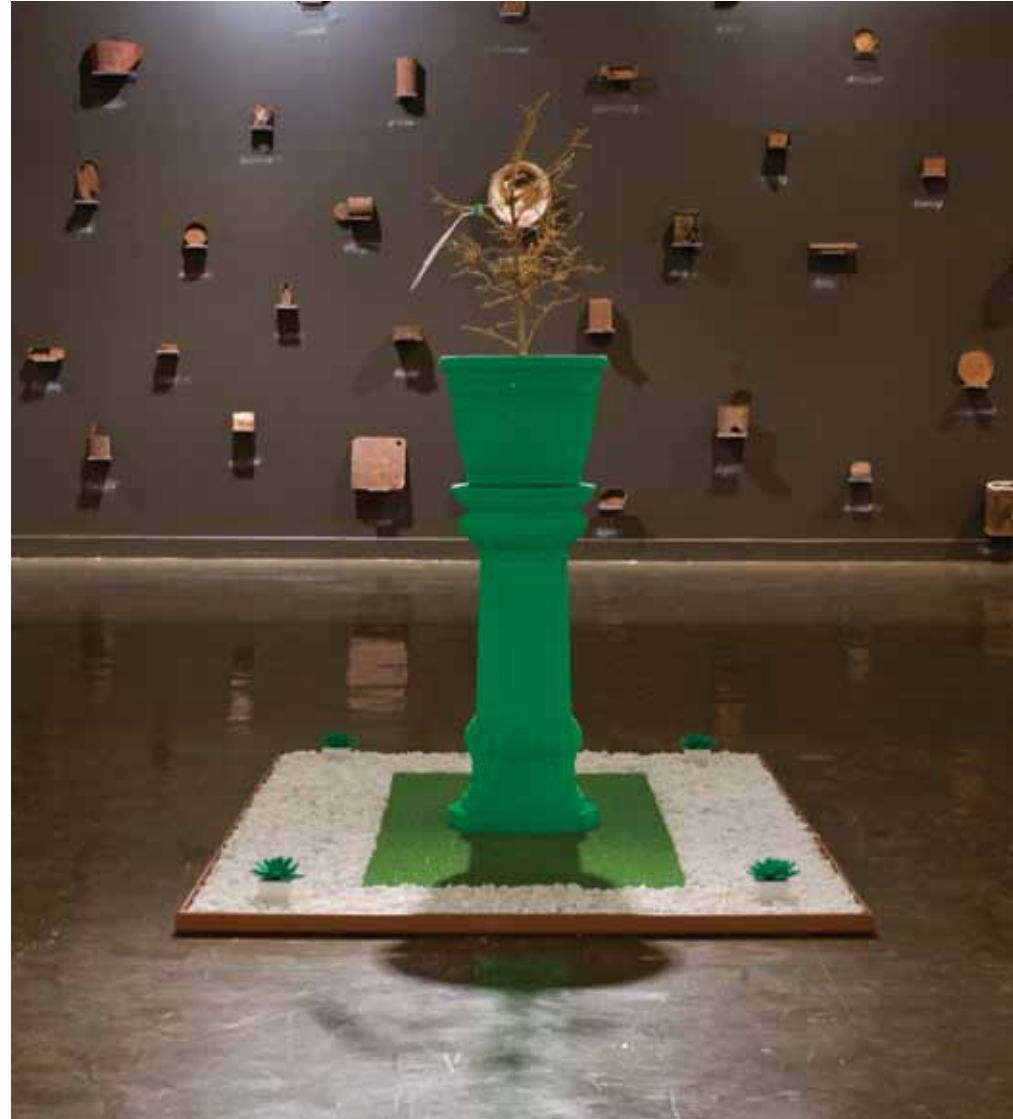
www.out-of-sync.com

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

www.out-of-sync.com

Meredith Rogers works in theatre and performance as director, designer or dramaturg and sometimes as performer. Current projects include the performance meditation, 'Sleep' based on writings by and about Federico Garcia Lorca and designing 'Whiteley's Incredible Blue' by Barry Dickens at Fortyfive Downstairs in October. Rogers was assistant director at the Ewing and George Paton Galleries in the 1970s and later, a co-founder of the feminist theatre company, Home Cooking Theatre Co. She teaches theatre production and performance-making at La Trobe University, Melbourne.

Image
Neil Fetting, *Water+shed: a twenty year survey of work based on the issues of water (1989–2009)*, 2009, installation photo: Photo: Kristian Haggblom.





