

# PROMISED THE *MOON*

1969 \* 2019





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**MOON**  
**1969 \* 2019**

**BEC BIGG-WITHER**

**TOM BUCKLAND**

**HEATHER BURNES**

**SUSAN CHANCELLOR**

**DEAN CROSS**

**DEIRDRE FEENEY**

**UK FREDERICK**

**LEE GRANT**

**ELLIS HUTCH**

**JULIAN LAFFAN**

**JACQUI MALINS**

**ROSE MONTEBELLO**

**MACDONALD NICHOLS**

**ERICA SECCOMBE**



## ART AND APOLLO 11 IN THE AUSTRALIAN CAPITAL TERRITORY

*Ursula K. Frederick*

Shortly after 9.30 am US Eastern Daylight Time on July 16, 1969 the Apollo 11 mission began its journey. Its objective, to land an astronaut on the Moon and return him safely to Earth, had been extensively planned and tested over the course of the 1960s. But its possibilities had been contemplated much earlier; just how long humans had been envisaging such an endeavour is, of course, difficult to speculate, but artists have been imagining space travel for centuries.

Perhaps as a result of such imaginings, and because the Moon is a constant presence in our lives, the wonder of actually setting foot on the Moon captivated millions of people on Earth. Amongst those watching Apollo 11's progress most intently were personnel at tracking stations across the globe, including Australian stations at Honeysuckle Creek and Tidbinbilla (Australian Capital Territory (ACT)), Parkes (New South Wales) and Carnarvon (Western Australia).

The ACT holds a special place in the Apollo programme's history. Honeysuckle Creek was purpose-built for Apollo and received the television footage of Neil Armstrong's first steps on the Moon that was broadcast to the world. The Station remained a vital node in the global network of space exploration

facilities, along with Orroral Valley Tracking Station and Orroral Observatory, until each was decommissioned, in the 1980s and 1990s respectively. Together with Tidbinbilla, which continues to operate today (as Canberra Deep Space Communication Complex), these places tangibly reflect the ACT's significant involvement in world aerospace history and contribute to an expanding space heritage resource on Earth.

On the 50th anniversary of Apollo 11, *Promised the Moon* provides a special opportunity to reflect on this historic event, the meaning its imagery carries and the role of space exploration in our past and future. The curatorial premise underpinning this exhibition was not only to remember and commemorate but to stimulate the creation of art and activate heritage in the present.

Increasingly, cultural heritage practitioners are recognising the capacities of creative practice to interpret historic places and events, arguing that in some cases art may be more effective than conventional heritage communication strategies. Artists have a distinctive aptitude for generating new perspectives and thus are ideally positioned to explore the complex potential of cultural heritage, particularly by conveying what



John Schofield calls 'intimate engagements with place'. Moreover, artistic insights remind the viewer that it is healthy to discuss, reassess and question what it is that makes a particular place or event meaningful and urge us to be attentive to how and why we commemorate the histories that we hold dear. Creative practice is thus a powerful tool which may be applied to remembering, reflecting, and remaking heritage values and discourse.

In seeking to activate heritage through creative practice, there lies a recognition that individuals, communities and institutions are collectively enmeshed in processes of place-making and that the past is actively constituted in the present. Hence it is important to acknowledge, as the phrase 'from Ngunnawal to NASA' succinctly articulates in relation to Namadgi National Park, Australian history and heritage is deep, diverse and multi-layered. In celebrating the 50th anniversary of Apollo 11, and the people and places in the ACT that facilitated its success we recognise also the footsteps of Ngunnawal/Ngambri people who came before and remain today, as well as the lives of those who will follow us all in the future.

Each of the artists in *Promised the Moon* has developed new work in response to the anniversary. Beyond their appreciation as art, these works shed light on the first moon landing through the eyes of artists who have a deep understanding and experience of the Canberra region. The artists provide insight into how

such a globally monumental event may be reflected through the lens of local experience and 'intimate engagement'. In this sense, the exhibition might be read as a kind of contemporary re-enactment of that original Honeysuckle feed from space. Each artist has been faced with the challenge of grappling with an occasion of mythic proportions in an effort to channel a thought-provoking encounter, via their own talents, skills and labour. We, as an audience, encounter iconic ideas, images, words and artefacts albeit mediated through the individual and embodied creative practice of each artist. Such lively intersections of art, science, and heritage – meetings of Moon and Earth, past and present and the very atmosphere between us – are truly things to celebrate.

*Dr Ursula K. Frederick is the Curator of Promised the Moon*

Brett McNamara, 2019, quoted in 'A Step to Remember', Red Gadget Films.

John Schofield, 2007, 'Intimate Engagements: Art, Heritage and Experience at the 'Place-Ballet', *The International Journal of the Arts in Society*, v.1 n.5, 105–114.





Apollo 11 Antenna Memorial  
Coronado  
Apollo 11 50th anniversary



Captain Cook Memorial, Coronado  
Apollo 11 50th anniversary



Statue of Eros, Coronado  
Apollo 11 50th anniversary





# EVERYTHING WE KNOW ABOUT THE MOON BEGINS ON EARTH

*Alice Gorman*

The Apollo 11 moon landing could be regarded as the equivalent of Shakespeare for the Space Age: open to endless interpretations and re-interpretations for new eras, new generations, and even new planets, each phrase, texture and shadow turned in different angles to mine it for meaning. Forget water ice, the target of a new interplanetary 'gold' rush: perhaps the most valuable commodity the Moon can bestow is meaning. This, after all, is the role it has always played in human culture.

Our perspective on this unique archaeological site, now fifty years old, is necessarily at this point terrestrial. Being optimistic, one might imagine a Martian society fifty years from now. From the future, from another place where blue is only seen from a distance, how might these humans born on Mars incorporate the precursor Apollo missions into their heritage? Which details will be forgotten and which remembered? I imagine an interplanetary whisper game which echoes what time has done for us on Earth. The further away you move from the Earth-Moon system, the more nebulous the connections become. Some details will be stripped bare; others will be embellished, retold and spun to suit the politics of a multigravity species.

I often think that the Apollo astronauts are the least likely avatars of humanity. With the exception of geologist Harrison Schmitt from Apollo 17, they were largely military men of their era, steeped in taciturnity. We expected an articulateness of them, as if going to the Moon could unlock new powers of speech. Cocooned in their massive white helmets, they were like severed heads that prophesy; only the prophesies were often banal and leaden. The astronauts were larval, not yet come to maturity. But their lack of eloquence need not be a bad thing. In the lacunae left by their sparse pronouncements, there is more opportunity to make our own meanings.

The astronauts, living and dead, exist in a kind of limbo. The televised images of Apollo 11, which you can now watch on YouTube, and the photographs that are reproduced and circulated endlessly, give the impression that they are still up there. The images of the Apollo sites sent back by the Lunar Reconnaissance Orbiter, which show features such as the landing modules and experiment packages, are of too low resolution to see the potential shadows of bodies as they move around the landscape. Perhaps the astronaut shadows or ghosts are hiding in plain

sight, freezing like the children's game of statues when they think satellite eyes are upon them.

Abandoned and decaying under constant bombardment with cosmic rays and micrometeorites from the wider solar system, as well as intense UV radiation and extreme temperature swings between lunar night and lunar day, it's unclear how well these fragile human materials have survived. A touch might crumble them into dust, but to get close enough to touch the artefacts you will already have obliterated the dust sculptures of the footprints. On Earth such trackways survive in stone, like the Laetoli footprints made by *Australopithecus afarensis* 3.7 million years ago in still-soft lava. The Moon is dust, though, and always dust.

