

**ARTISTS  
IN VOLATILE  
LANDSCAPES**

**Casula  
Powerhouse  
Arts Centre**  
24 Jun –  
24 Sep



**We  
acknowledge  
the Traditional  
Custodians of the lands  
across NSW on which  
the artworks in this  
exhibition were  
created**

**CASULA POWERHOUSE ARTS CENTRE**  
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**Cover Image: Hannah Surtees**

We would like to acknowledge the Cabrogal Clan of the Darug Nation who are the traditional custodians of the land that now resides within Liverpool City Council's boundaries. We acknowledge that the land was also accessed by people of the Dhurawal and Darug Nations.

NSW Regional Arts Network &  
Casula Powerhouse Arts Centre present

# ARTISTS IN VOLATILE LANDSCAPES

## Regional Futures Exhibition 24 JUN – 24 SEP 2023

**Artists in Volatile Landscapes** is a group exhibition that raises critical questions of our times that encourages us to think deeply about the future of our regions. The exhibition is the initiative of the NSW Regional Arts Network under the banner 'Regional Futures', in partnership with Casula Powerhouse Arts Centre. The exhibition has evolved from creative development undertaken by 30 artists across 15 NSW regions and Western Sydney in 2022 & 2023. The artists have responded to the question, 'What does the future look like in your region?' Artists have engaged with experts from other sectors & collaborated with their communities to identify and explore key issues affecting their regions, revealing hopes and fears for the future.

*The Regional Futures project is supported by the NSW Government through Create NSW*

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# WELCOME

Casula Powerhouse Arts Centre is so proud to present Artists in Volatile Landscapes, a timely showcase of contemporary art from across regional New South Wales. Each of the artists have been asked to grapple with the big unknowns of the future, and they've done so with both a heartfelt sensitivity and a finely tuned awareness of local issues across their regions.

Casula Powerhouse is built on unceded Dharawal land in one of Australia's most culturally diverse areas. We're hoping Artists in Volatile Landscapes encourages dialogue about what the future holds between Western Sydney and regional New South Wales, between generations, cultures, communities, landscapes, and artistic disciplines.

We dedicate ourselves to freely giving audiences access to this country's most renowned storytellers, and we're excited that they'll gain insights into the arts and experiences of people living and working across our state. The Regional Futures Symposium on 22 of July will also provide a powerful platform for regional voices, amplifying many of the key concepts underpinning this project.

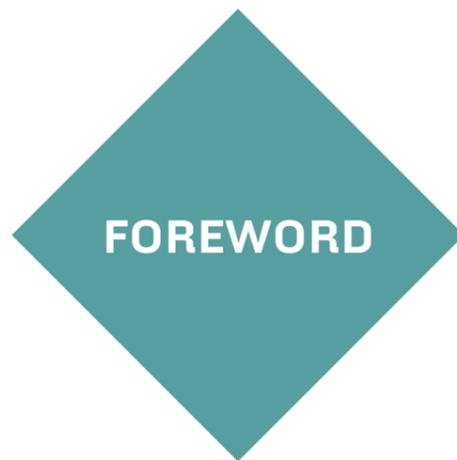
We're particularly delighted that two of our own Western Sydney artists, Idil Abdullahi and Riana Head-Toussaint, have been invited to be part of such an ambitious exhibition. It's Casula Powerhouse's creative privilege to be both a gateway to Greater Sydney and a bridge into the regions.

We'd like to thank each of the artists and their respective Regional Arts Networks for their vision and generosity in presenting these newly commissioned works here at the Centre after two long years of development.

Congratulations to Creative Director Narelle Vogel and Project Coordinator Regina Heilmann for developing the Regional Futures project with enduring commitment and care. Without your passion for sharing the great talent of our regions, this project would not have been possible. Thanks also to Hannah Surtees for your stunning design work.

I would also like to thank our government partners, Create NSW and Liverpool City Council for their on-going support of Casula Powerhouse. Finally, I would like to acknowledge the Centre's staff for their enduring professionalism, careful planning and boundless enthusiasm.

**Craig Donarski,**  
Director, Casula Powerhouse Arts Centre



## FOREWORD

NSW Regional Arts Network is excited to partner with Casula Powerhouse Arts Centre to proudly present 'Artists in Volatile Landscapes', showcasing works by 29 NSW regionally based artists and 2 Western Sydney artists. The exhibition is the result of 18 months of creative development undertaken by artists selected from across NSW, working in different mediums, responding to the question, 'What does the future look like in your region?'

'Artists in Volatile Landscapes' is the first collective project undertaken by the NSW Regional Arts Network under the 'Regional Futures' banner. The network is made up of 15 organisations across the state, providing strategic direction for sustainable arts and cultural development of regional NSW. The network is funded primarily by Create NSW in partnership with local councils. This program aims to draw attention to the breadth and vitality of the arts in regional NSW and the essential contribution and insights that artists bring to shaping the places where they live and work.

Under the 'Regional Futures' banner, we promote intra-regional exchange, cross-pollination of creative ideas and connection between communities across vast distances. While each of our regions is distinctive, we appreciate the benefits of working together and expanding the possibilities for artists to forge new collaborative ventures. The opportunity to bring the works to Casula and extend the invitation to Western Sydney artists to respond to the provocation, what the future might look like, enriches the exhibition and invites further conversation.

We congratulate all the artists who have taken on the challenge of this project and the enormous question it poses. We would like to thank Create NSW for its ongoing support of the Regional Arts Network. Finally, we would like to thank Casula Powerhouse staff for their professionalism and generosity in partnering on this new initiative.

### **'Regional Futures' Working Party**

Alicia Leggett – Orana Arts  
Andrew Gray – South East Arts  
Caroline Downer (until 2022) – Arts North West  
John O'Brien – Arts Upper Hunter  
Kerry-Anne Jones – South West Arts  
Tim Kurylowicz – Eastern Riverina Arts

## CURATORIAL STATEMENT

This two year project, Regional Futures, plus the Exhibition and Symposium 'Artists in Volatile Landscapes' has been an affirming process of regional creativity. It's a demonstration of what can be achieved through the strength of the NSW Regional Arts Network and the support of regionally based artists through a creative development process.

As regional practitioners we all live, breathe and love our local community. We ride the highs and share the lows. We are a part of the collective conversation about what the future looks like for our regions. We all bring a celebration of what it is to be an artist in a regional setting, and we get to share our creative lens with people every day as we work, live and volunteer in our community.

For me this process has been about giving the artists room to research and create. We've connected with each other through online conversations and each artist has connected with their local community in some way as they have developed their ideas and work. We are all expert networkers and conversationalists. We know that our passion for creativity connects with professionals that have a similar passion within their field of expertise.

As a group, we have challenged each other to consider the future, to consider the impact of humans on our place, our environment, our community and on the other than human species. I can see remnants of this learning and these challenging conversations in each artist's work. Regional Futures has given us a chance to connect across the vast NSW landscape and to wonder how we can share a call to action. Our regional landscapes and communities are feeling the burden of supporting a carbon neutral future. Have you seen the fields of solar farms, visually stunning yet vast and imposing? Have you seen the silhouettes of wind turbines across the hillsides, as they turn wind into power yet pulse noise and vibration into the earth, and we wonder what effect this is really having?

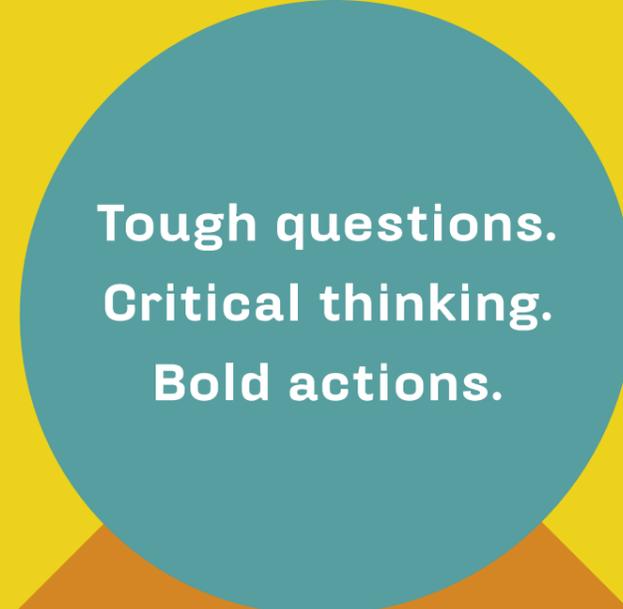
Regional Futures has been a team effort. Regional NSW is fortunate to have fifteen professional regional arts development organisations that service the state. There is no other network like it in Australia. And these feisty, visionary regional cultural workers know how to connect and how to collaborate. Project Manager Vanessa Keenan set up the strong framework for the project and led the connections that brought us to Casula Powerhouse Arts Centre. Project Coordinator Regina Heilmann has refined our thoughts and helped polish the exhibition and Symposium. To everyone who has had a role to play I say an enormous thankyou. As regional practitioners we all know that we are stronger together.

As you enjoy the diverse works in this exhibition please know that this isn't the end of the conversation, we hope it is just the beginning.

