



It takes a village...

BO
A
ART

BALLARAT 21 Sep - 6 Nov 2018

BOAA

I dedicate BOAA Art 2018 to my parents Arch & Dolores Collins, both who travelled the BOAA journey with me however are now departed. Generous souls who have always supported me, believing I could do anything if I put my mind to it, who taught us all to be tolerant, accepting, giving, caring and compassionate and how to make a difference in our village.

– Julie Collins

It takes a village.....

The title of this exhibition is an extract taken from It takes a village to raise a child which is an African proverb meaning that it takes a community of different people interacting with children in order for a child to experience and grow. Indeed it has taken a village to make BOAA happen, both as in the village scale of Ballarat and financially through our supporters. However the village for me has always been the artists collective, those in our communities who cast an eye across the human condition and behaviour. Artists hold a mirror up to us all, they help us reflect, question, challenge and in some cases, make change through their art. The contemporary artist is a storyteller, and Australian artists are telling our stories.

BOAA's mission has been to reflect the diversity of voices and practices from across Australia with the aim to showcase an equal offering of artists from each state and territory as well as featuring Ballarat artists as the ninth state. I have deliberately not asked artists to sit within a curatorial framework that may restrict or divert an artist, my interest lies in the artists voice and what they are inspired by and how this is portrayed in their practice, right here and now. Australia is a vast country, it is geographically diverse. It is our environment, whether that be a city, sea, outback, desert or bush that contributes to the way they see the world and in turn what inspires artists to make the art they do.

I asked each artist to self nominate a state they associate with most closely, this could have been the location of their birth, art school, where they live now or somewhere they felt has had the most influence of their art practice. For some now living overseas this was an opportunity to reconsider their connection to Australia and whether they see themselves still as Australian within the global art world. For others who are new arrivals it was a line in the sand moment to call themselves Australian artists.

So what are our stories, who are they about and what does it mean to be Australian?

We have a strong culture, which is tens of thousands of years old; it forms the foundation of who we are and how we see our country. The art of our First Nations people is profoundly layered in culture and stories: dreamtime stories and stories of ongoing struggles, it can present itself as sheer emotive beauty, as well as be political and challenging. Their art continues to be a signpost, pointing to who we are and how we will grow as a country. BOAA is honoured to be able to present such a diverse selection of First Nation artists from across Australia with a strong local contingent from Ballarat.

My ideal Australia is a village, one that celebrates diversity and multiculturalism, one that is accepting, compassionate, supportive and one that lives without fear of others. As evident in our population across Australia, BOAA artists come from a diverse set of cultures and backgrounds, and it's this diversity, which makes our artists' voices and stories so compelling. It is these stories that BOAA will set to tell. I would like to thank all the artists for joining us on this journey and the generosity of spirit in sharing their creativity and stories, the value of artists should never be underestimated and in fact should be celebrated across our society.

Julie Collins
Artistic Director

message from the mayor



Councillor Samantha McIntosh

Welcome to the first ever Biennale of Australian Art.

With more than 150 artists, 65 solo exhibitions at 14 locations across our city, there is so much to look forward to in this exciting and innovative program.

The City of Ballarat is proud to support the inaugural BOAA as part of our commitment to cementing our reputation as the regional capital of the arts in Victoria.

This program aligns with our vision of Ballarat as a Creative City, and harnesses the energy of our flourishing creative sector.

It is particularly gratifying to observe, among an impressive and diverse line-up of artists from around Australia, the work of so many talented artists from Ballarat and the region featured throughout the program.

For locals and visitors alike, BOAA is the chance to experience Ballarat as never before.

It is incredibly thrilling to contemplate Ballarat's beautiful heritage places and spaces being enlivened in so many creative ways through thought-provoking art, music and culture over six extraordinary weeks.

Indeed, what better way to get to know our city's numerous hidden gems than through the arts?

Enjoy BOAA and if you're visiting for the first time, please be sure to stay on a few days longer and enjoy all that our beautiful city has to offer.

Councillor Samantha McIntosh
Mayor

the making of BOAA

I've been described as an artist who just likes to see good things happen and this has led to a dual career of being an exhibiting sculptor and a curator. And yes, I do like to see good things happen... and BOAA is a good thing.

In 2000, I met and fell instantly in love with Derek John at Tolarno's in St Kilda, Derek had grown up in Ballarat and is the reason why I found myself living in the region 13 years ago. My experience of Ballarat was somewhat different from Derek's, yet familiar to many. A school trip to Sovereign Hill is a right of passage for Melbourne school kids and the talk of snow in Ballarat was much cause of excitement. Well it didn't snow, it was just really wet and muddy and that was my teenage memory of Ballarat. So many years later I found myself living in Ballarat with 3 children under the age of 3 and to be honest at that stage Ballarat seemed somewhat lacking of the diversity and cultural offerings I had experienced in Melbourne. However what was immediately evident was the beauty and the potential of this somewhat intact heritage built town with its wide streets and beautiful gardens. The town definitely felt loved and those who lived here were proud of its history. The deeper I dug the more I realised that Ballarat already had a deeply layered eco system of cultural activities that engaged all age groups.

A coming of age exhibition for Australian artists and audiences

The Art Gallery of Ballarat and Her Majesty's are of course central to this, but its also about artist run initiatives that have come and gone, amazing musicians, theatre groups, choirs, the ballet & drama schools and the annual influx of South Street participants that already made this town a major regional Arts Capital.

Ballarat has come along way since 2005 and we now also have a diversity of dining options and great bars to match anything in Melbourne. A growing list of galleries both commercial and Council supported have helped inspired many to develop arts based projects. This in turn has attracted significant events to Ballarat, such as the fabulous International Foto Biennale, who have called Ballarat home since 2009. Through these opportunities I have seen many local artists grow and develop and I'm proud to be able to showcased many in BOAA alongside the best of the best from across Australia.

In 2007, after a couple of 'rabbit in the headlight' years in Ballarat, I started to develop the BOAA concept. The idea was to create European style Biennale that would create a whole of town experience, utilising the heritage buildings and vast gardens of the city. An exhibition that would showcase Australian artists, one that would provide artists with production budgets to create new work. A coming of age exhibition for Australian artists and audiences alike, an exhibition that negated the need to keep looking elsewhere for innovative contemporary art. A festival of visual art and music that would provide locals and visitors with the best art experience ever.

Sounds easy now, but this idea was met with resistance from the beginning, why isn't is in Melbourne, isn't Bendigo the arts and cultural regional town, its' very ambitious (like ambition was a dirty word) you don't work

for a major institution, have you consulted the commercial galleries, why don't you start small and then grow (I am) you're only in it for the money (oh the irony) who do you think you are, what makes you think you are as good as other Biennale Directors?

I soon realised that we were in for a fight, but Derek and I decided it was worth fighting for. I guess the Eureka spirit has seeped into my blood and we where ready for our own Eureka Stockade moment, a battle we may loose but ultimately a victory could be achieved. Team BOAA was ready and a little defiant. We had countless meetings, applied for dozens of funding rounds, presenting pitches; begged local business's for donations and continuously topped up BOAA from our own funds to keep things going. Sacrifices just needed to be made and this has also meant I had to resign from my City of Ballarat Public Art Coordinator job due to a perceived conflict of interest, resulting in no salary for over two years. The BOAA budget was set and with 70% of the budget going directly to artists' fees this has been no easy task. There is a belief that artists should do it for nothing, for the exposure, no one expects AFL footballers do play for nothing, yet artists are always asked too. BOAA was making stand and putting artists front and centre in our funding fight.

It goes without saying that this stance has provided us with periods of great stress and doubt, the budget has been a movable feast with projects being dropped and added depending on successes and non successes of funding applications. However our core aim to provide artist production fees was maintained.

However we wouldn't be here without our supporters, our BOAA legends large, small and in kind and they are many, too many to mention in this text, yet they are all lovingly listed in the following pages. They are great supporters who have come on board and taken a chance on a first time event and they should acknowledged, applauded, high fived and celebrated as contributing to a significant cultural moment in history. I will always be grateful for those who shared our vision, arts nourish our souls and that is the triple bottom line.

On a more personal note, BOAA would not be here without Derek John, my collaborator in love, life and art, who makes everything possible, everyday. To our children Napoleon, Tatlin and Dolores who have helped in so many ways, yet also seem to thrive on neglect. To our families who have supported and cheered us on when things got tough....our village.. Love and thanks.

Would I do it again if I'd known it was going to be so hard...maybe not... luckily I didn't have a crystal ball. However, the last word goes to our 15 year old son who at one of BOAA's darkest points causally says

"...Mum, if it was easy everyone would be doing a BOAA." - Tatlin John

- Julie Collins

BOAA Blue Legends

Andrew & Jill Oliver
State of Victoria
City of Ballarat
Baillieu & Sarah Myer
On Site Laboratory Services
Visit Ballarat



Royal Blue

Gekko Systems
Yulgibar Foundation
Mulcahy & Co
Bakery Hill Shopping Centre
Hepburn Spa & Bathhouse
Myer Foundation
Vivid Lake Foundation

Sapphire Blue

Heinz and Partners
Mary & John van den Broek
Dalwhinnie Wines
Mercure Hotel
Billys Bistro
Billys Gallery Lounge
Steelchief
Chapman & Bailey
Post Office Gallery
Vanessa & Peter Beetham
Michelle Dunn Video & Photography
Bicknells Accountants
Accolade

Prussian Blue

DesignScope
Print 2 Metal
Revolution Print
Waller & Chester
Smart Digital

Steel Blue

Jane & Steve Grovac
Loretta & Michael Toohey
Margaret Dalton
Dan Wollmering and Liza Bodno-
Wollmering
Elizabeth Lewis Gray
Catherine and Lachie Dyer
Jane Smith & Lisa Anderson
Philip Streten
Catherine Ludbrook
Matt Anderson
Kiri Smart and Terry Francos

Cornflower Blue

Ballarat Beer Festival
Regent Cinema
Sovereign Hill
Calbung Stays
Sher Wagyu
Body Brilliance
Ballarat Herbal Medicine

Cherub Gifts
Mitchell Harris Wines
Cubby Haus Brewery
Red Duck Beer
Kilderkin Distillery
Blue Pyrenees
Athletic Club Brewery
Craka Wholesale
Springhill Farm
Quickprint Ballarat
Escapade Puzzle Games
Peter Tobin Funerals
Cardigan Lodge
The Tangled Maze
RACV Goldfields
Hogs Breath Cafe
Ballarat Beer Festival
Baxter & Stubbs
Saltbush Kitchen
Art Aviso

Baby Blue

David Miller
Pauline O’Shannessy
Dowling
Erin McCuskey
Amy Tsilemanis
Melinda Muscat
Josh Muir

Media Partners

Best of Ballarat
Junkies Magazine
ABC
The Courier
Mr Moto

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CBD VILLAGE

Asher Bilu VICTORIA

Three Installations

Artist Statement

The lightness of light, The ecological shrine, The macro-micro In-Visible, An environment that is transparent yet has form. Where light and shadows become the main players enabling the viewer to wander inside it as if in a dream. resurrection An ode to nature. To make us aware of the beauty of nature and to remind us about the fragility and hopefully resilience of our planet. Infinicopia (Title from DFW's book "Everything and More") An abstract shape, huge and complex, composed of separate interlocking pieces each with its own complexity. A giant miniature.

Artist Biography

Asher Bilu began a professional career as an artist with his first solo exhibition in Melbourne in 1960, having arrived from Israel in 1956 at the age of twenty. In 1967 he created *Sculptron* which was lauded as the first electronic sculpture in Australia. Now aged 81, and still excited by finding new materials, techniques and ideas, he continues to work in painting, sculpture and installation, sometimes merging the three. As Production Designer with Director Paul Cox he brought his unique visual sensibility to six films including *Man of Flowers* and *Human Touch*, the latter featuring his installations *Explanandum* and *Amaze*.

ART GALLERY OF BALLARAT

image: *In-Visible (detail)*, 2007-2017

This project has been generously supported by Baillieu Myer



David Jensz AUSTRALIAN CAPITAL TERRITORY

Ripple', 2018

Artist Statement

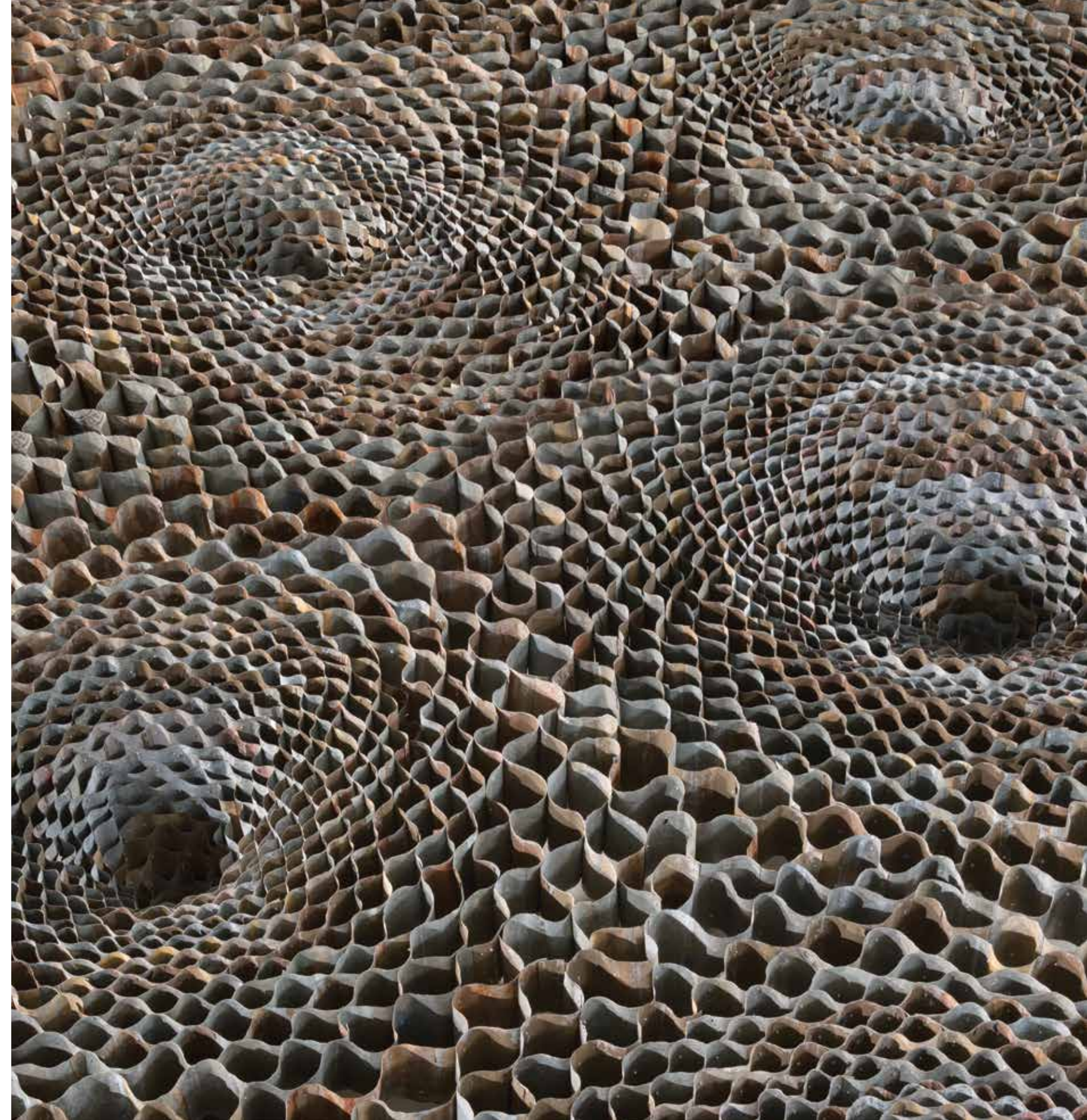
As astronomers discover more about our universe we find it is often stranger than we could have imagined. My practice involves the construction and fabrication of sculptural objects that reflect on the patterns that underpin life. The simplicity in my work alludes to greater complexity and I view the work as fragments of a much larger whole. In practical terms I contemplate the world by engaging with physical materials: my working process is a journey from the known to the unknown.

Artist Biography

Jensz lives and works in Murrumbateman, NSW. 28 solo exhibitions in Australia, America and Thailand, including McClelland Gallery, 2016 and O.K.Harris Gallery, New York (2010, 2004, 2000, 1997). Selected for survey exhibitions including: McClelland Sculpture Prize (2012, 2003) Helen Lempriere Sculpture Award (2005, 2006) National Sculpture Prize, NGA, (2001, 2003, 2005). Grants: Asialink Scholarship Thailand (1994) Australia Council New York Studio (1995) and Tokyo Studio (2000). Public Sculpture Commissions: "Spatial Dimension" Newcastle (1998) and in Canberra, "Raised Pinnacle" ANU (1998) "Fractal Weave" (2006), "Life Cycle" (2010) and "Culture Fragment" (2012). Lecturer at the ANU, School of Art (part-time 1988 - 2017).

ART GALLERY OF BALLARAT

This project has been generously supported by Bakery Hill Shopping Centre



Faridah Cameron TASMANIA

The Music of What Is

Artist Statement

The skills of drawing, writing and stitching are closely associated for me, as I learnt them all at the same time. My paintings are constructed by means of repetitious mark-making, which has become a form of personal calligraphy that sometimes resembles textile, sometimes text.

In mythology thread represents the link between all things. In my work, diverse cultural influences come together, and past and present coincide. The thread-like application of paint becomes a metaphor for connection, making and repair. As with stitch, simplicity accumulates towards complexity. As with text, marks evolve towards meaning. There are many threads to be followed.

Artist Biography

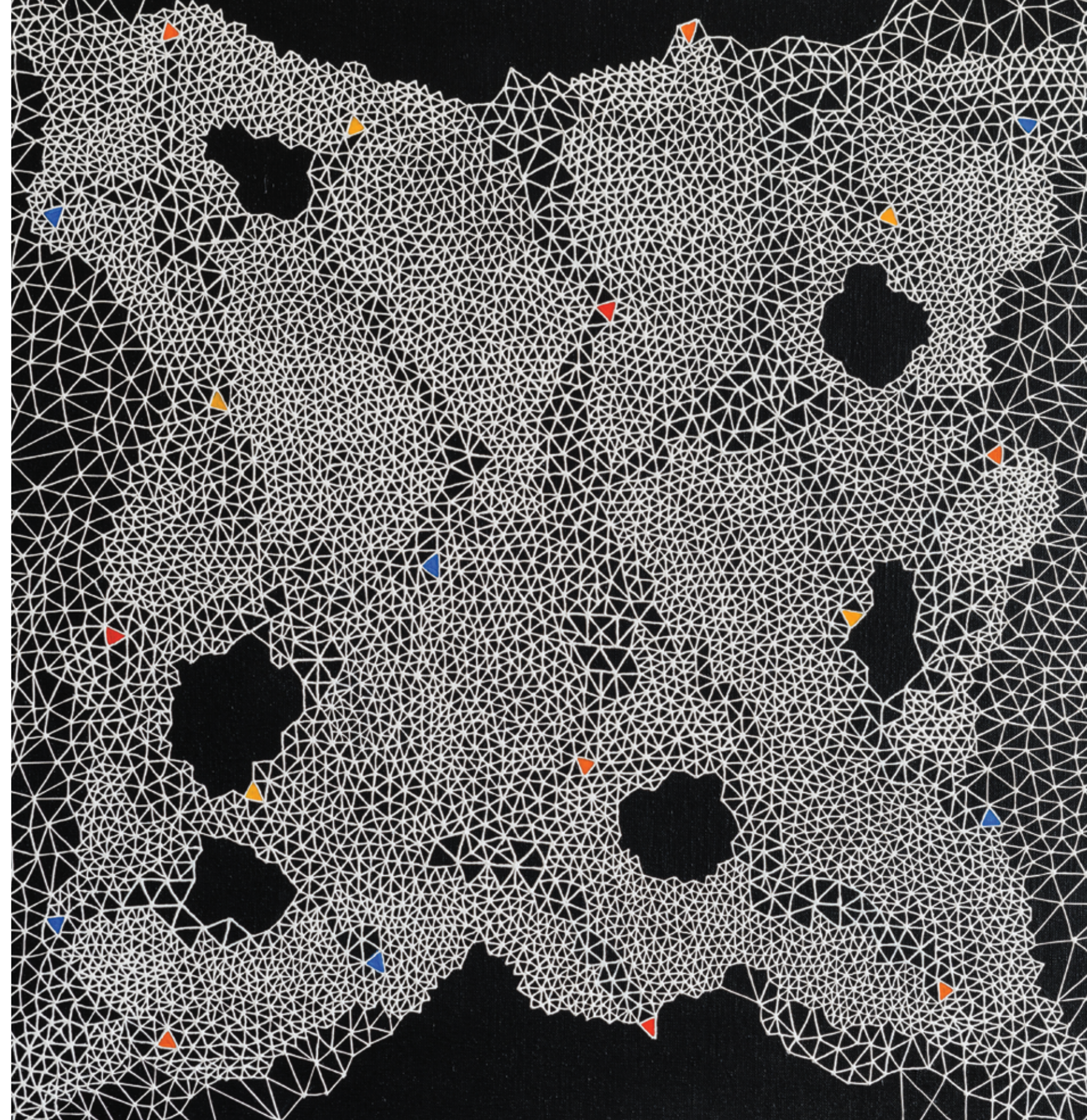
Faridah Cameron's art has evolved from her experiences in many different cultural environments in Australia and overseas. In 1991, after completing her BA (Fine Art) in the Northern Territory, she co-founded a visual theatre company based in Queensland with theatre director Neil Cameron. After completing her Masters degree in 2004 she relocated to Hobart and altered her focus to full time studio practice. In her paintings she explores the complexities of how we relate, culturally and within the Biographysphere. Her work is represented in public and private collections including the Holmes à Court Collection, Artbank and Tasmanian Arts and Heritage.

ART GALLERY OF BALLARAT

image: *Improv*, 2018

Faridah is represented by Handmark Gallery

This project has been generously supported by On Site Laboratory Services



Gerwyn Davis QUEENSLAND

Bel Air

Artist Statement

Combining constructed photography and costume making, this work is an ongoing inventory of characters that are assembled, worn and staged for the camera in an expanded and performative approach to image making. Through the layering act of dress, the body is used a platform for transformation and reinvention. Often reanimating popular iconography and myth, the work explores photography's potential as a highly plastic and prolonged performance, narratives enacted then sealed in tight in the image world. Manicured bodies are reconciled in to photo constructions of space; hyper real sites that serve as digital habitats for the material body.

Artist Biography

Gerwyn Davies is a photographic artist and costume maker currently undertaking his PhD at UNSW (Art and Design). Gerwyn completed his undergraduate studies in photography at QCA and has been a member of academic staff at Griffith and UNSW teaching across photomedia. Gerwyn has held solo exhibitions at the Australian Centre for Photography, Jan Murphy Gallery, Spiro Grace Art Rooms, Brisbane Powerhouse and the QCP. He is the inaugural Australia Council resident to Kyoto, Japan and recipient of funding from NAVA, Arts QLD and the ArtBank/QPAC public commissions. Gerwyn is represented by Jan Murphy's Protege Brisbane.

ART GALLERY OF BALLARAT

image: *Bomb* 2018

This project has been generously supported by Regent



Jason Sims SOUTH AUSTRALIA

Shifting Horizon

Artist Statement

Shifting Horizon is the result of recent studio experiments furthering my exploration into the potential of light and reflection to create illusions that facilitate a visceral experience. Featuring a plane of light that recedes into the distance, the work transforms with movement into something reminiscent of an active frequency or sound graph. Referencing the horizon - a simple but evocative symbol that governs perspective - the work plays with perception and invites contemplation. I am most interested in creating work that serves as a vehicle to re-imagine the space encountered, as exercising our imagination enables us to see the world in new ways.

Artist Biography

Jason Sims works in the realm of perceptual art. Utilising the properties of light and reflection, he constructs wall works, freestanding sculptures, large-scale installations and public artwork that create simple illusions of space and form. Since graduating with a Bachelor of Visual Arts (Honours) from the University of South Australia in 2006, Sims has exhibited across Australia as well as in Hong Kong, USA and Europe. His work is held in major public and private collections, including Artbank, Art Gallery of Western Australia and Gippsland Art Gallery, and he is represented by commercial galleries in Melbourne, California and The Netherlands.

