

# PORT ARTHUR PROJECT

Re-interpreting Port Arthur Historic Site through contemporary visual art



*Port Arthur Project*  
Port Arthur Historic Site

16 March to 15 April, 2007

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Cover image: *Hallway Commandant's House, Port Arthur Historic Site featuring a modern copy of a remnant of c1845 wallpaper.*  
Photograph by Peter Whyte

# PORT ARTHUR PROJECT

## RE-INTERPRETING PORT ARTHUR HISTORIC SITE THROUGH CONTEMPORARY VISUAL ART

*Port Arthur Project* represents a unique partnership between Ten Days on the Island, the Port Arthur Historic Site Management Authority and the Tasmanian School of Art, University of Tasmania. Through this collaboration several of Tasmania's acknowledged strengths are creatively combined: History, Art, Environment, Tourism and Education. The innovative and stimulating outcome is a significant contribution to the visual arts landscape in Tasmania and sets a benchmark for future collaborations.

The exhibition challenges and embraces the complexity and richness of Port Arthur through the concept of revelation - the uncovering of under-recognised or over-looked elements of the site and its environs, or the reinvestigation of conventional readings of history through visual art in new and unusual ways.

*Port Arthur Project* is an ambitious project that has relied on the vision and effort of a large team comprising the 25 artists, the curatorial group and administrative, technical and discipline specialists from the three organisations; all demonstrated their skill and commitment throughout the 18 months it's taken to realise the project. The team members are congratulated and thanked.

*Port Arthur Project* has also relied on funding provided by the Australia Council for the arts, support for which we are most grateful.

We are expecting up to 20,000 visitors to the exhibition and hope that as it builds understanding of art and history, it also encourages discussion and debate, and provides reward and enjoyment.

### STEPHEN LARGE

*Chief Executive Officer  
Port Arthur Historic Site Management Authority*

### ELIZABETH WALSH

*Artistic Director  
Ten Days on the Island*

### PROFESSOR DARYL LE GREW

*Vice-Chancellor & President  
University of Tasmania*



# PORT ARTHUR PROJECT

## RE-INTERPRETING PORT ARTHUR HISTORIC SITE THROUGH CONTEMPORARY VISUAL ART

More than a century after the last prisoner departed the Port Arthur penal settlement, the Site remains an enduring reminder of Australia's fraught beginnings. The iconic ruins, convict artefacts and even the paradoxical beauty of the place are rich with stories of despair, loneliness, hope and simply the everyday existences of the prisoners, guards, civil servants, women and children who lived there.

*Port Arthur Project* engages with Port Arthur's history and culture through site-specific visual art. 60 artists, all with an enduring commitment to and engagement with Tasmania, were invited to propose art works that would explore one of this country's most visited, researched and recognisable places. Through processes of experimentation, research, consultation and negotiation 23 projects have come to fruition, comprising the four week exhibition which forms a highlight within the Ten Days on the Island 2007 festival.

The curatorial underpinnings of *Port Arthur Project* are grounded in consultative research and community consultation, collaborative decision making and a commitment to the development of genuinely site-specific art work that reflects, interprets and elaborates Port Arthur. Consultation utilised the Site's existing community consultation and engagement program. This approach ensured that the exhibition reflects a high level of artistic excellence and integrity, rigorous research and appropriate sensitivity to the Historic Site's complex and often difficult history. While *Port Arthur Project* embraces artworks that interrogate and challenge, work is accessible to a wide visitor public and is not obvious, didactic, clichéd or based on sensationalised history.

Site-specificity and public art generally are rapidly developing elements within Tasmania's visual arts. Their application to one of the country's most significant and notable sites presents an opportunity to extend artists' practice and audience understanding and enjoyment, while also providing timely recognition of the potential of art to contribute to the Tasmanian community's acceptance of Port Arthur's place in our culture. Site-specific art is made for a particular place and circumstance; while some items could be presented elsewhere, none will be as potent and relevant as when seen in their original and intended location. Further enhancing their connection to Port Arthur, most of the works made for the exhibition are temporary; they will cease to exist once the exhibition closes on 15 April, 2007.

Artists' responses have been inspired by their discovery of concealed histories, untold stories, imagined lives and spaces, architectural remains and physical traces in the natural world. The work is exhibited within the grounds and historic buildings of the Port Arthur Historic Site.

While most artists created work drawing on aspects of the convict period, 1830–1877, dislocation, incarceration and freedom, isolation and loneliness, hardship and pain, loss of identity and individuality are timeless concepts.

Several artists ask us to consider incarceration and the desire for freedom. Elizabeth Woods' work for the Church represents the confused emotions and contradictions of religious assembly for convicts. Anne Mestitz, Karen Lunn and Milan Milojevic, Colin Langridge and Brigita Ozolins present works that consider liberation from different perspectives: Mestitz and Langridge through dream and fantasy; Lunn and Milojevic represent freedom through reform and education; and Ozolins metaphorically frees convict novelist, Henry Savery.

Linda Fredheim and Anne MacDonald explore often futile efforts to remember loved ones lost to us, Fredheim through references to convict love tokens and MacDonald by photographing memorial head stones.

Helena Psotova reminds us that there were acts of affection and love within convict life at Port Arthur. Despite the brutality of prison life at the time, significant relationships developed between convicts. However these were discouraged, and are under-recognised within official records. Helena constructed a hypothetical visual reference to an actual love letter written by a convict to his male lover.

Christl Berg, Fiona Hall and Justy Phillips explore dislocation and change by utilising references to exotic plants to draw parallels with human transportation and efforts to establish new lives in a foreign place. Hall reminds us that plants we take for granted are both exotic, transported as were convicts, and items of trade, often from places with histories of conflict. Phillips employs the oak tree as symbolic of England and home, as does Nicole Ellis with an English marble mantelpiece, but both recognise that the sense of loss and dislocation were supplanted by nostalgia and aspirations for building a new home in the colony.

Berg's representations of plants grown for food highlight the role of the relatively few women at Port Arthur during its early days. Fiona Lee also considers the role of women in establishing and shaping the colony by 'feminising' the support structures of Government Cottage. Ruth Frost recalls the place of families, children and women, at Port Arthur and their uncomfortable co-existence with penal life.

This discomfort is further represented by Anne Ferran's sad but beautiful account of the babies lost to women in the female factories at Ross and South Hobart.

Several artists considered contemporary aspects of Port Arthur, such as the Site's role as a museum and archaeological site, a tourist attraction, home to indigenous and exotic plants, and as a focus for the wider Tasman Peninsula community.

Lucy Bleach, Tracey Cockburn and Lucia Usmiani explore the Site's role as a museum and tourist attraction by referencing typical elements of a contemporary museum or historic site. Each creates 'fakes' placed within the museum environment that ask us to reflect on the ways in which we value, preserve and interpret our experiences and artefacts.



Leigh Hobba has worked with four composers to create sound pieces using the remaining seven bells from the Church. The bells suffered a life of dislocation and neglect before a restoration process. Leigh and his colleagues have composed for the bells without digital enhancement, creating an 'honest' representation of their histories as reflected in their chipped and cracked imperfections.

Alyssa Simone is also concerned with perceptions of reality; she has created a work that emulates the images and sounds reflected in 'ghost' photographs and unnerving experiences reported by visitors. She employs Jung's theories on synchronicity and archetypes to support her contention that the discovery of a 'ghost' photograph within the images recorded at Port Arthur can have a significant and transformative affect on the visitor, as they see the world slightly differently as a result of the experience.

Lola Greeno and Vicki West present an elegant and respectful homage to the culture and language of the 10 Aboriginal bands that comprised the Oyster Bay people. Also addressing an acutely felt and tragic aspect of the area's history, Matt Warren uses harmonic sound to assuage some of the pain people throughout the world felt on hearing newscasts of gunshots, and imagining the horror of the 1996 massacre.

James Newitt has worked directly with the wider Tasman Peninsula community after reading records of oral histories that describe the significance of local social events. His video work presents the country dance as a key and enduring means through which a community establishes and maintains its identity.

The exhibition includes sculpture, photographs, sound sculpture, video, printmaking and performance. Art works are installed throughout the Site providing visitors with a visually stimulating interpretation of its historical significance and also its contemporary role as a popular tourist destination. The art works complement the information provided by the Site through interpretation panels, activities, exhibitions and guided tours.

*Port Arthur Project* is presented in the year following the 10th anniversary of the tragedy of April 1996, which has refocussed media and general attention on the Site and region. The shootings impacted widely, affecting the immediate Port Arthur community very deeply. While *Port Arthur Project* is not commemorative, those events, and the way in which they have affected people all over the world, add poignancy to a project that, through art, considers the events that form our sense of identity.