**Narelle Vogel,**  
Creative Producer, Regional Futures



**WHAT DOES  
THE FUTURE LOOK  
LIKE IN YOUR  
REGION?**

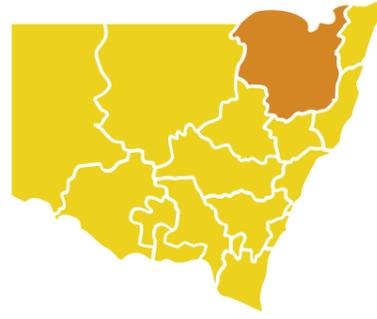


**Tough questions.  
Critical thinking.  
Bold actions.**

# Alana Blackburn (audio) & Mike Terry (video)

Alana & Mike live and work on Anaiwan country, Armidale

ARTS NORTH WEST – Armidale, Glen Innes Severn, Gunnedah Shire, Gwydir Shire, Liverpool Plains, Moree Plains Shire, Narrabri Shire, Tamworth, Tenterfield Shire, Uralla Shire, Walcha



**Alana** is a highly regarded recorder player, a soloist and ensemble musician, working in Australia and Europe. Alana has performed with The Australian Recorder Project, The Royal Wind Music, The New Dutch Academy, Salut! Baroque, The Bell Shakespeare Company, and Pinchgut Opera. She is Senior Lecturer in Music at The University of New England, Armidale NSW.



**Mike** has worked in photography, collage and film internationally. He has held a lectureship at the Freie Universität Berlin and the University of Berlin in arts education and visual anthropology. He was Director of Photographer/Editing on acclaimed documentary, 'ROLA (Stone), 2022 on the overlap of Aboriginal History & Western Geo-Science in the Armidale region.

Photo Credit: courtesy of artists

## Sweet Alcaic Metres, 2023 single channel video work, site specific sound

Our response to the Regional Futures prompt is a sensory representation of resources that are at risk and essential for the future of regional lives. Our examination began with the enduring themes of poet and activist Judith Wright and her early years in our region (Armidale / New England).

Wright examined consequences of colonial and settler policy, the use of resources and ultimately the stewardship of the landscape. Unsurprisingly, matters that remain in the discourse of our region. Discussing these topics has elicited ideas and issues specific to the New England from experts and community members we have engaged with.

This has allowed us to solidify the scope of our 2-part enquiry: How is the management of regional resources embedded in the future we envision, and how can this be

represented in an audio-visual output? Our single channel video work features site specific sound gathered and brought into an accompanying audio and musical composition, using the Alcaic stanza as an experimental device for editing the imagery. A borrowed theme from Judith Wright's 'Northern River'.

The locations we explored are presented as chapters of ecological, agricultural, historic, civic, and cultural value.



# Allison Reynolds

Lives & works on Gamilaroi country, Billarga (The Pillga, North West NSW)

ORANA ARTS – Dubbo Regional Council, Warrumbungle Shire

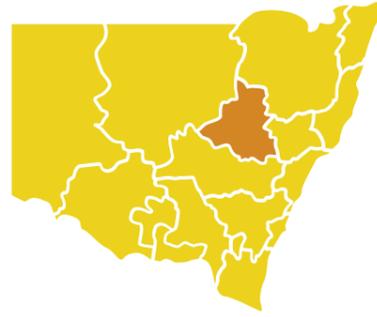


Photo Credit: Sally Pittman

**Allison** is a disabled and emerging visual artist working in various mediums from traditional to video. Allison uses her art to explore social justice, environmental, and disability themes. She is the Director of 'SPACE Social enterprise Gallery and Creative Space' in Coonabarabran and President of 'Creatives Collective ARI Inc' for disabled artists. Recent exhibition at SPACE include: 'Myelin: My Own Business' (2020) & coming up 'Ableism' (2023).



## Solar Punked 2 & 3, 2023 cast recycled paper, solar panels, scientific glassware

These are two of three pieces I made in the Solar Punked Series. All are from recycled reclaimed materials. They draw meaning from their construction, as well as from the materials themselves.

Capitalism has reduced the ability or appetite of society to look to the far future and drive the world out of this uncontrolled skid we have put ourselves in. Magical thinking has taken hold, there's either no problem or it will be fixed tomorrow, and everything will be fine.

Through my lens as a disabled artist (and from my discussions with peers) I have chosen to point out that things will be much worse than we think, and for much longer than we can imagine.

These works play against the reality I see, and the optimistic future seen in the genre of 'Solar Punk', where people live in harmony in a green world where all of humanity's problems have been solved.

**Solar Punked 2** is about future air quality. Opaque, sunlight obliterating, full of grit and ash.

**Solar Punked 3** looks further ahead than 2 and we see regional life under domes. Will the ordered trees save us?



# Andrew Hull

*Is of Barkindji descent & lives & works across the Outback region*

OUTBACK ARTS – Bogan Shire, Bourke Shire, Brewarrina, Cobar Shire, Coonamble Shire, Walgett Shire, Warren Shire



Photo Credit: Jack of Hearts Studio

**Andrew** is a writer and performer of poetry, prose and song. He is also an artist, photographer and musician who works solo and collaboratively. He is passionate about the region where he lives and its people and stories. He has been published in book form and has written articles and essays for leading Australian Newspapers. He has appeared at numerous major music festivals, including Woodford, Port Fairy and National Folk Festivals.

## How the light gets in, 2023 fallen leaves, calligraphy, epoxy resin

This iteration of this work explores the cracked and broken narratives of many Australians.

The work adopts the concept of 'Kintsugi' which celebrates the fractures in ceramics by repairing them with gold, making the crack more visible, and the whole more beautiful.

These egg-like forms represent future potential, while encasing, exposing, and celebrating the cracks within, represented by a long-term exchange of words and objects between the artist and his family.

**Thanks:** I would like to thank Joanne Kennedy for the calligraphy.



# Anna Glynn

Lives & works on the land of the Dharawal Nation, Jaspers Brush

SOUTH COAST ARTS – Shoalhaven City Council, Shellharbour City Council, Kiama Municipal Council

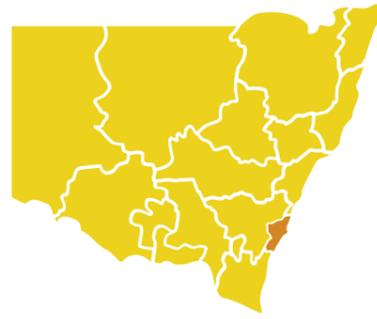


Photo Credit: Heidrun Lohr

**Anna** is an award-winning artist whose work draws upon painting, drawing, moving image, animation, sculpture, installation, writing, music and sound. Her work investigates the connection between humans, history, nature, land, place, the physical and ephemeral. She has been recognised with numerous awards including the 2023 International Women’s Day Arts Award and her work is held in public and private collections including: Australian Parliament House Art Collection & National Museum of Australia Collection.



## DWELLING, 23 moving image / dual projection

‘DWELLING’ explores the intersection of our human world and the local landscape, both contemporary and prior to European settlement.

Reimagining local built structures around Berry, such as churches, halls and pavilions, I have inserted video layers of local wild life into the silhouettes of the buildings, these then become portals to the past and to the flora and fauna previously present on these sites. By echoing what was and what may become our regional future I am providing a subtle but thoughtful avenue for reflection.

Working with local Auslan teacher Barbara Smith and the kindergarten class from Berry Public School we incorporated accessibility for Auslan users into the work with signing describing local native animals and the idea of home into the work.

‘DWELLING’ speaks of a consideration of what home is for us as a community, for our environment and the creatures we share this space with.

The title ‘DWELLING’ refers to a place of habitation and the idea of home as both the human home and the home for all the native creatures and plants, as well as the process of dwelling upon something – to consider or think about, to linger over, emphasize, or ponder.

**Thanks:** Auslan teacher Barbara Smith and the kindergarten class from Berry Public School; Orana Arts and Create NSW for supporting this inclusion.



# Caity Reynolds

Lives & works between Bundjalung country, Grafton & Gadigal land, Sydney

ARTS NORTHERN RIVERS – Byron Shire, Clarence Valley Shire, Richmond Valley, Kyogle, Lismore City, Tweed Shire



Photo Credit: courtesy of artist

**Caity** is an artist, writer and researcher. After completing her Bachelor of Fine Art (honours) in 2013 at the Queensland College of Art she co-founded 'Outer Space Contemporary Art' in Brisbane and was the director and curator from 2016 – 2019. She has exhibited nationally and internationally including at Metro Arts, The Brisbane Powerhouse, Crane Arts in Philadelphia and Our House in London. Working across mediums, her work explores the socio-political structures and economic systems that can alienate and subjugate.



**A broken heart and lesson learned (I guess Mao Zedong and Jello Biafra don't consider Pride and Prejudice an essential text), 2022** watercolour on paper

**Things aren't as happy as they used to be down here at the unemployment office, 2022** watercolour on paper

**My body escaping its entrapments, 2023** watercolour on paper

**I always gagged on a silver spoon, 2023** watercolour on paper

**You pay for the experience, 2023** watercolour on paper

**I work very hard and very stupid, 2023** watercolour on paper

**Poverty Porn, 2023** watercolour on paper

My practice is currently examining the socio-political and economic systems that are used to alienate and oppress.

