

ALL  
OF  
US



Cover Image:

**Liam Benson:** *Thoughts and Prayers*, 2015-2017, glass seed and bugle beads, sequins, cotton, tulle, 135 x 135cm. Courtesy of the Artist and Arterial Gallery, Sydney.

Page 3:

**Jody Haines** *Aunties*, 2018. Process Image Sequence, from *Women Dreaming*- Projection work commission by and for Festival 2018 Commonwealth Games and Women of the World 2018 Giclee Print on Phototex. 910mm x 1830mm

*All of us encapsulates the ability for human growth. A coming together of artists and communities celebrating love of no cultural bounds.*

*We allow ourselves to unknowingly collaborate in interactions of work of art in a community outside of what we ask of ourselves. In circumstances of struggles of digitization of relationships, we continue to persist as a united front exposing relationship of social context.*

*All of us excludes no one: here, present and the future. It brings an importance of hope to connect us from all walks of life.*

*A dialogue with contemporary practice, artists challenge audiences to seek past moments of criticism and to just be.*

**- Teresa Hsieh**







# Forward

*All of us* presents a contemporary framework by which to explore the importance of collaboration and the connections between artists, their practice, and the audiences they reach. Featuring a collection of multidisciplinary works by **Adorned + Liam Benson, Karen Casey, Jody Haines, Teresa Hsieh, Mitch + Molly Mahoney,** and **Justine Youssef,** the exhibition acts as a collective response to our need to connect more deeply and meaningfully – providing an exploratory space to reflect on what it means to be a greater we.

Drawing on an interrelated philosophy of love and respect that transcends cultural boundaries and speaks to a way of being where everything and everyone is equal and interconnected, the exhibition emphasises the principle of human connection as something that is needed, but also an action, dialogue and mutual exchange in contemporary practice that is driven by both trust and respect.

In a world seemingly felt through the digitalisation of relationships, and experienced through the overwhelming access to data, *All of us* is a timely reminder of the importance to connect; with people, with a vast range of perceptions, with place, ideas and knowledges.

The importance of being able to take part and connect with people, places, and ideas, to know and to feel is reflected in the wide-ranging approaches the selected artists engage; prioritising the sentiment of reciprocity and responsibility that resonates within the exhibition space as a model of and for art-making.

The selected artists open-up practice to community, collective-making and participation by taking as their theoretical and practical departure point, human relations and their social context, rather than an independent and private space 1 – making explicit the current need to connect to the local, and connect socially, in a world filled with uncertainty and in constant flux 2.

In this context, and in acknowledgement of the land that binds all of us, the exhibition celebrates the creative rewards of collective activity as a cultural strategy to encourage new connections, reveal those that might otherwise remain latent – providing a unique exploration of what it means to be human, while revealing the elemental vibrations that connect everything and everyone, *All of us*.

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1. Bourriaud, N. (2002). *Relational Aesthetics*. France: Les presses du reel.

2. Badham, M. (2013). *The Turn to Community: exploring the political and relational in the arts*. Journal of Arts & Communities, 5 (+3), 93-104. [https://dx.doi.org/10.1386/jaac.5.2-3.93\\_1](https://dx.doi.org/10.1386/jaac.5.2-3.93_1)  
JAAC 5 (2+3) pp. 93–104

# Adorned

**Adorned (2015)** and **Adorned / Wisdom, Memory, Song (2017)** provides a generous insight into the personal stories of fourteen women. With the support of Liam Benson, Kiri Morcombe and Parramatta Artist Studios, the Adorned collective explore skill-sharing and storytelling as a way to connect with culture, community and ultimately one's self. The participating artists created a sacred space for one another to explore their differences and commonalities where they produced a series of adornments as an expression of storytelling, cultural identity and cohesion of people and cultures within a new place.

As a way of activating their versatile wearables, across 2016 and 2017, the Adorned collective began to delve deeper into embodied storytelling. Through a series of workshops with guest facilitators such as Vera Hong, Craig Bender, Salote Tawale, George Tillianakis, Amrita Hepi and Caroline Garcia, participants began to explore sound and movement. Within this process, the artists were able to expand on the wearables as a way to channel their voices and convey messages of remembrance, motherhood, community, grief and survival.

