

## OUR PARTNERS



### MAJOR



### GOLD



### SILVER



### BRONZE



### MEDIA PARTNERS



### PHILOS PATRONS

|                 |                            |                          |
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### PATRONS

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|--------------------------------|-------------------------------|

### THANKS ALSO TO OUR LOCAL GOVERNMENT CONTRIBUTING AND SUPPORTING PARTNERS

Ten Days on the Island would like to extend a warm thanks to the individuals, organisations and companies listed on this page. Their support and commitment to invest in these days and this island help us to support the Tasmanian arts community and audiences in a celebration of our uniqueness as an island culture.

Interested in corporate hospitality for your company at Ten Days on the Island events? Contact our Business Development Department on 03) 6233 5700.

Diary Date: Ten Days on the Island 25 March - 3 April 2011.

**FOR FULL DETAILS OF ALL TEN DAYS EVENTS PICK UP YOUR FREE PROGRAMME FROM AUSTRALIA POST OUTLETS, SERVICE TASMANIA AND ANY BRANCH OF THE STATE LIBRARY OF TASMANIA OR VISIT: [WWW.TENDAYSONTHEISLAND.COM](http://WWW.TENDAYSONTHEISLAND.COM)**



**TEN**  

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**DAYS**

**VISUAL ART PROGRAMME**

**27 MARCH - 5 APRIL 2009**

**[WWW.TENDAYSONTHEISLAND.COM](http://WWW.TENDAYSONTHEISLAND.COM)**



Increasingly art is more than autonomous objects used simply for looking at. Artists are creating experiences that transform the traditional gallery

or stretch out beyond the walls of the formal exhibition space. These experiences take viewers out into the real world, blurring the boundaries between art and life, or into worlds of the imagination and transcendent possibility. Such art practices are often multi-layered, combining visual elements with sound, light, music, movement, performance and more.

Ten Days on the Island provides a context in which artists can be adventurous, experiment on a grander scale, cross boundaries and venture into territories not usually associated with art – a barn, a bond store, a revamped railway workshop, a bus, council buildings, an asylum, the street, grand houses and historic sites.

Artists from our island state and nation have taken up this challenge and along with artists from Aotearoa/New Zealand, Iceland, Taiwan, England and Scotland, have contributed to conversations about place, connection and belonging, as well as to aesthetic experiences that enfold, saturate and bombard the senses. Some works ask the big questions: Who are we? Where have we come from? Where are we going? Others are fun, playful and even cheeky. Some are tricky, not really what they seem. The power of art is that it can take us to places where we can engage with tough ideas, impossible thoughts and even frightening futures without suffering the real consequences. I thank all the artists, curators and venue coordinators who have brought this work to fruition. We hope you enjoy the experience.

**ELIZABETH WALSH**

Artistic Director



| TOWN           | VENUE                               | EVENT   |
|----------------|-------------------------------------|---|
| 1 EVANDALE     | Clarendon                           | Trust   |
| 1 DEVONPORT    | Home Hill                           | Trust   |
| 1 NEW TOWN     | Runnymede                           | Trust   |
| 1 RICHMOND     | Oak Lodge                           | Trust   |
| 1 QUEENSTOWN   | Penghana                            | Trust   |
| 2 HOBART       | The IXL Atrium                      | 1:100,000                                       |
| 3 ROSNY        | The Barn, Rosny Farm                | Aniwaniwa                                       |
| 4 VARIOUS      |                                     | Baby, where are the fine things...              |
| 5 DEVONPORT    | Devonport Regional Art Gallery      | Re-earthing                                     |
| 6 HOBART       | Long Gallery                        | Chance Encounters                               |
| 7 HOBART       | Contemporary Art Services Tasmania  | Hospitality                                     |
| 8 ZEEHAN       | West Coast Pioneers                 | Mineworks                                       |
| 9 BURNIE       | Burnie Regional Art Gallery         | On Paper: The Burnie Print Prize                |
| 9              | Burnie Regional Art Gallery         | On Paper: The Secret Life of Paper              |
| 9              | Burnie Regional Art Gallery         | On Paper: Excavations, Fragments & Inscriptions |
| 10 HOBART      | Tasmanian Museum & Art Gallery      | Patricia Piccinini                              |
| 11 HOBART      | Tasmanian Museum & Art Gallery      | Ruined  |
| 12 LAUNCESTON  | Queen Victoria Museum & Art Gallery | Siren   |
| 13             | Queen Victoria Museum & Art Gallery | Spatial Origami                                 |
| 14 CRADLE MT   | The Wilderness Gallery              | Strata  |
| 15 BURNIE      | Burnie City Council Chambers        | Switch  |
| 16 NEW NORFOLK | Willow Court                        | Worry Doll @ Willow Court                       |
| 17 HOBART      | Plimsoll Gallery                    | You Are Home                                    |

