



SPACED: ART OUT OF PLACE

IASKA'S INAUGURAL BIENNIAL EVENT OF SOCIALLY ENGAGED ART

FREMANTLE ARTS CENTRE | 4 FEBRUARY–11 MARCH 2012

EXHIBITION GUIDE





A WORD FROM THE CHAIR

On behalf of the Board of IASKA I would like to welcome visitors to the inaugural *spaced: art out of place* exhibition at the historic Fremantle Arts Centre.

Spaced is the culmination of a unique two-year program and showcases works by 21 artists and collectives from a number of international and national destinations. The exhibition features photography, sculpture, installation and multimedia works by these artists, who lived as artist-in-residence in different regional communities across Western Australia between 2009-11.

Each artwork in the exhibition is the result of a special collaboration between the participating artists and their regional partners, as well as local communities from the Pilbara to the Great Southern and many places in-between who hosted the artists. The results, in terms of artistic expression, are as diverse as the regions involved.

I would like to acknowledge the work of Marco Marcon and the team at IASKA for having the vision and the commitment to make *spaced* such an outstanding success. I would also like to thank the Fremantle Arts Centre for presenting the exhibition as well as the Perth International Arts Festival for its support.

Small arts organisations like IASKA would not survive without government and private sector funding. IASKA is supported by the Western Australian Government through the Department of Culture and the Arts, the Community Partnerships Committee and Visual Arts Board of the Australia Council for the Arts, Lotterywest, Healthway, Royalties for Regions, the Gordon Darling Foundation, Visions of Australia and the Sidney Myer Fund. For this we are very grateful.

I am sure you will enjoy viewing *spaced: art out of place* as much as I have enjoyed being involved.

Richard Ellis
CHAIR, IASKA BOARD

**SPACED: ART OUT OF PLACE
IASKA'S INAUGURAL BIENNIAL EXHIBITION
OF SOCIAL ENGAGED ART**

Spaced: art out of place is the first of a series of future biennial events that will address global issues from a standpoint responsive to the distinctiveness of Australian culture, society and natural environment.

The inaugural *spaced* exhibition captures new works by 21 Australian and overseas artists and collectives. Exploring the relationship between globalisation and local identity, these artists were invited to live and work for 10 weeks in one of 15 regional communities across Western Australia in order to create new work through a protracted engagement with the local social and environmental context.

Each project has been planned and managed by IASKA in close collaboration with community partner organisations, groups and individuals from the participating towns. This de-centred organisational structure was intended to foster community involvement in the projects and ensure their local relevance. *Spaced* offered regional arts organisations, arts workers and community groups an opportunity to participate in and contribute to an ambitious and innovative artistic program that explored local issues in a global context.

Spaced's curatorial line centres on current artistic practices that engage with everyday social situations and straddle the boundaries between science and technology, social activism, design and architecture. This approach is representative of important aspects of the contemporary international art scene and also reflects the artistic philosophy that IASKA has been developing since its inception in 1998.

IASKA (formerly the International Art Space Kellerberrin Australia) was originally developed through a collaboration between farmers and art professionals who shared an interest in exploring the relationship between the global and local dimensions of cultural identity through art. Until 2008 IASKA's activities were mainly based in and around the Western Australian wheatbelt town of Kellerberrin. Re-configured into a biennial event, our new program reaches a wide range of communities that are representative of the social, historical and environmental diversity of rural and remote Western Australia.

Spaced is also intended to bridge the gulf between site-specificity and gallery presentation: artworks created during these residencies were first shown in the communities in which they were developed, and subsequently edited and reconfigured for this group exhibition.

Spaced: art out of place would not have been possible without the invaluable and generous support and contributions of many.

I would like to sincerely acknowledge the contributions of the participating artists Art Oriente' objet, Julia Davis, Sohan Ariel Hayes & Michael Woodley, Nigel Helyer, Sonia Leber & David Chesworth, M12 Collective, Makeshift, Kate McMillan, Bennett Miller, Ritchie Ned Hansel, Wouter Osterholt & Elke Uitentuis, Michelle Slarke, Philip Samartzis, Jakub Szczęsny & Kaja Pawelek, Roderick Sprigg, Takahiko Suzuki and Mimi Tong.

I also thank our partners, project assistants and the communities of the Abrolhos Islands, Albany, Dampier Peninsula, Denmark, Esperance, Fremantle, Jakarta, Kellerberrin, Lake Grace, Leonora, Mandurah, Moora, Mukinbudin, Narrogin, Northam/Bakers Hill and Roebourne.

A special thank you also goes to the Fremantle Arts Centre. I am indebted to Jim Cathcart and his fantastic staff, especially Dr Ric Spencer and Erin Coates, who went out of their way to make the inaugural *spaced* exhibition a success.

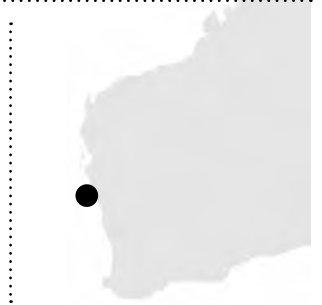
I would like to express my warmest gratitude to all the fantastic IASKA staff who have worked with me on this project over the last two years: Bryony Nainby, Sue Italiano, Dr Jan Teagle Kapetas, Michelle Trainer, Sohan Hayes and Eric Sankey.

And in closing, I am extremely grateful to our Board for their support and commitment: Richard Ellis (Chair), Helena Sahn, Dr. Domenico de Clario, Suzanne Ardagh, Kate Grimley, Matt West and especially Hannah Mathews who, over the last months, has generously donated an incredible amount of her time to help my staff and I cope with our ever increasing workload.

Marco Marcon
ARTISTIC DIRECTOR, IASKA



PROJECT TITLE: *CrayVox*
ARTIST: Nigel Helyer
COMMUNITY: Houtman Abrolhos Islands
PARTNER: City of Greater Geraldton
RESIDENCY DATES: March–May 2011 (Abrolhos Islands)
 September 2011 (Taiwan and Hong Kong)



PROJECT

CrayVox is the outcome of Sydney-based artist Nigel Helyer's two-month residency in the Abrolhos Islands, a remote configuration of land internationally known as the home of the rock lobster and promoted as the world's first sustainable fishery site.

