

## Artist Biographies:

### Rebecca Arbon

Born in Adelaide, Rebecca Arbon moved to Darwin when she was twelve. After completing school in Darwin's Northern suburbs Rebecca completed her Bachelor of Visual Arts at Queensland University of Technology and Charles Darwin University, receiving the Edgar Dunis Arts Scholarship for her final year. Whilst studying Honours in 2008 Rebecca represented Charles Darwin University at the National Graduate show *Hatched* held at the Perth Institute of Contemporary Art. In the same year Rebecca received the Emerging Curators Grant through Darwin Visual Arts Association for curating the group show *Mimicry* and graduated with 1st Class Honours for which she received the Dean's Bursary.

The following year Rebecca exhibited as part of *Personal Space* at 24HR Art and completed her Graduate Diploma in Teaching and Learning specialising in Senior Secondary Art Education, for which she received the Recognition of Excellence for Commitment to the Profession. In 2010 Rebecca is teaching Visual Arts at Casuarina Senior College and working towards a solo show later in the year.

### Joshua Bonson

Joshua Bonson, 21, was born and raised in Darwin. With out any professional training, guidance or support Joshua has risen from unknown to collectable artist in three years.

Selected from over 300 entries in the National Aboriginal & Torres Strait Islander Art Awards (NATSIAA) in August 2007 and 2008 he was the youngest finalist in the history of the award two years running. Open to all adult Aboriginal & Torres Strait Islander artists, the Award aims to showcase the very best Australian Indigenous art from around the country.

Joshua creates paintings that are inspired by the natural environment of his hometown, Darwin. His paintings speak confidently of life and the experiences of growing up in the Northern Territory.

Joshua is a self motivated, young, contemporary visual artist with strong aspirations to continue developing his interpretations of the natural environment and his family's ties to 'country'. At an early stage in his practice Joshua has proved himself capable of expanding and commanding his abstract painterly techniques.

### Kris Keogh

Blastcorp is Kris Keogh, a 32 year old Monome playing harpist, painter and DJ based in Darwin via Osaka and Arnhem Land, NT.

Musically, he's a classically trained, electronically obsessed guitarist with an equal love of noise music and sweet love songs. He combines intricate electronics and heartfelt acoustic songwriting to create cutting edge music equally suited for the dance floor or living room. Fiercely independent, he has self-released six albums and three EP's since 1999 and has been played regularly on Triple J, FBI and 2SER.

Blastcorp has played across Australia since 2001 supporting the likes of, Diplo (USA), Leafcutter John (UK), Freq Nasty

(UK), The Mad Professor (UK), Francisco Lopez (Spain), The Herd, Regurgitator, Dsico, and TZU.

Kris designs his own sound processing software using Native Instrument's Reaktor. His creations can be downloaded from the Native Instruments website and are free for registered Reaktor users.

Kris is also a visual artist with recent shows in Osaka, Darwin and Cairns. He's not afraid to do some graphic design either.

### Catherine McAovy

Catherine McAovy was born in Hobart, Tasmania, in 1982. She moved to the Northern Territory in 2000 and has lived in Darwin for the past six years. She received a Bachelor of Visual Arts from the Charles Darwin University in 2008 and completed an Honours degree in a Bachelor of Creative Arts and Industries in 2009.

Her art practice began with the disciplines of drawing and acrylic painting but has evolved to include sculpture and installation. Catherine's work is autobiographical. She is inspired by reoccurring nostalgic memories from her childhood, and particularly the subjective inaccuracy of those memories. Her recent solo works include *Reminiscence* (2009) an installation exhibited at the Charles Darwin University Gallery, *Walking Bass Line II* (2009) a sculpture exhibited at 24HR Art Northern Territory Centre for Contemporary Art, and *Mabel's Song* (2008) a series of sculptural works exhibited at Darwin Visual Arts Association.

### Siying Zhou

Siying Zhou is currently living and working in Darwin, Australia. Born in 1980 in China, Siying has been involved in the visual arts for more than 10 years and currently works as Program Manager at 24HR Art - Northern Territory Centre for Contemporary Art.

