

DIANA SMITH and **KELLY DOLEY** have been collaborating together as artists, writers and curators for ten years with a focus on feminist practices and pedagogies. They are founding members of the performance collective Barbara Cleveland (formally Brown Council) and working together as Sunday School they have curated exhibitions and performances for Boxcopy, Brisbane; Artspace, Sydney; Firstdraft Gallery, Sydney and PSi Conference, Melbourne. Their most recent project explores the legacy of artist Pat Larter and their article *Porno Parody: In Search of Pat Larter* was published in runway magazine and presented as a performance lecture as part of Barbara Cleveland's *Making History* installation for the 20th Biennale of Sydney 2016.

AMALA GROOM is a conceptual artist whose practice is informed by Indigenous methodologies. Her work, as a form of passionate activism, comments on contemporary politics and race relations. Exhibitions include Mosman Art Gallery, Sydney; Lake Macquarie City Art Gallery, Booragul and 4A Centre for Contemporary Asian Art, Sydney.

KATE BLACKMORE is an artist and filmmaker whose work often takes the form of multichannel video installations that utilise anthropological and documentary techniques. She has maintained a collective art practice with video and performance group Barbara Cleveland in addition to solo and collaborative projects that have been presented internationally at institutions including Monash University Museum of Art, Melbourne; Museum of Contemporary Art, Sydney; the Biennale of Sydney; National Museum of Contemporary Art, Seoul and the National Gallery of Indonesia.

JACINTA TOBIN is a Dharug Elder and Song Woman.

MIKALA DWYER has pushed the limits of installation, sculpture and performance for over 30 years, establishing herself as one of Australia's most important contemporary artists. She has exhibited in major local and international institutions including The Graz Museum, Austria; Artspace, Sydney; Museum of Contemporary Art, Sydney; Art Gallery of New South Wales, Sydney; Heide Museum of Modern Art, Melbourne; Australian Centre for Contemporary Art, Melbourne; Institute of Modern Art, Brisbane; Hamburger Bahnhof, Berlin; Zacheta, National Museum, Warsaw; Chapter Arts Centre, Cardiff and the Museum of New Zealand Te Papa Tongarewa, Wellington. Dwyer has also participated in the Sydney (2010, 2014) and Adelaide (2010) Biennales.

JUSTENE WILLIAMS is known for her lavish, sensorial work that combines live performance with multifaceted, handmade sets, sculptural elements and video installation. She has exhibited in institutions in Australia and internationally including the 20th Biennale of Sydney; Contemporary Art Centre of South Australia, Adelaide; 2015 Performa Biennale, New York; National Gallery of Victoria, Melbourne; Monash Museum of Art Melbourne; Artspace Sydney; Musée de la Chasse et de la Nature Museum, Paris and the Queensland Art Gallery | Gallery of Modern Art, Brisbane. Her largest and most ambitious project to date, *The Curtain Breathed Deeply* tours nationally with Museums & Galleries of NSW.

SODA_JERK are collective duo who works with sampled material to construct rogue histories and counter mythologies. Taking the form of video installations and live video essays, their archival image practice is situated at the interzone of experimental film, documentary and speculative fiction. Formed in Sydney in 2002, Soda_Jerk are based in New York where their work was recently shown in a dedicated program at Anthology Film Archives. They have collaborated with Sam Smith, VNS Matrix and The Avalanches, and are part of the collective that runs Brooklyn micro-cinema Spectacle Theatre.

CAROLINE GARCIA is a culturally promiscuous, performance maker. She has performed at Underbelly Arts Festival, Sydney; Proximity Festival, Perth; Channels: The Australian Video Art Festival, Melbourne; Junction Arts Festival, Launceston; Museum of Contemporary Art, Sydney; Art Month Sydney and Performance Space, Sydney. She has exhibited at Australian Centre for the Moving Image, Melbourne; Centre for Contemporary Photography, Melbourne; Firstdraft, Sydney and University of Technology Sydney Art.

JOAN ROSS has exhibited her work nationally and internationally since 1989 being included in shows at the National Gallery of Australia, Canberra; Museum of Contemporary Art, Taipei; Fine Art Society, London; Tasmania Museum and Art Gallery, Hobart and numerous regional, commercial and artist-run spaces.

