

**ART +
CLIMATE =
CHANGE
2019**

23 APRIL - 19 MAY 2019

ARTCLIMATECHANGE.ORG

Presented by

CLIMARTE

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the bank Australia needs.

ART+CLIMATE=CHANGE 2019
is a socially engaged festival of
ideas, exhibitions and events.

We acknowledge the Traditional Owners of the land on which ART+CLIMATE=CHANGE 2019 takes place and pay our respects to their Elders, past, present, & future.

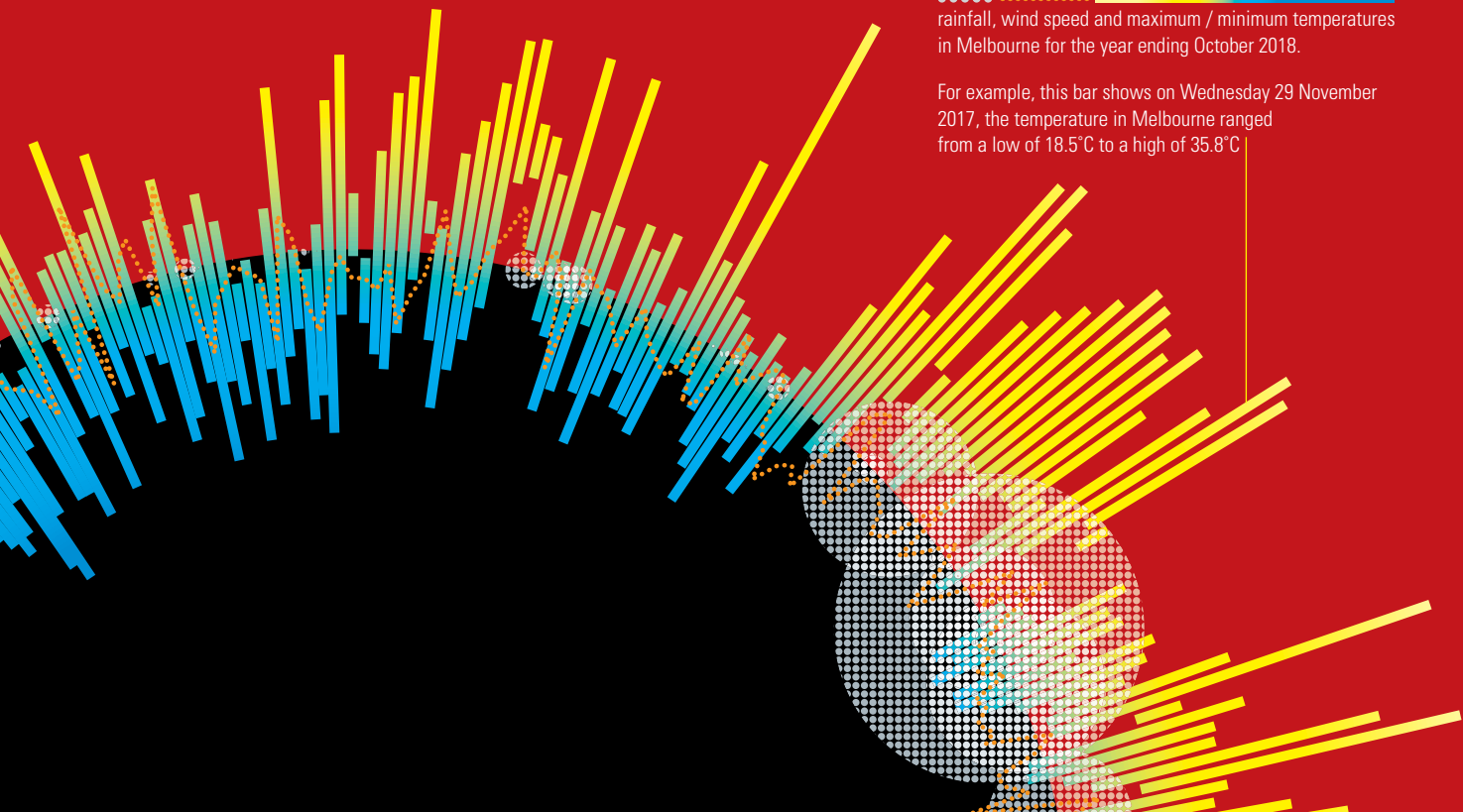
Presenting over thirty curated exhibitions at leading museums and galleries in Melbourne and regional Victoria, the 2019 festival will consider ideas and concepts around art and activism, community engagement, transition and accelerated action on climate change.

www.artclimatechange.org
[#artclimatechange](https://twitter.com/artclimatechange)

 [climarte](https://www.facebook.com/climate)
 [@climateaus](https://twitter.com/climateaus)
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The ART+CLIMATE=CHANGE 2019 logo represents data from the Australian Bureau of Meteorology for rainfall, wind speed and maximum / minimum temperatures in Melbourne for the year ending October 2018.

For example, this bar shows on Wednesday 29 November 2017, the temperature in Melbourne ranged from a low of 18.5°C to a high of 35.8°C



Welcome

Director's Welcome

In its latest report, the Intergovernmental Panel on Climate Change (IPCC) warns that we have only 12 years to act to limit global warming to no more than a 1.5°C above pre-industrial levels.¹ Can we do it? Will we keep average temperatures to rising less than 1.5°C?

The Oslo Principles on Global Climate Change Obligations² remind us that climate change threats are grave and already harm human communities and the environment.

In Australia, the news is disheartening. Whole ecosystems are dying. Bushfire, flood, cyclones and drought ravage our country like never before. We are in a climate emergency.

In this festival, artists, curators, scientists, and policy experts envisage a world where we protect and care for our earth; from the river systems, oceans and lands to the air we breathe.

Actions to reduce global warming will arise only from communities based upon fairness, indigenous knowledge, cooperation, and through valuing the arts and sciences. From this basis we can act decisively for all rather than protecting the vested interests of a few.

Let us do no more harm to our blue planet and join with the artists, curators, scientists, museums, galleries, and our committed partners and demand accelerated action on climate change for a just and sustainable future – for all life on earth.

Bronwyn Johnson
Executive Director

CLIMARTE Ambassador's welcome

I am delighted to be CLIMARTE's Ambassador for its most timely and relevant festival: ART+CLIMATE=CHANGE 2019.

Across galleries, museums, outdoor events and at the festival's public programs, ART+CLIMATE=CHANGE 2019 illuminates the critical issue of climate change, as we visit festival sites and immerse ourselves in creative explorations and collaborations by artists, curators, scientists and policy experts.

The linked desires to create, innovate and learn are defining human characteristics. For the sake of our descendants, and for all life on this unique planet we call home, each and every one of us must act ethically and effectively to help ensure a safe climate for all.

Nobel Laureate, Professor Peter C Doherty AC

Patron, The Peter Doherty Institute for Infection and Immunity, The University of Melbourne

The University of Melbourne Knowledge Partner

The University of Melbourne is delighted to once again join with the ART+CLIMATE=CHANGE festival in 2019 as Knowledge Partner.

The partnership continues to present rich opportunities to bring together interdisciplinary scholarly expertise, student insights and perspectives and the University's museums and galleries to address one of the most pressing issues of our time.

We welcome the opportunity to engage the University community and the diverse audiences that the Festival mobilises in this critical conversation.

Professor Su Baker AM

Pro Vice-Chancellor (Engagement)
The University of Melbourne

Bank Australia Principal Partner

Bank Australia is proud to be the principal partner of ART+CLIMATE=CHANGE 2019. To inspire change, we often need more than facts and statistics. That's why this festival is so important – artists interpreting how our choices affect our planet. The festival program can connect us, on a more personal level, to act and do things differently.

ART+CLIMATE=CHANGE 2019 asks people to connect with the realities of climate change and move them to question the status quo. At Bank Australia, we're challenging Australians by asking them if they know whether their money is doing good or harm to the world we share. We hope that the festival challenges and inspires you and we are thrilled to be part of it.

Damien Walsh
CEO

Minister for Creative Industries Creative Victoria Major Partner

There is no doubt that creativity can be a powerful force for change. By bringing together a broad spectrum of creatives across the arts sector, CLIMARTE's ART+CLIMATE=CHANGE 2019 festival aims to play a role in advocating for meaningful and creative action on environment issues.

It also encourages audiences to experience and feel the significant problems we are facing as a society, through the prism of the arts.

Our government is proud to support this year's program, which features over 30 thought-provoking exhibitions and events right across Melbourne and regional Victoria.

Thank you for being part of this collective effort to create a more sustainable world for future generations – and enjoy the festival.