DEAKIN AVE ARTISTS WALK

Curators tour, Saturday 10th Sept, 3:30pm
commencing 25 Deakin Ave

ANN SHELTON

in a forest – excerpts, 2011 (detail)
2xC-type prints, Dimensions variable
Stefano's Gallery 25, 25 Deakin Ave

In a forest engages with the social and cultural histories of a particular group of trees. *"These trees were given to gold medallists at the Berlin 1936 Olympic Games. Sometimes referred to as 'Hitler Oaks', the then seedlings, were given by the Olympic committee to around 130 medalists who then returned to their homes all over the world - in most cases with the seedlings. One of these trees, now an adult oak, grows in my home town of Timaru, New Zealand."*

Ann Shelton is recognised as one of New Zealand's leading photographic artists. In 2009 she exhibited the series 'Public Places' in Germany's largest photographic biennale. Shelton's awards include: CoCA Anthony Harper Contemporary Art Award (2011), Trust Waikato Contemporary Art Award (2006) and Govett-Brewster New Zealand Artist in Residence (2004). Shelton lectures in Fine Art and Photography at Massey University in Wellington. She is represented by Starkwhite and Paul McNamara Gallery.

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

DIMITRI NICKAS

MIN MIN, 2011
Solar powered garden lights, mild steel mesh,
stainless steel cable
Dimensions variable: approx. 4x4 meters
Stefano's Gallery 25, 25 Deakin Ave (external)

The work will display up to 500 solar powered garden lights, mounted through light gauge mild steel mesh, circular in shape, approximately 4 meters in diameter, suspended 5 meters above ground level. Using the metaphor of the indigenous mythological MIN MIN lights, it will represent the ephemeral appearance and disappearance of the various solar power projects that have also gone the same way in our response to reducing our global footprint.

Dimitri returned to Mildura in 1994 after studying at RMIT in Melbourne.

"I have drawn upon this region as a source of inspiration for a series of current and ongoing works utilising impressions of the regions flora, fauna and unique cultural diversity. Creating works in preferred mediums consisting of gold, silver copper, steel, and local timbers."

Image

Ann Shelton, *Seedling, Willi Kaiser. 'Hitler Oak' (awarded at the 1936 Olympics), Gladbeck Stadium, Gladbeck, Germany. In his book on the Olympic Oaks, James Constandt states that the planting of this tree was delayed by 12 years, due in part to Willi being in a Russian prison. Later, apparently in the face of neglect and disinterest from the Gladbeck City Council, Willi spent the last 14 years of his life caring for his monument himself. He died in 1986. By 1992 the bronze plaque under the tree had completely corroded away and Willi's son began negotiations with the Mayor to arrange a replacement. When this image was made there was a new marble plaque under the tree, 2011, 2 x C-type prints 1.2x1.5m each.*

MARTIN KING

burnt creek offering, 2010
Video, 3 min, hand drawn stop motion animation
Stefano's Gallery 25, 25 Deakin Ave

The image of the burnt creek, fire and water bound together in one place name, signifies the irony of the Australian landscape, where a watercourse only carries water at the whim of the seasons and the regime of fire can sweep through and reduce the creek bed to a scar on the terrain The cormorant is a signal for water, flying low along the watercourse, not straying too far, reliant on wetlands for survival. The tree, also reliant on water for survival stands erect, scorched black by fire or drowned by the abundance of water, the paradox of scarcity and abundance, death and life.

Martin King was awarded third prize at the '3rd Kochi International Triennial of prints', Japan, 1999. In 2005 King travelled to South Georgia Island, sub Antarctica, and in 2006 was an artist in residence in Broken Hill. These environments have inspired much of his recent work. Since 1994 he has been senior printer at the Australian Print Workshop in Melbourne. King is represented in the collections of the British Museum, London, Carleton College Library, Minnesota, National Gallery of Australia, National Gallery of Victoria, Art Gallery of NSW, Art Gallery of S.A, Museums and Art Gallery of the Northern Territory, and many other public and private collections.

www.altitudeart.com

HEATHER LEE

Mary's Oratorio, 2011
Sound installation
Mildura Historical Society, Carnegie Centre,
74 Deakin Ave, Mildura.

On a property at the fringe of the Woorlong Wetland, sounds, both indigenous and foreign, permeate the landscape providing an audio juxtaposition of the collaborators and saboteurs that exist here. Birdsong, chorusing frogs, and the drone of insects mingle with the sounds of human activity: a pet cat being called inside; the subtle sound of digging up weeds and the cacophony of horticulture; the rumble of aircraft and distant speedboats; the rubbish collection truck. But which is collaborator and which is saboteur?

