



Slideshow

Rose Montebello

Heidi Lefebvre

Elly Kent

Karen Golland

Ali Jane Smith

Hannah Bath

Curated by Patsy Payne

Slideshow

ANCA Gallery

1 Rosevear Place

Dickson

28 February - 18 March 2018

Slideshow

Works by Hannah Bath, Karen Golland, Elly Kent, Heidi Lefebvre, Rose Montebello and Ali Jane Smith

In 2017 Elly Kent retrieved a box of anonymous slides from a house in country Victoria recently sold to her parents. The slides documented travels in Hong Kong, Kyoto, Manila, and Tarakan between the 1950's and 1970's. This find triggered conversations about captured memory and the experience of time, and the profusion of family archives in slide boxes and photo albums, with stories and history which mutate over generations. The **Slideshow** project evolved out of these discussions.

What is human memory? Manning asked..... It is..... like a story-telling machine. Sensory information is broken down into shards of perception, which are broken down again to be stored as memory fragments. And at night, as the body rests, these fragments are brought out from storage, reassembled and replayed. Each run-through etches them deeper into the brain's neural structure. And each time a memory is rehearsed or recalled it is elaborated. We may add a little, lose a little, tinker with the logic, fill in sections that have faded, perhaps even conflate disparate events.

In extreme cases, we refer to this as confabulation. The brain creates and recreates the past, producing, in the end, a version of events that may bear little resemblance to what actually occurred.¹

Arthur C Clarke's description of the way we make and remake memories with adjustments, conflation and confabulation articulated ways of engaging with the set of slides. The anonymity of the collection meant that responding visually would involve a process of drawing on analogous personal experience, imagining, considering context, interpretation of environments and fabrication of narratives.

The technology of slide projection resonates with nostalgia and shared memory. Experiences of slideshows are vivid – in particular the sharing of family and holiday images. Art history stories are shared too: the click and growl of the slide projector, the darkened seminar rooms, and sometimes-blurry images of an unnaturally uniform size. There is the atmosphere of the rooms, the lack of oxygen and waxing and waning interest. Watching a slideshow is a collective viewing experience, unlike the usually solitary act of looking through a collection of photographs. A slideshow can collapse the flow of time to the point where the past is brought into the present and history is either remembered or reinvented.

¹Arthur C Clarke and Stephen Baxter, *The Light of Other Days*, Tor Books, 2000



Now, here we are, a group of artists and a writer in a darkened room, sitting in armchairs and lined up on the sofa, with the sound of the machine and a sense of anticipation. What has brought us together? There are professional and personal connections that are the basis of the group's formation, and there is also a shared curiosity about the box of abandoned slides. The challenge is to develop six unique bodies of work that can, in response to the magic of these illuminated views, create a sort of kaleidoscope of history, sense of place and cultural meaning, understanding of time, and confabulation that results from the experience of a slideshow.

We are prepared to be transported, into the past and into journeys which remind us of so many places in the world which we remember or imagine remembering. As the first image illuminates the living room wall the glow brings the forms of our companions and the shapes of the everyday objects of domestic space more into view. So, we are simultaneously taken away into a realm of adventure and clearly placed in the present of our suburban context. There is an unexpected surge of adrenalin as the first slide is focused. The journey has not been ours, yet we experience this projection in light as if it has been our own. The image is transparent yet convincing. The space of the view is flat on the wall but the projection creates an illusion – like a window into another world.

The detail is entrancing and each of us is immersed as the slides flash relentlessly in front of our eyes. It's a sensory overload - a procession of intangible images made of light, the background hum of the slide projector, the click of the carousel as one slide is ejected, and another absorbed by the machine to be thrown up on the wall in a wonderful cascade of light. Occasionally there is the cry '...no, go back.... too soon....can we see that last one again....?' We are drawn back to the present from the past. There is so much to absorb in each slide and there are 79 more in the carousel. There is a narrative potential in each of the pictures. Figures reappear in different views on different journeys – providing an opportunity for us to develop individual stories and fabricate histories.

It seems positively unnatural to travel for pleasure without taking a camera along. Photographs will offer indisputable evidence that the trip was made, that the program was carried out, that fun was had. Photographs document sequences of consumption carried on outside the view of family, friends, and neighbours.²

Roland Barthes articulates some aspects of the way we become attracted to certain photographs and not others in the chapter 'Photography as Adventure' in Camera Lucida.

