

EFFA PRESENTS:

MAKESHIFT

29 APRIL - 6 MAY 2021

BUILDING 8, RMIT UNIVERSITY CITY CAMPUS

How do we make sense of the ecological emergency as it unfolds within the ordinary? MAKESHIFT explores improvisation and thinking-through-making as a way to re-engage with a more than human world.

The Environmental Film Festival Australia (EFFA) is excited to present its first-ever visual arts exhibition, MAKESHIFT.

In 2021, EFFA facilitated virtual residencies with Curtis Taylor, a filmmaker, screen artist, and young Martu leader, and Pierra Van Sparkes, a Kulin country-based Pibbulman Noongar artist working with photography, video projection and digital media.

This exhibition showcases Curtis and Pierra's works as part of a group show exploring the concept of MAKESHIFT, featuring:

Amelia Hine
Bronwyn Hack
Charity Edwards
Curtis Taylor
Edwina Green
Ishkoodah
Jodie Le
Karleng Lim
Pierra Van Sparkes
Rina Corpus (performance)
and Tiyana Baker

Amelia Hine and Charity Edwards

Death metal: mineralising design practices, 2021

Montage animation

The work considers the precious metal gold; on one hand as it is used in economic systems and as instrumental in engineering and technological advancement, and on the other in its important role within particular ecosystems. In combining these two ways of understanding gold we engage in mineralisation, a destabilising process where inorganic substances intrude into organic substances, transforming them and dissolving binary distinctions between the two.

As inorganic yet ecologically significant matter, we use gold as an example for rejecting thinking that classifies bodies distinct from mineralising incursions, and as a reconsideration of neatly differentiated scales common to settler-colonial design practices.

Artist Bio

Amelia Hine is a human geographies researcher and emerging artist living and working in Meanjin/Brisbane. She is a postdoctoral research fellow at the Queensland University of Technology's Business School. Her research and practice work to identify instances of socio-political agency in nonhuman stakeholders, and to provide rich insight into the overlooked role of nonhumans in directing extractive and megaproject development outcomes. She also interrogates the current state of post-mine landscape planning to develop a better understanding of how particular visions of the future do or do not come into fruition.

ameliahine.com
[instagram.com/milhine](https://www.instagram.com/milhine)

Charity Edwards is a lecturer in the Faculty of Art, Design & Architecture at Monash University and an architect-geographer who collaborates with artists and scientists to create objects, spaces, and strategy. Her research highlights more-than-human impacts of urbanisation in remote and off-world environments, and she foregrounds the long-disregarded space of the ocean in particular. She is currently investigating how urban processes extend into the Southern Ocean and manifest through increasingly autonomous underwater technologies.

Edwards is a co-founder and member of The Afterlives of Cities research collective, which brings together expertise in architecture, astrophysics, and speculative fiction to recover futures through civic creative practice.

[instagram.com/charityedwards](https://www.instagram.com/charityedwards)
[instagram.com/the_afterlives_of_cities](https://www.instagram.com/the_afterlives_of_cities)

Bronwyn Hack

Untitled works, 2017-2019

Works courtesy Arts Project Australia, Melbourne
and Private Collection, Melbourne

Glaze, earthenware

This collection of works reflects on the impermanence and uncertainty of existence. In the context of this exhibition, they present an opportunity to shift ideas around the darkness of death and decay to a place of acceptance.

Artist Bio

Bronwyn Hack is a painter, printmaker, ceramicist and textile artist. She has a fervent art practice resulting in poignant work, at times heading towards melodrama. Hack's early work centred on scenes of ardent attraction featuring fictionalised characters drawn from popular culture and the artist's imagination. Alongside this interest, Hack has maintained a keen exploration of animals; with a particular penchant for dogs, both wild and domestic. Recent work focuses on figurative subject matter — sections of the body, bones and bodily forms — which she thoughtfully isolates and reinterprets into intriguing objects and paintings.

Hack has worked at Arts Project Australia since 2011. In 2016, she held a solo exhibition entitled *Be Careful Now*, and has exhibited in numerous group exhibitions including Bayside Gallery (Brighton), Linden New Art (St Kilda), Northcity4 (Brunswick), The Substation (Newport), and Bundoora Homestead Arts Centre (Bundoora). In 2018, Hack was an Artist-in-Residence at Australian Tapestry Workshop. Her work is currently held in corporate and private collections throughout Australia.

