

BETH

DILLON

AC-STIPENDIUM 2024  
PROPOSED WORKS + PORTFOLIO

Beth Dillon (b. 1987, in Sydney, Australia) is an artist and curator based in Biel/Bienne. She is the current director of espace libre (Visarte Biel/Bienne) in collaboration with Vera Trachsel. She is also a founding member of artist collective 110%, with Lachlan Herd and Kieran Bryant.

Dillon's practice embeds personal narratives within wider issues such as mothering and care-work, mobility and tourism, identity construction, and the sociology of luck, achievement and success. Taking form through diverse solo, collaborative and curatorial contexts, Dillon's work honours handmade processes, found and recycled materials, the awkward, embarrassing, overlooked and underrated, domestic dramas, friendship, family, bodies at work, bodies at play, dressing up, storytelling and spreading rumours.

# PROPOSED WORKS AC STIPENDIUM

## WORK 1

HOME MOVIE, 2023

Video projection,

PLAYING HOUSE, 2023

Reading performance, 20 mins

## WORK 2

HOWL, 2023

Solo performance, 25 mins

Mixed media installation

# WORK 1



## HOME MOVIE (2023)

HDV loop, 44:30 mins

TO THE VIDEO: <https://vimeo.com/902773432/bc9e07b055>

*A mum and two kids*

*A house in the suburbs*

*A tale of history repeating*

*A ghost story?*

HOME MOVIE was made during a two-week residency at IRMA Republic (Bern) in April 2023. The video explores the production of domestic space, fantasies and memories of the 'suburban home', and the micro-dramas and rituals of family life. The camera follows a mother and her children, dressed in handmade Chromakey costumes and masks, as they repeat habitual actions such as preparing and eating food, doing household chores and playing games. A film in which nothing and a lot happens at the same time.



*How are the spaces we occupy produced by the intimate cohabitation of ('gendered') bodies and objects?*

**HOME MOVIE (2023)**  
video stills



## **HOME MOVIE (2023)**

Installation view, SISTER\*HOOD  
IRMA Republic, Worblaufen

Group exhibition with BiglerWeibel, Olivia Abächerli, Latefa Wiersch, Jazmin Taco, Alchemilla de Tora (The Gardeners of the Sixth Mass Extinction)

The video was first shown as part of the group exhibition Sister\*hood at IRMA Republic, accompanied by a performance reading and an installation of paintings and drawings made in collaboration with the artist's two young children.

In December 2023, HOME MOVIE was acquired by the Canton Bern Arts Commission for the Visual Arts Collection.



## **HOME MOVIE (2023)**

Installation view, Cantonale Bern Jura 2023  
Kunsthaus Centre d'art Pasquart, Biel/Bienne

## PLAYING HOUSE (2023)

Reading performance (in English), 20 mins

Performed as in conjunction with the screening of HOME MOVIE at SISTER\*HOOD, IRMA Republic, May 2023.

Who is in the room with us when we create? When we care for others? This spoken word piece explores processes of self-orientation through reflections on spatial politics in suburbia, the nuclear family, and childhood memories.

*My father's body grew larger each year. Doctors would warn he was becoming obese, and he would say, I'm just becoming prosperous. My mother's body seemed to condense, becoming smaller, birdlike. I remember her as a blur of activity, always moving, always busy. Her hair was always blonde, her nails always red, the particular shade of blonde and red changing according to the fashion of the time. Once a week she would arrive at our school in black leggings and a neon leotard after the morning assembly and lead all the students in a half hour aerobics session. She never walked barefoot inside as she couldn't bear the feeling of grit on her soles. When the intense summer heat was broken by an afternoon storm she would sometimes fling off her clothes and run naked around the lawn in the falling rain.*

Excerpt, Playing House



## INSTALLATION PROPOSAL - RAUM 2 OBERLICHTSAAL OST



I propose to present HOME MOVIE as a large scale projection in RAUM 2. The entrances would be fitted with heavy curtains, and the floor carpeted in a Chromakey blue tone. The public is not expected to sit and watch the entirety of the film. Instead, as the projection plays on loop, viewers flow in and out of the room, catching different scenes each time. The rich soundscape of the video, in which we hear the children and mother playing and cleaning, chatting and crying, drifts out from the projection space and into the gallery.

The reading performance PLAYING HOUSE, is considered as an accompaniment to HOME MOVIE, sharing poetic reflections on the themes and influences of the project. The text could be performed during the exhibition period as part of the events/ mediation programme.

DURATION: 44:30 (video projection)

SPATIAL REQUIREMENTS: The projection requires a darkened space, ideally Raum 2, approximately 25m<sup>2</sup>



## WORK 2



### HOWL (2023)

Solo performance, 25 mins

Presented at KarteNoire2502 x INCUBO, Theater Biotop, Biel/Bienne, and the Bearded Tit, Sydney

*She wolf suckling civilisation*

*Romulus and Remus on the tit*

*Baby body big milk blues*

*Be good be good be gone*

*An empty nest with nothing*

*But the echoes of embraces*

Loosely inspired by the foundation myth of Rome, this solo performance presents a tragi-comic portrait of the life cycle of a strange wolf/mother hybrid creature from birth to child-rearing to cronehood. Playing with tropes of cabaret, burlesque, drag and clowning, the performance is an ambivalent exploration of 'maternal instincts', female sexuality and the relationship between social status and fertility.



The performance is structured in 3 'acts'

I. A MOTHER IS BORN: Black box birthing sequence. Mother meets her pups. Love and devotion.

II. AN EDUCATION: Jump. Sit. Beg. There's a good boy. Mother educates her young before giving them away to Society.

III. AN EMPTY NEST: Howling grief sequence. Down dog lament. Proud crone dance of the swinging teats.

*Well you know honey,*

*I'm one fertile bitch*

*And I could breed plenty more mouths to feed.*

*Oh but it's letting go that's the hard part...*

*Sometimes it hurts oh it hurts so bad*

HOWL renders uncanny the universal themes of reproduction and ageing, bringing into play conflicting attitudes of veneration, derision, love, anger and fear that society holds in relation to mothers. The work exorcises tensions between the mother and the wolf as symbols of domesticity and wildness, 'maternal' and 'animal' instincts, nurture and nature. Howl is inspired by my own experiences of raising young children, of my mother's experiences of menopause and her self 're-discovery' post-child rearing. The work is dedicated to my mother.