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*I am a descendant of a long line of warriors. Service, obedience and respect are our foundations. Aligned with nature, I am a weaver and a navigator like my ancestors.*

– Maureen Unasa

*We have learnt and taught each other so much and made unbreakable bonds and friendships thanks to the group Adorned.*

– Tacheen Stuart

*Within my headdress are the relationships I was building in my Adorned family, the impact that each of the ladies and Liam have had on me.... immeasurable. I think this is why it is so tall, me walking in confidence of who I am with them.*

– Angela Paikea

*When I wear my headpiece I feel strong, I don't know if I have taken the right directions, but I accept responsibility for where I am and where I am going.*

– Marina Robins

*My artwork speaks of empowerment- the move from victim to survivor where one might also become a Warrior, Queen, & (menacing) Matriarch.*

– Kathryn Yuen

*For a long time, I have been unable to identify as Kurdish. Due to difficult circumstances, I feel far removed from my origins. Through my headdress, I wanted to reaffirm my principles and show my Kurdish originality.*

– Hilin Kazemi

*This headdress includes so many meanings. It is made of Sarghod (headband) which was used in the past to keep a brides head warm. The 3 colours red, black and green that can represent the Afghan flag colors. The coins and beadwork are from my mum who knitted the beads.*

– Farzana Hekmat

*As I went through this making process I now realize how my elders have taught the values of resilience and respect through the act of making objects that have enduring stories and powerful meanings.*

– Seini Huakau

Over page:  
**Adorned**, *Wisdom, Memory and Song*, 2017- multimodal installation, dimensions variable  
Photography, camera and sound recording by Craig Bender and Vera Hong, musical score by  
George Tillianakis  
(detail: Video stills- left to right Tacheen Stuart, Hilin Kazemi, Susan Ling Young and Kathryn  
Yuen),2017. Courtesy of the artists.







# Liam Benson

*Thoughts and Prayers*, a garland of embroidered flowers on a black fabric ground, was created by many and diverse hands over numerous hours and conversations. Within artist-led workshops supported by Liam Benson, participants designed and embroidered beaded and sequined flowers as a tribute to loved ones. Each flower has been added to a pool of shared acknowledgment in the form of a floating wreath. Through this process, each workshop became a space of exchange, with participants sharing sewing techniques and stories as they completed each petal, stamen and rosette. Many participants would dutifully complete the details of ambitious floral designs by makers who had run out of time, creating anonymous connections through the resolution of the designs. It is a memorial that is at once an expression of public emotion and of everybody's private mourning, but also a shared celebration of love and the living.

It is in response to the outpourings of grief and empathy, the condolences and massed floral tributes that the artist calls *"... part of the culture of shared compassion that exists and I have been witness to all my life. The first massed floral tribute I witnessed was at the death of Dianna, I watched it unfold on television. I have also attended every Anzac Day since I was a boy with my father and I love the floral wreaths that adorn the Cenotaph each year. It's also a reference to the flowers I received when my Mother, Father and Grandparents passed away. Their passing still continues to inform me in the most profound way. I also understand that it is a universal experience, and I want to embrace it as a natural and profound part of life; it's culture at its most fundamental and pure when it's about binding people together and finding common ground."*

Personal memories and solaces, in identification with losses, with victims and their families, are imbedded into the memorial work of art and in the process of its making; with participants verbally acknowledging while stitching: *"a sunflower for Grandpa"*, or siblings, *"a rose for mum"* .... But many of the flowers represent living people and existing relationships; friends, parents and partners. *Thoughts and Prayers* allows people to also acknowledge and celebrate loved ones whilst they are alive, and highlight them as equally significant in our lives.





**Liam Benson:** *Thoughts and Prayers*, 2015-2017, glass seed and bugle beads, sequins, cotton, tulle, 135 x 135cm. Courtesy the Artist and Arterreal Gallery

