

BLIND3D IS

MOORAMONG, NATIONAL TRUST
ART + RESEARCH RESIDENCY 2019

रावण चंडेल ब्रह्मराक्षस
ताड़िका रक्तबीज हिरण्याक्ष
अन्धक पुतना शूर्पणखा
कुम्भकर्ण पिशाच वताल
मधु कैटभ स्त्रीघ्न सुबाहु
प्रेत मारीच निकुमभ
नीला गला पुराना



MOORAMONG, NATIONAL TRUST ART + RESEARCH RESIDENCY

PROPOSED RESIDENCY DATES Monday 3 – Saturday 22 February 2020

BLINDSIDE RESIDENCY PROGRAM

Since 2016 BLINDSIDE has facilitated a number of residency projects that foster engagement with regional Victoria, encouraging artists to grow connections between their practice, the environment and community.

See information about previous BLINDSIDE Regional Art Residencies online
<https://www.blindside.org.au/blindside-regional-art-research-residency-2018>
<https://www.blindside.org.au/2017-regional-art-residency>

MOORAMONG, NATIONAL TRUST, ART + RESEARCH RESIDENCY 2020

BLINDSIDE is pleased to partner with the National Trust to facilitate the Mooramong Art + Research Residency. Three artists are invited to take part in the residency together, to support one another and perhaps collaborate in some way.

Residencies are artist-driven, and will take place at Mooramong, a working farm of 4,000 acres that was famously owned by horse racing magnet Donald 'Scobie' Mackinnon who remodelled it in 1938 for his movie star wife Claire Adams. Within this inspirational, multi-dimensional setting, invited artists will develop a body of work or a site responsive project, or simply undergo a period of structured and intensive research to grow creatively.

The colonial history, architectural flavour, working farm and nature reserve offer a myriad of possibilities for tangential artistic engagement. BLINDSIDE and the National Trust are particularly interested in projects and research surrounding issues of conservation, sustainability, settlement histories and pre-colonial histories specific to the site.



Image cover: MANISHA ANJALI | Old Blue Throat, 2019, installation and performance, Bus Projects, Melbourne. Photograph Alice Dickins. Courtesy the artist.

MANISHA ANJALI | Old Blue Throat, 2019, installation and performance, Bus Projects, Melbourne. Photograph Christo Cocker. Courtesy the artist.

PARTICIPATING ARTISTS 2020

Contemporary artists and writers selected for the residency program are **Manisha Anjali**, **Anna May Kirk** and **Roberta Rich**.

Images and initial project information may be viewed online at <https://www.blindside.org.au/regional-art-research-residencies-mooramong>

MANISHA ANJALI

To develop the work during the residency, I will engage in a series of site-specific performances and documentation by way of analog sound recordings, moving image and text. A dream journal will be kept throughout duration of the residency. The envisaged outcome is an interactive exhibition where installations and performances require audience participation.

Through the BLINDSIDE Regional Arts Residency I will further develop the installation work and performances for a solo exhibition and write the accompanying text for publication. Working onsite at Mooramong is essential to the completion of the project, as the estate incorporates the Mackinnon Nature Reserve – home to the endangered Eastern Barred Bandicoot, Wedge-Tailed Eagle and Brolga-species. These will be a major part of the work created.

Manisha Anjali is a writer and artist based in Melbourne. She is the author of *Electric Lotus*, forthcoming from Incendium Radical Library Press, 2019. Manisha's installations and performances have been exhibited at c3 contemporary art space, Bus Projects, SEVENTH Gallery, KINGS Ari, Melbourne Writers Festival, Queensland Poetry Festival, Emerging Writers Festival and National Young Writers Festival.

manishaanjali.com

MANISHA ANJALI | MYNAH MYNAH IN MY KITCHEN, 2019, sound installation, c3 contemporary art space, Melbourne. Courtesy the artist.



