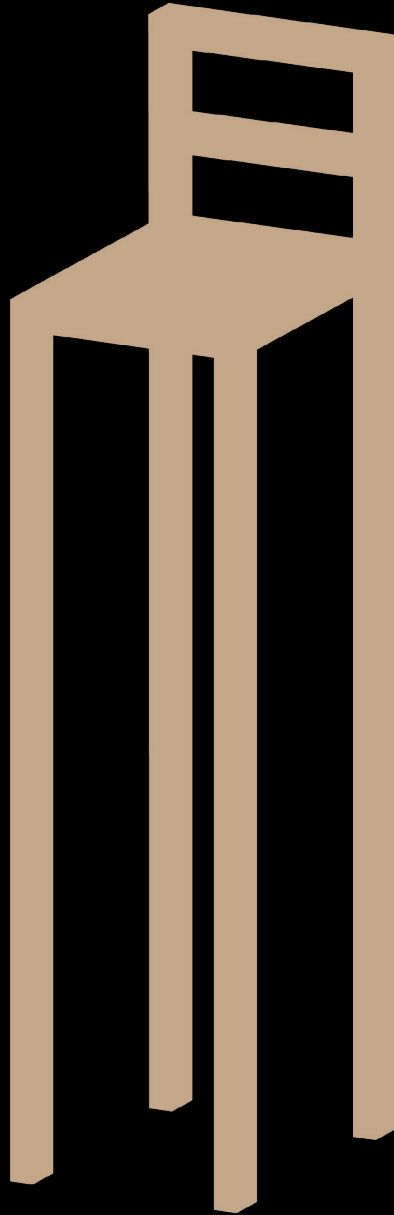


# SUSPENDED MOMENT



# MEDIATION HANDBOOK

# ABOUT THIS HANDBOOK

This resource is designed to assist tour venues, front-of-house staff, educators and volunteers to navigate the themes, ideas and issues in the touring exhibition *Suspended Moment*. Museums & Galleries of NSW (M&G NSW) has been researching and providing training on the practices of Mediation (sometimes referred to as Cultural Mediation) with the aim to equip gallery and museum staff with the tools to implement this engagement strategy across the sector. Mediation is about deepening the engagement of audiences at a peer-to-peer level through personal opinions being shared, knowledge being discussed, and visitors being given the freedom to arrive at their own interpretations. You can read more about Mediation practice [here](#).

Volunteer and front-of-house staff are often the first people confronted with a wide range of questions from audiences. Outreach staff and educators engage their communities through public programming, enabling safe spaces for discussion, creativity and enquiry for all visitors.

Through this handbook, M&G NSW aims to help gallery staff develop an inclusive and culturally sensitive vocabulary to talk about *Suspended Moment* to the local community. It may also simply provide fodder for conversation, or allow connections and experiences lead interactions between the exhibition, the gallery, and its public. This handbook is designed to be used as a reference point throughout the exhibition presentation at your venue as well as provide some deeper background and starting points for conversation and engagement.

This handbook was written by Dr. Megan R. Fizell and prepared by M&G NSW in partnership with Carriageworks. Dr. Fizell is a Sydney-based art historian, writer, and emerging curator with an interest in sensory art. She recently completed her PhD at UNSW where she studied modern and contemporary art employing edible materials. Her research focuses on the sensory and affective experiences of food art within broader sociocultural frameworks.

Front cover: Illustration based on Katthy Cavaliere's *a moment alone*, 1998  
Right image: Katthy Cavaliere, *a moment alone*, 1998, performance. Courtesy the Estate of the artist.

## THE TOUR

*Suspended Moment* brings together new works by artists Frances Barrett, Sally Rees and Giselle Stanborough – the three recipients of Suspended Moment: The Katthy Cavaliere Fellowship. Established in the name of Italian-born, Australian artist Katthy Cavaliere (1972–2012), the fellowship was a one-off opportunity that provided support to Australian women artists working at the nexus of performance and installation. Curated by Daniel Mudie Cunningham, *Suspended Moment* contextualises key works by Cavaliere alongside the fellowship artists who benefited from her enduring legacy.

## MUSEUMS & GALLERIES OF NSW

Museums & Galleries of NSW runs the largest regional touring program in NSW and is committed to touring exhibitions of contemporary visual art to communities throughout Australia. In the last three years, M&G NSW has reached half a million people through 16 exhibitions of contemporary art that toured to 51 separate galleries across six States and Territories. These exhibitions have presented the work of 410 living artists, primarily to regional audiences, nationwide. Our program features the leading names in Australian contemporary art including: Tracey Moffatt, Angelica Mesiti, Richard Bell, Louise Weaver, David Griggs, Patricia Piccinini, Soda Jerk among others.