# Karen Casey

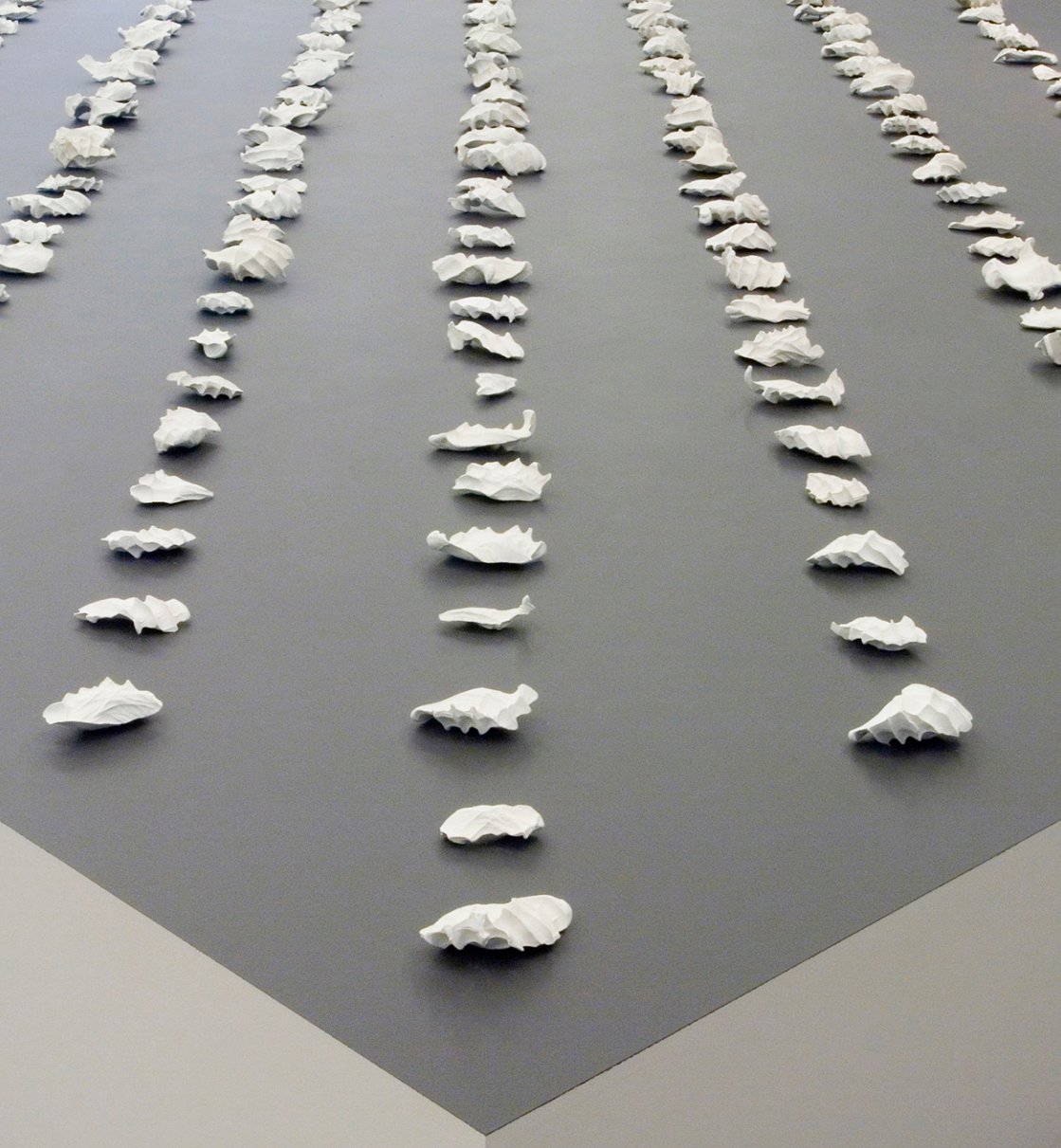
This work was born out of a series of public performance events that took place between 2006-20011 in Australia, New Zealand and Mexico. The project came about through the University of Adelaide's commission for a public monument for Reconciliation.

Aboriginal and non-Aboriginal people, sat opposite each other, clasping hands and sharing their personal stories in the name of reconciliation, during an event hosted by the university in 2006. While doing so the space between their hands was cast in plaster, forming shell-like objects as a record of their encounter. These curious forms were subsequently used to form the public artwork. The process was repeated numerous times in Melbourne under the banner Let's Shake- Handshakes for Reconciliation. These public performance events invited and encouraged people to extend a hand beyond their comfort zone and connect with another person.

It was interesting to observe people's responses and how they embraced the 20 minutes long casting process. What I had assumed would be a potentially awkward and uncomfortable situation proved quite the opposite. Initially people connected through the feel of wet plaster in their hands, so the encounter became less about the handshake rather than the space in between. A bonding occurred at a subtle level as their conversation and connection unfolded and the plaster warmed and firmed between their hands. People seemed to genuinely connect with each other, some on a deep personal level and the resulting object represented a tangible physical manifestation of a moment shared. The energy from each person's hand, the connection, had been absorbed in that moment so it became much more than just an object. There is a kind of sacredness to these unique shell-like forms marked by the individual handprints that captured those intimate exchanges.

Initially conducted in the context of Aboriginal Reconciliation, Let's Shake has since come to encompass the broader context of peace trust and solidarity amongst marginalized communities and societies worldwide.





**Karen Casey**, *Contact/Converse* (detail: installation at NGV), 2008-ongoing, site-specific installation. Courtesy of the artist.



# Mitch Mahoney + Molly Mahoney

This powerful collection of works continues Mutti Mutti and Boon Wurrung artist **Maree Clarke**'s focus on the revival of southeast Australian Aboriginal art and culture — reaffirming and revitalising lost traditions and signifying the rightful place of these practices within contemporary art.

