

Garry Stewart ([00:00](#)):

Hello, everyone. Welcome to our session on The Art of Nature. I'm Garry Stewart, the Artistic Director of Australian Dance Theatre, and we just finished the season At the beginning of nature. And I'm making a number of works over the next few years called the nature series and sort of interrogating different aspects of nature through my choreographic practice. And and given that our dance festival is on concurrent with the Adelaide festival of ideas, and we thought it was a kind of a great opportunity to assemble a number of artists to, to speak about their relationship with nature through their own work. So today we have the wonderful and the steam Dr. Lisa slide who's a curator and writer. She's currently the acting co-director of the art gallery of south Australia and the chair of art link magazines that will come Lisa.

Garry Stewart ([00:57](#)):

And then next Victoria Hunt Victoria is in the Australian Murray performance artists living on Gadigal land in Sydney. She works to reinstate the power of indigenous creativity and knowledge into contemporary staging. And finally, on the end, we have Dr. Julie Gulf, a visual artist. So Dr. Julie Goff is a Tasmanian Aboriginal artist writer and curator of indigenous cultures at the Tasmanian museum and art gallery, and continues her visual arts practice in, in Tasmania. So interesting that this Adelaide festival of ideas is titled with the question who's at the wheel. And I was thinking of a quote by Kurt Vonnegut about artists being at the wheel. And that this quote says, I sometimes wondered what the use of any of the arts was. The best thing I could come up with was what I call the Canary in the coal mine theory of the arts.

Garry Stewart ([01:58](#)):

The theory says that artists are useful to society because they are so sensitive, they are super sensitive. They keel over like canaries in a poison coal mine long before more robust types, realize there is any danger whatsoever which I thought was a really wonderful quote. Lisa also chimed in and said that that artists are like cockroaches because we hang in until the very end as well. And we're sort of there long before everyone else has disappeared. So, you know, controversially we're in the Anthropocene period and which is, I don't think it's kind of like a textbook geological era. It's more sort of like a popular culture term, but it seems that we are in this point in history where the impacts of, of human action, creating massive extinctions of plant and animal species and pollution of the oceans and the altering of the atmosphere amongst other lasting impact. So a lot about us and now we'll have had had practices focused on nature, but sort of I think increasingly we've seen more and more artists are responding to nature. So first off is Lisa to talk about a number of artists and their relationship to nature and their work. Thank you, Lisa. Thanks

Lisa Slade ([03:19](#)):

Gary. Hi everyone. Thank you for joining us here today. I'd like to commence by acknowledging of course, that we made on Ghana country and pay my respects. My deep respects to elders past present and the emerging elders of the future. It's a real delight to be here in such wonderful company. And I'm kind of going to speed through so that we can get to Victoria and Julie, because like you, I feel as though I'm in the audience today, a very special thank you to Gary, to comprising this panel, particularly in the midst of a festival. It's a very difficult thing to do when there's so much going on. So congratulations to ADT and to the team I'd like to kick off by announcing that yesterday. And in fact, today, somewhere in the world, it is international nonbinary day. Now, whilst nonbinary day in this context, alludes to gender,

I'd like it to be an invitation for us all to consider the non binary with regards to the relationship between art and nature or the relationship between culture and nature.

Lisa Slade ([04:16](#)):

And that provides the kind of conceptual framework for the quick trot we're going to have to do now through a series of case studies, as Gary mentioned, I'm a curator probably first and foremost, and a writer. So I'm going to just talk about a number of projects. Some of them are current, and some of them may be quite familiar to, to you, but I want to talk to talk about them within this kind of crucible of thinking around these these oppositions that we cling to and are so comfortable with in the west. And the first one I'd like to kick off with is an exhibition that opened just a week ago at the MCA in Sydney. And it's a co-developed exhibition between the art gallery of south Australia and the museum of contemporary art in Sydney. And it positions the 40 year career of going to go artist, John Mullen, Joel at the heart of the exhibition.

