

# **HOLY, HONEST CONFLUENCES**

# HOLY, HONEST CONFLUENCES

28 November – 15 December 2019

ACU Melbourne Gallery, 26 Brunswick Street, Fitzroy

Robyn Adler  
Libby Byrne  
Mel Dixon  
Frances Guerin  
Liz Johnson  
Soyoun Kim  
Katheryn Leopoldseder  
Karly Michelle Edgar  
Claudia Pharès  
Elizabeth Presa  
Rebekah Pryor  
Grace Pundyk  
Suhasini Seelin & Persia Martel-Cruz  
Elif Sezen  
Ida Sophia  
Liz Walker  
Kellie Wells

Curated by Rebekah Pryor

Inspired by ancient and continuing traditions of spiritual contemplation and curated by artist and academic Dr Rebekah Pryor, ***Holy, Honest Confluences***<sup>^</sup> considers the complex personal and communal relationships between humans, and between humans and other living beings and things, in order to respond to the following key questions:

- What does it mean to be autonomous (that is, self-determining)?
- What does it mean to belong to a community (that is, a group of living beings that comprise, for example, a household, a family, a love relationship, an ecosystem, a neighbourhood, a religious community, a species, etc.)? What does this belonging look/feel like? And, what does it mean to *not* belong?
- Is it even possible to be autonomous *and* belong? If so, what might this look/sound/feel like?

At a time when complex legal, ethical and social questions concerning communities (for example, religious communities and their relations to power and ‘freedom of thought, conscience and religion’ more broadly, culturally and linguistically diverse communities and their multiple histories, and ecological communities challenged by present and imminent climate change impacts) challenge and implicate us all, ***Holy, Honest Confluences*** returns us to our own bodies and relations in search for answers.

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<sup>^</sup> Named after a phrase by theologian Catherine Keller, whose work interacts with philosophy and feminist and queer theories to describe the potential of our ‘material natures’, at once individual but entirely, divinely, communally entangled, ***Holy, Honest Confluences*** leads us to wonder: how can we sustainably and ethically preserve difference *and* share things in common? With reference to Keller, it will require (at least) more complex practices of relation in which bodies are understood in their ‘holy, honest confluences with the self, the neighbor, the stranger, the other: with these beings who *matter*, in relation to whose infinite need and newness my finitude is called to its capacity.’ ‘*Finitum capax infiniti*,’ she writes. ‘Only with them do I matter.’ (Catherine Keller. “The Lost Fragrance: Protestantism and the Nature of What Matters.” *Journal of the American Academy of Religion*, 65, no. 2 (1997): 368.)



## **‘Holy, Honest Confluences’: On the Matter(ing) of Being, Bodies, Art**

Rebekah Pryor

The title of this exhibition, *Holy, Honest Confluences*, is borrowed from theologian Catherine Keller, whose work interacts with philosophy and feminist, postcolonial and queer theories to describe the potential of our ‘material natures’, at once individual but entirely, divinely, communally entangled.

Propelling us beyond the anthropocentric troposphere to the more vast and all-inclusive category of matter—semantically, beyond ‘universe’ or ‘creation’, both too clouded by simplistic ideals to be useful, given the scale and complexity of the issue—Keller argues that recognition of our own finitude is critical to the future of our and all life on this planet. Such a future will require (at least) more complex practices of relation in which bodies are understood in their “holy, honest confluences with the self, the neighbor, the stranger, the other: with these beings who *matter*, in relation to whose infinite need and newness my finitude is called to its capacity. *Finitum capax infiniti*,” she writes, “Only with them do I matter.”<sup>1</sup>

Our best being in the world depends on our being together, on our belonging together. Denying any temptation to conflate one individual, one type of being, one group or species, with another, Keller’s insistence on the finitude of each one reminds us of our limits, our edges: I can only be me, in this body or state, in this container of skin, cells, matter. I cannot be you, become you or make you part of me. We are different and distinct, even if first appearances imply a certain similitude, for example of colour, shape, composition, origin. As such, as philosopher Luce Irigaray has long emphasised, we are irreducible, one to the other. Irigaray articulates this best in her critique of Merleau-Ponty’s famous phenomenology of sight and touch, and does so most recently in *To Be Born* (2017) when she describes,

...the motion of life in which every moment and every space are experienced by one body being irreducible to any other and which requires each to respect the interval—of air, of breath—of a nothing in common in order to be approached and met, including by the eyes and the hand.<sup>2</sup>

In the case of the human other, when we meet (if we are to do so in a way that favours life), we must meet at the interval between us, at the space we collaborate in making, from the furthest edges of our own boundaries. In this way, according to Keller, I (like you) am called to my capacity: brought to the outskirts of my own ontology; to the brink of all that I know about what it is to be (human) in the world. Every encounter with every other one—every living thing, human, plant, animal, ecosystem—calls me to this capacity, to this revelation of (yet) another way of being.

Such encounters beyond our own borders are not always straightforward or easy, especially since we bring to our meeting our own dynamic complexities. In her essay *Unsettling Bodies*, Mayra Rivera urges us to resist reducing or normalizing 'the body' we encounter, and instead meet each other as "an evolving constitutive multiplicity".<sup>3</sup> Emphasising the ways in which social systems and discourses are rendered upon the human body (particularly in terms of race and gender), she maintains that,

To be sure, corporeal multiplicity is not simply a harmonious combination of discrete traits or types—as it is often represented in celebrations of postmodern culture—but rather the always-unfinished confluence of difference within the self, fraught with conflict and pain.<sup>4</sup>

Our meeting therefore calls me to my own edge *and* calls me to acknowledge the other self as they are, in all their multiplicity and difference. Only from this perspective can I see an other's conflict and pain and respond ethically, with justice and love.

Rivera remains hopeful, sustaining the possibility of transformation and liberation, even where suffering and difficulty persists. Likewise, Keller expectantly contends that all material natures manifest deep, capacious and (in Keller's theological schema) divine creativity.

Thus, the finite bears the infinite, and all bodies are declared “the materialization of the possible”<sup>5</sup>. Irigaray’s work resonates, with her insistence upon a return to the most basic condition of “the whole living world”, to “the only value that can be universally shareable”: the *matter* of life itself.<sup>6</sup> She cautions against ignoring our “material constitution” and the elements of air, water, fire and earth that make our and all existence possible, and urges an alternative ethic of care by which our human being is sustained by the sustaining of the vegetal world.<sup>7</sup>

What Keller, Irigaray and Rivera variously point us to is the need for an approach to belonging together that simultaneously demands and depends upon the respect and preservation of each one’s uniqueness and autonomy: not upon a contest between us or the consumption, one of the other, but on a “holy, honest confluence” by which all beings matter.<sup>8</sup>

This exhibition leads us then to wonder: how can we be autonomous (or self-determining) *and* belong together? Practically, how can we sustainably and ethically preserve our uniqueness, our difference, *and* share the world?

