

Flight:

Casula Powerhouse Arts Centre

Exhibition kit



CASULA
POWERHOUSE
ARTS CENTRE



UPPER TURBINE GALLERY

Acknowledgement of Country

Country is everything. It's family, it's life, it's connection.
Jude Barlow, Ngunnawal Elder

Acknowledging Country is one way of showing your respect for the Traditional Custodians of the lands, waters and sky where you live. If you do not already know, find out who the Traditional Custodians are of the Country you live and learn on.

1. Find a quiet, open place to gather in a circle.
2. Take a moment to land where you are. Become as quiet and still as you can within yourself.

3. Open up all of your senses and take a moment to experience this place through them.
4. Become aware of what is beneath your feet and what is above your head.
5. Use your imagination to connect with this place beyond the floor and beyond the ceiling.
6. Take yourself further under the ground and up into the sky. What might it look, feel and smell like? What might it sound like above and below?
7. Come back into your present space and look around. What do you notice about this place? Everything in this place is part of the Country you are on.
8. Take a moment to Acknowledge the Country that you are on and pay your respects to the Elders of that Country.
9. Carry this respect with you as you learn, work and move on Country

Artwork engagement:

Warm up

Take a moment to have a look at the photographs from the artwork *Tracking respectfully through Country with Gandangara Local Aboriginal Land Council* - *Connect. Belong. Thrive.*



Artist: Co-created by Gandangara Local Aboriginal Land Council and photographer Nic Walker.

Title: *Tracking respectfully through Country with Gandangara Local Aboriginal Land Council - Connect. Belong. Thrive.*

Medium: Photography **Year:** 2023

What do you notice about this artwork? What stands out? What might the title tell you about the artwork?

About the artwork

This installation of 28 photographs was created by members of the Gandangara Local Aboriginal Land Council in collaboration with photographer Nic Walker. The artists developed these photographs to Acknowledge and pay their respects to the Traditional Custodians of the land. All of the photographs were taken within the boundaries of the Gandangara Local Aboriginal Land Council, which is also where the new Sydney International Airport at Badgerys Creek will be located.

All of these photographs show First Peoples on Country in different settings. Whether they are in a natural place like the bush or inside of an apartment two-floors up, they are always on Country. Some of these photographs show First Peoples throwing boomerangs on the tarmac on the new Sydney International Airport, which were the first human-made objects to fly on the runway of the new airport.

No matter where you are on this continent, you are on Country. Country is everywhere and everything. Acknowledging and paying respect to Elders and Country is something you can do every day and everywhere you go. You can carry this respect with you always.

Bring your attention back to where you are and reconnect to the Country that is above and below you. Everything that you see, hear, feel, smell and connect to is part of Country.

Reflection:

How do you feel after connecting with the Country you are on?

Introduction to the exhibition

FLIGHT is a six-month exploration of flight at Casula Powerhouse Arts Centre from January – June 2023 and has been developed in anticipation of the 2026 take-off of the Western Sydney International (Nancy-Bird Walton) Airport and the surrounding Aerotropolis.

Across every art form, the exhibition dissects, discusses and deconstructs air travel, aviation, aerodynamics and the freedoms and perils that flight promises.

The exhibition is simultaneously celebratory and critical, excited about the return of flight yet concerned about its ongoing impact on the environment.

FLIGHT is an opportunity to re-engage with flight in all its forms after this unprecedented break from it and to critically engage with the impact of the airport and surrounding redevelopments.



MARSDEN GALLERY

Warm up

I am interested in the inability of language (spoken or written) to capture [a] full range of emotions...

Garry Trinh

The artworks in the Marsden Gallery consider the long history of protest associated with the new Western Sydney International (Nancy-Bird Walton) Airport and the surrounding Aerotropolis on Gandangara Country at Badgerys Creek.

1. Reconnect with the way you felt when you Acknowledged Country.
2. What if you could tell this Country how you feel?

3. What message would you like to share with this place about how it makes you feel?
4. Use your body, your arms, hands, feet etc to create a movement that expresses your feeling and your message.



Artist: Garry Trinh **Title:** %\$#@&*

Medium: Video and sound **Year:** 2023

The artist acknowledges videographers Dara Gill, Michael Gorridore and Jeremy Elphick.

