

DARK RITUALS
MAGICAL RELICS

*from the
little art spell book*





Lisa Reihana

Still from *[beware] Sacred places* 2018
single channel colour ultra high
definition video in 3D transferred
to media player, stereo sound
6 minutes 47 seconds







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(end papers and frontispiece)
Ellie Coleman
Detail from *Lucent creatures* 2018
animal skull, crystals
11.0 x 21.0 x 13.0cm
Courtesy of the artist
Photo: Carl Warner

(over)
Beata Batorowicz
Magical wolf coat 2015
fur, felt, leather, wooden beads, wood, metal
180.0 x 55.0 x 27.0cm
Photo: Jason Castro

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The background of the cover is a close-up photograph of a red woven basket. The basket's rim is made of thick, red, braided leather or fabric strips. The interior is lined with a soft, red felt material. A small, round, yellowish bead is attached to a red cord that loops through the basket's structure. The lighting is warm, highlighting the textures of the materials.

invocation

*Associate Professor Beata Batorowicz
and Megan Williams*

Dark RITUALS, MAqICAL RELICS: *from the little art spell book*

brings together the work of seven contemporary women artists from Australia and abroad. What links the work of Amalie Atkins and Susan Shantz from Canada, Margaret Baguley, Beata Batorowicz, Linda Clark and Ellie Coleman from Australia, and Lisa Reihana from New Zealand, is the place of ritual in their practice.

This exhibition was initiated by artist and academic, Beata Batorowicz in collaboration with Megan Williams, Manager of USC Art Gallery. The ritualisation of practice has been long term research interest for Beata, so much so that she coined the term *little art* to refer to practices that embrace subjectivity and the voice of the individual as a means to disarm the universal and authoritative. This concept of *little art* was explored in the exhibition and monograph *Beata Batorowicz: Tales Within Historical Spaces* (QUT Art Museum, 2012) where Beata embraced the trickster totem in the form of a small red fox that travelled through the dark forests of her homeland in Poland. The fox took on the persona of a fairy tale character that wove its way through Beata's personal family stories that themselves were entwined with atrocities of World War II.

Recently, Beata began to see echoes between *little art* and living and working in a regional

area in that both operate outside of the mainstream. It is widely acknowledged that regional Australian artists have less access to professional opportunities than colleagues based in metropolitan areas, earn almost a third less than their city counterparts for creative work, and have increasingly negative perceptions about the impact of their location on their practice.¹ On the one hand this means that regional practitioners can be easily side-lined. On the other, working from the position has its benefits. It can be a space of agency: of 'peripheral power' in which dominant narratives can be slipped around or subverted.² For Beata, the ability to work well from the periphery as a regional artist lies in what she describes as 'seeing around corners': a practice of perceiving limitations, whether it be artistic or institutional constraints, not as dead-ends, but as reminders to look slantwise.³ As such, most of the artists Beata has called together for this exhibition live outside of metropolitan areas and share in one form or another her trickster spirit.

There are also parallels between these ideas and the work of women artists more broadly. Gender disparity is a persisting global issue and within the visual arts in Australia, women continue to be underrepresented in comparison with their male counterparts.⁴ In light of this, it stands to reason that women artists are exploring the

transformative and empowering possibility of ritual as a means of reclaiming culturally-gendered spaces in art and in life.⁵ They are carving out their own space that doesn't play by the rules or to the limitations of patriarchy: a subversive space from which they can disrupt gender, time, power and representational norms. In her essay in this book, Dr Ginna Brock speaks about the hearth or *hestia* as a space of ritual and belonging. There are metaphorical parallels between this idea and the exhibition as a space of coming together where artists can establish themselves in relationship to the world, ideas and each other. This collective exchange of practices makes for a potent experience that enchants and unsettles.

In many ways, this book is a creative work in its own right: a relic of the exhibition and its ideas. Throughout this project, the act of making art has been likened to invocation or activation, an idea

these artists have adopted. Therefore, in addition to a lead essay by Louise Martin-Chew where the trickster motif is used to creatively capture the subversive spirit of this exhibition, and Dr Ginna Brock's eloquent framing of space, ritual and belonging, each artist has offered a 'spell'.

From the outset all of the artist's in *Dark Rituals, Magical Relics: from the little art spell book* embraced the exhibition concept wholeheartedly and we are indebted to them for their generosity. We offer our thanks to the Australia Council for the Arts, the Australian Government's funding and advisory body for its support of this project. This assistance has enabled artists to make new work, allowed us to produce this book, and to tour the exhibition. Lastly, we are grateful to the University of Southern Queensland and the University of the Sunshine Coast for their commitment to this ambitious project.

Associate Professor Beata Batorowicz is a Polish born Australian artist and academic. She coordinates the Bachelor of Creative Arts and Doctor of Creative Arts programs in the School of Arts and Communication at USQ.

Megan Williams is a curator, writer and Manager of USC Art Gallery.

¹ Australia Council for the Arts 'The Arts in Regional Australia: A Research Summary' (29 November 2017) <http://www.australiacouncil.gov.au/research/regional-arts-summary/>

² Beata Batorowicz and Jane Palmer 'Peripheral Power: Little Stories to Unsettle the Present', *Text & Performance Quarterly* (in submission, 2018).

³ Beata Batorowicz 'Seeing Around Corners: Practice-led Rituals of Regional Artists in Academia', *Non Traditional Research Outcomes* (24 August 2018) <https://ddcanitro.squarespace.com/articles/?author=5b7d197c70a6ad45ce41deae#show-archive>

⁴ Elvis Richardson *The Countess Report* (February 2016) <http://thecountessreport.com.au/The%20Countess%20Report.FINAL.pdf>

⁵ Christine Battersby *Gender and Genius: Towards a Feminist Aesthetics* (Bloomington and Indianapolis: Indiana University Press, 1989) and Victoria Horne and Larry Perry (eds) *Feminism and Art History Now, Radical Critiques of Theory and Practice* (London: I.B. Tauris, 2017).

Ritual practice and the importance of belonging

Dr Ginna Brock

Lisa Reihana

Still from *[beware] Sacred places* 2018
single channel colour ultra high
definition video in 3D transferred
to media player, stereo sound
6 minutes 47 seconds



Ritual practice has origins in multiple nations across history, serving to establish cultural and individual identity. Rituals reinforce and transcend notions of time and space, giving rise to the understanding of the self beyond the physical and present. In ritual there is always a conflation of the physical and spiritual which informs psychological and philosophical understandings. For example, Ancient Greece organised the ritualised space around the physical placement of the domestic hearth. The hearth, or *hestia* in the Ancient Greek, was the physical site of sacrifice, invocation rituals, purification rituals and initiation rituals. Vernant equates the hearth to a navel, the point of connection to the earth, symbolising 'fixity, immutability, and permanence'.¹ The use of 'navel' as a symbol conjures notions of the umbilical cord, reinforcing the connectivity attached to rituals performed on the *hestia*. However, while the physical hearth represented permanence and continuity, it was also the

site of transformation: relationally—where a stranger could be initiated into the collective; spiritually—where the gods were invoked to establish spiritual connectivity to ancestors; psychologically—where the individual understands the self through belonging to the collective.

The architecture of the hearth—circular, fixed in the ground yet opened to the heavens—created a vertical link between the underworld and the heavens, with access to both the chthonic gods and the Olympian gods.² The domestic *hestia*, both as a hearth and an altar, was crucial for maintaining ties with the gods and familial others. Spatially, the construction of the hearth formed a boundary of inclusion; everyone within the circumference of the hearth's fire entered into a hestian identity, where the individual self was consumed by the collective. Patricia Thompson argues that both religion and philosophy were born of the hearth.³ The Ancient Greek's understanding of the significance of the hearth is evident in their deification of the object as the goddess Hestia. Hestia, one of the original

twelve Olympians, is the goddess of the hearth fire and the underlying organisation of domestic and cultural order. Of all the gods Hestia was considered the one who remains and signifies more than solely the 'home' or the 'family'. Hestia is the figure of belonging; the realisation that the self is inextricably connected to 'one's own'. Vernant suggests that the religious aspect of the hearth created a 'common identity' or a spiritual connection between those that shared a meal 'as if of the same blood'.⁴ The goddess Hestia was positioned as the centre of all levels of connectivity; to the spiritual world, to the physical world, and to the relational world.

