ART EXHIBITION DESCRIPTIONS AND ARTIST BIOGRAPHIES

Art Exhibition Schedule
1pm-7.30pm 1-4 December 2008
Kidogo Art Gallery
Bathers Beach, Fremantle, Western Australia

wwwmcc.murdoch.edu.au/trauma
The collection is divided into two photographic series that explore sites, scenes and sensations of trauma in two cities and the reconstruction of public space under terror and fear. The first photographic series, *After the London Incidents*, highlights the ‘culture of fear’ in Britain, in the wake of the London bombings of 7/7. The photographic exploration documents the sense of unease and tension within the first few weeks after the terrorist attacks and after the brutal shooting of an alleged suspect in the London underground. The photographs are a subjective response to media reports. They explore the vicarious trauma related to the constant sensational media coverage and the litany of alarmist evocations. The second photographic series, *Protests at Plaza de Mayo*, draws attention to Plaza de Mayo, Buenos Aires, Argentina, making visible the signs of protest of a group of mothers and grandmothers and their supporters who have gathered in the square every Thursday since 1977. As an urban public space, Plaza de Mayo is central to the cultural history of the city, being the site of a long history of demonstrations since the Peronist era. The civic heart is haunted by the cultural memory of violent death, trauma and terror. The mothers and grandmothers of Plaza de Mayo have been staging marches around the square for over thirty years in a solemn protest, asking for answers about their missing children, who were kidnapped by the military. The extent of the state-run terrorist campaign was vast, with over 30,000 victims, including a few of the defiant women of Plaza de Mayo.

Dr PANIZZA ALLMARK has a PhD in Media Studies from Edith Cowan University, Western Australia, and has been a documentary photographer for over 10 years. She has had seven solo exhibitions and numerous group exhibitions both locally and internationally, including New York (2007) and Urbino, Italy (2006). Concerned with media representations, body, gender and the city space, her visual work is represented in the art collections of Parliament House in Western Australia.
**Exhale**

**Mick Broderick**

*Exhale* is a digital video installation, which combines the projection(s) of a 35 min video (if on a linear loop) and ambience sound, created by Mick Broderick in 2007 in response to his visiting Rwanda that year. What comes to mind when we contemplate genocide? Is it ever possible to represent mass trauma? What are the limitations to artistic presentation, mediation and meditation? *Exhale* is an attempt to approach and evoke the ‘unrepresentable’. The (mostly) static digital video camera used here records stillness and tranquillity at places that ‘paradoxically’ endured sustained violence and atrocity. A series of vignettes, either as multi-screen or linear looped after 35 mins, captures both human interaction and nonhuman indifference at urban and rural trauma sites in Rwanda’s capital city: Nyamata Catholic Church, Bugesera, and the Kigali Memorial Centre. Yet these spaces somehow remain outside time with a distinct ambience and aura. Pilgrims and curious tourists come and go. Seemingly oblivious to the catastrophic milieu, life goes on. At tropical dusk, amid places of unimaginable slaughter and brutality, the ochre brickwork diffuses and absorbs the haemorrhaging signs of assault. In the brief twilight of evensong, African birds warble and cackle, schoolchildren play their street games, disembodied voices trail off, far away noises and incongruous sounds of motorbikes, cars and trucks erupt, disrupting the lilting cadence of birdsong, squeals of joy and peels of laughter, while roosters crow, and daily life ebbs and flows, with all its ambivalence and antipathy. Be patient. Take your time. Bare witness.

Dr MICK BRODERICK is Associate Professor in the School of Media, Communication & Culture at Murdoch University. He has written extensively on the cultural and media representation of the nuclear era and the apocalyptic. He is co-convenor of the Interrogating Trauma conference.

*NOTE: Exhale will be on exhibition at the Film & TV Institute (92, Adelaide St. Fremantle) on Tuesday 2 December 2008 from 7pm*
Training for Zero Gravity

