

65 -79 Salamanca Place & 1-3 Kelly Street HOBART TAS 7004



The Salamanca Arts Centre

August 2004



16-26  
September

The Salamanca Arts Centre presents Still Angela

A visionary partnership for  
the arts and the community



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The Salamanca Arts Centre is operated by the Salamanca Arts Centre Incorporated in buildings owned by the State Government of Tasmania



## president's *purview*

2004 is a big year for setting future directions for Salamanca Arts Centre. Our 2000-2005 Strategic Plan is nearing conclusion and the Executive Committee is soon to undertake the first stage of planning for 2005 to 2010. The matters SAC must address for the future include the upgrade of our buildings, the nature of our involvement in the Hunter Street development, our contribution to the development of a Tasmanian multi-site multi-arts small business incubator to support artists, disability access to our buildings, and of course ensuring the creation of opportunities for Tasmanian artists and an ongoing high quality arts program.

SAC has made significant progress during the five years of the current Strategic Plan. We acquired 2 Kelly Street in order to broaden our income base to gain greater financial stability and enhance our ability to support the arts. This was made possible by successfully negotiating with the State government of the day to use the money from the sale of the block where Machine Cafe is now as investment capital. We are well on the way to repaying the loan and have had a modest income from the property, after costs, since its purchase.

SAC has achieved a remarkable increase in arts grants income from state and federal sources to fund a leap in arts activity in events and arts industry development. The Mobile Media Access Facility; the Salamanca Performing Arts Certificate in Entertainment; the Arts Centre's major exhibition for 2004, *Skin*; the regional tour of *The Tank*; *Mobile States*, the national contemporary theatre touring network funded by the Theatre Board of the Australia Council that links SAC with the Brisbane Powerhouse, Sydney Performance Space, North Melbourne Arthouse and Perth Institute of Contemporary Arts; feasibility funding for the establishment of a multi-site, multi-arts small business incubator to support the business development needs of artists was granted to SAC and *Designed Objects Tasmania* was granted by Ausindustry. These projects and activities attracted funding support in excess of \$300,000 this year, either directly or indirectly.

While this is an excellent position for arts development in this state and provides income to primarily Tasmanian participating artists, we have yet to achieve funds to significantly upgrade the buildings and venues for tenants, hirers and the public. We have, however, been able to secure funds from DPIWE, the government department responsible for the buildings, to engage a consultant to evaluate the most pressing issues to be dealt with. In the last few years, with further DPIWE funding, we have had significant work done to remedy crumbling stonework and dangerous electrical services as well as the steady stream of more mundane jobs like roof leaks. David Hughes has been supervising this work as well as undertaking all the daily maintenance work for the Centre. As well as all this he is actively pursuing a promising design and funding possibility for a lift to provide disabled access to most of the public spaces in the Centre. We have been working for over 15 years to resolve the barriers to access to this very difficult complex. This is the sixth scheme that I can recall, but I am pleased to say that it is the most promising of the lot.

We continue to deal with the problem of rapidly increasing premiums for the Replacement Value Insurance that is required by the terms of our Headlease with Government. This is now \$55,000 per annum, a huge drain on the organisation's resources. We will be meeting with the new Minister for the Arts and the Minister for DPIWE in the near future to show them around the Centre and familiarise them with the place and its people, and try to find a creative solution to relieve this burden on the Centre's ability to further support the arts.

The results of the elections for Executive Committee membership were announced at our March 29 AGM. The only vacant position not contested was that of Treasurer to which Danny Rands was elected unopposed. There were contested positions for President, Vice President, and Committee Members. I was re-elected President, new Vice-President is Katrina Sutton (the outgoing Vice President is John Unicomb); Committee Members: Alicia James re-elected; Lauren Black elected (outgoing member Margaret Doe). Ongoing Committee members are Delia Nicholls, Yvonne Rees-Pagh (Secretary), Ron Gifford (Senior Vice-President) and Justice Alan Blow (Public Officer). Alderman Ron Christie was again nominated by Hobart City Council for the co-opted position which they were invited to fill.