PARTICIPATING ARTISTS 2020

ANNA MAY KIRK

What happens when artworks enter, reside and pass through the body? Can art biologically influence the experience of the perceiver? Anna May Kirk utilises scent as an artistic medium to encourage empathetic perception of the bodies multispecies realities. Formulating scent based installation and performance that engages smell as an infective agent acting upon the perceivers imagination and biology, provoking mental visions, chemical alternations and memory mutations.

Anna May Kirk is an emerging artist, curator and organiser who lives and works on Gadigal Land. Working across performance, scent, installation and sculpture she is interested in complicating ideas of care, multispecies relations, time, evolution and science in order to form speculative narratives. Kirk is currently the Executive Producer of Arts and Culture at FBi Radio and the Coordinator of AD Space and is currently completing her Bachelor of Fine Art at UNSW Art & Design. She has presented artistic and curatorial projects at Performance Space, Artbank, Firstdraft, Tributary Projects, The Museum of Contemporary Art Australia, CCAS and Kudos Gallery amongst others.

annamaykirk.com



PARTICIPATING ARTISTS 2020

ROBERTA RICH

I will further investigate the Waddawurrung lands that Mooramong and the aristocratic former celebrity home sits upon in this physical space, learning more about the site(s) and the practices that occurred prior to European colonisation. I am interested in the building the residency will take place within, the curios and colonial art it houses, its architecture and the aesthetic decisions the property owners have made. A sustained exploration of language and identity, that is heavily research-based, my practice draws greatly from personal, colonial and Bla(c)k histories. Themes threading this project are the centering of BIPOC narratives in the context of site, with interest in its particular history and how this will influence the development of the project.

During the residency I plan to engage with as much curio / art objects housed within the site (in hope to respond to these) as well as reading and learning about the indigenous cultural significance and history of the lands of the Wadawurrung. I imagine research will be very observational, experiential, and involve conversing with as many of the staff and people connected to the site during my stay as possible.

I am interested to discuss and engage with the site alongside the two other invited artists – to observe how we each respond to the site. I am open to the potential for collaboration or development of a creative intervention / occurrence within this period. I will also use this intensive research period, to continue working on my project Afro-podes as part of my collaborative work with Her Africa is Real – a project that also has a focus on Blackness in a southern context.

Born Geelong, Australia 1988, **Roberta Rich** is currently based in Melbourne, Australia. Roberta's work responds to constructions of 'race' and gender identity, sometimes with satire and humour in her video, performance, installation and multi-disciplinary projects. Drawing from historical, socio-political, media and popular culture, Rich engages with notions of "authenticity" and its relationship to constructed identities and their forms of representation. In doing so, Rich aims to de-construct colonial modalities through arts practice while ascertaining empowering forms of self determination, often referencing her own [diaspora] African identity and experiences.

robertajoyrich.com

ROBERTA RICH | Deny paste ups, as part of Fluxus Now, Johannesburg, 2017, dimensions variable. Courtesy the artist + Space Space Gallery.



2020 RESIDENCY PROJECT BRIEF

MOORAMONG

Mooramong is located in the Western District off the Glenelg Highway at 635 Mooramong Road in Skipton, Victoria.

Situated on lands of the Wadawurrung, the stony rises site located at Mooramong is of significance to the Wadawurrung group. Mooramong is registered on the Victorian Aboriginal Heritage Register as having Aboriginal Places on the site, and as having cultural heritage sensitivity. Additional sites have been recently identified and will soon be registered. Whilst it is not a requirement of the residency, further research into the Aboriginal cultural heritage of Mooramong is welcomed.

Part of a self-sustaining, multi-purpose operation, Mooramong combines cultural and nature conservation with current farming practices. The property is on a working farm of 4,000 acres running sheep and producing crops of oats, wheat, canola and triticale.

