

BUS PROJECTS

OMNIBUS

2009/2010



INTRODUCTION

Nyx Mathews and **Amelia Douglas**, Editors
Omnibus Edition 1, 2010



Bus was founded in 2001 by a group of artists including Kade McDonald and Tim O'Donoghue in the upstairs space of 117 Little Lonsdale Street, in Melbourne's CBD. Now one of the longest running ARIs in Melbourne, Bus Projects' commitment to supporting independent, emerging spatial arts practice has remained unwavering for nearly a decade.

Following the appointment of Tim Webster as Director in early 2009, Bus began a series of fundamental alterations, culminating in the creation of a formal board of directors, the appointment of a curator and finally a dramatic change of locale in 2010. In addition to this it embarked on a new path that privileged community involvement and a significant extra-gallery contribution to the Melbourne arts scene. Volunteers were recruited, networking nights held; seminars for upcoming artists began to pull in a new generation of Melbourne's creative inhabitants, and gallery openings morphed gracefully into spaces where, amid the traditional cheep booze and free food associated with arts-related events, Bus began to expand and consolidate its own community.

In this first edition of *Omnibus*, the focus is this last fifteen months in the Lonsdale space, from January 2009 to the final exhibitions of March 2010. This period marks a critical series of turning points for the gallery. By now the news is out: Bus Projects has officially migrated from its original premises. The eviction that had long been expected rapidly evolved into a source of extraordinary potential. The change is a significant one, but in light of the many evolutions witnessed throughout 2009, the challenge seems almost perfectly timed; after all, how long should any artist-centric space remain static?

Now under the management of Drew Pettifer, Bus Projects is about to enter into a new cycle of production. For the time being its presence is physically small, but square feet have never been an accurate measure of artistic output, and the coming months will see many new ventures unfold.

This edition of *Omnibus* — the first, it is hoped, of many — marks both an end and a beginning. It is intended to draw many threads together, but in doing so, it also sets the stage for myriad scenes to come.

Tim Webster

Director & Chair

With so much talk over the past couple of years about lack of financial support, rent increases and the occasional imminent closure, it's easy to forget that a place like Bus is made up of people. Spaces like Bus (like every independent artist run project) don't exist because they should, but because of the collective desires of individuals to create and share their work and the work of others. But it's not only about the work. An organisation like Bus is a platform that can be leveraged by practitioners from many fields, who continue to define and refine the role and activity of the group while developing themselves. In this way, Bus is part of an ecology, something that's broader and ongoing.

This modest little publication captures the continuum of activity that took place within the walls of 117 Little Lonsdale St since January 2009. Aware of the often ephemeral nature of small spaces, the Omnibus is the beginning of what we hope will be an ongoing annual publication. As for the gallery, it is a time of reinvention and renewal, as we find sustainable ways to have more art by more young and emerging artists seen by more people, more often.

There are many people to thank: the artists (including everyone who submitted an exhibition proposal), all the past board members who got Bus moving (so to speak) and the current group of very talented board members who've occasionally lost sleep on account of Bus. In particular, Bus could not have achieved what it has without the consistent and unwavering personal and professional support from Nicole Dominic, Alice Mrongovius, Tim Beveridge, Amelia Douglas, Georgina Russel, Sarah Bunting, Drew Pettifer, Danica Chappell, Georgie Roxby Smith, Jen Broadhurst and Nyx Matthews. And my occasional renovation crew: Paul Webster, Tom Scott, Gemma Jones, Kit Webster and Adrian Addison

Conversation with Drew Pettifer

March 2010

How did you get involved with Bus?

I indicated to the board that I was interested in joining the team when I attended an artists' networking night at Bus in 2009. They called and offered me a job a short time later. It's been very enjoyable, but also plenty of hard work. It's been a major transition time for Bus, so things have been moving very quickly. That can be both exciting and a bit stressful.

Have you learned things? Has it gone according to plan? Have you come across any notable surprises?

Nothing goes to plan in an ARI. I would certainly not have expected to be managing a mobile art space when I joined the team. It's the dynamic flexibility of working with an ARI that means you are constantly learning new things and constantly surprised.

What do you feel Bus has learnt from you?

Hopefully some organisational skills and a healthy dose of pragmatism.

Pick one amazing Bus memory

Quiet drinks with the board one night in the car park outside the gallery in Little Lonsdale St. It was one of those moments when you recognised that all these people are working together — for free — to try to create something of value.

What do you think makes Bus unique in the Melbourne art scene?

Historically, it would be its focus on sound and spatial art. Now it will definitely be the move to a mobile art space.

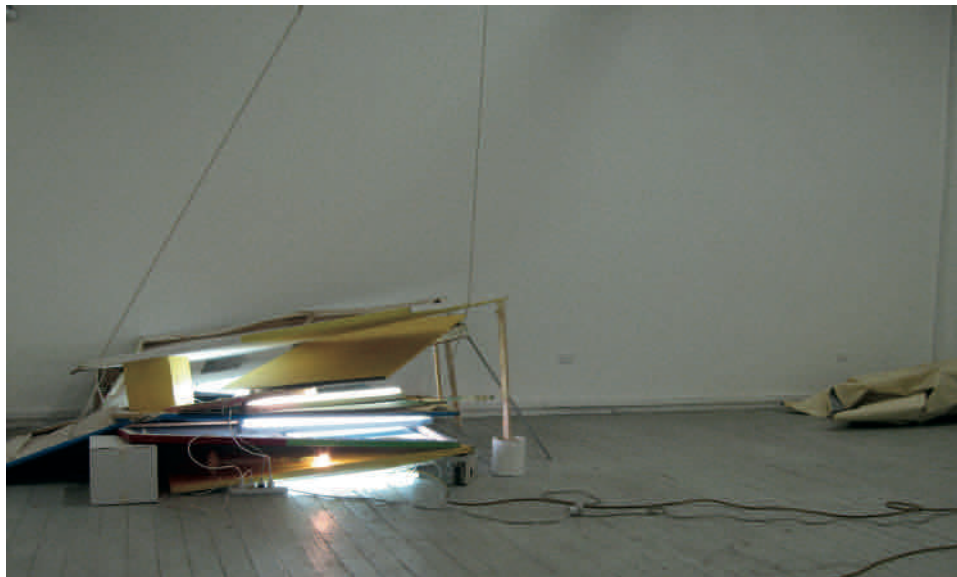
Where would you like to see Bus Projects in 2 years?

With a strong team of people involved, sustainable management, in both a mobile art space and fixed gallery, and showing great young and emerging artists.

JANUARY 13 - 31 2009

Michael Georgetti *Common play*
Main Gallery

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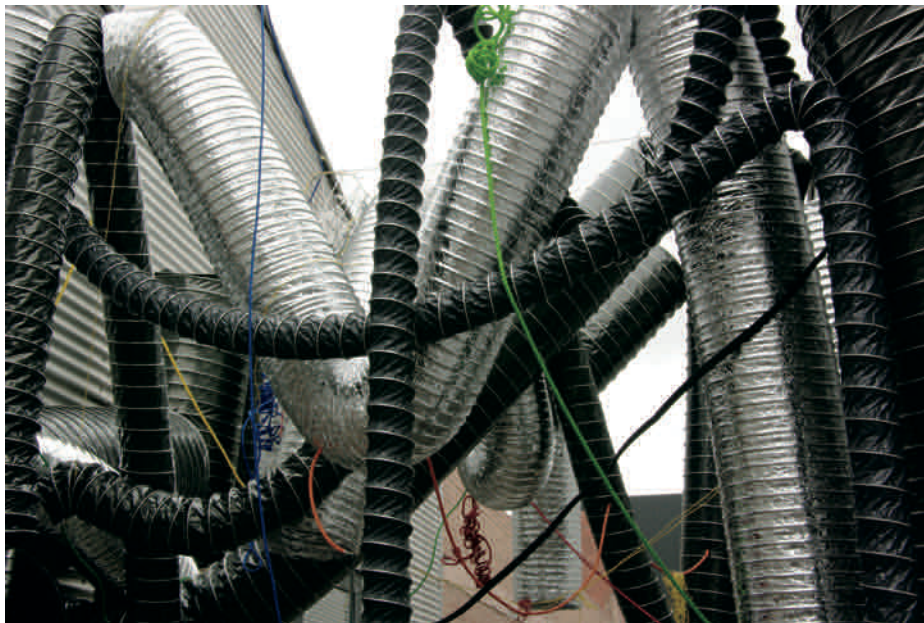
Michael Georgetti's hardwood construction *Common Play* is adorned with fluorescent tubes and held together with silver electrical tape. The two balloons suspended from the construction, propelled by pedestal fans, appear to dance. Georgetti's sculpture plays out to the sound of Roy Orbison ballads of lost love. Today the balloons are red and green, but tomorrow they could be pink and blue. As they move in their own anthropomorphic way they seem to charm or equally repel each other. And if you're lucky enough to

witness one burst, you'll see it flapping and airless, like a child blowing a raspberry, before joining the ruptured and coloured rubber that dots the surface of the installation. With each new dramatic melody the piece recreates itself. The balloons don't always move to the music, but you begin to anticipate that they will.

