

ART ANYWHERE SYMPOSIUM

SCHEDULE

INTRODUCTION 9.30am | Simone Douglas and Sean Lowry

PANELS

*Indicates project was blind peer reviewed through Project Anywhere's Global Exhibition Program (all other presentations by invitation)

ECOLOGIES I

10.00am MATSUSHIMA BUNKO MUSEUM—Ryo Sato

10.15am BAHAY NAKPIL BAUTISTA HISTORICAL HOUSE—Ry
Haskings and Vincent Alessi

10.30am TECHNO PARK STUDIOS—Kim Donaldson

10.45am MUSEUMS, NETWORKS AND ACTIVE MEMORIES—Emily
Siddons

11.00am Panel Discussion| Chair—Simone Slee

BREAK 11.30—11.45am

POSITIONINGS

11.45am THE IMAGE IS NOT NOTHING (CONCRETE ARCHIVES)—
Yhonnie Scarce and Lisa Radford

12.00noon *FOLLOWING BURKE AND WILLS—MONUMENTAL (Jason
Waterhouse and Michael Needham)

12.15pm CUBBY—Shan Turner-Caroll

12.30pm IN MEMORY OF WATER: TOWARDS A POETRY OF THE
UNIMAGINED—Shoufay Derz

12.45pm Panel Discussion | Chair—Danny Butt

LUNCH 1.15—2.15pm

SYNTAXES

2.15pm KOSMOTECHICS (2019)—Nancy Mauro-Flude

2.30pm WHAT HAPPENS IF TOMMY LEE JONES DOESN'T WRITE
BACK?—Mark Shorter

2.45pm LEXICON OF A BODY—Archie Barry

3.00pm Panel Discussion | Chair—Cate Consandine

BREAK 3.30—3.45pm

ECOLOGIES II

3.45pm *THE MISSING ALBUM—Joanne Choueiri

4.00pm *THE GRID—Annie Morrad, Dr Ian McArthur + *SIGNIFIERS—
Aurora Del Rio, Lavinia Bottamedi, and Alvin McIntyre

4.15pm *NEW HYPOTHETICAL CONTINENTS—Benjamin Matthews

4.30pm DARPA / DECIDUOUS—Rowan McNaught

4.45pm Panel Discussion| Chair—Tessa Laird

LAUNCH OF 2019 PROJECT ANYWHERE GLOBAL EXHIBITION

PROGRAM 5.30—7pm

ABSTRACTS

Archie Barry

LEXICON OF A BODY

Language is an insufficient but necessary medium, it is a social protocol that serves to both provide and delimit comprehension of material and metaphysical worlds. The production of confusing language can be a critical response to the erasure that legislative and bureaucratic systems of legibility have caused people and their bodies. Practicing linguistic incoherence can be a playful form of enacting sovereignty. Barry does this by pushing language into corporeal experiences: what does a hand want to sing? What words will allow a circular dance for a tongue to touch lips, palate, throat, palate, lips, palate, throat? A crushed language system or a lexicon of this body may be semantically incoherent, yet the meaninglessness or confusion it conjures is a familiar human experience. Barry's work aims to be recognisable and cognitively dissonant simultaneously. Remapping language as an embodied practice insists that identity should not be easily digestible and dissolves the Cartesian body-mind split. Much of Barry's practice involves live singing, a medium that disappears in its moment of arriving and compounds the affective intensity of semi-sensical syllables and noises.

Archie Barry is an interdisciplinary visual artist based in Melbourne, Australia. Their work embeds language (spoken, sung or written) into gestures, serving to de-form and re-form words as embodied experiences. Their work has been exhibited at the Australian Centre for Contemporary Art, the Museum of Contemporary Art, The State Library of Victoria, The Centre for Contemporary Photography, Neon Parc, Artspace Sydney and ALASKA Projects among other spaces. In 2018 they undertook a three-month residency at Phasmid Studio in Berlin supported by the Fiona Myer Travelling Residency Award. Barry completed a Masters of Contemporary Art at Victorian College of the Arts in 2017.