We know more about the state of another set of abandoned lunar sites, only these ones are on Earth. On a ridge high above Orroral Valley in Namadgi National Park outside Canberra, a Lunar Laser Ranging facility operated from 1974 to 1981. At this point it was converted to satellite laser ranging, finally being abandoned in 1998. From here, laser beams were shot up towards a panel of retroreflectors, carefully placed on the lunar surface by the Apollo 11 astronauts. The beams entered the retroreflector crystals, bounced around their internal angles, and shot back to Orroral Valley. The exoskeleton of the lunar laser ranging station is still there above another abandoned space site, the Orroral Valley Tracking Station used to track Low Earth Orbit satellites from 1965 to 1985.

Another line of hills away is the Honeysuckle Creek Tracking Station, which operated from 1967 to 1981 as part of NASA's Manned [sic] Spaceflight Network. There are several antennas that received Apollo 11 signals, including Parkes, but it is Honeysuckle that holds pride of place. From here, the television images of the first footfall on another world circumnavigated the globe, bringing the moment of the giant leap to televisions in domestic living rooms, institutions and public places. Four hundred million people are estimated to have watched this moment, with a further 200 million listening on radio. Now Honeysuckle Creek is the centrepiece of an Australian space mythology.

Space missions came and went, and NASA consolidated its global network of tracking stations, moving some of the functions into orbit. Time moved on and swirled past Honeysuckle Creek. The station, like the human spaceflight missions, was abandoned, the buildings razed to the ground. Only the concrete footprints were left behind for the visitor to ponder. No antennas remained; the 26 metre dish which received the Apollo 11 signals was removed to Tidbinbilla when Honeysuckle Creek was closed. It became Deep Space Station 46 until decommissioning in 2009. Radio antennas or telescopes seem such heavy, slow moving beasts compared to the mayfly-quick radiowaves they are designed to collect.

The dish antenna as an instrument has an another Australian connection. The American electrical engi-

neer Grote Reber was a pioneer of its use for detecting radio-waves from space, the discipline now known as radioastronomy. He moved to Tasmania in 1954, seeking the ultimate radio quietness. A portion of his ashes reside at another site in the scientific landscape around Canberra: the Molonglo Observatory Synthesis Telescope, sprawled in a gigantic metal cross on the floor of the Molonglo Valley near Bungendore.

The footprints of Apollo are not only impressed into the lunar regolith. Across the hills and valleys around Canberra, they are enshrined in circular concrete antenna footprints and decaying structures, where the invisible strings of voice fragments, pixels of images, light beams and reflections, beeps and scratches shimmer between air and space, eyes and ears, Earth and Moon.

*Dr Alice Gorman is an internationally recognised leader in the emerging field of space archaeology. Her book Dr Space Junk vs The Universe was published in 2019.*



Heather Burness, working process.  
Etching plates in situ at Honeysuckle Creek site, 2019.  
Documentary photographs by the artist.

## THE PROMISE, THE MOON

Melinda Smith

Artists have been interpreting humankind's first landing on the Moon since before it even occurred – from Jules Verne's 1865 novel *From the Earth to the Moon* to George Melies' famous short film *A Trip to the Moon* (1902), in which the arriving spacecraft comically hits the Man in the Moon in the eye. Then, on 21 July 1969, the Eagle actually landed, and artists have been grappling with the moment ever since.

### NOTHING WILL ALREADY BE THE SAME

NASA and the US Government knew that artists would play a key role in relaying the cultural significance of the event, which is why they sponsored the 'Space Art' program. This program resulted in works such as Robert Rauschenberg's lithograph series *Stoned Moon Book* (1969), which interrogates the cosmic repercussions of the moon landing in a spirit of curiosity and awe, placing gnomonic typewritten phrases such as *NOTHING WILL ALREADY BE THE SAME* and *CAN'T FEEL BIGNESS ONLY THINK IT* alongside images of rockets on launchpads and drawings of long-necked herons. In choosing lithography as his medium, Rauschenberg drew his own parallel to the imprint of Armstrong's boot on the moonscape by imprinting the event's historical and cultural reverberations on the litho stone.

Interestingly, both print-making and collage – media which implicitly question the 'truth' and 'precision' of images and documents – have been key strategies in moon landing art. This is evident in works from Hannah Hoch's mysterious collage *Dedicated to the men who conquered the Moon* (1969), with the curled frond of a sundew plant standing in for the Moon's orb, to Andy Warhol's 1987 *Moonwalk* screenprint series, featuring jittery, blurry alternative red and yellow images of Buzz Aldrin standing on the lunar surface.

The event has also been a rich source of material for conceptual artists. One example is Kawara On's documentary-style series *Today*, which represents more than 3000 dates as individual canvases rendered in various shades of red, blue, gray, and black, each inscribed with the date of its creation and accompanied by a newspaper-lined box. The three largest pieces in the series are dedicated to the dates of the Apollo 11 launch, the landing on the Moon and the first moonwalk, attesting to the significance On placed on them in his ongoing project to document 'the history of consciousness'.

The Apollo program was crucial in the genesis of the land art movement, too. NASA's perspective-altering

photographs of the entire Earth viewed from space influenced land artists like Nancy Holt, Robert Smithson and James Turrell to explore our planet as a discrete physical and artistic object, their site-specific 'earthworks' not only incorporating the earthly terrain but also engaging with the cosmos and heavens.

When looking back at the moon landing as a cultural and artistic phenomenon, the overwhelming impression is one of a vertigo-inducing perceptual shift; an instantaneous collapse of the distance between the Earth and the Moon, between 'here' and 'out there', between 'what if' and 'what happened'.

## CAN'T FEEL BIGNESS ONLY THINK IT

The event also threw into sharp relief the tonal contradiction between the cynical Cold War propaganda-driven Space Race and the overwhelming awe of reaching another world and looking back from it towards our own tiny 'Blue Marble'. And yet the contradiction began immediately to work itself out: the Moon was quickly assimilated as just another 'scape' to be experienced, documented, experimented on, collected, and claimed (or withheld). Artists have kept pace with these shifts, with more recent works such as Sylvie Fleury's neon installation, *High Heels on the Moon* (2005), addressing the gender divide in Moonwalking, and Yinka Shonibare's *Space Walk* (2002), which features two 'afonauts'. The long-ignored Indigenous perspective on the Moon has also gained belated visibility through exhibitions such

as this year's *Between the Moon and the Stars* at the Museum and Art Gallery of the Northern Territory.

The works in the *Promised the Moon* exhibition continue the artistic tradition of reckoning with the Apollo 11 moment. They also have an explicitly historical, local, commemorative focus on the role of the Honeysuckle Creek (HSK) and Tidbinbilla tracking stations in supporting the mission and broadcasting it to the world fifty years ago.

In making these exquisite and thoughtful pieces, the fourteen artists have drawn on history, philosophy, literature, aesthetics, science, and psychology to present a multi-layered, complicated response. They have also explored a great variety of media. As befits a moon landing themed show in dialogue with the works discussed above, both collage (photography, diagrams, and audio) and various printmaking strategies (woodcut, monotype, intaglio using steel plates, screenprint and stencils) feature heavily. Other works use media which further problematise the nature of the document, the record, and the captured image: portrait photography, film, real-time interactive video, animation, a unique optical projection system, flatbed scanning, and 3D anaglyphic scanning technology. Rounding out the works we also have elements of sculpture, dance and poetry.

The resulting exhibition is diverse in theme and subject matter but forms a remarkably coherent collection. One common thread is the glitchy nature

of image transmission – and of personal memory (Burness, Chancellor, Feeney, Laffan, Hutch, Malins). Another is the making of marks and meanings (Bigg-Wither, Burness, Chancellor, Cross, Feeney, Frederick+Nichols, Hutch, Laffan, Malins, Montebello).

Buckland, Chancellor, Cross, Feeney, Hutch, Laffan, Malins). Visual and material artefacts of the 1960s abound (Bigg-Wither, Buckland, Chancellor, Cross, Malins, Montebello, Seccombe). And of course, almost all of the art riffs on the collapse of distance and time – in a nod to that moment of spatial vertigo fifty years

## DEDICATED TO THOSE WHO CONQUERED THE MOON

Some pieces interrogate the position of an observer both inside and outside a significant event (Bigg-Wither, Buckland, Burness, Chancellor, Cross, Feeney, Grant). The show also includes historically-engaged work commemorating individual HSK and NASA staff and families (Bigg-Wither, Grant), along with explorations of the now de-commissioned HSK site and related ACT locations (Bigg-Wither, Burness, Frederick+Nichols, Laffan, Malins).