An Ancient Greek proverb states that to ensure a proper foundation one must 'start with Hestia'.⁵ Beginning with Hestia was to begin at the origin. The pre-Socratic philosophers position the hearth, and thereby the goddess Hestia, as the centre of all *being*. Philolaus, from the Pythagorean school of thought, speculated that the entire universe was Hestia-centric; the ten celestial bodies rotated around a central fire, which was Hestia.⁶ In the

Ancient Greek tradition, every ceremony, sacrifice, and meal begins and concludes with an offering to the goddess Hestia, exalting the prevalence of the hearth.⁷ The myth regarding Hestia's birth depicts Hestia as simultaneously the first child born to Rhea *and* the last to emerge from her father,⁸ Cronos; earning her the title 'Hestia, first and last'.⁹ Hestia, as the first and last, receiving sacrifices at both the opening and conclusion of a ritual ceremony, forms a metaphorical circle which creates a collective identity, and unifies the participants around the hearth.¹⁰ The Ancient Greek proverb 'begin with Hestia' can literally be translated as 'begin with one's own'.¹¹

The conflation of material object (physical hearth) and divinity (goddess Hestia) creates an ambiguous negotiation between spatial, temporal, and relational concepts of connectivity. When viewed together, these three aspects reveal an ontological concept of being as simultaneously becoming *and* belonging. For the Ancient Greek the hearth was experienced as more than merely a domestic space; it was

'considered as providing one with a genuine sense of place'.¹² Belonging to the hearth creates a 'hestian identity', where the individual becomes integrated with the collective. An individual is not *born with* a predetermined sense of being, but is instead *born into* a particular hestian identity, from which *being* emerges. The hearth not only situates a person physically, but also has philosophical and psychological implications. The significance of this triadic positioning—the beginning of all existence, the incessant presence of all *being*, and the ultimate place of return—indicates a permanence of being that can never

be severed: Hestia simply *is*. To begin with the hearth is to begin at the origin of all being and to acknowledge the human impulse to belong to the earth and to others. Simone Weil suggests that 'to be rooted is perhaps the most important and least recognised need of the human soul'.¹³ Rootedness is a type of settled 'belonging to' the land, the universe, the spiritual, and the relational. The Ancient Greek creation of the hearth, and its deification, exposes the philosophical tenet that 'to be is to belong'.¹⁴ Rituals are about belonging; a way to establish the self in relationship to the earth, to the spiritual realm, to others.

Dr Ginna Brock is a lecturer in English and Creative Writing at USC. Her research focuses on philosophical concepts of belonging and connectivity within the tragic tradition. She is a Higher Education Academy Fellow.

- ¹ Jean-Pierre Vernant, *Myth and Thought* (New York: Zone Books, 2006), 158, 174.
- ² *ibid.*, 194.
- ³ Patricia J. Thompson, 'Dismantling the Master's House: A Hestian/Hermean Deconstruction of Classic Texts', *Hypatia* vol. 9, no. 4, (1994), 39.
- ⁴ Vernant, 173.
- ⁵ Robin L. Hard, *The Routledge Handbook of Greek Mythology: Based on HJ Rose's 'Handbook of Greek Mythology'* (London: Routledge, 2004), 139.
- ⁶ Vigdis Songe-Møller, *Philosophy Without Women: The Birth of Sexism in Western Thought* (London: Continuum, 2002), 14.
- ⁷ Jennifer Larson, *Ancient Greek Cults: A Guide*, (New York: Routledge, 2007), 159.
- ⁸ Hesiod's *Theogony* ('the birth of the gods') records the myth of Hestia's birth. Cronos, afraid of the oracle's prophecy that one of his children would rise against him, consumes his firstborn daughter, Hestia, after her birth. Likewise, Cronos digests his five other offspring born to him and Rhea: Demeter, Hera, Poseidon, Hades and Zeus. However, when Zeus was born, Rhea presented Cronos with a rock proclaiming it his newborn son. After Zeus matured on a distant island, he returned and gave Cronos a mixture that forced him to regurgitate Zeus' siblings. The children were reborn in reverse order; thus Hestia was the first born, yet last to emerge from Cronos (Evelyn-White (trans.) 2008:vii).
- ⁹ C. Scott Littleton, *Gods, Goddesses, and Mythology*, vol. 5, (New York: Marshall Cavendish Corporation, 2005), 684.
- ¹⁰ Vernant, 173.
- ¹¹ Seth Benardete, *The Argument of the Action: ελεγγα on Greek Poetry and Philosophy* (Chicago: The University of Chicago Press, 2000), 157.
- ¹² Miguel de Beistegui, *Thinking With Heidegger* (Bloomington: Indiana University Press, 2003), 161.
- ¹³ Simone Weil, *The Need for Roots: Prelude to a Declaration of Duties Towards Mankind* (London: Routledge, 2002), 43.
- ¹⁴ Ginna Brock, *Greek Tragedy and the Poetics of the Hearth* PhD Thesis (Queensland: University of the Sunshine Coast, 2014), 13.



A hand with black claw-like nails holding a skull.

DARK RITUALS
MAGICAL RELICS
from the Little
art SPELL book

Louise Martin-Chew

Beata Batrowicz and Ellie Coleman
Magical Objects and Dark Stories I 2016
inkjet print on paper
26,5 x 4,10cm
Photo: Grace Yu

ONCE upon a time, in a place far far away, a young woman walked into a forest. Even as she entered, it grew deeper and darker. The canopy thickened and the light lessened, and she felt, rather than saw, hair beginning to grow over her arms and legs. Her head lowered, and her ears stretched above the crown of her head. Her hands, now covered with dense, fur-like hair, were also changing, her fingers shortening, and claws appearing where before there had been nails. She stretched, luxuriating in the warmth covering her body in the cool, dark forest and, low to the ground now, was quiet as she padded on all fours between the trees. Seeing a clearing ahead, she was drawn toward the dawning light pouring through a hole punched in the canopy. The day was breaking as, stepping into the circular clearing, she knew that she was not alone. Six others waited, regularly placed around the edge of the circle. She wondered, briefly, how they had come there. Yet in the magic of the clearing, this impromptu gathering seemed only natural and fitting. The first, upright, with human proportions, was dressed in a pelt layered with quills, her face foxy, nails sharp. She stood immobile, looking into the darkness, her body finely tuned and alert to movement. The second was kneeling, eyes closed,

engrossed as she fossicked with her hands under a low wooden structure in front of her, searching her own secretive ritual for the key. The third was behind glass, unmoving, watching the movement in the circle impassively; there was a sense that her attention was fixed elsewhere. The fourth patrolled the inner circle, observant and receptive, grass worn thin as her tracks covered those of many previous passings, walking in a circle without end. A fifth sat on a log, her hands working away at a plait that came from her extraordinarily long hair, lips pursed in concentration, perfecting her braid. And the sixth moved rhythmically, eyes closed, within an imaginary square, choreographing a dance channelled from the ancients, steps coming to her through fissures in the fabric of time.

