



## TARRAWARRA MUSEUM OF ART

TarraWarra Biennial 2018: *From Will to Form* installation view of John Meade, *Set Pieces* 2014-18  
TarraWarra Museum of Art, 2018  
Photo: Andrew Curtis  
Courtesy of the artist and Sutton Gallery, Melbourne

# Teacher's Notes

## **TarraWarra Biennial 2018: *From Will to Form***

Curated by Emily Cormack

TarraWarra Museum of Art

3 August – 6 November, 2018

### **Curriculum Links**

This Education Resource is designed to complement the exhibition TarraWarra Biennial 2018: *From Will To Form*, and focus student visits to TarraWarra Museum of Art. It can provide a stimulus for discussion in the classroom with material that can be adapted for all levels and abilities.

The Education Resource for TarraWarra Biennial 2018: *From Will to Form* includes teacher's notes, a short biography, images for discussion, quotes by the artist and others, and three sections which provide an opportunity to link to the Victorian Curriculum for year 7-10, VCE Art and Studio Arts.

The exhibition TarraWarra Biennial 2018: *From Will to Form* supports the Victorian Government education initiatives, Exploring and Expressing Ideas, Visual Arts Practices, Presenting and Performing and Responding and Interpreting in the Visual Arts, as well general capabilities including Critical and Creative Thinking, Ethical and Intercultural Understanding, and Personal and Social Capabilities.

TarraWarra Biennial 2018: *From Will to Form* supports the VCE Art and Studio Arts curriculum with a focus on Introducing the Analytical Frameworks, Discussing Art, Studio Practice and Art Industry Contexts.

### **Introduction**

In this sixth TarraWarra Biennial guest curator Emily Cormack has selected 23 artists and one artist group from across Australia whose work captures the anarchic exuberance of human will in a range of sculpture, painting, performance and film works.

Entitled *From Will to Form*, the exhibition considers the role these wilful forces play in the artistic process, revealing the ways in which will flows into and out of form. For some artists, will is drawn from a relationship to country and earth, while for others it is located in the depths of the psyche. Other artists highlight the role of the body as either a conduit for, or a concealer of, wilful forces.

In this exhibition, will is also the cellular, self-generating force that extends out from the artwork, perpetually seeking connection, interruption and release. Will is both in and of us. It is at the heart of all things.

Featuring a number of new commissions and performance events, *From Will to Form* refigures the spaces of the Museum, inviting the viewer to experience the entire exhibition, and their role within it, as part of a dynamic and persistent flow of forces.



TarraWarra Biennial 2018: *From Will to Form*  
 installation view of Alison Murray, *Bush Tucker Bagu* 2018  
 TarraWarra Museum of Art, 2018  
 Photo: Andrew Curtis  
 Courtesy of the artist and Girringun Aboriginal Art Centre, Cardwell, Queensland

## Artist Biographies

### Belle Bassin

Born 1980, Melbourne.  
 Lives and works in Melbourne.

Belle Bassin is an experimental visual artist. In her practice, she pursues new formats and modes of presentation where she exhibits within urban and biological spaces, as well as within galleries and museums. Situated at the intersection of sculpture and performance, her work often focuses upon the sentient dimensions of colour and form, and the possibilities and constraints of bodily movement within public space. Bassin's current work is guided by an interest in abstraction by women modernists, the psychic space of visions, and the occupation of bodies and space by invisible forces.

### Vicki Couzens

Keerray Woorroong people.  
 Born 1960, Warrnambool, Victoria.  
 Lives and works in Warrnambool, Victoria.

Vicki Couzens is a Keerray Woorroong woman from the Western Districts of Victoria. Couzens acknowledges her Ancestors and Elders who guide her in her work. She has worked in Aboriginal community affairs for over 37 years and is a Senior Knowledge Holder for the Possum Skin Cloak Story and Language Reclamation and Revival in her Gunditjmara mother tongue. Her contributions to the reclamation, regeneration and revitalisation of cultural knowledge and practices extend across the spectrum of arts and cultural expression, from language research and community development, public art, community arts, visual and performing arts to writing, publishing and her own creative expression.

### Naomi Eller

Born 1973, Melbourne.  
 Lives and works in Melbourne.

Working primarily in ceramic sculpture, Naomi Eller is inspired by nature, myth and the human condition, translating our complex states and feelings into visual form.

### Artists from Erub Arts

Erub (Darnley Island), Torres Strait Islands, Queensland.

Erub Arts works to revitalise traditional Erubam Le (Darnley Islanders) culture and share it with the world. Erub, also known as Darnley Island, is one of the most remote communities in Australia, located 160 kilometres north east of Queensland's Cape York Peninsula. This beautiful volcanic island situated in deep waters on the edge of the Great Barrier Reef is home to approximately 400 Erubam people. The Centre specialises in hand-built, wood-fired ceramics, printmaking, works on paper, jewellery, textiles and ghost net creations.