1

# TRUST

The National Trust of Tasmania conserves some of the island's most significant cultural heritage for present and future generations. Oak Lodge (1831) is an impressive 'gentleman's town residence', constructed in the 1800's in the village of Richmond; Clarendon (1838) near Evandale, was built by convict labour on a land grant given to a wealthy middle class immigrant as part of the deliberate strategy to create a landed gentry and a 'little England' on the open grazing land that Aboriginal people had created over millennia; Runnymede (1840) in Hobart, was originally the home of a wealthy whaling family; Penghana (1895) was the residence of the first mine manager of the vast Mount Lyell Mine at Queenstown, and is also an Aboriginal word meaning 'where two rivers meet'; and Home Hill (1916) in Devonport, was the home of Joseph Lyons, Prime Minister of Australia (1931-39), his wife Enid, the first woman to be elected to the Federal House of Representatives (1943-51), and their twelve children.

What we choose to preserve, both through these special places and their stories, reflects our understanding not only of the past, but also of the present. In these five properties, site-specific installations entice us to enter the lives and times that are revealed through their fabric, history, secrets and lies. We are asked to focus our attention, consider questions and even challenge our perceptions.

## ARTISTS/PROPERTIES

**CLARENDON:** Julie Gough (sculpture and installation), Michael McWilliams (painting), John Vella (sculpture) and Lucy Bleach (installation)

**HOME HILL:** Mary Scott (painting & digital media)

**RUNNYMEDE:** Pat Brassington (photography)

**OAK LODGE:** Ruth Frost (photography & video)

**PENGHANA:** Martin Walch (photography & digital media)

**CURATOR:** Noel Frankham

**ASSOCIATE CURATORS:** Paula Silva and Delia Nicholls

**PRESENTED BY**  
TEN DAYS ON THE ISLAND,  
THE TASMANIAN SCHOOL  
OF ART, UNIVERSITY OF  
TASMANIA & NATIONAL  
TRUST OF AUSTRALIA  
(TASMANIA)

## EVANDALE

CLARENDON  
234 CLARENDON STATION ROAD

## DEVONPORT

HOME HILL  
77 MIDDLE ROAD

## NEW TOWN

RUNNYMEDE  
61 BAY ROAD

## RICHMOND

OAK LODGE  
18 BRIDGE STREET

## QUEENSTOWN

PENGHANA  
32 THE ESPLANADE

## DATES

16 MARCH–19 APRIL  
(CLOSED GOOD FRIDAY)

## OPENING HOURS

DURING TEN DAYS (27 MARCH–5 APRIL)  
10AM–4PM DAILY (PENGHANA 11AM–3PM)  
ALL OTHER DATES NORMAL PROPERTY  
HOURS APPLY:

visit [www.nationaltrusttas.org.au](http://www.nationaltrusttas.org.au)

## SITE ENTRY FEES

HOME HILL & RUNNYMEDE:  
\$8, CONCESSION \$6  
CLARENDON: \$10, CONCESSION \$8  
OAK LODGE & PENGHANA:  
GOLD COIN DONATION

National Trust members and children  
(18 years and under) enter free.

Get a 'Trust' stamp at Home Hill,  
Runnymede or Clarendon and receive  
reduced entry at subsequent Trust  
properties.

## IN CONVERSATION

NOEL FRANKHAM & ARTISTS  
4 APRIL AT 11AM AT TMAG

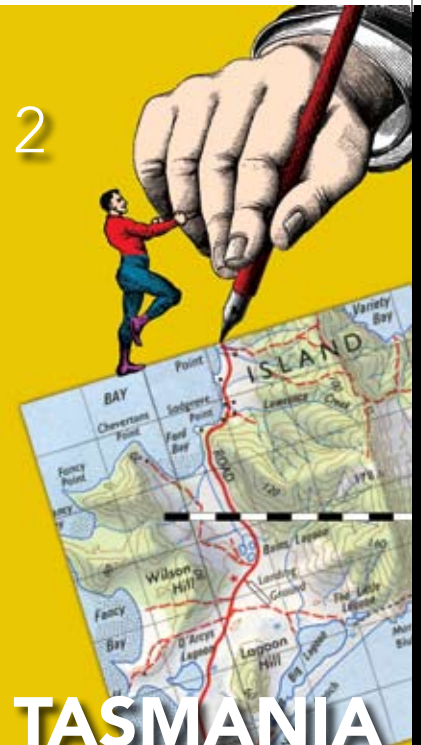
DETAIL OF IMAGE: *Courtesy National Trust  
(Tasmania)*

