

# Incinerator Art Award

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**Art for Social Change**

**Exhibition**

**12 October—1 December 2019**

**Incinerator Gallery**  
Visual arts with Burley Griffin heritage

 **City of  
Moonee Valley**

# 2019 Incinerator Art Award Artists

Corinna Berndt

Aidan Calabria

A Centre for  
Everything

Aaron Claringbold  
& Rebecca McCauley

Stuart Cook

Fayen d'Evie,  
Pippa Samaya  
& Anna Seymour

Leslie Eastman

Amala Groom

Robert Hague  
& Damien Shen

Lee Harrop

Victoria Hempstead

Fiona Hiscock

Department of  
Homo Affairs

Kenneth Lambert

Jordan Marani

Ashley Perry

Drew Pettifer  
(with Pam Joyce)

Dr Ponk

Louis Pratt

A Published Event

pvi collective

Ralph Rogers

Aemmon Sheehan

Jacqui Shelton

Julie Shiels

Slippage

Bobby Minh Tran

Lilli Waters

# About the Incinerator Art Award

The Incinerator Art Award is the annual art award for the Incinerator Gallery and the City of Moonee Valley. Each year the finalist exhibition marks a highpoint in the Gallery's calendar which aims to bring about positive social change for the local community and communities across Melbourne through experiences with visual art.

The Incinerator Art Award pays homage to Walter Burley Griffin and Marion Mahony, the architects of the Incinerator building. They believed passionately in creating a respectful relationship between the built environment and the natural world that they venerated and hoped to conserve. They were committed to their philosophies of environmentalism and social justice and they directed their collaborative practice to make a difference in these fields.

Works in the Incinerator Art Award have been chosen because they display these same ideals. They remind us contemporary art can play a role in articulating difficult ideas and addressing pressing social and environmental concerns.

In 2019 the Boathouse Café has again sponsored the \$10,000 prize money for the Boathouse Award, the Incinerator Art Award's first prize. We are tremendously grateful to the café for their ongoing support. Together we are creating an enticing cultural destination that boasts some of the very best food, wine and visual arts that Melbourne's West has to offer, only a few hundred meters from the banks of the Maribyrnong River.

We would like to extend sincerest thanks to Kate Just (Artist and Lecturer in Art at the Victorian College of the Arts), Tom Mosby (CEO of the Koorie Heritage Trust) and Madé Spencer-Castle (Curator at Centre for Contemporary Photography) for judging the Boathouse Award of \$10,000 and the Incinerator Gallery Award of \$3,000. Also thank you to Liss Gabb who was our advisory panel member for the selection of the 33 finalist works.

Finally we congratulate and thank each artist who submitted an entry for the Incinerator Art Award in 2019. Without your work and commitment, the Incinerator Art Award would not be possible.



## Corinna Berndt

*Heartbeat*, 2019  
digital animation, 3:00min

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Ten years ago, I accidentally captured my heartbeat with my digital camera. I was lying on my back, with my camera resting on my stomach, lens facing upwards. Revisiting the memory of my heartbeat highlights the entangled nature of everyday, lived memories with digitalised data storage. At the time of the recording, the vibrations caused by my heartbeat became transformed into a sequence of technological signals within the camera's software processes, running through its electronic circuit boards.

Arguably, at any given moment, information circulates through multi-layered data networks, joining our bodies with various and often unobserved technological objects and other non-human bodies.

By means of remixing information with personal narrative, this work aims to develop an experimental approach for exploring the often quite intimate relationships between objects, bodies and digital technologies. As such, the work contemplates how we might construct our sense of self within society through the increasingly intimate and multi-networked relationships with our digital devices.



## Aidan Calabria

*The Embrace*, 2017  
soft toy sculpture, fabric, thread, polyester stuffing, 40 x 40 x 50cm

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This work was created in response to the 2017 plebiscite on marriage equality. It was a time of great (and unnecessary) distress for my community. All at once the eyes of the nation were fixed upon our lives in judgement. Were we expected to defend our right to exist against millions?

I do not intend to change anyone's mind, or to have influence over the political sphere, I only want to reach out to the members of my community who need it most.