The artworks included in *Holy, Honest Confluences* each help us respond to these key questions. Some works contemplate embodied, relational and spiritual experiences (and their related specificities) of autonomy and belonging. **Libby Byrne’s** *Odyssey* (2019), for example, translates the space of spiritual contemplation and art practice to convey the opening of an invitation to be and belong. Through its psychological and compositional references to Polish Symbolist painting, **Frances Guerin’s** *Bledne Kolo after Jacek Malczewski* (2018) examines the multiple and cyclical natures of the individual and the community. In its production and form—fragile paper bowls made from torn up, previously created artworks—**Liz Johnson’s** *Vessels of Care* (2019) focuses on the experience of caring and grieving for others.

Other artworks constitute actual and ritual remembrances of life and death, of other beings with whom we are or have been in relation. In each case, matter stands for memory and, as such, laments and protests lost life as well. Guided by mourning rites and death narratives of the Victoria era, **Ida Sophia's** *We Would Sit Together* (2019) explores the ritual and rhythmic movements between life and death, reminding us of our most basic unity. **Grace Pundyk's** *Heirloom* (2019) at once celebrates and critiques genealogical and cultural inheritances, its form and materials exploring ideas of identity and belonging across differences of time, ethnicity, religion. **Liz Walker's** *Still Life* (2016) exposes the social contradictions affecting people on the margins, contrasting expectations of success and acceptance with the devastating, often-brutal ramifications of isolation and displacement.

Some artists materially and conceptually focus on relationships with and between non-human others. **Elizabeth Presa** is at once reverent and playful in *Nativity* (2015); her tender reproduction and arrangement of farm animals provoking us to imagine new ways of "being together with all creatures."<sup>9</sup> **Karly Michelle Edgar** juxtaposes organic plant and earth matter with synthetic materials to explore and critique ideas of vulnerability and resilience in *Just for Now or For Ever* (2019).

Other artists examine singular human bodies in their consideration of the self-determining subject. **Mel Dixon** ponders the practice of finding (or making) a space for one's self in the world in *Measure of Biography (her horizon to her seemed limitless)* (2019), and her essay, "Travelling the Other Way" (included in this catalogue), likewise reflects on the themes of autonomy and belonging, this time through the motif of 'silent darkness'. **Kellie Wells** takes up the language of mysticism in *Ursula's Dance* (2019) to explore the many material and cultural factors at work on the interior and exterior of the moving subject.

Some artworks speak directly to the systems, conventions and histories that limit and oppress autonomy and belonging. **Suhasini Seelin and Persia Martel-Cruz's** collaboration, *Beauty in Pieces*



(2018), (two parts of which are included in this current exhibition) interrogates perceptions of beauty and how these are worked out via patriarchal and colonising processes, on bodies, specifically, on the bodies of women. Evoking birds and fruit trees and notions of protection, **Soyoun Kim's** *Bird Net* (2017) challenges our preoccupation with boundaries and urges an expansion towards a more "open cultural exchange".<sup>10</sup> **Katheryn Leopoldseeder's** *Venetian Blind Tragedy* and *Security Amulet* (2013) similarly interrogate notions of protection and separation, drawing our attention to the personal and domestic scale at which our individual and communal insecurities materialise. In her work, *Strategies* (2019), **Claudia Pharès** critiques paternalistic constructions of "good motherhood" and repositions mothering "more as a practice than an identity".<sup>11</sup>

In their own languages, the remaining works in the exhibition return us to the creative possibilities of all material natures. **Robyn Adler's** *some things they leak / everything binds; some things they bind / everything leaks* (2019) uses the sticky materials of her iconographic practice to investigate the political, elusive and profuse nature of the "unrepresentable" subject.<sup>12</sup> My own contribution, *Sealess* (2018), speaks provisionally to and from my own spiritual tradition, drawing on the language of visions to imagine ways (among many ways, some of which we are yet to think) of seeing and being together. Finally, **Elif Sezen** opens us up to one such ethical way with her poetic work *The Second Homecoming – Cave Opening 10* (2019) and, importantly, does so without negating or undermining the real and prolific experiences of displacement that hinder human justice, restoration and transformation in our time.

The value of multiplicity cannot be overstated here. The many (sometimes congruent, at other times contradictory) perspectives gathered together in this exhibition sustain the creative collaboration as a confluence rather than an exercise in unity. And this is precisely the point. At a time when complex legal, ethical and social questions

concerning communities (for example, religious communities and their relations to power and ‘freedom of thought, conscience and religion’<sup>13</sup> more broadly, culturally and linguistically diverse communities and their multiple histories, and ecological communities diminished by present and imminent climate change impacts) challenge and implicate us all, *Holy, Honest Confluences* returns us to our own bodies and relations in search for answers. The artworks exhibited here lead us to alternate, multiple and sometimes-ambiguous visions of matter and corporeality by which “space and the bodies that constitute space might better be thought of as liquid”, as Whitney A. Bauman states: unfixed and flowing with or alongside (but never as or instead of) each other.<sup>14</sup> This is a necessary turn if, following the lead of Keller, Irigaray, Rivera and other key contemporary feminist, postcolonial and queer thinkers, we seek to honestly and reflexively cultivate more ethical and sustainable futures for our selves, each other and all matter.

/ (page 4) Rebekah Pryor. *Sea/less* (video still) 2018 © the Artist.  
Image courtesy of the Artist.

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- <sup>1</sup> Catherine Keller. "The Lost Fragrance: Protestantism and the Nature of What Matters." *Journal of the American Academy of Religion* 65, no. 2 (1997): 355-70. p. 368.
- <sup>2</sup> Irigaray, Luce. *To Be Born*. Cham: Palgrave Macmillan, 2017. p. 26.
- <sup>3</sup> Rivera, Mayra. "Unsettling Bodies." *Journal of Feminist Studies in Religion* 26, no. 2 (2010): 119-23. p. 121.
- <sup>4</sup> Ibid.
- <sup>5</sup> Keller, Catherine. *Face of the Deep: A Theology of Becoming*. London: Routledge, 2003. p. 221.
- <sup>6</sup> Irigaray, Luce, and Michael Marder. *Through Vegetal Being: Two Philosophical Perspectives*. New York: Columbia University Press, 2016. 92.
- <sup>7</sup> Ibid.
- <sup>8</sup> Keller, Catherine. "The Lost Fragrance: Protestantism and the Nature of What Matters." *Journal of the American Academy of Religion* 65, no. 2 (1997): 355-70. p. 368.
- <sup>9</sup> Elizabeth Presa, *Nativity* (2015): Artist Statement.
- <sup>10</sup> Soyoun Kim, *Bird Net* (2017): Artist Statement.
- <sup>11</sup> Claudia Pharès, *Strategies* (2019): Artist Statement.
- <sup>12</sup> Robyn Adler, *some things they leak / everything binds; some things they bind / everything leaks* (2019): Artist Statement.
- <sup>13</sup> Article 18, *Universal Declaration of Human Rights* (United Nations General Assembly, 1948).
- <sup>14</sup> Bauman, Whitney A. "Queer Values for a Queer Climate: Developing a Versatile Planetary Ethic." in *Meaningful Flesh: Reflections on Religion and Nature for a Queer Planet*, edited by Whitney A. Bauman, 103-23. Earth, Milky Way: Punctum Books, 2018. p. 115.