*Port Arthur Project's* public program incorporates public lectures, exhibition tours, artists and curator talks, a family picnic day, interpretive signage and a site guide, as well as this catalogue and a symposium, *Revelation*, on 26 and 27 March 2007.

Significantly the exhibition is a genuine fusion of art and history through the creativity, talent and commitment of a large and generous-spirited community of participants: artists and technicians; Port Arthur Historic Site staff members: historians, archaeologists, conservators and horticulturists; and residents of Tasman Peninsula. However the value of our efforts will be found not in our sense of achievement but in visitor engagement, appreciation and feedback.

**NOEL FRANKHAM AND JULIA CLARK**  
*Curators*



# CHRISTL BERG

## *Voices from the Kitchen*

Materials: Silver-gelatin prints, pine table, acrylic sheet

Dimensions: 1815 x 820 x 780 mm

Location: Roman Catholic Chaplain's kitchen

Christl Berg uses both analogue photo and digital media in her art practice, which frequently focuses on plants as indicators for cultural and natural histories.

Christl's photogram images evoke a sense of the workings of the small kitchen that was part of the Catholic Chaplain's dwelling during the 1850s. Here vegetables and herbs were gathered, prepared and served by women who formed a small but significant part of a larger predominantly masculine environment.

Each image is created by placing objects on photo-sensitive paper so that a silhouette is revealed after the paper is exposed to light and chemical processing. The photogram technique, first used to document plants in England in the 1850s, evolved while these plants were being grown and used at Port Arthur during the same period.



*Voices from the kitchen*, 2007, detail  
Photography: Christl Berg

# LUCY BLEACH

## *Reserved*

Materials: bitumen, timber, paint, disc markers, rope, scanned prints of archival landscape paintings, interpretive signage frames

Dimensions: 4500 x 2000 mm

Location: foreshore lawn

Since moving to Tasmania in 1999, Lucy Bleach's art work has focused on her response to the urban and natural landscape.

Lucy's work responds to an area of reclaimed land at Port Arthur. The shallow beach of Mason Cove was reclaimed in the mid 1800s to provide more flat land for industrial activity. *Reserved* reflects on our evolving needs, which dictate the way we 'tweak' the landscape. It reveals through a mock archaeological dig how humans, driven by their constant need for control, relentlessly manipulate the world in which they live. The work is a folly, presenting a traditional dig site with all its classic constructs. But rather than revealing a rich and colourful past the work shows the shallowness of our urban constructs, a slab of bitumen, to give the impression we are masters of an unstable world. We struggle to see a car parking space as having archaeological interest, just as our predecessors did not attribute historical significance to the things they left at Port Arthur for us to discover a century later. Our descendants will be fascinated to consider how and why we set aside or 'reserved', and sealed with bitumen, parts of the landscape to store our cars, and on a larger scale, that we set aside places, such as Port Arthur as sites of historical and cultural importance.

The interpretive signage shows three vantage points of the Cove area prior to its reclamation, as portrayed in landscape paintings of the time. The signage faces the painting's viewpoint, offering a self-reflexive gesture, looking at the way we have looked at the Site.

Lucy Bleach  
*Reserved*, 2007  
Work during installation  
Photography: Noel Frankham



# TRACEY COCKBURN

## *Forget Me Not*

Materials: Laminated digital prints on acrylic

Dimensions: variable

Location: Museum, the Asylum

Tracey Cockburn's art uses archival imagery and texts interwoven with her own responses to the visual elements of place. She focuses on commonplace artefacts often ignored in traditional archaeological research to bring new insight and understanding to the everyday yearnings and thoughts of forgotten lives.

Tracey's series of images reveals the intimate lives and pastimes of the men and women who lived at Port Arthur. Her work responds to the small and often seemingly insignificant items that belonged to the Site's residents – convicts, officers and their families, domestic servants and guards. These items could be small tokens such as burnished and engraved coins left as mementos with loved ones, a heart-shaped token illegally created by a convict from scrap materials, letters, tattoos and objects that represented civilised or normal life for those who found themselves living at the 'end of the earth'.

Tracey's composite images are interspersed with objects displayed in museum cabinets. They connect the 21st century viewer across time to these small artefacts that reveal the most private feelings, thoughts and longings of those who once animated Port Arthur.



Tracey Cockburn  
*Forget Me Not*, 2007, detail  
Photography: Tracey Cockburn

# NICOLE ELLIS

## *Keep the Home Fires Burning*

Materials: Video installation, 56min:25sec loop

Location: Servants' Quarters behind the Commandant's House

Nicole Ellis's works explore the nexus of archaeology and contemporary painting. In 1992, she began the *Site Work* series, a project that peels back the layers of human presence in old buildings such as clothing manufacturers' warehouses, and a 19th century outback woolshed.

Nicole's Port Arthur work continues her interest in Australia's colonial history and the inter-relationship between two worlds, the penal settlement at Port Arthur and the homelands of Britain and Ireland. Her video depicts an English marble fireplace, with a fire burning slowly down in the hearth. The fireplace motif, projected over the simple hearth of the servant's room, suggests a longed-for home in England or the possibility of a better one in Van Diemen's Land. It also refers to the class and rank left behind by immigrants, and to their aspirations for wealth, security, freedom and land-ownership in the new land.

Early writings on architecture considered the location of the hearth, to be the important centrepiece of a dwelling and it came to symbolise the desirable qualities of nurture and comfort, associated with the term, 'hearth and home'. For the residents at Port Arthur, the expression 'to make oneself at home' meant setting up a replica of their homeland, in the architectural motifs, home furnishings, gardens, food and behaviour. In this way they felt more at home in an alien and inhospitable environment.

The title: *Keep the Home Fires Burning* expresses the hope of returning to the homeland, but also the knowledge that most did not return. They became new settlers and threw in their lot with the new colony to establish a home in Tasmania.



Nicole Ellis  
*Keep the Home Fires Burning*, 2007, video still  
Photography: Nicole Ellis



## ANNE FERRAN

### *In the ground, on the air, 2006*

Materials: 11 Woollen Blankets accompanied by a DVD  
 Dimensions: each blanket is approximately 900 x 600 mm  
 Location: Watchman's Quarters

Since the mid-nineties Anne Ferran's practice has involved extensive work with aspects of Australian colonial and penal history, particularly as presented in history museums, archives, collections and historic sites.

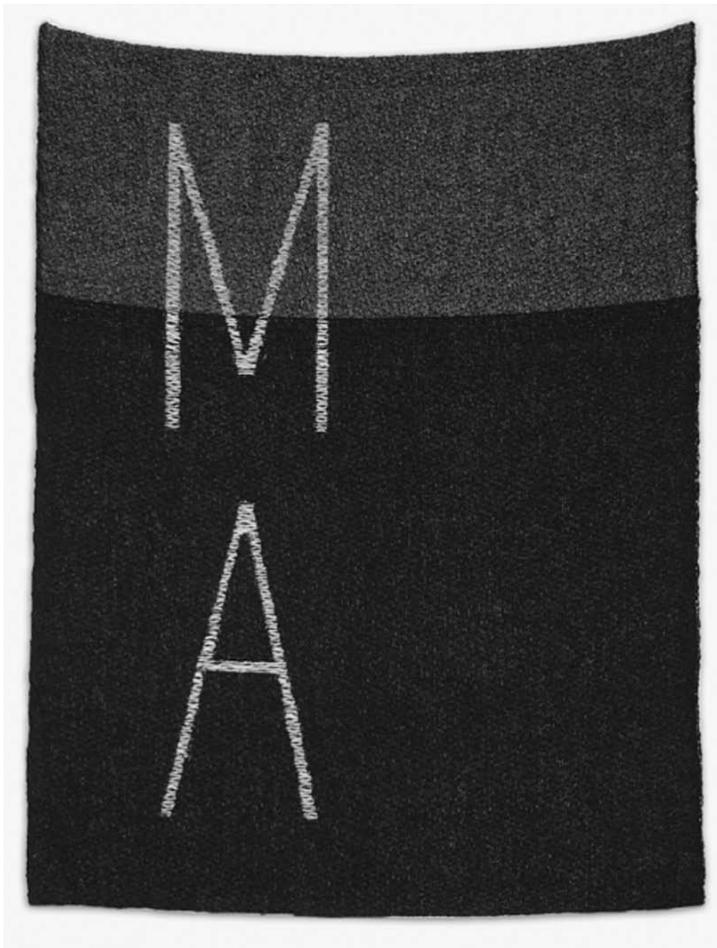
Anne Ferran's Port Arthur work is a poignant reminder of some often forgotten inhabitants of Van Diemen's Land, the women and children incarcerated in the female factories in Ross and South Hobart. The names in this work belong to 715 babies who were born to convict mothers between 1828 and 1856 and who died in their first year of life. Among them would have been many children fathered by convicts and soldiers from Port Arthur. The mothers were punished for the 'offence' of getting pregnant with a term in a women's prison (or Female Factory). Their babies, reared in overcrowded prison nurseries, too often succumbed to disease or wasted away.