### Starlie Geikie

Born 1975, Lismore, New South Wales.  
 Lives and works in Melbourne.

Starlie Geikie's practice archives the past and ruminates on the future. Her work includes myriad references to utopian architecture, armour, cinema, feminism and images associated with the 1970s, generating both visual and historic dialogues. These references are often mediated by the artist's reinterpretation of techniques such as quilt-making and stitching. Her work questions the implied passivity of craft practices and employs unexpected materials such as timber, woodstain, rope and leather—often in works of ambitious scale—to upend such associations. These materials and influences combine to emerge as forms for psychic defence against an internal or illusory battle. Geikie's work represents boundaries and psychic barriers, alluding to powerful opposing forces such as isolation and connection, control and surrender.

**Agatha Gothe-Snape**

Born 1980, Sydney.  
Lives and works in Sydney.

Based in improvisational performance, the meeting point between artistic process and social context is a central theme in Agatha Gothe-Snape's work. It takes many forms: performances (including dance), PowerPoint slide shows, workshops, texts (including correspondence, short poetic texts and headlines both found and improvised), visual scores and collaboratively produced art objects. While she does use traditional media such as sculpture in bronze and steel and ink on paper drawings, in her work such objects always have a direct relation to performance. Her administrative aesthetic is marked by a minimal idealisation of colour and language and a frontal visual tactility that is emptied of the artist's hand. Her process is without fixed limits and fosters transparency. She gives agency to impulsive responses. The work inhabits spaces that are both physical and non-physical, occupying thresholds that are negotiable.

**Julie Gough**

Trawlwoolway people.  
Born 1965, Melbourne.  
Lives and works in Hobart, Tasmania.

Julie Gough is an artist, independent curator and writer based in Hobart. Gough's research and art practice involves uncovering and re-presenting often conflicting and subsumed histories, many referring to her family's experiences as Tasmanian Aboriginal people. Her current work in installation, sound and video provides the means to explore ephemerality, absence and recurrence.

**Dale Harding**

Bidjara, Ghungalu and Garingbal peoples, Central Queensland.  
Born 1982, Moranbah, Queensland.  
Lives and works in Brisbane.

Dale Harding explores the untold histories of his communities and family through a range of techniques. His practice often involves investigating the social and political realities experienced by members of his family who lived under government control in Queensland.

**Claire Lambe**

Born 1962, Macclesfield, United Kingdom.  
Lives and works in Melbourne.

In a deeply subjective and sometimes transgressive practice, Claire Lambe's work explores psychological narratives around art, experience and meaning. Over the past two decades, Lambe has engaged the material and transformative possibilities of sculpture. Most recently she has created responsive spaces referencing art history, not as a device to ennoble her work but in order to understand and embody the process of art-making. Preferring an emotional response, Lambe trusts an audience to reach the work in a personal way and bring their own life experience into the physical space.

**Lindy Lee**

Born 1954, Brisbane.  
Lives and works in Sydney.

Lindy Lee's practice explores her Chinese ancestry through Taoism and Ch'an (Zen) Buddhism. She employs chance and spontaneity to produce a galaxy of images that embody the intimate connections between human existence and the cosmos. Her works are meditative, often revealing themselves through time.

**Bridie Lunney**

Born 1976, Sydney.  
Lives and works in Melbourne.

Bridie Lunney develops her works intuitively and in relation to the site of presentation, engaging with the given context, physical conditions and materials. Combining practices of sculpture, jewellery and durational performance, Lunney acknowledges the body as a conduit between our emotional and psychological selves and the physical world. Performative and sculptural gestures in the works represent psychological shifts and a reconfiguration of hierarchical relationships between architectural space, objects and the body. These altered relationships suggest both small rebellions in our prescribed choreography of the urban environment and the poetic mimicry of internal psychological spaces.

**Rob McLeish**

Born 1976, Melbourne.

Lives and works in Melbourne and New York.

Rob McLeish is an artist known for his thought-provoking, idiosyncratic works in a range of media, including sculpture, installation, collage and drawing. He is interested in playing with opposing ideas of art-making; for example, calculated conception and rigorous formalism versus intuitive, spontaneous gestures. He uses both modes, creating art that toys with idealism and entropy.

**John Meade**

Born 1956, Ballarat.

Lives and works in Melbourne.

John Meade is a Melbourne-based artist who employs rigorous geometry and soft organic forms in an intuitive way to materialise his ideas, creating tightly orchestrated pieces that explore the metaphysical, the surreal and the erotic.

**Sanné Mestrom**

Born 1979, Heerlen, The Netherlands.

Lives and works in Melbourne.