## TOURING PARTNER

Carriageworks is the largest multi-arts centre in Australia. They support artists and producers to develop and present major new works in performance, visual arts and related artforms. Reflecting the diverse communities of urban Sydney, their artist-led program is ambitious, radical and always inclusive.

## TOURING VENUES

Between 2022 - 2024 *Suspended Moment* will tour to Wollongong Art Gallery NSW;

Manly Art Gallery & Museum, NSW; The Glasshouse Regional Gallery, Port Macquarie, NSW; Mildura Arts Centre, VIC; Redcliffe Art Gallery, QLD; Araluen Arts Centre, Alice Springs, NT; Maitland Regional Art Gallery, NSW; and Goulburn Regional Art Gallery, NSW.

*A Carriageworks and Museums & Galleries of NSW touring exhibition, curated by Daniel Mudie Cunningham, developed in partnership with the Australian Centre for Contemporary Art, Melbourne and the Museum of Old and New Art (Mona), Hobart. This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body. This project is assisted by the Australian Government's Visions of Australia program.*



## GENERAL ART TERMS

### Automatism

Automatism is an art-making process that seeks to tap into unconscious thoughts or actions. The technique began with the Surrealists in the early-20th century when French poet André Breton produced automatic writing where he would write as quickly as possible, transcribing his thoughts as they occurred without reflection. Automatism emphasises intuitive gestures and embraces unpredictable chance-based outcomes. Katthy Cavaliere's performances *a moment alone* (1998) and *automatic actions* (2000) employs aspects of automatism. While sitting in a public gallery space, Cavaliere exposed her private thoughts as they occurred by writing them on a wall or typing them on a typewriter. Frances Barrett responds to Cavaliere's automatic writing process in *A Song for Katthy* (2022) by collaborating with vocalist Joanna Fabro. Barrett adapts the spontaneity found in automatic writing through the improvised vocal performance.

Website: "Art Term | Automatism" by Tate - <https://www.tate.org.uk/art/art-terms/a/automatism>

### Feminist Art

Feminist art emerged in the mid-20th century alongside the feminist movement to address gender inequality and men's social, political, and economic dominance. Feminist artists question the cultural constructions of gender and interrogate social roles by disrupting female stereotypes. By presenting an unflinching look at the female form and using their own bodies in their work, many feminist artists reclaim the female body as a site of radical protest. While Katthy Cavaliere's work explored domestic spaces and female (maternal) relationships, Sally Rees's *Crone* (2020) celebrates the ageing female body by reclaiming the moniker 'crone' and transforming it into an honorific to bestow on women she admires and hopes to emulate.

Book: *Art of Feminism: Images that Shaped the Fight for Equality, 1857-2017* by Helena Reckitt.

### Installation Art

Installation art is an art form generating a three-dimensional space that can vary in scale and scope. It can include any number of elements, including objects, video projections, soundscapes, and sometimes scent. Giselle Stanborough's installation artwork, *Cinopticon* (2020), creates an environment the spectator can enter and experience with multiple senses. Audiences experience visual, auditory, kinetic sensations as they negotiate a space containing wall drawings, moving images, and sounds. Critics often refer to Katthy Cavaliere's artworks as 'performance installations' in that Cavaliere would construct an environment in which to stage her performances.

Website: "Art Term | Installation Art" by Tate - <https://www.tate.org.uk/art/art-terms/i/installation-art>

### Performance Art

Although artists experimented with live art forms in the early-20th century, performance art gained prominence in the 1960s and 70s. Performance art is an art form that calls on the body and encompasses a range of formats; it can be live or recorded, involve the artist and/or any number of performers, take place anywhere for any length of time, and involve an indefinite number of actions. Some artworks test an individual's physical limits, while others include everyday gestures reappropriated as performative gestures. All the artists in *Suspended Moment* incorporate performance into their respective practices.

Video: "An Introduction to Performance Art | TateShots" by Tate - <https://www.youtube.com/watch?v=6Z-YZ3A4mdk>

### Readymade versus Found Object

Although they have slightly different connotations, the terms readymade and found object are often used interchangeably in discussions of artworks made with materials plucked from everyday life. A readymade is typically a manufactured object appropriated as an artwork, often with modifications to its presentation. Perhaps the best-known example is French artist Marcel Duchamp's *Fountain* (1917), a porcelain urinal displayed upside-down as a sculpture. In contrast, found objects are everyday items used as raw materials in artworks ranging from performances to installations and assemblages. Katthy Cavaliere frequently incorporated found objects into her artwork; items including her childhood toys and her mother's clothing became artistic fodder in her performance installations.