By observing unstable spaces of self-portraiture and performed vulnerability I aim to query the mythos and philosophical implications associated with failure and class.

More broadly, my practice explores class structures through depictions of seemingly humiliating, mournful or anxious experiences by utilising humour, play, satire and confession.



# Grace Barnes

Lives & works on Wonnarua country, Branxton

ARTS UPPER HUNTER – Upper Hunter Shire, Muswellbrook Shire, Singleton, Dungog Shire

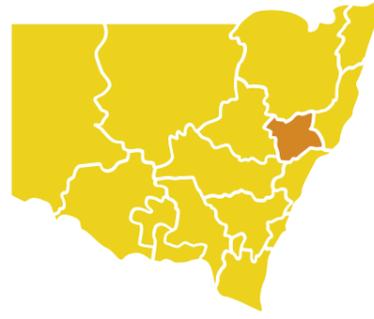


Photo Credit: Edwina Richards

**Grace** comes from a background of design thinking, and visual communication design. Grace creates illustrative bodies of work that incorporate animation and augmented reality technology. Her art is narrative based and explores climate change themes, community, and connection. Often collaborating with the public through qualitative research and ethnographic research to contextualise and inspire the art she makes.



## A Foot in Two Worlds, 2023 digital illustration with augmented reality animation

This collection of works explores two potential futures for the Hunter region. The 'Symbiocene' and the 'Anthropocene'. Inspired by the lived experiences of those in the Hunter Valley, and Glenn A Albrecht's work 'Earth Emotions – New Words for a New World'.

Made in collaboration with the community, my hope, as the artist, is that it ignites critical conversations about our home and the desire for a future that is abundant and safe for all. I believe the first step is to start imagining...

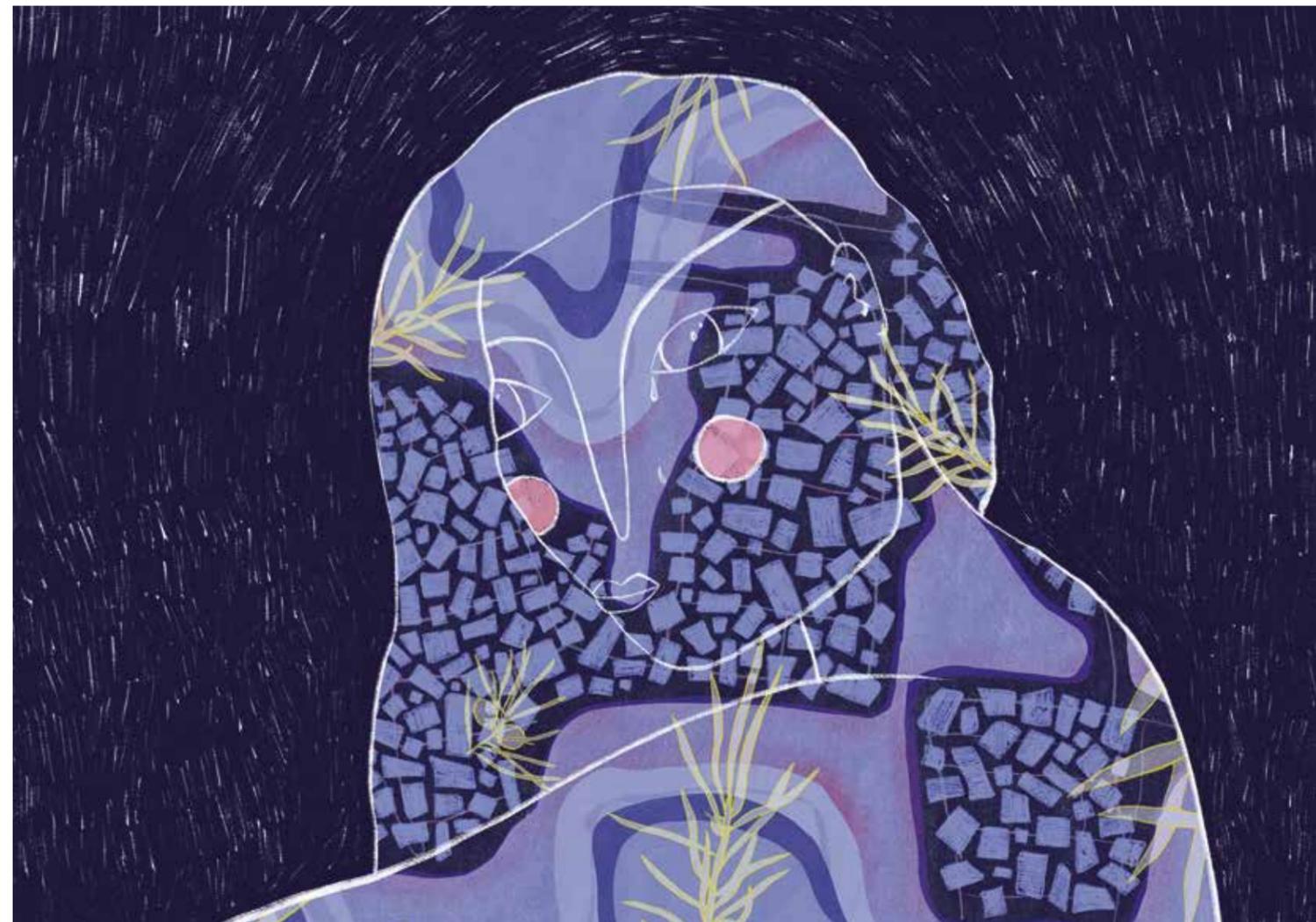
Some definitions to help you on your journey:

*Psychoterratic* – The negative relationship we have to our home environment, involving loss of place, identity and decline in wellbeing.

*Solastalgia* – The distress caused by environmental change and degradation of one's home.

*Symbiocene* – A new era in history where humanity and the environment are living in symbiosis together. *Anthropocene* – A proposed era of human history where human activities have substantially altered the Earth.

**Thanks:** Glenn A Albrecht and the Hunter Valley Community.



# Holly Ahern & Eden Crawford-Harriman

Live & work on Bundjalung country

ARTS NORTHERN RIVERS – Byron Shire, Clarence Valley Shire, Richmond Valley, Kyogle, Lismore City, Tweed Shire

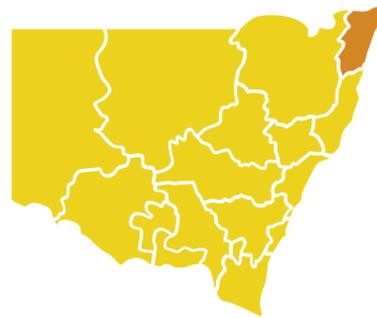


Photo Credit: Jack of Hearts Studio

**Holly & Eden** are artists on Bundjalung Country. By examining collaborative practice as the assemblage of ideas and skills, their work centres upon the investigation of materials through a dialogue that is both playful and intimately negotiated.

## ‘All that Remains are the Speculations of an Unknown/ Better Future’ (Working Title)

While most regional communities in Australia face the harsh reality of the current global climate, the Northern Rivers are witnessing crises at an accelerating force. Catastrophic flooding continues to severely affect the region, highlighting the urgency of approaching climate emergencies with tangible, community-led action. While we are not capable of being the singular ‘voice’ of our region, this project has allowed us to investigate a multitude of dialogues that speculate towards a future greater than our present experience.

‘All that Remains are the Speculations of an Unknown/Better Future’ (Working Title) is a public activation project. We have explored a diverse range of voices that inspire, engage, and speculate about the individual and collective futures of the Northern Rivers.

We have worked collaboratively with several artists within the region on a series of works that will be installed publicly throughout chosen locations within the Northern Rivers, intervening with dormant structures, forgotten spaces, and moments that may be hidden in plain sight.

Through the activation of these works in public environments, we hope that greater audiences will engage with art that is thought-provoking, humorous, engaging, nurturing, and validating of the experiences of a community that has been severely affected by the floods within the region.



# Ian Tully & Kristin Rule

*Ian lives & works on Wamba Wamba country, Moulamein  
Kristin lives & works on Bidwell country, Mallacoota*

SOUTH WEST ARTS – Balranald Shire, Berrigan Shire, Carrathool Shire, Hay Shire, Edward River, Murray River

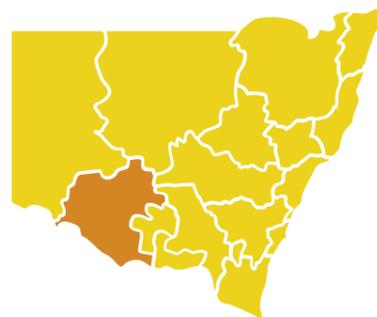


Photo Credit: Jane McLean Photography

**Kristin** is a cellist, composer & technologist based in Mallacoota. She is a film composer of Australian feature length documentaries and TV series; co-nominated alongside composer Megan Washington for the AACTA Awards Best Original Score in a Documentary for 'The Beach' (dir Warwick Thornton) in 2022.

