

ENCOMPASS

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management of the farm. The farm's data, statistical graphs, descriptions from the farmers who work with the cows, the cows' own tales, and other aspects of the Farm, all combine to build a series of complex cow portraits of the Murrumbidgee Mob. Melje's exhibitions at both Eagle Street Box and Brisbane City Gallery were filled with a multiplicity of technological effects – video and sound



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Beck Jackson

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Griffith Artworks

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MUTDAPILLY MOB MUTDAPILLY MILK

MIDGE ALLOM

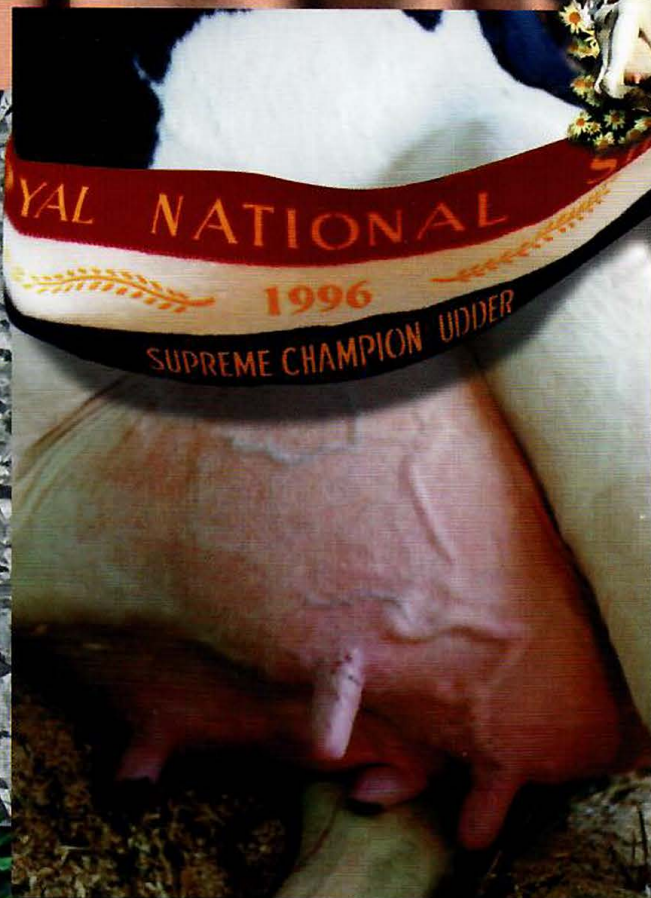
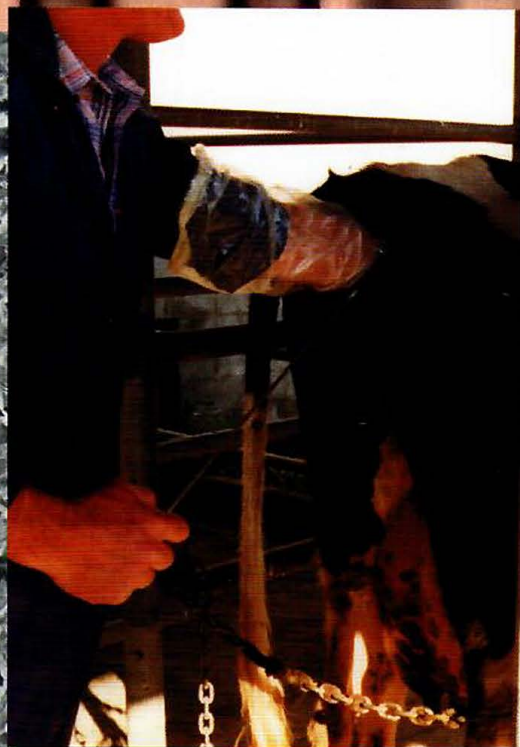
application of statistical information. It is one part of the larger vision of Environmental Sciences which seeks to marry scientific and mathematical knowledges to the world around us, that we may use such (human) knowledges in the service of better understanding our place in the (greater than human) universe. These artworks by Midge Allom share this aim, as she invites us to become connected with the Mutdapilly Mob through returning their gaze, listening to their sounds, reading of their individual personalities, observing their statistical data, feeling, smelling and generally playing with the many aspects of their lives which Midge has represented in her works of art. The human animal is part of the food chains, ecosystems, and landscapes of this planet. Like the cow, we are warm blooded and milk-producing. Like the cows at Mutdapilly, we are members of herds or social groups as well as institutionalised, disciplined individuals who are monitored for economic productivity. "Natural" experiences of lactation are altered and regulated by industries, technology, language, and systems of social meaning. In this exhibition Midge Allom has brought together the many aspects of these various discourses in order to synthesise them into an holistic understanding as well as