Wordless communication passed between them, running like a current through the group. As if connected by an invisible thread, they all moved to gather close to the fox woman, drawing her into the middle of a smaller circle that contained all seven. As one they turned, shoulder to shoulder, to face the clearing's outer rim. A deep sound emerged from their feminine chests, voices joining in a primal thrum ... in seconds it gathered tuneful momentum to become a song. The birds in the forest grew quiet, listening to this foreign

sound, and then, as one, every creature joined the song with their own sound. Like the sound of the Australian cicada, in different parts of the forest the song resounded, a cacophony of rhythm and power, revolving like the globe itself, louder and louder, to reach a climax where the fox woman's ears were splitting. Then, just as suddenly as they began, one by one each fell silent, the last call clarion, singular, individual. The birds, the cicadas, the trees overhead, also grew quiet.

The silence loomed as deafening as the song. As though choreographed, the women drew apart, the fox dropping to all fours, the echidna rearing back, the braid slowly unwinding, the women resuming their positions and, just as it had begun, the communion ceased. The forest closed around them, protective of all seven, cocooning their rituals from casual observation while enshrining the objects that this web of connections may yield.



History is not a lonely island ... Ewa Domańska coined the term 'unconventional histories' to describe histories that are unafraid to diverge from the standard means of communication ... In a world in which so many forgotten stories and heroes wait to be discovered, such art confronts deeper social and psychological dimensions that can greatly affect the order of reality. And, as with any good tale, this art can literally change the world.

Agnieszka Kłos Dead Spaces/Toten Raume¹



(left)
Detail from
**Beata Batorowicz
and Ellie Coleman**
*Magical Objects and
Dark Stories V 2016*
inkjet print on paper
26.5 x 4.10cm
Photo: Grace Yu

The coming together of seven artists within the *Dark Rituals, Magical Relics* exhibition has emerged out of a sense of artistic alchemy that each shares and recognises in the other. As practitioners, they are spread around the globe—working in Canada and New Zealand, with more than half of this cabal concentrated in Australia’s south-east Queensland. Their connections comprise a dark ritual of apprehension, a way of working that draws in and acknowledges the magical forces and talismanic objects that may exist outside the mainstream. The threads that join their work include freedom from constraints that creating on the periphery may offer, a sense of magic in everyday life, and an interest in the light that personal narrative histories may shed on bigger historical stories. At a time in the history of the world when the use of technology is at its height, and machines and the manufactured dominate, these artists’ acknowledgement of the power of intuitive connections is a recognition that crucial aspects of artistry are concealed and unacknowledged. Their art may conjure salutary messages, stories to warn, protect and remember the minutiae. Each of these artists will contribute a spell about their alchemical practice to this book, with their words being written as I write.

Beata Batorowicz was the instigator of this exhibition and is the foxy conduit between each of its participants. As an artist, she inhabits fictional spaces, places into which she breathes life and art, conjuring objects and images where none existed before. It is an inventive practice and infiltrates an audience who understand her identification of patriarchy and other power structures that have suppressed the feminine. Amongst her earliest work is *Big Daddy Art* (2000-2004), inspired by significant male art historical figures, and matched by a fictional biography that saw her variously the daughter of Joseph Beuys, Marcel Duchamp, René Magritte, Lucian Freud and Clement Greenberg. This ‘biography’ required a discerning eye (though its mendacity was evident with the timing alone impossible), pointing viewers to the real target—an historical tradition that has locked out equally worthy art by women. Yet this ruse—an early version of Batorowicz’s furry trickster which infiltrates by stealth—was memorable. She likens the act of art-making to ‘the ritual of activating spells that employ orthodox and subversive practices’, which she terms a ‘little art’, capable of offering balance to and even disputing the grand narratives of art history. Batorowicz writes, ‘Central to this

premise is that *little art* speaks of everyday life rituals and personal narratives, which are just as powerful as the historical grand narratives but also more potent in their personal agency and cultural currency of conveying little truths.²

Into a space at the University of the Sunshine Coast Art Gallery, she has invited kindred artistic spirits, six other artists and their sculpture, video and installation works that expose their unconventional histories and an element of subverting the dominant. Lisa Reihana (New Zealand), Susan Shantz (Canada), Amalie Atkins (Canada), and Australians Margaret Baguley, Ellie Coleman and Linda Clark—this cabal of seven—come together to inhabit a place where art may spring from unusual sources to tell a different yet compelling narrative of our time and their places. The symbolism of the seven echoes a number whose repetition in the rhythm of the earth and our bodies is both coincidental and fated. These artists populate a new world of elaborate fiction into which audiences may imaginatively travel. Most of these artists work outside major urban centres, thus offering licence to explore subjects outside the canon. The connections between these artists coalesce and disperse, commonalities that come together in the

gathering place of this exhibition, their objects symbolising the wordless accord in the forest.

An artist's life is not necessarily relevant to what they make. Debate has raged on this topic since Vasari's *Lives of the artists* (1550), but for Batorowicz, the purveying of the narratives that have impacted her Polish family, their reflection in little stories and the fairy tales that have sustained individuals in the toughest times, and her own experiences have fuelled her practice. Personal rituals and carefully selected materials dictate the creation of hand-crafted sculpture, with *The black fox with red leather boots* (2018) emerging gradually, infiltrating her day like a haunting narrative.³ Within a hectic academic schedule and increasingly limited time in the studio, Batorowicz was determined to punctuate her day with the practice of making. She began to carry her materials and sewing kit during her work day, and at home created trays with sewing kits in every room. This created the ritual of practice as ever-present and she found in the second-hand materials she selected, the old leather and fur which carried their histories with them, a sensory presence as well as a visual one. *The fox* came together in a series of tiny intervals, during a daily process of intuitive

(right)
Beata Batorowicz
The black fox in red leather boots 2018
leather, fur, suede, wood
70.0 x 83.5 x 44.0cm
Photo: Carl Warner





(left)
Ellie Coleman
Lucent creatures I 2018
taxidermy lorikeet, crystals
5.0 x 24.0 x 8.0cm
Photo: Carl Warner

selections, allowing the talismanic qualities of the materials themselves to dictate its mode of construction. It is in fairy tales, and the dark forests in Poland, that her own cultural heritage and imagination dwells. Accordingly, *The fox* emerged as an infiltrator, a trickster or Spook, who may penetrate our consciousness without awareness.⁴ She writes, 'The Spook can infer its presence among the very fibres of the preloved materials. It awaits and lures the artist to activate its haunting'.⁵ Her handcrafted ambience, the care with which her black and red ears are made, and the shiny red boots in which she proudly stands, subvert the disturbing oddity of her direct gaze and blackest 'bad wolf' fur. The shift in meaning that we intuitively understand with our gaze is integral to the trickster archetype. For her, 'The trickster has different dimensions and may do damage and good. Finding that tension was important: the fox is sinister but not necessarily evil. The artist in me wishes to expose, and reconstruct dichotomies in a different way, to unravel and provide alternatives'. This red-booted vixen infiltrates the space to welcome the other creatures and the objects that surround her.