Excerpt from essay written by Meredith Turnbull

JANUARY 13 - 31 2009

Georgie Roxby Smith *Space Invasion*
Skinny Gallery



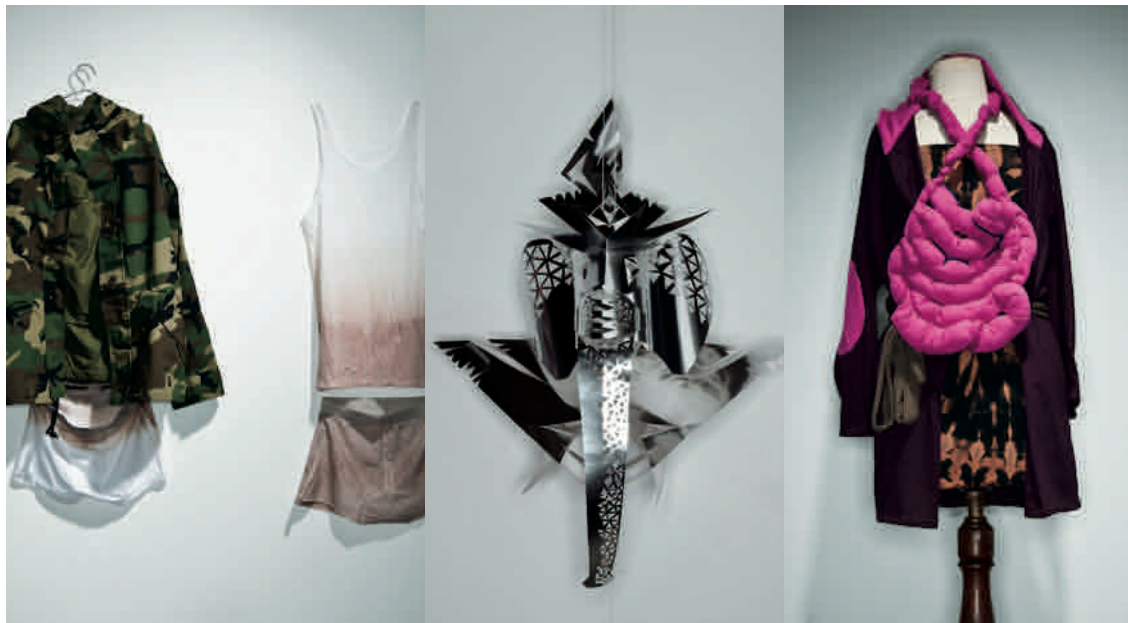
A cross media production, *Space Invasion* is an exploration of the invisible social, political and economic grid we live under as a modern society. In the urban setting of Melbourne, the grid underlies every step we take. Overhanging and underlying, the grid becomes matrix. Fourth and fifth dimensions are added. Time becomes deep rather than linear.

This work reflects the morph between grid-matrix, rebuilt as analogue machine with the touch of the artist's hand visibly present. The work becomes about the system in collapse, the bulge, the 'glip', the organic... as in reality the grid/matrix system is molded by the people who live within it.

Mutated and infinitely reproducing, the system consumes the viewer. Built as a site-specific sculptural installation specifically for Bus Projects, *Space Invasion* crawls walls, protrudes from the floor and drips from the ceiling; collapsing, bulging and sweeping down to ground level.

FEBRUARY 3 - 20 2009

Skin and Bones curated by Patrick O'Brien
Whole Gallery



Featuring works by **Oliver Hextall, Alex Vivian, Fjorn Butler, Alexander Ouchtomsky, Sean Bailey, Kiki Ando** (Japan), **Harriett Morgan, Evergreen Terrace, Sally Blenheim, Hyper colour castle, Thomas Bernard** (France), **Circle Pit** (Sydney), **Dell Stewart, Tin&Ed & Jarrah de Kuijer**.

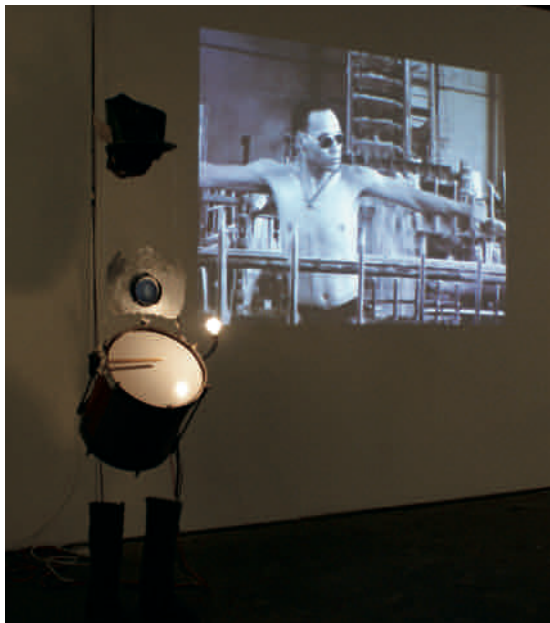
From the fantasies of childhood to the awkward rebellion of teenagers, from subcultures to high-street fashion, dressing up is the most personal and most universal way of expressing oneself. Fun, ritual, celebration, inspiration and remembering – these things are as natural a part of our lives as sleeping and dreaming.

We dress up in order to fit in, stand out, offend, seduce or escape; whether it be behind closed doors or in the public eye, fashion, costume and the way we groom ourselves express who we really are, who we want to be and how we want to be seen. *Skin and Bones* is a group show that aims to get back to the roots of this kind of human experience. Now in its third year, *Skin and Bones* is a unique show that celebrates costume, fashion and fantasy.

Skin and Bones 2009 and Bus are very proud to be a part of the L'Oréal Melbourne International Fashion Festival and acknowledge the support of the City of Melbourne.

FEBRUARY 24 - MARCH 13 2009

KOMPILASI: A Survey of Contemporary Indonesian Art
Whole Gallery



Co-curated by **Kristi Monfries**, **Timothy O'Donoghue** and **Georgia Sedgwick**. Featuring works by **Tintin Wulia** (Denpasar/Melbourne), **Bambang 'Toko' Witjaksono** (Yogyakarta), **Bayu** (Yogyakarta), **Angki Purbandono** (Yogyakarta) & **Ardi Gunawan** (Jakarta/Melbourne)

KOMPILASI draws upon the contemporary art scene of Yogyakarta, Bandung and Jakarta in Indonesia to present a diverse exhibition of photography, installation, sculpture, interactive art, video, film, drawing, sound, graphic/street art and product design. Co-curated by Kristi Monfries, Timothy O'Donoghue and Georgia Sedgwick with the assistance of the artists involved, the exhibition included a program of performances and artist's talks as well as

film screenings at Horse Bazaar and listening stations and product displays at Sunshine & Grease.

This exhibition emerged out the curators' sense of the local momentum to engage with the Indonesian contemporary arts scene. In Melbourne, Indonesian student numbers are at their highest. Increasingly too, these students are undertaking study in arts-related disciplines such as fashion, graphic design, architecture and fine arts and are beginning to find a place in the local arts scene. In much the same way, there is increased traffic to Indonesia by Australian artists with programs like the

FEBRUARY 24 - MARCH 13 2009

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Asialink residencies and the successful Sydney-based arts festival Gang program gaining traction within local arts communities.

Myriad connections have been established but too much of the traffic is one-way. *KOMPILASI* was designed to give Melbourne audiences the opportunity to experience the next generation of contemporary Indonesian artists through an exhibition that is not only representative of the scene, but also enables dialogue and engagement with the artists themselves.

