

WE NEED
TO TALK



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Catalogue of the 29th Faculty of Arts & Design Staff Art Exhibition

Pivot Gallery, Belco Arts, 118 Emu Bank, Belconnen ACT

25 August – 8 October 2023

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Cover image: Still detail from *Saving Breath*, Louise Allerton & Maureen Donegan, Video, 2023.

Published by the Centre for Creative & Cultural Research,

Faculty of Arts & Design, University of Canberra

ISBN: 978-1-74088-567-6

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WE NEED TO TALK

When conversations are difficult, we reach for symbols, and the most potent of these can be found in the arts. An artwork offers a way of seeing – something akin to what astronomers call ‘averted vision’; a way of looking at the stars from the corner of your eye to see them more clearly. Just as a star-gazer’s skewed way of looking aids clarity, so an artwork gradually reveals layers of meaning, with its own internal patterns, rhythm, and logic. These revelations can occur as a powerful, personal event for a viewer. Emily Dickinson understood this: ‘Tell all the truth but tell it slant’.

We Need to Talk builds on, extends, and amplifies the ‘Difficult Conversations’, international symposium held in March 2022. This was a collaboration between the University of Canberra, Ulster University and the British Council, featuring exchanges between leading artists and researchers from Australia and Northern Ireland about complex topics, from reconciliation and truth telling in the context of colonialism, to polarising social and political issues.

This, the 29th Faculty of Arts and Design exhibition brings new, lively dimensions to our scholarly contributions, and rigour to the creative explorations of our artists, continuing UC's tradition of connecting artists, designers and creative educators’ diverse and socially engaged creative practice to Canberra.



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LOUISE ALLERTON & MAUREEN DONEGAN

Saving Breath

2023. Video, wall-mounted. Dimensions variable.

Artist statement

This collaborative work made on Spinifex Country in remote WA, examines the dichotomy between Indigenous and non-Indigenous systems of knowledge and representation. Through photomedia, the work seeks to defy the scientific classification of language ‘endangerment’ and instead explores contemporary Pitjantjatjara sign performance as a site for cultural agency, expression and inclusion.

So what could be difficult about this conversation? Many things! The geographical remoteness of many Indigenous communities makes collaboration extremely challenging. The wide cultural and linguistic gap where English is a second language creates difficulties around research topics with Indigenous peoples. There is an automatic power imbalance between non-Indigenous and Indigenous research collaborators which can lead to cross-cultural misunderstandings.

Research statement

This artwork emerges from my PhD field work, a creative collaboration with a discreet Pitjantjatjara group known as the Spinifex People. The work investigates sign language as a living, evolving and fundamental cultural practice inherent to everyday conversation. Pitjantjatjara Sign Language (PSL) is a co-speech language used most commonly alongside speech but can be used in some cases as replacement for speech. Academic research in the last 20 years has focused largely on Central Australian and far northern Australian communities such as the Mudburra and Yolngu, documenting these languages through the lens of languages at risk and endangered languages. My First Nations collaborators deny sign language is diminishing as a practice, instead show how it is evolving according to contemporary contexts. This research project aims to celebrate and PSL as a part of a vibrant and changing communication ecology rather than a disappearing language, through creative practice and photomedia artforms.



Photograph by the artist

Marakatinyi

Louise Allerton, Michelle Anderson, Pamela Hogan & Diane Thompson

2023. Framed photographs. 1000 x 300 mm.



PHILIP ARNEILL

I am Where I am not

2023. Archival inkjet photograph, . 594 x 841 mm.

Artist statement

We need to talk about Orange Halls: material markers of the culture of Orangeism that dominated social and political life from the formation of the new entity of Northern Ireland in 1921, and wielded huge influence at the heart of political institutions right into the 21st century. Although emblematic of a culture in gradual and inevitable decline in the face of socio-religious and demographic shifts, these buildings are a focal point and meeting place for the Orange Order in protestant communities across Northern Ireland. Often contested sites under siege from vandalism and arson, many examples of this rich architectural heritage are falling into disuse and disrepair without sufficient funds and people to sustain them. Addressing the legacy and future of these buildings requires difficult conversations. On one hand they represent inequality and inherently oppressive power structures, both in Ireland and overseas (through the historic export of Orangeism to many British imperial territories); on the other hand they embody the beliefs of a significant voice within the wider protestant population. Both accessible and inaccessible in different ways, some are becoming cross-community spaces – to secure their survival – providing value beyond their original purpose.

Research statement

In 1960, talking about the evolution of his music, legendary jazz musician John Coltrane declared, ‘I’ve found you’ve got to look back at the old things and see them in a new light.’ I returned to live in Northern Ireland, 30 years after leaving, to find it both familiar and alien. My photographic research will examine the relationship between my inherited Protestant identity and Orange Halls, which exist as distinct, outward markers of an Irish protestantism into which I was born, but to which I no longer subscribe, and is now increasingly out of step with a more diverse society. Approximately 700 Orange Halls currently exist across the historic province of Ulster, traditional meeting places for the fraternal religious organisation known as the Orange Order. Their gradual decline is at once symbolic of irreversible advances towards a more inclusive, diverse society, and – to those who maintain and protect them against the flow of secularisation and demographic change – a material expression of the importance of resisting change. Drawing on a methodology that incorporates Foucault’s concept of heterotopia, (an)archiving and creative nonfiction writing, my research produces a photographic and text-based archive that takes both traditional and more interpretive approaches to create a body of work that occupies a liminal space between objective archive and subjective record, and develops a typology of the halls. In this 25th anniversary year of the Good Friday Agreement, Orange Halls are not only emblematic of the past and present, but also possible futures in a post-conflict society.



Photograph by the artist

ASHLE BAILEY-GILREATH

Bearing Witness: Using collaborative photography to investigate collective trauma

2022-23. Photographic collage. 1000 x 1200 mm.

Artist statement

It is evident from prior research that the conflict in Northern Ireland has contributed to the collective trauma of its residents, from those who directly experienced the Troubles to their children. But what does collective trauma look like? How has the enduring experience of trauma changed the dynamics of families, communities, and the overall culture in Northern Ireland? One way to highlight and explore these questions and the difficult conversations around them in a meaningful way is through the use of collaborative photography. Working with victims and survivor groups throughout Northern Ireland, this collaborative photography project aimed to create an accessible and engaging way to involve individuals and communities in open dialogue about the legacy of the Troubles. This process allowed for active engagement, allowing participants to play an integral and collective role in the meaning making and narrative surrounding such issues.

Research statement

The expansive research on Northern Ireland and the community level work that has been carried out to address the legacy of the Troubles is undeniably important. And whilst there are many different and effective ways to address these issues, I propose that collaborative photography may be used as a complementary method by providing a human-centred and collaborative approach to discussing collective trauma. My research investigates and utilises photography as a social and communicative activity, where collaboration is a conscious act and encouraged as a primary aspect of the work's aim. This research looked to the communities I engage with as the main source of meaning in the work that is created. The images that were created as a result of this research build on a dialogue that is present throughout Northern Ireland and highlighted aspects of collective trauma that are often difficult to expression through language alone.



CURHAM, FREDERICK & TURNER

Metabolic Resistance

2023. Three-channel digital video. Dimensions variable.

Artist statement

Grounded in the tradition of experimental film making with ‘natural’ processes, this work collaborates with the creatures that live in our backyard composts to re-make a 16mm educational film from 1957, *Why Foods Spoil: Molds, Yeasts, Bacteria*. We took our cue from Donna Haraway’s declaration that ‘we are all compost, not posthuman’ (Haraway, 2015, p.161). Paralleling the distribution of the film to audiences in the 1950s, we re-circulated it to different compost bins across Ngunnawal and Ngambri Country. We, the humans, coloured and drew on the film before handing it over to the compost ecosystem. Rather than extracting something from the compost biomes, we are co-creating with them, making a new film together.

