



CELEBRATING
20
YEARS

logan art
gallery



THE homesickness PROJECT

AT LOGAN ART GALLERY

THE homesickness PROJECT

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PROJECT DIRECTORS: ELIZABETH WOODS AND KEVIN LEONG

Sharka Bosakova and
Louis Lim

George Budd and Anne
Grant

Caroline Doolin

Therese Flynn-Clarke and
Nicola Hooper

French & Mottershead

Evangeline Goodfellow,
David Pearce and Bark
Lab

Beth Jackson

Barbara Kulmer, Jelena
Cikatić and Valentina
Bunić

Siniša Labrović

Róisín Loughrey

Urban Mäder and Peter
Allamand

Natasha Narain

Christine Pybus

Stephanie Stainlay

Chrys Zantis

www.homesickness.org.au



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PREFACE

Michael Wardell
Logan Art Gallery Co-ordinator

Logan Art Gallery aims to showcase the creative strengths of our local artists and craftspeople, alongside exhibitions designed to both inform and inspire our community. *The Homesickness Project* fulfils both these aims.

The Homesickness Project exhibition is the culmination of a year of inter-related projects in Logan coordinated by artists Elizabeth Woods and Kevin Leong working with, and mentoring, a select group of experienced local artists. By sharing their extensive knowledge and experience from numerous art projects in Australia and overseas, Woods and Leong have offered our artists a 'masterclass'; a chance for our artists to extend their art practices beyond their individual studios, to broaden and grow their audience base and give them confidence to conceive and carry out bigger and more ambitious projects. By setting up the *Homesickness School*, Woods and Leong

gave the artists an intensive introduction to how artists over the past few decades have integrated their art practices to incorporate aspects of contemporary relevance such as social and/or political issues. Each artist was encouraged to work with a local community group to create a project that goes beyond the therapeutic benefit of collective art and craft production to actively giving community members a voice to express their aspirations and concerns through art.

I congratulate our artists and their mentors, and the community participants for the extraordinary success of this project and we are very proud to exhibit the works that grew from the project in Logan alongside a select group of international artists who are exploring similar concerns.

SIXTEEN NOTES FROM HOME

The *Homesickness Project* was conceived with a simple proposition: *homesickness*, taken broadly as a longing for one's 'true home', can initiate conversations that do not only prompt nostalgia and sentimental reflections but can also hold important clues to essential qualities in a *home* – qualities necessary for individuals to feel at *home* within their surrounding environment, whether this be domestic, vocational, social, cultural, political, geographical or spiritual. The focus of the project is therefore not on the nostalgic or historical but on how a remarkable interplay between memory and the imagination can reveal impressions of altered environments imbued with profound senses of well-being and fulfilment.

It follows that each art work exhibited at Logan Art Gallery, regardless of whether it was created in the course of a public-realm sub-project incorporating community participation or largely conceived and produced in an artist's studio environment, projects a unique vision of a home that is elusive but rightfully compelling – distant but homely.

At home, at peace

Peace and social cohesion are often amongst the first factors identified in a well-functioning society and this is very much the target of the partnership between Evangeline Goodfellow, David Pearce, the traditional and community elders of Logan, and Bark Lab in the *BoysTown Yarning Circle*. The contemporary, ergonomically-designed, mobile *yarning* circle, marked by the seven ceremonial totem poles, was conceived by the artists as the roving site for a series of *yarns* (traditional, informal, culturally-friendly exchanges of stories) intended to progressively ease the tensions between the many Aboriginal and Torres Strait Islander communities in Logan. Here, home is a peaceful region where conflict is avoided through an open and convivial dialogue between factions.

A type of peace is also evoked in Elizabeth Woods and Kevin Leong's *Zaprude*, set in the aging Zagreb housing estate of the same name. Against the recent emergence of neo-liberal capitalism in Croatia, the resident-commentators draw a contrast with the estate's socialist Modernist utopian design that successfully integrated social relationships, education, leisure, natural elements, commerce and industry; it seems that, at least to some, socialist Yugoslavia had provided a home with a harmonious relationship between society, nature, the built environment and the individual.

Not being alone

The idea of living amongst benevolence and support is addressed by two works but in very different perspectives and locations. The first, French & Mottershead's *Walkways*, documents four public performances by residents of the London Borough of Southwark that seek a sympathetic response from the local community. The performances – part activism, part motivational therapy and part self-consolation – publically disclose planning blunders, economic hardship, grief and urban fatigue, and collectively aspire to a borough governed by a council and populated by community that is careful in its actions, nurturing in times of growth, charitable in times of need and

compassionate in misfortune.

Whilst such a home may only truly exist in the hopeful gestures of *Walkways*, strong community values have been critical to the establishment and survival of Logan Village, a small, semi-rural settlement in the Australian sub-tropics and the site of Natasha Narain's *W.O.R.D.S.* In the wake of recent higher-density local building developments, Narain worked with members of the local book club to create temporary street signage describing the villagers' relationship to their home; the resulting collection was simultaneously wistful, circumspect and defiant, revealing a fiercely proud but anxious community in transition that, as urbanism encroaches, are fearful of the erosion in the still-prevalent sense of the commons and the social foundation built on

mutual exchange.

The prolonged, despairing and wheezing notes, bellowed periodically from Urban Mäder and Peter Allamand's sound installation, *Solitaire*, provide a more visceral, if esoteric, point of engagement. The sound is generated by a mechanism comprised of an electronically-controlled, vacuum cleaner-actuated accordion mounted on a chair that, according to the artists, evokes a situation where 'the musicians went home and the instrument is left to its fate'. As such, the work obliquely invokes the same feared fate implicit in *Walkways* and *W.O.R.D.S.*: the isolated individual, stripped of social incitement and agency, can bear the semblance of function but is ultimately, ridiculous and inert.

Eternal signs of life

The topic of social and cultural vibrancy has been much discussed, not in the least through its role as a critical wealth-generating resource in post-industrial societies, and it is the sustenance of this vivacity that is a central concern of Chrys Zantis' *ORA*. In a series of intense, intimate discussions with members of a lively community cross-cultural cooking group initiated by Zantis, the artist discovered a pronounced desire and potential for the group to play a more comprehensive social role by developing and broadening the relationships between members as individuals and as a group. On this recognition, an event to create a large-scale photographic group portrait was devised to generate

new forms of social interaction; even during its preparation, the event substantially changed the group's underlying social structure and provided a foundation for further diversification in its activities.

A similar artist-community configuration was employed in *Finding Your Way Home*, which was established as a collaborative project between Sharka Bosakova and a small but highly-dedicated local social support organisation that provided a wide range of services. The result was a moment of exuberance: a street procession created from meagre material essentials and seemingly arising purely from an innate determination, optimism and the youthful energy of its participants, who are retrospectively captured, with photographer Louis Lim, at more reflective moments in a series of sixteen portraits.

Although deployed in very distinct contexts, both these projects had transformative effect on their host organisation, introducing sets of new but highly-adapted possibilities, both providing an established foundation for further diversification in their activities. In already vibrant homes, the projects further imagine ones that do not fall into decline or stasis but are perpetually revised and reinvented.

A home for all

Three of the exhibited works situate themselves in the marginal, provoking reflection into the manner and cause of their exclusion from the whole. Stephanie Stainlay's *Moving In*, in the context of adult language education, opened a specific conversation about housing difficulties in Logan's large refugee community, which covered a wide range of topics from the adaptation of domestic practices to the virtual impossibility of home ownership. Stainlay provided a number of whimsical solutions to these difficulties including an aid designed to alleviate the unwarranted delays in repairing basic facilities in rented accommodation: a formal maintenance request form,

officially and unambiguously phrased, but suited for use by tenants with language difficulties and disguised as a pseudo-nostalgic, Kodachrome-toned postcard. Home is a humane, generous society that is sympathetic and responsive to the disadvantaged, and one that addresses difficulties through understanding rather than through exclusion.