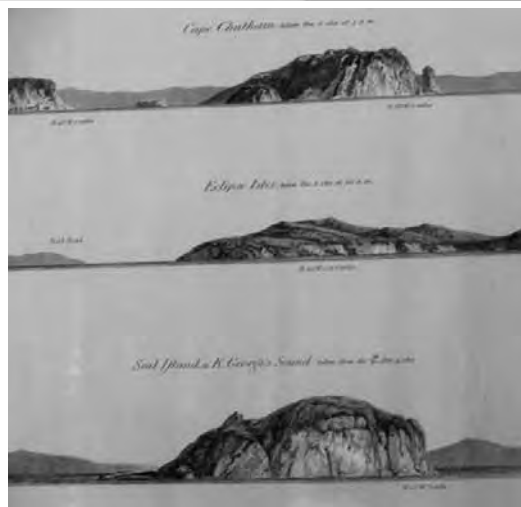
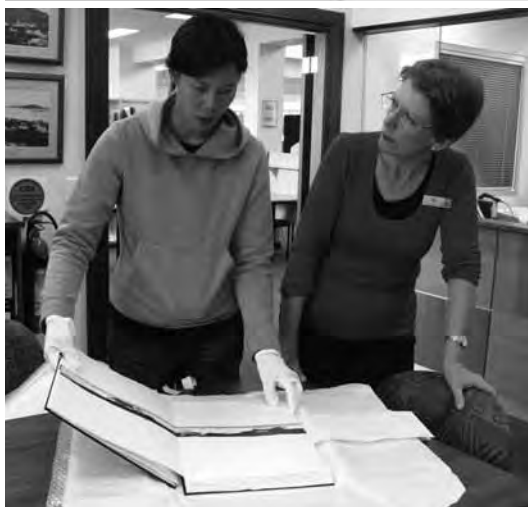
Growing up in a small Sussex fishing village where the fisherfolk used open wooden boats and tarred wicker lobster pots to make their living, Helyer has long been interested in the future viability and sustainability of our marine economies.

In this installation, the suspended form of a cray boat becomes a vessel to present an audio-portrait of fishing communities in both the Abrolhos Islands and locations in southeast Asia that the artist visited to follow the export trail of rock lobsters to seafood importers and restaurants. *CrayVox* is presented as both functional and resonant object, projecting the energy and complexity of the Abrolhos, its people and working activities.

BIOGRAPHY

Dr Nigel Helyer (a.k.a. Dr Sonique) is an independent sculptor and sound artist. He is the director of a small multidisciplinary team, Sonic Objects: Sonic Architecture, which has forged an international reputation for large-scale sound sculpture installations, environmental public artworks, museum interactives and new media projects. Helyer's practice is strongly interdisciplinary, linking a broad platform of creative practice with scientific research and development in both academic and industrial contexts. Helyer has also worked as an artist/researcher at the Paul Scherrer Institut, Switzerland; the Tropical Marine Research Labs at the National University of Singapore; and the Exploratorium Museum, San Francisco. He has held visiting professor positions at the Art Institute of Chicago, Stanford University; Department of Architectural Acoustics, University of Sydney; and School of Computer Science and Engineering, University of New South Wales. www.sonicobjects.com

IASKA AND THE ARTIST APPRECIATE THE SUPPORT OF OUR COMMUNITY PARTNER, THE CITY OF GREATER GERALDTON, WITH PARTICULAR THANKS TO RIC MCCrackEN, COMMUNITY ARTS & DEVELOPMENT OFFICER; JAMES DAVIES, DIRECTOR, CITY OF GERALDTON-GREENOUGH REGIONAL ART GALLERY; RON SHEPHERD, DIRECTOR GERALDTON DEPARTMENT OF FISHERIES; AND ALL THE ABROLHOS ISLANDERS AND FISHERS, PARTICULARLY SAM LIDDON & TILLEY, ARLO, EADIE, JANE, NICK, MARGO, WES, SHANNON, ANGUS & JAKE, PHIL BURNETT, TONY LAMBERT, WAYNE HOSKINS, BILL, IRIS & KIM NEWBOLD, DAVID & KERRY MCCANN, MIKE & DEBBI PARSONS, MIKE & KATHY DAVIDSON, BILL & GLENDA BOYS, GEOFF PARKER & THE BIG RAT CARRIER BOAT, ANTHONY HORN AND TERRY MOUCHMORE. MANY THANKS ALSO TO WINNIE LIN WHO CONTRIBUTED TO INTERVIEWS IN TAIWAN.



PROJECT TITLE: *View of Albany from Princess Royal Harbour, Western Australia c. December 2009*

ARTIST: Mimi Tong

COMMUNITY: Albany

PARTNERS: NewArts Inc & MIX Artists

RESIDENCY DATES: 17 November–12 December 2009
17 June–4 July 2010

EXHIBITION DATES: 29 June–10 July 2010 (Albany Public Library)



PROJECT

During 2009 and 2010, Sydney-based artist, Mimi Tong, spent two months in the southern town of Albany. Inspired by the maritime explorers who created the first recorded views of Albany's coastline from the sea, and informed by current local debates about waterfront development, the focus of Tong's project became the contemporary coastal landscape of Albany.

Like the maritime explorers before her, Tong documented the coastline from onboard a pilot vessel in Princess Royal Harbour. Making the most of the advantages of digital photography, these images were used by Tong to create a highly detailed drawing of over six metres presented in the format of a concertina book. Tong's exceptional rendering of the landscape includes key local landmarks such as the Grain Silo, Albany Entertainment Centre, the *Brig Amity* and Wind Farm. Presented on a shelf that enables close viewing, the folded format of the drawing echoes the undulating lines of the Albany coastline and documents the landscape of a city in transition.

BIOGRAPHY

Mimi Tong is a Sydney-based artist who uses photography, drawing and installation to explore her interest in architectural spaces and cultural experience. Her process of working involves experiencing and reflecting on local urban architecture and geography, and considering how these are shaped by, represent and impact on social and cultural interactivity and personal identity. In developing her visual responses she often combines photographic and sculptural elements in which space is abstracted, folded and reflected. Tong's past solo exhibitions include projects for GRANTPIRRIE, Sydney (2010), UTS Gallery, Sydney (2009) and Artspace, Sydney (2007). She has also exhibited her work at Gertrude Contemporary, Melbourne (2011), RMIT Gallery, Melbourne (2009), Lismore Regional Gallery (2008) and Hazelhurst Regional Gallery, Sydney (2007–06). Tong was recently included in the Dobell Prize for Drawing at the Art Gallery of New South Wales, Sydney (2010). www.mimitong.com

IASKA AND THE ARTIST GRATEFULLY ACKNOWLEDGE OUR COMMUNITY PROJECT PARTNERS, NEWARTS INC AND MIX ARTISTS, AND THE SUPPORT GIVEN BY THE VANCOUVER ARTS CENTRE, ALBANY PUBLIC LIBRARY, SHIRE OF ALBANY, ALBANY PORT AUTHORITY, ANNETTE DAVIS, DIANNE LOFTS-TAYLOR, ROSEMARY TERREN AND TONY DOCHERTY. MIMI TONG ALSO WISHES TO THANK THE TEAM AT IASKA FOR THE OPPORTUNITY TO BE PART OF SUCH AN AMBITIOUS RESIDENCY PROGRAM AND RIC SPENCER AND THE TEAM AT FREMANTLE ARTS CENTRE FOR THEIR SUPPORT.



PROJECT TITLE: *Peninsula*
ARTIST: Philip Samartzis
COMMUNITY: Dampier Peninsula
PARTNERS: Tura New Music & the communities of One Arm Point, Djarindjin & Lombadina
RESIDENCY DATES: 11 August–19 September 2010
EXHIBITION DATES: 17–19 September 2010 (Gecko Gallery, Broome)



PROJECT

Created by Melbourne-based sound artist, Philip Samartzis, *Peninsula* is a surround-sound installation comprising audio recorded on the Dampier Peninsula between August and September 2010. The work draws on the insights of the local Djarindjin, Lombadina and One Arm Point communities who shared with the artist those sounds most meaningful to them.