## Supported by



## PHILOS PATRONS

2



# TASMANIA

# 1:100,000

Tasmania 1:100,000 is the collected thinking of three hundred arts practitioners from around the world. The artists received an envelope containing a section from a topographical map of Tasmania. Poets, chefs, dancers, musicians and visual artists were asked to create a two-dimensional, paper-based response to their section of map.

A painter in the Cook Islands philosophises on the meaning of place in drawing and text. A German installation artist expands the pattern of highland tarns into graphic shadows. A local poet reflects on wildlife seeking refuge in the Douglas Apsley area. An architect living on the canals in Holland interprets the loftiness of Frenchmans Cap and a chef in Montreal creates a canapé recipe based on the Frog Flats of Cradle Mountain. The curators have assembled the artists' responses into a counterpane mosaic of perspectives that re-map the island.

## HOBART

THE IXL ATRIUM  
HUNTER STREET  
14 MARCH–12 APRIL  
9AM–5PM DAILY  
**FREE EVENT**

DETAIL OF IMAGE: *Penny Carey-Wells and  
Diane Perndt*

**CURATORS:** PENNY CAREY-WELLS  
AND DIANE PERNDT

3



# ANIWANIWA

**B**rett Graham and Rachael Rakena's *Aniwaniwa* is a large-scale collaborative artwork drawn from a historical event. In 1911, the Waikato River was diverted at the Aniwaniwa rapids to create the Horahora Power Station. Brett's grandfather and many other local Maori of Ngati Koroki Kahukura were employed there.

His stories about the power station were touched with nostalgia for a place that is now under water, existing only in the memory. *Aniwaniwa* has multiple meanings and connotations; it can evoke the blackness of deep water, storm clouds, a state of bewilderment or a sense of disorientation and confusion as one is tossed beneath the waters. It can also refer to a rainbow, a symbol of hope.

The work features Brett Graham's sculptural installation, Rachael Rakena's projections and a soundtrack featuring two of Maoridom's most celebrated singers, Whirimako Black and Deborah Wai Kapohe with musician Paddy Free.

*Aniwaniwa* was presented at the 52nd Biennale de Venezia in 2007.

**PRESENTED BY** \_\_\_\_\_  
**TEN DAYS ON THE ISLAND,**  
**TASMANIAN MUSEUM & ART**  
**GALLERY AND CLARENCE**  
**CITY COUNCIL**

**ROSNY** \_\_\_\_\_  
**THE BARN, ROSNY FARM**  
**ROSNY HILL ROAD**  
 20 MARCH–13 APRIL, 9AM–5PM DAILY  
**ART FORUM** \_\_\_\_\_

BRETT GRAHAM & RACHAEL RAKENA  
 20 MARCH AT 12.30PM AT TASMANIAN  
 SCHOOL OF ART

An educational interpretation of the installation will be housed in the Schoolhouse Gallery. School groups information: 03) 6245 8740

**TRANSPORT DETAILS** \_\_\_\_\_  
 Rosny Farm is adjacent to Eastlands shopping centre, 10 minutes from Hobart CBD. Metro buses operate frequent daily services to Rosny Park (Eastlands). Visit [www.metrotas.com.au](http://www.metrotas.com.au) or contact the Metro on 13 2201.

A limited free shuttle service will operate on 21, 22, 28 & 29 March and 4, 5, 11 & 12 April from TMAG, departing Macquarie Street at 10.30am, 12.30pm and 2.30pm and returning 11.30am, 1.30pm and 3.30pm

**FREE EVENT**

IMAGE: Video still from *Aniwaniwa*, 2007 courtesy of the artists.

**Supported by**



**Sponsored by**



# 4 BABY,

WHERE ARE THE  
 FINE THINGS YOU  
 PROMISED ME?



**I**n New Zealand in the first half of the 1900's, as in Australia, the simple symmetrical working class cottage on its quarter-acre block offered the promise of a utopian future.

New Zealand installation artist and street performer, Stephen Bain, invites you to interact with his version of this phenomenon and reflect on this lost utopia.