Mary's Oratorio seeks to unveil the complexity of interactions and inter-relationships of the Woorlong Wetland. The work will be a digital audio composition, an oratorio, that captures an audio fingerprint of the wetland at its interface with human settlement. The installation site is significant for it references the campaigning by Les Chandler, his fellow field naturalists and members of the Mildura Historical Society to have a headstone erected at the Mildura Cemetery to the memory of Mary Woorlong after whom Woorlong Wetland was named.

Heather Lee has held two solo exhibitions in the three years since graduating and is currently studying for an MA (Interpretive Writing) from Charles Sturt University, NSW.

CHRIS FRASER + ANNE MCMASTER

Beacuse of Rain, 2011
Mixed media on pianolla scroll
The Art Vault, 43 Deakin Ave

The title *Beacuse of Rain* comes from the name of the pianolla scroll which both artists are sharing for their canvas. The images are created in a range of media including drawing, painting, and printmaking techniques. It is through collaboration that this work has evolved sending the scroll back and forth in the mail, to each of the artist's studios where further layers are added. Collaboration acts as a means of maintaining contact and as an ongoing interaction between divergent remote localities, between the past and the present of the artists lives.

Anne McMaster, is a studio artist, based in Mildura but currently living and working on Melville Island in the Tiwi group, NT. Her work investigates anglo-saxon indigenous, and drought themes, utilising a range of media, drawing, painting, printmaking, installation and assemblages of found objects. Her work is represented in many public collections including the National Gallery of Australia.

Chris Fraser is a local artist and educator. Her paintings and mixed media works are primarily concerned with colour and patterning. Over the last two years her stylised figures have been based on photographs from family albums. Recent group exhibitions include the 'Linden Postcard Show' and the 'White Cube Project'. Her next solo exhibition will be at Gallery 25 in November 2011.

JILL ORR

The sleep of reason produces monsters – Goya, 2002
video, 10 minutes, colour, sound
41 Deakin Ave shop front

In evoking Goya's famous 18th Century masterpiece in the title to this post-September 11 performance video, I am conjuring the stark reality of the repeated history of human suffering. The Iraq war, refugees in boats being turned away from our shores, children overboard and September 11, were all in my mind as I transformed one tonne of animal bones and flesh into a sculptural installation. In the eight hour endurance performance on which the video is based, I wanted to turn away from the 60 second grab on TV, the sanitized and heroic versions played out in the daily media, and stay with the horror, the reality. I painted some huge canvases with light sensitive paint to act as backdrops to the performance. They recorded the ghostly ephemeral traces of my movements as I went about my work in the darkened space. In the making of the video I collaborated with Pete Brownstein of Riverstone Multi-media (video) and Steve Bell (sound)

Jill Orr is one of Australia's most renowned contemporary performance artists. Over thirty years she has created work about the body and its positioning by and within social, political and environmental contexts. Her work is held in the collections of the Australian National Gallery, the National Gallery of Victoria, most State Galleries and many international collections. Orr is represented by Jenny Port Gallery, Melbourne.

www.jillorr.com.au

LARA VAN RAAÏ + SARAH SIMMONS

Murray Darlings , 2010
four short 3-5 minute videos
41 Deakin Ave shop front

Three short video portraits from the series *Murray Darlings*. An online multi-media project that aims to capture the unique and colourful stories of women in the Murray Darling region. The idea that we are all collaborators and saboteurs in the worlds we inhabit suggests that we have agency in the worlds we create, but fate also plays a part, and the worlds women occupy often appear to be parallel universes to the external world we recognize. The portraits reflect this inner world and mirror the cultural diversity of the region.

Lara van Raay has been involved in the production of over 30 short films and documentaries and has worked in the television industry for over 13 years. She is currently working for ABC On-line in Mildura

www.murraydarlings.com.au

Sarah Simmons

Sarah Simmons has worked in the media industry since 2002 for companies such as the Financial Times (UK), NineMSN, Getty Images and various media companies while freelancing in the Middle East. She was also a full-time photojournalist for the Sunraysia Daily in Mildura, Victoria last year. Her achievements to date include developing a sewing school in Tamil Nadu, India for the Tsunami re-build in 2004 and being one of the first female photojournalists permitted to photograph muslim policewomen in the Dubai Women's Police Force.

