

firstdraft

Gallery 4

13 October - 26 November

Firstdraft Screening Program: Anthropocene - Dangerous Goods

14 October - 3 November

Dawn Beasley, Peter Blamey

Videoworks

Dawn Beasley

Seed, 2022-23

3 minutes and 20 seconds

director: Tim Shephard, ceramic artist: Dawn Beasley, actor: Emma Renehan, cinematography: Felix Baker and Tully Hemsley, music composition: Gareth Hudson, editing: Tully Hemsley, glass artist: Debra Senjushchenko.

In "Seed," porcelain artist Beasley ventures into digital territory, intertwining her delicate porcelain forms with a momentous act performed by a silent dispassionate waif-like figure. The shattering of these valuable sculptural creations symbolises a distorted value system, human interference with nature, and an irretrievable loss, prompting a contemplation of life's fragility.

The porcelain skeletal structures, suggestive of growth and decay, find their place amidst a seemingly barren landscape of destruction. Yet, within this apparent desolation, a glimmer of hope emerges, as signs of new life sprout from the shattered remnants of sculptures scattered on the ground.

"Seed" profoundly explores the interconnectedness of existence, urging viewers to reflect on the consequences of human actions upon the delicate balance of the natural world. The transient beauty of the porcelain forms serves as a poignant reminder of both life's impermanence and its inherent resilience.

Dawn Beasley is an artist whose creative practice examines the relationships between humans and the natural world we occupy. Using botanical forms as a point of reference, Beasley creates porcelain sculptures that range from exact renderings of specific species to entirely otherworldly creations. These become part of large installations that immerse the viewer in a world of uncharted delicacy; their dramatic scale mirrors the magnitude of the subject matter they bring into focus. As the limits of what our natural world can sustain continue to be pushed, Beasley speaks of growth, resilience, and survival.

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Nqa+Antoinette

Gallery 2
Homo "Bozo" Sapiens Problemo
Dustin Voggenreiter

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Above and Below and Individual Works
Ozanam Learning Centre Artist Group

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Peter Blamey

De-energised, 2023

9 minutes and 26 seconds

De-energised examines the relationship between energy use, technological waste and the urban environment, contemplating the fate of storage devices and attitudes towards their disposal. It is a process-based work of fairly modest means, shot *vérité* style while walking in Sydney's inner west suburbs (Chippendale, Redfern, Darlington, Newtown, Camperdown, Glebe, Forest Lodge, St Peters, Marrickville, and Alexandria) between 2021 and 2023. Stylistically, the work borrows from the history of Minimalist art cinema but imbues it with a contemporary subject, pursuing a slowly developing logic that brings its subject – energy use and waste – gradually (if incessantly) into focus.

Every time I found a discarded battery lying in the street, I made a brief video of it in situ, shot from the angle at which it was first sighted. The framing followed a basic cinematic language (mid-shot, close up, extreme close up) that was largely dictated by the conditions (e.g., traffic, pedestrians, or time available) rather than any predetermined sequence, becoming progressively more stylised as the project developed. The batteries were then recovered and sent to be properly disposed of. Each video was then edited down to a 4–5 second fragment, determined not by the image but its accompanying soundtrack, making sound the main indicator for the context each battery was found in (quiet back lane, noisy major road, front yard, busy footpath, etc.). Finally, these fragments were simply edited together in chronological order.

All up there are 200 shots of over 200 dumped batteries, predominately AA and AAA sized, in various states of damage and decay from pristine to completely oxidised. *De-energised* doesn't postulate on how these batteries came to be where they were (although that is fairly obvious); instead, it asks its audience to contemplate something simple but overlooked that is occurring around us everyday and to consider what happens next – a meditation on waste, so to speak.

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Peter Blamey is an artist based in Sydney, on Gadigal land. His practice is often sound-focussed and accomplished via an economy of means, and includes performances, videos, recordings and installations. Broadly speaking, his work explores (amongst other things) the interconnected themes of energies and residues, often through reimagining our everyday encounters with mundane materials and technologies and the physical world, and also by considering how they relate to our experiences of energy generation, use, and waste.

Peter has performed extensively over the last 23 years, including experimental arts and music festivals such as Dark Mofo, Liquid Architecture, What is Music, Electrofringe, the Biennale of Sydney, the NOW now, Cementa, and ISEA, plus countless other appearances both locally and internationally.