## A Centre for Everything

*Our Future*, 2019

graphite frottage on tracing paper, 56 x 43.5cm each

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In 2011 a thirty-tonne iron ore boulder was gifted to a suburban shopping mall in Perth. Affixed is a plaque on which mining magnate Gina Rinehart, has inscribed her poem *Our Future*. The poem is an ode to the economic benefits of minerals extraction at all costs and decries the government 'unleashing rampant tax.' In 2019 the plaque was replaced with an almost identical copy. Upon close inspection, key amendments transform the text into one that asks for another kind of future—one where climate science and care for Country takes priority over the increasing wealth of the 1%.

Both versions of the plaque are documented by the process of frottage on tracing paper.

Propelled by political and corporate efforts to keep the fossil fuels industry afloat despite the climate crisis, *Our Future* speaks of the power of disruptive artistic interventions as a driver for social change.



## Aaron Claringbold & Rebecca McCauley

*Hero(es)*, 2019

single channel video, 7:09min

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This video is captured through an unsecured CCTV camera overlooking public space on the Murray River in Echuca Moama. Recorded over the long weekend of 26 January, audio is composed with underwater recordings of marine vessels supplied courtesy of the Centre for Marine Science and Technology, Curtin University.

The dual towns of Echuca Moama sit on the banks of the Murray and Campaspe River, across both Victoria and New South Wales. We acknowledge the Traditional Owners of the area as the Yorta Yorta people. We acknowledge the shared land and proximity of the Baraba Baraba and the Ngurai illam Wurrung, and that the waters of the river this work is made on have nurtured and sustained tens of thousands of generations of people. Sovereignty was never ceded.





## Stuart Cook

*Ryan, Fabric of thought, 2017*

oil on canvas with upholstered chair, dimensions variable

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This portrait is one of a series that has been a collaborative process between the sitters—individuals who are transitioning from life in prison—and myself. They examine our thought patterns and how these fit within the fabric of greater society. For many, words do not come easily when the topic is themselves. Each subject chose a swatch of fabric to represent their particular pattern of thought. This provided a medium in which they could express their thoughts and feelings about their place in the world.

The furniture, upholstered in the same fabric, brings the subject's thoughts beyond the 2D plane of the painting. This allows the viewer to interact, to sit in someone else's fabric and gain greater understanding of another's perspective and experiences.



## Fayen d'Evie, Pippa Samaya & Anna Seymour

*Shape of an Echo, 2019*

single channel video, 13:14min

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Inverting audio description for the blind, *Shape of an Echo* presents a re-description through gestural poetics of the sound collage *Hauntings* by Andy Slater, the founder of the Society for Visually Impaired Sound Artists. The gestural poetics were choreographed and performed by profoundly Deaf dancer Anna Seymour. The video and the sound work were both made in old gaols whose star-like architectures were designed to control deviant citizens, through surveillance, sensory segregation, and enforcement of silence.

By bringing blindness and Deafness into creative conversation about sensory translation, *Shape of an Echo* is part of an accelerating movement,

where artists with disability are claiming agency in reimagining access, and proposing new forms of collaboration and art making. *Shape of an Echo* demonstrates that disability justice can catalyse creative innovation in how we use language, and how we can invite audiences of diverse embodiments into conversations about artworks and issues of shared concern.

*This project was supported by: the Australian Government through the Australia Council, its arts funding and advisory body; and by Monash University through the Curatorial Programme, MADA.*

*Research for this project was supported by the Victorian Government through Creative Victoria.*



## Leslie Eastman

*The Illuminated Field*, 2017  
single channel video, 24:40min

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*The Illuminated Field* documents light from dawn till dusk at Europe's first commercial heliostatic solar power station, in Andalucía Spain. This work celebrates such sublime solar technology, highlighting the reflective and contemplative sensibility that informs a solar future.

The footage emphasizes the sense of quiet intensity that surrounds the harvesting of light. In contrast, the water cooling towers and surrounding lakes reveal the elemental qualities at play in the broader site, some dramatic, some still. Human presence is minimal and the site appears to function remotely. *The Illuminated Field* attempts to weave poetic and scientific thresholds, acting as an allegory for an expanded notion of future subjectivity in the larger natural context.



## Amala Groom

*The Visibility of Blackness*, 2018  
single channel video, 1:30min

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*The Visibility of Blackness* is a performance of the remembering of BE-ing; of the past, present and future. Narrated through generations of the artist's matrilineal family, those that have come before and those that will come after, this performance demonstrates the oneness of the Aboriginal experience across the indivisibility of time.