MOANA KIDD + TARA LIDDELL

Monkey Business, 2011
mixed media installation
41 Deakin Ave shop front

A child's 'barrel of monkeys' has set up an illegal counterfeiting ring to produce monopoly money. The installation of large replica monkeys with a scanner and printer producing sheets of uncut counterfeit money represents the ease with which a group of collaborators can get carried away with an idea that will ultimately lead to their downfall as a group. Prefabs of monopoly money and monkeys will be pasted upon Mildura in an overnight operation, similar to that of our illegal counterfeiters.

Tara and Moana work as collaborators on their mixed media installations and use each other's skills and abilities to bring their ideas to their fullest potential. Working from a mash up of Moana's print background and Tara's street art we are able to create a depth of layering and style impossible to achieve individually. We are also able to approach concepts and themes from different perspectives and a different aesthetic, creating a visually and conceptually diverse body of work.

www.taramoana.blogspot.com

OLD MILDURA HOMESTEAD—WOOLSHED Cureton Ave, Sunday 11 Sept, 10-12.00

PAUL CARTER, EDMUND CARTER, DIRK DE BRUYN, CHRISTOPHER WILLIAMS
Uneasily Along the Sand, 2011
Mixed media installation

Uneasily Along the Sand evokes the state of mind of the great Mallee poet John Shaw Neilson during a period of hospitalization for nervous exhaustion around 1900. To his bed come the voices and apparitions of all those people whom he might have met but who in life eluded him. It is a ghost community of jesters, singers and seers, who parade in harlequin costumes and recall the poet to the vanishing spirit of the Mallee forest.

In particular, a Wotjobaluk man by the name of 'Jowley' haunts him, a man found by white people as a child abandoned in a hollow log - abandoned, lost, stolen? The sound installation 'Mac' (that forms part of *Uneasily* and which will receive its first national broadcast to coincide with *Mildura Palimpsest #8*) evokes their strange meeting and a kind of reconciliation of peoples and cultures with environments that remains elusive.

The hospital, where Neilson heard strange voices and saw strange visions, is evoked in a video work based on a set of 'actions' performed in Mildura's Old Base Hospital, and sound recordings made in Pyrenees House, Ararat (a replica of the Swan Hill Hospital where Neilson was confined). The hospital solarium is transformed into a strangely distorted Mallee paddock, of sand, barbed wire and mattresses that leak like hour glasses. Caught in the fence lines of this dream world are scraps of a woman's dress,

bed sheets inscribed with charcoaled graffiti and footprints alluding to the 'unevennesses' of a life.

Uneasily Along the sand is inspired by Paul Carter's recent book, 'Ground Truthing: explorations in a creative region'. The installation of *Uneasily* in Mildura coincides with *Opening*, another work inspired by 'Ground Truthing' that Carter and Dirk de Bruyn have created for the big screen at Federation Square, Melbourne.

Paul Carter is an artist and writer who has written about his many artist collaborations in such books as 'Material Thinking' (2004), 'Mythform: the making of Neararnnew at Federation Square' (2005) and 'Dark Writing' (2008). His attachment to the Mallee first emerged 25 years ago in a radio work called 'What Is Your Name', inspired by the tangled story of 'Jowley', and Jowley or 'Mac' is a leading figure in his recent poetic history of the Mallee, 'Ground Truthing'. Carter is Chair of Creative Place Research, Deakin University and Creative Director of Material Thinking

www.materialthinking.com.au

Dirk de Bruyn has made numerous experimental, documentary, animation films and new media interactive works for over 35 years and continues to maintain a no-budget and independent focus for much of this work. His multi-screen performances have featured in venues and festivals in Melbourne, Brisbane, Tokyo, Wellington, Auckland, London, Paonia in Colorado USA and The Hague and Utrecht in Netherlands over the last few years. His films are available from the National Film and Sound Archive in Canberra, New York Filmmaker's Co-op, Lightcone in Paris, Canadian Filmmaker's

Distribution Center and Lux Distribution in London.

Dirk de Bruyn has written on and curated various programs of film and video art internationally. He is currently teaching animation and digital culture at Deakin University in Victoria.

Edmund Carter is an award winning architect and designer with an interest in interdisciplinary public art and urban design. He has exhibited widely nationally and internationally including in 'Now and When', the Australian Pavilion for the 2010 Venice Architecture Biennale, later also exhibited in Brisbane and Seoul. Selected collaborative exhibitions include: 'Visions: Beyond Media', Florence 2009; 'Nascent Present', State of Design, Melbourne 2009; 'Para', RMIT University, Melbourne 2008; and 'Flood Resistant Housing', Rotterdam 2005.