Therese Flynn-Clarke and Nicola Hooper's mixed-media work, *The Cocoon Project*, derives from the duo's first experiences in conducting art education workshops for a young, disabled group where the artists found themselves unexpectedly rewarded by the affection shown by the participants and perplexed by the complex and often contradictory belief systems surrounding the care of the

disabled. The work references their delight and dismay in five distinct and paradoxically related aspects of care whilst proposing a home with the same generosity of purpose – where the disabled are included in general society and where the duty of care is seen as an enriching and humanising practice.

To love, honour and cherish

It's often postulated that the search for universal respect and affection underlies all human endeavour. Perhaps it's in our domestic environment these are most sought and expected, and it's here their absence is most distressing. Barbara Kulmer's *Emotional Battlegrounds* (made with Jelena Cikatić, Valentina Bunić, Elizabeth Woods and Kevin Leong) reflects on Kulmer's father life, Ferdinand, born to one of the wealthiest aristocratic families in Croatia, dispossessed of all private property by the incoming Yugoslav communist regime, but finally becoming a prominent abstractionist painter. Against his unwavering

imperative to maintain family honour (*Ti si Kulmer* translates to *You are a Kulmer*), the work contrasts accounts of his ever-congenial but impenetrably guarded demeanour with tumultuous images that recollect the emotions embedded in his paintings, which possibly hold the only observable evidence of deeply-felt emotions, even to his daughter. Kulmer's turbulent but emotionally distant relationship with her father projects a vision of the family home as a place, separate to the world of appearances and public scrutiny, that allows intimate, nurturing and affectionate relationships to form.

Róisín Loughrey's *Kingdoms* shifts focus from aristocratic to national pride. The short film, set against one of Ireland's nearly 3000 'ghost estates': bankrupt, unfinished, mostly-vacant housing developments that unavoidably read as tangible ruins of the Celtic

Tiger, Ireland's miraculous rags-to-riches economy at the turn of the century. This decline followed the 2008 crash triggering a deep despair in the national psyche amidst dire forecasts of a generation-long recovery, steeply rising inequality, unemployment and the return of the Irish emigrant worker's spectre as the widespread departure of the young, skilled labour force. Loughrey's approach to this is far from despairing: the young boy explores the dilapidated site with wonder and exuberance, delighting in its kinetic possibilities and incidental curiosities. From a child's immunity to anguish spawns new life, new beginnings and, by inference, the possibility of a new nation, respected for its ability to weather successive national disasters, and the confident, independent and capable home of the Irish culture.

The Home that can be spoken is not the eternal Home

The remaining four works approach home with a degree of suspicion. Although the validity of home, notionally or in actuality, is never called into the question, attention is drawn to orbital contradictions and irresolution that pose a challenge to the premise that the home is crystalline, well-partitioned and easily understood.

Siniša Labrović's wry video work, *Family Diary / News*, provides an apt introduction to this irresolution. Reversing the viewer-subject roles, Labrović's single shot of his extended family watching the daily television news reveals one of the many paradoxes of contemporary family life: close physical intimacy often occurs at times when family members are least attentive to each other, suggesting that whilst the family unit remains crucial to the

structure of the domestic home, there are also many forces that oppose its unity.

In Caroline Doolin's 2012 – *Precisely the distance lost or gained*, the last remaining resident on a beach-side road in a small coastal village in Norfolk, England, glumly surveys the damage from progressive erosion as her home incrementally faces its inevitable fate – to be washed away in the falling coastline. However, the resident remains defiant, plotting her departure only at the precarious point when her flower bed is lost. As Doolin orchestrates a collision between domestic details and the expanded sense of time and space invoked by the changing coastline, there emerges a reminder that our strong attachment to the home as a site of safety, continuity and stability

also equally renders it one of contingency, vulnerability and loss.

Transplanted into a Bavarian village and displaced from the green pastures of her home in Southern Ireland, Christine Pybus conducted an experiment around an intriguing question: is she able to produce a work that will induce a sense of homesickness (nostalgia) for country she has little familiarity with? The resulting photomontage, *Heimweh* (loosely translated as homesickness), which sets an apparently naively-constructed diorama of a barn and river punt against a pine forest backdrop – elements typically reminiscent of the region – is jagged and fails to persuade, prompting a consideration into the nature of the difficulties in the work's production. Pybus' inability to develop visual fluency in an alien setting brings to

attention the highly-subjective and contextual nature of the signifiers and symbols associated with our homes, and their limits as a basis for communication.

Kevin Leong's *Cultural Homing Device* shifts the dialogue from the alienation to another's land and culture to the alienation to one's own. Estranged from his Chinese cultural heritage through three generations of migration, and observing a stronger representation for cultural hybridity, Leong's work questions the continuing appropriateness of history as an accurate indicator of identity and alliance. Instead, the work compiles a profile of viewers' beliefs and, in matching these against known national profiles, proposes a set of viewer-specific 'cultural homes' defined by common cultural values. Ultimately, this is not a work that proposes a viable alternative to our

definition of culture but one that points to the growing slipperiness of culture and identity in the midst of simultaneously expanding and shrinking pockets of diversity and cohesion generated through the vastly intensified and accelerated global exchange of people, goods, cultural artefacts and personal communication – in such an environment, how are we to find our 'homes' and who will be 'family'?

Elizabeth Woods and Kevin Leong

HOMESICKNESS

*The image of hatred and of the other, a foreigner is neither the romantic victim of our clannish indolence nor the intruder responsible for all the ills of the polis. ... Strangely, the foreigner lives within us: he is the hidden face of our identity, the space that wrecks our abode, the time in which understanding and affinity flounder. By recognizing him within ourselves, we are spared detesting him in himself. A symptom that precisely turns 'we' into a problem, perhaps makes it impossible, the foreigner comes in when the consciousness of my difference arises, and he disappears when we all acknowledge ourselves as foreigners, unamenable to bonds and communities.*¹

If, as Julia Kristeva asserts in her book *Strangers to Ourselves* (1989), that it is the space occupied by the foreigner that 'wrecks our abode', then we need look no further for the cause of all homesickness. Where once that foreigner was an external threat conjured and controlled by the borders of the modern nation state, today he is the postmodern home-grown radical living amongst us but unassimilable – incapable of irony and satire. Our only response to be 'spared from detesting him in himself' is to recognise the foreigner within ourselves and to declare 'all is forgiven'. In doing this, are we blaming ourselves, in futility and desperation, for the many forms of today's homesickness? Are we trying to take responsibility for them? Has the nation state failed its citizenry – failed to provide the safety of either Mother's embracing bosom or Father's enforced protections? And it seems that this very fact, that recognising the foreignness within, both exposes and denounces the authority of parental and institutional controls. Postmodern subjects, 'unamenable to bonds and communities', are

simply united in their strangeness, in a common fissured subjectivity, common experiences of abysses that can be mutually acknowledged but not truly shared. Is everyone today then homeless? Are we all black sheep of would-be families? Certainly.

What can be done? Kristeva writes 'Being alienated from myself, as painful as that may be, provides me with that exquisite distance within which perverse pleasure begins, as well as the possibility of my imagining and thinking'. I would suggest that the space of difference opened up by perceiving the abysmal silent foreignness of the stranger within, can itself be a home – a radical space of becoming, aiding and exceeding identity, an eccentric creative impulse providing a pathway out of sickness.

The Homesickness Project, instigated, mentored, coordinated and curated by artists Elizabeth Woods and Kevin Leong, performs a series of eccentric impulses within various community groups of City of Logan. Where Kristeva might argue that the recognition of our fissured foreignness acknowledges us

as 'unamenable to bonds and communities', this series of artist-driven engagements tells otherwise.

Woods and Leong have mentored a group of Logan-based artists in the development of relational art projects and artworks. Relational art takes social engagement as its medium, inviting participation and entering into a social dialogue to explore and evolve creative outcomes. There is an important distinction between contemporary relational art practice and earlier forms of community art or community cultural development, though there are strong connections and crossovers. Where community art might be seen to absorb art making into a community-driven process, relational art seeks to absorb aspects of social relations into an artistic and artist-led process. Community art in this sense is inherently conservative and normative, seeking in principle to reinforce notions of community, functional collective behaviours and art as social panacea. Relational art, on the other hand, is inherently critical and non-conformist, employing a self-reflexive approach and seeking to take people

out of their comfort zones. The artist takes risks with the medium and process and stands by the outcome as art, just as any decent painter or photographer etc would, only in this case it is the medium of social relations.

