



HIGH TIDE 17

BETWEEN LAND AND SEA SITE-RESPONSIVE ART

FREMANTLE WEST END
28 OCT – 12 NOV 2017

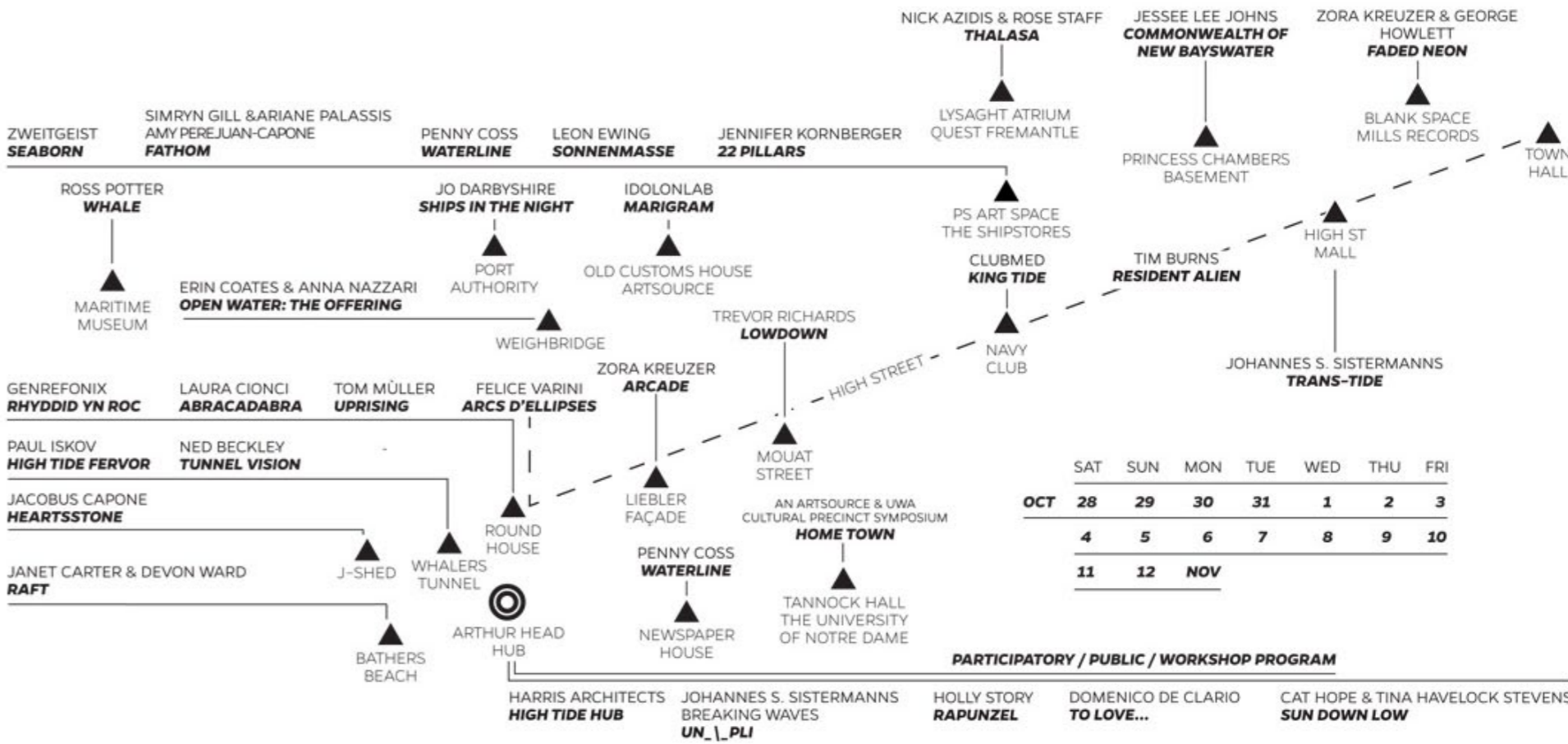
High Tide 17 was the first incarnation of the ambitious Fremantle Biennale. Over two weeks High Tide presented high calibre site-responsive artworks created by invited local and international artists. These artists worked to respond to the rich landscape of Fremantle using new and found sites.

Home to the traditional Nyoongar owners, Fremantle's location on the edge of the Indian Ocean is a trade hub with an idiosyncratic and colourful history. Fremantle's European history dates to 1828, with the town since clinging to the limestone in the face of the roaring South Westerly (the Fremantle Doctor). Growing through mineral resource booms and busts, the wonderful cultural mix layered by migrant flows has laid the foundations of a creative town with a history of galleries and studios and one of the best cafe, pub and music scenes anywhere.

High Tide adds to this history, commissioning ephemeral site-specific work, a curated gallery and performance program which echoed the transitional flow of the port town. High Tide is a distinct visual arts program that builds on Fremantle's reputation as a creative city.

www.hightidefremantle.com

All photography by James Whineray.