Batorowicz produced another sculpture collaboratively with Ellie Coleman, who works

exclusively with 'found' materials, often the remains of animals, roadkill that she has collected from the side of the highway. *Magical objects and dark stories* (2016) is an image of a hybrid woman, wearing a mask adorned with a crown of echidna quills and long gloves, similarly adorned with quills that appear like hairs on her hands and arms.⁶ In one hand she holds a skull, lovingly and carefully, the fierce and potentially damaging face and hands at odds with the cradling of the skull, a model of a creature that is not a monstrosity but treated as equivalent to a human. This work opens a door into an arcane world of unusual thought and contrasts. The fox is known for its hunting prowess and carnivorous habit, yet Coleman is 'the vegan artist', a result of a transformative moment in her life in which she had eye contact and wordless communication with a fellow creature. The incident marked her; she knew she would never eat an animal again. Coleman's holistic embrace of a vegan philosophy is accompanied by the idea that animals are equal to humans, and issues a challenge to the existing hierarchy between people and other creatures. While some vegan artists argue against the use of animals in their art, their remains offer Coleman significant power to affect an audience's understanding. Her

own dark ritual is vested in this making process, the preparation of her materials, the time invested in this process, and the psychic abyss that may accompany working with death. She says, 'As I interact with these objects, the process captures the animals and I record where and when I found them. The artist and animal become one, in life and death. I am breathing life back into animals with my work. I might start by moving the bones around. The making takes on its own ritual, with an interactive and intuitive direction'. This is the source of the alchemy, the fierce nature of the constructed animal/human persona, the melding of human and echidna and the fundamental drive to adapt and survive. As Batorowicz suggests, 'What is forgotten is that as artists we make because things can't be told in words or in the written space. The magic has to be engaged and sculpture made that is informative on a whole different level, not [just] a conscious one'.⁷

In other work created for this exhibition, Coleman's animal skulls spawn glittering new life. In *Lucent creatures* (2018), crystals are encrusted on these bone presences, new organic forms carefully grown and shown at the level of the human gaze, a structural confrontation. Her visual argument is made by objects that have a non-violent presence beyond words, yet across the room the vixen fox is a hunter. The juxtaposition

of new geological life on an animal's skull speaks powerfully to the dichotomies brought together in the exhibition—life and death, exposure and secrecy, love and hate, pride and shame.

Challenging sacred myths is also the territory of Linda Clark, whose practice is couched in terms of a Mother-Artist Model.⁸ While the difficulties of combining artistry with motherhood have been chronicled by artists such as Louise Bourgeois (1911–2010) and Del Kathryn Barton (b.1972), working with children as participant-subjects in the current Australian environment raises ethical and moral issues. Clark has made work about her children for some eleven years, with her daughter and son now teenage and, increasingly, reaching for distance. *Bearing witness* (2018) takes on this territory using video to explore Clark's perspective both as an artist and a mother, with the projection viewed on a mirror (overprinted with other images) which is, in turn, reflected onto another wall. She says, during the video's introduction, 'You didn't need to argue for the truth, you could see it', and then it opens to a glass wall showing Clark's son staring impassively at the camera from behind the translucent barrier, with Clark herself on the other side. Fog moves in and out, obscuring each face before the boy spits at the glass, and Clark flinches. Unleashing the latent defiance in a teenage boy, particularly facing his mother,

(right)
Linda Clark
Still from *Bearing witness* 2018
inkjet water decal transfer,
acrylic, wire, single channel
colour video, stereo sound
57 seconds





(left)
Susan Shantz
caul i 2018
single channel colour video
9 minutes 53 seconds
Photo: Carl Warner

reflects in difficult ways on both parties and the audience. In this work, the boy's unaccustomed freedom to act with defiance is glorious in his spittle's streaky unwilling path down the glass. The obscuring of his face and hers with the fog, the projection onto the mirror over other images, offers moments of concealment or privacy before scrutiny is resumed. Clark suggests that this video describes something of what she experiences in real life. 'I'm occasionally confused with what is going on with them, what they will become. The view is obscured by its reflective barriers, confused by the other images, a little like the role of technology in our lives, which is what the layering of the images over the video explores'.⁹ Clark's art is a ritual enmeshed within her family life, although she increasingly reflects within it the need for separation that her adolescent children have begun to express. The darkness that shrouds her life and practice is an ambivalence about motherhood, not unlike the vixen fox who shares the raising of her kits with others in the family group. Clark says, 'There is a belief in our culture and society that mothers are supposed to love their children every single second and that they shouldn't complain about a role that they essentially brought upon themselves. Most of the time I don't know what I'm doing, and it can be scary'. Her work is risky in its exposure of lives,

although it is acknowledged that art is always a construction. Within her narratives both the fictional and the palpable exist side by side.

Mothering and models outside the norm are also central to Susan Shantz's *caul i* and *caul ii* (both 2018). Shantz grew up in a Mennonite family in a rural region of Canada where there are long traditions of hand-making, what she describes as 'a do-it-yourself aesthetic and practicality, a kind of thinking through materials, understanding through making, mind extended into matter'. While as an artist she has developed a variety of work, often with found materials, for *Dark Rituals*, *Magical Relics* she made a video and sculpture that are unusually autobiographical. They were stimulated by her observation of a pile of her son's framed school photographs. He is on the cusp of change, having just turned twenty, with his formal schooling concluded. She said, 'As I picked up the stack, I had a strong emotional sense of wanting to bundle them up, wrap them in a blanket, protect them/him as I'd been able to do so far in his life. So I did that—I found a small flannel quilt my mother had made for him when he was born'. She wrapped this large unwieldy bundle in plastic, and its asymmetrical form is displayed as if afloat, full of memories, care and difficulty. Shantz anticipates that her son's passage may continue to be unusual, different in many ways to his peers, and she sees,

in this bundle, an inchoate impulse of some sort. 'It is like a womb, a pregnancy and the plastic like the membrane/caul. Naming it with this slightly out-of-date word provided a clue to its source and possible connection for viewers to a larger personal and social narrative. I see in it a relic that might also resonate with others'. This work may elicit the 'gekker', a sound distinctive to the fox that conveys nervousness or excitement, but in this case is recognition of a mother's protective instinct around this young man, and all maturing children. Margaret Baguley's sculptural installation *Holy smoke and mirrors* (2018) evokes secrets and the magical aura inherent in religious ritual. She was brought up in the small rural town of Warwick, literally in the shadow of the Catholic Church, with its saints, levitating people and the transformation of water into wine, all of which inculcated her into the idea that all may not be what it seemed. At the same time, her family life contained many dark places whose secrets she learned only much later in life. She recalls a suitcase that belonged to her mother, kept up high on a shelf and full of mystery, objects which she was not allowed to touch. For this exhibition Baguley made a work which comprises four small rocking chairs (child-sized), a number of small reliquaries (boxes) containing her own relics (including her baptismal and communion dresses) and a circular cape on which

the other elements stand. It speaks to both the ritual she learned early, kneeling on the wooden kneelers placed above the marble floor in the church where the roses (a symbol of Warwick but also a Catholic icon) are inlaid. Underneath the chairs, constructed with traditional techniques using wooden pegs, inscriptions are visible in the reflections of the mirrors on which they sit. In her own (lapsed) practice and belief she has found a coded means to transgress boundaries. She relates, 'The idea of secrecy has bothered me, with the Church and more widely. I am always interested in what is under the floorboards, like an underbelly to the work.' Like the fox, these secrets are elusive, often present although rarely seen.

It is religious ritual that is at the heart of Amalie Atkins' *The Braid Harvesters* (2014). In this film, which is screened in a hand built tent a mother and daughter are conservatively dressed, like members of a religious order, and they move modestly, unselfconsciously, intimately, perhaps a mother and daughter. They wear long braids, evoking traditions where women are not permitted to cut their hair. They find a multitude of braids in puddles, washed up by the river, floating listlessly, unconnected to a person; they move, akin to sea anemone with the tide, like a recently discarded set of beliefs. Fished out by the girl, the long, woven skeins of hair are rescued and pegged up

(right)
Margaret Baguley
Detail from
Holy smoke and mirrors 2018
wood, fabric, upholstery pins,
mirrors, found objects, cotton, lace
dimensions variable
Photo: Carl Warner

(over)
Dark Rituals, Magical Relics:
from the little art spell book,
USC Art Gallery.
Amalie Atkins
The braid harvesters 2014.
Photo: Carl Warner









(left)
Lisa Reihana
Still from
[beware] Sacred places 2018
single channel colour ultra
high definition video in
3D transferred to media
player, stereo sound
6 minutes 47 seconds

by the woman, evenly spaced on the line, with structure resurrected in another guise. Like Shantz, Atkins grew up in a Mennonite community and says, 'The rituals performed in church and my resistance to some of them has informed the combination of formal structure and spectacle in my films'. She works on 16 mm film, writing and planning, particularly at night, like the fox: 'If it's quiet, I can hear the stories better'. Atkins' work speaks to family and community. It expresses an internal and introverted celebration of quietude and kinship that is both intense and poetic. She is self-taught as a film director, and the resolution of her stories and their progress unfold slowly: 'My films sometimes look at the darker side of human nature. Darkness is constantly around us and so is light. I try to balance these two'.