recordings, infra-red devices, things to squeeze and press - inviting the viewer to handle the mob, manage them, and get to know them. All these aspects conjure up the intense physicality of the cow and are revealing of the many ways in which we can know the cows. Within the artist's inclusive embrace and between sensory fragments of image, sound, story, and bio-statistical data, there emerges the all-important experience of perception. The intensive management of the cows' lives, matched by the equally intensive and interactive nature of Midge Allom's art, brings us face to face with our own collective portrait, closing the gap between human and animal, art and science, representation and reality, the observer and the observed. How we experience the Mutdapilly Mob and just what understandings and perceptions we will gain is part of another complex equation determined by the arrangement and management of our own living portraits.

Beth Jackson

Curator

Griffith Artworks





MUTDAPILLY
SUPREME CHAMPION UDDER

Since the founding of Griffith University in 1971, Griffith Artworks (then the Queensland Film and Drama Centre) has held an artist-in-residence program as a central focus within its broad interdisciplinary brief. Hosting over thirty residencies in this time, Griffith Artworks has achieved a national reputation for the program, supporting artists from diverse backgrounds and fields of practice including filmmakers, photographers, craftspersons, painters, musicians, writers, performance artists, and multimedia practitioners. Residencies are one of the most

and learning. The research and concerns of Environmental Sciences are ones which affect all levels of human and non-human society. Factors from disparate sources must be taken into account in order to understand the complex and delicate relationship we have with our environments. Environmental Sciences, like many works of art, seek to develop an holistic understanding of the world. The ENCOMPASS project saw artists Kate Barnes and Midge Allom work with scientists, researchers, staff, and students from the university and, in Midge's

ENCOMPASS: A dual artist-in-residence project jointly hosted by Griffith Artworks and the Faculty of Environmental Sciences, Griffith University.

important means by which artists can gain access to financial, technical, and administrative support and, consequently, a concentrated period of creative development. It is also one of the most enriching ways for a community to experience contemporary art. The artists, the university, and the wider community have been greatly enriched over the years by the artist-in-residence program. While all of our residencies have involved collaboration with other university elements and faculties, and also involved staff and student participation, the dual residency project ENCOMPASS is unique in its marrying of artistic concerns to specific research projects. The Faculty of Environmental Sciences, like Griffith Artworks, has existed since the University's foundation and was centrally formative of the original, interdisciplinary model of teaching

case, the dairy research farm at Mutdapilly, to create works which explored both actual and metaphorical meanings of the research in visual, sculptural, and multimedia forms. Their residencies have resulted in highly innovative and stimulating exhibitions. Works by both artists have been acquired for the Griffith University Art Collection where they will continue to enhance the educational, socio-cultural, and provocative nature of the collection.

Dr George Petelin
Acting Director
Griffith Artworks
June 1997

ENCOMPASS received assistance from the Queensland Government through the Arts Office.

The artists gratefully acknowledge the assistance of the staff at Griffith Artworks.

Cover image: Kate Barnes *Panorama* from *Riparian Zone* 1996 computer manipulated image. Interior images: Kate Barnes *Riparian Zone* and *Mono Culture* from *Riparian Zone* 1996 computer manipulated images; Midge Allom *Mutdapilly Champions* 1997 computer manipulated image.

KATE BARNES

RESIDENCY 22 Apr – 7 Jun, 1996

RIPARIAN ZONE 14 – 28 Aug, 1996

Installation, Northern Path, Nathan campus bushland.

Installation, Environmental Sciences 1 level 1, Nathan campus.

RIPARIAN ZONE 30 Aug – 26 Sept, 1996

Eagle Street Pier, Brisbane City.

Panorama from Riparian Zone 1996 computer manipulated image.

Environmental Sciences 1 level 1, Nathan campus.

World Wide Web Site

URL: <http://www.gu.edu.au/gwis/gaw/encompass/titlea.html>

Kate Barnes would like to acknowledge the following people for their invaluable expertise, advice, and support in the production of this body of work: Dr Thorsten Mosisch, Chris Marshall, Hamish McKie, Adam Wolter, Greg Wade, Graham Kirkpatrick, and Marlene Hall.

MIDGE ALLOM

RESIDENCY 19 Aug – 11 Oct, 1996

MUTDAPILLY MOB: BANG TAIL MUSTER

Eagle Street Pier, Brisbane City. 27 Sept – 25 Oct, 1996

MUTDAPILLY MOB 26 Jun – 27 Jul, 1997

Brisbane City Gallery, King George Square, Brisbane City.