Website: "Art Term | Found Object" by Tate - <https://www.tate.org.uk/art/art-terms/f/found-object>



Suspended Moment: The Katthy Cavaliere Fellowship recipients, (L-R) Sally Rees, Giselle Stanborough and Frances Barrett. Image Daniel Boud, 2019. Courtesy Carriageworks.

# KATTHY CAVALIERE



## KEY INFO

- Born 1972, Sarteano, Tuscany, Italy.
- Died 2012, Sydney, NSW.
- Migrated from Italy to Australia at age four.
- Awarded Master of Arts (Photomedia) and Bachelor of Fine Arts (Media Art) from the University of New South Wales.
- The survey exhibition *Suspended Moment* toured with Museums & Galleries of NSW to Goulburn Regional Art Gallery, Bathurst Regional Art Gallery, and Campbelltown Arts Centre from 2004-2005.
- A posthumous retrospective titled *Katthy Cavaliere: Loved*, curated by Daniel Mudie Cunningham, was exhibited at the Museum of Old and New Art and Carriageworks in 2015-2016.
- Artist website: <http://katthycavaliere.com.au>

Katthy Cavaliere is an Italian-born Australian artist whose work encompasses the fields of photography, video, installation, and performance. Cavaliere often staged her performances within installations constructed with objects drawn from her everyday life. Her self-reflective practice explores the divide between the public and private realm, or as she writes, “inner and outer experiences.” Cavaliere was a prolific diarist and recorded her

thoughts and experiences much in the same way she collected and archived her personal possessions. She produced emotionally affecting artwork as she processed her grief following her mother’s death from ovarian cancer and confronted her mortality three years later after her diagnosis of the same disease. By turning her focus inward, Cavaliere’s art practice gives audiences an intimate look into her life and inner state of mind.

Cavaliere studied under Serbian artist Marina Abramović who influenced the conceptual development of Cavaliere’s practice. Abramović is a performance artist whose work tests her physical limits through actions that involve endurance, pain, and mental strength. *Suspended Moment* features the installation component of several of Cavaliere’s durational performance artworks that similarly required mental and physical resilience. She performed *a moment alone* (1998) and *automatic actions* (2000) while sitting on a wooden seat in the gallery space. The tiny wooden stool used in *automatic actions* repeatedly collapsed under Cavaliere’s weight. In her artist statement for the work, Cavaliere describes the performance installation as an “environment which attempts to challenge the body and mind.”

Many of Cavaliere’s works reveal the trace of her presence, of her life lived. These traces emerge from the things she owned and collected, her words, and ideas. She speaks to this in her artist statement for *a moment alone*. To perform the artwork, Cavaliere carefully recorded her inner thoughts on a gallery wall over two hours. She frames the cluster of graphite words and scribbles as “leaving a physical expression, cloud of thoughts behind.”

Similarly, Cavaliere describes her installation *suspended moment* (2000) as an attempt to document her fleeting thoughts. In this work, Cavaliere connects a typewriter ribbon lining the gallery walls and floor to a suspended Perspex chair illuminated by the word “thought”. The text on the ribbon contains Cavaliere’s line of thinking, an “expression of an inner language.” By following the ribbon around the exhibition space, audiences can penetrate Cavaliere’s frame of mind and retrace her thought process. Through her performance-installations, Cavaliere explored notions of the self, memory, and the passage of time.

Left: Katthy Cavaliere, *Loved*, 2015, Mona, install view. Photo: Rémi Chauvin. Courtesy the Estate of the artist.