## PERFORMANCE INSTALLATION PROPOSAL - RAUM 1 FOYER



HOWL has been presented so far in the form of a cabaret performance in a queer bar in Sydney, and a stage piece in Biel/Bienne. At the Kunsthalle I propose to present the performance in the entrance gallery during the vernissage, incorporating elements such as the stone altar, the globe light and the stairwell into the choreography. The black box, costume, puppies and dog treats remain in the space as an installation after the performance. For the installation, I want to play with the mysterious quality of the black box. During the exhibition a recorded version of the 'empty nest' lament and a composition of puppy whines and yapping will play intermittently from speakers hidden inside, haunting the space with mournful song.

Duration: maximum 25 mins

Spatial requirements: minimum 25m<sup>2</sup> (ideally the left-half of the Foyer space from the entrance doorway to the opposite wall)

### DOCUMENTATION LINKS:

Cabaret version (Bearded Tit, 11.2023) : <https://vimeo.com/902965424/c00051d7a2>

Stage version (Theatre Biotop, 09.2023) : <https://vimeo.com/902925693/490440eecd>

Empty nest lament (audio excerpt) : <https://vimeo.com/902974835/740a61ce7c>

The ghost of puppies past (audio excerpt) : <https://vimeo.com/902980222/47e9cc3611>

# PORTFOLIO

**SELECTED WORKS**  
**2018-2023**

**I.**

*who cares?*



## PIA MATER (2021)

Performance, 20 mins

Created during the artist's second pregnancy, PIA MATER explores the somatic experience of gestation and forms of observation and surveillance that accompany the reproductive body. Through text, costume and movement, the performance playfully deconstructs the enormous amount of medical, wellness, relationship and lifestyle advice that women receive, seek out, and internalise in their role as 'BABY MAKERS.'

Supported by the Commission Temporaire, fOrum culture, Jura/Bienne.

Presentations:

Karte Noire: Hysteria, La Voirie, Biel/Bienne, 2021

Photos: Simone Haug





## CUMBER CORE (2021)

Baby linens, cotton and wool yarn dyed by hand with onion skins; rice and linseed scented with dried lavender and eucalyptus oil; plasticised breastmilk pearls; aluminium carabiners, pillows, dressing gowns, hand-plaited rope



A series of wearable sculptures created for the post-natal body. A costume in which the body holds and is held, between a cradle and a caress.

Installation view,  
Kunsthau Pasquart  
Cantonale Berne Jura 2021

**CUMBER CORE (2021)**







## CUD (2021)

Installation and performance  
Joli moi de mai (Visarte Biel/Bienne)  
Krone Couronne, Biel/Bienne

Using improvised processes of domestic alchemy, Dillon transformed the 'materials of mothering' including baby poo, breastmilk and cow's milk into costumes and objects to create a tactile, grubby and tender archive of infant caregiving. The installation included a live demonstration of milk plastic (casein) production methods.





## **SHIT BRICKS (2020)**

Installation view, Cantonale Bern Jura 2020  
la Nef, le Noirmont

A series of bricks created from the poo of the artist's first child, red clay collected from the local tennis club and water collected from the fountain in front of the artist's house. These bricks represent an attempt to create a standard unit of measurement for the often invisible and undervalued work of infant care.



## WET NURSE (2019 - 2021)

Live performance and installation series by 110% collective (Kieran Bryant, Beth Dillon, Lachlan Herd)

“Wet Nurse” is a mutating performance and installation work that imagines how artistic practice can function as a form of caregiving. The work explores choreographies of care through interspecies collaboration, focusing on intimate contact zones between fermentative microorganisms, and the bodies of artists and audiences.

The root of Wet Nurse is a collective ‘mother’ cultivated from live yeast strains reared in the separate studios of the three members of 110% in Sydney, Melbourne, and Bienne (Switzerland). In each iteration of the project’s development, the yeast ‘mother’ continues to transform in response to the microbial conditions of the surrounding environment, and daily support work of nourishment, moistening and temperature adjustment. From this “mother”, 110% have been creating ephemeral installations of fermenting dough and broth and sculptural support systems.

Moving with the audience through a series of ‘nursing stations’, a 60 minute performance imagines the labour of caregiving as an oozing interplay of symbiosis and contagion between the 110% trio and their microbial collaborators. Accompanied by live sound from Enderie, the collective embody the roles of worker, sculptor, lover, nurse and mother in relation to the dough bodies under their care. The audience is also implicated in this volatile power play as the presence of their bodies and their microbial clouds mingle with the elaborate biome of yeast fungi and bacterial cultures in the space.

Images: Stills from 60 mins performance, c3 Contemporary Arts Space, Melbourne, December 2019.

Hand-dyed textiles, synthetic stockings, bread, flour, fermenting yeast, water, plastic pipes and sheets, LED work lamps, glass containers, ceramic tiles, leather, mirror, Hebel blocks. Live music from Enderie.

TO THE VIDEO: <https://vimeo.com/390512583>



## WET NURSE : MOTHERLODE (2021)

Video installation and live performance by 110%

Commissioned for MICRO-(BIAL)TENANCIES (Artist as Host), curated by Abbra Kotlarczyk, BLINDSIDE GALLERY, Melbourne, AU

As a material and conceptual fermentation of their 2019-20 material incubation and live work “Wet Nurse”, “Wet Nurse: Motherlode” situates original textile elements and thematic accretions to present a renewed view to microbial transference—one that is site-and-time-specific to the conditions of life amidst global pandemic. Framed in two consecutive parts, Unconditional Love and Selective Feeding, the video applies a low-fi, quasi-scientific lens to the use of branching processes for exponential yeast mother reproduction that is redolent of COVID-19 growth modelling.

Where Wet Nurse was welcoming of “intimate contact zones between fermentative microorganisms, and the bodies of artists and audiences,”[8] this new work—filmed and developed under viral duress in Sydney, Australia and Biel/Bienne, Switzerland—finds stark resonances with current divisive geo-realities and fears of bacterial intermixing and viral panic. In that it presents an unsustainable aesthetic of care and reproduction to the point of excessive overload, this work not only articulates a conundrum of unconditional interspecies care, it also prods at the inherent volatilities of broader care work, wherein too much hospitality can smother and undo the efficacy of its intention. The power of this work additionally lies in the messaging around care for, and not just by, all mothers: it playfully suggests what we all know about society’s disdain for what it believes to be an unmanageable excess of motherly demand on a system that must divide and control, in order for it to survive.

Excerpt from exhibition essay, Abbra Kotlarczyk

Installation view, BLINDSIDE gallery, Melbourne

Single Channel Video 10:07 mins, tea, terracotta and dough stained muslin, mother-care diary [updated daily in the gallery and online]

TO THE VIDEO: <https://vimeo.com/515686492>



## DOUGH PIT (2019)

Live performance and installation by 110%.