² Susan Sontag, *On Photography*, Penguin, 1978, p.9

thick air to eat little light spores in wind and water
lawn of a miniature world verdant hovering indescence
shaded garden woodsy snuffling creatures birdsong
hum of transparent wings storybook stuff nostalgic and new
frank or window see what you want in this elsewhere

Stella's mother BANGS the cutlery onto the table
her EXPERIENCE edges Sybil in gigot sleeves
her own ARMS like pike-staffs or the limbs of a spotted gorm
she wants to RUN as she once wanted to SIP TEA
WILD for some solitary chaos but it's WASHDAY

floors sandpipers stints curlews - and snipes
fly the route of the Japan Australia Migratory Bird Agreement
(JAMBA) encounter jet planes flying back and forth
tours of shearing sheds and temples
watching the tea ceremony reaching out to touch a live koala

Ali Jane Smith
The Moss Garden, 2018
graphite on wall

He asks what it is that “sets him off” and his naming of the attraction certain photographs exert as *adventure* rings true. Each of the artists in *Slideshow* has been drawn, almost instantly to very particular photos. A certain resonance that occurred and a virtual click as each artist became absorbed in the world opened up by that slide.

*...suddenly a specific photograph reaches me; it animates me, and I animate it.... this is what creates every adventure.*³

When Ali Jane Smith first saw the slides, the image that excited her probably disappointed the photographer. It is of a Moss Garden in Kyoto, Japan. The low light that is a necessary for moss to flourish meant that the photograph was not a success. Yet the image reminded Ali of the European forests of fairy tales, and the English woodland of Robin Hood and Beatrix Potter. The world of those stories is very different to the place she lives, the Illawarra region of Wollongong, or the place where she grew up, the Central West of New South Wales.

She began to think about the enmeshing of past and present, and the entanglement of personal memory and history, colonisation and tourism. This one image of the moss garden transported her to European ideals of nature and environments that formed the backdrops for myths and

stories. She found herself thinking about what its like to be a woman in the physical conditions of the nineteenth century in Australia, estranged and longing for the greenness of European landscapes.

Ali's words work like slides - in the way that they shift meanings and present shimmering thoughts. These words tempt the reader to optimism and lighthearted storytelling then drop us down in the middle of the tension existing between poverty and privilege that is so obvious in travel slides photographed in “exotic” locations. The partial and limited understanding of the people and places encountered while travelling is suggested and the sombre undertone is the damage that can be done to country and culture by people who don't understand what is going on around them. There are five poems, each seven lines long, making 35 lines and honouring the 35mm format of the slide. In her poems, Ali demonstrates the co-existence of past and future in one moment. Writing the poems on the wall is both immediate and ephemeral - like a slide projection in its impermanence.

The traveller/photographer takes a slide in order to hold a moment permanently – to stop time – to remember, to capture that moment of joy, passion, pleasure, or wonder and be able to return to it again and again. A viewer of the image has not had the original experience, is an outsider and will look at the projected image in wonder or bemusement

³ Roland Barthes, *Camera Lucida*, Fontana, 1988, p.20



Rose Montebello

Time Experiment #3 Twin Views, 2018

Hand cut colour photocopy, paper, adhesive
45.5 x 67 cm

or critical of the details of the composition or the deterioration of the slide.

Rose Montebello considers the way that slide projections seem to transcend our perception of linear time, occupying an imagined space separate from our perception of reality. She has created a series of collages using the Hong Kong slides from the 1950's journey as her starting point, translating this material through processes of colour photocopy reproduction, dissection and collage.

Rose is particularly interested in the suggestion that the past, present and future are not linear but exist simultaneously, as postulated by Einstein in his theory of space-time. As she was constructing her collages, she was focussed on the notion that time can be warped, broken down or disassembled. The images in the collection captured events 60 years ago, but when illuminated they still give the viewer a sense of experiencing that time and place.

Rose considers the formal qualities of the slide images delineating the back, mid and fore grounds as she deconstructs the original and reconstructs an image which will suggest the picture dissolving the boundaries of the slide in order to allow the viewer in to the scene as a protagonist not simply a viewer. Rose creates a new reality, one that has neither existed in the past or present. The dissection of the image creates slivers of information in which minute details

are foregrounded as a new parallel reality is built. These new views change the shape and scale of the original slide tableau, morphing and dissolving time and space.