/ Rebekah Pryor. *Sealess* (video still) 2018 © the Artist.  
Image courtesy of the Artist.

## Travelling the Other Way

Mel Dixon

*“To hear is to let the sound wander all the way through the labyrinth of your ear; to listen is to travel the other way to meet it.”<sup>1</sup>*

– Rebecca Solnit

*“Take a walk at night. Walk so silently that the bottoms of your feet become ears.”<sup>2</sup>*

– Pauline Oliveros

Silence is often interpreted as a lack of sound. An imagined internalised summit of solitude within ourselves that isolates us from the world and humanity. Mute of character, anechoic and sinister – a space in which to find something lost or to amplify the abundance of our own voice. If John Cage’s *4’ 33”*, four minutes and thirty-three seconds of performative *tacet* silence is the absolution of the awareness that silence, beyond modern intervention, does not exist, then Pauline Oliveros explores silence beyond passive listening and into a space of active, deep listening.

It is within this attentive stillness of deep listening that we can authentically engage with not only our inner self, but with the

community around us – that, by actively listening, by meeting the sonic occurrences within our lives and communities half-way, translating the narratives of others into our own particular language of our self, can we truly enter into empathy and engagement. Robert Vischer's '*Einfühlung*'<sup>3,4</sup> is at its core a feeling into what we hear and sense from others – in turn, another person's story, life and psyche becomes a destination, '*a place you could travel to*'<sup>5</sup> and in doing so turning silence into connection. This active listening feels almost akin with Simone Weil's "*Absolutely unmixed attention is prayer*"<sup>6</sup>; attention to the silences you encounter and the deep active listening that can uncover the voices and stories contained within.

Beyond acoustic silence, there is the physical and historical action of silencing voices, communities and lives, enacted under state and system control. But if you listen – deeply and with attention - you can hear those silenced voices of history and the now. Silence can also be absence. Erasure. The static left behind on an erased cassette tape, the faint text visible on a palimpsest; and Theodor Adorno's "*No poetry after Auschwitz*"<sup>7</sup> as a contemplation on the sparse silences and

spaces within the poetry of Paul Celan<sup>8</sup>, who himself created new words, spliced together from German to give sense to the temporality of life after the Shoah.

The opposite of silence isn't noise, noise is undifferentiated sound, sound that is not heard or listened to due to its lack of definition. Noise is static, by both definitions it is *still* and *noise*. For deep listening to occur the frequency in which we want to listen must be tuned. This involves some form of isolation. It is the confluence of frequencies, these sonic undercurrents and utterances that exist within the noise of the world, that we must wade into with ears open in active listening.

There is also the internal silence and solace of the self. It is the intimate and affirmed listening experienced within the confines and expanses of our own psyches that can be the most profound – the simplest of actions within this liminal space can take a lifetime to evolve and unfold. The silence of the Cistercian monks has been touched upon with a certain clarity by an anonymous monk for whom “*silence is a place for bumping into yourself*”<sup>9</sup>, a life led in silence becomes a place for stumbling upon and encountering the self.

Virginia Woolf's contemplation on the significance of silence within the psychological self, "... *to being oneself, a wedge-shaped core of darkness, something invisible to others...*"<sup>10</sup>, occurs when one is silent and alone; there is this invisible darkness. It is within this darkness that Woolf examines the limitlessness of the self, that it is "*unfathomably deep; but now and again we rise to the surface and that is what you see us by*"<sup>11</sup>. In doing so, Woolf describes the self as a place, a place we rise and descend from; it is both a surface and a depth. The concept of depth evokes thoughts of an expanse, but depth is also a volume, a space that extends inwards and onwards in flows that coalesce at our edges with the depths of others. The depth of our internal darkness is also the possibility (possibility of possibility<sup>12</sup>) of Kierkegaard, the positive and negative pull of fear, or in the case of the expanse of the self; of the possibility of darkness as both a generative and silent force.

Within the act of deep listening is a catalytic action of call and response. To call is to sing out and to respond is to respond having heard the song. What are we if not a collective of individualised psyches all reaching into the deep darkness



of ourselves while weaving our ways into and out of silence and listening? Reaching inside gives us the ability to reach out. It is what we deeply listen and connect to that attracts us together into our communities; we ask the same questions, we question the same authority, we fear the same enemy, we share a common sense of unease, we are brought together in joy and in grief; this is all from hearing what others perceive as silence.

There is a cogent linguistic significance to the pauses that separate words both written and spoken, one that is fundamental to human language. It is these liminal silences between words that make each word and its definitive meaning possible. Imagine a sentence without interleaving spaces separating out each word – and you lose the function of language itself. Spaces for breath – these partitions in our verbal and written form give us a language that is expansive and expressive.<sup>13</sup> Neuroscientists have observed that it is within the silent intervals heard in music and language that our brains respond with a significant volume of positive neural excitement.<sup>14</sup> The conscious and unconscious mind seeks out communicative stimuli, it is within the short synaptic

silence between sounds that trigger the evolution of the formation of ideas and interrogative connections.<sup>15</sup> Silence and darkness are both spaces between things.

Silence and darkness become the liminal rhythmical punctuation of our lives. Darkness isn't an absence; a lack of light does not mean what exists in darkness disappears. Darkness in many ways can amplify sound, for night-time is a time for hushed words and busy silences. You can almost not find silence at night, since the darkness gives rise to the trepidative cascade of sounds hidden within the noise of daylight. Some of these noises appear to come from inside of us – akin to Franz Kafka's room (he insists) we all carry about inside ourselves, the one in which if we listen closely enough to in the night, we can hear the sound of a '*mirror not quite firmly fastened to the wall*'<sup>16</sup> rattling within.

As experience was to John Dewey, "*...like breath a rhythm of intakings and outgivings*"<sup>17</sup>, expansion is only achievable by the percussive rhythm of repose and action – the tacet makes the crescendo attainable. Rebecca Solnit ruminates on how films are made possible by the synthesis of

illuminated still images and as much as an hour of pure darkness between each frame, “...if you could add up all the darkness, you would find the audience in the theatre gazing together at a deep imaginative night.”<sup>18</sup> Together in silent darkness – it is powerful to imagine. We make sense of ourselves and of our communities through the punctuating and contemplative capabilities of both darkness and silence. They make everything else possible through what may seem to be absent in the long-play appearance of life, but in reality, they form an expanse of possibility.