Joanne Choueiri

THE MISSING ALBUM

The Missing Album is an ongoing research project that attempts to gather an archive of photographs of Lebanese people living / hiding in their houses during the Beirut Civil War (1975-1990). The project serves as a continuation of the research project *I did not grow up in a war*, which investigated memories through a series of audio testimonials of Lebanese peoples' houses during the war. The importance of safety and survival within the domestic interior and its particular rooms (bathroom, entrance hall, kitchen etc.) was showcased. The individual memories merge into a collective memory questioning the state of the home and its interior during the war, especially with the absence of an equipped bomb shelter. *The Missing Album* is a tool to shape up the collective memory and open up the discussion on whether any photographic archive exists showcasing the states of these families within these rooms.

Joanne Choueiri is an architect/interior architect/ and researcher from Lebanon. Her trans-disciplinary training allowed her to work at the cross section between art, architecture, and research. Her research focuses on possible speculative narratives of space, interiors, and the city. With her work, she has participated in several exhibitions in Milan, London, and Rotterdam. Before moving to Australia, Joanne was a lecturer at the Lebanese American University of Beirut. Currently, she is a

PhD candidate and lecturer of architecture and interior design at Griffith University, Australia.

Aurora Del Rio, Lavinia Bottamedi and Alvin McIntyre

SIGNIFIERS

New knowledge can be achieved by combining universal symbols within a work of art, combined with the prior knowledge of the observer, so that new information, a new perspective, is created within the observer. *Signifiers* is a video-based project. The collaborative intention is to re-enact, or create rituals to offer, to transform, to lose, to find. The artists borrow, appropriate, and invent rituals to transform and transcend unspoken language of symbols and rituals into knowledge. In rituals the signifier and signified find their place naturally, as if caught in the exact moment before the intellect has a chance to intervene; therefore, the fleeting epiphany may be brief. It is, nevertheless, enough for our purposes in evoking knowledge from within. The impact of physical information, derived from internal sensations, and reactions to what is observed in the artwork is what allows knowledge to emerge prior to intellectual analysis. Knowledge is created in the physical reaction to the primal gesture(s) enacted in the rituals, already known, to some extent, but not readily recognised, remembered like the rapidly vanishing details of a dream.

Aurora Del Rio is an Italian/Spanish artist based in Berlin who incorporates painting, performance, writing, and sound into her practice. Her artistic research investigates perception of reality, identity, oppression, and failure.

Lavinia Bottamedi is an Italian artist living in Berlin. Trained as actress and performer in Trento, her interest shifts from a classic conception of theatre towards a more experimental way of dealing with performativity, the body, and the voice.

Alvin McIntyre is a Canadian born artist who lives in the US. He has exhibited in North America and Europe since 1996. McIntyre's work has explored the implications of mythologies that have permeated our social fabric.

Kim Donaldson

TECHNO PARK STUDIOS

In 2008, Kim Donaldson established *Techno Park Studios (TPS)* in Melbourne's industrial west. As studios, and an art gallery, it was an experiment in location and site near an oil refinery and housed in a 1960s custom built kindergarten for a migrant hostel. Operating from this site until 2015 it hosted many projects experimenting with site, location and exhibition format. *TPS* expanded in 2011, with the development of the travelling *Technopia Tours*, which increased its scope by testing sites beyond those traditionally used for exhibitions. This project was the focus of Donaldson's PhD "Technotopiary: Another formation of the curatorial." By late 2013 most of Donaldson's projects were framed through the roaming *Technopia Tours*. Looking back through the lens of history, *Technopia Tours* emerged as a consequence of *Techno Park Studios*. It was the budget version of a travelling exhibition that had the potential to go anywhere by utilising collaboration, artefacts produced on site from available materials and artistic events staged beyond the limits of established exhibition circuits. This presentation will focus on the conceptual framework that initially appeared through *Techno Park Studios* and went on to haunt *Technopia Tours*.