Haraway, D. (2015). ‘Anthropocene, Capitalocene, Plantationocene, Chthulucene: Making kin,’ *Environmental Humanities*, 6(1), p. 161.

Research statement

Metabolic Resistance explores how a feral film collective can make visible and resist dominant narratives of disregard for unloved, awkward and ugly non-humans. In so doing it aims to investigate ways in which human and other-than-human interdependence can be ethically negotiated. By developing and enacting a composting ethic, our collective explores the limits of conceiving of life as contained within bounded bodies. Instead, compost is a site where bounded bodies are exceeded; a site where liveliness is produced through ‘flows of energy and materials’ (Brice, 2014, p. 180) as ‘a vector of relation and recombination’ (Brice, 2014, p. 186). Compost disrupts normative understandings of human control. The metabolic rhythms of the compost heap are assemblage productions that alter in response to both what and who is present, and, how these presences are activated in an ongoing cycle of remaking. In this artwork, we test and explore how to attune to variable, shifting and multifarious more-than-human metabolic rhythms, climates, materials, diets, and practices of care to explore the ethical dimensions of multispecies collaborations.

Brice, J. (2014). ‘Attending to Grape Vines: Perceptual practices, planty agencies and multiple temporalities in *Australian viticulture*’, *Social & Cultural Geography*, 15(8), p.942–965.



Photograph by the artists

JOHN DAHLSEN

Night and Day

2023. Oil, acrylic, found micro plastics, plant based resin and varnish on Belgian linen.
1830 x 3660 mm.

Artist statement

This work is made from found micro-plastics collected from Australia's coastline and ecologically sustainable plant-based resin, ink, on a sustainable timber backing. Thematically based on environmental issues, taking society's discarded everyday objects, and transforming them into formal compositions. These materials have been returned by the ocean and used to convey the history and memory of a place with a positive aesthetic. The work transforms rubbish into objects of value, raising questions about the assignation of cultural worth. They also compel the viewer to make links between everyday objects, and art. This work actively mobilizes the unstable boundaries between what is human-made and what is natural.

Research statement

This is an environmental artwork that continues the artist's exploration into activist statements balanced with aesthetic appreciation of the materials used. There has been a longstanding engagement and exploration of the coastal landscape with this creativity, examining the passage of time in the landscape and the place of humankind within it. Exhibiting this art is a way of sharing messages with a broad audience. Even if just a fraction of the viewing audience were to experience a shift in their awareness and consciousness about the environment and art, then it's worth it. Humanity is at a critical point in time, with our planet currently existing in a fragile ecological state, with global warming hastening unheard-of changes, all amplifying the fact that we need all the help we can get. The work shares a positive message about beauty and the aesthetic experience and offers examples of detritus re-cycle and re-use. It encourages those who experience it to look at the environment in new and creative ways. People have expressed to me an awareness that manifests after seeing this found object artwork, that when they walk the beach, they feel awakened by creative possibilities. The final alchemy of the work is entrusted to the viewer where they may experience perceptual shifts and have a positive aesthetic experience. It will potentially act as a constant reminder to 'walk gently on the planet'.



Photograph by the artist

ANGELA DEKA

Reconfiguring, Navigating

2023. Mixed media, including wire, Plaster of Paris, cardboard, paint, photographs, lumen prints and found objects. 900 x 700 mm.

Artist statement

‘Trauma is not simply an effect of destruction but also, fundamentally, an enigma of survival’ Cathy Caruth (1996)

For many generations, experiences of trauma were socially unspeakable, as survivors feared being categorised as fundamentally broken individuals. The limitations of traditional forms of talk therapy, in some cases, have exacerbated feelings of defeat and deficiency. So how might we talk with materials, objects, and techniques from other disciplines to infuse hope into the conversation around trauma? Recent findings on neuroplasticity and our role in changing the physiology of the brain through knowledge and experiences bring new hope to conversations about trauma. This neuroscientific turn has a distinctly spatial quality, using complex imaging to examine paths among neural networks, which change how we view the world and our place in it. *Reconfiguring, Navigating* (2023) is an outcome of auto-ethnographic creative research that develops methods for survivors to chart a way forward in the aftermath of trauma, through forms and processes of creative mapping. This work presents a mixed-media installation of creative mapping artifacts that document the complex emotions that I encounter while processing trauma, inspired by the very neural networks that were seemingly unchangeable a few years ago.

Research statement

How can a creative approach to mapping be used to assist survivors in navigating trauma? The aim of this creative research is to develop a mapping process for creating new knowledge through embodied experiences involving the manipulation of matter and working to reconfigure neural networks in the aftermath of trauma. The research contribution is developing creative mapping as an innovative new approach in expressive-arts therapies for trauma. Based on an inter-disciplinary theoretical framework at the intersection of psychology, contemporary art, and neuroscience allows me to build on existing approaches and revolutionary new findings to develop a model that encourages an agentic approach for survivors to navigate their life after trauma. As a survivor with a background in psychology and the arts, my recorded experiences form the subject matter of this autoethnographic research allowing me to evaluate the effectiveness of the mapping approach under development. *Reconfiguring, Navigating* (2023) is part of a body of creative work, accompanied by an exegesis that outlines its theoretical foundations and analyses the autoethnographic material collected through self-reflective records kept during the process of creative experimentation and production.