Many contemporary Australian artists work across a range of platforms; visual artists not only paint, draw or make installations but they also create music, are in bands and make their own films. This too has been the natural method of creation for artists in Indonesia. In presenting a program which spans all artistic disciplines *KOMPILASI* staged an attempt to highlight these very real artistic parallels between the contemporary arts scenes of Indonesia and Australia, uncovering vast opportunities for collaboration and exchange.

MARCH 17 - APRIL 3 2009

Zoë MacDonell *Ecstatic Shadow*

Main Gallery



Ecstatic Shadow is a work in two parts: a new media film work is paired with a large oil painting. Both media document the same imagery construct of light and shadow. The projected film explores a passage of gently dynamic shadow movements, while the painting renders the same relationship between light and dark as an isolated moment in time. Across the gallery space, these pieces mirror each other.

As MacDonnell notes, 'My work deals with reality, in particular our understanding of landscape, both personal and physical. This work explores the relationship that we have to our surrounds and investigates the nature of reality and layers of perception.'

Zoë MacDonell's practice spans across various mediums including painting and textiles. Since receiving a Bachelor of Applied Arts (Hons) from the College of Fine Arts UNSW, Zoë has exhibited regularly. She has completed numerous artist in residency programs including at Hill End NSW, Bundanon Arthur Boyd's property, Artspace Contemporary Art Centre in Sydney and aboard the Marina Svetaeva in Antarctica. Zoë has also received numerous grants, including from the Australia Council for Arts and NAVA.

MARCH 17 - APRIL 3 2009

Clare Rae *The Rise and Fall*
Sound Gallery

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The Rise and Fall is a video work made up of photographic stills, depicting the artist rotating in a circle in mid air. The video is looped, the subject remains locked in an endless cycle, both trepidatious and exultant through each revolution. Considering notions of the woman in the Australian landscape, *The Rise and Fall* deals with ideas surrounding contemporary feminism and femininity, whilst investigating the relationships between gender, staging and performance.

Clare Rae is a Melbourne-based artist working with photography and video to interrogate traditional notions of femininity. Solo exhibitions include Climbing the Walls and Other Actions (CCP 2009), The Chase (Blindside 2009) and The Rise and Fall (Bus Projects 2009).

MARCH 17 - APRIL 3 2009

Debbie Pridmore *Before*
Skinny Gallery



Memory, time, and perception are reoccurring themes within my work, their import relating to the integral role they play in my concept of how we experience the world.

Any given moment is the total sum of the past that precedes it, the present moment, and the future it will impact. Our experiences, and the way in which we negotiate the world, are a perpetual force with no beginning and no end. Everything we do is informed by prior events and managed according to anticipated outcomes.

When attempting to communicate our experiences, we must choose a beginning point and decide on an end, often employing recognisable structures to describe

boundless phenomena. I hope to impart a tension between recognition and obscurity, for the transition between one object and another to defy absolute detection. Subject and ground tend to bleed into each other and, primarily, the works read as shifts between light and dark.

The subject used to illustrate these themes is light. Light is the means by which we are able to view the world yet it also has the ability to render something visually incomprehensible.

APRIL 7 - 24 2009

Al Ouchtomsky, Joanna Mortreux, Kyoko Imazu & Emmet O'Dwyer *Second Nature*
Main Gallery



Bringing together works that examine the ways in which our culture perceives nature, *Second Nature* investigates ideas of evolution, extinction and cultural manipulation. The works draw attention to the ever increasing gap between civilisation and the wilderness. Featuring various media including printmaking, painting and collage, the exhibition becomes a combined response and a questioning of how humans fit into the natural world.

APRIL 7 - 24 2009

Kotoe Ishii *Lipstick ON/OFF*
Sound Gallery



LIPSTICK ON/OFF depicts a woman endlessly putting red lipstick on and wiping it off. As she continuously draws and erases circles, the lipstick leaves a smirch that spreads over her face, resembling a bruise. While these acts appear simple and a bit childish, there are both sinister and sexual undertones to the performance. Challenging notions of femininity, Kotoe speculates on the uncanny relationship between orifices and embodiment.

Born in Japan, Kotoe Ishii came to Australia in 2001. She has exhibited her works at CCP as part of Nextwave 2008, and also presented a video piece in the group show 'Our World Writ Large' at Federation Square in 2008 and 2009. Ishii is undertaking her Master of Fine Art at VCA.

APRIL 7 - 24 2009

Dell Stewart and Adam Cruickshank *Thing*
Skinny Gallery



Working in the same studio on separate things, Adam and Dell have produced a series of amalgamated things, made things and borrowed things glued to other things. These things are things in both form and signification. A playful room of experimentation at its most obvious but also an examination into the nature of things, things we make, things that are made for us, things joined together, and what these things mean. A thing is an object without specific name or form. An item, device, artifact, tool or instrument. You can find them in the supermarket, on the street, from outer space, from within your own blood cells, or at the back of your cupboard behind the shoes.

Dell Stewart has organized and participated in numerous solo and collaborative exhibitions in Melbourne and Sydney, Berlin and Rotterdam. Working with silkscreen, drawing, animation, textiles and installation and making artists books, she likes to try a bit of everything. She studied printmaking and drawing in Queensland and animation at the Centre for Animation and Interactive Media at RMIT.

Adam Cruickshank went to the Queensland College of Art in the early 1990s and, after a period of exhibiting, was lured by a liveable wage into advertising and magazine art direction. Two years ago he began a rededication to full time art practice, resulting in solo shows in Melbourne and the Netherlands and the co-curation of the Grow Wild exhibition at Utopian Slumps.

APRIL 28 - MAY 15 2009

Fleur Brett *Insiders and Outsiders: an everyday tale of a domestic veneer*

Main Gallery

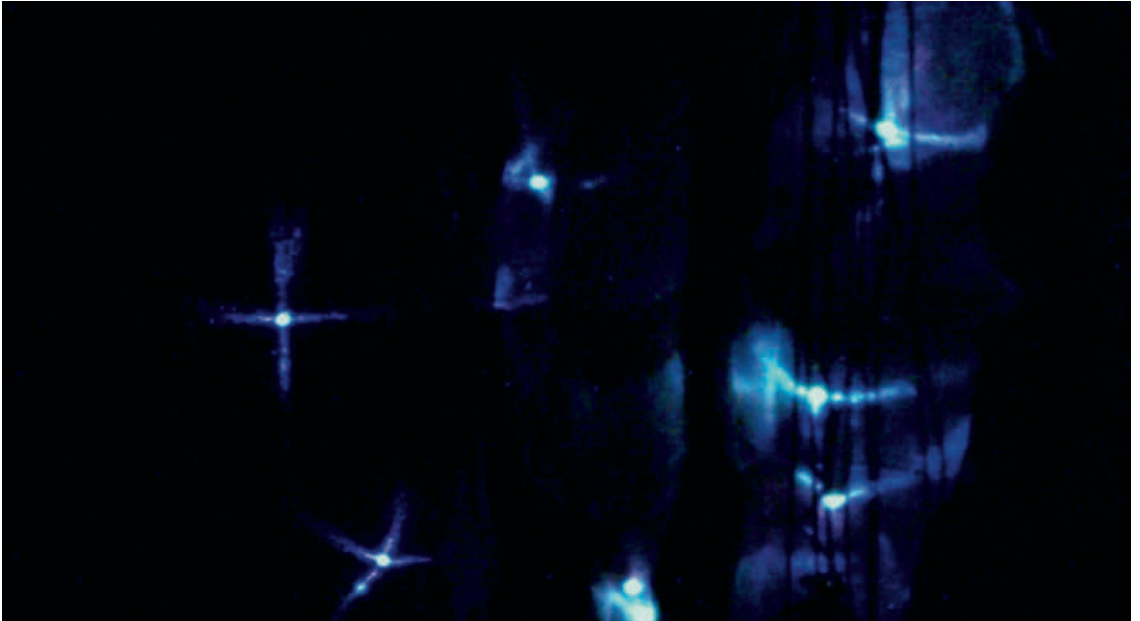


My work looks at everyday objects and settings within my immediate environment; responding to a tension between an attraction to an abstract aesthetic and a more subjective and personal narrative. *Insiders and Outsiders* uses the language of packaging/concealment to highlight what is often seen as insubstantial: a cardboard box discarded after the contents are removed, the material used to protect furniture and flooring in the home, or the veneers or painted signage used to clad buildings and driveways.

