



BORDERS

MILDURA 26-28 APRIL 2024

Creative responses to the Murray River

25 artists over 3 days

Performances | Workshops | Artist talks | Exhibition

CRAIG DUNNE

Nelligen, Yuin Country

Simple scenes, Deep Connections, 2024. Polaroid film.

I am a scientist and ecologist, with a passion and interest in the creative arts. Photography has always been a means for me to share scenes of beauty and intrigue that I see in my work and life. Photography started as a tool for identifying tiny birds that flash by with only a fleeting glimpse. But the utilitarian use of cameras, soon became an art form to showcase the mesmerising, and inspiring subjects of the natural world.

Water is an essential ingredient in almost everything we see in the natural world. But although it is such an integral component of life, its presence is dynamic and often fleeting. Cycles of wetting and drying, bring life and death, growth and decay. These cycles influence the structure and aesthetics of the world around us, but are rarely appreciated in detail. Wet mud breeds life, then dries in barren geometric patterns. Trees pump water high above the ground, then drying bark curls off and falls to the ground. The ways in which water shapes our world are not limited to raging rivers and drenching rains.

Prior to joining the Borders team, I hadn't done any meaningful photography in many years. I joined the project as a facilitator of ecological discussions, but as I engaged in the Bodyweather practice, and saw the creative work of those around me, I became inspired to pick the camera back up. But a new camera and a new approach. I left the full frame DSLR, with its suite of finely tuned lenses, and turned to the simplicity of a polaroid camera. Borders has helped me to see the beauty of the simple scenes around me and the value of creative practice in a chaotic world.



JULIE BRIGGS

Narrandera, Wiradjuri Country

Insect, 2024. Textile, paper

Julie is a creative from Narrandera, which rests on the Murrumbidgee River. Her creative practice is responsive to the prompts provided by the natural and social environment, and readings in related philosophy. Their work involves installation and often includes text, appears in both bushland and gallery settings, and is sometimes ephemeral in nature. Her writing has also contributed to several collaborations with other visual artists.

The work *Insect* is a recognition of the importance, beauty, and vulnerability, of the many non-human species for whom humans hold feelings of ambivalence and revulsion. Due perhaps to the varying forms they take over a life cycle. Each of those forms, pupae, caterpillar being essential to the health of the ecosystem we all depend on.

I discovered *Borders* late in its progress along the Murray River, but was welcomed with open arms. As an artist who has been described as an outlier, perhaps because I make installations that are ephemeral or often can only be displayed, or have relevance when installed in bushland; my practice is often a lonely one. The opportunity to connect with other creatives, and share both the creative process, along with *Body Weather* movement, in situ on the Murray, has been enlivening. It has prompted new work and fresh thinking, confirmed new friendships in art, and opened up possibilities for future collaborative works.



JULIE BRIGGS

Narrandera, Wiradjuri Country

Shimmer, 2024. Paper mache, light

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Shimmer asks us to recognise the future we share with all non-human entities. Human action is needed to reveal the text in the work, reminding us of the need for human action to restore a healthy ecosystem.

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LUCI CALLIPARI-MARCUZZO

Mildura, First People of the Millewa Mallee

Tracing Borders 1, 2024. Cyanotype and mixed media on paper

Tracing Borders 2, 2024. Cyanotype and mixed media on paper

Tracing Borders 3, 2024. Cyanotype and mixed media on paper

Luci Callipari-Marcuzzo is a multi-disciplinary artist, mother, researcher, arts worker, curator, and writer, based near Mildura in North-West Victoria, Australia. Through multiplicitous methodologies, her work actively engages with her familial and feminine history. Her work is a manifestation of the hopes, dreams, and desires of migrant women, and also, their lived realities. It strives to honour their voices, which were often silenced by the dominant gender roles within the Italian Calabrian diaspora.