DIANNE FIRTH

Midden

2023. Textile. 800 x 800 mm.

Artist statement

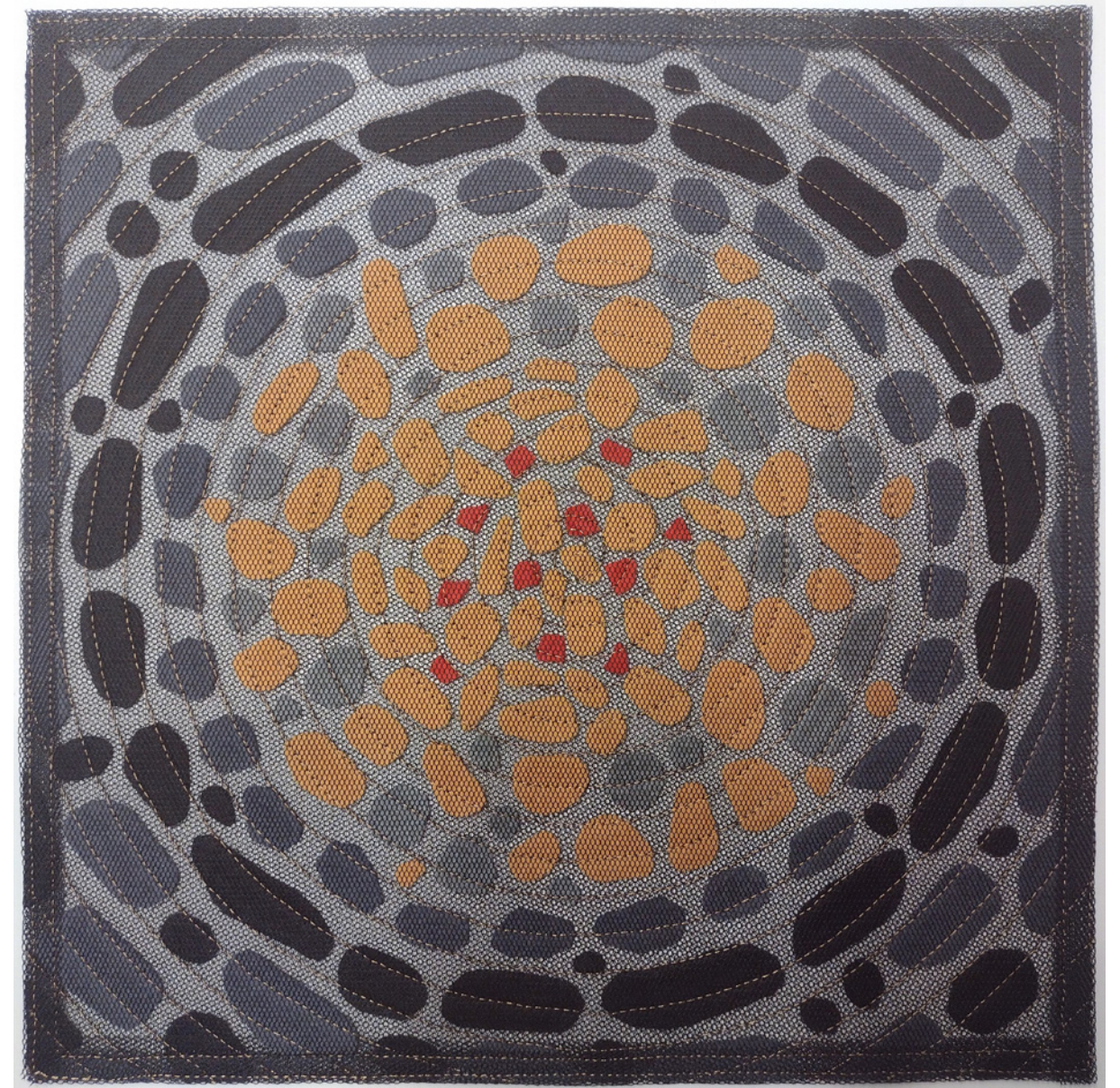
Midden is a two dimensional textile constructed of recycled felt and wool held between layers of net then stitched. The openness of the work enables a shadow to be cast behind it. The work considers the fragility of many cultural artifacts and the debate around their conservation.

Research statement

Through its fragility, this artwork asks a question pertinent to Indigenous heritage conservation: Why conserve shell middens?

Shell middens are found around Australia's coastline, estuaries, rivers and floodplains. Sometimes they form naturally, but most are evidence of pre-colonial aboriginal cultural practice. Archeological evidence indicates that some are hundreds of years old, whereas some are thousands of years old. They consist primarily of discarded shell and bone, botanical remains, ash and charcoal.

Despite attempts to protect their significance through state and territory laws, many sites are under threat of damage or destruction. This may occur due to local indifference, the pressure of proposed development for housing and roads, or from unregulated off-road vehicles using middens as recreational opportunities.



Photograph by the artist

CAREN FLORANCE & ADF ARRTS PARTICIPANTS

We Need to Say

2023. Mixed media on cartridge paper, waxed paper cover, linen thread. 315 x 240 mm.

Artist statement

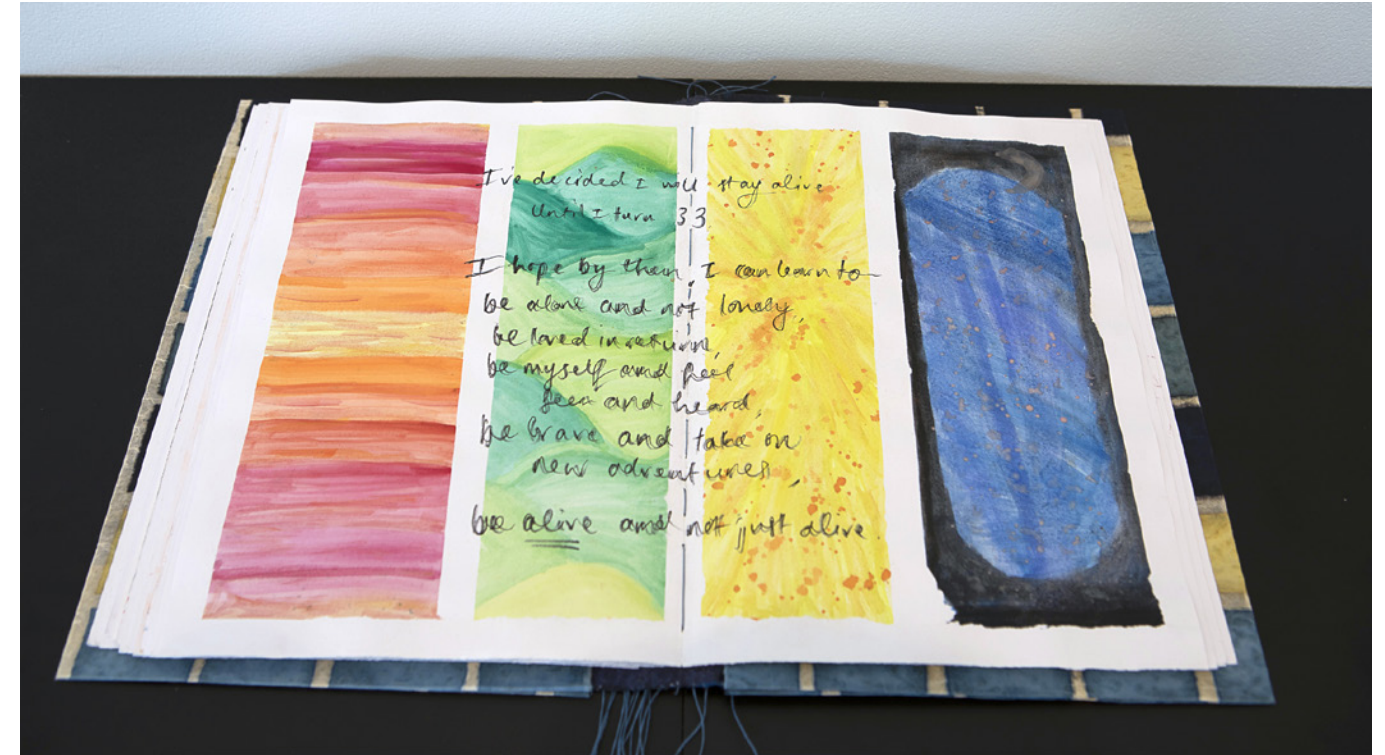
This group artist book was made by participants of the May 2023 Australian Defence Force Arts for Recovery, Resilience Teamwork and Skills (ADF ARRTS) program, jointly run with the University of Canberra (UC). The trauma-affected contributors were encouraged to work anonymously in order to give them the freedom and confidence to 'speak up' about anything, something important for a group that felt 'broken', 'used up', 'managed', and apprehensive about their future. They were a diverse group in terms of age, gender and experience, and they felt better for having completed the task. Caren would like to express deep gratitude for their participation and trust.