Through a network of assorted microphones – deployed to capture a broad range of air, water and structure-based sounds – *Peninsula* describes the region using forensic methods of investigation. In this way, Samartzis uses key sonic signifiers to reveal the complex set of natural, built and spatial elements that coalesce to create the uniquely immersive and tactile aural environment of the Dampier Peninsula and its communities.

Peninsula was produced as part of Tura New Music's annual Remote Residency Program.

BIOGRAPHY

Dr Philip Samartzis is a sound artist and academic based in Melbourne with a particular interest in field recording, musique concrete and surround-sound spatialisation. He uses field recordings of natural and constructed environments as his primary material to render densities of space and discrete zones of aural experience, arranged and mixed to reflect the acoustic and spatial complexities of everyday sound fields. Samartzis's work has been exhibited widely, including presentations at the Cartier Foundation for Contemporary Art, Paris (2001); Andy Warhol Museum, Pittsburgh (2002); Mori Arts Centre, Tokyo (2003); National Taiwan Museum of Fine Arts, Taichung (2007); National Center for Contemporary Art, Moscow (2009); and South African National Museum, Cape Town (2010). He has curated five *Immersion* festivals focusing on the theory and practice of sound spatialisation, as well as *Variable Resistance*, a series of international sound art presentations for the Australian Centre for Contemporary Art, Melbourne (2001), San Francisco Museum of Modern Art (2002) and Podewil Art Center, Berlin (2003). Samartzis is a senior lecturer and Coordinator of Sound at the School of Art, RMIT University, Melbourne. www.microphonics.org

THE PENINSULA RESIDENCY WAS CO-PRODUCED BY IASKA AND TURA NEW MUSIC. IASKA, TURA AND THE ARTIST THANK THE COMMUNITIES OF DJARINDJIN, LOMBADINA AND ONE ARM POINT, AND ACKNOWLEDGE THE SUPPORT OF PROJECT SPONSORS HEALTHWAY AND THE 'RESPECT YOURSELF, RESPECT YOUR CULTURE' MESSAGE, PINCTADA HOTELS AND RESORTS, MADELYNNE CORNISH AND RMIT UNIVERSITY.



PROJECT TITLE: *Ornitarium*
ARTISTS: M12 Collective (Richard Saxton, Kirsten Stoltz & David Wyrick)
COMMUNITY: Denmark
PARTNERS: Denmark Arts & Greenskills WA (Centre for Sustainable Living)
RESIDENCY DATES: 1 June–1 August 2011
EXHIBITION DATES: Permanent Installation (Wetlands Education Centre, Denmark)



PROJECT

During their eight-week residency in the southern town of Denmark, the Colorado-based collective M12 immersed themselves in the region's history, environment and wildlife. The resulting work *Ornitarium*, a site-specific architectural sculpture and functional bird hide, was inspired by local knowledge and appreciation of the birds that populate the region's wetlands areas, regional timber types and building methods.

Ornitarium functions as both a bird observatory and social space intended to adapt to the needs of the Denmark community and environment over time. Ultimately a multi-purpose space, it provides a site for the observation and study of birds, a gathering point during a bushwalk, a place to spend the night, and a quiet spot for contemplation.

Cooperative Ornithology, the title of M12's gallery installation, is designed to complement the site-based nature of *Ornitarium*. The installation has been curated in partnership with master taxidermist, Michael Buzza (founder of the Museum of Natural History and the Academy of Taxidermy) and includes objects collected by Denmark locals, Basil Schur and Tina Smith.

BIOGRAPHY

The M12 Collective members, artists Richard Saxton and David Wyrick and curator, Kirsten Stoltz, are founding members of an organisation of artists based in Colorado and other 'fly-over' states in the USA. M12 Collective members undertake research projects and create community and site-based art works. Working in the fields of sculpture, architecture, public art and design, they favour projects that are centred in rural areas that can be developed through dialogical and collaborative approaches. Their projects explore community identity and the value of often under-represented rural communities and their surrounding landscapes. M12 affiliates have worked internationally with exhibitions and projects appearing at The Center for Land Use Interpretation, Utah; Biennial of the Americas, Colorado; Ewing Gallery of Art and Architecture, University of Tennessee; Center for Contemporary Arts, New Mexico; Boulder Museum of Contemporary Art, Colorado; Kohler Arts Center, Wisconsin; Contemporary Museum, Maryland; Wall House Foundation, the Netherlands; and Irish Museum of Modern Art, Dublin.

www.m12studio.org

JASKA AND M12 DEEPLY APPRECIATE AND THANK BASIL SCHUR FROM GREENSKILLS WA AND TINA SMITH WHO GAVE RICHLY OF THEIR TIME AND KNOWLEDGE; VIVIENNE ROBERTSON AND DENMARK ARTS; STAN VERMEEREN AND THE CENTRE FOR SUSTAINABLE LIVING; OUR ART PROJECT ASSISTANT, SONJA PASCHO; MICHAEL BUZZA, FOUNDER OF THE MUSEUM OF NATURAL HISTORY AND THE ACADEMY OF TAXIDERMY; AND EVERYONE WHO CONTRIBUTED THEIR FRIENDSHIP, SKILLS, TIMBERS AND IDEAS TO THE MAKING OF ORNITARUM.



PROJECT TITLE: *Sojourn in Espérance Bay*
ARTISTS: Makeshift (Tessa Zettel & Karl Khoe)
COMMUNITY: Esperance
PARTNER: Cannery Arts Centre
RESIDENCY DATES: 7 February–11 March 2011
 28 October–15 December 2011
EXHIBITION DATES: 3–4 December 2011 (A) Stewart's Chemist Shop,
 Esperance Museum Village)



PROJECT

Sydney collective, Makeshift, used their *spaced* residency to consider the edibility of the local Esperance landscape. The historical point of departure for their research was the story of French naturalist, Claude-Antoine-Gaspard Riche (of the d'Entrecasteaux expedition, 1792), who became lost on the shores of nearby Pink Lake over 200 years ago, thirsty, hungry and surrounded by food he could not recognise.

Informed by this local legend and historical area photographs of the goldfields, Makeshift created and filmed an unusual dining tableau in Pink Lake. Intended as a kind of apparition that the delirious M. Riche might have seen in his desperate hours, the tableau incorporated borrowed objects, edible native plants and the participation of guests from the community with connections to the land.

Makeshift's exhibited installation comprises video documentation, domestic items collected in Esperance and a French stereoscope from the early 1900s that enables visitors to view 3D images of Esperance's food supply as it exists today. Together these works combine to provide viewers with a type of self-contained time machine, a chance to look backwards and forwards in time at alternate ways of living in Esperance.