Clarke's niece and nephew- **Mitch Mahoney + Molly Mahoney**- have created work using skills they have learnt from their Aunty Maree. Presented here together, these works are a celebration of the passing on of cultural knowledge and traditional art practices, and the beauty of making together.

**Mitch Mahoney** gained knowledge to create a possum skin cloak from his Aunty Maree, and his family helped him to stitch the possum skins together. Presented here is the cloak he created containing personal markings referencing his life and network. Growing up along the Murray River, we see the familiar symbol of the river cutting through the centre of the cloak. Surrounding the river are many creatures representing different characters in Mitch's life, such as an eagle to represent a powerful being in his life, an owl representing his mother who watches over him and a crow to represent his father. The handprints around the perimeter of the cloak are prints of his family's hands and important people in his life.

**Molly Mahoney** works with traditional methods such as sewing and materials including possum, kangaroo hide and emu feathers. She describes herself as existing across two diverse worlds, her life with her family, culture and art and then her school life. Molly has found an intersection of these worlds through dance and created a traditional ballet overlay using emu feathers.



**Mitch Mahoney**, *Possum skin cloak*, 2013, possum, wattle tree sap and ochre.

Courtesy of the artist.



**Molly Mahoney**, *Emu feather tutu overlay*, 2017, emu feathers, fabric.

Courtesy of the artist.

# ***All of us: building radical communities of care***

*“If contemporary life leaves us feeling ill, exhausted and uncared for, how might we care for each other differently?”<sup>3</sup>*

Imagine a delicate thread as strong as spider’s silk woven through the works in *All of us*. A multitude of personal narratives bound together to signify the affinity between artists, their collaborative modes of creative practice and the emphasis they place on compassionate engagement with audiences. As curator Jessica Clark puts it, the exhibition provides “an exploratory space to reflect on what it means to be a greater we”<sup>4</sup>. BLINDSIDE, as an artist run initiative that is now ten years deep, provides the kind of safe and supportive environment that enables these artists to fully realise work led by an ethos of collective-making. *All of us*, while acknowledging that the neoliberalist agenda coerces all humans to adhere to a strict individualism, also acts as an antidote to that suffocating pressure. There is a sense of the works sustaining each other, forming a vital ecology within a broader framework of contemporary and experimental practice.

Teresa Hsieh’s inflatable sculptures reveal the internal mechanisms of the body: the lungs inflating, an expansion of the chest as it fills with air (that life-giving element we do not often pause to consciously consider). Hsieh has given form to these ontological membranes, externalised but still requiring a support system – nothing exists in a vacuum. The viewer is reminded of their own physicality, and vulnerability in the moment of letting the body go: what are the implications of not having a trusted person to catch your fall? Is it enough to rely on yourself, to push through the anxiety, panic and nervousness without the reassurance of another stabilising presence? The artist opens us up to an existential experience, resisting attempts to define and confine the art object; just allowing it to be, and to occupy space. Trust for One is defined by three essential components: making/process, transparency and family attributes (to give and to care). Above all, Hsieh wishes for the viewer to be enlightened by what they witness, and to tap into their childlike curiosity as they interact with the work.



Karen Casey's handshake project is a manifestation of "the affective labour of human contact and interaction" <sup>5</sup>, inspired by the University of Adelaide's commission for a public monument marking Aboriginal reconciliation. In an event hosted by the university in 2006, Indigenous and non-Indigenous people were seated facing each other and asked to clasp hands as they exchanged personal anecdotes. What made this process particularly unique was the wet plaster being moulded in the space between their hands, forming shell-like objects as a record of each encounter. These hand-shells subsequently shaped the public monument. The casting process took 20 minutes from start to finish; Casey was struck by the capacity for people to transcend a potentially awkward scenario with a complete stranger to develop meaningful connections across cultural boundaries. *Let's Shake – Handshakes for Reconciliation* was repeated numerous times in Melbourne as a series of public performance events and there have been several hundred hand-shells cast and exhibited in various locations. These objects are imbued with the energy from each person's hand, taking on a sacredness as tangible outcomes of an extended gesture.

In a similar manner, Mutti Mutti and Boon Wurrung artist Maree Clarke has foregrounded collaboration and collective-making with members of her family – Mitch and Molly Mahoney, her niece and nephew. The artist transfers her cultural knowledge to her young family members, reasserting the intergenerational bond that exists between them. *Emu feather tutu overlay* symbolises Molly's experience of two diverse worlds: life at home with her family, immersed in art and culture; and her tenth year at school, where she performs ballet. Dance is the intermediary between these worlds, and Molly has created her first work to reflect both her Aboriginality and love for ballet, as well as her life journey to age 16. *Possum skin cloak* is Mitch's interpretation of traditional stories relating to different creatures along the Murray River, each representing an important character. Bunjil the Eagle is a powerful being in Mitch's life; Mum is the owl, watching over her son; Dad is the wise crow, and Molly is the turtle. Handprints of family members are placed around the perimeter of the cloak, epitomising the love and kinship poured into this work.

