



## ART BENDER

### at THE LOCK-UP CONTEMPORARY ART SPACE

The Lock-Up has inimitable qualities. Identifying as a nineteenth-century Police Station reimagined as a contemporary art space, it is a labyrinth of discrete rooms – preserved cells and conventional galleries. A distinctive and desirable context for exhibitions, it is fast building a national profile. With this in mind, The Lock-Up conceived the Art Bender project to ensure Hunter-based creatives continue to have an equal and open opportunity to show their work in this most evocative of Newcastle's exhibition spaces. A call-out for submissions invited practitioners across all disciplines to propose work to a creative brief for one of two exhibitions over the second weekend in May. From a strong field, projects involving over 30 established and emerging makers were selected. These artists inhabit and respond to the cells and galleries throughout The Lock-Up space during the event, with each night manifesting a unique character. Through poetry, film, interactive and dramatic installations, audiences this evening are asked to reflect on global politics, ethical issues and aspects of the human condition. While no less thought-provoking, tomorrow night is more extroverted and opinionated with talk of revolution, street protests, word hurl, painting performance, dance, music and more. Across both nights, local culinary and vinous collaborations add to the mix. Celebrating the Hunter's creative spirit, Art Bender 2015 features the work of Michael Bell, Gillian Bencke, Deidre Brollo, Tim Buchanan, Jason Campbell, Rob Cleworth (with John Cleworth), Dale Collier, Lottie Consalvo, Ineke Dane, Rowena Foong & Brett McMahon, David Graham, Doug Heslop, Jodie Kell, Roje Ndayambaje, Lu Quade & Byron Williams, Ben Kenning, Cadi McCarthy, Jessica Coughlan, Zackari Watt & Raegan Williams, Jason Nelson, Emily Roberts, Andrew Styan, Clare Weeks, Martin Wilson, Damian Wright, The Reserve Wine Bar and Casa De Loco. Curated by Meryl Ryan and Michelle Corbett.

## FRIDAY 8 MAY 2015

### THE YARD and CELL A

ANDREW STYAN  
*Party On* 2015  
ice cubes, plastic bags, lighting  
*somewhere else...* 2015  
video projection

'Nero fiddled while Rome burned.'  
Using commonplace bags of party ice, *Party On* is an installation that spotlights the contemporary equivalent of Nero. We continue our lives of consumption and excess, dimly aware of, yet seemingly untroubled by the consequences somewhere else. Andrew Styan's exploratory installations of video, kinetic sculptures and mechanical devices examine this disconnect between society's actions and their inevitable impact on climate.

### THE YARD ANTEROOM (large)

JODIE KELL (composer), LU QUADE (animator),  
ROJE NDAYAMBAJE (poet/performer)  
& BYRON WILLIAMS (composer/performer)  
*The Endless Journey* 2015  
multidisciplinary performance

Inspired by the tales of the Brothers Grimm, this work is a multidisciplinary construction of a modern-day fairy story. There is no happy ending, but a dark sad tale that aims to provoke discussion about Australia's treatment of children who are seeking asylum on our shores. The story is told through animated projection and live performance with real suitcases that are a physical representation of the displacement and journey of refugees. The beauty and delicacy of the fairy story encourages the audience to identify with their own experiences of childhood in a moving piece that asks us to reflect upon how we view the vulnerable and aims to raise questions about who is the big bad wolf in this real-life nightmare.

The artists invite Bender visitors to participate in Amnesty International's 'Lost Children' campaign tonight in The Lock-Up foyer if they choose.

### THE YARD ANTEROOM (small)

GILLIAN BENCKE  
*only worn once (shroud)* 2015  
found bridal gowns, embroidery thread  
*Ancestral Gift (shroud)* 2015  
found woollen baby blanket, embroidery thread

These works look beyond the noise and extravaganza of modern birth and marriage, for the joy, meaning and melancholy inherent in the process of ceremonies that make up our social rites of passage. The wedding dresses used for *only worn once (shroud)* are old; one dating to the early 1910s when fabric was scarce and precious. Each garment is made from quality silk, brocade and satin and has been unpicked and layered into a large shroud. The smaller shroud is a moth-eaten blanket stitched into with small details – a tiny landscape or a map of possibility. Gillian Bencke is interested in the history held in these cloths, embedded into them over time – the stories they know, the lives they have passed between, and the long years of storage they have silently endured – what they once meant, and how everything carries into one's final ceremony.

### CELL B

DEIDRE BROLLO  
*The Hypermnestic Machine* 2015  
interactive performance

The Hypermnestic Machine is an archive watched over and operated by a dedicated caretaker. Visitors who wish to consult the Machine are welcome, however they are advised that the Machine has a delicate equilibrium, which must remain undisturbed. To this end all inputs must match outputs: the visitor can only receive a memory from the apparatus when they have parted with one of their own. *The Hypermnestic Machine* is a performance work, which explores the transitioning of memory into history. It questions the weight or value given to the past through the conceit of a memory exchange.

The artist acknowledges the University of Newcastle Library Cultural Collections for use of their sources, with special thanks to the University of Newcastle's Coal River Working Party in promoting research and facilitating open access to historic and cultural sources of Newcastle. The artist also acknowledges the traditions of the Awabakal and Worimi peoples and recognises and respects their cultural heritage, beliefs and continuing relationship with the land.

### CELL C (The padded cell)

EMILY ROBERTS  
*Cut Hair – In Two Parts* 2015  
performance installation

Hair has historically been seen as both a fashion statement and a form of identity. By removing one's hair it can be seen as a way of stripping one's identity, for women their femininity as well. In Part One, Emily Roberts will be stripping herself of her own identity, her own femininity, by unapologetically cutting off her own hair. In Part Two, she will be using the removed hair to embroider her garment with the graffiti left by women previously incarcerated in the cells. Thus regaining a voice for these women, and restoring her own femininity.