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- <sup>1</sup> Rebecca Solnit, *The Faraway Nearby* (London: Granta Books, 2014), 193.
- <sup>2</sup> 'V- Native', Pauline Oliveros, *Sonic Meditations I - XXV*: 1971 (Smith Publ., 1974).
- <sup>3</sup> The German word *einfühlung*, first published by philosopher Robert Vischer, describes the process of reflective "in-feeling" in the human experience of the aesthetics of visual art and literature; later the word was translated into English as the word *empathy*.  
Rachel Corbett, *You Must Change Your Life: The Story of Rainer Maria Rilke and Auguste Rodin*, 2017.
- <sup>4</sup> Joanna Ganczarek, Thomas Hünefeldt, and Marta Olivetti Belardinelli, 'From "Einfühlung" to Empathy: Exploring the Relationship between Aesthetic and Interpersonal Experience', *Cognitive Processing* 19, no. 2 (May 2018): 141–45, <https://doi.org/10.1007/s10339-018-0861-x>.
- <sup>5</sup> Solnit, *The Faraway Nearby*, 193.
- <sup>6</sup> Simone Weil, *Gravity and Grace*. (London ; New York: Routledge, 2002), 117.
- <sup>7</sup> Theodor W. Adorno, *Prisms*, 1st MIT Press pbk. ed, *Studies in Contemporary German Social Thought* 4 (Cambridge, Mass: MIT Press, 1983), 34.
- <sup>8</sup> Anna-Verena Nosthoff, 'Barbarism: Notes on the Thought of Theodor W. Adorno', *Critical Legal Thinking* (blog), 15 October 2014, <http://criticallegalthinking.com/2014/10/15/barbarism-notes-thought-theodor-w-adorno/>.
- <sup>9</sup> George Prochnik, *In Pursuit of Silence: Listening for Meaning in a World of Noise*, 1st ed (New York: Doubleday, 2010), 27.
- <sup>10</sup> Virginia Woolf, *To the Lighthouse* (London: Penguin, 2004), 72-3.
- <sup>11</sup> *Ibid.*, 72-3.
- <sup>12</sup> Soren Kierkegaard and Alastair Hannay, *The Concept of Anxiety. A Simple Psychologically Oriented Deliberation in View of the Dogmatic Problem of Hereditary Sin*. (London: W W Norton & Co Ltd, 2015), 42.
- <sup>13</sup> Toby Kamps, Steve Seid, and Jenni Sorkin, *Silence* (Houston : Berkeley, CA : New Haven ; London: The Menil Collection ; UC Berkeley Art Museum and Pacific Film Archive ; Distributed by Yale University Press, 2012), 70.
- <sup>14</sup> Prochnik, *In Pursuit of Silence*, 14.
- <sup>15</sup> Kamps, Seid, and Sorkin, *Silence*, 70.
- <sup>16</sup> Franz Kafka and Max Brod, *The Blue Octavo Notebooks* (Cambridge, MA: Exact Change, 1991), 1.
- <sup>17</sup> John Dewey, *Art as Experience*, Perigee trade pbk. ed, A Perigee Book (New York, NY: Perigee, 2005), 58.
- <sup>18</sup> Rebecca Solnit, *The Faraway Nearby* (London: Granta Books, 2014), 175.



*/ Holy, Honest Confluences* Exhibition, ACU Melbourne Gallery, Fitzroy, 2019.  
Photo: Rebekah Pryor.

## **Artists and Works**

Robyn Adler

Libby Byrne

Mel Dixon

Frances Guerin

Liz Johnson

Soyoun Kim

Katheryn Leopoldseder

Karly Michelle Edgar

Claudia Pharès

Elizabeth Presa

Rebekah Pryor

Grace Pundyk

Suhasini Seelin & Persia Martel-Cruz

Elif Sezen

Ida Sophia

Liz Walker

Kellie Wells

## **Robyn Adler**

*some things they leak, everything binds/some things  
they bind, everything leaks*

2019

mixed media

dimensions variable

I would like to make of this title a palindrome, but it is impossible.

Instead it relies on the impossible itself as the distortion required to make it function as a Möbius strip.

This intimate atopia of impossibility creates the conditions of possibility for front and back, inside and outside.

Here the first part of the statement having been written as an artist, the second coming out of the deformation of the contingent-that which stops not being written-as a psychoanalyst and back to an artist that works with bindings. Sticky substances- reductions of stout, garlic, or size to adhere gold, the *agalma* that lies unseen, unseeable under each one's cloak.

Here, in this unrepresentable space, participation is possible. Here, political, because something always escapes the subject's ability to be represented.

Etymologically, a *telos* is a binding used to wrap the dead. For all the transparency promised of purposiveness, I refuse to cede my opacity. However, sometimes it leaks...

**Robyn Adler** is a psychoanalyst in private practice, an iconographer and currently teaches in Critical and Theoretical Studies at the Victorian College of the Arts. She is currently completing doctoral research at the VCA with a project entitled, 'Writing the Invisible'.



*/ Robyn Adler. somethings they leak, everything binds / somethings they bind, everything leaks (detail) 2019 © the Artist. Photo: Rebekah Pryor.*





/ Libby Byrne. *Odyssey* 2019 © the Artist. Image courtesy of the Artist.

## **Libby Byrne**

*Odyssey*

2019

mixed media on canvas

152 x 105cm

I am still not sure what sense I make of this painting. Exploring the question of autonomy in the privacy of my studio engaged me with the art of repetition as I mapped the odyssey of my perpetual search for belonging. And yet the more I extended the search the more the work seemed to call me into stillness, redirecting my attention to see the simple truth of my own being before the canvas. In the privacy of the studio this work might be considered detritus, the remains of a material and embodied inquiry into the places that exist between autonomy and belonging. As it resides in this exhibition the work is now liberated from the gaze of the artist, striking out on its own and extending itself toward the viewer in search of an invitation to a new sense of belonging; something yet to be discovered in a moment of being seen.

**Dr Libby Byrne** is an artist researcher whose work follows the invitation and discovery of art into new ways of being with people in liminal spaces. Within her studio practice Libby works with ideas, images and experiences to extend the way we think, perceive and respond to questions of meaning and existence. Having worked as an art therapist in palliative care and trauma recovery, her current research addresses the nature and significance of art, both made and received, in the process of healing that is required for human beings to flourish and live well with illness and in health. Libby teaches in the Master of Art Therapy program at La Trobe University whilst developing a growing body of research in the emerging field of Practice-led Theological Inquiry. She works as an Adjunct Lecturer and Honorary Research Associate with the University of Divinity.

[www.libbybyrne.com.au](http://www.libbybyrne.com.au)

## **Mel Dixon**

### *Measure of Biography*

*(her horizon seemed to her limitless)*

2019

mixed media

dimensions variable

The relationship between myself and the world, alongside the concept of belonging, has long been apparent in my art practice. My art practice has become a way for me to investigate, interrogate and delve into the lifelong confluences of the female self and the world. Recently, this research has become psychological and metaphysical as much as material, and in *Measure of Biography (her horizon seemed to her limitless)*, the focus of this research became about the depths of one's self through the study of the biographical notes of two paperback copies of Virginia Woolf's *A Room of One's Own*. It was in the development and research of this project that I discovered that we are both alone and unified by this struggle of identifying and projecting the Self in finding our place in the world; that it is in the immeasurable depths of our own psyches we are brought together into a collective of depths that branch out into all humanity.