Research statement

The ADF ARRTS program has been held on the UC campus since 2015. It is a (usually) twice-yearly, 4-week creativity intensive for trauma-affected Defence and Emergency Services personnel. I have been involved since 2016, as a hybrid Visual Arts/Creative Writing mentor. The program is not art therapy, nor a cure, but a mental health strategy to introduce a daily creative practice of any kind – writing, music, craft, and art (digital and material) – in order to gain a sense of control, balance and agency. We allow participants to disclose their information voluntarily, if at all, and invite 'them into a community of practice that is not overly judgmental, recognising many approaches to creative participation.'¹ My experience as a mentor has grown since becoming involved with this program. I have also run visual arts workshops for UC's 'Regeneration: Snowy Valleys' bushfire recovery program (2021) and participated in an independent Arts-Trauma pilot program, Art After Fire (South Coast Arts) where each mentor (writers and visual artists) simultaneously supported an Australian creative and an American creative, who would meet via zoom and engage in collaborative discussion. Reading and thinking about trauma has also inspired me to research ways to engage my mother, who has trauma-based early-onset dementia, with artist books as my research outputs.²

¹ Vahri McKenzie & Caren Florance, 2021. 'A Matter of Balance: Visual Arts in the Australian Defence Force ARRTS Program', *Axon: Creative Explorations*, 11.2, 198–206.

² *Remembering Herself* (2021) and *LOSSED: DisRemembering* (2022), both exhibited at Belconnen Arts Centre.



SANDRA & CAREN FLORANCE

ars memoria / memory lumps

2022–23. Acrylic wool, knitting needles. Dimensions variable.

Artist statement

Sandra (Caren's mother) was taught to knit at an early age by her grandmother. It was a handy pastime as a mother and (army) wife: she would knit while sitting through sports matches, parade rehearsals, and as a passenger on long car trips. In the 1980s and 90s she gave up on patterns and embraced looser styles and 'free knitting', creating colour waves, fields of texture and abstract shapes as she knitted effortlessly without looking down. Later in life she pursued other interests, and by the time her early-onset trauma-based dementia developed, she hadn't knitted for years. In 2022, given some cheap wool and a set of knitting needles, Sandra started knitting as if she'd never stopped, demonstrating deep muscle memory. Most pieces start with ribbing, as if starting a jumper front or arm, and then she will free knit shapes that the family lovingly calls 'memory lumps'. Caren started noticing how colour and sound influences Sandra's knitting and started sewing kindred lumps together. Consequently, these 'lumps' of knitting map her cognitive function in real time, and demonstrate periods of time when her deep memory is working on a number of levels.

Research statement

This project continues my real-time interest in trauma-based dementia, and particularly research around memory and music. Stephen Katz writes about dementia in the medieval context of 'the art of memory', or *ars memoria*, especially of the Aristotelean concept of body connected to mind, emotion and soul, interacting 'through a confluence of material flows and forces' (305).¹ This connects to van der Kolk's writings about the body and trauma,² but in a more positive slant, suggesting the ability to tap into an individual's embedded skills and audio experiences to allow deep memory to guide the body. Many formal creative treatments for early-stage dementia patients seem to stress the positive actions of learning new processes like crochet and knitting,³ but learning new actions and the pressure of trying to follow even simple patterns often lead to feelings of failure and the abandonment of the process as their dementia progresses.⁴ Less formal and more free-range strategies may be more useful but this is contingent on individual attention tailored to individual needs rather than more economical group approaches. This conscious interaction creativity in the context of my mother's dementia is supported by the work I have done with the UC ADF ARRTS (Arts for Resilience, Recovery, Training and Skills) program.

¹ Stephen Katz, 2013. 'Dementia, personhood and embodiment: What can we learn from the medieval history of memory?', *Dementia*, 12, 303–314. ² Bessel van der Kolk, B. 2015. *The Body Keeps the Score*. US: Penguin Books. ³ <https://methwick.org/2017/01/yarn-can-believe-knitting-reduces-risk-alzheimers-dementia/>, accessed June 2023 ⁴ <https://forum.alzheimers.org.uk/threads/knitting-skills-gone-what-to-do.66212/> (2014), accessed 3 June 2023



L-R: Chirpy Chirpy Cheep Cheep (*Far far away*); Arm-y Wife; Footy Jumper; Dusty Springfield; Red Hot Dean Martin.

FRED & FLO

Germbutter 2: Second wave

2023. A5 Letterpress and photocopy booklet, airplane sick bag, aerosol paint, pen, plastic.
150 x 240 x 5 mm (packaged).

Artist statement

Zines are cheap, lo-fi creative publications, innately material objects that can be held in the hand and passed between friends. They provide a cheap, portable way to discuss or present difficult topics. During the first few years of the Covid-19 outbreak, objects became suspect, to be left alone for a proper period of time before being handled. Germbutter: First Wave was a quick turn-around response to COVID times, using collage and drawing. Germbutter 2 follows though as a way to remember the festy weirdness of personal, public and government responses to Covid-19, and in classic zine tradition we are including contributions by guest artists Sass, Byrd and Nicci Haynes. No one touched each other in the making of this zine, and humour (and hand-washing) has kept us alive to tell the tale. You are welcome to turn the pages, just remember to use your hand sanitiser afterwards.

Research statement

Fred and Flo is a collaborative entity that allows Senior Research Fellow UK Frederick and Adjunct Assistant Professor Caren Florance to interrogate contemporary social issues in an approachable format.

UK Frederick is an artist who works with found materials and overlooked images and everyday experiences in a conceptual and transformative way to question how value is created and remade in the contemporary world. She is also interested in exploring the relationship between the fragment and the whole, and the ambiguous intersection of the abstract and the representational.

Caren Florance is a typo-bibliographic artist and writer whose UC doctorate explored collaborative creative publishing overlaps. Her teaching and personal practices have been practical and conceptual, and her research publications explore the history and the current practice of creative publishing, with particular focus on Australian communities. She has designed and published zines, artist books and commercial volumes.



FREDERICK & HAYNE

Hoard

2023. Found hairbands (roughly 1000), some in plastic bags (Dimensions variable). Cyanotypes on handmade Japanese paper. 630 x 940 mm ea.

Artist statement

From Canberra to Berlin to the Bingie Dreaming track, Frederick & Hayne have been collecting lost hairbands for over a decade. For the first time they are displaying their collection here, referencing the archaeological lineage of the hoard. Through a provocative mass of hairbands, the work highlights the obsessive and often troubling condition of hoarding and draws attention to the vast tentacles of mass consumption in which our lives are enveloped. As an ‘untouchable’ item that no one wishes to pick up, the hairbands may be seen as a symbol of lost beauty and a broader environmental catastrophe.

Research statement

Both collaboratively and in their individual art practice, Frederick and Hayne have been developing bodies of work that broadly consider the social lives of things, materiality and mobilities, absence and presence, assemblage and collage, varying notions of value and the environmental consequences of consumerism and waste. This work involved Frederick & Hayne retrieving lost hairbands for over 10 years throughout Australia, Europe, Asia, and North America. As an abject and ‘untouchable’ item that no one wishes to pick up, the lost hairband is left en masse to degrade in the urban environment. To understand this experience Frederick & Hayne draw upon Julia Kristeva’s concept of the abject and Mary Douglas’ notion of dirt as disruptive. In contrast to other items they have collected, the artists experienced a much greater sense of repulsion when picking up hairbands. This act of touching ‘dirty’ things thus raised questions for the artists about our relationship to our bodies and the bodies of strangers. Frederick & Hayne ask how the close inspection and contemplation of the object in the gallery context might enable an amelioration of this revulsion through the catharsis of art (Kristeva 1982:17). For centuries hair length and style and the act and appearance of tying it up, has been implicated in the performance of power, punishment, identity, gender and race. The hairband and its ubiquitous appearance in our environment subtly speaks to notions of beauty and the cultural meanings attributed to hair growth, removal, and loss. In presenting the hairbands as art, issues such as their environmental impact and the historical ideals of beauty that these colourful objects represent are brought to the fore.

Julia Kristeva, 1982. *Powers of Horror: An essay on abjection*, Columbia University Press, NY.