Kim Donaldson is a Senior Lecturer in the Masters of Contemporary Art, Victorian College of the Arts, Faculty of Fine Arts and Music, The University of Melbourne. Her

research interests focus on the potential for movement and change in the activities of the 'artist as curator' which manifest as embodied art practices and exhibition formats that contest established notions of space and time. These interests mutually inform a conceptual art practice spanning over thirty years that has utilised aspects of drawing, painting, moving image, photography, sound and performance. Donaldson holds a PhD from The University of Melbourne (2016).

Ry Haskings and Vincent Alessi

BAHAY NAKPIL BAUTISTA HISTORICAL HOUSE: A SITE OF NATIONAL NARRATIVES AND CONTEMPORARY INTERVENTIONS

This presentation will outline a curatorial project developed by Haskings and Alessi which uses the Bahay Nakpil Bautista Historical House in Manila for an immersive installation. The project has come out of a long-standing partnership between La Trobe University and Ateneo de Manila University, and has involved artists and exhibition exchanges, symposia, workshops and teaching programs. This curatorial project builds on these other platforms with research outcomes to include an exhibition, journal articles and artist book. The curatorial project uses a house as a space in which artworks and objects come together to acknowledge the site's multiple contexts, history as a site of revolution, and the national narrative of the Filipino Independence hero Jose Rizal. The work will oscillate between the look and operation of a contemporary art installation and a historical display creating a tension and ambiguity of the role and site of the Bahay Nakpil Bautista Historical House in the Philippine's national narrative. Driven by both archival research and the documenting and experience of the site and Manila, the project will manifest as a complex and layered installation together with a number of written texts. Finally, the project will be accompanied by an artist book, which will include additional images, documentation of the project and a number of scholarly essays which will explore the history of the site and key issues raised by the project.

Ry Haskings lives in Melbourne and works in the Visual Arts Discipline at Latrobe University. Much of Hasking's art incorporates references to film, politics, social issues, music, popular culture, modern and contemporary art and an examination of abstract art forms. He was a member of DAMP collaborative art group from 2001-2011 and a member of the Tcb Gallery collective since 2010. He has exhibited extensively, researched and undertaken residencies both locally and internationally.

Vincent Alessi is a Senior Lecturer in Visual Arts at La Trobe University, Melbourne, Australia. Prior to this he was the Curatorial Manager at the Ian Potter Museum of Art, University of Melbourne and before that Artistic Director of LUMA | La Trobe University Museum of Art. Alessi has curated exhibitions both nationally and internationally and has written extensively on the work of many contemporary artists. In 2010 Alessi completed a PhD focussing on Vincent van Gogh's collection of English popular prints, which will be published in 2019, and continues to work in this area.

Ben Matthews

NEW HYPOTHETICAL CONTINENTS

Vermeulen and van den Akker (2015) describe a "utopian turn" in contemporary art, where a "structure of feeling" that moves beyond the postmodern has emerged. This ambivalent quality — evanescent, yet all about — evidenced during the 2010s has given rise to collective aesthetic and intellectual movements that engage with the impact of global flows of digitised capital and culture, and the expanded influence of

related industry such as high-tech manufacturing. Examples include “Vaporwave” (music), “the New Aesthetic” (design) and “ruin porn” (photography), made coherent by presenting consistently ambivalent responses to the effects of technology, and relying on high-tech means of creation and mediation. These are emergent – not intended or centrally governed – spontaneous creations of extended networks whose participants respond to a broad set of themes and conditions via aesthetic means, rather than the particular circumstances and politics that tended to define the art movements of the 1990s. New Hypothetical Continents (NHCs) is a project that aims to establish a growing, interactive archive of digital media that responds to the rise of utopia in art, popular culture and public discourse, and contributions can be intentional creations or found art in any media that comment at a remove or by playfully adopting a utopian mode.