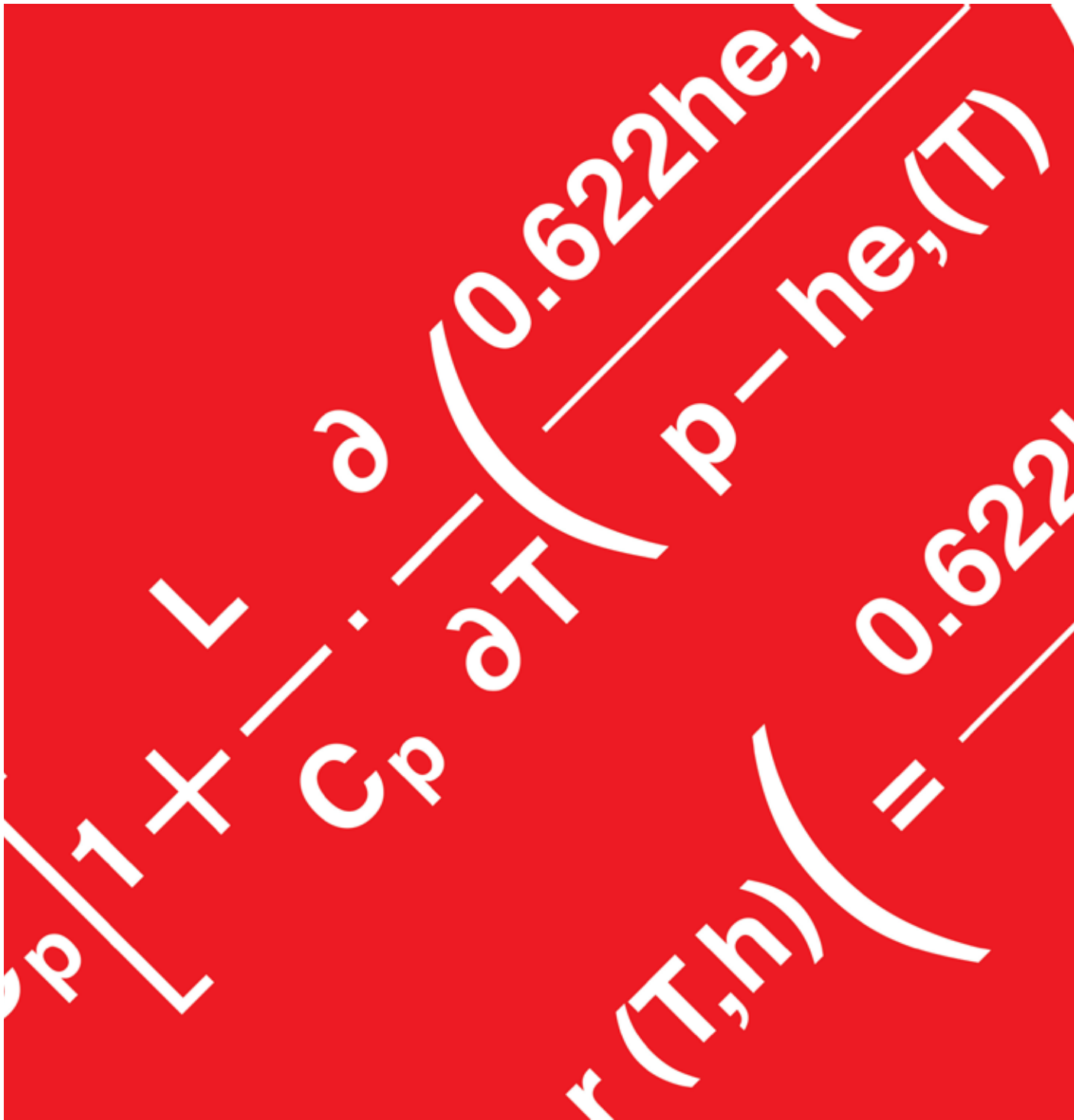
Martin Foley MP
Minister for Creative Industries

¹ Summary for Policy Makers of IPCC Special Report on Global Warming of 1.5C approved by governments, 2018

² Oslo Principles on Global Climate Change Obligations, Kings College London, 30 March 2015

Contents

4	Liam Gillick (UK): Some Significant Equations, 2019
6	Climarte Poster Project II
8	The Living Pavilion
9	Keynote by Miranda Massie: A Museum for the path ahead: New York City's Climate Museum
9	Keynote by Beka Economopoulos & Jason Jones: Museums & Activism: Slaying the Zombie Myth of Institutional Neutrality
11	Dombrovskis: Journeys Into The Wild
11	Katrin Koenning: Swell
12	Our Life, Our World
13	The World Around Us
14	Rebecca Mayo: It's in the Bag
15	Sarah McConnell: Here Today – Defending Takayna / Tarkine
16	Bruised: Art Action & Ecology in Asia
17	Yandell Walton: Shifting Surrounds
18	Elements
19	Isadora Vaughan: Gaia Not the Goddess
20	Backdrop
20	A Tree's Worth
21	Not Now, Not Ever.
22	You're Safe Til 2024
23	Vera Möller: A Thousand Tides
24	Rewriting The Score
25	Film Screening: Demain (Tomorrow)
25	Lesley Duxbury: Echo – A Survey
26	Katie West: Clearing
27	In The Valley
28	Heather Hesterman: SAM EduLab 2019
29	David Keeling: As The Light Falls
30	Cameron Robbins: Remote Sensor
30	Maudie Palmer: Birrarung
31	Joanna Mott: Somewhere Under The Rainbow
31	Jane Burns: Listed
32	Anne Zahalka: Wild Life, Australia
32	Water, Soil & Life
33	John Wolseley & Mulkun Wirrpanda: Molluscs / Maypal and the Warming of the Seas
34	Bleached
35	Yang Yongliang
36	The Urban Gleaner & The Plastique, Pt. II
36	Rox De Luca: Gleaning for Plastic, on the Beach
	Back cover: Location maps for all events



Liam Gillick, *Some Significant Equations*, 2019, digital print



Liam Gillick (UK): Some Significant Equations, 2019

17 Billboards: Corner of Swanston St and Grattan St and continues outside the Ian Potter Museum of Art, the University of Melbourne, Swanston St, Parkville

23 April – 2 June

How to get there:

Tram: Routes 1, 3, 5, 6, 16, 64, 67, 72 from Swanston St towards The University of Melbourne

Climate change has a scientific basis that is beyond question. In two significant papers written in the 1960s Japanese born American meteorologist and climatologist Suki Manabe developed a global mathematical model to simulate climate change. This art work comprises a series of large graphic panels that display some of the groundbreaking equations Manabe developed to help us better understand our planet. The work is a tribute to his hard work and the aesthetic elegance of his equations. Liam Gillick

Liam Gillick is one of the most important conceptual artists of his generation. Working across sculpture, film, text, publishing, music and performance, his diverse practice exposes the dysfunctional aspects of a modernist legacy in terms of abstraction and architecture within the context of our globalised, neo-liberal world. His work also encompasses structural rethinking of the exhibition as a form. Over the last twenty-five years, Gillick has been a prolific writer and critic of contemporary art. High profile public works include the British Government Home Office (Interior Ministry) building in London and the Lufthansa Headquarters in Frankfurt. Across his expansive career, Gillick has extended his practice into experimental venues and through collaborative projects with fellow artists, including Louise Lawler, Philippe Parreno, Lawrence Weiner and the band New Order.

Artist: Liam Gillick

Curators: Kelly Gellatly, Bronwyn Johnson

2019 SUMMER COLOUR RANGE

BROUGHT TO YOU BY CLIMATE CHANGE



A matt black made up of the charred remains of thousand-year-old trees, pademelons and the family home.

This of-the-moment colour proves that black is the new green.



A ghostly white with hints of blue and green at the edges.

This new summer hue will make you hyperventilate, so keep your aerator handy.



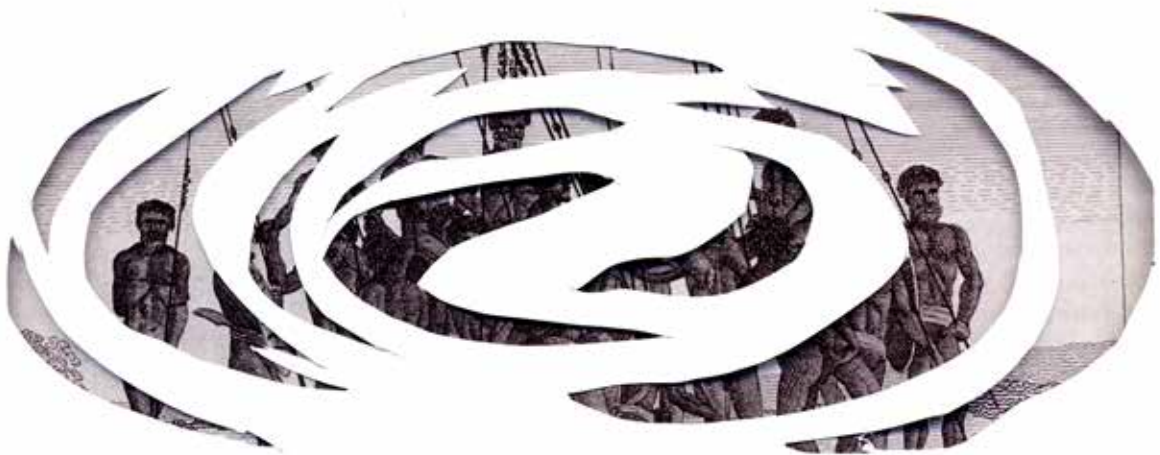
A thick, slick and glistening brown - the kind of colour that will cover anything.

An alluvial hue for all edifices including the house, car and garden shed.

CLARE MCCRACKEN
GET THERE IN A CANTER

CLIMARTE POSTER PROJECT II
@climarteaus #climarteposter





CLIMARTE Poster Project II

24 Testing Grounds: 1 City Rd, Southbank

26 April – 18 May

Wednesday to Saturday: 11am – 6pm

Free entry

How to get there:

Train: To Flinders St Station

Tram: Routes 1, 3, 5, 6, 16, 64, 67, 72

Artists: Eugenia Lim, Sam Wallman, Amy Spiers, Clare McCracken, Julia Ciccarone, Jen Rae, Peter Waples-Crowe, Kelly Doley, Salote Tawale, Dean Cross.

Curator: Will Foster

Posters are a dynamic form of communication. From propaganda to grassroots organising, from infographics to memes, from advertising to subvertising, posters have informed, influenced, mocked, roused and inspired generation after generation.

The CLIMARTE Poster Project II is about provoking public dialogue and accelerating a response to climate change. With strength, optimism and urgency, it pushes the conceptual possibilities of the poster, finding new ways for contemporary artists to critically engage the public on climate change.

Over 1000 posters will be pasted on walls throughout inner Melbourne and feature in an exhibition at Testing Grounds.

Peter Waples-Crowe (Ngarigo), *The ripple*, 2019, A0 poster.

The Living Pavilion

17 The University of Melbourne
ART+CLIMATE=CHANGE 2019 Festival Hub, Parkville
Enter: Gate 8, Grattan St, opposite Bouverie St corner

1 May – 17 May

Free entry

For all session Bookings: thelivingpavilion.eventbrite.com

How to get there:

Tram: Routes 1, 3, 5, 6, 16, 64, 67, 72 from Swanston St
towards The University of Melbourne

The Living Pavilion is a living laboratory - a recyclable, biodegradable, edible and biodiverse event space that celebrates Indigenous knowledge, ecological science and sustainable design through participatory arts practice. Its unique horticultural design features over 40,000 indigenous plants endemic to the Kulin nation.

The Living Pavilion free public programs will bring together experts in art and curatorial practice with some of the foremost researchers in climate and environmental science and includes five sessions with *Ecofeminist Fridays* and four sessions of *climate bites!*

Sit and read or listen to *Ecofeminist Readings* as we create a refuge for critical ecological feminist thought and discussion to flourish. Delve into Nourishing Terrains: *Australian Aboriginal Views of Landscape and Wilderness* by Deborah Bird Rose. No pre-reading required. Free online: tinyurl.com/ECOFEMReading

Sink your teeth into *climate bites* for lunchtime info packed discussions with experts on food, water, fashion, and nature. Take away practical knowledge and tips to bite back against our climate emergency.