Tracing Borders 1-3, is a series of artworks that have been created using the cyanotype process. A selection of found items from nature were collected along with some personal objects, to create these multilayered works on paper. My arts practice explores the notion of 'women's work', the inclusion of handmade items, such as crocheted and paper doilies, as well as leaf matter and a bird's nest, reference shifting borders, places of origin, departure, arrival and settlement.

The Borders project with its aim to regenerate creative communities along the Dunghala (Murray River), has introduced new faces and arts practitioners, bringing us together with the shared aim to connect and create. The exploration of place, belonging, and sustainability has also been of interest for some time. This reflects back to being a child of immigrants from Calabria (Southern Italy), my parents and grandparents settled in Sunraysia in the 1950s, and made a living as farmers on 'blocks', their goal through their farming practices was to be self-sufficient and grow food to nurture their families.



ELLEN CLARK

Albury, Wiradjuri Country

Wetlands, 2024. Acrylic paint on voile

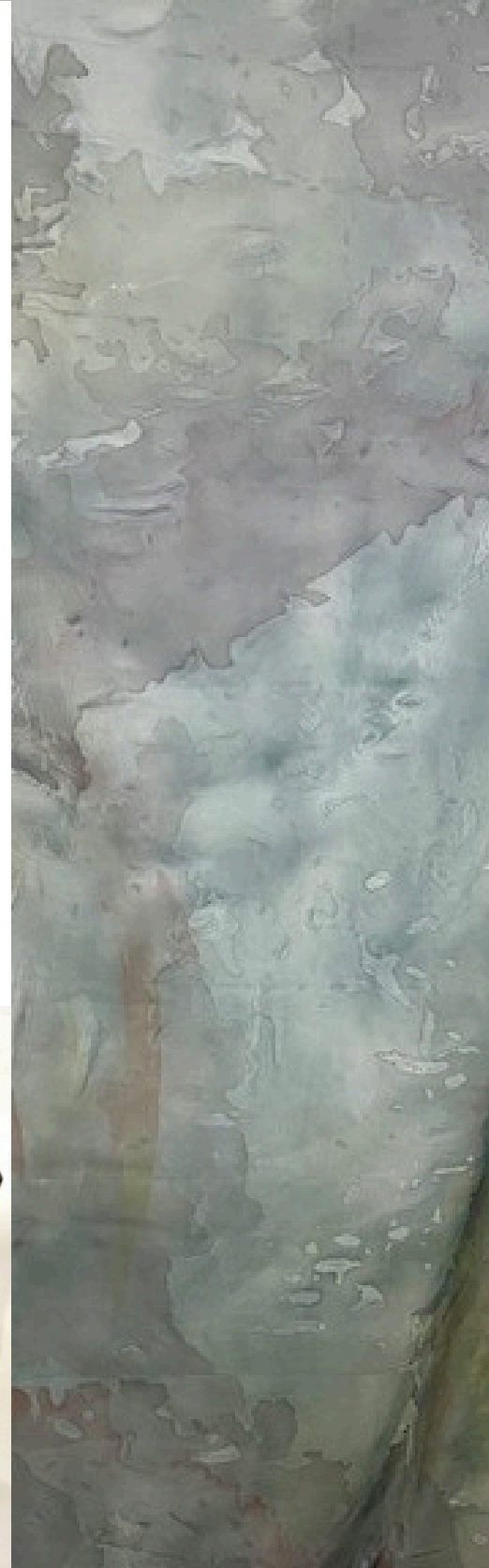
Reflection of River Gum, 2024. Earthenware ceramic, underglaze, engobe, magma

Fragments, 2024. Earthenware ceramic, underglaze, engobe, magma

Clark navigates diverse mediums and surfaces to weave narratives that echo the essence of the land and its ever-evolving inhabitants. Her artistic journey is a testament to the profound impact of time on the environment. Drawing inspiration from intricate changes over time, her explorations of the Murray River delve into the nuanced relationship between humanity and nature. Through topographical representations and masterful use of lines, her art becomes a visual exploration of energy and flow.