Ben Matthews is a consultant and Lecturer in Design at the University of Newcastle, researching in the areas of digital practices and literacies, post-industrial media work, media art, globalisation and networked collectives. He collaborates with artists, and frequently appears as a guest lecturer. Ben’s areas of interest inspired by a decade of experience in media work, and an academic background that cuts across anthropology, digital media studies and literary studies. He is co-author of the forthcoming *Understanding Journalism* (Sage, 2018).

Nancy Mauro-Flude **KOSMOTECHICS (2019)**

Kosmotechics (2019) is a performance where instead of being ‘spoken’, the execution of the text that speaks itself. Through active poetry, other texts unfold inside a new text in order to make it breathe and pulsate. That is, the act of executing code in the command line, in order to parse through a text and make one anew, is revealing of how polyvalent such practices can be, and how they lend themselves. Embraces the form of active poetry, a code-based séance where a wormhole is opened to summon the transcendental power of the computer shell. Just as a human behind the text often rests in a hesitation of the textual output, the timing in the performance of active poetry becomes a critical factor, the gaps and pauses can be where human sentiment and meaning reside, and where they are both established and uncovered. *Kosmotechics* (2019) is a proposition for the age of the fourth industrial automation, as to how computers theatre machines might be read through longing and situation, elation, chatter, retribution and serendipity. Every mishap is there for the viewer. Every gesture is laid bare. This is where physicality and the imagination come down to a line, the command line.

Nancy Mauro-Flude is a writer and an artist who specialises in artisanal and visceral networked systems. She is interested in the demystification of technology, and the ‘mystification’ that lies in and through the performance of the machinic assemblage. Represented by Bett Gallery, Tasmania, Mauro-Flude has devised and curated extensively within the field of experimental art forms. Founder of the feminist server stack Despoina’s Critical Media Coven. She is a Lecturer (Digital Media) and coordinates Post Digital Aesthetics at the School of Design, RMIT Melbourne. sister0.tv

Rowan McNaught

DARPA / DECIDUOUS

Darpa is a small publishing initiative, internally referred to as a semi-private counterfactual press. Darpa publishes two bodies of work on the Internet in a

continuous way: one (*Deciduous*) is like an encyclopaedia, the other (*D rfc*) like a series of technical memoranda. these works are trying to constitute an illustrated guide for:

1. a) an archive of Internet ex-histories;
2. b) a pathology of forgetting machines;
3. c) an imaginary garden with real networks in it;
4. d) an herbal codex of ex-sanguine causes;
5. e) an intersubjective encyclopaedia;
6. f) fragments for an “action désorganisé et plan du monde”;
7. g) an ark for hypercards;
8. h) a returned Promise for what is the opposite of an engineer?;
9. i) a t-shirt;
10. j) a how to for a grammar of ‘mixed-analogical reasoning’;
11. k) a zoology of the marked-bad sectors of a knowledge;
12. l) an overload of overloads, in lieu of a fury;
13. m) a series of memoranda towards technical specifications for imaginary or not-working ways of living together; or
- n) —what?—some flowers soon?

Rowan McNaught is an artist in Melbourne, current PhD candidate at VCA, and former editor of *West Space Journal*.

MONUMENTAL (Jason Waterhouse and Michael Needham)

FOLLOWING BURKE AND WILLS (2019)

Revisiting the famous and tragic journey over the continent by the Victorian Exploration Expedition (1860-61), *Following Burke and Wills*, by MONUMENTAL, involves building a travelling monument, to be towed on a trailer from Melbourne to the Gulf of Carpentaria as a tribute and a re-enacted folly of colonial heroism. The aim of the project is to open dialogue, applying a humorous salve to the polarising character of contested narratives amidst contemporary postcolonial sentiments. This project sees MONUMENTAL expanding on their representation of cultural memory/heritage, probing historical narratives and a uniquely Australian relationship with public monuments. It acknowledges that attitudes to Australian colonial history or its tropes have shifted significantly, as have current cultural values/perspectives, both in terms of what is memorialised as well as the public means of doing so.