ART GALLERY OF BALLARAT

image: *Shifting Horizon (detail)*, 2018

This project has been generously supported by Visit Ballarat



Kim Anderson BALLARAT

To Live Alone in a World of Wounds

Artist Statement

"The news is not good": words we dread hearing from a medical professional, yet this time it's coming from ecologists and climate scientists. Ecological and personal grief can both have an equally traumatic impact upon one's mental and physical well-being. Those on the frontline witnessing the impacts of climate change are being significantly affected, however most of us remain numb against their warnings. Until we understand that our environment is more than just the space between cities and it is vital to our survival, we will never comprehend the enormity of our loss. Our grief may finally come too late.

Artist Biography

Through close observational drawing Kim Anderson explores the ever-shifting relationship between our inner and outer worlds. She often uses elements of the external landscape as metaphors for powerful internal emotions and as a way to navigate the more difficult aspects of human experience. Kim completed a Bachelor of Fine Arts (Honours) at the University of Ballarat and a Master of Fine Art at the University of Dundee, Scotland. She has undertaken residencies in the UK, Europe, Asia and Australia, and been a finalist in numerous awards including the Paul Guest Prize, the Rick Amor Drawing Prize, and the Hazelhurst Award.

ART GALLERY OF BALLARAT

image: *Merge/Emerge* 2018

This project has been generously supported by City of Ballarat



Louiseann King VICTORIA

Solis

Artist Statement

The narrative of the bush has traditionally been built around the myth of the Australian bushman and man's relationship with the land – pioneer and postcolonial women often exist on the periphery as mothers and homemakers. King's sculptural installations insert a woman's voice into this narrative. King uses bronze casting to transform ephemeral objects she has collected, including lace, dead birds and bush debris. Mirrors, glass sculptural objects and a soundscape invite contemplation and reflection about time, memory and history. Paintings from the Art Gallery of Ballarat collection have been curated to reflect and respond to the themes within King's work.

Artist Biography

Louiseann King is a maker and a collector of time and place; she works with nuance, subtlety, the liminal, the forgotten and the lost. She collects, salvages, collates, regroups, juxtaposes and re-renders, creating works which cross boundaries of time and place. She is an oddity and, at times, a curiosity: a woman artist working in bronze in a field dominated by men, with a practice which is inherently feminine and 'other'. Born in Melbourne in 1972, King has exhibited widely in Australia. King holds a PhD from Monash University and her work is represented public and private collections.

ART GALLERY OF BALLARAT

image: *Solis (detail)*, 2018

This project has been curated by Julie McLaren Curator
at the Art Gallery of Ballarat



Marlene Gilson BALLARAT

Gilson

Artist Statement

The history books stated there were no surviving Wathaurung and that was not true. My great grandfather John Robinson was one of three remaining Wathaurung in the Ballarat area. I am a descendant of King Billy and Queen Mary. I like to paint Wathaurung stories, to hand down to future generations. We were here not removed from history and are still living on Country today. This story is of the Wathaurung finding gold and realising the value of it they parade around the goldfields in Ballarat in a horse and carriage. This is taken from an actual event on the goldfields.

Artist Biography

On the back of the Sydney Biennale this year, Marlene Gilson's multi-figure paintings work to overturn the colonial grasp on the past by reclaiming and re-contextualising the representation of historical events. Learning her Wathaurung history from her grandmother, the artist's meticulously rendered works display a narrative richness and theatrical quality akin to the traditional genre of history painting. Gilson, however, privileges those stories relating to her ancestral land, covering Ballarat, Werribee, Geelong and Skipton. Shifting the traditional focus of many firmly established in the annals Australian history, Gilson brings forth the involvement of Indigenous people in significant historical events.

ART GALLERY OF BALLARAT

image: *Parading on the Goldfields*

This project has been generously supported by City of Ballarat



Numina Sisters NORTHERN TERRITORY

Untitled (detail)

Artist Biography

The Numina Sisters hail from the Northern Territory and are an incredibly talented family. Sisters Salena, Lanita, Louise, Sharron, Jacinta and Caroline, along with their mother Barbara, are all painters and bring to BOAA their sense of community and integrity. Creating an artwork each, then a collaboration together in the Northern Territory, the family has travelled to Ballarat to see their work in situ

ART GALLERY OF BALLARAT

This project has been generously supported by
Yulgilbar Foundation & Chapman and Bailey



Phillip George NEW SOUTH WALES

Drawing in Water _the metaphysics of disappearance.

Artist Statement

Drawing in Water_ is a departure from stationary one-eyed perception; here the combination of many pictures in the brain are orchestrated into different and fluid relational spatialities. The sea changes the trihedral perceptions of height, width and length. It's not a classical gaze inherited from Renaissance straight lines. The sea is a mirror that reflects and repeats our broken images. Its fluctuating surfaces can be feathered or quartz, crimped and moiréed. You cannot try and depict the sea with just the 2 degrees of the 200 degree angle which constitutes our total visual field. Every instant is variable.

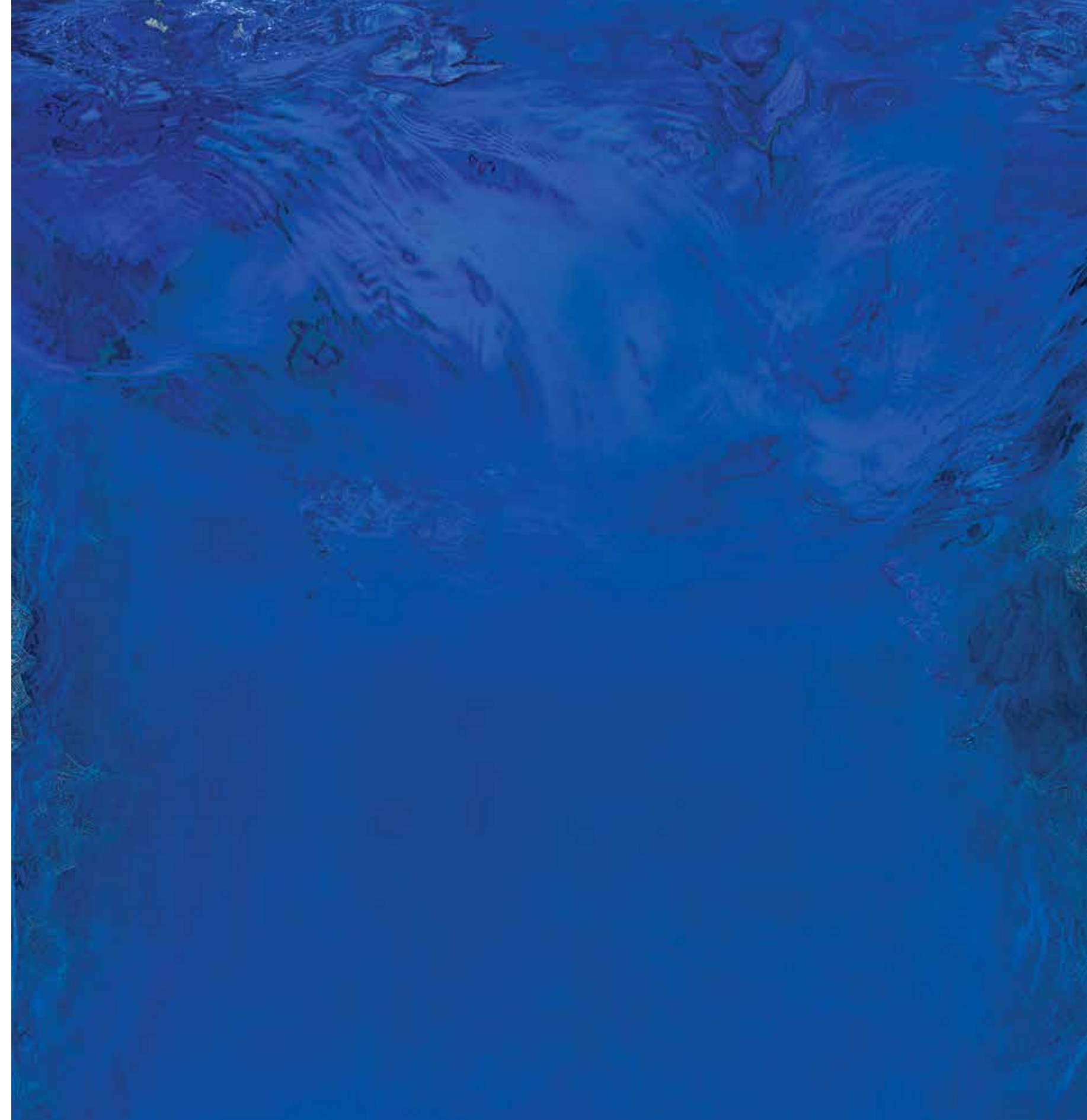
Artist Biography

Phillip George has held 32 solo exhibitions and over 100 group exhibitions nationally and internationally. Exhibitions include the Macedonian Museum of Contemporary Art Greece, Art Tower Agora Athens, and Stills Gallery Sydney, Museum of Contemporary Art Sydney, Australian Centre for Photography, Sydney, National Gallery of Thailand, Bangkok, Singapore Art Museum, Singapore and National Gallery of Australia. His work draws connections between Australian beach culture and the fractured, turbulent zones of the Middle East. George has exhibited widely over the past thirty years with exhibitions throughout Australia, Europe, America and Asia, has had 30 solo shows and over 100 group exhibitions.

ART GALLERY OF BALLARAT

image: *Acheiropoieta_Persia (detail)*, 2018

This project has been generously supported by Andrew & Jill Oliver



Pip & Pop WESTERN AUSTRALIA

Each sunny day is a piece of gold.

Artist Statement

Each sunny day is a piece of gold embraces notions of paradise and wish-fulfilment depicted in folk-tales, cinema and ancient cosmologies. The colour-saturated dreamscape draws wide inspiration from the edible fantasy world of Cockaigne, elaborate shrines and tales of spirits residing in rocks. Using an array of materials such as sugar, glitter, crystals, artificial flora and craft materials Pip & Pop playfully transforms everyday materials into an excessive imaginary world. Weaving together multiple historical and cultural references, each sunny day is an optimistic work, embracing abundance and good fortune.

Artist Biography

Tanya Schultz works as Pip & Pop to create immersive and hyper-colour artworks from an eclectic range of materials. Her work draws parallels between the illusory nature of imagined worlds and the promise and allure of the commercial world, where we are enticed to partake in happy consumption. Pip & Pop artworks have been exhibited throughout Australia, Japan, Korea, Taiwan, Hong Kong, Netherlands, Germany, US, Mexico, UAE and the UK. Her recent works include; Magic light gonna take you for a ride at Adelaide Biennale; The Colour of a Dream I had, at Watou Kunstenfestival, Belgium

ART GALLERY OF BALLARAT

image: *Where there is a flower there must be a butterfly, so the flower shines more brightly (detail)*, 2017
Daejeon Museum of Art, Korea

This project has been generously supported by Gekko Systems



Tas Wansbrough BALLARAT

The Good Room

Artist Statement

Join us in The Good Room for a long conversation, spill some wine on the carpet, we won't tell. When you're in The Good Room, we can solve the world's problems, meet new people, catch up with long lost old friends, laugh, cry! It will be pure GOLD. In these busy times, many of us can only look back and remember fondly nights of sitting up late with friends talking in The Good Room for hours on end. Come and visit this visual wonderland of The Good Room and be welcomed into the warmth of its treasures.

Artist Biography

Tas Wansbrough works prolifically with varying materials and mediums to realize her sculptural and public artwork installations. Career highlights include the 2016 Lorne Sculpture Biennale, exhibiting at the Parliament of Victoria to celebrate the 125th Anniversary of the Women's Suffrage Movement. Tas was awarded the National Association of Visual Artists Ignition Award for Professional Practice as well as The Federation University Travel Scholarship and travelled to the British School at Rome and pursued marble carving at the heart of stone carving at the Carrara marble mountains.

ALFRED DEAKIN PLACE

image: *The Good Room, Installation Detail*, 2018

This project has been generously supported by City of Ballarat



Natalie Rosin NEW SOUTH WALES

Backspace Gallery

Artist Statement

While completing a Masters of Architecture several years earlier I began practicing ceramics and developing an understanding of clay's material properties. While studying both disciplines my interests focused toward the movement of an idea, it's translation from the mind through to the hands, forming sketches toward a physical object.

'hand building' is an installation continuing this observation, including forms strongly influenced by man-made structures observed while visiting Ballarat in early 2018. In doing so I aim to uncover unique spatial concepts through the clay medium, providing a sculptural representation of the local architecture focused on shape and form.

Artist Biography

Natalie Rosin is an architectural graduate and ceramist based in Sydney, NSW. Her work focuses on the intersection, conflict and dialogue between these disciplines, forming sculptural handmade ceramic forms. Her work aims to encourage a deeper appreciation for local architecture and the broader Australian built landscape.

Natalie has worked at various architectural studios, more recently practicing as a full-time artist involving private and commercial commissions and installations. Natalie has exhibited in various galleries both in Australia and overseas, as well as being awarded an Australian Council Development Grant for a 2016 artist residency program in Europe.

BACKSPACE GALLERY

This project has been generously supported by Mercure



Elvis Richardson VICTORIA

My Brilliant Art Career

Artist Statement

ARTIST WORKER

ARTWORK

X

JACKPOT ECONOMY

CULTURAL CAPITAL

= 42

TRADES HALL

image: Artist Lifestyle, 2018

Artist Lifestyle Elvis Richardson with sound by James Hayes Vertical Video Animation (HDTV 1080 9:16) 8 mins image courtesy of Hugo Michell Gallery and Gallerie Pompom ©Elvis Richardson

This project has been generously supported by Best of Ballarat

LEFTIST
SALTY
IRE

Artist Lifestyle

Catherine Gomersall QUEENSLAND

Meu Homer, Meu Amor

Artist Statement

Meu Homer, Meu Amor is a love story about a stray cat who suddenly came into my life in April 2018. The work draws from experiences in social media interaction, in the same vein as previous projects that developed in an ongoing, virtual conversation with my Facebook “friends” and “followers”. Beginning with *The Tinder Project*, the comments and discussion generated by my Facebook activity have contributed to the production of these works. Through social media, my audience has an opportunity interact with me and provide commentary on the human need for love, via my narrative of my life with Homer.

Artist Biography

Catherine is a photographer who developed a fascination with social media and began using online networks as her main medium, staging regular online ‘postmedia’ discussions. These projects have been developed and presented on the internet, and have commented on the internet culture: *The Tinder Project* interrogating online dating and internet rape culture, various experiments with online marketplaces, for example *My Corporate Wardrobe* on Ebay, and *Catherine Gomersall Needs Therapy*, a social media project exposing our culture of advice seeking and giving, as well as the power relations and roles normatively assumed by subjects in both the virtual realm and meatspace.

THE LOST ONES GALLERY

image: *Classic Homer*, 2018

This project has been generously supported by designscope



Heidi Wood VICTORIA

Off the Map

Artist Statement

The exhibition Off the Map at the Post Office Gallery is a continuation of my interest in taking supposedly unappealing urban zones as the subjects of tourism campaigns. Based on a decade of traveling to ex-Soviet outposts, post-industrial regions and unloved neighborhoods full of social housing, this is a call to reconsider where you'd like to spend your holidays. My visitors' centre for neglected destinations brings together wall paintings, photographs and travel anecdotes.

Artist Biography

Originally from Melbourne, where she studied printmaking at Victoria College, Heidi Wood was doing a grand tour of Europe in 1989 when the Berlin wall came down. Deciding not to go home, she settled in Paris, learnt French, studied painting at école des Beaux-arts and has had a career essentially in France. Highlights include solo exhibitions at the Musée National Fernand Léger and the FRAC Poitou Charentes. Her work is in several French collections. It uses a range of materials, running from enamel steel panels to storytelling. She has done 8 large-scale public art projects.

POST OFFICE GALLERY

image: *Covici, Croatia*, 2017

This project has been generously supported by Hepburn Spa and Post Office Gallery



Matthew van Roden, Tarzan Jungle Queen and Koulla Roussos NT

THE CONTIGUITY OF TOTALISATION

Artist Statement

Matthew van Roden, Tarzan Jungle Queen and Koulla Roussos are emerging multi-media queer artists from Darwin whose multi-media practice interrogates the representation of “queerness” itself. The Body is treated as a non-essentialist text, capable of multiple meanings shaped only by the fluidity of technology merging with archetypal desire. To overcome the corporeality of consumption, they consider the exquisite contiguity animating the microcosm, to interrogate interrelationships to present experimental multi-media work to take audiences on an adventure through lost time to dwell inside a place of endless possibilities.

Artist Biography

Matthew van Roden, Tarzan Jungle Queen and Koulla Roussos are emerging queer artists from Darwin. Matthew is completing Master of Fine Arts at CDU. Previous roles include Program Manager at NCCA and Communications Manager at Museum and Art Gallery of the NT. Matthew is now the Marketing and Communications Manager at Aboriginal Bush Traders. Tarzan Jungle Queen operates a graphic design/screenprint business ‘Tarzan Design Jungles’. With an Advanced Diploma of Art (Graphic Design), Bachelor of Design (Photography) and Certificate IV in Screen Printing and works at Darwin Community Arts. Koulla is a barrister and independent curator. Commuting between Melbourne and Darwin she is studying Master of Art Curating at University of Melbourne.

UNICORN LANE



Anna Louise Richardson WESTERN AUSTRALIA

Gift Horse

Artist Statement

Gift Horse is a solo exhibition of large scale drawing and sculptural installation exploring the ongoing significance of Phar Lap in the Australian public imagination. This body of work dissects the anatomy and career of Phar Lap to discuss the considerable cultural investment in the legend since his mysterious death in 1932.

Artist Biography

Anna Louise Richardson is an artist and independent curator investigating rural Australian identity and associated mythologies. Living and working on a cattle farm south of Perth, her drawing practice explores relationships with the natural world complicated by human intervention, intergenerational expectations and the role of animals in culture, commerce and ecology. Her practice emphasises how relationships to place and nature can be shaped through different histories, storytelling and imagination.

ST ANDREWS HALL

image: *Phar Lap: Bone*, 2017



Erin McCuskey BALLARAT

City of Luxville

Artist Statement

The patina of a place is created by the myriad stories of its people. What happens to a city when its citizens forget their story? It becomes a bell jar, beautiful to look at, but empty of promise. 'Luxville' is about remembering where we come from. Our stories are buried, so I pick at memory seams of my city to reveal its latent brilliancy. 'Luxville' is a fabulism to embolden us to take the risk of revealing our story and a homage to those who have never forgotten where they are from despite never being able to return.

Artist Biography

Creating moving images with layers of digital and heritage celluloid, Erin McCuskey's work falls between the confines of art and cinema. Known for her use of muses, she creates fabulism (a term coined by Mark Twain to define mixing fact and fantasy). She explores the idea that joy expressed is a way to protect our freedoms. Erin's work has been reviewed as 'intriguing... a curiosity that gently transforms into close focus.' Her current work is the story-world 'Luxville', the tale of an artist's revolution that challenges the city to take the risk of living up to its promise.

ST ANDREWS HALL

image: *Cinema Twirl #3*, 2017

This project has been generously supported by City of Ballarat



Karyn Fearnside AUSTRALIAN CAPITAL TERRITORY

SOULUTION

Artist Statement

SOULUTION The Kabbalists believe that meditating on each of the stations of the tree of life will enable you to travel between the physical and the virtual, this life and the next. For most of us this is impossible and our discoveries must wait until we pass from this earthly plane by dying. Using a simple process I have embedded faces into fabric. The results were then used to create a series of prints and free floating pieces which evoke a sense of piercing the veil. The work is illuminated with UV/black light resulting in an ethereal ghostly glow.

Artist Biography

1997 Bachelor of Art (Visual) with Honours (1st class), ANU in Textiles. Recipient of the EASS Emerging Artist Support Scheme award which resulted in her first solo exhibition, "Stunting" in 1998. 2000 Karyn became a mother and her artistic pursuits took a back seat until 2014 when she had her 2nd solo exhibihtion "SALSA". From here she has had six more solo exhibitions and several group shows. Textile fine art is a wonderful discipline as it includes painting, drawing, 3D as well as traditional techniques, weaving, tapestry and printing. Today Karyn considers herself to be a mixed media artist.

ST ANDREWS HALL

image: *Souliloquy*

This project has been generously supported by Visit Ballarat



Marina - Warari Brown Pumani SOUTH AUSTRALIA

Ngayuku Ngura Kuwari

Artist Statement

My work captures a long line of cultural knowledge, knowledge I am proud to be the custodian of. Today my life is different to that of my ancestors and my work is a tool to document my part in a story that spreads across timespans bigger than our imagination.

Artist Biography

Marina Brown was born in Mimili Community on the Anangu Pitjantjatjara Yangkuntjatjara (APY) Lands, in the remote North-West of South Australia. Coming from a long line of strong female painters such as Wynne-Prize winner Betty Kuntiwa Pumani and Ngupulya Pumani, Marina grew up watching these strong Pumani women paint. Learning from them, and beside them, she has since developed her own interpretation of the Tjukurpa passed on to her. In her practice, she shows contemporary ways of seeing her ancestral knowledge, sharing insights into her experience of day-to-day community life.

ST ANDREWS HALL

image: Ngayuku Ngura Kuwari (detail)

This project has been generously supported by Visit Ballarat



Michal Glikson QUEENSLAND

The Australindopak Archives: Scroll IV: An Antipodean comes and goes from Oceania: Field notes on Vienna, Townsville, Richmond, Brisbane, Hunchy, and Canberra. 2018

Artist Statement

My way of painting is about connecting with people and places. I work across art and applied anthropology, painting, film-making, and sound recording. I travel slowly, immersively, walking, negotiating life and cross cultural experience primarily through my scroll and miniature painting. I draw on paradigms of travelling storytellers to chronicle life across divides of borders, faith, social, cultural, economic disparities. If I have a category, I am an archivist across culture and time, often travelling to places without knowing why, or anyone there with serendipity, the invitation and trust as my key modes for discovering story.

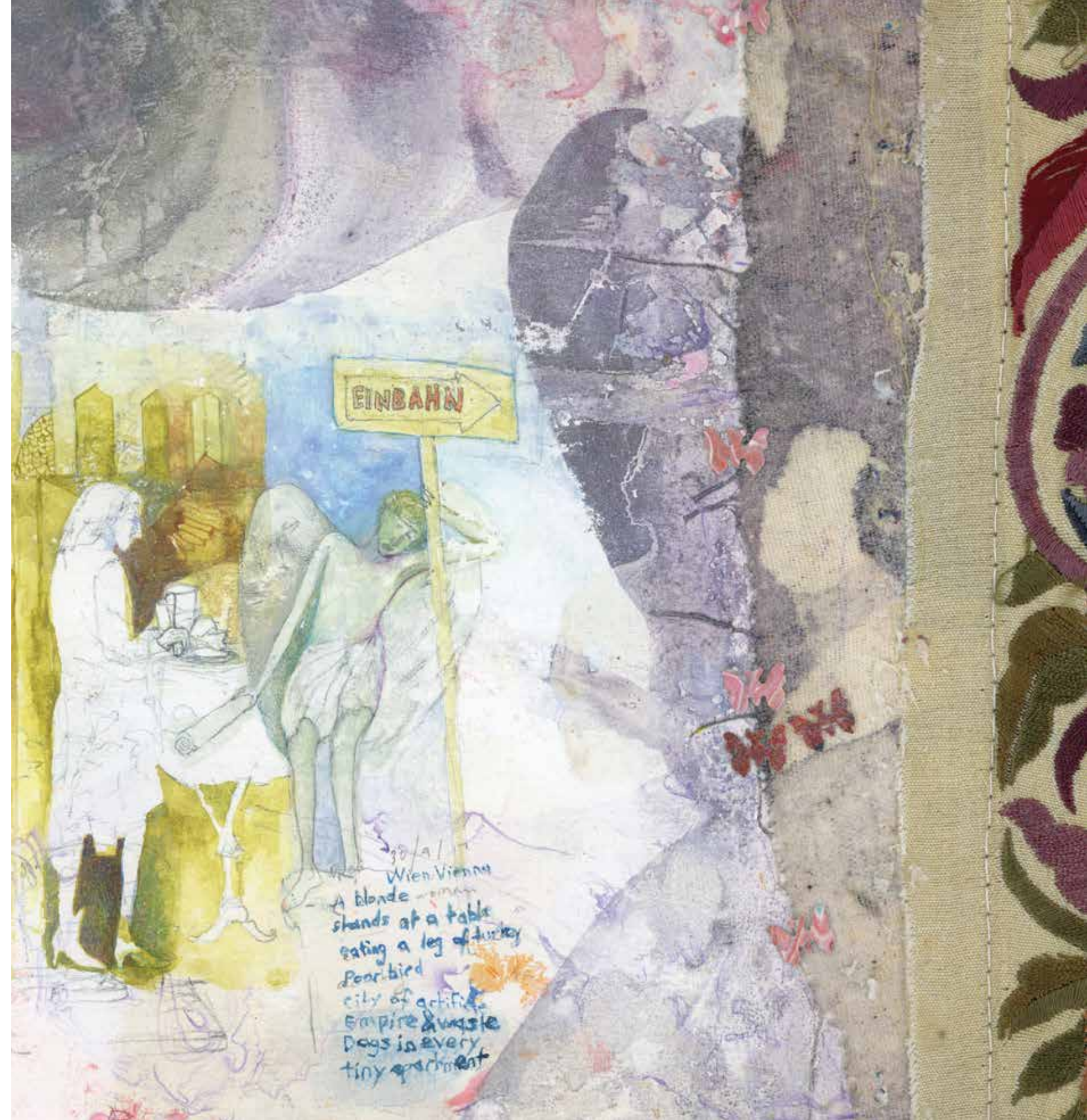
Artist Biography

Michal Glikson works with painting, cultural geography and the nomadic life. Her diary scrolls evolve incrementally over time, responding to creative possibilities of the peripatetic and cross-cultural terrain and painting as a way of looking, negotiating and remembering the abiding experiences of journeys.