Commissioned by Soft Centre Festival, Casula Powerhouse, Sydney, September 2019.

A 6 hr outdoor performance installation in which 150kg of fresh dough was mixed, moistened and massaged by the 110% trio. The festival public gathered on a temporary scaffold viewing platform to witness the action unfold in the dough pit below.

Photos: Maja Baska





## **SWEATING THE FOUNDATIONS (2018)**

Live performance and installation by 110%.

Commissioned by Performance Space for Liveworks Festival, Sydney, Australia, October 2018

Using a combination of steel scaffolding, a tonne of raw terracotta, foam, canvas and performing bodies, 110% collective transformed a former railway shed into a stage for a monumental choreography of caregiving. Throughout the three week festival period, the installation of porous and leaking architectural forms received ongoing support and attention from a team of performers / workers who performed gestures of construction, maintenance and care.

Photos: Document photography



## **SWEATING THE FOUNDATIONS (2018)**

Performance 60 mins, Liveworks Festival, Sydney

Closing night performance with live sound from Enderie. The three members of 110% collective moved through the installation, moistening, massaging and wrapping the clay and foam columns to enact a choreography of caregiving.

Photos: Document photography

**II.**

*being(s) between borders*





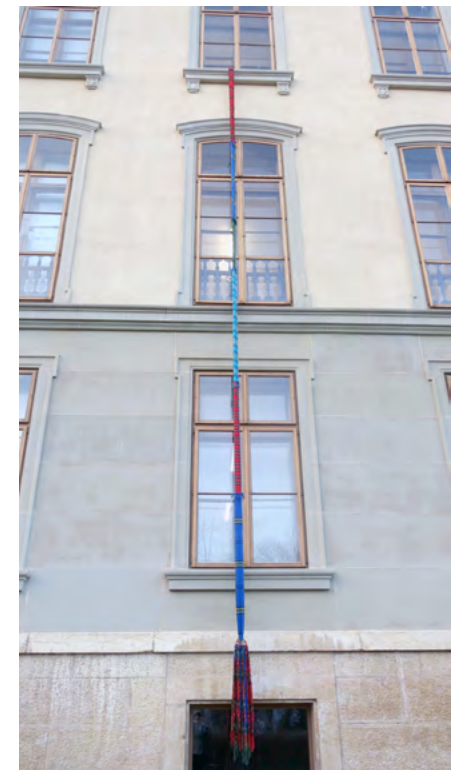
## DE LIONS (2021)

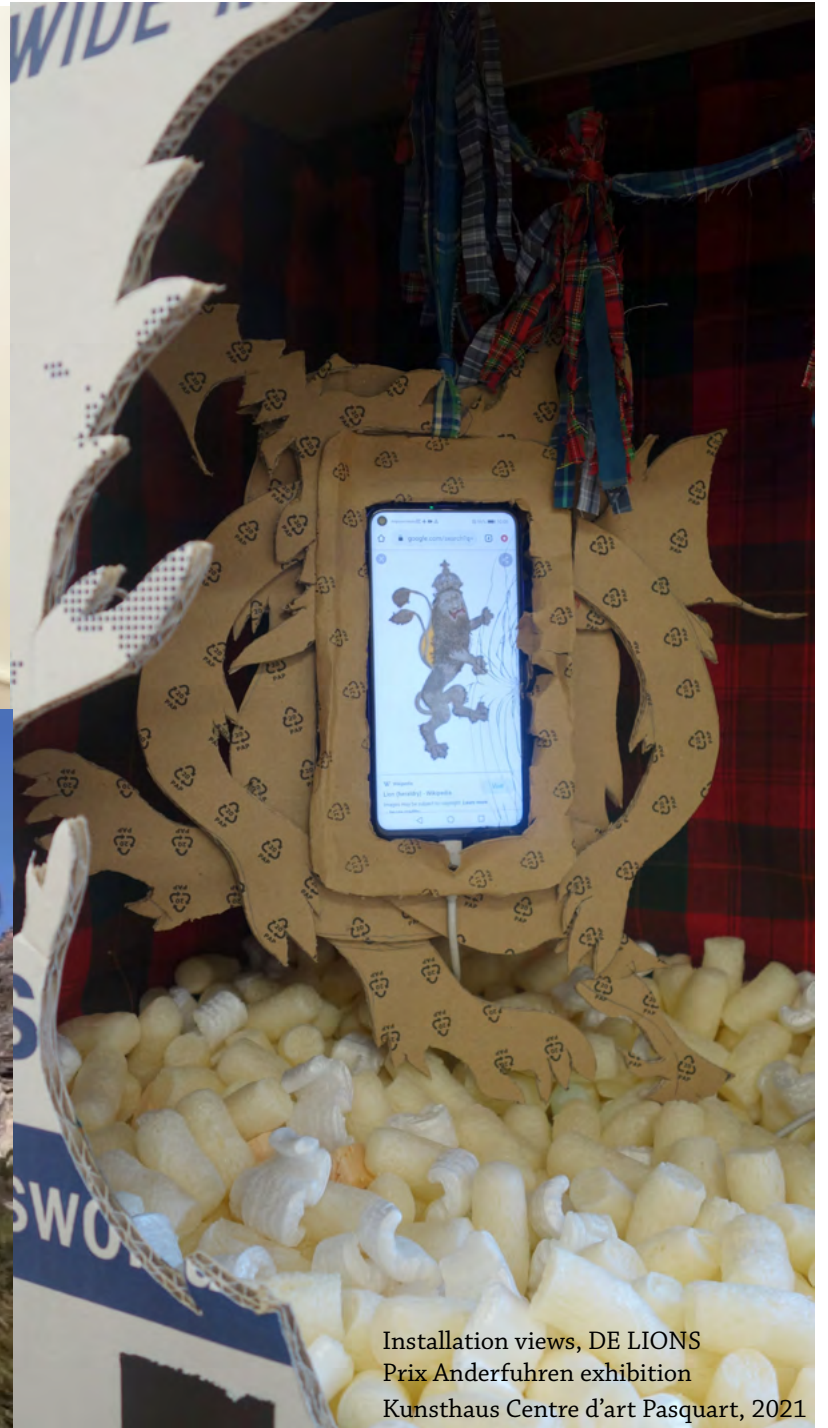
Mixed media installation, Prix Anderfuhren  
Kunsthaus Centre d'art Pasquart, Cantonale Bern Jura 2021

Unfired clay, packing foam, cardboard and plastic, moving boxes, ratchet straps, recycled checked shirts and tartan scarves, brass rings, mobile phone, international adaptors, looped HD video 1:18 min.