## Robert Hague & Damien Shen

*Where We Meet*, 2019

resin, metal, glass, 170 x 45 x 45cm each

We, Damien Shen and Robert Hague, share little in our DNA or geographical and cultural backgrounds. We are about as different as you can get: one a South Australian man of Ngarrindjeri and Chinese bloodlines, the other a New Zealand migrant of Irish and English stock. Science might try to distill these differences through sampling, scanning and body part collection. It might compare our hair and blood and it may measure our hearts but it will tell nothing of the friendship and family that ties our lives together, or how we are made of so much more than skin or data.

This collaboration sets out to scrutinise the often cruel and indifferent methodology of science in the context of race through an autobiographical lens and is presented reminiscent of the 19th century collection of indigenous people. A look at how science fails to describe much of what matters.



## Lee Harrop

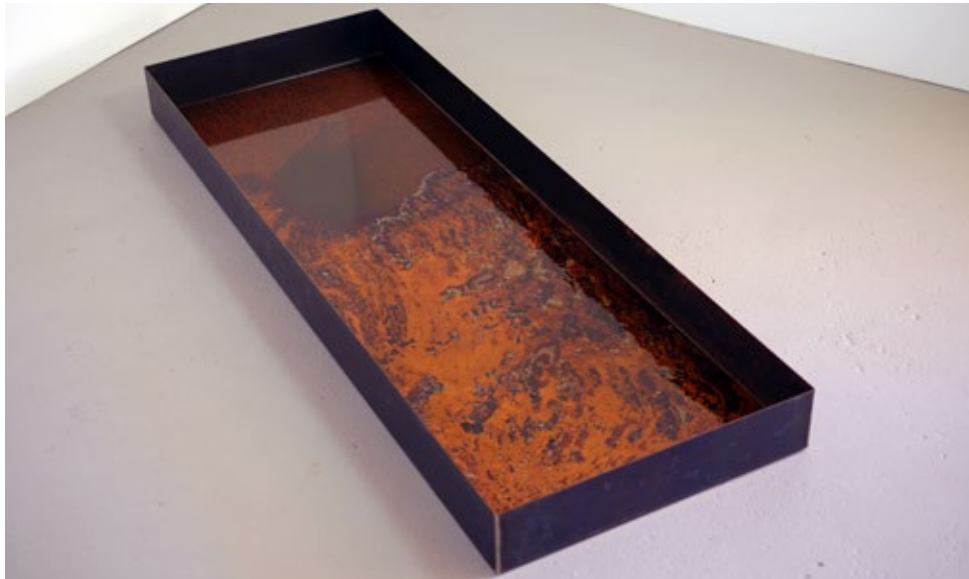
*The Lie of the Land ii*, 2018

hand engraved core sample from the Yilgarn Craton, WA, approximately 2.4 billion yrs old, 6.5 x 50.5 x 6.5cm

*The Lie of the Land ii* is created from a core sample which is the by-product of core-drilling in mining exploration. I have been working with mining material for eight years and have developed a unique technique to hand engrave these geological totems. I inscribe them with words that are a critique of mining. This work employs words that will encourage multiple interpretations when considered in the context of the material and the mining environment.

*The Lie of the Land ii* highlights how the Earth's precious resources are being valued by exposing the impact of mining and illuminating what is being lost, thrown away or destroyed. The process of interpretation may encourage our concern for the Earth's resources to be enhanced, influenced and ultimately motivate action.





## Victoria Hempstead

*Solid Change*, 2014

mild steel, water (evaporated), salt sourced from the Bonneville Salt Flats USA, 200 x 70 x 15cm

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The materials and processes I use play heavily into the dialogue of my pieces. My approach to the solid material of metal—which is mostly seen as indestructible, rigid and unbreakable—is to de-compose and break-down its structures. My practice uses naturally-made liquid solutions to strip back the strength of the metal, revealing a new and continuously changing texture.

The surface of my work mimics the peeling, shedding and ageing qualities of the skin, giving the work a subtle sensitivity and vulnerability.

This vulnerability further highlights the artwork's opposing state of impermanence and solidity. Here, time is represented as a continuing motion and visual material.

Driven by a fascination of binary relationships and a celebration of the body's ephemeral/temporal relationship to the land, my works engage with ideas surrounding ecological issues, the craving for a deeper connection with the world around us and the struggle for both consistency and change.