Karen Golland felt compelled to visit (virtually) the locations of each slide using Google Earth. She became a virtual tourist from the comfort of her lounge room. Karen's experience of 'otherworldly' travel underpinned her selection of 'The Azalea Garden at Lake Hakone (Lake Ashi)'. Her virtual research revealed that the contemporary garden at Hakone Lakeside, Hotel de Yama was planted in the 1940's and could well be the colourful garden in the anonymous slide of the 1950's.

The azaleas and rhododendrons are clipped and shaped like giant boulders. The colours are intense and almost iridescent. When Karen googled these plants, she discovered that some are toxic, containing grayanotoxin; and the honey that bees make from this nectar is called Mad Honey. It's rarely lethal in humans but can cause hallucinations. Karen considers the equivalence between the hidden toxicity and hallucinatory potential of the azalea garden and the visual intoxication of infinite alternate realities of her virtual research.

Karen's *Mad Honey* azalea works replicate a garden the artist has never seen, a garden that has only existed for her on a computer screen. The rounded mounds mimic the floral



Karen Golland
Mad honey (Azalea Garden by our Lake), 2018
Nylon ribbon, wool and led lights
Dimensions variable

boulders in the garden and are deliberately artificial. The colours are saturated and the works are lit from within. They glow, pulse and change; hallucinogenic and mesmerizing, reminiscent of the compulsion that overwhelms the internet explorer. These weird forms are wonderful in their extreme artificiality.

.... The digital era introduces a range of technological and cultural shifts with regard to our understanding of the photographic image and the past. Today the photograph (slide) is not so much the means of preserving a frozen moment in time for posterity, as a catalyst for constant and instantaneous reporting and sharing on the internet. It is not a material object bound to and protected by a family album but a series of pixels on a screen – an immaterial product part of an increasingly expanding and amnesiac digital culture⁴

Both Hannah Bath's and Heidi Lefebvre's drawings invoke a slower and more intimate relationship to the photographic image than that which is common in the digital era. Their attention to the process of drawing asserts an embodied understanding of time and being in the world.

Hannah Bath's #hakoneshrine is a series of small landscapes based on Instagram images bearing the hashtag 'hakoneshrine'. The drawings are the same dimensions as the images displayed on Hannah's phone screen and also relate to the scale of mounted slide film. 'Mt Fuji Lake Hakone Tori Gate' is the trigger. The same scene is depicted in careful detail in all the drawings but with different lighting and angles dependent on the photographs from various Instagram users who visited this location and uploaded a photo. The drawings represent only a fraction of the thousands of similar images online, indicating a level of shared experience between travellers/tourists when visiting the attractions of a particular destination.

The larger drawings further explore the tensions between different types of shared experience. They feature patterns of people looking and being looked at. Rice harvesters in Bali share proximity with a tourist taking their photo raising the question 'do the two parties share this experience?' Probably not. Does the artist looking at this image decades later, remembering a photo of people harvesting tea in India have a basis for proposing a mutual experience with the tourist? Through the removal of the environmental context and their placement on an uninflected ground Hannah presents a multitude of figures, detached from each other and their surroundings.

⁴ Veronica Tello, *Vitamin D: new perspectives in drawing*, 'Maria Kontis', pg. 318-319, 2013



Hannah Bath
Borobudur, 2018
Colour pencil on paper
56.5 x 76cm

Using the repetition of one view, the same but different, Hannah leads the viewer to an understanding of a world overrun by tourists and thus awash with images representing their adventures and available to anyone. The image can trigger memory and shared experience but underlying the surfeit of travel photos is the slightness of engagement that they represent, where real cultural understanding is superficial at best.

Wayang kulit is a form of traditional theatre in Southeast Asia. It involves a puppet shadow play performance in which the puppets are moved behind a white cotton screen by a *dalang*, or puppetmaster. The *dalang* presides over the shadow play as its sole controlling performer – telling the story, and interpreting characters and dialogue using a variety of voices.

Heidi Lefebvre has looked at the slides taken in Bali and created dioramas using densely textured shapes and structures that were key to the compositions. The silhouettes of palm trees, sails, stupas, towers, windows and stilted structures are defined and then the shapes are transformed from the transparency of the realm of dreams into the density and solidity of objects occupying the present. As she was drawing – immersed in the turmoil of everyday life she was comparing these slides to her own

experiences of travel; where senses are heightened and the experiences are profound while the traveller can feel deeply alone.