Through a focus on materials and form, the work becomes abstracted and often removed from the representational. Negative and positive space is explored through the patterning of flat surfaces with cut out and drawn planes that are transformed into three-dimensional objects.

APRIL 28 – MAY 15 2009

Andrew Goodman *Siren*
Sound Gallery



Siren utilises soft sculpture, electronics and multi-channel audio to create an immersive interactive installation.

Andrew Goodman graduated with Honours in Drawing from the VCA in 2003. He has since held numerous solo exhibitions, including at Linden, Platform, Conical & Westspace, and has shown in group exhibitions in Melbourne, Hobart, Darwin, the Gold Coast, Townsville and regional Victoria. His practice is based around installation art and includes combinations of soft sculpture, sound art, electronics and video.

APRIL 28 – MAY 15 2009

Antonia Sellbach *Structure Pattern*

Skinny Gallery



Structure Pattern is an installation of geometric forms created by staining thick print-makers paper with a mixture of linseed oil and pigments until the papers are fully saturated. The surface of the paper after staining reveals a materiality not previously visible. The work explores how tessellating forms open up dead ends, as surface patterns leave spatial traces.

Antonia Sellbach is a Melbourne artist, graphic designer and researcher who works within the field of geometric abstraction. She plays in the Melbourne band Love of Diagrams (bass / vocals) and she also has created the album cover art for all the band's releases as well as an animated video clip.

MAY 19 – JUNE 5 2009

Llawella Lewis, *Soft City*

Main Gallery



Ecology is the study of the ways in which communities of living organisms interact with one another and with their non-living environment.

Soft City is an installation of an illuminated city, reminiscent of an alien landscape. It comprises many building-like structures ranging from one to two and a half metres in height. Each building is individually lit from within, emanating a warm glow. This internal source of energy pulses slowly, as if to imply the city is a living ecosystem or entity.

MAY 19 - JUNE 5 2009

Fernando Ariel Gallardo & Duncan McBride *In a Cheap Exercise Book*
Sound Gallery



In a Cheap Exercise Book is a series of pop songs performed as a music/performance art event. The vocals are taken from writings in cheap exercise books that document the beginning and decline of romantic relationships.

The writing ranges from short pieces of poetry, to song lyrics and anecdotes. The instruments used are non-traditional and vary from vintage Casio to glockenspiel, from wine glasses to bubble wrap. Even the sound of Tupperware, plastic buckets and disbanded Ikea furniture are put to use. The work does not ignore any musical genre in order to communicate the journey of the relationship, but remains experimental in how it conveys text, voice and sound.

MAY 19 – JUNE 5 2009

Nina Knezevic *Lines Of Flight*

Skinny Gallery

The Deleuzian term 'lines of flight' is part of a vocabulary that emphasises how things connect rather than how they 'are'; it gestures towards actions and tendencies that evolve in creative mutations rather than a 'reality' that is an inversion of the past. Since 2002, I've repeatedly immigrated between three cities (Belgrade, Wellington and Sydney) and progressively compiled an autobiographical archive containing elements like familial photographs, correspondence, and travel memorabilia. I use the site-specificity of each city and the elements of the archive as key mnemonic, experiential sources. I seek to connect the process of making art to the temporality of lived experience.

The body of work in *Lines of Flight* was created exclusively while living in Belgrade for six months in 2009.



JUNE 9 - 26 2009

Nicole Dominic & Sarah Bunting *Saints of the Apocalypse*

Main Gallery



Imagining a post-apocalyptic society in which familiar objects are recontextualised and raised to the status of icons, a series of shrines and totems have been constructed in the gallery space. Combining the symbolism of religious and financial structures, waste and profligacy are raised to new heights in an absurd paean to consumption. As part of an opening night performance, audience members were invited to contribute a small, clean piece of rubbish as an offering to unknown deities.

JUNE 9 – 26 2009

Julie Traitsis & Rebecca Joseph *Name/Title*

Sound Gallery



It started with a list: Girls' Names in Songs. After editing our own compilation of songs, the result is a mixed melody of girls' names, played through numerous speakers within the installation. Stripped from both their original form and lyrical narrative, the sequence of names becomes similar to a roll call. Simultaneously, each fragment also triggers a more personalised memory, unique to each listener. What were once dedications to those of the past are now call outs to what the audience may provide.

JUNE 9 - 26 2009

Lauren Brown *Abracadaver*

Skinny Gallery



Abracadaver is about magic, death and artifice. The exhibition draws on aspects of the macabre and the somber, as well as the fantastic, to create architecturally-inspired objects and spaces of death. The work, including jack-in-the-box funerary urns and hurdy-gurdy coffins, investigates the social taboo of housing death, and its links with the secrets of magic and trickery. The sound, light-based work and interactive sculpture actively 'put the fun into funeral'.

JUNE 9 – 26 2009

Gemma Jones & Lauren Brown *Candystripers*

Foyer



The *Candystripers* is a collaboration between pop-artist Gemma Jones and installation artist Lauren Brown. Seeking to create hyper-real spaces that walk the line between exterior and interior, The *Candystripers* transformed the foyer of Bus into a cross between Victorian wallpaper, an oversized minimalist painting and a helicopter landing pad.

Together as The Candystripers, Lauren Brown and Gemma Jones have been collaboratively investigating the possibilities and history of stripes on space since 2007. Their influences include Daniel Buren, Sean Scully, Bridget Riley, Barnett Newman, and theorist Michel Pastoureau.

JUNE 30 – JULY 17 2009

Jelena Telecki *Reconstructing the Future*

Main Gallery



'Every minute of the future is a memory of the past'

Laibach, 1981

Works in *Reconstructing the Future* are part of my ongoing attempts to recover and re-examine memories – the end product of everything that I have successfully mapped in my mind and then replicated on the surface. The need to go through this process comes from the experience of living in a country affected by the failed utopias obsessed with the future.

JUNE 30 – JULY 17 2009

Simon O'Carrigan, *The Petrol Can Rider*
Sound Gallery



The Petrol Can Rider is a hand-drawn animation. Described as 'Mad Max meets Franz Kafka at twelve frames per second', the film is accompanied by a soundtrack by Daniel Bowden.

Simon was born in Bendigo, schooled in the Blue Mountains west of Sydney, attempted a 'normal' university in course in Sydney and quickly jumped ship for Melbourne. After undertaking a BFA at the VCA and then Honours at Monash, majoring in painting, he graduated in 2007. His hand-drawn

animations have screened in festivals around Australia (and a few overseas), been anthologised in DVD releases (including by Tape Projects), and exhibited in artist run spaces. Simon is currently working on a mixed media project exploring the use of animation drawing and layering techniques to depict human movement on a two-dimensional, static ground.

JUNE 30 – JULY 17 2009

Marc Alperstein *Hairline*

Skinny Gallery



Hairline is a series of drawings focused on hair as a device to create a group of indistinct portraits.

Marc Alperstein completed a Bachelor in Fine Art (Honours) in 2003 at Monash University, and has since exhibited in numerous group and solo shows throughout Australia.

AUGUST 11 - 28 2009

Symon McVilly *Muskrat Hokum*

Main Gallery

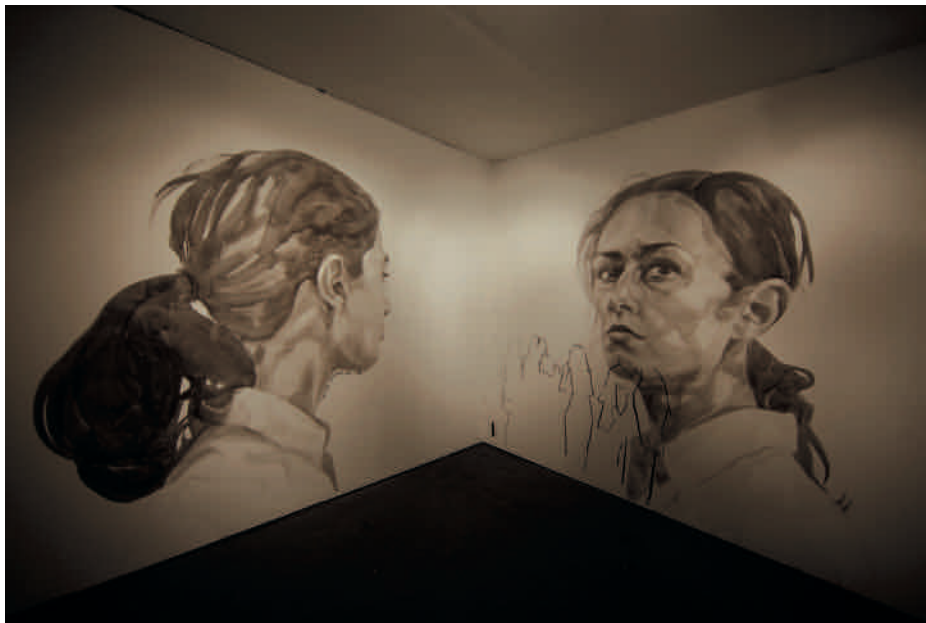


Muskrat Hokum is a collection of single moments visually translated in the form of little sculptures. Starting with a simple idea taken from ordinary seemingly mundane events, each piece creates its own story and place. They are private moments captured with a quiet humour.