Lisa Slade ([05:05](#)):

Now what John Milan Joel's work does is blow apart all of the binaries that we've become so accustomed to it positions the local. And when, I mean, local John Mullen, Joel is one of only 200 golden goose speakers. He in fact is from a part of the world that is argued to be the most linguistically diverse part of Australia. And in fact, part of part of the world itself. So he speaks one language among many from this particular area. So he proves to us that the local can be international. He also underscores that tradition can be concurrent or, or confluent if you like with innovation and that the ancient can be absolutely contemporary through the materials he uses. He of course also informs us that indeed nature can be culture. This particular image that you can see on screen two images here. One the image on your left-hand side is the artist himself.

Lisa Slade ([06:05](#)):

John Milan, Joel, and he's holding maneuver can manual is the Sage grass that grows prolifically on good and good country. And through most of Arnhem land, it's actually the brush that's used to make the extraordinary rock. And the crosshatching that, you know, that kind of vibrates with that incredible brilliance across the top end on the right-hand side is numb and water, which is the salt water crocodile. And that's a work from the art gallery of south Australia's collection from 1988. So the he's demonstrating this ancient and contemporary technology, this local and global reality using of course nature to become culture nature, to become art. In this particular instance, I'd really encourage you to see this exhibition in Sydney. If you can, of course, if you can't, it will be here in Adelaide in October. Now, the first artist, when I was invited to be part of this panel, the artist who did spring to mind immediately was the imitable Fiona hall.

Lisa Slade ([07:00](#)):

She needs very little introduction. She's recently moved from our fair city and she now lives in Julie's fair city in Hobart, as that happens Fiona once said to me, art is my nature. And it was that quote that did spring to mind in being invited to be part of this panel on screen is the artist herself, but also one of her works that began here in Adelaide in 1990 with the first Adelaide biennial of Australian art. And it's a work from the paradise is terrestrial series. She takes the human anatomy and creates a statement of equivalence between botany, between the natural world and the human body. The resonances here are even deeper than they appear. Of course, there is a visual semblance between the Lotus form and the

human navel, but it goes much deeper than that. The Lotus form is many of you would be aware, has a real polyvalent cross-culturally and is very important symbol.

Lisa Slade ([07:50](#)):

Cross-Culturally the navel is a sprouted sprouts from the dirt and is the sorry, the Lotus, I mean, sprouts from the dirt, but is the ultimate kind of symbol of purity. The the Lotus is a Buddhist symbol. It's a Hindu symbol. It's connected with Vishnu. In fact, Vishnu's Lotus grows from Vishnu's navel. So you've got this wonderful love poly balance or, or many levels happening in this work between nature and culture between nature and art. The Lotus is played out here and we are back in Adelaide. This is of course the Botanic gardens. And this is a body of work that was produced very recently for Erica Green's 2018 Adelaide biennial. This work is a ricocheted back to pre-Raphaelite imagery. And I think of Ruskin immediately. It was Ruskin who mid 19th century believed that art could rarely compete with nature and urged artists to emulate nature in all of their forms.

Lisa Slade ([08:52](#)):

Tamara Dean, 200 years on creates an illusion to that. Very reality working very closely with the dancers from ADT, Tamara produced a body of photographs, which was shown at the incredible museum of economic botany. And this is one of them among many. She created a series of statements around seasonality and around age, which an enabled a kind of a meeting in the middle of art and nature for this series, which is called in our nature. This painting is on view. If you come down to the gallery anytime soon it's called [inaudible], which in Pinjarra translate, translates as a sister's story. And this painting to me is an extraordinary reminder of the custodial responsibilities when it comes to nature, when it comes to country. Now we've got the five Ken sisters here, untangle sisters painting for the very first time with their mother panini, who's pictured on the right hand side to create these incredible renderings of two very important dreaming stories.