Further works focus on the psychological and physical effects of the mission on the astronauts themselves (Bigg-Wither, Buckland, Cross, Hutch, Montebello), and/or the way their first moments on the lunar surface were received back on Earth (Bigg-Wither,

ago, and in acknowledgment of our own temporal vertigo as we now look back to 1969 from 2019.

The first moon landing was a momentous, almost inconceivable moment. At the same time, it was a moment exactly like all others – one that arrived, and passed, and is remembered, or not. Like many other moments, it too left traces, physical and otherwise – some fading, some, like the astronauts' footprints at Tranquility Base, still barely eroded. The works in this exhibition are, in a sense, one more set of after-effects, echoes of Armstrong's 'giant leap', while at the same time constituting an utterly current, uniquely Canberra eruption of creativity.

*Melinda Smith is a Canberra writer. Mostly she does poetry – six books and counting – with the occasional article or review. If she were any good at practical things, she would art. Instead she goes to exhibitions and marvels at what artists can do.*



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## **BEC BIGG-WITHER**

### **HOW DO YOU READ ME THROUGH HONEYSUCKLE NOW?**

*How Do You Read Me Through Honeysuckle Now?* is a triptych commemorating the former Honeysuckle Creek Tracking Station's role in tracking Apollo 11, transmitting the first television images of Armstrong's steps on the Moon, and ensuring the astronauts' safe return. Its title is taken from the Apollo 11 air-to-ground mission transcript, as mission control addresses the astronauts on day five of their journey.

The work uses images sourced from NASA/US National Archives and the National Archives of Australia, extracts from Honeysuckle's logbook (courtesy John Saxon/Penny Neuendorf) and the artist's photographs of the present-day Station site.

Astronauts, trackers, and astronauts' wives are re-imagined at the site. The astronauts contemplate their impending mission, with Armstrong to the fore, and the full crew clustered at the base of their command module. The trackers scramble while Prime Minister John Gorton pays an unannounced visit on the day of the landing, their excitement bursting through the logbook's technical language: 'TV

ON/CDR [commander, i.e. Armstrong] ON Moon!!!' and 'SPLASH' [splash-down] underlined with a final flourish. The wives' inner turmoil is contained by immaculate grooming and dutiful smiles. A photograph of the Honeysuckle antenna, long since removed, floats across the site like mementos left by astronauts on the lunar surface.

In its attention to local soil and emotional states the work looks inwards, reflecting on the decline of more outward-looking projects exemplified by Apollo. Like the state-sponsored photomontage works on which it draws stylistically, it clings regardless to notions of civic identity and pride.

## **MEMORABILIA**

Memorabilia consisting of postcards, stickers, patches and pennants also commemorates the anniversary and the role of ACT facilities in the original event (antenna photograph courtesy Hamish Lindsay/Colin Mackellar; Australian–America Memorial photograph courtesy National Archives of Australia).



## **TOM BUCKLAND**

### **APOLLO LUNAR MODULE**

Landing on another world required a vehicle not designed for this one, so the Apollo Lunar Module (LM) was born. One of the weirdest and most improbable flying machines ever conceived, its development pushed the technology envelope and resulted in one of the most important and successful engineering achievements in human history. This golden spidery machine was a two-stage vehicle that carried two astronauts from lunar orbit to the lunar surface. The upper half contained the pressurised crew compartment, equipment bays and the ascent rocket engine while the lower half housed the landing gear, descent rocket engine and lunar surface experiments. To many engineers, the final product was an insult to every notion of what a spaceship should look like, but in the vacuum of space it didn't need to be aerodynamic.

For most of my life, I've been fuelled by a fascination with manned spaceflight, the lunar module being quite an obsession over the years. Using blueprints, official photographs and several model kits as reference, I have constructed my own replica of the Lunar Module 'Eagle'. Note that this model is just under half the scale of the original vehicle. My lander sits with a fragment of a Canberra living room from 1969. Standing in front of the lander, the audience is transmitted onto the TV screen, taking Aldrin and Armstrong's place in that historic moment in time. The onlooker becomes the human bridge between two worlds.



## HEATHER BURNES

### HONEYSUCKLE INTERFERENCE/ NW SE NE SW +A

*Honeysuckle Interference* is a series of intaglio prints made after an in-field onsite installation of steel plates at the abandoned Honeysuckle Creek Tracking Station (HSK) situated within the very beautiful Namadgi National Park. Four plates were situated 'face up' on the concrete footings of the HSK dish site, each one on the primary intercardinal directions of Northwest, Southeast, Northeast and Southwest. Overnight, their surfaces captured the condensation of mists and the pooling of water from a pre-dawn shower of rain. A fifth plate, an anomaly within the installation, was placed leaning against a tree near some very large granite boulders within the overtaking forest.

The ensuing printworks pulled from those plates are explorations of the square, the parabolic curve, and colour through stenciling and layering. Parabolic curves may be calculated from the points at intersecting straight lines connecting two axes. The formula for creating this type of curve is used in designing and constructing the data-reflecting surfaces of space tracking communication dishes such as HSK. I used squares in this series as a basal field of colour, in reference to mapping and because I like their geometry. The colours of the printworks were influenced by the experience of 'being there' in the late evening at sundown and at first light; the colours of the atmosphere changing at that time. Looking up at

the sky colours, outward from within the blue bubble of our benign (to us) atmosphere, the moment was punctuated by intersecting contrails above the site; x marked the spot and the time.

The more chaotic marks within the prints, unrepeatable and singular, are from the texture of corrosion (rust) caused by the contact of the metal with the earthly atmosphere and biosphere... mist, humidity, rain, damp windborne dust settling on the plate, insects, curious mammals and perhaps my fingerprints. There are also some scratches from contact with harder surfaces. Rusting is an electrochemical process in its initial phase, begun by water setting off the transfer of electrons from iron to oxygen. The chemical formulas for its process through time might be the chemical language describing the processual 'footings' of my work from steel plates.

*Honeysuckle Interference* was one of the most beautiful in-field installations I have undertaken. I was greeted and enchanted by red robins, perused and judged by committees of wallabies, frightened by a stowaway huntsman in my car, enthralled by huge boulders and their colonies of lichens, halted by the distant sound of a tree falling in the forest. I felt the fragility of my existence together with my creature companions as I contemplated those first steps on the Moon surface that this site had been so connected with.





## SUSAN CHANCELLOR

Personal memories have been evoked for me by the 50 year anniversary of the lunar landing. I witnessed that first step on the Moon's surface through the magical television images beamed to a set, no doubt acquired for the occasion, in the cafeteria of Royal Prince Alfred Hospital in Sydney. Highly charged memories from that and other events in 1969 remain with me. I turned 21, began my first year in the work force as a physiotherapist, saw the musical *Hair* twice and watched the moon landing with billions of others who gathered around television sets wherever one could be found.

Recent visits to Honeysuckle Creek and Tidbinbilla and my reading of the book, *Honeysuckle Creek* by Andrew Tink have revitalised my interest in the moon landing, putting it into a different context. I now understand better what brought the images to the television screen. Fifty years on, little remains to remind us of the intense activity at this site in the late 1960s and the antenna that beamed the significant radio waves to the world now sits idle at Tidbinbilla. Also effected by time, my memories are inevitably faded, fragmented and distorted. The most enduring aspect of the past is a barely altered landscape and skyline.

In this series of monotypes, I have revisited the visual milieu of 1969 as a place in which to explore connections through time and space by intertwining my memories and imagination with my recent observations. By exaggerating the ambiguous qualities of the monotype between illusory and pictorial space and between figure and ground I have aimed to emphasise the dissonance that might be experienced in the temporal and spatial aspects of this story.