The estate also incorporates an airstrip and the Mackinnon Nature Reserve (approximately 600 acres) which is home to the endangered Eastern Barred Bandicoot and other Australian species including the Wedge-Tailed Eagle and Brolga. The Mackinnon Nature Reserve, is situated along the Broken Creek which runs through the Mooramong Farm. A 2.5km walk enables visitors to take a self-guided tour of the reserve and view an example of the natural vegetation and habitat of the volcanic plains as it would have existed prior to European colonisation. On spotlight walks at night you will see spiders, frogs, owls, possums, bats and other insects and animals.

The art-deco renovated colonial homestead with original furnishings including a library, hat room, bar and games room, sun room overlooking the pool, a music room, a robe room with swimsuits, hats and bags, flower-cutting room and a collection of catalogued objects and art such as a Steinway piano, phonographs, ukulele, an early Kreisler remote control TV set, watercolours, paintings, photographs, figurines and Spode crockery.



ROBERTA RICH | Specimen 1278086, 2017, video installation production still,
duration: 03:34min., dimensions variable. Photograph Zelé Angelides. Courtesy the artist.

There are two walled gardens at Mooramong. The inner pool garden formed part of the major changes made in 1938 and reflects the Californian style garden of the 1930's. It was the scene of many garden parties and 'comfort' parties during WWII. The enormous bay tree is a remnant from pre-1938 when the outer walled garden was Victorian, with a hedge and grass walks between cottage-style flower beds. The gardens today reflect a mix of older trees and shrubs, colourful flowering plants and salt tolerant species which cope well with the bore water that Mooramong is reliant upon during periods of low rainfall.

FURTHER INFORMATION ABOUT MOORAMONG:

<https://www.nationaltrust.org.au/places/mooramong/>

<http://www.skiptonaustralia.org/292551453>

<https://vhd.heritagecouncil.vic.gov.au/places/67811>

<https://www.nationaltrust.org.au/collections/silent-movie-stills-featuring-claire-adams/>

<https://www.nationaltrust.org.au/collections/home-movies-mooramong>

ACCOMODATION

Three resident artists will stay in the renovated, three-bedroom Overseer's Cottage. Artists will find a comfortable communal living area with small library, separate bedrooms, shared bathroom and fully equipped shared kitchen (full size fridge, stove, microwave, coffee maker, pots and pans, and all glasses and dinnerware). All linens (sheets/pillow cases, blanket, bath and kitchen towels) are included. The residence is located in the middle of the Mooramong property and is one of the site's many historic structures.

The accommodation is suitable for artists working with film, sound, visual image, drawing, writing, researching. Whilst some small scale or outdoor painting might be possible, the accommodation and adjacent spaces are not suitable for ambitious painting projects, sculpture or materially complex projects.

FEES AND SUPPORT

Each artist will receive a stipend of \$1000.

Artists are responsible for the cost of travel to and from the site however as the site is remote, BLINDSIDE will work with artists and the National Trust to realise a convenient travel option. Artists are also responsible for the cost of shipping supplies or artwork to and from the site.



ANNA MAY KIRK | Wet Worlding, 2019. Photograph Joseph Mayers.
Courtesy the artist + Performance Space.

OUTCOME

There is no formal exhibition or art work outcome required by the residency. The idea for these short-term residencies is to encourage dialogue, experimentation and ongoing practice. Artists must be available to participate in a public outcome in the form of an artist presentation to communicate their findings/experience at a time to be arranged early in 2020.

TERMS

Resident artists must be available to attend induction at the beginning of residency period and be onsite for at least 16 of 21 days of the residency period

Resident artist must have a driver's license and their own transport as it is not possible to reach Mooramong by public transport.

Artists must bring their own food and art supplies. Mooramong is a remote property so transport will be essential if artists require more supplies during the residency.

Resident artists are required to provide a residency plan outlining what activities they envisage undertaking during the residency, what aspects of the site they intend to engage with and any specific requirements.

Any interaction with objects and rooms must be meditated with the property manager.

