

Lessons from Dancing

Eugene Choi, Angela Goh, Amrita Hepi, Shelley Lasica, Alice Heyward + Mehan Payne

Curated by: Zoe Theodore

Dates: 1 August - 25 August 2018

Lessons from Dancing hosts a conversation between six performance practitioners who each use movement as their artistic medium. Filled with embodied expressions of subjectivity, the exhibition presents video, installation and performative works that each explore the materiality of dance, as well as the immateriality of visual art objects. Considering the possibilities and limitations of space, duration, labour and spectatorship *Lessons from Dancing* is an open research space for choreography as artistic expression.

This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

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Zoe Theodore is a freelance producer, writer, editor and curator based in Narm, Melbourne. She has worked with artists Shelley Lasica, Amrita Hepi, was the Co-Editor of *Dissect Journal's* third issue and has held professional roles at the Australian Centre for Contemporary Art and MoMA PS1. Her research and curatorial practice focuses on the relationship between performance, choreography and the gallery.

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Performances

Thursday 2nd Aug, 6:30pm
Eugene Choi with Ellen Davies + Angela Goh

Every Saturday 11am-12pm and 1-2pm
Alice Heyward + Megan Payne, performed by Megan Payne + Ivey Wawn

Saturday 4th Aug, 3pm
Roundtable discussion with Deanne Butterworth, Angela Goh, Pip Wallis and Zoe Theodore.

Due to limited capacity attendance will be on a first come first serve basis.

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List of works

Eugene Choi
A Brace for Support
2018
Installation and performance; galvanised steel pipe and cast steel clamps

Angela Goh
Predictable Dances
2014-
Performance

Amrita Hepi
Dance Rites
2017
Installation; sand, rope light and single-channel video

Alice Heyward + Megan Payne
Tongue rolls between smiles
2018
Performance with Ivey Wawn

Shelley Lasica
The Design Plot
2017
Single-channel video with sound
Cinematography by James Wright

The Fairest Cape? An account of a Coloured
Roberta Rich

Dates: 1 August - 25 August 2018

In Johannesburg 2016, I visited a building (now a pending demolition site) once known as Auden House in the city district of Braamfontein. Spilling out of a cupboard of broken light fittings and print paraphernalia were piles of framed publication covers published by the South African Institute of Race Relations. Dated from 1944 - 96, these covers presented loaded titles of texts, pamphlets and lectures ranging from *The Church and Race Relations*, *Civil Rights and Present Wrongs*, *Democracy in Multi-Racial Societies*, *Vanishing Lands and Migrant Labour* and *Ras, Beskawing en Vooroedeel*.

'Coloured' communities in southern Africa have long been constructed as fundamentally different to their black brothers and sisters, where white colonial regime meticulously positioned 'Coloured' people to aspire to be like them, but never actually be in their position. Our rich diversity of many slave groups (some may say mixed race), alongside the contributing mechanics of colonisation, is central to understanding why psychologically many 'Coloured' people simultaneously acknowledge and negate its indigenous KhoiKhoi and San lineages.

I returned to South Africa to search for meaning in the one archive I had literally stumbled upon, and to determine the other archive I know exists but was deliberately kept away from us. This exhibition is a selection of works produced while on two research residencies in South Africa, beginning in Johannesburg, and concluding in Cape Town.

This exhibition takes place on the stolen lands of the Woiwurrung peoples of the Kulin Nation, and I pay my respects to elders past, present and emerging, and recognise that sovereignty was never ceded.

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Born 1988, Geelong, Australia, Roberta Joy Rich is an emerging artist who examines notions of "authenticity" with regards to concepts of identity, exploring her 'Coloured' South African and Australian identity and its capacity to 'speak' in varying contexts within her arts practice. In doing so, Rich explores black identity discourse, South African and Australian colonial histories, fetishism of African identity and the complexities of representations of African identity, by drawing from historical, socio-political, media and popular culture.

Often referencing her experiences of "racial interrogation", Rich's work is heavily research based, employing ambiguity, language and satire in her video, installation, print, performance and text projects. Rich completed her MFA at Monash University in 2013, has exhibited in artist run, state and council funded galleries in Melbourne including Blak Dot, FCAC, The Substation, Arts House and interstate in Sydney and Adelaide. In 2016, Rich completed a studio residency at Assemblage in Johannesburg, which would see her exhibiting across Johannesburg at Wits Art Museum, Wits Point of Order, SoMa, Assemblage and the Klein Karoo Nasionale Kunstefees festival, South Africa (2017). Since her residency she has been working more recently between Australia and South Africa, and was recently awarded the 2017 Freedman Foundation Travelling Scholarship for Emerging Artists that supported her residencies at TwilSharp Studios in Johannesburg and at Greatmore Studios in Cape Town.