Felice Varini

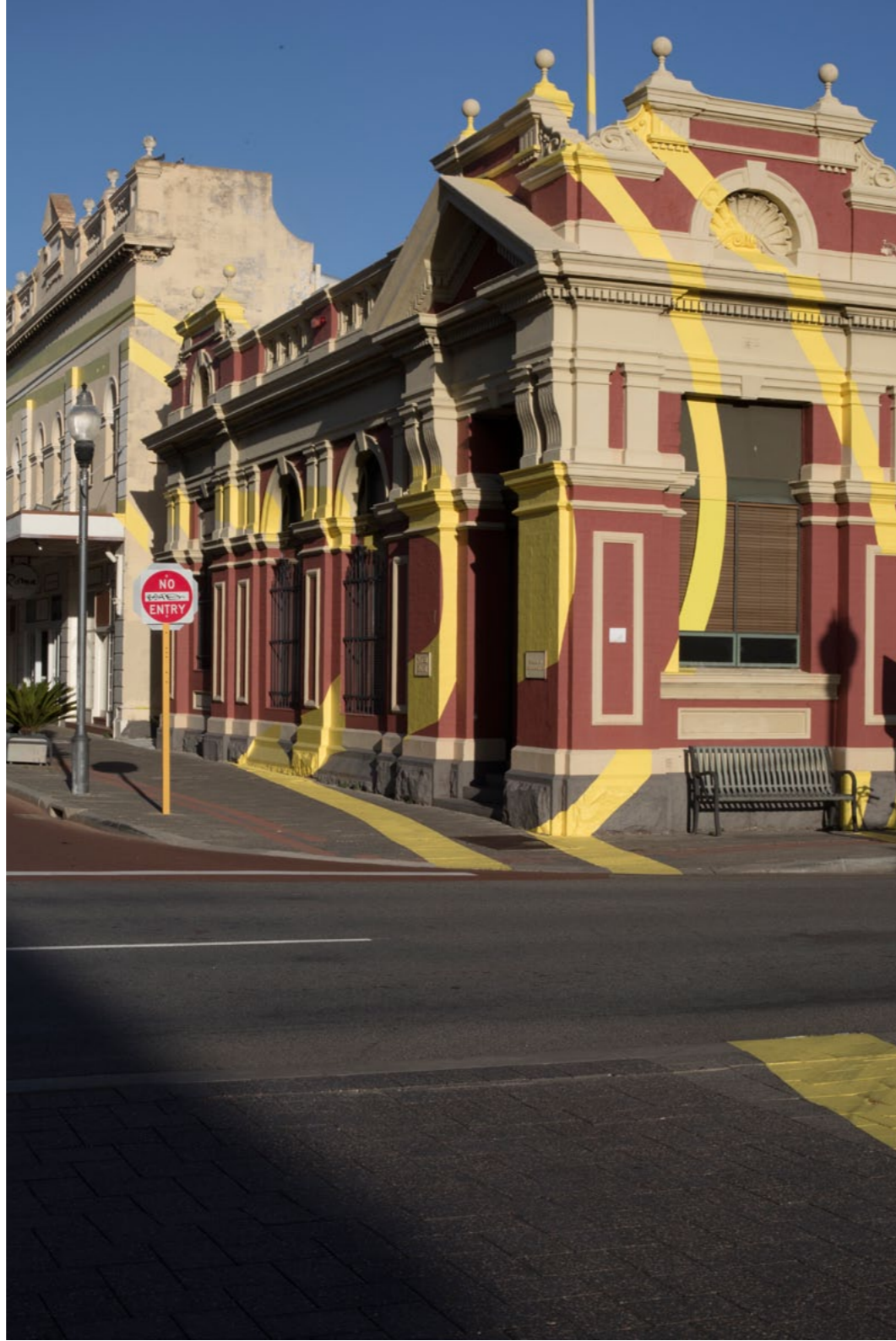
Born Locarno (Switzerland) 1952
Lives and works in Paris

ARCS D'ÉLLIPSES

High Street (Round House to Town Hall)
28 Oct 2017 - 28 June 2018 | All day

Felice Varini's installation, Arcs d'Éllices spans 800 meters of High Street, and is custom designed to cascade from the Round House to the Town Hall. This monumental artwork was revealed over the course of one month and required a small army of assistants, volunteers and specialised equipment. Arcs d'Éllices emerged for the first time on the 28 October as the work was sequentially applied to over twenty five heritage listed buildings within Fremantle's historic West End precinct. This is Varini's first major commission in Australia and his largest in the Southern Hemisphere.

This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding body and advisory body. *Arcs d'Éllices* is supported by the State Government through the Department of Culture and the Arts. This project is generously supported by Mary Hill in memory of the late Chris Hill, The University of Notre Dame, Quest Fremantle and the City of Fremantle.







Harris Architects
JONATHAN HARRIS
 Born Perth 1980

RHYS JENKINS
 Born Gold Coast 1976

ZACHARY WOOD
 Born Melbourne 1990

SHAUN BANNER
 Born Kalgoorlie 1986

Live and work in Fremantle

HIGH TIDE PAVILION High Tide Hub

Located on the iconic Arthur Head reserve, overlooking the Indian ocean, and flanked by Western Australia's oldest standing building, the Round House - Harris Architects' High Tide Hub was designed as a departure and arrival point, a platform for artist talks and performances during High Tide. A simple, elegant design elaborated from the tidal patterns of Fremantle waters, this cultural encampment is the natural spiritual home for the Biennale and an innovative architectural expression of its theme. One single material is used to articulate both shell and core of the structure, and gives a nod to the industrial heritage of Fremantle.

High Tide Hub is supported by the State Government through the Department of Culture and the Arts, and The City of Fremantle. This project was made possible by Harris Architects, OCKHM, Wood & Grieve Engineers, Gunnensen, Sikkens and Light Application. High Tide Hub is proudly sponsored by Otherside Brewing Co and Grape & Grain.



Jo Darbyshire
 Born Perth 1961
 Lives and works in Fremantle

SHIPS IN THE NIGHT
 Port Authority

Over the course of a year Fremantle artist Jo Darbyshire recorded the names of ships in Fremantle harbour on her train ride to Perth. These carefully selected names will be projected in a choreographed poem onto the northern façade of the Port Authority building at night. An elegant artwork lets the words speak for themselves. The words move slowly across the facade of the Port Authority building, referencing the movement of the ships as they slowly enter and leave the space of the harbour.

This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding body and advisory body. Ships in the Night is supported by the State Government through the Department of Culture and the Arts. Generously sponsored by Fremantle Ports and Projection Teknik.



Trevor Richards

Born Meredin 1954
Lives and works in Fremantle

LOWDOWN

Mouat St

Richards' renowned minimalist graphic artwork is applied directly to the asphalt of a segment of Mouat Street. Building on an intervention that the artist completed in the 1990's onto facades on the same street, *Lowdown* interrupts the site, changing how this unique urban environment is perceived and moved through.

This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding body and advisory body. Lowdown is supported by the State Government through the Department of Culture and the Arts.



Zora Kreuzer
 Born Bonn 1986
 Lives and works in Berlin

ARCADE
 Cliff St

The Liebler Building façade is part of former buildings of Lionel Samson and Co, the oldest existing firm of merchants in the state. New owners in 1881 were Mason and Liebler, and rates records refer to new buildings incomplete on Lot 8, and a house, occupied by Mason and Liebler. Kreuzer intervened directly into the fabric of the façade with her trademark colour palette.

This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding body and advisory body. *Arcade* is supported by the State Government through the Department of Culture and the Arts.





Jacobus Capone
Born Fremantle 1986
Lives and works in Fremantle

HEARTSSTONE
J-Shed

Jacobus' grandfather Vincenzo Capone was born in Fremantle in 1910 and when 3 years old emigrated back to Capo d'Orlando, Italy with his parents to their homeland. At 13 he returned by ship to Fremantle where he spent the rest of his life working as a fisherman, saving enough money to bring his parents and siblings back to Fremantle. He was a loving father and grandfather and a founding member of the Fremantle Fishing Cooperative.

