

the exhibition

The Stony Rises Project brings together artists, curators and art historians from a range of disciplines including sculpture, ceramics, media arts, literature, and landscape architecture, to respond to a site - the Stony Rises, situated in the Western District of Victoria, Australia. The participants will join past and present colleagues who have been inspired by this landscape and its reality and mythology, to create works that record, interpret and find new ways of creating place and memory; an intensely local engagement within the global histories of migration and settlement through an artist's camp held at this site in 2009. Each newly commissioned work will address the intersection of art history with different disciplinary, methodological, political and historical spaces.

The site of the intervention is the geological formation called the Stony Rises that emerges from the smooth lava fields of the western plains of Victoria, a fertile region that for tens of thousands of years supported the lives of its indigenous Aboriginal people. This life came to an abrupt and brutal end with white occupation which rapidly transformed their fruitful landscape and extensive eel and fish farms into one of Australia's richest pastoral economies based largely on wool. The Western District has, since the 1830s, occupied a prominent place in the histories of white settlement, a landscape of grand homesteads, vast acreages separated by dry stone walls, an evocation of the lands the British migrants had left behind. With its rich Aboriginal history it remains a contested landscape that artists, both indigenous and non-indigenous, will respond to in the Stony Rises Project.

Alongside these newly commissioned works, the exhibition will feature two diaries - one by Neil Black about his first years in the Western District at Mt Noorat, Terang and also Thomas Shaw's diary of a Western District man in Europe - and a selection of historic drawings by major artists that have worked in the region.



Polixeni Papapetrou *The Wimmera 1864* #12006, Courtesy the artist

the artists' proposals

Please note: works reproduced in this document are indicative of the artists' practice.

Barbara Campbell

Campbell proposes to work with primary schools in the surrounding area along between Ballarat and Dunkeld, to build up a picture of graded progress. Going from school to school Campbell will rehearse with students of different ages the construction of a dry stone wall using their own differently 'graded' body sizes as construction material. The performance may resemble a compacted and elongated version of an acrobats' human pyramid. As each body reaches his/her limits of stamina, the construction will begin to disintegrate. Each school performance would be made for camera (video and/or still) and edited together for exhibition assemblage, forming a long, multi-community, visual corollary of the dry stone walls across the land.



Barbara Campbell *Inflorescent*, Performance at Macleay Museum University of Sydney, 1999. Photograph courtesy the artist

Vicki Couzens

Marree - stones

The stones are strength, stability and longevity
Stones hold our Earth together
Stones hold and support us
Stones keep our stories and our Spirits safe
Stones speak to each other, passing on messages
Whispering secrets of the Ancient Ones.

Stones are healing
Stones unseen.

marree peeneeyt neeneeyt maleeeyeto
marree mana ngeeye meerreeng ngarratkeetoong
marree mana ngathoongan
maree nganto pay ngeeyee leerpeen ba
ngeeye moorroop ngotyooogyoyt

marree laka maar, wooka meetako yakeen teertpa leerpeen
wanyoo alam meen

marree ngootyoong
marree yoolooween



Vicki Couzens [untitled] Courtesy the artist

VL Couzens © 2001 Translation © 2006

From these words, drawing on the memories held in the Land and our oral history, Couzens will explore the issue of conflict on the 'frontier' between her People and the invading Europeans. Couzens plans to travel to sites on Country, where she will discuss concepts with her Elders and family members while researching written sources. In the project she will also include in her research and design development, traditional structures such as stone huts, campsites/middens (often the places where massacres were perpetrated) and fish and eel traps. From this research/exploration Couzens will create a series of etched stainless steel plates and an installation work in stones from this Country, which will depict European and Aboriginal conflict and the consequences of those confrontations (massacres).

Lesley Duxbury

In general Duxbury makes work that addresses issues concerning the natural environment and landscape, particularly that emulates and recreates her experiences and perception of it. Duxbury uses print-media – photography and printmaking – to make artworks using text and image.

Duxbury is familiar with the Western District and its dry-stone walls. Several years ago she traveled through this area by train weekly and was fascinated by its resemblance to the country where she grew up in the North of England. Duxbury is interested in exploring these similarities through a physical experience of the Western District, by walking and taking photographs and notes. Duxbury anticipates that these new works will engage with notions of similarities and differences, memory and reality, past and present.



