



Joe Felber

Front cover

Kontaktraum floor-painting, Joe Felber, 2014
Mixed media on Cotton Tarpaulin
416cm x 1026cm

Inside cover

Lineareading fir architecture, Joe Felber, 1992
Dental plasters engraving
7 panels (52cm x 52cm) overall 52cm x 364cm
Exhibited at Lennon Weinberg Inc., New York

Thank you to my partner Julie Henderson, audio engineer David Christopher, performers Aida Azin, Kate Konwald, Mikaela Davis, David Geddes, Rashidi Edward and Abeny Mayol. Thanks to Bernice Murphy for her support, Marion Haemmerli for her extensive essay and designer Andrew Smart, for making this event / installation possible. Further the Curator Julie Mackay and the staff of the MCA in Sydney for the loan of my work as well as the enthusiastic staff of CACSA director Alain Cruikshank, curator Logan McDonald and Katie Barber.

C A C S A



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KONTAKTRAUM : AUSLÄNDER
Space of contact : foreigner

Lineareading 25 Songs... Kontaktraum (Space of contact)

If I had to describe my practice, I would start with music and philosophical conversation. I grew up with opera: to the voice of Maria Callas and later Jimi Hendrix's guitar virtuosity and that all moved me to further my passion for art. In a soothing way, the Baroque period immerses one in all kinds of multi-layered human emotions both visually and aurally. My work has responded to sound and space inspired through listening and the entire concert hall experience of musical performance.

In the seventies dance theatre reappeared as expressionist dance performance, originally performed in the thirties through the collaborative work of Berthold Brecht and Kurt Weill.¹ It achieved public acclaim through dancer and choreographer Pina Bausch and her *Tanztheater Wuppertal*. Her observations of emotional attachment with her searching expressions of human desire also drew my attention.

Originally from Lucerne Switzerland, I migrated to Australia in 1980, and after a decade of living in Sydney, I moved to Germany residing there for five years. In Cologne I responded strongly to the new perspectives of the musical avant-garde including innovators such as Maurizio Kagel, Luigi Nono and Franz Alois Zimmermann among many other contemporaries. In public spaces, sound became a way of investigation of how I could record time and place within a multimedia *Gesamtkunstwerk*.

In this new exhibition for the Contemporary Art Centre of South Australia, all of the artworks link back to these influences and "silently" incorporate each other.

LINEAREADING was made while travelling with a camera and a Sony DAT recorder in a suitcase. During my nomadic journey I thereby began to understand the world as physical space and with these collective recordings I created audio-visual installations. The train station of Milano for example, is like an acoustic cathedral that is in a state of constant flux with announcements and ear-piercing rail sounds.

It is important to me that we experience everyday live human interaction and that we witness this interaction more fully through the music in a shared space.

Cultural and religious differences are transcended in this imaginative space where humans should always anticipate unfamiliar territories. This brought me to an understanding of the limits of everyday sensory perception, epitomized in the work 'WHY DON'T WE SEE' – HEAR' – FEEL 1994 as part of the *LINEAREADING* installation installed at the Art Gallery of Contemporary Art, GOMA, Brisbane.

25 SONGS... was a project based on my love for abstraction and as a tribute to American abstract painter Ad Reinhardt focusing on his black paintings. In a book on his writings titled *Art on Art...* the reader feels free to interpret the open meanings especially through the *25 Lines of Words on Art Statements*.² These statements motivated me to collaborate with Australian composer Elliott Gyger and dancer and choreographer Lucy Guerin (and later Julie Henderson) in the project *25 SONGS...* in response to these statements. Concrete poetry was the basis on which I altered the *25 Lines of Words on Art Statements* into vertical horizontal and diagonal configurations and this became the abstract reading for the composer to create 25 libretto scores for seven voices.

¹ Martin Demmler, *Komponisten des Zwanzigsten Jahrhunderts*, Stuttgart, Reclam, 1999, 511.

² Barbara Rose, Ed, *Art as Art: The Selected Writings of Ad Reinhardt*, Berkeley California, University of California Press, FP 1953, 1975, 51.

KONTAKTRAUM : AUSLÄNDER investigates the convergence of cultures in dialogues through visual, audio and written language. The project addresses my history as a migrant in relation to cultural difference. The installation is also a process of quiet reflection on my artistic trajectories.

The floor painting offers an encounter with a vocabulary of layered information: colours, shapes, a mathematical and geometric universe and the perspective of illusionistic space topped with sometimes provoking text. With this project I introduce the music of Luigi Nono political commitment compositions in fragments that are triggered through sensors installed with my friend and audio engineer David Christopher. Political Iranian/ Pilipino artist, Aida Azin, will explore text elements as a further exploration of the visuality of writing.

I have also invited two actors Mikaela Davis, David Geddes for a collaborative performance with artist/ musician Kate Kowald who is currently studying sonic arts at Adelaide University. Two performers who migrated recently to Australia, Abeny Mayol and Rashidi Edward.

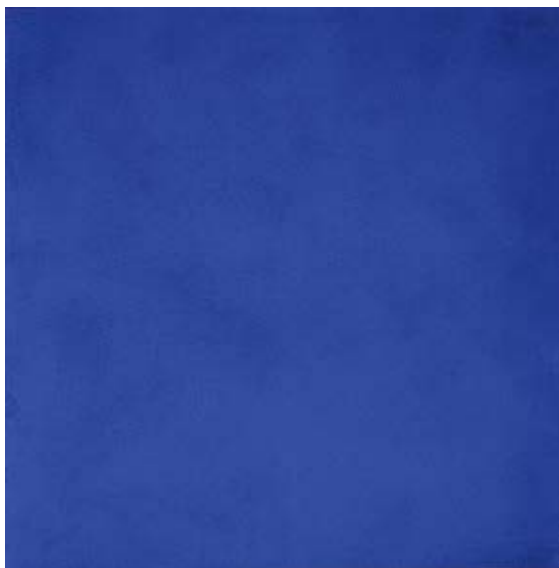
Many thanks to CACSA director Alain Cruikshank, curator Logan McDonald and former curator Monte Masi for the invitation to achieve this encouraging hybrid project.