Lisa Slade ([09:57](#)):

One of them is the congruent Coupa, which is the seven sisters. And we, if we had time, we could look at the seven sisters in great detail because that story in itself underscores the confluence of art and nature and the confluence of culture and nature, because it is the sisters themselves who create the universe as they spring from the celestial down to the terrestrial and every space in between. So this one more minute. Good. That's good timing. I'm going got one more slide. So this, this painting this triptych really kind of underscores how, how very deeply held those entwined relationships are for antelope and for this particular family. And very finally, what does it mean then? You know, what, what does it mean to play between the space of art and nature? If you're an artist who like Rico, Rennie has been removed from his family history, or has, has been it has been in some ways kind of repossessed, I suppose, what Rico Rennie does in this work. And he chooses a car made in the year. He was born, it's a rolls Royce Rico, Rennie R, and he drives that rolls Royce painted with this incredible camouflage performatively back on his own country, [inaudible] country, a country that's known for Bora rings and as a male initiation ceremony site. So here he creates his own re revisiting or repatriation of that ceremony. Thank you. Wonderful.

Speaker 3 ([11:23](#)):

Thank you, Lisa. [inaudible] Brilliant in

Garry Stewart ([11:29](#)):

Eight minutes. And next next we have Victoria Hunt, choreographer and performance artists from Sydney. Thank

Victoria Hunt ([11:38](#)):

You. Thank you. Thank you. Please be gentle with that one minute call. I was born in the land of the Uganda people that said the gold coast in Queensland. I was raised on the land of the terrible and juggle donation in Brisbane. And as you said, I was I'm living in Gadigal on the land of the Gadigal people in Sydney. And I'd also like to acknowledge the traditional custodians, custodians, the garner people, and pay my respects to their elders past present, and yet to be born, I acknowledge your mountains and your lakes and your rivers and your lens and your languages, your culture your relationships and your commitment to communities. And also to your activisms. I acknowledge that we are gathered here on unceded land. Always was always, will be. And I acknowledged myself as a settler on these lands or in my mother's tongue we call it muddle Hiti which means guest.

Victoria Hunt ([12:36](#)):

And as a guest on the fender, the fender is the land, but the Fender's also the placenta. So tangata meaning the people. We bring those two concepts together, tongue to defend the people of the land. So I extend my respects to the Aboriginal and Torres Strait Islander people who are here today and to all of you and all of the places and ancestors and languages that you have brought to this gathering. And I'm very humbled to be sharing this platform with you all. And so Tenneco ticket to it. So I've always wanted to understand the world as an artist. My body is the site of my art. How do I, as a dancer, ancestor and body, the transitional spaces of an ancestral meeting house, [inaudible] how do I perform it? How do I throw a performative language based on moldy cosmology, body weather, and personal practice dance, the house body, whether it's a synthesis of Eastern and Western dance and theater practices and thought, and it originated in Japan with min Tanaka and it considers the body as an environment within the greater environment that is constantly changing and in flux.

Victoria Hunt ([13:49](#)):

But I just want to go back a few steps to make sense of all of this space, just talking about cinema here. So there are multiple ways to tell the story of Hinnom Mihi. It's a story of origins, a story of traumatic events, and it's a story of colonial violence. So I'm just going to start with her materialist history. He know me, he is a female ancestor, a meeting house, a marae, and a ceremonial space where people gather for the important rituals in life. It's where the core business is relationships. And it's where they're living richly engaged with the dead who would interned guide the living. Her carvings are imbued with complex multi concepts of creation and cosmology, and the deeper feelings that connect moldy with their motto remain in tangible. It is a place of belonging, a standing place expressing a deeply spiritual relationship.

Victoria Hunt ([14:43](#)):

And one in which one identifies as dung, a defender on the north island of New Zealand, just outside Roche, rural and Tiana, where land is our sacred mountain Tata, where this is a photo I took not so long ago in 1886, Tuttle were erupted and wiped out the pink and white terraces, which were the eighth wonder of the world at the time and entire sub-tribes vanished under Ash and mud. He me, he was one of the only buildings not to collapse and the 60 people who took shelter inside his enemy. He were the survivors of that fateful night. So I owe my life to him, hinder he for her protection, my great, great uncle. He carved the Hinnom muggy and my great-great-grandfather and chief. He commissioned the

building of him here on behalf of the people, the sacred Berry burial grounds within the mountain was scattered during the eruption, which turned the land into a mass grave into L-DOPA.