Lesley Duxbury *Untitled #2* Courtesy the artist



Ruth Johnstone *Accidental* Gallery, Dublin 2003, Courtesy the artist

Ruth Johnstone

Johnstone proposes to use the ephemeral nature of paper, imprinted with the texture of basalt stone to emphasise the counterpoint with the generally sound engineered structures of the Western Districts of Victoria's dry stone walls. Johnstone will use lightweight paper printed with stone texture using stone lithographic techniques to reconstruct the stone wall as a thin, fragile and ephemeral fabric. Given the flexibility of paper multiples, the work will be able to be installed in the landscape, on site or on architectural structures near stone walls and be reconfigured for application on gallery walls. Johnstone plans that the components be for single use and may decay during installation, with the works being destroyed upon removal.

Gini Lee

Concerning this project, Lee sees an implicit opportunity to provoke existing historical and picturesque readings of the Stony Rises. This project prompts research into the possible coincidences between the Stony Rises and the more arid landscape of the Flinders Ranges in South Australia where she currently works.

First, Lee will work through and record the multiple references to stone in the Flinders Ranges; geological, morphological, cultural, construction and materials. This will be the basis for approaching this project, with the intention of creating an archive of images and materials. Lee will also investigate connections between landscape, archaeology and performance as practiced by the archaeologist and artist Michael Shanks. Lee will draw on his and others' work surrounding the concept and practice of Deep Mapping.

Marion Manifold

Manifold's art deals with colonial landscapes and the history of the Manifold family – an early pioneering family of the Stony Rises.

Her linocuts *Rosy dreams from the verandah of Purrumbete* and *Spring – Purrumbete from across the lake* reinterpret

Eugene Von Guerard's 1800's paintings of these same views. Her art also

adds decorative idioms from objects in the Manifold homesteads linking the work to her personal history. For this project Manifold proposes to reinterpret the Purrumbete homestead's Walter Withers murals in linocuts.



Marion Manifold *View of geelong toward great, great grandmother stinton's garden* 2007, Courtesy the artist

Elizabeth Newman



Newman's response to this project is to think about a kind of writing that is inscribed upon a materiality: the marking of the landscape with significations of various kinds, whether that is the real stone walls, or symbolic discourse (maps, histories, paintings). This relation is one between writing and materiality, between language and the real and between representation and being (or lack of being).

Newman's proposed project is a large wall-based work made from materials found in the Stony Rises region, whether that be from the landscape itself or from consumer centres. Materials such as blankets, fabrics, timber of various kinds, printed material like maps or signs or packaging: objects that refer to their

place and history, and to subjects who have lived that history might be used in this work. These objects point to something beyond that history, to something unknown and even 'unrepresentable' in that history. In this way the work points to the limits of representation to say everything about being, and instead opts for a certain presence: presentation and representation.

Polixeni Papapetrou

For this project, Papapetrou will produce work that focuses on the relationship between people and place and more specifically, sites in Western Victoria that have witnessed to some of the hardships that settlers encountered in making this region their home. This region has embedded its histories in strong visual forms upon the land. She proposes to create photographs that:

- Allow the landscape to reveal a history of change or a memory of atmospheric rupture

- Bring human history back into the landscape by using people in often enigmatic situations to portray place;
- Portray a landscape that honours memory (as opposed to a landscape that denies it or simply aestheticizes it); and
- Acknowledge the memory and scars embedded within the land which are peculiarly rich in the region.

Laurene Vaughan

Vaughan's proposed work will focus on the drystone walls that cross, mark, hold and define places across this particular region of Victoria and provide a link to the South West regions of the United Kingdom from where they originate. Typically these walls separate and mark boundaries of ownership and use.

Vaughan will explore the walls from an alternate perspective and to consider them as holders and containers rather than as dividers:

holders of meaning, place, memories and tradition. Drystone walls are held together through balance and inter locking forms; at times the natural environment supports them as weeds and plant life bind their elements together. Vaughan's work is a translucent wall that explores this idea of containment, heritage, craft and place, through the elements of image, form and embellishment. Made from net-like cloth, each stone is an individual container and component that links to another. Vaughan's work will explore the contrasts between the ephemeral with solid, and explicitly feminine in aesthetic, this wall will seek to honour and acknowledge the multiplicity of meanings held within a structure and site.