Follow on instagram: @thelivingpavilion and @climarteaus

The Living Pavilion is lead by Community artist and Ecological designer Dr Tanja Beer, Research Fellow Zena Cumpston and Knowledge Broker Dr Cathy Oke and is a co-production and collaboration with THRIVE Hub (Melbourne School of Design), Clean Air and Urban Landscapes Hub (CAUL) of the National Environmental Science Program, the New Student Precinct of The University of Melbourne's Parkville campus, and CLIMARTE's ART+CLIMATE=CHANGE 2019 Festival. The Living Pavilion's major horticultural and design partners are Australian Institute of Landscape Architects (AILA) and Ecodynamics.

The Living Pavilion, Mentha Australis, River Mint.



Keynotes



A Museum for the path ahead: New York City's Climate Museum

Miranda Massie (USA)

Director, Climate Museum, New York City

**17 The Carillo Gantner Theatre
Sidney Myer Asia Centre at
The University of Melbourne
761 Swanston St, Parkville**

Wednesday 1 May 2019, 6.30pm – 8.00pm

Free entry – bookings essential:
tinyurl.com/NYCClimateMuseum

This keynote will address why we need a cultural shift in response to the climate crisis, and why dedicated climate museums are a necessary, though not sufficient, component of that shift. Massie will situate the initiative within its national and local contexts, discussing the public's response and presenting work from the Museum's first year of public programming, in particular its two main art exhibitions. This work illustrates the promise at the intersection of institution building and cultural transformation, and it also spotlights questions, challenges, and tensions that lurk within. How to recognise the transformative power of art without instrumentalising it? How to celebrate individual creativity while pulling toward the collective? How to mobilise a culturally conservative form – the museum – for the radical change we need?

Before launching the Climate Museum, Miranda Massie was a civil rights impact litigator, in which capacity her honours included Fletcher Foundation, W.E.B. Dubois Institute and Harvard Law School Wasserstein Public Interest Fellowships, as well as a Mentorship-in-Residence at Yale Law School. In 2014, she left this career in the law of social justice and equality to start laying the groundwork for the Museum, in the belief that the climate crisis was at once the greatest intensifier of inequality and an existential threat superceding all other jeopardy to civilisation and humanity.



Museums & Activism: Slaying the Zombie Myth of Institutional Neutrality

Beka Economopoulos & Jason Jones (USA) Co-founders of The Natural History Museum and Not An Alternative, a collective that works at the intersection of art, activism and theory.

**23 Deakin Edge Theatre:
Federation Square, Melbourne**

Tuesday 30 April 2019, 6.30pm – 8.00pm

Free entry – bookings essential:
tinyurl.com/MuseumsandActivism

In a post-truth era, the role of trusted institutions of science is more important than ever. Drawing on recent initiatives organised by The Natural History Museum, a traveling pop-up museum founded by the activist art collective Not An Alternative, this talk will explore how The Natural History Museum leverages the symbolic and infrastructural power of science museums to transform them into vital infrastructures for environmental progress, champions of science for the common good, and advocates for a just and sustainable future.

The Natural History Museum (NHM, 2014-) takes the form of a traveling pop-up museum that highlights the socio-political forces that shape nature, yet are excluded from traditional natural history and science museums. NHM collaborates with artists, curators, community groups, scientists, and museum professionals to create new narratives about our shared history and future, with the goal of educating the public, measurably influencing public opinion, and inspiring collective action. The museum is the latest project of Not An Alternative, a collective that since 2004 has worked at the intersection of art, activism, and critical theory. The group's work has been featured within Guggenheim, PS1/MOMA, Carnegie Museum of Natural History, Queens Museum, Brooklyn Museum, Tate Modern, Victoria & Albert Museum, MOCAD, and Museo del Arte Moderno, and in the public sphere. Not An Alternative connects movements to museums and museums to movements, fostering a growing coalition of museum workers, activist scientists, and communities.

**Keynotes are presented by CLIMARTE's
ART+CLIMATE=CHANGE 2019 festival in
association with The Ian Potter Museum
of Art at The University of Melbourne.**



Dombrovskis: Journeys Into The Wild

05 Monash Gallery Of Art: 860 Ferntree Gully Rd, Wheelers Hill

9 March – 12 May

Tuesday to Friday: 10am – 5pm

Saturday to Sunday: 12pm – 5pm

Free entry

How to get there:

Train/Bus: Catch the train to Glen Waverley Station (45mins from Flinders St). Catch the 754 Bus to Wheelers Hill Hotel stop (11 mins).

Cross the road at the lights and walk into MGA's parklands (2mins).

Pakenham/Cranbourne Train Line also provides options.

Drive: 30 minutes from City

Left: Peter Dombrovskis, *Cushion plants, Mount Anne*, southwest Tasmania 1984

Peter Dombrovskis (1945 – 1996) was one of the world's foremost wilderness photographers. His powerful, reflective and deeply personal images of the unique Tasmanian landscapes had a lasting impact, changing the way Australians think about their environment by making remote nature accessible through images. Some of Dombrovskis's photographs have been instrumental in the conservation of various Tasmanian wild places including the prevention of the damming of the Franklin River.

Peter Dombrovskis was born in Wiesbaden, Germany in 1945 of Latvian parents. He emigrated to Australia in 1950 with his mother Adele and started taking photographs in the 1960s. He was strongly influenced by Lithuanian-Australian pioneer, conservationist and photographer Olegas Truchanas, who became a father figure to him. He was equally influenced by landscape photographers of mid-century America such as Ansel Adams, Edward and Brett Weston and Eliot Porter.

In February 2003, Peter Dombrovskis was inducted into the International Photography Hall of Fame in Oklahoma City, now in St Louis Missouri, United States of America. Peter is the first Australian to be accorded this honour, and one of only 58 people to be inducted over the roughly 200 year history of photography.

Presenting a vast sweep of the artist's images, Dombrovskis: *Journeys into the wild* was initially developed by the National Library of Australia from their comprehensive collection of Dombrovskis's work.

Artist: Peter Dombrovskis

Curator: Matthew Jones

Katrin Koening: Swell

05 Monash Gallery Of Art: 860 Ferntree Gully Rd, Wheelers Hill

9 March – 12 May

Tuesday to Friday: 10am – 5pm

Saturday to Sunday: 12pm – 5pm

Free entry

How to get there: see above exhibition for details

Katrin Koening's exhibition *Swell*, is both beguiling and melancholy. It sits as a contemporary response to the tradition of the environmental photography of the 1970s and 80s.

Avoiding expected tropes of disaster-imagery, Koening's recent work offers new narratives around the environment in order to focus on what is at stake and to decipher how humans and nature impact on each other.

Artist: Katrin Koening

Curator: Pippa Milne



Will Murray, *Rivers of Gold*, 2018, digital print

Our Life, Our World

16 Arts Project Australia: 24 High St, Northcote

4 May – 8 June

Monday to Saturday: 9am – 5pm

Free entry

How to get there:

Train: Hurstbridge Line to Westgarth Station

Mernda Line to Rushall Station

Tram: Route 86 to Walker St

Our Life, Our World considers the effect of human development and intervention on accelerating climate change. From representations of the local Melbourne environment to considerations of large-scale global environmental challenges, the exhibition considers climate as both an environmental and social issue.

Artists: Samraing Chea, Michael Camakaris, Paul Hodges, Chris Mason, Miles Howard-Wilks, Georgia Szmeling

Curator: Sim Luttin

The World Around Us

16 Arts Project Australia: 24 High St, Northcote

4 May – 8 June

Monday to Saturday: 9am – 5pm

Free entry

How to get there:

Train: Hurstbridge Line to Westgarth Station

Mernda Line to Rushall Station

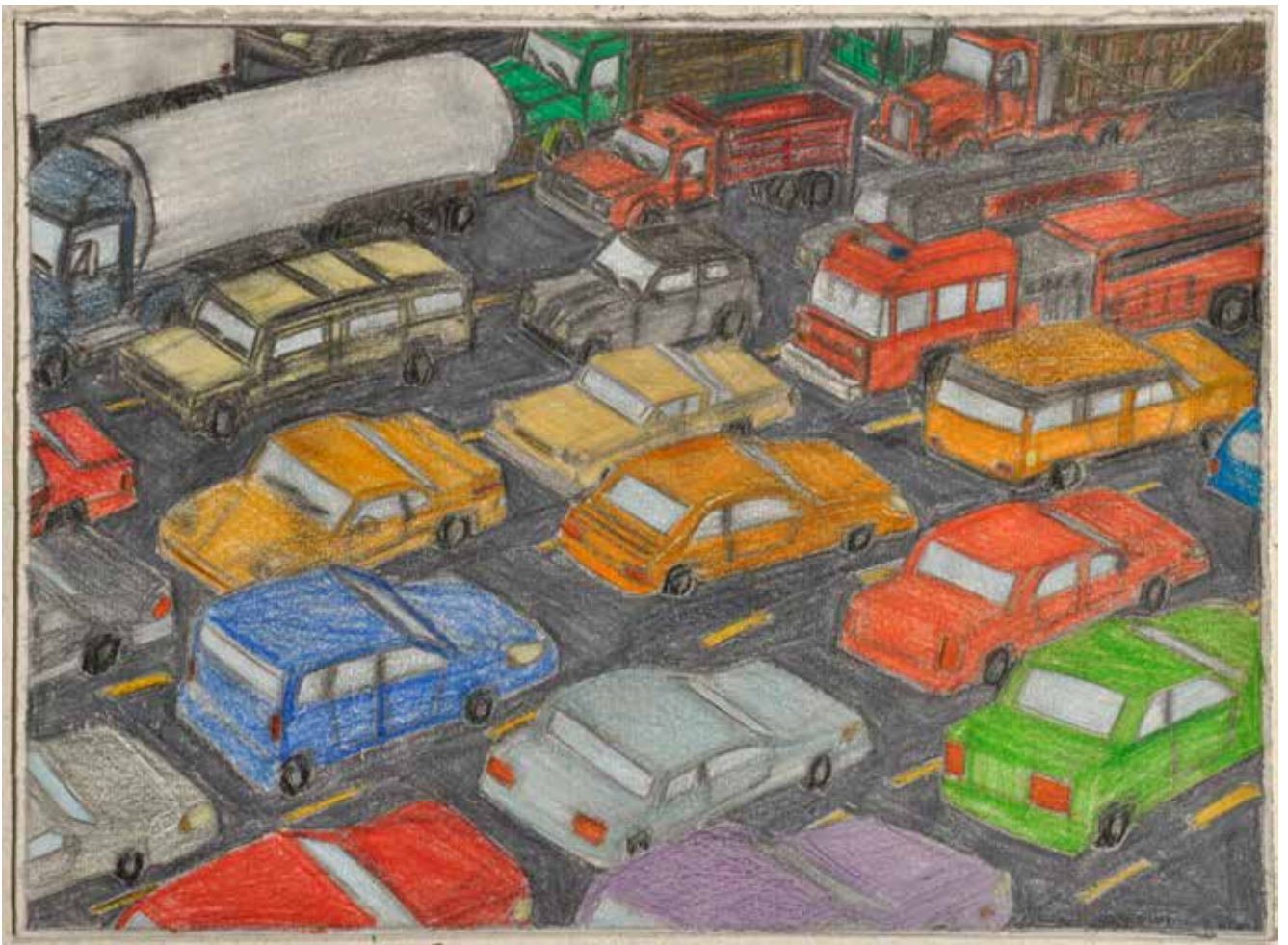
Tram: Route 86 to Walker St

The World Around Us, refers to a five-block radius around the Arts Project studio in Northcote. Through the process of walking the same paths over a year, the artists have examined the local environment in detail and articulated their interests and concerns. Participating Artists have created work on the extraordinary macro world of insects and the floodlines and flow of the Merri Creek highlighting the environmental challenges faced in their local world.

Artists: Eden Menta, Will Murray, Georgia Szmerling,
Miles Howard-Wilks, Anthony Romagnano,
Lachlan Turk, Aiden Sefo

Curator: Penny Hunt

Samraing Chea, *Heavy traffic scene*, 2011, pencil on paper





Rebecca Mayo, *Plastic Bag (collecting rubbish)*, silk, botanical dye

Rebecca Mayo: It's in the Bag

**22 Caves: Nicholas Building Level 18,
37 Swanston St Melbourne**

26 April – 18 May

Thursday to Friday: 12pm – 6pm

Saturday: 1pm – 5pm

Artist walks: 27 April and 11 May 2019. Meet at Caves at 2pm,
duration of walk approximately 1.5 hours

Free entry

How to get there:

Train or Tram: To Flinders St Station

In this exhibition, artist Rebecca Mayo has created a series of supermarket bags. Instead of extruded polyethylene, Mayo's bags are constructed from cloth she has dyed with plants collected on local walks. The bags will be used by people joining artist-led walks during the exhibition. Approaches to 18th century knowledge acquisition through the collection of plants from 'elsewhere' and the presence of plastic waste in our environment, will be used to provoke consideration of contemporary relations to the world, including how we might take care of the places we inhabit today. Join the artist, Rebecca Mayo for an inner city walk: you will have the chance to reimagine a pre-invasion landscape and help with a little tidying up.

Artist: Rebecca Mayo



Sarah McConnell *Here Today*, detail, 2019, monoprint

Sarah McConnell: Here Today – Defending Takayna / Tarkine

**18 St Heliers Street Gallery: Abbotsford Convent,
1 St Heliers St, Abbotsford**

23 April – 19 May
Monday to Thursday: 8am – 4pm
Friday: 8am – 8pm
Saturday: 8am – 4pm
Free entry

How to get there:

Train: Mernda/Hurstbridge Line to Victoria Park Station
Bus: Routes 200, 207 to Clarke St, Abbotsford

The Takayna or Tarkine, in the north-west of Tasmania is one of the last remaining tracts of Gondwanan rainforest in the world. While these forests have been recognised for their incredible cultural, historical and ecological significance, they are still a site of ongoing tension.

Here Today points to the continued efforts of everyday people to protect these forests from logging over the past year. As we bare witness to the tide of our own destruction, these small acts of resistance reflect the recurring conflict in our relationship with nature and each other, and force us to face uncomfortable truths about our time and place on this earth.

Here Today is a reminder of our mistakes and failures, a celebration of our successes, an apology, and a message of hope.

Artist: Sarah McConnell



Kawita Vatanajyankur, *Carrier II*, 2017, digital print from single channel HD video

Bruised: Art Action & Ecology in Asia

19 RMIT Gallery: 344 Swanston St, Melbourne

12 April – 1 June

Monday to Saturday: 11am – 5pm

Thursday: 11am – 7pm

Free entry

How to get there:

Train: To Melbourne Central Station

Tram: Routes 1, 3, 5, 6, 16, 64, 67, 72. Stop 7 RMIT

When it comes to ways in which artists address ecological issues, actions can be big or small – it's the action that is important however subtle.

In the face of complex environmental problems *Bruised: Art Action and Ecology in Asia* examines how artistic response combined with gentle activism can result in a rich legacy and empower further actions in the community.

The exhibition features Australian and international artists whose work focuses on environment and social issues in Asia, including:

Artists: Arahmaiani, Alfredo and Isabel Aquilizan, Marnie Badham, Made Bayak, Yu Fang Chi, Ryoko Kose, Pradyumna Kumar, Pushpa Kumari, Ly Hoang Ly, James Nguyen, Elia Nurvista, Sherman Ong, Sarker Protick, Fitri Ranatarya, Mandy Ridley, Khvay Samnang, Gigi Scaria, Lizzy Simpson, Manit Sriwanichpoom, Kawita Vatanajyankur, Tintin Wulia, Zheng Bo

Curator: Helen Rayment



Yandell Walton, *Shifting Surround*, 2019, video still from projection installation

Yandell Walton: Shifting Surrounds

12 The Substation: 1 Market St, Newport

4 May – 15 June

Tuesday to Saturday: 11am – 5pm

Free entry

How to get there:

Train: Werribee/Williamstown Line to Newport Station

Artist Yandell Walton invites visitors to The SUBSTATION to experience her immersive, site-specific digital installation *Shifting Surrounds*. This major exhibition of discrete installations was developed by the artist through a series of on-site residencies in 2017/18 and the resulting work responds to the unique architecture of the building to interrogate the shifting environments caused by climate change.

Artist: Yandell Walton

Curator: Kali Michailidis



Lisa Waup, *Continuity*, 2018, cotton rag shield, detail

Elements

29 Linden New Art: 26 Acland St, St Kilda

4 May – 23 June

Tuesday to Sunday: 11am – 5pm

Free entry

How to get there:

Train: Sandringham line to Balaclava

Tram: Route 16 and 96

In *Elements*, artists have been inspired by the fundamental elements of nature – Earth, Air, Fire, Water, Wood and Metal. Through their use of local natural materials such as shell, coral, kelp, bark, feathers, clay and possum skins, the artists reflect on both the fragility and strength of our planet.

This group exhibition showcases artworks from Baluk Arts, an urban Aboriginal Arts Centre based in Morningson

Artists: Lisa Waup, Dominic Bramall-White, Robert Kelly,
Cassie Leatham, Beverley Meldrum, Rebecca Robinson,
Tallara Gray, Gillian Garvie

Curator: Lisa Waup



Isadora Vaughan, *Slaty Cleavage*, 2015, enamel on copper

Isadora Vaughan: Gaia Not the Goddess

03 Heide Museum of Modern Art: 7 Templestowe Rd, Bulleen

2 March – 23 June

Tuesday to Sunday: 10am – 5pm

Tickets: \$20 / Concession \$16 / Children under 16 free

How to get there:

Train: Hurstbridge line to Heidelberg station

Bus: Route 903 (Mordialloc bound)

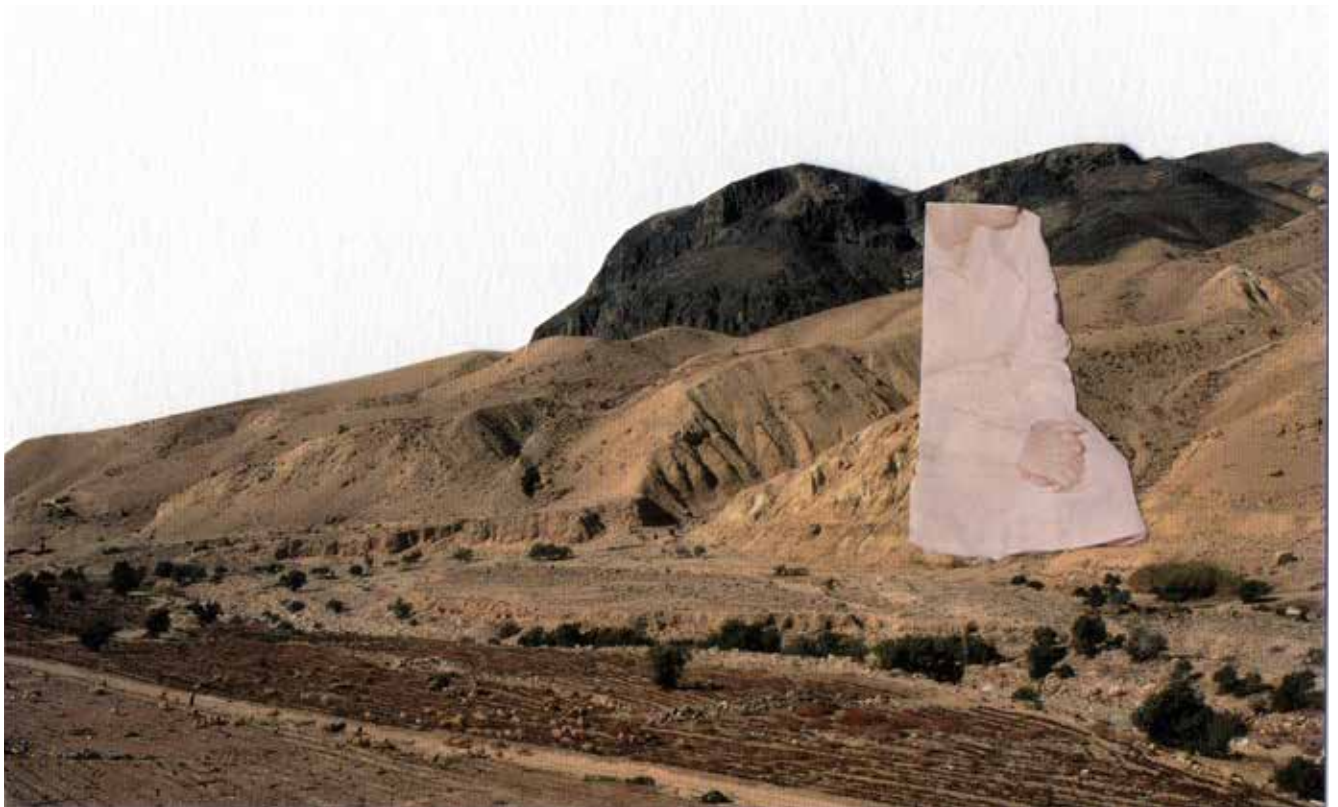
In realising her large-scale sculptural forms, Isadora Vaughan reconsiders the basic properties of materials and their capacity to suggest meaning beyond themselves—poetic, political, organic or otherwise.