Furthermore, the monotype process seemed to be an apt medium for these explorations; the loss of paint, distortion and reversal that occur as paint is pressed into the paper from a plate reflect the way memory operates in the brain. Similarly, the monotype process reflects the loss and alteration in radio transmission of the images and sounds as they were beamed from the Moon to the antenna and then on to millions of lounge rooms around the world. I continue to wonder at the magic and audacity of the lunar landing with its sound and light show.



## **DEAN CROSS**

### **A LANDING / A DUET**

It is fabled that Nijinsky once jumped twelve feet into the air, but without a soft landing reaching such great heights means nothing. As a dancer it is that moment of contact with the ground once one has left it that becomes the most important. To be able to silently and effortlessly defy gravity and touch down with grace and power is the mark of true talent and control for the dancer. It is what one trains for and aspires to. It is what creates the illusion that the dancer exists in some other realm with the ability to transcend our earthly constraints.

But a dancer is human. They have trained, and sweated, and practiced, and bled. And we, the viewer, sit back comfortably in our chair excluding the ugly reality of the hardworking stinking dancer. We marvel at the ethereal body before us, floating and falling, and silently defying gravity.

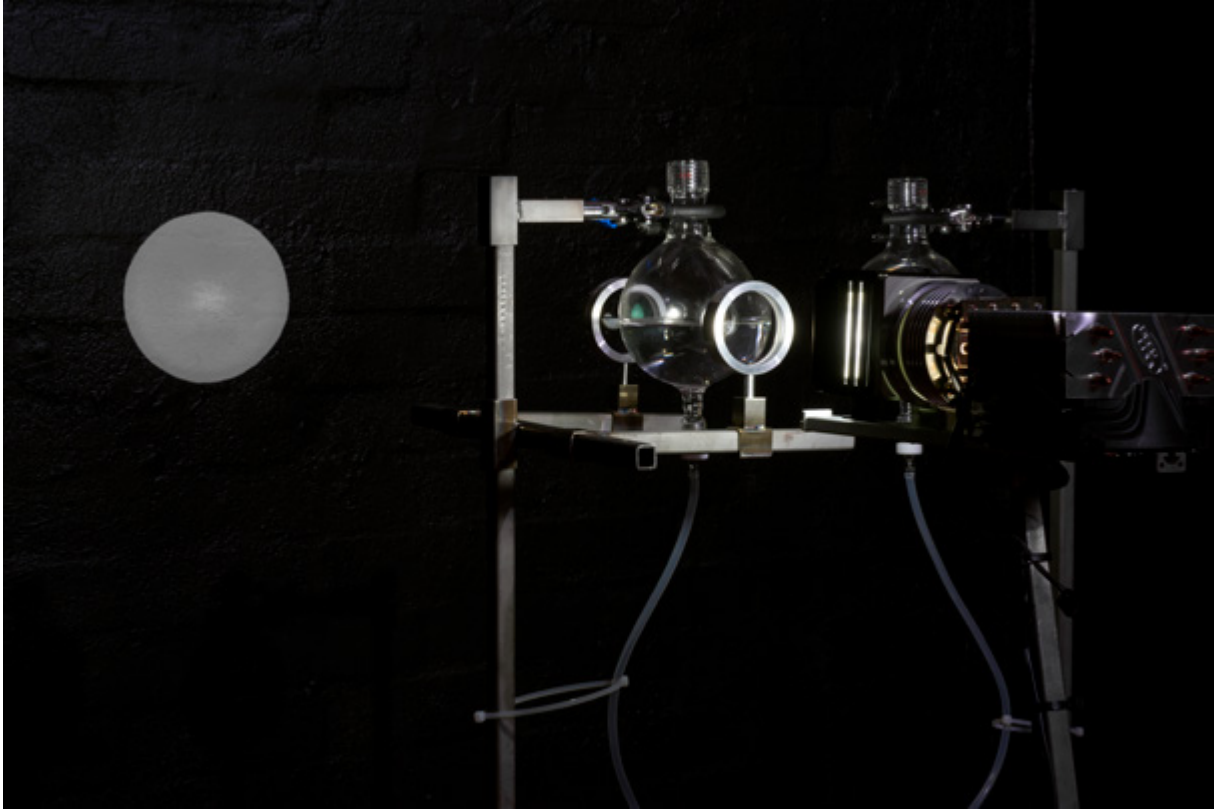


## **DEIRDRE FEENEY**

### **[DIS]APPEARANCE**

*[dis]appearance* explores the visibility and invisibility of the Moon through mediating technologies and the continuing cycle of day and night. I use an optical image system, which includes a 3D-printed image-object and continuously changing levels of water to create a cycle of visibility for an 'imaged' Moon. In doing so I am playing with the notion of how we sometimes confound seeing a mediated image of the Moon, (for which we celebrate those who were part of Honeysuckle Creek Tracking Station) with witnessing the Moon first-hand as it re-appears in the night sky.







## UK FREDERICK ★ MACDONALD NICHOLS

### SURVEYING SPACE AND GROUND AT HONEYSUCKLE CREEK AND ORRORAL VALLEY

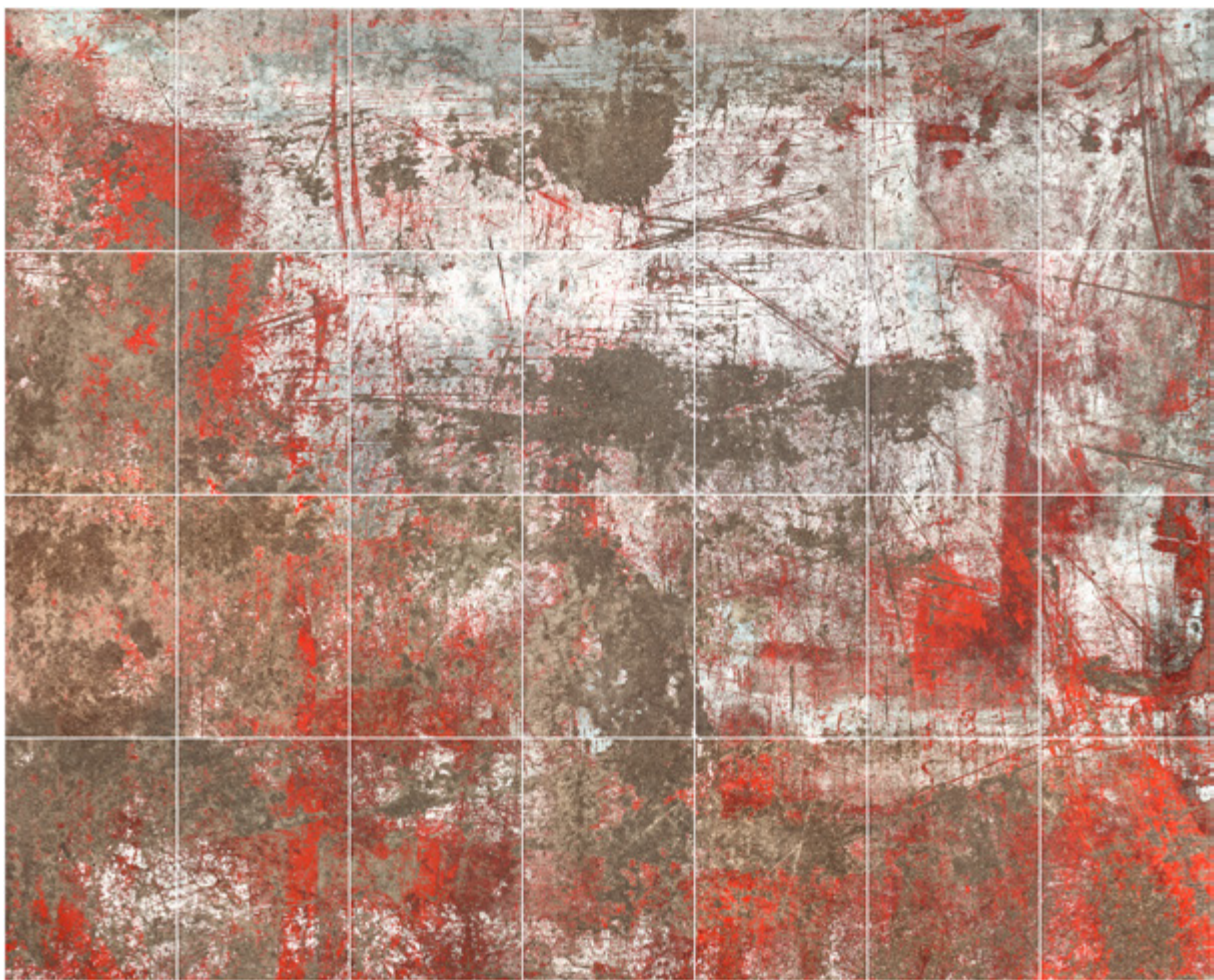
Today, on first impressions, it is easy to overlook the events that unfolded at Honeysuckle Creek Tracking Station. The significance of its role in the Apollo missions is almost overshadowed by the grandeur and beauty of its natural surroundings; large granite boulders cluster at its edges, rocky hilltops gleam in the distance, while native vegetation and introduced plantings pulse with wind and sunlight and the effects of changing seasons. Amidst this quiet magnificence, some might even say there is little of the station that remains to be seen. But after a time, and especially if you look closely at the ground – into the concrete footprint and fragmented linoleum – you can start to sense the buzz of operations, the hum of life and machines. There in the traces pressing at your feet are the human activities that shaped the site, the historical gravity of the station's purpose, and the ever-present ecologies of place that continue to transform it.