Lisa Reihana's video *[beware] Sacred places* (2018) speaks to the darkness in culture and story. Specifically, it evokes an honorific sacrificial killing of a high-born Māori chief presented in dance form. In ancient times the fighting weapons hidden from view in the armpits and along the arms were used exclusively by northern Māori women. The choreographer Kereama Te Ua has conceptualised the performance as regicide. Whilst this work speaks to the past, it notes the sacrifices of contemporary life. A haunting flute drifts throughout the soundtrack, evocatively tracing

the two warriors as they stalk each other. In this dimly lit space the protagonist wears a simple one-shouldered costume, her legs and torso bound with ropey tendrils, offering the fierce body and face of the chief unconstrained for the fight. This is a new work for Reihana, who represented New Zealand at the 57th Venice Biennale with *in Pursuit of Venus [infected]* (2015-2017), an ambitious tour de force made over ten years. She is aware that working within Māori and Pacific histories has 'the potential for unearthing that which shouldn't be known. Working in some of the spaces I want to investigate, can come with some personal risk. In Māoridom Te Pō, where there are many levels of darkness, is a place of possibility. You cannot see light without darkness, it's in this space that creativity lurks'. The light and shade speak to nuance, a place that so many ideas may inhabit fertile ground. The fox is seen as a solitary animal because she hunts on her own and is mostly seen alone, at night, yet her den often contains a family group to feed. Reihana's creativity similarly inhabits the dark. She says, 'A lot of ideas come from the realm of Hine-nui-te-pō, goddess of dreams, I imagine many things during this quieter time'.

Art is about story, and this exhibition describes compelling narratives of our time, seemingly all the more subversive for their making by

women. This work traces little traversed and often magical territories, 'little art' from a series of life journeys in motion. The talismanic qualities of their objects are visible in the staging of this exhibition, the stories extraordinary and rendered memorable by their crafting into thoughtful, insightful, and honest expressions, coming together as a whole that is more than the sum of its powerful parts. While we may see in it a perspective outside that of the dominant culture—commercial, capitalist, patriarchal—and a critique of the 'constructed' nature of history, its ability to change our perceptions in subtle ways is driven by poetry and not polemics. This spider web of the small connections, often

hidden, build it as a powerful narrative, with rituals and relics creating an alchemical art.

So we leave these seven, each in their own place, and in their own way continuing to enact this ritual of connection across continents. Yet the memories of their coming together—the drama of the death dance, the movement of braids in water, the secretive chairs that remind us of all that remains hidden, the bundling together of memories, the heartache in the spitting teenager, the piercing of perception in the glittering skulls, and the prowling fox who moves stealthily amongst them—remain, knitted into our consciousness as alternate realities that are also stained with the flavour of our times.

(right)
Ellie Coleman
Detail from *Lucent creatures* 2018
Photo: Carl Warner

Louise Martin-Chew is a freelance writer and PhD candidate at the University of Queensland (Creative Writing) where she is working on developing a biography of artist Fiona Foley.

¹ Agnieszka Klos, 'Dead Spaces/Toten Raume', *Tales Within Historical Spaces: Beata Batorowicz* (exhib. cat. Brisbane: QUT Art Museum, 2012), 38.

² Beata Batorowicz, 'Dark Rituals, Magical Relics Exhibition Proposal'.

³ Jane Palmer and Beata Batorowicz, 'Peripheral Power: Little Stories to Unsettle the Present', *Text and Performance Quarterly* (submitted 2018).

⁴ David Malcolm Usher, Beata Batorowicz, and Andrew Hickey, 'The Notion of the Spook and the Role of the Studio: Considerations of Space and the Sensory Experiences of Producing Art', *Visual Studies* (submitted 2018).

⁵ Ibid.

⁶ *Magical Objects and Dark Stories* (2016), series of five photographs, 41.0 x 26.5cm. Photo: Grace Yu.

⁷ Unless otherwise noted, all quotes from email and telephone discussions with the author, April 2018.

⁸ Clark developed the Mother-Artist Model (MAM) from her positions as a mother and a contemporary artist-researcher. Within her practice-led Doctor of Creative Arts at the University of Southern Queensland (to be completed in 2019), she is developing MAM as a resource for approaching creativity and art-making that is mother-artist and child focussed.



Amalie Atkins

The Braid
Harvesters Tent
Revival

gather

- Meet a good friend on a beach or in a forest.
- Walk silently into the area where you will be collecting wood.
- Listen to the sounds of the wind, water, insects, birds, forest or the ocean.
- Forage for long pieces of driftwood or any local wood.
- Gather enough to make a shelter for two people.
- Take only what two can carry.

Find yellow and white fabric to make a tent cover. Look for wool, cotton, linen, natural fibres.
Try asking friends and family for contributions (especially your mom, grandma, or aunts).

remember

optional Photo Assignment

- Take one picture of the landscape before collecting or removing anything.
- Take one picture of the same landscape after collecting the wood.
- Take one picture of each other with all the acquired materials and the finished tent.

Hold Everything Together

- Lay out all the pieces of wood and fabric on the ground.
- Rip apart one piece of fabric into many strips and use these to lash the walls and roof together.
- Check all areas for strength—retie any slack areas.
- Join cloth walls and roof to the structure. Pin or stitch together any gaps.
- Reinforce fragile areas.
- Move into the tent.



(left and right)

Amalie Atkins

The braid harvesters 2014

wood, fabric, single channel colour video
filmed on Super 16mm film, transferred
to digital media player, stereo sound
5 minutes 1 second

Written and directed by: Amalie Atkins

The braid harvesters: Cathy and Iris Terepocki

Score: Tanjalee Kuhl

Camera: Heidi Phillips

Costumes: Amalie Atkins

Photography Assistant: Megan Van Buskirk

Production Assistant: Lana Wilson

Technical Support: Reilly Forbes

Seema Goel, Devin McAdam

Supported by Canada Council for the Arts







Amalie Atkins

Born 1975 Winnipeg, Canada
Lives and works in Saskatoon, Canada

Amalie Atkins creates cinematic fables through a blend of film, textiles, installations, performance, and photography, imprinting a fictional world onto everyday life. Atkins' work has been shown nationally and internationally and toured with major survey exhibitions, most notably, *Oh, Canada* (Massachusetts Museum of Contemporary Art, Massachusetts) and *DreamLand* (The Textile Museum of Canada, Toronto). Atkins was the recipient of the Locale Art Award for Western Canada in 2011 and long listed for the Sobeys Art Award in 2012 and 2013. Recent exhibitions include *We Live on the Edge of Disaster and Imagine we are in a Musical* at the MacKenzie Art Gallery (Regina), SAAG (Lethbridge) and the College Galleries (Saskatoon), *Wundermärchen*, at the Kenderdine Art Gallery (Saskatoon), and *Little Black Listening Hut*, commissioned by Remai Modern for Nuit Blanche (Saskatoon). Her work has toured widely nationally and internationally including Road Show East (Armenia, Croatia, Hungary, Romania, Serbia, Slovenia), Gerald Moore Galley (London, UK), Schleifmühlgasse 12-14 (Vienna), NPAK/ACCEA in Yerevan, Armenia, and Moving Image (New York City). She completed a Bachelor of Fine Arts (with distinction) from the Alberta College of Art and Design in 2001.