## Fiona Hiscock

*Woodland Suite*, 2017

ceramic, dimensions variable

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My work is primarily concerned with the environment, aiming to highlight the fragility and beauty of the natural landscape. I believe climate change is the largest threat to our existence, it is via the painted depiction of fragile eco systems that I wish to draw attention to our habitat. I work in ceramics, typically engaging with the ordinary everyday objects that surround our daily rituals.

In choosing to enlarge the scale and depict complex imagery on seemingly utilitarian objects, I hope to create moments of quiet reflection for the viewer whilst highlighting our natural world. *Woodland Suite* is intended to give the sensation of being immersed in a banksia woodland.



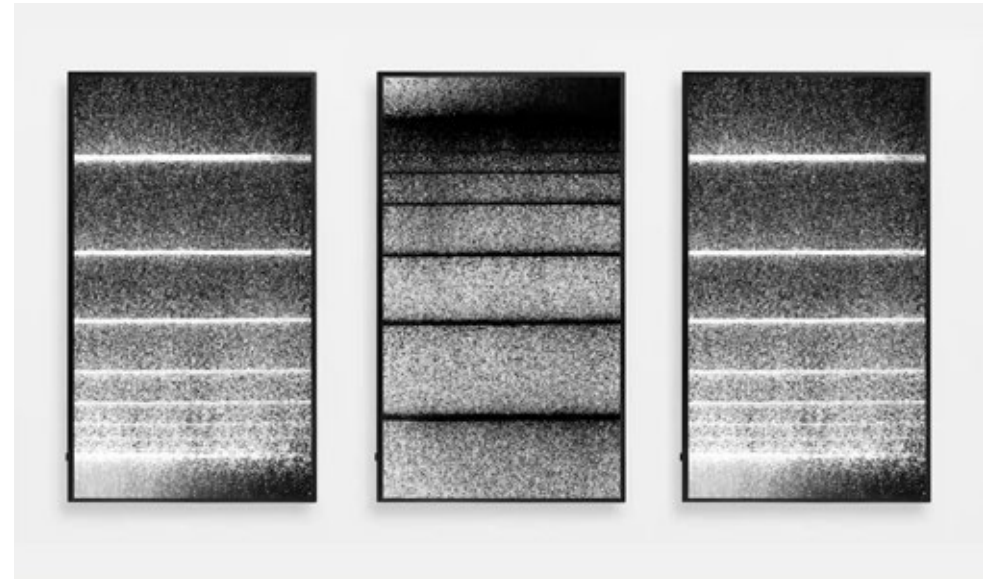
## Department of Homo Affairs

*Department of Homo Affairs Recruitment Stall, 2019*  
performance, installation, dimensions variable

The Department of Homo Affairs (DOHA) are self-appointed defenders of the ethical queer homeland, HOMOLandia. Protest, freedom of movement and celebration of radical difference are values the Department holds dear and defends with rigor.

The Department formed in 2018, making its inaugural appearance in the 40th Sydney Gay and Lesbian Mardi Gras. DOHA detected an illegal arrival to the parade: the Liberal Party float. The Department acted swiftly. Bearing a banner that read *Turn Back the Float! Justice for Refugees* they intervened in the parade, defending the radical protest roots of the Mardi Gras.

DOHA believes in the power of protest, satire, humour and joy as a means of enacting solidarity with people targeted and dehumanised by Australian Government policy specifically, and white Australian racism and xenophobia more broadly. Our practice is rooted in a queer ethical framework and extends from a spirit of inclusiveness and resistance.



## Kenneth Lambert

*[  $a = \Delta v / \Delta t$  ] Notions of acceleration pertaining to climate change, 2019*  
single channel video, 4K Resolution, 10 minute loop  
Edition of 10 + AP

In 2019, during a winter residency in Finland, I was compelled to respond to a growing concern pertaining to climate change.

Science prescribes that a small variation in temperature will have a dramatic cumulative effect over time. I began to express the idea of acceleration through a process of mark making that resulted in works on paper, land art installations and finally a video work depicting thousands of metal ball bearings cascading over a physical grid.

Filmed at one thousand frames per second, the small consequence of an action leading onto another is exemplified.

*Notions of acceleration pertaining to climate change* aims to express the impact climate change will have on our society, culture and environment. Perhaps some creative madness will inspire social change by joining the chorus of voices calling for action.