The small, blanket-like textiles reflect this lack of care. Each letter pair stands for one of the causes of death most commonly recorded for the babies: PN for pneumonia, MA for marasmus – wasting away from emotional neglect, DY for dysentery and so on.

The fading of names from the video screens has been timed to correspond to the length of that baby's life. It is a very long time now since these names were spoken or heard. Visitors are invited to break this silence by speaking one or more of the names aloud.

Anne Ferran acknowledges Frédérique Denniel at ASF Weave for her contribution to the textile design and Frédérique Denniel, Lucy McMullen and Elena Sereda for the realisation. Compositing and DVD authoring was by Greg Ferris. The Australian Government assisted this project through the Australia Council, its arts funding and advisory body.

Anne Ferran  
 Untitled (Marasmus)  
*In the ground, on the air, 2006, detail*  
 Photography: Anne Ferran



## LINDA FREDHEIM

### *When this you see, think of me*

Materials: Various Tasmanian and exotic timbers, glass, copper, brass, facsimile love tokens  
 Dimensions: variable  
 Location: Watchman's Quarters

Linda Fredheim creates contemporary furniture that tells stories of people and their journeys through life and landscape. Her major work includes a cabinet inspired by Van Diemen's Land assistant surveyor, James Erskine Calder, who surveyed the track to the west coast for Sir John and Lady Franklin's exploration.

For *Port Arthur Project*, Linda created a cabinet and companion box inspired by convict love tokens. Each piece is worked with text or images that reveal something of the man's emotional past, the sorrow of parting from those he loved, and his life in Van Diemen's Land.

Love tokens were made by prisoners in England awaiting transportation as a memento for their family and friends. Messages were engraved on smoothed copper cartwheel pennies and other coins. Some love tokens are beautifully and expertly engraved, while others are quite crude with text and images created by 'pin-pricking' a line of dots.

The process of engraving or stippling an image into metal created an object that could be both read and felt, so that even in the depths of a pocket or in darkness it would still be possible to connect with a loved one.

Of all the recorded love tokens, only three are thought to exist that were created by or for men known to have served time at Port Arthur: Henry Bidulph, transported for house breaking and stealing in 1827; William Dee, transported for robbery in 1832; and John Frost, a Chartist, transported for High Treason in 1839.

While the records of prisoners preserve details of crimes and misdemeanours, physical characteristics and some personal details, love tokens are one of the few remaining artefacts that record the voice and thoughts of prisoners.

Linda Fredheim thanks Timothy Millett and Sim Comfort for providing images of original tokens.



Linda Fredheim  
 'Henry Bidulph' love token  
 Photography: Linda Fredheim

# RUTH FROST

## Child

Materials: Inkjet Prints

Dimensions: images, 600 x 600 mm

Location: Parsonage

Ruth Frost's research involves investigation of the visual characteristics of memory and their relationship to photographic representations – snapshots and keepsakes. Ruth uses computer technology to blend scavenged family snapshots with contemporary interior photographs and objects.

Her work restores to Port Arthur a sense of the former presence women and children who created their homes there. As early as 1833, within three years of opening, Port Arthur was not only a prison but also a home for families, in some instances large ones.

These two enclaves, the incarcerated and the domestic, dwelt side-by-side in uneasy proximity: the criminal undergoing suffering and punishment lived alongside and even intermingled with everyday family life – birthday parties, expeditions, laughter, tears and the day-to-day demands of raising children.



Ruth Frost  
*Green Room*, 2007  
Photography: Ruth Frost



# LOLA GREENO & VICKI WEST

## Premaydena

Materials: Woven tea tree (*Leptospermum*) and dodder vine (*Cuscuta*)

Dimensions: 10 forms; each approx. 1000 x 1500 mm

Location: the oval between Radcliffe Creek and Tarleton Street

Vicki West and Lola Greeno have collaborated to create a work that honours their Tasmanian Aboriginal heritage. Prior to European occupation, the land we now know as St Patricks Head in the north and continuing south along the east coast to include the Tasman Peninsula was home to the 10 Aboriginal bands of the Oyster Bay people. The Oyster Bay people were the largest language group on the island and depending on the season they moved along the coast in two groups – one exploring the lands north of Little Swanport and the other to the south to the Tasman Peninsula. The band that visited the Tasman Peninsula was known as the *Pydairrorme*.

Both groups followed the season: in the winters they lived along the coast gathering shellfish and sea plants until July when swans and ducks arrived in the lagoons. From the end of August, the southern group moved inland with some exploring as far as Mount Ben Lomond and the northern midlands.

Lola and Vicki's work is made up of 10 woven structural forms to represent the 10 bands and the language of the Oyster Bay people. The forms mark a place to pay respect to Aboriginal heritage, to the Tasman Peninsula, and to the displaced *Pydairrorme* band. The frames are created in tea tree and dodder vine.

Lola Greeno & Vicki West  
*Premaydena*, 2007  
Work under construction  
Photography: Vicki West



## FIONA HALL

### Breeding Ground

Materials: Planted garden bed and 11 painted beehives

Location: Trentham Cottage garden

Since the early 1980s, Fiona Hall's art has investigated humanity's relationship with nature. Her recent work looks at colonial history, global trade, consumerism and the environment.

*Breeding Ground* draws together several aspects of Tasmania's early history as a penal settlement but rather than referring directly to the specific history of Port Arthur it uses the transportation, ordering, taming and confining of nature as a metaphor for prison life.

Fiona's work is a garden planted with varieties of vegetables and flowers transported to Van Diemen's Land. Like transported humans, selected species are both 'invaders' and 'captives'. They are accompanied by a row of beehives. Bees are members of the order *Apidae*, often referred to as the 'social insects'. The organisation of life in bee colonies has often been likened to the structuring of 'model' human societies. The design of prisons has much in common with the design of the beehive.

The beehives are painted in the current military camouflage patterns of the countries of origin of the plant species, drawing parallels between the invasive and captive aspects of the plants. Appropriately, the bee belongs to the genus *Bombus* – Latin for a booming sound. The camouflage patterns signify the longer histories and interaction embedded in each of the plant species, as well as referring to our continued human drive to order, control and dominate.

Fiona Hall acknowledges the support of Ross Reid and Port Arthur's Grounds and Gardens crew, beehive painters, Matt Ward and Fiona Fraser and the apiarists Headley Hoskinson and David Henry.

### Place of origin

Italy  
Greece  
Turkey  
Egypt/west Asia  
Sudan  
United Kingdom and Europe  
United Kingdom to west Asia  
Iraq  
United States of America  
Afghanistan  
Iran  
India

### Plants

rosemary and sweet pea  
cabbage and parsley  
hollyhock and pea  
calendula and radish  
melon  
horned poppy  
long-headed poppy (*Papaver Dubium*)  
oats  
strawberry and chives  
sweet William and carrot  
onion  
cucumber



## LEIGH HOBBA

### New Chimes

Sound installation – performances on the quarter hour from 9am to 5pm daily

Location: Church

Leigh Hobba is a practitioner of performance and new media art and his research interests incorporate visual images and sound across time and technology.

Leigh's sound installation transports us from the 21st to the 19th century when the prison's pattern of life was organised to the chime of eight bells. From 1840s to the close of the settlement in 1877, the bells rang from the church calling people to pray, to work, to sleep. Following the closure of Port Arthur, the bells were removed and stored; 20 years later they were given to the New Norfolk Municipal Council and installed in St Mathew's Church. In 1995 seven bells were recovered and restored. The eighth bell has not been found. The seven bells are on display at the foot of the church tower.

With prominent Tasmanian composers Don Kay, Russell Gilmour, Maria Grenfell and Karlin Love, Leigh has created a piece that represents the bells' story – their authentic 160 year unreconstructed tale – cracks and all. For three minutes, on the hour, you can hear the bells peel out across the Site, the compositions constructed from the actual sounds of the bells as they are today.