## FURTHER RESEARCH

Book: *Katthy Cavaliere* by Daniel Mudie Cunningham - <https://katthycavaliere.com.au/>

Book Chapter: *Curating Grief* by Daniel Mudie Cunningham - <https://danmudcun.com/criticism/curating-grief>

Article: “Katthy Cavaliere: exploring grief and mortality in a poignant retrospective” by Monica Tan - <https://www.theguardian.com/artanddesign/2015/dec/17/katthy-cavaliere-exploring-grief-and-mortality-in-a-poignant-retrospective>

Article: “Exhibition Review: Kathy Cavaliere: Loved” by Jill Segedin - <https://static1.squarespace.com/static/5fb1e957253fde48503e9f4f/t/5fb9b924a4ebbd103ba1c74c/1606007078700/14-ANZJAT-2016-JS.pdf>

Exhibition website: Katthy Cavaliere: *Loved*, Museum of Old and New Art - <https://mona.net.au/museum/exhibitions/past-exhibitions/katthy-cavaliere-loved>

# FRANCES BARRETT



## KEY INFO

- Born 1983, Sydney, NSW.
- Lives and works on Kurna Land, Adelaide, SA.
- Awarded a PhD from Monash Art Design and Architecture, Bachelor of Art Theory and Bachelor of Arts with Honours (Performance and Theatre Studies) from the University of New South Wales.
- Exhibition website: Frances Barrett: *Meatus* at Australian Centre for Contemporary Art - <https://acca.melbourne/exhibition/frances-barrett-meatus/>
- Artist website: <https://www.francesbarrett.com>

Frances Barrett is an artist and curator whose recent work explores the haptic and acoustic dimensions of performance and installation art. Her practice focuses on collaborative modes of production, and since 2007, she has been a member of the artist collective Barbara Cleveland whose work involves both live and recorded performative actions. For her work in *Suspended Moment*, Barrett explores the embodied potentials of sound by producing immersive installations where audiences hear, feel, and respond to the sonic vibrations. She is interested in the capacity for sound to touch the listener, describing this form of listening as one that “de-centres the ear and uses the entire body.”

Barrett took inspiration from Katthy Cavaliere’s diaries and automatic writing to compose the sound artwork *A Song for Katthy* (2022). She collaborated with vocalist Joanna Fabro to improvise a performance drawn from Cavaliere’s writing. Barrett distils passages from Cavaliere’s diaries and from her collaborative process with Fabro into a notation comprised of single words and phrases. At certain points, the text in Barrett’s notation overlaps, becoming an illegible tangle of letters. While Cavaliere exposed her inner thoughts through works like *a moment alone* (1998) and *suspended moment* (2000), Barrett abstracts them by overlaying the text. This abstraction introduces traces of noise, the collaborative process and the slippage of memory onto the page. From Fabro’s vocal performance of Barrett’s notation emerges *A Song for Katthy*, the product of collaborative process and experimentation.

Through her writings, Cavaliere made her private thoughts available to the public, and her diaries remain as a physical trace of her life, ideas, and creative process. In contrast to the written word, speech is an immaterial form. It is ephemeral and leaves no mark. Barrett navigates the temporality of sound by recording Fabro’s performance. She speaks of singing as a way to remember, and many cultures use song as a form of storytelling to relate histories and memorialise events. In this context, *A Song for Katthy* can be thought of as a tribute to Cavaliere’s life and work, and as a video, it becomes a permanent record of Barrett and Fabro’s collaborative efforts.

**About the Collaborator Joanna Fabro:** For *A Song for Katthy*, Barrett collaborated with singer Joanna Fabro who specialises in jazz, soul, and blues music. Fabro is a Sydney-based vocalist who received her Master of Music (Vocal Pedagogy) from Brisbane Conservatorium of Music at Griffith University and a Bachelor of Music from the University of New South Wales. She is a vocalist in three bands: Westbourne St Soul Revival, The Fabulous Botting Flower, and Jo Fabro’s Home Cookin’. Her upcoming album, *Don’t Make a Liar Out of Me*, will be released in early 2022.

Website: Musician Joanna Fabro - <https://www.jofabro.com>

Left Image: Frances Barrett, *A Song for Katthy*, 2022, single channel HD video. Image series by Samuel Hodge. Courtesy of the artists.

## FURTHER RESEARCH

Book Chapter: “Frances Barrett – A Politics to Come” by Jan Bryant - <https://books.google.com.au/books?id=MaQx-EAAQBAJ&lpg=PP1&pg=PA87#v=onepage&q&f=false>

Interview: “Frances Barrett on connecting through art and taking postponement day by day” by Briony Downes - <https://artguide.com.au/frances-barrett-on-connecting-through-art-and-taking-postponement-day-by-day/>

Video: “Frances Barrett | VCA Art Forum” by Faculty of Fine Arts and Music, The University of Melbourne - <https://www.youtube.com/watch?v=ZlirwP8EnAw>

Video: “In Conversation: Frances Barrett & Kelly Doley” by UNSW - <https://artdesign.unsw.edu.au/unsw-galleries/programs/frances-barrett-in-conversation>

Podcast: “Something Else - Frances Barrett on Long-duration Performance Art” by Ira Ferris & Julia Suljada, 89.7 Eastside FM - <https://eastsidefm.org/on-endurance-art-with-frances-barrett/>

Website: Artist Collective Barbara Cleveland - <http://www.barbaracleveland.com.au>

# SALLY REES



whistling, others squawking loudly. As the women perform the avian sounds, the videos portray colourful pigments spilling from their open mouths, giving visible form to the echoing bird calls.