Jody Haines celebrates the achievements of Aboriginal and Torres Strait Islander sisters and Elders from south-east Queensland who have made a vast impact on their communities in *Women Dreaming*, seen here as documentation of the original projection work. Collectively, the smaller images that formed

the projection sequence depict these women sitting for Haines, their portraits repeated on a vibrant gradient background. Each has been chosen for their leadership and commitment by other outstanding Aboriginal women: Dr. Jackie Huggins, Dr. Sandra Phillips and Dr. Chelsea Bond. *Women Dreaming* came out of a weekend spent “yarning, listening and learning”<sup>6</sup> and is based in relational portraiture, where the process and conversation during the making is equally important to the work’s final outcome. In the words of Haines, these images “acknowledge our sisters’ strength and womanhood, their community and knowledge, their spirit and songline”<sup>7</sup>. The identities of these women are inextricably linked with the community-based work they perform, having chosen to devote their lives to the people around them.

Art-making as a social practice generates wellbeing and communality among participants. Adorned is a group of culturally and linguistically diverse artists and craftspeople based at Western Sydney’s Parramatta Artists Studios. Since 2014, they have collaborated on a wide range of projects facilitated by artists Liam Benson and Kiri Morcombe. Adorned operates on an “open door” policy, providing a friendly, safe and accessible creative hub to the wider community. The second gallery at BLINDSIDE will house the video work *Adorned – Wisdom, Memory and Song*, an arresting collaborative performance featuring handmade wearables that are also displayed, for the first time, in an exhibition setting. Through movement, song and dreamlike narrative, the Adorned women explore life events that have shaped their identities. One artist recounts her persistent attempts to ruse her grandmother into playing cards as a young girl, just so she could figure out what this crafty elder was making – a salusalu, or Fijian floral necklace. Another artist dances with Benson and Morcombe, her internal monologue playing out as a series of fragmented musings, arriving at a resolution: “Embrace what I’ve become, and where I am”.

Justine Youssef’s performance-based work *an other’s Wurud* interrogates the role that settler communities play in replicating colonial power structures by filling the gallery with the intensely sweet smell of Burnet rose, a species introduced to Darug land in 1821 in order to subjugate native plant life. Youssef’s recipe for rose water was taught to her on Darug land by the women in her family, substituting the traditional method of steam distilling the Damask rose for a “hybridised act of sorts”<sup>8</sup>: simmering the Burnet rose. This speaks

to the ingenuity of migrant cultures in maintaining cultural practices with whatever is readily available to them in diasporic contexts. Youssef wishes to highlight that just as Darug land was desecrated by an imperial flower in the 19th century, so the scent of Burnet rose will occupy BLINDSIDE and remind those present that the legacies of colonisation are ongoing. *an other's Wurud* explores the medicinal properties of rose water and the potential to transform the gallery into a space for healing and reflection.

*Chloé Hazelwood is an emerging curator and arts writer based in Naarm (Melbourne).*

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3. Arika, "Episode 7: We Can't Live Without Our Lives", <http://arika.org.uk/archive/items/episode-7-we-cant-live-without-our-lives>
  4. BLINDSIDE, "All of us", <https://www.blindside.org.au/all-of-us>
  5. Helena Reckitt, "Support Acts: Curating, Caring and Social Reproduction", *Journal of Curatorial Studies* 5, no.1(2016): 6-30.
  6. Jody Haines, email message to Chloé Hazelwood, August 22, 2018.
  7. Jody Haines, email message to Chloé Hazelwood, August 22, 2018.
  8. Justine Youssef, email message to Chloé Hazelwood, August 31, 2018.

# Jody Haines

*Women Dreaming* was a projection work commission by and for *Festival 2018 Commonwealth Games* and *Women of the World 2018* created with Indigenous female Elders (Aunties) from across Queensland and Torres Strait. Their participation came via community consultation, each being nominated based on their community service.

Together, we all gathered in a studio in Brisbane, immersed in food, cups of tea and laughter. Exploring place, connection and family, each Aunt shared their lives and their stories. Through the conversations and reciprocal sharing, connections were discovered, and new alliances formed. The look and direction of the work emerged from the conversations – it was collaboratively directed by the 12 women. For the Aunts, the visual representation needed to be connected to knowledge and culture, but vibrant and colourful. To show strength and ownership but not to appear angry. Lastly, the work needed to have a link to their mobs. Together we came up with the ideas of colourful transitions being added to the still images, the inclusion of stars and the usage of various words for Women in language.