The waters of Cockburn Sound were his, his father's and grandfather's fishing grounds. Heartsstone, Jacobus' film for his grandfather, faced this very ocean from its installation in the J Shed at Bathers Beach. In the unfolding film Vincenzo's grandson kneels on the shoreline facing his grandfather's fishing vessel "Buffalo", now moored on the Swan River in North Fremantle. Vincenzo's second and last ship he built with his family. As the tide slowly recedes away from the shore, stooped and in a position of ignominy, Jacobus' gesture is but one of simple and silent reverence.

This project and has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding body and advisory body. *Heartsstone* is supported by the State Government through the Department of Culture and the Arts. *Heartsstone* is co-presented by Otherside Brewing Company.



Johannes S. Sistermanns

Born Cologne 1955

Lives and work in Cologne

TRANS-TIDE

High St Mall

Sistermanns' *Trans-Tide* considers the tide below our feet. Developed for four interconnected drains along the pedestrian High St Mall, this sound work featured a recorded composition sampled from select wastewater treatment plants. Individual speakers were concealed in the cavity of the drains and could be heard as pedestrians walked near the work.

This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding body and advisory body. *Trans-Tide* was supported by the State Government through the Department of Culture and the Arts. Johannes S. Sistermanns was proudly hosted by Quest Fremantle





Ned Beckley

Born Melbourne 1986
Lives and works in Fremantle

TUNNEL VISION

Whalers Tunnel

Forming a sonic channel between the tunnel, ocean and its history, Tunnel Vision created an underwater auditory environment that delved deep undersea to engulf the senses, taking the audience into the deep womb of the sea. Located beneath the Round House and connecting High St to the Indian Ocean, this multi-media installation was designed to disrupt and immerse your senses to make sound 'visible'.

This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding body and advisory body. Tunnel Vision is supported by the State Government through the Department of Culture and the Arts.



Ross Potter

Born Brisbane 1981
Lives and works in Fremantle

WHALE

WA Maritime Museum

The great humpback whale migration route intersects with Gage Roads, the channel between Wadjemup (Rottnest) Island and Fremantle. This gentle giant was portrayed at 1:1 scale by West Australian artist Ross Potter. His realistic render of the cetacean was created using graphite on a series of paper panels. Potter was artist in residence at the Museum for the duration of the Festival as his 'Whale' was progressively revealed over the course of the sixteen days.

This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding body and advisory body. *WHALE* was supported by the State Government through the Department of Culture and the Arts. *WHALE* was co-presented with the Western Australian Maritime Museum.





Jessee Lee Johns
Born Perth 1980
Lives and works in Perth

COMMONWEALTH OF NEW BAYSWATER
Princess Chambers Basement (Kakulas Sister)

Co-founder and director of the Contemporary Institute Of Modern Art (CIOMA), WA's most intangible art institution, Jessee Lee Johns inhabited the flooded basement of Kakulas Sister for six weeks to create an embassy for a fictional island nation situated off the coast of Australia. The Commonwealth Of New Bayswater required a visa to visit the nation being issued at the discretion of Embassy staff.

The Commonwealth Of New Bayswater is supported by the State Government through the Department of Culture and the Arts. This project is co-presented with Kakulas Sister.



Tom Müller

Basel (Switzerland) 1975
Lives and work in Fremantle

UPRISING

Round House

Building upon the artists' previous work exploring the nature of perception and the invisible aspects of natural phenomena, this new work explored the origin of 'fata morgana' mirages and other optical phenomena that in the past were perceived as apparitions, or magical landscapes. This ephemeral, time-dependent project was installed at the Round House, where the 1 o'clock gun marks the passage of time and all manner of mirages can be spotted on the horizon line.

This project is co-presented with The City of Fremantle.



Laura Cionci

Born Rome 1980

Lives and works in Milan and Rome

ABRACADABRA

Round House

This site-responsive projected work focused on the fact that there is no narrative, no plot, no structure, no emerging subjectivity, a choice that unveils an expanded temporality, built on repetition, on the supremacy of space over time. Rapid and slow rhythms created a boundless space where amazement is itself a part of the maieutics process. Undergoing a process of dematerialisation, losing its physical consistency in order to manifest itself as a mere presence, a trace in a magmatic mist of colours.



Erin Coates

Born Albany 1977
Lives and works in Perth

Anna Nazzari

Born Perth 1976
Lives and works in Perth

OPEN WATER: THE OFFERING

Weighbridge

Taking a true event as a starting point, Open Water: The Offering is based on an incident that occurred in 1965 in the coastal town of Albany when a well-known whaler and gunner on The Cheynes III (a whale chaser) lost his leg after it became entangled in a rope attached to a harpoon fired at a whale. The film charts the imagined journey of a detached human leg, gifted to the Southern Ocean and its inhabitants by an otherworldly cetacean. The bloated, grotesque leg is gradually colonised by endemic marine species of fauna and flora, transformed into a dark, phantasmagorical island. Shot entirely in the coastal waters off Perth, Open Water: The Offering merges nature documentary with Cronenbergesque body-horror. It offers a darkly magic realist version of maritime history in regional Australia, considered from the perspective of the ocean and its inhabitants.

For High Tide, Nazzari and Coates created an installation of the film and effects inside the vacant Weighbridge building on Philimore Street.





Janet Carter

Born Hemswell (UK) 1966
Lives and works in Perth

Devon Ward

Born Florida (USA) 1987
Lives and works in Perth

RAFT

Bathers Beach

RAFT was an artist-run platform initiated by local artists Janet Carter and Devon Ward. This floating shelter was beached at Bathers Beach during High Tide, and activated as a meeting and workshop space that focuses on ephemeral, shifting borders and concerns about changing climates. A codified signal system based on marine flags was created to send new messages to visitors.

This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding body and advisory body. RAFT is supported by the State Government through the Department of Culture and the Arts.



Penny Coss

Born Sydney 1961
Lives and works in Fremantle

WATER LINE

Newspaper House (Fremantle Herald)
PS Art Space, Upstairs Gallery

'Like a wall, very black' a 'disappearing sea', a 'vertical rise', These are eyewitness accounts from when the tsunami hit Aceh Province, Indonesia in 2004. The Fremantle shore borders the same Indian Ocean, an earthquake prone region that caused this and other tsunamis. Documented and anecdotal accounts of strange ocean activity all along the Western Australian coast highlight the close connection we have to the people who suffered from this natural disaster. Penny Coss' work in Cliff St highlighted this connection through a physical comparison to the height and force of the tsunami that reached 30metres when it hit Aceh Province.