BIOGRAPHY

Makeshift is the collaborative practice of Sydney-based artists, Tessa Zettel and Karl Khoe. Informed by colonial and scientific memory, their interdisciplinary works appear as participatory, site-responsive interventions that make visible contested histories and possible futures. Their work has been included in a number of national and international group exhibitions, such as *Primavera*, Museum of Contemporary Art, Sydney, 2011; *Sister Cities Biennial: Urbanition*, San Francisco Arts Commission Gallery and Carriageworks, Sydney, 2011; *Helen Lempriere Travelling Art Scholarship*, Artspace, Sydney, 2011; *The Right to the City*, Tin Sheds Gallery, Sydney, 2011; *In the Balance: Art for a Changing World*, Museum of Contemporary Art, Sydney, 2010; and *my own private neon oasis*, Museum of Brisbane, 2011. Recent solo projects include *Making Time*, Perth Institute of Contemporary Arts, 2010; *Colony Collapse*, Firstdraft Gallery, Sydney, 2010; and *Make-do Garden City*, Gallery 4A Centre for Contemporary Asian Art, Sydney, 2010.

www.makeshift.com.au

YASKA AND THE ARTISTS WOULD LIKE TO THANK THE CANNERY ARTS CENTRE, ESPERANCE COMMUNITY ARTS, ESPERANCE WILDFLOWER SOCIETY, ESPERANCE COMMUNITY GARDEN COMMITTEE, ESPERANCE MUSEUM & HISTORICAL SOCIETY, THE SHIRE OF ESPERANCE, SONNY GRAHAM, CORAL TURLEY, DEWI HYDE, SHANNAN GILLESPIE AND AMBER PERRYMAN, AS WELL AS THE MANY INDIVIDUALS WHO OFFERED THEIR LOCAL KNOWLEDGE AND SUPPORT.



PROJECT TITLE: *Abandoned Trolley Project*
ARTIST: Ritchie Ned Hansel
COMMUNITY: Fremantle
PARTNER: Fremantle Arts Centre
RESIDENCY DATES: 16 February–11 March 2010
 23 March–13 May 2010
ARTIST WORKSHOP AND TALK DATES: 25 February, 2 & 8 May 2010 (Fremantle Arts Centre)



PROJECT

While on a two-month residency in Fremantle, Jakarta-based artist, Ritchie Ned Hansel, came to identify the abandoned shopping trolley as an untapped site for street art intervention. Creating fabric covers for the trolleys, which in turn became canvases for a series of graf paintings, Ned Hansel transformed these ubiquitous objects into platforms for anti-consumerist slogans. Featured in a music video created by the artist with Fremantle band, *The Useless Thing*, the trolleys soon drew the interest of local street artists who began working with Ned Hansel.

On his return to Indonesia, Ned Hansel extended the *Abandoned Trolley Project* to include the work of both Indonesia and Australian street artists. The resulting works are presented throughout the grounds of the Fremantle Arts Centre in a bold display of collective creativity and consumerist critique.

Ned Hansel also developed the website www.abandonedtrolleyproject.org as an integral component of the project. Here, online viewers can contribute their own trolley artwork and photographic documentation of abandoned trolleys throughout the world.

BIOGRAPHY

Ritchie Ned Hansel is an Indonesian artist who works across illustration, design, installation and performance. Ned Hansel's recent work includes a billboard project developed for the 2009 Jakarta Biennale in which the noise levels emanating from the billboard's city location over the course of a day were translated into a large-scale noise diagram at the site. Ned Hansel graduated from the Jakarta Institute of Arts in 2006 where he is now a member of the teaching staff.



PROJECT TITLE: *The Importance of Shadows*
ARTIST: Roderick Sprigg
COMMUNITY: Jakarta, Indonesia
PARTNERS: Jakarta Biennale and the Faculty of Art, Institut Kesenian Jakarta
RESIDENCY DATES: February–April 2010
PERFORMANCE DATE: 26 March 2010 (Jakarta)



PROJECT

As part of IASKA's cultural exchange program with the Jakarta Biennale, WA-based artist, Roderick Sprigg, spent two months based at the Institut Kesenian in Jakarta developing new work influenced by *wayang kulit* (Indonesian shadow puppet theatre).

During his stay, Sprigg filmed interviews with local people at Blora, a village neighborhood in Jakarta, in which he asked individuals to share with him what was important in their lives. These local stories were later recreated by the artist into short *wayang kulit*-style animated videos that became part of a street performance. This performance involved Sprigg pushing a modified food cart throughout the streets of Jakarta. Advertising *wayang kulit* on its colourful exterior, the cart incorporated a presentation of the animated videos which drew curious and amused responses from pedestrians and motorists. The performance concluded at Blora where the work was screened to a local audience.

While in Jakarta, Sprigg created a number of other projects, including a large-scale collaborative drawing with local artist, MG Pringgatono. Together these works offer audiences multiple interactions with Sprigg's observations of the people of Jakarta and the transitional state of the city.

BIOGRAPHY

Roderick Sprigg is a WA-based, multi-disciplinary artist whose process and community-based art practice centres on the politics of masculinity in regional communities. Sprigg received his Bachelor of Arts (Visual Art) from Curtin University of Technology in 2006, which included an exchange at the Ecole Nationale Supérieur d'Art in Dijon, France. Since graduating, he has held a number of solo exhibitions including *GOLD*, Perth Institute of Contemporary Arts (2011); *Mechanical Nuisance*, Fremantle Arts Centre (2008); and *Occasion Tables*, Craft Victoria, Melbourne (2008). Sprigg has also participated in numerous group exhibitions including *The Joondalup Invitational Art Prize* (2011); *Family Guy*, Lake Macquarie City Art Gallery (2009) and *Primavera*, Museum of Contemporary Art, Sydney (2009).



PROJECT TITLE: *Global Store Project*
ARTIST: Takahiko Suzuki
COMMUNITY: Kellerberrin
PARTNER: Shire of Kellerberrin
RESIDENCY DATES: October–December 2009
EXHIBITION DATES: 4–7 December 2009
 (old Kellerberrin Fire Station)



PROJECT

Taiwan-based artist, Takahiko Suzuki engaged with the town of Kellerberrin as a site for the extension of his ongoing *Global Store Project*. This project investigates connections between the human, economic and social aspects of globalisation and includes elements such as architectural models, photographs, performance and a website; all of which were introduced by the artist to the Kellerberrin landscape.

Suzuki's process began by photographing a number of local shopfronts. These photographs were then used to create 3D models of the buildings, which were in turn photographed and printed in a poster format with the site's longitude and latitude clearly marked and the Global Store website listed. These posters later became part of a performance held by the artist and volunteers.

Suzuki views each of these elements as integral to the *Global Store Project*, which seeks to ironically disrupt advertising strategies of promotion while simultaneously celebrating the iconic significance of small stores that play a fundamental role in the social and economic life of local communities.