The making of each portrait occurred at the opposite end of the room. Individually each Aunt and I, created the portrait through an approach centred on the relationship. Firstly, we discussed any concerns they had and things they disliked in other photos of themselves. I'd taught them ways they could pose themselves to counteract the things they dislike. For the image making I asked each Aunt to pose themselves in the way they wished to be photographed. Once comfortable, I asked her to close her eyes and connect to our female ancestors – to remember, to acknowledge all they'd learnt, how that had shaped who they are and how they too shape the future and will be drawn on by their descendants. When they were ready for an image to be made, they just needed to open their eyes and that would be my cue. 5 images were made in sequence. Each Aunt chose the image they wanted to include in the final work. The portrait became a document of the experience, of our engagement, and the connection to past, present and future, a document as knowledge becoming the conditions of existence, the "process of immersive lived experience" (Martin, 2018 p.65)

What you see here is part of 'the process of making' rather than the final projection 'product'. Each image seen was cut-out using photoshop and new colourful backgrounds underlaid. The words are language words for Woman.





**Jody Haines**, *Aunty Norita*, 2018, Process detail image from *Women Dreaming*- Projection work commission by and for Festival 2018 Commonwealth Games and Women of the World 2018. Giclee Print on Photo rag 900 x 600mm. Courtesy of the artist.

MARTIN, B. 2018. *Platforms of Indigenous Knowledge Transference*. In: OLIVER, J. (ed.) *Associations. Creative Practice and Research*. Australia: Melbourne University Press.

# Teresa Hsieh

## Witness the Conscious Mind

It's a beautiful and fascinating challenge for visitors, artist or not. My obsession through material properties which neglect colour forces visitors to imprint their own meaning. The eye is challenged in its attempt to focus on what's before it. A common silence communicates between the eye and a sensual pleasure to configure the unknown.

Transparency slows down the mechanisms of sight. It mediates the tension between what is seen and unseen. It lures visitors into the ever-changing perception allowing an array of sensorial experiences valuing the intentions of making. *Trust for One Series* invites us to pay attention to how we perform with the impermanence of our own bodies. It creates a possible flux and shift into simultaneously viewing through the inflatable and towards aspects of the space back into the reflection of the visitors.

As each membrane acts as a support system with the façade to hold the weight of the body it attempts the natural curiosity to explore. The ability for the body to hibernate, to hold, to find safety, to be picked up physically or mentally, to move and to find its place. These motives challenge the ability to trust and care. All these actions are witnessed by others interacting with the membranes. A special moment collaborating and learning from each other. Each visitor can see everything. Everything and everyone are exposed – free.

These membranes were for me. Now, they're for you.



**Teresa Hsieh**, *Trust for One Series* (detail), 2017, air movers, resin, polyurethane plastic, dimensions variable.

# Justine Youssef

Stems of the Burnet Rose lay limp upon the gallery floor next to a heating device. Upon this, a large pot sits seething fresh rose water, disorienting the space by filling it with an intensity of the bloom's sweet note. This means of making rose water is a hybridised act of sorts, adapted from shifting resources like those encountered through migration. I work with a recipe taught to me on Darug land by the women in my family. Rather than traditionally steam distilling the Damask Rose to make the water, the readily available Burnet Rose is simmered to release a hybridised scent.

The presence of the Burnet Rose on Darug land dates back to 1821, when it was introduced to the First Nation by British colonial forces with intentions of subjugating native plant life. My practice of migrant culture in the diaspora holds me complicit to the colonial project. In previous iterations, I have explored *an other's Wurud* as a means to conjure and confront this. By understanding scent as a force that occupies the site of the gallery space, and our lungs with each breath, insidious replications of colonial power structures are signified.

In the context of *All of us*, and in the face of continuing legacies of colonisation, it is important to explore the medicinal properties of rose water in *an other's Wurud*. They heal and reveal the unseen connections between us all throughout the gallery space. My father's fam arrived in Australia from Lebanon in the 1980's to escape the civil war. To honour her brother, whose grave is seas away, my Aunty burns bakhoor and sprays her home with rose water. She sings and dances to celebrate his life, attuning to the practice of washing gravestones with rose water, transcending geographic boundaries and reconnecting through scent.





**Justine Youssef**, *an other's Wurud* (detail), 2017, performance: David Austin rose, water, 4kg gas cylinder, two ring gas-burner, pavers, glass jar, aluminium pot, sieve and bowl.  
Courtesy of the artist.