Jennifer Kornberger
Born Brisbane 1960
Lives and works in Fremantle

22 PILLARS
PS Art Space

22 PILLARS is a spoken word performance event that takes as its theme a poetic divination of place and its possibilities. It is a site-responsive work created for an architectural, industrial space. The project engaged twenty-two poets, comprising a mixed cohort of emerging and established writers. Each poet explored and revealed an archetype of Fremantle. The poets translated this alphabet into contemporary spoken word performance pieces. They gave voice to the human and non-human world and drew the audience into a profound imagination of place and its innate possibilities.

Assistant Director
Horst Kornberger

Poets/Performers
Kevin Gillam, Josephine Clarke, Rashida Murphy, Jakob Boyd, Liana Joy Christensen, Arad Niksefat, Mararo Wangai, Coral Carter, Renee Pettit Schipp, Tineke Van der Eecken, Trisha Kotai Ewers, Connor Weightman, Shevaun Cooley, Jaya Penelope, Steven James Finch, Timothy Gallagher, Amanda Joy, Zan Ross, Colin Young, Sanna Peden, Hessom Razavi, Ailsa Grieve

Chorus
Dale Irving, Jenny Hill, Rochelle Phillips, Ashley Schipp, John Bluntschli, Sharon Symes, Gilly Berry, David Rosling, Monika Lacy, Breeda McKibbin, Caroline Collis, Adam Bennet, Nick Eustance, Ainslie Piechulik

Costume Design
Deborah McKendrick

22 Pillars is supported by the State Government through the Department of Culture and the Arts.
This project is presented by PS Art Space.



Zweitgeist

Horst Kornberger
Born Klagenfurt (Austria) 1959
Lives and work in Fremantle

Tom Müller
Basel (Switzerland) 1975
Lives and work in Fremantle

SEABORN
PS Art Space

Seaborn is a contemporary performance/ritual by the Zweitgeist Collective to mark the commencement of the first Fremantle Biennale. The event was conceived as a meta-artwork that involved individual artists working with site-specific responses in a collective, equally site-specific performance piece. The emergence out of the sea of fully dressed artists at the iconic Bathers Beach, Fremantle, served as a metaphor for the artistic 'High Tide' that the Fremantle Biennale aims to bring about. *Seaborn* involves the community of creators, participants and supporters in an 'alignment ritual' that articulates collective intent through collective enactment.



Simryn Gill

Born Singapore 1959
Lives and works in Sydney & Port Dickson (Malaysia)

Ariane Palassis

Born Perth 1982
Lives and works in Fremantle

Amy Perejuan-Capone

Born Perth 1987
Lives and works in Fremantle

FATHOM

PS Art Space

This installation based group show presented crafted objects, miniatures and prints by three female artists who share a strong link with the sea. By gracefully deepening their respective approaches to making, printmaking, weaving and casting, the three artists reached for new depths, imbuing their objects, vessels and printed manuscripts with a personal narrative informed by the life of the sea. Fathom takes the audience on a distant voyage.





Zora Kreuzer

Born Bonn 1986
Lives and works in Berlin

George Howlett

Born Fremantle 1989
Lives and works in Fremantle

FADED NEON

Blank Space (Mills Records)

Working collaboratively with recycled music industry paraphernalia, the artists took up residence in Mills Records to develop the work in situ. For 72 years this building has been a continuous and rich hub for music and culture in Fremantle. Howlett and Kreuzer become the gatekeepers of the gallery and adjacent lane as light and colour play in the production and distribution of music. This is a dance between artists, light and the building of the iconic Mills Records.





Idolonlab
Tao Yang-Lun
Wang Fujui
Chaong-Wen Ting
Curated by Wang Chun-Chi

MARIGRAM
Artsource Old Customs House

How is urban space read in big cities? What forces are in play in the regulation of space? What influences do global markets have on local conditions and what are the relations between the artistic production and the changing economical, social changes. These works are concerned with the City and the Space as much as with the individual notion of moving and travelling. IDOLONLAB will present three Taiwanese artists TAO Ya-lun, WANG Fujui and Chaong-wen TING that use their respective discipline in very different ways inquiring about the very essence of the medium and the role of presentation and representation. Each artist tackled the differences and commonness of work and display through their diverse artistic practice.

This project was supported by the Ministry of Foreign Affairs and Department of Cultural Affairs, Taipei City Government.



Domenico de Clario

Born Trieste 1954
Lives and works in Mildura

TO LOVE: BREATHING FOR BIAGIO WALKING

Round House

*I went to the doctor. 'I feel lost,
blind with love. What should I do?'
Give up owning things and being
somebody. Quit existing.*

Jalal-al-din Rumi C. 1254 AD

Once humans were imprisoned inside this space you stand and sit in, and either died here or were transported elsewhere to other places of imprisonment or death. As the sun sets this evening a full moon rises above Fremantle’s Round House, tides rush from the ocean onto land and everything is loosened. From sunset someone sits blindfolded at a keyboard inside this space and sings songs of love until sunrise. Why does this someone do this? Because there is nothing else to do and so constitutes the only possible way to be, so entering the space beyond the bond of choice to the liberated space of choicelessness, where one may finally undertake the Doctor’s exhortation in Rumi’s poem to ‘quit existing’. Sitting this way and touching the keys might also be seen as a way of presenting oneself on time to an appointment, and then being as attentive as one can be to whatever consequently arises. The love songs you might hear are from another time and they speak another language, one that addresses fate and time with the innocent simplicity that a haiku might employ to describe the paradox of loss and gain, perhaps even the unattainability of one’s deepest desires. The great sound that arises inside the Round House is not only that of a single voice and the multiple notes of a keyboard; it includes all that can be heard of the edifice awakening and of its memories arising. The attentive listener may then transmute the whole of this sound into a language audible only to that strange unknown self that at times unexpectedly and fleetingly arises beyond the boundaries of the known self.