Amalie Atkins

Trauernder 2014 (left)
Iris holding braids 2014 (right)
Stills from *The braid harvesters*
chromogenic print
50.8 x 76.2cm

(over)
Dark Rituals, Magical Relics:
from *the little art spell book*,
USC Art Gallery.
Photo: Carl Warner





Margaret Baguley

Baptism,
Reconciliation,
Eucharist,
confirmation

Baptism

[Name], I baptize you in the name of the Father, and of the Son,
and of the Holy Spirit.

Reconciliation

God, the Father of mercies, through the death and resurrection of his Son has reconciled the world to himself and sent the Holy Spirit among us for the forgiveness of sins; through the ministry of the Church may God give you pardon and peace, and I absolve you from your sins in the name of the Father, and of the Son + and of the Holy Spirit.

Eucharist

at whose command we celebrate these mysteries,
of your Son our Lord Jesus Christ,
that they may become the Body and Blood
these gifts we have brought to you for consecration,
by the same Spirit graciously make holy
Therefore, O Lord, we humbly implore you:

Confirmation

All-powerful God, Father of our Lord Jesus Christ,
by water and the Holy Spirit you freed your sons and daughters from sin
and gave them new life.

We ask this through Christ our Lord.
Fill them with the spirit of wonder and awe in your presence.
the spirit of knowledge and reverence.
the spirit of right judgment and courage,
Give them the spirit of wisdom and understanding,
Send your Holy Spirit upon them to be their Helper and Guide.

All: Amen.

Newly confirmed: And with your spirit.
Bishop: Peace be with you.
Newly confirmed: Amen.
[Name], be sealed with the gift of the Holy Spirit.





give them the spirit
of wisdom and
understanding,
the spirit of right
judgment and courage,
the spirit of knowLedge
and reverence.



Margaret Baguley

Born 1966 Warwick, Australia
Lives and works in Brisbane, Australia

Margaret Baguley is textiles and sculptural installation artist. Baguley has held over 40 solo and group exhibitions, nationally and internationally. She was Australia's representative at the Australia Council's International Residency in New Media to Banff, Canada in 2000, and is represented in a number of private and public collections. Baguley recently completed six textile panels depicting the years 1914-18 as part of a Queensland Anzac Centenary Grant and was involved in the creation of a sound and light show for the Australian Government's Anzac Centenary Arts and Culture Fund. Baguley has a PhD (Visual Art) from the University of Tasmania and is currently an Associate Professor in Arts Education, Curriculum and Pedagogy at the University of Southern Queensland.

(42-47)

Margaret Baguley

Holy smoke and mirrors 2018
wood, fabric, upholstery pins, mirrors,
found objects, cotton, lace
dimensions variable
Photo: Carl Warner







Father
the Son
the Holy

Beata Batorowicz

invocation
of the trickster

Paws and claws and leather stitches
On the art world's border the trickster switches,
Left to right and forward back
Blurring the lines between myth and fact.

Little hoof and horn, magic is born
A tricksters garb in artistic form,
Her presence however can only be seen
From the periphery where she has already been.

Ears and whiskers, fur and tail twitch
Unraveling Big Art stitch by stitch,
Slipping over and under ever so swift
Back and forth creating a rift.

Tactile, humble and a sense of the wild
Working with thread and furs high piled,
A little spell that gives life
Big Art is suddenly in more strife.

As the power starts to manifest
Her strength must rise and meet the test,
Breathin' life into something torn
From materials in their previous life worn.

Constantly shape-shifting
Heart quickening.
Against all that is taught
Part of her craft is to not get caught.

Memory, history and little art
To weave a spell and suddenly dart,
Into a pot and bring to the boil
Grand narratives to quickly spoil.





*Dark Rituals, Magical Relics: from the
little art spell book, USC Art Gallery.
Photo: Carl Warner*





Beata Batorowicz

(left)

Detail from *Magical wolf coat* 2015
Photo: Carl Warner

(right)

Deer mending ritual 2018
fur, leather, deer antlers
110.0 x 135.0 x 76.0cm
Photo: Carl Warner



Beata Batorowicz

(left and right)
Magical wolf coat 2015 and detail (right)
fur, felt, leather, wooden
beads, wood, metal
180.0 x 55.0 x 27.0cm
Photo: Carl Warner





Beata Batorowicz

Born 1978 Wroclaw, Poland
Lives and works in Toowoomba, Australia

Beata Batorowicz predominantly works in textiles and sculptural installation and draws on symbolically charged narratives, such as fairy tales and folklore, to highlight the power subtextual stories play in subverting grand narratives of Western history. She has exhibited extensively both nationally and internationally including *Primavera* (Museum of Contemporary Art, Sydney), *Fraught Tales* (National Gallery of Victoria, Melbourne), *Anti Big Daddy Art* (Institute of Modern Art, Brisbane), *Uncanny* (Artspace, Auckland) and *Tales within Historical Spaces: Beata Batorowicz* (QUT Art Museum, Brisbane). Batorowicz was awarded an Australian Postgraduate Scholarship and completed her Doctor of Visual Art (Griffith University) in 2004. Currently she is an Associate Professor and coordinates the Bachelor of Creative Arts and Doctor of Creative Arts programs in the School of Arts and Communication at the University of Southern Queensland.

Beata Batorowicz

(left)
Dark rituals 2015–18
fur, leather, suede
dimensions variable
Photo: Carl Warner

(right)
Detail from
*The black fox in red
leather boots* 2018
leather, fur, suede, wood
70.0 x 83.5 x 44 .0cm
Photo: Carl Warner



Linda Clark

mirror,
mirror,
mother

Mirror, mirror, threshold of truth
Tell me a story of mother-artist and child.
Clear the confusion and conflict and fear
Mirror, reflect what I need to hear.
Our story is bound up here in this work,
Through the keeping of tales, the construction of myth—
Let me bear witness to my authentic child.

Mirror, mirror, mother
Make it clear that I am other.
Let me rise up and away from this dance
of ambivalent mothering, it's far from romance.
Let it be right that sometimes I'm wrong,
I never had lessons or words for this song.

Mirror, mirror, child
So beautiful, yet so wild.
Let these lessons I teach
Be within your reach.
Mirror, mirror, child
Look back as you leave
I did it all, so you could be free.



Linda Clark

(left)
Still from *Bearing witness* 2018
inkjet water decal transfer,
acrylic, wire, single channel
colour video, stereo sound
57 seconds

(right and over)
Dark Rituals, Magical Relics:
from the little art spell book,
USC Art Gallery.