Michal has degrees in Fine Arts, Anthropology/Politics and Theatre and studied a Masters in Painting at the Baroda School, India. Her practice connects her to artist communities in West Bengal and more recently Elcho Island. Her PhD from the Australian National University explored painting through nomadic/cross cultural practice and her Australindopak Archive received recognition for innovative emerging PhD research.

ST ANDREWS HALL

image: The Australindopak Archives: Scroll IV: An Antipodean comes and goes from Oceania: Field notes on Vienna, Townsville, Richmond, Brisbane, Hunchy, and Canberra. (Detail) 2018



Stephen Pleban BALLARAT

In Search

Artist Statement

My paintings are highly worked and aim to build an ominous otherworldly atmosphere that focuses on the relationship humans have with the natural world. Through recreation, exploration, environmental concerns and Biographyphilia humans possess an innate tendency to seek connections with nature and I am interested in exploring those experiences. The paintings are inspired by images culled from the internet, newspapers and personal photos taken within the landscape. An essential element of my practice is the exploration of the painting process. I invest time in the activity of painting and let the work take on a life of its own.

Artist Biography

Stephen completed a Bachelor of Fine Art at the Victorian College of the Arts (1983-1986) and later completed postgraduate studies at the Academie Van Beeldende Kunsten in Rotterdam, the Netherlands (1995-06). Stephen's artwork has been selected and exhibited in solo and group exhibitions both in Australia and overseas and his work has been short listed and exhibited in a number of well-respected art prizes including the John Leslie Art Prize (2008), the Rick Amor Drawing Prize (2014), the Calleen Art Award (2014), the Paddington Art Prize (2016) and the Kennedy Art Prize (2017).

ST ANDREWS HALL

image: *From The Wood*

This project has been generously supported by City of Ballarat



Aurukun Artists QUEENSLAND

Aurukun Camp Dogs

Artist Statement

This renowned collective of artists from Far North Queensland, have been working out of the Aurukun Wik and Kugu Art Centre, producing iconic sculptures of camp dogs from milky pine. The collective is comprised of the Namponan brothers, Garry, Leigh, Bevan and Lex, as well as Roderick Yunkaporta, David Marpoondin, Vernon Marbendinar, Bruce Bell and Kenneth Bruce Wolmby.

These works are made through carving and painting techniques based on body painting designs, using a variety of paint including acrylic including ochre. Many of the designs are based on totems belonging to family members.

BOAA ON LYDIARD

image: *Camp Dog*

This project has been generously supported by Accolade



Ben Morieson VICTORIA

A Place Above

Artist Statement

An artist over the last 30 years, I have worked with visual media including sculpture, installation and film. Most of my work to date has deliberately engaged the public in the urban landscape. As part of a Masters in Public Art, I used sunflowers to colour a 2 hectare site in inner city Kensington. A spinoff project called Fieldwork II, The Colonies, was a series of shopping trolley gardens placed along the length of the Melbourne Upfield train line. This will be repeated at the Havana Biennale next year. Flowers as an ephemeral medium presents its own challenges and surprises.

Artist Biography

Morieson had been a recipient of grants including the Australia Council Media Arts fund, Victoria Arts Projects fund, Victoria Arts Touring Fund and Film Victoria. Residencies include Australia Council Studio in Barcelona, Asialink residency in Echigo Tsumari Triennial, Japan and Gertrude Artist Spaces.

He has held solo exhibitions at Gertrude St Artist spaces, IMA in Brisbane, RMIT Melbourne, and participated in numerous group shows around Australia. He has also exhibited works in China, Switzerland, Germany, England and New Zealand. His work is held in collections including Artbank, Monash Gallery, Mercer Resources the International Drawing Institute and various private collections.

ALFRED DEAKIN PLACE

image: *A Place Above (study)*, 2018



Cash Brown VICTORIA

Golden Years

Artist Statement

Brown's practice is rooted in appropriation, borrowing images and re-engineering them into critical yet playful comments on contemporary Australian life as experienced by a middle-aged woman. *Golden Years* reflects on ageing, the transience of portraiture and memento mori (Latin translation 'remember that you have to die'). By employing techniques and motifs from Old Master paintings by women, Brown pulls the past into the present, drawing upon symbolism to code new meanings and comment on the visibility of female artists during the Renaissance and how this is relevant to the current issues faced by women in the arts.

Artist Biography

Born in England, Brown immigrated to Australia with her parents in 1969. Her artistic career spans over 20 years with 11 solo and over 130 group exhibitions including selection as a finalist in the Sir John Sulman Prize, the Archibald Prize Salon de Réfuses and the Doug Moran Prize for portraiture. A graduate of the National Art School in Sydney, Brown's practice includes painting, ceramics, sculptural installations and curating exhibitions. After completing a Master of Cultural Material Conservation at the University of Melbourne, she has recently expanded her skills into the conservation of paintings.

BOAA ON LYDIARD

image: *Fascinator #18, Philip II Grand Master of the Order of the Golden Fleece (after Sofonisba Anguissola and Rachel Ruysch)*, 2018

This project has been generously supported by City of Ballarat



Hayley West NORTHERN TERRITORY

Immortelle

Artist Statement

It's contemplative; walking, collecting, resurrecting.
Artificial flowers once placed as remembrance
now float far into bush edges, waiting to decay.
Remnants of the modern immortelles
gather here as a collective memorial.
The grotto: self-devotional and intimate.
The absence of the departed is sincerely present.

Artist Biography

Hayley West's practice relates to a lived awareness of death and memorial; working with sculpture, video, performance and installation. Her research explores the realities of grief through personal experiences and artistic practice, focusing on the inevitability of one's own death and the impact on those remaining. As an artist working in the public realm, Hayley believes in empowering the community by sharing practical knowledge through exchange and generosity. Her practice spans over 15 years of research, exhibitions and international residencies; she has recently relocated to Castlemaine, Victoria.

BOAA ON LYDIARD

image: *Immortelle (part collection)*, 2018

Everlasting thanks to Frank Veldze, structure collaborator



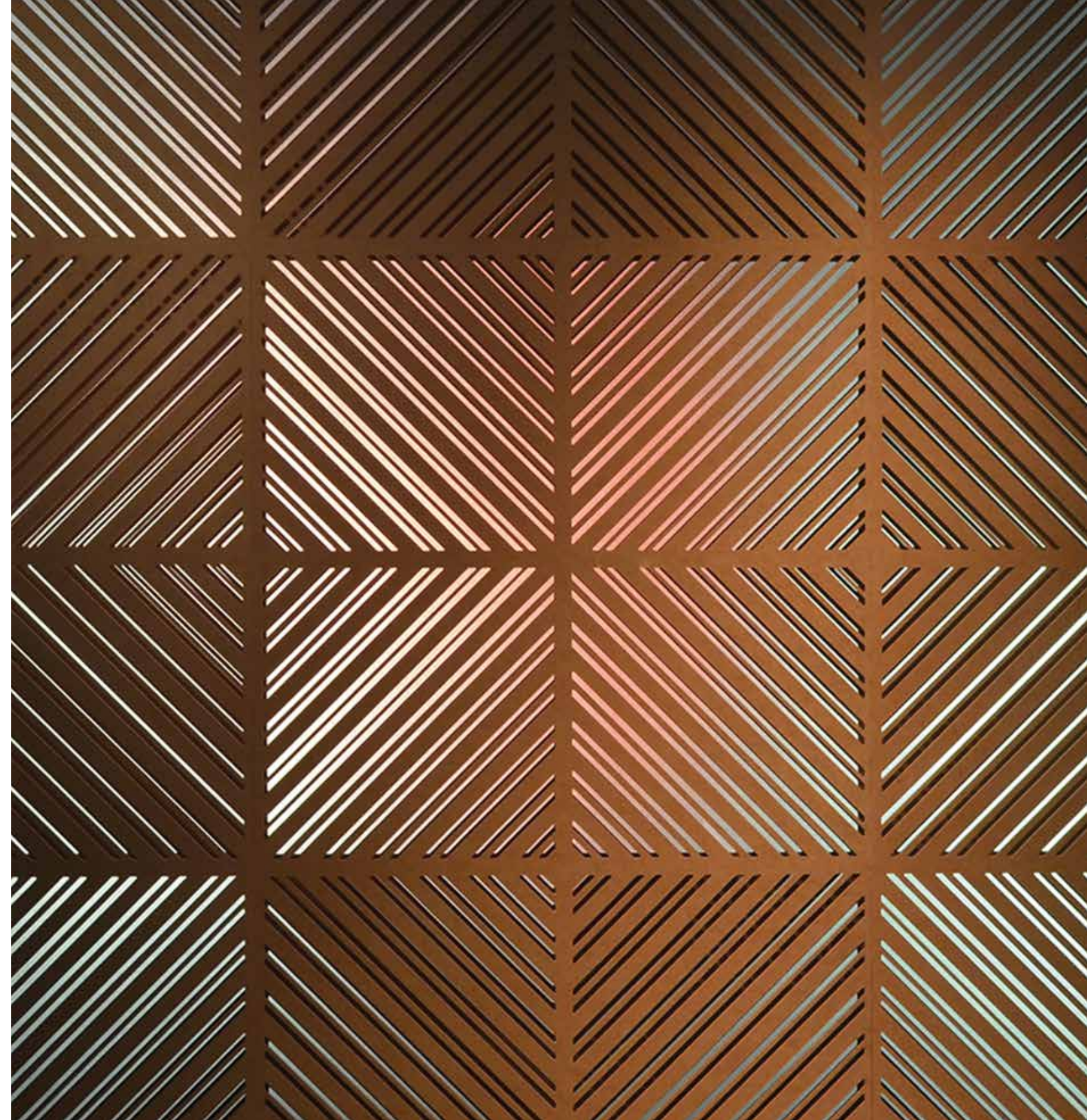
Jamin TASMANIA

Untitled

Artist Statement

Jamin is a Hobart based artist known for his challenging contemporary approaches to visual art. He harnesses a broad range of techniques and materials, predominantly those associated with the street, to develop works that challenge the hierarchies and divisions of traditional frameworks driven by art history and theory. Drawing from contemporary theoreticians the artist's informed conceptual approaches underpin the experimental material aspects of his oeuvre. His work has been acclaimed through awards, commissions and international residencies, and he retains his commitment to grass-roots community levels of working, where he works as a mentor for a cross-section of youth.

BOAA ON LYDIARD



Lisa Anderson BALLARAT

'Teddy Bear Extinctions'

Artist Statement

This installation created during a residency in Svalbard reflects the Anthropocene; disappearing polar bears and Arctic Iceshelf. The bear is a fellow mammal depicted here as childhood touchstone and in wild frozen landscape. The greatness of giants will be lost alongside the tall tales of wilderness and wild as our memories fade.

Teddy Bears are symbols of innocence, originally created to remember a grizzly bear and a president in the story of the beginning of the first National Parks.

Homosapiens are acknowledged as the 6th extinction and teddy bears are our evidence as long as we remember why.

Artist Biography

Dr Lisa Anderson is an Honorary Professor at the Federation University of Australia and a past Fellow of the Australian Museum and the University of Technology in Sydney. Anderson is represented in a number of collections including ArtBank, Ipswich City Gallery and University of Tasmania.

Anderson's awards including the NSW Woman Arts Award, Innovative Partner with City of Sydney and the first artist to project onto the Sydney Opera House sails. She has been awarded international residencies and grants to work with hidden stories, remote expeditions and climate change through traces and markings of the environment, geography, people and animals.

BOAA ON LYDIARD

image: *Teddy Bear Extinction #3* (detail), 2018

This project has been generously supported by City of Ballarat



Nathan Beard WESTERN AUSTRALIA

Sarika

Artist Statement

Nakhon Nayok, my mother’s home province in Thailand, is known for its waterfalls, the most prominent of which is Sarika waterfall. Working with archives of family photographs spanning several decades I was struck by the recurring motif of this landmark and how forcefully it managed to evoke ineffable memories of her hometown. Sarika is an constellation of found and reworked images of this waterfall sourced from a variety of personal and public archives, exploring nuances of authenticity and ownership regarding how cultural landmarks are disseminated and distributed online, and the frictions that occur when this collides with feelings of nostalgia.

Artist Biography

Nathan Beard is a Perth-based interdisciplinary artist who works across mediums including photography, video and sculpture. His practice is primarily concerned with exploring the influences of culture, memory and Biographygraphy through the prism of his Thai-Australian heritage. Exhibitions include Siamese Smize, Turner Galleries (2018), Transcendence, Firstdraft (2018), WA Focus, Art Gallery of Western Australia (2017) and Radical Ecologies, Perth Institute of Contemporary Art (2016). In 2017 Beard was selected for the 4A Beijing Studio Program, shortlisted as a finalist for the John Stringer Prize, and Highly Commended in the Fremantle Art Centre Print Award.

BOAA ON LYDIARD

image: *Sarika*, 2018

This project has been generously supported by Visit Ballarat



Rachel Peachey & Paul Mosig & Kids NEW SOUTH WALES

Weathering

Artist Statement

In the eighteenth century, geologists changed the basic premise of existence when they theorised that the Earth's lifetime did not consist of some six thousand years and instead existed on timescales that are so immense they resist the imagination. Scientists of the Romantic period were known for their belief in the notions of mystery and wonder, the centrality of the sense experience and the poetic relationship between science and philosophy.

Here we use rock as actors in time, our meditations on the geology of various sites merging the biological the inanimate, the rational and the intuitive.

Artist Biography

Rachel Peachey & Paul Mosig live and work in the Blue Mountains often in collaboration with their two young children. Their practice focuses on human / environment relationships from a range of perspectives. They are interested in the idea of geological time and solitary expressions of humanness in the context of time scales that are hard to comprehend. This has led to a fascination in the way humans project emotions and ideas onto particular landscapes and non-human entities. They use a variety of media including photography, video, sound, sculpture and found objects.

BOAA ON LYDIARD

image: *Weathering*, Video Still, 2018

sound by Gail Priest



Sylvia Griffin NEW SOUTH WALES

The Materiality of Memory

Artist Statement

The Materiality of Memory explores the relationship between contemporary art and trauma. Influenced by the artist's experience of having Holocaust-survivor parents, personal familial items often feature in addressing larger themes of memory and loss.

Artist Biography

Sylvia Griffin is a multi-discipline artist and writer practising and living in Sydney, with a practice ranging across sculpture, installation, textiles, video and photography. Her work addresses trauma, memory and history and is influenced by the Holocaust and the affect it has had on her family and others. Griffin holds a PhD from Sydney College of the Arts, University of Sydney and has exhibited in many exhibitions, awards and prizes both nationally and internationally. She has received various commendations, grants and scholarships; was the winner of the 2013 Willoughby Sculpture Prize and has been shortlisted for several national awards.

BOAA ON LYDIARD

image: *Little Memorials (detail)*, 2018

photograph by Ellen Dahl

This project has been generously supported by
Michelle Dunn Photography



Strobe Driver BALLARAT

Travel is Distance

Artist Statement

Strobe Driver entered the world of photography as a photo-journalist and writer back in the 'days of film cameras,' and complimented articles with photography. That introduction over he then moved towards travel photography and eventually, and more recently (over the past 15 years or so), into abstract travel which incorporates for the most part, and because of its accessibility, aviation. This has the dual ability of exploring distance and speed associated with travel. He is a Ballarat local and has had several exhibitions over time and continues to exhibit when and where possible.

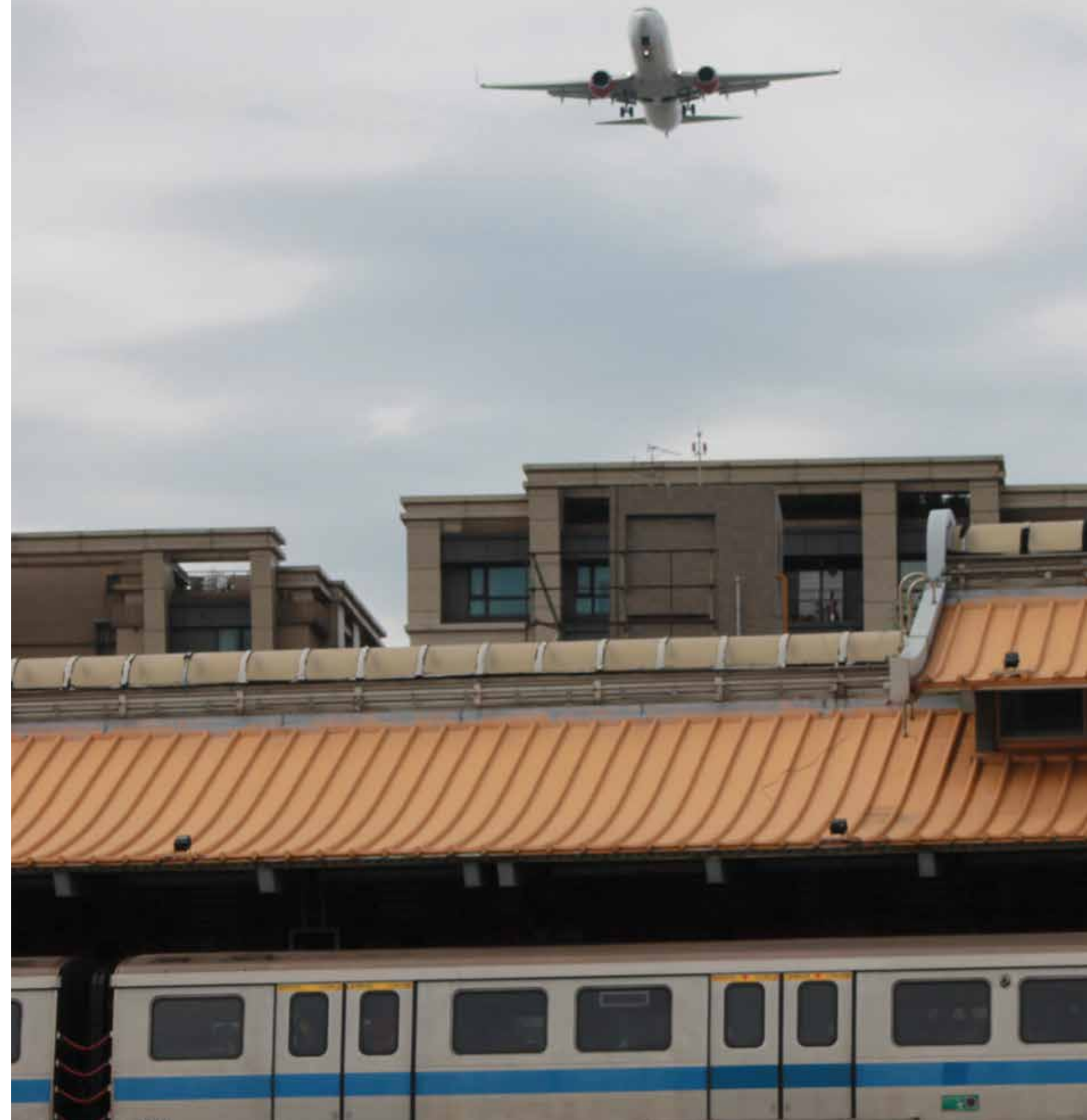
Artist Biography

Strobe Driver has been an artistic photographer for many years and exhibits as much as possible. He specialises in abstract travel, distance and of the way in which a feeling of not being 'here nor there' is introduced into the realm of distance. His photographs tend to deal with the way in which people travel; and the sometime loneliness that travel can bring, and the waiting that is involved. He also explores what objects are made of – or the things in which we travel – in his photographs.

POLICE LANE

image: *Travel in Aluminium Tube*, 2018

This project has been generously supported by City of Ballarat





Flossie Peitsch VICTORIA

MISSING BEING TOO

Artist Statement

Mixed in this barrage of seemingly meaningless letters are key words. For those without patience to find them, the hidden words are: BELONG, BE LONE, BE GONE, and MISSING BEING. The word search is akin to the journey of finding one's personal meaning behind the secreted words. People make choices to belong by conforming. They risk being alone - soon gone or may as well be gone. Faceless. Placeless. Spaceless. This loss occurs one decision at a time; like these words 'belong, be lone, be gone' change one letter at a time.

Artist Biography

Flossie Peitsch, a Creative PhD from Victoria University, is an acclaimed, internationally exhibiting sculptor, multimedia, performance, and installation artist based in Melbourne, but currently arting in Torres Strait. An interdisciplinary artist, academic and art educator, Peitsch is a 'visual art' theologian with interests in contemporary spirituality and community. Peitsch's art follows the personal yet collective journey of being an immigrant finding place and space in Australia. SPLACE is the new term she coined to denote the creative context of the artistic self, wherein one constructs meaning. Peitsch is grounded in the everyday by 244 concurrent years of mothering six children.

STURT STREET

image: *Panels and Artist for MISSING BEING TOO*
2018

This project has been generously supported by
Revolution Print

Mark Cuthbertson VICTORIA

What's that Skip

Artist Statement

Title of work – What's that Skip – "there's trouble, trouble on the – "tchk tchk tchk" Drawing on the classic Australian TV series & the current global immigration debate, the work seeks to question, who we are as a nation & how we perceive ourselves as a community. The work is framed by a white colonial past & current political positions to immigration & border security. The work consists of two naive kangaroo forms, resembling a couple of oversized kids toys, constructed from cast concrete & steel.

Artist Biography

Mark Cuthbertson is an Australian born artist whose current practice is predominantly in sculpture, visual arts, and set design. His work explore's metaphors of colonisation and domestication within a broad national context. His artwork is a playful commentary on society turning the monotonous into something far more interesting and challenging. He creates using simplistic and common aspects & materials of the everyday, deconstructing an idea to its simplest elements and redefining and repurposing its approach & application. His current large sculptures have focused on concrete as a key design material in the application & execution of the work

STURT STREET

image: *What's that Skip*, 2018

This project has been generously supported by
Baillieu Myer





Richard Goodwin NEW SOUTH WALES

Artist Statement

To compose a transient public art installation which engages in a playful three-dimensional dialogue with an existing and permanent public artwork of the 19th century.

Artist Biography

Richard Goodwin has been in practice for forty-two years as an internationally exhibiting artist and architect. His work ranges from gallery exhibitions to “parasitic” architecture, public artworks, urban infrastructure design and university research through “The Porosity Studio”.

STURT STREET

image: *EXOSKELETON MONUMENT TO 20TH CENTURY PROSTHETICS*, 2018

This project has been generously supported by
Mulcahy & Co



Tinky VICTORIA

Artist Statement

An artist-in-residence at The Blender Studios in Melbourne, street artist – Tinky - works with miniature figurines and found objects, typically making use of gritty street landscapes where laneway fixtures, or missing bricks, become home to humorous dioramas. Miniature construction workers might gather to fix a broken egg shell; or a discarded fish-shaped soy-sauce container might become “the big catch” for a miniature fishing scene. Tinky’s unique worlds of miniature proportions each have a comedic undertone, with a relevant pun to give each scene humorous context. Tinky’s street installations exist simply to amuse and provide joyous moments to those that come across them.