KERRY MARTIN

Show Some Restraint

2020-23. Wooden upholstered chair, embroidered motifs, upholstery webbing, plastic buckle, synthetic pearls, air-dried clay. 1100 x 530 mm.

Artist statement

When disturbing reports of elder abuse forced the establishment of the Royal Commission into Aged Care Quality and Safety in 2018, I was interested in what was going to be said and more importantly what might be done to ensure our society met its responsibilities to Australia's ageing population. Thousands of allegations of ill-treatment emerged; stories of abuse, neglect, cruelty and greed seemed never ending. The Commission concluded that 'substandard care and abuse pervades the Australian aged care system'. Sadly, recent events, most notably the devastating taser death of 95 year old Clare Nowland means there is still a horrifyingly long way to go.

Research statement

My current doctoral research looks at how an artistic response, drawing on the logic of a reparative aesthetic can facilitate continuing conversations around social injustice. A term that emerged through the work of Australian academic and art historian Susan Best, the *reparative aesthetic* is an approach to art making that engages, rather than shames audiences when they are faced with what Best terms shameful social histories. I base my research on Royal Commission outcomes and use textile art as my primary embodiment of the aesthetic. This approach aims to ensure the continuation of conversations around issues of public and social importance once media attention falls away.

Photograph by David Lindesay



MAURICE & SUSAN JOY NEVILE

she gives us flowers

2023. Watercolour prints with Haiku text, mounted on coloured cardboard. 1000 x 1700 mm.

Artist statement

Each of the 21 printed sheets presents a Haiku poem combined with a watercolour painting, inspired by the Japanese tradition of 'haiga'. The watercolours are by Susan Joy Nevile (d.2018), painted in her last months of terminal illness, after a chance opportunity for hospital art therapy. They capture flowers, trees, and landscapes, or just play with colour (as she worded it). Her husband, Maurice Nevile, combines them with Haiku he wrote independently of the paintings, in the years after she died. These combinations of painting and poem explore resilience, courage, and creativity in the face of death, loss, and grief, as well as new perceptions of life. They evidence the value of creative therapies for responding to and living through loss. The poems have appeared in national and international Haiku journals, and also with some of the paintings in the book *Translating Loss* (Maurice Nevile, 2022).

Research statement

This work explores the use of creative practice and therapies (art and writing) for encountering and responding to experiences of death, loss, and grief. It furthers understanding of poetry therapy as self-therapy (Mazza 2003, 2008; Heimes 2011), as autobiography (Gamino 2022) and to foster personal growth and self-development after trauma and profound and destabilising loss (Niemeyer 2004). Grieving individuals engage in a process of meaning reconstruction (Niemeyer 2000) to adjust their lives to new realities, restoring a sense of coherence (Gamino et al. 2000) and crafting order and beauty from the burden of loss (Penwarden 2022). Writing poetry can support such self-care by capturing and describing experiences (McNichols & Witt 2018). In the journal *Poetry Therapy*, the value of Haiku was flagged almost 20 years ago (Rossiter 2004) but since then only a few of its papers have considered it (Hiltunen 2010; Gair 2012), and the combination of Haiku and image is rarer still (cf. Furman et al. 2008). However, Haiku's role to support recovery and well-being is beginning to be recognised elsewhere (Stephenson & Rosen 2015; Bullock & Williams 2022), and some Haiku collections deal specifically with loss, grief, and change (Epstein 2012; Nevile 2022; Sethi 2022). The Haiku form is particularly suitable as it is accessible and encourages focus on immediate perception and the present moment in order to condense some aspect of experience (or memory) in ways that are apparently simple but potentially profound.



NATHAN PAULETTO

Architectural Representations of Power

2023. Digital CAD drawing diptychs on 120gsm paper. 594 x 841 mm ea.

Artist statement

This work explores the difficult conversations in Haig Park and largely ‘hidden’ power imbalance that can be found in this place. The Haig Park Experiments were a series of public activations, and now previous user groups have been replaced by new ones in the park. Yet what traces do these people leave behind? How do they shape the park, and how does the park shape them? Haig Park, as a heritage-listed place in the Griffin Plan, sits in tension with its heritage (colonial) past and the various aspirations for its future. The heritage-protected nature of this urban forest prohibits planting of diverse species and also disallows permanent community uses. The park is historically known for enabling ‘antisocial’ human behaviours that inhibit safe use for the general public. This drawing study seeks to explore this particular tension, and via the diptych placement of the images, reveal alternate perspectives of the park which invite the viewer to experience the park through another’s gaze.

Research statement

This research project seeks to explore the relationship between architecture and discourse: how our methods of visual representation condition our perception of the built environment. How can we measure, analyse and represent the effects of inherent bias and power dynamics on this relationship? Can a graphic method allow exploration rather than simple representation? We cannot engage with these dynamics in a meaningful way without first recognising the inherent bias and stereotypes in our methods of representation and reproduction. By doing this, we can define the question: by drawing Haig Park from multiple perspectives, are we able to capture and represent the different power biases that we see in public space as well as the power bias that we observe within ourselves? Other paths leading from this research would be to undertake these methods on other diverse sites within Canberra, or to utilise other methods on the site of Haig Park to continue to explore representation techniques which may be able to reveal the discourse of power and architecture through diptych (dialectical conversation).