There is an emotional density in the drawings and an attempt to grasp the reality of the cultural context that is so often skimmed over as the tourist puts together scenic and “anthropological” studies in anticipation of the entrancing slideshow at home. Heidi is the *dalang* of these miniature worlds and her puppet forms create dark and brooding shadows out of fragments from the original slides. These dioramas ask questions about the way that everyday lives are made captive in order to be framed as tableaux, stored in a box and projected on a wall every now and then.

There is a phrase used to describe state reinterpretations of history in the dioramas of the Indonesian Museum of History (inside the Monumen Nasional). It is “Extravagant historical contrivances”, and this resonated with Elly Kent as she worked on resolving her response to the tangentially related images from the anonymous collection.⁵ Those taken in Java and Bali in 1975 struck a particular chord with Elly’s family history, as well as her intellectual engagement with Indonesian history.

⁵ JJ Rizal, ‘Altering Legacy, Steering History: The Corrupted Dioramas In the National Monument Museum of History,’ *KarbonJournal.org*, 24 June, 2010 and in Otty Widasari, JJ Rizal et al, *Diorama, Karena Sejarah Adalah Fiksi*, Forum Lenteng, Jakarta, 2016

(http://diorama.id/en_US/merombak-warisan-menyetir-sejarah-penyelewengan-diorama-museum-sejarah-monumen-nasional/)



Heidi Lefebvre
*We go on holidays while the world
goes to hell (in loving memory)*, 2018
Pencil on paper, foam core, plinths
Dimensions variable

The images taken of tourists at Borobudur, Prambanan and Klungkung were at once reminiscent of her family's tourist photos but also of the enormous political strains that the archipelago was under at the time, at the height of the military regime that had taken power 10 years earlier. When looking at the slides of Borobudur, Elly remembered that the National Military Academy was just over 15 kilometers away, preparing young men to fight in East Timor. While these tourists visited temples and cultural sites, the Indonesian president, Soeharto, was planning the invasion of East Timor. The details of the invasion and occupation were negotiated in advance with neighboring countries like Australia, and powerful allies such as the USA, who provided material and moral support.

With a rearview gaze Elly re-presents the light filled journeys through Indonesia as flat gouache illustrations, and links them with other images from family slides, and online images of soldiers in East Timor. This series encapsulates questions that probably didn't occur to the tourists whose slides are a diary of travels off the beaten track.