My current work embodies the river and its forest gums as a border. The sculptural pieces merge color and texture, evoking the passage of time. Meanwhile, the 2D artworks capture the river's fluidity and ethereal essence. Through this exploration, my work has developed a narrative of nature's dynamic interplay and the ephemeral beauty of borders even in times of chaos and extreme change. Each piece reflects a unique perspective, inviting viewers to ponder the intricate relationship between land and water, permanence, and transience.

The Borders Project has profoundly influenced my artistic practice in several ways. Firstly, it provided a platform for me to reconnect with the community and forge new relationships, fostering a sense of belonging and collaboration. Secondly, it offered a clear direction for my artistic endeavours, focusing my attention on exploring the concept of borders and their significance, particularly in relation to the Murray River. Additionally, the Body Weather work has contributed to my physical and mental well-being, empowering me to strengthen my body and mind enhancing my ability to create meaningful artwork.



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ANDREE COZENS

Beechworth, Yorta Yorta Country

UNRAVEL: Memory - Kindness - Attachment - Decay, 2024. Video

My interest in the world of sound has led me on a lifelong path from my early training as a soprano in traditional classical Western music, to engaging in a diverse range of music and sound-related enquiries. My early schooling in the visual arts has likewise broadened my experiences into performance and installation-based works. The stories told in songs have led me into the world of theatre-making where story-tellers create an immersive world of experiences and ideas.

The Borders project has been an important point of personal and artistic connection for me since I joined in 2022. Having been embedded in a thriving rural community of friends and artists for half my life, I made the tough decision to relocate to a remote area during Covid to be nearer to family.

Whilst being in nature is both a creative inspiration and a joy for me, I have come to realise that community is my lifeblood, both creatively and personally; and so the Borders Project came into my life at just the right time. Meeting like-minded artists, discussing what constitutes a Border, be it personal or geographical, and learning more about the river and its history and environment have helped me to both locate myself in place and time and to re-connect with my inner creative life.

And so, my works for Borders Mildura are about engaging in community, collaboration, and the unlocking and unraveling of long-held patterns of thinking, and ways of being, as well as re-kindling a sense of playfulness and wonder.



ANDREE COZENS

with KRIS TITO and WIN MOSER

Sonic Flow, Interactive Drawing Experience

SONIC FLOW is a collaborative work, co-created by Win Moser, Kristina Tito, and Andree Cozens for Borders Mildura 2024 from a concept by sound artist Andree Cozens.

SONIC FLOW is an invitation to share in creating a large drawn landscape using natural pigments from the river and surrounds. Listen to sounds of the river, words and music, be playful, and experiment with movement, gestures, colours and patterns.

We invite you to take a set of headphones and allow the words to guide you in your drawing.



MAGGIE ELLIS

Echuca, Yorta Yorta Country

Holding the Murray, 2024. Underglazes, stoneware clay, Murray River water. Various sizes

The Natural, Harmonic and Melodic Flow, 2024. Watercolours, ink, charcoal, graphite, cotton thread on pattern paper

Maggie is an artist and an arts educator living and working in Echuca on Yorta Yorta Country. Through a range of multi-model creative processes such as creative movement, drawing, and sculpture, she explores the fragility of textural landscapes within the natural environment and one's relationship to this. Maggie aims to collaborate with others through the creative process, to amplify their resonance and dissonances with nature, and to attend to this themselves.

Through the embodied process, I map the unobserved textures of the river through various fragile materials like tissue paper and charcoal. This reveals hidden landscapes that are not always easily accessible or experienced in the everyday. I observe the river landscape and its unseen textures using various mark-making techniques in the natural environment and in the studio. These impressions and vignettes uncover the way texture, colour and movement interact with one another. My work aims to search for details in surfaces that have been uncovered, which builds layers of meaning.