In her installation and video work, 'De Lions', Beth Dillon examines her own family name and its supposed origins. While it is well known how family myths shape one's self-image and can influence one's biography, by following Beth Dillon in her attempt to pick up the pieces of her family china, the audience is reminded of how confronting one's own self-image remains a Sisyphean task, for which critical distance, humour and perseverance are essential.

Exhibition text, Hannah Külling, Fondation Anderfuhren





Installation views, DE LIONS  
Prix Anderfuhren exhibition  
Kunsthau Centre d'art Pasquart, 2021



Installation views, DE LIONS  
STITCHES: HOME AS COMPOSITION,  
Krone Couronne, January 2022



## The sky to here

2 messages

From the sky to here,  
There was a potato  
On every dish served in the plane,  
As reminders the fun has to end.  
All is to be digested.

Broth of feelings.  
I drank your words  
And woke with a pool on my pillow.  
Perhaps it was an echo of caresses.

Seagulls are very present this morning.  
I warm up the benches, the trees,  
The canal, the bridges,  
Waiting for us to meet,  
And meet,  
And meet.



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*The night,  
The night,  
And all those things  
That float by noiselessly.*

*Do you dreams?  
We were together in mine  
But I lost the plot.*

*Fantasies become more as flesh every day.  
I received your nipples,  
And it was strong.*

*I wonder what view  
You have from your window.  
I see a plane pass by,  
Maybe I'll see yours.*

*I'd like to make decisions with you.*

*Where will we live in January?*

## WHEN SHOULD WE REALISE THIS SCENE? (2016 - 2018)

Four A4 Giclée prints on museum rag

A series of digital collages made from scrambled extracts of email correspondence sent between the artist and her Swiss lover during periods of long-distance separation from February 2016- April 2018.

*You are the first untouchable partner I ever had  
We meet in some particular places  
Sometimes, I am frightened  
By the unknown feelings you live in  
The phone call can feel as a void  
Waiting for the next leg photo  
Anyhow, it felt good  
To see your clothes gave the impression you were closer.*

*Sorry  
Sorry  
For the sad taste I gave you  
There were beautiful moments  
And my brain is nothing surprising  
First, you need to arrive  
Feel the space and necessities  
And then extend to other places.*

*There are ways around borders*

Extract, When should we realise this scene? (sad taste)



## **THIS IS ALL GOING TO BE WORTH SOMETHING, SOMEDAY (2018)**

Video and sculpture installation created from images, materials and objects collected during a three-month observation and infiltration of Geneva's free ports while in residency at the Embassy of Foreign Artists (la Maison Baron).

During her residency, Dillon went undercover as Michéline - mobility agent, surveillance professional, art spy - to investigate the mysterious circulation of precious art objects within the Geneva Free Port storage and trading systems.



Installation views  
 Exhibited as part of solo exhibition:  
**BEEN THERE, DONE THAT**  
 UNSW Galleries, Sydney, November 2018

Single channel HD video projection (11:27 mins), LED panel with scrolling text, mystical egg installation of secondhand decorative objects wrapped in recycled fabrics, stockings and packaging materials



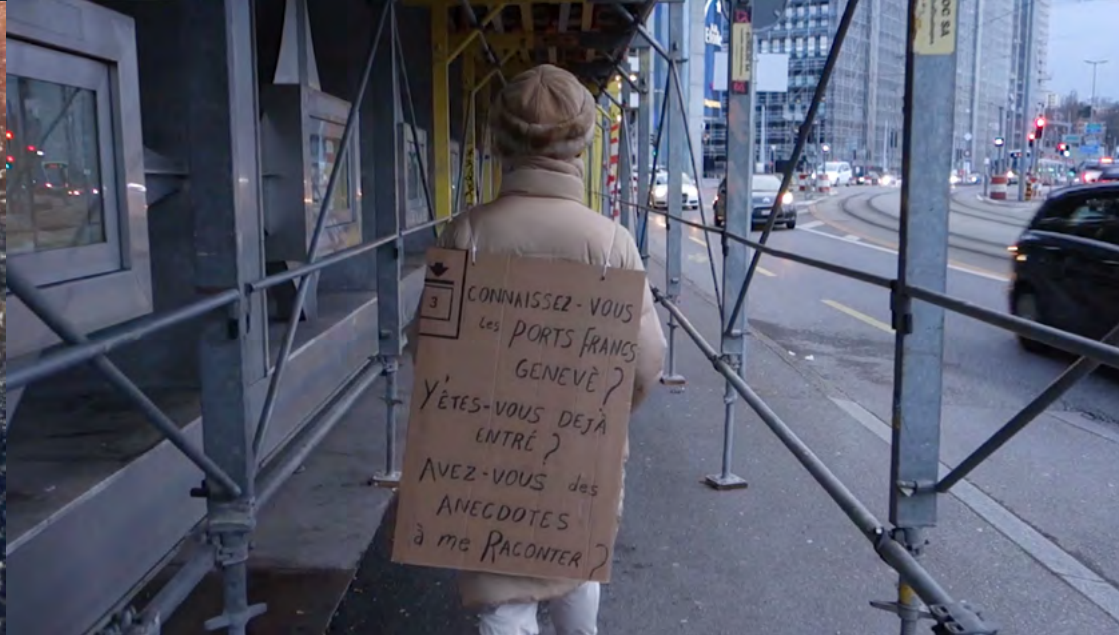
## **THIS IS ALL GOING TO BE WORTH SOMETHING, SOMEDAY (2018)**

Single-channel HD video, 11:27 mins  
Sound composition: Nicholas Stueklin  
Concept, camera and editing: Beth Dillon

A three-part video staging the artist's attempts to infiltrate the Geneva Free Ports as a detective thriller.

Part I (The Site), establishes the scene of investigation through footage from daily surveillance exercises. Part II (The Objects), speculates on the contents of the Free port art storage warehouses. Part III (The Subject) portrays the artist's transformation into undercover agent Michéline, following her as she stalks the Free Port exterior.

TO THE VIDEO: <https://vimeo.com/311074337>





**ALL YOU OBJECTS MADE FOUND BOUGHT SOLD  
TRADED STOLEN SHIPPED STOCKED SENT  
UNDERGROUND GUARDED BY RIFLES SMUGGLED  
IN POCKETS SCANNED BY CAMERAS DIGITALLY  
VERIFIED ACCUMULATING VALUE GATHERING  
INTEREST WAITING IN THE DARK WAITING TO BE  
SEEN, (2018)**

An installation of secondhand decorative objects, assorted fabrics, and packaging materials scavenged from the Free Port rubbish bins. The materials were gathered during a three month investigation of the Geneva Free Ports, then installed in six glass display cases on the ground floor of an administrative building located opposite the Free Port site. The collection of carefully wrapped kitsch and cheap objects were exhibited as parodic doubles of the luxury artworks stored in the high security warehouses across the road.