I'd like publicly to thank the outgoing members and those that continue, and welcome the new members to what is sometimes a difficult and time consuming task. They willingly give their time and direct their various talents to form a considerable pool of wisdom that the Arts Centre draws upon to keep going.

I'd also like to mention the staff who manage to tread the difficult line between servicing the steady stream of regular tasks and the periodic pressures of projects, meetings, someone off sick, or just something going wrong. They somehow continue to persevere, cheerfully, and I thank them for it.

I am reminded of one of my first jobs where I stood at the end of a conveyor belt in a vinegar factory. My task was to take the small bottles of vinegar from the phalanx of bottles emerging from the steam steriliser and pack them into cardboard boxes being assembled on the floor above and rolled down a track to me by some unknown and unseen hands. When all was going well I could just keep up, but if the boxes didn't come in time or I fumbled with a box then the horde of bottles would start leaping off the end of the conveyor and smash on the floor. The only possible response was to try to gain a bit of time by grabbing as many of the steaming hot bottles from the end of the belt to get the time to get an empty box and get going again. Then I had to work harder than ever, standing on broken glass with eyes streaming from the pool of hot vinegar spreading across the floor, to pick up the pieces and deal with the loose bottles around the place.

I hope this is not too accurate an allegory. The responsibility for all Executive Committee members is, through the arts, to work together for the benefit of the arts, artists and the Tasmanian community. We pledge to continue to do so.

Greg Methé  
President

# still angela

"... witty and compelling" - HERALD SUN.

Still Angela and Jenny Kemp may not exactly be household names around Australia but thanks to the vision of a small group of capital city arts centres and theatres, the Theatre Board of the Australia Council and the newly created Mobile States touring theatre consortium this may well be all about to change.

One of this country's most original playwrights and theatre directors for the past three decades Jenny Kemp occupies unique theatrical territory. Although highly respected by her peers in theatre circles outside the contemporary mainstream she is far from famous and far from prolific. An adherent to the concept of quality rather than quantity her written output consists of just a handful of works and even these are not widely known. But Kemp's works are hidden treasures, gems of writing and theatre just waiting for widespread performance and airing of her very personal yet universal messages.

"... a wicked playfulness" - THE SUNDAY AGE

A writer and director of exceptional vision, she mines the unconscious for images and tales that defy conventional narrative. Image-rich, ambiguous, Jungian, obsessed with dreams and drawn to such themes as "the landscape of the psyche" Kemp's works examine the relationship between everyday life and what Kemp calls our "interior" world.

Although unrelated to Kemp's other works Still Angela continues the thematic examination of the female psyche found in her earlier works including *The Black Sequin Dress* and *Call of the Wild*. *Call of the Wild* (1998) was about "an uneasy woman trapped physically, emotionally, sexually and imaginatively", while *The Black Sequin Dress* (1996, commissioned by Barrie Kosky) repeatedly examines the moment of a woman's entering a nightclub and falling down.

Still Angela has been developed with the same cast and creative team as *The Black Sequin Dress* and continues all of its magic. It was short listed for the NSW Premier's Literary Award and nominated as Best Visual or Physical Theatre Production at the 2003 Helpmann Awards. It also won the Green Room Award for Best Design and Best Lighting Design.

Described by Kemp as being "like a contemporary fairy tale, which watches a woman in her 30s in transition" Still Angela is a multi-sided portrait of a contemporary Australian woman at three distinct, yet blurred ages.

"...tickles us with Kemp's collision of the banal and the sublime." - HERALD SUN

"One day Angela just stops and sits on her kitchen chair. She simply sits down. What



*happens inside Angela when she sits?"*

Angela is a woman in transition. On the cusp of her birthday, we follow Angela on a real and imagined journey: into the kitchen with her lover; as a child at the chess board with her mother... and into the Simpson Desert where she confronts her nemesis. In relocating herself within the wider landscape of the natural world, Angela confronts the inevitability of change and finally, journeys home to celebrate her extraordinary, surreal birthday party. Through the many ages and stages of her life she experiences challenge and change but there is always one constant - whether child, young woman, or middle aged she is still Angela.