For the 2011 Venice Biennale *'Illumination'* Swiss curator Bice Curiger posed five questions to the exhibiting artists:

- *Where do you feel at home?*
- *Does the future speak English or another language?*
- *Is the artistic community a nation?*
- *How many nations do you feel inside yourself?*
- *If art were a nation what would be written in its constitution?*

These questions resonate strongly with *KONTAKTRAUM : AUSLÄNDER* as a collaborative installation that contemplates everyday experiences of space and culture. It reflects on ownership and territory in the spirit of my ongoing artistic migration.

Joe Felber, 2014



Concept 3-4-7, Joe Felber, 1990
Oxide pigment on wood
50cm x 50cm each
Exhibited Swiss Artists in Australia 1771 – 1991,
Catalogue published by Art Gallery of NSW. Page 104



Arrangement for a poet I, Joe Felber, 1983
Oil on canvas, 135cm x 175cm
Private collection Zurich



Australian Landscape III, Joe Felber, 1984
Oxide pigment colours on canvas
175cm x 175cm
Private collection Cologne



Arrangement for a poet ii, Joe Felber, 1983
Oil on canvas, 135cm x 175cm

Joe Felber has intermittently lived and worked on numbers of prolonged stays in Australia since 1980, and experience of this country has been important in the development of his art.

Felber's work comes not out of the academy (he is self-taught), But is grounded in a sustained and measured personal exploration of the evolved linguistic means and tradition of art.

To come to Australia for the first time from Europe is to embark on a long voyage along one of the trajectories of European historical exploration and cultural deflection that produced a Western society evolving in the context of Pacific and Asia, savagely dispossessed.

Despite the ravages of two centuries of brutal misunderstanding of Aboriginal society and religion by dominant white (European-derived) population, any question of cultural distinctiveness in Australia is inescapable drawn to include the 'Aboriginal presence'. Aboriginal art is admired, even by those very sections of population which fail to come to term with Aboriginal social structures, Aboriginal law and an authentic Aboriginal history.

Invariably any artist coming to this country from Europe is immediately conscious of the suppressed power of Aboriginal art, and of its presence as a 'displaced Other' on the edges of white Australian art and art history. Joe Felber has been no exception to this tendency.

However a prolonged stay in Australia, and a sensitizing enquiry into the varied circumstances of Aboriginal culture and people today, must (I believe) take the European artist across the initial threshold of exoticism, into a deeper engagement that is predicated upon a judicious distance. The whole question of the Occident's use of 'Primitivism' within modern art — as a one-way discourse and appropriative raid on dispossessed cultures — is by now so well exposed as to give caution to all who seek tap into the sources of non-Western imagery without sufficient regard to the socialization of imagery in all culture.

Again: Joe Felber has taken this revised path, moving from a close-range use of ancient Aboriginal motives in some of his earlier work referring to Tasmanian petroglyphs (that survive long after their originators were wiped out by British in the 19th century to mainland Aboriginal art's presence forms (in Felber's more recent work).

The use of oxides, and often scattered application of raw pigment to canvas, the restricted earth colours, the simple manuality and 'poor' material of wood, jute and newsprint, the emphasis on drawing: all these characteristics express an interest in, and a distant acknowledgment of, Aboriginal art of the central deserts and far north of Australia. Aboriginal art is also notable for its intense visual abstraction and schematisation of meaning into an expansive radiation of interlocking symbols systems. But at the same time there are equally valiant references in Felber's works to recent European art — especially to all the forms of recuperated ancient



Eye Puzzle, Joe Felber, 1987
Acryl and oxide pigment
colours on hessian,
9 panels 20cm x 120cm



Studio 'Artist in Residence', Deutscher Brunswick Street' Melbourne,
Joe Felber, 1992



Art Cologne 1991, Joe Felber
Stand Galerie Janine Mautsch Cologne,
work; Ave Eva, 1889, Oxide pigment
colours on Hessian, Collection Kanton
Lucerne, Switzerland



Eye Puzzle, Joe Felber, 1987,
Acryl and oxide pigment colours
on hessian, 40cm x 40cm
Exhibited Gary Anderson Gallery,
Sydney 1987

sources, revised materials and more generalised impulses in cultural history that have evolved through the example and assimilators of Beuys.

In looking at Felber's work, one also thinks of earlier work of Jannis Kounellis, of 'Arte Povera', and perhaps also of A.R. Penk; there are more echoes of Europeans, in fact, than of Americans such as Jasper Jones or Brice Marden.

Felber's works come out of a mobility of cultural reference, a sense of spatial provisionality and modulation through large acres of time, that distinguish his work from the more directly confronting materiality, scale and facetiousness of the American works of the sixties that might equally seem to function as exemplars.

Joe Felber is of a younger generation of artists working in the eighties, who revisits some of the concerns of art of the sixties, but deal with this material through an expanded, more mobile and transitory approach to art-making that has been authorised by the seventies.

Such artists now look on abstraction in art not simply as a purgative 'movement' within the history of modernism (accompanied by its in-built sanctions and moral exclusion), but as a now richly developed and available territory that has been added to the whole corpus of sources for artistic practice, along with other, quite different tendencies.



Studio 'Artist in Residence' at Castello di Rivara, Torino Italy, Joe Felber, 1990



*'Half Time' Installation at Burnie Art Gallery, Tasmania
Joe Felber, 1985, Oxide pigments colors on hessian
225cm x 500cm*



*Floor-painting, Joe Felber, 1992
Garry Anderson Gallery, Sydney
Oxide pigments colours on Japanese paper
Installation Variable*

Abstraction itself — despite its puritanical drives historically towards a totally content — has itself now developed a rich and diverse iconography within its own modern tradition. Moreover, it is possible to create new linkages between earlier formalist art, and more recent concerns; for instance the consciousness that we live in a sociologically mobile and transactional world, in which all cultural activity is socialized in part through the language and symbol system it employs. No activity can stand outside questions of subject and the inter-textuality of meaning (as abstraction once claimed to do).

How does Joe Felber make his own way through this territory? Felber's insisted use of letters and numerals in a larger part of his recent work marks a concern with symbols systems and the elusive, ambiguous properties of lexical items borrowed from speech and social life, translated into a region of pure visuality. However the translation of elements into the dominantly visual — into a register of intensified, formal operations between eye and mind — is Felber's work marked by a contrary tendency: an assertion of the direct, physical presence of hand- made production, in the simplest of materials.