**Ian** has grown up on a family farm in the southern Riverina & is interested in rural & regional Australia. As a musician, printmaker and multi-form artist, his practice references memory, place and the competing interests of society, politics and industry.

## In Hand, 2023 single channel video

We perceive the world through all our senses and with our hands we manifest reality.

'In Hand' presents a desire to reach beyond our current dichotomies into the expansive fertile open plains of our collective experience. We have teamed up to co-create an epic, absurd and poignant short film, with wisps of whimsical delights and experiential realities.

In the film, a solitary figure moves across an expansive landscape, sound collector in tow, relentlessly driven to unlock the mysteries of the great unheard. His mission is enigmatic and ritualistic, and so we are never sure how to make sense of all his listening(s), rather, we bear witness to one who is in possession of great importance, meaning and purpose, who will spend his entire life in tow, attached to his machine.

'In Hand' is more of a call to inaction than action. We wish to invite stillness, and with stillness an opportunity to deeply reflect and connect to that which truly matters, whilst never forgetting that reality is constantly nipping at our heels.



# Idil Abdullahi

Lives & works on Darug country, Auburn

Comissioned Western Sydney Artist

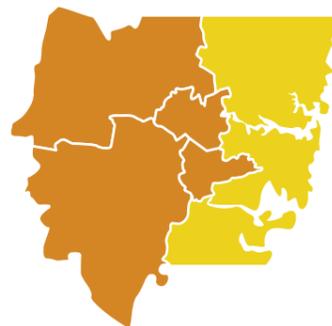


Photo Credit: courtesy of artist

**Idil** was born in Somalia & arrived in Australia as a refugee with her family in 1993. The family settled in Western Sydney, where Idil lives and works, nurturing the culturally rooted creative practices of other women and young people from migrant and refugee backgrounds. Idil is known for her mastery of the delicate art of henna painting, as well as her work with ceramics, photography and textiles. Her artistic works are infused with the legacy of her Somali ancestry, frequently incorporating artistic practices from Somali Sufi traditions.



## Anjelo, 2023

ceramics, dried anjelo and (MP3 audio)  
sound installation

‘Anjelo’ is a visual study that re-gathers memories connected to an ancestral bread-making practice. It is a contemplative exploration that serves to immortalise and document the craft and rituals associated with the Anjelo-making process.

I began the work as an endeavour to emulate a traditional Somali cooking technique by utilising porcelain slip instead of flour paste. Tied into this exploration is an intentional inversion of the *bleaching process* that grain goes through. My technique involves the addition of black stain to white porcelain, inverting the chemical process of flour bleaching that removes pigment from fresh grains.

## Kullun Fi Falakin ( كُلُّ فِي فَلَكٍ )

digital photograph  
on metallic paper

This introspective artwork arose from an expansive making process, encompassing the creation of over a hundred porcelain ‘Anjelo’ in a counterclockwise circumambulation (Tawaf) motion.

The phrase “Kullun Fi Falakin” loosely translates to “Each In Orbit” and finds its roots in a verse from the Holy Quran, delving into the intricate movements of celestial bodies. Notably, this phrase, ( كُلُّ فِي فَلَكٍ ) holds an extraordinary significance as it forms a palindrome, mirroring itself both forwards and backwards. In a splendid symphony of language, the letters encircle one another, much like the celestial bodies that it describes.

**Thanks:** Khaled Sabsabi, editor of the sound installation part of Anjelo



# Jacob Charles

*Jacob is a proud Wiradjuri man living & working on Wiradjuri country, Griffith*

WESTERN RIVERINA ARTS – Griffith City, Leeton Shire, Murrumbidgee, Narrandera Shire

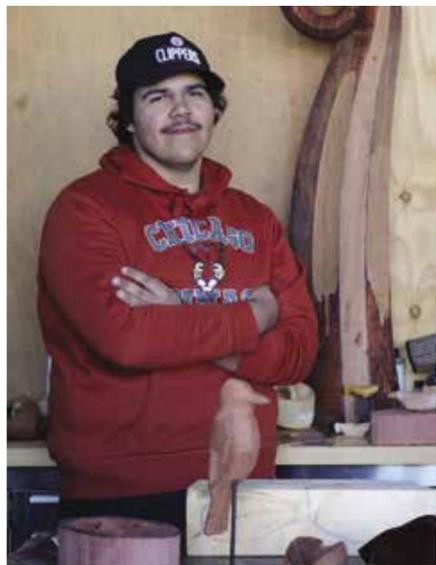


Photo Credit: Camille Whitehead

**Jacob** is a young Wiradjuri artist whose practice to date has been illustration. For his Regional Futures commission, he has been mentored by Griffith based sculptor and jeweller Hape Kiddle, whose work reflects his deep connection to the natural world. Hape works in the mediums of wood, stone and precious metals.

## Passing Down Knowledge, 2023 river red gum

Jacob's work was created as part of a mentor process with sculptor Hape Kiddle, initiated by the relationship between Hape and Jacob's grandmother, artist Veronica Collins (dec)

There is this invisible rope that connects me to the river red gums to my people that stood here in the past, and to those who will stand on this land with me in the future.

This is my home, my place, my world.

It belongs to me.

I belong to it.



# Jane Richens

Lives & works on Gringai country, Dungog

ARTS UPPER HUNTER – Upper Hunter Shire, Muswellbrook Shire, Singleton, Dungog Shire

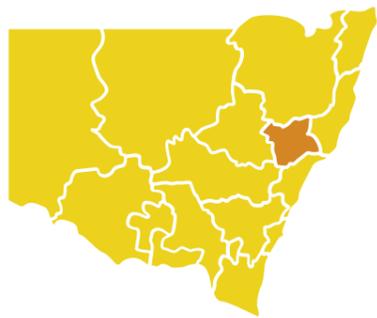


Photo Credit: Edwina Richards

**Jane** is a multidisciplinary visual artist and biodiversity farmer. Since the 1980s she has been working across sculpture, video, performance, photography, print making and creating events that merge science and art. Being a biodiversity farmer is a foundation that links all aspects of her work. She and her partner are custodians of an Endangered Ecological Community in the form of a property with a large dry rainforest, and she uses art and science to explore human relationships with such environments.



## Performative Portraits – Change Makers for a Low Carbon Future, 2022-2023 single channel video

A series of performative portraits of people in the Hunter Valley region who are taking action to develop a sustainable and low-carbon future. In this series the focus has been to respond to those who are change makers via individual action, taking grass-roots steps and keeping abreast of developments of sustainable ecologies within the region.

The portraits are not static moments but are performative and incorporate movement and sound to reflect the individual's actions. The locations are site specific; specific to the person/practice – a building site, paddock, river, ecological community.

The pace and soundscape reflect the action represented. Some actions are celebrated as rhythmic and upbeat. Other actions are slow, meditative and ponderous.

My philosophy is to take personal steps and action and not be one to sit back and accept the status quo – get involved, be active in the community, practice what we preach, evolve thinking, keep designing/reimagining/reinventing. These interests in community involvement, sustainability activities and arts practice inform my work in regional futures, transition cultures and living and working in a low-carbon community.



# Joanne Stead

Lives & works on Gamilaroi country, Tamworth

ARTS NORTH WEST – Armidale, Glen Innes Severn, Gunnedah Shire, Gwydir Shire, Liverpool Plains, Moree Plains Shire, Narrabri Shire, Tamworth, Tenterfield Shire, Uralla Shire, Walcha



Photo Credit: courtesy of artist

**Joanne** works across mediums including acrylics, paper mâché, linocut, and found object assemblages, with works depicting a range of subjects from her own experience and imagination. Her most recent collections reflect her concerns about climate change and have focused on issues of sustainability, local threatened species, habitat loss and landscape regeneration & aimed to spark local interest. A founding member of the Tamworth Regional Art Collective, Joanne has experience developing a range of public art projects.

## Embodiment 1; Embodiment 2; Embodiment 3, 2022-23

paper, house paint, harakeke, stretched canvas; paper, housepaint, dried gum leaves, paper raffia; eucalyptus leaf mâché, jacaranda sticks, jasmine vine, paper twine, news end, flour paste, jeweller's wire.

I collaborated with Tania Hartigan to create sculptural artworks from waste paper, foraged vegetation, and natural materials. The artworks reflect themes from community conversations on 'sustainability' and aim to honour the landscapes and natural resources that ultimately sustain us. Tania and I were interested in exploring what 'sustainability' means to regional Australians and had conversations with numerous local community groups and individuals.

Across these conversations, most people's concept of 'sustainability' was strongly connected with environmental issues, included some sense of urgency, and was underpinned by a belief that societal change was necessary to achieve sustainability, and that this would require some sacrifices.

For me, the challenge of working more sustainably in my art practice has led to nine months of experimentation with paper mâché as a medium.

The three artworks in this collection 'Embodiment' represent the pushing of my skills in firstly, using waste paper, and then natural and foraged vegetation and natural materials. I have sought to create a series of sculptural pieces that represent and 'hold' the shared conversational themes and hopes for the future as expressed by my regional community.