His work has been exhibited at Serial Space, Hardware, UTS Gallery, ICAN, Firstdraft, Artspace, Bus, West Space, NGV, CACSA (SA), MAMA (Albury), SCA Gallery, SCALA, and Black Mountain College Museum + Art Center (USA), among numerous others, and was also included in Material Sound, curated by Caleb Kelly, which toured nationally 2020–2022.

**Firstdraft Screening Program:
Anthropocene - Embodied Waste
Emily Norton and Miška Mandić
continue to next page →**

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Firstdraft Screening Program: Anthropocene - Embodied Waste

4 November - 26 November

Emily Norton, Miška Mandić

Emily Norton

Kitchen Kabaret, 2022

16 minutes 14 seconds

Blackberry Jam/Leek: Joel Garrett, Carrot: Chelsea Hyde, The Tomatoes: Helena Pisera, Noah Gill, Isolde Kieni-Jud, Potato: Bear Baxter, Garlic: Rebecca Vincent, Eggplant: Abigail Howley, Lettuce Leaf: Maddie Johnston DoP: Siro Cavaiuolo, Composer/Sound Recordist: Riley McCullagh, Gaffer: Brodie McMullan-Jones, Choreographer: Maddie Johnston, Boom Op: Linden Norton Makeup: Beatrix Rowe, Additional help from Lucia Smith and Alyshia McKinnon

The Kitchen Kabaret features a group of people dressed as vegetables as they undergo the cooking process, from the fridge, to the chopping board, to the oven; singing and dancing at each step. A hopeful carrot, a seductive eggplant, excited tomatoes, the bad boy potato, a scared garlic, and an organic leek attempt to escape their fate, narrated by a witty blackberry jam. Various logics are courted but ultimately disregarded. Overt optimism is played against a disconcerting deadpan. Conceived as a kind of advertisement without a product, 90s children's program, community theatre musical production or DIY sitcom, dissociated elements are made associated through song. The performance utilises humour to highlight the social and economic issues that surround our food and its production and distribution.

Emily Norton is a video and textile artist residing on Wurundjeri land. In her work, Norton uses costuming, staging and props as a method of world building. Elements of popular culture, television, advertising, and the internet are untethered and rearranged. Replication is used as a form of critique, as late capitalism's ever-increasing dissemination of images and information, through an apparent shiny surface, is interrogated.

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Emily Norton, Miška Mandić

Miška Mandić

The Fold, 2022

20 minutes

Written, directed and edited: Miška Mandić, actors: Luke Bacon, Alia Parker and Chris Nash, music: Megan Alice Clune, Skeleten and Chris Zabrieske

The Fold explores the way objects disrupt our understanding of time through a series of bodily, sensorial and material metaphors. It draws on both science fiction and magic realist tropes to follow a man who is pulled away from a work call by a mysterious voice that repeatedly tells him 'listen', driving him further into remote bushland. There he unearths and meets the character of The Orb, which proceeds to shapeshift into a series of minerals contained in a standard mobile phone. The story is sometimes interrupted by a muscular, fleshy portal that enables narrative timeshifts between materials in different states of folding. These raw materials and landscapes, both interior and exterior, are compared and connected in different ways throughout the film; the atoms of iron in a mobile phone, become the atoms of iron flowing through the fleshy body, become the atoms of iron in a supernova. Each connection is a site of activity, 'things' in temporary configurations that point to more complicated and distributed processes and histories. This film continues Miška's cinematic investigations of 'waste' (the compounding residues of extractivist processes), which confront the banalities of our current ecological emergencies to disrupt entrenched complacencies and provoke new ways of thinking and relating.

Miška Mandić is an artist and researcher born in SFR Yugoslavia, living on Gadigal Land. Through a cinematic practice her works explore a sense of time that aims to resist colonial-capitalist structures, carving out more wily models of enmeshment with the relational ecologies of production. Miška has worked as an editor with directors such as Warwick Thornton (*Sweet Country*, *The New Boy*), Robert Connolly, George Gittoes; Sydney artists Make or Break and Rhiannon Newton; and institutions such as the Opera House and Carriageworks. Miška has over nine years experience teaching moving image practice and theory across Sydney universities and is currently a PhD candidate in Fine Art at UNSW.

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