**Mel Dixon** is a Melbourne-based artist and writer interested in how the psychological paradoxes of self, transitional spaces, thresholds, architecture and memory interact and exist within space and perceived emotional constructs. Through creation of built environments, installation, sculpture and photography, she looks to challenge how materiality is liminal in both action and response by investigating how objects, images and spaces can hold memory and inform experience. Mel graduated with a Bachelor of Fine Art in 2017 and BFA Honours in 2018 from the Victorian College of the Arts, The University of Melbourne. Her recent shows include *My Imaginary Friend Was a Feeling*, Kings ARI in 2016, *TOYS 'R' US*, Second Space Projects in 2017, and *New Perspectives*, Crowther Contemporary in 2018.

[www.meldixon.com.au](http://www.meldixon.com.au)



/ Mel Dixon. *Measure of Biography (her horizon seemed to her limitless)* (detail)  
2019 © the Artist. Image courtesy of the Artist.

## **Frances Guerin**

*Bledne Kolo after Jacek Malczewski*

2018

acrylic and oil on canvas

130 x 130cm

This work can be read as the individual structure of the psyche or an the various members in a community each playing a part, asserting a different point of view. Aspects of the self are represented as persona, animus, child, shadow and the instincts while, beneath the differences, lies the possibility of confluence, in the blue whale.

The child in white, seated at the top of the ladder, represents the biblical adage, 'and a little child shall lead them', and, 'only as a child can you enter the kingdom'.

Deep peace arises as the experience of the heart opens into clear light of love, and when each person in a community moves from head to heart, there is confluence.

**Frances Guerin** graduated in Ceramics from Ballarat University in 2007, completed a Master of Visual Art from La Trobe University in 2013, and a Bachelor of Arts – Honours (Philosophy) in 1987. She exhibits widely in regional Victoria and Melbourne. Frances's main practice is sculptural ceramics, exploring the natural world and intersections between animal and human. These works have been finalists in several awards. Painting is the form she uses to explore metaphysical and liminal themes, often working on a piece over an extended period of time.

[www.artsatlas.com.au/frances-guerin](http://www.artsatlas.com.au/frances-guerin)



/ Frances Guerin. *Bledne Kolo* after Jacek Malczewski 2018 © the Artist.  
Photo: Rebekah Pryor.



/ Liz Johnson. *Vessels of Care* (detail) 2019 © the Artist.  
Photo: Rebekah Pryor.

## **Liz Johnson**

### *Vessels of Care*

2019

painted paper, gold thread, felt  
dimensions variable

In 2016, during my artist residency at Caritas Christi, I began the artistic process of tearing up my previously created artworks as I watched loved ones tending to the needs of their dying relatives. This process was not destructive but cathartic, and gave my hands something to do as I processed my own grief for a lost brother and as carer for a disabled child.

The role of carer can be a precarious one, dislocating, lonely, whilst simultaneously feeling like you are part of a tribe.

At the beginning of the year, as my child transitioned to the adult world, I repeated the process of the Caritas Christi studio and created *Vessels of Care*.

**Liz Johnson** is a Melbourne-based visual artist who works from her home studio and mobile studio (car). In 2016, she participated in the Artist in Residence program at Caritas Christi, Kew. Liz paints onsite at Apollo Bay during the summer, and at Melbourne's bay side beaches, using pen and ink on watercolour paper and ink on rice paper. She has exhibited in solo and group shows and her work is held in private collections. Liz also curates art at the WellSpring Centre in Ashburton.

<http://lizjohnsonart.co>



**Soyoun Kim**

*Bird Net*

2017

giclée print

82 x 82cm

Birds represent possible harm in *Bird Net* where bird net is used to suggest protection. Individuals tend to make their own personal boundaries or certain groups separate themselves from other people who are considered as different to them, under the name of protection for each individual or group. This can result in conflict, bullying and violence caused by different race, religion, gender or political opinions. It might also suggest the conflict in human nature of belonging and intolerance of being different.

Birds take fruits from trees and spread the seed to grow the next generation of trees, and it keeps flowing; the life circle of nature. Open cultural exchange would generate more beneficial profits for individuals and countries to grow future development and enrich life, if we blur boundaries with a harmonious solution.

**Soyoun Kim** is a Korean immigrant photo media artist and independent curator. Her works explore the notion of identity through self performing images, objects and landscapes based on her own experience of diverse cultures and crossing borders. Her works engage and expand to address the current issues affecting humanity.

[www.soyounfotoarts.com](http://www.soyounfotoarts.com)



/ Soyoun Kim. *Bird Net* 2017 © the Artist.  
Image courtesy of the Artist.

## **Katheryn Leopoldseder**

### *Venetian Blind Tragedy*

2013

aluminium, enamel paint, silk, sterling silver

19 x 46 x 1.5cm

### *Security Amulet*

2013

oxidised copper, sterling silver, yellow Howelite beads, silk

8 x 41 x 0.5cm

Ubiquitous household screens, minituarised to personal scale; muse on the dystopia created by the rise of consumer society. Using jewellery's connection to the body and identity, to explore the relationship between domestic objects and our sense of security. These are screening necklaces, designed to protect within, whilst keeping the world at a distance.

*Venetian Blind Tragedy* conceals and protects. However, the disarray of the blinds suggests potential for the breach of the privacy they appear to promise, alluding to the fragility of identities founded on what we own. *Security Amulet* reinterprets the classic security door, utilising the jewellery tradition of wearing symbolic objects for spiritual protection, materialising our desire to fortify ourselves and be selective about who we allow in. Yet, it is the finale to the consumer cycle: the more insecure we feel, the more we buy; the more we own, the more we need to protect ourselves.

**Katheryn Leopoldseder** is an internationally recognised contemporary jeweller and artist. She hand-makes limited edition jewellery collections as well as producing large-scale art objects. With a focus on craftsmanship and story, Katheryn utilises the language of personal adornment and its unique relationship to the body, to explore values, identity and faith.

[www.leopoldseder.com.au](http://www.leopoldseder.com.au)



/ Katheryn Leopoldseder. *Venetian Blind Tragedy* 2013 © the Artist.  
Image courtesy of the Artist.



/ Katheryn Leopoldseder. *Security Amulet* 2013 © the Artist.  
Image courtesy of the Artist.

## **Karly Michelle Edgar**

*Just For Now or For Ever*

2019

found bark, found *Eucalyptus* leaf, resin

188 x 30 x 20cm

The desire to belong feels like the need to be strong while desiring the ability to display vulnerability, while maintaining belonging. I have felt that belonging requires strength-wrapped resilience – against too much neediness perhaps. And yet, I have also resented communities where I did not feel I belonged, probably because I believed they assumed I was strong and resilient, therefore needing no further assistance.