## Drew Pettifer (with Pam Joyce)

*Untitled (Bill Edwards), 2019*  
wool and cotton tapestry, 50 x 35cm

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This work follows my established methodology of working with found images to re-contextualise histories around queer identity and politics. It takes its starting point at the historical figure Bill Edwards who was raised in Murchison in the 1870s, near where I was born. Edwards was born Marion Edwards, but came to live as Bill around the age of 13. In 1905 he was found inside a Collingwood pub late at night and arrested for burglary.

Sensationalist media around the case revealed Bill was born Marion, but rather than withdraw from public he penned a memoir, *The Life and Adventures of Marion-Bill-Edwards (1907)*, and developed a level of infamy. This image of Bill challenges processes of reading and assigning gender. The orchid on Bill's lapel brings with it suggestions of sexual ambiguity, while the exacting and detailed weaving oscillates between enigma and verisimilitude.



## Dr Ponk

*Environmental-Humanitarian Relationship Counsellor, 2019*  
performance, installation, dimensions variable

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Dr Ponk is a trained professional. He provides a service in Environmental-Humanitarian Relationship Counselling. What is Environmental-Humanitarian Relationship Counselling?

What a good question! Do you ever think about your relationship to the 'natural' environment? Are there times in your relationship where you find it hard to communicate? Have any issues or questions? Do you want to spend more time together? Come in and talk to Dr Ponk, it could lead you to profound change.





## Louis Pratt

*Regret*, 2018  
coal, resin, fiberglass and steel, 182  
x 63 x 45cm

When I first made *Regret* I saw it as the embodiment of a possible human timeline where we fail to decarbonise economies. An object representing possible future regret that serves as a wakeup call to avoid climate change. Now I understand that climate change is happening now and a 1.5 degree temperature rise is unavoidable and therefore so is regret. We must now act to reduce the level of regret that we may experience.



## A Published Event

*The People's Library*, 2018  
multi-artform installation; printed bookworks, custom ply bookshelf,  
foot stool, 4 x hessian sandbags of woodchips from the Gunns Ltd  
Triabunna Mill, 244 x 280 x 150cm

*The People's Library* is a world-first, socially driven artwork offering residents of lutruwita (Tasmania) the opportunity to publish new literary works in any genre. Tethered in everyday acts of writing, reading and telling, *The People's Library* published, digested and performed a unique living library of new and original book-length works by Tasmanian writers. Part performance library, part contemporary artwork *The People's Library* contains 113 books across a range of genres, with 150 authors from metropolitan, regional and remote locations, from 15 to 94 years in age.

This epic project culminated in a month-long installation in Hobart in September 2018, where the library's holdings were 'performed' through a series of live events presented by Salamanca Arts Centre. Over 4000 visitors took part in the 50 author-generated events including readings, performances, book clubs and workshops. We have strong evidence that *The People's Library* continues to affect deep and lasting social transformation in Tasmania's lively community of readers and writers.



## pvi collective

*tiny revolutions*, 2018

documentation and props from performative intervention,  
dimensions variable

*tiny revolutions* is a provocation to develop a climate of resistance that responds to the current social and political crisis brewing. By generating a space for play this work explores temporary social change to confront the new realities of the present. As a tactical media art group, we believe that seemingly pointless acts of deviance can make a difference.

The banking royal commission hearings revealed tales of reckless lending by banks and gross foul play by banking, superannuation and financial services industries.

The commission exposed extremes such as bribery rings, charging dead people, forged signatures and fraudulent financial advice. At the heart of the action is a critique of the banking industry's aggressive sales driven culture which emphasises profit at all costs.

Task: appropriate Commbank's current advertising campaign with *Can your bank invoice you even when you are dead? Conbank can.*

Action: insert replica leaflets into local branches and document.

Originally commissioned by  
52 ARTISTS 52 ACTIONS,  
Artspace, Sydney.



## Ralph Rogers

*Tribute to My Grandmother, Evelyn Crawford*, 2018

acrylic on canvas, 122 x 183cm

There is a sense of my world becoming increasingly institutionalised—spending half my life in jail, rebelling against everything life has thrown at me. In my mind, artists are the people who bring change to the world and I am deeply motivated by a responsibility to keep cultural knowledge alive.

I have always wondered about the truth of my country, given the years of cultural damage associated with this land. I'm so relieved to discover much of the history has been preserved for future generations and now as an elder I want to share my dreamtime.