**Thanks:** In developing the work for this exhibition I have been inspired and mentored by Tania Hartigan. It has been a joy collaborating with her to extend my own practice and the mediums with which I am working.



# Jodie Munday

Lives & works on the traditional lands of the Gundungarra people

SOUTHERN TABLELANDS – Goulburn Mulwaree, Hilltops, Upper Lachlan Shire, Wingecarribee Shire, Wollondilly Shire, Yass Valley

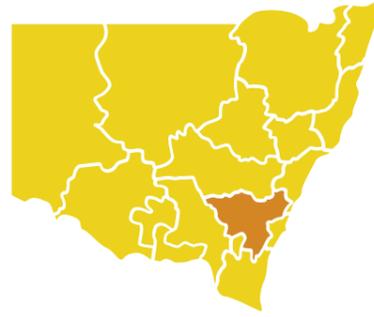


Photo Credit: Tina Milson

**Jodie** is a mixed media artist – working in photography, printmaking, pottery, wood burning, weaving and painting. She represents nature in its many forms and works with patterns and systems in different environments, using elements of her Celtic, Aboriginal and British heritage. She manages her own art business and has exhibited at Gallery on Track in Goulburn, NSW. Jodie works in schools supporting students and staff and provides Aboriginal Education.

## Journey Through Life's Seasons, 2023

**gum branch, natural & hand dyed raffia**

A work representing not only our journey through life and our ups and downs but also representing the journey through seasons on country. My people – Wiradjuri - live by six seasons lasting for two months each. Our lives just as the seasons have different seasons, moods & feelings depending on what is occurring around us and within ourselves.

## Growth-Regrowth, 2023

**acrylic & wood on stretched circular canvas**

A circular work depicting life, with a central waterhole and tree rings showing a tree's age. This work suggests nature's cycle, as leaves & blossoms fall back to earth and enrich the soil providing healthy country for us to walk on.

## River Rock Dreams, 2022

**pine slab, pastels, watercolours, acrylic paints and wood burning**

This work also depicts waterholes and journeys that not only the platypus takes throughout its life but also that we take throughout our lives both on and off country.

## Road Less Travelled, 2023

**cotton, wool, recycled paper, raffia**

This work represents not only our fish traps used to capture fish for food but also the quieter journey we take as people on a road less travelled, treading lightly and never taking more than we need to support ourselves and to care for country.



# Juanita McLauchlan

*Juanita is a Gamilaraay woman living & working on Wiradjuri country, Wagga Wagga*

EASTERN RIVERINA ARTS – Bland, Coolamon, Cootamundra-Gundagai, Junee, Lockhart, Snowy Valleys, Temora, Wagga Wagga



Photo Credit: Jack of Hearts Studio

**Juanita** is a Gamilaraay artist living and working on Wiradjuri country for the past 18 years. She was trained as a printmaker, but works across print, textile and artists' book forms, responding to the haptic character and evidence of hand and time invested in each form. She values the narrative potential of each as a vehicle for making meaning.

## Standing at the Heart of Seven Generations Past/Present

woollen blankets, possum fur and cotton thread

My works are guided by both Gamilaraay and Wiradjuri peoples' understandings of "Being, Knowing and Doing" and by the contemporary "First Nations" principle of seven Generations.

This principle holds the philosophy that each person stands at the centre of seven generations past and seven generations into the future. The wisdom, knowledge and integrity held for us by Elders and Ancestors of our seven generations past ensures that we are responsible as custodians of country for a sustainable future for seven generations into the future.

But unlike the dominant cultures' insistence that the past is gone and is of little relevance to the future, in many First Nations belief

systems the reverse is true. The future is behind us and it is only the knowledges and wisdom of the Elders of the past that can guide us forward into the future. We are leaders, and our children the future. They follow behind us in our footsteps as we follow our Elders.

My recent works have also begun to test my longstanding love of rock forms and the richness of their variety of details and textures. These relics of deep time and of place would be the starting point for my proposal for a new body of work entitled "Standing at the heart of Seven generations".



# Julianne Piko

Lives & works on Duddoora country, Beechworth

MURRAY ARTS – Albury City, Federation, Greater Hume, Indigo, Towong, Wodonga

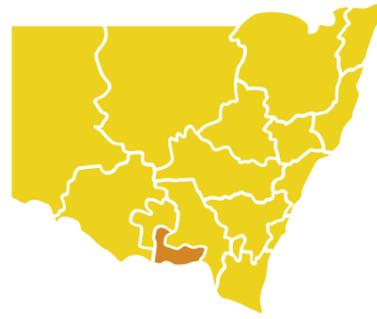


Photo Credit: Erin Davis Hartwig

**Julianne** is a multidisciplinary artist based in North East Victoria. Working across sculpture, film and installation, Julianne has a keen interest in the interconnectedness of things; her artwork reflects a desire to redefine ecological perspectives and the human-nature balance. Taking cues from science, architecture and anthropology, Julianne assembles unexpected and opposing materials into sculptural objects. Julianne holds a degree from the Victorian College of the Arts with majors in 3D & 2D art.

## Mirror State, 2023 granite, acrylic, glass

My work delves into the interplay between the natural and the manufactured, the organic and the inorganic, revealing an exploration of tensions. I am fascinated by the tensions between fragility and weight, transparency and opacity, and the juxtaposition of ancient and modern elements.

Within this cluster, I have merged ancient granite, symbolising the profound passage of geological time, with plastic, representing the imprint of human existence. Through this amalgamation, I seek to evoke contemplation on the coexistence of these materials.

While the holographic acrylic suggests fragility and evanescence, it is essential to recognise that the actual lifespan of the materials, representing plastics and inorganic substances, parallels that of solid rock. This material choice prompts us to acknowledge and accept the consequences of our reliance on plastic as a lasting presence in our world.

The semi-translucent and reflective surfaces of the acrylic disrupt, mirror, and metamorphose the surrounding environment and objects. It serves as a poignant reminder of the human impact as an interruption, compelling us to confront the ecological upheaval caused by our influence on the natural living world.

Through this body of work, I invite the viewer to immerse themselves in the tension embodied within and to reflect upon our relationship with the materials we have brought into existence. It encourages contemplation on the coexistence of the human and non-human in our altered states, urging us to consider how we navigate and coexist with the products of our creation in a rapidly changing world.



# Kim V. Goldsmith

Lives & works on Wiradjuri country, Dubbo

ORANA ARTS – Dubbo Regional Council, Warrumbungle Shire

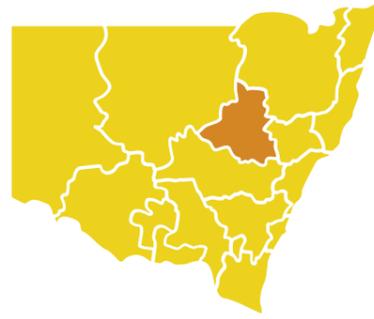


Photo Credit: Sally Pittman

**Kim** is a process-driven, interdisciplinary artist with a background in journalism, agriculture and natural resource management, who uses sound, video, writing and installation mediums to explore layers of nuance and complexity within the rural and regional territories she has worked in over the last 30 years. Her work pursues new voices and perspectives, human and more-than-human, seeking those hidden elements that make a place vibrate. She aims to present environments in new ways, teasing out narratives of connection and giving voice to the voiceless.

## Vaticinor series, 2022-23

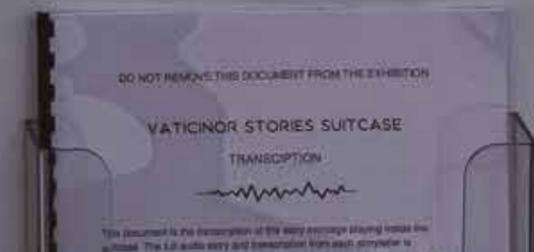
1. 'Humi' – soundscape (on loop) composed of field recordings, drone and musical instruments; duration 15 minutes
2. 'Humi Haptic Hands' – sound sculpture made of timber board, 3D printed plastic hands, Arduino boards, mp3 player and headphones; duration 15 minutes
3. 'Vaticinor Stories' – story montage (on loop) in a vintage suitcase lined with custom printed fabric, headphones, postcards and story sharing invitation – business cards and notebook; duration 39 minutes
4. 'Vaticinor' – free verse poem

As a body of work, **Vaticinor** (The Augur) – meaning to prophesy an outcome by observing natural signs – seeks to imagine what the future of the regions, dominated by renewable energy infrastructure and residual fossil-fuelled mechanisation, might sound like from the perspective of more-than-human species.

Using first-person storytelling, I reflect on changes that will happen in coming decades, exploring how the hopes and fears of regional communities might shape a future where we resist change and human needs continue to dominate.