BIOGRAPHY

Takahiko Suzuki is a Japanese artist based in Taiwan. He has exhibited regularly in Taiwan while undertaking a number of residencies in Europe, America and Asia. Through his ongoing *Global Store Project*, Suzuki uses local enterprise as the starting point for an imaginative investigation into the connections between the human, economic and social aspects of globalisation. Suzuki's artworks explore these ideas and experiences through many different forms including installations in exhibition spaces and shop fronts, websites, performance and video. Suzuki has previously created site-specific art installations in Asia, Europe and the USA. This was his first visit to Australia. www.global-store.info



PROJECT TITLE: *To the Other End*
ARTISTS: Wouter Osterholt & Elke Uitentuis
COMMUNITY: Lake Grace
PARTNERS: Shire of Lake Grace & Lake Grace Artists' Group
RESIDENCY DATES: 1 November–3 December 2009 (Lake Grace)
 8–21 November 2010 (Manama, Bahrain)



PROJECT

Dutch artists, Wouter Osterholt and Elke Uitentuis, spent late 2009 in Lake Grace developing their project, *To the Other End*. A complex mixing of economies, ethics and custom, this work deals with the issue of the live export of sheep from Western Australia to the Middle East and demonstrates the artists' interest in global trade that links one locality to another and causes discussions about morality.

Using sheep's wool from the Lake Grace region, the artists spent over 1000 hours knotting a traditional Islamic funeral rug that was later transported to Bahrain for the Eid Al Adha Festival of Sacrifice. Following local custom, the rug was used in the ritual slaughter of an Australian sheep on Bahrain soil, before being returned to Australia.

Interested in visually connecting cultures together, *To the Other End* creates a strong image that embodies both the complexities and sensitivities of trade and tradition.

BIOGRAPHY

Wouter Osterholt and Elke Uitentuis have worked collaboratively since 2005 and share an interest in the local and global factors influencing people's relationship to their surroundings. Through observation and engagement with communities they investigate the characteristics of particular places to understand how they function and analyse connections that link local interests and circumstances. Through their art practice, Osterholt and Uitentuis offer insights into the influences and power structures that define the use of space and shape people's lives, creating platforms for reflection where sensitive topics and the unspoken hopes and dreams of communities can be questioned and discussed. Their work has been shown in the Townhouse Gallery, Cairo; MAK Center, Los Angeles; Sao Paulo Biennale, Brazil; Rautenstrauch-Joest Museum, Cologne; and Schunck Museum, the Netherlands. Osterholt and Uitentuis recently gave presentations at Mediamatic, Amsterdam; Heinrich Böll Stiftung, Berlin; and W139, Amsterdam. They are affiliated as 'experts' to the No Academy, an experimental study for social design based in Amsterdam.

www.osterholtuitentuis.nl

IASKA AND THE ARTISTS GRATEFULLY ACKNOWLEDGE THE SUPPORT AND ASSISTANCE OF OUR COMMUNITY PROJECT PARTNERS, THE SHIRE OF LAKE GRACE AND THE LAKE GRACE ARTISTS' GROUP, AND THE ALBANY SPINNERS AND WEAVERS, LAKE GRACE MULTI-ARTSPACE, PETER DUNDON, SHARON DUNDON, ANDREW SLACK-SMITH AND MICHAEL FINUCANE OF MEAT AND LIVESTOCK AUSTRALIA, TANIA SPENCER, DARREN SPENCER, MARGARET COLE, KIM SLARKE, MICHELLE J SLARKE, ANNIE SLARKE, LINDSAY SLARKE, KERRY SLARKE, JORDAN SLARKE, ELSIE BISHOP, NEIL BISHOP, LOONA AL ARRAGED, KARIM AL ARRAGED, LINDA VLASICH, ZAIN AL THAWADI, WAHEEDA MALULLAH, MOHAMED SHARKAWY, LAKE GRACE HOSPITAL, NADENE OWEN, STEPHANIE CLARKE-LLOYD, MATTHEW LLOYD, TRACEY MILTON, LAKE GRACE CWA/CRAFT GROUP, JILL DUCKWORTH, VYNKA LAY, SUSAN FLAVELL, MICHELE THEUNISSEN AND MICHAEL THORNTON.



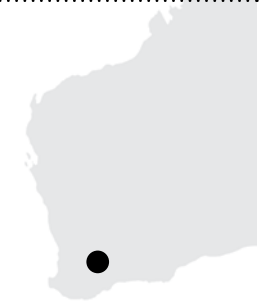
Google Farm View

Drag the street view icon onto a main road in rural Australia. It shows not a new - bitumen, gravel edge, bush verges, slices of paddock and a horizon line on the road. In a farm driveway is a blurred ute, stationary with the door open and a dog on the back. A person stands in front of the ute, looking towards the camera. A dog follows vehicle tracks from the road - named after the farmer - into the driveway.

Click to earth view. Zooming in, the palettes of the landscapes - botanical and agricultural - become specific to region, district, then farm. Perspective is wide. Farms and paddocks are expansive, sketched with plough marks, contour lines, and coloured to particular crops and the season of the satellite. Paddocks hold a white square dam. A grid of roads, fences and firebreaks. The eye can easily follow the gridlines back to the home: the main road and - a number of frames later - to the placemarked town.

A car with GPS and roof-mounted camera has travelled and captured the road then returned some time later for the south side splices. Places are marked at the best time of year. They acquire significance, becoming a global network through for a global

PROJECT TITLE: *Point of Slaughter*
ARTIST: Michelle Slarke
COMMUNITY: Lake Grace
PARTNERS: Lake Grace Artists' Group & Lake Grace Multi Artspace



PROJECT

Conceived by Michelle Slarke, *Point of Slaughter* evolved from the Lake Grace residency of Dutch artists, Wouter Osterholt and Elke Uitentuis, and their project to explore the issues around live sheep export.

In November 2010, Michelle, Wouter and Elke travelled to Bahrain for Eid al Adha (Feast of Sacrifice) and conducted research and interviews with Bahrainis and Australians about the sheep trade between the two countries. In the year since, live export has become a most contentious issue in Australia. Slarke's *Point of Slaughter* looks at the back story to the debate and the complexities of the trade and cultural relationships of the people at each point of the journey, including her own community.

Point of Slaughter is told through fiction informed by a personal perception of place and through the words and lived experiences of farmers, animal welfare activists, the sheep industry and community members from Bahrain and Australia, who rarely, if ever meet. The book examines the close up and distant views of what is local; of how to stand to the side and, as much as possible, to see other points of view.

BIOGRAPHY

Michelle Slarke was born in Lake Grace and raised on a wheat and sheep farm at nearby Beenong. Following a short career as a teacher, she graduated with a Fine Arts degree from Curtin University of Technology in 1992 and has since practised as a visual artist. After working as an arts officer, Slarke returned to live and work in Lake Grace in 1999. She works in an interdisciplinary way, including installation, mixed media and permanent works commissioned for public places. Slarke has exhibited nationally and internationally and much of her work is informed by the social and historic content of place and the utilisation of text. She is the author of *Far Site – Women of the Salt Lake Country* and co-editor of *Lake Grace 100 Years – A Community Memoir*.