Leon Ewing

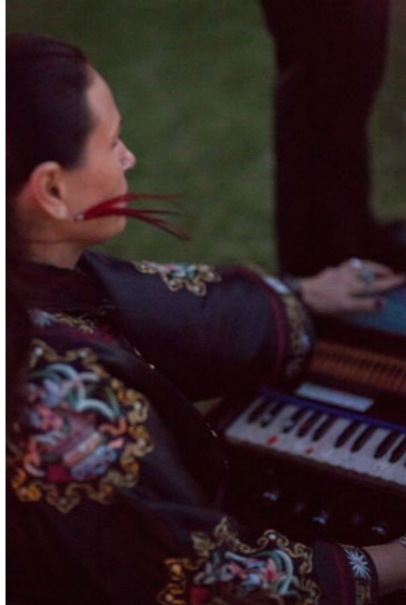
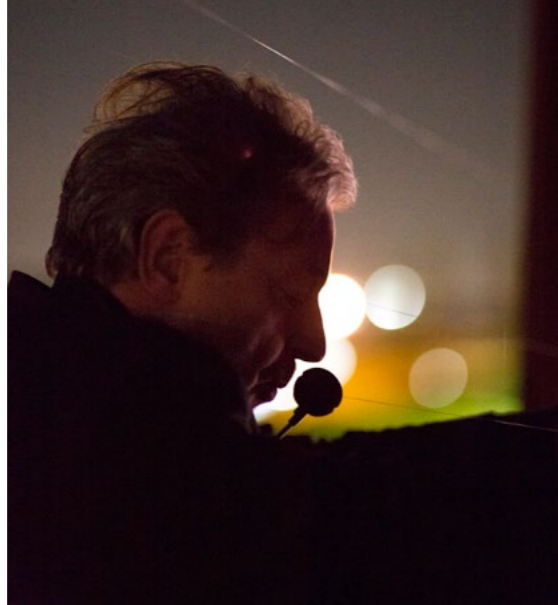
Born Perth 1973
Lives and works in Fremantle

SONNEMASSE

PS Art Space Vault

Sonnenmasse is an ongoing project from Leon as a vocalist and bass soloist. Drawing upon doom metal, drone and shoegaze, he composes to spaces, working around the resonant frequencies, reverberations and standing waves of built environments to make site-specific sonic experiences that shift and heighten your awareness of time and place. A deeply sensory experience for an audience of one. Warning: Expect darkness/high volume/bass frequency/and potential claustrophobia.





Johannes S. Sistermanns

Born Cologne 1955
Lives and work in Cologne

Breaking Waves

UN _\ PLI

High Tide Hub

Part 1–
Breaking Waves ensemble explore subtle universes of percussion, harmonium, voice, violin, trumpet, clarinet, double bass, and fragile electronic sounds. This one off improvised performance will be directly influenced by the architecture and presence of the High Tide Hub and surrounds. Comprising leading members from Perth’s emerging improvised music community, including core members drawn from groups such as Tangled Thoughts of Leaving, GreyWing Ensemble and Decibel New Music, this performance featured Lindsay Vickery, Josten Myburgh, Nate Wood, Dan O’Connor, Sage Pbbbt, Djuna Lee, Vanessa Stasiw and Ben Greene.

Part 2–
Un _\ Pli
Composition by Johannes Sistermanns

A five channel composition containing voice, room tone, white thread, megaphone, exciter, and electronics
Activated live by High Tide Festival Artist in residence Johannes S. Sistermanns and members of Breaking Waves. The recorded spatial work will engulf the Hub and facilitate an improvised performative conversation between Sistermanns and Breaking Waves.

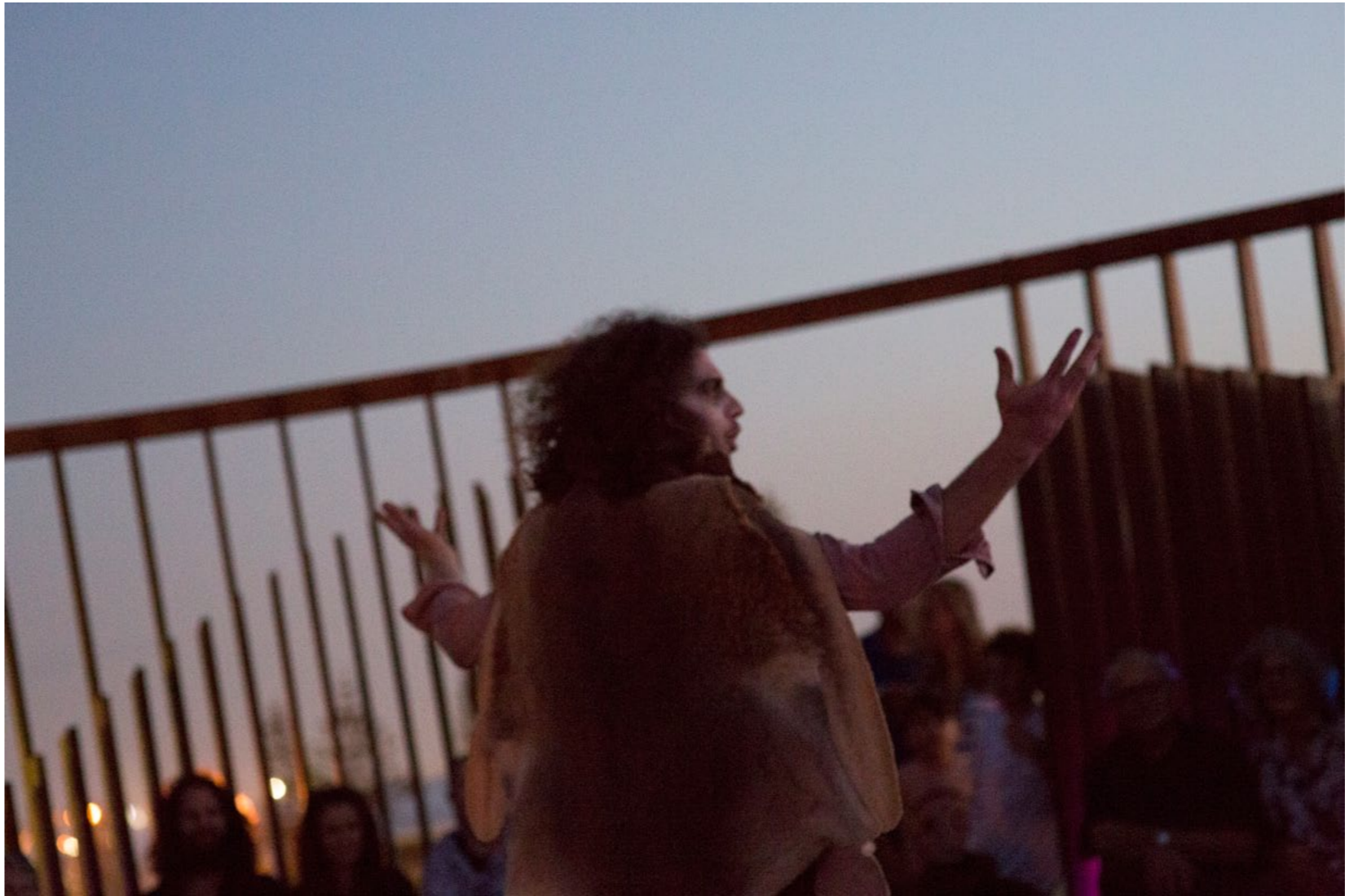
UN _\ PLI was co-presented with TURA New Music.