Installation view, glass display boxes, Cantonal Office of Statistics, Detention and Security, Rue des Acacias, Geneva, March 2018

**III.**

*in the field*



## LUCKY DAYS (2022)

Installation views of solo exhibition, Lokal-int

A constellation of three works documenting actions in the landscape exploring themes of luck, chance and coincidence.

*Lucky day (2022)*

HDV, 48:03 mins, polyester blanket trinity

On the 12th September 2022, Dillon invited her parents, visiting from Australia, to spend the afternoon searching for 4-leaf clovers with her on the lawn of the LagoLodge, Biel/Bienne. Filmed in collaboration with Ben and Kath Dillon.

TO THE VIDEO: <https://vimeo.com/813295135/4ec00f3eea>

*Switzerland for beginners (2022)*

Collection of lucky clovers, book, rubber bands





## **LUCKY DAYS (2022)**

Installation views of solo exhibition, Lokal-int

*The foot is an excellent witness (2018)*

Collection of sticking plasters (Band-Aids) used during an 18-day journey on foot between Geneva and Paris in June 2018.



*The sky is falling (2021)*

Sand, wire, clay, glass container

Sand sediments from the Sahara collected from the windscreens and roofs of cars parked in the old town of Biel/Bienne on the afternoon of the 6th February 2021.



## LUCKY DAYS (2023)

Installation view, Cueillir ses Cerises, 17.06. - 17.09.2023  
La Friche, St-Ursanne

Group exhibition with: Alessandra Bobbià • Eli Equagoo  
• Gaël Epiney • Garance Finger • Colin Guillemet • Lucie Kohler • Dom Lallemand • Lea & Adrian • Elias Njima • Lara Paratte • Jean-Guy Paratte • Mira Stefanova • Jeanne Tullen et Rodrigo Nava Ramirez • Anouk Richard • Viviane Rombaldi Seppey

A participatory installation of 40 self-help books sourced from book exchange cabinets and secondhand stores in Biel/Bienne and Suisse Romande, suspended from hand-tied Chinese good luck knots.

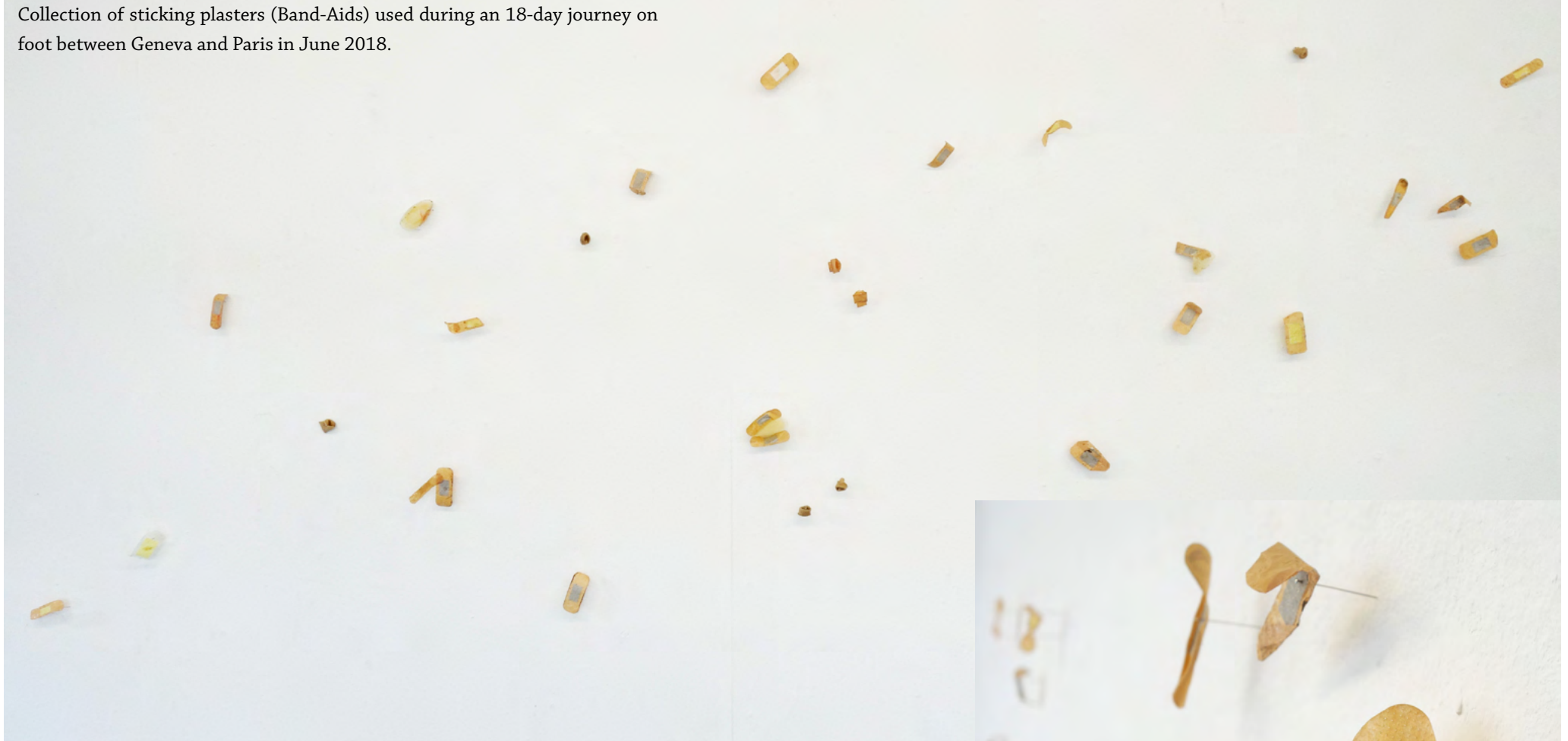
Once a month during the exhibition, Dillon invited the public to hunt for lucky clovers with her in the fields, parks and roadsides of St-Ursanne. At the start of the hunt, participants were invited to choose a book from the installation that was used to preserve the four-leaf clovers they found. The public took their book (and the clovers inside) home with them at the end of the exhibition as a lucky charm.