For this installation, Vaughan has worked with bio-composite materials that have lately been gaining traction in debates around sustainable development: fungal mycelium and a compound of hemp and lime variously marketed as Hempcrete or Hemplime, along with materials local to Heide: the Mt Gambier limestone of McGlashan and Everist's iconic Heide II, and beeswax from Heide's colonies.

Vaughan's assemblages are entanglements of (once) living organisms, and inorganic and synthetic matter inflected by human interference. Following metaphorical and material connections through these assemblages, patterns freely emerge which link the cultural and natural histories embedded in the Heide site with broader 'edgework' in feminist theory and cultural anthropology.

Artist: Isadora Vaughan

Curator: Brooke Babington



Laura Delaney, *Landscape Study*, 2016, collage on found postcard

Backdrop

13 The Counihan Gallery: 233 Sydney Rd, Brunswick

27 April – 26 May
Wednesday to Saturday: 11am – 5pm
Sunday: 1pm – 5pm
Free entry

How to get there:

Train: To Jewell or Brunswick station

Tram: Route 19, Stop 21

Bus: Routes 504, 506, 508 and 509 to Sydney Rd.

Bike: Upfield Bike Track, exit at Dawson St.

Backdrop presents a series of ‘internal’ landscape studies by Laura Delaney, Alanna Lorenzon and Lisa Stewart. The installation includes works on paper, video and audio to investigate the way that conceptions of landscape are informed by emotions, desires and cultural conditioning. Working with the outer world to reflect the inner, *Backdrop* inverts the tradition of landscape to explore the shared space between the mind and natural world. *Backdrop* addresses the objectification of landscape and body, examining how the two are interwoven. Influenced by each other’s practices and the landscapes that shape them, the artists will respond to their particular point of separation and connection to landscape to collectively question: What do we project onto the landscape, what does it mirror back?

Artists: Laura Delaney, Allana Lorenzon, Lisa Stewart

A Tree’s Worth

13 The Counihan Gallery: 233 Sydney Rd, Brunswick

27 April – 26 May
Wednesday to Saturday: 11am – 5pm
Sunday: 1pm – 5pm
Free entry

How to get there:

Train: To Jewell or Brunswick station

Tram: Route 19, Stop 21

Bus: Routes 504, 506, 508 and 509 to Sydney Rd.

Bike: Upfield Bike Track, exit at Dawson St.

Language frames the way in which we see the world. Recently, the term ‘ecosystem services’ has become a way to describe the important role of nature in ‘supporting’ humans. Often criticized for language that commodifies nature giving it a monetary value to be bartered with, it also gives nature a bartering force within the governance structures that exist. *A Tree’s Worth* questions the paradox of language, exploring the role that data may play in the human journey of learning to listen to trees, simultaneously celebrating trees and their ‘worth’ in society. This exhibition raises complex ideas around earth rights, voice, agency and the capacity of trees to mitigate a changing climate through collaboration between artists, planners and policy makers.

Artists: Selena de Carvalho, Aviva Reed, Scale Free Network, Sofia Sabbagh, Damien Wright



Brunswick Institute, Lara Stevens, *Not Now, Not Ever*. (performance)

Theatre

Not Now, Not Ever. Written and performed by Lara Stevens

14 Brunswick Mechanics Institute: 270 Sydney Rd, Brunswick

10 May: 6:30pm

11 May: 3pm & 6:30pm

Ticket: \$35

How to get there:

Train: Upfield Line to Brunswick Station

Tram: Route 19

Bus: Route 530

Bike: Bike track along Upfield Line

Not Now, Not Ever is a techno-arachnid fantasy – a sing-and-dance-along to Julia Gillard’s ‘Misogyny Speech’ and a meditation on what it means to bring a girl into the twenty-first century. In a world that is warming, sinking, outlawing crop diversity and running short of fresh water, it asks: can Spider Woman fight evil, weave her way to justice, feed her children, finish the ironing and still be prime minister?

Written and Performed: Lara Stevens

Featuring: Zari Stella Stevens

Directed and Designed: Meredith Rogers

Sound Design: Hugh Crosthwaite and Lara Stevens

Computational design: J. Rosenbaum



David Finnigan, *You're Safe Til 2024*, A solo show by David Finnigan

Theatre

You're Safe Til 2024

Written and performed by David Finnigan

06 Bunjil Place Studio: 2 Patrick Northeast Dve, Narre Warren

Performance times:

7pm Friday 10 May

2pm Saturday 11 May

5pm Sunday 12 May

Tickets: \$15

Bookings: www.bunjilplace.com.au Tel: 03 9709 9700

How to get there:

Train: To Narre Warren Station then a 15-minute walk

We live in a strange moment in the history of the Earth. Humans are building cities, damming rivers, digging up fossil fuels and transforming the very face of the planet.

The whole world is changing, faster and faster. How can we wrap our heads around it?

Over the last two years, writer David Finnigan asked a series of scientists to each select one object that illustrates something about these huge global changes.

In this performance, David unpacks the fascinating stories behind this unique showcase: a mixtape for the planet.

Written and Performed: David Finnigan



Vera Möller, *Aquaflorescences*, 2018, oil on linen.

Vera Möller: A Thousand Tides

06 Bunjil Place Gallery: 2 Patrick Northeast Dve, Narre Warren

10 March – 9 June

Tuesday to Sunday: 10am – 5pm

Free entry

How to get there:

Train: To Narre Warren Station then a 15 minute walk

A Thousand Tides is a creative exploration of the fauna, flora and terrain of the local coast of Western Port Bay in Victoria, a significant and exhilarating environment of diverse and unique habitats that has long been celebrated by local, national and international enthusiasts, experts and their organisations.

UNESCO has recognised the Western Port Biosphere Reserve. The international RAMSAR Convention lists it as an ecologically important wetland site.

New work brings together observational as well as imaginary materials, resulting in imagery, forms and assemblages that the artist refers to as fictional hybrid biologies. Sequences of large wall drawings, fields of small sculptural objects, banks of works on paper, kinetic elements and sound recordings bring into focus biological features and spatial characteristics of this local bioregion, as well as elusive visual phenomena.

The project promotes the significance of this amazing biosphere, recognising it as a space for creative exploration, and as a realm worthy of everyone's imagination and protection.

Artist: Vera Möller
Curator: Penny Teale



Alexander Boynes, Mandy Martin, Tristen Parr, *Rewriting the Score*, 2019, acrylic, oil, pigments on linen, 3 channel 4K video with stereo sound

Rewriting The Score

09 Latrobe Regional Gallery: 138 Commercial Rd, Morwell

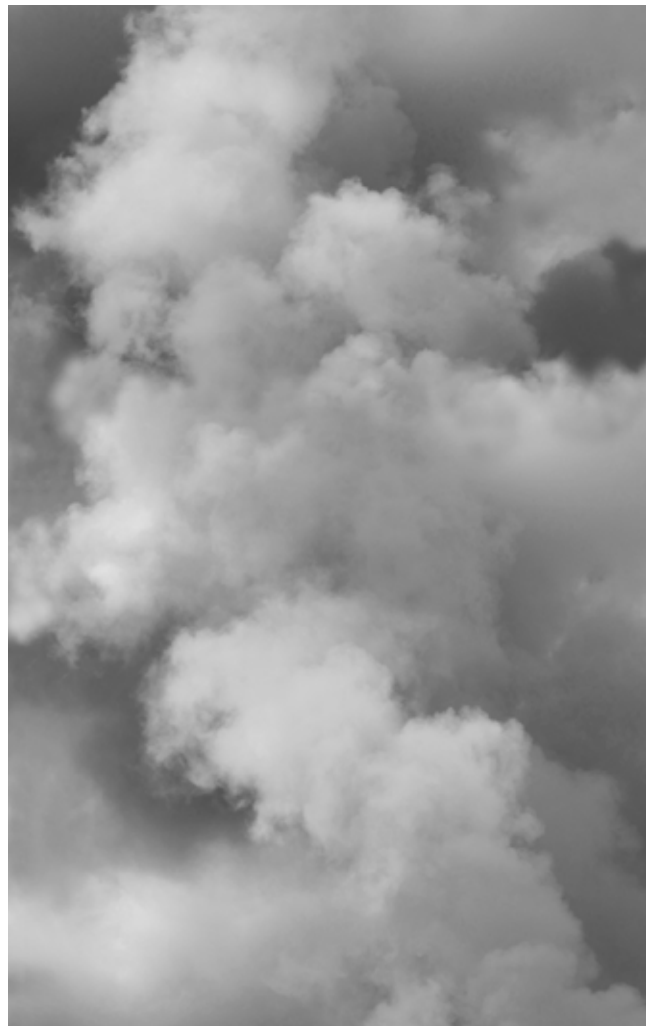
13 April – 14 July
Monday to Friday 10am – 5pm
Saturday & Sunday 11am – 4pm
Closed public holidays
Free Entry

How to get there:
Train: To Morwell Station

Artists, Alexander Boynes, Mandy Martin and Tristen Parr have collaborated on a new twelve metre installation for ART+CLIMATE=CHANGE 2019 at Latrobe Regional Gallery. *Rewriting the Score* was commissioned by Latrobe Regional Gallery in collaboration with CLIMARTE and incorporates painting, video and sound to address the energy transitions that are occurring in the Latrobe Valley.