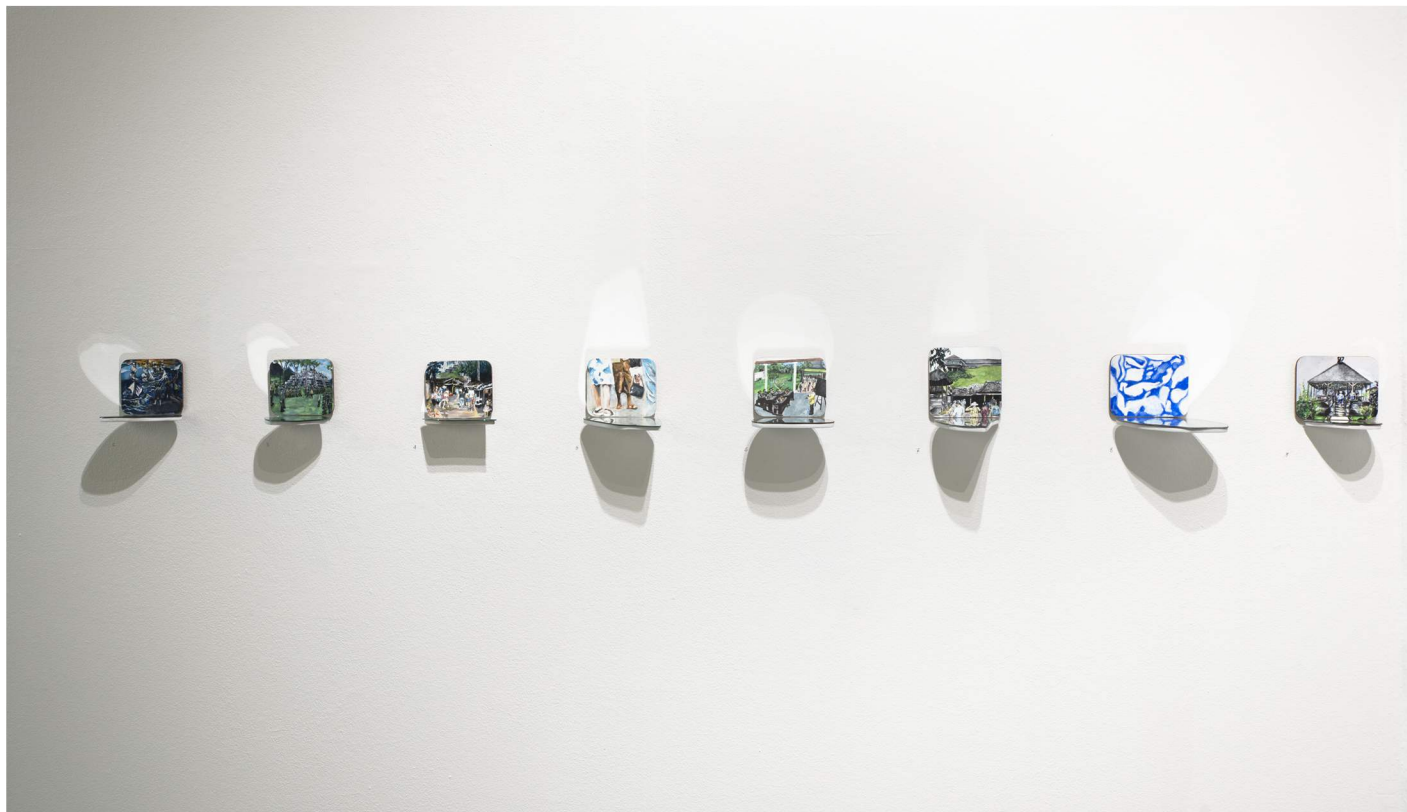
Elly has used her understanding of the complexity of the recent history of Indonesia as a springboard to consider the implications of the global mobility available to the moderately affluent, and to wonder about the political machinations that underlie the peaceful travels so many Australians experience, and thus their degree of complicity.

Her historical contrivances, painted onto discarded cork drink coasters and balanced on small rear-view mirrors offer inversions, questions and provocations.

The anonymity of these travel slides provided a vivid launchpad for the **Slideshow** project prompting consideration of the implications of tourism, the mutability of time, dislocation, alternate realities, and the hold that images have over us through platforms such as Instagram and Google.

Ali Jane Smith and Rose Montebello have challenged the conventional linear understanding of time passing in an unbroken continuum. Ali uses her words to locate the past firmly in the present, as a model for adjusting the way we make sense of the impact of colonization, historically and in the modern world. In her visual response Rose makes physical interventions into the seamlessness of the photographic source material to convey the complexity of space time theory as defined by Einstein. The **Slideshow** project provided Rose with a context that resonated strongly with her proposal that time is relative and flexible and (according to Einstein), the dividing line between past, present, and future is an illusion.

Karen Golland travelled far and made the anonymous holidays her own; with each slide her inspiration and Google Earth as her chariot. Her travels in time and space have been



Elly Kent
Extravagant Contrivances (series) 2018
gouache on coaster, rear vision mirror
dimensions variable

superhuman, and thus she journeyed as an avatar. The outcome of her research is a tempting hallucinogenic garden of light, a travel paradise with a toxic undertone. Hannah Bath also turned to the digital realm in order to uncover and reveal the endless repetition that results from exploration of the contemporary version of travel diaries. Rather than accessing the vastness of the globe Hannah returns again and again to the same place on Instagram, as seen by thousands and sands of tourists who post pictures daily of their unique experience of #hakoneshrine.

In response to the slides, Heidi Lefebvre transformed herself into the *dalang* of dioramas created from fragments excised from their source and carefully drawn into existence out of their ephemeral origin in the transitory world of projected light. Heidi recontextualises the fragments in tableaux designed to challenge our acceptance of the everyday lives of another culture that simply become evidence of intrepid travels, removed from context and real meaning. Elly Kent has been able to activate her deep understanding of the cultural and political context of the found slides documenting travel in Indonesia. She presents works that do not flinch from challenging our complicity as tourists in the support of repressive regimes that control the most beautiful of destinations.