Leigh Hobba  
Recording bell tolls  
Photography: Leigh Hobba



Fiona Hall  
*Breeding Ground*, 2007  
Fiona Hall in the garden  
Photography: Noel Frankham



## COLIN LANGRIDGE

### Aspiration

Materials: Wood (Tasmanian Oak), metal

Dimensions: 2700 x 1500 mm

Location: Separate Prison cell

Colin Langridge's art practice draws inspiration from outmoded construction techniques, which he often develops into innovative sculptural forms. Colin's recent work explores the relationship between contemporary Western culture and the individual; in particular, the way the West defines the world as a personal resource. His work attempts to unsettle complacent attitudes and question the ways in which we exploit our world.

From 1834 to 1848 more than 15 large sailing boats and 140 smaller boats and punts were built by convicts at Port Arthur. Colin's small, partially-built wooden boat is trapped inside a prison cell.

The piece represents the dreams of an imaginary convict who must have longed to escape in one of the many boats he was building. But his boat cannot release him from his hellish life because it is trapped as its maker was trapped, destined to spend his days working in Port Arthur's Dockyard.

The wood shavings, the remnants of his labours, lie scattered on the cell floor and the smell of the freshly planed timber evokes activity of boat building. This evocation of human labour and the sensation of entrapment ask for an empathetic response to the tragic circumstances of a convict at Port Arthur.



Colin Langridge  
*Aspiration*, 2007  
Work in construction  
Photography: Colin Langridge

## FIONA LEE

### Insiders

Materials: Screen print on fabric

Location: Government Cottage

The burned-out interior spaces of Government Cottage form the backdrop for Fiona Lee's work, which asks us to consider the internal fortitude of the women in the early days of the settlement at Port Arthur.

Fiona's work is an intervention within the former domestic building in which an English rose quietly invades the severity of this once ordered space. The rose, as a symbol of English womanhood, creates a gentle but defiant contradiction to the bleak ruin. The upholstered timber elements that shore up the shell of the cottage, making it safe for the contemporary visitor, draw attention to the under-recognised, yet indispensable, role that women played in supporting and shaping the Port Arthur community.

Fiona has a strong personal connection to the role of these first women in Van Diemen's Land: in 1812 her maternal great-great grandparents were convicts at Port Dalrymple (now George Town, settled in 1804).

Fiona Lee gratefully acknowledges the support of Decorama with this project.

## KAREN LUNN & MILAN MILOJEVIC

### Try and Try Again

Materials: steel and aluminium

Dimensions: 2200 mm long

Location: Penitentiary lawn

The printed word is often integral to the art of printmakers Karen Lunn and Milan Milojevic, and their work stands in front of the Penitentiary where the Prisoners' Library was once housed. This library contained several thousand volumes.

Prison administrators intended that convicts would be reformed by reading suitable texts, especially the Bible and moralistic works from the time, like, *Patience to Work, Patience to Wait, Records of a Good Man's Life, Busy Hands and Patient Hearts*. Perhaps understandably, library records show that such books were the least popular with convicts.

In this work Karen and Milan have incorporated the printed word into a sculptural form; this is based on the ladder that was once used in the Prisoners' Library. The sculpture symbolises the socialising strictures applied by the gaolers.

Cut into the metal, positioned to simulate the seven rungs of the original ladder, is a morally uplifting quote (the title of a book from the library) that alternates between handwriting and formal print. To Karen and Milan this interwoven script shows the internal (personal) and the external (official) pressure being applied to the prisoners, so that they are eventually moulded and elevated to redemption.

Karen Lunn & Milan Milojevic  
*Try and Try Again*, 2007, detail  
Photography: Milan Milojevic



Fiona Lee  
*Insiders*, 2007  
Digital mock-up, Screen-printed fabric  
Photography: Fiona Lee



## ANNE MACDONALD

### *Memory no.5*

Silver-gelatin prints

Dimensions: Series of 10 images; 172 x 590 mm

Location: Guard Tower

Over the past 20 years Anne MacDonald has used her medium to investigate representations of death, loss and mourning. Anne's works for Port Arthur reveal that even here at the 'end of the earth' people thought they could inscribe into history an eternal memory of the dead. Her images show the poignancy and futility of their actions in the face of nature and time.

Anne discovered that, of the 90 gravestones, carved by convicts for the graves on the Isle of the Dead, 68 have the word *memory* inscribed upon them. But, rather than perpetuate the life they honoured, the slow disintegration of the gravestones creates a *memento mori* or premonition of death and decay. The photographs reflect the fading away of these exquisitely rendered headstones.

Anne MacDonald is represented by Bett Gallery, Hobart.



Anne MacDonald  
*Memory no. 5*, 2007  
Photography: Anne MacDonald



## ANNE MESTITZ

### *Teleportation Cell*

Materials: marine grade stainless steel, aluminium flashing, paint

Dimensions: 2180 mm (h) x 1370 mm (w) x 2130 mm (l)

Location: Penitentiary lawn

This work is inspired by a familiar fantasy, the possibility of dematerialising our body and rematerialising it in another place or moment in time. It also represents the wish of every convict imprisoned at Port Arthur – escape.

The vehicle Anne has created for 'teleportation' is a full-scale replica of a convict cell that has been removed from the Penitentiary. It sits as an almost invisible skeleton, or complete inversion, of the heavy, dark and dank cells in which convicts spent their nights.

Not only have the convicts escaped the walls that imprisoned them, they have shed the black arrow brands that marked them as government property. The arrows lie discarded on the cell floor, shed from their convict clothing. Through dream, release or death, the convicts who once occupied this cell have attained the liberty denied by prison, and the individuality concealed by the uniform.

Anne Mestitz acknowledges Stuart Houghton's assistance in constructing this work.

Anne Mestitz  
*Teleportation Cell*, 2007, detail  
Photography: Anne Mestitz



## JAMES NEWITT

### *Saturday Nights*

Materials: Video installation

Duration: approx. 12 minutes, looped

Location: Asylum

James Newitt's approach to filming is intimately connected to his interest in understanding an individual's relationship to place, time and culture. His projects involve working with communities of various types, revealing relationships between personal histories and the events that bind people into communities.

Oral histories and personal interviews over several months confirmed sport, church and school as activities that drew the local community members together. However stories about country dances, especially those held at Port Arthur, attracted James. After the penal settlement closed in 1877, the Lunatic Asylum became the Carnarvon Town Hall. Dances were held there until the 1970s. Today it is again known as the Asylum.

*Saturday Nights* explores the identity of a community through the stories its members tell about social dances. The rituals of preparation, music, supper, celebration and broad participation across the community feature in the imagery and dialogue that comprise James's video. The holding of a dance provides the culmination of the work.

James Newitt gratefully acknowledges the contributions of the community members who participated in the project, and the historians James Parker and Peter MacFie.

James Newitt  
*Saturday Nights*, video still, The Country Outcasts, Forcett Community Hall  
Photography: James Newitt



## BRIGITA OZOLINS

### *The Truth Shall Make You Free*

**Materials:** lead, steel, timber, glass, paper, pen and ink, voice (Jeff Blake)

**Dimensions:** variable

**Performance schedule:** Saturday 24 March to Sunday 1st April, 1-3pm daily with the exception of Monday 26 and Tuesday 27 March, when there will be no performances

**Location:** Isle of the Dead and Separate Prison Chapel

Brigita Ozolins' art examines the convergence of language, knowledge, history and identity and fuses her interests in the book, the word and the library. Her best known works can be confronting as they involve the systematic destruction of books, accompanied by repetitive writing performances.

Brigita has created a two-part installation that aims to retrospectively free the soul of Australia's first novelist, Henry Savery, who was transported for forgery and is buried on Port Arthur's Isle of the Dead. Using the quote, 'The truth shall make you free' (John 8:32) she references the Judeo-Christian belief in the liberating power of revelation. Her use of lead recalls the mysticism and transformative powers of alchemy, and its claim to convert lead into gold.

Brigita creates two unique installations in Savery's name: one uses lead text embedded in front of Savery's memorial on the Isle of the Dead, and the second is a daily live performance in the Separate Prison Chapel. During the Ten Days on the Island festival, Brigita will sit at a lead covered table, systematically writing, 'The truth shall make you free' over *Quintus Servinton*, Savery's largely autobiographical novel. She will then tear the overwritten pages from the novel and discard them, metaphorically releasing Savery from the bindings of his tragic past. The work will be accompanied by a continuous recording of excerpts from the novel.

Brigita Ozolins acknowledges Jeff Blake and Paul Roberts for sound recording and Gerard Willems for assistance with the construction of the work.

