

THE RIVER AFTER DARK

CAM 1



2



# Reference Images – Previous Projects

CAM 3



CAM 4



# The Residents

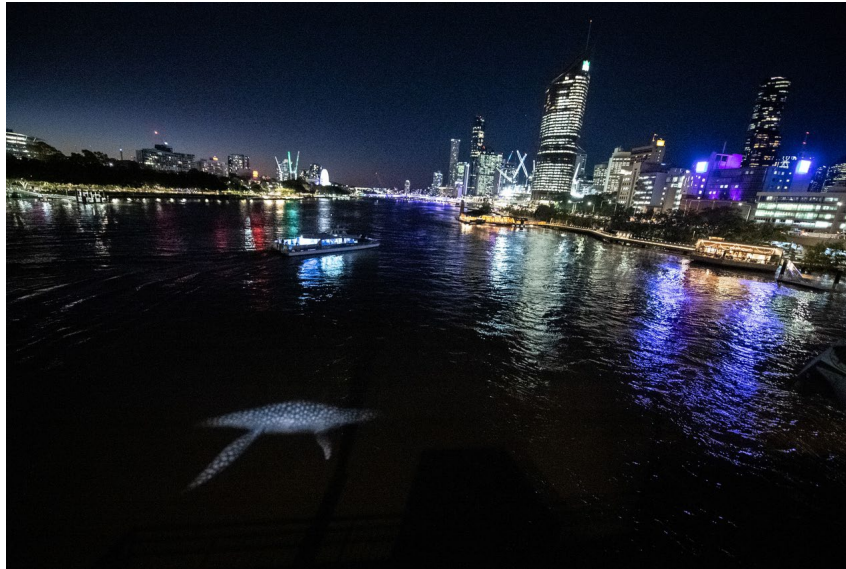
World Science Festival Brisbane engaged celebrated visual artist Craig Walsh to develop a site-specific projection artwork as part of Curiosity Brisbane 2021.

Working alongside Queensland Museum's award-winning palaeontology staff, Craig created stylised, high-definition projections of prehistoric creatures known to have inhabited the Brisbane River (Maiwar) millions of years ago! The projection features a series of 3D animated sea creatures occupying the river – appearing to swim under the surface. The public artwork comes to life after dark, as creatures swim, dive and surface along the water, visible from the Goodwill Bridge. While the nocturnal creatures are most active at night, they can also be seen in the day on a screen projecting an underwater surveillance scene of the creatures during the day.

<https://www.worldsciencefestival.com.au/event-program/brisbane/the-residents>

[https://m.facebook.com/story.php?story\\_fbid=2854034928248835&id=1600227923559570](https://m.facebook.com/story.php?story_fbid=2854034928248835&id=1600227923559570)





# Dungarimba Wandarahn (Lismore place of learning)

Dungarimba Wandarahn (Lismore place of learning) inspired by the stories and recollections of Bundjalung Elder, Aunty Irene Harrington. A large scale projection project in response to the original Lismore high school.

Aunty Irene was one of the first Aboriginal students to attend Lismore High School in the 1950s –now the Lismore Library and Conservatorium of Music in The Quad. Aunty Irene lived on Cubawee mission in South Lismore where she learnt her traditional Widjabul language and then went each day to Lismore High School where she says her language and culture was ‘swept under the carpet’.

Aunty Irene’s story, like Bundjalung languages, is one of resilience and survival. Protection and revival of Indigenous language is a passion of Aunty Irene’s and her family. She was one of a group of Widjabul Elders who were responsible for passing Australia’s first Indigenous Languages Bill through the State Parliament in 2017.

[https://lismorequad.org.au/cp\\_themes/default/event.asp?guid=13048AA2-07A9-48E1-ADA2-87A31DDB8FA1](https://lismorequad.org.au/cp_themes/default/event.asp?guid=13048AA2-07A9-48E1-ADA2-87A31DDB8FA1)

<https://www.facebook.com/ABCIndigenous/videos/431618214083461/>

<https://www.scu.edu.au/engage/news/latest-news/2019/bundjalung-language-and-story-to-light-up-lismore-quad.php>





# Traces Blue (2013)

Traces – Blue is a site-specific artwork developed in collaboration with the people of Teshima in response to the changing circumstances in the village of Kou. The project aims to generate a conversation with the community around issues of change, where traditional values and the pace of island time contrast with contemporary society. Incorporating existing objects, structures and a collaborative community artwork, the project aims to document and re-frame this conversation through workshops with residents of all ages, into elements of public sculpture, video installation and a cumulative artwork. The resulting work honours an old fishing boat located in the harbour as the core motif for the project, a vessel for exploring ideas of place and change.

The boat was transformed through encasing it in a mirrored surface, and it was tethered to land with a series of ‘ropes’ made by the community, referencing the inseparable influence that the sea and the fishing industry has had on the historical, cultural and economic foundations of the island. No longer an elegiac remnant of the past, this boat functioned as an oscillating configuration of reflective screens, projecting the contemporary environment and its community. The boat at times disappeared, camouflaged by its reflection, referencing the changing state of this industry in the village whilst the community ‘ropes’ continued to hold it securely in place.



Local residents across the island collected materials including second-hand clothes, textiles, ropes, fishing nets and octopus traps, which were used to collectively create the community sculpture 'Ropes'. These 'ropes' secured the mirrored boat to the shoreline, and connected the various elements of the project to the village, representing the ties that bind day to day life on the island to place, community and traditions.

The 'Rope' sculpture created the 'historical thread' made contemporary; interwoven as it is with rich and resonating personal stories of both old and young and their intergenerational narratives.