Gentleness, movement, stillness, and breath are keywords that come to me when I reflect on my introduction to Borders. Working in the collaborative sphere to embody the river landscape has deepened my understanding of this environment and profoundly impacted my visual arts practice. This nurturing community of practice has shaped, strengthened, and diversified my artmaking, resulting in a consolidation and appreciation of my own way of creating and a legitimate way of being an artist. Working with artists along the river from a diverse range of fields has reignited a passion for holding space for and with others in an artistic and therapeutic space resulting in collaborative artistic residencies and further study in Therapeutic Arts Practice.



SANDRA COLLINS

Albury, Wiradjuri Country

Elemental Ascension, 2023. raffia, cotton/polyester strips, cotton threads, beads, palm leaves, found objects (stone, shells, button, cockatoo feathers)

My varied background over many decades in Community Arts, well-being and Education, assists me in exploring the notion that we are all authors of our own stories. A longtime passion with personal story and Improvisation and their ability to heal and develop both individuals and communities continues to carry me forward. As an artist born on Wiradjuri Country, Bungambrawatha, my creative journey is deeply grounded in the life-sustaining relationship I share with Country and my Elder MamaGirl, whose wisdom continues to guide me. Through my art I seek to inspire and ignite traditional spiritual wisdom, upholding values of respect, grace and humility.

Elemental Ascension is an expression about my developing connection to the individual nature elements and my response to their unique qualities.

Borders has offered me a wonderful creative gift. An opportunity to explore, expand, develop and create using Body Weather techniques. Alongside knowledge sharing about nature, particularly the Murray River (Milawa in Bungambrawatha /Albury). The skilled facilitators provided professional guidance whilst providing opportunities for a strong creative community to develop.

I now have a new innovative skill set for warming up to being creative, which has allowed me to break through previous self-imposed limitations and expand my expression to new dimensions.



LIZ GLAZEBROOK

Mildura, First People of the Millewa Mallee

Salinity Has No Borders, 2024. Acrylic Painting on canvas, material, mallee soil, salt crystals

The colours of the landscape are always changing and ethereal, which I try to capture in my paintings. The Millewa Mallee region has an ancient history and is home to over 1000 lakes that are both salt and freshwater. I've always had an interest in the changing states of matter, especially the salt lakes that change to pink. The evaporation of water leaves crusty surfaces of salt crystal formations. Salt harvesting reduces the amount of salt entering the Murray River but more can be done. These lakes are vulnerable to any increase in temperature or reduction of rainfall. Lakes that are freshwater can easily increase in salinity and are very difficult to reverse. Salt Harvesting and planting of native saltbush plants can help reduce salinity and salt intrusion into the soil and into the artesian water table and the Murray River. Salinity is not restricted by borders and is a problem to be managed by all states and individuals within Australia.

The Borders project was a flexible creative practice. It allowed artists and professionals from all different areas. There were no rules in the journey, it was whatever you wanted. I was encouraged to participate in Body Weather workshops, talks by ecologists and anthropologists- where history and context of the areas were told. Borders has now widened my interest and understanding of the fragility of the environment. Looking from an aerial perspective; I now see the lakes as an important part of the river system. By reducing the salinity levels, we keep the water and soil healthy.



NELLIE HOWDEN

Dareton, Barkindji Country

Immortelles, 2024. Three mixed media sculptures.

I am a Sunraysia artist and educator based in Dareton. Living minutes away in walking distance to the river, I often find myself sitting at sunrise or sunset, respecting, and reflecting on its majestic and meditative qualities. Many of my artworks are created from disused and repurposed artifacts. I have facilitated small art programs both in Australia and Overseas, mostly with persons who have mental and physical anguish. Irrespective of someone's demographic or identification, I believe we all wish to connect. So, for me, I always am drawn back to connection to the earth, to the river, and to our amazing skies.