Paul Iskov
Born Perth 1983
Lives and works in Busselton

HIGH TIDE FERVOR
Whalers Tunnel

Fervor harness fresh ingredients, with a focus on locally sourced and native produce, presenting it in a unique location to create a culinary journey where diners get to explore unique flavors enhanced by their immediate surroundings. As a celebration of Fremantle's inaugural biennale High Tide, Fervor hosted an intimate event at the Whalers Tunnel expressing the flavours of Fremantle.



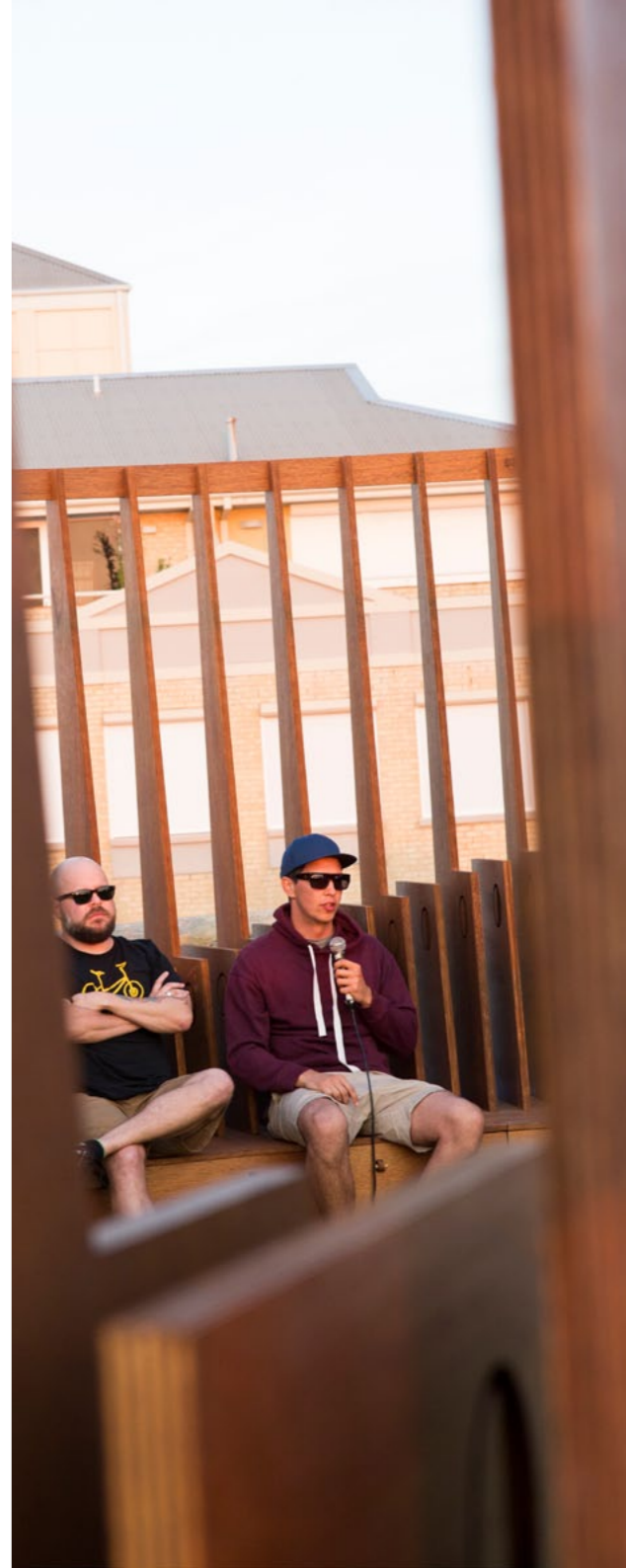
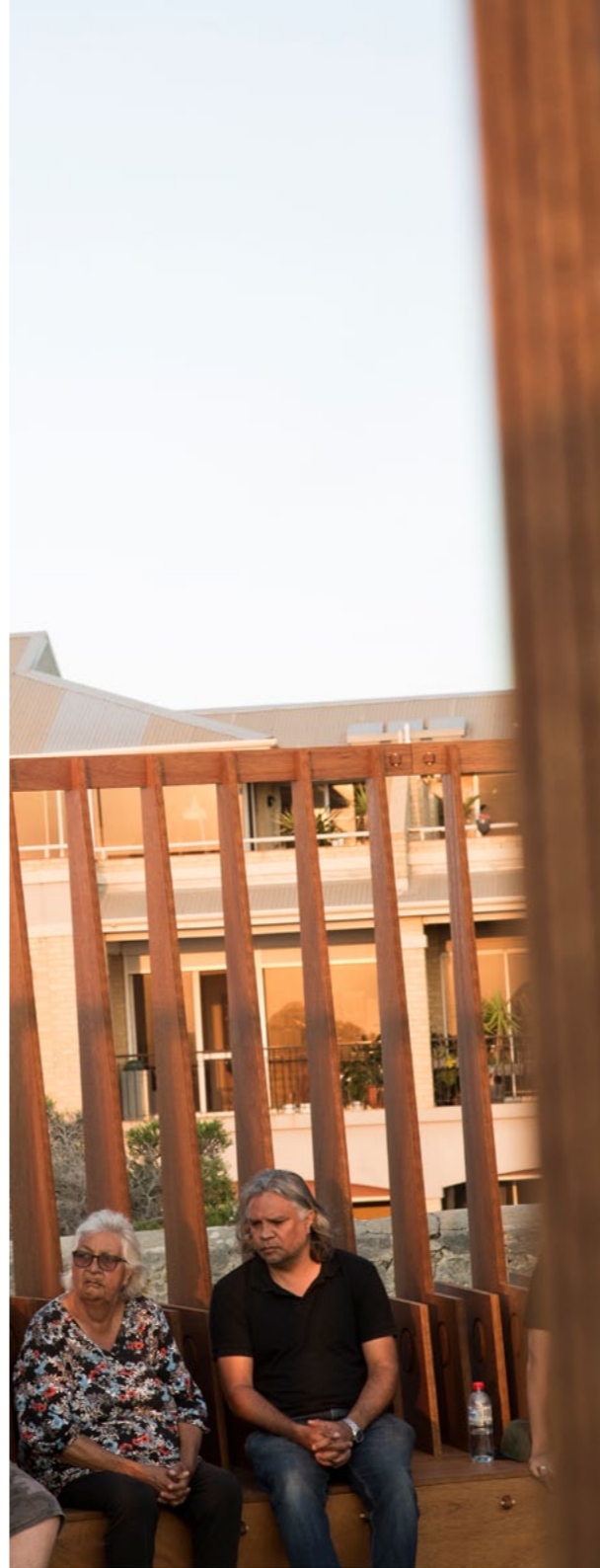
Genrefonix
RHYDDID YN ROC
Round House,