The mentoring process of the Logan-based artists took the form of a Homesickness School, convened by Woods and Leong, featuring weekly talks and presentations from them and other guest practitioners to establish a broad project context, and involving discussions and exchanges amongst the mentees, aiding them in the development of their projects. These 'classes' were held at the Logan North Library in Underwood and the utilisation of public facilities, social infrastructure and community services is central to *The Homesickness Project*. Each of the local artists developed their relational art projects through engagement and partnership with a community organisation. In many ways *The Homesickness Projects* are social experiments demonstrating that where once the ultra-alienated condition of the modern artist made him/her a social outsider, today this

very condition makes him/her a ready-made locus for identification – an insider with special permissions.

Social Services organisations and programs are, like community art and community cultural development, inherently conservative and normative. They provide basic skilling, resources and literacies with the aim of integrating people into the social order. But what happens when normative values and ideals are no longer 'normal' – when full-time jobs, home-ownership, the nuclear family, free health and education, natural environments are no longer the common reality? When single-parent households, casual and contract employment, rentals and mortgages, environmental degradation and user-pay access to health and education are the new norms? What are the incentives and aspirations for the marginalised and disadvantaged? Are we in danger of normalising disadvantage, of accepting homesickness as part and parcel of today's reality? Are these groups simply acceptable social burden or social overburden in an era when social equality seems a thing

of the past? The relational engagements of *The Homesickness Project* may be seen as an asking of such questions directly to the marginalised, listening to and manifesting their surprisingly frank, bold and delightful responses. These artists, infiltrating and working within normative frameworks, have become agents of eccentricity, imparting skills and tools for nonconformity, for making visible the other as a paradoxical means of social inclusion. United indeed by our own strangeness.

Artist Chrys Zantis is a member of the Beenleigh Multicultural Cooking Group and invited her fellow members to prepare dishes that reminded them of home. Each meal is a symbolic story of migration and diaspora, comfort and longing, the home long lost and the home living within. The meals are also a miracle of abundance from this context of sacrifice. A collective portrait in the format of da Vinci's last supper begs the question of where to best place notions of the sacred today.

Artist Natasha Narain worked with The Logan Village Library Book Club to create a series of temporal signs installed in and around the Logan Village Community Centre – a heritage precinct. The signs adopt a formal and ‘official’ style and appearance, plain text printed on white background with heritage green bordering, making them blend into the precinct seamlessly, becoming part of the place. However this appearance belies their strong emotional content, the vivid feelings and images they conjure and the intensely personal tone. The signs attest to lived experiences of past residents and the ever-changing and contested nature of place. Logan Village is a low density, semi-rural suburb with local residents proud of this character and are strongly attached to the natural environment – wildlife, landscape and river. Encroaching urbanism seems to be an unstoppable tide and these signs cry out for a different measure of progress. Narain’s artistic intervention has transformed book club readers sharing private views into writers of Public Notice.

The City of Logan is well known for its popular Sunday markets in Woodridge where the high levels of local cultural diversity deliver an amazing range of affordable food stuffs, fresh produce and handicrafts. An epicentre of public community gathering, this was the site chosen for Sharka Bosakova and Stephanie Stainlay’s procession. Workshopping with the Kingston East Neighbourhood Group and local schools, participants designed and produced costumes, banners, and props from unlikely materials, assuming eccentric characters and boisterous behaviours, often involving musical instruments. While public markets are often sites of multiculturalism in action – the strangeness of the creatures on parade and in procession took this to a new level. Rather than serving to express countries of origin and essentialist notions of cultural identity, the characters of this parade were carnivalesque, archetypal and stateless, inventions of the recycled, second-hand, scavenged and left-over – their fierce optimism a type of protest, defiant in the face of social disadvantage and statistical exclusion.

A homesickness conversation between a group of recent arrivals and refugees at Career Employment Australia and artist Stephanie Stainlay, curiously turned into a discussion of people’s current living conditions in their rental accommodation. Discovering a set of common concerns, they determined to create a set of pro forma postcards to distribute to friends and fellow tenants for sending to landlords ignorant of their rental conditions. Distributed at the markets during the fashion procession, these were give-aways promoting a different level of local literacy.

Caught between two languages, between cultures, enveloped in loss of a mother, a mother tongue, a motherland, the foreigner can be reduced to silence. As can the Aboriginal person, made foreigner within his own country. States of homelessness. States of homesickness. How can we live with others, with otherness, without ostracism but without levelling difference? Might not our real home lie in the estranged psychic relation between conscious and unconscious? Could it be that our best efforts to be safe and accepted lie

in the possibility of a new cosmopolitanism, one that consciously acknowledges our unconscious – desiring, destructive, fearful, empty, impossible? Embracing the radical strangeness of the individual may be the only alternative to an intolerable and irreconcilable silence.

Evangeline Goodfellow and David Pearce of BoysTown worked with Indigenous Elders, local schools and community groups to create a series of seven poles, representing the various Traditional Indigenous elements of the earth interpreted by each artist. Installed together, these poles create a space for gathering and conversation – a yarnning circle. Stephen Guthrie and Linda Atkins of Bark Lab (the research and development arm of architecture firm Bark Designs) have further developed a portable architecture for the poles designed to fit on the back of a trailer – a mobile home for a living conversation. The symbolic value of this work, and also with the other Homesickness Projects, calls to mind Paul Kelly and Kev Carmody’s song ‘From little things big things grow’.

To locate an understanding of home in a radical space of estrangement, active and mobile, is to reject the equivalence of home with states of confinement and containment, a parochial place of protections and defences. Artists Therese Flynn-Clarke and Nicola Hooper worked with a group of young people through FIRST – Foundation for Independence Recreation and Social Training – a provider of disability support services based in the suburb of Eagleby. The artists’ workshops, entitled The Cocoon Project, explored various art processes with the participants, including printmaking techniques, collage, weaving, as well as drawing and writing, as just that – processes, a series of change states, materials in transition. While certain artwork outcomes resulted, they did so as side-effects of art’s own blindness and silence, its insistence on being made and remade as a catalyst for conversation – beyond reproach.

Relational art practice makes visible the

social investments of art. It harnesses social relations as a creative medium and a critical tool. This leads us to reflect on more mainstream practices of contemporary art and the kinds of social relations they (invisibly and uncritically) generate and support. Woods and Leong have brought the relational art projects into the gallery not only to seek legitimacy and recognition for these projects as art, but conversely to explore the gallery as a real and active social space. Central to the exhibition is a video work of interviews with people from a wide variety of backgrounds, ages and cultural dispositions, describing first-hand experiences of homesickness. *The Homesickness Interviews* by Woods and Leong is the real world politic that underlies and informs *The Homesickness Project*, its heterogeneous, cosmopolitan and profoundly human voice.

This phenomenal creep of late capitalism

What was considered in the Fordist system to be external to the concerns of the economy – communication, personalized services, social relationships, lifestyle, subjectivity – today establishes the conditions for the generation of wealth. Social and cultural competences and processes – the most varied forms of knowledge production and dissemination – are central to what Antonella Corsani calls ‘cognitive’ capitalism. ²

into the personal and social spheres, this privatisation of the private, brings about a new crisis in the work of art and the WORK of art. The creative freedom of the artist was once located in a certain belief or shared concept about a privacy of mind, the eccentric observations and reflections of an exotic outsider or fashionable *flâneur*. Today creative freedom and its expressions are floating in the ‘soup’ of all things public and instantly sharable, everything from cat videos on YouTube to online gaming and virtual worlds, Instagram to Snapchat, tenuously underpinned by the catch-all ‘creative industries’. In many ways it now appears as though the modern artist was the forerunner and crash test dummy for cognitive capitalism. We see this most literally in the transformation of old industrial buildings into contemporary art spaces. But where government policies link creative industries with economic renewal, is this really the social mandate of contemporary art? In this policy climate, the medium and intention of the artwork as well as the processes of its making, deserve close scrutiny.