My earliest memory is the red desert earth, the beautiful sunsets and my elders. My dreamtime art is founded on stories handed down from my elders. I aim to give hope to those people of the lost and Stolen Generations and people of the dreamtime who never had a chance to practise their culture.





## Aemmon Sheehan

*The Wall*, 2018

animation; charcoal, ink, wax, 2:18min

Throughout my life I have experienced substantial racialised violence, poverty and socio-economic disadvantage. I use my art to bear witness to some of the greater issues prevalent within contemporary Australian culture. These issues are: poverty, isolation, homelessness, instability, substance abuse, incarceration, criminality, violence, discrimination, unemployment and privation.

It is important to mention these issues as they relate deeply to the personal narrative woven throughout my work. I see my art as an opportunity to push forward the concept of social change, to bring light to issues often put to the side.



## Jacqui Shelton

*Crush*, 2019

single channel video, temporary fencing, 9:00min

*Crush* began with an interest in crowd behaviour—particularly in instances in which the crowd becomes dangerous and causes a crush, such as at concerts, rallies, pilgrimages, etc.—and developed harnessing tools of crowd control to explore emotional and corporeal unsettling. The usual reaction of political powers to a crowd crush is to evoke the image of an uncontrollable mob, assigning blame to those that lost their lives and heightening political tensions, revealing a state-level denial of the vulnerability of crushing.

I relate these crushes to the condition of 'having a crush', both being expressions of the projection of desire on the distant subject. To 'have' a crush presents an impossible ownership of an idea, or surface of a person. A crush is similar in its corporeal and spatial sensations to a crowd crush: shortness of breath, sweating, feeling un-moored, scattered, being not in control of oneself.



## Julie Shiels

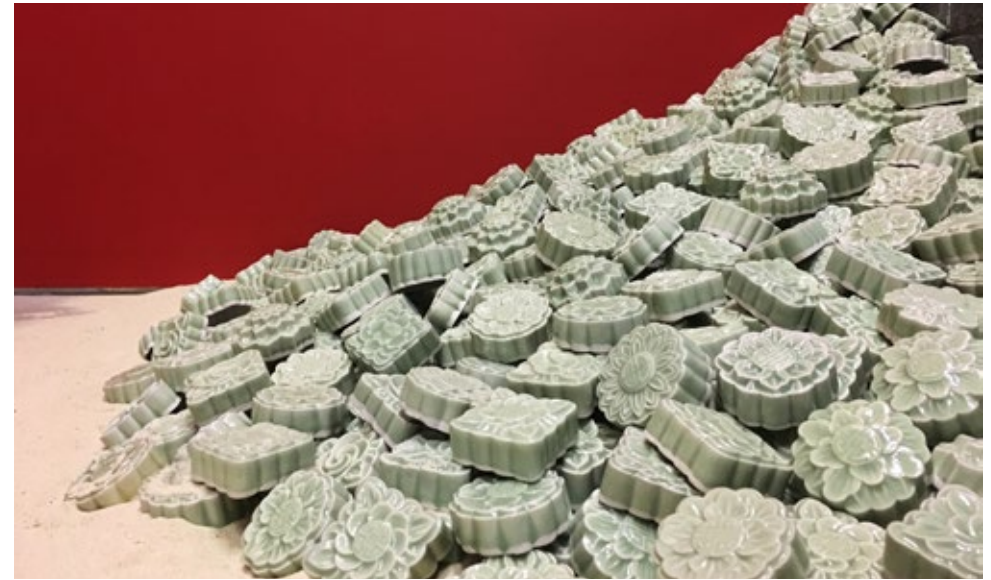
*Cut your Cloth*, 2019  
salvaged mattress fabric, 84 x 160 x 2cm

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These children's nighties are made of fabric salvaged from mattresses which were dumped on the streets of my neighbourhood. Sewn with an amateur hand, they allude to a time when parents practiced thrift and the making of children's clothing was an established and expected component of 'mothercraft'. But the intent is not nostalgia. Posed against the wall, these garments hint at the fragility of life and the vulnerability of childhood, reminding us that the greatest risks can lie hidden in the most intimate settings.

*Cut Your Cloth* embodies the dreams, ambitions and fears that mothers have for their daughters. It reflects the knowledge that outcomes are never certain nor in our control.

This work is part of a long-term project that highlights the residual potency of abandoned domestic objects, and the fragility of life and its circumstances.