"...a liberating experience..." - REAL TIME

With its use of flashbacks and unconventional narrative structure, Still Angela also takes a look at how memory affects people's emotional lives and how life develops along a cyclic as well as a linear path. Using film shot in the outback and expressionistic choreography the strongly visual journey into memory and the subconscious is supported by a haunting original music score.

Subtly exploiting many layers of meaning Still Angela takes us deep within and shows us the everyday with fresh eyes. With an evocative and haunting voice Kemp and her expert team of performers and artists bring to life a thriving evolving landscape of memory and dream illuminating Angela at different phases in her life.

A poignant and moving piece of theatre Still Angela explores the relationship between the world of the imagination and our everyday lives. With a special resonance and relevance for all women - who will all see something of themselves in Angela - it should also be compulsory 'homework' for all men.

Still Angela is showing at the Peacock Theatre from September 16-26  
Tickets are on sale now through Designer Mirrors and on 6224 3880.



SAC Ink asked Jenny Kemp to write ten points explaining Still Angela in her own words:

[it's] about always being on the run, busy, busy, busy ... It asks the question : are we keeping on going or are we running away ...?

The play is about a woman's rite of passage and how a girl feels as she discovers she is a woman in the middle of her life, and that she has become as old as her mother once was..... she is no longer a girl and yet the girl still lives in her

It is about a woman negotiating moving from her 20 to 30s, and from her 30's to 40's while coping with, career, relationships and family.

It's about the desire to stop to be still ... literally to sit down...and what then happens after a long period of being on the move...

It's about taking a journey and finding oneself starting to travel or unravel internally.....,

The work is also about the way our imagination serves us, and is a powerful, problem-solving tool, in our daily lives. . .

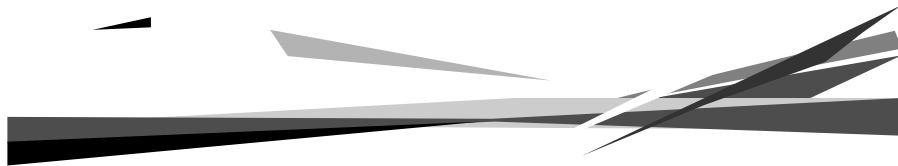
About the relationship between the world of the imagination and our daily lives.

It is about the roles dream and memory can play .. it explores the positive and catalytic effect they can have on us...and the way they can trigger growth and change...

And the impact that dreams, imagination and memory can have on the way we function.

It's about the way repressed pain returns ... pushes up to the surface . . . but can be positively processed to create energy. . .





## salamanca signs up to exciting *new touring theatre consortium*

### Mobile States: Touring Contemporary Performance Australia

In Australian theatre it's an all too familiar scenario where cutting-edge new work plays for a painfully short season and then all too often disappears, never to be performed again.

"Doing new work is difficult anywhere in the world," says Ian McRae, chairman of the Australia Council's Theatre Board. "But I actually believe that the massive challenge of touring work here is one of the defining differences between Australia and the rest of the world. In Europe, if you want to go to another big city you hop on a train and you're there in an hour-and-a-half. Because audiences can therefore see much more new work they are more likely to take risks in their theatre-going."

It's a situation the Theatre Board is addressing in 2004 and beyond with a new funded initiative called Mobile States: Touring Contemporary Performance, Australia. Five individual venues have come on board as foundation members of Mobile States: the Performance Space in Sydney, the Brisbane Powerhouse, the Perth Institute of Contemporary Art, North Melbourne Town Hall and Salamanca Arts Centre. Although there is as yet no permanent member in Adelaide Vitalstatistix joins the consortium for the 2004 tour. The project is coordinated by Sydney based theatre touring specialists Performing Lines.

Mobile States has a specific charter: to tour innovative performances of contemporary Australian theatre works to state capital cities, specifically to smaller venues.

Wendy Blacklock, the General Manager of Performing Lines, says Mobile States will complement the existing activities of her organisation. "It's hard to market this kind of new work to audiences but we think that the continuity that will come from having a circuit like this will build audiences," she says. "Having national publicity [afforded through the luxury of national tours] will give it a higher profile."