Sanné Mestrom's practice draws on iconic modernist works to explore the psychological, emotional and cultural significance they have accrued. She explores how value is accorded to these objects, how they are always tied to their cultural and art historical contexts, and how they may become substitutes for particular values or beliefs. Through replication, appropriation and disruption her work filters historical mythologies through her own systems of reference, questioning notions of lineage, originality and influence, further altered through her experience of making.

**Alison Murray**

Language group: Girramay.

Born 1967, Tully, Queensland.

Lives and works in Cardwell, Queensland.

Alison Murray is a Girramay/Jirrbal traditional owner of the Murray Upper area near Cardwell in North Queensland. One of the talented Murray family, she has a very strong attachment to family and this is often manifest in the work she produces. She has a strong connection to place and heritage and draws from traditional stories and the places she lives and camps for her inspiration.

**Michelle Nikou**

Born 1967, Adelaide.

Lives and works in Adelaide.

Michelle Nikou is a sculptor who uses a wide range of materials including lead, bronze, resin and ceramics. Her work conveys universal themes with a candid, wry sense of humour and an unconventional aesthetic. Preferring manual techniques to a more industrial approach, Nikou uses traditional processes of metal casting in materials such as lead, bronze, tin and aluminium. Yet, unlike the traditional pour-cut-polish method of much sculptural work, Nikou's casting process is left evident along with much of the plaster.

**Kusum Normoyle**

Born 1984, Sydney.

Lives and works in Sydney.

Kusum Normoyle is an artist working with voice, sound, performance, and installation. She takes resonance, screaming, feedback and intervention and puts them to work in gallery, experimental music and dance contexts. Her work is invested in aesthetic and literal expressions of the extreme voice, sound technologies, noise-making and their relationships with location and materials.

**Mike Parr**

Born 1945, Sydney.

Lives and works in Sydney.

Over the course of his career, Mike Parr has engaged with ideas of endurance and duration, formalism and the mechanics of de-representation. His work is imbued with a strongly cathartic presence, which can be read as a forcing of language onto the material body. Interrogating formal and cultural orthodoxies, Parr conflates drawing, print, sculpture and performance in his deeply political works.

## Michael Snape

Born 1951, Sydney.  
Lives and works in Sydney.

Michael Snape works primarily in sculpture. Other activities, such as painting, music and writing, reinforce this practice. The sculptural work is mostly in steel and is characterised by being consistently variable, the result of working with text, abstraction and figuration. Snape works for commission and is challenged by a brief but is also assertively independent. A consistent thread is the lack of a governing aspect.

## Hiromi Tango

Born 1976, Japan.  
Lives and works in Tweed Heads, New South Wales.

The art of Hiromi Tango evolves organically from one project to the next, developing complex dialogues with environment and audience. Her large-scale 'performative installations' are interactive, forging individual, social and cultural connections. Reacting to an age in which human relationships are being eclipsed by the globalisation and virtualisation of communication, Tango's practice is often collaborative, performative and site-specific. Her immersive installations comprise vibrant sculptural accumulations of donated objects, materials and stories. They become mnemonic traces of feeling and interaction, and the ensuing catalysis of emotion and recognition forms the affective crux of her art. This dynamic means that Tango's highly personal and autobiographical works can also be read as universal tropes of collective experience.

## Fairy Turner

Born 1990, Perth.  
Lives and works in Melbourne.

Fairy Turner's practice involves the collection, assemblage and construction of objects which she animates to embody various sensations of human experience. Turner experiments with a variety of processes to explore material idiosyncrasies as a reflection of the uncertain nature of being.

## Michelle Ussher

Born 1975, Moree, New South Wales.  
Lives and works in London and Melbourne.

Michelle Ussher's work is motivated by an ongoing interest in how imagery can communicate the subjective and conditional nature of perception. With a preference for painting and ceramics her practice is concerned with reorganising the symbolic order of 'things', offering a new perspective to their re-imagining and transformation. Images and narratives transcending time inform the work, such as contemporary reiterations of historic representations of intimacy, and symbolic representations of the female and sexuality.

## Justine Varga

Born 1984, Sydney.  
Lives and works in Sydney.

Justine Varga creates photographic works from an intimate exchange between a strip of film and the world that comes to be inscribed on it. Employing analogue techniques, sometimes using a camera and sometimes not, her exposures capture instantaneous moments or distil lengthy durational periods. Her working process complicates both the act of looking and the experience of time. The photographs that result are therefore documents of transformation and remembering, being simultaneously situational and autobiographical.

## Isadora Vaughan

Born 1987, Melbourne.  
Lives and works in Melbourne.

Primarily working in sculpture, Isadora Vaughan experiments with the geological, temporal, associative and emotional qualities of materials. Her works emerge out of a process of exploring states of matter and a desire to personalise, dislocate and disrupt traditional material hierarchies.