## THE FOOT IS AN EXCELLENT WITNESS (2018)

Installation, BEEN THERE, DONE THAT, UNSW Galleries, Sydney

Collection of sticking plasters (Band-Aids) used during an 18-day journey on foot between Geneva and Paris in June 2018.



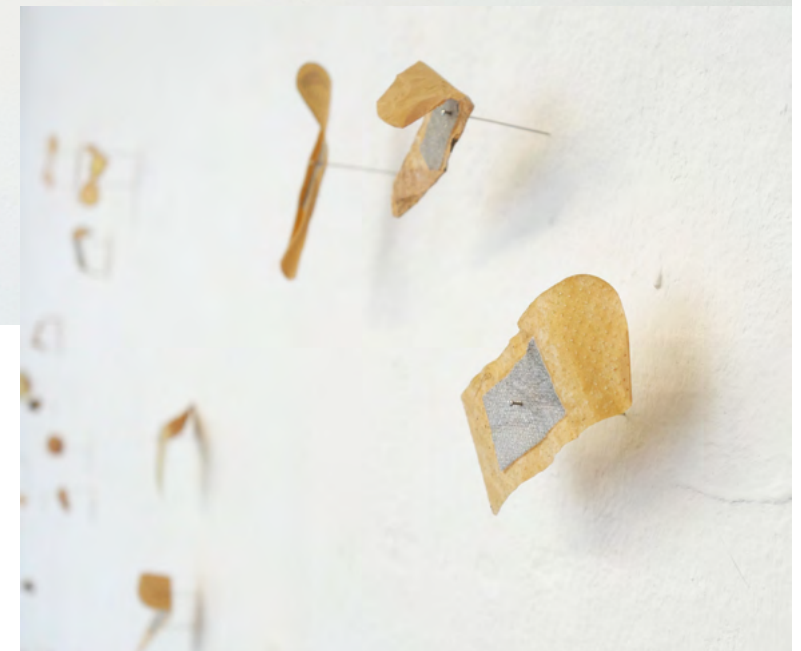
*In June 2018, I walked from Geneva to Paris.*

*I walked to travel between one artistic project and another.*

*I walked because I wanted to know how such a journey would resonate in body, mind and spirit.*

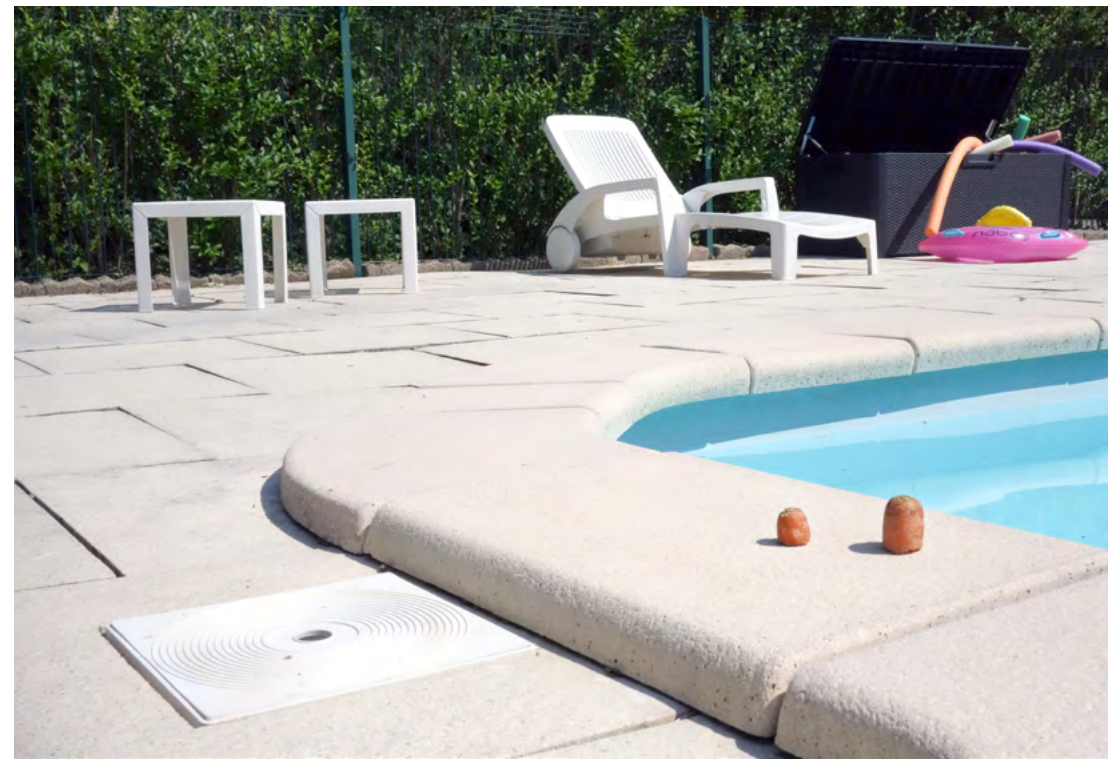
*I walked in resistance to the notion that women should not walk alone.*

*I walked to work.*



## TRACES (2018)

A series of eleven digital photographs that document the carrots consumed on a solo journey on foot between Geneva and Paris, undertaken in June 2018.



## **SOME SPACES BETWEEN US (2018)**

Single Channel HD Video, 6:30 mins

Produced during a three-month artist residency at the Cité internationale des arts, Paris, 'Some spaces between us' presents a playful engagement with the expectations, experiences and sightseeing behaviours of the contemporary tourist. In the video, two mimes visit the Luxembourg Gardens to perform a slow dance picnic fantasy that gleefully appropriates Parisian stereotypes presented in tourism advertising and popular culture.