Laurene Vaughan *Forest* 2003, Courtesy the artist

Carmel Wallace

Wallace proposes to work with disintegrating walls; rebuilding lost sections with rocks treated in some way such as contrasting coloured paint or earth pigments. These would stand out visually in the landscape for a time, creating punctuation points in the wall as you drive or walk past it.

These treatments will be temporary, so that over time the wall itself would return to its original condition but repaired. This process would not only be a positive one of tribute to the original wallers, but would also be a conceptual recognition of the negative side of the history of these walls, what they represent in terms of the displacement of indigenous peoples and the environmental impact of transplanting European farming methods to this area. Repaired sections would symbolise the wounds of our heritage - ones that are in the process of healing. The creation of this work and outcomes will be documented which would be presented alongside related drawings and photographs.



Carmel Wallace and Vicki Couzens *Kurtonitj sculpture* 2007, Courtesy the artists

Kit Wise

Much of Wise's recent work - architectural-scale digital transparencies on wall-mounted light boxes - present a combination of digital photographs taken by the artist as well as tourist snaps, documentary stills and municipality commissioned publicity shots downloaded from the internet. These images combine to bring together global iconography with the local and parochial. These immersive, panoramic vistas of synthesised landscapes and cityscapes aim to explore globalisation and identity through examining the representation of civilisation, paradise and the site of the exotic Other - sites frequently characterised by complex relationships between the man-made and nature.

Wise will use a similar methodology in exploring the landscape described by the dry stone walls of this region, from both topographic and historic perspectives. He will develop a large format 'mash-up' composite digital image, drawing upon photographs taken by the artist, found tourist imagery of the region and historic images such as the paintings of Eugene von Guerard; as well as the Picturesque Atlas 1886 - Victoria, in which the Western Districts feature prominently. The atlas features thousands of hand engraved reproductions of people, places and scenes in Victoria at the end of its first fifty years of settlement. The resulting work is anticipated to be a wall mounted lightbox with composite digital image, approximately 1.5 x 2.0m.



Kit Wise *Rhapsodia* (overview) 2007, Courtesy the artist

exhibition support material

- Full colour catalogue.
- Promotions kit including a media release, fact sheets, images, captions, logos and acknowledgements.
- Webpage with downloadable education resource, interview with the artists and curator and tour information.
- Invitations for overprinting.
- Signage and labels.
- Condition reports and installation manual.
- Artists' or curators' talks, where possible.

tour details

Managed by:	NETS Victoria
Tour dates:	March to late 2010
Size:	approximately 70 running metres
Cost:	\$2,500 Fee includes freight, insurance, support materials, exhibition manual with installation instructions and condition reports.

Please complete the following Expression of Interest form and submit it by post or fax by **WEDNESDAY 1 OCTOBER 2008** to:

Georgia Cribb
Director, NETS Victoria
C/- The Ian Potter Centre: NGV Australia
PO Box 7259 Melbourne Victoria 8004
Fax: +61 3 8662 1575

All expressions of interest will be considered, however NETS Victoria aims to maintain diversity in exhibition itineraries and aspires to provide equal access to audiences across regional Victoria. Galleries must meet NETS Victoria's Minimum Standards for Host Venues.

expression of interest

Venue	
Name of venue manager	Title of venue manager
Street address of venue	
State	Postcode
Telephone	
Fax	
Email	

Preferred dates of exhibition (month / year)

Opening 1.	Closing
Opening 2.	Closing
Opening 3.	Closing

Venue's commitment to receiving exhibition (tick one box only)

High (booking confirmed)	
Booking confirmed subject to funding	
Medium (expression of interest only)	

Statement by venue manager

I confirm that the level of commitment indicated above is an accurate reflection of the commitment of my institution/organisation with respect to receiving this touring exhibition.