Dynamic soundscapes and film sequences will swirl across the Roundhouse courtyard, exploring the deep and pervasive influence of limestone on the architecture, history and psychology of Fremantle. The show's Welsh title, meaning 'freedom in rock', reflects the harsh reality of the convict experience. Long forgotten souls wrestled with 'cap-rock' till near death to construct the impressive landscape of Fremantle and ultimately win their freedom. Many are said to be trapped within the imposing structures that remain. Witness Fremantle arts/music collective Genrefonix deliver this pulsating live show within the confines of the Roundhouse, the first permanent building in the Swan River Colony.



Eastwinds
BREATH
PS Art Space

Acclaimed Fremantle collective Eastwinds will perform a set of spatial improvisations for winds and voices titled, Breath. This atmospheric symphony will be in direct response to the architectural configuration and internal volume of the gallery space in new and sonically imaginative ways. This performance is about breath and its primal intimacy achieved by performing acoustically. Endowed with the voice of a songbird, Estonian-born singer Kristiina Maalaps will accompany Iranian-born Esfandiar Shaahmir playing the ethereal and deeply evocative Persian ney (flute), Sanshi, a didgeridoo virtuoso and its modern day extendable incarnation, and the ever inventive poly-reed artist, Mark Cain, playing saxophones, clarinet and multifarious wind instruments of his own design.



Laurel Nannup
GHOST SHIP
High Tide Hub

The iconic painted work, 'Ghost Ship' (2013) by senior Noongar artist Laurel Nannup held in the collection of the City of Fremantle is re-imagined and interpreted by some of Fremantle's key storytellers as part of High Tide's cultural tours.

Brett and Lily Nannup
Melissa Dinnison
Ezar Jacobs
Glenn Iseger-Pilkington
Curated by Emilia Galatis
GHOST PAST
High Tide Hub

Unlike the books that hold the histories of European civilisation, nationhood and the colonial adventure, these stories, Indigenous stories, are momentary, ephemeral and some tens of thousands of years old.

Ghost Ship is an experimental, experiential, site specific performance that offers unique and personal insights into Western Australia's colonial history. Four Indigenous storytellers will share their individual insights and take you on a complex journey through our shared history and our complex past.

No matter who you are in Western Australia, it's likely you have a relationship to the port of Fremantle. Many of us came here by ship. Fremantle's rich history of migrants, exports, imports, exploration and multicultural melting pots culminate in varied social, cultural and political facets to the community. In a digital age, we often learn the most interesting things by opening our eyes, ears, and hearts and by turning off our screens.

Ghost Ship is the starting point for on going conversations that recognise our silenced histories and to take with us on our own journeys.