**Vaticinor** reflects on the idea that opportunities will come with new ways of thinking about and understanding our need to be more entangled with the more-than-human world. In the meantime, we sit with the discomfort.

courses. Disturbed zeitgeber. No compromise. Clinging to territories we call home – our collective breath heaves upon this Earth,



# Kit Kelen

Lives and works on Worimi country, Myall Lakes

ARTS MID NORTH COAST – Bellingen Shire, Coffs Harbour, Mid-Coast, Kempsey Shire Nambucca Shire, Port Macquarie-Hastings

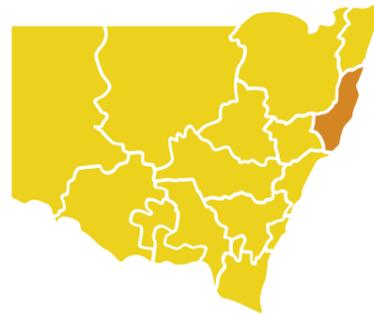


Photo Credit: Carol Archer

**Christopher (Kit)** is a poet and painter. He has published more than a dozen volumes of poetry in English over the last thirty years, as well as books of poetry in a dozen languages other than English. His most recent volume of poetry published in English in Australia is *Book of Mother* (Puncher & Wattmann, 2022). In recent months a book in Esperanto (*Bung Mazes*) and a book in Romanian (*Swimming in the Storm*) have appeared. Kit Kelen's most recent painting/drawing exhibition was *PALIMPSPECTRE* at the Manning Regional Gallery (Taree, NSW), 2023.

## in aftertime

*a palimpsest*

jolly bright  
(each place secret to itself) **observe**  
**a wilderness** just where one's not

invisible **this skin**  
**nor touch** but fix our contradictions

when we sing ourselves together  
**we sing what the ghost sings**  
(theft upon theft, a billabong drowning)

we are **still building**  
**the falling down house**  
won't find a treaty in our time

but come to the healing truth  
grow in, gone **after this**

take self to light  
**let everything run widdershins**  
it's how we have to go down here

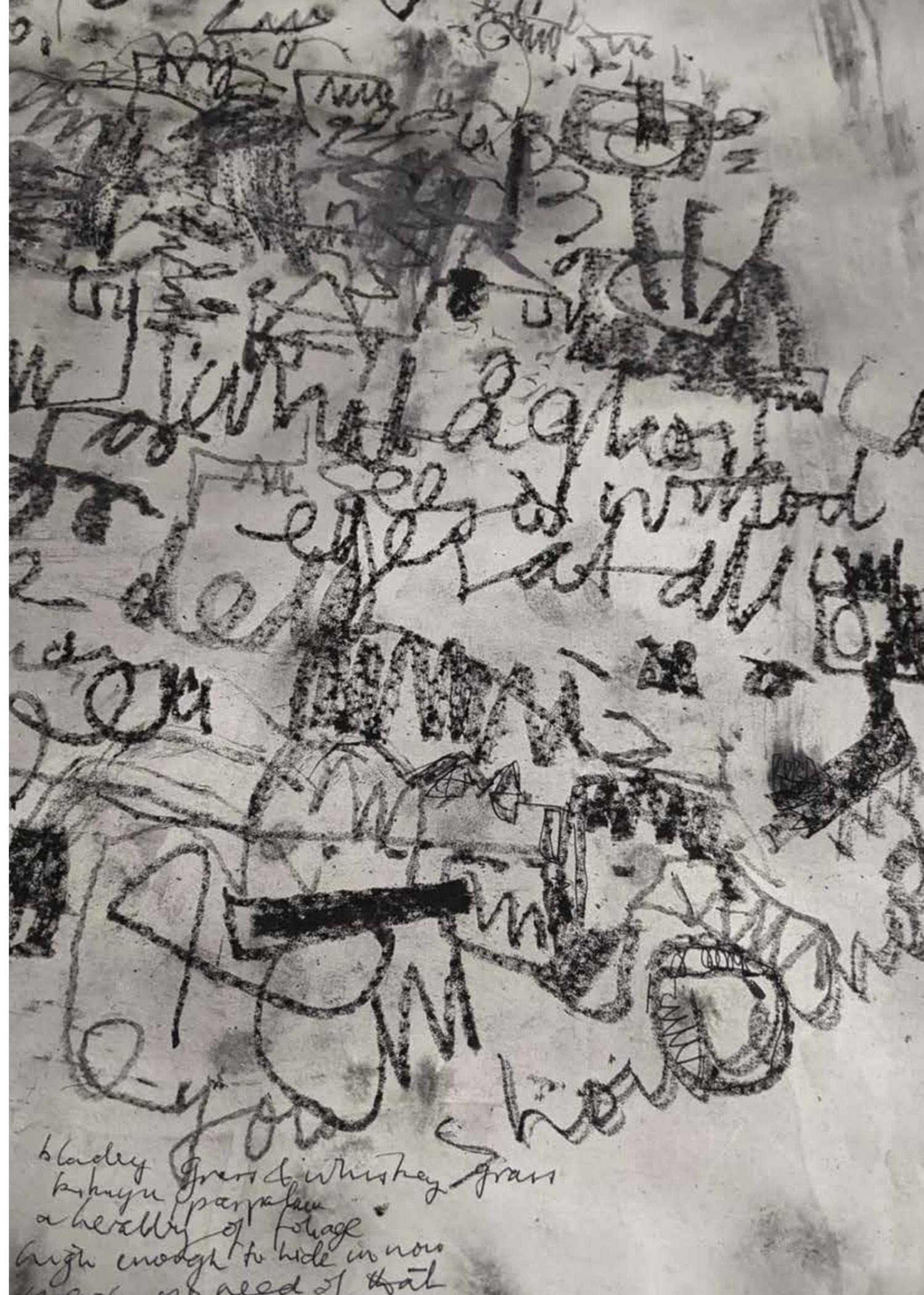
imagine, will you, world unbung  
(decision led to action)

where – will there be justice  
for tree and for creature?

**this is the seed we plant here now**

though not with any words we'll know  
**most still speak with the stars**

a roadside shrine  
**signs heaven blue**  
there's no time left for prayer



bladdy grass & whiskey grass  
bohyn paryalaw  
a herabby of foliage  
high enough to hide in now  
need of that

# Kris Schubert & Yanhadarrambal Jade Flynn

Live & work on Wiradjuri country, Bathurst

ARTS OUT WEST – Bathurst, Blayney, Cabonne, Cowra, Forbes, Lachlan, Lithgow, Oberon, Orange, Parkes, Weddin



Photo Credit: Zenio Lapka

**Kris** is a composer/songwriter, performing musician and producer, working on professional recordings of local artists and his own work at his studio 'The Boatshed' in O'Connell NSW. He has produced two local compilation albums featuring songwriters from the central west – 'Dreaming of a Green Christmas' (2019) which raised funds for Lifeline Central West and 'While the World Waits' (2021). Kris invited local songwriter and Wiradjuri Elder, **Yanhadarrambal** to collaborate with him on this project.

## Shared History, Shared Future musical Composition, performance

We were wanting to look forward to a positive future for Wiradjuri people in our region and narrowed in to relate more specifically to the upcoming 200th anniversary of martial law being declared in Bathurst, leading to a sharp rise in conflict between settler society and the Wiradjuri peoples. This conflict over land rights on the Bathurst Plains led to a major massacre of over 100 Indigenous people.

We came to see this as a focal point which let us discuss the past in a way specific to this region and began to discuss and think about what comes next as the anniversary approaches in 2024. We have created a new album combining orchestral instruments, guitar, piano and voice.

Working with Yanhadarrambal also gave the project the privilege of having a direct line to the local Elders group (of which he is a part), which has allowed us to receive their approval for the project and permission to use traditional Wiradjuri language.

This project is part of a process of coming to terms with the history of colonisation of our region, from both sides.



# Laura Baker

Lives & works on Wiradjuri country, Blayney

ARTS OUT WEST – Bathurst, Blayney, Cabonne, Cowra, Forbes, Lachlan, Lithgow, Oberon, Orange, Parkes, Weddin



Photo Credit: Zenio Lapka

**Laura** is a visual artist working in the medium of paper cutting. Laura was born in the Central West region of NSW and completed a Bachelor of Fine Arts at the College of Fine Arts, Sydney. Laura spent several years living in Sydney and Melbourne whilst working in the independent book industry, before completing post-graduate studies in Arts & Cultural Management. She now lives in her hometown of Blayney, NSW. Laura is exhibited in the Arts Out-West exhibition ‘While the World Waits’ (2022-2023).

## Places We Call Home, 2023 hand cut paper, acrylic block

The Australian country town has been criticised for its unsympathetic design. Often higher value is placed on infrastructure than environmental conservation. Scarce funds are spread across large land, resulting in the reoccurring pot hole during wet summers, and businesses closing due to drought, bushfire, and flood. The weather is always too hot; too dry; too wet; too.

But adversity presses the spirit of the people. These are communities and homes and farms and livelihoods. Lived together. Supporting each other. Someone was stuck at work in the rain, so a neighbour picked up the kids. Someone organised a working bee to help weed the lollipop lady’s yard. Someone died and everyone on the street left meals for months.

Over the past three years regional areas have seen an influx of new residents ‘escaping’ metropolitan centres. Quarterly migration flows average 15 per cent higher than two years before the pandemic. Demand for housing has risen and our streetscapes are changing with new developments, contemporary houses, shiny facilities.