Christopher Williams is a director, dramaturge and sound artist working with radiophonic composition, sound installation, and electro-acoustic music. He has been involved for the past several years in projects based in the Mallee region: 'Speaking to Blue Winds', a poetry feature on John Shaw Neilson, situating the poet in the Mallee landscape; 'Four Works for Headphones', radiophonic compositions based on recordings at Lake Tyrell, presented most recently at Horsham Regional Art Gallery; and the radio play 'Mac' by Paul Carter, based on an imagined meeting of Neilson and Wotjobaluk man 'Jowley', which will be broadcast on ABC Radio National 'Airplay' to coincide with *Palimpsest* along with 'Speaking to Blue Winds'.

OLD MILDURA HOMESTEAD-COTTAGE

Cureton Ave, Sunday 11 Sept,
Lunch performance 12:30-2.30

**JONATHAN KIMBERLEY AND
JIM EVERETT (puralia meenamatta)**

The Global Dome Unlimited

The Global Dome Unlimited is a multi-media installation incorporating sculpture, video, sound and a live conversation with the audience. The artists have created a unique sculptural environment in the Old Mildura Station Woolshed for *Palimpsest #8*. As the final *Palimpsest* event on Sunday 11 September the installation will be transformed by an artist's performance and unfold into a long table discussion over lunch, hosted by chef Stefano de Pieri. Everett and Kimberley have been collaborating together for many years and in 2006 produced a suite of 13 paintings and writings *meenamatta lena narla puellakanny—Meenamatta Water Country Discussion*. *The Global Dome Unlimited* is a continuation of their lively critique of the many-layered mythologies and preconceptions about intercultural identity in a global world. The project is supported by the Mungo Elders Group.

The Global Dome Unlimited emerges from a metaphorical discussion between Meenamatta Country - Jim's Country in Tasmania - and Valcamonica in northern Italy. We extend an invitation to the Mildura community, as a significant site of exchange between European and Indigenous communities, to join this discussion with us during *Palimpsest #8*. Our recent work examines the ongoing complex tensions and relationships between European and Aboriginal conceptions of identity and the visual

and verbal languages used to describe this. Our collaboration activates the inherent spatiality of the in-between: articulating and reinterpreting the so-called intercultural 'gap'. The discussion operates on a number of levels: private interpersonal /public intercultural/ local and global exchange."

Jim Everett— puralia meenamatta

First Nation: plangermairreenner, North-east Tasmanian. Jim Everett was born in 1942 in Whitemark, Flinders Island, Tasmania.

A poet, writer and respected elder, Jim has fulfilled many official roles for his community, including Chairperson, Tasmanian Aboriginal Land & Sea Council (2008); State President, Tasmanian Aboriginal Centre, Hobart; Member of the Aboriginal Arts Board, Australia Council, (1983 to 1987); Coordinator of the Council of Aboriginal Organisations, Tasmania, (1980 to 1987) and Founding Member of the Flinders Island Aboriginal Association from 1974. He was manager, of the Office of Aboriginal Affairs, Dept of Premier & Cabinet, Hobart from 1990/96, Manager, Office of Aboriginal Affairs, Dept of Premier & Cabinet, Hobart.

In his lifetime Everett has collected an extraordinary assortment of qualifications and distinctions varying from academic and political roles to Fire Warden Certificate, Crane dogman licence open all areas, and Rigger licences class 1 & 2.

Everett has a long list of publications including: 'Australian Legends and Landscapes', edited by Oodgeroo Nunuccal, anthology, 1990; 'Tasmanian Aborigines in Their Own Write', anthology, poetry & short stories, Tasmanian Aboriginal Centre, Hobart,

1989; 'Koorie Poems from the Heart', Monash University and 'Paperbark: A Collection of Black Australian Writings', anthology, edited by Kevin Gilbert.

Everett's film credits include: Producer, ABC Television documentary - 'One People Sing Freedom'; Associate Producer, ABC Television Documentary - 'We're not lost'; Associate Producer, SBS Television Documentary - 'Desperate Times'.

Jonathan Kimberley is a visual artist who was born in Melbourne in 1969 and lives and works between Tasmania, Melbourne, Western Australia and Italy. Kimberley combines solo studio practice and long-term collaborative projects 'in Country' with artists in Australia and internationally. Kimberley has a BA (Fine Art), RMIT University, Melbourne and an MFA, University of Western Australia. His work is held in numerous major collections. Jonathan Kimberley is represented by Bett Gallery Hobart and Jan Manton Art, Brisbane.

www.bettgallery.com.au

SUNDAY LUNCH

Lunch by celebrity chef Stefano de Pieri will continue from the performance. Guests are invited to join the conversation with the artists and the community. Limited seats, pre-booking essential (\$33.00). See page 3 for booking details.