The pieces are all mixed media, combining found objects and materials with building, gluing, cutting, drawing and painting. The style is loose and expressive.

AUGUST 11 - 28 2009

Sharon Billinge *Marchland*
Sound Gallery



marchland, noun: The line or area separating geopolitical units, a buffer zone.

Marchland is part of my ongoing attempt to examine human identity and interaction. The installation explores the process of finding a balance between isolation and connection and attempts to break down the accepted roles of artist and viewer. It shows two people caught in the act of pushing against and simultaneously retreating from their own marchlands. Above these figures hang pieces of charcoal that visitors to the exhibition are invited to draw

with. This invitation to leave a mark on something seen as permanent — a wall, in a place visited by people who want to look at things on the wall — is an opportunity to present a piece of our own experience to be seen and remembered by others.

The creation of the work continues on the opening night as a performance, singling me out to be the creator of the work and as such open to questioning about the installation, breaking down my own marchlands and the established barriers at work in a gallery situation.

AUGUST 11 - 28 2009

Nick Barlow *If There's A Battle, I Will Remember You Always*
Skinny Gallery



I was collecting for a while. You know those kinds of things that just turn up in your life, like the stones in your shoe or the toys you get from those egg dispensers outside the supermarket. My mother never let me have toy soldiers or toy guns. The closest I came to fulfilling my childish militaristic impulses was a few of those plastic model plane kits and a computer game where you built armies and tried to take over the world.

SEPTEMBER 1-18 2009

Rebecca Adams *Sacred Predictions*

Main Gallery



Constructing versions of nature and the 'natural', *Sacred Predictions* looks at mythologies of the feminine performed in social ritual and cultural rites of passage. Alongside adocumentary style video performance, an intricate sculptural installation employs floriography (the Victorian language of flowers), and a DIY aesthetic via homely craft techniques. The successes and failures of the works' attempts at realism betray a curious unnaturalness, reflective of the imposition of romantic ideals of the 'natural' upon nature and gender.

SEPTEMBER 1-18 2009

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Torika Bolatagici *Spirit Of Enterprise*
Sound Gallery



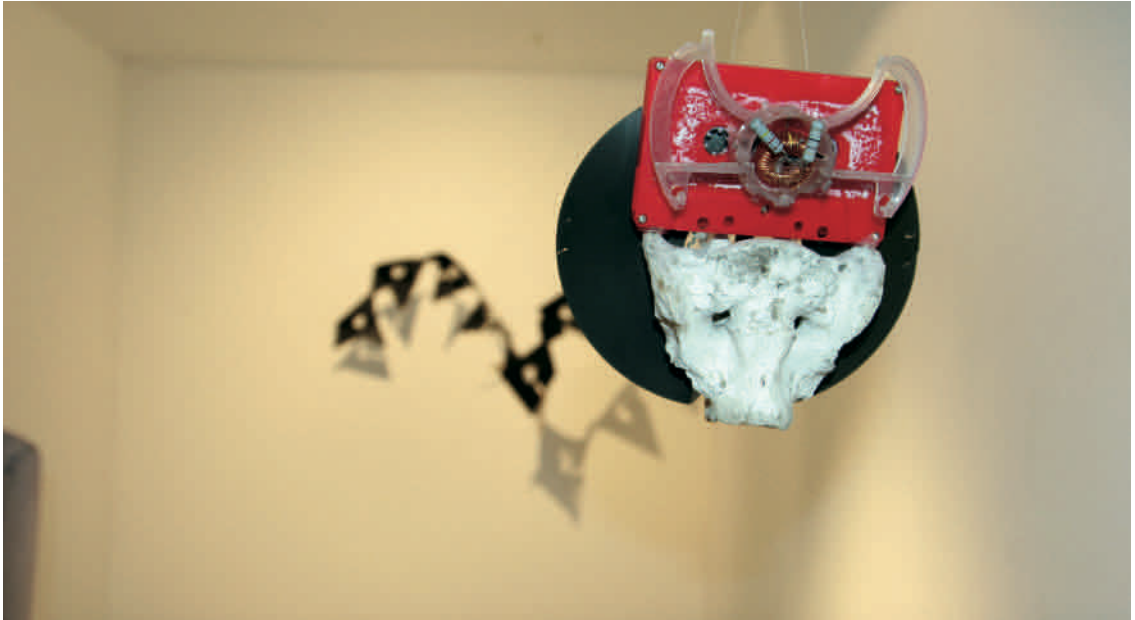
Coco Fusco writes that from the 18th Century, texts have 'reduced people of colour to the corporeal, whiteness was understood as a spirit that manifests itself in a dynamic relation to the physical world. Whiteness, then, does not need to be made visible to present an image; it can be expressed as the spirit of enterprise, as the power to organise the material world, and as an expansive relation to the environment.'

This work questions the commodification of Fijian bodies in the increasingly privatised economy of war. Who is visible and who is invisible? Whose bodies are commodities and who embodies the spirit of enterprise?

Torika is a Melbourne-based photomedia artist. Her photographic and video work has been exhibited nationally and internationally, including Auckland, Brisbane, Bundaberg, Hobart, Manukau, Melbourne, Mexico City, New York, Oakland and San Francisco. Torika is a photography lecturer in the School of Communication and Creative Arts at Deakin University, Melbourne and a doctoral candidate in the Centre for Contemporary Art and Politics at the College of Fine Arts (University of New South Wales).

SEPTEMBER 1-18 2009

Karla Pringle *The Dawn Of R_A_M*
Skinny Gallery



We are in the future. The Chimpanzees, through some fault of humanity, are now the dominant species. They have not yet discovered electricity but have a culture that is remarkably similar to humans at the end of the middle ages. Museums and the exotic are particularly fashionable, and the Chimpanzees have created museum-like environments to display discoveries from their recent geological endeavors.

The Dawn of R.A.M. is a window onto a time from long ago, possibly around the late 20th century. There are no reliable or readable records from this time, but there is a plethora of found materials. The Chimpanzees have arranged these to the best of their knowledge in an attempt to reconstruct a long-lost civilisation.

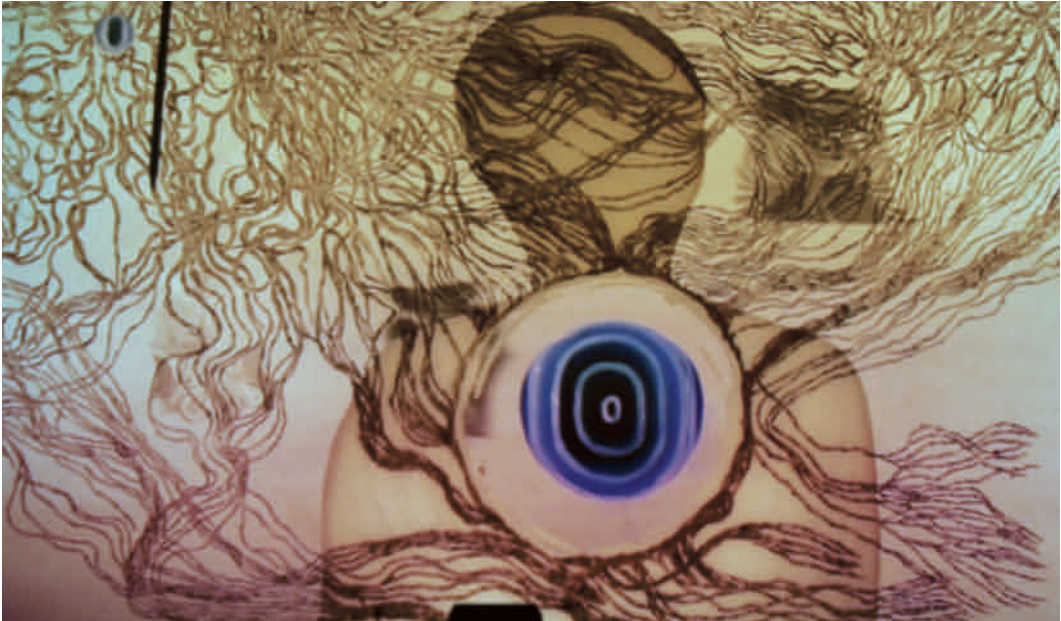
'It's the monkey in me that made me want to do it.'
Starstruck, 1982.

