

artroom5, 29 February to 18 March 2012

Sue Kneebone is an Adelaide based artist working in mixed media. Central to Sue Kneebone's studio practice is the transformative process of bricolage and photomontage which allows for new associations to be made by tinkering with the fragmented clues and mnemonic triggers from ancestral photographs, archival material and found artefacts. These processes enable a mythopoetic approach by creating new connections between the materials. Her intention is to draw the viewer in to consider more insidious subtexts such as disturbed ecologies from colonial incursions. A combination of field trips and archival research has fostered in her a deeper understanding of the inherited and ongoing legacies of white settler pastoralism.

Troy-Anthony Baylis is based in Adelaide, and is a descendant of the Jawoyn people from the NT. Troy is part of a larger contemporary movement, Indigenous and Queer, building on art, film and literary explorations of Indigenous culture that are evolving across Australia. Troy's new works meld his performing persona and his creativity with materials, in still sculptural works. He brilliantly presents works that shimmer and shine, critique and perform, on the gallery floor. The installation for Tomorrow (Hang On), a photo based work, was constructed during travels to New Zealand.

Julie Gough is an Australian visual artist working predominantly in sculpture and installation art. Her art and research practice involves uncovering and re-presenting historical stories as part of an ongoing project that questions and re-evaluates the impact of the past on our present lives. Much of the work refers to her own and her family's experiences as Tasmanian Aboriginal people and is concerned with developing a visual language to express and engage with often conflicting and subsumed histories. A central intention of Gough's art is to invite a viewer to a closer understanding of our continuing roles in, and proximity to unresolved National stories.

Therese Ritchie is a Darwin based photographer whose work is born of all she has witnessed and experienced in the "paradise of sadness" that is the Northern Territory. Her work is described as going "beyond photo-journalism or biographical documentary. She goes where other image-makers of the Northern Territory frontier have rarely dared to venture: into a heart of darkness of our own making."

Describing her work, *One Mile Dam, Darwin, Northern Territory*: "On 26th March 1979 after a long struggle Aboriginal campers at One Mile Dam won land rights to 3.12 hectares of inner-city land in Darwin (now prime real estate). Since 1996 the community has lived under threat of eviction by successive CLP and Labor NT Governments. In addition, One Mile Dam (OMD) is now subject to discriminatory federal government powers under the Northern Territory National Emergency Response Act 2007 (the 'NT Intervention')."

She sees her work as very personal in its attempt to solidify the very moments, which best describe the contradictions and consequences of her culture's largely unchallenged racist character. Therese exhibited in a landmark retrospective *Not Dead Yet: Therese Ritchie and Chips Mackinolty*, (2010), curated by CDU Art Collection and Art Gallery curator Anita Angel. *Not Dead Yet* features a comprehensive survey of 164 art works, screenprints, posters, drawings, photographs, digital collage works and limited edition fine art prints and paintings, dating from 1969 (Mackinolty) and 1988 (Ritchie), through to the present day. The exhibition will tour with NETS Victoria late 2012-2013.

Of her works *Adelaide House*, *Todd Mall* and *Simon says*, 2011 Therese says:

"One aim of my work is to develop the theme and methods of capturing the delicacy of human connections, often obscured by status, different cultures and their tightly organised belief systems.

Adelaide House, *Todd Mall*, and *Simon says*, are part of an ongoing documentation of the nuances of human interaction seen through the observation of day-to-day activities and relationships that are played out in a shared environment.

Whether it is an ordinary, uncontrived activity such as a stroll on the beach, or an organised cultural event where tourists are dropped off at the end of Alice Springs' Todd Mall at the same time every day; or painted up and taught to dance outside the Casino in Darwin, it is how people candidly communicate and relate within the context of these activities that

can be very telling.

These observations, with their illogical and inconsistent elements laying alongside each other are the production line for hopes and schemes that seem to come to such spectacular grief and form the daily compositions of clash and variance that best describe my experiences of living in the Northern Territory.

As an artist they are my source of inspiration and truth. More factual than reports or theories, what people do publically and regularly is very telling. It is where the fabric of relationships is being sewn, unpicked, ripped, burnt or cherished.”

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