*Flock* is part of a body of work titled *Crone*, a series that considers what it means to age as a woman. Social commentators describe the ageism older women experience as 'invisible woman syndrome', in that once women reach a certain age, they are often disregarded and over-looked. Ageism is to hold prejudiced opinions or discriminate against an individual because of that person's age. Rees discovered that women over 50 are especially vulnerable in that they are "the largest growing demographic of homelessness [and are] the largest demographic of people signing on to [JobSeeker]."

Rees engages with feminist art themes by challenging gender stereotypes, especially those applied to women as they age. 'Crone' is a derogatory term used to describe an ugly, old woman portrayed with withered features, greying hair, and a long-hooked nose. In legends and folklore, the crone represents a woman to be feared; she is a malevolent character associated with witchcraft. Childhood fairy tales often cast the villain as an evil, older woman: Ursula in *The Little Mermaid*, the stepmother in *Cinderella*, and the cannibalistic witch of *Hansel and Gretel*. Rees transforms the negative connotations of crone by recasting the figure as a strong, powerful woman. On her website, Rees writes that her crone is an "aspirational representation of the older woman I hope I am becoming. I'm hoping she'll be fearsome, wise, resilient and unruly."

Left image: Sally Rees, *Flock (Monica)* (still) 2020, multi-loop HD video installation. Courtesy of the artist and Bett Gallery, Hobart.

## FURTHER RESEARCH

Article: "Artist Sally Rees unveils her inner crone: 'We need to embrace being cranky and terrifying'" by Elissa Blake <https://www.theguardian.com/artanddesign/2021/jun/19/artist-sally-rees-unveils-her-inner-crone-we-need-to-embrace-being-cranky-and-terrifying>

Article: "The power of older women" by Briony Downes - <https://artguide.com.au/the-power-of-older-women/>

Article: "How Invisible Women Syndrome Makes Ageing Hard" by Nikki Gemmell - <https://primer.com.au/invisible-women-syndrome-crones/>

Article: "WHO report finds every second person holds ageist attitudes" by Fiona Blackwood - <https://www.abc.net.au/news/2021-03-19/who-finds-billions-suffer-from-ageism/100016688>

Video: Sally Rees in Series 1 of Art Works, episode: #KnowMyName - <https://iview.abc.net.au/video/AC2012H024S00>

Book Chapter: "Feminist Ageing: Representations of Age in Feminist Art" by Michelle Meagher - [https://books.google.com.au/books?id=x2SbDwAAQ-BAJ&newbks=1&newbks\\_redir=0&lpg=P-P1&pg=PA181#v=onepage&q&f=false](https://books.google.com.au/books?id=x2SbDwAAQ-BAJ&newbks=1&newbks_redir=0&lpg=P-P1&pg=PA181#v=onepage&q&f=false)

Book: *Women, Aging, and Art: A Crosscultural Anthology* edited by Frima Fox Hofrichter and Midori Yoshimoto - [https://books.google.com.au/books?id=7-OWEAAAQBAJ&newbks=1&newbks\\_](https://books.google.com.au/books?id=7-OWEAAAQBAJ&newbks=1&newbks_)

## KEY INFO

- Born 1970, Burnie, TAS
- Lives and works on Nipaluna Land, Hobart, TAS
- Awarded a PhD, Master of Fine Arts, and Bachelor of Fine Arts with Honours from the University of Tasmania.
- Exhibition website: Sally Rees: *Crone* at Museum of Old and New Art - <https://mona.net.au/museum/exhibitions/past-exhibitions/sally-rees>
- Artist website: <http://sallyrees.com.au>

Tasmanian artist Sally Rees fuses mystical influences with pop culture references in her art practice spanning painting, collage, and time-based media video and live performance. Rees often combines these art forms in captivating ways, like her multi-channel video installation *Flock* (2020) exhibited in *Suspended Moment*.