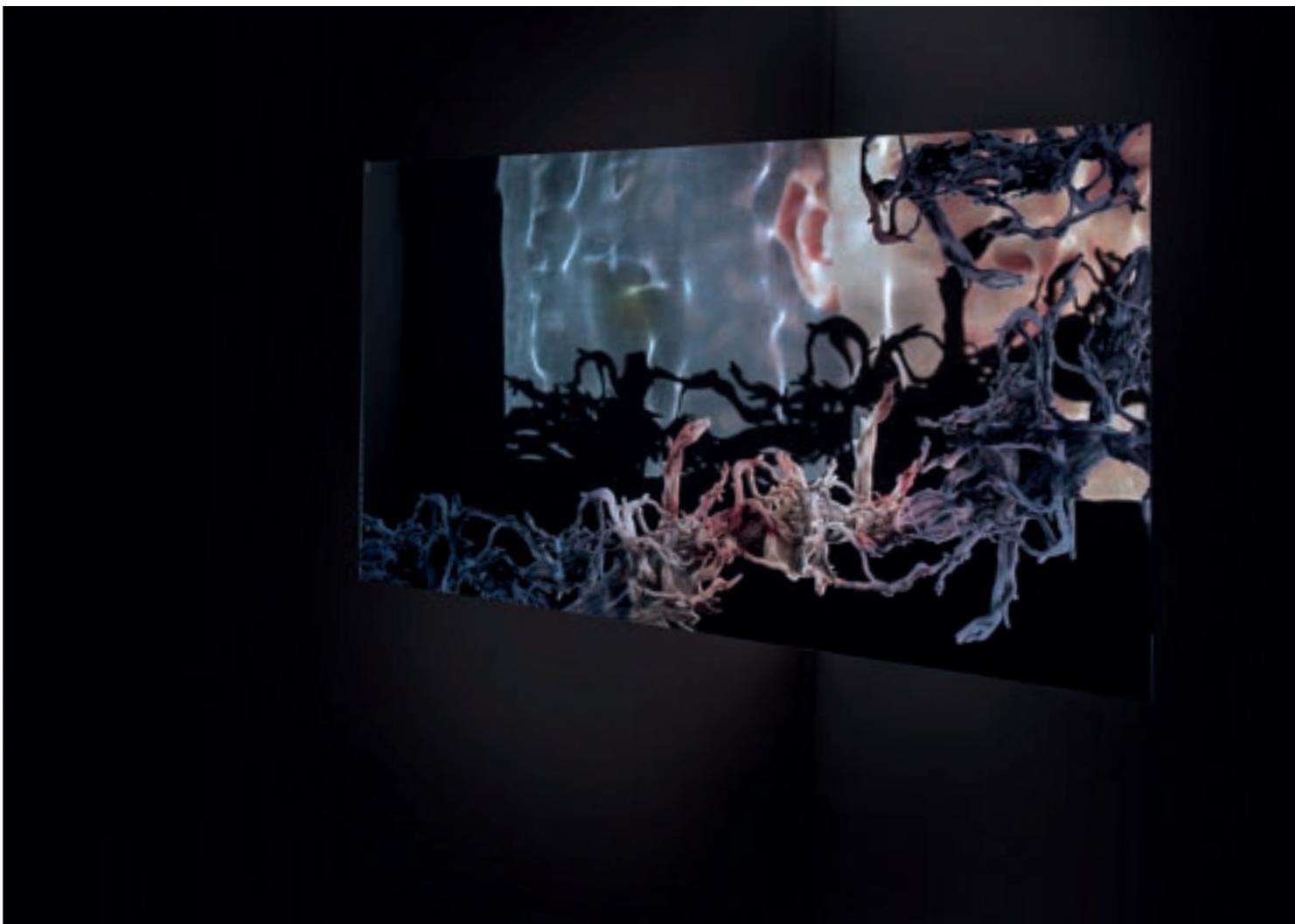
Linda Clark *Bearing witness* 2018
Photos: Carl Warner (right), Jason Castro (over)







mirror, mirror, mother
make it clear that i am other



Linda Clark

Born 1977 Nambour, Australia
Lives and works in Springfield, Australia

Linda Clark is an installation artist who explores the 'Mother-Artist Model'. She has exhibited nationally and internationally and recent exhibitions include *Antipods: Magical Creatures with Backward Feet* (University of Saskatchewan, Canada) and *Down the Rabbit Hole* (Queensland College of Art, Griffith University). Clark has recently engaged in both local and international curatorial projects including *Mother* (USQ Artworx, Toowoomba) and the research project *Antipods: Magical Creatures with Backward Feet* (University of Saskatchewan, Canada). Clark was recently awarded a fully-funded residency at The Edge, State Library of Queensland as the winner of the Gray Puksand Digital Art Award in the 2015 Queensland Regional Art Awards. She is currently in receipt of an Australian Postgraduate Award and is undertaking a Doctor of Creative Arts at the University of Southern Queensland.

Linda Clark

(left)
Detail from *Bearing witness* 2018
inkjet water decal transfer, acrylic, wire,
single channel colour video, stereo sound
57 seconds
Photo: Carl Warner

(right)
Still from *Bearing witness* 2018



Ellie Coleman

The enchantress
of empathy for
Little creatures

practitioner of art magic defender of creatures
fighter against darkness empowerment for the disempowered
for she is an enchantress
a narrator and practitioner
casting a spell in hope of dissolving
hierarchical imbalances to protect her creatures
she opens minds to see beyond darkness
you will see the magic and how powerful this space can be
exploring life and death
human and animal
through ritualized process and
empathy
she pays homage through art objects
to lure and engage into a new and enchanted world
let her words slither freely into your mind
let her works pierce through your exterior layer
for no one is superior
she is the change that she wishes to see
she challenges your perceptions and unlocks a world of empathy
discovering concepts of mortality
as a deceased butterfly blows in the breeze
she breathes life back into creature remains
by telling their stories
she remembers their narrative
and how they came to be
reminiscing
gathering
sharing these tales
in hope that others can understand what she can see
and breathe





Ellie Coleman

(left)
Detail from *The dark forest* 2018
Photo: Carl Warner

(right)
Lucent creatures 2018
animal skulls, crystals
left 11.0 x 21.0 x 13.0cm
Photo: Carl Warner







Ellie Coleman

Born 1992 Toowoomba, Australia
Lives and works in Toowoomba, Australia

Ellie Coleman's practice investigates the often-hierarchical relationship between humans and animals and the ethical gaps that arise for vegan artists, like herself, who use animals within their practice. Coleman has exhibited nationally and recent exhibitions include *Magical Objects and Dark Stories* (Gallery 107, Dalby), *Tall Tales and Other Adventures* (Dogwood Crossing, Miles), *Antipods: Magical Creatures with Backward Feet* (University of Saskatchewan, Canada), *Animal Intersections* (Peanut Gallery, Adelaide) and *Down the Rabbit Hole* (Queensland College of Art, Griffith University). Coleman is currently a Doctor of Creative Arts candidate at the University of Southern Queensland.

Ellie Coleman

(previous)
Lucent creatures I 2018
taxidermy lorikeet, crystals
5.0 x 24.0 x 8.0cm
Photo: Carl Warner

(left and right)
Lucent creatures
and detail (right) 2018
animal skulls, crystals
left 11.0 x 21.0 x 27.0cm
right 15.0 x 28.0 x 17.0cm
Photo: Carl Warner



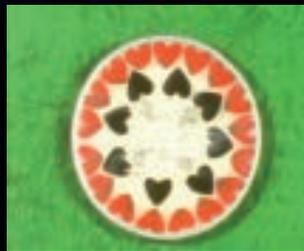
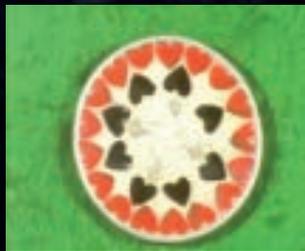
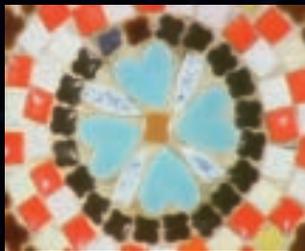


*Dark Rituals, Magical Relics: from the
little art spell book, USC Art Gallery.*
Photo: Carl Warner