These glass Immortelles are to signify the possibilities of the future of overuse, or issues that may be faced for two of Australia's four major river systems; being the Murray and Darling. Immortelles were popular in Australia in the early 20th century, being more expensive than fresh flowers



When considering an artwork for the Borders project I couldn't help but think of the scene in the movie Tank Girl, based on the comics in post apocalyptic 1995. "Water is life, water is power" with Captain Douche. Like the treatment of our river systems in some way is symbolic of our ludicrous treatment of these two rivers. Yet, in seriousness, these presentations may be comical, yet the possibility is not conceptually far from our reach.

I have been a part of the Borders project with other creatives, over the last three years. What I have largely taken from the experience is connection. A space where individuals can come together, share ideas, experiences, and creative expression. I love that being involved is more about the creative process rather than the outcome. To be able to truly explore the internal and external worlds which we find ourselves. Both as individuals and as a collective. If I may say, it is a beautiful 'marriage', or entwining and weaving along the waterways. With a quiet integrity, we can carry and share our stories.

ELIZABETH MASTERS

Chiltern, Yorta Yorta Country

Touch, 2023. Poem

River Reflection, 2024. Poem

The Murray River carries with it, my family story from Swan Hill to the Upper Murray. It borders between my past and present. As an artist who works primarily with clay, I am continually using my hands to push and pull and create objects from porcelain clay. These objects border the space between utility and beauty. I work from my home studio in Chiltern Victoria.

Out in the wetlands, we began to move in sync with our surroundings. We mirrored reeds in the air and roots within the earth. In an area where many red gums had toppled, we closely observed the surroundings. Standing still, listening, and experiencing the closeness of myself as an observer in the observed landscape, subtle boundaries of self and other began to change. Becoming part of the change, my movements following the connection with what had happened, what was still happening within that small piece of a much larger environment. I remembered the losses, remembered the changes and the new life springing from that.

The Experience of 'Borders' Body Weather Lab was challenging, exciting, and fun. Borders opened up new connections within my arts practice. I feel more connected to my environment and the Arts community, and less fearful of failure.

During the Lab, we traversed internal and external space and moved without pre-formed concepts. Borders between self, past, present, and environment dissolved, reformed, and continue to flow, one moment into the next. Change is often subtle. As a result, my arts practice flows, my drawing is more open, my writing is being seen and heard by others and I have a more complete understanding of how an exhibition proposal I have been working on can become more socially engaged.

the work is something else.
I think about a river flow
and see the symbolic connection
feeling of movement, edging, border
and then moving on. If bits
earth and everything that come
between. The environment chan
our place to place from the
shing water of Country to the
de sedate flow of water near Swan
d the changing levels near Ails



DAVID & RHONDA MCTAGGART

Korong Vale, Dja Dja Wurrung & Barapa Barapa Country

Blindfolds, 2023. Screen printed design on cotton fabric

David works with fibres, welded wire sculpture, fence structures, and recycling to express ideas about climate, such as carbon capture and complex structures within forms. Rhonda is an artist and educator working with sculptural forms, plants, soil, recycled structures, land regeneration, and photography to express ideas around climate issues and potential land regeneration solutions.

The blindfolds are made from David's screen-printed designs which reflect the hidden structures and patterns within life forms like cells, also the building blocks of life itself. Motifs seen on the blindfolds also resemble organic forms in nature like plants, branches, and leaves. The blindfolds aid the process of enabling the wearer to tap into the energy of a place, to open up the senses other than sight and tune into nature and the environment.

Borders was helpful and interesting as an aid to become more in tune with the environment, tapping into the energy of place using our bodies and senses to feel, see, touch, hear, and smell the environment and notice more about the energies within and external such as the wind, along with time factors such as past, present and future. As a result of the labs, we can be more in touch with a sense of place as well as use the exercises to keep these ideas and movements integrated into daily life.