IASKA AND THE ARTIST GRATEFULLY ACKNOWLEDGE THE SUPPORT AND ASSISTANCE OF OUR PARTNERS, LAKE GRACE ARTISTS' GROUP AND LAKE GRACE MULTI ARTSPACE, AND WOUTER OSTERHOLT & ELKE UITENTUIS, PETER DUNDON, SHARON DUNDON, ANDREW SLACK-SMITH AND MICHAEL FINUCANE OF MEAT AND LIVESTOCK AUSTRALIA, LOONA AL ARRAYED, KARIM AL ARRAYED, ZAIN AL THAWADI, KIM SLARKE, ANNIE SLARKE, LINDSAY SLARKE, KERRY SLARKE, JORDAN SLARKE, MARGARET COLE, TANIA SPENCER, DARREN SPENCER, ELSIE BISHOP, NEIL BISHOP, NADENE OWEN, STEPHANIE CLARKE-LLOYD, MATTHEW LLOYD, TRACEY MILTON, JILL DUCKWORTH, VYNKA LAY, SUSAN FLAVELL, MICHELE THEUNISSEN, MICHAEL THORNTON AND THE COMMUNITY ARTS NETWORK WA WHICH PROVIDED FUNDING TOWARDS THIS PROJECT.



PROJECT TITLE: *Locus Deperditus*
ARTIST: Kate McMillan
COMMUNITY: Leonora
PARTNER: Shire of Leonora
RESIDENCY DATES: March–June 2011
EXHIBITION DATE: 30 June 2011
 (Suite 4/Lot 34 Tower Street, Leonora)



PROJECT

Perth-based artist, Kate McMillan, developed *Locus Deperditus* during her residency in the northeastern Goldfields town of Leonora. In addition to a range of developmental community arts projects, including workshops at the Leonora Refugee Detention Centre, cultural projects with the local indigenous community and workshops at the Leonora Youth Centre, McMillan established a deep relationship with local historian, Jill Heather, during her time in Leonora. Heather holds an extraordinary understanding of the local landscape and in recent decades has worked to record the histories and whereabouts of lonely 19th century graves across three surrounding shires.

Long interested in the relationships between history and landscape, McMillan was inspired by Heather's knowledge and undertook a photographic series of the known lonely graves in the Shire of Leonora. These graves mark the remains of a colonial gold rush history based on chance, desperation and loss. Each grave reveals a little of the cultural and physical life of the deceased, and the great empty landscape that tempted these lost travellers.

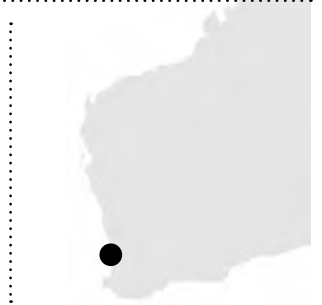
BIOGRAPHY

Kate McMillan is a highly regarded Perth-based artist who works in photography, video and multimedia installation. She is interested in the interplay between history, trauma and landscape, and more specifically the psychology of islands and colonialism. In 2010 McMillan's work, *Islands of Incarceration*, was featured in the Biennale of Sydney and in mid-2011 she undertook an Artsource residency in Basel, Switzerland. Previous solo exhibitions include *Lost*, John Curtin Gallery, Perth, 2008 and *Broken Ground*, Margaret Moore Contemporary Art, Perth 2006. McMillan has also participated in group exhibitions at the Art Gallery of Western Australia, Gertrude Contemporary, Melbourne and Australian Centre for Photography, Sydney. She is a Phd candidate at Curtin University, funded by an Australian Postgraduate Award, and currently holds an academic post with Open University, Australia. In 2012 McMillan will present a major solo exhibition at Venn Gallery, Perth. www.katemcmillan.net

WASKA AND THE ARTIST THANK OUR COMMUNITY PROJECT PARTNER, THE SHIRE OF LEONORA, AND DEEPLY APPRECIATE THE SUPPORT AND ASSISTANCE GIVEN BY JIM EPIS & THE SHIRE OF LEONORA, JILL HEATHER, ST BARBARA'S GOLDMINE, SKIPPERS AVIATION, GARY & GAYLE AT GWALIA AND HOOVER HOUSE HISTORIC PRECINCT, DR THEA COSTANTINO, BOB GRIFFITHS AND EVERYONE IN THE WONDERFUL COMMUNITY OF LEONORA.



PROJECT TITLE: *untitled (work in progress)*
ARTISTS: Art Oriente' objet
 (Marion Laval-Jeantet & Benoit Mangin)
COMMUNITY: Mandurah
PARTNERS: City of Mandurah & SymbioticA
RESIDENCY DATES: 2–28 April 2011
 2–20 August 2011



PROJECT

French collective, Art Oriente' objet, were originally invited by SymbioticA, a leading international bio-art organisation located at the University of Western Australia, to propose an artistic project that responded to Mandurah's unique wetland environment, specifically Lake Clifton; home to living thrombolites, one of the earliest known life forms on earth.

Art Oriente' objet immersed themselves in the cultural and ecological environs of Lake Clifton, conducting scientific investigations, interviews with local Indigenous people and learning more about this unusual site. Long interested in the intersections between art, science and technology, they were drawn to the many questions that Lake Clifton raises around endangered ecosystems and cultural anthropology.

The artists are developing several projects out of their residency, including a film documenting the community around the lake, a sculpture of carved kangaroo bones and connections between the City of Mandurah and UNESCO. Due to unforeseen circumstances these projects could not be completed in time for the *spaced* exhibition, however they will be presented as part of the exhibition, *Adaptation*, opening at INQB8 Gallery in Mandurah on 6 May 2012 (www.mandurah.wa.gov.au/inqb8.htm).

BIOGRAPHY

Founded in 1991 Art Oriente' objet (Marion Laval-Jeantet and Benoit Mangin) place the scientific interrogation of ecology and human existence at the centre of their art practice. Working across installation, performance, video and photography, AOo conduct ongoing experiments in which biology, psychology and ethnology intersect. Art Oriente' objet have held numerous solo exhibitions since 1994, including *Plutôt que tout*, La Maison Populaire, Montreuil, France, 2011; *L'alalie*, Le Magasin, Grenoble, France, 2010; and *Le Pensador*, Palais de Tokyo, Paris, 2006. They have also participated in a range of group exhibitions, including most recently *Second Life*, Casino Luxembourg, 2011; *Synth-ethic*, Natural History Museum, Vienna, 2011; and *CyberArts 2011*, Prix Ars Electronica, Linz, Austria, 2011. Art Oriente' objet have undertaken residencies throughout Europe, America and Asia. Their work has been widely written about and published, and they regularly participate in conferences and workshops.

www.artorienteobjet.com



PROJECT TITLE: *The Way You Move Me*
ARTISTS: Sonia Leber & David Chesworth
COMMUNITY: Moora
PARTNER: Moora Fine Arts Society
RESIDENCY DATES: August–September 2011
EXHIBITION DATES: 26 November–3 December 2011
 (Moora Fine Arts Gallery)



PROJECT

Melbourne artists, Sonia Leber and David Chesworth, immersed themselves in the community of Moora to observe in close proximity the rhythms and intensities of the mass-movement of sheep and cattle across the landscape.

The resulting two-channel video installation, *The Way You Move Me*, captures the internal dynamics of various local herds through periods of intensification and slowness; sometimes highly chaotic and unpredictable, other times surprisingly ordered. Accompanied by a detailed, almost wordless sound design, this highly visceral work highlights both the seen and unseen forces that exist between humans and animals, meditatively framing the more personal moments of interspecies connection.