DEBORAH KELLY has exhibited in Australia and internationally. Her projects across media are concerned with lineages of representation, politics and history in public exchange. Her work has won the 2015 Cayte Latta Award for the Visual Arts, 2013 Redlands Art Prize Audience Award, the 2012 Albury Art Prize, the 2009 Screengrab International New Media Art Award, and with boat-people the 2004 WINK Award. *Tank Man Tango* was shortlisted for the Sadler's Wells Global Dance Contest and won the 2009 Fisher's Ghost Award. Her collaborative collage portrait project *No Human Being Is Illegal (in all our glory)* tours Australia until 2018 with Museums & Galleries of NSW.

ANGELICA MESITI's video works use cinematic conventions and performance languages as a means of responding to the particularities of a given location, its history, environment and communities. Mesiti has exhibited internationally in biennales and institutions including the 19th Biennale of Sydney; 13th Istanbul Biennial Turkey; 11th Sharjah Biennale, United Arab Emirates; The Barbican, London; Carriageworks, Sydney; The Jewish Museum, New York; Queensland Art Gallery | Gallery of Modern Art, Brisbane; Museum of Contemporary Art, Sydney; Tokyo Metropolitan Museum of Photography, Tokyo; Centre Pompidou, Paris; Haus der Kulturen der Welt, Berlin; Reina Sofia National Museum, Madrid; Tate Modern, London and Para/Site Artspace, Hong Kong. Sydney.

MOVING HISTORIES FUTURE PROJECTIONS

Curated by **KELLY DOLEY AND DIANA SMITH**

Amala Groom

Kate Blackmore and
Jacinta Tobin

Mikala Dwyer and
Justene Williams

Soda_Jerk

Caroline Garcia

Joan Ross

Deborah Kelly

Angelica Mesiti

#MovingHistories



Soda_Jerk, *The Time that Remains*, 2012, digital video, sound, 11.56 mins. Courtesy the artist.



Moving Histories // Future Projections is dLux MediaArts exhibition toured by Museums & Galleries of NSW.
The exhibition will be travelling to galleries and arts centres across New South Wales, Queensland, Victoria and the Northern Territory.
For more information please visit www.mgnsww.org.au/moving-histories-future-projections and www.dlux.org.au



Caroline Garcia, *Primitive Nostalgia (still)*, 2014, digital video, 5:29 mins. Courtesy the artist.

Since its invention, film has seemed destined to make history visible. It has been able to portray the past and to stage the present.

- Harun Farocki and Andrei Ujicã

LIST OF WORKS

Amala Groom, *The Invisibility of Blackness*, 2014, single channel digital video, sound, 47 secs

Kate Blackmore and Jacinta Tobin, *Ngallowan (They Remain)*, 2014, single channel video, 16:9, PAL, sound, 6.14 mins

Mikala Dwyer and Justene Williams, *Captain Thunderbolt's Sisters*, 2010, standard definition video 4:3 black and white, 9.49 mins

Soda_Jerk, *The Time that Remains*, 2012, digital video, sound, 11.56 mins

Caroline Garcia, *Primitive Nostalgia*, 2014, digital video, sound, 5.29 mins

Joan Ross, *Colonial Grab*, 2014, digital animation, sound, 7.38 mins

Deborah Kelly, *LYING WOMEN*, 2016, stop motion animation from paper collage, stereo sound, 3.56 mins

Angelica Mesiti, *Play*, 2015, Still image from a single-channel High Definition video, 16:9, colour, stereo sound, 4.04 mins

Moving Histories // Future Projections is an exhibition of screen-based works by Australian artists that explores the interplay between portraying the past and staging the present. As Farocki and Ujicã suggest, film, and, by its extension video and other time-based mediums, have long been used to make history present. In the context of this exhibition, the space of the video screen becomes a place to produce new temporalities and understandings of the past.

The artists in *Moving Histories // Future Projections* approach their subject matter in a variety of ways. They turn the camera on themselves and those around them to revisit historical events, using editing, repetition and montage to create new relationships across time and space. Many of the artists focus on marginalised histories and disappearing cultures and languages, attempting to capture what might soon be lost through the lens of the camera. In her video *Play*, Angelica Mesiti focuses on a dying linguistic tradition of whistled communication known as the 'bird language', which was originally developed for use in remote mountain terrain by agricultural workers from the Black Sea region in Turkey. However, it is not in the mountains that Mesiti captures this language, but on the soccer field amongst a team of young boys who mimic the signalling function of the whistles as a way to communicate during the match.