WIN MOSER

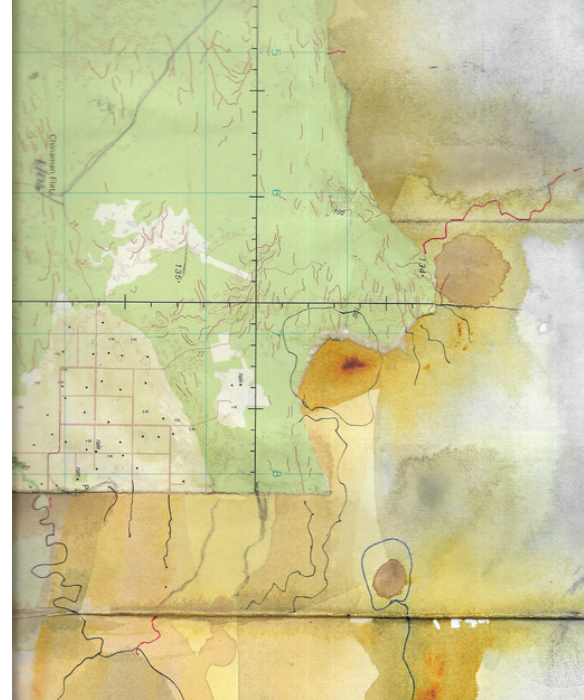
Mildura, First People of the Millewa Mallee

River Stories #2, 2024. Watercolour, pigment, ink & collage on paper

I am a Mildura-based artist whose work is an exploration of my place in the landscape. Living in the heart of a horticultural area, with the River as the main life-giver, I look for ways to examine my relationship to the natural world and respond to the impact we make on the land. In the interest of sustainability, I mostly recycle and reuse materials to create my works and try to use natural materials as much as possible.

This work was made at the Powerhouse on the riverfront in Mildura. Over a 2-week period, I visited the area most days, got to know the ins and outs of this urban stretch of the river, and added its stories to this piece.

Borders gave me a connection to a community of like-minded people, who draw inspiration from our river and its river flats and wetland areas. The sharing of cultural knowledge and ecological understanding of the river system will support my ongoing art practice.



ROBYN PATTERSON

Swan Hill, Wamba Wamba Country

Cyprinus carpio, 2024. Frottage, drawing, graphite on paper

We Can't Say Goodbye, 2021. Acrylic painting

Robyn's love of the Australian bush combined with a passion for art and travel provides endless inspiration for creating unique contemporary works of art. Drawing and painting have been a passion of hers since early childhood. After moving to Swan Hill in 2000 Robyn became one of the original members of the Mallee Artists of Swan Hill. Robyn has participated in several group exhibitions, a solo exhibition at the Swan Hill Regional Art Gallery, and has won awards at local art shows.

While attending the flow back lab at Speewa I found myself observing masses of European carp splashing around the riverbank and up into the channel behind the campground. This got me thinking about borders during times of floods. When there is a major flood event along the Murray River tributaries the water knows no borders as it spreads out across the floodplains and beyond. Native fish and European carp leave the river border to spawn and forage for food. Blackwater events can occur during this time suffocating native fish, but carp can survive by taking gulps of air. Once the floodwater recedes the water border moves back to the river, carp become stranded and die on the floodplains.

Looking at my personal journey throughout the Borders Project I have discovered that it is okay to have a break from painting and to allow myself to work with nature by exploring mark-making. I am more in tune with my environmental surrounds. I notice blades of grass gently swaying in the breeze, the crunching of bark under my feet, the ripples on top of the river created by the wind, or the energy I feel when I am close to a River Red Gum. I never noticed any of this before attending the Borders Project, all I could see was a picturesque landscape before me.