MONUMENTAL (since 2017) is a collaboration between Kyneton based sculptors Jason Waterhouse and Michael Needham which takes aim at representations of cultural memory through subversion, interrogation, mischief and general interference. It is quite deliberately a blend of practices, where the ‘serious’ edge and academic flavour of Needham’s work (looking broadly at death and representation), is spliced with the playful, imaginative and anecdotal humour of Waterhouse’s mutated commodities of the everyday. It is an acknowledgement of sculptural collegiality in the craft of material manipulation. Yet, critically, it is a strategy for probing creative ironies from within a wider cultural psyche, enabling both integration and divergence as a pivotal approach to interdisciplinary practice.

Annie Morrad and Ian McArthur

THE GRID

The Grid explores sound and cities to forge a triangulated performative and intermittently participatory digital space linking London, Sydney, Chongqing, and New York through experimental composition and telematic improvisation using live

and recorded saxophones, field recordings, found sounds, electronics, and processed guitar. The project's construction of "city-ness" (Sassen, 2005) through building structured assemblages of experimental sound and music involving the artists, collaborators, and participants, underpins our ongoing testing of telematic ecologies, improvisation, and collaborative composition as a means to generate 'newness' and new sonic spaces. The cities in *The Gridare* chosen for their specific experiential, personal, and professional links to the participating practitioners. The project addresses the lack of comprehensive understanding about the potential of telematic digital spaces as performative and generative. This project interweaves sounds that are sourced or inspired from the three cities, London, Sydney, and Chongqing. The aim is to produce sound pieces that utilise diverse sounds from different disciplines, including field recordings, noise, traditional music theory, improvisation (Peters, 2011) (Bailey, 1992) (Toop, 2016), the digital, and electronic. This approach is used to create soundscapes exploring 'the city' by two practitioners living at opposite ends of the planet, producing work via a digital space.

Annie Morrad is a London-based artist and musician who plays saxophone, produces 'unheard music' prints, makes music for films and develops live improvisations with art and music practitioners. **Ian McArthur** is a Sydney-based hybrid practitioner, working in the domains of interdisciplinary design, and sound art. These two musicians work together in a telematic digital structure formed from open source and proprietary software platforms.

Ryota Sato

MATSUSHIMA BUNKO MUSEUM

Matsushima Bunko Museum is located on a smallest inhabited island in Setouchi sea called Matsushima where population is just two. Matsushima Bunko Museum is an ongoing project between artists, architects, designers, musicians and local community members. The goal of the museum is unknown, and it has little to offer. No formal exhibitions. No art collections. No curators nor even a director. The only thing the museum offers is an invitation. An invitation to build programs, platforms and the museum itself. By actively engaging in the development of the museum, Matsushima Bunko Museum hopes to provide education through participation, not by offering lessons. The museum's current projects include working with a geologist, historian and local residents to study the history and geology of this island. Working with a potter to experiment with clay found on the island and artists to make salt. Artist in residence program could happen if artists wish to stay. Matsushima Bunko Museum it is an ongoing collaboration between the institution and the participants.

Ryota Sato (b. Okayama, Japan) is an artist currently based in Japan. His practice spans digital media, video installation, painting, photography, and sculpture. His work explores the relationship between human bodies, landscapes, information media, slippage of nature-culture and the circulation of imagery particularly in relation to image capturing devices. He will be joining Matsushima Bunko Museum in 2019, working as a collaborator and a liaison between the museum and participants.