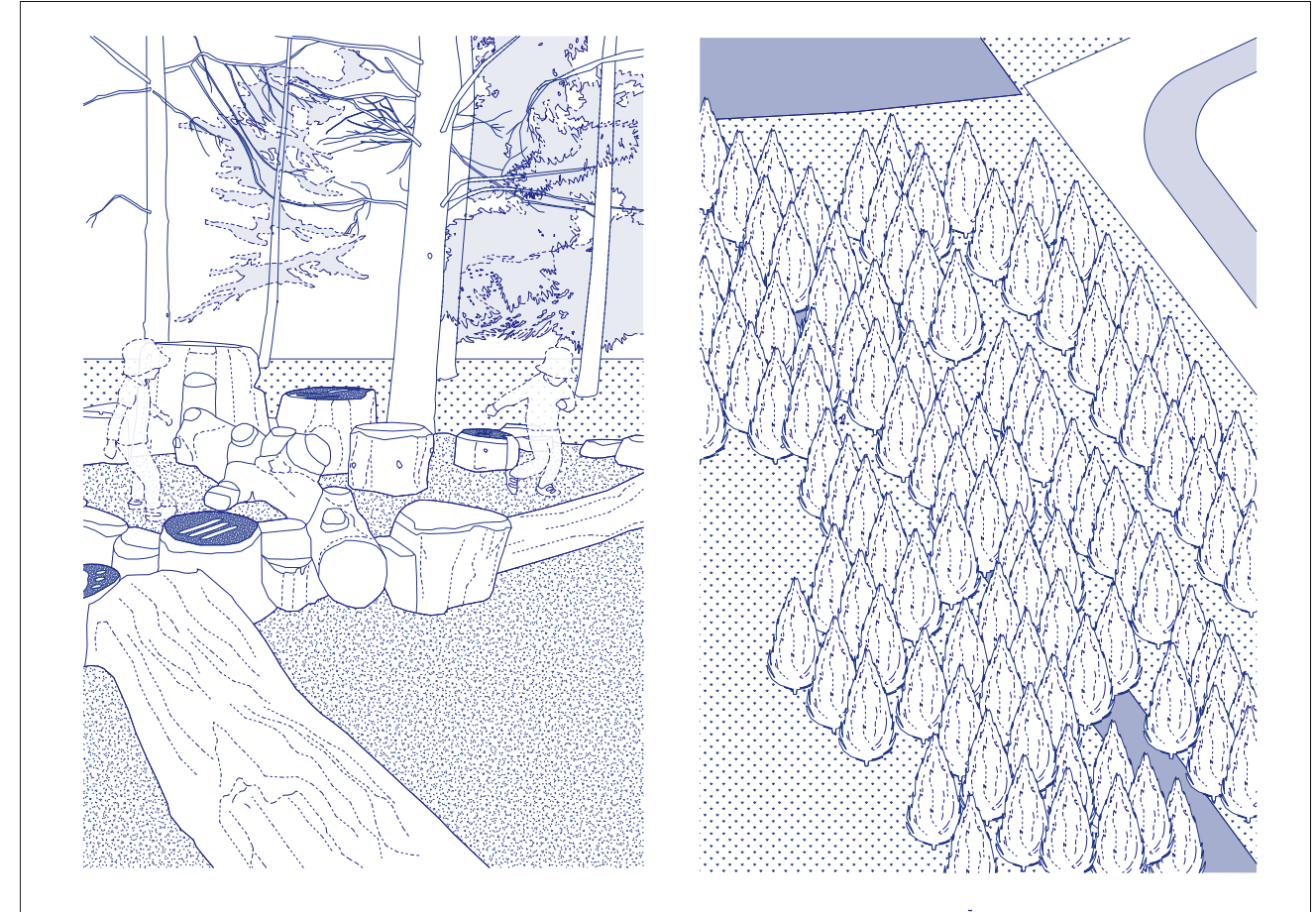


Image by the artist

ANDRAYA STAPP-GAUNT

Storying with Rabbit Kin: Inheritance and transformation

2023. Installation: Photographs (600 x 430 mm ea), jar of rabbit scat, metal gates, paper. Dimensions variable.

Artist statement

My writing research is a thought experiment in making stories with rabbit-kin towards partial healing in an age of extinctionism. Using Donna Haraway’s feminist multispecies theories (2016), and Tyson Yunkaporta’s Indigenous epistemology and ontology (2019), I propose visceral attendance to rabbit-human intra actions as respectful modes for making stories with rabbits.

Research statement

I am a Māori-Dutch Ph.D. student writing about human and nonhuman connectedness. My PhD is practice-led research in creative writing with an exegesis as an example of symethnography (ethnography made with nonhumans) and a novel, *Rabbit Island*, as an example of compost writing (Haraway, 2019) and a sym story (Haraway 2016). I use methodologies of connectedness from Indigenous epistemology (Yunkaporta, 2019) and Western feminist multispecies theory (Haraway, 2016) to explore how writing may occur with rabbits; by doing this, I demonstrate to other creative writers how writing may be made with nonhumans in a way that is respectful and aims to decenter the human. My creative work occurs in the presence of rabbit companion species who can engage with my writing process, writing materials, and resources. I attend closely to our rabbit-human intra-actions and value the ways that my companion rabbits reconfigure my writing research imaginatively and materially. Because I am in a web of relations with rabbits as kin, inevitably my research crosses other fields including science, philosophy, animal studies, and anthropology. In the field, I explore rabbit-human relationships at three sites: Hobart, Australia; Whareponga, Aotearoa New Zealand, and Okunoshima, Japan. My creative work acts as a *kawe mate*—a Māori funerary ritual of remembrance for European rabbits.



WEBB & WHITE

Message in a Bottle

2023. Installation: wall poster and various containers (with poems). Dimensions variable.

Artist statement

This installation explores the acts of conversation themselves, and various aspects that are part of talking: speech that permits no response; speech that actively invites response; multi-sided conversations; the gaps and silences that are verbal equivalent to the white space on a page. We hope to generate a space where viewers can respond to the physical need to talk; where they can consider the affordances of silence – of listening as well as speaking, of connecting rather than declaiming. A wall poster that announces probation will be juxtaposed with large containers – some sealed, some open-mouthed, all containing fragments of poetry that invite response. There is no coherent theme to these conversation-starters, though each will be concerned with one of the several complex contemporary issues that demand attention. The word ‘conversation’ with a small adjustment becomes ‘conservation’: we see the exchange of voices as a mode of conserving / repairing / renovating the inner self, as well as seeking paths to social and environmental repair.

Research statement

Conversations – difficult or comfortable – are part of most people’s everyday experiences, and have been as long as humans have used speech. Cognitive science tells us that humans are, in fact, wired for dialogue, not for monologue.¹ We create networks of information, knowledge and understanding through a collaborative process in which we interweave the production and the comprehension of the content.² It is, therefore, both ‘natural’ and very complex, open to ‘noise’ that interrupts the possibility of comprehending each other.³ Hence miscommunication that runs the gamut from simple misunderstandings to aggressive Twitter-style interactions, ‘alternative truths’, and the sort of disrespect that precludes collaborative communication. In this installation we are attempting to offer ‘starter’ phrases that engage the sorts of difficult issues that plague current society – climate change, partisan politics, racism, gender identity, cancel culture, the income divide – while maintaining (even small points of) connection with our interlocutors.

¹ Garrod, S and M J Pickering 2004 Why is conversation so easy? Trends in Cognitive Science 8.1: 8–11; <https://doi.org/10.1016/j.tics.2003.10.016>

² Garrod, S and M J Pickering 2013 An integrated theory of language production and comprehension, Behavioral and Brain Sciences 36: 329–392; doi:10.1017/S0140525X12001495

³ Habermas, Jürgen 1974 [1964] The Public Sphere: An Encyclopedia (trans Sara Lennox and Frank Lennox 1974, New German Critique 3): 49–55; doi:10.2307/487737





Kerry Martin, *Show Some Restraint*, details.



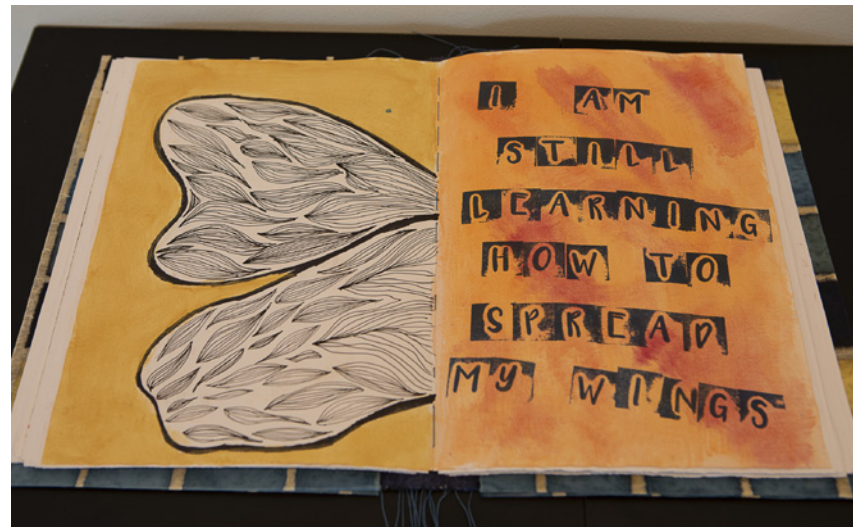
Fred & Flo, *Germbutter: Second Wave*, details.



John Dahlsen, *Night and Day* (back left) and Sandra & Caren Florance, *ars memoria* (memory lumps), with viewers on opening night.