Un-belonging has become a physical feeling I uncomfortably carry; my body trying to protect me from the uncertainty of my surroundings through hyper-awareness and tension. The comfort of belonging allows for physical relaxation and a mental willingness to be open within my self and with others. It is one of the many ways I believe my body misguidedly tries to protect me. It probably has as much to do with how I allow myself to belong, as how I do actually belong.

**Karly Michelle Edgar** is a mixed media visual artist, trained in theatre and currently working in lifestyle in the aged care sector. Karly's work explores repetition, a desire for rest, and physical and spiritual ill/health, all reflected through her experience of having fibromyalgia.

[www.karlymichelle.com](http://www.karlymichelle.com)



/ Karly Michelle Edgar. *Just For Now or For Ever* (detail) 2019 © the Artist.  
Photo: Rebekah Pryor



## **Claudia Pharès**

### *Strategies*

2019

20 sand bags filled with play sand, acrylic paint,  
found kitchen table

100 x 150 x 60cm approx.

Day-to-day experience as a mother/artist has provided the source material for this project. Becoming a mother is life-changing and challenges one's sense of self and identity. Maintaining an art practice while mothering could be defined as work. The artwork investigates a strategy used to sustain a mother's nurturing role. At times, this contests the prevailing socially and historically constructed image of the mother. Can matricentric feminism be present in an art practice in a patriarchal society? Using a mother-centred model the resultant installation proposes an activity free of hierarchy, highlighting mothering as a practice, not an identity.

There are twenty sandbags stacked on top of a kitchen table. The word "MOTHER" is stencilled on each bag. This installation seeks to bridge the private/domestic that is commonly associated with motherhood into the public sphere of an exhibition space. This enables making the boundaries surrounding motherhood more porous.

**Claudia Pharès** is a Canadian-born, Melbourne-based artist of Vietnamese-Egyptian descent. Using a multidisciplinary approach, she explores autobiographical events that have challenged her sense of control. Becoming a mother is such an event. Informed with mother-centred feminism, she seeks to find strategies to sustain her roles and responsibilities as an artist/mother.

[www.claudiaphares.com](http://www.claudiaphares.com)



/ Claudia Pharès. *Strategies* (detail) 2019 © the Artist.  
Photo: Rebekah Pryor.

## **Elizabeth Presa**

### *Nativity*

2015

plaster and plastic toys

dimensions variable

Made from miniature toy farm animals, *Nativity* reconstructs the scene of the first Christmas, but without human figures. Farm animals, the most gentle, the most abused of creatures appear as if walking towards a scene where, surrounded by sheep, a small donkey rests.

Does not the use of children's toys remind us of the moment at which a messianic scene of an historical birth transforms into enchantment – where the toys themselves form a bridge between the sacred and profane. And are we not reminded of the fact that it is in the hands of children the laws of the cosmos are held and played out in games, fables and fairytales?

In a world that hardly cares, a new nativity is needed to awaken us to the mystery of life and to yet unknown ways of being together with all creatures.

**Dr Elizabeth Presa** is a Melbourne-based artist working with a range of materials and process including plaster casting, sericulture and apiculture. She is interested in the poetics of textuality, and sometimes collaborates with philosophers. Her sculpture installations often explore traces of the psyche, the environment and biological life. Elizabeth teaches at the VCA, The University of Melbourne.

[www.elizabethpresa.com](http://www.elizabethpresa.com)



/ Elizabeth Presa. *Nativity* (detail) 2015 © the Artist.  
Image courtesy of the Artist.

## **Rebekah Pryor**

*Sealess*

2018

digital video

4:00 mins

*Sealess* (2018) considers our capacity to see and imagine. Following the biblical language of visions and the structure of the essay-film popularised by Chris Marker's *Sans Soleil* (1983), this work combines images of 'heaven' and 'earth' with narratives of human experience to convey the mysterious, multiple and generative nature of spiritual perception. *Sealess* begins with an account of hymnist Samuel Trevor Francis and is framed by a sparse yet steady rendering of his 1875 hymn, *Oh the Deep, Deep Love of Jesus*. With allusions to 'ruach' (Genesis 1), divine capacity and restoration (Isaiah 61, John 1 and Revelation 22:1, 21:5), the work reimagines the nature and breadth of hope and our own agency in it.

**Dr Rebekah Pryor** is a visual artist, curator and academic based in Melbourne. Her artistic and research practice is interdisciplinary and currently explores the spatial and iconic potential of the body via a range of media and scholarly disciplines, including philosophy of religion, feminist theory, feminist theology, gender studies, contemporary art and architecture. Rebekah was a finalist in The 65th Blake Prize in 2018 and currently works in research and teaching in the Faculty of Arts, The University of Melbourne.

[www.rebekahpryor.com](http://www.rebekahpryor.com)



/ Rebekah Pryor. *Sealess* (video still) 2018 © the Artist.  
Image courtesy of the Artist.

## **Grace Pundyk**

*Heirloom*

2019

*'bloom'*

digital video

1:00 min, looped

*'wianek'*

vintage Polish linen fabric, Japanese linen thread, beeswax, silk cocoons, handmade and sourced wallaby parchment, wire

50 x 210 x 5cm, approx.

*Heirloom* (2019) brings together a video projection (*'bloom'*) and sculptural installation (*'wianek'*) to articulate the interconnectivity of that which has been and that which is now. It is a celebration of inheritance, of grandmothers, of the ephemeral 'wild', and of the familial ties that move and shape us, no matter how seemingly distant or unknown. In this way, it is a nod to a gendered identity and belonging that reaches beyond any constructs of the nation state, or of borders that single out ethnicity, or religion.

*'bloom'* is a one-minute looped animation of a 'flowering' black and white mourning photograph. The dead woman in the image is my Polish grandmother, deported to and died in Siberia under Stalin. Flowers adorn her shroud; mourners, mostly women, gaze upon her.

*'wianek'* is a wearable piece that takes its inspiration from this original black and white image, as well as the traditional Eastern European headdresses and flower crowns made and worn by women. It utilises vintage Australiana linen textiles (specifically 'made in Poland') as well as materials/objects from the 'natural' and 'wild' world, to challenge notions of women's creaturely containment and domestication.

**Dr Grace Pundyk** is a Melbourne-based multidisciplinary artist, scholar and writer. Publications include the global travel narrative *The Honey Trail* (St Martin's Press, 2010), *Sons of Sinbad: The Photographs* (Arabian Publishing, London, 2006) and the play *Steppe* (Australian Plays, 2018). Her work is often journey-inspired and inhabits a 'strange periphery' that blurs the boundaries of identity, belonging, death and the beyond.

[www.gracepundyk.com](http://www.gracepundyk.com)





/ Grace Pundyk. *Heirloom* ('bloom' video still) and 'wianek' detail) 2019  
© the Artist. Image courtesy of the Artist.



/ Grace Pundyk. *Heirloom* ('wianek' detail) 2019 © the Artist.  
Image courtesy of the Artist.