BIOGRAPHY

Sonia Leber and David Chesworth are a Melbourne-based collaborative duo that work across sound, video and installation art. Through their practice they develop new possibilities for the creative use of sound in cross-disciplinary environments, often transforming public sites into zones of exploration and discovery with visitors left to navigate their way through the physical space and the dense compositions of sonic elements. Leber and Chesworth's recent solo exhibitions include *Space-Shifter*, Perth Institute of Contemporary Arts, 2011; *Richter/Meinhof-Opera*, Australian Centre for Contemporary Art, Melbourne, 2010; and *Space-Shifter*, Conical Inc, Melbourne 2009. Recent group exhibitions include *Stealing the Senses*, Govett-Brewster Gallery, New Zealand, 2011 and *In camera and in public*, Centre for Contemporary Photography, Melbourne, 2011. Their large sound and structural installation, *Almost Always Everywhere Apparent*, was a major solo exhibition at Australian Centre for Contemporary Art in 2007. www.waxsm.com.au

IASKA AND THE ARTISTS ACKNOWLEDGE THE SUPPORT OF OUR COMMUNITY PROJECT PARTNER, THE MOORA FINE ARTS SOCIETY, WITH SPECIAL THANKS TO PENNIE AITKEN, THE MANY INDIVIDUALS WHO OFFERED THEIR LOCAL KNOWLEDGE AND SUPPORT, AND THE PARTICIPANTS FROM MOORA AND ENVIRONS WHO AGREED TO BE VIDEOTAPED WHILE WORKING WITH THEIR ANIMALS.



PROJECT TITLE: *In Transit*
ARTIST: Julia Davis
COMMUNITY: Mukinbudin
PARTNER: Shire of Mukinbudin
RESIDENCY DATES: April–May 2010
EXHIBITION DATES: 2–5 September 2010
 (old Mukinbudin Railway Station)



PROJECT

In 2010 Sydney artist, Julia Davis, researched and developed a series of artworks, both site-specific and documentary, in response to the history, landscape and people of the small town of Mukinbudin.

Davis' poetic, site-specific works were accompanied by *Levelled Ground*, an exhibition held at the old Mukinbudin Railway Station. The exhibition comprised a gold-leaf wall schematic that visually represented digital information contained within recorded interviews between the artist and four local people no longer able to live on their farms. A series of photographic portraits were also exhibited, documenting these individuals on the farms they had been forced to leave behind.

During her residency Davis also developed *In Transit*, an interactive video piece that consists of a sequence of motion-activated images that momentarily appear and disappear according to the movements of the audience. The work presents the range of gestures of acknowledgement that Mukinbudin locals make to one another when passing by in their cars and trucks; a compendium that reveals the social codes of a close-knit community.

BIOGRAPHY

Julia Davis is a Sydney-based artist whose site-specific work explores the perceptions of, and relationships between, objects, places and spaces. Over the past decade Davis' work has been installed in salt lakes, deserts, coastal precincts and parklands as well as within galleries and the built environment. Her recent work explores the viewer's experiential reading of space as well as ideas of temporality and duration. Davis won the Helen Lempriere National Sculpture Prize in 2007. She exhibits nationally and internationally, and is represented in many public and private collections. Her major commissions include public art works at Sydney Water in Parramatta and the Annette Kellerman Aquatic Centre in Marrickville.

IASKA AND THE ARTIST GRATEFULLY ACKNOWLEDGE OUR COMMUNITY PROJECT PARTNER, THE SHIRE OF MUKINBUDIN, ALONG WITH ANN BRANDIS AND RICHARD NEWTON FROM VIDEOWALL, TALITHA SPRIGG, LINCOLN CAPLICE AND THE MANY COMMUNITY MEMBERS WHO PARTICIPATED IN ASSISTING THE ARTIST TO LEARN MORE ABOUT MUKINBUDIN AND ITS HISTORY.



PROJECT TITLE: *Narrogin Banksia Tower*
ARTIST: Jakub Szczęśny
CURATOR: Kaja Pawełek
COMMUNITY: Narrogin
PARTNERS: Community Arts Network WA, Arts Narrogin & C.Y. O'Connor Institute of TAFE

RESIDENCY DATES: 15 March–14 April 2011
 3–30 October 2011

EXHIBITION DATE: 28 October 2011 (Mackie Park, Narrogin)



PROJECT

Conceived by Polish architect and artist, Jakub Szczęśny, and curator, Kaja Pawełek, *Banksia Tower* is a proposal for a major public artwork for the town of Narrogin at the now largely abandoned railway yards. Once the heart of Narrogin (employing some 600 people), and still a central site, the artists identified the old railway yards as a significant location for the tower; a place for people to come together and engage in a creative revitalisation initiative.

Inspired by Australia's native *Banksia* flower, the 18-metre viewing tower is conceived as an interactive and functional artwork with an exterior of brush-like clumps of polyester 'hair' that move in response to passing cars and visitors. A model of the tower, animations and a prototype that demonstrated the tower's responsive skin were publicly presented to the township and form the basis of a proposal to the Shire of Narrogin to undertake the realisation of this public artwork.

The project, including community involvement and response, was documented by Polish artist and filmmaker, Matylda Sałajewska, for Europe's Canal+ television channel, and sampled for this exhibition.

BIOGRAPHIES

Jakub Szczęśny is one of Poland's leading young architect/designers and works across the fields of sustainable design and public art. Szczęśny's innovative projects in Europe and the Middle East, particularly his water-related projects in Poland, Israel and Palestine, have achieved critical and popular acclaim. His latest public space interventions focus on environmental consciousness, local social tensions, place branding strategies and performative architecture. Szczęśny is a member of the Warsaw-based, Centrala Designer Task Force, an interdisciplinary group of designers. www.centrala.net.pl

Kaja Pawełek is an art historian and curator who works at the Centre for Contemporary Art, Ujazdowski Castle in Warsaw. Her interests focus on the interdisciplinary intersections of visual arts, architecture and public interventions. She has edited the publications *Jakub Szczęśny. Wyspa. Synchronizacja* (2009), *Rooted Design for Routed Living* (2010) and *Oxygenator. Obieg – Reader* (2010) and regularly publishes texts on arts and architecture.

IASKA AND THE ARTISTS PARTICULARLY THANK EVERYONE FROM COMMUNITY ARTS NETWORK WA, C.Y. O'CONNOR INSTITUTE OF TAFE, ARTS NARROGIN, THE TOWN OF NARROGIN COUNCIL & STAFF, NARROGIN AGRICULTURAL SHOW COMMITTEE, NARROGIN SPRING FESTIVAL COMMITTEE, NARROGIN LIBRARY STAFF AND VOLUNTEERS, AND THE WIDER COMMUNITY OF NARROGIN. WE ALSO THANK THE MANY INDIVIDUALS WHO CONTRIBUTED TO THE PROJECT, INCLUDING OUR NARROGIN PROJECT ASSISTANTS, KAREN KEELEY, MICHELLE SICILIANO, NED CROSSLEY AND REUBEN HA, AND ACKNOWLEDGE THE WONDERFUL SUPPORT OF SUSAN GUY, MICHAEL & STAN SAMULKIEWICZ, ROSS STOREY, GERI HAYDEN, SONYA KICKETT, RAY SMITH (ENGINEERING SUPPORT), WAYNE BIRD (BIRD SILOS), ROB STAPHORST, AND MARCO & CHRISTY PANZINI. THANKS ALSO TO THE ADAM MICKIEWICZ INSTITUTE WARSAW, POLAND FOR THEIR SUPPORT OF THE PROJECT.