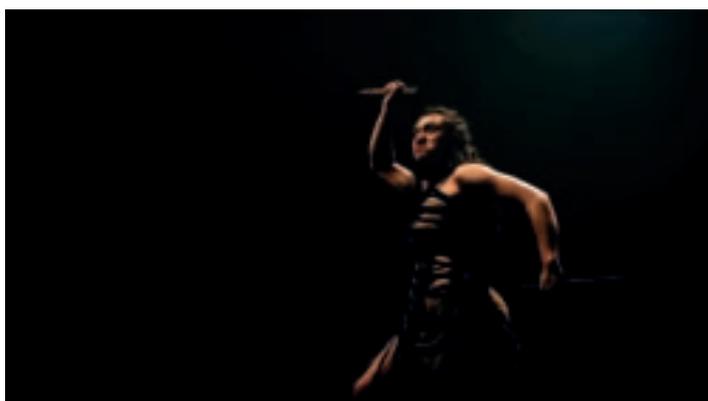
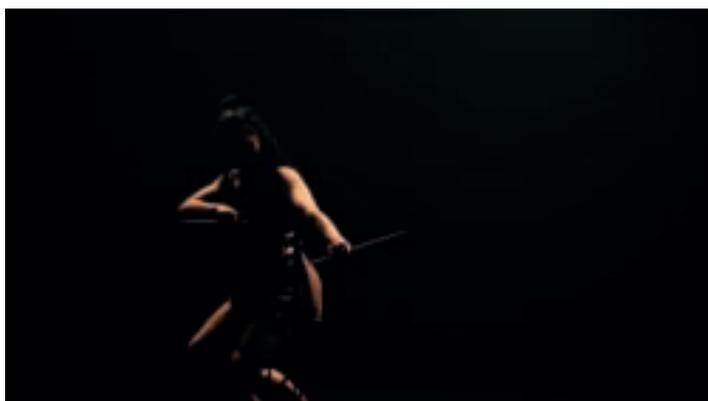
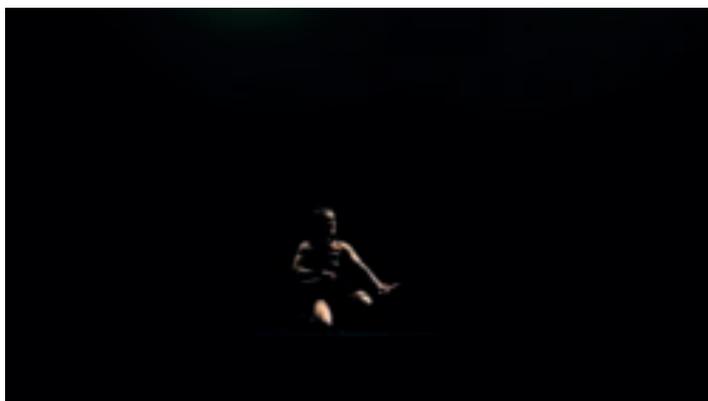
Lisa Reihana

Love spell



Lisa Reihana and Kirsty Cameron
Love Spell 1992
16mm film transferred to Beta SP
video, 4:3, colour, stereo sound
3 minutes 36 seconds





(78-85)

Lisa Reihana

Stills from *[beware] Sacred places* 2018
single channel colour ultra high definition video
in 3D transferred to media player, stereo sound
6 minutes 47 seconds

Kohuru: Te Puawaitanga Winterburn

Rangatira: Eds Eramiha

Director: Lisa Reihana

DOP, Editor: Sam Tozer

Choreographer: Kereama Te Ua

Costume Design: Bob Buck

Stereographer: Sean Kelly

Camera Operator: George Hennah, Sam Tozer

Maori Instrumentation: Riki Bennett

Sound Composition: James Pinker











Lisa Reihana

Born 1964 Auckland, Aotearoa/New Zealand

Ngāpuhi, Ngāti Hine, Ngāi Tū

Lives and works in Auckland, Aotearoa/New Zealand

Lisa Reihana works in film, sound, photography, spatial design, live-action, costume and sculpture to explore how identity and history are represented, and how these intersect with concepts of place and community. Her work has featured in significant museums and major exhibition projects around the world including *Global Feminisms* (Brooklyn Museum, New York), the *Liverpool Biennial of Contemporary Art* (Liverpool), the *12th Biennale of Sydney* (Sydney) and the *Asia Pacific Triennial of Contemporary Art* (Queensland Art Gallery/ Gallery of Modern Art, Brisbane). Most notably, she represented New Zealand at the *57th Venice Biennale* in 2017 with her large scale video installation, *in Pursuit of Venus [infected]* (2015–2017). She has held major solo exhibitions at Auckland Art Gallery Toi o Tāmaki (New Zealand) and Museo Laboratorio di Arte Contemporanea (Italy) and in 2014 she was awarded an Arts Laureate Award by the Arts Foundation of New Zealand. Reihana completed a Masters in Design from the School of Visual Art and Design, Unitec in Auckland in 2014.

Susan Shantz

concentric
pearLescence

Worrying an object is an inadvertent act. To worry over a child is much the same. It is an involuntary, repetitive action. It is a dull ache rather than an acute pain. I am surprised to discover how easily I have split in two. I worry; I console. The quiet sets in. I refuse to default to the extended brooding over what my son will be, won't be, should be, would be, will never be, It is not suffering that is precious, but the concentric pearlscence which we contain it.

Emily Urquhart, *Beyond the Pale: Folklore, Family and the Mystery of our Hidden Genes* (Worrying an object ...)

Rachel Cusk, *A Life's Work: On Becoming a Mother* (I am surprised ...)

Buzz Bissinger, *Father's Day: A Journey into the Mind and Heart of My Extraordinary Son* (The Quiet sets in ...)

Andrew Solomon, *Far from the Tree: Parents, Children and the Search for Identity* (It is not suffering ...)

Ian Brown, *The Boy in the Moon: A Father's Search for His Disabled Son* (As long as someone ...)

As long as someone
loves him
every day.





Susan Shantz
caul ii (left) and detail (right) 2018
inkjet print on paper, foam core
165.0 x 53.0cm (irreg.)
Photo: Jason Castro





Small white rectangular label with illegible text.



Susan Shantz

Born 1957, Waterloo, Canada
Lives and works in Saskatoon, Canada

Susan Shantz works in mixed-media, sculptural installation to explore embodied ways of knowing. She is interested in ritual and gesture, and the ways in which art arises from these and becomes a cultural performance. Exhibitions of her work include, among others, solo shows at the Art Gallery of Hamilton and the Canadian Clay and Glass Gallery (Ontario); the MacKenzie Art Gallery, Mendel Art Gallery, Art Gallery of Regina, Dunlop Art Gallery and AKA Artist Run Centre (Saskatchewan); the Southern Alberta Art Gallery and Esplanade Art Gallery (Alberta); Articule and Ste. Hyacinthe (Québec); the Art Gallery of Greater Victoria and Burnaby Art Gallery (British Columbia) and the Natalie and James Thompson Gallery (San Jose). Shantz has received grants from the Canada Council, the Saskatchewan Arts Board and the B.C. Arts Council. She has a Master of Fine Arts in Sculpture/Interdisciplinary Art (York University), a Master of Arts (with distinction) in Religion and Culture (Wilfrid Laurier University) and a Bachelor of Arts in English Literature (Goshen College, Indiana). She is Professor of Studio Art at the University of Saskatchewan (Saskatoon) where she teaches sculpture and multi-media practices.

Susan Shantz

(previous)
Dark Rituals, Magical Relics:
from the little art spell book,
USC Art Gallery.
Photo: Carl Warner

(left and right)
Stills from *caul i* 2018
single channel colour video
9 minutes 53 seconds



Published by USC Art Gallery on the occasion of
Dark Rituals, Magical Relics: from the little art spell book



Art Gallery

USC Art Gallery

University of the Sunshine Coast
14 September - 3 November 2018
90 Sippy Downs Drive
Sippy Downs Queensland 4556 Australia
usc.edu.au/art-gallery

Academy Gallery

Academy of the Arts
University of Tasmania
15 March - 5 April 2019
2 Invermay Road
Inveresk
Launceston Tasmania 7250 Australia

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Beata Batrowicz and Ellie Coleman
Detail of *Magical Objects*
and *Dark Stories II* 2016
inkjet print on paper
26.5 x 4.10cm
Photo: Grace Yu