Image (Opposite Page)

Jonathan Kimberley and Jim Everett,
Beyond the colonial construct: Meenamatta map of unlandscape, 2006,
Synthetic ploymer, charcoal and text on linen,
240 x 240cm (four panels).



LEAP PROJECT SPACE

39 Langtree Ave

MAREE CLARKE

'KOPI' *connected to country*

The Mildura LEAP Project is proud to present a powerful and poetic exhibition from one of Mildura's most successful artists, Maree Clarke. Maree Clarke is a Yorta Yorta, Mutti Mutti woman with connections to BoonWurrung country, who grew up and lived in Mildura for over twenty years. This year sees her returning to the *Palimpsest* stage, as one of the original *Palimpsest* artists.

Clarke has practiced as an artist since the early 80's, and today she is one Victoria's most prominent Victorian Indigenous artists. Her work has centred around reclaiming, researching and promoting the unique Indigenous culture from this region, as an arts worker, project manager, curator, educator and artist. This is particularly critical given the history of colonisation in southeast Australia, where many believe that Aboriginal people and their cultural heritage throughout the region had been successfully assimilated and destroyed as a result of colonisation. Clarke's working life as an artist has contested this assumption and has seen her develop as a pivotal figure in the southeast Australian Aboriginal art practices, as well as a leader in nurturing and promoting the diversity of contemporary southeast Aboriginal artists.

This exhibition, 'KOPI' *Connected to Country*, has received critical acclaim both nationally and internationally. The installation of the Kopi caps, text and digital photographs represent the artist's latest work, researching the rituals and ceremonies of her Ancestors. This exhibition is a story of survival and resilience, a cultural collaboration and a defiant statement in response to over 200 years of cultural sabotage.

LEAP PROJECT SPACE

39 Langtree Ave

MALLEE MEMOIRS, 2011

Project Mentors: Danielle Hobbs & Jill Antonie

Since late December 2010, the Mildura LEAP Project has been working with a small group of women from across the Mallee Track to produce a series of digital films about the Mallee. Each participate has developed a personal story that have collectively become Mallee Memoirs. These stories reflect, celebrate and acknowledge a community that is unique and inspiring. The participants are all local historians, aged from 63 – 82, who come together each week at the Ouyen and District Historical and Genealogy Society to collaborate in preserving the history of the Mallee.

These short films are delightful insights into the personal, private and collective experiences from a locality that is defined by an environment of exquisite beauty and unforgiving terrain.

48 CREATE, 2011

5.30 Thursday 9th – 5.30 Saturday 10th

From 5.30 Thursday until 5.30 Saturday LEAP will inspire and conspire with local artist to create a community collaboration with forty eight local artists. The artists will work for forty eight frenetic hours to produce an unchartered, unplanned and undirected work using only the Palimpsest theme of collaborators and saboteurs. The artwork will be created in the windows of the LEAP Project Space, engaging with the community throughout the creative process. The 40 hours and the launch will be captured on film as a recording of the outcome, but more importantly the process.

29.

ACKNOWLEDGEMENTS

Palimpsest Committee: Geoff Brown, Donata Carrazza, Kristian Haggblom (Deputy Chair), Michelle Kavanagh, Ross Lake, Helen Vivian (Chair), Antonette Zema

Events Director: Helen Healy

Assistant Events Director: Jess Avery, HHO Events

Marketing and Administration: Erin Hoye, Liz Lowndes, HHO Events

Arts Mildura Board: Ross Lake, Alison MacGregor, Win Scott, Geoffrey Brown, Antonette Zema, Domenico de Pieri, Helen Piscioneri, Greg Leslie, Phillip Shugg, Judi Harris, Melissa Hederics.

Volunteers: We thank the many volunteers who make this event happen. If you are interested in volunteering for Arts Mildura events please contact:

Festival Office

41 Deakin Ave, Mildura. Phone (03) 5021 5100

Email: info@artsmildura.com.au

www.artsmildura.com.au

Artsmildura welcomes sponsor and donor enquiries and has deductible gift status allowing donations to the Festival to be fully tax deductible.

Contact: the Festival Director on (03) 5021 5100 for further information or to make a donation.

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FUNDING BODIES

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