Thomas Condon

The exhibition consists of framed photographic prints, 36” x 46”. These images are the result of exposing heat sensitive photographic paper to mediated light and various heated tools. The thermal-sensitive paper is exposed over a time ranging from one hour to multiple days. During the exposure process I am able to manipulate and direct the composition through burning, agitation, cutting, excessive friction, and neglect. Finally, the end product appears as a brightly colored, disorderly celebration of the trauma that it has endured. Connections between destruction and creation, through transformation or reidentification are proudly displayed for an audience outside of the objects’ unique experience. These images represent my understanding of a de-realization of representation. The admittance that my eyes might not open to the same view with each new day. Today, these images represent my parabolic flight between stagnation and transformation. In 2001 I fell 18 feet on to concrete. When adrenalin stopped protecting me from a new reality I was told that my both of my arms had been permanently damaged, beyond repair. Previously, I had been selected by the National Endowment of the Arts to show a collection of my paintings as their Featured Artist for the Mid-Atlantic region of the Unites States. As I received congratulations on the early success of my work I could not escape the pain gripping my body. Gratefully, I accepted the praise with the knowledge that the future of my paintings had ended with the snapping of my bones. My challenge was reinvention, transformation, even mutation, anything but suffering the admittance of limitation. The cruelty of gravity would not define my potential growth.

THOMAS J. CONDON is Adjunct Assistant Professor; has an MFA in Photography and Film, Virginia Commonwealth University, and a BFA in Studio Art with a concentration in Painting, Virginia Polytechnic Institute and State University. Condon’s areas of specialization are theory and discourse. Before attending VCU, he practiced as a painter, attending the Chautauqua School of Art. He has been awarded an Artists Fellowship from the Vermont Studio School as well as a Professional Fellowship in Printmaking from the Virginia Museum of Fine Art Foundation. Condon is also a co-Editor of The Artdisk: a DVD magazine (www.theartdisk.com). He has displayed his work in multiple international art fairs including Scope; New York, Hamptons, and Miami, ARTdc; Washington D.C. and DiVA; Miami, Florida. Currently his work is represented and shown by ADA Gallery in Richmond, Virginia. www.thomasjcondon.com

Training for Zero Gravity
Never Again

Thomas Delohery

In the past I have dealt with such subjects as The Killing Fields in Cambodia and the war in the former Yugoslavia in the early 1990s. Since 1997, my work has mostly been about the Holocaust. In this exhibition I include pieces that firstly deal with the Holocaust in Europe before and during WWII. After the war, the United Nation's words were, "Never Again". Yet, it did happen again in the killing fields of Cambodia, where the Kymer Rouge learned from the Nazis by using the very same SS Torture Manual and even photographing many of their victims before execution. I also show pieces related to the former Yugoslavia, where it was deemed that there was a lot of unfinished business to do in the 1990s that stemmed back from the Second World War. A lot of bloody, unfinished business, I might add. Here again we saw internment and killing camps, just like in the Holocaust. The only difference was that the victims were Muslim rather than Jewish. We don't see these camps in black and white anymore, now we see them in full colour. The emaciated figures behind the barbed wire now don't have blue and white striped clothes, they have jeans like you and I. Thus, the work in this exhibition is three-fold; the horrors of the Nazi Concentration Camps in full colour, the black and white and grey images of similar scenes in camps in the former Yugoslavia, and finally black and white ink drawings of men, women and children, numbered and photographed, just before they are executed in Cambodia's infamous Torture Centre in this county's capital city. I include images of child soldiers recruited by the Kymer Rouge and brainwashed into doing unspeakable things. I also show images of refugees, which is a common fallout and sad fact of life, caused by these horrific conflicts.

THOMAS DELOHERY (B.A., M.F.A. and Clare Artist) was born on the 2nd June 1971. He studied both at The National College of Art and Design in Dublin and at The University of Ulster in Belfast. He has a First Class Honours B.A, Degree in Fine Art Painting, received in 1993, and a Masters in Fine Art, received in 1997; both from the University of Ulster in Belfast. In 2004 he successfully completed 140 hours in Holocaust Studies for Educators at Yad Vashem, the International School for Holocaust Studies, Jerusalem. Then in 2005, he completed a 2-week seminar in Poland and Lithuania in Holocaust Studies for Educators, run by Yad Vashem in Jerusalem. There is a growing file on Delohery's work in the Holocaust Art Research Centre in Yad Vashem. Delohery has visited most of the infamous Concentration, Killing and Slave Labour camps of Europe: Auschwitz I, Birkenau, Dachau, Flossenbürg, Belzec, Majdanek, Treblinka, Sobibor, Terezin, and Stutthof, as well as sites of massacres, partisan hideouts, former Ghetto areas and Schindler's Emalia Factory. In 2004, he travelled to Israel to do a series of one-on-one interviews with Holocaust Survivors. His personal website is www.thomasdelohery.com Delohery's trip to exhibit and participate in the Conference "Interrogating Trauma" is supported by The Arts Council of Ireland. www.artscouncil.ie His proposal was kindly supported by Suzanne Bardgett O.B.E., Director, Permanent Holocaust Exhibition, Imperial War Museum, London (www.iwm.org.uk); Ben Barkow, Director, The Wiener Library, Institute of Contemporary History, London (www.wienerlibrary.co.uk); and Holocaust Survivor Judy Cohen from Toronto, Canada (http://womenandtheholocaust.com)
**Rosario Rettig**