The artist's fee for this performance will be donated by Roberts to ACON Hunter.

### CELL D

CLARE WEEKS  
*I want to cut off my leg*, 2012–15  
inkjet print, perspex; mp4 digital video, colour, monitor,  
2:16 mins loop; audio file, mp3 players, bluetooth speakers

*Wednesday January 11, 2012*

*Left thigh inner and outer still has pain but has gotten itchy.*

*Saturday January 14, 2012*

*Still itchy. Sensitive to things like fabric.*

*Still painful. Walking better.*

*Sunday January 15, 2012*

*Itchiness is driving me crazy! Inside of right thigh starting up.*

*Feet tingly.*

*Tuesday January 17, 2012*

*Left thigh terrible. I want to cut off my leg.*

*Feels itchy, then bruised, then sharp pains.*

Clare Weeks' work comes from real-life narratives, experiences and emotions. She uses the camera to capture moments and to re-enact bodily experiences moving them into a new space for reflection and interpretation.

### CELL E

ROWENA FOONG & BRETT MCMAHON  
*meanwhile however* 2015  
performance drawing

*meanwhile however* is a visual manifestation of the energetic complicity that occurs when independent beings who are drawn together, draw together. It is a performance piece by two artists, simultaneously expressing and exploring their sentiments and boundaries in physical, graphic gesture within a shared but separated drawing space. On opposite sides of a single roll of paper, with inks and tools they have made, the artists explore their connection through sharing and non-sharing ways. A microphone is positioned near the paper to record and amplify the sounds that are made during this encounter. *meanwhile however* reveals the unpredictable and inevitable geometry that manifests when separate entities encounter each other in a profound moment. The installation is simply set up to allow for the potentiality of marks and gestures that may be made between these two beings navigating, reciprocating, opposing, negotiating and being influenced by the dynamics of their connection.

### CELL F

LOTTIE CONSALVO  
*Until I am there I will be here* 2015  
video projection, dripping system

For the installation *Until I am there I will be here*, Lottie Consalvo projects a life-size window on one wall of a darkened cell, while from the ceiling drips a scented liquid. The window is an irruption of the artist's desires in this: a window she imagines

that looks out from a room she has not been to, and longs for nonetheless. Falling scent brings the structure of memory to mind, whereby the past is reconstructed to *exist* as it never was. In this way, Consalvo exploits the tension between nostalgia and longing to capture our failure to be present, and to purely exist in time and space that *is*. This installation is a model of the imaginary facility through which we seek the present, rendered all the more intense during a time of falling and longing. As we fail to find comfort in the present, the past and future become a place of escape. Ideas around presence and the passing of time are common in Consalvo's work, where longing and desire, hope for possibility and the futile sense so often part of anticipation of contentedness are carefully explored.

(Text by Dr Benjamin J Matthews)

### CELL G

ROB CLEWORTH, WITH JOHN CLEWORTH  
*Deposition, after Caravaggio's 'Entombment of Christ' – a lamentation for the Congregation of the Oratory of Saint Philip Neri* 2015  
oil and resin on wood panel on plinth, digital video and music (duration 16:10 mins), PA system, sound monitors, audio interface, ipad, lamp

Created by Rob Cleworth with his nephew, composer John Cleworth, this work continues Rob's exploration of the rhetorical power of Baroque painting. It references one of the great works of the Western canon, a work of mourning completed in 1604 for Santa Maria in Vallicella and the Congregation of the Oratory in Rome. The institute's founder, Filippo di Neri, was a pious man who helped the underprivileged at a time of widespread political and religious indifference and corruption. The former prison cell of The Lock-Up therefore provides a perverse and powerful context for the work, supporting its intention to manifest both a tribute to the great creative works of that early period and a lament. John's music is composed through a combination of acoustic and electronic methods. His recordings of field sounds and acoustic and electronic instruments are blended, cut, manipulated and structured electronically. All instruments in this recording were played by John.

### THE GALLERY

#### THE RESERVE WINE BAR

The Reserve Wine Bar is Newcastle's first grape emporium – the perfect place for the wine lover, the wine novice and the wine geek to find their vinous groove. The result of a shared vision that took perfect shape in the old ANZ bank on the corner of Hunter and Bolton Streets, The Reserve is home away from home for the three Reservists: Tim Bohlsen, an IT Specialist with a degree in engineering and a love of Lakes Folly; Justin Oliver, a coffee shop owner with computer wizardry skills and a soft spot for Riesling; and Patrick Haddock, a wine journalist and copywriter who goes under the pseudonym of Wining Pom and has a thing for Pinot Noir. Despite their different life paths they have a single shared passion. Wine. It's that simple. They just wanted to create a welcoming place for wine lovers in their hometown, a venue where all could indulge their grape habit.

#### ITINERATE MUSICIAN

##### DAMIAN WRIGHT

An ARIA nominated guitarist, Wright's flamenco ensemble Bandaluzia won the Sydney Fringe Festival 'Pick of the Festival' award last year and was invited to perform at the Sydney Opera House Concert Hall to a sell-out audience as part of Tedx 2014. Hunter-based Wright also recently performed as a soloist at The Rajasthan International Folk Festival, India. In 2010, on a development grant from the Australian Arts Council, he studied flamenco guitar with Pepe Justicia in Spain. Further Arts Council funding in 2013 allowed him to produce a debut album due for release later this year. Wright has recorded with Rasa Duende & The Translators on ABC/Universal and Jazzgroove Records and his compositions have been broadcast nationally.

[www.thelockup.com](http://www.thelockup.com)



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