Signature:	
Print name:	
Date:.	

artists' biographies

Barbara Campbell is an Australian artist who works primarily in the medium of performance. Since 1982 she has worked with the specific physical and contextual properties of a given site, be it art gallery, museum, atrium, tower, radio airwaves and the internet, in developing and presenting her works. Barbara Campbell was awarded a Master of Visual Arts from Sydney College of the Arts, The University of Sydney in 1998. She has undertaken residencies at Griffith University, Queensland, The University of Melbourne, The University of Sydney and the Australia Council studios in Santa Monica and New York. Although performance art is ephemeral, artefacts and objects created in and around Campbell's performances are in the collections of the National Gallery of Australia; Griffith University; Queensland University; the Museum of Contemporary Art, Sydney; the State Library of Queensland and the Museum of Modern Art, New York.

Lesley Duxbury is Post Graduate Research Coordinator in RMIT University's School of Art. She gained a PhD from RMIT in 2004. Lesley is an artist who works with print-media - photography and printmaking using both traditional and contemporary methods. Her research interests include sustainability and the natural environment, in particular the atmosphere and its phenomena, which she explores through work that emulates and recreates our experiences and perception of it, 19th century art and science and the history and practice of printmaking. She has been exhibiting for the past 25 years in Australia and the UK, with solo exhibitions in Melbourne, Perth and Sydney, more than 50 selected group exhibitions in Australia, Korea and Hong Kong and was the recipient of the Australia Council VACB studio residency in Paris in 1996. Her work is held in all major public collections in Australia.

Ruth Johnstone is a Melbourne-based artist and has exhibited widely in Australia and internationally since 1982. Her work is in most state and national art collections. She has been the recipient of several international artists residencies and completed a Master of Art in Dublin and a PhD through the School of Art at RMIT where she is currently a lecturer. In 2008 Ruth Johnstone was awarded the Swan Hill Print Prize (acquisitive) and will take up a residency at the Belfast Print Workshop, Northern Ireland in October as well as being commissioned to curate an exhibition for the Belfast Festival of Australian prints at the Belfast Print Workshop Gallery.

Gini Lee is an Interior Designer and Landscape Architect, who teaches, researches and practices in multidisciplinary design areas including cross cultural and cross disciplinary design, cultural landscape assessment and interpretation, garden history and theory, exhibition and museum design, indigenous built environment and consultation practices, coastal landscape ecologies and design. Lee is interested in cross cultural and cross disciplinary design practices which span various cultural histories and narratives, to enable collaborative associations between design and art disciplines. Lee is the Professor of Landscape Architecture in the School of Design at QUT and Adjunct Professor to the Louis Laybourne Smith School of Architecture and Design at the University of South Australia.

Marion Manifold's art investigates female identity and body imaging. Marion was born in Melbourne but has lived in regional Victoria for the last 34 years. She has an extensive exhibition history, including the solo exhibitions 'Of Essence and Lace Trimmings' (2003) at Fremantle Arts Centre in Western Australia and 'Exquisite' (2006-07) at Warrnambool Art Gallery, Victoria. She holds a PhD from Deakin University. In 2007 Manifold was the

recipient of the Geelong Print Acquisitive Award and in 2001 was the winner of the Shell Fremantle Print Award. Her work is held in major collections across the country.

Elizabeth Newman employs a range of mediums to explore painting and the affect of art making. Based in Melbourne, she has an extensive exhibiting history including solo shows at TCB, Melbourne; Starkwhite, Auckland, NZ; CLUBSproject, Melbourne; with Maria Cruz at Artspace, Sydney; Anna Schwartz Gallery, Melbourne and Roslyn Oxley9 Gallery, Sydney. She has also been part of numerous group shows. Her work is held in collections such as National Gallery of Australia, Artbank, William Dobell Foundation, Kerry Stokes Collection, Monash University Museum of Art University Art Museum and private collections.

Polixeni Papapetrou is a Melbourne based artist working in the medium of photography. She holds a Masters from RMIT University and a PhD from Monash University. Her work explores the relationship between history, contemporary culture and identity. Papapetrou has photographed Elvis Presley fans, Marilyn Monroe impersonators, drag queens and body builders. In recent years, she has focused her attention to the subject matter of childhood. Papapetrou exhibits widely in Australia and overseas, has received a number of grants and her work is held in numerous public collections.