We have sought to capture something of this place as a vestige, an image, an encounter, a feeling – by using a technique that Nichols has termed 'flatbedding'. This technique uses a common flatbed scanner to photographically interpret surface, space and landscape. Unlike photographs made from other lens-based practices the flatbed image has no horizon or conventional perspective, no reference to time of day. There is no view to behold, only a unique resemblance

to detail generated by the 1:1 indexical relationship of the scanner coming into contact with an actual surface.

In this body of work an assembly of successive flatbed scans were made at particular points of interest at the former Honeysuckle and Orroral Valley Tracking Stations. These foci were directed by both conceptual and aesthetic inquiry: the entry to the operations room, the footings of the antenna, the striking red and white movement-scuffed paint of the workshop floor, the sink imprint of the on-site darkroom, the stairway.

Our step-by-step record making emulates the sensibilities of mapping, surveying and sampling techniques that were used during the late 20th century as ways of coming to know the Moon more intimately. Yet our process departs from a pursuit of scientific imaging through the flatbed scanner's capacity to render time and surface differently. In seeking to work outside the frame of reference dictated by conventional photographic realities, we accept the glitches, signals and errors in the transmission/translation process. Hence, the resulting image assemblies are both intricate and imprecise in their rendering. Like memories that are both distorted and fleetingly accurate they glimpse perfection before they disperse and fall away.



## LEE GRANT

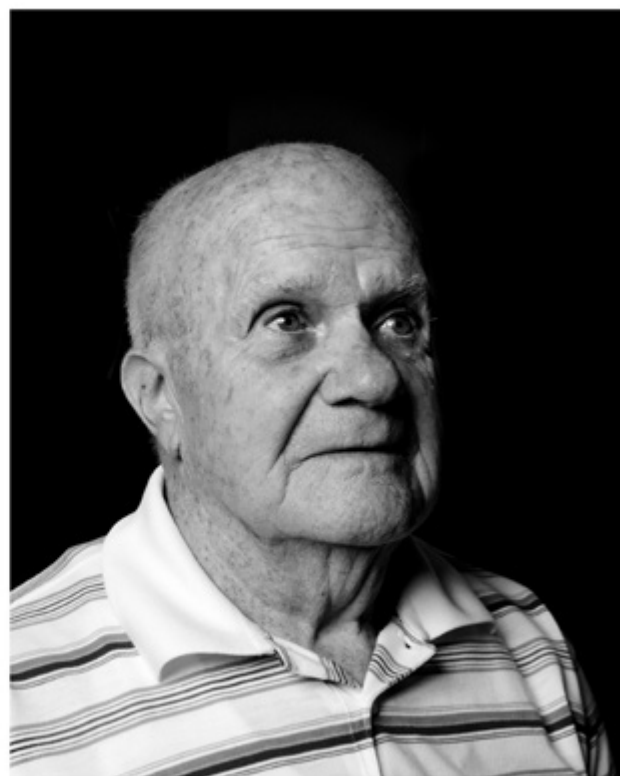
### MOONSTRUCK: THE TRACKERS OF HONEYSUCKLE CREEK AND TIDBINBILLA

Since 1957, Australia has played an integral role in every deep-space mission NASA has flown. In the 1960s, three space-tracking stations were built in the region around Canberra: the Canberra Deep Space Communication Complex at Tidbinbilla (1964), Orroral Valley (1966) and Honeysuckle Creek (1967). Only a few of the many thousands of personnel who operated each station are featured in *Moonstruck*, a series that portrays seven space trackers who actively supported Apollo (and other) missions from Australia.

I wanted to show each tracker gazing skywards, to the Moon perhaps or to infinity and the potential beyond. By shooting in black and white (B&W), I thought of some of the earliest B&W images made of the Moon. Each portrait is paired with an object of significance representative to that person; mementoes symbolic of

their professional work, and pride in an achievement that today remains as incredulous as it did 50 years ago. By including objects, I wanted to reference the very analogue nature of space exploration at the time of the moon landing. Very big things were achieved with very basic technology. Yet at the heart of these big things were people. Everyday people, who in working together became part of something bigger than themselves.

Of course, every one of the trackers told me that they 'were just doing their jobs' but I suspect that even they knew (if not at the time) that the race to the Moon was something altogether extraordinary, and that all of them, with the benefit of hindsight, understand that their legacy is larger than they might have ever imagined.



## ELLIS HUTCH

### THE SO-CALLED KANGAROO-HOP

Ellis Hutch's stop-motion animation and sound installation: *The so-called kangaroo-hop*, is inspired by Buzz Aldrin's Apollo 11 mission mobility experiment. NASA footage of Aldrin gives an insight into how the astronauts approached moving on the Moon, providing an audio-visual record of Aldrin's process as he learned to move in the unfamiliar environment, starting with familiar postures from within his normal range of movement on Earth. The movements included lateral steps and leaps reminiscent of football footwork and the seemingly absurd kangaroo-hop, experimented with on the Moon with the awareness that a new environment may require different movements. Aldrin was establishing new parameters for movement and expanding his bodily lexicon to adapt to lunar perambulation. This learning process resonates for Hutch with the way the global team collaborating to get Aldrin to the Moon had to learn to manage their vast

undertaking, connecting satellites across the planet, communicating with the astronauts and facilitating the global transmission of the landing. Aldrin's mobility experiment provides us with a tiny fragment of a vastly larger picture.

To create the work, Hutch has taken the footage of Buzz kangaroo-hopping and redrawn each frame using charcoal and white pastel on a long strip of tracing paper. The quality of the footage is so grainy and blurry that her own images drift towards abstraction. Hutch accompanied the drawings and the animation made from them with a soundtrack that combines Buzz's description of what he's doing with other fragments of audio that capture moments when the astronauts were expressing their awe, wonder and joy at what they were seeing and feeling while in space for the first time.