PROJECT TITLE: *Northam Dogs*
ARTIST: Bennett Miller
COMMUNITY: Northam/ Bakers Hill
PARTNER: Avon Valley Arts Society
RESIDENCY DATES: May–June 2011
 September–October 2011
EXHIBITION DATES: 18 November–2 December 2011
 (Avon Valley Arts Centre, Northam)



PROJECT

Perth-based artist, Bennett Miller, recently spent several months in the towns of Northam and Bakers Hill engaging with the local greyhound racing community. Delving into the world of the animals, breeders, owners and trainers, Miller developed a series of video works that transform the movements, codes, and protocols of greyhound racing into a formal video installation that links colour and motion to the surrounding environments of landscape and racetrack.

Through his moving image portraits, Miller builds a distance between global gambling culture and the locality of the regional greyhound fraternities, focusing our attention on the beauty and discipline of the animals and the involvement of the close-knit Northam and Bakers Hill greyhound communities.

BIOGRAPHY

Bennett Miller is a Perth-based artist whose practice examines the relationships between animals and humans. His works have included large-scale installations, sculpture, performance and video. Miller has exhibited throughout Australia, participating in group exhibitions such as *Winners are Grinders*, Meat Market, Melbourne (2006); *Grudge Match*, Gertrude Contemporary Art Spaces, Melbourne (2006); *Flux2*, Lawrence Wilson Art Gallery, Perth (2005) and *Hotel 6151*, Perth (2002). He has also held a number of solo exhibitions including: *New Works*, Chalkhorse, Sydney (2009); *The Dogs Bark but the Caravan Rolls On*, Canberra Contemporary Art Space (2007); and *Ed Devereaux*, IASKA, Kellerberrin (2006). Recently working on large-scale installations with live animals as performers, Miller has gained international attention for his popular work, *Dachshund UN*, which was presented at the Melbourne Museum as part of the 2010 Next Wave Festival. In 2012 *Dachshund UN* will tour to Birmingham, UK and Miller will undertake an Australia Council studio residency in New York to further develop his interest in animals and public sculpture.





PROJECT TITLE: *Birndi Wirndi – Worlds Apart*
ARTISTS: Sohan Ariel Hayes & Michael Woodley
COMMUNITY: Roebourne
PARTNER: Juluwarlu Aboriginal Corporation
RESIDENCY DATES: 1 June–29 July 2010
SCREENING DATE: 26 July 2010
 (old Victoria Hotel, Roebourne)



PROJECT

In late 2010 Perth-based artist, Sohan Ariel Hayes, spent two months in Roebourne working with Michael Woodley from the Juluwarlu Aboriginal Corporation. In addition to holding several editing and filmmaking workshops for Juluwarlu's multimedia trainees and presenting an outdoor projection at the Cossack Art Awards, Hayes and Woodley worked closely together to create *Birndi Wirndi – Worlds Apart*, a projection work that aims to assist in sustaining the cultural struggle being experienced by the local Yindjibarndi community.

Birndi Wirndi – Worlds Apart depicts the hearts, minds and spirits of the Yindjibarndi people who, although challenged by the enormous forces of WA's mining boom, still stand strong. *Birndi Wirndi* was originally projected across the façade of Roebourne's old Victoria Hotel. Closed in 2003 at the request of the local aboriginal community, the hotel had been a site where the excesses of the 1960s mining boom played out with terrible impact on the Roebourne community.

BIOGRAPHIES

Sohan Ariel Hayes is an award-winning animator, art director and visual artist who works across media. His socially-engaged work has included computer games, films, theatre, interactive installation, site-based projections, poster designs and public art sculptures. In 2011 Hayes was awarded Best Realtime Character in a Virtual World for 'Mr Tanaka' at LAVAL Virtual, France and his film *The Paper Tale* was part of the official selection for the International Festival of Animated Objects, Canada; the Media Arts Festival, Japan; Ars Electronica, Austria; and Revelation International Film Festival, Australia. www.sohanarielhayes.com.au

Michael Woodley is a filmmaker and Yindjibarndi ceremonial leader and knowledge holder. He is also the CEO of the Yindjibarndi Aboriginal Corporation, which holds native title on behalf of the Yindjibarndi people, and the CEO of the Juluwarlu Aboriginal Corporation, a highly regarded Indigenous organisation dedicated to the recording, preservation and maintenance of Yindjibarndi language and culture. In 2006, Woodley was recognised as one of Western Australia's Top 40 young business leaders. Currently, with the Yindjibarndi Elders, he is fighting to preserve ancient Yindjibarndi cultural sites from destruction by the mining industry. www.yindjibarndi.com.au

IASKA AND THE ARTISTS GRATEFULLY ACKNOWLEDGE OUR COMMUNITY PROJECT PARTNER, THE JULUWARLU ABORIGINAL CORPORATION, AND THE SUPPORT AND ASSISTANCE OF THE MANY YINDJIBARNDI ELDERS AND FAMILIES WHO SUPPORTED THIS PROJECT. THANKS ALSO TO FILMMAKER DR. FRANK RIJAVEC WHO AGREED TO THE SAMPLING OF HIS AWARD WINNING 1991 FILM, *EXILE & THE KINGDOM*, JAN TEAGLE KAPETAS AND THE JULUWARLU ABORIGINAL CORPORATION ARCHIVES TEAM, THE SHIRE OF ROEBOURNE, COLETTE MCENTEE AND ARCHIPELAGO ARTS, PILBARA TAFE AND TEKHEADZ VISUALS.

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IASKA HAS BEEN ASSISTED BY THE COMMUNITY PARTNERSHIPS COMMITTEE AND VISUAL ARTS BOARD OF THE AUSTRALIA COUNCIL FOR THE ARTS, THE AUSTRALIAN GOVERNMENT'S ARTS FUNDING AND ADVISORY BODY, AND BY THE WESTERN AUSTRALIAN GOVERNMENT THROUGH THE DEPARTMENT OF CULTURE AND THE ARTS AND LOTTERYWEST. PRESENTED AS PART OF THE 2012 PERTH FESTIVAL, SPACED IS ALSO SUPPORTED BY VISUAL ARTS PROGRAM PARTNERS, WESFARMERS ARTS.



SPACED: ART OUT OF PLACE

EXHIBITION CATALOGUE

The *spaced* exhibition catalogue will be available for purchase mid 2012. It will include full colour documentation of each regional project and their exhibition at the historic Fremantle Arts Centre, along with a curatorial introduction from *spaced's* artistic director Marco Marcon, interviews with the participating artists, and reflective texts that consider topics raised by the *spaced* program and discussed in the *spaced* symposium held on 4–5 February 2012.

Visit www.iaska.com for more information about the *spaced: art out of place* catalogue and resellers.