A disused house near the harbour was the site of a 3-channel video, photographic and sculptural installation, that incorporated 'traces' from all the components of the project. The video works responded to the sculptural and collective artworks created throughout the village, distilling and representing a community response to these sculptural interventions. The collaborative 'rope' connected the boat and the house, establishing a symbolic binding link – anchoring object to experience, experience to culture. Traces – Blue spoke to the strength and resilience of this community and enabled all to collectively reflect on and embrace their challenges in an ever-changing enduring environment.

The Australian works at the Setouchi International Art Festival 2013 were supported by the Australian Government through the Australia-Japan Foundation which is part of the Department of Foreign Affairs and Trade.

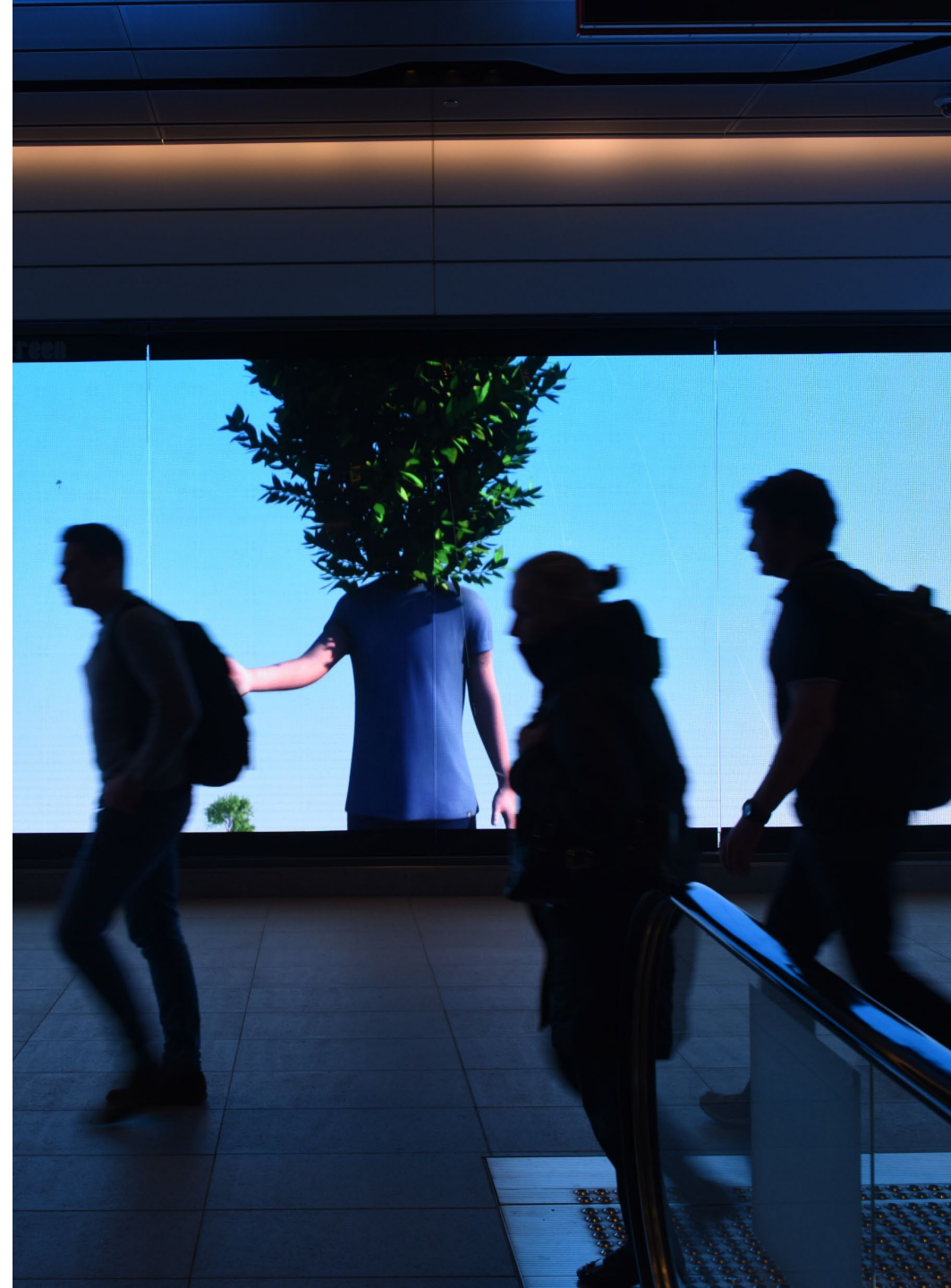


# Within Reach (2017)

Within Reach is site-responsive work that presents a formal fusion of human forms and native flora, rising, falling and clustering within a vast landscape. While the movement, repetition and form of these figures were designed to accentuate the transient functionality of the Wynscreen site, their presence establishes both a stark contrast and surreal relationship to natural and constructed spaces.

The provocative gestures of the hybrid 'living' forms invite the viewer to consider our fundamental human need to 'connect', not only to others but also to the environments we occupy. Figures at times do connect and build communities or landscapes, highlighting the random actions that often enable such relationships.

The ambiguity of the work aims to draw the viewer into subtly shifting and contemplative frames of reference. ABOUT WYNSCREEN Transport for NSW has created a unique opportunity for media art to light up a public meeting place in the most compelling way. Some of Australia's most captivating moving image art are showcased on this distinctively shaped screen located on the mezzanine level of Wynyard Station's Clarence Street entrance.



## WYNSCREEN FACTS:

- 20 metres wide
- Almost three metres high
- On show for over 30,000 passersby every day

Purpose-designed and dedicated as a public art site, Wynscreen video art explores themes of time, travel and place through our Indigenous history, multicultural personality, and creative imaginations. It engages with the ways our past has shaped who we are, where we are and what we may become. Duration 3 x 10 mins, looped.