## **JULIAN LAFFAN**

### **LA VOYAGE DANS LA LUNE #1-5**

When I think of the Moon, my first thought is that of a child looking up at a dusky night sky, searching for the Man in the Moon. I, for one, could never see this face, even with a telescope. My second immediate response is George Melies and his early French cinematic footage imagining a rocket landing on the 'eye' of the Moon (1902). The real event of the moon landing happened before my existence on this planet and the idea that we humans, as alien creatures, went to our moon was of course by then a truth, a fact, proven by the irrefutable imagery sent via Honeysuckle Creek Tracking Station. As a Canberran by birth and having been to the site location as a small child and subsequently many times to camp under the stars, I was immediately connected to the static images and black and white tones of both the 1969 television screen and the tones in the night sky.

In my work I intend to convey a sense of the in-between. Using Melies' title screen references the

first film ever made depicting the moon landing to lead into the original images taken at Honeysuckle. I want to acknowledge the reality of the images and the significant role of the Australian scientists combined with the dream present in this monumental event. I have used the woodcut as the opposite of science fiction, that of the earthly material and the mediated image relayed around the world through the television to anticipate the very 'human' response to the landing. Every human that I have asked can recall where they were at this moment in their personal history. The woodcut carries the message of time in its materiality. That Canberra was, by accident or design, a part of this world changing event is an indication of the potential for a city of the future and the moon landing was integral to this narrative of place.

The silver screen and static grey of the station footage are combined as emblems of the time and the dream of discovery.





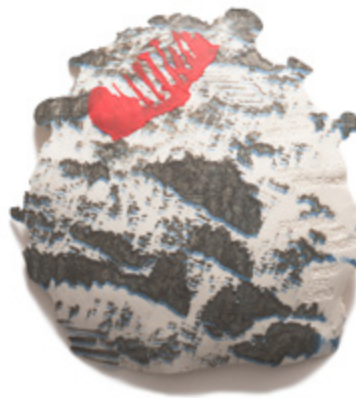
## JACQUI MALINS

### HONEYBILLA MOON QUARTET



*Honeybilla 1969*

Latticed ear  
searches the sky  
not for music of the spheres,  
but voices, visions, vital signs  
of little gods  
touched by the heavens.  
Bowl catches invisible signal,  
giant spool draws down  
the fragile S-band thread.  
Bridges the gap between  
ground and goddess.  
Tethers the Eagle.  
Stitches a TV memento –  
where were you, when...?



*Moon 1969*

Small step.  
Corporeal contact.  
Humility and hubris,  
celestial body, now substance.  
Object in our minds.  
Marks made and left,  
dust etched.  
Boots on the moon's face.  
Footprints our fingerprint  
left until we return,  
or eternity – whichever  
comes first.



*Moon, 2019*

Human touch lingers, persistent,  
visible to machine eyes.  
Siderial scans snag on  
shadows, strangely symmetrical  
in lunar acne.  
Landing section, launch pad.  
Our fragile trash lies there.  
Still.  
Incorruptible relics  
left behind  
to not rot.



*Honeybilla, 2019*

Razed. Demolished.  
Dismembered by astronomers.  
Concrete slabs daubed with birds' deposits,  
asphalt eaten by weeds and weather.  
Memorialised with interpretive signs.  
Eucalypts encroach.  
This footprint will fade  
long before the boot-marks  
on the face of  
the moon.

## ROSE MONTEBELLO

Rose Montebello works with digital printmaking techniques, screen-print and collage. Her practice uses found images sourced from vintage publications to explore representations of the sublime and to invoke associations between the terrible magnificence of nature and the internal landscape of emotion and experience.

For *Promised the Moon*, Montebello examines the historic Apollo 11 mission, using official NASA documentation and imagery from her archive of magazines and children's encyclopaedias. She focuses on key events in the lunar journey: leaving planet Earth, seeing the blue planet from space, landing on the Moon and examining its surface. Using the techniques of reproduction, dissection and collage, Montebello reinvests significance into these pivotal moments as highlighted in printed images originally produced in 1969 for the mass market. The limited colour and grainy printing of these found images gives the work a sense of nostalgia, suggesting a moment long removed from the clarity of contemporary digital technologies.

Montebello assembles these images into a visual narrative constructed from specific geometries sourced from space flight trajectories, planetary orbits and star charts. Her collages form a schematic diagram of experience, documenting the physical elements of the flight alongside the emotional and psychological impact of this historic event. In particular, she examines the cognitive shift that some astronauts experience after viewing the Earth in its entirety from space. Known as the *Overview Effect*, this generates a new perspective that gives a profound awareness of being part of a greater whole, where historical divisions of national borders disappear and the differences between us seem to vanish. From this elevated vantage point, the sight of the thin layer of atmosphere that protects our planet from the harshness of space offers a fundamental appreciation of the Earth as a spaceship floating in the vastness of space – both extraordinarily beautiful and extremely fragile.



## ERICA SECCOMBE

### CELESTIAL BODY: SO NEAR YET SO FAR

*Yes, the Moon was so strong that she pulled you up; you realized this the moment you passed from one to the other: you had to swing up abruptly, with a kind of somersault, grabbing the scales, throwing your legs over your head, until your feet were on the Moon's surface.*

Italo Calvino, 'The distance of the Moon', *Cosmicomics* (1965)

Based on George Darwin's 1898 theory that the Earth and Moon were once a single body and were separated by centrifugal forces, Italo Calvino imagines a time when the Moon was in such close proximity to Earth it could be touched as it passed by. In this story fact and fiction are interwoven through the exploration of deep time, but it is also interesting to reflect that it was written at the time the American technological race to the Moon was in full development. Until the NASA landing in 1969, our celestial companion which can sometimes appear so close, had been far beyond our physical grasp.

Apollo 11 brought the first geologic samples from the Moon back to Earth, collecting 22 kilograms of material. Two main types of rocks, basalts and breccias, were found at the landing site and proved to contain no water,

nor provide any evidence of living organisms. However, the stable-isotope ratios of lunar and terrestrial rock are identical, implying a common origin. This discovery further supports the favoured scientific hypothesis of the *giant impact* which suggests that the Moon was formed from the debris created from a major collision between Earth and an astronomical body, possibly the size of Mars approximately 4.5 billion years ago.

In honour of the first moon landing, my work *Celestial body: so near yet so far*, plays on the concept of this common origin of luna and terrestrial mantel rock. Distorting proximity, I have visualised and animated a volumetric sample of volcanic basalt only .5 mm in diameter to appear like the Moon. Tipping my hat to all things c1960s sci-fi, I have also rendered it as an anaglyphic (red/cyan) moving image that appears in 3D when viewed through coloured glasses. Originally I intended to Micro-CT-scan an actual lunar sample for this exhibition, and although I got very close to achieving this I was chasing the impossible. This led me to consider a different kind of experience that challenges our perceptions between near and far, micro and the macro and ultimately celebrates the power of the human imagination.







## LIST OF WORKS

**4** *Control panel from a Univac 1510 Digital Magnetic Tape System used at Honeysuckle Creek and Ororal Tracking Stations.* Photograph: Brenton McGeachie

Bec Bigg-Wither

**6** *Memorabilia:  
Canberra's Monuments Take on a New Look During Celebrations Marking the Fiftieth Anniversary of the First Moon Landing #1–3,* 2019

Digital prints on card  
14.8 x 21 cm

*Honeysuckle Patch,* 2019

Digital print on fabric, 1/11  
9 x 9 cm

*Honeysuckle Pennant,* 2019

Digital print on fabric, 1/11  
15 x 30 cm

*Honeysuckle Sticker,* 2019

Digital print on adhesive paper, 1/50  
10 x 10 cm  
Photographs: the artist

Bec Bigg-Wither

**17** *How Do You Read Me Through Honeysuckle Now?* 2019

Inkjet prints, 1/3  
three panels, each measuring 30.5 x 177.5 cm  
Photograph: the artist

Tom Buckland

**19** *Apollo Lunar Module (1:2 Scale),* 2019  
Cardboard, wood, steel, perspex, found objects  
384 x 400 x 400 cm

**19** *Canberra Living Room Fragment,* 2019

Found objects, electronics, iced vovos  
Dimensions variable  
Photograph: Brenton McGeachie