Town planners and a miscellany of builders will influence the aesthetic of the regional future but it is the spirit of the people that must be preserved through this period of growth.

Here, a line of delicate hand cut houses map submissions and conversations examining the impact of the built environment on individual and collective experiences of community. With the inclusion of real estate listings, this evolution of the regional streetscape from 1880 to 2021, presents the complex emotions of “home” against a contemporary backdrop of development and affordability crisis.



# Riana Head-Toussaint

Lives & works across unceded Darug, Gadigal & Wangal country

Commissioned Western Sydney Artist

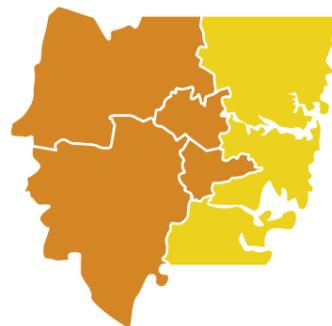


Photo Credit: Kerry Head

**Riana** is an inter-disciplinary disabled/crip artist of Afro-Caribbean heritage. Her work crosses traditional artform boundaries and exists in online and offline spaces. She employs choreography, performance, film, sound design, immersive installation and audience activation to create works that interrogate entrenched systems and ways of thinking. Her practice sits at the intersection of creative expression, activism, cultural exchange and disability justice and is deeply informed by her movement language and embodied-experience as a wheelchair-user, and her training as a legal practitioner.

## **Animate Loading: 2, 2023** single channel video

**Concept | Direction | Choreography:** Riana Head-Toussaint

**Performers | collaborators:** Tom Kentta, Bedelia Lowrenčev, Jeremy Lowrenčev, Natalie Tso

**Access Facilitator | Outside Eye:** Imogen Yang

**Technical Support:** Stephen Dobson

**Cinematography:** Kalanjay Dhir, Riana Head-Toussaint, Tom Kentta, Bedelia Lowrenčev, Jeremy Lowrenčev and Imogen Yang

**Editing and Sound Design:** Riana Head-Toussaint

*Animate Loading* is a work that is in direct dialogue with the space it inhabits. No space is neutral: every performance is informed by the architectural, social and historical contexts of the unceded land it is on. A dynamic group of performers draws on their diverse movement languages and embodied experiences to activate the site, bringing its seen and unseen dimensions into focus...

In this iteration, we drew on the rich and chequered history of Casula Powerhouse and its surrounds. Its many years of supposed abandonment; when in fact it was a site for rendezvous, risk-taking, self-expression and connection. A place where people relegated to the fringes could find freedom to be. An environment where nature perseveres alongside human industrial use. Where the river flows and the birds call alongside the disused water silos.

We were taken with the arcane, mysterious power that seems to cling to the building and its surrounds; crackling and surviving long after the station's engines were shut off. Something many of us do not understand but can unmistakably feel.



# Ronnie Grammatica

Lives & works on Birpai and Dunghutti country, Crescent Head

ARTS MID NORTH COAST – Bellingen, Coffs Harbour, Mid-Coast, Kempsey, Nambucca, Port Macquarie-Hastings



Photo Credit: Alicia Fox

**Ronnie** is a photo media artist who lives and works on Birpai and Dunghutti land in Crescent Head, NSW. He was finalist in the 67th Blake Prize, Casula Powerhouse Arts Centre (2022); exhibited at Firstdraft (Sydney), curated by Amala Groom (2022) and in international 'Head On Photo Festival', curated by Moshe Rosenzweig OAM, (2021); Grammatica presented a solo exhibition '200 Years On' as a part of the HomeGround Program, curated by Mariam Abboud, Western Plains Cultural Centre, Dubbo (2020).

## Untitled, 2023 pigment print on coated paper and Full HD video w/sound 90 seconds

How will a shift to renewable energy impact / benefit / challenge our local communities?

How do people and local communities envisage their future in a post fossil-fuel world?

Everyone is a stakeholder in our transformation to a post-carbon economy, and everyone will have a unique perspective.

In this project, portraiture is used to explore the cultural identities and stories of individuals and places in the region and to highlight their vision for the future.

The work emphasises the importance and contributions each individual can make to our rapidly changing society.



# Scott Baker

Lives and works on Djiringanj land on the far south coast of NSW

SOUTH EAST ARTS – Bega Valley Shire, Eurobodalla Shire, Snowy Monaro Regional Shire



Photo Credit: Jack of Hearts Studio

**Scott** is a multidisciplinary digital artist. He works across installation and large-scale projection work exploring site specific responses to his environment and the world. He facilitates immersive art experiences ('The (Un)Usual, Trail of Light and Sound), festivals (Rainbow Serpent, Giiyong) and operas (Pinchgut), projecting visuals on ski runs (Thredbo) or performing under the musical aliases Abre Ojos (drone) or Dron Skot (noisy techno).

## Prototype, 2023 projection, graphics

I have previously worked on 'Blueprint for a Resilient South East NSW', assisting 11 Councils and their communities face increased chance of impacts from natural disasters due to climate change.

For Regional Futures, I have used sets of data – 'sea level rise' and 'dangerous fire condition days'. My aim has been to explore how to move away from infographic and attempt to simulate the changing climate, through projection of graphics onto natural sites or landmarks, such as trees trunks or edifices.

Data only tells a sliver of the story. Knowing that dangerous fire days are going to increase doesn't take in into consideration multiple overlapping disasters – impacts from displaced residents, loss of property and assets, deaths from extreme heat, mental health impacts from traumatic events, loss of wildlife and biodiversity.

The work is designed to be translatable to different geographical regions, illustrating the risks to local audiences. But with further development there are opportunities to progress the work to bring in the human.



# Sian Harris

*Sian is a Kurnu Paakantyi woman from Wilcannia*

WEST DARLING ARTS – Broken Hill City Council, Central Darling Shire Council, Wentworth Shire Council

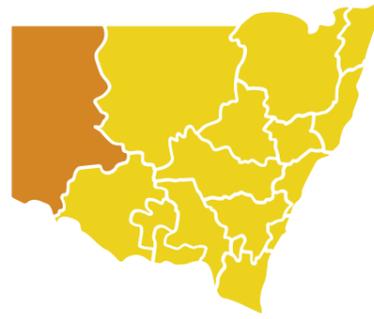


Photo Credit: Jack of Hearts Studio

**Sian** is a contemporary Aboriginal artist who works mainly with acrylic on canvas. Her body of work comes from the worldview of a Kurnu Paakantyi Nhuungku. The pieces are personal and political, in keeping with the artist's stance that her presence, as a self-presenting Blak Woman, in systems and structures built to exclude her, is a radical act. The work focuses on Paakantyi Spirituality; Aboriginal resistance; connection to Country; decolonising queerness; and representations of womanhood and the female form.

## Purli Wilpinya, 2023 acrylic on canvas

Everything I do comes from my worldview as a Kurnu Paakantyi woman. Anything I do is going to be linked to my Spirituality. To my socialisation as a Blak woman. To my Kinship and Dreaming.

I had to think and write and sit with my thoughts. I had to open myself up on a spiritual level. I had to make things make sense for me, which meant deep thought and questioning.

I had to look at a microcosm of existence within the larger spacetime continuum. I had to look at where I exist within Purli Wilpinya, the Dreaming. Then, I thought deeply about Paakantyi notions of Dreaming. That meant literal translations of what Purli Wilpinya means: The Birth of Stars.

It is Creation. Stories of Creation. Creation of Time. Of Being. The Big Bang. The Metaphysical.

We had this concept of the Birth of Stars before physicists thought of it. Before the discovery of the Higgs Boson. Before theories of black hole entropy. Before the Information Paradox.

We were the first scientists and engineers and astronomers. The first storytellers and lawmakers and teachers.

I needed to embrace Purli Wilpinya in an all-encompassing way. Look to outer space as a concept, as an entity, as a theory.

From these thoughts manifested a set of maxims:

- Outer Space often represents the FUTURE, even though it is Ancient.
- The future for Aboriginal Women is to look to the Stars.
- Reconnection with the past and the perpetuity of time is needed.
- Stories occur cyclically; what's happened will happen again.

From the maxims formed another set of questions: Are we looking at a future utopia, or leaning more towards a sense of safety and equity? How long before we are no longer viewed from a lens of trauma? Will that ever happen?

The work that I created set about giving visual form to the ideas I explored.



# Tania Hartigan

Tania is a proud Gameraoi Yinaar. Lives and works on Gamilaraay country

ARTS NORTH WEST – Armidale, Glen Innes Severn, Gunnedah, Gwydir, Liverpool Plains, Moree Plains, Narrabri, Tamworth, Tenterfield, Uralla, Walcha



Photo Credit: Sally Alden

**Tania** belongs to the Gamilaraay people with family ties connecting her to Barraba, Quirindi, and Gunnedah in the Northwest. Tania grew up surrounded by family and strong role models that contributed to her growth and cultural knowledge. She lives and works on a property at Wilgabah. “Mother Earth brings healing to me; it is my role to heal her, connecting to people and nature can regenerate all living things on earth.” Tania works across mediums and makes papers and inks from weeds on her property.