Felber's employment of letters and numerals creates at times a sense of lattices and labyrinths, constructed to block a void. At other times space is opened up to one side of cluster of shapes, which seem to be active in a more mobile and complex space, not simply held into a quadric relationship. to the framing edge. Sometime numerals or symbols are reserved, producing an inside — out structure of viewing, a paradoxical reversing of position of the spectator, who now views as if 'from behind'. There is also an ambiguity of planes; at times one seems to be looking en-face; at other times one seems to be drawn into a kind of aerial mapping or engagement with a ground-plan.

Many of the works are small, manually suggestive in their loosely worked texture, and hang simply in close arrangements on a wall, accompanied by pieces leaning nearby, supported only by their placement on the floor. They address the space and bodily presence of the spectator, and have a circumstantial, contingent presence. One can imagine the work rearranged, or even packed and rolled into a suitcase and carried to another place entirely. In this respect, they emphasize the possibility of movement and change, of taking your culture with you, under your arms, or even carried in your head to another place, to be recreated in another set of circumstances.

The installation format which Felber adopts frequently, produces an important de- centring movement from work to work within a grouping, countering the autonomy of individual pieces, asserting a larger system of inclusion relations, of which each work is only an incidence or part.



'Half Time' Installation at Burnie Art Gallery, Tasmania, Joe Felber, 1985
Oxide pigments colours on paper
225cm x 500cm



Kontaktraum, Galerie Susanna Ruegg, Zurich
2012, Oil acryl on plywood, Installation Variable



'Half Time' Installation at Burnie Art Gallery, Tasmania, Joe Felber, 1985, Oxide pigments colours on hessian. 225cm x 500cm

The installations produce a kind of nomadism of the eye, and a migration of content from one work to another.

The effect, importantly, is therefore not a tightly worked series or linear progression within the works (again in contrast to the American minimalists). But of a kind of constellation, with an open — network movement of radical relations, incorporating contrasting possibilities simultaneously. It is an approach to symbolic content and cultural materials which asserts relativity over a logical positivism in its negotiation of meaning.

The transaction of living and working between Australia and Europe has proved a vitalising influence in the development of Joe Felber's work, producing a ramified interplay between two different continents, with different traditions, and a richer inter-textualisation of content and form in his art.

Bernice Murphy, 1988

Co-founder of the Sydney MCA and now National Director of Museums Australia and Chair of the Ethics Committee of the International Council of Museums





*Exchange — Intuition extended dialogue —
Europe Australia no 1, Joe Felber, 1987
22 paintings, hessian, acryl, Installation Variable
Exhibited new acquisition Art Gallery of NSW in 1988*







*Exchange — Intuition extended dialogue —
Europe Australia no 1, Joe Felber, 1987
22 paintings, hessian, acryl, Installation Variable
Exhibited new acquisition Art Gallery of NSW in 1988*

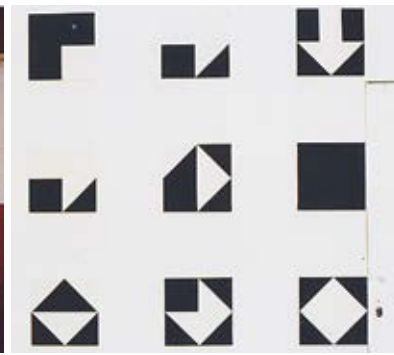




Concept 3-4-7, Joe Felber, 1990
Oxide pigment on wood,
50cm x 50cm each
Exhibited Swiss Artists in Australia
1971 – 1991, Catalogue published
by Art Gallery of NSW. Page 104



Concept 3-4-7,
Joe Felber, 1990
Wood/plaster
280cm x 120cm
Exhibited at
Galerie Janine
Mautsch in 1991



Concept 3-4-7-9, Joe Felber, 1988,
Wall-installation in 9 part and space
Acryl on canvas
Overall 200cm x 200cm



The Image, Joe Felber, 2005
Oil on wood
185cm x 185cm

In recent years, we have been confronted with an increasingly paradoxical phenomenon: the simultaneity of a progressive globalisation and a tendency to reclaim national, cultural and religious difference. Globalisation is a process of international economic and cultural integration, fostered by the availability and acceleration of world-wide transportation and communication. Many have written controversially about the chances and threats of globalisation, pointing out its cultural leveling and economic losers, but also its potential for addressing such global issues as climate change and public education. In recent years, however, the downside of a globalised world has become ever more apparent in its dangerous countermovements. Unable to bear a plurality of norms and worldviews, and increasingly worried about the disappearance of their proper traditions, many have sought refuge in a new nationalistic discourse. Against this background, migrants as the most visible and vulnerable constituents of a globalised world, have had to get their bearings within an ever more challenging context of living.

Felber is a Swiss born artist with Italian roots who has been living in Australia since 1980. In his current exhibition, he presents a complex installation tied together by the theme of migration. The migrant [from latin, "migrare", to wander, giving rise to "migrants" the wanderer] is, first and foremost, a being going from a place to another, leaving behind the customary, the habitual, maybe the conventional to explore new lands, thoughts and experiences. Felber himself has been a wanderer throughout his life, very concretely by emigrating from Switzerland and immigrating into Australia, but also more abstractly as someone who has been seeking to overcome conventional art display

and practice. Australia, Felber's adoptive country, builds its identity on a common story of immigration, but has recently been struggling to find an attitude towards the settlers, job- or asylum-seekers arriving at its shores these days. Migration is, therefore, a personal, professional as well as political concern in Felber's thinking and work.

The visitor arriving at the Contemporary Art Centre is invited to partake in a process of wandering and exploration. Upon entering the gallery, he will, very probably, be astonished. Art works are not displayed on the wall, but on the floor; the cotton tarpaulins lying beneath him are covered with multiple layers of ornaments, perspective drawings, text fragments and traces of colour covering the other layers in a seemingly chaotic way. The visual signals are accompanied by distorted sound messages calling for attention, which somehow interact with the visitor's route. What is more, strange objects are suspended from the ceiling and cut the viewer's line of sight. At a closer look, they reveal themselves to be works of art of their own, tied up and nailed together, so that only their bare backs are visible to the baffled spectator.

The result is a paradoxical situation. In a context of art display, the traditional work of art, the canvas on the wall, turns provocatively its back to the spectator. The art work, deprived of its proper function, looks strange and unsettling. The visitor is bereft of the usual clues for art reception in a gallery space and must somehow come to terms with the unknown surrounding. Showing art works without revealing them is a provocative act which challenges the common habits of art consumption and forces the visitor to find new resources for understanding and experiencing his environs.