KRIS TITO

Echuca, Yorta Yorta Country

Culvert, 2023. Video,

Ochre, 2023. Video

What is it to feel, when I lay down by the River, 2023-24. Various drawing materials on paper

Kris is an artist and arts and cultural producer who has recently moved from Dharug Country in Western Sydney to Yorta Yorta Country in Echuca on the Dhungala. She is passionate about working with diverse communities to foster innovative contemporary cultural practices and connections to place. As an artist Kris investigates concepts of place, time, and memory through embodied movement, performance, and visual practices, exploring environmental and familial connections to the Mil-Barka (Murray-Darling) Rivers. Kris aims to share how the environments that we inhabit intimately inform who we are or who we are becoming.

The body of work I have created for Borders can be viewed as sensorial unfoldings, inhabited sketches or even unearthed body memories from the landscapes experienced along Mil-Dhungala. In this work, I wanted to disrupt or displace how I responded to the River environment, shifting perspective by embodying differing speeds, movements, temperatures, and textures in different mediums. My work includes upside-down underwater filming, embodied movement, and drawing over the back of my head.

Borders has honed how and why I want to make work in response to the Mil-Dhungala. It has enabled me the opportunity to be a part of a community of practice that has enhanced, enriched, and diversified my collective experience of the River. It has provided a sense of play, experimentation, sensing, and cultural knowledge that will continue to inform my creative process. I am looking forward to the possibilities of continued co-creating and collaboration. I have moved back to the River after 37 years, to follow this calling!



KRIS TITO

Echuca, Yorta Yorta Country

Underneath, 2023. Video

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KIRSTEN WEHNER

Molonglo River, Ngunawal Country

Floodplain, 2024. Found objects from the Echuca/Moama floodplain, wool

Kirsten Wehner is an artist, curator, and writer based on the Molonglo River in Ngunawal Country. Her practice explores people's relationships with the more-than-human world, often taking the form of participatory experiences, as well as works in drawing, painting, sculpture, and installation that seek to generate cross-species empathy and care. Kirsten's current research centres on waterways as sites of cultural/ecological embodiment, holders of story, and generators of imagined futures.

Floodplain considers the performance of a flood, a turbulent raining and rising, rushing and pooling, followed by the slow of sedimentation. Body objects are carried along in the currents, suddenly heavy, liltily light, twisting, battered, tangling into strange others. Turned and turned to learn the world anew. And then, left in muddy companionship, held in silt's embrace, a memory of flows.

Engaging with Body Weather, the river, and fellow artists through the Borders project has deepened my practice in many ways. I've built skills in tuning my attention to the world, in taking time, and in using relational inquiry in which others imprint themselves on me, as much as I document them. Successive labs have challenged the parameters of my self, connecting my body, experience, and imagination with each other and with more-than-human beings in ways that have energised my sculptural practice.

Kirsten's participation in Borders is supported by the National Museum of Australia and the James Fairfax Foundation



KIRSTEN WEHNER with LINDA LUKE and RHAEE KENDRIGAN,

Tetrad, 2024, Video

Borders enabled us to explore cross-disciplinary practice in a playful and meaningful way. Spending several days in the landscape we were able to find what was of interest to us, share it with each other, and find the connecting threads.

This work was made on the site of the Bridge Art Project in Moama, NSW on the Mil/Dhungala (Murray) River. We visited this place many times during the Borders project, experiencing it pre and post-flood. In November 2023 during our Borders research lab, we were observing the changes in the landscape since our last visit.

Ellen was unable to be at the Moama Lab but her sculpture 'Yorta' traveled with us from Albury. We took Yorta out in the landscape with us for our research Labs and she became one of us. Rhae took Linda and Kirsten to see the clay pan and we noticed the dry cracked ground, the change of microclimate crossing the 'border' into the dense saplings. Linda's response with Yorta through movement was captured by Kirsten's live drawing, as Rhae filmed. It became a 'dance' between four artists and a landscape, as we responded in mutualistic symbiosis, each with different mediums and perspectives.