The Brisbane City Gallery is operated under a management agreement between the Queensland College of Art, Griffith University and the Brisbane City Gallery.

Technical design production by Greg Evans.

Macintosh design production by Rowan Alexis.

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Midge Allom would like to acknowledge and thank: Mutdapilly DPI Research Station particularly John Ansell; the Faculty of Environmental Sciences particularly Assoc Prof Janet Chaseling, Don Kerr, and Glen Scarffe; Queensland Dairy Authority; Boral Building Services; AB's Honey; Holy Cross Laundry; Fleming Produce Pty Ltd; Homeleigh House; and the dairy farmers of the Brisbane Valley for their hospitality and generosity.



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During her residency, Kate Barnes accompanied field researchers to the catchment area of the Mary River (in the Connondale Ranges), where environmental scientists are researching strategies for the rehabilitation of stream-beds and the causes for their degradation, chief among which are deforestation, unrestricted cattle access, and the dumping of waste. The small catchment streams which feed the river

macro environmental awareness. Kate Barnes' other works include computer manipulated images of the landscape. The large panorama, featured on the cover, moves from natural bushland to pastoral landscape. What was once the pinnacle of the picturesque, the pastoral landscape is here seen as a degraded site. In contrast to conventional photography or landscape painting, the computer manipulations "embed" the

RIPARIAN ZONE

KATE BARNES

system proper create what scientists have called a Riparian Zone. This zone, where the aquatic and terrestrial converge, is an area rich in bio-diversity and nutrients and crucial to the health of the surrounding environments. In the works of art produced during her residency, Kate Barnes represented the Riparian Zone, creating a visual symbology for eco-awareness and exploring the wider metaphoric resonances which the Riparian Zone has for understanding and seeing the world. The forest canopy is central and essential to the Riparian Zone. It reduces water temperatures and the amount of sunlight striking the water, critically limiting the growth of algae and other aquatic plants. Leaf litter from the canopy provides essential nutrients, while fallen logs and branches create natural "debris dams" - important habitats for fish and invertebrates. Kate Barnes created "Artificial Canopies" which melded with the actual forest ceilings, along the North Path of the bushland at the university's Nathan campus. These canopies can be read metaphorically as representing protective filtering shelters in society which nurture health and diversity in the stream bed of human relations. Mirror domes captured reflections of the surroundings, creating micro webs of connectedness and a

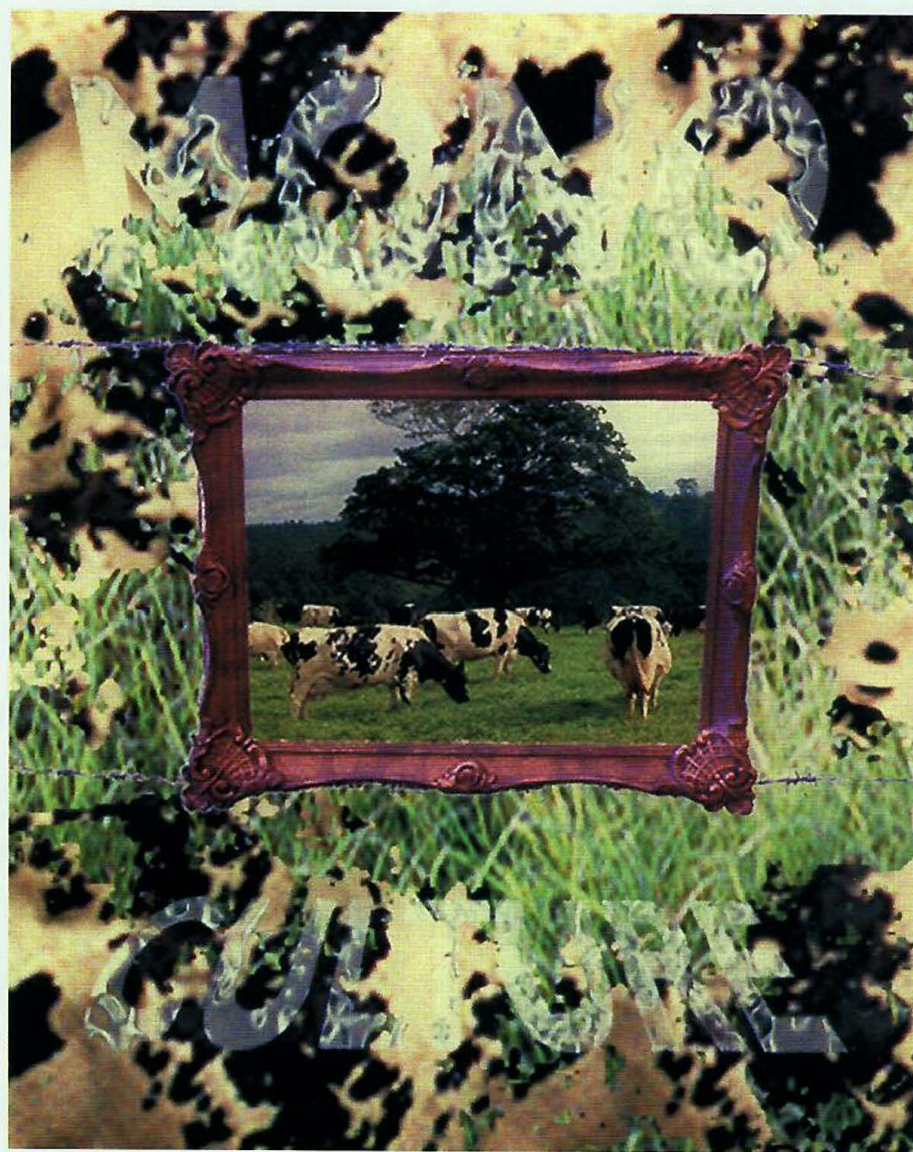
viewer within the images, acting as a constant reminder that we are never neutral or impartial observers. In this way the artworks themselves inhabit a Riparian Zone between us and the environment, connecting us to the landscape, filtering and feeding our perceptions. The smaller, intense images resemble both aerial maps taken from vast distances, and also detailed close-ups of forest textures. They feature the image of a dragonfly. The dragonfly is a creature which has evolved to inhabit the Riparian Zone. It is a creature of great flexibility, inhabiting both water (as a nymph) and land (as an adult). Kate Barnes' use of the dragonfly may be seen to symbolise human capacities for flexibility and adaptation, for the ability to specialise and yet to remain unbordered. Kate Barnes' works awaken us to the significance of the Riparian Zone which exists in catchment streams and is so crucial to our on-going understanding of and relationship with the Australian landscape. She also awakens us to the possibility of many other Riparian Zones which may exist in our lives.