Victoria Hunt ([15:41](#)):

So no matter could live there to non-Maori people leaving the land was interpreted as abandonment and the land was acquired by the New Zealand government and subsequent settlers. And it's not been returned since three years after the eruption governor general of New Zealand, Lord Onslow. He acquired or bought him in Mihinui for 50 pounds from a decimated tribe who had lost their land and heart for the moment to the eruption. So here in him, he now sits in the grounds of an English mansion in Surry Hills. That's a whole other story. The removal of Hinomahi from her place of origin, her dislocation and alienation is experienced as an ongoing act of colonial violence. She's been used as a boat house, goat house cubby, house nightclub, and a backdrop for weddings, all this perpetuates a state of pain and shame, which can only be healed when cinema has returned to her Homeland.

Victoria Hunt ([16:36](#)):

The intergenerational nature of this pain and shame cannot be underestimated as it is ongoing. And pain is not the same as loss. I visited him here in 2007, 2010, and again, in 2013, and I've produced a suite of work since then about [inaudible] and stolen artifacts. But I just want to touch on three projects. This work is called Dave and visualization. It's a durational gallery performance. I'm in a plants for one to three hours. I keep my eyes open for the entire time. My body is covered in a thin layer of Rotorua mud from my Homeland and the eyes go through a stage of welling up with tears and then crying and then willing up and drying and willing out. So over the time there's groove of comes through the mud and leaves the puddle at the base of the plinth.

Victoria Hunt ([17:27](#)):

So this work looks critically at Western ways of knowing that approach subject of object positions very differently to how I feel and what I know from an indigenous moldy perspective, the work raises questions about ethnography objectification and the guardianship of culture by performing both the observer and the observed the invigilator and the invigilator, this work implicates the audience into the colonial. It is an intervention into colonial museums and gallery spaces. This draws attention to the debilitating mechanisms, which maintain cultural artifacts as commodities copper promises. My practice is bound up in relationships and accountabilities and these relationships take time. So copper promises was my first major dance solo, and it took 10 years before I was ready to perform this work. And this is my auntie. Rose's a key question in this work is how do I dance the history of the house? And I was guided by Minnie to gradually understand my role as a Katie yucky or custodian.

Victoria Hunt ([18:27](#)):

I'm the house. And the house is me. I danced the history of the house and she reveals my history. This dance allowed me to perform my cosmology and popper and make it comprehensive to a non-Maori audience. So, Tony, why is the last week I want to speak about briefly here? It's a large scale ensemble work, which merges installation, theater, and dance, and it embodies female authority, ceremony, and protest. And it also works to reinstate as I was introduced the indigenous knowledge and creativity, but into contemporary staging. So this is cinema he's carved all into it's the the pelt, it's the [inaudible]. And and it's currently in Paris under an auction for 2 million. I found out that online I was disgusted to know that Lord Onslow had gifted the cup of my grandmother's pelvis to his friend HD Rosalie, and this is a trigger warning.

Victoria Hunt ([19:27](#)):

So he was very instrumental in trading shrunken heads to Eurocentric institutions in collections. And that's probably enough for that one. So the deeper purpose of the work began as an honoring of him, his copped all into, and it was also an entering into knowledge that is specifically in the realm of female and feminine energies. Just, I'll just finish tiny, tiny way. This water. Tony is tears. It's the tears when you're happy. It's also the tears. For instance, if you see a friend that you haven't seen for a long time, and you start to cry because you can't work out what happened in my life to create a disconnect, why haven't we seen each other for sort of Tony hanger? Is the tears when you feel well in the dead at a funeral, why is spirit is short for way to work, which is the meeting of the two waters form and spirit and wire ties to sing. So just finishing, I've been invited to talk on this panel about art and nature, and we were all indigenous to the earth, but it's important to know where you come from, who you come from, what lands you come from, because we all have a responsibility responsibility to the future generations. And I'd like to end with a provocation, whose Anthropocene are we talking about here?

Garry Stewart ([20:38](#)):

Brilliant Victoria. And now we have Dr. Julie, thank you.