Photographer: Document Photography (@documentphotography)

About the artwork

%\$#@&* is a skywriting performance over Casula Powerhouse Arts Centre using an acrobatic aeroplane and skywriting

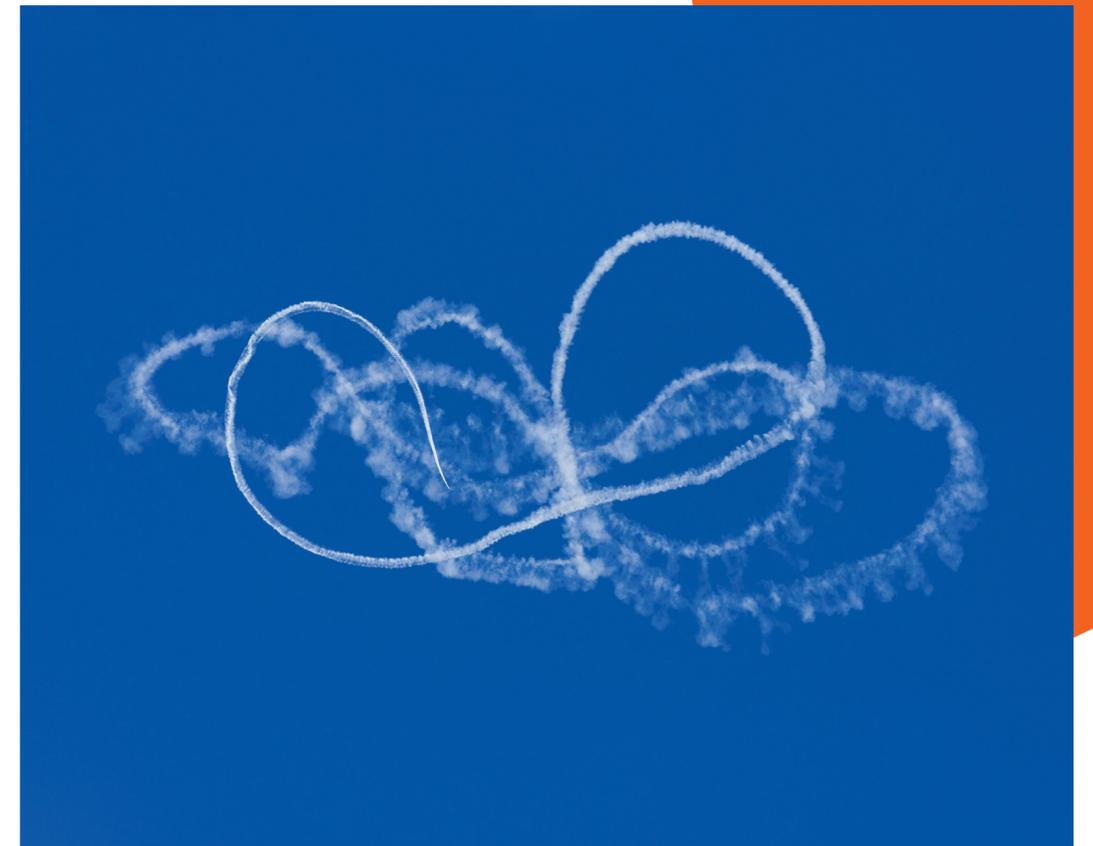
The artist Garry Trinh says about his artwork:

“I am a camera. My practice involves recording the uncanny, unexpected, and spontaneous moments in daily life. In this work, I have arranged for an unexpected moment to occur over the skies of Casula.

The performance is recorded from different angles – two from the ground and one from the point of view of the aeroplane.

%\$#@&* looks at the wonder and excitement of flight where the skywriting’s direct written message is being replaced with an artistic abstract form.

I have been attending the various community forums related to the new airport, and I am interested in the inability of language (spoken or written) to capture the full range of emotions these forums have brought out in people. In response, I created this performance, which documents a skywriter creating an abstract scribble in the sky. The skywriting message is not in the form of a word but of an abstract shape.”



Artist: Garry Trinh **Title:** %\$#@&*

Medium: Video and sound **Year:** 2023

The artist acknowledges videographers Dara Gill, Michael Gorridore and Jeremy Elphick.