## Biographies:

**Jessica Clark** is a curator, teacher and arts manager currently living and working in Melbourne. Her curatorial practice is driven by an intrinsic passion for art, sharing knowledge, working closely with artists, and bringing people and ideas together. Recent curatorial projects have focused on promoting new dialogues, challenging preconceived ideas/ideals, and exploring the transformative and performative nature of art and curatorial practice. Jessica is alumni of UNSW College of Fine Art, Australian Catholic University and RMIT University having completed a Bachelor in Art Theory, postgraduate studies in Education, and a Master of Arts Management respectively.

**Chloé Hazelwood** is an emerging curator and arts writer living in Naarm (Melbourne). She is currently undertaking the Master of Arts Management at RMIT and her research interests include feminist art, queer art, Aboriginal and Torres Strait Islander art, cultural policy and curatorial activism.

**Liam Benson** is a multi-disciplinary artist whose practice incorporates performance, photography, video and textiles. Benson's work discusses gender, identity and culture by subverting and cross-referencing entrenched ideologies, popular iconography, art and media language. Liam's practice is informed by working collaboratively with diverse communities through an ongoing conversation about how culture, sub-culture and identity interrelate and evolve. Liam Benson has been exhibiting and performing nationally and internationally since 2003 and is represented by Arterial Gallery in Sydney. His works are held in significant public and private collections including The MCA Australia, the Art Gallery of South Australia, Artbank and Western Sydney University.

**Adorned** is a community group of artists and craftspeople from culturally and linguistically diverse backgrounds who share a love of making. Based at Western Sydney's Parramatta Artist Studios, the Adorned community have co-run an ongoing program that supports participants of all ages from culturally diverse backgrounds by providing a friendly, safe and accessible creative space. Together with the support of Parramatta Artist Studios and facilitators Liam Benson and Kiri Morcombe, the group offers a creative skill sharing space where participants can engage in developing new solo and collaborative work. The Adorned artists have collaborated between 2014 and 2018 to make sculpture, photographic portrait series, wearable art and a

multimedia performance installation. As well as developing and exhibiting artwork, the Adorned artists utilize each exhibition as a way of engaging community through public programs and creative workshops. Adorned includes artists; **Gail Barclay, Tamkin Hakim, Farzana Hekmat, Seinileva Huakau, Haifa Kazemi, Hilin Kazemi, Kiri Morcombe, Angela Paikea, Bibi Sherin Rahmati, Tacheen Stuart, Marina Robins, Maureen Unasa, Susan Ling Young and Kathryn Yuen.**

**Karen Casey** is an interdisciplinary artist who explores intersections between the arts, science and society. Her diverse creative practice spans painting, printmaking, digital media, installation and public art. She has exhibited in many solo and curatorial exhibitions in Australia and overseas since the late 1980's and her work is widely represented in National and state galleries and significant public collections in Australia and internationally. Casey combines a practical and philosophical understanding of the interrelationships between various cultural and spiritual beliefs with contemporary western science, often questioning and challenging perceived notions of reality, time and space and our collective world-view. Through her work, she aims to cultivate an affirmative ethos and an awareness of the potential and transformative power of art and the creative mind. Her exploration of various digital technologies and collaborations with both arts and non-arts professionals from diverse fields and backgrounds has given rise to some original interactive and hybrid art forms. She is the creator of the Global Mind Project, an arts and cognitive neuroscience initiative and Let's Shake a public art participation project for peace and reconciliation.

**Jody Haines** (Tommeginne/Palawa) is a photo media artist (stills, projection, video) based in Melbourne. Her work focuses on Identity, representation and the female Gaze, exploring ways visual language can be applied through video and photography to deconstruct/breakdown ideas of gender and the representation of Women. The work places women front and centre of the frame and creates an opportunity for Women to be seen, not as an object but as an individual; strong, beautiful and complex. Jody has exhibited widely including Gertrude Street Projection Festival 2017, Ballarat International Foto Biennale 2017 and Sydney Festival 2018 as part of Tell: Contemporary Indigenous Photography, Immerse 2017 and Women of the Commonwealth Festival 2018. Most recently Jody was commissioned to create a projection work for Festival 2018 and Women of the Commonwealth 2018, Commonwealth Games Gold Coast. Haines holds a Masters of Art, Art in Public Space, with Distinction, RMIT and lives and works on the lands of the Wurundjeri and Boon Wurrung peoples.

**Teresa Hsieh** is a Melbourne-based artist with a practice encompassing sculpture and installation to investigate the connections between the internal and external relationship with the body. She conceives air in space as an art object: highlighting the importance and value of this existential element. Hsieh's self-made inflatables heighten visitor's senses into witnessing the unacknowledged in a way to challenge our compulsion to construct meaning – allowing visitors to witness their modes of being in a way to challenge our compulsion to construct meaning when faced with her self-made inflatables. Hsieh holds a Bachelor of Fine Arts (in Sculpture and Spatial Practice) with Honours. She was awarded the Stoner Award for her graduate exhibition and was the recipient of the 2018 Mailbox Art Space artist prize from 2017 Proud Exhibition from the Victorian College of the Arts.