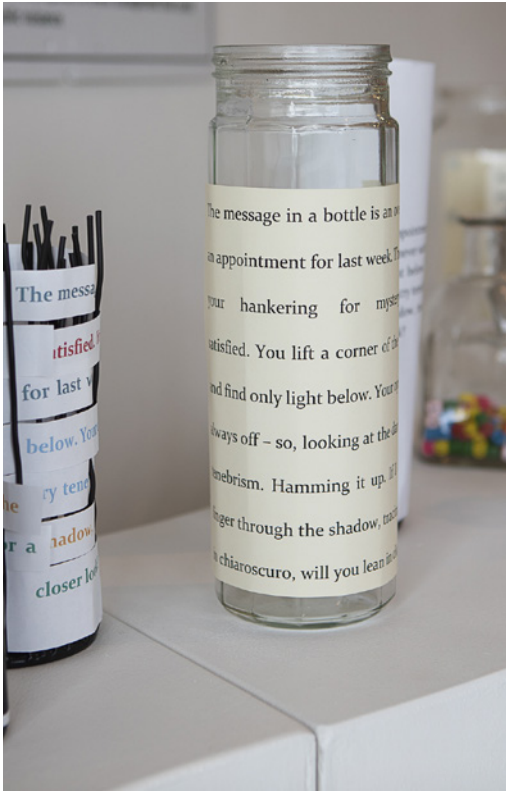
Curham, Frederick & Turner: *Metabolic Resistance*, details.



Top L-R: Philip Arneill, *I am Where I am Not*; Caren Florance with ADF ARRTS participants, *We Need to Say*; Ashle Bailey-Gilreath, *Bearing Witness*. Bottom: Page detail from *We Need to Say*.



Top: Maurice and Susan Joy Nevile, *she gives us flowers*. Bottom: detail from Andraya Stapp-Gaunt, *Making Stories with Rabbits*.



Top: detail from
Andraya Stapp-Gaunt,
Making Stories with Rabbits.

Bottom: details
of Angela Deka,
Reconfiguring, Navigating.

Webb & White, *Message in a Bottle*, details.



John Dahlsen's *Night and Day*, gallery view.



Top L: Nathan Pauletto, *Architectural Representations of Power*.

Top R: Gallery view

Bottom: details of Ashle Bailey-Gilreath, *Bearing Witness*.



Louise Allerton, installation view of *Marakatinyi* and *Saving Breath* with Maureen Donegan, Michelle Anderson, Pamela Hogan & Diane Thompson

LIST OF WORKS

LOUISE ALLERTON & MAUREEN DONEGAN (University of Canberra)

Saving Breath 2023. Video, wall-mounted. Dimensions variable.

LOUISE ALLERTON, MICHELLE ANDERSON, PAMELA HOGAN & DIANE THOMPSON

Marakatinyi, 2023. Framed photographs installed vertically. 1000 x 300 mm.

PHILIP ARNIELL (Ulster University, Belfast School of Art)

I am Where I am Not, 2023. Photograph. 594 x 842 mm.

ASHLE BAILEY-GILREATH (Ulster University, Belfast School of Art)

Bearing Witness: Photographic project investigating collective trauma in N Ireland, 2022–23. Photographic collage. 1000 x 1200 mm.

CURHAM, FREDERICK & TURNER (University of Canberra)

Metabolic Resistance, 2023. Moving image and photographs in digital photoframes. 315 x 420 mm.

JOHN DAHLSSEN (University of Canberra)

Night and Day, 2023. Oil, acrylic, found micro plastics, plant based resin and varnish on Belgian linen. 1830 x 3660 mm.

ANGELA DEKA (University of Canberra)

Reconfiguring, Navigating, 2023. Mixed media, including wire, Plaster of Paris, cardboard, paint, photographs, lumen prints and found objects. 900 x 700 mm.

DIANNE FIRTH (University of Canberra)

Midden, 2023. Textile. 800 x 800 mm.

CAREN FLORANCE & ADF ARRTS PARTICPANTS (University of Canberra)

We Need to Say, 2023. Mixed media on cartridge paper, waxed paper cover, linen thread. 315 x 240 mm.

SANDRA & CAREN FLORANCE (University of Canberra)

ars memoria / memory lumps, 2022–23. Acrylic wool, knitting needles. Dimensions variable.

FRED & FLO (University of Canberra)

Germbutter: Second wave, 2023. Zine: A5 Letterpress and photocopy booklet, airplane sick bag, aerosol paint, pen, plastic. 150 x 240 x 5 mm (packaged).

FREDERICK & HAYNE (University of Canberra)

Hoard, 2023. Found hairbands (roughly 1000). Dimensions variable

Hoard en masse, 2023. Cyanotypes on handmade Japanese paper. 630 x 940 mm.

Hoard en bleu, 2023. Cyanotypes on handmade Japanese paper. 630 x 940 mm.

KERRY MARTIN (University of Canberra)

Show Some Restraint, 2020-23. Wooden upholstered chair, embroidered motifs, upholstery webbing, plastic buckle, synthetic pearls, air-dried clay. 1100 x 530 mm.

MAURICE & SUSAN JOY NEVILE (University of Canberra)

she brings us flowers, 2023. Watercolour prints with Haiku text, mounted on coloured cardboard. 1000 x 1700 mm.

NATHAN PAULETTO (University of Canberra)

Architectural Representations of Power, 2023. Digital CAD drawing diptychs on 120gsm paper. 594 x 841 mm ea.

ANDRAYA STAPP-GAUNT (University of Canberra)

Storying with Rabbit Kin: Inheritance and transformation, 2023. Installation: Photographs (600 x 430 mm ea), jar of rabbit scat, metal gates, paper. Dimensions variable.

WEBB & WHITE (University of Canberra)

Message in a Bottle, 2023. Installation: wall poster and various containers (with poems). Dimensions variable.

BIOGRAPHIES

LOUISE ALLERTON is a non-Indigenous emerging artist and researcher having worked on country at Tjuntjuntjara Community for 15 years with a further 15 returning for special Arts projects including screen printing, photography and video, zines and most recently a photomedia project called Marangka Wangkapai: Spinifex Hand Signs, funded by an Australia Council grant, 2022. Louise is currently a PhD creative practice candidate at University of Canberra, collaborating with Tjuntjuntjara artists on Pitjantjatjara sign language through a series of Photomedia explorations. Louise is integrated into kinship relationships and obligations at Tjuntjuntjara due to her long term relationships and significant commitment to arts based work on country.

MICHELLE ANDERSON is a First Nations artist living in the very remote of Tjuntjuntjara Community in the Great Victoria Desert, WA. Michelle represents an emerging next generation of Spinifex artists, painters who are successful both internationally and nationally. Michelle speaks Pitjantjatjara as her first language and uses Pitjantjatjara sign language as a co-speech language of the body and hands. She has two young children and is married to a Pitjantjatjara man at Tjuntjuntjara.

PHILIP ARNEILL is a Belfast-born writer, photographer and Northern Bridge PhD Researcher at Ulster University Belfast School of Art. Creator of the ‘Tokyo Jazz Joints’ audio-visual documentary project, his Tokyo Jazz Joints photographic monograph was published by Kehrer Verlag in June 2023 and has since been featured extensively in print and broadcast media worldwide, with a second edition going to print in October 2023. His writing and photographic practice explore the illusory ideas of home and culture by examining insider-outsider dynamics and autoethnographic issues of place and identity, combining images with creative nonfiction and fiction texts. His work has been exhibited and published worldwide and can be found at philiparneill.com.

ASHLE BAILEY-GILREATH is a PhD Researcher at Ulster University, Belfast School of Art. Her research focuses on utilising collaborative photography as a means to investigate collective trauma, with a focus on the Northern Ireland conflict. She has worked with a number of victim and survivor network groups throughout the region and has published research articles on similar topics. The work highlighted in this exhibition was created by the talented group of women she worked with at Relatives for Justice.