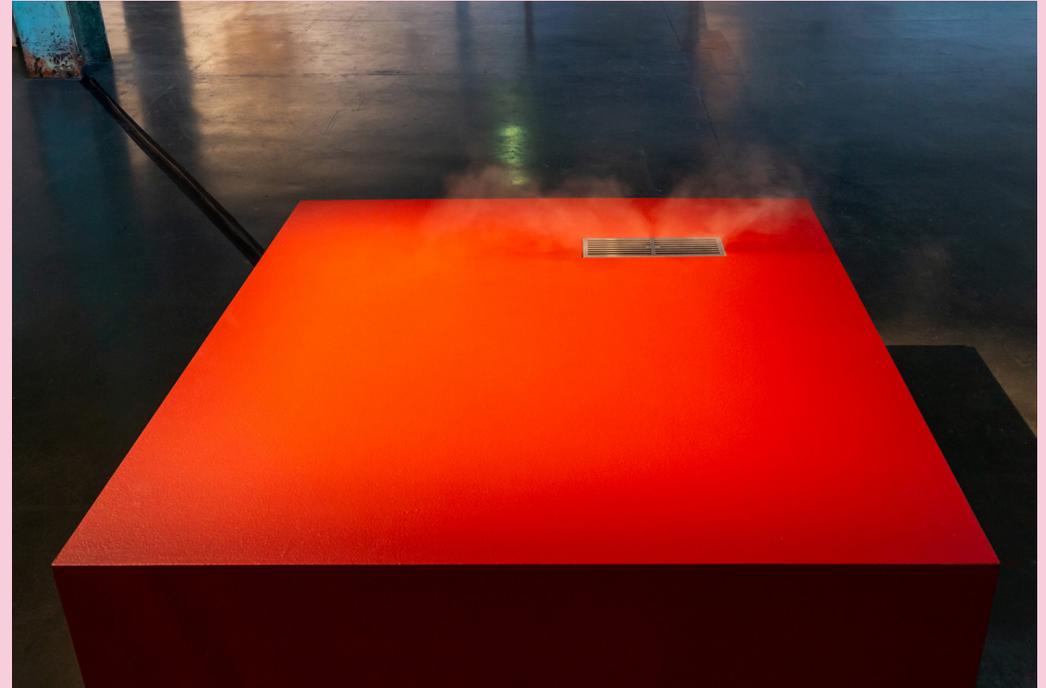
Artists must consider the National Trust values - custodians of heritage and advocates for built and natural heritage - when developing their projects.

While at the residency artists are encouraged to take advantage of all the site has to offer. On the third Sunday of each month Mooramong is open to visitors from 1-4pm and group tours are made by appointment. If artists wish there might be potential to engage with the public during these times.

Resident artists are asked to maintain an open line of communication with the property manager and BLINDSIDE representatives and inform them of any actions or changes to their proposed residency plan.

AIMS OF RESIDENCY

The residency project aims to bring distinct, contemporary and creative voices to a heritage site and to support the development of new work and thinking.



ANNA MAY KIRK | Letting Leak, 2019, mixed media. Photograph Chantel Bann.
Courtesy the artist + Casula Powerhouse Art Centre.

BLINDSIDE acknowledges funding from the Victorian Government through Creative Victoria and in kind support from the National Trust in supporting the delivery of our regional residency program.



BLINDSIDE acknowledges the Wurundjeri people of the Kulin Nation as the traditional custodians of the land on which we operate. We recognise that sovereignty was never ceded - we are on stolen land.

BLINDSIDE would like to pay respects to Wurundjeri Elders, past, present and emerging, to the Elders from other communities and to any other Aboriginal or Torres Strait Islanders who might encounter or participate in our program.

Nicholas Building, 714/37 Swanston Street, Melbourne VIC 3000
(enter via Cathedral Arcade, corner Flinders Lane)

Tuesday to Saturday, 12-6pm (during exhibition program)
Closed on public holidays

info@BLINDSIDE.org.au
BLINDSIDE.org.au

ROBERTA RICH | ek is wat ek is, 2014, engraved Perspex installation, 60 x 60 cm.
Photograph David Marks. Courtesy the artist + Linden New Art, Melbourne.