Brigita Ozolins  
*The Truth Shall Make You Free*, 2007  
Digital mock-up of installation view in Separate Prison Chapel  
Photography: Brigita Ozolins



## JUSTY PHILLIPS

### *and for England, they fall*

**Materials:** 12,600 acorns, neon words

**Location:** Separate Prison cell and oak tree near Tarleton Street

Justy Phillips is an artist and writer whose work explores the complex relationships between family, place and history. She created a two-part installation for *Port Arthur Project*, which asks us to consider the transportation of man and plants to Tasmania. Each convict weathered the storms of a sea voyage, of prison life and also the struggles of building a new home in a foreign land.

Early settlers recalled their homelands by creating familiar buildings and gardens – evoking the past and the future. Justy has utilised one of the large old oak trees near Tarleton Street to symbolise the heart of England, a home left behind, but also the home being established in Tasmania and by placing neon words in its branches, asks us to think about the processes of change, and the mixed feelings that accompany dislocation and relocation.

In the Separate Prison, where the men lived in complete isolation, Justy has filled a cell with 12,600 acorns. As the seeds of the oak trees, the acorns symbolise the number of sentences served at Port Arthur between 1830 and 1877 and link the two elements of the work.

Justy Phillips  
*and for England, they fall*, 2007, detail  
Photography: Justy Phillips



## HELENA PSOTOVA

### *Fortune of Lost Hearts: an insight into convict culture*

Materials: C-Type photograph

Dimensions: 1200 x 700 mm

Location: Separate Prison cell

Helena Psotova's photography examines the fluid relationship between opposites: the imagined and the real; truth and fiction; the mask and identity. Her most recent series of images dealt with the dark side of carnival and the masked identity.

Helena's image reveals a story little told in the Site's official history – the love and emotional bonds formed between men starved for human connection. Sexual relationships between convicts were condemned as vile and morally corrupting by the prison administrators who were powerless to stop them.

Helena's image is inspired by a letter written in 1846 by a convict to his lover, Jack, when they were on Norfolk Island. It is thought that the writer was one of those executed following the 1846 mutiny on Norfolk Island. Helena assumes that Jack was among the men transferred to Port Arthur between 1846 and the closure of Norfolk Island penal settlement in 1856. She hypothesises that Jack spent some time in the Separate Prison, and that he dreamed of the letter and the love that had inspired it.

Dear Lover,

I hope you wont forget me when I am far away and all my bones is moldered away I have not closed an eye since I lost sight of you your precious sight was always a welcome and loving charming spectacle. Dear Jack I value Death nothing but it is in leaving you my dear behind and no one to look after you... The only thing that grieves me love is when I think of the pleasant nights we have had together. I hope you wont fall in love with no other man when I am dead and I remain your True and loving affectionate Lover.

Helena's image is locked in a darkened cell and can only be viewed through a peephole. As you peer into the darkness it illuminates to expose images of the convict's longing for love and human warmth. You enter a private world suspended between reality and imagination, where the horrors of prison are softened by longed-for affection.

Helena's work focuses on the love and connection of souls – a universal desire that unites humanity through time – which are revealed in convict love letters and poems. Her images provide us with a space to wonder if, in fact, Port Arthur could also have been a place where love offered hope and sustenance for the human spirit.

Helena Psotova  
*Fortune of Lost Hearts: an insight into convict culture, 2007, cell door*  
Photography: Noel Frankham



## ALYSSA SIMONE

### *Archetype, 2007*

Materials: Video installation

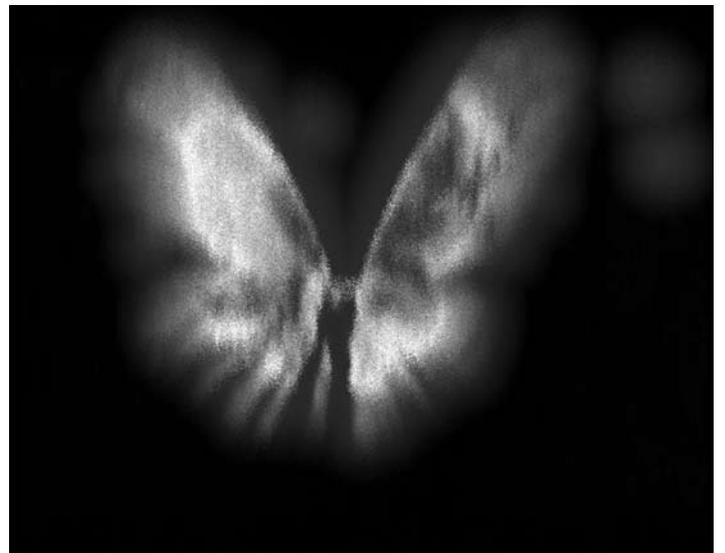
Location: Separate Prison cell

Alyssa Simone works with photography, video and film. She looks at how our view of reality is shaped by cultural and social restraints, which can cause us to overlook or dismiss anomalies and enigmas when they do not fit into our cultural framework.

Alyssa Simone asks us to consider our encounters with the inexplicable: strange coincidences or the appearance of images that we cannot explain but that can have profound personal meanings and lead to some life-changing transformation. Psychologist Carl Jung called this *synchronicity*. When such events happen to us they seem slightly unreal and we tend to wonder if our world is quite as grounded, tangible and static as it normally appears to be. Jung also used the term *archetypes* to explain universal images and beliefs that exist beyond our culture and outside the realm of rational thought and language.

Many visitors to Port Arthur have reported ghostly visions and taken photographs of 'unexplained phenomena'. Alyssa suspects that people reporting such phenomena sometimes experience Jung's synchronicity – she presents a gentle emulation of the images that might trigger the transformative experience reported by some 'ghost' photographers. Alyssa invites you to explore the world of synchronicity and archetypes through the images and sounds she has created in a darkened cell in the Separate Prison. As you peer through the small opening in the cell door images appear and fade and sounds rise and fall.

Alyssa Simone  
*Archetype, 2007, video still*  
Photography: Alyssa Simone



## LUCIA USMIANI

### *I had a Wonderful Time*

Materials: Digital images on card

Location: Gift Shop, Visitor Centre

Lucia Usmiani's creative interests focus on the overlooked and disregarded details of our lifestyles. Lucia's Port Arthur work looks at what 'souvenirs' or memories we take away with us when we leave a tourist attraction. While we may carry the iconic postcard memory, there are other incidental elements at tourist sites that we may never notice until they are not there. If we could not find a sign, seat, café, a toilet or a rubbish bin when needed, would we have had a good experience? Lucia wants to remind us that a tourist destination is more than the traditional picturesque image we see on a postcard. Her artwork demonstrates in a light-hearted way that while the utilitarian elements of Port Arthur Historic Site are incidental they are nevertheless essential to our positive experience of the place.

Lucia's works echo 19th century postcards but she has made keepsakes that trigger other more personal memories.

Lucia Usmiani  
*My Favourite Thing*, 2007  
Photography: Lucia Usmiani

Lucia Usmiani  
*Red Post*, 2007  
Photography: Lucia Usmiani



## MATT WARREN

### *Cantus 35*

Materials: Sound installation

Schedule: 20-minute piece performed  
from 9am to 5pm daily

Location: Sentry Box

Matt Warren creates installations, single channel video and audio, sometimes in combination. Recently, his work has focused on the aesthetics (beauty) of memory – sublime, spiritual and supernatural. From 1996 to 2002 he produced a series of works, *The Absence Project*, addressing loss and absence in the continuum of everyday life.

Matt's sound installation is his response to the Port Arthur tragedy of 28 April, 1996, and his aural memory of the sound, heard on radio, of the distant and echoing gunshots. Matt uses harmonic sound in an attempt to assuage some of the pain people throughout the world felt on hearing newscasts of gunshots, and imagining the horror experienced by victims, visitors, families, workers and residents during and following the massacre. His response is to pay homage to the 35 victims and to cleanse or 'exorcise' the memory of the sounds that for many define the tragedy.

Matt has created a soundscape of 35 musical tones that build over a 20-minute period as each symbolic tone is added; and then end in unison. The tones have a meditative quality and as each sound develops it drifts out across the Site; they are set free.

Matt Warren  
*Cantus 35*, 2007  
Sentry Box

## ELIZABETH WOODS

### *I wonder what they thought about?*

Materials: stencilled paint

Dimensions: 23 m (w) x 25 metres

Location: Church

Elizabeth Woods' work fills the space that was once the floor of Port Arthur's non-denominational church. She has stencilled intricate florid interlaced motifs on the now grass-filled space. The temporary nature of this project interests Elizabeth: it will eventually return to its original state and will remain only in memory.

For Elizabeth, the church – the only centrally heated building on the Site – offered a place of warmth for body and spirit. It was also a place full of memory and hope, and these emotions may sustain, or torment.