You will be amazed to discover that the house is occupied, ship-in-bottle style, by a man who plays music and cooks or shares a cup of tea and a natter with you.

**GLENORCHY** \_\_\_\_\_  
 COUNCIL CHAMBERS LAWN  
 MAIN ROAD  
 27 MARCH

**HOBART** \_\_\_\_\_  
 SALAMANCA SQUARE  
 SALAMANCA PLACE  
 28 & 29 MARCH

**BURNIE** \_\_\_\_\_  
 MULTI-STOREY CARPARK PLAZA  
 VIA CENTREPOINT ARCADE  
 WILSON STREET  
 31 MARCH

**PENGUIN** \_\_\_\_\_  
 MEMORIAL PARK  
 MAIN ROAD

1 APRIL  
**ULVERSTONE** \_\_\_\_\_  
 APEX PARK  
 REIBY STREET

2 APRIL  
**DEVONPORT** \_\_\_\_\_  
 THE MALL  
 ROOKE STREET

3 APRIL  
**LAUNCESTON** \_\_\_\_\_  
 THE MALL  
 BRISBANE STREET

4 APRIL  
**EVANDALE** \_\_\_\_\_  
 EVANDALE MARKETS  
 FALLS PARK, LOGANS ROAD

5 APRIL  
**GET INVOLVED** \_\_\_\_\_  
 VISIT STEPHEN BAIN'S BLOG  
[wherearethefinethings.blogspot.com](http://wherearethefinethings.blogspot.com)

**DURATION** \_\_\_\_\_  
 FROM 10AM TO 2PM  
**FREE EVENT**

IMAGE: Victoria Birkinshaw

**Supported by**



16



## WORRY DOLL @ WILLOW COURT

**W**orry Doll@Willow Court is an exhibition of limited edition prints and texts from Matt Coyle's remarkable graphic novel *Worry Doll*.

The location chosen for this installation is Willow Court, New Norfolk. Willow Court was originally built as a military hospital in the 1830's before becoming one of the first 'insane asylums' in the Australian colonies. It operated as part of the Royal Derwent Psychiatric Hospital until 2000.

**PRESENTED BY** \_\_\_\_\_  
**VALLEY VISION AND  
CRITERION GALLERY**

**NEW NORFOLK** \_\_\_\_\_  
WILLOW COURT-THE BARRACKS  
BUILDING  
THE AVENUE  
24 MARCH-12 APRIL  
10AM-4PM DAILY  
CLOSED 6 APRIL & GOOD FRIDAY

**PATRONS ADVICE** \_\_\_\_\_  
PATRONS ARE ADVISED THIS  
EXHIBITION CONTAINS IMAGES  
THAT DEPICT VIOLENCE AND IS NOT  
RECOMMENDED FOR VIEWING BY  
CHILDREN

**IN CONVERSATION** \_\_\_\_\_  
MATT COYLE WITH TIM COX  
4 APRIL AT 12 NOON AT TMAG

**FREE EVENT**

IMAGE: Matt Coyle, *My Friends are a Couple of Classics (detail)*, 2007 limited edition pure pigment print, 38.8 x 56cm. Courtesy of the artist and Criterion Gallery

17



# YOU ARE HOME

**T**aiwan is an island the size of Tasmania off the coast off Southern China with a larger population than Australia.

While there are beautiful, sparsely populated places in Taiwan, most of the population lives in dense, urban environments creating a rapid growth in commerce, industry and real estate. Political tensions are an everyday reality with Taiwan's relationship with China still contentious and unresolved.

On 2 February 1947 the 228 Incident, an anti-government, anti-Chinese uprising in Taiwan, was violently suppressed by the Kuomintang (KMT) government and many people were killed. Dissident Chinese soldiers who participated in the uprising are still waiting to go home.

Where is home?

What does it mean to belong?

How do we make a home in a place that is not our own?

What does it take to find the perfect place to live?