A number of the artists examine the complex relationship between race, privilege and cultural dislocation in the postcolonial context of Australia. Wiradjuri artist Amala Groom turns the camera on herself in *The Invisibility of Blackness* to highlight the impact of colonialism on Aboriginal histories, cultures and languages whilst celebrating their continuation. With a direct gaze to camera, Groom repeats the refrain 'I am Wiradjuri. My mother is Wiradjuri...' moving back through the generations of her ancestral heritage.



Amala Groom, *The Invisibility of Blackness (still)*, 2014, single-channel digital video, 47 seconds. Filmed by Liz Warning. Courtesy the artist.

As the screen slowly fades to black, Groom's embodied utterances can be heard through the darkness, creating a haunting interplay between the presence, disappearance and resilience of her cultural identity. Kate Blackmore, in collaboration with Dharug Elder and Song Woman Jacinta Tobin, also attends to the disappearance of Aboriginal histories in her video *Ngallowan (They Remain)*. Through song and performance, Blackmore and Tobin each respond to the 'white-washing' of Aboriginal histories, what anthropologist W.E.H Stanner termed the "great Australian silence" in his Boyer Lectures of 1968. As Tobin sings in Dharug language on her country, Blackmore covers herself in white paint, attempting to embody and make present the silence surrounding the story of Aboriginal dispossession in Australian colonial history.

In her work *Colonial Grab*, Joan Ross further explores the dynamics between Aboriginal and colonial Australia through the deceptively playful medium of animation. Transporting us through time and space via a poker machine, Ross combines the work of colonial painter John Glover with contemporary symbols of excess to highlight the persistent desire to control land and resources. Mikala Dwyer and Justene Williams continue a similar theme in their darkly comic video *Captain Thunderbolt's Sisters*, which explores contested sites of colonial histories. Shot on location at Cockatoo Island in Sydney – a site notorious for its use as a convict prison and an industrial school for girls – the video speculates on the mythic figure of Frederick Wordsworth Ward (aka Captain Thunderbolt), a prisoner renowned for escaping the Island. Through summoning and re-imagining the past lives of the island, Williams and Dwyer highlight the violent histories that continue to permeate the dilapidated buildings and architectural spaces on the island.

In *Primitive Nostalgia*, Caroline Garcia traverses the sediments of the colonial gaze presented in Hollywood cinema. Through glitchy green-screen video techniques, Garcia inserts herself into existing footage of famous dance sequences, becoming a kind of shape shifter acting out various cultural stereotypes of the exotic, feminine, 'othered' body. Through this simple and humourous intervention, Garcia's disorienting montage creates an alternative cultural history to the dominant narrative presented in Hollywood cinema. In *The Time that Remains*, artist duo Soda_Jerk also reconfigure Hollywood narratives through the manipulation of found footage. Rather than inserting themselves into the material, they stage an on-screen engagement between the past and future selves of actresses Joan Crawford and Bette Davis. This play with temporality results in a claustrophobic melodrama in which the two women become trapped inside a haunting loop. Here the cycle of youth, beauty and ageing are collapsed into a few minutes, gesturing to the gendered discourses that render older women invisible, particularly in the context of Hollywood cinema. Deborah Kelly's *LYING WOMEN* also reimagines women's histories, but instead of screen sirens, Kelly focuses on classical European paintings of the reclining female figure. Sourced from discarded art history books, a playfully animated collage of nudes escape from their pages, to create a mass of women engaged in a kind of queer, erotic insurrection.

Through these various approaches to the moving image, the artists in *Moving Histories // Future Projections* adopt the role of historian, archivist and archaeologist, using the camera and the screen to excavate historical materials and reanimate archives. However, unlike the traditional historian or archivist, the aim is not simply to represent the past as it really was. Instead, these artists create portals between now and then, blurring fact and fiction with real and speculative events, in order to imagine alternative histories and to project potential futures.

Kelly Doley and Diana Smith