Karla Pringle is an artist, animator, freelance web/print designer and gardener. She has exhibited in solo and group exhibitions in Australia and overseas and her animations have been screened in Melbourne, Leipzig and Atlanta. She has made artwork for numerous multimedia and web-based projects for artists, galleries, musicians, architects and public institutions. Karla has a degree in Fine Arts, a Grad. Dip. in Animation and Interactive Media and is completing her Masters in Fine Art. Karla has an enormous HECS debt.

SEPTEMBER 1-18 2009

Alesh Macak *A Clockwork of Dreams*

Window Seat



Graduating in 2008 from the Victorian College of the Arts with a Bachelor of Fine Arts (Painting), Macak's practice is temporally teased out through short video experiments and stop motion animation. Incorporating 3-D objects, charcoal and other media into his animations, Macak creates illusory, other-worldly and often playful narratives that subconsciously evolve and recorded by the camera.

SEPTEMBER 22 – OCTOBER 9 2009

Hamish Carr *Re-occurring sentiments*

Main Gallery



Hamish Carr, *Frame 363 and Frame 364*, acrylic and ink on canvas, 2 x 200 x 250cm, 2009, installation view, main gallery

My current work explores contemporary concerns through the adaptation of certain historical constructs residing within the landscape genre. Central to the themes underlying my work is the application of medium. The meticulous and somewhat neurotic rendering of permanent marker and acrylic paint suggests a digitised landscape. And, reflecting the concerns of the contemporary era, the incessant drawing infers an environment of fluidity and continual movement.

The architectural size of the work combined with the concerted drawing process encourages one to physically interact with my work. This interaction heightens

perception – distant viewing promotes perspective and distance; close inspection reveals an infinite array of minutely drawn particles.

Through the use of landscape conventions and medium, my work incorporates elements of the sublime and the visceral. These facets are employed to evoke contemporary notions of anxiety and relentless movement.

Hamish Carr was awarded the National Gallery Women's Association Postgraduate Encouragement Award in 2007, shortlisted for the R & M McGivern art prize in 2006, and the Fletcher Jones Art Prize in 2004 and 2008.

SEPTEMBER 22 - OCTOBER 9 2009

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Jonathan Heilbron *Bassounds*
Sound Gallery



Bassounds is an exploration in the fluctuating energies that can coexist within a relatively small space. Cause and effect become blurred, as improvisational sound metamorphoses into composed material, all the while being enhanced by the comparatively static light projections onto the walls. These elements combine to create a work that has a life and energy of its own whilst still remaining an immersive sonic enclosure. The sole sound source heard in the work is the double bass, highlighting the surprising versatility of the instrument.

Bassounds can be separated into several parts or 'episodes', each drawing from one or more of the natural timbres achievable on the instrument. Four separate sound sources can be heard, all stemming from a single improvisation. This results in combined, dense textures and complex interrelationships. The light acts as a constant energy source amongst the morphing sonic landscape, and casts a fragmented shadow onto the walls of the space. This light enhances the feeling of enclosure, as the ebbing improvisations develop around the viewer.

SEPTEMBER 22 – OCTOBER 9 2009

Kez Hughes *Love The Way You Make Art*
Skinny Gallery



So I walk into a gallery and I see the work I want to live with for the rest of my life, (or for the next five years). How good would it be if every time you saw a piece of art you wanted you could buy it??Sold. Mine.Sometimes I wonder about how it would be having lots of money. I know I would spend my abundant funds on buying art just because that's what I know the most about. Lots of times I go to openings (more often than not) and want to buy

what I see. I can't, so I am D.I.Y-ing what I want.What is it that I'm doing then? Painting the stuff I want? Autonomous aggrandising through association? Who cares? This time I want that great group shot of DAMP taken circa 2003 and published in Art Collector Magazine in 2004. It is called, 'Zombie Debutant'. If you have seen it you will know how good it is. How good is that photo? Anyway, I painted it.

SEPTEMBER 22 - OCTOBER 9 2009

Matthew Gingold & Nicole Breedon *Circuit*

Foyer



Circuit is an interactive artwork designed to showcase Victoria's extraordinary community of independent galleries and artist run spaces. Created by renowned Australian artist Matthew Gingold, and featuring sculptural elements by Nicole Breedon and bld Architects, the work uses new technologies to link each gallery space via the internet.

Inside each gallery is a handmade *Circuit* unit with a high tech interior. As you view the work, specially designed face recognition software snaps an instant photograph of you, projecting your image into the artwork – and eight other *Circuit* venues across the state.

OCTOBER 13 - 30 2009

Oliver Cloke, Kathy Heyward & Kate Tucker *Array*
Whole Gallery



Array is a graduate show for three artists who share a fascination with the investigation of ideas through making and construction. By exploring the limits of chosen materials, they seek to enhance properties inherent within them, at the same time crafting a sensory experience for the viewer. As materials are manipulated to assign new meanings, the artists explore the enhancement of value through the act of making.

Oliver Cloke is a London-born artist now living in Melbourne. He completed his Ba(Hons) at the Slade School of Fine Art London (2006), became a teacher of art, and is enrolled in a Post Graduate Diploma at the VCA. He has exhibited and curated shows in London, Malta and New York and his work features in numerous private collections.

Katherine Heyward is a city-born, country-bred artist who lives in a tram. She completed her BFA in Printmaking at the VCA in 2000. In 2009 she commenced a Post Graduate Diploma of Visual Arts at the VCA. Kathy has exhibited in a range of group and solo shows since 1994.

Kate Tucker is a Melbourne-based artist. Her illustrations have appeared in many publications, and her Melbourne-made label, Katarzynkha, gained a cult following before being wound up to allow Kate to focus on her art. Kate has featured in two books and in 2005 was the Winner of the Flinders Quarter Award, in the Emerging Designer Category.

OCTOBER 13 - 30 2009

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NOVEMBER 3-20 2009

Christina Hayes *These are the days you will remember*
Main Gallery



A few years ago, when starting a small business 'A Portrait to Remember', I had the idea to take other people's old family photos and enliven their memories of loved ones by painting them a 'beautiful heirloom quality oil painting'. Fantastic business cards. But it didn't work out. The business was, in fact, a sort of front. Compelled by my own photos of family past, I travelled to the Philippines with my mother, to diligently scrawl down the stories of the lives of men and women mythologised by family lore.

The photos were gradually put aside to make way for imagery that appeared like visions; or a collation of visual imaginings, that I felt needed to be embodied. Friends

and family were enlisted to pose, and my sister Esther Marie Hayes, a costume designer helped me dress them. The visual telling of these stories was enriched by the involvement of many people. They are deeply thanked.'

Pandanggo Sa Ilaw (the Candle Dance) and Tinikling (the Bamboo Dance) performed live at the exhibition opening at Bus Projects. The dances, performed by The Filipino Silayan Dance Academy, require grace, balance and great poise to avoid injury (think rhythmically pounding Bamboo stalks and hot wax). And, like all good Barrio Fiestas, there was plenty of beer and Lumpia (Filipino spring rolls).

NOVEMBER 3-20 2009

RMIT 2nd & 3rd year Interior Design Students *Bus @ Docklands Build it and they will come*
Sound Gallery & Foyer



As part of the search for a new home, and the re-imagining of what Bus Projects can be, one class from the RMIT 2nd & 3rd year Interior Design course have chosen Bus Projects' plight as their muse.