STURT STREET

image: *Jack was tired of walking on eggshells around his mate*, 2018

This project has been generously supported by
Vanessa & Peter Beetham



Great Australian Landscape ST ANDREWS

More than any part of BOAA, the Great Australian Landscape project celebrates the diversity of this geographically vast land. Nine artists from each state and territory have been invited to create an eight-meter artwork, which captures the essence of the landscape of their chosen state. The exhibition is presented within the St Andrews Church at a point in time where it is moving from a place of worship to a commercial development. This project gives us one more chance to worship however this time worshipping the Australian Landscape. Ballarat composer Christine Tammer has created a soundtrack to this exhibition which, which transports the viewer to distance lands, evoking emotion and for some powerful memories.

Amy Joy Watson SOUTH AUSTRALIA

Amy's sparkling needlepoint works could speak of imagined utopic landscapes. The stitched surface has a geometric quality, referencing her sculptural practice, with spatial plans and strata described by directional lines of thread. During a trip to Arkaroola Amy was struck by the ancientness of this landscape that holds the earliest examples of life on earth; a landscape that's familiar but otherworldly. In response, Amy lovingly and laboriously made 'Arkaroola' - a nod to millions of years of evolution. The work shimmers reacting to light while the image and colours change as you move around them reflecting our experience of nature.

Andrew McIlroy NEW SOUTH WALES

For centuries wind-tossed ships approaching the rugged New South Wales' coast have struggled against the turbulent, unforgiving seas beneath them.

For their sailors, convict passengers and hopeful emigres there was no staying still unless anchored in place. In that state they would have prayed to Poseidon himself if they thought it would do any good. There was no mercy in the waves, only wrath and tempest. The coming morning would see them bobbing on placid waters within sheltered coves or else drowned in the sea's silent depths.

Josh Muir BALLARAT

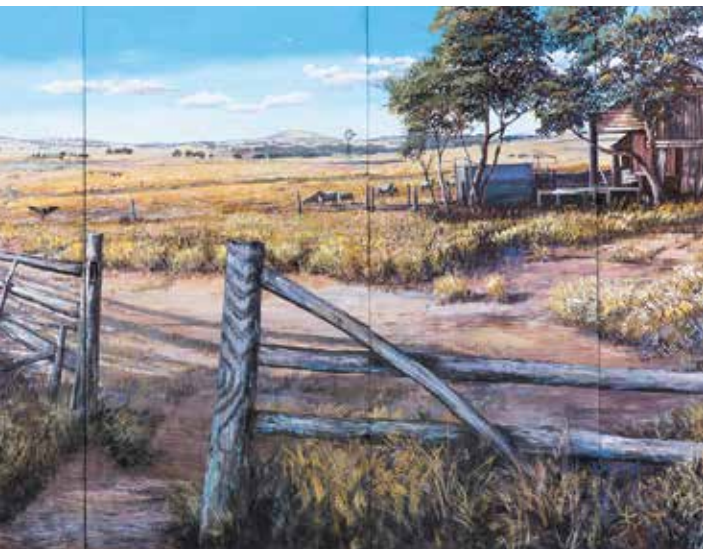
Ballarat landscape is seen here bold vibrant and full of colour always acknowledging the traditional custodians of the land with the aboriginal flag at the core of the work.

I am a proud Yorta Yorta, Gunditjmara Barkinji young man born and raised in Ballarat. Throughout the duration of my artistic practice, I have been commissioned by White Night, Lorne Sculpture Biennale and Melbourne Festival, I have won numerous awards and been collected by NGA, NGV, MAGNT and private collectors.

This project has been generously supported by City of Ballarat

Great Australian Landscape ST ANDREWS



**Margaret Hadfield** AUSTRALIAN CAPITAL TERRITORY

Knowledge is enlightening but can also be depressing, particularly when you find life isn't as idealic as it appears. I miss my naive younger self, when "Old Macdonald had a farm"! It was a uncomplicated and resourceful life of clearing, growing and selling. Now I see erosion, lost endangered species and of course the issue of indigenous people and the massacres.

This mural hints at things that perhaps we never really thought about like dead Wedge-Tail Eagle strung up like some warning or proud thing to save the lambs.

Painted on recycled doors-good for the environment and symbolic as well.

**Naomi White** QUEENSLAND

My visual language is both painterly and generous. Capturing the fleeting quality of light and shade with delicate brush strokes, my attention to detail signals a personal experience of nature. Rather than focusing on grand narratives, my works have an ability to find beauty within the small details of our surrounding landscape. I love working with light and the way it changes a vista throughout the day. The different shadows and patterns it makes and the way it can completely change colours from one moment to another depending on the time of day and even the season.

**Peggy Griffiths** WESTERN AUSTRALIA

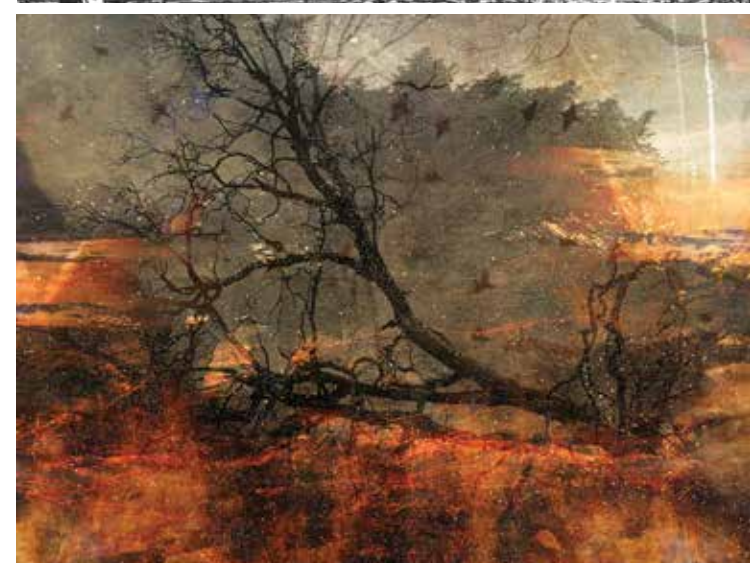
Residing on her traditional Country, Griffiths daily awakens to a magnificent landscape. Through her art, she responds to this environment and her place within it; its subtle transitions and spiritual connections. Her elegant yet powerful imagery documents the custodianship handed to her by her mother and grandfather. "I paint to carry on culture and pass it on ... I paint my Ngarang Dreaming, then Jalin and to Dambarall. I paint Binjin and Wirrlebng, all the Country to Newry, the Keep River and Bucket Springs. The old people used to paint their Country on caves, now I'm doing it on paper."

Tim Jones VICTORIA

Wood engraver, printmaker and sculptor Tim Jones was born in North Wales. He completed a Bachelor of Arts at Newcastle-upon-Tyne Polytechnic in 1983. After arriving in Australia in 1984, he completed a post graduate Diploma of Sculpture at the Victorian College of the Arts in 1985. His work has been included in group shows at the National Gallery of Victoria; Mornington Peninsula Regional Gallery and a touring exhibition in the United Kingdom by the British Society of Wood Engravers in 1987. In 2005 a survey exhibition of his work was held at Stonnington Gallery, Deakin University titled 'I've been in love forever 1990 – 2005'. Jones has taught at Australian institutions since 1986, including the Victorian College of the Arts.

**Troy Ruffles** TASMANIA

This work is a photographic response to the Tasmanian Landscape. In the studio, and in the time of its development attention focused on the use, qualities and attributes of light and emotive tone, and how, through finding visual equivalents for often elusive states I could convey harmony and discord, weight and gravity, solace and conflict, and the poetics of human experience of this landscape in visual form. The work sought to balance counter emotive states with those of nature – loss, growth, change – and represent the complexities of internal and external states of being where mind and nature coalesce.

**Winsome Jobling** NORTHERN TERRITORY

The sky is the thing in the NT; horizon to horizon, day and night, this hemisphere of heaven and open space defines a Territorian. We are hopeless with cardinal points as there are few permanent high reference points.

Many a Territorian is claustrophobic when their view of the sky is limited. The Territory's vast skies ground us and connect us to the natural world. Of many NT sky moments including seeing the Halley Bop meteor from a beach in Arnhem Land, watching the build-up of towering cumulonimbus storm cells in the wet to the vast clear blue skies of the dry.



Danish Quapoor QUEENSLAND

KINTSUGI

Artist Statement

Danish Quapoor's fifth solo exhibition examines literally and metaphorically the golden repair of broken items. The Japanese ceramic process of kintsugi implies that what has been broken can be repaired whilst imbuing a complete history (including cracks and renewed strength) into the aesthetic, physicality and understanding of an object or person. This exhibition is therefore also intended as a cathartic process for the artist. Quapoor's works examine, re-contextualise and resolve adversities from his personal history. The individual and collective narratives include ongoing explorations of relationships, solitude, corporeality, morality, sexuality and religion.

Artist Biography

Danish Quapoor crafts stylised illustrations and paper collages into intricate, humorous vignettes. The works often reflect personal and observed experiences and are informed further by collaborations, op-shopping and pop culture. Quapoor frequently exhibits in Queensland and interstate and has works held in both private and public collections. He creates illustrations for African Children's Stories (Dúcere Foundation) and has achieved a Master of Arts & Cultural Management (University of Melbourne), a Bachelor of Creative Arts, Honours and a Bachelor of Visual Arts (both University of Southern Queensland).

BALLARAT WELCOME CENTRE

image: *crying together about being alone and vice versa (detail)*, 2018



Deanne Gilson BALLARAT

Murrup Laarr (Ancestral Stones)

Artist Statement

Before white man came to Ballarat my ancestors used stones to mark places of ceremony and important business. The stones are the holders of memory and knowledge, Country and Spirit. They mark the cosmos and seasons. They follow the sun, making then Summer and Winter Solstice, important dates in our calendar and tell the history of our past, present and future. The stones are alive and still present. I have used the basalt stones of my Country to tell our story, Wathaurung stories of Dreaming, memory, men and women's

Artist Biography

A proud Wathaurung woman and award winning visual artist. Currently undertaking a PhD looking at the objectification of Aboriginal women by the male colonial gaze and how this has affected Aboriginal women and what was known as traditional women's business. Recent artworks look at the colonial disruption of loss of family, culture, language and traditional women's practices and how this continues to impact Aboriginal women today. Creating contemporary art that assists in healing, disrupting and challenging the gaze, through a reflective process. Highlighting and bring traditional marks alongside contemporary ones, women's business and linking this to the practice of ceremony.

BALLARAT WELCOME CENTRE

image: Dirda Murrup (*Dead Spirit - Hybrid Women's Stones*) 2018

This project has been generously supported by City of Ballarat



Jenny Crompton VICTORIA

Phototaxis

Artist Statement

Enamoured to light stimulus, positively phototactic organisms, detect light with their photoreceptor cells, and convert it into electrical signals that travel down their neural projection controlling all movement, with a religious zeal, unable to break away, unable to see anything else.

Our artificial lights, more all the time, are altering Biographylogical behaviour, evolving and changing organisms phototactic behaviour across the world.

Artist Biography

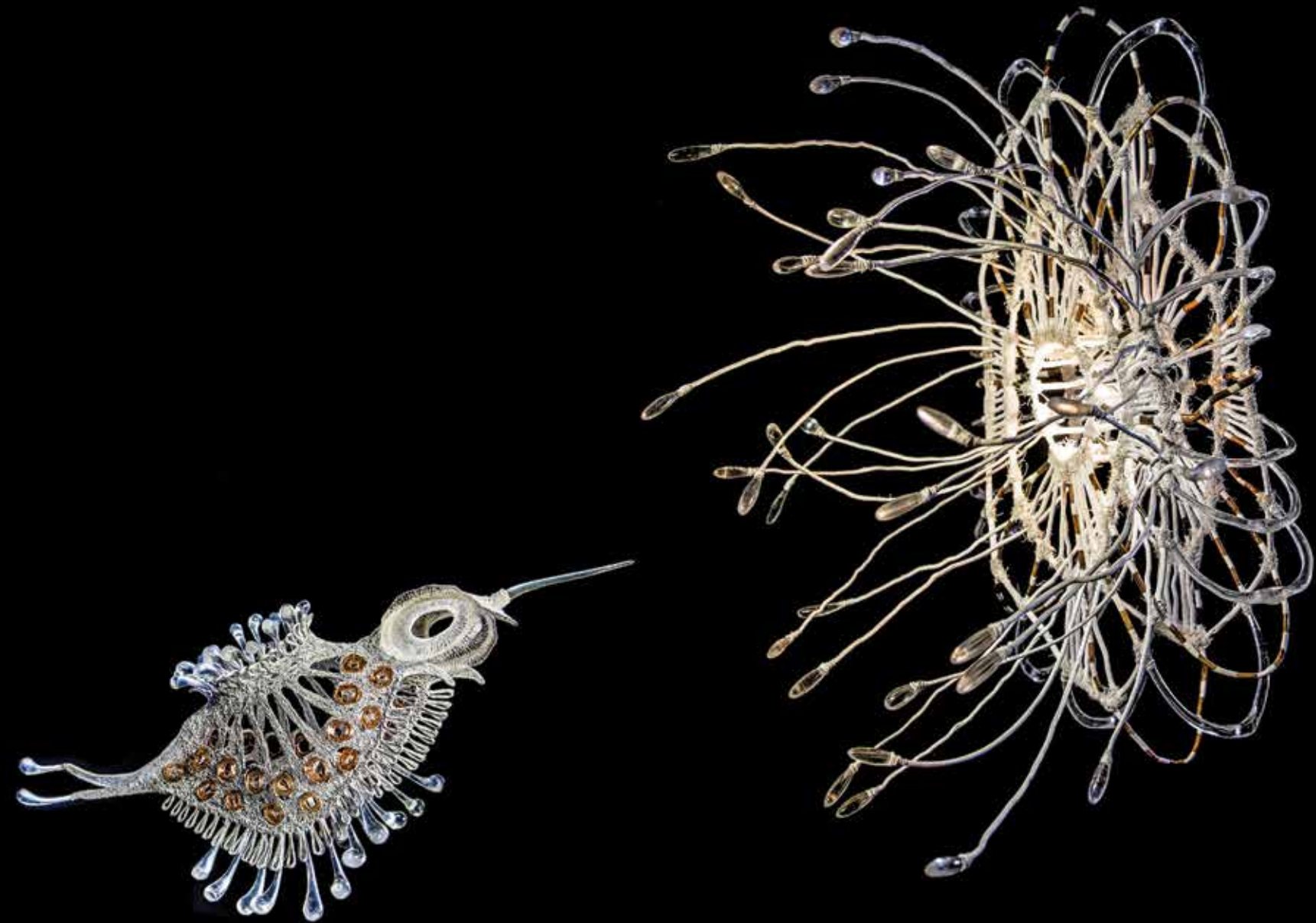
Jenny's art practice focuses on themes that explore the environment. Part of her process is walking the land and respectfully gathering natural materials, which allows her to connect, listen and interpret an essence of the landscape through the making of sculpture and paintings.

Jenny won the 2016 Lorne Sculpture Biennale, Sculpture Trail Award and Peoples Choice Award.

BALLARAT WELCOME CENTRE

image: *Phototaxis (detail)* 2018

This project has been generously supported by
Jane Smith & Lisa Anderson



Louise Paramor VICTORIA

Divine Assembly

Artist Statement

The process of making my assemblages begins with the gathering of a large quantity of plastic objects that are often drawn from the industrial world. I am attracted to bright colours and formal shapes. Once I have a good selection I begin the process of trial and error, arranging the parts to create sculptures. I am directed by the objects themselves, sometimes the result is anthropomorphic, other times more abstract. I tend to produce series, resulting in a dynamic where individual sculptures relate to one another. Divine Assembly is a series of seven sculptures specifically made for BOAA.

Artist Biography

Louise Paramor graduated from the Western Australian Institute of Technology with a Bachelor of Fine Arts in Painting (1985) and completed a Postgraduate Diploma in Sculpture at the Victorian College of the Arts (1988). She is well known for her large-scale public art commissions, such as Panorama Station, Peninsula Link Freeway, Melbourne (2012). In 2017, the NGV invited the artist to take over a dedicated space of The Ian Potter Centre: NGV Australia with a specially commissioned installation involving new 'honey-comb' paper sculptures that referenced her earlier artistic practice, in conjunction with a survey of her recent colourful plastic assemblages.

BALLARAT WELCOME CENTRE

image: *Work in Progress* 2018
Courtesy Karen Woodbury Fine Art

This project has been generously supported by Andrew and Jill Oliver



Matjangka (Nyukana) Norris SOUTH AUSTRALIA

Artist Biography

Mrs Norris, as she is affectionately known, is a full time artist and creating is second nature. Her innate sense of creativity encompasses all mediums with the unique quality of a genuine artist.

Matjangka was born at Victory Downs Station, just on the Northern Territory border, north of Fregon. She moved to Ernabella with her family when she was a tjitji pulka (big girl) and went to the mission school. Matjangka and her family moved to Fregon where she finished her schooling.

Matjangka Norris is from Watinuma on the Anangu Pitjantjatjara/ Yankunytjatjara Lands, 350km SE of ULURU. She works in both the artforms of painting and batik, examples of which can be found in the National Gallery of Victoria, South Australian Museum and Flinders University Collections. Matjangka is an energetic, prolific and versatile artist.

Her work features a range of subjects including the constellations, traditional country, bushfoods and mamu. Her versatility is evident in the range of styles she uses from her abstract seed paintings to those that show her creative and humorous personality and feature quirky imagery such as Mamu (spirit monsters). She is famous for dancing this inma which is humorous but also scares the children.

BALLARAT WELCOME CENTRE

This project has been generously supported by Visit Ballarat



Micheila Petersfield TASMANIA

The Silver Screen

Artist Statement

The Silver Screen explores female narratives and voyeurism represented in film through a series of cinematic self-portraits. By reconstructing visual representations of peeping, body cropping and other forms of 'looking' that appear within cinema, I have exploited these elements of the gaze and exposed the female figure in false states of privacy. I have reconstructed feminine narratives through my own lens, from an isolated perspective in rural Tasmania, where the fantasy of femininity exists in solitude. By visually referencing the language of cinema and of past eras, these narratives create a feeling of nostalgia and familiarity.

Artist Biography

Micheila Petersfield is an emerging photographic artist from Hobart, Tasmania. She graduated with an Honours Degree in Fine Arts from the University of Tasmania in 2017. Her practice is based in creating transformative self-portraits that focus on destabilising photographic ideals of female representation through methods of reconstruction, performance and artifice. These images create a friction between femininity and menace where girlishness is seen as a facade to conceal something more unsettling. Her work frequently draws upon the visual language of fashion photography and cinema to explore and disrupt ideal feminine fantasies. Micheila is represented by Despard Gallery in Hobart.

BALLARAT WELCOME CENTRE

image: *Bang Bang* 2018

This project has been generously supported by Dalwhinnie Wines



Nicci Haynes AUSTRALIAN CAPITAL TERRITORY

Peephole Cinema

Artist Statement

The peephole cinema screens playful animations with elements of absurdist theatre. Its characters perform miniature vaudeville-style sketches with linguistic themes depicting confusion, inarticulacy and miscommunication. There is an inner part of everyone that seems to struggle to find a means of expression. I think of this as a sort of inarticulate zone for which neither pictures nor words operate adequately and the miniature peephole performances dramatise the limitation of language and my own difficulty in expressing first-hand experiences of the world. The thing I most wish to communicate is my own messy attempts to communicate.

Artist Biography

Nicci Haynes's prints, drawings, awkward little videos and mad-scientist constructions are vehicles through which she explores communication difficulties. Although she is recognised for performance drawing, she says, 'that label doesn't really describe what I do: my performances are mostly restricted to my studio and even there the thought of being seen through the window is embarrassing. Rather, performance documentation becomes raw material to manipulate.' Haynes's work has received significant prizes and is held in many collections including National Gallery of Australia. She works at the ANU School of Art and Design in Canberra.

BALLARAT WELCOME CENTRE

image: The cast from the animation 'Word play', 2018

Photograph by Andrew Sikorski



Suze van der Beek TASMANIA

Blue Room

Artist Statement

This series resulted from a residency at Narawntapu National Park (assisted through Arts Tasmania by the Minister for the Arts). During the residency, I worked with the outlook towards the open expanse of Bass Strait, purposefully pushing my already reductive photographic method to its limits; emptying out the images so that they are composed almost entirely of colour, light and space. My purpose in accentuating spatial relations internal to the artwork is to enable this dynamic to activate the encounter between the viewer and the work, with the intention of engaging viewers in a complex, subtle and affecting experience.

Artist Biography

Suze van der Beek is a New Zealander (living in Tasmania since 1996), with Dutch and Australian heritage. Based at White Beach, on the Tasman Peninsula for the past 12 years, Suze has a BFA and more recently, MFA from the School of Creative Arts, UTAS. It was during the MFA journey that Suze developed and refined her approach to creative practice. Suze is currently working towards a collaborative project involving visual and sound artists. Suze is represented by Trudi Curtis, Colville Gallery, Hobart, and her works are held in numerous private collections in Australia.

BALLARAT WELCOME CENTRE

image: 6:39 am 10 April, 2018

This project has been generously supported by The Myer Foundation



Winsome Jobling NORTHERN TERRITORY

Chatter

Artist Statement

All around us invisible matter forms the visible. Whirling and colliding atoms are the building blocks of everything. I often think of the spaces between things; the humming transfer of invisible matter; energy released by plants, the unseen net of communication like the chatter of text messages! All carried on currents of energy into larger interconnected systems that circle the globe; interacting, chatting, messaging....passing around and through us. My work is both collaboration with the natural world and haptic response to our impact on it. My ideas, imagery and materials search for the internal energy and rhythms of the Top End landscape.

Artist Biography

Darwin artist Winsome Jobling was born in Oberon, NSW. In 1982 she moved to the N.T. and began teaching at Belyuen Aboriginal community near Darwin. This was a life changing event; it marks the beginning of a lifetime of exploration combining elements of cultural awareness, history, natural science, observation, philosophy, skill and creativity. Jobling has experimented with around 60 local plant varieties both native and exotic. She has developed unique systems of papermaking and ranks highly amongst artisan paper-makers worldwide. Jobling has exhibited nationally and internationally since 1981 and continues to show annually at Nomad Art in Darwin (since 2010).

BALLARAT WELCOME CENTRE

image: *Chatter 22 (detail)* 2018

Proudly sponsored by the Northern Territory Government Photograph Fiona Morrison Nomad Gallery Darwin

This project has been generously supported by Ballarat Real Estate



Akiko Nagio VICTORIA

Weight / 重

Artist Statement

When I think something is beautiful, there also must be some aspect of it that horrifies me. What is beautiful is always paired with what is unsightly, and they form a duality that is very fascinating. Butterflies are beautiful, but what you feel turns to fear once you see their gaudy patterns and scales. I've been deathly afraid of butterflies for a long time, but even still I can't take my eyes off of them. As someone who is unavoidably aware of how much butterfly patterns frighten me, I have become very keen in noticing the patterns around me.

Artist Biography

Akiko studied Japanese Lacquer and has learned a variety of traditional skills. After that she made jewelry with Japanese Lacquer in Japan for 5 years. She loves Japanese culture and in the course of learning Japanese Lacquer, she has developed a traditional style and has learned to apply a range of different techniques. Currently she is experimenting with more primitive expressions with paper work.

GEORGE FARMER BUILDING

image: 8/2018



Abdul Abdullah WESTERN AUSTRALIA

Wedding

Artist Statement

Taking the ritual of a wedding that is broadly understood across cultures, I have subverted traditional imagery with atypical lighting and the use of balaclavas on my subjects. The specific lighting techniques used to illuminate these wedding stages emulates styles and combinations used in science fiction and horror films, and music videos. The balaclavas on the subjects speak to the projection of criminality on innocent bodies. By combining these elements the intention of the work is to critically examine how the reality of the actions and beliefs of an individual is often irrelevant to how they are perceived.

Artist Biography

Abdul Abdullah (b. 1986) is an artist from Perth, currently based in Sydney, who works across painting, photography, video, installation and performance. As a self described 'outsider amongst outsiders', his practice is primarily concerned with the experience of the 'other' in society. Abdullah's projects have engaged with different marginalised minority groups and he is particularly interested in the experience of young Muslims in the contemporary multicultural Australian context. Through these processes and explorations Abdullah extrapolates this outlook to an examination of universal aspects of human nature.