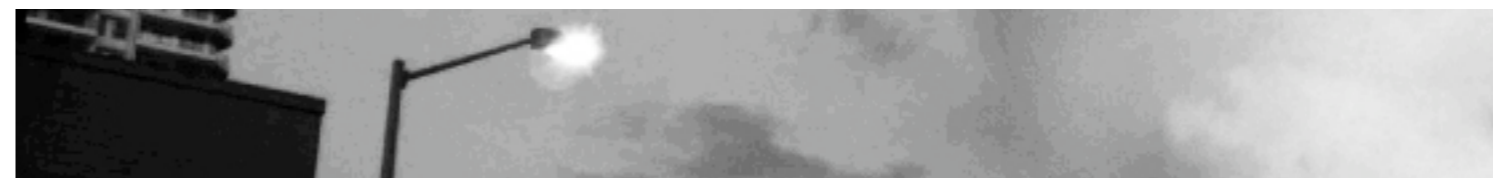
A concept-driven artist, Siying's practise crosses many art disciplines; computer screen based work, video, installation and drawing. Interested in multi-cultural communities, new colonisation by backpackers and the correlation of physical and imaginary spaces, Siying gains major inspiration for her creativity from life experience.



Catherine McAovy, *Reminiscence Act II*, 2009, cotton fabric, cotton thread, interfacing, lace



## Territory Time...



## Territory Time

When Jeff Khan, the Director of the Next Wave Festival, met with me in Darwin in 2009 and mentioned that he would like three regional areas represented at the 2010 festival, and would like the Northern Territory to be one of them, I was, firstly, impressed. Impressed that he had bothered to come all the way from Melbourne, and not for the first time. My second thought however, was that he was either mad, brave, over stimulated via a Melbourne caffeine habit, or a combination of all of the above. It made perfect sense... No Risk Too Great. And the opportunity to mentor a young, up and coming curator and artist from Darwin, Siying Zhou, who is equally brave and enthusiastic, was an offer too enticing to refuse. Which brings us to *Territory Time*.

Subtle the Northern Territory is not. Whether in the central desert or the far north tropical zone of Darwin, it is unlike anything else most residents living on the east coast have ever experienced, or indeed imagine to be there. So what is there? A complex confluence of histories and cultures, both ancient and modern, and a diverse population of peoples living together on continually contested country and space. Combine this with a seemingly contradictory portrait of its character: lawless out-post, frontier town, mining boom town, south east Asia meets West, tourist mecca, adventure capital, 'Dreamtime' capital, and international launching (and arriving) pad for the rest of the country, to name but a few, and you have a fascinating mix of myth and stark reality. And yes... there are crocodiles.

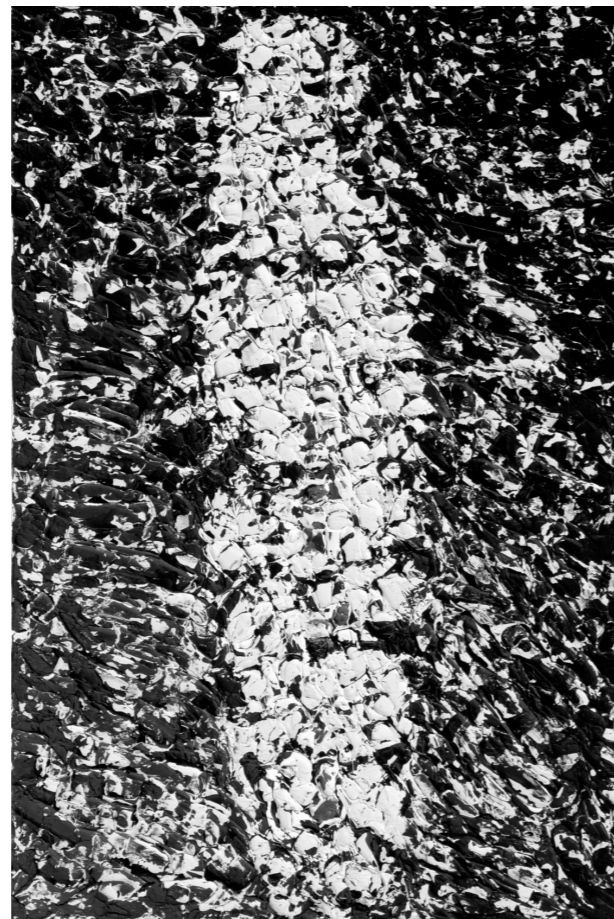
The dominant art culture that springs from such an environment, however, is remarkably easier to define. It essentially consists works from Indigenous and non-Indigenous artists, geared solely for the tourist, or 'buyers' market, buyers from down south securing a bounty item, or internationalists wishing to own a piece of exotica to take back to the northern hemisphere. And why wouldn't it be so. It's a very lucrative market. And what with no single Artist Run Initiative in Darwin... it's virtually the only market.