**Mitch Mahoney** and **Molly Mahoney** descend from the Boon Wurrung and Barkindji people. Their Mother is a Boon Wurrung woman from the Kulin nation and their father is a Barkindji man from Darling River country. Both were born in North West Victoria and grew up along the Murray River, their art reflects upon their journeys in life, and the natural connection they feel inside to all that their country supports, creates, provides, and the ever-changing influence it has on them.

They are young Aboriginal artists with great pride and passion in continuing cultural practices, their people, land and our future.

**Justine Youssef** works across multiple disciplines through her practice, including video, installation, text and performance. Her practice is site-responsive and attentive to her respective origins in South-West Asia. The work is rooted in research into moments and places which allow her to move through questions surrounding post-colonial rhetoric, feminist lenses, and diasporic and material exchanges. Youssef is currently living on the unceded territory of the Darug and Cadigal peoples. In 2017, she received her Honours of Fine Arts from the National Art School. She has held a collaborative solo exhibition at Seventh Gallery with Duha Ali, for which they were awarded the New South Wales Artists' Grant (Create NSW), and has participated in group exhibitions at Firstdraft, Woolloomooloo; Airspace Projects, Marrickville; MCA ARTBAR, Sydney; Bankstown Art Center, Bankstown; and her work has also been featured in Antidote's Moving Nations 2017, Collab Gallery, Chippendale. Forthcoming exhibitions include a solo contemporary exhibition at 4A Centre for Contemporary Asian Art, Haymarket; as well as group exhibitions at Sullivan+Strumpf, Zetland and Casula Powerhouse, Casula. Her recent work has been developed through studio residencies at Blacktown Arts, Blacktown; and the Parramatta Artist Studios, Parramatta.



# List of Works

**Gail Barclay, Tamkin Hakim, Farzana Hekmat, Seinileva Huakau, Haifa Kazemi, Hilin Kazemi, Kiri Morcombe, Angela Paikea, Bibi Sherin Rahmati, Tacheen Stuart, Maureen Unasa and Susan Ling Young** in collaboration with **Liam Benson**, *Adorned*, 2015, headdress installation, dimensions variable. Courtesy of the Artists.

**Gail Barclay, Tamkin Hakim, Farzana Hekmat, Seinileva Huakau, Hilin Kazemi, Angela Paikea, Tacheen Stuart, Marina Robins, Kathryn Yuen, and Susan Ling Young** in collaboration with **Liam Benson and Kiri Morcombe**, *Wisdom, Memory, Song*, 2017, video: 21 mins 16 secs. Courtesy of the Artists. Camera and sound recording by Craig Bender and Vera Hong, musical score by George Tillianakis.

**Liam Benson**: *Thoughts and Prayers*, 2015-2017, glass seed and bugle beads, sequins, cotton, tulle, 135 x 135cm. Courtesy the Artist and Arteral Gallery

**Karen Casey**, *Contact/Converse*, 2008-ongoing, site-specific installation. Courtesy of the Artist.

**Molly Mahoney**, *Emu feather tutu overlay*, 2017, emu feathers, fabric. Courtesy of the Artist.

**Mitch Mahoney**, *Possum skin cloak*, 2013, possum, wattle tree sap and ochre. Courtesy of the Artist.

**Jody Haines**, *Aunty Norita*, 2018 Process detail image from *Women Dreaming* - Projection work commission by and for Festival 2018 Commonwealth Games and Women of the World 2018. Giclee Print on Photo rag, 900 x 600mm. Courtesy of the Artist.

**Jody Haines** *Aunties*, 2018, Process Image Sequence, from *Women Dreaming* - Projection work commission by and for Festival 2018 Commonwealth Games and Women of the World 2018. Giclee Print on Phototex 910mm x 1830mm. Courtesy of the Artist.

**Teresa Hsieh**, *Trust for One Series*(1 of 4), 2017, air movers, resin, polyurethane plastic. Courtesy of the Artist.

**Teresa Hsieh**, *Trust for One Series*(2 of 4), 2017, air movers, resin, polyurethane plastic. Courtesy of the Artist.

**Justine Youssef**, *An Other's Wurud*, 2017, performance: David Austin rose, water, 4kg gas cylinder, two ring gas-burner, pavers, glass jar, aluminium pot, sieve and bowl. Courtesy of the Artist.

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