## Step Lightly, 2023 plant material, cotton, ink & ochre

The scent of the bush fills my lungs as the breeze licks my cheeks, and a sense of connection pours over me in completeness. In the majestic white box woodland that I call home, the senses absorbed an overwhelming presence of calm as my feet touch the earth...my country, my safe place.

“Wilgabah” is the place that inspires my recent works of art. As I walk on Country I hear the words of Elders sing through my journey “Take only what we need”. These words are important for all of us to ponder in our everyday lives as members of a consumer-based world.

‘Sustainability’ can be defined in various ways, but it is commonly understood as a process or state that can be maintained at a certain level indefinitely or as relating to the length in which human (ecological) systems can be expected to be usefully productive. Whether it is desirable to continuously

maintain a process at a certain level remains questionable, since it might imply stasis or lead to entropy. Some artists are primarily concerned with expressing environmental issues, while others use environmentally friendly materials and studio practices in their work.

Let’s all step lightly on our precious country.

**Thanks:** Joanne Stead who has collaborated with me during the creative development of our Regional Futures project.



# Tracy Luff

Lives & works on Gundungurra land, Goulburn

SOUTHERN TABLELANDS – Goulburn Mulwaree, Hilltops, Upper Lachlan, Wingecrabee, Wollondilly, Yass Valley

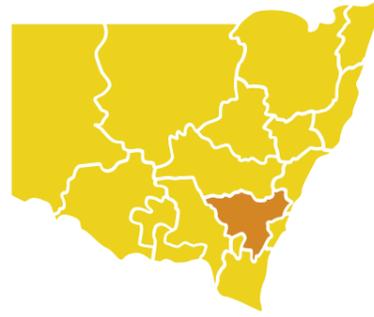
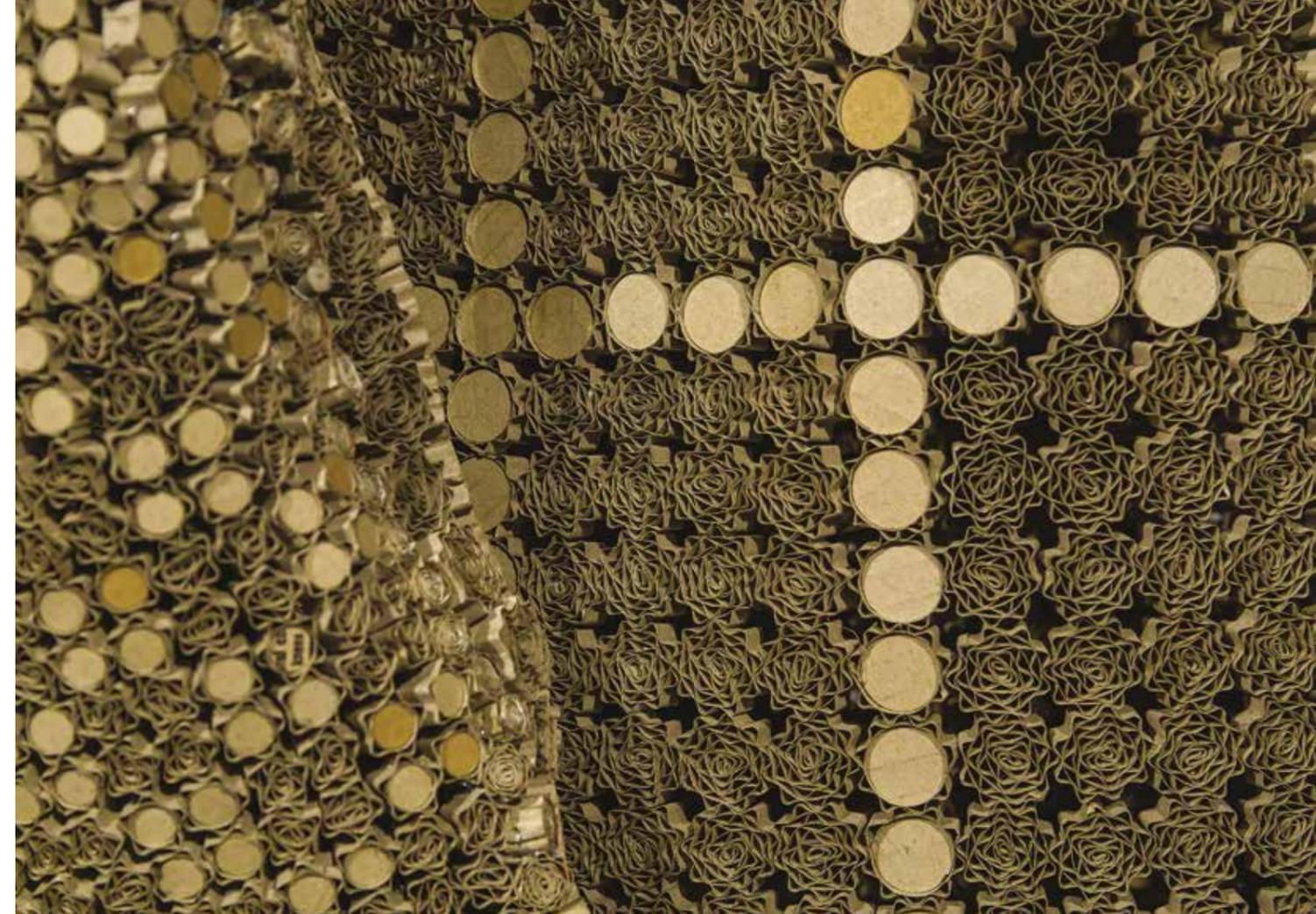


Photo Credit: Tina Milson

**Tracy's** artworks explore her sense of place, displacement, & adaptation. Her career encompasses site-specific installations, public art, community workshops, commercial and non-commercial exhibitions in Australia, The Netherlands, South Korea and Singapore. Her artworks embody messages of environmental consciousness and are conceptually divergent and layered. Tracy is driven by the innate beauty of material and its potential to convey concept. Career highlights include, three major commission works created for “The Great Southern Line ANZAC Stories” by Southern Tablelands Arts.



## ‘OUT’ and ‘Pillows on the wall’, 2023 cardboard

During the mandatory lockdowns in 2020, it became apparent that for many people in our regions, home was not a safe place. The image of ‘OUT’ consists of three figures fleeing from crisis, but they are hand-sewn rugs. The process of creating these works metaphorically parallels traditional domestic cultural practices that were typically handed down through families. This is how traditional values about all aspects of life, family and relationships were passed on and reinforced.

My patchwork piece which represents the basis of these values, which once would have been laid flat and admired by all, has now been strung up and manipulated by other powerful forces. As a puppeteer controls his puppets, the strings and crossed frames above represent control or coercion.

Deeply personal items such as a pillow are symbolic of their possessors. They are witness to one's most personal experiences and feelings, and a comfort during difficult times. When pillows “hit the wall”, they are out of place, or

they could be homeless. The materiality of the pillow has a strong connection to homelessness through the medium of cardboard, a material discarded as rubbish but quite good for a makeshift shelter from the elements.

During the creative process, I am aware of the fragility of the medium as I carefully and lovingly form each tiny part and build the fabric in time honoured respect for values handed down through ancestral routes. There are thousands of components woven into the fabric of the works held together with the necessary integrous connections.

The materials are fragile, so the connections need to be just right to enable them to sit well and work together. The making of the individual components seemed to take forever – it felt like I was getting nowhere. I imagine case workers dealing with the fallout of DFV could feel the same as they deal with crisis after crisis with seemingly no end to the problem.



# ACKNOWLEDGEMENTS

## **Exhibition Producers**

Casula Powerhouse Arts Centre & NSW Regional Arts Network.

## **NSW Regional Arts Network**

Arts Mid North Coast, Arts North West, Arts Northern Rivers, Arts OutWest, Arts Upper Hunter, Eastern Riverina Arts, Murray Arts, Orana Arts, Outback Arts, South Coast Arts, South East Arts, South West Arts, Southern Tablelands Arts, West Darling Arts, Western Riverina Arts.

## **Regional Futures Project Team**

WORKING PARTY: Alicia Leggett (Orana Arts), Andrew Gray (South East Arts), Caroline Downer (until 2022) (Arts North West), John O'Brien (Arts Upper Hunter), Kerry-Anne Jones (South West Arts), Tim Kurylowicz (Eastern Riverina Arts).

CREATIVE PRODUCER: Narelle Vogel.

PROJECT MANAGER: Vanessa Keenan.

PROJECT COORDINATOR: Regina Heilmann.

## **Casula Powerhouse Arts Centre Team**

DIRECTOR: Craig Donarski.

CURATORIAL & COLLECTIONS TEAM LEAD: Luke Létourneau.

CURATOR: Ellen Hewitt.

ACTING CURATORIAL ASSISTANT & EXHIBITIONS ADMINISTRATOR: Ella Finney.

## **Photography & Design**

CATALOGUE DESIGN: Hannah Surtees.

PHOTOGRAPHY: Images taken of works at CPAC by Sarah Kukathas (Document Photography).

Other photos of artworks supplied courtesy of the artist unless otherwise specified.

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