## **Suhasini Seelin & Persia Martel-Cruz**

*Beauty in Pieces* (details)

2018

*Pot of beauty*

photograph

20 x 30cm

*Beauty in Pieces*

digital video

4:58 mins

*Beauty in Pieces* is a visual exploration of perceptions of beauty and the role it plays in our current lives. The exhibition was inspired by my personal journey through childhood as an aspiring actor, and later, as an emerging actor and model trying to break into the industry. Through unpacking my aspirations, influences, and choices I made and the way it shaped my life, I felt the immense pressure and weight that looks and beauty had placed on my shoulders.

The stronghold of patriarchy, and colonisation of bodies and control over minds was very powerful.

Through interviews, my collaborator Persia and I tried to uncover experiences of women who've grown up in different places, from different generations and cultural backgrounds to understand if there are commonalities. The answer was yes.

The photograph and video exhibited here (two pieces among many in this body of work) are a visual response to this process. It goes through various stages of power and struggle using pottery as a metaphor. The final stage draws upon the Japanese method of Kintsugi, where a broken pot is repaired with glue mixed with gold dust, to enhance the join lines rather than hiding them as flaws. Proudly and fearlessly owning one's individuality, including flaws, is true autonomy. [SS]

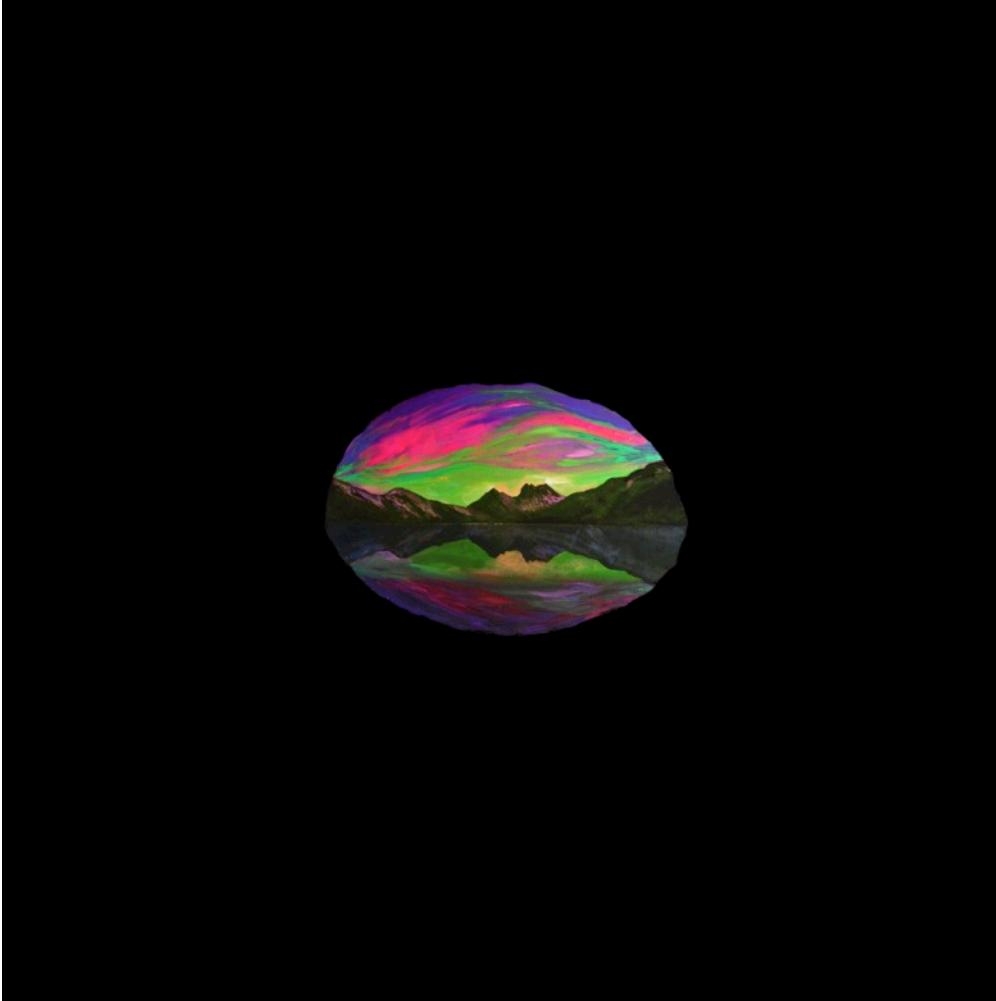
**Suhasini Seelin** hoped to save the world through storytelling and a Master of Creative Media in Film and TV from RMIT University. Since then, she has conceptualised, performed, produced and directed various productions on stage, TV and short films. Suhasini Seelin was artist in residence at Boyd Studio in 2018, through the City of Melbourne Arts Grants Program. Here, she created her first visual art exhibition with collaborator Persia Martel-Cruz.

**Persia Martel-Cruz** is a filmmaker and photographer hailing from the US. Trained as an anthropologist, her interests lie in evoking cross-cultural empathy and understanding through art.

[www.pmcruz.net](http://www.pmcruz.net)



/ Suhasini Seelin & Persia Martel-Cruz. *Beauty in Pieces* (video still) 2018  
© the Artists. Image courtesy of the Artists.



/ Elif Sezen. *The Second Homecoming – Cave Opening 10* 2019  
© the Artist. Image courtesy of the Artist.

## **Elif Sezen**

### *The Second Homecoming – Cave Opening 10*

2019

acrylic and mixed media on canvas

76 x 76cm

This work is part of the series titled *The Second Homecoming*. The series title refers in my mind to an outsider's perception of a fresh place. In the *Cave Openings*, I reconceptualise the notion of homecoming by giving glimpses of various landscapes which we are encouraged to look at as if from inside a cave. These landscapes are beautiful, perfect and nurturing to gaze at, yet inevitably distancing. Initially, I was thinking of refugees, Indigenous peoples and others displaced, though the work could refer far more broadly, physically or spiritually. I wanted to speculate upon the irony of a homecoming that is only a distant possibility for a true arrival, arrival to one's own self, especially if disordered by the current systems we live in. 'Outsider' in the context of social and psychological displacement is becoming more and more problematic in our societies. My aim is to shift perception between displacement and the reintegration of human experience, poeticise it and, in this manner, promote individual and societal change.

**Dr Elif Sezen** is an Australian-Turkish multidisciplinary visual artist, bilingual writer and poet. She received her PhD in Fine Art from Monash University (2014). In her work, she speculates upon reconceptualising memory traces emerging from familial/personal/collective trauma and loss. This explorative process leads her to rather a restorative and even a celebrative notion of self-construction, desire, longing and a sense of homecoming. Her recent publications include *Universal Mother* (Gloria SMH Press, 2016) and *A Little Book of Unspoken History* (Puncher & Wattmann, 2018).

[www.elifsezen.com](http://www.elifsezen.com)

## **Ida Sophia**

### *We Would Sit Together*

2019

digital video

17:18 mins, looped

Life and Death attend a dinner party. They meet and merge.