Dr Julie Gough ([20:43](#)):

I've firstly, liked to pay my respects to the gala people whose I'm very privileged to be visiting. I'm also very grateful to be part of this panel and thanks for all of you coming today, the slides are automatic so that I'll try, this is a new technique to work my way through different means and motivations for making work that kind of interconnect with the term nature, which brought me here. However, I I'm going to start by speaking oppositionally again, in a way that binaries are not helpful that Lisa raised first. So these works are from an off country. They're materially from often the, the the plants, the animals, the first, the shells, the cuddle fish, the stones. And I see us, our people and I'm trouble away from Northeast Tasmania on my mom's family. We are of [inaudible]. my dad's a Scottish immigrant, and I have also ancestry from people transported for various misdemeanors to what was called van Diemen's land.

Dr Julie Gough ([21:51](#)):

It's really rapid. But anyway, it's the works that I have created since the early nineties have been about explaining or communicating through my own journey of understanding myself, what has happening Tasmania, particularly from the early 18 hundreds of colonial period by which our people were displaced. Our ancestors were moved to remote museums and our cultural objects exiled. So all of the work is about reconnecting things that should not be separated. And so binary such as nature, culture and terms such as wilderness versus country are kind of useful at this time for us to realize how detrimental and damaging they've been for in particular indigenous peoples. But if all of us in, in working through together at this time, while we can communicate in platforms like this how to, how to heal the devastation of colonization globally to indigenous peoples, but how we have all inherited a very damaged earth.

Dr Julie Gough ([22:59](#)):

So this it sounds holistic and it probably is. That's what I'm working through is trying to ex, like I said, explain express and explore that what appears like dissipation and almost has felt interminable or unfixable, the amount of damage that our, our people have, particularly Tasmania Aboriginal people. I'm looking at through my own eyes and family experience to how can we come back to country and he'll

eat and ourselves. So it's all a process for me of reuniting and working this, this difficult history, which is in our bodies in those that move to, for example, Tasmania have that same, I feel experience of extreme and it's a de-stabilizing place where many histories have been raised. And that does include the colonial convict story as well. So it's hard to know what, what, what, what is happening when you're there?

Dr Julie Gough ([24:01](#)):

Like, what are you, what are you feeling? Is it you know death and, and and damage to two people sent against their will or, or to 45,000 years of, of Aboriginal, you know, generations of families. So the difficult history, how to broach it and how to, to show through the, hopefully the nature of my work and bringing together shells or timbers to, I S I suppose, share where, where we have come from in this instance, our ancestors, our island, why, why we, we come from many parts of the island. And and this, again, this notion of wilderness or nature has, has done a snow service or favor in implying that much of the place was, was not inhabited or in, in terms of the greens movement in understanding that to protect a place doesn't mean you must have its human history.

Dr Julie Gough ([25:05](#)):

And so it's been a very interesting 20 years together working with other communities in Tasmania Tasmania with Aboriginal community, working with other such as the greens movement in determining that we must include be inclusive and understand Aboriginal people continue to occupy and care for, and in returning to so much of the country that's seen as remote or world heritage on some levels, the terminology hasn't been helpful that these works now showing are about this idea of how to, how to reinstate or repatriate objects so far from home. And for me, our objects are us and inseparable. And so each one of these stone tools that are in Cambridge university museum in England I parts of us there are lost ground. And while so much of it is displaced it's it's very, it's, it's more than the country. That's fragmented.

Dr Julie Gough ([26:04](#)):

It's, it's an understanding of how we lived once and being able to revisit and feel that we've tended to it properly. So this became a virtual repatriation of the photographs where I couldn't return the actual objects and other stone tools have been I've painted them and worked with film footage in attempting to bring attention to towards Steve inshallah. I hope actual repatriation of so many of our cultural objects held elsewhere. So yeah, I think that I see myself as, as more activist or undercover agent than artists, but being such a benign term, it's useful. Artists are allowed into places where activists aren't, you know, so, so that's quite helpful, but I find it it's taking on a term that doesn't really fit really how I see myself necessarily as artists or you know, places as environment or wilderness or the word nature.