Each Sunday more than 1,000 members of the prison community filled the church, but Elizabeth wonders what they gained from it. Accepting that they were all obliged to attend the service, did the experience provide the comfort of God, a sense of peace, spiritual escape, human contact or merely physical warmth, a break from labour, and time to snooze or daydream – or was it an intertwining of all these? The temporary image on the grass represents the tangled ambivalence of these sacred and profane needs.

Elizabeth Woods  
*I wonder what they thought about?* 2007



# ARTIST BIOGRAPHIES

**CHRISTL BERG** lives and works in Launceston. She grew up in Germany and arrived in Tasmania in 1984 after an extended working holiday in India. Christl completed her PhD in Fine Arts, in 2003, at the University of Tasmania. Since 1993, she has lectured in Photomedia at the School of Visual and Performing Arts, University of Tasmania, Launceston. Her work has been shown in numerous solo and group exhibitions since 1989, including *Tasmania to Siberia*, for the Novosibirsk International Biennial, Novosibirsk State Museum in 2005, and *Light Sensitive*, at the Ian Potter Centre, National Gallery of Victoria in 2006. Her work is held by the National Gallery of Victoria, Artbank, Art in Public Buildings, the McArthur Art Collection, the University of Canberra and the University of Tasmania Collection.

**LUCY BLEACH** lives and works in Hobart. She received a Master of Fine Arts Degree from the University of Tasmania in 2007. Her Bachelor of Visual Arts is from the University of New South Wales. Lucy has created works for exhibitions at the Royal Tasmanian Botanical Gardens, Hobart central business district, Cascade Rivulet, CAST Gallery, and various harbour-side locations. In Sydney her works were included in exhibitions at Fig Lane Park and the Australian Maritime Museum. She was awarded an Australian Post Graduate Award; Arts Tasmania Professional Development Grant; Arts Tasmania 'Creative landscapes' art in vineyards; and an Australia Council Professional Development Grant.

**TRACEY COCKBURN** lives and works in Hobart. She tutored in printmaking and drawing at the University of Tasmania and TAFE Tasmania before taking up her current position as Community Arts Officer with the City of Clarence. Tracey received a Master in Fine Arts from the University of Tasmania in 2005. Her works have been shown nationally and internationally including *Unearthed* at the Blue Oyster Gallery, Dunedin, New Zealand, 2003 and *Tasmania to Siberia*, the Novosibirsk Graphic Art Biennial, Novosibirsk Museum, Siberia, 2005. She has exhibited in Canberra, Melbourne, Adelaide and Hobart and was the 2006 winner of the City of Hobart Art Prize for printmaking.

**NICOLE ELLIS** lives and works in Sydney. Her work using projected images and three dimensional forms has been exhibited nationally and internationally. Her major projects include: a permanent sculpture, *Sleeping Beauty: Watching the Mountain*, in the historic Da Guan Park, Kunming, Yuan Province, China, in 2005; a permanently displayed sculpture, *River Repose*, Hue City, Vietnam, 2002; a commissioned work, *From the Floor – People's Federal Convention, Bathurst 1896*, to celebrate the Centenary of Federation, Bathurst, 2001.

Since receiving her Masters Degree in Fine Art from the University of Tasmania, in 1982, Nicole has taught at the College of Fine Arts, University of New South Wales. The Site Work projects have resulted in numerous exhibitions, including those at the Hyde Park Barracks Museum, *Arrested Sites*, in 1993; *Matters and Mutations*, Singapore Festival of Arts, The Substation Gallery, Singapore, (1994), and the Tachikawa International Art Festival (2000) Tokyo.

**ANNE FERRAN** lives and works in Sydney, and for the past 20 years has been recognised as one of Australia's top contemporary photographers. She teaches in the Photomedia Studio of Sydney College of the Arts, University of Sydney. Anne has a Master of Fine Arts from the College of Fine Arts, Sydney. Her works are held in most major Australian public collections including the National Gallery of Australia, National Gallery of Victoria, Queensland Art Gallery, Monash University, Art Gallery of South Australia and the Art Gallery of NSW. It is also in the collection of the International Museum of Photography in Rochester, New York.

**LINDA FREDHEIM** works and lives in Hobart and teaches Furniture Design at the Tasmanian School of Art, University of Tasmania. She was awarded her Bachelor of Fines Arts (Design in Wood) from the University of Tasmania in 1992. Over the past 15 years Linda has exhibited widely within the state, nationally and overseas. You can see her commissioned works at the Montague Bay Primary School, the Mount Field National Park Visitor Centre, the offices of Tasmania's Deputy Premier and Lake St Clair Visitor Centre. She is secretary of the Furniture Designers Association Inc., is a member of the Tasmanian Wood Design Collection Acquisitions Advisory Panel, and also a member of several CAST Advisory Panels.

**RUTH FROST** lives and works in Hobart. She graduated with a PhD in Fine Arts from the University of Tasmania in 2003, where she now lectures. Ruth's PhD thesis, *Memory's Image* (2003), explored ways of visually evoking the experience of remembering. That same year she was awarded a major grant from the New Media Board of the Australia Council. Between 1989 and 1995 she lectured in the Photomedia Workshop at the Canberra School of Art, Australian National University, before returning to Tasmania in 1996. Her works have been exhibited in solo and group exhibitions throughout Australia and New Zealand. She is represented in many significant public collections, including: The Queen Victoria Museum and Art Gallery, Launceston; the Museum of Contemporary Art, Brisbane; the Art Gallery of South Australia, Adelaide; and the Tasmanian Museum and Art Gallery, Hobart.

**LOLA GREENO** grew up, on the islands in the Furneaux Group off Tasmania's north-east corner. She follows a female family tradition collecting increasingly rare, tiny and delicate shells, from their beaches; her traditional shell necklaces sometimes take years to create. Lola also works as a sculptor and fibre artist. She completed a BA in Fine Arts at the University of Tasmania in 1997 and works for Arts Tasmania. Lola's works have been exhibited widely throughout Australia, including the 2000 Adelaide Biennial of Contemporary Art exhibition *Beyond the Pale*. Her work is represented in state, national and private collections, including the Powerhouse Museum, Sydney; the National Gallery of Australia, Canberra; the Queen Victoria Museum and Art Gallery, Launceston; the Tasmanian Museum and Art Gallery, Hobart; the Queensland Art Gallery, Brisbane; and the National Museum of Australia, Canberra.

**FIONA HALL** lives and works in Adelaide and her work is exhibited nationally and internationally. She graduated in 1982 with Master of Fine Arts in photography, from the Visual Studies Workshop, Rochester, New York. Fiona has travelled and worked throughout Australia and internationally. In 1999 she received the Clemenger Art Award and was granted an Asialink residency at Lunungunga; during the past six years she has travelled and studied in Sri Lanka. Her works are held in every major public collection in Australia, and in 2005 the Queensland Art Gallery and the Art Gallery of South Australia held major survey exhibitions on her work.

**LEIGH HOBBA** lives and works in Hobart and has exhibited extensively since 1976. In 1980, he was selected as Australia's representative at the prestigious Biennale of Paris, Museum of Modern Art, and he has continued a national and international exhibition career since then.

Leigh is lecturer and head of electronic media at the University of Tasmania. His work has been shown at major Australian galleries in Sydney, Brisbane, Perth, Adelaide, Melbourne and Hobart. He exhibited in the Biennale of Sydney, and the major biennial survey of contemporary Australian practice, *Perspecta*. In 2004 he was one of six Australian artists chosen by an Australian Research Council funded University-based research team for a curated solo survey show, which is presented by the Tasmanian Museum and Art Gallery as part of Ten Days on the Island 2007.

**COLIN LANGRIDGE** lives and works in Hobart and is an Associate Lecturer in the University of Tasmania's School of Art Sculpture Studio. He undertakes freelance arts projects. Colin studied sculpture at Curtin University (WA) graduating with honours in 1998, subsequently completing a Master of Fine Arts at the University of Tasmania in 2003. Colin received his PhD in Fine Arts from the University of Tasmania in 2006. He has taken part in numerous solo and group exhibitions throughout Australia and has been showing regularly in Tasmania since 2000.

Colin was an exhibited finalist in the 2006 Helen Lemprière National Sculpture Award and the 2003 and 2006 Woollahra Small Sculpture Prize. With Ben Booth, in 2006 Colin constructed a large interpretative sculpture for the Port Arthur Dockyard; he was also awarded an Australia Council International Residency in Rome for 2007.