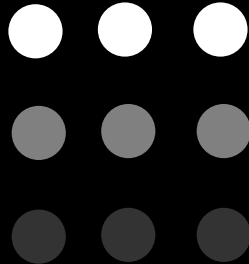
Sarah Miller, director of Perth Institute of Contemporary Art, believes productions like those Mobile States will tour are exactly the kind of work that Australians around the country should be seeing. She agrees that it is a waste of funds, time and energy that theatre pieces are created for a single season and then not seen again, and disappointing for artists who are not given the opportunity to refine their work.

"So I think Mobile States is great in that it addresses both sides of the equation," Miller says. "It allows artists to experience their work with different audiences – and audiences are different in the different cities – and it gives audiences the opportunity to see that this work exists."

The Theatre Board has allocated \$100,000 a year for three years to Mobile States, with additional funding sourced from Playing Australia and Performing Lines. The funds will allow Mobile States to tour one production a year to the capital-city venues. But Blacklock and the Mobile States partners are already thinking bigger. It might be possible, for example, to tour two small-scale productions a year. There may also be funding from the Australia Council's New Media Arts Board for multimedia projects. With two such touring shows each year subscription seasons with innovative work can be established nationally. "there's some continuity and you can say to audiences, 'There's another show coming', instead of touring being haphazard as it has always been previously."

For Salamanca Arts Centre's Director Rosemary Miller there's no doubting the importance of this new venture, and SAC's place in it, Rosmary actively lobbied for such a venture with her network of national theatre contacts. Mobile States is already bearing fruit for Salamanca Arts Centre in terms of exposure on the national stage and exciting keen interest even before the curtain rises locally on the first production.

Gone are the days of flying to Melbourne to see the best new theatre - we live in interesting times indeed.



### CAMERA COURSE

"How to use a 3 CCD Camera  
Comprehensively"  
A 1 day Introductory Level Course  
Sunday Sept 19.

Tap into a wealth of experience  
behind the lens with tutor Peter  
Curtis (ABC).

**HURRY** – spaces are limited –  
only 6 per class.

Fee: \$100  
(includes use of high  
quality DV camera)

For information or bookings contact  
**Jason at the MMAF**  
**6223 8344 / 0403 875 548**





## Tasmanian Living Artists Week @ Salamanca Arts Centre

Tasmanian Living Artists' Week celebrates the talent and imagination of visual artists and craft workers living and working in Tasmania.

A partnership between arts@work, the Tasmanian School of Art, University of Tasmania and of course the participating artists, galleries and arts organisations this ten day state wide "Festival" runs from 20 - 29 August 2004.

With over 700 artists taking part in over 350 events in 75 locations around the state, the week is jam-packed with art gallery openings, exhibitions, workshops, open studios and many other special events.

Although Tasmanian Living Artists Week is largely uncurated, 2004 sees greater depth in the program with a range of artist talks in Hobart and Launceston, a family program at all public galleries and the opening night Gallery Crawl which was hugely popular last year.

Shopart engages the general public in the arts and this year there are over 100 artists and outlets involved in and around Hobart, including our own shops and outlets here at Salamanca Arts Centre.

As in 2003 TLAW at SAC features a wide range of exhibitions and activities, with every gallery within the building hosting some sort of celebration of Tasmania's living artists. With every artist and retail tenant involved it's not possible to list all activities within the Centre but let the exhibitions in our galleries entice you in - to explore and discover further the wealth of artistry and talent housed within our historic walls.

### Long Gallery [in] stall(s)

12 contemporary Tasmanian artists installing in delineated and demarcated

spaces within the Long Gallery works that engage with: moving image, sound, paint and print media, installation, construction and assemblage.

Artists: Rebecca Coote, Kylie Johnson, Mish Meijers, Hanna Pärssinen, Tristan Stowards, Matt Warren, Jonathan Hodgkin, Nick Maxwell, Sally Rees, Tricky Walsh, Tiffany Winterbottom.  
Open: 9am - 5pm daily.

### Loft Gallery & Artist Studios

RED: Rich Expressions of Diversity  
Artists respond to the many emotions of red. From the passionate to the perverse, let this colour excite your senses. Open studios offer an insight into the creative process.