Dr Julie Gough ([27:06](#)):

All of this is just a way to, if we sit and discuss through these terms, we can make some change together. This is about trying to find locations that are so overgrown and uncared for. It's been quite a journey with family members more and more involved in, in, I suppose we're documenting something. And again, maybe pretending it's odd, but solving a missing person case, but it's it's for art purposes, perhaps, but otherwise, otherwise I see this as a responsibility and we can get a bigger audience sometimes through an art gallery than by other means, I share what I find in the archives on various websites and blogs, because often people don't have the means to, to access microfilm or original documents and find out what happened in the first 50 years of post colonization in Tasmania. So this is, yeah, the problematic legacy I have these notes, but the, and how to, how to overturn that by partly

running with it, how to communicate also with our visitors, not just our locals, because tourism is, is apparently what's going to rescue Tasmania.

Dr Julie Gough ([28:20](#)):

And, and again, equally problematic is, is, oh, I, this is my eight minutes. The last time you tweet you had for 18 seconds was I think I will close on that, which was us holding fire and our community, they are more and more equipped in many ways to work through our trauma. And, and we are working with various bodies such as the indigenous land corporation and the Tasmanian land Conservancy and sometimes government, but mainly with each other Aboriginal communities and carrying fire together and welcoming people with fire. And that is where I believe if you want to use the word nature, that is where I feel it's we are really reigniting through what is ceremony in a contemporary sense to welcome ourselves and others to a special space to share. Thank you.

Garry Stewart ([29:09](#)):

Okay, fantastic. And now Gary Sue it yeah. Well I guess my practice as a choreographer has primarily been through Australian dance theater and in 2006, I'll show you a little bit of video. In a moment, I made a work called devolution, which was kind of quite an epic and monumental work. I was collaborating with a roboticist, a French Canadian roboticist called Louie Phillip Demir. Devolution was the, the notion of colliding together to ecosystem or to bodily systems and composable systems into one ecosystem. And that was the colonial system of these machinic robots that provided the kind of Ms on sand. And there are also re robotic prosthetics attached to the, the bodies of the dancers and then bringing them together into one ecosystem through a choreographic assemblage.

Garry Stewart ([30:07](#)):

And I, I guess in that sense that work, and also my, my most recent work, the beginning of nature where more, more, more so about bringing the human body into the, the materials and fabric and conceptual framing of NYCHA and the conceptual framing of nitrogen in itself is, is tricky because I, our idea of nature is in the west is, comes, is been reinforced through mint romanticism, and we objectify nature as something outside of human existence. And it's something through objectification that we can misuse and abuse. And and, and we can see in our current state where, where that has landed us. So I, I think my most recent work, the beginning of nature is very much about bringing the human body and human consciousness and being into the, the, the rhythms and processes of nature, the beginning of nature.

Garry Stewart ([31:08](#)):

We first presented that at Womack as a 50 minute version, and then later developed it and then we've toured it to Columbia and Amsterdam. And now most recently here. So it's been a long gestation of a couple of years. We've, we've worked with the Cephus quartet string quartet, ZF Zephyrs as well as two singers singing in the garner language which is the language of the Adelaide Plains. And I wanted to have the human voice in that work, but it didn't make sense to use English really in a work that was so firmly about our relationship with nature. And so I approached some Ghana elders and, and explain the project to them and ask for their permission to use the language. And fortunately, they were very encouraging in that and and incredibly enthusiastic that was Leanne buckskin and uncle Louis had Brian who directed me toward Jack buckskin.

Garry Stewart ([32:03](#)):



Who's a young gun, a man who's a cultural leader and has taught himself to be fluent in the Ghana language. And so very privileged to use this language. What was interesting in the process that is that I'd made the work pretty much coming from the perspective of Western understanding of, of NYCHA through ecology and ecosystem processes and biology looking at rhythms and patterns that exist within nature, such as flocking, hurricanes forming the tides the patterns of the seasons, Diene night, circadian rhythms, and so forth. But when Jack saw the work, he saw it through the prism of his own cultural understanding, which I thought was a really beautiful kind of collision of two knowledge bases coming together to form a unique whole. As I said, I think nature is sort of a difficult conceptual consideration.