Concept 3-4-7, Joe Felber, 1990
Oxide pigment on wood
50cm x 50cm each
Exhibited Swiss Artists in Australia
1771 – 1991, Catalogue published by
Art Gallery of NSW. Page 104



25 Songs for alpha, Joe Felber, 2003
Oil on plywood
245cm x 245cm
Exhibited at Radical Gallery,
Zug Switzerland



Eye Puzzle, Joe
Felber, 1987, Acryl
and oxide pigment
colours on hessian,
185cm x 75cm,
Collection Allan
and Allan Hemsley
Collection Sydney.



Don't come to close...I am about to explode
Joe Felber, 2004
Oil acryl on plywood
140cm x 140cm
Private collection Switzerland

The reasons for this provocative act are manifold. First of all, the undisclosed art works state a pungent criticism of a consumerist art reception. The undisclosed image provokes curiosity, tension, perhaps imagination in a way in which the traditional canvas, consumed in one superficial glance or interpreted according to predefined theoretical criteria, has long since stopped to do. The spectator is challenged, for he finds himself unexpectedly impaired in a process of art experience he assumes to be familiar with. Thrown back on himself, he needs to find an alternative way of interacting with and experiencing the works that surround him.

Felber's suspended creations exercise an estrangement effect (Verfremdungseffekt) in Brecht's classical sense, for they force the spectator to become aware of his very interacting with art works and invite him, therefore, to a more conscious encounter.

In this respect, the installation is reminiscent of Libeskind's Garden of Exil in Berlin's Jewish Museum, which invites the visitor to experience the strangeness and bewilderment that Jewish migrants must have felt when arriving in an unfamiliar social and cultural environment. It does so by way of a labyrinth, built from meters high steles standing on an uneven floor. The unevenness of the floor not only destabilises the natural equilibrium of the wanderer, but makes the surrounding world look tilted and askew from their points of view. Similarly, Felber's suspended canvases undermine the self-assurance of the customary museum goers to prepare them for another kind of artistic experience.

Furthermore, these suspended sculptures inscribe Felber's work in a series of art works aiming at a more participatory art practice. Art should be not so much a product of (intellectual) production and consumption, but rather a context for experience. By not revealing the front of his canvases, Felber makes himself disappear and foregrounds the experience of the viewer. While disappearing, the artist is silenced, as he should be according to Beuys' famous plea in favour of a more meaningful and viewer-centred artistic practice, evolving around the universal creativity of human beings. Felber's physically present yet undisclosed canvases are a direct reference to the silenced piano of Beuys' Plight, which — put in a sound-isolated chamber — loses completely its ability to impress, educate or entertain people. Likewise, the proper function of Felber's canvases, is eliminated in an attempt to engage both artist and spectator in a less coded and more flexible interaction.



JUMPINJERKINGFLESH (installation)
Joe Felber, 2010, audio and video
installation, variable dimensions.
Exhibited in 2010 at Contemporary
Art Centre of South Australia, 'The New
New 2010'.



Joe Felber at Klaus Wert Galerie Frankfurt, 1989,



Spiegel im Spiegel, Joe Felber,
2008, graphite on plywood
322cm x 182cm
Dobell Prize Exhibition, Art
Gallery of New South Wales,
Sydney

There is yet another sense in which Felber's undisclosed canvases underscore the importance of an active and participating beholder. The suspended art works, though exhibited by their very presence in the gallery space, cease to be proper objects of art when deprived of their communicative function. If they are no longer bearers of content, able to trigger a communication process between artist and receiver, they become mere objects whose presence cannot be but strange. Felber's silenced canvases make very clear that aesthetic properties and artistic value are always relational properties, pertaining to both the art work and the experience of the spectator. They are, then, a very strong statement of the necessity of physical and cognitive inter-action in the process of creating, exposing and receiving art.

When the attention moves from the flying objects to the other visual and auditory inhabitants of the surrounding space, the visitor discovers a concentrated system of messages attesting to the complex living environment of a wanderer. The mural like paintings on the floor are themselves multifaceted objects. In terms of material and style, they are full of references not only to Felber's own early work, with its multiple connections to both the indigenous Aboriginal culture and European art, but also to archaic symbol systems and signs. The latter, expressed via formal variations on the theme of the circle, stand as words of a universal language. Their universalism stems from the special significance of the circular form in human perception and cognition, going back to our biological bias towards the harmonious and balanced, and stands in stark contrast to universality as a product of global distribution. Thus, they express a common cultural ground onto which various migrants have inscribed their personal, private and localised experiences as handwritten messages. "Expulse" ("expelled"),... is a series of words, loaded by their character of personal

testimony, which describe the sometimes harsh and bitter feelings that migrants are faced with when dealing with the loss of the customary and the confrontation with the unknown.

The migrant always incorporates the other, the other that constitutes a mirror and challenges our attitudes through a singularity of his own. His presence is uncomfortable, because it forces us to acknowledge alternative possibilities; it is threatening since it obliges us to recognise another norm. The migrant, as the other, is always underprivileged and he does not fully belong to his adoptive place of living (although he may, at times, have the privilege of looking at things from the outside and being simultaneously a participant and an observer). In today's world, migrants are mostly immigrants, recognised by the Citizen Services Departments or by the Boarder Control, registered as numbers adding up to explosive statistics. The immigrant is an entity created by convention, by acts of human cognition, which stipulate boundaries and thereby draw clear-cut frontiers of belonging. (Im-)migration has a variety of causes, ranging from the availability of jobs to political, social or economic oppression at the place of origin. It may also, in some cases, be triggered by curiosity and a Wanderlust too strong to be satisfied by occasional trips abroad. But immigrants, be they job seekers, refugees or adventurers, are always persons (Max Frisch famously reminded us: "we called for a work force, and there came human beings") bringing with them their memories, ways of doing, customs and longings and exposing them to their new environment in an unprotected way.