Heather Burness

*Honeysuckle Interference/ A+NW,* 2019

Intaglio multiplate colour print, 1/1  
81.5 x 81 x 3 cm

*Honeysuckle Interference/ SE+NW,* 2019

Intaglio multiplate colour print, 3/3  
81.5 x 81 x 3 cm

**21** *Honeysuckle Interference/ NE+SW,* 2019

Intaglio multiplate colour print, 2/3  
81.5 x 81 x 3 cm  
Photograph: Rob Little, RLDI

*Honeysuckle Interference/ SW+A,* 2019

Intaglio multiplate colour print, 2/3  
81.5 x 81 x 3 cm

*Honeysuckle Interference/ A+NE,* 2019

Intaglio multiplate colour print, 2/2  
81.5 x 81 x 3 cm

## Susan Chancellor

### **23** *Magical radio waves*, 2019

Oil monotype on paper

35 x 50 cm

Photograph: Brenton McGeachie

### *Stepping across time*, 2019

Oil monotype on paper

35 x 50 cm

### *On a clear day...*, 2019

Oil monotype on paper

35 x 50 cm

### *We bounced with the moon man; we bounced with excitement*, 2019

Oil monotype on paper

35 x 50 cm

### **23** *Ever at the ready*, 2019

Oil monotype on paper

35 x 50 cm

Photograph: Brenton McGeachie

## Dean Cross

### **25** *A Landing / A Duet*, 2019

HD video, 1/3,

Duration 00:07:40

Image: the artist

## Deirdre Feeney

### **27** *[dis]appearance*, 2019

Glass, steel, aluminium, LED, water, stepper motor, pump, arduino, plastic tubing, acrylic, 3D printed PLA and acetate.

Dimensions variable, duration 14 min cycle

Photograph: Brenton McGeachie

## UK Frederick \* Macdonald Nichols

### *Surface Sampling Honeysuckle Creek*, 2019

Perspex box with 50 inkjet prints, 23.5 x 23.5 x 6 cm

### *Antenna Pad West Footing (moon scan 1)*, 2019

Digital photographic inkjet print, 1/5

90.16 x 148.92 cm

### *Orroral Floor (moon scan 2)*, 2019

Digital photographic inkjet print, 1/5

89.5 x 169.38 cm

### *Honeysuckle Stairwell (moon scan 4)*, 2019

Digital photographic inkjet print, 1/5

89.49 x 148.2 cm

### **29** *Workshop Floor (moon scan 3)*, 2019

Digital photographic inkjet print, 1/5

119.85 x 148.73 cm

Photograph: the artists

## Lee Grant

### *Moonstruck*, 2019

Photographs (pigment prints)

Piptych 100 x 40 cm:

### **31** *Cyril Fenwick, Communications Operator, NASA + Cyril's Apollo 11 Saturn V SA-506 model rocket*

Photograph: the artist

*Mike Dinn, Deputy Station Director of Tidbinbilla and Honeysuckle Creek, NASA + one of Mike's NASA public service medals*

*John Heath, Microwave Engineer, NASA + a model of the decommissioned antenna DSS42*

*Hamish Lindsay, Supervisor of the Technical Support Section (TSS), NASA + Hamish's model of the Lunar Landing Module (LLM)*

*Les Whaley, Technician Analog and Magnetic Recording Section, NASA + two of Les' Apollo 11 souvenir patches*

*John Saxon, Operations Supervisor at Honeysuckle Creek, NASA + the largest Moon rock specimen outside of the US which he personally escorted into Australia*

*Bryan Sullivan, Computer Engineer, NASA + two Univac (UNIVersal Automatic Computer) printed circuit boards*

## Ellis Hutch

**33** *The so-called kangaroo hop, 2019*

Stop-motion animation, drawing

Dimensions variable

Photograph: Brenton McGeachie

## Julian Laffan

*La Voyage dans la Lune #1–5, 2019*

Hand coloured (gouache, oil and pencil) woodcut on birch ply,

16.5 mm x 24 cm each:

*La Voyage dans la Lune*

*Left Foot Forward*

*Transmission*

*Moon Shadow*

**35** *Shimmering Screen*

Photograph: Brenton McGeachie

*Julian Laffan is represented by Beaver Galleries, Canberra*

## Jacqui Malins

**36–7** *Honeybilla Moon Quartet, 2019*

Screenprint on ceramic

Dimensions variable

Photograph: Brenton McGeachie

## Rose Montebello

*Earth Overview, 2019*

Hand cut collage, inkjet print, paper

70 x 58 cm

*Lift off, 2019*

Hand cut collage, inkjet print, paper

70 x 58 cm

**39** *Moon Analysis, 2019*

Hand cut collage, inkjet print, paper

70 x 58 cm

Photograph: Brenton McGeachie

## Erica Seccombe

**41** *Celestial body: so near yet so far, 2019*

Anaglyphic moving image, 1/3

Duration 3 min (viewed with red cyan glasses)

Image: Drishti, ANU CT Lab, NCI

## ARTIST BIOGRAPHIES

**Bec Bigg-Wither** is an emerging Canberra artist specialising in photomontage based on historical imagery. She has been making story-telling works about the Apollo program since 2014, reflecting her interest in the program's human, metaphysical and visual drama. Bec has degrees in Visual Arts (Painting) and Law and is a PhD candidate in Photography and Media Arts at the ANU. For her PhD, she is researching Apollo as a work of cultural diplomacy and investigating how Apollo imagery can be used to articulate changes to the culture that created it.

**Tom Buckland** deals in a correspondence of imaginary worlds, his work is heavily influenced by a fascination with fantasy and science fiction and topped off with a refined joyful absurdism. Buckland is a voracious bricoleur and collector of found objects with which he creates work that is emphatically process-orientated, proudly displaying a unique DIY spirit. He also plays with audience interaction demolishing the invisible barrier between onlooker and artwork. Buckland graduated from the ANU School of Art+Design with Honours in 2015 and has exhibited widely.

**Heather Burness** is a regionally-based artist with an independent practice. She is compelled to make work through the experience of 'place'. She engages with specific sites and phenomena through in-field installations of printing plates that are later matrices of works-on-paper. She has exhibited nationally and in group exhibitions internationally. She has works in the collections of regional galleries, State Library of New South Wales, National Library of Australia and the National Gallery of Australia. She was a sessional lecturer at the ANU School of Art Printmedia and Drawing Workshop from 1996–2009 and 2011/12. Heather was awarded The Capital Arts Patrons' Organisation (CAPO) Fellowship in 2011. She also editions prints for selected artists under the name Grey Lady Press. Heather's project was assisted by a grant from Create NSW, an agency of the New South Wales Government. The NSW Artists' Grant is administered by the National Association of the Visual Arts.

**Susan Chancellor** graduated with a practice led PhD in Visual Art at the Australian National University in 2018. Susan is essentially a painter, although printmaking and drawing are also part of

her practice. In recent years the monotype has been the focus of her work. Based on the Far South Coast of New South Wales, Susan explores themes of time, space and memory through lived experiences such as family relationships, nature, interior and exterior spaces. Formerly a physiotherapist, Susan began exhibiting in 2003 and since then has held twelve solo exhibitions and taken part in many group exhibitions. She has been selected as a finalist in twenty curated art prizes, winning a number of awards including both the Basil Sellers Prize in Moruya and the Bega Valley Art Award in 2014. Her work is held in the Basil Sellers collection and the ACT Legislative Assembly permanent collection.