Curtis Taylor

Various, 2010 - 2021

Video and mixed media

These video works are a collection of works in collaboration with my artist friends and family

Artist Bio

Curtis Taylor is a filmmaker, screen artist, and young Martu leader.

Edwina Green

Ochre, in Pink, 2019

Video

"Portrayals of the Anthropocene period are often dystopian or post-apocalyptic narratives of climate crises that will leave humans in horrific science-fiction scenarios. Such narratives can erase certain populations, such as Indigenous peoples, who approach climate change having already been through transformations of their societies induced by colonial violence." - Kyle Wyhte, 2018.

Ochre, In Pink examines the catastrophic impacts of eco-violence within our national identity. This work, filmed in Green's hometown of Queenstown Tasmania, depicts a self-made video of crushing, collecting, and holding toxic ochre.

"While we grew up washing our bodies in orange infiltrated bath water, we lacked urgency, my parents improvised... taking us to the coast for days to cleanse, while hiking on a mountain with extreme levels of radiation. We do not have control over the waves of ecological breakdowns caused by smelter slag through our systems, but we can re-evaluate the importance of environmental welfare, adjusting capitalist priorities and reformation. Our impact is more than us, our bodies, and this generation.

Ochre, in Pink speaks about First Nations inherent relationship with the climate crisis; a colonised, destroyed and damaged environment. The water that came through our taps, was orange, and the mountains I climbed were pink, and the only income of this town was through the destruction of this land. Why is my ochre... pink? A millennial pink? A pink you could paint your walls with. The continued dismissal of First Nations knowledge, intellect and voice will inevitably result in a catastrophic recreation of what colonialism looks, feels and has done to Indigenous communities on a global scale. It is impossible to make an impact within our current climate crisis, if we are normalising the erasure of Indigenous peoples, traditional knowledge, sacred sites and instead openly adapting to colonial structures. The climate crisis is already here; trust me, I drank it.

Artist Bio

Edwina Green is a proud Trawlwoolway multidisciplinary artist, based in Narm (Melbourne). Her practice utilises painting, mixed-media, video, sculpture, and cultural installation, in order to cross-examine the post-colonial paradigm and its effects on people and place. By prioritising First Nations narratives former, contemporary, and emerging, Green initiates discourse that engages, provokes, and creates discomfort where necessary.

Completing a Bachelor of Fine Arts at The University of Melbourne in 2019, she has since been exhibited in an extensive range of exhibitions both locally and internationally, including New York's CollarWorks, Yirramboi Festival, Brunswick Music Festival, and SEVENTH Gallery.

[instagram.com/edwinagreen](https://www.instagram.com/edwinagreen)

Ishkoodah

Sympoetic Musings, 2021

Mycelium and mushroom fruiting bodies, mulch, corrugated plastic, resin, galvanised steel bolts, water, sunlight, air

Sympoetic Musings imagines modes of improvisational world-making which decentre the Human and prioritise, instead, non-hierarchical ways of imagining with more-than-human others. This work seeks to directly engage more-than-human entities in imagining possible futures (and potential presents) which may lie beyond human comprehension.

Artist Bio

Ishkoodah is an interdisciplinary artist currently living and working on the unceded lands of the Wurundjeri people. Ishkoodah works across installation, sculpture, performance, text, and new media to create audience encounters both virtual and physical which complicate our fundamental understandings of time, space, and individuality.

ishkoodah.com

Jodie Le

E-Waste, 2020

Film

School of Media and Communication - RMIT University

E-waste is a reflection of the confusing and complex research process I encountered in an attempt to learn more about hazardous exports in Australia. This endeavour to grasp legislations and enforcement issues proved to be unfathomable when toxic materials are unknowingly dismantled in developing countries. In the beginning of my research, I asked my friends and family if they knew what e-waste was, and very few knew. This film briefly outlines what e-waste – while interrogating the ethical implications of illegal exports.

Artist Bio

Jodie Le focuses on capturing the real world with dystopian potential.

Karleng Lim

X-Ord, 2021

Paper mache clay, Styrofoam, steel mesh, TV screen, video

The work is a paper mache sculpture with embedded video. The materiality and form is reminiscent of an ancient sacred ritual altar or tablet, though somewhat modern and familiar. Moving images of natural elements can be seen through holes in the monument.