The statements of wanderers in Felber's mural painting on cotton tarpaulin are witnesses, then, of their multifaceted experiences of fragility, misunderstanding, encounter and bafflement. As such, they are traces of



INVENT Rene Magritte and Marcel Broodthaers, Joe Felber, 2005, oil on canvas, 135cm x 175cm
Cat; Radical Gallery



Rêve idèle Atlas (dream idealism atlas), Joe Felber, 2010, oil, pigments, graphite on marine plywood, 300cm x 180cm



Beauty without irony 'The inspection of light', Joe Felber, 2012, acryl, pastel gouache, ink on plywood, 180cm x 300cm, Exhibited Dobell Prize Exhibition, Art Gallery of New South Wales, Sydney

their living, opened up to the spectator who may integrate them in his own experiences of interaction with others. They are surrounded by Felber's lone figures inhabiting spaces of geometric clarity and visual illusion, in which finding one's bearings calls for an act of creativity.

Figures, texts and ornaments are crossed by colourful, yet somehow arbitrary strokes, caused by the coloured wheels of a bicycle. As has become part of his signature, Felber lessens the heaviness of his artworks by giving them a touch of irony. The intricate system of visual and textual messages covering the floor finds itself underneath the traces of a playful mind. It does not lose the depth of its message for this reason, but reveals itself as the product of a creative actor who, while being earnest in his engaging with the world, recognises his doing as an ultimately vain attempt to grasp (too much) meaning and sense.

A similar mix of earnestness and gimmickery is manifest in the auditory dimension of Felber's installation. As the astounded visitor will soon find out, he himself triggers the acoustic element by moving around in the art space, thereby becoming a creative player in the most literal possible sense. The music itself is distorted, calling for particular attention and an act of decoding. However, ensconced beneath these unfamiliar sound patterns, hide the sincere works of Luigi Nono: *Omaggio a Emilio Vedova*, his opera *Intolleranza 1960*, *Canti di vita d'amore*, *Como una ola de fuerza y luz*, *Prometeo*, *Il canto sospeso* (with Mahler, *Kindertotenlieder* and *Ich bin der Welt abhanden gekommen* from the *Rückert Lieder*), *La Fabbrica Illuminata*, *La lontananza nostalgica utopica futura*.

The intellectual kinship between Felber and Nono should not come as a surprise at this point. Although Felber, unlike Nono, doesn't seek the outright political, the two artists share their desire to go beyond artistic expression as an end in itself and to create works that are essentially about something.

For both Nono and Felber, the receiver, listener or spectator, is the ultimate element by which their works need to be gauged. Both are marked by their awareness of the social, emotional, perhaps political ramifications of the artist's work and stand themselves up against a meaningless art because of its potentially collaborationist character. And both choose, for this reason, to put the experience of their audience at the centre of their work. And so the visitor of Felber's installation is called upon not only by Felber's own messages of universality and loneliness, but also by the voids and depths of Nono's sharp-edged and yet tender pieces of music.



Lineareading for Architecture, Joe Felber, 1991
Etched copper and steel, 52cm x 476cm
Exhibited at Lennon Weinberg Inc., New York,
Collection UBS New York



Lineareading, Joe Felber, 1992
Exhibition Garry Anderson
Gallery, Sydney



Lineareading for Baroque Architecture, Joe Felber, 1991
Etched copper and steel, 52cm x 630cm
Collection Stadt Sursee, Switzerland

Overall, Felber has created an art work which modulates the theme of migration in at least three different ways. Migration is, first of all, the subject matter of this installation, and constitutes the most prominent theme dealt with in the floor paintings.

Yet migration is present also as an artistic act of abandoning conventional rules of art display and practice. Felber undermines elements constitutive of the contemporary art business by being radically participatory, experience-oriented and pleasantly unpretentious. Finally, Felber's installation creates an environment of multiple sensory and cognitive dimensions which calls for careful and thoughtful exploration. The visitor is invited to wander himself through an assemblage of unfamiliar elements and to thereby make an experience of going beyond the well known.

It is not surprising that Felber chose the installation format for his work on migration. Installations are systems of art works living not only from the art works themselves, but also from the relations in which they stand. Multiple layers and meanings of the installation unfold only when the display of various works is integrated as a whole. Part of the work of the visitor is, therefore, to appreciate the systemic character of the various intertwined constituents and to discern their meaning in the context of a complex surrounding.

"Migration", "migrant", "migrating" are dynamic words, expressing movement and change (of place, habits, thought). As it happens, movement always occurs with respect to a reference system, and migration is no exception to this rule. As a result, Felber's installation, when talking about or reflecting upon migration, is also about that with respect to which migration occurs.

No expression seems more adequate than the word 'Heimat' (in Felber's native tongue) for expressing the reference point from which the migrant comes away, comes back and leaves.



Lineareading for Architecture, Joe Felber, 1991
Etched copper and steel, 52cm x 630cm, Collection
Queensland Gallery of Modern Art, Brisbane



Lineareading for Art, Joe Felber, 1991
Etched copper and steel, 52cm x 630cm
Private Collection Zurich, Switzerland



Lineareading for Architecture, Joe Felber,
1991, etched copper and steel
52cm x 630cm, exhibited at second
Adelaide Biennale 1992, Collection of
Art Gallery of Western Australia, Perth

Neither 'home', 'homeland', 'native country' nor such words as 'haven' or 'resort' can adequately express the various emotional, cultural and familial references that come together in the German word.

'Heimat' describes an ultimate — geographical, cultural, relational and emotional — reference point with respect to which we think, conceive and develop ourselves.

Different things can mean Heimat to different people, and, of course, wanderers like Felber may have different reference points they may want to call their Heimat.

In Felber's current installation on the theme of migration, at least one sense of the term is directly comprehensible: Heimat as a reservoir of memories, a sum of sensations, sensory experiences, which constitute the psychological depth of the persons we become. Intellectual as it may be, Felber's work on migration takes its effectiveness from fostering a common ground for experience for the various participants in his work.

It remains unpolitical in that it doesn't suggest solutions to the complex economical, social or psychological problems it deals with. But it is marked by a profound concern with human beings, and by the idea that common experience, if anything, may lay ground for further reaching mutual understanding.