Garry Stewart ([32:58](#)):

And you know, we inherit we've inherited from the enlightenment period and through romanticism, this notion of nature is something that's separate to, to being human. And so we still grapple with that. And and through my work as an artist you know, I guess that's one of the tensions that I'm playing with them. They're not necessarily answers like you know a problem that's solved through an essay, but more sort of presenting a kind of a poetic space for, for contemplating those kinds of tensions. An earlier work that I made or before the beginning of nature was called multiverse. And I work with with 3d stereoscopic graphics with deacon university, a place called the motion lab where they experiment with dance and new technologies. And so the dances, sorry, the performers would watch the performance with 3d glasses on.

Garry Stewart ([33:55](#)):

And it was a convergence between 3d graphics and live dancing, which is sort of a two very difficult medium mediums to bring together. But that work was it, it looked at processes on the quantum levels, such as string theory and other associated theories to do with the sort of quantum mechanics and also the macro field of of cosmology the Y for example the, the function of gravity and the way that gravity operates within within the universe and also lights and sort of some concepts in relationship to the visible world that also concepts in relationship to this imaginary invisible world. Another work that went that I'm working on is called north south, and it's collaboration with a Norwegian choreographer, you know, crystal, Leah Hannison, and in that work we're both responding to the polar regions of the planet in, is making a piece on Australian dance theater called north which is her reflections upon living in the Arctic circle.

Garry Stewart ([35:03](#)):

She most recently made a piece called frozen songs as a result of a residency at this foul Bard seed vault on in this foul bar, a Capella go, which is north of no way sort of deep into the Arctic circle. The Falba seed vault is a repository of all the worlds, Agra seeds to the worlds compendium of agricultural plants and contains about a billion seeds. So she was, seemed to be the right fit for this work in broaching the polar regions. So she'll be coming to the company, lied to the sheet of Mike to make north. So in making south that focused on Douglas Molson's journey from Adelaide to the south pole in 1912, he was part of the whole exploration era at the turn of the century which was kind of framed by a certain kind of heroism.

Garry Stewart ([35:58](#)):

That was, that was required as I think the kind of PR of, of being an Explorer at the time in order to attract money and funding and support. But he went there as a geologist, and I think he had kind of quiet sort of much more sort of humble ambitions rather than just conquering the land. But really his

story is a really kind of quite a sad, depressing tale where he lost a couple of his men and and most of his dogs and suppliers, and he had to eat his dogs in order to survive to get back to the base camp. And so it's kind of used as an interesting allegory. The descent of his journey kind of is an equivalent to the descendant deterioration of, of Antarctica and the polar regions at this point in history. You know it's interesting.

Garry Stewart ([36:47](#)):

I came across the writings of Elena Glassberg, who's an American feminist cultural critic who talks a lot about Antarctica and the artwork that's made about in Tactica. And rather than just being a kind of a Terra nullius Allie and I place the valley a nation it's actually stamped with colonial imprints and footprints particularly in the most recent era through science. So even though there's a treaty, which was signed in 1959, that no one can own Antarctica we all Lang lay claims to it through, through scientific program. So it's sort of like a proxy colonization of, of, of Antarctica. And even interestingly, Argentina sent a woman to Antarctica to give birth to a child in 1977 to, because they have a kind of an ongoing argument with Chile about ownership of a certain peninsula in Antarctica which is an extension of the Andes mountain Ryans.

Garry Stewart ([37:48](#)):

So giving birth to a child, they seem to be a sort of way of, of, of owning Antarctica. We also have currently on at the South Australia Museum what's called the cubic museum, which is a three meter perspex cube where we've we've commissioned three local choreographers to work with the researchers at the museum and make performance dance pieces for the cubic museum. And in relationship to the, the, the research of the museum, and also in the context of the Pacific gallery, where the perspex cube is located and the tension of that. So that that's currently on as part of the Adelaide dance festival.