Yhonnie Scarce and Lisa Radford

THE IMAGE IS NOT NOTHING (CONCRETE ARCHIVES)

The Image is not nothing (Concrete Archives) has so far involved fieldwork trips to significant sites of memorialisation, genocide and nuclear colonisation. Scarce and Radford have proposed to conduct three specific field trips to sites of significance to

experience the memorialisation and physicality of loss as built into brutalist monuments commemorating genocide and/or nuclear destruction. For this presentation, Scarce and Radford will reflect on the project to date following visits to Wounded Knee, Chernobyl, Tbilisi, Yerevan, Okuma and Hiroshima. Sitting in context with Brooke Andrew's RR Memorial but extending the conversation beyond the borders of Australia, Scarce and Radford look to both creating, referencing and intervening in archives that examine a relationship to the physicality of loss experienced in Brutalist and Soviet Architecture, Genocide Museums and Memorials. *The Image is not nothing* (Concrete Archives) asks what kind of memorial could make present the often overlooked or disregarded acts of genocide that have occurred in Australia since colonisation. Through the shared experience of two women, one Aboriginal and the other non-aboriginal, Scarce and Radford are travelling to and through intense and emotional sites of significance, with the hope of building an understanding and language for describing the experience of these sites and histories. This presentation will form one of the beginnings.

This project has been made possible by Creative Victoria – Creators Fund.

Yhonnie Scarce and **Lisa Radford** both use fieldwork and site visits as a means for generating new work.

Yhonnie Scarce was born in Woomera, South Australia, and belongs to the Kokatha and Nukunu peoples. Scarce's work references the on-going effects of colonisation on Aboriginal people. She has visited Nuclear Testing sites such as Maralinga in order to conceptualise and produce works that act as a memorial to the unspoken displacement and genocide of Aboriginal people.

Similarly, **Radford** has visited locations such as Nauru and Yekaterinburg to work with communities of people in order to produce texts and performances that attempt to capture unspoken socio-political contexts.

Mark Shorter

WHAT HAPPENS IF TOMMY LEE JONES DOESN'T WRITE BACK?

Tommy Lee Jones used The Rio Grande as the backdrop for his film "The Three Burials of Melquiades Estrada" (2005) to frame a brutal contestation between two men: one forces the other to transport the corpse of a Mexican ranch hand back to their hometown. In the American Western, rugged borderland terrains have become mythic locations; frontiers where rivalling masculinities have been given a privileged site to violently compete for supremacy. This presentation will consider how this conflict has shaped our attitudes toward landscape and the environment in which we live. Through the reading of a series of letters that have been penned to Tommy Lee Jones this performance will consider how the iconic Western landscape has been fashioned by white male directors to play out their fears and contain their fraught masculinities.

Mark Shorter is an artist and academic based in Melbourne, Australia. Significant exhibitions and performances include: "Song for Von Guerard," The National, Carriageworks Sydney 2019; "Hello Stranger," Campbelltown Art Centre, Sydney 2018; "6m of Plinth," Artspace, Sydney 2016; "Mapping La Mancha," The Physics Room, New Zealand 2015; "The Groker," Plato's Cave, EIDEA House 2015, New York. From 2010 to 2012 he was the host of "The Renny Kodgers Quiz Hour" on Sydney radio station FBi 94.5FM. He is Head of Sculpture at the Victoria College of Arts at the Faculty of Fine Art and Music, the University of Melbourne.

Shoufay Derz

IN MEMORY OF WATER: TOWARDS A POETRY OF THE UNIMAGINED

Shoufay Derz is interested in both the limits and possibilities of language and the ambiguities faced when attempting to visually articulate the edges of the unknown. Deeply engaged with poetry her projects attempt to link the silences in language with holes in the landscape to contemplate the disappearance of history and also the uncertainties of the landscape of the future. Derz will focus on two projects that address the transformative possibilities, impossibilities and risks of storytelling. First, "In memory of water: 無Mu" is an installation that speculates on possibility of memorialising the loss of imagination. And second, the experimental pedagogical project "Ritual for the Death of the Reef" performed at The UQ – Heron Island Research Station in collaboration with architect Amaia Sanchez [Grandeza Studio] and UTS Masters of Architecture students. The presentation will propose a future reimagining of the 'ritual' with an assembly of peers across creative fields to speculate on some of the following questions: Will the GBR die? If so, is there a chance for an afterlife? What role can ritual and imagination play in the fate of the biosphere? The elegiac artworks are intended simultaneously as a lament on the transience of life, and as a celebration of its mystery.