Mandy Martin's high key canvases represent the Valley's natural and industrial environment at this moment. These canvases are also the grounds for Alexander Boynes' digital video projection which transports us out of the ash forest and into the Latrobe Valley, thrusting us into the future of the Anthropocene. Tristen Parr's sound work literally 'rewrites the score', the Elysium forest in Eugene von Guerard's *Fern Tree Gully* still rings to the sound of tree clearing but also carries the rumble of a new threat, climate change.

Artists: Mandy Martin, Alexander Boynes, Tristen Parr
Curator: Shelley Ditterich, Jessica Row



Lesley Duxbury, *The Formation of Clouds*, 2013, inkjet prints

Film Screening: Demain (Tomorrow)

10 The VRI: 18/20 Queens Pde, Traralgon

17 May

Doors at 6pm. Film to commence at 6.30pm

Food & drink will be available for purchase at the event.

Free Entry

Getting there:

Train: To Traralgon Station, walk over footbridge.

Ample free car parking available.

Local buses to Traralgon station.

Demain (Tomorrow)

Filmmakers Mélanie Laurent and Cyril Dion travel worldwide to investigate concrete solutions to environmental and social challenges. During their journey, they meet the pioneers who are re-inventing agriculture, energy, economy, democracy and education.

Demain is feel-good story, showing solutions and how we can avoid the worst impacts of climate change and create a just and more sustainable world for tomorrow.

Lesley Duxbury: Echo – A Survey

11 Gippsland Art Gallery: 70 Foster St, Sale

1 March – 5 May

Monday to Friday: 9am – 5:30pm

Saturday to Sunday: 10am – 4pm

Public Holidays: 10am – 4pm

Free entry

How to get there:

Train: To Sale Station

Echo is a survey exhibition of works from 1993 to 2017 by Gippsland-based artist Lesley Duxbury. *Echo* explores the development of Duxbury's ongoing investigation into atmospheric phenomena through painting, printmaking, and photography, in the context of her longstanding engagement with the work of English artist John Constable (1776-1837).

Artist: Lesley Duxbury

Curator: Erin Mathews



Katie West, *muhlu garrwarrn / cool time hot time*, 2017, installation view, VCA Graduate Exhibition, 2017

Katie West: Clearing

02 TarraWarra Museum of Art:
313 Healesville-Yarra Glen Rd, Healesville

23 March – 19 May

Tuesday to Sunday: 11am – 5pm (and all public holidays)

Adults: \$10

Seniors: \$8

Concession and Students: \$5

Children 12 and under free.

How to get there:

Train: To Lilydale Station then 20 minutes drive by car or bus.

Car: 60 minutes drive from Melbourne CBD

In *Clearing*, artist Katie West weaves the many threads of her practice together - natural dyeing, meditation and the creation of reading/listening spaces where the voices of Indigenous people dominate.

Clearing is a space to recall with our bodies that this is a world that emerges through reciprocity - the infinite instances of chemical exchange and dialogue between plants, animals, microbes, natural elements and phenomena. Naturally dyed fabrics carrying the colour and scent of country create an opening in a landscape and political climate where it is easy to forget our place in the complex systems that sustain life on this planet. This is the setting for meditation, reading, listening and conversation where we can come together to consider a global outlook that is grounded in Wurundjeri country and the bioregion within which TarraWarra Museum of Art is situated.

Artist: Katie West

Curator: Anthony Fitzpatrick



Siri Hayes, *Geomorphic Listening*, 2010, detail, chromogenic print

In The Valley

**08 Mornington Peninsula Regional Gallery:
Civic Reserve, Dunns Rd, Mornington**

2 March – 5 May
Tuesday to Sunday: 10am – 5pm
Free entry

How to get there:
Bus: Route 784 and 785 from Frankston Station

In the Valley is an exhibition that highlights the beauty and fragility of our natural environment on the Mornington Peninsula. Observing and documenting the changing landscape of the Kangerong Basin, Mt Martha, Somers and Port Phillip Bay, artists Rosie Weiss, Jean Langley, Merryn Lloyd and Siri Hayes reveal their personal connections to the landscape, and the strong links to place that exists across generations.

Incorporated into the exhibition will be a series of climate data visualisations inspired by the exhibition artworks, which showcase the environmental evolution of south-eastern Australia. Colours are extracted and translated from selected *In the Valley* artworks, which are incorporated into the data visualisations of environmental change from early 1900 through to future climate projections.

Artists: Jean Langley, Rosie Weiss, Siri Hayes, Merryn Lloyd
Curator: Danny Lacy



Heather Hesterman, *Mobile Forrest*, 2018, pine, formply, acrylic, soil, plants

Heather Hesterman: SAM EduLab 2019

01 Shepparton Art Museum: 70 Welsford St, Shepparton

1 March – 7 April

Open 7 Days: 10am – 4pm

Public Holidays: 1pm – 4pm

Free entry

How to get there:

Train: To Shepparton Station

Car: 2 hours from Melbourne CBD

SAM presents a collaborative education laboratory with artist, educator and landscape designer Heather Hesterman. Known for her public projects with natural and constructed sites, Hesterman will work with students and teachers (primary, secondary and tertiary) from the Greater Shepparton Region in the creation of an immersive land based installation that will evolve and transform a SAM gallery space over the duration of the SAM local exhibition.

Artist: Heather Hesterman

Curator: Lara Merrington



David Keeling, *Honeymoon Bay*, 2018, oil on linen

David Keeling: As The Light Falls

25 Niagara Galleries: 245 Punt Rd, Richmond

9 April – 4 May

Tuesday to Friday: 11am – 5pm

Saturday: 12pm – 5pm

Free entry

How to get there:

Train: To Richmond Station

Bus: Route 246

In this exhibition artist David Keeling continues his decades long commitment to picturing the landscapes of his native Tasmania. His body of work bears witness to the changing character of a landscape under pressure from climate change and development.

Coastlines altered by storm surges, paths cut through pristine forest, and roads pushing through bush to expose coastal vistas looking out to a beckoning horizon.

Artist: David Keeling



Cameron Robbins, *Leanganook Dark Emu*, 2018, giclee photograph on rag paper

Cameron Robbins: Remote Sensor

27 MARS Gallery: 7 James St, Windsor

18 April – 18 May
Tuesday to Saturday 10am – 5pm
Free entry

How to get there:

Train: Sandringham Line to Windsor Station
Tram: Route 78, Stop 44

Artist Cameron Robbins works to make tangible the underlying structures and rhythms of natural forces. Using his wind powered drawing instruments; Robbins' installations transcribe the invisible energies of nature, the wind, the tides and light to create drawings, photographs, and moving image works.

Artist: Cameron Robbins

Birrarung A film by Maudie Palmer

27 MARS Gallery: 7 James St, Windsor

18 April – 18 May
Tuesday to Saturday 10am – 5pm
Free entry

How to get there:

Train: Sandringham Line to Windsor Station
Tram: Route 78, Stop 44

Maudie Palmer presents her short video on the powerful, yet largely unknown journey, of the Yarra River in Victoria, Australia. *Birrarung* is the narrative of the river Yarra from its source to the sea. It is a nature/culture visual poem that reminds us of the importance a river has upon a city's ecology.

Artist: Maudie Palmer
Cinematography: Darryl Whitaker, Jackson and Jacqueline Mitelman
Editor: Ashlee Lukas
Original Music by: Bryony Marks



Jane Burns, *By a thread – Orange-Bellied Parrot*, 2018, water-based, non-toxic, solvent free pigment ink on linen fabric, linen thread, stainless steel, 75 cm x 48 cm x 5 cm, [detail]

Joanna Mott: Somewhere Under The Rainbow

27 MARS Gallery: 7 James St, Windsor

18 April – 18 May
Tuesday to Saturday 10am – 5pm
Free entry

How to get there:
Train: Sandringham Line to Windsor Station
Tram: Route 78, Stop 44

Somewhere Under The Rainbow is an interactive sculpture by artist Joanna Mott. Composed of a series of seven solar-powered luminescent arches to walk through that reflect both concern and optimism about our collective responsibility for how we consume energy in these current times.

Artist: Joanna Mott

Jane Burns: Listed

27 MARS Gallery: 7 James St, Windsor

18 April – 18 May
Tuesday to Saturday 10am – 5pm
Free entry

How to get there:
Train: Sandringham Line to Windsor Station
Tram: Route 78, Stop 44

In south-eastern Australia, more than 25 animal species are teetering on the brink of extinction due to habitat loss, feral animals, landscape fragmentation, disease and climate change. Amongst these is the iconic Tasmanian Devil, and Victoria's animal and bird emblems, the Leadbeater's Possum and the Helmeted Honeyeater respectively. This is happening in our backyard and on our watch. In this exhibition artist, Jane Burns creates works which hang together by a thread. The work shows animal subjects in a state of disappearance. The weft threads of linen fabric are pulled away, leaving a ghost on the remaining warp threads. Up close, the image fragments into the form and texture of line and ink, unspooled from the artists fingers.

Artist: Jane Burns



Anne Zahalka, *Mallee Racing*, 2018, archival pigment ink on rag paper

Anne Zahalka: Wild Life, Australia

21 Arc One Gallery: 45 Flinders Ln, Melbourne

16 April – 18 May

Tuesday to Saturday 11am – 5pm

Free entry

How to get there:

Train: To Parliament Station

Tram: To Collins St, Stop 12

The term Anthropocene denotes an ecological turning point where the impact of human behaviour is significantly and permanently affecting our planet, contributing to drastic changes on climate and the environment. In *Wild Life, Australia*, artist Anne Zahalka considers this impact on the natural world through a series of digitally reimagined photographs of early dioramas from the Australian Museum, outlining unsettling ethical and environmental issues in this country.

Habitat displays and dioramas have long been part of natural history museums. These optimistic windows on 'nature' are represented through digital interventions to reflect on culture, aesthetics, and the changing relationships of people to their environment and the natural world.

Artist: Anne Zahalka



Sam Atyeo (1910-1990), *Wyperfeld National Park*, 1933, oil on canvas

Water, Soil & Life

26 Charles Nodrum Gallery: 267 Church St, Richmond

4 May – 25 May

Tuesday to Saturday 11am – 6pm

Free entry

How to get there:

Tram: Route 48 & 75, Stop 18. Route 78, Stop 61.