**PRESENTED BY** \_\_\_\_\_  
**TEN DAYS ON THE ISLAND  
AND TASMANIAN SCHOOL  
OF ART, UNIVERSITY OF  
TASMANIA**

**HOBART** \_\_\_\_\_  
**THE PLIMSOLL GALLERY**  
HUNTER STREET  
14 MARCH-11 APRIL  
12 NOON-5PM DAILY

**ART SCHOOL FORUM** \_\_\_\_\_  
CENTRE FOR THE ARTS  
HUNTER STREET

13 MARCH AT 12.30PM  
**IN CONVERSATION** \_\_\_\_\_  
31 MARCH AT 12 NOON AT TMAG

**FREE EVENT**

IMAGE: Lee Kuo-Min and Chen Hsing Chun, *Uncle Beauty, Main Bedroom, Treasure Hill*, 2006. 09, 16, photograph, 60c x 120cm

**CURATOR:** Megan Keating

**ARTISTS:** Lee Kuo Min and Chen Hsing Chung, Hongjohn Lin and Ella Raidel and Yuan Goang-Ming

**Supported by**



13

## SPATIAL ORIGAMI

**E**merging digital technologies allow architects to expand the traditional understanding of building form and structure. German-born architect Chris Bosse, director of Laboratory for Visionary Architecture (LAVA) in Sydney, uses free-form 3D modelling software and precision laser-cutting and scoring equipment to create intricate and complex design solutions, making the seemingly impossible a reality. The repetitive clinical cut evolves into organic structures and spatial conceptions.

In *Spatial Origami*, Bosse, who explored these ideas in his design for the Water Cube for the 2008 Beijing Olympics, collaborates with artists Christina Waterson and John Vella and students of the University of Tasmania's School of Architecture & Design to test this process of form generation with an installation that recasts the entry sequence to the Queen Victoria Museum & Art Gallery.

**PRESENTED BY**  
**SCHOOL OF ARCHITECTURE,  
UNIVERSITY OF TASMANIA,  
QUEEN VICTORIA MUSEUM  
AND ART GALLERY AND TEN  
DAYS**

**LAUNCESTON**  
QUEEN VICTORIA MUSEUM & ART  
GALLERY AT INVERESK  
2 INVERMAY ROAD  
27 MARCH-5 APRIL  
10AM-5PM DAILY

**IN CONVERSATION**  
WITH CHRIS BOSSE  
27 MARCH AT 12 NOON AT TMAG  
**FREE EVENT**

DETAIL OF IMAGE: *Digital Origami Cave* by UTS master class students with Chris Bosse, 2007. Photographer Ian Barnes

14

## STRATA

**T**raditional photography is the making of images through the chemical reaction of light on emulsion - silver bromide suspended in a gelatin. Today this is being superseded by digital printing technology.

These processes are important but what surfaces they can be applied to is non-specific. In this exhibition different substrates such as timber veneer, tapa cloth, papyrus and papers made locally from lichens, mosses and other species endemic to Cradle Mountain, add layers of texture and meaning to the works.

**PRESENTED BY THE  
WILDERNESS GALLERY  
CRADLE MOUNTAIN**

**CRADLE MOUNTAIN**  
THE WILDERNESS GALLERY  
CRADLE MOUNTAIN ROAD  
20 MARCH-17 JULY  
10AM-5PM DAILY  
GALLERY ENTRY FEES APPLY

DETAIL OF IMAGE: *Darren Jew, Passing dugout, off Bagabag Island, PNG, 23/04/2008*

**ARTISTS:** Dave Broos, Rick Eaves, Ruth Frost, Joanna Gair, Wolfgang Glowacki, Loic Lle Guilly, Ian Jeanneret, Darren Jew, Anne McDonald, Simon Olding, Kirsty Pilkington, Raoul Slater, David Stephenson and Ian Wallace

**CURATOR:** Tracy Thomas

15

## SWITCH

**T**racy Luff was born in Penang State in Malaysia where rubber plantations employed most of the population. Today these have been replaced by palm oil plantations which are destroying the habitat of the indigenous wildlife including the orangutan. In parallel, Tasmania is known for its forests and for its forest industries.

*Switch* is an installation created from recycled cardboard. Cardboard is made from pulp, made primarily from timber, and is mostly used for packaging. Viewers are invited to walk into the work and encounter the environment Tracy has created and the environments beyond that it references.

Tracy will be a speaker at the IAPMA Congress, New Paper - Old Land, along with eminent Australian artist John Wolseley and a host of international guests.

**BURNIE**  
ATRIUM  
BURNIE CITY COUNCIL CHAMBERS  
WILSON STREET  
27 MARCH-5 APRIL  
9AM-4.30PM DAILY

**INFORMATION**  
WWW.IAPMACONGRESS2009.COM  
**FREE EVENT**

DETAIL OF IMAGE: *Tracy Luff, Never Ending, 2006, fluted cardboard, 22 x 90 x 90cm*

*Supported by*



5



## RE-FARTHING

**A** boriginal people who walked this island for tens of thousands of years managed the land with selective use of fire, only taking what was needed. In the two hundred years since white settlement the land has seen the depletion of finite resources through mining, degradation of soil, increased salinity and water shortages.