## Slippage

*Mooncake (Stage V)*, 2018  
celadon glazed porcelain, sand, dimensions variable

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Consisting initially of 888 celadon glazed mooncakes cast from traditional hand-carved moulds sourced from North Vietnam, *Mooncake* is an ongoing ten-part work examining the historic expansionism of China. Utilising the mooncake, a ubiquitous cultural item in Asia with its origins in China, the work comments on shared cultural values. At the same time it critiques China's current position on and in the South China Sea and other territories in Asia. With each reiteration of the work a further 888 mooncakes is added, expanding the work in direct response to the 'rise of China'.

Slippage is the collaborative practice of Australian-born Chinese Vietnamese contemporary artists, Hwafern Quach and Phuong Ngo. Slippage examines the cycles of history in conjunction with current geopolitical and economic issues through the lens of vernacular cultures, artefacts and language.





## Bobby Minh Tran

*Causing a Commotion*, 2017  
digital inkjet print, 118 x 84 x 5cm

My work reflects upon personal memories and experience to investigate broader social, historical and political themes, predominantly those relating to the history of Vietnam at the close of the 20th century and onwards.

*Causing a Commotion* investigates political and social culture within Vietnam through the lens of my childhood experiences and memories of living and attending school in Vietnam in the 90s, where the education curriculum was predominantly focusing on rebuilding the new generation's minds.

However, Western pop culture was moving back into the communist country. This work addresses the experience of seeking colour in a black and white society, where freedom of speech is oppressed and individualism is disregarded.



## Lilli Waters

*In Dreams*, 2017  
archival pigment photographic print on fibre rag, 60 x 73.3cm

*In Dreams* is an invitation into a vibrant world abundant with iridescent objects, where fish dwell amongst opulent florals in an illusion of beauty and life. Depth and space evoke a sense of the mysterious as time appears to slow down.

Beneath the surface, beauty reveals a darker truth, fragility, futility and the acute vulnerability of nature at the hands of humans, as we overwhelm all living things with our own disposable culture.

# Interested in exhibiting at the Incinerator Gallery?

## Offsite

Incinerator Gallery presents exhibitions and public art projects in a range of spaces across Moonee Valley neighbourhoods. These include Crown Street Stables, Moonee Valley libraries, the Clocktower Café, Green Spine Linear Park and the Billboard Projects around Wallace Mall, Niddrie.

These programs are an opportunity to enrich community spaces with art and culture. It is also an opportunity for the community to engage with visual art in remarkable and unexpected ways.

For more information or to express interest in exhibiting your work email [incinerator@mvcc.vic.gov.au](mailto:incinerator@mvcc.vic.gov.au) or call 03 9243 1750.

## The Atrium 2021

Best suited to experienced artists who work in sculptural and spatial practices. It is free to exhibit in the Atrium and selected artists are provided with a \$1000 artist fee.

Applications open Monday 1st June and close Tuesday 30th June 2020.

## Boadle Hall Community Gallery 2021

This space is suited to developing artists and community groups who have a connection to Moonee Valley. It is free to exhibit and selected artists will receive a \$500 artist fee.

Applications open Saturday 1st August and close Monday 31st August 2020.

For more information contact us:

- ☎ 03 9243 1750
- 📍 180 Holmes Road, Aberfeldie 3040
- 🌐 [incineratorgallery.com.au](http://incineratorgallery.com.au)
- 📘 /incineratorgallery
- 📷 @incinerator\_gallery



## Incinerator Gallery

☎ 03 9243 1750

📍 180 Holmes Road,  
Aberfeldie 3040

🌐 [incineratorgallery.com.au](http://incineratorgallery.com.au)

📘 /incineratorgallery

📷 @incinerator\_gallery

### Hours

11am–4pm, Tuesday to Sunday  
Closed on public holidays and  
between exhibitions.

The Incinerator Gallery is an accessible venue. Please contact a staff member to discuss your access requirements.

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### Moonee Valley Language Line

العربية	Arabic	9280 0738	Ελληνικά	Greek	9280 0741	Español	Spanish	9280 0744
廣東話	Cantonese	9280 0739	Italiano	Italian	9280 0742	Türkçe	Turkish	9280 0745
Hrvatski	Croatian	9280 0740	Somali	Somali	9280 0743	Viêt-ngu	Vietnamese	9280 0746

All other languages 9280 0747

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