Marion Haemmerli, 2014





Top row from left to right 1–4,
25SONGS... Audio visual installation
 / collaboration with Julie Henderson,
 2001 Biz Art, Shanghai China

Top row from left to right 5,
25SONGS... Audio visual installation
 / collaboration with Julie Henderson
 and Eva Bauer, 2001 Steirischer-
 Herbst Festival 2001, Minioriten in
 Graz, Austria

Bottom row from left to right 6+7,
25SONGS... Audio visual installation
 / collaboration with Julie Henderson
 and Jin Xing Dance Company, 2001
 Biz Art, Shanghai China

Bottom row from left to right 8–10,
25SONGS... Audio visual installation
 / collaboration with Lucy Guerin,
 1999 Melbourne art Festival 1999







Exhibited work **25SONGS...**

Art Gallery of NSW, Sydney, Joe
Felber, 1999 – 2001, Audio-visual
installation and collaboration with
Elliott Gyger and Lucy Guerin. Seven
singers Jenny Duck-Chung, mezzo
soprano, Paul McMahon Tenor,
Alison Morgan Soprano, Meurig
Bowen Countertenor, Jane Sheldon
Girl treble, Pascal Herington Boy
treble and Richard Anderson Bass





Monument to Yves Klein

Joe Felber, 1992

Exhibited at Lennon Weinberg
Inc Gallery, New York.

