

Artist Statements

Marnie Badham in collaboration with Tammy Wong Hulbert, Ai Yamamoto and George Akl – *To the fallen trees* (2022)

To the fallen trees... explored eco-anxiety through affective engagement where dozens of tall, almost centurion Eucalyptus trees dramatically fell. It took form as a public and performative artwork with collaboration from local community members, photographer George Akl and sound artist Ai Yamamoto. Creative engagement with residents, artists, and writers at the site of One Tree Hill created shared space and responsive connection to place. The public reading of personal letters drew attention to ecological loss and held space for collective memory while activating social care. Letters were written and performed by locals Liz Millman, Lia Hills, Cameron Semmens, Richard and Katelin Farnsworth, Leslie Almberg, Julie Tipene O'Toole, Marian Spires, and Emmet Wong Hulbert. The artists acknowledge the Wurundjeri people of the Kulin nation as the Traditional Custodians of the site of this performance. We would also like to thank the Big Anxiety Festival, Yarra Ranges Regional Gallery, ngurrak barrin/g/ Ridgewalk, and the Art Attack fund for support in the project development.

Vicki Couzens – *Koorokeeyarr* (2018), *Koorook karweeyn* (2018), *Ngayook leerpeen* (2017)

The Works are various manifestations of wind/air/breathe/ intent....the song of the White Cockatoo/Ngayook carrying Story and Law for Gundtjijmara, carrying prayer and song, reverence; Koorook Karweeyn Stories in Moornong Meerreeng/Sky Country, voices of our Ancestors who travelled on the winds to the stars; Koorokeeyarr, the Seven Sisters, Story of Womens Law, Ancestral Beings, Creation/Yakeeneeyt, across the winds, into the clouds, up to the stars in Moornong Meerreeng. Vicki has spent much of her life in the learning of Womens' Story, Womens' Law and this knowledge she expresses through creative cultural and artistic expression, language and ceremonies. The various prints combine in honouring matriarchal lines in family cultural stories of - birth, life, death, children, kinship, identity-belonging, cultural rebirthing, language, song, and dance.

Christiaan De Beukelaer – *Trade Winds* (2023)

Trade Winds is a series of four photographs that capture the materiality of global trade through wind-propelled cargo ships. Captured during a 150-day voyage aboard the schooner *Avontuur* in 2020, De Beukelaer shows the craft sailing which doubles as a challenge to the heavily polluting maritime transport sector. Embarking in Santa Cruz de Tenerife, De Beukelaer meant to be aboard for a three-week stint of fieldwork. This turned into a five-month journey, as the COVID-19 pandemic forced all borders shut while crossing

the ocean, preventing the crew from stepping ashore for months on end. This series of four photographs capture the historical, and enduring, importance of the wind in establishing and maintaining trade routes across seas and oceans. Shipping serves as synecdoche of the environmental crisis we face: A gargantuan, and largely invisible, globalised constellation delivers better quality of life to many (though by no means all), at a massive cost to the planet.

Pia Johnson – *The Weight of Fallen Trees #2* (2021)

The Weight of Fallen Trees is a series of work that addresses the climate crisis through photographing a series of trees that fell during the June 2021 Victorian storms. As *The Age* reported, it was 'like hell on earth: the night the trees fell from the sky'. Trees develop root systems to withstand winds from typical directions, yet what occurred in the storms, were winds from atypical directions leading to them to be uprooted or 'windthrown'. This was a prediction about climate change made by arboriculture experts over 30 years ago coming to fruition.

Reference:

Tom Cowie, Benjamin Preiss and Erin Pearson, 'Like hell on earth': The night the trees fell from the sky'. *The Age*, 18 June 2021.

Kent Morris – *Cultural Reflections: Wind on Water #1 – Black Swan* (2023)

One of the central motivations for Kent's work is to provide a dedicated and considered public space for the exchange of stories, histories, images and insights and to give visual representation to that which is often unseen. His art practice explores identity, connection to place and the continuing evolution of cultural practices whilst engaging audiences to question long held frames of reference. Kent also leads The Torch, a not for profit organisation that provides art, cultural and arts vocational support to Indigenous offenders and ex-offenders in Victoria through its Indigenous Arts in Prison and Community Program which he began in 2011. Kent Morris is represented by the Vivien Anderson Gallery.

Polly Stanton and Byron Dean – *Emergent Fields* (2019)

Emergent Fields is an audio-visual work that explores the production of wind energy as a provocation for action, solidarity and the politics of production. Created during a residency at the Hepburn Wind Farm—the first community owned wind farm in Australia—the project engages listening strategies, performative intervention and visual documentation to activate new perspectives on the creation of renewable energies. Tracing the sound of the turbines throughout the landscape, *Emergent Fields* draws on recordings of mechanical infrastructure, the movement of air and contours of electrical fields generated by the power station. Composing these dynamic multiplicities of wind and site together, the project seeks to explore cooperative relationships between human and more-than-human worlds.

Philip Samartzis – *Perpetual Motion* (2019)

Perpetual Motion is composed of sound recordings of windfarms located in the Province of Benevento in Southern Italy. The region is notable for its dense implementation of wind turbine technology, which broadly populates the dry, sparse landscape. Wind is particularly strong here, making it an ideal location for wind-based energy suppliers. Turbines of assorted types and sizes are compressed into each crest, curve, and fold of the bleached topography. Staggered between rows of tall white columns are generators, substations, anemometers, restraining cables, and security fencing. Amid the structures are agricultural producers and their networks of fields, crops, vehicles, farmhouses, and livestock. Small communities and townships randomly populate the landscape, often sitting precariously atop stark, rocky outcrops. The omnipresence of electrical current swallows' insect and bird song, while spinning elongated blades cast long shadows across the billowing countryside. "Perpetual Motion" is an expression of the forces, materials, and technologies shaping the rural ecology of Benevento, and the impact on the communities who must coexist with them.

Gretel Taylor and Gülsen Özer – *From where I stand* (2023)

From where I stand: A performance and installation documenting experiences of wind sense data. Taylor and Özer were both living in the Dandenong Ranges (Corhanwarrabul) in June 2021 when an extreme windstorm felled approximately 20% of the area's trees. A meteorological explanation purported that the wind that night had come from an unusual direction - the southeast - that the Mountain Ash trees were not accustomed to withstanding. This project evolved as the artists' homage to their experiences of the effects of severe wind upon environments and communities.

Taylor and Özer committed to a simultaneous daily practice over seven days in March 2023, whereby each artist would stand and then move in their respective environments, to sense, observe and respond to the wind. The artists conceived this practice as a return to the body as a powerful site for meaning-making, perception, and value in unpredictable times. The performance installation comprises a series of gestures derived from the daily sessions, performed in the gallery as a duet: an embodied mapping of affect.



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