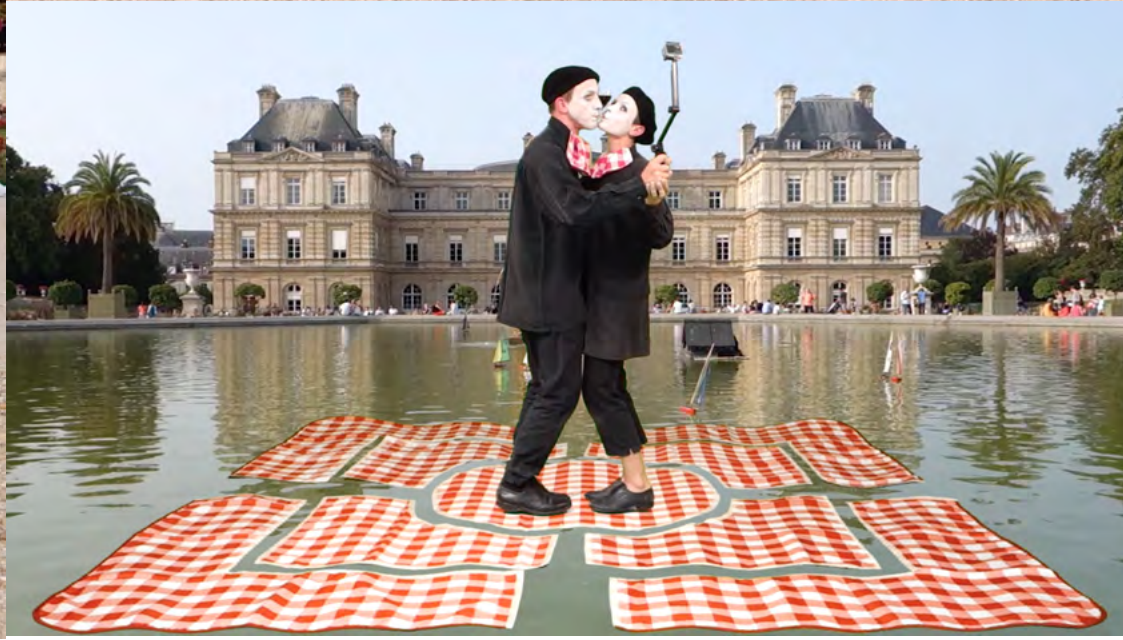
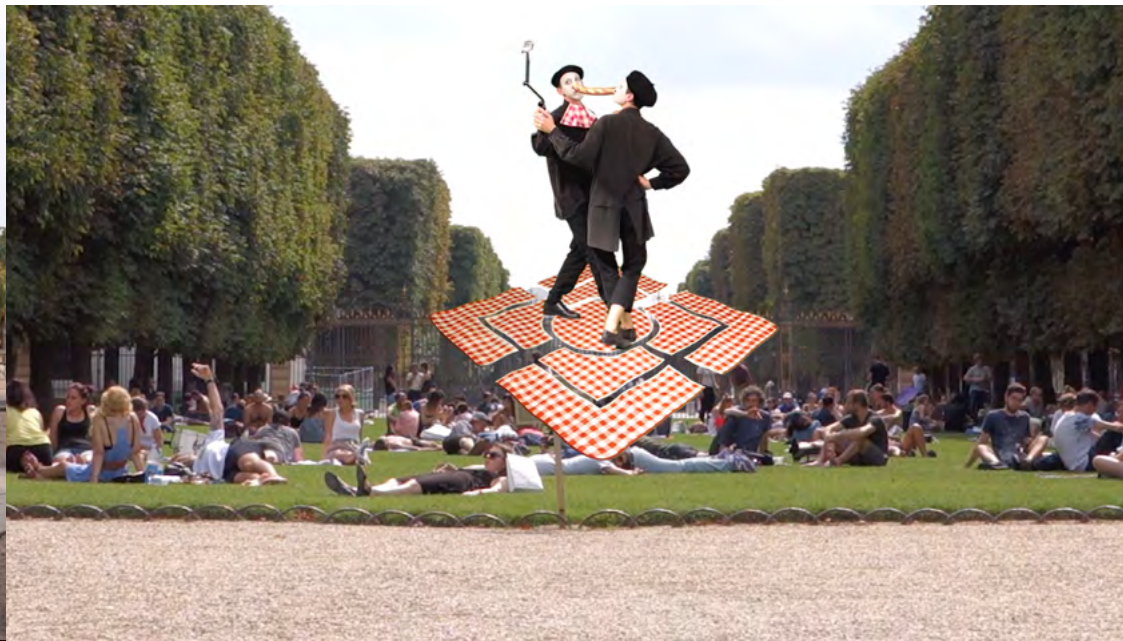
Performers: Beth Dillon and Gregory Stauffer

Sound composition: Ariel Garcia, with text by Beth Dillon

Concept, camera and editing: Beth Dillon

TO THE VIDEO: <https://vimeo.com/312568488>





**SOME SPACES BETWEEN US (2018)**  
video stills

# CV

\*1987, Sydney, Australia  
Based in Biel/Bienne  
bethdillon.com  
IG: @dethbillon

Exhibitions marked with \* signify 110% collective projects (in collaboration with Kieran Bryant and Lachlan Herd).

## Education

2019 Master of Fine Arts (Research), University of New South Wales, Sydney  
2013 Bachelor of Fine Arts (First Class Honours), College of Fine Arts, University of New South Wales, Sydney

## Solo exhibitions

2022 Lucky Days, Lokal-int, Biel/Bienne  
2021 De Lions (Prix Anderfuhren) Centre d'art Pasquart, Cantonale Berne Jura  
L'ODOROSA (with Barbara Meyer Cesta & Vera Trachsel), Sonnenstube, Lugano  
2019 Wet Nurse\*, c3 Gallery, Melbourne  
2018 Been there, done that, UNSW Galleries, Sydney  
2016 Should I have stayed home, and thought of here?, 55 Sydenham Rd, Sydney  
A Summit Wouldn't Do Without You (Training is the Essence of Transformation)\*, Bus Projects, Melbourne  
A Summit Wouldn't Do Without You (Dreaming the Dream)\*, Firstdraft Gallery, Sydney  
2015 Misery loves company, the Bearded Tit, Sydney  
Ego Trip, TETEM, Enschede, NL  
I'm new here, Firstdraft Gallery, Sydney  
Positive Returns\*, Archive Space, Sydney  
2014 Things are going great in your absence, Boys Club, Berlin  
2013 Going Somewhere, Mildura Palimpsest Festival, AU  
One, Two, Three, Archive Space, Sydney

## Group exhibitions, screenings

2023 La Cantonale Berne Jura, Kunsthaus Pasquart, Biel/Bienne  
We're all somebody's child, Casula Powerhouse, Sydney  
Cueillir ses cerises, la Friche, La Nef, St-Ursanne  
SISTERHOOD, IRMA REPUBLIC, Berne