The de-industrialisation of the West, the outsourcing of industrial production to the developing economic powerhouses of China and India, has resulted in a demise of the stable blue-collar 9-to-5 workforces as an economic backbone. Today's age of precarity, as it is fast becoming known, entails the phenomena of under-employment, free-lancing and working from home, contract labour and on-line employment, and the never-ending after hours 'work' of social promotion and networking on Twitter, Facebook and the myriad of other platforms. It is this post GFC hung-over Europe that becomes the viewing context for the video artworks that Woods and Leong have curated within *The Homesickness Project* exhibition at Logan Art Gallery. This curatorial focus attests to video art's power as a medium of social testament.

The current desolate climate of economic recession has been poetically expressed in the work of Róisín Loughrey where a child is filmed wandering through one of the bankrupt developments of residential 'ghost estates' in Ireland. Capitalism's cycles of boom and bust seem to cast ever-lengthening shadows over our potential futures. Governments, at the mercy of economic interests, seem to have entered into a post-democratic age of structural inequalities. The very hard questions such as environmental degradation, pollution, climate change, or social ills such as gambling, obesity or credit debt remain unaddressed and those industries – banking and finance, mining, gambling, and fast food – continue to openly feed and breed endemic addiction and social dysfunction. Woods and Leong determinedly reveal this socio-political context of homesickness and treat the gallery as a vital space for individual and community empowerment and agency.

The walking videos of UK artists French & Mottershead are experiential portraits of the often toxic and inhospitable nature of urban environments, while the work of Irish artist Caroline Doolin focuses on the impending impact of an encroaching ocean on a single coastal residence. Woods and Leong's work *Zaprude* describes a residential estate in New Zagreb, Croatia which has managed to avoid the social depression and disaffection common to these places in decline and instead to successfully maintain a vibrant and caring community. Homesickness is a multiplier, its causes and effects travel virally through the social body ... but so might its cures.

The notion of home remains an ideal held and cherished within each of us. The absurdist works *Solitaire* by Urban Mäder and Peter Allamand and *Cultural Homing Device* by Kevin Leong attest to the ultimate privacy of this psychic space of harbour and platform of phantastic agency. A space and place not therefore in need of protection nor one that provides evidence of our self-protections, but rather as that space of inner resilience capable of resisting hatred. These artworks provide strange instruments, homing devices that tap into (false) nostalgias but ultimately provoke the invention of new folklores. Determining to find the stranger within ourselves, this project and exhibition attests to a radical equality. We may well be united, as Kristeva asserts, by acknowledgment that we are all foreigners, 'unamenable to bonds and communities', but this project of radical risk-taking makes apparent new kinds of belonging.

End Notes

¹ Julia Kristeva, *Strangers to Ourselves* 1989, in *The Portable Kristeva* [Ed. Kelly Oliver], 1997, p.264

² Marion von Osten, 'Irene ist Viele! Or What We Call "Productive" Forces', e-flux journal *Are You Working Too Much? Post-Fordism, Precarity, and the Labor of Art* [Julieta Aranda, Brian Kuan Wood, Anton Vidokle, Eds], Sternberg Press, Berlin, 2011, p.41

Beth Jackson

Writer

2012 – Precisely the distance lost or gained (2013)

Caroline Doolin is a visual artist working in video, writing and sculpture. Her work explores how terrestrial space is translated into understandable forms within the context of contemporary, academic, and industrial exploration. She seeks to identify and introduce potential slippages between the inherent nature of these spaces and their retelling via physical, technological and linguistic interfaces. Selected residencies include *Fire Station Artist's Studios* (2015) and *Irish Museum of Modern Art* (2012–13). Selected exhibitions and events include: *mirror source | ghost pulse*, Callan (2014), *These Liquid Brinks*, The Guesthouse, Cork (2013), *Foaming at the Mouth*, Dublin (2014), *At the level of entity*, The LAB, Dublin (2013). Doolin is the recipient of an *Arts Council of Ireland Project Award* (2014).

Caroline Doolin, b. 1985,
Dublin, Ireland
Lives and works in
Dublin, Ireland
Single channel
high-definition digital
video
Duration: 4 minutes



BoysTown Yarning Circle (2014–15)

Evangeline Goodfellow has been the arts trainer for BoysTown since 2008. Based in Logan with a background in creative arts, art therapy, community welfare and youth work, she facilitates, delivers and develops art programs to marginalized and at-risk community groups. Goodfellow recently completed several art projects in consultation with Queensland Rail, Logan City Council and Ipswich City Council. In 2013, her *Body Language Project* featured in a performance by Debbie Allen Fame Dance Academy at the Queensland Performing Art Centre as part of the Brisbane Festival.

David Pearce is a practising artist and indigenous mentor for BoysTown in Kingston, Logan City, and has been working with the local community since 2012. Through his involvement with BoysTown, Pearce has developed extensive relationships with local community, including the Indigenous community and its elders.

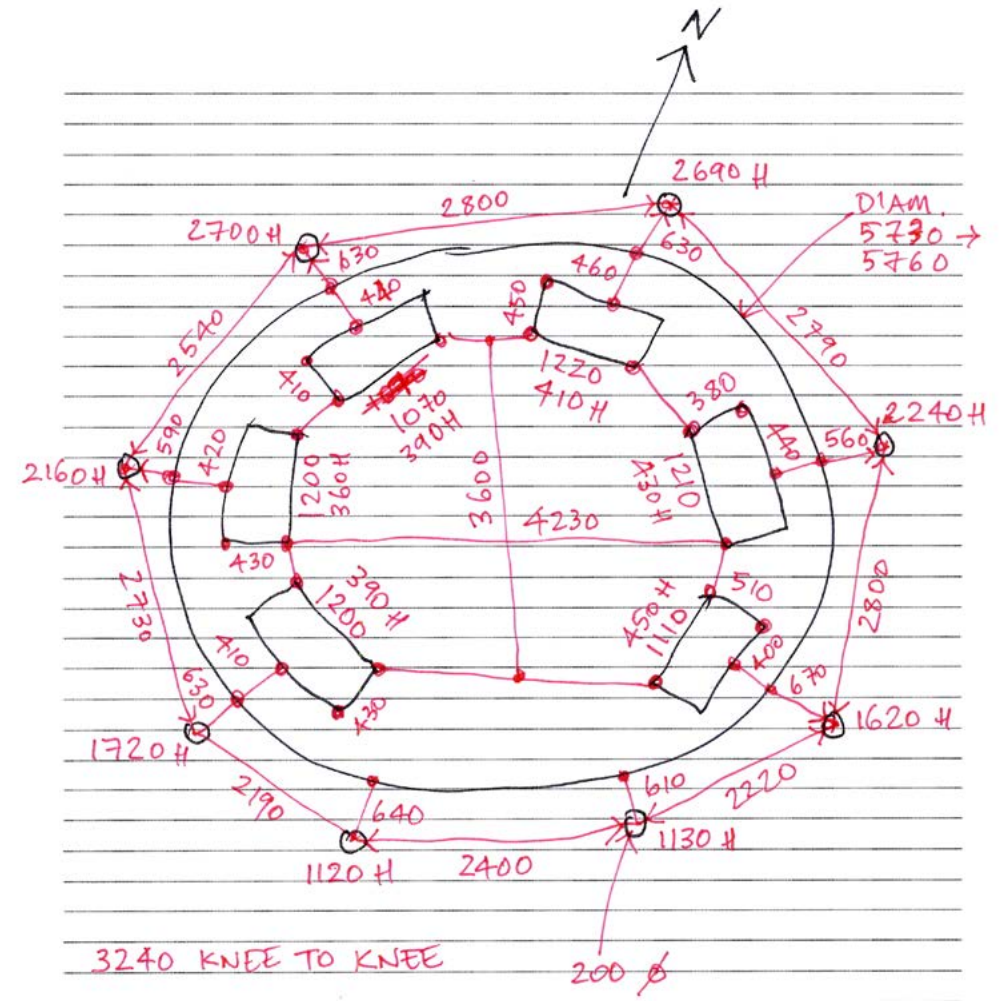
Stephen Guthrie and **Lindy Atkin** have been leading the Bark Design team in the 17 years where Bark has emerged as a distinct regional practice in Australian architecture. Acknowledged and awarded for their innovative architecture and interiors, Bark's directors draw from international influences, having studied and worked in the USA, Bahamas, London, Melbourne and Sydney. Bark has designed projects across Australia and for clients in Romania, London, Amsterdam, Singapore, China, Switzerland, Canada and the USA. Bark's design approach carefully considers the landscape, particular microclimates, and the unlocking of the 'spirit' of each site. Projects focus on the broader intention of enhancing people's lives through contemporary design which reveal the essential and nurturing qualities of 'place'. Bark Lab is the research and development arm of Bark Design.