Gold leaf and pigment on wood
52cm x 104cm

Private collection New York





**Exhibited
work**
**Abstract
Concept
3-4-7**

Joe Felber, 1988
Acryl on hessian
9 panels 277cm x 277cm



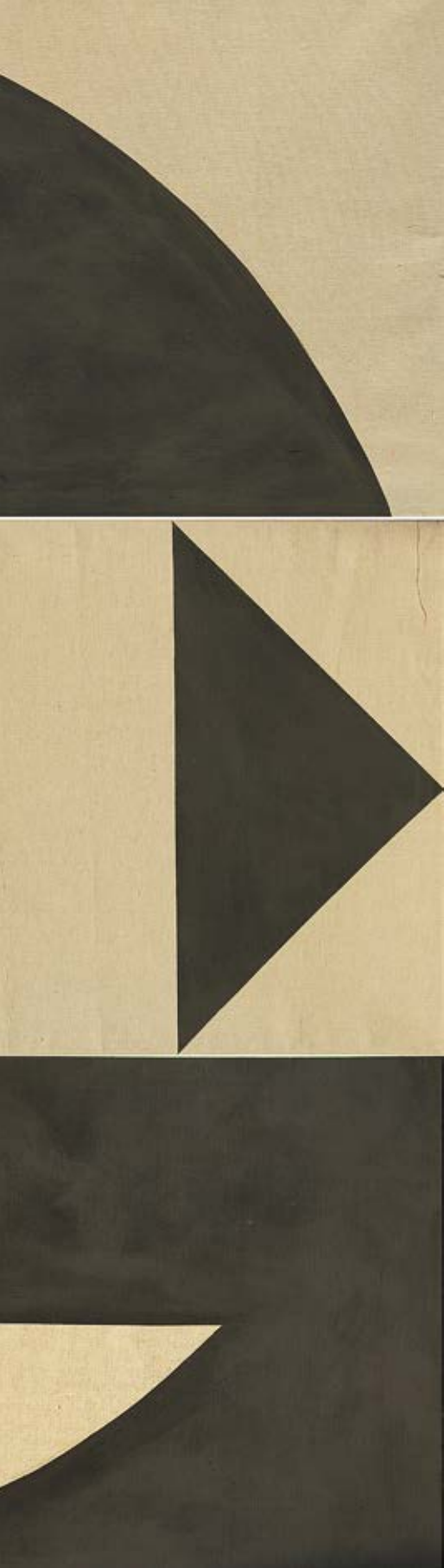


Exhibited work

Abstract Concept 3-4-7

Joe Felber, 1988
Oxide colour on canvas
9 panels 277cm x 277cm





**Exhibited
work**
**Abstract
Concept
3-4-7**

Joe Felber, 1988
Acryl on linen
9 panels 277cm x 277cm



**Exhibited
work**
NOMOREART

Joe Felber, 2003
Enamel on plywood
8 panels 120cm x 240cm



**Dessert meditative salt lakes turned
outraged screaming silvered sky**



**structured trees organic economy
flooded food courts raise temperature**

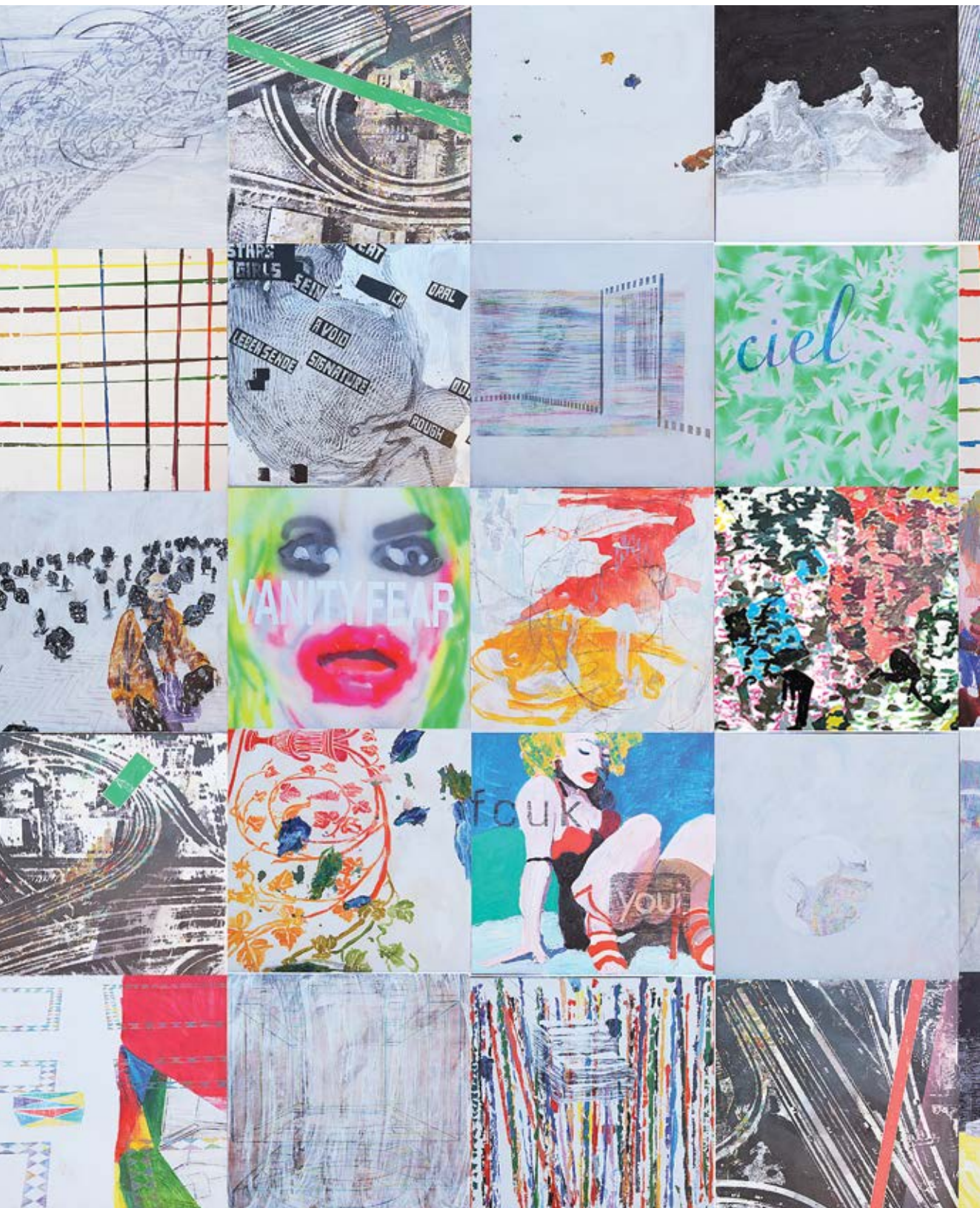


A series of photographs and text
Joe Felber, 2009
Printed on transparent paper
42cm x 30cm

the disappearance of Hirschhorn



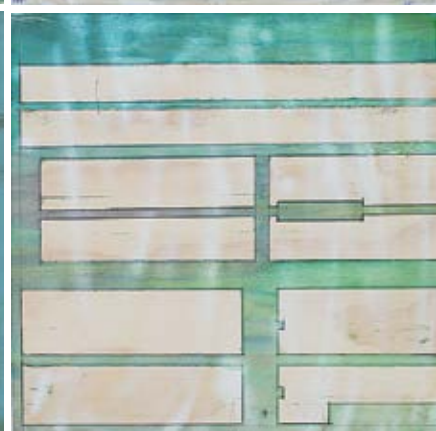
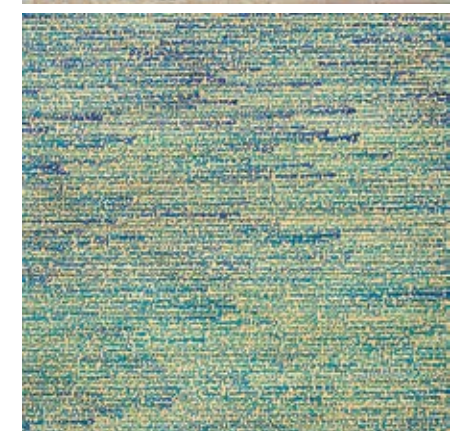
**insomnia prolonged
by dusk and dawn changes the sea**





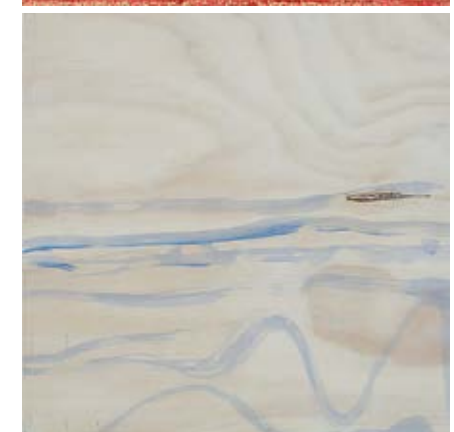
Kontaktraum, Joe Felber, 2013
 Installation variable oil, acrylic,
 graphite and pencil on plywood

desire light
at air water
er earth di
s appear
lesire light
at here now

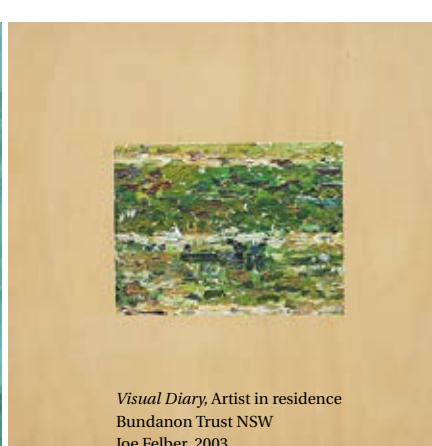


here in this space of
light my shadow mov
ving tracing memor
ies no escape traveli
ng between leaves p
iercing light air fall

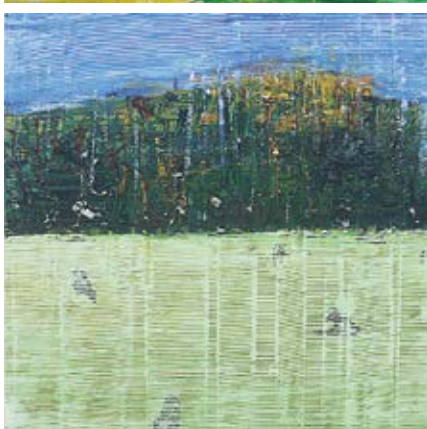
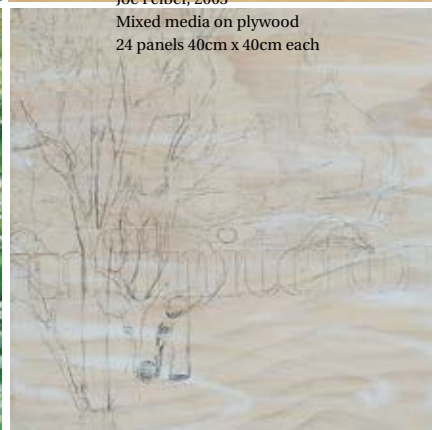
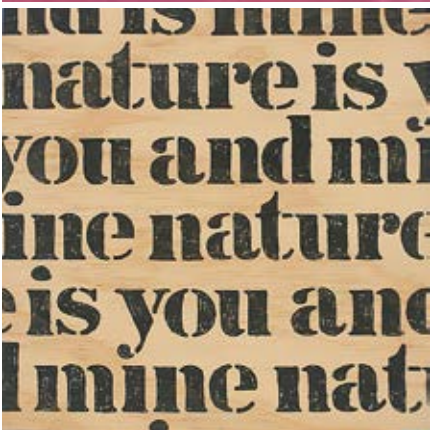
here in this space of
light my shadow mov
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ng between leaves p
iercing light air fall