Artists: Greg Methé Deborah St Leger, Alinta, Terry-Jean Carr, Mervyn McKay, Mary Cudmore-Williams, Sarah Howell, Gerhild Beck, Lauren Black, Keri Heart, Dianne Brumby, Jim Wright, Amanda Connor, Jane Burrell, Sam Fenton, Ginny Jackson, Ping Chen, Greg Hind, Fraser Rigg, Kirsty Quarrel, Christina Purtell-Clarke, Merridy Pugh, Michael Ransom, Samantha Hignett.  
Open: 10am - 5pm daily

### Top Gallery Science in Salamanca **EMerging / eLemental**

A collaboration between young Tasmanian scientists and artists.

Artists: Various  
Open: 10am - 4pm 14th - 29th Aug

Sidespace Gallery  
High Watermark III  
An exhibition supported by Royal Hobart Hospital.

Artists: Various

## *the last days of mankind*

*"The Bullet has left the barrel, and mankind will feel it go in one ear and out the other"*

Rounding off the year of theatre at Salamanca Arts Centre is acclaimed Bruny Island resident Justus Neumann's recent translation of Karl Krauss' seminal literary classic *The Last Days of Mankind*. Krauss' work is in lofty company as an example of writing and literary importance - forming part of the great Harold Bloom's famous Canon of Western Literature - and Neumann's translation into contemporary English manages to convey all of the original meaning in more modern language, yet losing none of the work's strong linguistic imagery.

Krauss' work is a powerful anti war comedy, written during and as a reaction to World War One, and telling the story of Mankind's self annihilation through greed ignorance and stupidity. A universal story, despite its age it maintains an eerie relevance today as nations fight "the war against terror".

Neumann plays every role in this clever adaptation, which shows the talented actor at his absolute best. The fluidity with which Neumann switches from role to role is mind blowing as is the complete assumption of character with each. Far more than simply playing every role Neumann truly becomes every character yet blurs the identity of none.

In the words of Krauss "This play, which by earthly standards would take ten evening to perform, is intended for a theatre on Mars. Theatre goes in this world would not be able to endure it. For it is blood of their blood, and its contents are from those unreal, inconceivable years, those years that no waking consciousness can apprehend, that are inaccessible to any memory and preserved only in a gory dream where clowns act out the tragedy of mankind."

"The action, leading into a hundred scenes and hells seems disjointed and impossible. The most improbably events reported here really happened. The conversations in this play, no matter how unlikely, were spoken word for word. The most glaring inventions are quotations. New reports stand up as people and people wither into editorials. Clichés walk around on two legs while men are having their shot off. The technically efficient murderers live far from the scenes of their crimes, dying men become newspaper clippings for lady reporters, and butchers receive honorary degrees in philosophy. This tragic carnival is not a local affair. It has turned into a disgusting operetta with insulting words and music a mere torture."

"It is World War."

*The Last Days of Mankind* represents a wonderful opportunity for everyone concerned by the "New World Order" to view a political comedy from an earlier era that still has a fundamental resonance in a new century.

*The Last Days of Mankind* is playing at the Peacock Theatre from October 20-23 at 8pm & October 24 at 2:30pm, October 27-30 at 8pm & October 31 at 2:30pm. Tickets are on sale now through Designer Mirrors and on 6224 3880.



# skin

Salamanca Arts Centre's major exhibition for 2004, Skin was opened to critical acclaim on Thursday 8 July by prominent Tasmanian Aboriginal Educator Patsy Cameron and ran in the Long Gallery and Kelly's Garden until August 8. Curated by Jennie Gorringer and Fiona Foley, Skin was possibly the first exhibition curated by two indigenous women to feature the work of non indigenous artists.

Commissioned by Salamanca Arts Centre to coincide with the 2004 Tasmanian Bicentenary, Skin is an exceptional exhibition featuring the work of established and emerging Tasmanian artists alongside that of nationally and internationally acclaimed Australian artists. Although the exhibition has now closed at Salamanca Arts Centre this ground breaking exhibition will reopen in 2005 at Burnie Regional Gallery and at Latrobe Regional Gallery on the outskirts of Melbourne. One of SAC's largest ventures to date it was a great success by any measure, with over 2000 recorded visitors viewing the works within the Long Gallery and in excess of an additional 2000 people viewing the site specific outdoor installation in Kelly's Garden, yet not entering the Gallery. Interest in both the gallery and Kelly's Garden was particular strong on Saturdays during Salamanca Markets and the open gate of Kelly's Garden drew inquisitive glances from all the many pedestrians up and down Kelly's steps each day.