Evangeline Goodfellow,
b. 1967, Sydney, Australia
and David Pearce, b.
1972, Ngarrindjeri, South
Australia
Live and work in
Logan, Australia

Bark Lab (Linda Atkin,
b. 1964, Sydney, Australia
and Stephen Guthrie,
b. 1967, United Kingdom)
Live and work in
Tinbeerwah, Australia

with BoysTown
(Kingston), Uncle Barry
Watson,
Aunty Freda Mitchell,
Aunty Robyn Williams,
Uncle Noel Summers,
Aunty Gloria Fisher,
Yugumbir State School,
Kingston College,
BoysTown Banam Yilgahn
Program.

Architectural design
and model, seven wooden
painted yarning poles
Each pole 130 to 230cm
in length and
12cm to 15cm diameter



The Cocoon Project: Communication, Bureaucracy, Safety, Joy, Future (2014-15)

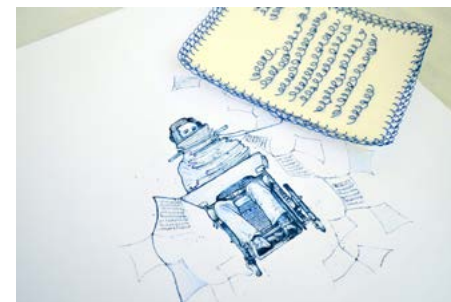
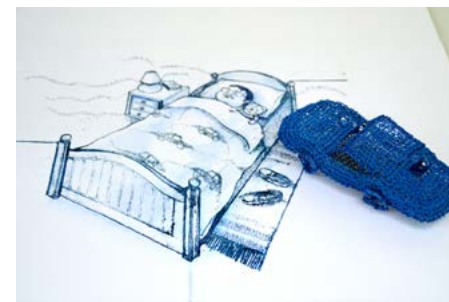
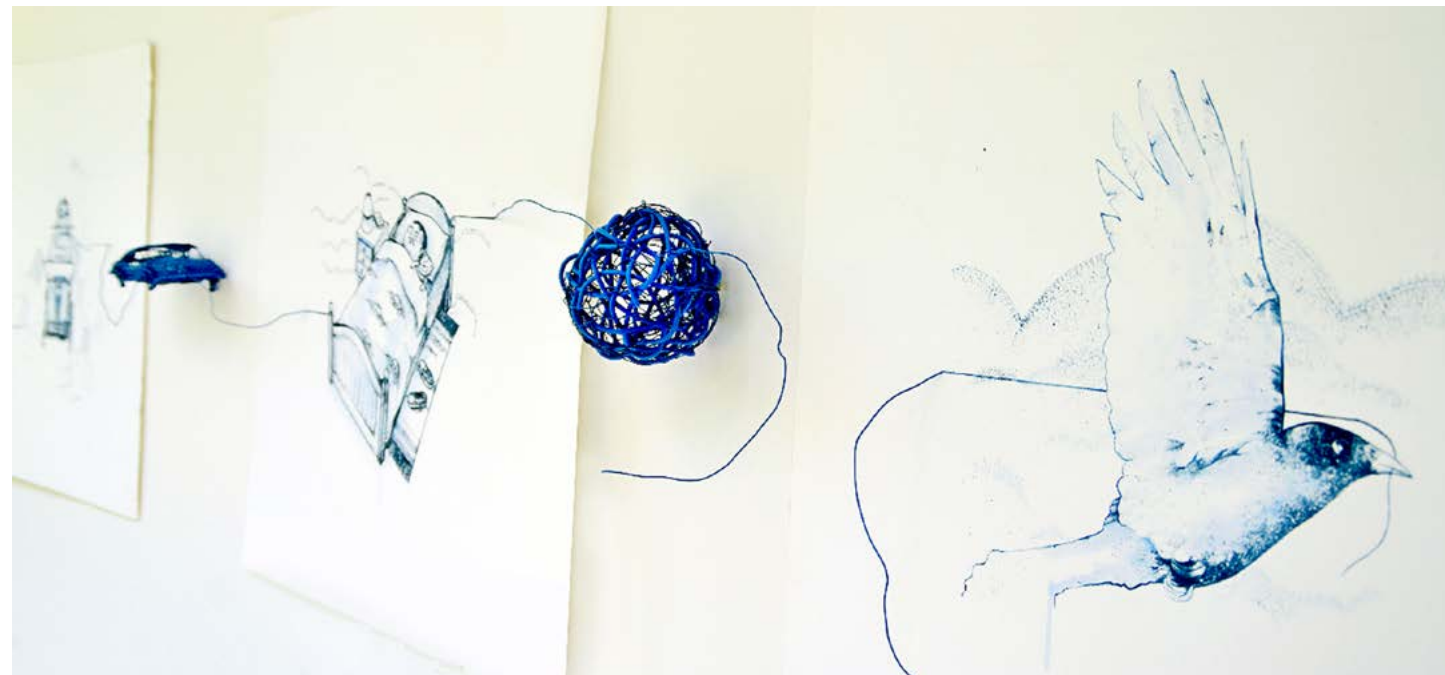
Therese Flynn-Clarke works in a number of mediums all of which reflect her deep connection to the natural world from where her inspiration is drawn. Therese's connection to 'place' earned her a position in the 2012 Double Vision Artist Exchange program between Logan City Council and Onkaparinga Council, South Australia. In 2011 she won first prize for her large installation *Moths of the Caldera* in the Caldera Art Prize at the Tweed River Art Gallery. She has exhibited widely within Australia and is a prolific and committed artist involved in her own art practise, as a tutor and teacher, and as a respected member and participant of many community arts groups and events.

Nicola Hooper is an avid researcher whose practice explores relationships between the human and natural worlds. With a background in design and illustration, lithography and drawing became integral to Nicola's studio practice whilst completing a Master of Visual Arts (First Class) at Queensland College of Art, Brisbane in 2014. Recent accomplishments include 2014 Fremantle Print Award (Finalist), 2013 Marie Ellis Drawing Prize, Brisbane (Finalist), Griffith University (GU) Academic Excellence Award in 2009, 2011 and 2014. Hooper's work has been exhibited nationally and internationally, and is held in public and private collections. She has recently accepted a GU Postgraduate Research Scholarship to undertake a Doctorate in Visual Arts in 2015.

Therese Flynn-Clarke,
b. 1963, Marrickville,
Australia and **Nicola
Hooper**, b. 1966,
Merseyside, United
Kingdom

Live and work in
Logan, Australia
with First Service, Inc.

Hand-coloured lithograph
on Magnani paper and
knotless netting in
telecommunication wire
400 x 50cm



Cultural Homing Device (2012)

Kevin Leong is an Australian artist, engineer and computer scientist who works across a variety of media including sound, video, installation, photography, sculpture and graphic design. His current work typically poses questions about problematic social habits such as the tendency to view the public through sensationalised, reductive mechanisms; to taint beautiful, innocent activities with prurient suspicion; or for universities to indiscriminately apply business models to education. For these, he proposes and executes imaginary solutions that are ridiculous but oddly plausible – the works function both as forms of pure, independent research and critiques of the environments in which they were created.