Climate scientist Dr Joelle Gergis has been invited to co-curate an exhibition drawing out aspects of her recent research into Australia's settlement-era climate through artwork.

From 2009–2012 Dr Gergis led the Australian Research Council Linkage funded South-Eastern Australian Recent Climate History (SEARCH) project; a landmark initiative, spanning the sciences and the humanities to reconstruct the region's climate variability from first European settlement in 1788. In April 2018, she published '*Sunburnt Country: The future and history of climate change in Australia*' which presented much of SEARCH's research.

Each of the selected artworks will interrogate the climate in which it was made to share and illustrate Dr Gergis' work and to encourage action on climate change.

Group exhibition: Sam Atyeo, J. H. Carse, John Mather, William Frater, Sidney Nolan, Elwyn Lynn, Eva Kubbos, Michael Shannon, James Gleeson, Tony Coleing, Mandy Martin, Richard Clements, Maxie Tjampitjinpa, Rick Amor, Lynne Boyd, Guy Stuart and more

Curators: Kate Nodrum and Joelle Gergis



John Wolseley, *The pearl fisher's voyage from Ise Shima to Roebuck Bay*, 1985-89, sumi ink and watercolour on paper on canvas.

John Wolseley & Mulkun Wirrpanda: Molluscs / Maypal and the Warming of the Seas

07 Geelong Gallery: 55 Little Malop St, Geelong

30 March – 2 June
Open daily 10am – 5pm
Free entry

How to get there:

Train: To Geelong Station

Bus: Buses run from Queenscliff to Geelong daily

Car: 60 minutes from Melbourne CBD

Ferry: Searoad Ferry

John Wolseley's 2016 gift to Geelong Gallery of his ten metre long, six panel panoramic watercolour *The pearl fisher's voyage from Ise Shima to Roebuck Bay*, 1985-89, is the catalyst for an immersive installation in which Wolseley and senior Yolgnu artist and clan leader Mulkun Wirrpanda, extend their decade-long collaboration. Both artists share a profound sense of the beauty and fragility of the earth and its ecosystems, and in this project their works meditate especially on the mollusc as a powerful indicator of changing oceanic conditions and water systems.

Wolseley's work will include unique woodblock prints taken from swamp mangroves that bear the bored channels of 'shipworms', a widespread species of mollusc feared by 17th and 18th century naval explorers, including James Cook, for its capacity to consume a ship's timber, rendering it dangerously unseaworthy. Mulkun Wirrpanda's lyrical bark paintings and larrikitj maintain knowledge about traditional foods sourced on land and in the waters, including shipworms.

Artists: Mulkun Wirrpanda, John Wolseley

Curator: Jason Smith



Carolyn Cardinet, *Coral Reef*, 2018, Found netting & single-use plastic packaging, installation detail.

Bleached

28 Alliance Francaise: 51 Grey St, St Kilda

4 April – 2 May

Monday to Friday 10am – 7 pm

Saturday 9am – 6pm

Free entry

How to get there:

Trams: Route 16, 96, Fitzroy St

Route 3, 5, 64, 67, St Kilda Junction

Bleached is a meditation upon the fate of our coral reefs, and considers the health of ocean and marine ecology and by extension humanity's own fate. Four separate installations will explore the environmental degradation and coral bleaching of the Great Barrier Reef.

Spread across two exhibition spaces at the Alliance Française, the installations will use recycled and everyday detritus, from 'single-use' plastics to recycled crockery.

Artists: Chloe Bensahel, Carolyn Cardinet, Carmel Wallace, Tim Craker

Curators: Carolyn Cardinet



Yang Yongliang, *Endless Streams*, 2017, 4k video.

Yang Yongliang

04 **Bayside Gallery: Brighton Town Hall,
Corner of Carpenter and Wilsons St, Brighton**

30 March – 12 May
Wednesday to Friday 11am – 5pm
Saturday to Sunday 1pm – 5pm
Free entry

How to get there:
Train: Sandringham Line to Middle Brighton Station.

Yang Yongliang's work combines the visual language of ancient Chinese scroll painting with digital technologies to create poetic yet disquieting works. The large-scale projection *Endless stream* (2016) depicts a classically sublime landscape that is contaminated by an endless stream of urban development. This fantastical scene evokes feelings of empathy for the ancient mountains rising from the mist, slowing being consumed by human inhabitation.

Artist: Yang Yongliang
Curator: Joanna Bosse

The Urban Gleaner & The Plastique, Pt. II

15 **Tempcontemp @Northcity4: 61 Weston St, Brunswick**

10 – 18 May

Friday and Saturday 12pm – 5pm

Free entry

How to get there:

Train: Upfield Line to Jewell Station

Tram: Route 1, 6, Stop 20. Route 19, Stop 121

The Urban Gleaner and the Plastique, Pt. II examines the consumer waste that is a growing area of concern and inspiration for the contemporary jeweller. With many different types and vast amounts of plastic used on a daily basis in our (sub)urban environments – these materials provide a rich source of inspiration and most importantly allow artists to make comments on a social, political and environmental level. As artists become contemporary bricoleurs, scouring their homes, workplaces and public spaces for materials, they are a collective group of inquirers that ask how we may wear and integrate them in new and innovative ways.

Artists: Renee Hope, Regina Middleton, Lauren Simeoni,
Sanna Bradestad, Isabelle Azais

Curators: Laila Marie, Anna Gray



Renee Hope, *Ring* 2018, Sterling silver, recycled plastic, citrine, garnets

Rox De Luca: Gleaning for Plastic, on the Beach

20 **Loop Bar & Project Space: 23 Meyers Pl, Melbourne**

2 May – 31 May

Monday to Wed 4pm – 11pm

Thursday 4pm – 1am

Friday 4pm – 3am

Saturday 5pm – 3am

Free entry

How to get there:

Train: To Parliament Station

Tram: Route 86, Stop 10. Route 96, Stop 10.

At the front of Loop Project Space, artist Rox de Luca creates installations within a number of cabinets continuing her practice of using plastic shards and remnant waste found at Bondi Beach, Rose Bay and Camp Cove.

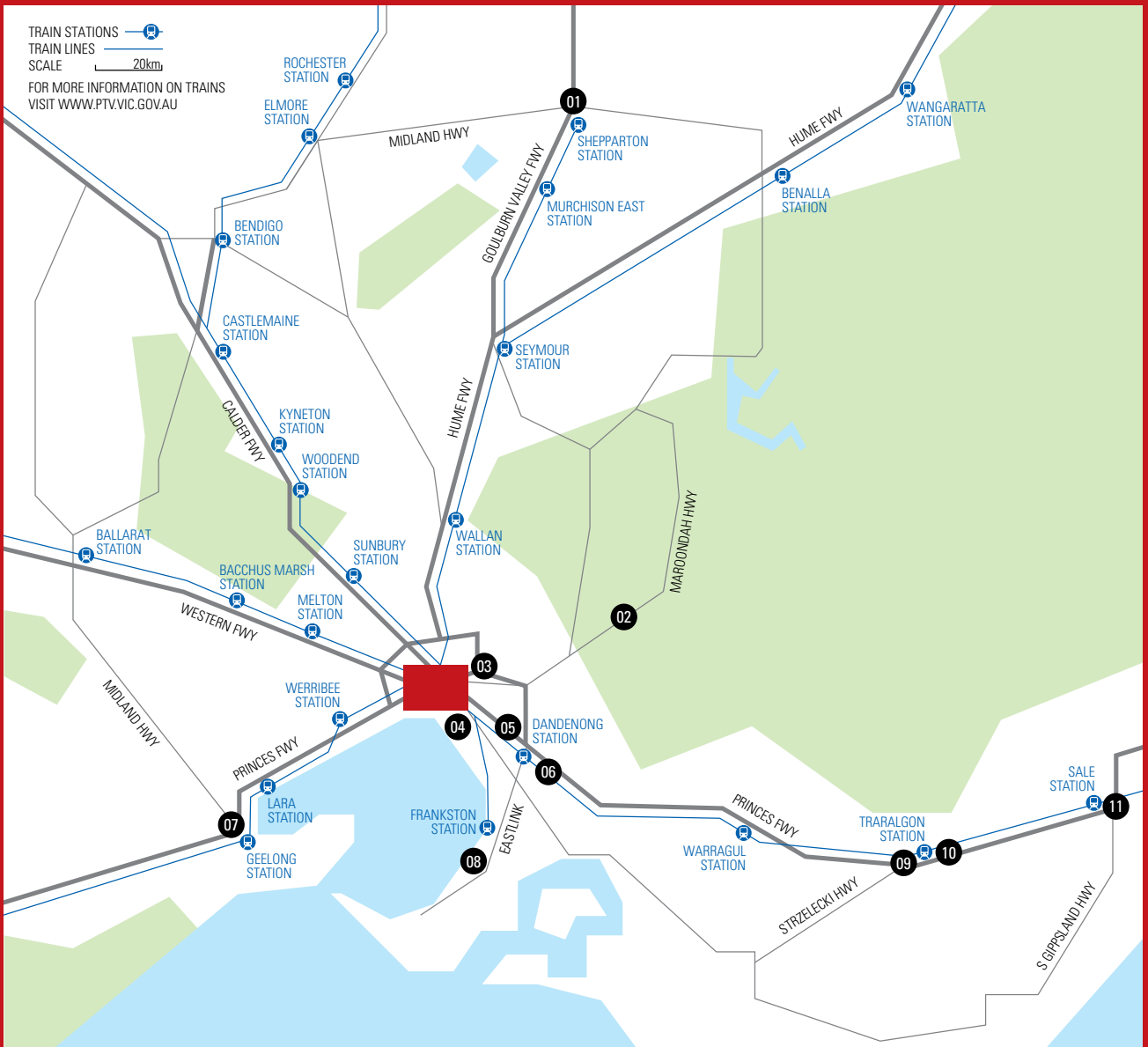
The resulting sculptural garlands and mounds are reflections of her coastal home and its relation to the greater human landscape of waste.