**FIONA LEE** lives and works in Hobart. She completed a Master of Fine Arts degree at the University of Tasmania in 2007. Fiona's art works have been exhibited throughout Tasmania, including the *Come with Me* exhibition at the Royal Tasmanian Botanical Gardens, (2006), *Acidophilus: Live Culture at the Museum*, Tasmanian Museum and Art Gallery, Hobart (2005) and *Deluxe: Decorous Crossovers between Art and Design* at the Plimsoll Gallery at the University of Tasmania School of Art (2006).

**KAREN LUNN** lives in New Norfolk and teaches printmaking at the Tasmania School of Art, University of Tasmania. She received her PhD in Fine Arts from the University of Tasmania in 2002. She has exhibited internationally at the *International Lithosymposium*, in Sweden, in 1998, and the Fourth Novosibirsk Graphic Art Biennial, Novosibirsk, Siberia, in 2005. In Australia her works have been exhibited in Tasmania, Western Australia and Victoria.

**ANNE MACDONALD** lives and works in Hobart. She is head of photography at the Tasmanian School of Art, University of Tasmania. She received a Master of Fine Arts degree from the University of Tasmania in 1983, and since 1997 has lectured at the Tasmanian School of Art, University of Tasmania. In 1990, funded by the Australia Council, she photographed grave ornamentation and statuary at Père Lachaise Cemetery, Paris, and works developed during the residency were acquired by the National Gallery of Australia, Canberra, and Tasmanian Museum and Art Gallery in Hobart. In 1995, she was funded by the Australia Council to photograph Sydney's Rookwood Necropolis, resulting in a body of work entitled *Vanitas*, 1995, which was included in the 1996 *Death: Insights on Life* exhibition at Penrith Regional Art Gallery; *Brushing the Dark: Recent Art and Tasmania*, at TMAG; and *Moet and Chandon*, National Gallery of Victoria, Melbourne.

In 2003, she was granted an Australia Council Visual Arts/Craft Board residency in Barcelona. Anne's work is included in major national and international collections.

**ANNE MESTITZ** lives and works in Hobart. She received a Master of Fine Arts degree from the University of Tasmania, in 2004, and teaches part-time in the sculpture department. She exhibits regularly in Tasmania, and is preparing for a solo sculpture show at Bett Gallery, Hobart, in August 2007. Anne's sculptures have been presented as part of *Object: 5 Tasmanian Sculptors*, Devonport Regional Gallery, in 2006; *Ephemeral Art at the Invisible Lodge*, Friendly Beaches Lodge, Tasmania, 2006; *Resonator*: Long Gallery, Hobart, 2006; *Vehicle*: CAST gallery, Hobart, 2005; *Hwy#2*: Ten Days on the Island (Forth), 2005; *Acidophilus*: Ten Days on the Island, TMAG, Hobart, 2005; and *Against the wall*: Inflight gallery, 2005, collaboration with Ona Kaukenas, Hobart. In 1999 she was an award winner at Sydney's *Sculpture by the Sea* and joint-winner of the Blundstone Sculpture Award, *Sculpture by the Sea*, Roaring Beach, Tasmania, during the 2001 Ten Days on the Island festival.

**MILAN MILOJEVIC** lives and works in Hobart. He is senior lecturer in charge of printmaking at the Tasmanian School of Art, University of Tasmania. He is regarded as one of Australia's foremost printmakers and his works and included in many national collections including the National Gallery of Victoria, National Gallery of Australia, Canberra, Queensland Art Gallery, Tasmanian Museum and Art Gallery and the Queen Victoria Museum and Art Gallery in Launceston. Milan's works are inspired by his cross-cultural background, and his art has incorporated personal images of immigration and alienation in a new land. More recently he has been working on a series of prints focusing on imaginary beasts from Jorge Luis Borges' – *Book of Imaginary Beings* – a dictionary of fictitious creatures.

**JAMES NEWITT** lives and works in Hobart. He is a PhD in Fine Arts candidate at the University of Tasmania, and his works have been featured in a number of exhibitions in Tasmania and interstate including: Devonport Regional Gallery, Long Gallery, Carnegie Gallery and the Royal Tasmanian Botanical Gardens. His work, *Altered State: Big Green, Big Blue*, was featured in the *Next Wave Festival – container village*, for the International Youth Arts Festival, *Next Wave* in Melbourne in 2006.

James is a founding board member and previous chairman of INFLIGHT Art, an artist-run initiative based in Hobart. In 2003, James worked as part of the creative team establishing the art policy and selecting feature artists for the innovative Henry Jones Art Hotel in its collaboration with the Tasmanian School of Art.

**BRIGITA OZOLINS** lives and works in Hobart. In the 1970s, Brigita studied the classics at Monash University and in the 1980s worked as a librarian and arts administrator. In the mid 90s she returned to study at the University of Tasmania's School of Art, where she now teaches art theory. She completed her PhD in Fine Arts in 2004 and her thesis, which explores the links between language, bureaucracy and subjectivity through installation, was awarded the Dean's commendation.

Since 1995, Brigita has exhibited regularly in solo and group exhibitions including the completion of a permanent commission for the State Library of Tasmania. She has received numerous artist grants and has undertaken residencies in London, Paris, Gorge Cottage in Launceston, and Port Arthur. Brigita is currently exploring the links between early forms of writing and cryptography with the assistance of an Australia Council New Work Grant.

**JUSTY PHILLIPS** lives and works in Hobart. She was awarded a Master of Arts in Graphic Design from the Royal College of Art, London in 1999. She moved to Tasmania in 2003. In 2004, Justy joined the University of Tasmania, as a lecturer in graphic design at the Tasmanian School of Art. She now works as a lecturer in the visual communication studio, and also works as an artist, writer and designer in her studio, expecting good weather ([www.expectinggoodweather.com](http://www.expectinggoodweather.com)).

Justy developed a biannual publication, *spacer*, exploring visual thoughts through words. Recent collaborative projects include: the *write/here project*, a critical exploration of public and personal relationships with Hobart through the use of 26 advertising billboards, Ten Days on the Island 2007 (with James Newitt); *Isolated Places*, video installation for Tasmanian Living Artists Week 2005; and *Tides Apart*, Inflight Art, Hobart 2005 (with Pippa Dickson).

**HELENA PSOTOVA** lives and works in Hobart. She graduated, in 2003, from the University of Tasmania with a PhD Fine Arts. She now teaches photography at the Tasmania Art School, University of Tasmania. Her work has been included in various exhibitions in Australia, including the *2 Different* exhibition at the Carnegie Gallery, Hobart, 2005; *Surface Tension: The Artist in the Image* exhibition at the Australian Centre for Photography, Sydney, 2004; and the *True Fictions* exhibition at the Stills Gallery, Sydney, 2004. In 2001 she was awarded a Highly Commended Award in the Josephine Ulrick National Photography Prize.

**ALYSSA SIMONE** lives and works on Bruny Island. She is a PhD Fine Arts candidate at the University of Tasmania, and completed her Bachelor of Visual Arts in photography at the University of Sydney, graduating with first class honours and winning the University Medal, in 2000. Her installations have been exhibited in Sydney, Brisbane and Hobart.

**LUCIA USMIANI** lives and works in Hobart. She has a PhD in Fine Arts from the University of Tasmania where she also works. During the 2005 Ten Days on the Island festival she was commissioned to create an outdoor sculpture for the Highways Exhibition, *Hwy#2*, in the north coast town of Wynyard, the first town in Australia to introduce curbside recycling. Lucia's sculpture used 4,000 recycled plastic bottles.