Beth Jackson

Curator

Griffith Artworks





A dual residency project, **ENCOMPASS**, will be run in collaboration with the Faculty of Environmental Science, and is designed to explore the intermedia dialogue and the conceptual linkages between Environmental Science and Visual Art. Griffith University, founded in 1971 on an interdisciplinary model of teaching and learning, was the first tertiary institution in Australia to teach Environmental Science and is a world leader in this field.

Residency 1

Riparian Stream Linkages

April 22 - June 7

In the first half of 1996 artist Kate Barnes will link with academics from the Faculty of Environmental Science Drs Jane Hughes & Stuart Bunn, to be involved in a research project on 'riparian-stream linkages'.

Riparian zones represent the critical component in the linkages between streams and the catchments they drain and important ecological roles of this terrestrial/aquatic interface. We need to increase our understanding of these important riparian-stream linkages to begin to understand the consequences of changes to catchment vegetation for stream ecosystems, and the potential for rehabilitation of degraded rivers. (Bunn, 1993)

The project will involve research at the University and field trips to the Conondale Ranges, the upper reaches of the Mary River. Here the artist will produce site-specific installations in a riparian zone and invite community groups to visit and possibly assist with its construction. The research is being conducted in association with the Department of Primary Industries and has a public education brief in its work with cattle farmers.

The residency will culminate in a site specific installation at the Nathan campus and artist's talk to Queensland College of Art students

Residency 2

Milk Production in Dairy Cows

The second half of 1996 will see artist Midge Allom working with Environmental Science academic Associate Professor Janet Chaseling whose area of research is the Dairy Industry.

The project will investigate if weight can be used as an indicator of short term changes in the lactating cows environment. It will determine what relationships (if any) exist between weights, milk production, climate and paddock number. The project will be conducted at the Muddapilly research station which introduced dairy cattle to the dairy in May 1995.

The artist sees the cow as a symbol of the feminine and of our common mammalian ability for lactation. The artwork which will be produced as part of this project as a means of bringing out the ideas and ideals involved in the project, as affirming the life principles involved in the cow's experience and as a validation of the research. The residency will culminate in an exhibition at the Brisbane City Gallery commencing on Oct 11 to Nov 22.

ENCOMPASS artists-in-residence Kate Barnes and Midge Allom will also exhibit their work in the Magazine Space at pier 9, Eagle Street in Brisbane City Sept 25 to Oct 25

For more information contact Griffith ARTWORKS on 3875 7414 or P.Oliffe@ur.gu.edu.au

image: midge allom