Laurene Vaughan, a trained sculptor, has melded a career of practicing artist, designer and educator in Australia and Japan. Since 1995 she has been a lecturer and research supervisor at RMIT. Laurene completed her PhD entitled *Anfractuosity: an exploration of creative practice* in 2004. Within her practice Laurene endeavors to explore and present comment on the interactive nature and phenomenon of experience, especially through aesthetics and the rich relationship between theory and practice. Laurene has published, presented and exhibited work in Australia and internationally, and continues to pursue a transdisciplinary perspective in her work.

Kit Wise is a graduate of Oxford University and the Royal College of Art, and worked as an artist in London, Paris, New York and Rome, before settling in Melbourne in 2002. He currently lectures in Fine Art at Monash University. In 2006 he undertook an Australia Council Tokyo Studio residency. He has curated a number of international touring exhibitions, published over 20 catalogue essays and also writes for national and international art journals such as Artlink, unMagazine and Frieze. Working primarily with found-object based sculpture, installation, digital animation and web-based imagery, Kit Wise has exhibited nationally and internationally, addressing the increasingly fluid or plastic condition of the art work, the context of art works and the artist in contemporary culture.

Carmel Wallace has been a practicing artist working across installation, printmaking and assemblage since 1990. She has undertaken residencies with the University of Tasmania, Robert Blackburn Printmaking Workshop in New York and the Santa Reparata Graphic Art Studio in Italy. Her work has been selected for national exhibitions such as The Wynne Prize at the Art Gallery of NSW, and acquisitions include The Silk Cut Collection in the National Gallery of Australia. Her work is included in collections in corporate and private collections here and internally. Living in Portland, Carmel has made her home territory the subject of her work and PhD thesis (Art & Environment, awarded 1999) and developed prints that incorporate natural processes.

Vicki Couzens is a Keeray Wurrong/Gunditjmara woman from the Western Districts of Victoria and has been a practicing artist for the past 20 years. She manages an arts business Kaawirn Kuunawarn Hissing Swan Arts through which she develops her own art

works and develops and consults on community art and culture projects. Vicki received the inaugural Deadly Art award in 2003 after two of her works sold to the National Gallery of Victoria and is represented in the collections of numerous public Australian galleries. She has exhibited widely, and undertaken numerous public commissions, most recently to produce a possum skin cloak for the 2006 Commonwealth Games. Vicki's works for the show explore ties to her traditional homelands in south-west Victoria and express a reconnection to these ancestral lands.

curators' biographies

Lisa Byrne is undertaking her PhD in the School of Art, RMIT University. She has previously been Director, Monash Faculty Gallery and Director, Canberra Contemporary Art Space. She has actively contributed to several other not for profit organisations as a board member during her professional appointments in the contemporary art sector. Currently her doctoral studies focus on the future directions of curatorial practice. In undertaking this research Lisa will be examining how curatorial professionalism has become beat-seated to administrative concerns of organisations within the experimental contemporary art environment and seeking ways out of this situation.

Lisa has published numerous reviews and articles on contemporary art in Australia for journals such as Broadsheet, Eyeline, Art Monthly, Artlink and smaller street magazines. She is currently a Mentor in the Emerging Art Writers Program at Gertrude Contemporary Art Spaces.

Harriet Edquist is Professor of Architectural History in the School of Architecture and Design at RMIT and a member of executive of the university's Design Research Institute. She was Head of the School of Architecture and Design from 2001 to 2007, was editor of *Transition. Discourse on Architecture* for five years, a past president of the Society of Architectural Historians Australia and New Zealand and was appointed Honorary Fellow of the Royal Australian Institute of Architects in 2006.

Harriet has published extensively on Australian architecture, art and design with a particular focus on the twentieth century and has pioneered studies on émigré architects in Melbourne and the Australian Arts and Crafts movement. Currently Harriet is investigating ways in which historically-based research practices can be mediated by new digital technologies and interdisciplinary collaborations. To this end she has established projects that bring together a range of disciplines - communication design, cartography, architecture, video artists and others - in order to explore new ways of understanding and accessing historical material.

Laurene Vaughan (see above) is the Director of Research and Innovation in the School of Applied Communication at RMIT University. She is also Research Leader with Professor Harriet Edquist of the Geoplaced Knowledge Program within the newly established RMIT, Design Institute. The Program explores the possibilities of the intersections between Communication Interfaces and Digital Artefacts within diverse contexts.