Kevin Leong, b. 1970,
Kuala Lumpur, Malaysia
Lives and works in
Australia

Interactive touch-screen
computer application
53 x 34 x 19cm



Emotional Battlegrounds (2012–13)

Barbara Kulmer is a Savannah College of Art and Design graduate with a master's degree in architecture. She has also studied interior design, German and linguistics, and has worked in various fields such as architecture, real estate, legal administration, interior design and cultural management. She is currently living and working in Zagreb, Croatia, where she works on cultural team projects involving exhibitions, architectural theory research, preservation, education and building management. Kulmer is a past recipient of several scholarships.

Jelena Cikatić is a creative who works across diverse media in projects focused on the common good, both in education and in art (*Project ZaJedno*, *NLO – Independent List of Opportunists*, *Udruga Kamensko*.) She is currently the co-founder of the No More Than Clubbing project in Slovenia, which aims to initiate community changes through art and movement, on a hand painting therapy project.

She is completing a degree in journalism at the Faculty of Political Sciences, University of Zagreb and is active in the volunteer community.

Valentina Bunić holds a degree in architecture and, since 2007, has been working in photography, founding the Fotonaut School of Photography at the Zagreb Fotoklub. Her work uses photographic post-production processes to enhance the visual impact of photography and to generate atmosphere. Bunić has held two solo exhibitions and has participated in numerous group exhibitions in Croatia and abroad. She is a recipient of numerous local and international awards, and continues to publish her work in *Fotoblur Magazine*, *Blur Magazine*, *Refoto*, *DigitalFoto Magazin*, and *National Geographic Croatia*.

Elizabeth Woods and **Kevin Leong** are the founding directors of *The Homesickness Project*.

Barbara Kulmer, b. 1976,
Zagreb, Croatia;
Jelena Cikatić, b. 1985,
Split, Croatia and
Valentina Bunić, b. 1975,
Zabok, Croatia
Live and work in
Zagreb, Croatia

Elizabeth Woods, b. 1961,
Shepparton, Australia and
Kevin Leong, b. 1970,
Kuala Lumpur, Malaysia
Live and work in Australia

Single channel
digital video, type-C
digital photographic
prints

Video duration: 26
minutes

Image: Jelena Cikatić



T i s i K u l m e r

Such a practice of setting forks face down thus prevented
the mens' cuffs from becoming entangled.

Family Diary / News (2007)

Siniša Labrović is multimedia artist best known for his performances, such as *Gloria*, *Punishment, Marking and Bandaging the Wounded*, and for the series *Phrases, Pissing and Leisure*. In 2005, he attracted the attention of world media (Reuters, BBC, Ansa, *The New York Post*, *The Guardian*, *The Times*, NBC, ABC) with his work *Flock.org*, in which sheep were the contestants in a reality show. His works are in the collection of the Museum of Contemporary Art, Zagreb, the Gallery of Fine Arts, Split and the Museum of Modern Art, Dubrovnik. In 2009, he exhibited at the 11th Istanbul Biennial and in 2012, he represented Croatia on 13th Venice Architecture Biennale, titled *Common Ground*, with Pula Group, Hrvošlava Brkušić, Igor Bezinović and Boris Cvjetanović.

Siniša Labrović,
b. 1965, Sinj, Croatia
Lives and works in
Zagreb, Croatia

Single channel digital
video
Duration: 36 minutes



Finding Your Way Home (2014–15)

Native to Czech Republic, **Sharka Bosakova** completed a Bachelor degree in fashion design at the University of Liberec and master's degree in theatre set and costume design at the Janacek Academy of Music and Performing Arts in Brno. She moved to Australia in 2002, studied at the Queensland University of Technology in Brisbane and graduated with a master's degree in theatre/creative industries. Bosakova has been active as a designer and arts worker for over 15 years, working on projects and productions including ballet, contemporary dance, new music, opera, play and film. In 2011 she established a self-titled label, *Sharka Bosakova*, focusing on creating garments and small objects of adornment, collaborating with different artists in a fusion of diverse art forms.

Louis Lim is a Brisbane based photographer who explores the diversity in human conditions, specifically those who are unseen in the saturated media. He received a First Class Honours in Bachelor of Photography from Queensland College of Art, Griffith University in 2012. His works have been exhibited in various galleries within Australia and internationally. In early 2012, Lim won the Queensland Festival of Photography Portrait Prize and was shortlisted as a finalist in the 2013 Head On portrait prize. Louis has been selected as 2014–15 Artist in Residence at the Royal Children's Hospital School, Brisbane, where he will collaborate with children in visually presenting the stories of a unique school environment.

Sharka Bosakova, b. 1974, Valasske Mezirici, Czech Republic and Louis Lim, b. 1989, Kuala Lumpur, Malaysia
Live and work in Brisbane, Australia
with Kingston East Neighbourhood Group, Career Employment Australia, Woodridge State High School, Woodridge State School, Logan M.A.D. Association Inc.

Series of 16 Giclée photographic prints
30 x 38cm each

Images: Louis Lim



Heimweh (2015)

Christine Pybus is a lecturer in Fine Art at Crawford College of Art and Design in Cork and has lived in Ireland for thirty years. Currently, she sits on the steering committees of Paradox Fine Art European Forum and the Representative Board of European League Institute of Arts (ELIA), acting as selector for ELIA's Neu Now Festival and as an external peer reviewer for the Austrian Federal Ministry of Science and Research's Program for Arts-based Research (PEEK). Her recent fellowships include Oberpfälzer Künstlerhaus (Germany), CAMAC (France), VCCA (Virginia, USA) and The Sanskriti Institute (Delhi). She recently co-edited a special edition of the *Journal of Art, Design and Communication in Higher Education*, *Challenging Fine Art Pedagogy*, and has been a guest lecturer at many European art colleges.

Christine Pybus, b.
1959, Lancashire, United
Kingdom

Lives and works in
Cork, Ireland

Type-C digital
photographic print
27 x 114cm



The Homesickness Interviews (2013-15)

Elizabeth Woods has been running temporary public participatory art projects across Australia and in Europe since 2003. Sitting firmly between community art and contemporary art practices, her projects use imaginative, provocative and often humorous ideas to structure creative responses from the public, ultimately producing outcomes that function as independent contemporary visual art works while serving as conduits for building skills and relationships within communities. Her practice is committed to a generous, sympathetic and sensitive approach to public engagement, and to the belief that goodwill and creative participation hold important keys to public access and ownership. Woods holds a Doctorate for her research into the development of meaningful relationships between art and community, and has extensive teaching experience.

Elizabeth Woods and **Kevin Leong** are the founding directors of *The Homesickness Project*.

Elizabeth Woods, b. 1961,
Shepparton, Australia and
Kevin Leong, b. 1970,
Kuala Lumpur, Malaysia
Live and work in Australia

with Marika Asatiani,
Rebekka Benesch,
Queenie Budd, Andrew
Dillon, Donal Dilworth,
Lina Dzuverovic, Rebecca
Conroy, Chris Kenna,
Cornelius Keohane, Krista
Knight, Yen-Hua Lee, Davy
van der Made, Anna-Mia
Marks, Lina María Pérez,
Mariana Renthel, Danijela
Stanojević, Josette
Steinbach, Isabelle
Sutton, Anna Thompson,
Ivy-Lee Topia, Alexis
Vrousos, Annabelle Willox
and 'Davide'

Single channel
high-definition digital
video
Duration: 137 minutes



Kingdoms (2013)

Róisín Loughrey is a filmmaker and artist. She has a studio practice based in the Leitrim Sculpture Centre in Manorhamilton, in the North West of Ireland. She has exhibited at home and internationally, including the Museum of Modern Art (MoMA), New York, the V&A Museum of Childhood, London, SmartLab International Symposium, London, Independent Exposure, Seattle/San Francisco/Anchorage/Houston and Film Expo Texas. She has won many international awards for her films including the prestigious Silver Dove at the Leipzig International Film Festival. She has recently been shortlisted for the 2014 Irish Council for Civil Liberties Human Rights Film Award for her latest film *The Room*. She received a master's degree from the National College of Art and Design and lives in North Leitrim with her husband and two children.