Photographer: Garry Trinh

Artwork Engagement

Materials: A piece of paper, pencil, a long length of rope, string or yarn (minimum of 2 metres)

Artist Garry Trinh uses an abstract drawing to express the idea that language cannot always capture our emotions. He made his drawing in the sky for people on the ground to see.

1. Revisit your feeling and message to Country and the movements you made to express that.
2. Imagine what this feeling and message would look like as a line.
3. Create a continuous line drawing of your message by placing your pencil on a page and drawing without lifting it off.
4. Allow your drawing to be abstract. Avoid using words or symbols.
5. As you make your mark, let your feelings be expressed in your line. It might be loopy, pointy, smooth, rough, jagged...
6. Take a long length of rope, string or yarn and find an open space outside where you would like to create your artwork.
7. Use your rope/string/yarn as the line to recreate your drawing as a large scale installation.
8. Imagine what the birds, insects or clouds might feel when they receive your message.

Artwork Engagement

Reflection:

How do you feel seeing your drawing on a large scale out in the world?

What are some other ways that you can send a message to the places that you love?

Extension activity:

Garry Trinh didn't create his drawing in the sky himself. It was drawn by a pilot in an aeroplane who followed a set of instructions.

Write a set of instructions for your drawing and have someone else use your instructions to recreate the drawing in another medium (such as with string, objects, chalk...)

SWITCH GALLERY

Warm up

The artworks in the Switch Gallery consider the history of flight and the memories that flying can evoke.

1. What is your earliest memory of flying, airports or aeroplanes? Maybe it was picking up a relative from the airport or getting on a plane to go somewhere new or special with your family.
2. If you don't have any memories of flying, where could you imagine flying, and what for?

[The photographs] perfectly describe the theme of distance and there is something beautiful about seeing the islands through my parents' eyes who in turn were, at times, trying to see the islands through my eyes.

Talia Smith



Artist: Talia Smith **Title:** 4,979km

Medium: Digital prints on matte paper, digital print on canvas, wood **Year:** 2023

Photographer: Document Photography (@documentphotography)

About the artwork

The installation *4979km* features photographs taken by Talia's parents. The work comprises nine photographic images installed onto two large wooden structures which resemble an incomplete wall.

Artist Talia Smith says about her artwork:

“During the lockdown years of Covid I was completing my Master of Fine Art. My thesis was very much connected to place and in particular my ancestral homelands of the Cook Islands. During this time, I was unable to travel to the Cook Islands.

However, my parents, who are based in Auckland, Aotearoa, were making a trip. I asked them to take a disposable camera with them and to take photographs for me. I didn't give them too many instructions on what I wanted as I liked the idea of seeing the trip through their eyes. These are some of the photographs that they took on this trip from the islands of Rarotonga and Aitutaki. Having been to the islands myself many times, some of the images I recognise where they are taken, such as the washing line image which is taken in my mother's cousin's backyard.

Originally these photographs were not intended to be exhibited as they were

‘research images’ for my thesis, but as the years have passed from when these were taken, I have been continuously drawn back to them. To me, they perfectly describe the theme of distance and there is something beautiful about seeing the islands through my parents' eyes who in turn were, at times, trying to see the islands through my eyes. As I mentioned, I did not give them instructions on what I wanted but they are familiar with my practice and so they know what things interest me, which I can tell in the resulting images. I like the way that even though I was not there physically it was as if a part of me was.”

Artwork Engagement

Materials: Postcard-sized cardboard (A5), drawing media.

When artist Talia Smith wasn't able to join her family on an important trip to her ancestral homelands due to the Covid lockdowns, she invited her parents to take photographs on her behalf.

1. Think of a time you went somewhere special; or, think of a time you were supposed to go somewhere and for some reason you were not able to go.
2. Pair up with another person.
3. Take turns to describe the memory of this experience with as much detail as you feel comfortable sharing.
4. Invite your partner to make a postcard of your described memory on your behalf. They might like to use pictures, words or both.

Reflection:

Look at the postcard that your partner has made. What is included and what is missing from your memory? How did it feel having someone else create a postcard of your memory?

HOPPER GALLERY

Warm up

The artworks in this gallery celebrate the joy of planning and taking a trip. There are artworks above and below, be sure to look all around you!

How do you feel when you look at the artworks in this room?
What do they make you think of?
What makes you curious?