The biggest paper pulp mill in the world is being proposed for the Tamar Valley. One of Tasmania's last major limestone quarries that feeds the voracious cement industry is a short walk from an ancient source of ochre. Are there lessons from the past that we can apply to the future?

**PRESENTED BY** \_\_\_\_\_  
**DEVONPORT REGIONAL ART GALLERY**

**DEVONPORT** \_\_\_\_\_  
DEVONPORT REGIONAL GALLERY  
45-47 STEWART STREET  
6 MARCH-12 APRIL  
10AM-5PM MONDAY TO SATURDAY  
12 NOON-5PM SUNDAY & PUBLIC HOLIDAYS

**ARTISTS' FLOOR TALK** \_\_\_\_\_  
28 MARCH AT 3.30PM

**FREE EVENT**

IMAGE: *Untitled*, Lorna Riley, oil and acrylic on canvas

**ARTISTS:** Lola Greeno, Lorna Riley and Denise Ava Robinson  
**CURATOR:** Vicki West

6



## CHANCE

### ENCOUNTERS

**I**n the 19th century the French writer Comte de Lautrémont drew attention to the possibilities of transforming otherwise mundane objects with his phrase "beautiful as the chance encounter of a sewing machine and an umbrella on a dissecting table". For the surrealist Andre Breton this phrase captured the way that everyday life is occasionally ruptured by moments of wonder, shock or rare crystalline clarity and he strove to deliberately engage with life.

This same sensibility is transferred into contemporary context through a series of installations that embody the chance encounter.

**PRESENTED BY** \_\_\_\_\_  
**SALAMANCA ARTS CENTRE**

**HOBART** \_\_\_\_\_  
LONG GALLERY  
SALAMANCA ARTS CENTRE  
77 SALAMANCA PLACE  
25 MARCH-30 APRIL  
10AM-5PM DAILY  
CLOSED GOOD FRIDAY

**IN CONVERSATION** \_\_\_\_\_  
MARY KNIGHTS AND MARIA KUNDA  
WITH SÉAN KELLY  
28 MARCH AT 2PM AT TMAG

**ARTIST FLOOR TALKS** \_\_\_\_\_  
5 APRIL AT 5PM

**CATALOGUE LAUNCH** \_\_\_\_\_  
5 APRIL AT 6PM AT LONG GALLERY

**FREE EVENT**

DETAIL OF IMAGE: *Nicholas Folland, Navigator (detail)*, 2008, mixed media, 110 x 25 x 87 cm

**ARTISTS:** Tracey Allen, Claire Barclay, Bianca Barling, Barbara Campbell, Jim Everett, Nicholas Folland, Louise Haselton, Anne Mestitz, Aleksandra Mir and Elizabeth Woods.

**CURATORS:** Maria Kunda and Mary Knights

7



## HOSPITALITY

**T**he Icelandic Love Corporation (ILC) is an all-female trio of artists who work in collaboration and across art forms. The ILC aim to break down the distance between art and audience through participatory events. For Ten Days the event is a humorous 'happening' based on diverse notions of hospitality and Black Swan Theory with the residue of the Collective's event/performance transforming into an installation.

Black Swan Theory is about events that have low predictability and high consequence – events that seem to happen out of the blue but afterwards we realise that we should have seen them coming, prompting us to rewrite the past to accommodate our blindness. In Denmark black swans can be shot in order to protect the white swans and keep them clean. What does this say about hospitality?

**PRESENTED BY** \_\_\_\_\_  
**CONTEMPORARY ART SERVICE TASMANIA AND TEN DAYS ON THE ISLAND**

**HOBART** \_\_\_\_\_  
CONTEMPORARY ART SERVICES TASMANIA  
27 TASMA STREET, NORTH HOBART  
26 MARCH-24 APRIL  
DURING TEN DAYS (27 MARCH-5 APRIL)  
12 NOON-6PM DAILY  
ALL OTHER DATES  
WEDNESDAY-SUNDAY ONLY  
12 NOON-6PM

**IN CONVERSATION** \_\_\_\_\_  
28 MARCH AT 1PM AT TMAG

**FREE EVENT**

DETAIL OF IMAGE: *Bernhard Kristinn Ingimundarson*

Supported by

**CIA.IS**  
CENTRE FOR ISLANDS ART

8



## MINeworks

**I**n 2008 Sue Jane Taylor spent two months drawing at Henty Gold Mine and Mount Lyell Copper Mine in Tasmania's rugged west. Henty is a relatively new mine set in the heart of the remote western rainforest. Mount Lyell was once the biggest copper mine in the southern hemisphere. It is the lifeline for Queenstown, located in the valley below, and the mine an Australian industrial heritage site.