X-Ord is an invitation to contemplate the extraordinary within the ordinary. Its form and materiality opens up the psychological space of the strange yet familiar, provoking shifts in perspective on the nature of things, of deep time and scale.

Artist Bio

Karleng Lim is an interdisciplinary visual artist and recent graduate from the Master of Contemporary Art program at the Victorian College of the Arts in Melbourne. Her work explores the power of constructed myths and meaning-making at the heart of human-nonhuman relations.

Lim is interested in new ideas around climate change and in reconsidering our relationship with the natural world. She tests these ideas by carrying out subversive and process-led methodologies that include multimedia installations, performative, and sculptural works to create often humorous forms and spaces that invite contemplation.

karlenglim.com

[instagram.com/karleng_lim](https://www.instagram.com/karleng_lim)

Pierra Van Sparkes

cum curra, 2021

Video projection, linen

cum curra, cut through.
Bare seams bricolage.
My own patchwork practice.

Responding to the concept of makeshift, *cum curra*, or cut up in Noongar tongue, retraces my steps through Kulin Country over Naarm's lockdowns. Sitting with sadness and seeking sanctuary, I am beholden to this country for holding me: up, together, tenderly. I think of my mother and grandmothers' lifelong practice of makeshift, making do. I watched intently as they would patch together a blanket, a home, family, themselves. Pulling a thread, until unravelled entirely. I'll make my own blanket. A new one with what I have, just for me.

Artist Bio

Pierra Van Sparkes is a Kulin country based Pibbulman Noongar artist. Their work is inspired by the shared history, feelings and encounters that shape lived experiences of Aboriginality amidst manifold blak identities. Working with photography, video and digital media, they explore experiences of place, belonging and interrogate mythscapes that inform notions of Indigenous authenticity, settler-colonial supremacy and the modes in which they manifest.

pvensparkes.wixsite.com/home
[instagram.com/pierravansparkes](https://www.instagram.com/pierravansparkes)

Rina Corpus

Nilay, 2020

Dance (performance)

Nilay is a dance that explores interiority as a source of movement from within, a locus of expression. *Nilay* is Filipino for meditation. As a meditative movement, it is an exploration of interiority in Japanese, Philippine and contemporary dance, drawing from baybayin writing and nihonbuyo dance. It is about shifts felt internally but not always seen. Helen Herberston, Australian Lifetime Achievement Awardee in Dance, cites "the delicacy and spaciousness of this film." The feminine body and the interior, subtle self are also shown as tropes of the numinous in the self and in the world.

Artist Bio

Rina Angela Corpus writes, moves and teaches, coming from a lifelong interest in the arts, spirituality and sacred narratives in culture. Born in Manila and now based in Melbourne, she integrates her long-time practice of Qigong and Raja yoga meditation with somatic and dance practices, bringing their meditative and poetic resonances into her movement expression.

rinacorpus-danceofstillness.com

Tiyan Baker

Bamboo Paradise, 2019

Three channel digital video installation

Bamboo Paradise investigates the recent explosion of 'primitive lifestyle' YouTube content from South-East Asia. This three-channel video installation is based on one Cambodian channel, Survival Builder, that uses primitive construction techniques to make luxury structures in the jungle. *Bamboo Paradise* combines interviews with the YouTuber, their fans, and behind-the-scenes footage to uncover a sprawling content industry built around collective fantasies of village life and latent desires for collapse.

Artist Bio

Tiyan Baker is an early career Malaysian Bidayuh/Anglo-Australian artist who makes video and installation art. Baker's practice engages with sites of contemporary cultural crises. Her work often uses field research, documentary techniques and found artefacts to question established discourses and reveal bias, frailty and failure. Originally from the Larrakia lands known as Darwin, Baker currently lives and works on the Gadigal and Wangal lands known as Sydney.

tiyanbaker.com

[instagram.com/___titan_baker___](https://www.instagram.com/___titan_baker___)

The Environmental Film Festival Australia is a 100% volunteer-run festival. Thank you to everyone who has tirelessly worked behind-the-scenes to bring our first visual arts exhibition together.

You are incredible!