Hopper Gallery, *Flight*, Casula Powerhouse Arts Centre, 2023
Photographer: Document Photography (@documentphotography)

Gallery Engagement

Materials: paper, drawing implements

1. If you could go anywhere in the whole wide universe, where would you go? Who would you take with you? Who might you meet in this place?
2. Invent a flying machine that will take you to the place where you want to go.
3. What would it look like? What special features would it need to get you to where you are going?
4. Create a detailed drawing of your flying machine. You might like to write a profile of your flying machine and include a description of the special features.

Extension activity:

Form a small group and share what you would like to about your flying machine.

Artwork Engagement

Take a close look at
Yam Dreaming by Emily
Kame Kngwarreye.
How would you describe
the colours, lines and
patterns in this artwork?



Artist: Emily Kame Kngwarreye **Title:** *Yam Dreaming*
Medium: Synthetic polymer on canvas **Year:** 1991
Photographer: Document Photography (@documentphotography)
Campbelltown City Council Collection. Purchased with assistance
from the Australia Council 1995.

About the artwork

Emily Kame Kngwarreye is widely regarded as one of Australia's most important painters. Her artwork embodies the interconnectedness of her Country, culture and the deep relationships between people and place. Emily painted her Alkhere Country north-east of Mparntwe (Alice Springs). In this artwork, *Yam Dreaming*, Emily painted the culturally significant yam plant, a staple food source on her Country.

In 2018, *Yam Dreaming* was selected for a special new Qantas livery, which is a set of symbols, insignia, colours and identifiers that aircraft are painted or vinyl-coated with. In partnership with First Nations design and strategy studio Balarinji, the painting was reconceptualised as a fuselage design for the 63-metre 787-9 Dreamliner aircraft.

Create a livery design for the exterior of your flying machine.

What are the colours, lines and shapes that will help identify your flying machine?

What materials would you like to use for the livery?

Extension Activity

Create a 3D sculpture or model of your flying machine from cardboard and other materials. Where possible, re-use available materials, such as cardboard cartons, plastic containers or fabric scraps.

For inspiration, learn more about the artwork *Flight/Path* by Isabel and Alfredo Aquilizan.

Flight/Path is an installation of sculptural aircraft forms made from recycled cardboard collected from previous ephemeral (or temporary) installations exhibited in different locations in Australia and abroad (Japan, Singapore, South Korea, Philippines, China, New Zealand, Europe and America, among others). Every single cardboard fragment in each of the construction pieces has already had a history of travel. Put together as an assemblage, they create layers of narrative and meaning. Each piece concurrently multiplied over the whole installation.

Flight/Path also investigates migration and dislocations. It indirectly references the Western Sydney Airport flight path and its impact on the environment and the immediate communities in the area.



Artist: Isabel and Alfredo Aquilizan **Title:** *Flight/Path*
Medium: Cardboard and metal **Year:** 2022
Photographer: Document Photography (@documentphotography)

About the Artists

Artists Isabel and Alfredo Aquilizan say about their art practice:

“Our art practice is anchored to the idea of co-creation or collaboration, facilitating projects that involve and engage with communities, and forging relationships through shared experience. Our core belief is that work created within a context powered by these fundamentals produces something that connects with a broader audience without sacrificing the content or integrity of the finished artwork.



Artist: Isabel and Alfredo Aquilizan **Title:** *Flight/Path* **Medium:** Cardboard and metal **Year:** 2022
Photographer: Document Photography (@documentphotography)

With most of our projects, we habitually employ play as a primary component of our work. We conduct workshops and collaborative sessions with community groups that have a direct, emotional connection to the subject matter being addressed in the completed work. These workshops are directly facilitated by us. The objective of this intimate involvement is that we share the act of creation with the participants and connect with the therapeutic capacity of art making.

The results of the workshop are directly applied or built into a large-scale installation or interactive environment. The materials used in the workshop and in the finished work are approachable every day. It is democratic in a pure sense - we want to engage with people in a direct way that encourages their creativity and builds towards a shared, tangible result.”

Thank you for engaging with the
Flight exhibition kit



The Flight exhibition logo graphic was designed by students from Western Sydney University (Catherine Boffa, Jasmin Elsaket, Dakota Hudson, Reem Jeblawi, Sammy Lee, Miki Matsufuji, Rebecca Phumsakul, Rachana Udaya Kumar).