GEORGE FARMER BUILDING

image: *Delegated risk management*, 2018



Abdul-Rahman Abdullah WESTERN AUSTRALIA

Brothers

Artist Statement

Brothers Abdul-Rahman Abdullah and Abdul Abdullah are bonded through family, art and a shared history of amateur boxing in their formative teenage years. Filmed onsite at their sister Rabiah Letizia's boxing gym in 2014, 'Brothers' parallels two standard three minute rounds of full contact sparring, reflecting their active relationship and mutual respect as a training ground for their respective practices. The same space, tools and discipline provide uniquely different outcomes, nothing is choreographed. Four times slower than life, the work becomes a hypnotic dance, a repetitive preparation for the arduous, lifelong story that an artist is compelled to tell.

Artist Biography

Abdul-Rahman Abdullah is a West Australian artist whose sculptural practice explores the intersection of politics, cultural identity and the natural world. Since graduating from Curtin University in 2012 he has exhibited at leading cultural institutes including Australian Centre for Contemporary Art, Art Gallery of Western Australia, Art Gallery of South Australia, Perth Institute of Contemporary Arts, Pataka Art+Museum (NZ), Newcastle Art Gallery, West Space and ACE Open. Abdullah's work is held in private, state and corporate collections, he is a current board member of Perth Institute of Contemporary Arts and founding member of eleven collective.

GEORGE FARMER BUILDING

image: *Brothers*, 2018

Created with the assistance of Abdul Abdullah, Peter Cheng, Richard Lewer and the Qantas Foundation Encouragement of Australian Contemporary Art Award. Image courtesy of the artist and Moore Contemporary.

This project has been generously supported by Smart Digital



Anna Glynn NEW SOUTH WALES

Swan Song

Artist Statement

Pilgrimage to Ballarat, childhood memory, little girl in Botanical Gardens admiring flowers, birds, holding my mother's hand, family dating to mid-1800s miners. I happened upon a reference to a swan census... 'Swan Song' chiffon installation; photo-montage exploring relationships between man, nature, human endeavours to transform Australian landscapes through a European aesthetic. White swans/black swans are characters in this tableau. Archival material from Friends of the Botanical Gardens, Art Gallery Ballarat, Gold Museum, Ballarat Libraries. I photographed a panoramic sky in 100kph winds atop Mt Buninyong watertower. 'Swan Saga' wallpaper; material spanning 1883-1961, a rich archive of correspondence and newspaper articles.

Artist Biography

Award winning Australian artist, Anna Glynn draws on a diversified practice that incorporates painting, drawing, film making, moving image, animation, sculpture, installation, photography, writing, music, sound and live performance. Her poetic and evocative artworks reflect a strong and powerful relationship to nature, investigating the ephemeral connection and intersection of land and place, of humans and nature. Her practice includes international interdisciplinary collaborations of art and science exploring landscape and nature to create site-responsive artworks examining the amplified response that a physical engagement with the natural environment has the power to evoke.

GEORGE FARMER BUILDING

image: Swan Song (detail), 2018



Annika Romeyn AUSTRALIAN CAPITAL TERRITORY

Verge

Artist Statement

Verge is an exhibition of new work by Annika Romeyn. Annika's work is inspired by being in the landscape and the experience of wonder and mutability that comes with a close and patient observation of nature. Engaging with sites of erosion and degradation through a tender layering of drawing and printmaking processes, Annika aims to evoke a sense of humility and concern for both the power and the fragility of our natural environment. This exhibition makes particular reference to Annika's encounter with shoreline erosion from her perspective as a kayaker and walker exploring the perimeter of Lake Victoria in Gippsland.

Artist Biography

Annika Romeyn graduated with First Class Honours in Printmedia and Drawing from the Australian National University in 2010 after studying Fine Arts on scholarship at Morgan State University, Baltimore, U.S.A. (2005-2009). Annika is currently based in Canberra and is a studio artist at M16 Artspace. Annika's artistic interests have been nurtured by formative opportunities, including the Embassy of Spain's Torres Travelling Scholarship (2011) and residencies, including the Bathurst Regional Gallery's Hill End Residency (2015). Annika's work is held in numerous collections including ArtsACT, Gippsland Art Gallery and the Print Council of Australia. Annika is represented by Flinders Lane Gallery, Melbourne.

GEORGE FARMER BUILDING

image: *Verge 1*, 2018



Billy Crellin SOUTH AUSTRALIA

RIP OFF!

Artist Statement

RIP OFF! investigates the subject of the copy. Therein, the copy has a marvellous ability to remix culture, stimulated at stages by emotions both introverted and empathetic. It is given rise to by a lust for objectification of real things, for ownership or personalisation, production, concreting of something real from an imaginary idea and vice versa, or in contrasting luxurious and everyday. RIP OFF! attempts to disguise the work in a context of high and low brow. Hand-made, found, commercial and scientific glass has been used with mixed media, considering the philosophical and applied history of glass against the subject.

Artist Biography

Billy James Crellin is a designer and conceptual artist living in Adelaide, South Australia. His inception into creative practice began at Sydney College of the Arts under a scope of photo, digital and new medias. Post-graduation (BVA Hons) his work was significantly object focused in research of soniferous and reverberant materials. Thereafter he began using materials to proliferate agendas between industrial and individual frameworks of practice, gaining much experience working across industrial and applied art hubs in middle and northern Europe. Currently, he is an Associate at the contemporary craft and design institute JamFactory.

GEORGE FARMER BUILDING

image: *Inflatable Marble*, 2018

This project has been generously supported by Bicknells Accountants



Bruce Armstrong VICTORIA

Artist Statement

In the beginning.....

When i was asked to be a part of this project i was a bit hesitant, as I haven't made very much new studio work recently, my attention has been elsewhere. Then it occurred to me that I've recently entered what is now referred to as "the Third Age" which is a kind of code for turning 60. It has given rise to the feeling that there is more behind me than there is in front. The works I have selected are from anything up to about thirty years ago, so this is a sample randomly chosen of a few favourites which I still own. In a world which seems to favour newness at the expense of almost every other way of seeing things, its been like catching up with old friends, or reading a diary and remembering treasured moments.

I started my life as an artist wanting to be a painter, then I discovered sculpture and made that my main thing. But all the while I've carried a flame for the two dimensional and its potential to quickly release imagery from my mind. For me Art makes life an interesting place to inhabit.

Bruce Armstrong, 2018.

GEORGE FARMER BUILDING



Charlotte Haywood NEW SOUTH WALES

Green Asylum

Artist Statement

Haywood's practices and materials can vary from hybrid architectural forms to the ancient technology of tapestry weaving in a symbolic unweaving and reweaving of interrogated histories and land management practices, gesture as language, synesthesia and evolving multi-narrational video works that seek parity of knowledge systems. In GREEN ASYLUM, Haywood looks at flux. She explores multi-modalities of landscape, culture and narrative. The large-scale architectural tapestry weaving embodies cultural practices and rituals that are symbolic of various forms of "living"; life jackets, hospital blankets, tarps, uniforms, high-vis safety wear, mourning attire, camo, babies' blankets... and Indigenous architecture heritage, steeples, refugee tents and temples.

Artist Biography

Charlotte Haywood lives in Northern NSW on Bundjalung Country. She is an interdisciplinary artist that explores themes and practices from pop to the primordial, threading disparate narratives of time and culture. She seeks nuance, motif and language to decrypt and unfold multi-narratives in an act of decolonising the self. She has worked interdisciplinary and collaboratively in remote Australia, Vanuatu, Thailand and Indonesia, having also completed residencies in India, Peru and Thailand. She has exhibited nationally and internationally and is in the collections of the Museum of Applied Arts and Sciences, Sydney and ARTBANK.

GEORGE FARMER BUILDING

image: *Sharing Action (ii)*, 2018

Armature: Edward Horne Image: Justin Russell

This project has been generously supported by
Billy's Bistro & Gallery Bar.



Donna Marcus QUEENSLAND

Sluice

Artist Statement

Sluice continues my use of discarded kitchenware. The original uses of these found objects are recalled and extended by the process of assemblage as they are combined into the repetitive forms of modernist grids and spheres. The familiarity of these objects invite viewers into a world both remembered and imagined.

Artist Biography

Donna Marcus' sculptural practice has been grounded in an amassed collection of discarded aluminium kitchenware and other domestic and utilitarian objects. Her artistic enquiry draws viewers into private spheres, both remembered and imagined, but also seeks to consider the intersection of individual histories with the global forces of technology, change and the ambitions of Modernism

GEORGE FARMER BUILDING

image: *Landed*, 2018



Gordon Monro VICTORIA

Bubble Chamber

Artist Statement

Considerable attention has been paid to the way that the internet and social media enclose us in our own little bubbles, bubbles that reflect back at us views, opinions and prejudices like our own. The installation “Bubble Chamber” presents a sampling of bubbles.

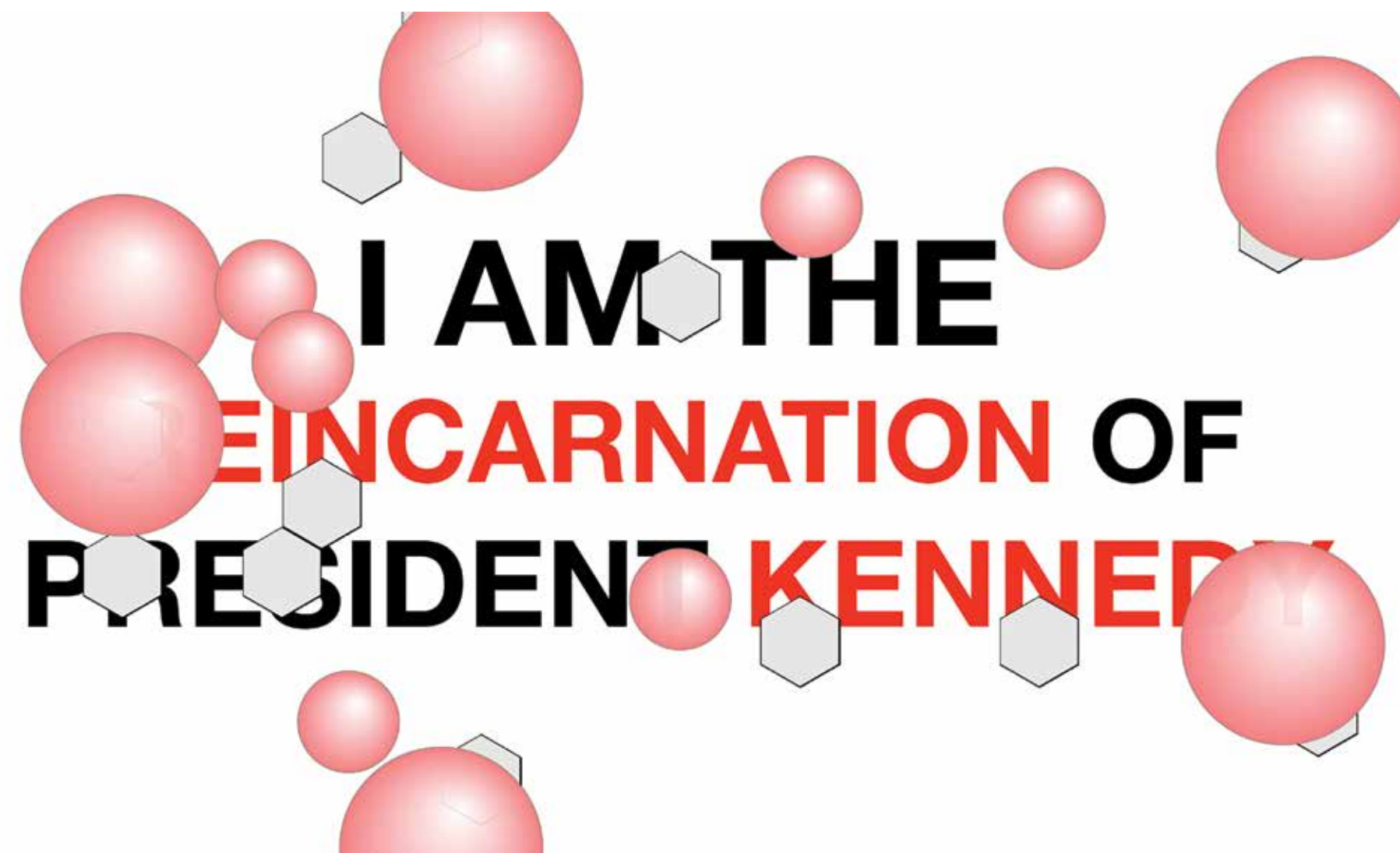
Artist Biography

Gordon Monro is a digital media artist who lives in Ballarat. Gordon has a background in science and mathematics, and much of his work draws inspiration from realms outside the confines of purely human concerns. His primary sources are geometry and pure mathematics, the natural world as seen by modern science, and the new world of artificial intelligence and autonomous computing devices. Gordon also draws on the history of Western abstract art, in particular constructivist art and minimalist art. Gordon’s work includes digital prints, videos and installations and is in large part made with software that he writes himself.

GEORGE FARMER BUILDING

image: *Bubble Chamber*, 2018

This project has been generously supported by City of Ballarat



Hannah Bertram VICTORIA

T/here Now/here

Artist Statement

Witness marks are an intentional, accidental, or naturally occurring groove, smear, stain, abrasion or sign of wear and tear that serves as evidence. In the shallow surfaces of these walls and floor, witness marks provided evidence of a past clinging to the present and generated information for creative responses. Through processes of cleaning, framing, gathering, ordering, repeating and imagining, the site was quietly both temporarily transformed and occasionally untouched. The work gently attends to what were there, calls forth what is now here, presents what could later be t/here and expands into the placeless and timeless site of nowhere.

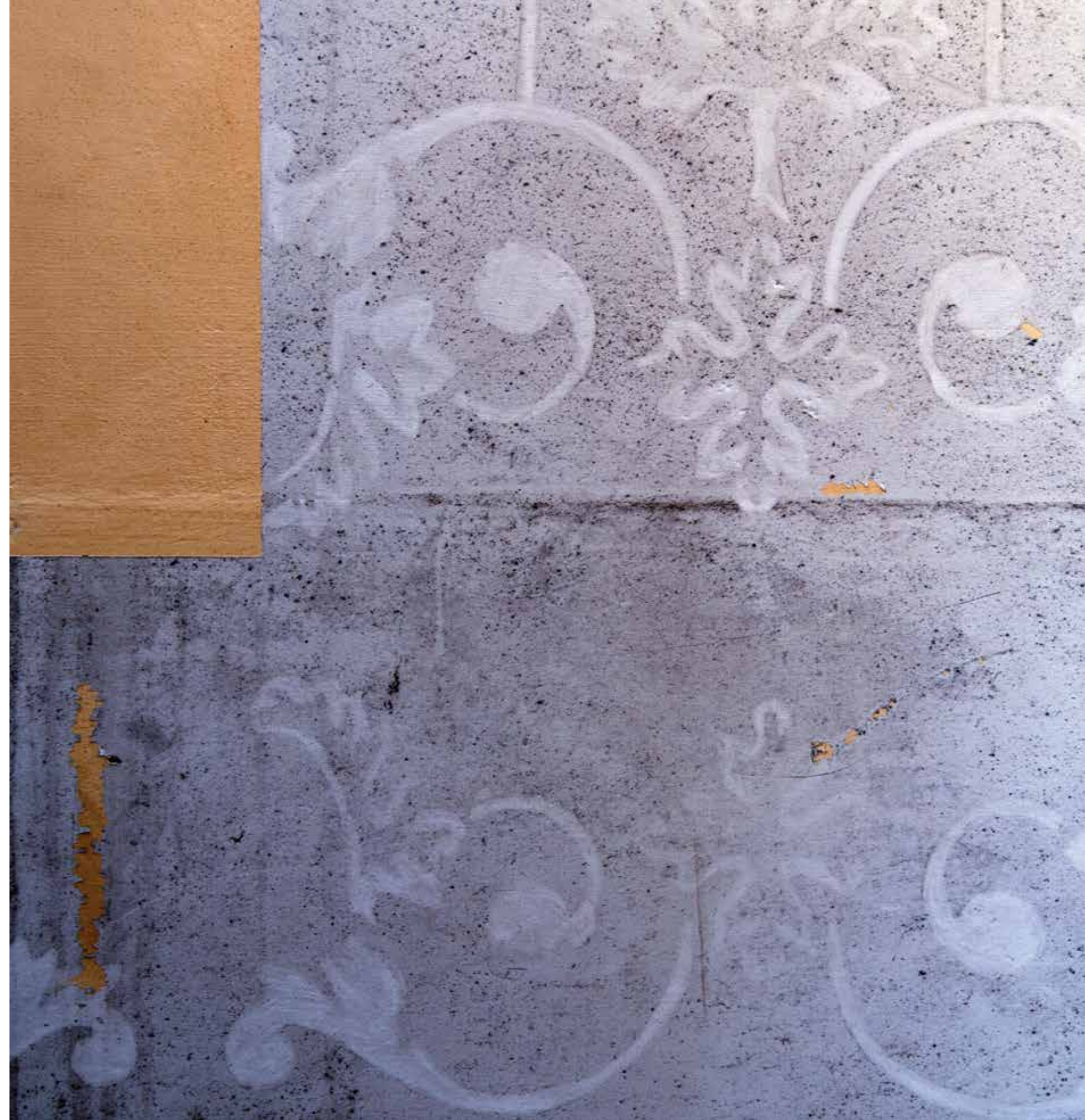
Artist Biography

Hannah Bertram is fascinated with the material and poetic possibilities of dust and the ambiguity of im/permanence. Over 15 years she has held exhibitions throughout Australia as well as Europe, Asia and the USA at commercial, regional and national galleries and museums. Bertram combines her practice with teaching at Deakin University and through international artist-in-residence programs. She has been awarded the Australia Council's Greene St. Studio, New York, 2013, was nominated for Best Emerging Asian Artists: Installation, 2015, held her first solo exhibition at Palais de Tokyo, Paris, 2015, and is currently writing a book on dust and art.

GEORGE FARMER BUILDING

image: *T/here Now/here*, 2018

Installation assistance provided by artists Cristal Johnson and Deakin University students.



Jason Waterhouse VICTORIA

Automotive Geologies

Artist Statement

In Automotive Geologies Jason Waterhouse presents hybridised car forms in the cavernous basement of the George Farmer Building. The installation is accompanied by a soundscape developed in collaboration with composer Jed Palmer.

The gloss black sculptures made from car panels, occupy the space elusively like specters; forms reflecting the environment making reading a slippery affair. Presented as strange otherworldly geologies, the works also carry the style lines unmistakably of the automotive industry.

Automotive Geologies is a hybrid space, unmistakably man made, yet full of yearning to slip back to the earth.

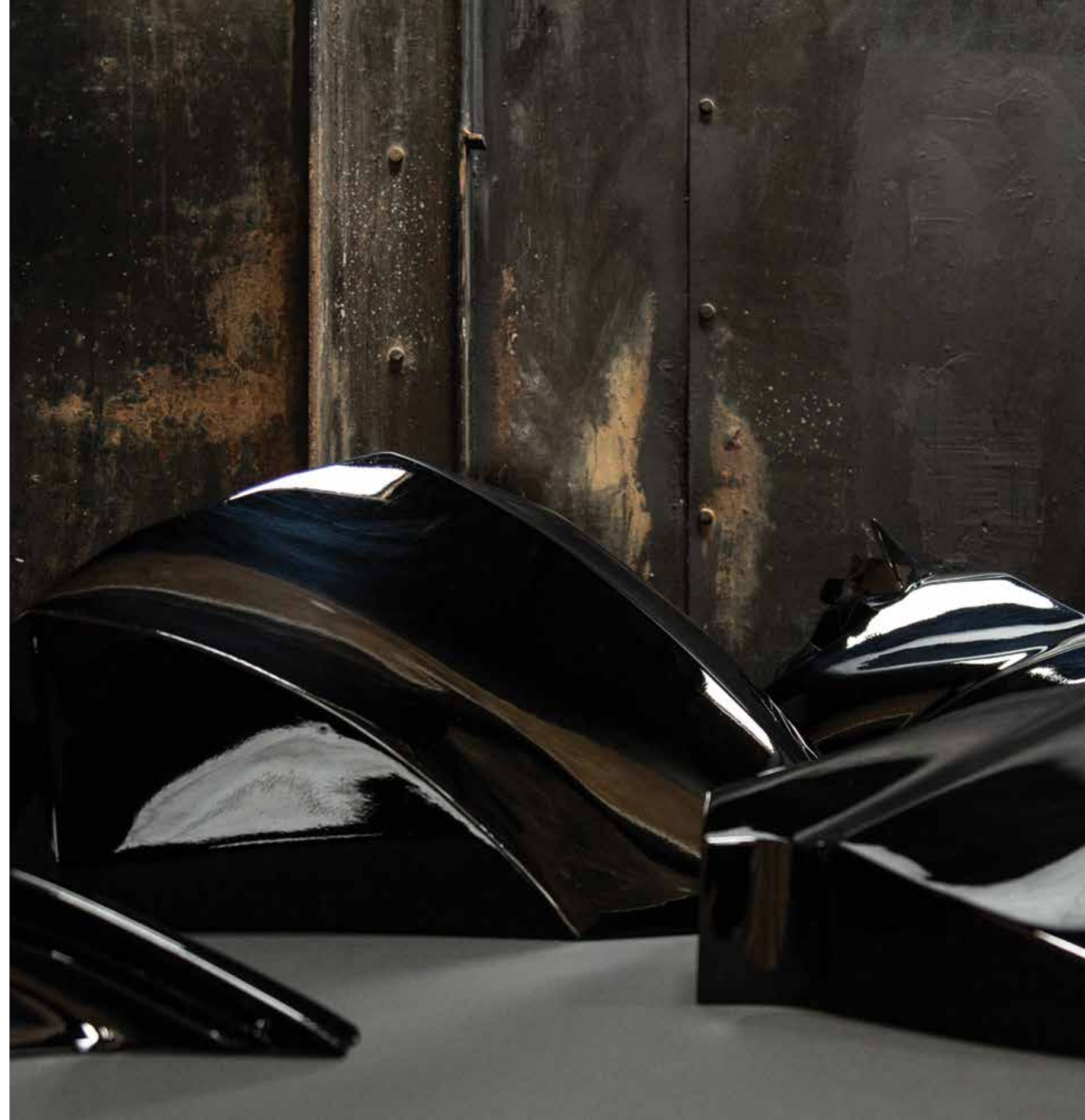
Artist Biography

Jason Waterhouse's sculptural practice is underpinned by ideas of contemporary architecture, urbanisation and how we live with the 'stuff' around us. In Waterhouse's studio, ubiquitous objects such as the body of a car, a gardener's shed, pencils, tools and tree branches undergo series of interventions resulting in a hybridised object that occupies an uncanny space between the past and the present, the natural and the manufactured.

GEORGE FARMER BUILDING

image: *Automotive Geologies (detail)*, 2018

photography by Pia Johnson
Sound Scape by Composer Jed Palmer



Jill Orr VICTORIA

Detritus Springs

Artist Statement

Detritus Springs is a place that sits somewhere between redundant machinery, builder's recycled materials and the stuff of detritus before the hands of change sweep everything away. Detritus Springs is a place, a suburb, a post code, a spring where glimmers of new life appear through cracks in time. This installation will run throughout BOAA with a special live performance on Friday 28th September between 6am and 7pm in the George Farmer building. Jill Orr has produced and performed Detritus Springs in collaboration with photographer Christina Simons, costume construction Alison Kelly and BOAA.

Artist Biography

Orr has delighted, shocked and moved audiences through her performance installations. She has represented Australia in the inaugural Venice Performance Art Week, the Performance Art Biennale, Poland, and the MIP3 Biennale in Sao Paulo and Belo Horizonte, Brazil. Jill is a recent recipient of the Australia Council Fellowship. Focused on issues of the psycho- social and environmental Orr draws on land and identities as they are shaped in, on and with the environment be it country or urban locales. Jill grapples with the balance and discord that exists at the heart of relations between the human spirit, art and nature.

GEORGE FARMER BUILDING

image: *Detritus Springs*, 2018



Kim Percy VICTORIA

Fourteen

Artist Statement

Following on from my 2013 installation *Seven* at Ballarat International Foto Biennale, *Fourteen* explores the developmental journey of my eldest son, Joss. A deeply personal work, this is about presence, love and dreams through my eyes as a mother. Fourteen is a pivotal time between childhood and adulthood, it is an age of growth, identity and hope. I have described the fundamental connection between myself and my son, our changing relationship and a lengthening connection through images of place, being and heart.