Shoufay Derz is an Australian artist and educator of German and Taiwanese heritages. She works across a range of media including Photography, video and installation. Solo exhibitions include 'In Memory of water' at Manly Art Gallery and Museum (2018) and 'The wish' at Bathurst Regional Art Gallery (2016). Group shows include the Adelaide Biennial of Australian Art at AGSA. Current interdisciplinary collaborations include the Australian Pavilion for XXII the *Triennale di Milano* "Broken Nature" commissioned by UTS, and "The Manly Dam Project" with MAGAM and NSW Water Research Laboratory. Derz is PhD candidate at the University of Sydney and holds an MFA by research at UNSW. She is represented by Arterreal Gallery Sydney.

Emily Siddons

MUSEUMS, NETWORKS AND ACTIVE MEMORIES

New and emerging approaches to the production and dissemination of cultural content are testing the definitional limits of what constitutes a museum. As platforms shift and morph with rapid fluidity, new models of museums are emerging that attempt to bridge the digital and physical divide and engage with all spaces in between. This presentation will explore expanded examples of museums that are uprooted from fixed physical space, from museums based on ideas rather than collections, to digital-born museums, to walking museums. Teasing out tensions between the preservation of memories to action-based experiences, as well as the interplay between the tangible and intangible, this presentation will explore the potential of cultural production in a democratic digital space, and new approaches to the participation with and dissemination of art and ideas.

Emily Siddons is a Producer of Exhibitions at Museums Victoria, where she leads the creative development and production of major exhibitions and experiences across the museum's three sites. Her recent exhibitions include *Museum Inside Out*, *Mandela: My Life* and *Revolutions: Records and Rebels*. She is also an Associate Curator for Liquid Architecture and has held previous positions at The National Gallery of Victoria, The Australian Centre for the Moving Image and Next Wave Festival. She specialises in curating and producing diverse exhibitions and experiences that integrate the latest forms of emerging technologies and is currently undertaking a PhD at The University of Melbourne's Victorian College of the Arts,

exploring new ways of engagement and the definitional limits of what constitutes a museum.

Shan Turner-Carroll

THE CUBBY CAVE

The location of this structure, which is called *The Cubby Cave*, is pivotal to the work. It was built on Shan's family land in rural NSW Australia. He has lived on this land from the age of two to the present day. *The Cubby Cave* was built in the canopy of a fallen tree which his father cut down for firewood two winters before. The canopy of this tree landed in the middle of where a grass patch where a pathway had been made by the comings and goings of wild animals. Shan decided this was the perfect location for *The Cubby Cave*. Construction began in February 2014, and over the following year many friends and family would visit to be part of the project. For Shan, the original intention was simply to spend time with his father and to reconnect with his cousin. Shan became interested in Rites Of Passage and ways in which an artistic practice can be transformative. It subsequently formed the residue of this time of family reconnection, land and self.

Shan Turner-Carroll (b. AUS 1987) is an Australian artist of Burmese descent. Shan's practice responds to both site and situation specificity and integrates mediums including photography, sculpture, performance and film. The subjects his works have related to include both human and non-human nature, alternative forms of social exchange and interactions between art, artist and viewer. His practice questions current modes of living and explores alternative methodologies and modes of education. A deep philosophy within his work is thinking through doing. Shan uses the ritual of art making and its transformative agency to question how art can find meaning outside of the institution of the gallery.