Each of these artists has seen the same slideshow, but differently. They have created works to entice the viewer to join them on philosophical, virtual and visual voyages however dark they may be.

All photographs are memento mori. To take a photograph is to participate in another person's (or thing's) mortality, vulnerability, and mutability. Precisely by slicing out this moment and freezing it, all photographs testify to time's relentless melt.⁶

⁶ Susan Sontag, *On Photography*, Penguin, 1978, p.15



Hannah Bath

Hannah Bath (b.1989) graduated from the Canberra School of Art in 2011, where she studied Drawing and Printmedia. Since this time Hannah has held three solo exhibitions, and collaborated in multiple group exhibitions. From 2012 - 2014 Hannah exhibited work in Canberra at Photospace Gallery, ANCA Gallery, Canberra Contemporary Art Space and M16 Art Space. During this time Hannah also organised workshops for people with intellectual disabilities to produce their art for a community exhibition in 2012 titled *Circles*. In 2014 Hannah exhibited a significant body of work titled *On Foot*, at Sawtooth ARI in Launceston, Tasmania, and also moved from Canberra to the Blue Mountains. Hannah's most recent solo exhibition titled *Getting to Know You*, was held at Lyttleton Stores in the Blue Mountains. In 2015 Hannah received the Surrealism Award at the Fisher's Ghost Art Awards held at Campbeltown Art Centre. In 2017 Hannah moved to Yuendumu in the Central Desert, where she currently works as an Artists Assistant for the Warlukurlangu Artists Corporation. Following Slideshow at ANCA Gallery, new works by Hannah will be included in the group exhibition *Out of Bounds* at the Blue Mountains Cultural Centre in May 2018.



Karen Golland

Karen Golland was born in Orange New South Wales (1977) and studied printmaking at Southern Cross University. Her practice crosses assemblage, collage, photography, textiles and site-specific installation and has been curated and exhibited in solo and group exhibitions in Australia. Her solo exhibitions include *Eye Saw Kandos Project*, Kandos (2014), *Quercus, The Naked Bud*, Bathurst (2013) and *Two Inches off the Ground, Bathurst Regional Gallery* (2011). In 2016 she reimagined Steve Kirby's unfinished work *Between Choice and Chance* with the interactive installation *This is for you*, Bathurst Regional Art Gallery, (2016). Her work has been included in group exhibitions in Australia including *A Kiss is a Stitch; Prelude to a Broken Heart*, Warpstanza Gallery, Bathurst (2006), *Lost Arts of the 70s*, Bathurst Regional Art Gallery, Bathurst (2008), *Cementa15*, Contemporary Art Festival, Kandos (2015), *FUTURE/PUBLIC*, Artlands Regional Art Conference, Dubbo (2016) and *Pushing the Medium*, Narrandera Arts Centre (2018). In 2014 she joined Deborah Kelly's collaborative collage project *No Human Being Is Illegal (In All Our Glory)* which formed part of the 19th Biennale of Sydney 'You Imagine What You Desire'. Her work was selected for the Flannery Centre Art Prize, Bathurst (2012) and Meroogal Women's Art Prize, Nowra (2014). Her work is represented in Artbank and Bathurst Regional Art Gallery collections. In 2017 she participated in a two-month studio residency at Parramatta Artists Studios. Her upcoming exhibitions include *Spells for Lost Things*, Western Plains Cultural Centre, Dubbo (2018) and *A Line Around That Which we Cannot See*, Airspace, Sydney (2018).

Elly Kent

Elly is a visual artist, writer, researcher and translator. Born in country Victoria in 1978, her peripatetic parents took her to live in the Philippines and Indonesia as a child, as well as travelling through Southeast Asia and Europe. This formative experience piqued her interest in Indonesia and led her to focus her academic studies on Indonesian culture, language and contemporary art. In 2017 Elly was awarded a doctorate through the School of Art and Design, College of Arts and Social Sciences, Australian National University. Her doctoral dissertation was based on archival research, translations, interviews and ethnographic studies of participatory and individual artistic practices in Indonesia, as well as the design and implementation of collaborative, cross-cultural educational art projects. She maintains an active art practice, exhibiting in solo and groups shows in Australia and internationally. In 2012 she was awarded the 4A Centre for Contemporary Asian Art Emerging Artists Award and a Prime Minister's Australia Asia Award for Postgraduate study. This scholarship allowed Elly and her young family to live in Indonesia for two years while she completed doctoral field research. Elly has worked as a museum and gallery professional in curatorial and collection research, curatorship, education and public programs. She is also the founder of Studio Auntara, a fluid organisation that partners with creative groups and individuals working in the South East Asian region to deliver innovative and intercultural creative projects.