Arts Curatorial Team

Ian Ramirez
Julia Flaster
Olive Gilbert
Taylor Mitchell

Festival Director

Freyja Gillard

Exhibition Producer

Ryan Boutland

Graphic Designer

Kat Chien

Promotion

Darren Saffin
Amy Loughlin

MAKESHIFT Exhibition Assistants

Bruno Catalan, Julia Flaster, Sam Hewison, Tish King,
Katherine Lee, Jennifer McAuliffe, Mallee McAuliffe,
Dirk Peterson, Darren Saffin, Vidita Sharma and Bek Spies

Exhibition Photographer

Lola Hewison

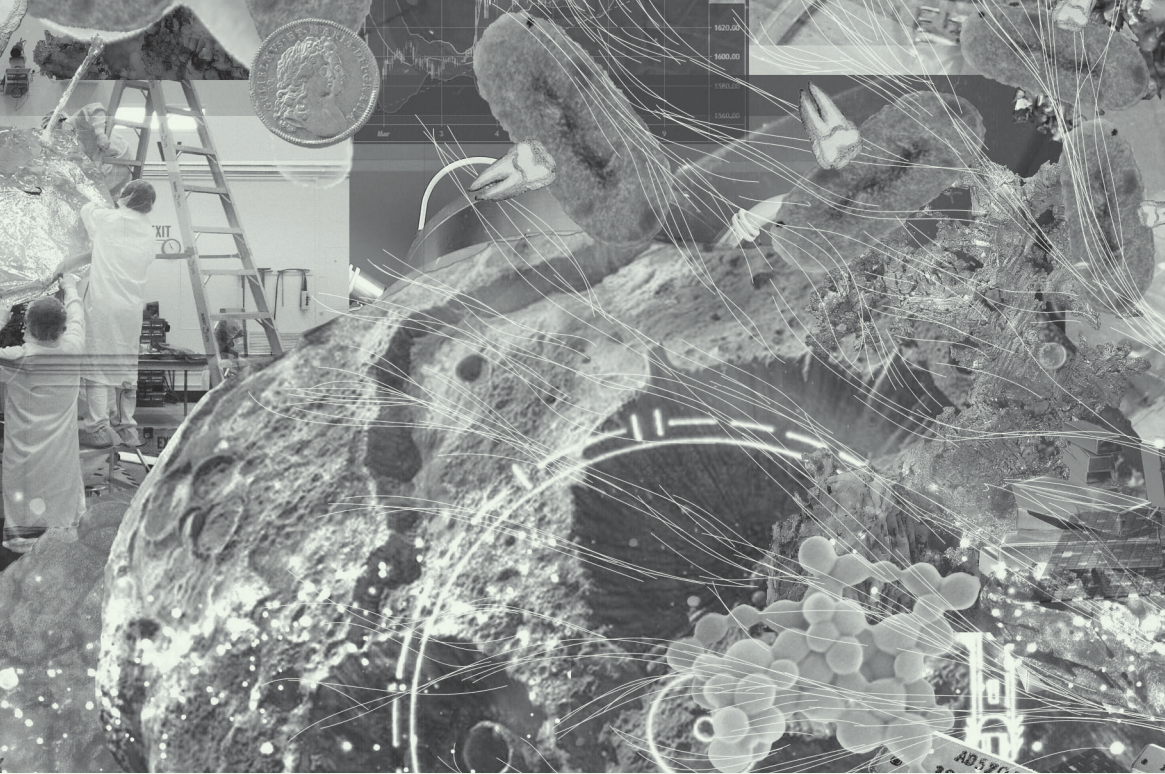
A very special thanks to Nathan Senn.

Public Program

Artist talk: Karleng Lim
Friday, 30 April 2021
12 pm - 12:30 pm
Building 8, RMIT University City Campus.

Artist talk: Pierra Van Sparkes
Saturday, 1 May 2021
2:30 pm - 3:00 pm
Building 8, RMIT University City Campus.

Free with registration



Amelia Hine and Charity Edwards, Mineralising design practices, 2021 (detail)

Acknowledgements

MAKESHIFT is presented in collaboration with RMIT's School of Media & Communication and supported by the City of Melbourne Arts Grants.

Supported by

Presented by



EFFA acknowledges the Traditional Custodians across Australia and the Woi wurrung and Boon wurrung language groups of the eastern Kulin Nation on whose unceded lands RMIT conducts business. We acknowledge Ancestors and Elders past and present. There will be no climate justice without First Nations justice.

facebook.com/envirofilmfestaus
instagram.com/envirofilmfest

EFFA.ORG.AU