Artist Biography

Kim Percy has been practicing artist for over 25 years working mainly with digital image, photography and installation. After completing a Masters in Media Arts, RMIT, she has exhibited extensively with solo shows in New York City, Horsham Regional Gallery, Centre for Contemporary Photography and other prominent galleries. She has been a feature artist at Head On Festival, Ballarat International Foto Biennale, Brunswick Heads Sculpture Walk and finalist in the Bowness Photographic Award and Wyndham Art Award. She lives in Daylesford where she runs a small design agency and teaches photography, design and digital art at Federation University.

GEORGE FARMER BUILDING

image: *Fourteen*, 2018

This project has been generously supported by City of Ballarat



Mark Stoner VICTORIA

From Where We Once Were

Artist Statement

I see and think of 'the flow'; the flow of land, water the form of things. I love to contemplate these things.

Mirei Shigemori is an inspiration and his design philosophy of the Japanese garden is a strong influence.

I love a brick and in quietly stacking and placing the bricks I find a calm space. I have got to know and recognise certain bricks, their colour, their curve.

Concentric form, corbelling, stacking, structure, gravity, interlocking, interdependence.

Onyx - translucent, light and seductive.

Marble - pure and soft.

Granite - immutable and tough.

Bricks - hand made, hand laid.

Artist Biography

Mark Stoner is represented in many major public galleries and private collections including the National Gallery of Victoria and the National Gallery of Australia.

He has also accomplished a number of significant public art commissions, including 'North' on the City of Geelong foreshore, 'The River Runs Through It' at Docklands in Melbourne, 'Ephemeral Lake' at the Royal Botanic Garden, Cranbourne, and 'Watercourse' at Adelaide International Airport.

Stoner has been the recipient of a number of grants that have enabled him to work in various places in Australia and overseas including New York, Carrara in Italy and Barcelona.

GEORGE FARMER BUILDING

image: featuring Naurapu's work, *From Where We Once Were*, 2018



Michelle Dunn BALLARAT

Perspective

Artist Statement

"Perspective" is a reminder to myself. In a world where everyone is shouting from social media about their highs and lows, I feel at times we lack the slow steady pace of consistency. The creation of this work was as much a challenge as I now ask of the viewer in watching. Can you sit, seemingly as though nothing is happening and trust that it is? In creating this work, each of the 5379 drops reminded me that calm does not mean stagnancy as much as turbulence does not mean progress. One drop at a time, the glass fills.

Artist Biography

Michelle Dunn began her creative journey at 18, travelling with a camera in hand. Returning to Australia in 2004 having been hugely influenced by human connection across many different countries and cultures, Michelle began working professionally as a photographer in 2007, adding video to her company in MDP Photography and Video in 2012. Currently, she is working commercially across Australia, specialising in creative, advocacy and education themes. Her personal work is an essential part of her practice and Michelle often uses this to push her creatively and develop ideas further.

GEORGE FARMER BUILDING

image: *Perspective* - video still, 2018

This project has been generously supported by
City of Ballarat



Nawurapu and Djirrirra Wunungmurra NORTHERN TERRITORY

The children of Yanggarriny

Nawurapu Artist Statement

The songs equate the red tinged cloud at sunset with the departing soul of a loved one and the red sails of the Makassan trepangers leaving at the end of the harvest. The reassurance in this metaphor is that the sun will rise, the spirit will return in another body and the trepangers will come back next season. In 2016 Nawurapu took a monochromatic version of these triangular cloud designs (which are shared by all Yirritja clans and relate to the water cycle of souls going from ocean to vapour to cloud to freshwater rain rebirth) and used them to decorate his mokuy (spirit sculpture). He then also used them on larrakitj (memorial poles for the first time). In this body of work Nawurapu went on to paint the clouds in their naturalistic form.

Nawurapu Artist Biography

This artist is the eldest son of 1997 Telstra National Aboriginal and Islander Art Award Overall First Prize winner, the late Yanggarriny Wunungmurra. He has been trained in the school of this old man (who was the first Aboriginal artist to have his copyright recognised in an Australian court) from an early age at first assisting his father and then, as his own spiritual authority increased, in his own right. In 2010 he won the inaugural 'New Media' prize with a set of film illuminated Mokuy carvings at the 27th National Aboriginal and Torres Strait Islander Art Awards. He died before he could see his work in BOAA.

Djirrirra Artist Statement

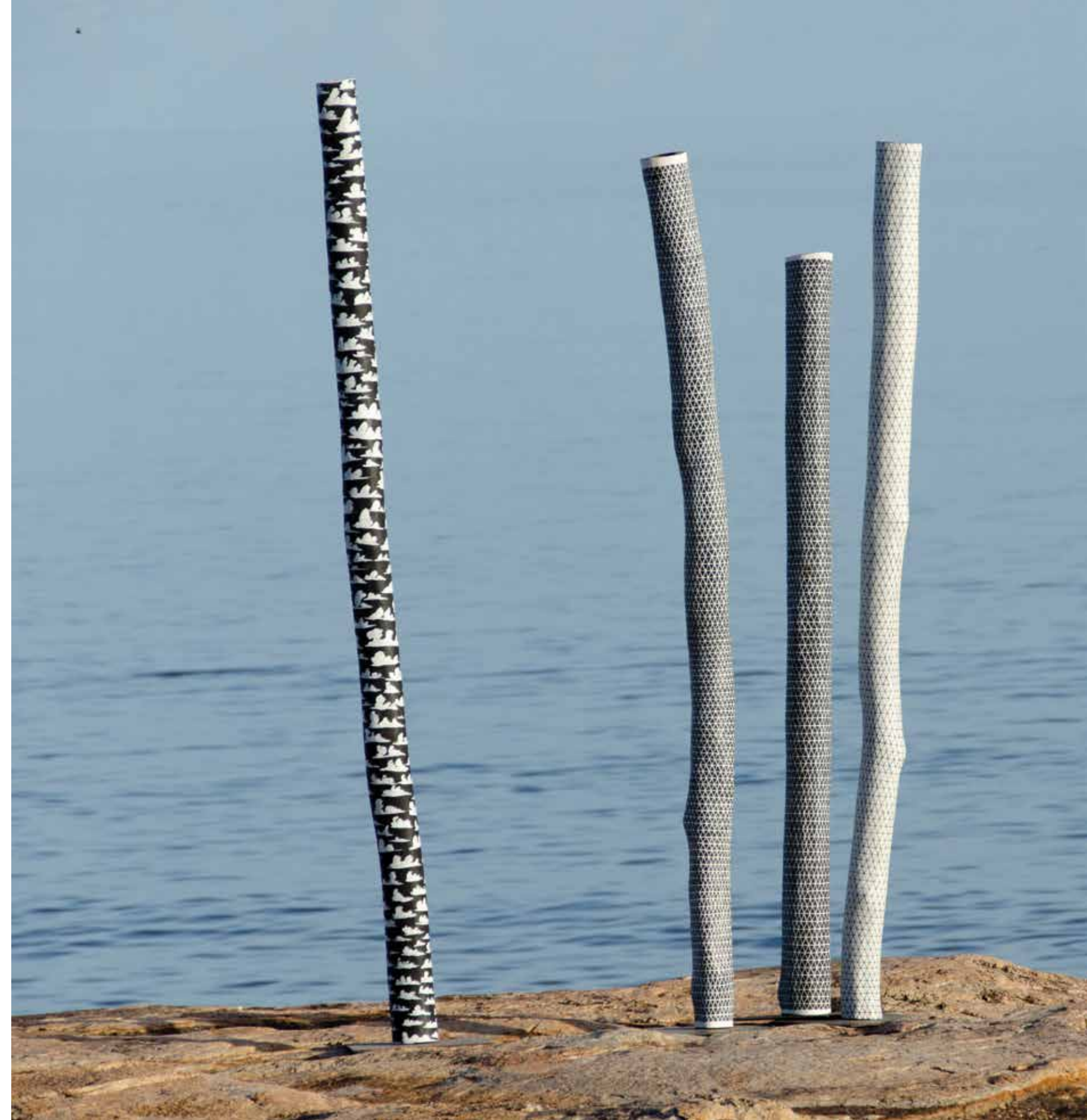
This is a reference to Yirritja renewal ceremony which is by definition a shared communion of Yirritja moiety clans which does not relate to circumcision or mortuary rites. Spirits of deceased people are on a cyclical journey from their point of death to the reservoir of souls particular to their clan identity. Yukuwa is a yam whose annual reappearance is a metaphor for the increase and renewal of the people and their land. Traditionally the invitation to such a ceremony is presented as an object in the form of a yam with strings emanating from it with feathered flowers at the end. This is a suggestion of the kinship lines which tie groups together.

Djirrirra Biography

Djirrirra (also known as Yukuwa) assisted her father, Yanggarriny Wunungmurra (1932-2003), in his Telstra Award winning painting of 1997 and continually up until his death in 2003. She has also assisted her brother Nawurapu Wunungmurra, but now primarily paints her own works. Her rise to a level of notice was cemented when she was announced Winner of the TOGA Northern Territory Contemporary Art Award in 2008. In 2012 she followed her father and brother as a Telstra winner with Best Bark at the 29th NATSIAA with a new theme - Yukuwa. Yukuwa is one of her personal names and has become a distinct theme in her practice

GEORGE FARMER BUILDING

This project has been generously supported by
On Site Laboratory Services.



Ryan F. Kennedy VICTORIA

S A P I E N S (basis & inquiry)

Artist Statement

Action Form Aesthetic - in this industrial allegory combining both myth and meta ; investigating the habituation of our 'Promethean' gifts (knowledge, foresight, and hope).

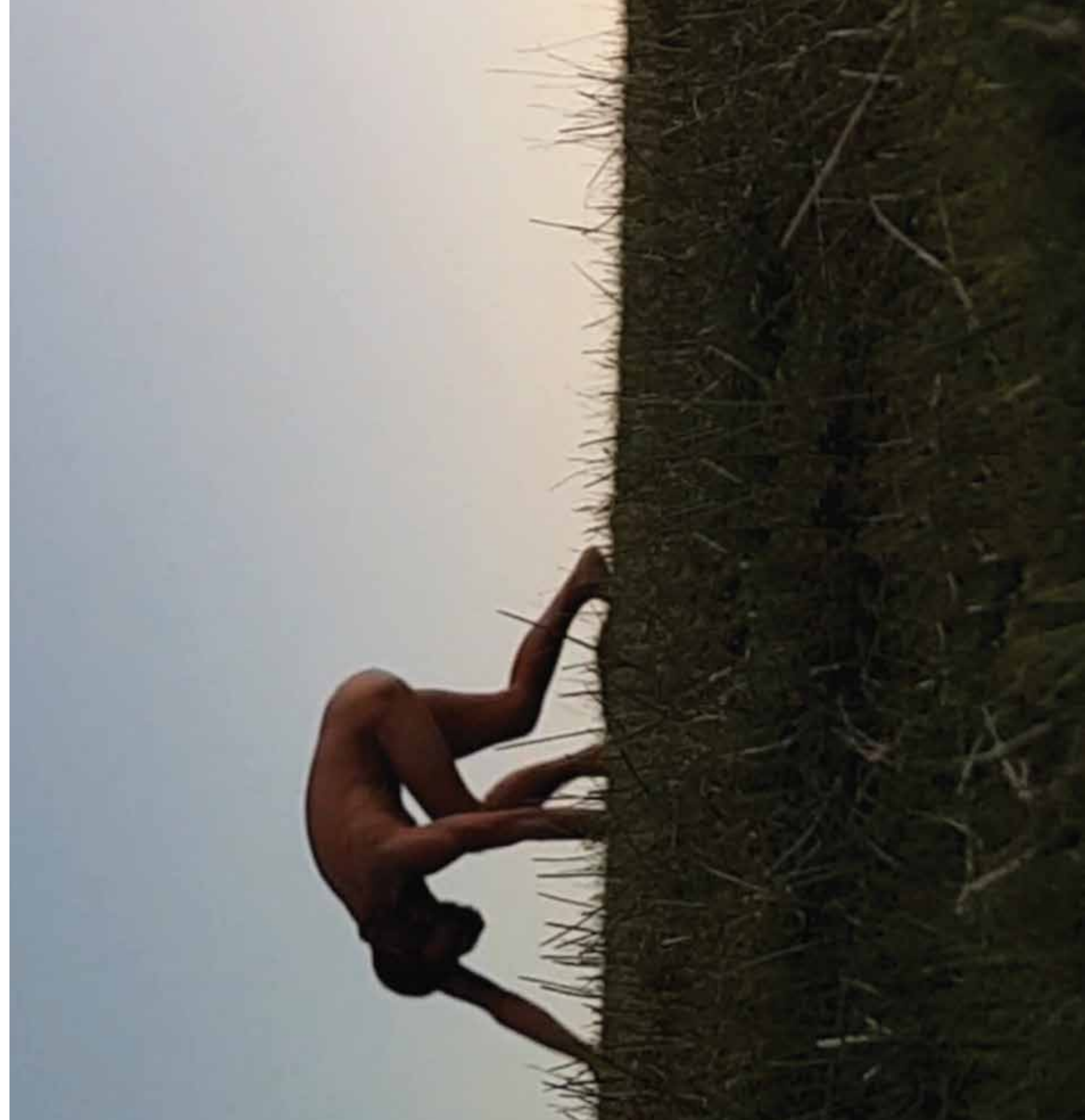
For more information regarding the work please refer to the QR code at your discretion.

Artist Biography

RFK's artworks are a culmination of performance, installation and sculpture; his works occur, grow and interact. RFK sees space / time interlocked as he does art / exhibition. Each work created for a particular setting / tone, making for a practice of exhibition / spontaneity. He is reacting to the conditions of the exhibition, creating new processes & forms with each manifestation. Using post-industrial materials to create actions giving unto other actions, forms, aesthetics; at times RFK's art seems contrary / unrelated though certain they're not.

GEORGE FARMER BUILDING

image: SAPIENS, 2018



Sara Maher & Nigel Farley TASMANIA

Where time folds endlessly

Artist Statement

Visual and sound art converge within the curing rooms of the former 19th century George Farmer and Co. Bacon Factory. In these slowly decaying and forgotten spaces, it is as if some transcendent altercation has occurred, creating passage into a sensory 'terrain vague', an ambiguous zone where past, present and future enfold. Fragile objects and painted thresholds suspend in a layered soundfield, as if swept up through this temporal interstice. Sound and image overlap in ways that border on the subliminal, to register a host of absences.

Artist Biography

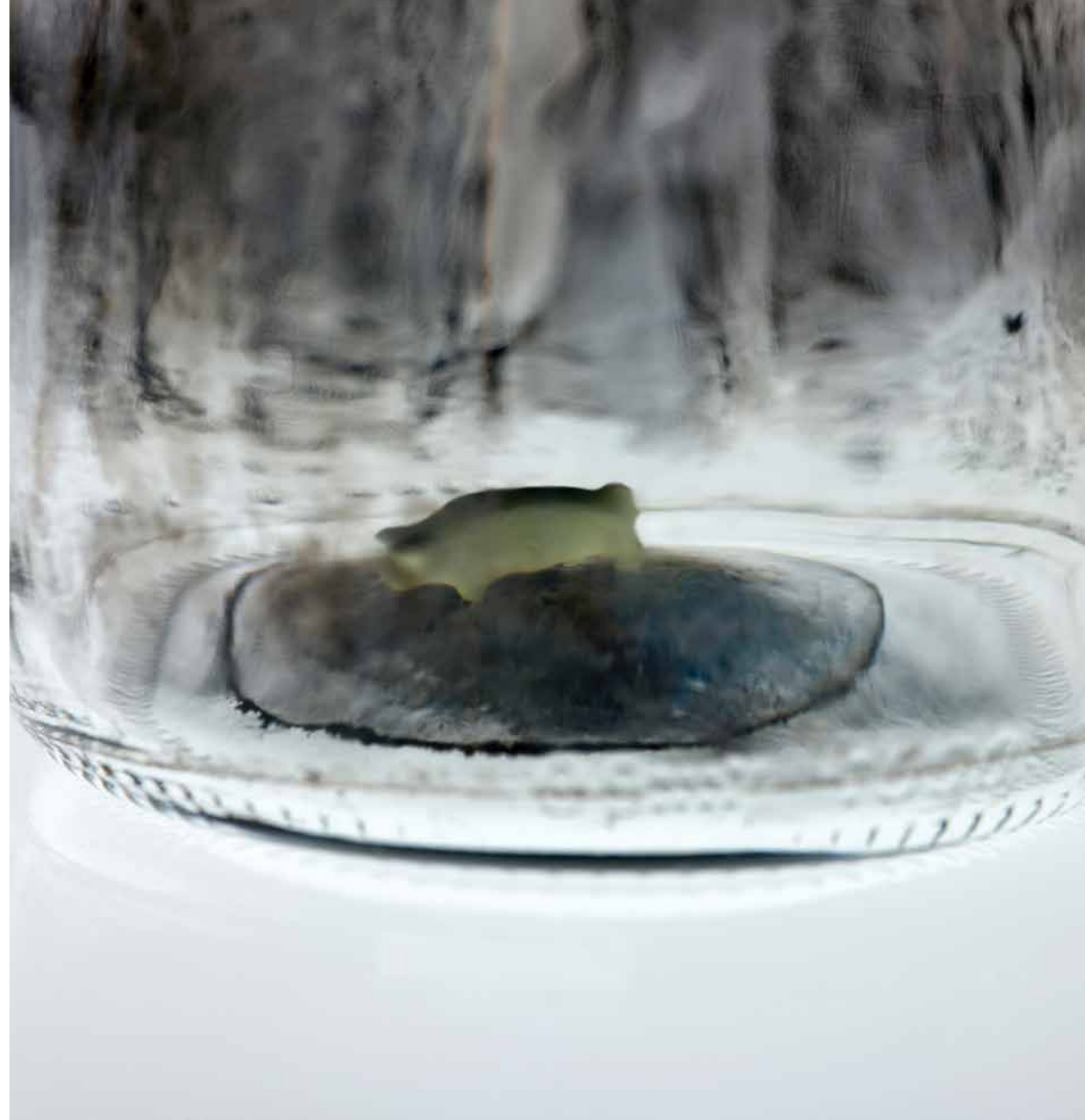
Sara enquires into notions of self in relation to how we occupy and experience space, both physically and psychologically. Her work oscillates between resonances that evoke an expansion of "being" in place and atmospheres of unsettled cultural memory. It is a meditation on materiality and a subtle metaphorical response to place and its energies. Nigel's soundscapes explore listening at the margins of perception, linking identifiable sounds of place with the acousmatic (more intangible dimensions of listening). Compelled by the way sound phenomena evokes a sense of past and present, Nigel considers cultural memory and notions of absence as presence.

GEORGE FARMER BUILDING

image: *work in progress (detail)* 2018

Photograph by Peter Whyte Further supported by Arts Tasmania

This project has been generously supported by
The Myer Foundation



Skunk Control VICTORIA

Fractured Altar

Artist Statement

We have a unique take on visual arts and its communication of ideas. Juxtaposing our interest in, and use of, mechatronics, electronic, optics, sound, lighting and alternative technologies is the inspiration derived from what nature has taken millennia to form, shape and nurture; from the way non-pigmented colour is achieved, to the complexity of intricate landscapes that power ecosystems to those symBiographytic relationship between life and the environment. This union provides for creative discovery and discovery in the creative process which furthers the themes and narratives that underpin our works and encourages truth seeking by those engaging with them.

Artist Biography

Established and operating out of Victoria University, we create engaging and immersive works that provide audiences with a sense of wonder and opportunities to make empowering and purposeful discoveries. Drawing on technology, design and art; our backgrounds in engineering, science and education; and our fondness for all things left of field, our creations are interactive and impactful. As in the case of Alice, we value the opportunity to convince others of as many as six impossible things before breakfast and that there are unexplored and sometimes wondrous worlds under beds, behind wardrobes and between cracks.

GEORGE FARMER BUILDING

image: *Fractured Altar*, 2018
photography by OLP



Tiffany Titshall BALLARAT

Voir

Artist Statement

In Voir fountains burst forth and fecund plants grow out of fire. Lost loved ones visit me in my dreams and ignite ancient lights; a statue gazes lasciviously at a brilliantly polished table. I spend my time between night and day, life and death. My worlds burn brightly, smothered by luscious greenery and bright coloured snails. I am thrilled and horrified; I am spilling desire.

Artist Biography

Tiffany Titshall works in charcoal on paper from her central Victorian studio. From landscapes and follies to darker, more overt images of animals and devils, her work simmers with glimpses of her inner world. She is a symbolist and a romantic. Her interest in seeing through things in our relationships, in our voyeurism, in pleasure, desire, eroticism, ethics and libertinism are both autoBiographygraphical and timeless fascinations.

GEORGE FARMER BUILDING

image: *Meniscus*, 2018

This project has been generously supported by City of Ballarat



Tatjana Este VICTORIA

BLUEMING II

Artist Statement

BLUEMING II is the fourth work of the 'Apple Of Discord' project which investigates the dichotomy between the beautifully packaged narratives and the often unpleasant truth that lies beneath the fabric of our oversaturated, consumerist world. The central motif is the apple, often used in many familiar stories, ancient myths and fairy tales as the symbol of distraction, discord, deceit and temptation. Making use of hundreds of golden, hand-processed apple slices and steel knife blades, the exhibition acts as a reminder, that behind the illuminated gold of greed and the beauty facade of various tableaux, everything comes at a price.

Artist Biography

Tatjana Este is a multi-disciplinary artist working predominantly in installation, drawing and performance. Informed by her personal history, her cultural heritage and engagement with contemporary politics, Este's work explores various dichotomies with a particular interest in the relationship between appearances and the concealed. Symbolic objects, time, line, body and the human psychology are recurring subjects of Este's conceptually based and aesthetically driven work. Based in Melbourne, Tatjana Este was born in former Yugoslavia and completed her MFA (Hons) at Auckland University, New Zealand. Her latest international solo exhibition was presented at The Centre for Visual Arts, Gallery Reflektor, Serbia in 2017.

GEORGE FARMER BUILDING

image: *BLUEMING*, 2016 - 2018

This work was developed in a Creative Spaces managed studio. Creative Spaces is a program of Arts Melbourne at the City of Melbourne | Photography by Robert Este | Special thanks to Dr Anne Stewart

This project has been generously supported by Phillip Streten



Tobias Richardson NORTHERN TERRITORY

Haunted Rooms

Artist Statement

Haunted Rooms Ballarat has many sites that are haunted. Through painting, the built environment is critiqued as a place for the repository of memory. Internal spaces become vessels that manifest haunted phenomena and reveal narratives. A broadening and increase in intensity of these phenomena has occurred as the history of the sites is publicly revealed.

Artist Biography

Tobias started practicing arts in 1987, studying at East Sydney Technical College and exhibiting in artist-run spaces. Later he earned a Bachelor of Visual Arts from San Francisco Art Institute, California. From 1997 Tobias lived in the Northern Territory working as an artist and teaching in remote communities and Darwin. In 2015 he relocated to Castlemaine, Victoria. Tobias has a studio-based practice that is informed by travel. His research on auto/Biographygraphical investigation is expressed through the depiction of built environments. Memory, history and abstraction underlie his subject matter. He has a diverse practice of drawing, painting and sculpture.