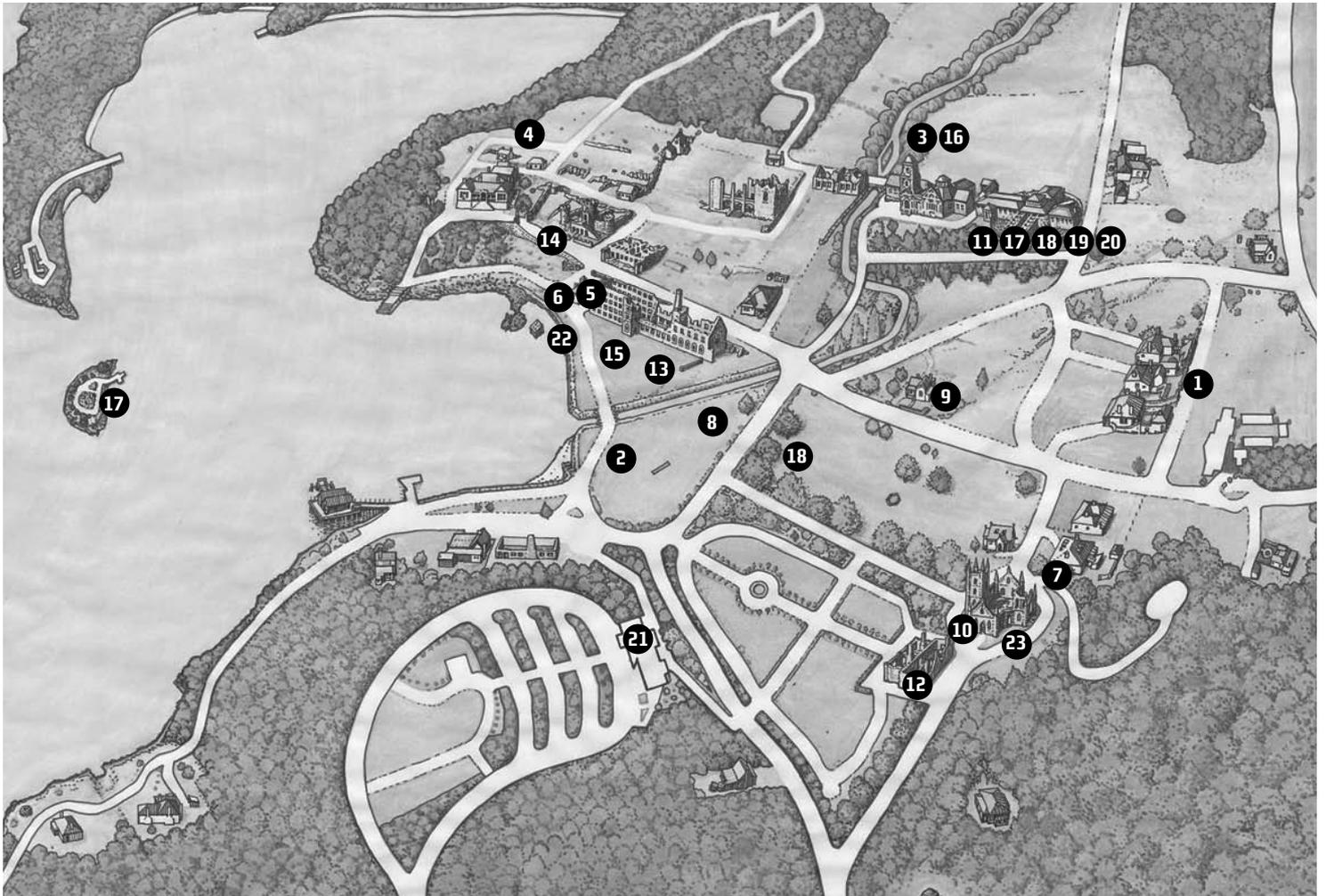
**MATT WARREN** lives and works in Hobart. He is studying for a PhD in Fine Arts at the University of Tasmania. In 1999 with support from the Samstag International Visual Arts Scholarship Matt studied in Canada and received Master of Fine Arts in Interdisciplinary Practice from Simon Fraser University in Vancouver, BC. In 2003 the Australia Council funded his research into German Expressionist cinema.

Matt's work has been performed nationally and internationally, including the *d>Art04 2004*, performance at the Museum of Contemporary Art, Sydney and the Sydney Opera House; CESTA, in 2004; the Melbourne Fringe Festival 1999 and 2003. He has collaborated with various performance-based productions including work with Salamanca Theatre Company, Is Theatre, and IHOS Opera. As a musician he performs as TIMEOFFICE, Broken Tiny and mumble (speak).

**VICKI WEST** lives and works in Launceston and her art incorporates natural plant fibres and kelp from the sea. She continues to experiment to create new work as research toward her master's degree. Vicki is currently researching a series of five installations to link family heritage to Tasmanian Aboriginal women traditional and contemporary craft makers. She graduated with a BA in Fine Arts with first class honours, from the University of Tasmania in 2001. Vicki's works have been exhibited throughout Australia, including the *Open to air*, Arts Live show in Launceston, 2006. Her works are included in the collections of the Australian National Maritime Museum, Sydney; the Australian National Museum, Canberra; the Museum and Art Gallery of the Northern Territory; and the Queen Victoria Museum and Art Gallery, Launceston.

**ELIZABETH WOODS** lives and works in Hobart, and her art works have been installed in various sites throughout Australia and Europe. Her art is site-specific and connects to the community in which it is displayed. In 2004, Elizabeth undertook an eight month residency in the Dordogne, France where she produced a solo show *I am a Tourist*, in Perigueux. She has also undertaken various residencies in Australia and Europe. Her work has been installed in Queensland, Tasmania, Canberra, Belgium, France and Poland.

Elizabeth is currently undertaking a PhD in Fine Arts at the University of Tasmania. She will take a four-month residency with UNESCO in the Champagne region of France during 2007. Elizabeth has been supported by Regional Arts Development Fund; Arts Queensland; Australia Council; the French Council for the Arts, Communauté d'Agglomération Perigourdine; Art Built In, Queensland; and the University of Tasmania.

**Port Arthur Project****1. Christl Berg***Voices from the kitchen***Location:** Roman Catholic Chaplain's kitchen**2. Lucy Bleach***Reserved***Location:** oval**3. Tracey Cockburn***Forget Me Not***Location:** Museum, the Asylum**4. Nicole Ellis***Keep the Home Fires Burning***Location:** Servants' Quarters behind the Commandant's House**5. Anne Ferran***In the ground, on the air, 2006***Location:** Watchman's Quarters**6. Linda Fredheim***When this you see, think of me***Location:** Watchman's Quarters**7. Ruth Frost***Child***Location:** Parsonage**8. Lola Greeno and Vicki West***Premaydena***Location:** the oval between Radcliffe Creek and Tarleton Street**9. Fiona Hall***Breeding Ground***Location:** Trentham Cottage garden**10. Leigh Hobba***New Chimes***Location:** Church**11. Colin Langridge***Aspiration***Location:** Separate Prison cell**12. Fiona Lee***Insiders***Location:** Government Cottage**13. Karen Lunn and Milan Milojevic***Try and Try Again***Location:** Penitentiary lawn**14. Anne MacDonald***Memory***Location:** Guard Tower**15. Anne Mestitz***Teleportation Cell***Location:** Penitentiary lawn**16. James Newitt***Saturday Nights***Location:** Asylum**17. Brigita Ozolins***The Truth Shall Make You Free***Location:** Isle of the Dead & Separate Prison Chapel**18. Justy Phillips***and for England, they fall***Location:** Separate Prison cell & oak tree on Tarleton Street**19. Helena Psotova***Fortune of Lost Hearts: an insight into convict culture***Location:** Separate Prison cell**20. Alyssa Simone***Archetype***Location:** Separate Prison cell**21. Lucia Usmiani***I had a Wonderful Time***Location:** Gift Shop, Visitor Centre**22. Matt Warren***Cantus 35***Location:** Sentry Box**23. Elizabeth Woods***I wonder what they thought about?***Location:** Church

## Acknowledgements

*Port Arthur Project* was initially proposed to Noel Frankham by Elizabeth Walsh following Julia Clark's suggestion of an exhibition at Port Arthur within a Ten Days on the Island festival. Encouragement by the respective partner organisations, artists and colleagues, and Australia Council funding confirmed the project's viability. Each of the 23 projects comprising the exhibition has been achieved through careful planning and development. Consultation between the curators and the artists and with Port Arthur Historic Site Management Authority staff members over the past 18 months identified themes and opportunities, ironed out problems, clarified facts and resolved technical issues.

The contributions of all staff members at Ten Days on the Island, Port Arthur Historic Site Management Authority and Tasmanian School of Art, University of Tasmania are acknowledged. Ten Days on the Island team members: David Roberts, Program Manager, Tracey Diggins, Publications Editor, and George Showell, Program Coordinator provided much appreciated support and advice. Port Arthur Historic Site staff Greg Jackman, Archaeology Manager, and Jo Lyngcoln, Conservation Project Manager; and supervisors Ross Reid, Grounds & Gardens, and John Featherstone, Buildings & Works; and Susan Hood, Resource Centre Coordinator and their respective teams have been pivotal to realising the exhibition successfully. Tasmanian School of Art staff members: Technical Officers, Phillip Blacklow, Stuart Houghton and Aaron Horsley; Fiona Fraser, Project Officer, Suan Lee, Executive Officer; Lucia Usmiani, Administrative Officer; Margaret Woodward, for art direction and masters candidates, Helen Bordeaux, and Delia Nicholls for design and curatorial assistance respectively, all assisted the development of individual art works and the overall exhibition.

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**Australian Government**