What the artists and curator Siying Zhou, of *Territory Time* have done is to courageously set themselves apart from that dominant art culture. They have committed themselves to an arts practise, regardless of the consequences. Their work is, I believe, emblematic of the Northern Territory and captures another essence than that of the mainstream. And yet perhaps ironically, *Territory Time* may become their launching pad into the rest of the country.

Skye Raabe  
Curatorial Mentor



**Left:** Siying Zhou, *Who's There?*, 2009-2010, detail, aluminum board, speakers, wires, sound  
**Right:** Joshua Bonson, *Skin*, 2009, synthetic polymer paint on canvas



## Curatorial Brief: *Territory Time*

'Territory time' is a motto for life in the Northern Territory. It's a modus operandi for the way people live every day. It draws a boundary of daily achievements. As a result, 'territory time' becomes an attitude towards life held by Territory dwellers and a philosophy for surviving difficult conditions.

'Territory time', like the puppet master's hands, controls people's lives in Northern Territory. It co-opts everything into its own timetable. In Darwin, the capital city of the Northern Territory, people come to understand that many things can only be done in line with the seasons. During the 'build-up', which is the season between the dry and the wet starting around September and finishing in January, the pace of life slows down dramatically. The desert region of Alice Springs too, has its unique timetable. One that exists for the town centre, and a 'timeless time' that exists only ten minutes drive away, in the open expanse of the ancient desert landscape; again a slowing down and giving over.

"Not today, not tomorrow". A local saying and constant reminder that defines tomorrow (and time) as either the day after today, the day after tomorrow or someday in the next week...or never. The isolation of the Northern Territory, the lack of many materials and the time involved in product transit gives this Territory timetable an uncertainty...a time of waiting.

In this Territory time zone there are many dangers: dangers from nature and dangers from mankind. A great amount of effort goes into simply surviving the extreme climate. Underneath the breathtaking landscape and scenery there is disease, mould, bacterial and fungal life forms, as well as life threatening animals, all specific to the Territory. As for the human form the two major cities in the Northern Territory, Darwin and Alice Springs, have the highest crime rates in the country. Speeding, drink driving, drunken fights and extreme violence make up almost every front page headline of the NT News...with the exception of crocodiles.

The economy of Territory time is driven by the idea of the 'Dreaming Land'; the easy going tropical lifestyle. Yet in Darwin, with house prices and rent rates the highest in the country, living cost in the NT become a nightmare. For art, it translates as an art market driven solely by the commercial aboriginal art market which generates a huge income to the NT economy and receiving the bulk of support and national attention.

*Territory Time* denies the 'Dreaming Land' mythology and 'Tropical Paradise' rhetoric, created for tourism and economic purpose. It silently and persistently reveals its true nature to the people who choose to live their life in the Northern Territory.

### Artists in Territory Time

With its dilemmas and ironies 'Territory time' has both challenged and nurtured artists. Just like the rest of the population of the NT, artists experience the rawness of nature and must fit their timetable into its elastic time. They go through the process of observing, becoming annoyed, fighting against and eventually adapting themselves into its pattern in order to survive.

NT artists have to cope with a far more risky and challenging environment than ever before. They constantly face the risk of losing their residence and studios. If they do not fit into this Territory 'Land of Dreaming' art market, they also risk their livelihoods as well.

But it appears, No Risk is Too Great.

Showing art works by five young NT artists, this exhibition explores their interpretations of the idea of 'territory time'. With each artist's individual experience of surviving current 'territory time', this exhibition intends to question the 'Dreaming Time' in a 'Dreaming Land' image of the NT and attempts to tell another truth behind the myths of this time zone.

Siying Zhou  
Curator

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