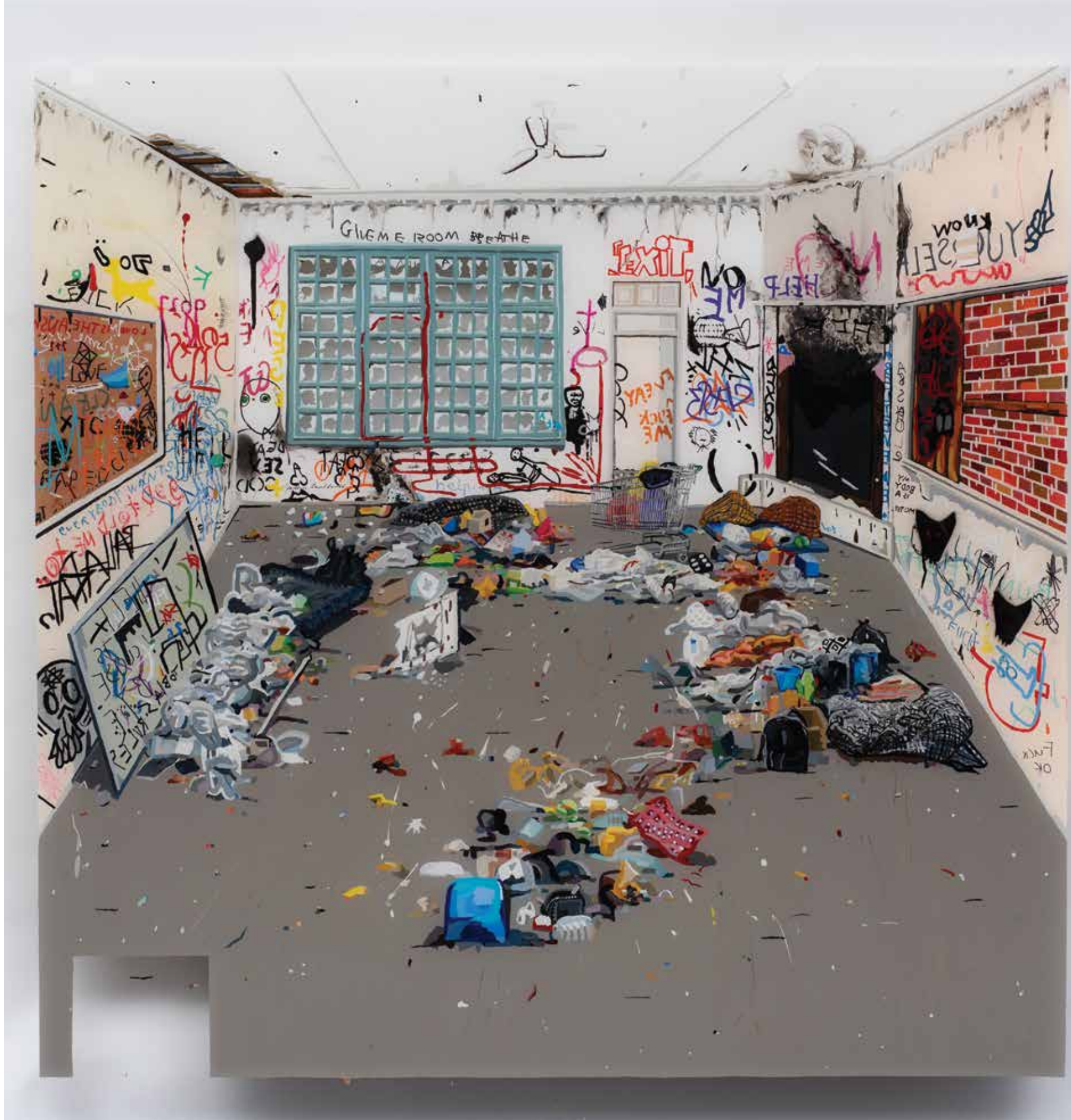
GEORGE FARMER BUILDING

image: "When you lie down, you will not be afraid, when you lie down, your sleep will be sweet."

Damascus Orphanage, Ballarat

Ian Hill Photography

This project has been generously supported by Heinz & Partners Lawyers



Yhonnie Scarce SOUTH AUSTRALIA

Artist Statement

Research into my family's experiences has engaged with the wider issue of containment of Aboriginal people, including the forcible removal of these people from their land and consequent death. I believe these historical facts have had a major impact on my life, as have more personal family histories uncovered through the course of my research. Through the incorporation of traces of these personal histories with artefacts from the past into my artworks, I hope to highlight the legacy of issues related to white settlement in a dialogue with the present.'

Artist Biography

Yhonnie Scarce born Woomera, South Australia, belongs to the Kokatha and Nukunu peoples. Collections include NGV, AGSA, NGA and MAGNT. Exhibitions include Harvard Art Museum, Massachusetts, Galway Art Centre, Ireland and THIS IS NO FANTASY 2015, Hong Kong, Vancouver, Berlin, Japan and Italy and AGSA Tarnanthi and 19th Biennale of Sydney 2014. In 2013 55th Venice Biennale collateral exhibition Personal Structures, Melbourne Now NGV Heartland at AGSA, Western Australia Indigenous Art Awards and Australian Experimental Art Foundation. Residency Kluge-Ruhe Aboriginal Art Museum, University of Virginia, USA 2012 and Seattle Art Museum and Hood Museum, New Hampshire.

GEORGE FARMER BUILDING

This project has been generously supported by The Myer Foundation



Amanda Ruck VICTORIA

Three Sundowners

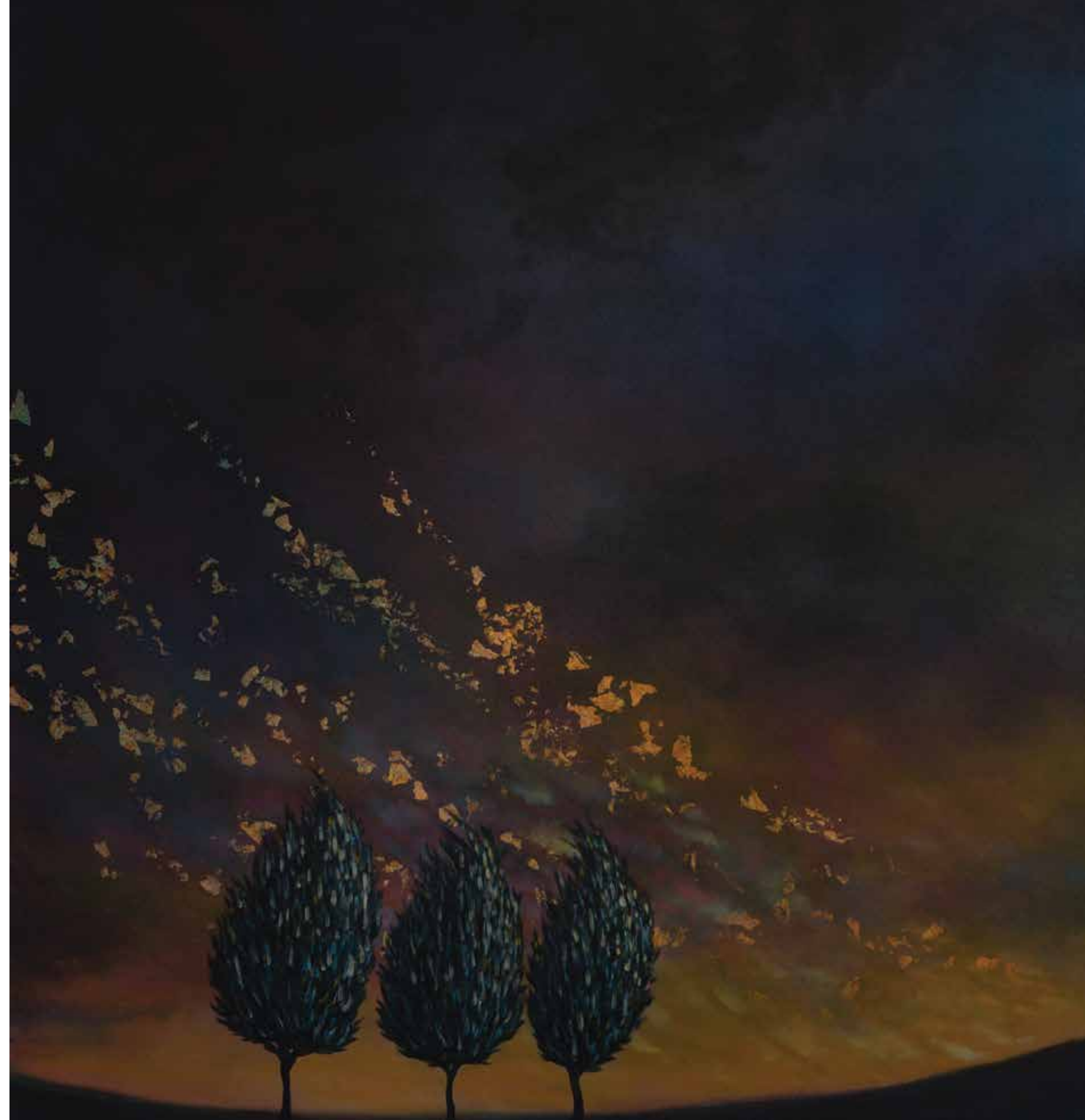
Artist Statement

I have spent many years looking up at the sky, tilting my head, squinting into the sun, working out how light and colour define clouds. This tilting motion gives me a sense of freedom and peace, with the knowledge that these are the same clouds everyone looks at... giggling in search of rabbits, scary giants or massive galleons, or looking into the sunset and taking stock at the end of the day.

I use cloudy weather patterns as a vehicle for emotion. At the base of some paintings there is a slither of landscape for scale, and they often include a pathway and trees to suggest an intimate story. These dark broody landscapes provide a ballast for a window of light, allowing the viewer to contemplate where the path leads, or what is over the horizon.

The local surrounds of the Yarra Valley are part of my inspiration. I recently worked on a series of paintings fierce with Prussian blue, Paynes grey and Midnight black. These works hint at a light known as the 'magic hour'. I invite viewers into these crepuscular landscapes where night is either leaving the day or descending. Trees become individuals witnessing the sky in the gloaming.

GEORGE FARMER BUILDING



Andrea McCuaig AUSTRALIAN CAPITAL TERRITORY

Painting as Dance

Artist Statement

Andrea McCuaig is a graduate in Fine Art Painting (HON) and Graphic Design and candidate for Doctor of Philosophy at ANU School of Art. Currently working from M16 Art Space in Griffith ACT. Andrea has exhibited in Australia for the past 20 years and holds collections in Canberra, Sydney and Melbourne.

Andrea has a long time interest in embodied gesture to create gestural abstract paintings. Her current work and her research interests use applied knowledge of contemporary dance and ballet to create methods and processes to capture dynamic linear movements to use as 'choreographic' phrases for gestural paintings.

Artist Biography

My work is derived from my ongoing investigation into how embodied movement in contemporary dance and choreography can inspire and inform gestural abstract painting. I draw from my personal experience in dance to innovate and create techniques to paint gestural marks on canvas. I also work with acclaimed dance artist Liz Lea to create the choreography that informs my works. My aim is to capture the sense of energy and motion experienced by the body as it moves through space and to articulate this as traces of embodied motion on canvas with accompanying performance video.

EUREKA STOCKADE



Jane Skeer SOUTH AUSTRALIA

True Blue

Artist Statement

True Blue Rachet straps are strong and robust, industrially sewn to secure their prized cargo, while being vulnerable, susceptible to the harsh elements. Embedded with red dirt and grease, worn down exposing their histories. My aim is to monumentalise these straps, retire them from their duties, to recognise their efforts. The work highlights the vitality I see in them, rendering visible the mechanisms of trade which define the country's economy. *True Blue* mimics the essence of what it is to be truly Australian.

Artist Biography

I am an emerging artist who is heavily involved in the South Australia's arts community. I exhibit work regularly throughout South Australia, Victoria and Western Australia. In 2018, I was Artist in Residence in Mount Gambier working to activate the Sir Robert Helpmann Theatre, I've recently completed a three-month residency at the Royal Adelaide Hospital. I work predominantly in sculpture and installation, creating work in response to my observations of people, objects and materials. Through my work, my intention is to prompt us to rethink our relationship with the redundant, seeking to prove that the unwanted is in fact useful.

EUREKA STOCKADE

image: *True Blue*, 2018

photographer Grant Hancock



Kate Vivian BALLARAT

The Voice of the Bush

Artist Statement

The 'Roaring days' gold rushes a testament of our abiding national notion of heroic physical conquest. However, these assumptions and the modern reality of our emotional, physical distance from and ignorance of our natural landscapes, does not confer immunity to consequences. We escape to the 'bush' for recreation, or to live the fantasy of an autonomous life. The bush, where is it? What is it? Even Ballarat's great urban sprawl, creeps

Artist Biography

Kate Vivian has always been an art maker and an environmental activist. Returning to complete formal Art education in 2008 she gained a B VisArts (Hons) at Federation University Victoria. Remote residencies coalesced lifetime experiences into expressions of the many layers of our interaction with the natural world, environmental themes, and women's role in landscape change. Vivian is a multi-faceted artist working in clay, drawing, photography and installation. Her work has been selected in national and international exhibitions. This work exclaims the death by a thousand cuts occurring to local populations of flora and fauna, unheeded by unconcerned and ignorant expansion.

EUREKA STOCKADE

image: *The Voice of the Bush*, 2018

This project has been generously supported by city of Ballarat



Ken & Julia Yonetani NEW SOUTH WALES

The Golden Pyramid

Artist Statement

Gold and pyramids historically have great spiritual significance, and the global wealth “pyramid” is a symbol of inequality of wealth. In the shimmering parallel lines of the thread, gold is embodied by its very absence, and spirituality and materialism, past and present, and colonialism and globalization coincide.

“The Victoria Gold Trophy” was a central feature of the London International Exhibition of 1862, representing the volume of gold imported to London from Victoria during the gold rush years of 1851-61, over 800 tons. The “Golden Pyramid” recreates this in a pyramid form, made from approx. 3000 meters of 24carat gold thread.

EUREKA STOCKADE

image: *The Golden Pyramid*, 2018

photographer Michelle Dunn

This project has been generously supported by
the Vivid Lake Foundation.



Wayne Quilliam TASMANIA

Blood Bone Ascension

Artist Statement

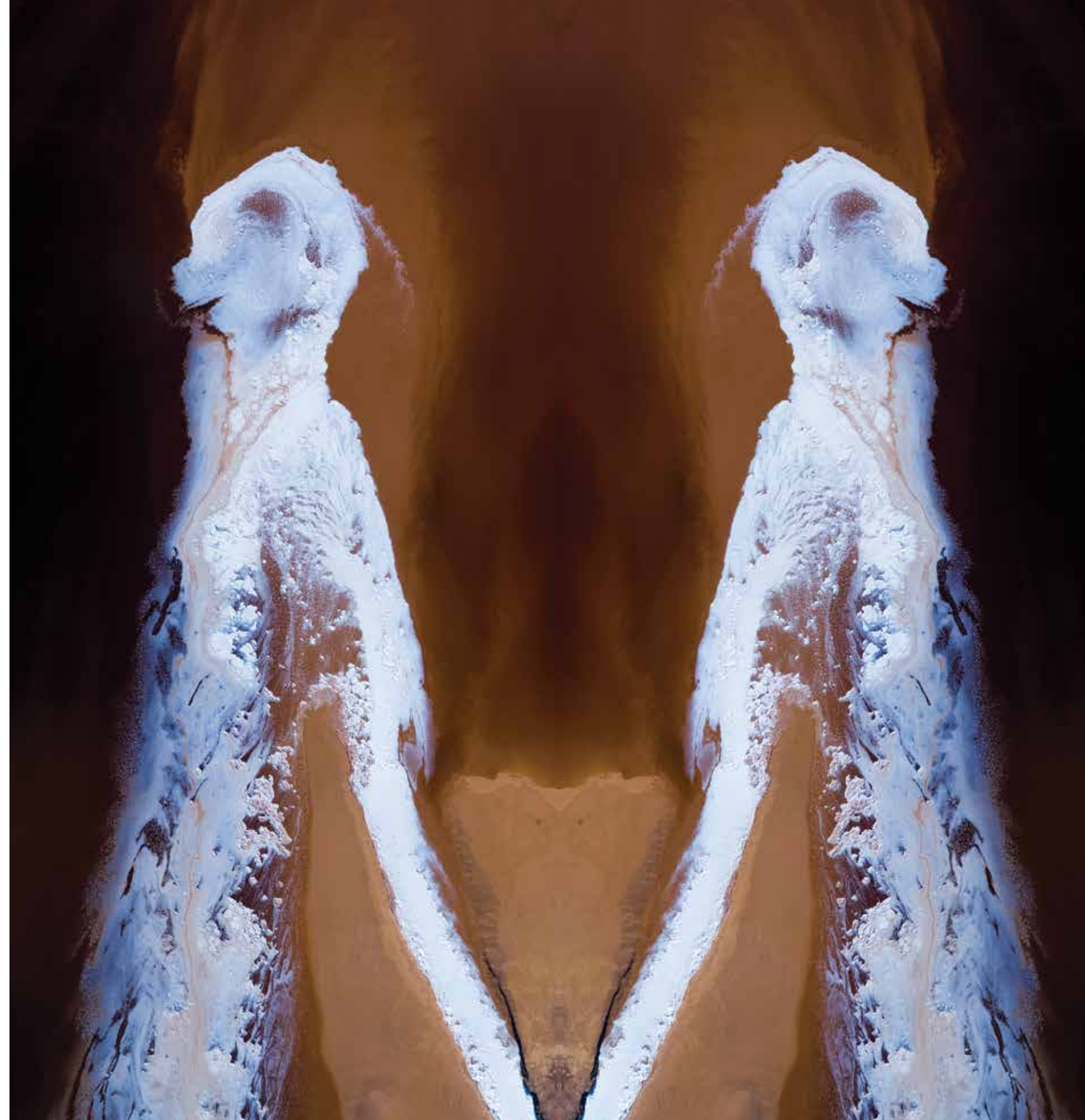
Is it appropriate to invade the spatial-temporal conditions of culture with technology? where are the protocols that determine the authenticity of the artwork if not considered, constructed or created by 'traditional' means.

The conceptual experience of developing a visual narrative that explores the existence of creation, the belief in a divine entity and the reality, we are born of the earth, we walk the earth and we return to the earth is challenging. These visual narratives are an exploration of mysticism, of fact, of myth, a contemporary view of ancient beliefs cultivated by Aboriginal culture.

The art is a symbolic combination of true stories and mythical representations that have merged artistic conjecture with a universal need to understand the concept of existence. It is a foundation to challenge the perception of truth by constructing realities; do they represent a believable truth that questions the practicalities of a physical existence compared to one of enlightenment.

This work explores the perception of reality and challenges the notion of Heaven and Hell when we have Mother Earth. Essentially, the work facilitates a reciprocal dialogue among those multifaceted realms in the morphological nature of constantly shifting topography and geology.

EUREKA STOCKADE



LAKE WENDOUREE VILLAGE

Joanne Mott VICTORIA

Vocanus Floralis

Artist Statement

Vocanus Floralis is a multi-media installation exuding the romantic display of spring blooms and foliage in the Botanic Gardens Conservatory. It resonates, however, with subterranean activities of an unexpected nature. This spectacle composed of plants, sound, lighting, words and vapours sits upon a landscape forged by volcanic activity and predicted to erupt again, quite soon, geologically speaking.

Artist Biography

Joanne Mott's practice spans over 25 years, encompassing: drawing, collage, sculpture, site-specific art and land art in which she investigates the politics of space and place engaging themes of sustainability, post-colonialism and globalism. Mott's site-specific works develop through research that includes examining place through historic, Biographylogical and mineralogical lenses. She approaches the landscape as a multi-layered space, excavating both conceptually and physically. Artworks are sculpted from living plants and materials of the landscape itself. Typographical forms and language are employed at times as a playful critique of the complexities of discourse between nature and culture.

BALLARAT BOTANIC GARDENS

image: *Vocanus Floralis*, 2018

This project has been generously supported by Waller & Chester Printers



Lynden Nicholls BALLARAT

Facing Up

Artist Statement

"Facing Up" is a continuous sound installation commenting on prime ministerial statements concerning Australia's Indigenous population, covering issues such as land rights, citizenship and treaty from 1901 to the present day. Until a referendum in 1967, the states of Australia retained control of Aboriginal Affairs. The words of the Prime Ministers, sourced from original spoken or written documents and juxtaposed with words from Aboriginal political activists of the same period, expose racist attitudes that were common place during the 20th century. Light editing has ensured a greater chronological flow. Two performances will open and close the installation.

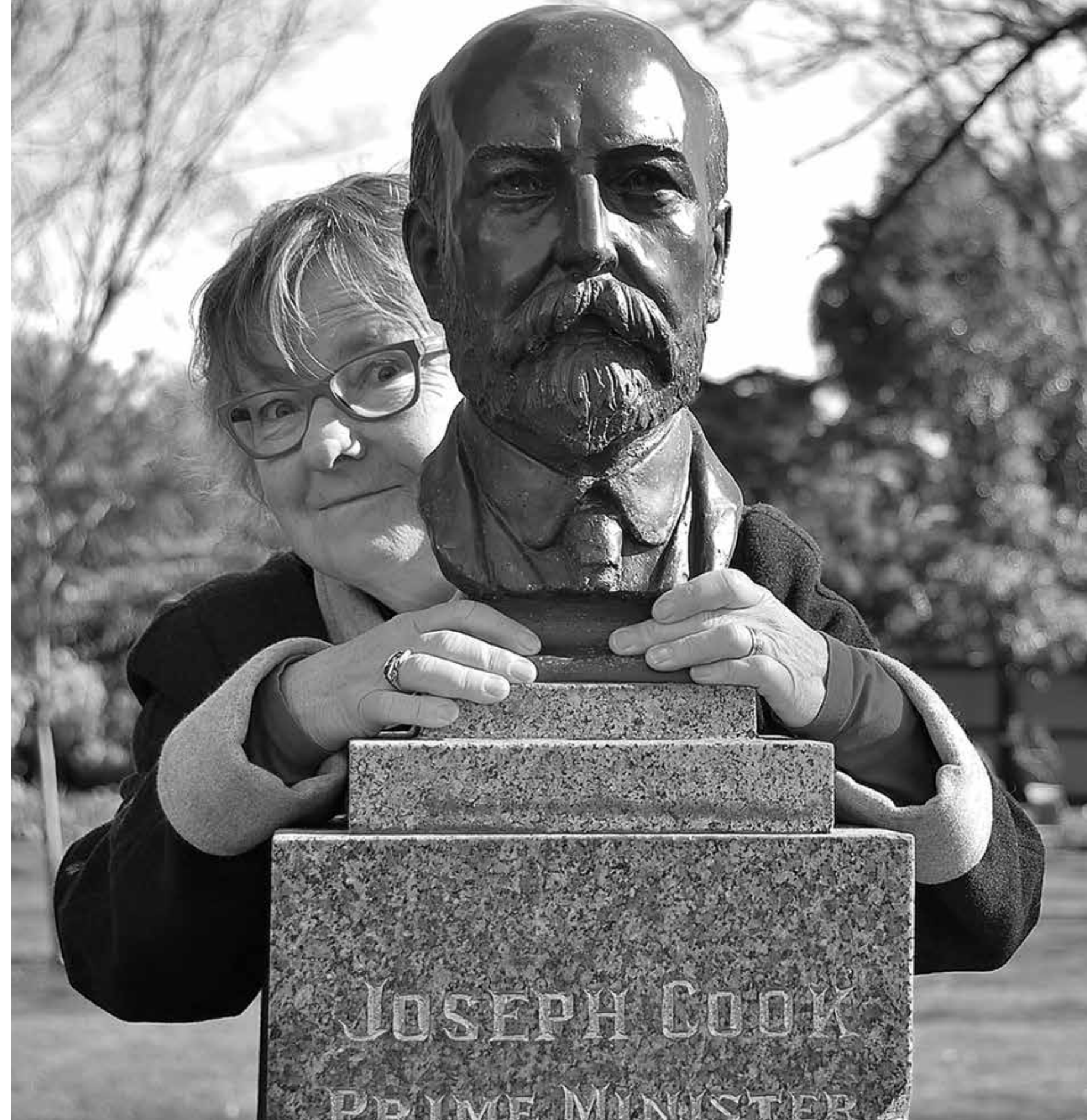
Artist Biography

Lynden Nicholls is a multi- faceted artist with an extensive background in physical performance, community arts projects and photography. Over the past decade she has exhibited her photography in seventeen solo and small group shows, performed in or directed six major works for events such as 24 Hour Ballarat and Melbourne's Festival of Light and has initiated projects activating public sites. She has also published a book, "Work Play Trade, A tripod of Country Life" based on photographic projects across country Victoria. Lynden is currently interested in creatively enlivening public sites by engaging with communities in a variety of media.

BALLARAT BOTANIC GARDENS

image: *Joseph Cook, no comment* 2018

This project has been jointly funded
by the City of Ballarat and





Stories from our Homelands

[POD & the Women's Health Grampians, "It Takes Courage" group]

Following on from the success of the Ballarat-made book: "It Takes Courage – sharing secret recipes and stories from our homelands", women from refugee, immigrant and Aboriginal backgrounds have dug deeper into their childhood memories, migration journeys, and their strong connection to family, land and country. They have discovered that art enables them to express the courage it took to leave homelands, culture, family and all that was familiar. Their artworks reflect on the courage it takes to learn English, make friends, seek employment and guide their children through a new way of life. They ask "what do you need courage for?" ContainART. Supported by City of Ballarat



Aly de Groot NORTHERN TERRITORY

Part time mermaid, full time fibre artist, Aly de Groot weaves the tragic tale of sea-life in the plastic age. A passionate and prolific maker, she relishes any opportunity to share her love for weaving along with the strong environmental message firmly embedded within her creative ethos.