Incorporating painting, photography, sculpture, video, textiles and site-specific installation SKIN showcases and creates a dialogue between the work of outstanding established and emerging Tasmanian artists with that of nationally and internationally acclaimed artists. All artists in the exhibition are from diverse cultural backgrounds. Tasmanian artists Kathryn Faludi, Greg Leong, Petra Meer, Irene Briant, Judith-Rose Thomas and Duncan Robinson exhibited a range of new and existing work and interstate artists Tracey Moffatt, Vernon Ah Kee and Christian Thompson exhibited existing work. Prominent installation artist Hossein Valamanesh created an abstract and curiosity-attracting site-specific work in the recently relaunched Kelly's Garden.

Explaining the rationale behind the exhibition Salamanca Arts Centre Director Rosemary Miller said "We commissioned Jennie Gorringer and Fiona Foley to develop a significant exhibition to coincide with the 2004 Tasmanian Bicentenary which marks 200 years of European settlement of the island. This was to ensure that diverse views about cultural identity were accessed and presented in the Arts Centre's program in a year that causes us to reflect on the impact of waves of settlement in Tasmania and Australia."

"Curators Jennie Gorringer and Fiona Foley are both practicing artists and curators who through their own art practice raise and question ideas of cultural identity. Jennie Gorringer has strong links to artists in Tasmania who are exploring these areas and Fiona Foley has nationally. Their combined curatorial approach has brought together the work of extremely well known established practitioners such as Tracey Moffatt and Hossein Valamanesh with exciting emerging artists such as Katherine Faludi and Duncan Robinson, and presents their distinctive approaches to thoughts about cultural identity."

In the words of curators Jennie Gorringer and Fiona Foley "Skin is an external covering, an outer coating, a surface layer. You can jump out of your skin, you can get under someone's skin and you can be saved by the skin of your teeth. Your beauty may be only skin deep and you may be thick-skinned or thin skinned, depending on your sensitivity to criticism. Skin can also be a verb, referring to the contradictory acts of both peeling away and covering over. In

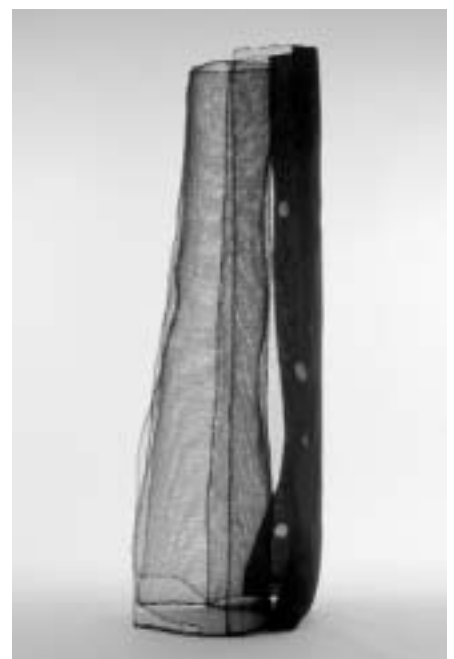
some cultures, skin groups refer to specific families and tribes and determine protocols about how relationships can be formed. And then, of course, there is the colour of your skin ... This exhibition visually explores the complex and ambiguous meanings associated with the term 'skin'. Using the word as a starting point, Skin is particularly concerned with questioning the often paradoxical relationships that exist between cultural identity and a personal sense of self. The ideas conveyed in the exhibition may challenge and confront both viewer and artist, addressing issues about the impact and effect of 'skin' on invasion, colonization,



cultural and global identity, sense of place and dispossession."