Sue Jane's original sketches were drawn on site. "I used to get up very early some mornings and hang around the muster room where the miners have their work target meetings before starting the 5am shift. I would persuade individuals to pose for me whilst I drew them at rapid pace, knowing that I did not have much time before the 'mancar' would take them underground and then they were lost in the dark tunnels and driving the huge trucks on their twelve hour shift." The works in the exhibition were completed in Sue Jane's studio back in Scotland.

**PRESENTED BY** \_\_\_\_\_  
**TEN DAYS, LANDSCAPE ART RESEARCH QUEENSTOWN AND TASMANIAN MUSEUM & ART GALLERY**

**ZEEHAN** \_\_\_\_\_  
WEST COAST PIONEERS MUSEUM  
MAIN ROAD  
15 MARCH-19 APRIL  
10AM-4PM DAILY

**FREE EVENT**

IMAGE: *Sue Jane Taylor, Scaffolder, Methil Fife*, 2007, photopolymer colour etching on copper, 44x 69cm. Photograph by Fin Macrae

Proudly supported by Barrick Mines

**CURATOR:** Raymond Arnold



9

# ON PAPER

## BURNIE PRINT PRIZE

**B**urnie has a long and complex history in paper manufacturing. Making the most of this legacy brings the 2009 International Association of Paper Makers [IAPMA] Conference to the city.

*Burnie Print Prize* builds on the Burnie Regional Art Gallery's (BRAG) collection of works on paper and extends the notion of print to other media. Print Prize judges are Roger Butler, Senior Curator, Australian Prints & Drawings, National Gallery of Australia; Pat Brassington, Plimsoll Gallery, Tasmanian School of Art, University of Tasmania; and Michael Kempson, Senior Lecturer & Printmaking Coordinator, College of Fine Art, University of New South Wales & Director Cicada Press.

## EXCAVATIONS, FRAGMENTS & INSCRIPTIONS

**E**xceptions, *Fragments & Inscriptions* is a body of work by renowned Sydney printmaker Ruth Faerber that has been generously donated to the BRAG collection. In 1980 Ruth participated in the first handmade paper workshop held at the Jabberwocky Mill at the Tasmanian School of Art in Hobart.

This, and subsequent papermaking trips to Hobart, fired her enthusiasm for the creation of these hand coloured cast paperworks that were first exhibited in a solo exhibition in Sydney in 1982 and later internationally.

## THE SECRET LIFE OF PAPER

**P**aper can be made from almost any fibrous material. The process involves beating the fibre to a pulp, spreading out in a thin layer and drying it. *The Secret Life of Paper* acknowledges this process by documenting the metamorphosis of flat sheets of hand made paper into Helen Hiebert's sculptural, three-dimensional objects, through the time-lapse photography of Gretchen Hogue.

**PRESENTED BY**  
**BURNIE REGIONAL ART  
GALLERY**

**BURNIE**  
BURNIE REGIONAL ART GALLERY  
CIVIC CENTRE PRECINCT, WILMOT  
STREET

27 MARCH–10 MAY  
10AM–4.30PM WEEKDAYS  
1.30–4.30PM WEEKENDS & PUBLIC  
HOLIDAYS

**FLOOR TALK**  
BURNIE PRINT PRIZE  
28 MARCH AT 1.30PM

**IN CONVERSATION**  
GREG LEONG WITH JANE DEETH  
30 MARCH AT 12 NOON AT TMAG

### FREE EVENTS

DETAIL OF IMAGE:  
Video still from, *The Secret Life of Paper* by Helen  
Hiebert (artwork) and Gretchen Hogue (video)

10

# PATRICIA PICCININI EVOLUTION

**G**enetic engineering uses the techniques of cloning (copying molecules) and transformation (changing cells by introducing foreign DNA) to alter the structure and characteristics of genes and therefore of the species.

A transgenic animal is one that carries a foreign gene that has been deliberately inserted into its genome. 2009 is the bicentenary of the birth of Charles Darwin, the scientist and author of *On the Origin of the Species by Means of Natural Selection* (1859) that states that members of a population who are better adapted to the environment survive and pass on their traits. (Incidentally Darwin visited Van Diemen's Land on the Beagle in 1836.) More than fifty years ago Francis Crick and James Watson solved the three-dimensional structure of the DNA molecule.