Heidi Lefebvre



Heidi Lefebvre was born in Sydney Australia (1977) and studied Printmedia at The Australian National University, School of Art, Graduating with 1st class Honours and the University Medal in 2002. Her practice incorporates drawing, textiles and installation. Heidi explores the potential for drawings to extend beyond expectation. Lefebvre is very interested in the transformative power of play and creates installations that cross reference narratives and subliminate materials. She was an artist-in-residence at Bundanon (2005), held a solo exhibition Chevalier (2006) at First Draft Gallery, Sydney (2005), and has worked as a workshop facilitator at Orange Regional Art Gallery and an artist Educator and Learning Support Officer in regional New South Wales. She was commissioned by the Cabonne Council, New South Wales to design a community-led public sculpture in 2011 and by Orange Health Services design public sculptures for Orange Hospital in 2012. She was regional artist representative in The Courage Chronicles (2013), and held a solo exhibition at the Western Plains Cultural Centre, Dubbo. Heidi was artist-in-residence and an exhibitor in Cementa15 (2015) Kandos, NSW, and received funding from Orana Arts/ ArtsOutwest (2014/15). Her series of solo exhibitions, Saga Saga The Vision Quest (2017) were held at Interlude Gallery, Sydney and ANCA Gallery. Heidi was selected to participate in the National Self Portrait Prize 2017 for which she received funding from Arts ACT. In 2018 she is participating in group shows at Kudos Gallery and Airspace Gallery, Sydney; Red Gallery, Melbourne and has been awarded a residency at Megalo Studio in Canberra.

Rose Montebello

Rose Montebello was born in the United Kingdom in 1974 and migrated to Australia in 1982. In 2000 she completed a Bachelor of Arts (Visual) with Honours in Printmedia and Drawing at the Australian National University. After a decade of experimentation with digital printmaking practices, collage and assemblage, she has honed her technique, using reproduction, dissection and reconstruction of found images to create intricately layered works of art that examine human experience, temporality and transcendence. She has exhibited widely including *Streetwise: contemporary print culture*, National Gallery of Australia, Canberra (2015), *Wildthing: Animals in Contemporary Australian Art*, Mosman Art Gallery, Sydney (2016) and *Aviary* (2017) and *Imitation of life: Memory and Mimicry in Canberra region art* (2011), Canberra Museum and Gallery. Recent solo exhibitions include *Unravel*, Megalo Print Studio and Gallery, Canberra (2014) and a two-person exhibition titled *Women's Work*, Bega Valley Regional Gallery, Bega (2009). She was selected as a finalist in the Hazelhurst Art on Paper Award, Hazelhurst Regional Gallery and Arts Centre, Gymea (2015) and has been awarded Artist in Residence, Printmedia and Drawing Department, Australian National University, Canberra (2015) and Printmaker in Residence, Megalo Print Studio + Gallery, Canberra (2009). Her works are held in the National Gallery of Australia, Canberra Museum and Gallery and Artbank collections as well as local and interstate private collections.





Ali Jane Smith

Ali is the author of the chapbook *Gala*, published as part of the Five Islands Press New Poets Program 2006. Since then, her poetry has been published in literary journals such as *Cordite*, *Overland*, *Southerly*, *Rabbit Poetry Journal*, *Mascara Literary Review* and *Plumwood Mountain*. Ali Jane Smith has also written reviews and essays for *The Australian*, *Australian Poetry Journal*, *Cordite*, *Mascara Literary Review*, *Southerly*, and *Sydney Review of Books*. In 2017 she was commissioned to write a series of poems for Wollongong Art Gallery and has been commissioned as co-writer, with Barbara Nicholson, for a piece of theatre being developed by producer/director Anne-Louise Rentell. In 2016, she was selected in the inaugural Copyright Agency-Sydney Review of Books Emerging Critics Program.



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