Skin received funding through the Exhibition Development Fund of Contemporary Art Services Tasmania (CAST), Visual Arts/Crafts Board of the Australia Council, Arts Tasmania, the Gordon Darling Foundation and the Bicentenary Fund Tasmania and is toured by CAST Touring.

Anyone who missed Skin has two opportunities only to see it in Burnie and Melbourne in early 2005. Full colour catalogues may still be purchased from the Arts Centre Office for just \$4.



# Native Title Business: Contemporary Indigenous Art

Thursday 23 Sept 2004 - Sunday 24 Oct 2004

Hobart City Council, Carnegie Gallery and Salamanca Arts Centre, Long Gallery.

*Native Title Business: Contemporary Indigenous Art is a major national touring exhibition which includes 61 works by over 70 Australian Aboriginal Artists.*

Exploring links between indigenous art and the issue of native title, the artworks in Native Title Business are cultural evidence: community substantiation of the past and the needs of the present, in the face of massive ignorance and misrepresentation of what Native Title is, where it has come from, how it affects indigenous communities. Works include paintings, prints, photography, mixed media, installation, carving, textiles and ceramics all reflecting the dynamic diversity of contemporary indigenous arts practice.

Artists in all stages of their careers from the more traditional communities to urban based, including Julie Gough, an artist familiar to SAC Ink readers. Gough has used cushions covered in the Australian flag, garden tools and a pogo stick to express her anger at exploitation of her ancestors' land. A piece is a mixed media commentary made in 1997, it was inspired by the-then upcoming Sydney Olympics.

Curator Joan Winter says the exhibition promotes both reconciliation and education, "It is a way of showing people that native title is not something that people should be scared of. It (native title) addresses a whole range of issues that are not to do with getting land back; it's more to do with respecting land that was once owned by various communities."

Through Art Winter saw an opportunity to convey, in a relatively non-confrontational way, some of the complexity of such an "important and fractious and vexatious issue".

She hopes it teaches viewers that "native title is a complex and sensitive issue around Australia, and the issues it encompasses vary from region to region".

**Native Title Business is showing at the Carnegie Gallery and the Long Gallery from Thursday 23 September until Sunday 24 October.**

## arts tasmania announces *funding outcomes 2005*

Salamanca Arts Centre has again been successful in receiving funding from Arts Tasmania for its programs of activities in 2005. Although the Tasmanian Arts Advisory Board has deferred until its September meeting final decision making on annual program funding across the industry statewide SAC Ink is able to announce that Salamanca Arts Centre has received \$16,000 towards the Isolation/Solitude, our major visual arts exhibition for 2005. Additional applications for funding to the Visual Arts and Craft Board of the Australia Council and other funding bodies are still pending.

Isolation/Solitude: Tasmanian Wilderness Residencies

Salamanca Arts Centre is delighted to announce the inclusion of the major visual arts exhibition for 2005 within Ten Days on the Island. Also successful in this regard is SAC and Roar Film's evergreen contemporary classic *The Tank*, which will tour to the West Coast and North West. With the announcement of successful funding for this exhibition planning now enters the next stage, with Salamanca Arts Centre anticipating a very high level of public interest in this exhibition, which links the arts with tourism and environmental concerns.

Isolation/Solitude is at the same time celebratory and contemplative. It celebrates the Arts Tasmania Wilderness Residencies program and exhibits the artwork of Tasmanian contemporary artists who have been awarded Arts Tasmania Wilderness residencies over the past 6 years. It also offers an opportunity to reflect on Tasmania's unique natural heritage and environment at a time when Tasmania is enjoying a tourism boom and an unprecedented level of interest in wilderness areas. The exhibition will take the form of a survey and will include the artwork of twenty Tasmanian contemporary visual artists.

The participating artists represent a cross section of our creative community and work in a variety of media including painting, video, installation, printmaking and photography.