**Paula Cristoffanini**

*Rosario Rettig* (2005-2008) is Cristoffanini’s attempt to understand the tragedy that befell her country of origin, Chile, and render the human right abuses perpetrated there during the 17-year military rule of Augusto Pinochet more visible. The piece is inspired by the work of British sculptor and installation artist Cornelia Parker, who seeks to elucidate difficult matters and events through the manipulation of objects that trigger cultural metaphors and personal associations, which allow the viewer to transform ordinary objects into something both compelling and eloquent. *Rosario Rettig* consists of a “rosary” made of blood red crystal beads, in the shape of blood drops, one for each of the 2279 persons recognised as having died or disappeared as a result of human right abuses between 1973 and 1990 by the so-called Rettig Report, Chile’s National Commission for Reconciliation Report. The rosary is gathered on a slab, referencing a mortuary slab, in the shape of a blood stain. It is a sculptural piece with a continuous video projection of the names of the dead and disappeared.

PAULA CRISTOFFANINI was born and raised in Chile. She has lived in Australia since 1970, mostly in Perth. Among the influences in her work are her mixed Chilean and Italian heritage, her experiences as an immigrant, and as a woman in changing times. Paula has had a long standing interest in the visual arts having had her first training in the area as a young university student in Chile. Paula brings a wealth of experience to her practice. After completing a university degree in Psychology in Australia, Paula joined the public service where she worked in immigration, multicultural affairs and refugee assessment and in the area of women’s interests. She recently completed an Advanced Diploma in Visual Arts (Perth Central TAFE) majoring in sculpture.
When Places Have Agency: Traumascapes, Temporality, Memory, and Memorializing

Alexandra Opie

Using material accumulated through joint research with Catherine Collins, *When Places Have Agency* is a multi-channel video installation artwork that meditates on the theme of vernacular memorials. Image and sound collected are mined for elements to create atmosphere. Experimental sound artist Bob Ostertag explored the potent use of re-editing sound recorded at the site of a burial in his 1991 work *Sooner or Later*. This installation pursues a similar exploration that in this case extends into image as well as sound. The installation allows viewers to confront and explore tragedy and healing as evident in the presence and removal of private memorials in public spaces. In my work I am interested in creating for viewers a feeling of actual time and space, an experience of artwork as direct presence rather than as representation. Through large-scale video installation, I work with time-based media to create a direct physical experience for an audience through an unfolding set of images and sounds. Themes I explore in my artwork include tragedy, memory, sense of place, and surveillance. This video installation is combined with a paper presentation under the same title by Catherine Collins.

ALEXANDRA OPIE is Assistant Professor of Art at Willamette University. She teaches video art, installation and photography. She received her Masters in Fine Arts in video art from the School of the Museum of Fine Arts, Boston in 2000. Her artwork has been exhibited at museums and galleries in the United States: Boston, Chicago, New York, Portland, Salem, and San Francisco. To see examples of Opies earlier artwork, such as the 1999 series of digital photographs entitled *Burn*, please visit www.alexandraopie.com

*Burn* (1999)
Deconstructing Barriers

Elena Stöhr

This photographic exhibition by Elena Stöhr is a small sample of her current work, entitled *Deconstructing Barriers*. The photographs focus on the personal and aesthetic effects of breast surgery upon the body. By documenting one of her tumor surgeries, Stöhr sought to explore the relationship with her own body and to find an outlet for healing in art. *Deconstructing Barriers* approaches illness as a silenced, unspeakable topic that needs to be talked about.

ELENA STÖHR (1982-) lives in Berlin, Germany. She received her MA in English, Scandinavian and Finnish Language and Literature Studies from the University of Cologne in 2008. During the past ten years, Stöhr has edited and published a number of *zines* and has been involved in art projects, including the DIY shop collective *Craftista*. Future plans include a dissertation about *(grrrl)zines* in the United States, trauma and life writing, as well as small press publications and photography exhibitions across the globe.

*Deconstructing Barriers*

WARNING: This exhibit contains explicit images of surgery scars that may cause discomfort.