2022 STITCHES: HOME AS COMPOSITION, Krone Couronne, Biel /Bienne  
2021 Wet Nurse (Mother Lode)\*, Microbial Tenancies, BLINDSIDE ARI, Melbourne  
Attention Tourist\*, Cement Fondu, Sydney AU  
2020 Béton, ciment, goudron, LOL, Cantonale Berne Jura, La Nef, Le Noirmont  
Le Sevrage, Festival Baz'Art, Genève  
2019 Can you hear the people sing?, Metro Arts, Brisbane, AU  
2018 Les Misérables, Kudos Gallery, Sydney  
2017 Looking at me through you\*, Campbelltown Arts Centre, Sydney  
2016 The Fraud Complex, West Space, Next Wave Festival, Melbourne  
The Artist as Protagonist, Centrum, Berlin  
Lausanne Underground Film Festival  
VIVID Festival, Sydney  
2015 FRIDGE, Entretempo Kitchen Gallery, Berlin  
Smart Casuals, Bearded Tit, Sydney  
Do Something/Do Nothing\*, Corner Cooperative, Sydney  
Yellow Belly Sunshine Buffet, Listhus Artspace, Olafsfjordur, Iceland  
SHE, The Studio, Sydney  
TOUCH, Vorspiel 2015 / Transmediale, Berlin  
Taken to Task, Kudos Gallery, Sydney  
2014 USELESS, Corner Co-operative, Sydney  
SELFIES, Kudos Gallery, Sydney  
Best Wishes, SAFARI LIVE Festival  
Sydney Larrikins, 107 Projects, Sydney  
Subject to Ruin, Casula Powerhouse, Sydney  
Violetta (with Agora Collective), Blockbuster Exhibitions, Berlin  
2013 The End is the Beginning, COFA Galleries, Sydney  
The Shape of Things to Come, Kudos Gallery, Sydney  
INSTA Media Arts Festival, Knoxville, USA

## Performances

2023 HOWL, Karte Noire Happy 'Ends', Theatre Biotop, Biel/Bienne & The Bearded Tit, Sydney  
WWJD, True Believers (with San Keller, Ernestyna Orłowska, Partout Partout Collective), PAKT x IRMA transdisciplinary festival, Berne  
2022 INSIDE OUT, dir. Vana Kostayola, Salle du Faubourg, Geneva  
2021 CUMBER CORE (PIA MATER), Karte Noire: Hysteria, la Voirie, Biel/Bienne  
Women Telling the Future, dirs. Sofia Kouloukouri & Vana Kostayola, Fragments & Absences Festival, Grand Palais, Bern  
'The Bleeder', ANAP: Médicalisation et rituels (Compagnie KavecS, Vana Kostayola), C'EST DÉJÀ DEMAIN.NEUF, Théâtre du Loup, Geneva  
2020 Le Déménagement, Karte Noire: L'ennui, la Voirie, Biel/Bienne  
2019 Baby Steps, Festival des idées à but non-lucratif, Geneva



2018 Dough Pit\*, Soft Centre Festival, Casula Powerhouse, Sydney  
 So Long Good Bye, Cité internationale des arts, Paris  
 Sweating the Foundations\*, Liveworks Festival, Sydney  
 Grit!\*, Incinerator Art Space, Sydney

2017 Holiday Feelings\*, Reckless Acts, Perth Institute of Contemporary Art (PICA)

2016 Saturation Point\*, Free Fall, Oxford Arts Factory, Sydney  
 Some Three Somes\*, Fredas, Sydney

2015 Slow Clap Suffer\*, Serious Introspection, Helsinki  
 Puff Piece \*, Soap Box, Performance Space, Sydney  
 Low Profile \*, Sydney Contemporary Art Fair, Sydney  
 Holiday Feelings\*, Underbelly Arts Festival, Sydney

2014 Model Behaviours, Institute Cervantes, Berlin  
 Working the Room, Month of Performance Art, Berlin  
 Sunny, Outer Place, SIM Gallery, Reykjavik  
 Haus Besucht (with Merlin Carter), Salon Neucologne, Berlin  
 Two Yellow Bellies, Listhus, Olafsjordur, Iceland  
 STRAVAGANZA (with Agora Collective), Project Space Festival, Berlin  
 A Couple of Nice Guys\*, Performance Space, Sydney

2013 110%\*, Underbelly Arts Festival, Sydney  
 First Draft After Dark (with ROCKET Collective) Firstdraft Gallery, Sydney  
 Russell and Maple Withers: A life in love (with Nick Fox), Art is for lovers,  
 Museum of Contemporary Art, Sydney

### Curatorial projects

2024 XXXTRAORDINARY, group exhibition curated with Vera Trachsel, la Rada,  
 Locarno

2021 Co-directrice (with Vera Trachsel), espace libre Visarte Biel/Bienne (until  
 January 2024)

### Scenography and costume projects

2019 The Wide West Show!, Johannes Dullin, Ariel Garcia, Gregory Stauffer,  
 touring ADC Genève, Arsenic & Programme Commun, Lausanne

2017 Dreams for the Dreamless, Gregory Stauffer, touring ADC Genève, Südpol  
 Luzern, Arsenic Lausanne, Tinguely Museum Basel & Centre Culturel Suisse

### Prizes & grants

2021 Prix Anderfuhren, Cantonale Berne Jura, Biel/Bienne  
 Soutien à la production, Ville de Bienne  
 Soutien aux projets, fOrum culture, Jura/Bienne  
 Soutien à la relève, Ville de Bienne

2020 Soutien à la relève, Ville de Bienne

2019 Professional Development Grant, Australia Council for the Arts

2017 Copyright Agency Ignite Career Fund, AU

2016 Research Excellence Award, UNSW, Sydney  
 Australian Post-graduate Award, UNSW, Sydney

2015 ArtStart Professional Development Fund, Australia Council for the Arts

2014 Sainsbury Sculpture Grant, National Association for the Visual Arts, AU

2013 University Medal (Highest Distinction, BFA HONOURS), UNSW, Sydney

### Collections

2023 HOME MOVIE, Visual Arts Collection, Canton Bern

### Residencies

2023 IRMA REPUBLIC, Bern

2021 Kloster Dornach  
 Paper View, screenprint residency, Studio Q90, Biel/Bienne

2018 Embassy of Foreign Artists, Geneva  
 Cité Internationale des Arts, Paris

2016 Stwdio Maelor, Corris, Wales

2015 ARE Holland, Enschede, NL

2014 Listhus Skammdegi AIR, Olafsjordur, Iceland

### Publications & reviews

2020 Notes on Weaning, ADSR Zine

2019 Wet Nurse, David Wlazlo, Memo Review  
 De Nouveaux Territoires: The Wide West Show! Marie Sorbier, IO Gazette  
 Review: The Wide West Show! Katia Berger, Tribune de Genève

2018 The Cosmopolitan Art Clown, Kuba Dorabialski, UNSW Galleries  
 Sweating the Foundations, Tulleah Pearce, Liveworks festival

2017 Artist Profile, Rebecca Gallo, Runway Conversations

2015 I'm new here: Exhibition Review, Tracey Clement, Art Guide Australia