Life acknowledges life, toasting to it. Life seizes the moment. Life talks and laughs and imbibes. Life connects with all living things. Life observes Death.

Death comes, like clockwork. Death shrouds Life's chair in cloth, acknowledging that Life lived. In this act, Death honours Life and simultaneously wards them away from it. The Lives remaining bear the burden of memory, but continue living.

*We Would Sit Together* (2019) addresses the Death Ritual as a necessary and meaningful vehicle for connection and contemplation. The collective elements of this work symbolically represent '*memento mori*'—'remember you shall die'—and present a call to viewers: live fully; live well. Influenced by Victorian era mourning rites (shrouding furniture with cloth) and the *Danse Macabre* (*Dance of Death*) narrative, the work reminds viewers that we are all—neighbour and stranger—united by death.

**Ida Sophia** (born 1989) is an Australian contemporary artist. Through her own personal, yet universal, experience with death, her themes investigate emotions related primarily to grief states of being post-loss. Working within durational performance art, sculpture, sound and digital media, Ida's works have purpose through their act of process. "I am looking for qualities in my work that facilitate our need for ritual, contemplation and completion. I want to slow down the dilution of ceremony."

[www.idasophia.art](http://www.idasophia.art)





/ Ida Sophia. *We Would Sit Together* (video still) 2019 © the Artist.  
Image courtesy of the Artist.



/ Liz Walker. *Still Life* 2016 © the Artist. Image courtesy of the Artist.

## **Liz Walker**

### *Still Life*

2016

glass, found and recycled materials and objects

18 x 87 x 54cm

Family breakdown, mental illness, homelessness, poverty, drug dependence and other social barriers can leave people feeling like outcasts in a society increasingly focused on public displays of success and acceptance.

The brutal murder of 25-year-old woman Courtney Herron, in inner city Melbourne on 24<sup>th</sup> May 2019, leaves us reeling yet again and wondering, why? Her perpetrator was also of no fixed address. For Courtney, being homeless meant she could not access medication for her mental illness and drug dependency... all because she had 'no fixed address'. Because she was homeless, she didn't belong.

This funeral bouquet, constructed out of intimate female objects and garments, juxtaposed with items used in violence, was made as a personal outpouring to the brutal murder of Jill Meagher in Brunswick in 2016, and honours all women who have lost their lives because they or their perpetrators don't belong.

**Liz Walker** uses an extensive range of resources to construct sculpture, assemblage, installations and ephemeral, site-specific responses to contemporary social and environmental concerns. She has undertaken group and solo exhibitions, produced public artworks, received awards, grants and residencies, and has work held in public and private collections in Australia and overseas.

[www.lizwalker.com.au](http://www.lizwalker.com.au)

## **Kellie Wells**

### *Ursula's Dance*

2019

digital video

12:11 mins, looped

My practice deploys video, colour, light, text, sculpture and photography, and is framed by contemplation of the rituals, symbols, gestures and transcendent seeking of spiritual or mystical practice(s). I am looking for ways to simultaneously image the surface of an object or identity *and* imagine its hidden, dark or invisible interiority.

With an interest in the symbolic coding of identity through memory, genealogy and language(s) of cultural belief. I am utilising lenses of the spiritual, magical and mystical to facilitate a channel for the viewer to move through the light, reflective surface of the image, word or object into its dark space of potential. In this way, the studio operates in parallel to practices pursuing movement, liberation or transformative experiences of self.

*Ursula's Dance* (2019) recreates a genesis moment of a previously hidden history, deploying the physical conditions of light and its counterpoint of darkness to reveal and erase the subject.

**Kellie Wells** is a multidisciplinary artist and current PhD candidate at the Victorian College of the Arts, The University of Melbourne. She holds an Master of Fine Arts (Visual Arts) and Bachelor of Fine Arts (Drawing), both from the VCA, as well as a Bachelor of Arts (Political Science) from the University of Tasmania.

Instagram: @kellie\_wells\_art



/ Kellie Wells. *Ursula's Dance* (video still) 2019 © the Artist.  
Image courtesy of the Artist.

## Events

### Exhibition

28 November – 15 December 2019

ACU Melbourne Gallery  
26 Brunswick Street, Fitzroy

Open 10am – 5pm daily

### Opening Celebration

Thursday 28 November, 6 – 8pm

### Artist Talks and Tactile Tour

Saturday 30 November, 3 – 4pm

As well as being an opportunity to discuss artworks with the Artists and Curator, this event enables visitors a close up, tactile tour of the show. This means that visitors will be invited to feel and interact with samples of the Artists' materials, gaining deeper insights into art making processes along the way.

### Conversation:

#### On belonging differently (and more than ever)

Tuesday 10 December, 6 – 7pm

Facilitated by the curator, this event is an open conversation about some of the themes of the exhibition and the philosophies and scholarship that inform the artists' work. Artists are invited to contribute a reading that might help shape the conversation.

All events take place at ACU Melbourne Gallery.  
ACU Melbourne Gallery is a wheelchair accessible venue and audio descriptions of artworks will be available.

Entry is free.

[www.rebekahpryor.com/holyhonestconfluences](http://www.rebekahpryor.com/holyhonestconfluences)

## Acknowledgements

We, the Curator and Artists, respectfully acknowledge the Wurundjeri peoples of the Kulin Nation on whose traditional land the exhibition *Holy, Honest Confluences* takes place. Recognising First People's long spiritual and cultural connection to Country, we celebrate the continuation of ancient, living culture in this place and acknowledge the wisdom and leadership of Elders past, present and emerging.

Thanks to Associate Professor Catherine Bell, Christine Small and Dr Michael Needham of ACU Melbourne Gallery for their provision of space and generous technical support and encouragement throughout this project's development and exhibition.

Sincere thanks too to fellow *Holy, Honest Confluences* artists whose willingness to share in art and thinking makes the exhibition what it is: Robyn Adler, Dr Libby Byrne, Mel Dixon, Liz Johnson, Soyoun Kim, Katheryn Leopoldseder, Karly Michelle Edgar, Claudia Pharès, Dr Elizabeth Presa, Dr Grace Pundyk, Suhasini Seelin & Persia Martel-Cruz, Dr Elif Sezen, Ida Sophia, Liz Walker and Kellie Wells. Thanks to Mel Dixon for her essay "Travelling the Other Way" (2019), offered generously and in a way that further extends our thinking, and to Dr Grace Pundyk for curatorial assistance and event hospitality.

Thanks to Professor Catherine Keller whose work inspired the exhibition theme, and, importantly, to our many teams of supporters who help in practical and sustaining ways behind the scenes.

Dr Rebekah Pryor



This exhibition is presented with the inkind support of the Australian Catholic University (ACU) Melbourne Gallery.

**HOLY, HONEST CONFLUENCES**

28 November – 15 December 2019

ACU Melbourne Gallery, 26 Brunswick Street, Fitzroy

[www.rebekahpryor.com/holyhonestconfluences](http://www.rebekahpryor.com/holyhonestconfluences)

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