*Flock* features animated portraits of the artist's friends and family and blends video, painting, and performance. To make the animations, Rees captures video footage of her subjects that she breaks down into individual printed stills. She applies abstract washes of paint to the portrait stills before reassembling them to create the hybrid artworks. The animated women in Rees's *Flock* call out to one another via bird calls, some chirping and

# GISELLE STANBOROUGH



## KEY INFO

- Born 1986, Waratah, NSW
- Lives and works on Gadigal Land, Sydney, NSW
- Awarded Master of Fine Arts and Bachelor of Fine Arts from the University of New South Wales.
- Exhibition Website: Giselle Stanborough: *Cinopticon* at Carriageworks - <https://carriageworks.com.au/events/giselle-stanborough/>
- Artist's Instagram: <https://www.instagram.com/gisellestanborough>

Giselle Stanborough is a Sydney-based intermedia artist that uses technology to explore the boundary between public and private spaces. For her recent installation *Cinopticon* (2020), Stanborough considers the watchful gaze of social media voyeurism and the cultural effects of an omnipresent digital audience.

Stanborough's *Cinopticon* is comprised of wall diagrams, searchlights, mirrors, and a video portraying abstracted body parts. Audiences of *Cinopticon* enter a darkened room with vinyl circles revealing hints of drawings, reminiscent of a searchlight. According to Stanborough, the searchlight acts as both a "motif of authoritarian surveillance" and a "theatrical spotlight that you step into and perform." The searchlight embodies the dual nature of the digital sphere, where we watch while also being watched. We upload selfies

and status updates to social media sites like Facebook, Instagram, and TikTok, and at the same time, corporations mine this personal data for their own capitalist purposes.

In *Cinopticon (Well)* (2020), audiences peer into a structure shaped like a well to watch a tightly cropped video of Stanborough's lips and the fleshy interior of her mouth. In *Cinopticon (Mirror)*, circular videos of the artist's mouth, hands, and eyes emerge and disappear. These disembodied parts (voice, fingerprint, irises) can be used as modes of identification by Big Tech to unlock phones or activate devices. In speaking of the work, Stanborough references the Greek myth of Narcissus, the beautiful young man that fell in love with his own reflection. The artworks probe the effects of internet narcissism by employing mirrored surfaces so that audiences also see the reflection of their face while watching the videos.

Underpinning Stanborough's *Cinopticon* is the idea of the panopticon, a prison system invented by Jeremy Bentham in the 18th century that enables a single guard to watch many prisoners at once. Bentham's panopticon situates the cells in a ring around a central watchtower allowing for constant surveillance of the prisoners who never know when they are being watched. Philosopher Michel Foucault extrapolates the concept of the panopticon to describe the internalisation of authority by contemporary society. Citizens obey laws and regulate their behaviour without an authoritative figure present to witness their actions. Stanborough's *Cinopticon* considers these ideas as they relate to cyber-realm by questioning what it means to be watched by an unseen audience and controlled by Big Tech algorithms for commercial gains.

Left Image: Giselle Stanborough, *Cinopticon (Well)* 2020, single channel video sculpture, 3:55 minutes, 90 x 120 cm. Courtesy of the artist. Photo: Zan Wimberley.

## FURTHER RESEARCH

Article: "We, the Subjects of Surveillance: In Conversation with Giselle Stanborough" by Charlotte Epstein - <https://thedisorderofthings.com/2020/04/07/we-the-subjects-of-surveillance-in-conversation-with-giselle-stanborough/>

Interview: "Giselle Stanborough on performing our own surveillance" by Rebecca Gallo - <https://artguide.com.au/giselle-stanborough-on-performing-our-own-surveillance/>

Video: "Artist Talk: Giselle Stanborough" by Carriageworks - <https://carriageworks.com.au/journal/artist-talk-giselle-stanborough>

Podcast: "Inside The Gallery (Australia): Season 2 - Episode 4" - <https://insidethe-gallery.com.au/e/inside-the-gallery-australia-season-2-episode-4/>

Article: "Watching You, Watching Me: Giselle Stanborough's 'Cinopticon'" by Stephanie Berlangieri - <https://www.proquest.com/scholarly-journals/watching-you-me-giselle-stanboroughs-cinopticon/docview/2409181117/se-2>

Article: "Internalized Authority and the Prison of the Mind: Bentham and Foucault's Panopticon" by Brown University - <https://www.brown.edu/Departments/Joukowsky-Institute/courses/13things/7121.html>

Article: "What does the panopticon mean in the age of digital surveillance?" by Thomas McMullan - <https://www.theguardian.com/technology/2015/jul/23/panopticon-digital-surveillance-jeremy-bentham>