LOUISE CURHAM explores the creative application of old media. She is trained in film, painting and archives. She teaches and practices as an archivist. She develops and shares much of her work in collaborations, re-

enacting 1970s media art in the artist archivist collaboration 'Teaching and Learning Cinema' and numerous collaborations in contemporary experimental music.

JOHN DAHLSSEN is a contemporary environmental artist, author and academic. He is currently Senior Lecturer in Visual Art and convenes the Honours Programme at the University of Canberra Southbank in partnership with TAFE QLD Brisbane campus. He won Australia's oldest art award, the Wynne Prize, at the Art Gallery of NSW in 2000. In 2004 his art represented Australia at the Athens Olympics. He exhibits and is represented in major public and private collections, in Australia and internationally. His environmental art examines the passage of time in the landscape and the place of humankind within it. From 2020–2023, he developed the Great Pacific Garbage Patch (GPGP) Art Project, as a collaborative initiative with InfinArt London, a 2450-piece artwork due for a forthcoming release in both the UK and Australia, in a physical exhibition and a sustainable blockchain NFT digital simultaneous release. <http://www.johndahlsen.com>

ANGELA DEKA is undertaking a Masters in Creative and Cultural Futures in the UC Faculty of Arts & Design. She has a background in psychology and art therapy and is interested in exploring the connection between the arts and mental health.

MAUREEN DONEGAN is an artist and arts worker at Tjuntjuntjara. Her mother was infamous painter Kaanta Donegan. Maureen was in 2021 WE US THEM exhibition at the CCP, VIC and is an expert on Pitjantjatjara language and sign language. She participated in REVEALED, Fremantle Arts Centre in 2022 and 2023.

DIANNE FIRTH is an artist, landscape architect, academic and an Adjunct Associate Professor at University of Canberra. Her minimalist layered and stitched textile art is informed by her desire to explore qualities of mood and place. Firth's artwork is recognised nationally and internationally through major exhibitions and public collections.

CAREN FLORANCE is an artist and writer who lives in Bega, NSW. Her outputs span a wide variety of publishing outcomes, from casual zines (Fred & Flo) and street art (Lurk Collective) through to formal fine-press artist book production. Recently she has been using collaboration as a creative strategy to explore difficult topics such as dementia care, societal change, and trauma recovery. She is an Adjunct Assistant Professor at the University of Canberra and works as a visual art mentor for the UC/ADF Defence ARRTS program. carenflorance.com

UK FREDERICK is an artist who uses a variety of techniques, and who likes to work with ideas and objects that already exist in the world; through processes of observation, experimentation and assembly she makes and remakes, in doing so, inviting us to consider how value is created and maintained. She is Senior Research Fellow at the University of Canberra Centre for Creative & Cultural Research.

KATIE HAYNE is an artist and a research officer at the University of Canberra. She completed a Master of Philosophy in Painting in 2021. Alongside her painting practice, she has collaborated with UK Frederick for many years to make art that documents obscure or overlooked places and things. See katiehayne.com

KUNMANARA (PAMELA) HOGAN is a First Nations emerging artist living in the remote Tjuntjuntjara Community in the Great Victoria Desert, WA. Pamela comes from many generations of successful artists with The Spinifex Arts Project. Pamela speaks Pitjantjatjara as her first language, and also speaks Ngaanyatjara and English.

KERRY MARTIN is a visual artist currently undertaking a creative practice PhD at the University of Canberra's Centre for Creative and Cultural Research. Her artistic practice and research interests focus on how art can facilitate continuing conversations around issues of social injustice. Using a reparative aesthetic, her PhD examines the issue of child sexual abuse in the Catholic Church in Australia, and her first solo exhibition More than Words was a response to Australia's Royal Commission into Aged Care Quality and Safety. Martin works with textile, photographic and print techniques, often combining these approaches. Her work focuses on manual methods, and she frequently employs the slow, repetitive, and meditative process of hand stitching as a fundamental element of her work. She is interested in how beauty, text, the repetition of mark making, and the multiplicity of display can be a powerful form of bearing witness.

MAURICE NEVILE holds a PhD (linguistics, 2002) from the ANU and is an Adjunct Professor (writing) at the University of Canberra and an independent academic editor. Originally from Sydney, he has lived most of his life in Canberra. Maurice has worked at universities in Australia, Denmark, and Finland, and is the author or editor of around 90 scholarly publications. These include eight books or major studies and edited collections in the field of language and social interaction, focussing on commercial aviation, materiality, mobility, multitasking, car driving, and problem gambling. Maurice began writing and publishing haiku in 2021 and his poems have appeared in anthologies published in Australia, New Zealand, and the USA. His first book of haiku, 'Translating Loss: A haiku collection', won an ACT Notable Book Award for Poetry (2023).

SUSAN JOY NEVILE (died 2018) grew up in Sydney, and after a year each in Wagga Wagga and Broome lived most of her life in Canberra. She first qualified as a primary and early childhood teacher (Macquarie University), also majoring in anthropology. She worked as a university tutor, school chaplain, and for ten years as a hospice and hospital pastoral carer. Throughout her life, Susan Joy created with many media but was an especially keen quilter. She focussed on watercolour painting in her last months when her condition left her unable to quilt. In 2009 Susan Joy was ordained as a Deacon of the Diocese of Canberra and Goulburn. Her book, 'Joy and Compassion: Stories and Prayers for a Life of Faith' (Coventry Press, 2021), was compiled and edited by her husband Maurice Neville, and published posthumously.

NATHAN PAULETTO is currently a Graduate of Architecture at Stewart Architecture and a Sessional Tutor at the University of Canberra. A proud graduate of UC, and a Canberra local, they were inspired to pursue a career in Architecture while also engaging in artistic and academic pursuits. This has led to an exciting overlap between research, practice and craft. In their spare time they can usually be found traveling or somewhere deep in a local craft store, knitting.

ANDRAYA STAPP-GAUNT is a Māori-Dutch woman, secondary English teacher, and PhD candidate at the University of Canberra, Faculty of Arts and Design. Her writing is a thought experiment in 'making stories' with rabbits using

feminist multispecies theory (Haraway 2016) and Indigenous epistemology (Yunkaporta 2019). Through processes of ‘becoming-with’ and ‘making-with’ rabbits, Andraya strives to foreground the role of human and nonhuman connectedness in processes of creativity. Andraya lives with five companion house rabbits who are her kin. She is writing a novel (with rabbits) called *Rabbit Island*.

DIANE THOMPSON is a senior Spinifex woman raised on Pitjantjatjara Country. She is one of the MILPA artists, an offshoot of the painting based Spinifex Arts Project at Tjuntjuntjara. MILPA creates and produces puppet animations that tell stories from Spinifex Country. The work has appeared in various exhibitions including REVEALED at the Fremantle Arts Centre and Tarnanthi, AGSA. Diane is also a translator from Pitjantjatjara to English.

BETHANEY TURNER’s work draws attention to the multispecies relationships among people, place and the environment that enliven our worlds. She is an Associate Professor in the University of Canberra’s Centre for Creative & Cultural Research and a founding member of the University’s interdisciplinary Future of Food network.

JEN WEBB is Distinguished Professor of Creative Practice at the University of Canberra. A poet and cultural theorist, her most recent poetry collection is in *Five Oceans* (as part of the Authorised Theft collective: Recent Work Press, 2023).

JOHN WHITE worked as a museum curator in Victoria and the ACT for several decades; he is now collecting objects without provenance for his (tongue in cheek) project, the Giralang Folk Museum.