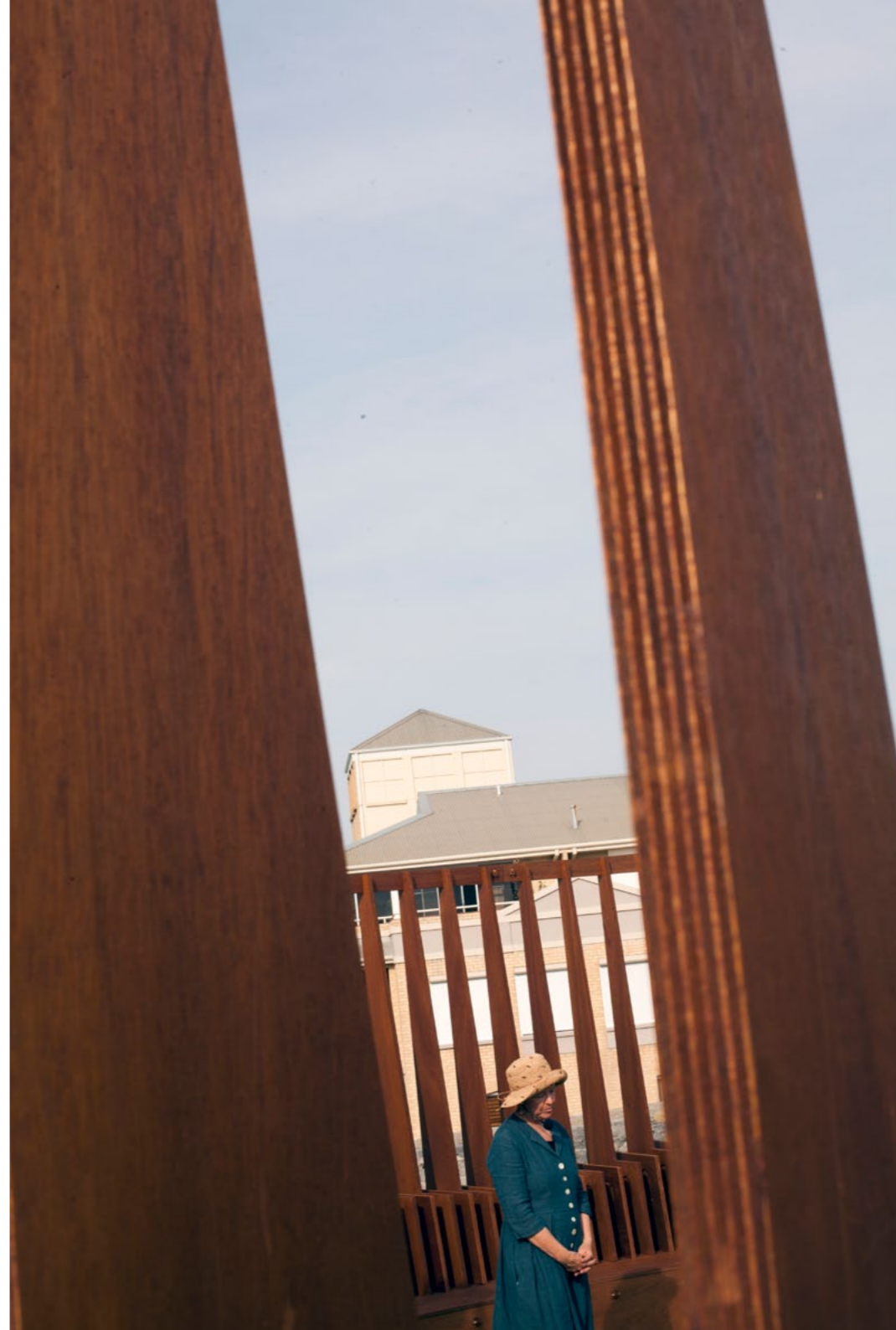
Tim Burns

Born Perth 1952
Lives and works in Fremantle

RESIDENT ALIEN

West End

Resident Alien, Tim Burns' latest artistic contention is a bold statement on the nature of invasion. With his fully mobile situationist film unit, Burns' films were projected onto the streets of the West End. The project charts a history of oppression in Australia that currently stretches from the brutalities of colonial settlement all the way to the influx of art into the West End for High Tide itself.



Holly Story

Born Bulawayo (Zimbabwe) 1953
Lives and works in Fremantle

RAPUNZEL

High Tide Hub

This narrative installation by local artist Holly Story delves into the mythology of Rapunzel and the links it shares with Canola crops. In the late summer of 2014, walking through Canola fields in the company of storytellers, following an ancient pathway, an intuition took hold; that a being untethered from its story is a dangerous thing in this landscape. Rapunzel's tale and the plant that shared a name became intertwined and Holly decided it was timely to bring this Canola tale ashore, to seek out the croplands and learn a new grammar.



ClubMed
Yarra Vega
Jesse Phillips
Teddy Boy
Ned Beckley
Zora Kreuzer
Sam Newman
Christian Ruggero
Guiaime
Josh Grainger
Lé-Visa-Vi

KING TIDE
Navy Club

‘The ocean has retired this morning and does so everyday. In this eternal dance the tide always brings something different before returning to Poseidon at dawn. What to expect when she comes in at the end of the day? You’ll be astonished to discover what lives under the rising surface. Dive deep, and find yourself translated. Perhaps more sensitive to that bass line you never heard that way before. Or maybe notice a slight side to side hip movement. Suddenly, you close your eyes, and can’t resist those steel drums which ordinarily sound more trivial than tribal. Which part of yourself did you encounter when the water was high?’



Cat Hope

Tina Havelock Stevens

SUN DOWN LOW
High Tide Hub

Sun Down Low is a two-hour long drone duo for drum and bass that turns the listeners expectations of these instruments inside out. Usually linked together in a rhythm section of a band - here the bass and drums become durational soloists in an unusual, exciting and unexpected way - through long form structures, repetition, loops and long, warm drones that explore different textures and intersections. Now and then the two parts lock together, but only fleetingly. The work is at times intense, at other times undulating and punctured by the energy of drumming and the viscosity of bass tones. Being in their durational ‘outside world’ will be their ‘site of free’ rather than self-induced imprisonment. A ritual bereft of distraction. Their ‘noise’ will be their ‘quiet’, as they submit and focus into a time and space that has different complications and mess of choice. Unrehearsed and unmeasured, Havelock Stevens and Hope resonate with their unpredictable experiment of mind and physicality, this sound-scape will ultimately deliver unexpected outcomes for themselves and audience alike.



BOARD OF DIRECTORS

Tom Müller - Artistic Director I Co-Founder

Tom Müller is a multi-disciplinary artist working across installation, sculpture and art in the public realm. In 2012 he was appointed Artistic Director at PS Art Space in Fremantle where he continues to curate an expansive program by pushing the boundaries of contemporary practice. He has been the recipient of numerous Australia Council New Work grants and a mid-career fellowship through the Department of Culture and the Arts. In 2010, Big City Press published a major monograph on his work, *Tom Müller, Rhythms in the Chaos* spanning ten years of active practice.

Corine Van Hall - Program Director I Co-Founder

Corine van Hall has been a practitioner, project manager and exhibition coordinator. Corine is a member of the WA State Percent for Art Scheme panel and has previously held curatorial and project management positions with the Mark Howlett Foundation, Fremantle Prison and the Art Gallery of WA. She is currently the Public Art Coordinator for the City of Fremantle where she is implementing the City's commitment to commissioning innovative public art.

Pete Stone - Executive Director I Co-Founder

Pete Stone, Manager for Arts and Culture at the City of Fremantle comes from a strong production and performing arts background. After 5 years as General Manager at Fremantle Arts Centre, the city's premier arts organisation, Pete moved into his new role in May 2015 with the responsibility of developing Fremantle's long term arts and culture plan, and the ongoing delivery of the City's festivals, events, public art, and cultural funding programs.

Dr Ric Spencer - Curator I Co-Founder

Ric Spencer is an artist and writer and is currently Curator at Fremantle Arts Centre. From 2004-2010 he wrote art criticism for The West Australian newspaper and from 2000-2010 he lectured at Curtin University where he holds a Doctor of Creative Arts. He has been involved in numerous art activities as a writer, artist and project manager, has exhibited in Australia, Asia and the UK and had his work published in Australian, UK and American arts journals.

STAFF

Elizabeth Parker - Special Projects

Gabby Howlett - Site Manager

Guilhem Thérond - Installation Coordinator

Laure Bernard - Communications Coordinator

James Whineray - Director of Photography

Mandy Hawkhead - Community Engagement Coordinator

Annette Seeman - Support Coordinator

VOLUNTEERS

Leonie Mansbridge

Sophie Nixon

Katherine Wilkinson

Catherine Landro

Cara Teusner-Gartland

Kelly Tysoe

Max (Massimiliano Apolloni)

Hannah Becsi

Scott Olsen

Hock

Agnes Botman

Ailsa Waddell

Gary Silverton

Michael Rule

Penny Bovell

Barbara Simpson

Tessa Beale

Pheobe Clarke

MAJOR PARTNERS



PRESENTING PARTNERS



FOOD & BEVERAGE PARTNERS