Artist: Rox De Luca



Rox De Luca, *Grace*, 2016. Found plastic, wire

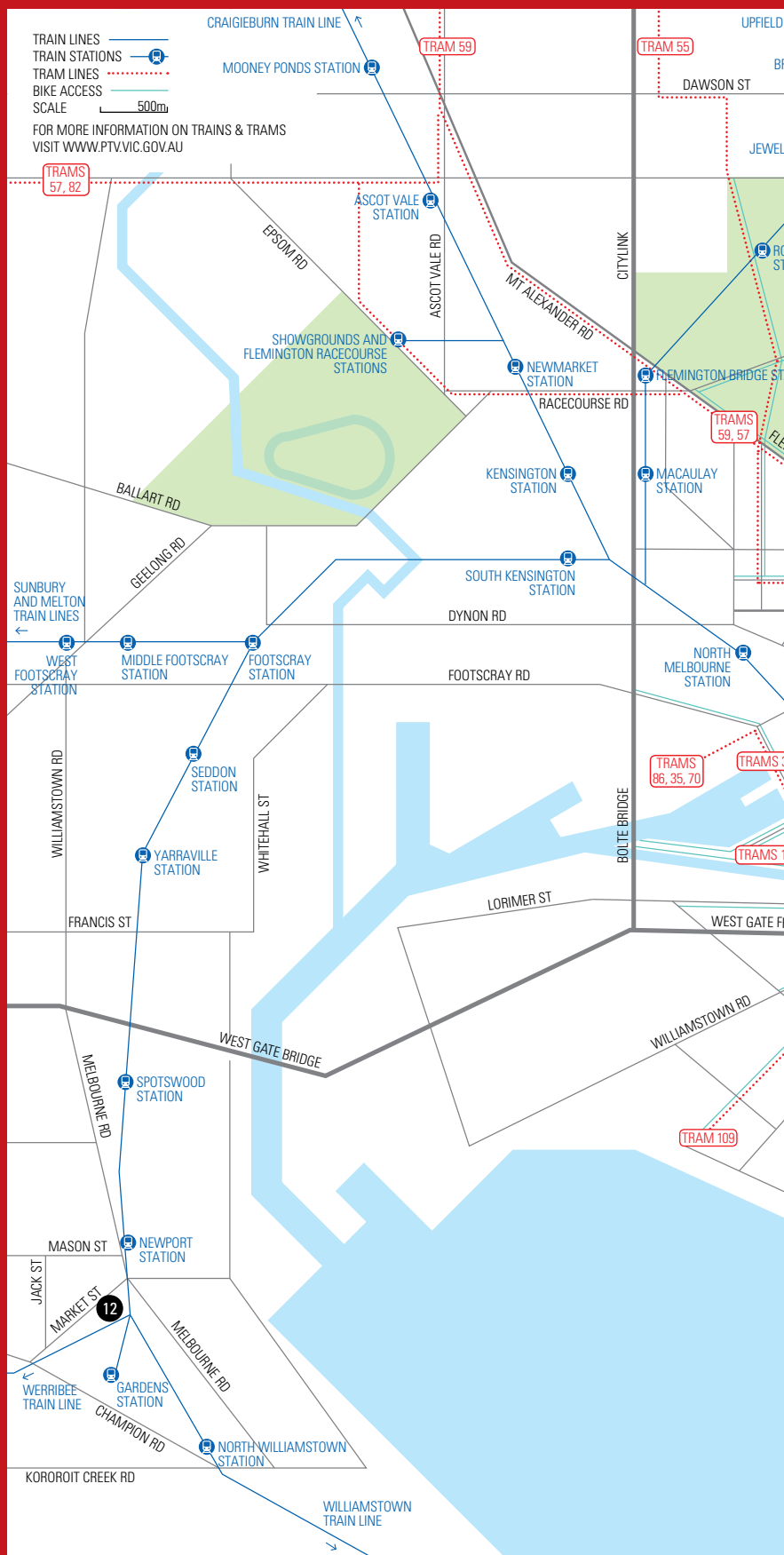
Greater Melbourne and Regional Locations

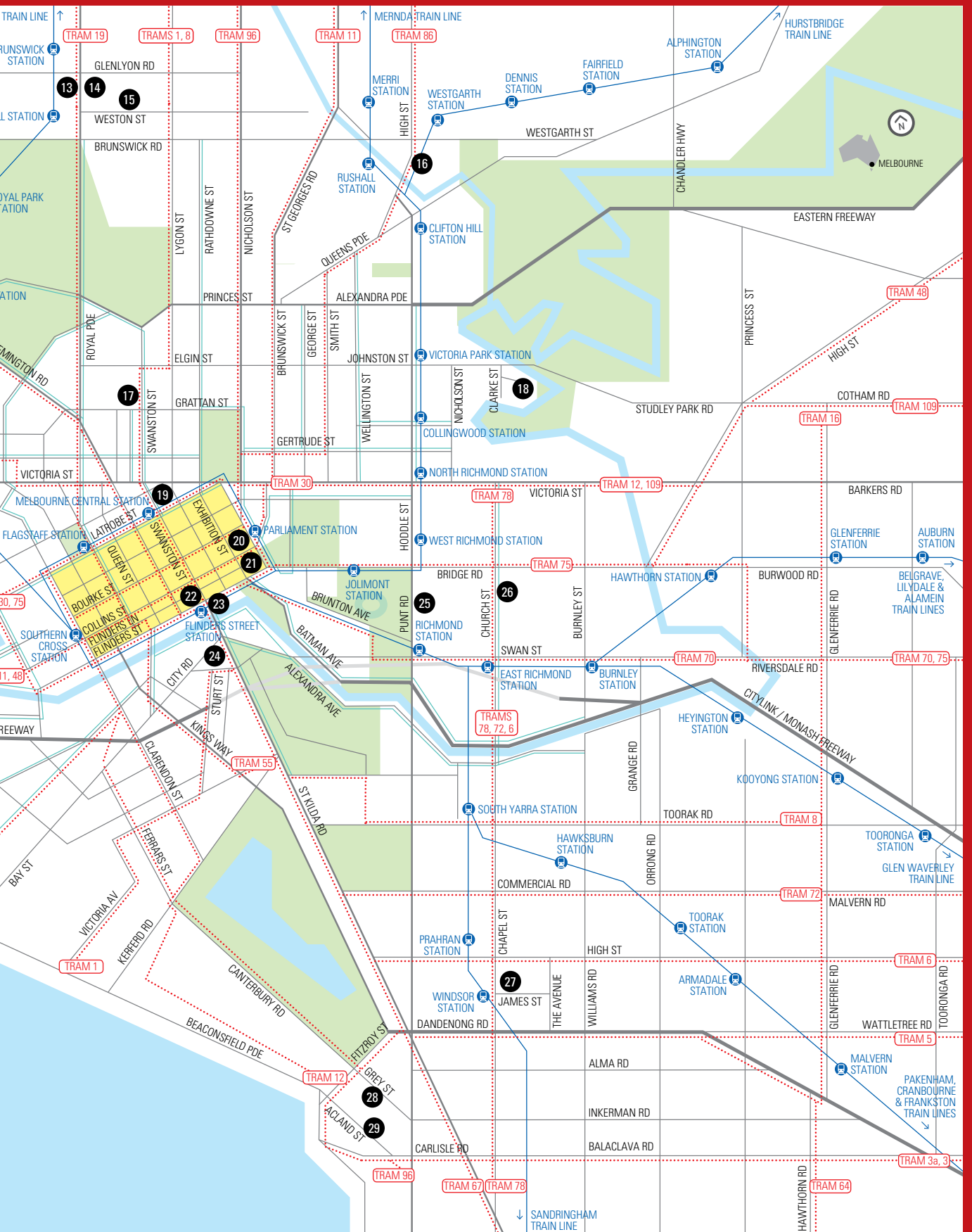


- 01 Shepparton Art Museum:**
70 Welsford St, Shepparton
- 02 TarraWarra Museum of Art:**
313 Healesville-Yarra Glen Rd, Healesville
- 03 Heide Museum of Modern Art:**
7 Templestowe Rd, Bulleen
- 04 Bayside Gallery:**
Brighton Town Hall, Corner of Carpenter and Wilsons St, Brighton
- 05 Monash Gallery Of Art:**
860 Ferntree Gully Rd, Wheelers Hill
- 06 Bunjil Place Gallery & Bunjil Place Studio:**
2 Patrick Northeast Dve, Narre Warren
- 07 Geelong Art Gallery:**
55 Little Malop St, Geelong
- 08 Mornington Peninsula Regional Gallery:**
Civic Reserve, Dunns Rd, Mornington
- 09 Latrobe Regional Gallery:**
138 Commercial Rd, Morwell
- 10 The VRI:**
18/20 Queens Pde, Traralgon
- 11 Gippsland Art Gallery:**
70 Foster St, Sale

Inner Melbourne locations

- 12 **The Substation:**
1 Market St, Newport
- 13 **The Counihan Gallery:**
233 Sydney Rd, Brunswick
- 14 **Brunswick Mechanics Institute:**
270 Sydney Rd, Brunswick
- 15 **Tempcontemp @Northcity4:**
61 Weston St, Brunswick
- 16 **Arts Project Australia:**
24 High St, Northcote
- 17 **The University of Melbourne, Parkville**
Enter: Gate 8, Grattan St, opposite
Bouverie St corner
- 17 **The Carillo Gantner Theatre**
Sidney Myer Asia Centre at
The University of Melbourne
761 Swanston St, Parkville
- 17 **Billboards: Corner Swanston and**
Grattan Sts and outside the Ian Potter
Museum of Art, the University of
Melbourne, Swanston St, Parkville
- 18 **St Heliers Street Gallery: Abbotsford**
Convent, 1 St Heliers St, Abbotsford
- 19 **RMIT Gallery:**
344 Swanston St, Melbourne
- 20 **Loop Bar & Project Space:**
23 Meyers Pl, Melbourne
- 21 **Arc One Gallery:**
45 Flinders Ln, Melbourne
- 22 **Caves: Nicholas Building Level 18,**
37 Swanston St, Melbourne
- 23 **Deakin Edge Theatre:**
Federation Square, Melbourne
- 24 **Testing Grounds:**
1 City Rd, Southbank
- 25 **Niagara Galleries:**
245 Punt Rd, Richmond
- 26 **Charles Nodrum Gallery:**
267 Church St, Richmond
- 27 **MARS Gallery:**
7 James St, Windsor
- 28 **Alliance Francaise:**
51 Grey St, St Kilda
- 29 **Linden New Art:**
26 Acland St, St Kilda





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Rewriting the Score at
Latrobe Regional Gallery

Shifting Surrounds
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