NOVEMBER 3-20 2009

Polly Stanton & Evan Demas *Indefinite Remnants*
Skinny Gallery



This sound installation uses sculptured found objects and composed field recordings to investigate the in-between space of constructed form as opposed to the ethereal and entropic. It suggests a unity of opposites between nature and culture and investigates the ambiguity of the momentary nature of time.

NOVEMBER 3-20 2009

Michael Prior & Lachlan Conn, *Chronox*
Window Seat



Chronox is an ongoing investigation of time, space and perception, incorporating installation, performance and publications in a variety of media. Further information and archival documents can be found online at thothpress.org/chronox.

NOVEMBER 24 – DECEMBER 11 2009

Alec Lewis *Symbiosis: Totems For A Realised Future*
Main Gallery

Symbiosis: Totems For A Realized Future is a relational project which explores the agency of the viewer and the limits of one's ability to make a difference.



NOVEMBER 24 – DECEMBER 11 2009

Dominic Kavanagh *Requiem For Urban Ruin*
Sound Gallery



Requiem for Urban Ruin is a whimsical and contemplative experience of urban ruin encompassing sculpture, sound and performance. The foundation behind this work involves an intervention of material sourced from ruinous locations throughout inner Melbourne. They are displaced and hence redefined by the enclosed space of the gallery. The viewer is confronted with an urban ruin in this context, allowing them to reflect on and reconsider the validity of these forgotten, castaway materials formerly surrendered

to the elements. By extending this aesthetic exploration not only in the visual and physical realms, but also with sound, I hope to draw upon the sublime and unnoticed aspects of commonplace, banal forms of ruin. I see myself at a nexus where catastrophe and progress, death and resurrection, order and chaos coexist within the same space. This work could be best perceived as a portrayal or metaphor for the ephemeral condition of the constructed urban environment.

NOVEMBER 24 – DECEMBER 11 2009

Slow Art Collective (Ash Keating, Chaco Kato, Tony Adams & Dylan Martorell) *TS2*
Skinny Gallery, Foyer, Window Seat



Video installation and publication launch of Slow Art Collective's *TS2* Project.

Slow Art Collective is an artists' group founded by Chaco Kato, Ash Keating, Dylan Martorell and Tony Adams. Using recycled objects — including 'e-waste' from discarded electronic objects — the collective aims to highlight the excessive material waste produced by our disposable lifestyles. 'Slow Art' is a broad term that offers an alternative approach to the art world and its markets.

Chaco Kato moved to Australia from Japan in 1996. Her practice crosses genres and includes installation, workshops, drawing and book-making. Recipient of a French government scholarship, she has held studio residencies in Paris, New

Zealand and at Gertrude Contemporary Art Space.

Tony Adams is a sculptor who makes installations from readily available materials and objects. Winner of the 2007 Montalto Sculpture Prize, he has exhibited in solo and group exhibitions from Byron Bay to Bells Beach.

Dylan Martorell's constantly evolving multidisciplinary practice incorporates printmaking, musical scores, performance, sound art, costume design, instrument making and sculpture.

Ash Keating is a visual artist who integrates ecological issues into a hybrid art practice. He has held residencies at Gertrude Contemporary Art Space and in South Korea and his work has been included in numerous group and solo exhibitions.

DECEMBER 15 – 20 2009

The South Project *Melbourne Reflection* Whole gallery

Post Yogyakarta South Gathering 2009, The South Project presents in Melbourne a reflection on the 5th International South Gathering in Yogyakarta Indonesia in October 2009 – a collaborative model of engagement bringing together arts projects from Melbourne, Perth, Santiago and Yogyakarta.

Dylan Martorell, Lichen Kemp, Jason Heller,
Lucrecia Quentinilla & Roda Roda Sound System,
mixed media installation for 'The South Project' at
Bus Projects, December 2009



JANUARY 19 – FEBRUARY 5 2010

Dida Sundet *For Illusion Isn't The Opposite Of Reality*
Main Gallery



For Illusion Isn't The Opposite Of Reality is a cross-disciplinary exhibition consisting of two bodies of work. Both explore traditions of storytelling and the construction of visual borderlands that embody both reality and fantasy. *Down a Rabbit Hole* (2008) and *Performing Metamorphosis* (2009) are waking dreams where the lived and the imagined purposely collide.

From a tradition of seeing the world as paired sets of dualities, monsters and hybrids are born to embody a fear of, and an attraction to, what is partly, or completely, unknown. If we can dream our dreams into being perhaps we also (by laws of balance) birth our own nightmares.

Perhaps it is all an illusion. Despite our struggles and convictions, we are ultimately not the masters of our own minds.

Unn-Therese Dida Sundet was born in Kongsberg, Norway (1980). She has a BFA (Hons) in Fine Art Photography from the Royal Melbourne Institute of Technology, Australia. Dida works with a number of techniques, mainly light painting, performed photography, installation and sculpture. Her practice explores cultural traditions of storytelling, the construction of transitional spaces and objects that lie between the familiar and the unknown, the internal and the external.

JANUARY 19 – FEBRUARY 5 2010

Leo Greenfield *The Coverings Project*
Sound Gallery



Leo Greenfield is concerned with *coming of age*, and explores this position in his studio practice. Here the paraphernalia of adolescence; old band t-shirts, sweaters, shorts and jeans undergo their own kind of puberty, transforming and developing into elaborated costumes and coverings. This project exposed, through a play of mediums the material potential of the old and worn, with each level of deconstruction creating new options and new propositions.

Photo taken by Kay Abude

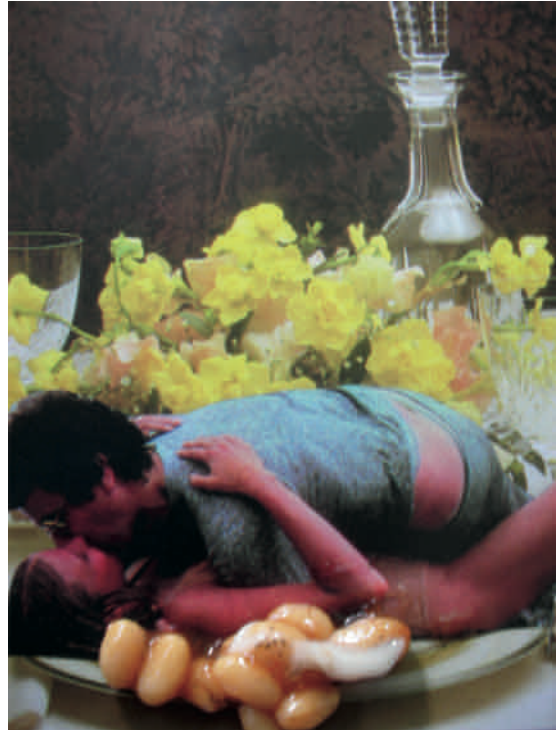
www.thebridestrippedbarebyherbachelor.blogspot.com

JANUARY 19 – FEBRUARY 5 2010

Brooke Wolsley *Feast*
Skinny Gallery

'For there is nothing covered, that shall not be revealed;
neither hid, that shall not be known.' Luke 12:2

Feast is a multi-layered, multi-flavored installation which encapsulates both the gastronomical and sensational pleasures which tenderly slide through moist, slightly opened lips.



JANUARY 19 – FEBRUARY 5 2010

Jessica Wong *Parallel Universe*
Foyer



Parallel Universe is a painting and drawing wall mural that explores the construction of our world and exposes social inequalities through the use of cartographic elements, ironic doodling and text.

Jessica completed a Dip. of Visual Arts at Chisholm Institute of TAFE in 2003, BFA (Printmaking) in 2005 and her MFA in 2009 at RMIT. Using humour, sarcasm and doodling, her work is concerned with social orders, hierarchies and equality from a feminine perspective. Jessica's practice includes drawing, works on paper, light-based installations and paper sculptures.

Jody Cleaver *Little Machine*
Window Seat



A little girl tries to fly her kite while being tempted and pursued by both a machine and a magician.

Jody Cleaver was born in Melbourne in 1985. She graduated from RMIT with a Bachelor of Media Arts in 2005, and completed a Postgraduate Diploma in Animation at the Victorian College of the Arts in 2008. She has screened her stop-motion films at Melbourne International Animation Festival, St Kilda Film Festival, and Anifest (Czech Republic).