The exhibition represents an opportunity to showcase the fruits of Arts Tasmania's Wilderness Residency Program including raising awareness of this program beyond artistic circles. The exhibition also has future national touring potential in the current climate of heightened national awareness of Tasmanian wilderness and wilderness issues and the upturn in the tourism industry. As a component of 10 Days on the Island it presents an opportunity to present an artist's view of the Tasmanian environment to a national and international audience.

gallery *upgrades*

Over the past few months countless visitors to the centre, members of the arts community and tenants have commented on the wonderful transformation that has taken place in Kelly's Garden but this space has not been alone in receiving welcome attention from SAC. The Long Gallery received its annual maintenance prior to Skin, with new floor polish being applied and a renewed double coat of heritage whitewash. Additionally a monitored alarm system has been installed to protect the ever increasing value of artwork on display within our main gallery.

In August the Top Gallery has received a make over also, with assorted furniture that had made its way into the Gallery being removed, walls being repainted and lighting repaired and replaced. We look forward to regular exhibitions in this space again in future.

The most dramatic internal Gallery Upgrade however has been in the Loft Gallery. Having grown a little tired around the edges the Loft has been injected with new vitality and is now resplendent in white and heritage red, with colour coded doors and door frames completing the upgrade.

## THE MOBILE MEDIA ACCESS FACILITY

Tucked away within the many warehouses and corridors that make up the Salamanca Arts Centre the Mobile Media Access Facility (behind the green door on the Wooby's Lane stairwell) offers a place for emerging Tasmanian film-makers to receive the assistance they need to take the next step in their careers, whether it be training, equipment hire or screenings. The opportunities are not limited to greater Hobart residents however. The facility is in the process of setting up 'satellite centres' around the state to enable Tasmanians, no matter where they live, to access its resources. Equipment and expertise will travel to or be available where (via partnerships with existing resources) it is needed.

Accessing the Facility (the MMAF) is easy. Contact Jason Andean or Glen Murray on 6223 8344 or [mmaf@salarts.org.au](mailto:mmaf@salarts.org.au) to talk about you, your project and the assistance you need. The kinds of things the MMAF can currently help you with is equipment hire (including an AVID editing suite, tripods, cameras and microphones), training courses (including how to use the hireable equipment) and other general advice. The facility is about to enter an exciting new stage in its development, complete with a new name and all new branding. Keep an eye on this exciting venture over the next few months and beyond. To join the MMAF mailing list for updates about available courses or equipment in your area please email [mmaf@salarts.org.au](mailto:mmaf@salarts.org.au) with the subject line "Subscribe".

**The next training course presented by the MMAF is a special 1 day introductory course in digital camera techniques with the ABC's Peter Curtis. See page 4**

## IN THE MUSEUMS: A CELEBRATION

The Australian Script Centre presents, as part of Living Artists' Week, a series of playreadings performed in the Hobart and Launceston Museums and written by Tasmanian writers in response to cultural icons from the Museum collections. The icons include a shell necklace, leg irons and items from a shipwreck. Each 10 minute piece explores an individual response to the icons. Later this year the Salamanca Arts Centre's Peacock Theatre will host more full-length playreadings of new work by Tasmanian writers.

## ISLAND OF RESIDENCIES

The 2004 Island of Residencies program, presented by the Tasmanian Writers' Centre, allows Tasmanian writers to travel intrastate, interstate and overseas to further their writing career. This year the selected writers include Adrienne Eberhard, traveling to Indonesia and Lyn Reeves, traveling to Darwin. Interstate writers Natalie Sprite (NSW), Peter Bakowski (VIC) and Joel Anderson (VIC) and overseas writers Elspeth Sandys (NZ), Fleur Bourgonje (Holland) and Cliff Forshaw (UK) have also been invited to undertake residencies within Tasmania. Writers present at least one workshop during their residencies, providing a fantastic opportunity for the exchange of ideas, skills and the building of an international community of writers.

## HOW TO BECOME A MEMBER

Becoming a member of the Salamanca Arts Centre is easy and fun. Download a copy of the membership form from the website: [www.salarts.org.au](http://www.salarts.org.au) or pick up a copy when you're next in the Centre. Membership benefits include invitations to exhibition openings and other special events, discounts throughout the Centre, a regular e-newsletter and much more.

## EMAIL LIST

Stay informed about performances, exhibitions, events and opportunities at the Salamanca Arts Centre by subscribing to our email list. Send an email to [publicity@salarts.org.au](mailto:publicity@salarts.org.au) with the subject line "Subscribe".

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