Róisín Loughrey, b. 1973,
Dublin, Ireland
Lives and works in
Manorhamilton, Ireland

Single channel
high-definition digital
video
Duration: 8 minutes



Moving In (2014)

Stephanie Stainlay is an emerging Brisbane based performing artist. She completed her Bachelor of Fine Arts in Drama at Queensland University of Technology in 2011. Stephanie has devised and worked collaboratively on projects such as *><R&J* for La Boite's Indie Season 2013, *Elephant Gun* at the World Theatre Festival 2012 and *The Theory of Everything*, Metro Arts 2013. During 2013 she worked with Spool Collective to curate SPACE, a multi-arts exhibition at Bleeding Heart Gallery. In January 2015, as founding member of Community Dance NGO Kinetic, she implemented a dance program in Timor-Leste culminating in a public performance in Dili.

Stephanie Stainlay, b.
1990, Brisbane, Australia
Lives and works in
Brisbane, Australia

with Careers
Employment Australia

Commercially
printed postcards
10.5 x 14.8cm



ORA (2014)

Chrys Zantis' parents migrated to Australia from Greece in the early 1950s with the clear intention of working hard to create the prosperous life that post-war Greece could not offer. Zantis has been exhibiting for over 15 years. Most recently she was selected to be part of the 2012 Double Vision Exchange Program with Onkaparinga, South Australia, and *Mamas in the Hood* at Pine Rivers Art Gallery, Queensland. Zantis has received numerous grants for solo and group exhibitions and she continues to work in and contribute to the cultural life of the City of Logan.

**Chrys Zantis, b. 1956,
Denman, Australia**
Lives and works in
Logan, Australia
with the Beenleigh
International Cooking
Group

Photographic tableau
comprising 22 Giclée
prints
121 x 700cm



Solitaire (2006)

Composer **Urban Mäder** and artist **Peter Allamand** have been occasional collaborators for sound installations that have always featured an accordion: in *To Dance* (2003) accordions were coupled to the underside of a dance floor, they were activated by wheeled mechanisms as performers moved about in the landscape in *Akkorde.online* (2007) and in *Accordion Driving* (2004) they were mounted in public buses to 'play' with the bumps and turns.

The exhibition of *Solitaire* at Logan Art Gallery has received assistance from the Swiss Arts Council Pro Helvetia.

Urban Mäder,
b. 1955, Switzerland and
Peter Allamand,
b. 1951, Switzerland
Live and work in
Lucerne, Switzerland

Accordion, chair,
electronically controlled
vacuum cleaner
140 x 90 x 55cm



Walkways (2012)

French & Mottershead is the artist duo
Rebecca French and **Andrew Mottershead**.

Collaborating for over 15 years, their works look into social dynamics and narratives inherent within public and private spaces. Adopting diverse methods and approaches, their projects are often born of rigorous research, with the duo embedded in a certain site/community, or working with experts to harness material on their chosen subject. In this process, the participants' role is often directed and framed, requiring them to become active collaborators. Resulting works have taken the form of film, performance, photography and installation, and are as playful and poetic as they are subversive, calling into question and reframing peoples' relationship to the everyday.

French & Mottershead
(Rebecca French, b. 1973,
London, UK and Andrew
Mottershead, b. 1968,
Manchester, UK)

Lives and works in
London, UK

Single channel
high-definition digital
video

Duration: 37 minutes



W.O.R.D.S. (2014)

Natasha Narain is an Australian artist who lived in India until she was twenty-three, before emigrating to the United Kingdom and Australia. Her work draws from a traumatic personal history and has evolved around her cultural hybridity – of being displaced but adapted – and is situated on the border between India and the West, tradition and feminism, and between nature and universal subjectivity. Fluent in Hindi, Bengali and English, she holds a Bachelor of Fine Arts with first class honours from the Viswa Bharati University, Santiniketan in India. She is currently undertaking a Master of Fine Arts by practise-led research at the Queensland University of Technology, in Brisbane.

Natasha Narain,
b. 1970, India

Live and works in
Brisbane, Australia

with Chris Adams, Mike
Adams, Phyllis Davey,
Christine Edwards, Rosine
Jewels, Judy Payne, Jane
Pettigrew of the Logan
Village Library Book Club

Outdoor street signage
comprising 10
commercially printed
signs

150 x 30 x 2cm each

Image: Kevin Leong



Zaprude (2013-15)

Elizabeth Woods and **Kevin Leong** are the founding directors of *The Homesickness Project*.

Elizabeth Woods, b. 1961,
Shepparton, Australia and
Kevin Leong, b. 1970,
Kuala Lumpur, Malaysia
Live and work in Australia

Single channel
high-definition digital
video

Duration: 12 minutes

Commentators:
Dejan Barić, Ljerka Vučić
Producer: Danijela
Stanojević



THE HOMESICKNESS PROJECT IN LOGAN CITY

Photos:
Richard Adamski,
George Budd,
Kevin Leong,
Elizabeth Woods



Prior to the exhibition at Logan Art Gallery, *The Homesickness Project* conducted a year-long program in the City of Logan where the directors, Elizabeth Woods and Kevin Leong, worked with ten local artists and community groups to develop and produce six local projects.

Caption: An evening at the Homesickness School (Photo: Kevin Leong)

The Homesickness School

The Homesickness School was set up as a local project incubator for the Logan artists to encourage information sharing and collective problem solving, and to promote the sense of a collective. The school held weekly 'classes' that comprised of formal lectures and presentations, informal discussion and guest visits.



The original intention for the governance of the school to be shifted to the local creative community, such that its life will continue as an artist-run initiative, was not pursued by the Logan artists.

Logan Projects

Each of the Logan projects was established as a partnership between the artists (working solo or in collaboration) and an established community group, typically beginning with a series of consultative workshops to initiate a discussion on the subject matter and to decide on the direction of development. These workshops typically evolve from information collection sessions, to focusing on collecting and organising creative responses from the participants and finally, to production exercises. Over 100 workshops were run across the six projects.

Three projects generated public or community events: the signage created in *W.O.R.D.S.* was installed

on the Logan Village Green, a street procession was held at the Woodridge Station Market for *Finding Your Way Home*, and the elements in *ORA* were collected during the course of two community feasts that doubled as photographic sessions.

Each Logan project is represented by a work exhibited in the Logan Art Gallery with the exception of *Facing Home* by George Budd and Anne Grant, developed in partnership with the Logan Area Committee on the Ageing Inc. (LACOTA), a provider of aged-care services. This project aims to create and use face masks as vehicles for 'silent' members of the community to make a statement. It remains a work in progress.



Caption: A video still of a performance by Ivylee Topia, from George Budd and Anne Grant's *Facing Home* – a work in progress (Photo: Kevin Leong)

Web Site

Additional information and images for each of the projects listed are available on *The Homesickness Project* web site.

www.homesickness.org.au

ACKNOWLEDGMENTS

This catalogue accompanies the exhibition
The Homesickness Project at Logan Art Gallery held
6 March to 18 April 2015 at Logan Art Gallery, Queensland, Australia.

The views expressed by the authors and artists are not necessarily
the views of Logan Art Gallery or Logan City Council.

www.homesickness.org.au

ISBN: 978-0-9871521-4-5

The Homesickness Project at Logan Art Gallery

Directors:

Elizabeth Woods, Kevin Leong

Artists:

Peter Allamand, Linda Atkin, Sharka
Bosakova, George Budd, Valentina Bunić,
Jelena Cikatić, Caroline Doolin, Therese
Flynn-Clarke, Rebecca French, Evangeline
Goodfellow, Anne Grant, Stephen
Guthrie, Nicola Hooper, Barbara Kulmer,
Siniša Labrović, Kevin Leong, Louis Lim,
Róisín Loughrey, Urban Mäder, Andrew
Mottershead, Natasha Narain, David
Pearce, Christine Pybus,
Stephanie Stainlay, Elizabeth Woods
and Chrys Zantis

Writers:

Beth Jackson, Kevin Leong, Michael
Wardell, Elizabeth Woods

Production and project management:

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Project assistant:

Mudathir Abdelrahman

Mentors for Logan artists:

Elizabeth Woods, Kevin Leong

Web design, development and editor:

Kevin Leong

Catalogue design:

Dina Wirawan

Marketing:

Carley McCarroll

Funding



This project has been assisted by
the Australian Government through
the Australia Council for the Arts,
its arts funding and advisory body,
and is supported by the Queensland
Government through Arts Queensland.
It is also supported by the Regional
Arts Development Fund, a Queensland
Government through Arts Queensland
and Logan City Council partnership to
support local arts and culture.