FEBRUARY 9 - 26 2010

Rob Bartolo *A State Of Being*

Main Gallery

Continuing his exploration of stress and tension within society, Bartolo tests our resolve with a sharp sword, precariously suspended from a tightly wound cord and ready to be unleashed at any moment.

Rob Bartolo graduated in 1999 with a Bachelor of Fine Art (Drawing) at VCA. He works in oil painting, installation and various other media.



FEBRUARY 9 - 26 2010

Sam Stewart

Sound Gallery



Samuel Stewart's sound installation explores the impact of past experiences on the psyche using deconstructed walkmans and loops of cassette tape that form constellations on the gallery walls.

Samuel Stewart is a conceptual artist whose practice spans multiple media. He is interested in identity, memory and mortality and how these concepts affect us individually and collectively.

FEBRUARY 9 - 26 2010

Ilia Rosli *Play House*
Skinny Gallery



Play House maintains the old adage that home is where the heart is, but just as sorely, that home is also where the heart breaks.

Ilia Farah Fosli graduated from the VCA in 2009, and commenced her Honours in 2010. She has exhibited at Margaret Lawrence Gallery, George Paton Gallery, Platform, and Y3K. Ilia's multidisciplinary practice includes installation, sculpture, collage and creative writing.

FEBRUARY 9 - 26 2010

Klara Kelvy & Ellen Taylor *Collaborative Bodies*
Foyer



A collaborative installation using drawing, photography and performance elements to explore the body in space.

Catherine Connolly *Untitled (Doorway)*
Window Seat



Untitled (Doorway) is a single channel digital ride exploring popular representations blurring fear and romance.

Catherine Connolly is a Melbourne-based video installation artist. Her work investigates the relationships people have with forms of popular culture, in particular music and film; as well as popular representations of romance, death and intimacy. She has exhibited in and curated shows at several galleries including Seventh, Kings ARI, CUP and Glen Eira City Council Gallery.

MARCH 2-19 2010

Sarah Berners *The Garment-Body*
Main Gallery



The Garment-Body explores an intimate synthesis between flesh and fabric. This synthesis, which fuses the corporeal with the sublime artifice of inorganic materials, is commonplace within particular spheres of our culture. It occurs most obviously within the glossy leaves of fashion magazines, as models are happily bound, strapped and near-suffocated by an influx of wet-look body suits, metallic armature and various other asphyxiating devices. The palpable tactility of latex stretched over skin like the thin film of a pregnant balloon on the precipice of release resonates across international catwalks, sub-cultural

dungeons, everyday domiciles. As one digs their toe into the crevice of a stocking or slips their cold digits into the humidity of soft leather, an intimacy between one and the other is initiated.

Sarah Berners is a Melbourne based artist whose practice encompasses painting, sculpture and photography. She received her Bachelor of Fine Art (Painting) at RMIT University and is currently undertaking her Masters (by research) at the Victorian College of the Arts. She has exhibited extensively throughout Melbourne's artist run spaces.

MARCH 2 - 19 2010

Melanie Chilianis *Days Of Our Lives*
Sound Gallery



Days of Our Lives explores the relationship between popular TV soundtracks and sonic imaginings through a four-channel sound installation.

The soap opera highlights relational conflagrations modulated via diminished chords, guitar gestures, low drones and smatterings of percussion to a mass audience. These musical significations are delivered alongside the emotional highs and lows of daily dramas. Impeccably timed dramatic and emotional intensities guide the soap as it unfolds.

Chilianis collects the melodies, intervals, themes and interludes that accompany these emotional intensities. For every phrase collected, she improvises a response of her own, exploring and questioning these as she constructs her installation. The installation re-imagines TV's gendered emotional terrain through recombinatory and deconstructive digital processes.

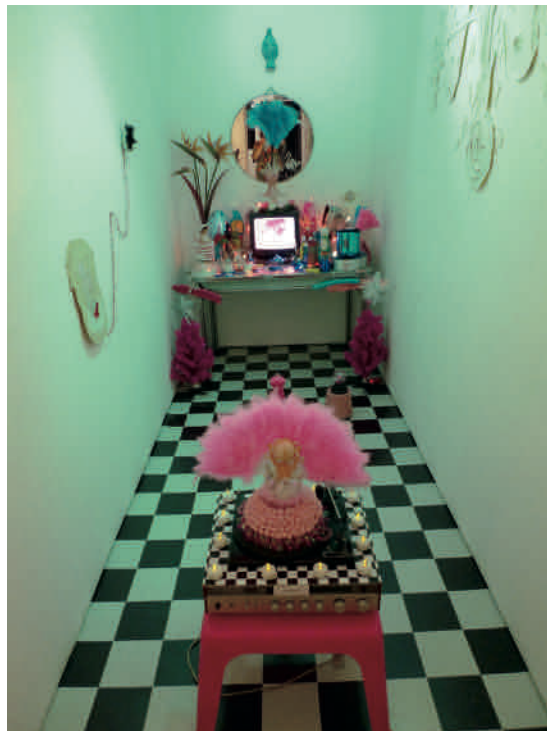
The exhibition also features a tapestry by visual artist by Michelle Hamer.

MARCH 2-19 2010

Bree Dalton, Sarah Lynch, Cherelyn Brearley & Sarah Oldham *The Lodge*
Skinny Gallery

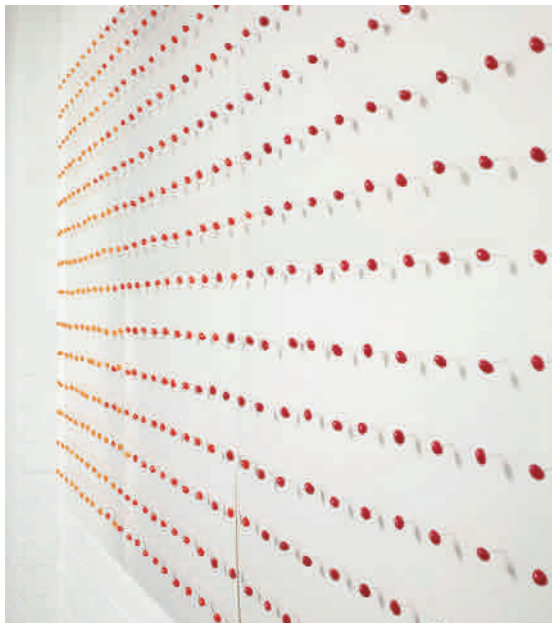
Four female artists work from the definition of the 'lodge' in its free Mason context, as a secret gathering of people in order to perform a magical sacred rite.

Cherelyn, Bree, Sarah and Sarah had been planning on collaborating on an installation project since they met in 2004. Despite coming from very disparate backgrounds in terms of concepts and practice, all four artists were drawn together through their keen interest in the OCCULT, SECRET SOCIETIES and FEMINIST TEXTS. The Lodge was their first attempt at a collaborative project.



MARCH 2-19 2010

Natalie McQuade *one jel-ly bean, two*
Foyer



Natalie McQuade continues to explore her interest in questions of perception in *one jel-ly bean, two*. Her work intersects sculpture, sound and installation in a site-responsive, site-inspired practice. She explores the possibilities for deconstructing sensory phenomena – suspending experience on the cusps between sensory engagement and cognitive perception, recognition and unfamiliarity, knowing and not knowing.

Natalie McQuade, *one jel-ly bean, two*,
media: adhesive tape, foam core board, glue, jelly beans, pins,
dimensions: Bus Foyer – variable, Bus Projects, March 2010.
photography: Christian Capurro.

Amelia Johannes *Forms Twinned*
Window Seat



Forms Twinned is a video piece that experiments with the aesthetics of family resemblance found in family videos, where visual forms, like eyes, mouths and gestures act as a patterned generator of sameness to produce aspects of difference.

Amelia Johannes uses video and sound to explore her cultural identity as a migrant and biological identity as a twin. She completed a BFA (Sculpture and Spatial Practice) with First Class Honours at the Victorian College of the Arts in 2008. She is currently undertaking a Masters of Fine Art (by research) at the Victorian College of the Arts.

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Bus Projects would like to extend an extra special thank you to all of our hard-working volunteers, and to all of the fantastic artists who exhibited, performed, screened, played, danced, projected, built, constructed, and de-constructed at 117 Lt Lonsdale St from 2001-2010.

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