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Performance and discussion

Wednesday 22nd Aug, 6:30pm
Roberta Rich, Naomi Velaphi and Sista Zai Zanda

The Fairest Cape? An account of a Coloured
Roberta Rich

Dates: 1 August - 25 August 2018

List of works (left to right)

*The Fairest Cape? An Account of the Coloured™
people I*
2018
Digital print on Acrylic, with pine shelf
Edition 1/1 + AP
14 x 23 cm
\$350

We Come of Age
2018
Digital print on Acrylic, with pine shelf
Edition 1/1 + AP
14 x 23 cm
\$350

*The Fairest Cape? An Account of the Coloured™
people I*
2018
Digital print on Acrylic, with pine shelf
Edition 1/1 + AP
14 x 23 cm
\$350

Censored
2018
Digital print on Acrylic, with pine shelf
Edition 1/1 + AP
14 x 23 cm
\$350

*Our Time, African Faces, African Unionism &
Democracy*
2018
Digital print on Acrylics, with pine shelf
Edition 1/1 + AP
14 x 23 cm each
\$1500

*Vanishing Lands: A well maintained terrace in
Clifton Street, District 6*
2018
Digital print on Acrylics, with pine shelf
Edition 1/1 + AP
14 x 23 cm
\$350

Vanishing Lands, Migrant Labour
2018
Digital print on Acrylics, with pine shelf
Edition 1/1 + AP
14 x 23 cm
\$350

Bus Projects

Gallery Four

flipped grip Theia Connell

Dates: 1 August - 25 August 2018

Developed from work made in the Republic of Korea on a 2017 Asialink residency, Connell's new work *flipped grip* at Bus sits at the intersection of immersive installation, performance and video.

At Yongsan Park in Seoul, Connell staged and documented a performance with four pole dancers and one B-Boy, who danced, stretched and moved on and around a field of public gym equipment. The gym objects, embodying both utility and ambiguity in their sleek forms, are used as props as the dancers imagine new ways of performing with them. At once sexy and awkward, the choreography that formed was dramatically unfamiliar in its public context.

At first conceived as a challenge to the agendas of civic infrastructure and the censoring of the sensual body in public, this work has slipped, through context and edit, in to something that floats between Korea and Australia as an exploration of coded movement, structural support and the collapse of the represented and the real.

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Theia Connell b. 1990, lives and works in Hobart. She completed a Bachelor of Arts at the University of Melbourne in 2010 (Art History/Anthropology), and in 2014 completed a Bachelor of Fine Arts (Visual Art) in Sculpture and Spatial Practice at the Victorian College of Arts, University of Melbourne. Theia is currently undertaking her Honours year at the University of Tasmania, where she has received an Arts Honours Scholarship and a Tasmania Honours Scholarship.

Since 2014, Connell has exhibited frequently across Australia and internationally in her capacity as a solo artist, as one half of a collaborative partnership (a form of working she often seeks out) and as a participating artist in curated exhibitions. In 2017 she undertook international residencies in Athens, Greece at the Snehta Residency, and the Republic of Korea, where she was a 2017 Asialink Arts resident at Incheon Art Platform. Connell is Co-Founder and Director of Visual Bulk, an experimental art space in Hobart, and will be participating in the 2018 SITUATE Arts Lab. You can see things at www.theiaconnell.com.

The Conversation
Josephine Mead

Dates: 1 August - 25 August 2018

*She writes well but she has no conversation.*¹

The word conversation connotes talking. Which two halves of myself are in discussion? What is it that I am trying to reconcile, work through and work around? A potential outtake. Their bodies are close, but their feet are drawn apart. They are moored to one another, by the cloth and by their footing. The curve of the two sculptures will be echoed by the seat. *One always locates one's own image in an image of the other and, one always locates the other in one's own image.*² A place of theatricality. The performativity of self-realization. The sculptures function as stand-ins; as props. **There is a roundness here. Are you breathing with me? Are you breathing too?**

*Doctors have a vast platform to investigate, tabulate, and disseminate just how miserable they are.*³ Is the conversation or the talking taking place now? What is the difference? We are drawn to things that both reflect and repel us. Think about the image's predecessor. To become marked by language. A tired ship with deflated sails. I am rehearsing for roles I am yet to understand.

¹ <http://www.dictionary.com/browse/disseminate?s=t>. Accessed April 14, 2018.

² Peggy Phelan, *Unmarked: The Politics of Performance*. (New York: Routledge, 1993.) 18.

³ <http://www.dictionary.com/browse/conversation?s=t>. Accessed April 4, 2018.

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Josephine Mead is a Melbourne-based visual artist who has completed a Degree in Fine Art (2014) at RMIT and an Honours Degree in Fine Art (2017) at Monash University, for which she was awarded First Class Honours. Josephine has shown work in over 30 exhibitions at a range of venues, including Blindsight, Kings Artist-Run, Seventh, Craft Victoria, Blue Oyster Space, Testing Grounds and the Monash and RMIT faculty galleries and was shortlisted for the John Fries Award in 2018. Working through photography, sculpture, installation, writing and video, Josephine is interested in assessing the ways in which she is capable of giving and receiving support. In 2018 Josephine will participate in the Kings Artist-Run Emerging Writers Program; undertake a cultural research residency in Puebla, Mexico, through the Arquetopia Foundation; and undertake a 3-month studio residency in Kyneton through the Macfarlane Fund.

List of works (left to right)

The Conversation
2018

Risograph printed essay on custom-made
Tasmanian Oak shelf
free

Chair Sculpture
2018

Tasmanian Oak, Eco-polyester, foam,
cotton thread, putty, glue, screws
\$2600

A Tired Ship with Deflated Sails
2017

digital Inkjet print on 310 gsm Illford
Smooth Pearl paper, framed in
custom-made Tasmanian Oak frame
44 x 30cm
Edition of 3
\$290 (framed)
\$190 (un-framed)

The Conversation
2017

Digital Inkjet print on 310 gsm Illford
Smooth Pearl paper, framed in
custom-made Tasmanian Oak frame
122 x 81.5 cm
Edition of 3
\$1200 (framed)
\$800 (unframed)

Bus
Projects

Gallery
Map