Finding Your Way Home also received
assistance from the Logan City Council's
Mayors' and Councillor's Community
Benefit Fund.

Logan City Council

Mayor Pam Parker and the
Councillors of Logan City Council.

Logan Art Gallery

Cultural Services Program Leader Robyn
Daw, Art Gallery Co-ordinator Michael
Wardell, Cultural Services Projects
Officer Chelsi Foscett, Public Programs
Officer Lesley Nicholson, Exhibitions
Officer Samantha Faulkner, Art Gallery
Assistants Jillian Beardsworth, Sophie
Chapman and Sarah Harper

Project Support

The directors would like to thank the following organisations and individuals for their early and continuing support of *The Homesickness Project*:

ACME Studios International Residency Program, London – Lea O’Loughlin, David Panton

Australian High Commission, London – Alessandra Pretto

Australian Embassy, Dublin – Paul Caball

Australian Embassy, Paris – Harriet O’Malley

Australian Embassy, Zagreb – Susan Cox, Dijana Grahovac, Suzana Colak

Centre d’Art Marnay Art Centre, Fondation Ténot – Jean-Yves Coffre

Crawford College of Art and Design, Ireland

Danijela Stanojević

Institute of Contemporary Art, Zagreb – Janka Vukmir

Rt. Hon. David Lammy, Member for Tottenham, United Kingdom

La Napoule Art Foundation, La Napoule, France – Alexis Vrousos, Josette Steinbach

Media Art Asia Pacific, Brisbane, Australia – Kim Machan

National Sculpture Factory, Ireland – Mary McCarthy, Donal Dilworth

Salamanca Arts Centre, Australia – Rosemary Miller

Sirius Arts Centre, Cobh, Ireland – Peggy-Sue Amison, Miranda Driscoll

Au Passage, Paris – Shaun Kelly



BoysTown

Projects

The directors and artists would like to acknowledge the following organisations and individuals for their project contributions:

BoysTown Yarning Circle

Project management:

Evangeline Goodfellow, David Pearce, Losalini Kale

Elder artists:

Uncle Barry Watson, Aunty Freda Mitchell, Aunty Robyn Williams, Uncle Noel Summers, Aunty Gloria Fisher

Architectural design:

Bark Lab (Lindy Atkin and Stephen Guthrie)

Contributing groups:

Yugumbir State School, BoysTown Banam Yilgahn Program, BoysTown staff, Youth Family Services (YFS), Kingston College

Artists:

Robert Anderson, Zack Burnard, Simon Burr, Samantha Cora, Emily Dillon,

Evangeline Goodfellow, Yasmin Holland, Cassie Izatt, Losalini Kale, Louanna Kemp, Darren Knight, Renee Mam, Salu Mam, Tina Mam, Saffron Martin, Amanda May, Kaio Mooka, Nelem Mooka, Patrice O’Chin, Justin Ord, David Pearce, Shaylee Phimister, Bonnie Randall, Lily Ryall, William Ryall, Iesha Sampson-Booth, Rayna Smith, Robert Stonehouse, Alyssa Williams, Tyrel Zerafa

With thanks to:

Brett Britnell, Marjorie Elworthy, Natalie Haestier, Peter Meares

The Cocoon Project

First Services. Inc:

Richard Adamski, Tracey Bleathman, Kerry Chan, Jessica Cortes, Sanjeev Chugh, Eileen Everdall, Theresa O’Donnell, Gaye Goodwin, Ursula Matamu, Denise Randall

Participants:

Tabitha Albrecht, Wade Bassa, Stephanie Braid, Lucy Burgess, James Dixon, John Henderson-Miller, Adrian Kovic, Ashleigh Roberts, Kevin Odell, Mathew Perkins, Sasha Roads, Jessica Stretton, Jonathon Taufel, Nicholas Thomas, Carlene Wihongi

Facing Home

LACOTA:

Sue Connelly

Participants:

Jasmine Hockley, Deirdre Otter, Laurel Sandilands, Ivylee Topia

Finding Your Way Home

Kingston East Neighbourhood Group:

Mudathir ‘Ali’ Abdelrahman, Cilla Bertsch, Claire Bertsch, Imogen Bertsch, George Budd, Sarah Coffee, Kellie Dykes, Dorothy Frith, Glen Johnson, Jessica Johnson, Robin Gallen, Kaito Kuroda, Satako Kuroda, Judy Ninkovic, Margaret Soper, Stephanie Stainlay, Anna Thompson, Kim Wright, Chrys Zantis

Woodridge State High School:

Kristina Hall, Candice Saward and students

Woodridge State School

Make and Do (Men’s Shed), Beenleigh.

Beenleigh Neighbourhood Centre World Music Club:

Les Cue, Robert Hinton, Vivi Jensen, Alana Radcliffe, Larissa Radcliffe, Robert Taura

Beenleigh Neighbourhood Centre Audio Visual Club:

Cheryll Bown, Yih Pien (Ping) Chang, Brin Charrington-Hinton

Paul S Khieu, OAM

Access:

Marida Roux

Forum: Can art really take us home?

Chair:

Dr Patricia Hoffie

The Homesickness Interviews

Participants:

Marika Asatiani, Rebekka Benesch, Queenie Budd, Andrew Dillon, Ginger Dubau, Donal Dilworth, Lina Dzuverovic, Rebecca Conroy, Chris Kenna, Cornelius Keohane, Krista Knight, Yen-Hua Lee, Davy van der Made, Anna-Mia Marks, Lina María Pérez, Mariana Renthel, Danijela Stanojević, Josette Steinbach, Isabelle Sutton, Anna Thompson, Ivy-Lee Topia, Alexis Vrousos, Annabelle Willox, 'Davide'

Homesickness School

Staff of Logan North Library

Guests:

Rebecca Conroy, Linda Carroli, Beth Jackson

Moving In

Career Employment Australia

Students:

Yinmar, Frank, Katie, Rose, Maruf, Gin, Maxine, K'Tray, Hsiu-Mei, Jody, Neh-Meh, Vanny May, Sam, Hala, Kamal and Suzie Samad

ORA

Beenleigh International Cooking Group:

Christine Allen, Mariuta Balint, Celiene Breaker, Emelie Fenwick, Fran Fiore, Pam Fleming, Di Gordon, Trish Hibberd, Elvira Hojbotta, Jenny Horan, Jeanette Johnson, Manal Kilyana, Mary Lee, Katie Mateos, Maria Ortega, Yvonne Rogers, Lilian Routledge, Grant Rundle, Mei Har Rundle, Lynda Spee, Jessie Townsend, Swetlana Sergienko, Betty Van-Poorten, Betty Yeoh

Jason Zantis, George Zantis, Debra Paoletto, Kevin McMahon, Dominique Rizzo, Val Peters, Justine Morgan

W.O.R.D.S.

Logan Village Library Book Club:

Chris Adams, Mike Adams, Phyllis Davey, Wendy Duke, Christine Edwards, Rosine Jewels, Judy Payne, Jane Pettigrew

Logan Village Library:

Lorraine Cox, Mary-Ellen McCarter

Zaprude

Producer:

Danijela Stanojević

Commentators:

Dejan Barić, Ljerka Vučić

PROJECT DIRECTORS: ELIZABETH WOODS AND KEVIN LEONG

Sharka Bosakova and Louis Lim

George Budd and Anne Grant

Caroline Doolin

Therese Flynn-Clarke and Nicola Hooper

French & Mottershead

Evangeline Goodfellow, David Pearce and Bark Lab

Beth Jackson

Barbara Kulmer, Jelena Cikatić and Valentina Bunić

Siniša Labrović

Róisín Loughrey

Urban Mäder and Peter Allamand

Natasha Narain

Christine Pybus

Stephanie Stainlay

Chrys Zantis

www.homesickness.org.au