Based in the Northern Territory, her creative agenda reaches far and wide. Her woven forms have been immortalised in bronze across her hometown, Darwin, where three large-scale public sculptures reside seaside at idyllic locations.

Proudly supported by Jane & Steve Grovac



Amanda Stuart AUSTRALIAN CAPITAL TERRITORY

Water and reptiles are powerful forces in the quiet lexicon of the Australian landscape. The snake is a complex and potent animal signifier of the cyclic forces of creativity and like water, signifies renewal. the year of the water snake (dry argument) is a re-imagined vessel that has seen better days. Despite its flaws, it remains optimistic - empowered by the animal instinct that poetically sustain its underbelly. The dilemma of immobility evokes contemplation of the forces that have shaped this inertia - both personal and ecological. It signals to the wisdoms inherent in trusting our animal instincts for safe-passage.



Britt Mikkelsen WESTERN AUSTRALIA

Britt Mikkelsen is an award winning Perth sculptor, designer and public artist, whose repertoire is diverse. From public art and sculptural works, through to commercial design and fabrication of lighting for commercial interiors, she has been involved in the arts for over 20 years. Her work explores the hidden beauty in nature, the lost things, the things we often ignore in our daily lives. Her work often uses lighting both symbolically and literally to engage the onlooker and create a sense of wonder.

Christine Ko QUEENSLAND

'House Reveal' continues Ko's conceptual interests in the use of the house to explore identity, surface representations and multiplicity of the self.

Christine Ko is a Brisbane-based emerging artist working with installation and photomedia to explore marginality and spaces characterised by the 'in-between'. In 2018 Ko had her first solo exhibition in Sydney at Verge Gallery and is presenting her first outdoor sculptural work at BOAA.

Proudly supported by Dan Wollmering and Liza Bodno-Wollmering



Bruce Armstrong VICTORIA

I started my life as an artist wanting to be a painter, then I discovered sculpture and made that my main thing. But all the while I've carried a flame for the two dimensional and its potential to quickly release imagery from my mind. For me Art makes life an interesting place to inhabit.

Proudly supported by Margaret Dalton





Clancey Warner SOUTH AUSTRALIA

"Between the Silence and the Heartbeat" is about the indifference to Indigenous deaths within "white" Australia; whether it is in police custody, the gap in health care or being deliberately targeted. The senseless deaths must stop.

Indigenous Australians have been here 60,000+ years; giving up and laying down is not an option. The heartbeat keeps beating... it's time for us all to stand up!



David Waters VICTORIA

Dave is sculptor from Central Victoria. His work alternates from beautiful carved stone and marble, to playful, large scale, foam chickens.

His current day job is building large stone plinths for a new sculpture park being set up by Australian Galleries, a prestigious commercial gallery in Melbourne. There Waters continues to make subversive works by casting patterns and images, beneath the concrete slabs, that are occasionally poured for the larger works. These works will never be seen, they are buried deep in the formwork of the concrete yet hold an indelible power in their invisibility.



Dawn Whitehand BALLARAT

Dawn uses clay as the main material to suggest these concepts as it is itself of the "Earth", and therefore a poignant reminder of humanities connection to the organic world. It is only through humanity becoming re-aware of their symbiotic relationship with the Earth that they can ever hope to stop consuming it and begin living with it.

Proudly Supported by the City of Ballarat



Deb Sleeman SOUTH AUSTRALIA

Deb's work is informed by formal study as well as life experiences of a landscape traversed slowly, sailing and walking, constantly exploring the animate and inanimate in our world as integral rather than separate entities.

As a result her sculptural forms have become more ambiguous, a blurring of the boundaries as it were between topographical and living forms, putting us out of centre stage so that there is equal weight for all entities.

Exhibiting Australia wide, Deb has also received numerous commissions on Kangaroo Island, where she lives and works.

Diokno Pasilan, Scott Fredericks and Pete Greggs BALLARAT

A collaboration between artists Scott Fredericks, Pete Gregg and Diokno Pasilan, Skip in Cast, is a one to one scale cast of landfill from within the vessel of a skip bin. It depicts the confronting realities and sheer volume of consumer waste. The work juxtaposes the humble position of a rubbish container and the unseen potential contained within to create evocative structures that question people's idea of waste and its environmental consequence.

Proudly Supported by the City of Ballarat



Greg Johns SOUTH AUSTRALIA

"Monument To Jandamarra" acknowledges the heroic efforts of the Aboriginal resistance leader Jandamarra who held back the invasion by Europeans of his homeland the Kimberleys. He was eventually killed - his head was sent back to England. Very few monuments have been erected in Australia to the heroic Aboriginal resistance leaders who fought so bravely to defend their sacred county. "Shedding Figure" is one of my figurative sculptures which I began in the early nineties where my intention was and still is to produce figurative which is Australian in feel and form. Both sculptures come out of country.

Proudly Supported by Catherine & Loche Dyer





India Collins QUEENSLAND

A collection of Light filled tapestries telling personal stories; reflections of lives lived, emotions felt and experiences had. Fragments of clothing and accessories once worn by individuals, have been woven to create a bespoke and tactile landscape. When entering the space, the viewer is immediately immersed in an explosion of light, colour and texture. The works encourage us to appreciate both the positive and negative elements as a whole and serve as a reminder to appreciate the "now"; to see, feel and breathe in the moment. The work is a celebration of our strengths, versatility and fragility.



Marcus Tatton TASMANIA

Sentinel stands strong. Even since Sumerian times when King Gilgamesh smite Humbaba asunder, our race has wrought wreckage upon this wild inherited land. 4,000 years later it is still our conundrum that we do not see the wonder of this living earth, instead we rush around fighting each other - as in modern day Sumeria today.

Yet Humbaba, the Nature Spirit rebounds, despite the spoils of human civilisations. With the passing of time even with the erosion from epic human endeavour, the untold delicate wonder of the earth system continues to stand strong.



Matt Calvert TASMANIA

Hundreds of dead eucalyptus line the highway traversing Tasmania's Midlands, standing as haunting sentinels in a bleak and eerie landscape. They mirror the despair of the roadside shrines that mark fatalities and sometimes the end point for entire families. A recent reading of James Boyce's Van Diemen's Land, a remarkable colonial history that describes the European encounter with this strange land and its people, resonated with me. During the mad dash from one end of the island to the other, childhood memories mingle with the tragedy of warfare and dispossession.

Proudly Supported by Andrew and Jill Oliver



Mary van den Broek BALLARAT

Mary van den Broek's focus around play, numbers and communication is often a subject for exploration in her works.

' By working towards playing together in our world we can achieve more than in isolation and fear of other.'

Proudly Supported by the City of Ballarat

Michale Le Grand AUSTRALIAN CAPITAL TERRITORY

This sculpture's title refers particularly to sails and my engagement in the process of making the work but it also references Japanese Torii and the visual experiences from my previous travel to Japan.



Nick Adams TASMANIA

First i was a kid on an outback sheep station. And an Artist. Then I became a Stationhand, Machinery Operator, Drover, Undergraduate, Ecologist, Green Corps Supervisor, Traveller, Father, Fencer, Hoof Trimmer, and once again an Artist.

Now a Sculptor I mainly build animals from wire. Initially focusing on horses, I have developed a style of life-sized construction, characterised by hand-built, repetitious and accurate work. I avoid the use of electricity, preferring simple tools and techniques to achieve my visions. My goal is to transform hard cold linear metals into a belief of life, the inorganic into organic.





Nicholas Strank AUSTRALIAN CAPITAL TERRITORY

In this latest series of work, Nick Stranks sets about to catalogue his life as a journeyman-artist-fixer. He is interested in how a found object can be relied on to tell a story and create a narrative. Through the objects life it accumulates a history, evident in the patina, scars and wear. Not only does the object tell part of its own story but it also tells a story about its owner. A portrait of the owner can be created in the viewers mind when the objects are in counted.



Nichlas Uhlman SOUTH AUSTRALIA

Just as certain plants rely on the flight of birds to spread their seeds, our own ideas need inspired action in order to reach fruition. As a sculptor, the dance between form and void interests me, not only on a material level, but also as a meditation on the framework of human consciousness. So, within my work there is often a dynamic union of opposites and a fullness of sculptural form that tapers to a point. These features aim to the viewer of the interdependence between form, space and consciousness.



Peter Lunberg NEW SOUTH WALES

I think of my sculptures as a view into my unconscious mind, a landscape of very primitive things, rudimentary elements of life, nature, science, spirituality and passion. For both the maker and viewer, sculpture, like music, carries a beat, a pulsing motion directed to and from the soul that when revealed in takes us into dreamlike states of mind. This state leads to questions and answers, uncovering mysteries, which ultimately give meaning to life's journey.



Peter Vandermark AUSTRALIAN CAPITAL TERRITORY

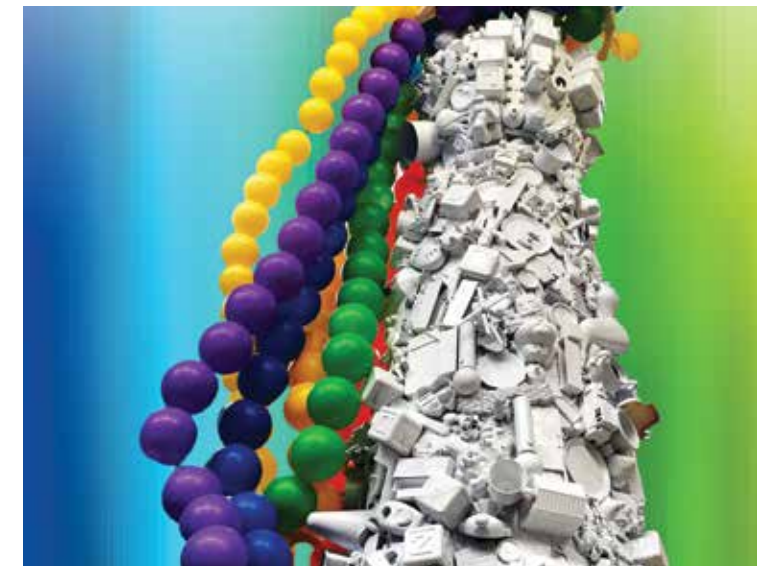
My practice explores the interplay between function and form, with a sustained - and (hopefully) often humorous engagement with the modernist desire to integrate art and life on both the domestic level (design) and the larger, more public level (architecture).



Pauline O'Shannessy-Dowling BALLARAT

Colour is a signature feature of my work; I do not shy away from using bold colour and from being extremely bold with my colour choices and compositions. I use bold colour as a deliberate statement of my individuality and as a powerful tool of unhindered self-expression. Where some fear the power of colour, I fully embrace it and leverage off the powerful message it can send.

Proudly Supported by the City of Ballarat



Rachel Hallian NEW SOUTH WALES

Now, in the Anthropocene Era, a new life cycle emerges, flowering with the spirit of inclusivity. The celebration is wild and brightly coloured but its by-product is joy's plastic detritus. The ceremony bespeaks a new responsibility, to the union, to each other, to our shared space. In the aftermath, the relics of childhood are collected and preserved for a new purpose, a vision among the wetlands, a depiction of the ongoing pursuit of inclusion.

Proudly Supported by Junkies Magazine



Pimpisa Tinpailt VICTORIA

Through figurative representation, 'Silence', is a highly sensorial, emotionally evocative installation that uses objects and sculptures to liberate feelings of unrest. I feel it is my duty as an artist to find harmony between the moments of absence and presence, doubt and certainty. In my creative process, I can explore these questions and answer them through the liberation of silence.

Proudly supported by Catherine Ludbrook



Sally Kiddal NEW SOUTH WALES

A skeletal timber structure encased in its transparent fabric cladding reveals its growing interior setting within, supported by old cast iron wheels standing in the lake's shallows. Reminiscent to an old miners cottage the work acknowledges Ballarat's gold mining past and its impacts on both community and environment. It references the impacts of modern day mining industries on our most valuable natural resource, not gold, but water. Through site-specific environmental installations Kiddal seeks to challenge the predictability of expectations & 'cultural homogeneity'. Issues relating to ecology, cultural displacement, consumption and materialism inform her site-specific environmental practice.

Proudly supported by Elizabeth Lewis-Grey and Sandy Grey



Sarah Pirrie NORTHERN TERRITORY

All around us are temporary fences. They are time capsules within neighbourhoods staging moments of recovery, change, extraction and insertion. If we look for these markers on our landscape, we can see becoming places in a state of flux. Once the fence is removed the identity of the site is static and unassuming, revealing little of the drama it once held. This temporary fence, sited around Lake Wendouree, is a meta-construction site; transporting future-building in the Northern Territory to Ballarat.

Sean Cordeiro & Claire Healy NEW SOUTH WALES

Ullamcorper dignissim cras tincidunt lobortis feugiat vivamus at augue eget arcu dictum varius duis at consectetur lorem donec massa sapien faucibus et molestie ac feugiat sed lectus vestibulum mattis ullamcorper velit sed ullamcorper morbi

Syd Bruce Short Joe QUEENSLAND

The white ibis has a very big story for our people. It can be read in our book Pormpuraaw Art & Culture 2nd Edition. It is a tale of sorcery, murder and loss of opportunity.

Tamsin Salehian NEW SOUTH WALES

Once Murnong carpeted the landscape here, producing seed and sweet tubers. These edible, perennial yam daisies were Ballarat Gold. Fifty yam daisies have been planted around Ballarat. An abstract folded map sculpture of these plantings marks the epicentre. Everything radiates out from here. The centre is an ephemeral space, temporary. It exists in relation to its periphery. What happens to the mapped plants when the epicentre is removed? Do they become their own centres? At the end of the exhibition the map centre will be removed but the plantings remain, growing on, propagating, spreading. Creating another map, with many centres.





Taka Sugawara BALLARAT

Takahiko was born Italy in 1979, and is currently based in Ballarat Australia. Takahiko studied sculpture in Japan and graduated with the master degree. Takahiko made a large metal sculpture which involved welding small, separate, overlapping pieces of metal together to make a whole. This process of overlap and layering and repetition is theme that has interested me since 2002.

Takahikos' sculpture is made from Mild Steel which is Reinforcing bar. He cut a pieces the same size, welding and polishing them.

Takahiko is interested in repetition, layering and overlapping.

Proudly Supported by Matt Anderson



Tjanpi Desert Weavers NORTHERN TERRITORY

Tjanpi (meaning 'dry grass') evolved from a series of weaving workshops held in the Western Desert by the Ngaanyatjarra Pitjantjatjara Yankunytjatjara Women's Council in 1995\.. Adding a contemporary spin to the traditional, Anangu women create baskets, vessels and an astonishing array of vibrant sculptures created from locally collected desert grasses bound with string, wool or raffia and often incorporating feathers, seeds and found materials. "We gather tjanpi from our own land and make an object out of tjanpi which depicts that country. This is a really beautiful thing to do. Tjanpi has Tjukurpa (Dreaming Stories) too."

Josephine Mick, Pipalyatjarra SA

Proudly Supported by Loretta & Michael Toohey



Vince Vozzo NEW SOUTH WALES

I am a second generation Italian-Australian background and grew up in a middle-class working-class background. Alien to the arts, my parents did not want their son to do art. I loved art as a child in school and my art became my life. As a child I suffered dyslexia, while at school and all I could do is draw well. Other kids would line up to have tattoo's drawn on the back of their hands with their favourite Super Hero's, usually "Superman".



Wendy Bolger & Paul Dunn BALLARAT

A collaboration between refugee activist Wendy Bolger and Melbourne photographer Paul Dunn, We Make a Stand, is a critical response to the Australian Government's harsh border protection policy. Lake Wendouree foreshore becomes the site for this sculptural work. Trees are wrapped with images of people participating in refugee rallies, conveying messages which call for the dissolution of borders, and for the welcoming of refugees.

Wendy is involved in regional and national refugee advocacy activities. Paul has been documenting campaigns and public actions for refugee rights in Australia since 2003, and his work is in the National Library of Australia collections.

Proudly Supported by the City of Ballarat

Virginia Ward WESTERN AUSTRALIA

"On The Significance Of Nothing. Not Chairs." uses the offcuts of a family run chair manufacturing business in Perth, Western Australia, called Arteiel. This is very unusual for Perth, as WA's economy, history and culture is based on raw materials and resources industries. We have few manufacturing industries. I have been working with offcuts from many industries. I like to explore the emergence of something from the "no thing". The chair offcuts have a strong organic quality. The offcut shapes result from creative human industry and the dynamic geometry of "becoming". I love the forms that emerge from their repetition.



Wendy Teakel AUSTRALIAN CAPITAL TERRIOTY

Wendy's work explores contemporary landscape through an embrace of Edward Relph's ideas of existential insideness where one is at home within their surrounds without a sense of self-consciousness. She mainly spends time between two iconic Australian landscapes, the farmed landscapes around her in rural New South Wales and those tougher places of Outback Australia. She is interested in human and animal interventions in landscapes and is motivated by the patterns of use (and abuse) of the land.



PERFORMANCE

Performance art or live art is where an artist uses their body to create art. These are usually one off happenings that provide a “you should have been there” moment. While the terms ‘performance’ and ‘performance art’ only has only been used since 1970s, it’s birth in the early 20th century is tracked back to visual arts futurist productions and dada cabarets of the 1910s. Since then it has evolved to become embedded in conceptual art.

Jill Orr

Jill Orr’s performances delight, shock and move audiences. Her work centres on issues of the psycho-social and environmental. Jill grapples with the balance and discord that exists at the heart of relations between the human spirit, art and nature.

Ryan Kennedy

An inquiry into our often well-intended yet perilous rituals of hope, foresight, and knowledge. This performative element of the culminative artwork that is, S A P I E N S (basis & inquiry), sees actions upon actions illustrating the curing of such detrimental habits. These meta-mythical observations unfold in a sequence of events excavating, transforming and destroying to conserve/perpetuate these Promethean aspects of the human condition.

Max Sharam

Max Sharam is an interdisciplinary artist / activist who works in a variety of media.

Max believes Art can function as a catalyst for social change, and attempt to break down preconceptions and liberate people, guiding them to their embrace of the unknown. Her work, whether writing, music or performance explores issues of gender and politics, oscillating between the uncanny and camp while exploring alternative visions of the feminine. Her work metastasizes philosophical debate and extreme psychological states into hybridized forms and filmed performances of arcane rituals. On the border of the sublime and the absurd, where religious iconography and pop culture meet, Max’s work elicits a response to the easy answers we may have been raised to accept and the idiosyncratic origins of our opinions.

Climate Guardians

Our founding act is the Climate Guardians who use angel iconography to highlight the vital role of guardianship of precious natural resources, both human and non-human, in addressing the global threat from climate change. Graceful, haunting, and iconic, the Climate Guardians attract people to them with a beautiful simple clear message of hope through collaborative, effective climate action. They urge care for the precious natural world to protect children and future generations from the imminent threat of climate change.

Lynden Nicholls

Facing Up is a continuous sound installation commenting on prime ministerial statements concerning the status and well-being of Australia’s indigenous population from federation to the present day. Issues such as land rights, citizenship and treaty are revealed.

It will take place along Ballarat’s avenue of prime ministers in the botanical gardens bringing the statues to life. Opening and closing performances will involve indigenous and non indigenous actors and dancers along with a smoking ceremony and welcome to country.



BOAA DARK

BOAA Dark is our evening program, incorporating Video Art Projects, BOAA Music, Performance Art, Special events and our Hit Me With Your Best Shot project to activate the weekend nights. Each weekend St Andrews will come alive with screenings of Video Art Projects presenting a diverse collection of ideas from across Australia. Hit Me With Your Best Shot is a project aimed at capturing what is happening in Australian art today. Via an open selection artists have been encouraged to send in one image which represents their practice. Over 300 artists works have submitted to be part of this truly democratic project. People make art of all sorts of reasons, some to be famous, some to sell, other just to create. This project celebrates creativity.

Featured Video Project artists

Stelarc | Hannah Raisin | Debbie Symons
Brett Ashby | Anna Brownfield | Gabrielle New
Hayley West | Sara Iran Nejad | Darryl Rogers
Neil Howe | Julie Andrews | Jonathan harris
Anna Glynn | Anne Edney | and more

Hannah raisin
Water on head



BOAA MUSIC

BOAA MUSIC has been curated by Sherry Rich

BOAA Music showcases diversity in Australian contemporary music, complimenting the Visual Art content of The Biennale of Australian Art and encouraging community engagement and enjoyment for people in BOAA spaces and venues in the city of Ballarat.

The BOAA music programme is multi-genre, featuring performers with appeal across many age groups and a high representation of female and Indigenous musicians from regional Victoria as well as Melbourne and interstate. BOAA music also proudly presents Ballarat high school bands, an all ages event at Eureka Stockade and special shows for Senior's week and Children's Week.





BOAA CONNECT MINING EXCHANGE

We believe that everyone should have access to the arts and the opportunity to become engaged. BOAA Connect is more than the usual children's workshops that are in festivals and exhibitions, it is about offering deeper learning and connecting with a variety of age groups across all abilities. Through artist talks, Art Camp residencies, Lakeside Community projects, Children's & Senior's week as well as youth based events BOAA's mission is to connect across a variety of audiences and help grow a more creative, intuitive and empathetic society.

ART CAMP

Melinda Muscat - Ballarat
Kat Pengelly - Ballarat
Aldona Kmiec - Victoria
Angela Robinson - Ballarat
Albin Mullner - Victoria
Carolyn Cardinet - Victoria
Peter Burke - Victoria
Shoso Shimbo - Victoria
Catherine Bailey - Victoria
Sue Buchanan & Eli Giannini - Victoria
Forest Keegel - Victoria
Aly de Groot - Northern Territory



Lake Community Project

Over the course of BOAA Pauline O'Shannessy Dowling will work with the community in creating a major public art project. Many thanks to Mark Cuthbertson for his assistance and expertise in plastic vacuum forming.

BOAA would not be here without the extraordinary efforts and dedication of the following people. They have made the magic happen through good times and bad.

BOAA Board

David Miller, Mark Karlovic, Karen Golden, James Harley, Shane Bicknell. And extra special thanks to Andrew Walsh, Jennifer Ganske, Steve Moneghetti who have also helped along our journey.

Our BOAA patrons

Bails Myer, Jane Smith, Vanessa & Peter Beetham, John Wardle, Mark Guirguis.

Team BOAA

Julie Collins- Artistic Director/Managing Director, Derek John- Task Force Director, Ellie Collins- Task Master, Sherry Rich -BOAA Music Director , Gavin Draper- Pitstop Maestro, Catherine Gomersall- Sponsorship and Sales Whisperer, Kim Percy & Morgan Williams- the Messengers, Sarah Masters -The Achiever, Mark Cummingham/Eamon O’Sullivan (Mulchay & Co) Suzanne Apps and Jessica Hui- Bean Keepers, Rex Hardware- Music Tech, Akiko Nagi & Melinda Muscat – BOAA Merch, Andrew Ryan- Very helpful person & The Gofer, Denis Collins- BOAA Sparky, Taka Sugawara, Mitch O’Sullivan, Charlie Sullivan & Adam Nash- Task Force, Peter Sparkman- Hit Me With Best Shot Coordinator.

Tas Wansbrough –Volunteer Task Force Whisperer, Christine Cranshaw- Living Sculpture Parade Coordinator, Deborah Klein, Ailsa Brackley du Bois, Suzanne Apps, Rhonda Baum, Donna Spiller. Felicity Martin-Venue Managers.

And to our bus drivers, Pitstop staff and the amazing volunteers that have made BOAA so wonderful.

And a big thanks for the hercules effort of Richard Perry, Megan Wahr, Aaron, Hugo and the team at George Farmer Building and Shelley at Post Office Gallery, Brett at Trades Hall, Deborah, Melinda & Pauline at Backspace/ContainART/Unicorn Lane, Louise and the team at The Art Gallery of Ballarat, Tara and Steve at Lost Ones, Ann and Leonie at Welcome Centre, Daniel and Jo at The Mining Exchange, Clark, Ron and Al at St Andrews, Daryl Wallis, Bernard Blood, Peter Marqaund and the COB Botanical Gardens and Parks and Gardens team City of Ballarat, Jeff, Heidi, Katie from City of Ballarat Arts and Culture and events team. Alistair Grigor for saving us from disaster. Greg Collins for solving our storage problems. Greg at the Haymarket for the lend of the forklift....often.

Derek John & Julie Collins

The BOAA Festival and the catalogue you are reading was created on Wathaurong land. We would like to pay our respects to Wathaurong elders past, present and future and support their quest for full reconciliation.

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