Twenty years ago Francis Collins and Lap-Chee Tsui identified the gene that when mutant causes cystic fibrosis. What should we do with this information? What would you do?

**CURATOR:** Juliana Engberg

**PRESENTED BY**  
**TASMANIAN MUSEUM & ART  
GALLERY**

**HOBART**  
TASMANIAN MUSEUM & ART GALLERY  
40 MACQUARIE STREET  
14 MARCH–14 JUNE  
10AM–5PM DAILY  
CLOSED GOOD FRIDAY & ANZAC DAY

**CATALOGUE LAUNCH**  
PATRICIA PICCININI & JULIANA ENGBERG  
28 MARCH AT 11AM

### FREE EVENT

IMAGE: *Big Mother*, 2005, silicone, fibreglass, polyurethane, leather, human hair, 175cm (h). Ed. 3. Photograph by Christian Capurro. Courtesy of the artist and Tolarno Galleries, Melbourne

This exhibition is supported by Detached

11



# RUINED

In 1888 Australia was home to 700,000 pianos – one for every 4 people! Some pianos improve with age, some do not. Then again it all depends on the definition of 'improve'. Composer Ross Bolleter, in conjunction with Tasmanian Regional Arts and Tasmanian Museum and Art Gallery, has scoured Tasmania searching for Tasmania's ruined pianos and finding out their stories.

The sound that is created by an aged instrument is a product of time, maintenance (or the lack of it) and the environment it lives in. It is this experience that Ross releases in his compositions and improvisations and which are retold in the stories of these dilapidated boxes of strings and hammers.

**PRESENTED BY** \_\_\_\_\_  
**TEN DAYS ON THE ISLAND,  
 TASMANIAN MUSEUM & ART  
 GALLERY AND TASMANIAN  
 REGIONAL ARTS**

## HOBART

**BOND STORE**  
 TASMANIAN MUSEUM & ART GALLERY  
 40 MACQUARIE STREET  
 INSTALLATION:  
 27 MARCH–5 MAY  
 10AM–5PM DAILY  
 (CLOSED GOOD FRIDAY)

**PERFORMANCES:**  
 27 MARCH AT 7PM  
 28, 29 MARCH & 4 APRIL AT 3PM  
 5 APRIL AT 12 NOON  
**DURATION:** 45MINS (NO INTERVAL)

## FREE EVENTS

DETAIL OF COMPOSITE IMAGE: *Peter Whyte & Roar Film*

**ARTIST:** Ross Bolleter  
**COORDINATOR:** Teresa Beck-Swindale

## Supported by



## Media Partners



12



# SIREN

A choir of rotating sirens mounted on a forest of metal tripods creates a unique experience of sound, light and space, somewhere between an ethereal chorus and an air raid. *Siren* takes advantage of the Doppler Effect, the sudden change of pitch in sound as we move quickly past a sound source or as it passes us. Technically this is caused by the shift in frequency and wavelength; aesthetically it is harnessed to create a full dramatic soundscape. Our eyes experience another phenomenon. They are not capable of tracking fast moving light and instead moments are joined together as a continuous drawing in space.

Movement is essential to this work. The viewer is free to move around the installation and construct their own experience of the work.

**PRESENTED BY** \_\_\_\_\_  
**TEN DAYS ON THE ISLAND  
 AND QUEEN VICTORIA  
 MUSEUM & ART GALLERY**

## LAUNCESTON

**QUEEN VICTORIA MUSEUM &  
 ART GALLERY AT INVERESK**  
 2 INVERMAY ROAD  
 27–29 MARCH AT 4 & 6PM  
 30 MARCH–1 APRIL AT 6PM  
 2–5 APRIL AT 4 & 6PM

**DURATION** \_\_\_\_\_  
 45MINS (NO INTERVAL)

**FLOOR TALK** \_\_\_\_\_  
 1 APRIL AT 12 NOON

**TICKETS** \_\_\_\_\_  
 \$20, CONCESSION \$15

**ONLINE BOOKINGS** \_\_\_\_\_  
 WWW.TENDAYSONTHEISLAND.COM

DETAIL OF IMAGE: *Steven Hicks*

**CREATOR:** Ray Lee  
**PERFORMERS:** Ray Lee & Harry Dawes

## Supported by



## Sponsored by



The tour of *Siren* is presented in association with Auckland Festival