**Dean Cross** was born and raised on Ngunna-wal/Ngambri Country and is of Worimi descent. He is a trans-disciplinary artist primarily working across installation, sculpture and photography. His career began in contemporary dance, performing and choreographing nationally and internationally for over a decade with Australia's leading dance companies. Following that Dean re-trained as a visual artist, gaining his Bachelor's Degree from Sydney College of the Arts, and his First Class Honours from the ANU School of Art and Design. Dean has shown his work extensively across Australia. This includes the Indigenous Ceramic Prize at the Shepparton Art Museum, curated by Anna Briers and Belinda Briggs (2018), Tarnanthi at the Art

Gallery of South Australia, curated by Nici Cumpston (2017), RUNS DEEP, a solo show at Alaska Projects, Sydney (2018), The Churchie Emerging Art Prize (2016), The Redlands Konica Minolta Art Prize (2015), and the Macquarie Group Emerging Art Prize (2015) where his work was awarded the Highly Commended prize by artist Joan Ross. In 2018 Dean exhibited at the Australian Centre for Photography, Sydney, as a part of the NEXTWAVE Festival Melbourne, with curator Amelia Winata, and at Artbank, Sydney in Talia Smith's 'In a World of Wounds'. Dean was been a year-long Artist in Residence at the Canberra Contemporary Art Space (CCAS), and was also selected to be a part of the 4A Beijing Studio Residency Program in Beijing, China. In 2019, Dean will undertake the inaugural Canberra/Wellington Indigenous Artist exchange, where he will be supported by the ACT Government to undertake research with the National War Memorials in both Canberra and Wellington.

**Deirdre Feeney** works interchangeably with the translucent material of glass and the projected (moving) image. Her practice originated in making miniature architectural structures in glass, housing her projected video-animations. More recently she has inverted her practice to explore how glass, as optic-machine, can create the projected image, applying techno-cultural histories of optical moving image devices to her contemporary practice. Feeney completed

a BVA at the Australian National University, having previously gained a BA at Trinity College Dublin. Feeney exhibits in Australia and internationally and is currently a PhD candidate at the ANU School of Art + Design, where she is also a sessional lecturer. She is the recipient of several grants and awards, including ANU scholarships, Stephen Procter Fellowship and Australia Council grants. She has represented Ireland at the European Glass Context in Denmark and was artist-in-residence at the National Film and Sound Archive in Australia.

**UK Frederick** is an artist and Australian Research Council Discovery Early Career Research Fellow based at the Australian National University. Ursula uses a variety of techniques in her creative practice, including photomedia, video and printmaking. Conceptually she is drawn to working with the everyday, often re-purposing or re-imagining objects and ideas that already exist in the world. In part this is a reflection of her desire to explore how people make meaning in and of the world. Ursula is currently working on a number of projects that involve the intersection of art, archaeology and heritage. In addition to regularly showing her artwork in group and solo exhibitions, Ursula has published her art and research in books and journals. Ursula obtained her doctorate in Visual Arts from the ANU in 2014.

**Lee Grant** is a photographer best known for her exploration of migrant identity against the backdrop of Australian suburbia. Her often formal portraiture examines identity integration and inhabited landscapes. She has won several major awards including the 2010 William and Winifred Bowness Photography Prize and most recently the 2018 National Photographic Portrait Prize. In late 2012, Lee published her first book, *Belco Pride* followed by *The Five Happinesses* in 2015. She is currently focusing on long-term projects in Australia and Korea. Lee has a degree in Anthropology and a Master of Philosophy (Visual Art) from the Australian National University.

**Ellis Hutch** lives and works in Canberra. Her practice spans printmaking, photography, video installation, performance and sculpture. Ellis is fascinated with how people establish social relationships and transform their environments in order to create inhabitable spaces. She investigates human obsessions with exploration, and the powerful pull of the most remote and extreme places, from Antarctica to the Moon. Since completing her Masters Degree in Sculpture at the ANU School of Art + Design in 2000 Ellis has worked on a diverse range of collaborative and solo projects. She is currently a PhD candidate at the ANU in the Photography & Media Arts Workshop and works as a sessional lecturer teaching in the school's Foundation Workshop.

**Julian Laffan** is an artist, educator and curator living in Braidwood NSW. He specialises in woodcuts and drawings investigating themes of history, time, photography and identity. Julian has collaborated and exhibited with international collectives and around Australia and his work is in public and private collections. He is represented by Beaver Galleries in Canberra.

**Jacqui Malins** is a multidisciplinary artist, working in ceramics, text, printmaking, video and performance. Originally trained in ceramics, her practice expanded in recent years to encompass poetry and performance, and these activities are increasingly intertwined. Jacqui is concerned with questions of identity – how it is formed, grows, changes and persists over time. She is interested in how our interior experiences of identity and emotion relate to our exterior and to our social and physical environment.

**Rose Montebello** completed a Bachelor of Arts (Visual) with Honours in 2000 in the ANU School of Art + Design Printmedia and Drawing Workshop. Her practice is based in digital printmaking practices, collage and assemblage using reproduction, dissection and reconstruction of found images to create intricately layered works of art that examine human experience, temporality and transcendence. She has exhibited widely including *Streetwise: contemporary print culture*, National Gallery of Australia, Canberra

(2015), *Wildthing: Animals in Contemporary Australian Art*, Mosman Art Gallery, Sydney (2016) *Aviary* (2017) and *Imitation of life: Memory and Mimicry in Canberra region art* (2011), Canberra Museum and Gallery. Recent solo exhibitions include *Unravel*, Megalo Print Studio and Gallery, Canberra (2014). Her works are held in the National Gallery of Australia, Canberra Museum and Gallery and Artbank collections as well as local and interstate private collections.

**Macdonald Nichols** is a Queanbeyan photographer who is originally a product of Industrial Design School and has a long history of teaching Photography and Design in the ACT Senior Secondary system. Mac also has an ongoing relationship with the ANU Photography & Media Arts Workshop in various capacities, most recently as a participant in the Master of Visual Art program, graduating in 2016. Mac's central photographic practice has been an investigation of the marginal unregulated zones at the edge of suburbia where the landscape is defined by the random human activities that take place in the spaces: the private behaviours secretly played out and over time feeding a layered evolution of an anxious wasteland often described as a 'no man's land'. During his experimental practice, Mac has developed a technique called 'flatbedding', using a common flatbed scanner to interpret landscape. He uses flatbedding for its objective anonymity and ignorance of the coded vision

that a camera and lens automatically bring to a 'view' of land. Mac assembles, arranges and prints the scans to create pseudo-scientific surveys of land surface. Mac has exhibited his work in recent years at ANU School of Art, The Photography Room, M16 and CIT in Canberra and in Melbourne at the Centre for Contemporary Photography.

Erica Seccombe's practice spans from traditional and photographic print media and drawing to experimental digital platforms using frontier scientific visualisation software. Since 2006 she has been an artist and resident researcher at the ANU Department of Applied Mathematics and Vizlab, NCI where her interdisciplinary practice investigates visualising volumetric data acquired 3D and 4D Microcomputed X-ray for stereoscopic projection installations. Notably, Erica's work 'Metamorphosis', 2016, won the 2018 Waterhouse Natural Science Art prize; in 2017 Erica was awarded the Capital Arts Patrons Fellowship, and in 2015 her work, 'Virtual Life' 2014 won the Inaugural Paramor Prize: Art + Innovation Casula Powerhouse Art Centre, Liverpool, NSW. Erica is currently a lecturer in Foundation Studies, teaches for the Centre for Art History and Art Theory, and is the Convener of Graduate Studies Coursework for Visual Arts, Design and Art History and Curatorship at the ANU School of Art + Design.





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*For those who ventured into space,  
and those watching and waiting back home.*

Supported by





**MACDONALD NICHOLS**

**SUSAN CHANCELLOR**

**ROSE MONTEBELLO**

**HEATHER BURNES**

**ERICA SECCOMBE**

**BEC BIGG-WITHER**

**DEIRDRE FEENEY**

**TOM BUCKLAND**

**JACQUI MALINS**

**JULIAN LAFFAN**

**UK FREDERICK**

**DEAN CROSS**

**ELLIS HUTCH**

**LEE GRANT**