Dance by Linda Luke

Film and edit by Rhae Kendrigan

Drawing by Kirsten Wehner

Sculpture by Ellen Clark



MARTIN FOX

Woonona, Dharawal Country

Albury artist sharing, Wonga Wetlands, 2023. Video

Moama artist sharing, Bridge Art Project site, 2023. Video

Speewa artist sharing, Speewa Hall & surrounds, 2023. Video

Martin Fox has a thirty-five year career span as a video artist, professional editor, sound recordist and director, mostly for film and documentaries as well as for a number of dance productions. Fox has been video artist for De Quincey Co's Metadata and Linda Luke's solo Still Point Turning, and edited video for several dance works, including Margie Medlin's dance film Morphing Physiology. Martin has joined our research Labs along the River to interview artists, and document processes and performances.

Borders artists participated in research Labs along the Mil/Dhungala (Murray) River across 2022 & 2023. These videos capture the 'performance sharings' made at the end of the second Labs in the communities of Albury, Moama and Speewa over 2023.

Filmed and edited by Martin Fox and Rhae Kendrigan



CARMA ROSE

Corowa, Bangerang Country

River Songs, 2024. Performance

When Night Falls, The River, Gorgeous Moment

Carma Rose is a multi-talented performer, writer, director, and teacher. She has directed plays for primary students, created community theatre experiences, and produced original stories for children's theatre. Currently, she is undertaking a Master's in Creative Arts Therapy at Melbourne University. A versatile force in music, Carm has donned the roles of choirmaster and musical director, with an unwavering dedication to the transformative power of music, this artist continues to enchant audiences.

Carma Rose has been part of the Borders Project for the last 2 years and has been inspired to create a show called the River Songs. She is a singer, writer, and theatermaker who lives on the banks of the Murray a little upstream from here in Corowa near Albury/Wodonga.

Working with Director Peter J Adams and multi-instrumentalist musician Chris Mangan you are invited tonight to a very special preview of the work to come in 2025 for a tiny halls tour. The River Songs show is a one-of-a-kind, immersive experience that seeks to unite the community in their love and appreciation for the river and its rich environment.



Borders unfolded along the unceded lands of Aboriginal Country including but not limited to:

First People of the Millewa Mallee, Wamba Wamba, Wadi Wadi, Yorta Yorta and Wiradjuri.

We acknowledge that we live, work and create on the Rivers of Aboriginal and Torres Strait Island people, and they are the Traditional Custodians of the land, water, animals and spirit of this Country.

We pay our deepest respects and gratitude to their Elders past and present.

Borders team:

Rhae Kendrigan- Creative Producer
Linda Luke- Body Weather Facilitator
Peter Fraser- Body Weather Facilitator
Craig Dunne- Resident Ecologist
Mark Grist- Cultural Advisor
Vic McEwan- Project Mentor
Frank van de Ven- Performance consultant
Martin Fox- Videographer

Project partners:

Regional Arts Australia
Regional Arts Victoria
Regenerative Communities
Arts Mildura
Creative Victoria
TASCO
Mildura Rural City Council
The ACRE Project
The Bridge Art Project
Murray Arts
Greenhouse National Residency Program
Create NSW

We thank the generous Aboriginal Elders and Artists who supported us along the way including:

Mark Grist (Wergaia/Wamba, Wamba/Nyeri Nyeri)
Sian Lee Harris (Paakantyi/ Nhuungku)
Uncle Ricky Kirby (Barapa Barapa)
Aunty Suzanne Connelly-Klidoitis (Wiradjuri)
Aunty Vicki Walker & family (Yorta Yorta)
Glennis Briggs (Taungurung/Yorta Yorta)
Valda Murray (Yorta Yorta/ Duduroa/Wemba Wemba)
Margaret Murray (Maraura/Barkindji)

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Project supporters:

Alison & Greg Gibson
Allison O'Brien
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Deb Bogenhuber
John Hawkins
Joselyne Ntahomvukiye
Ian Tully
Loraine Little
Ness Mahoney
Suze Gehrig