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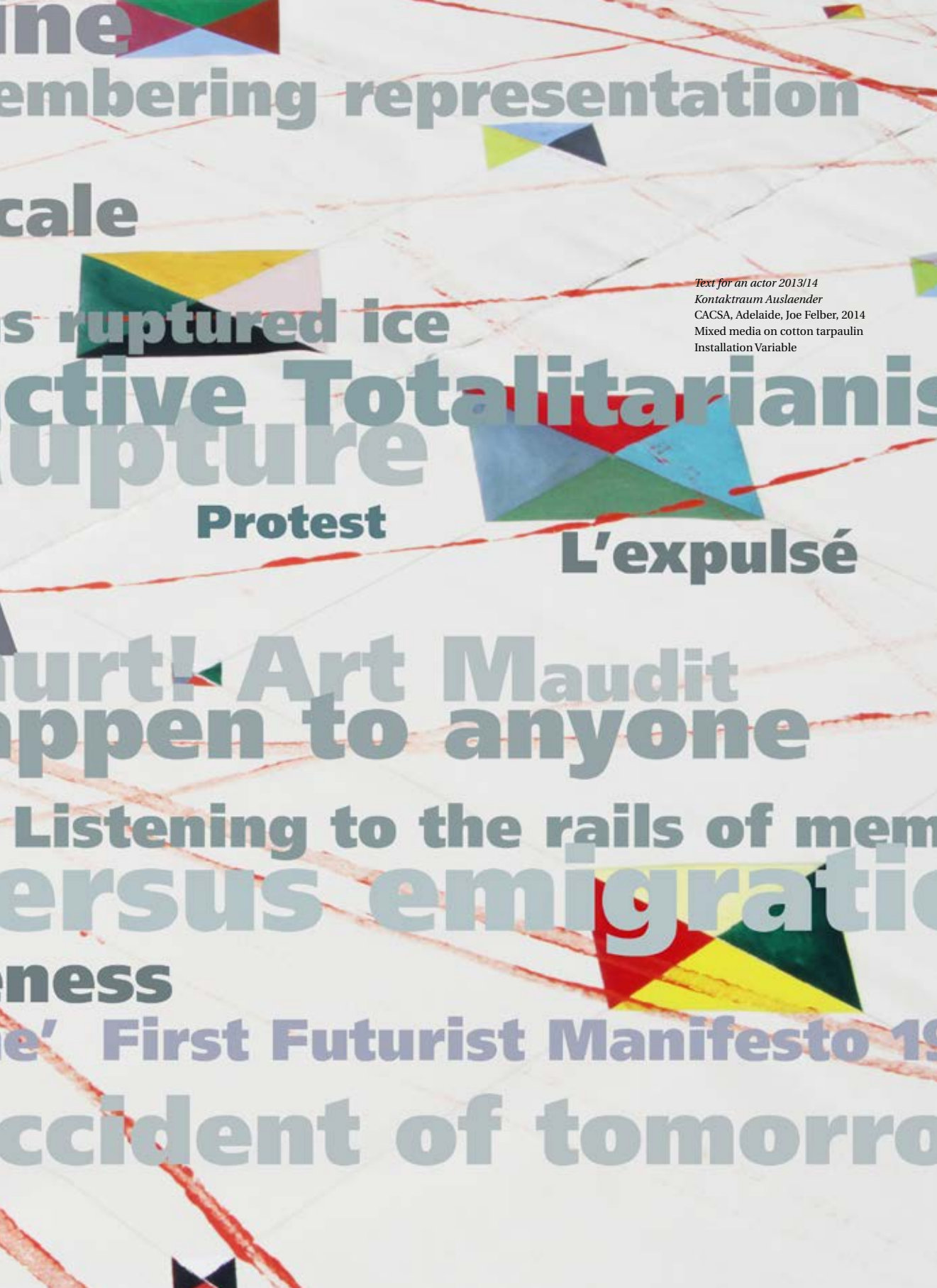


Visual Diary, Artist in residence
Bundanon Trust NSW
Joe Felber, 2003
Mixed media on plywood
24 panels 40cm x 40cm each





Imagine
is is a protest against remo
e illusion triggered by s
Ignored emotion
e are the revolution
Listen **Inter**
R
NTOLLERANZA
Life should h
refuge can ha
Ignorance v
The Dilemma of Polite
ar is the world's only hygien
We are the a
HOPE FOR ASYLUM



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remembering representation
scale
s ruptured ice
ctive Totalitarianis
apture
Protest
L'expulsé
urt! Art Maudit
appen to anyone
Listening to the rails of mem
ersus emigration
ness
e' First Futurist Manifesto 19
ccident of tomorrow

Text for an actor 2013/14
Kontaktraum Auslaender
CACSA, Adelaide, Joe Felber, 2014
Mixed media on cotton tarpaulin
Installation Variable



LUIGI NONO 192

Como una ola de fuerza y luz, for soprano, piano

Intolleranza 1960, concert suite for soprano

La fabbrica illuminata, for voice & tape

Prometeo, Tragedia dell'ascolto, for vocal soloists, choruses, orchestras & live electronics

Ricorda cosa ti hanno fatto in Auschwitz

La lontananza nostalgica utopica futura,

Omaggio a Vedova, for tape

Il canto sospeso, cantata for soprano, mezzo-soprano, tenor, orchestra

Canti di vita e d'amore: Sul Ponte di Hiroshima



1944 - 1990

no, orchestra & tape

no, chorus & orchestra

**oloists, speakers,
tronics**

2, for tape

, for violin & 8 magnetic tapes

soprano, tenor, chorus & orchestra

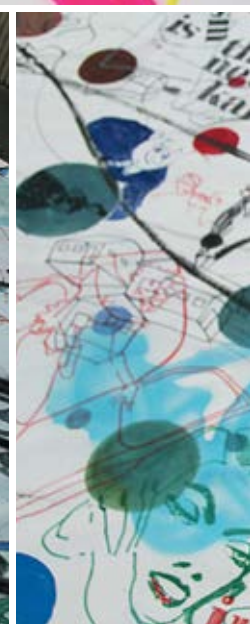
na, for soprano, tenor & orchestra

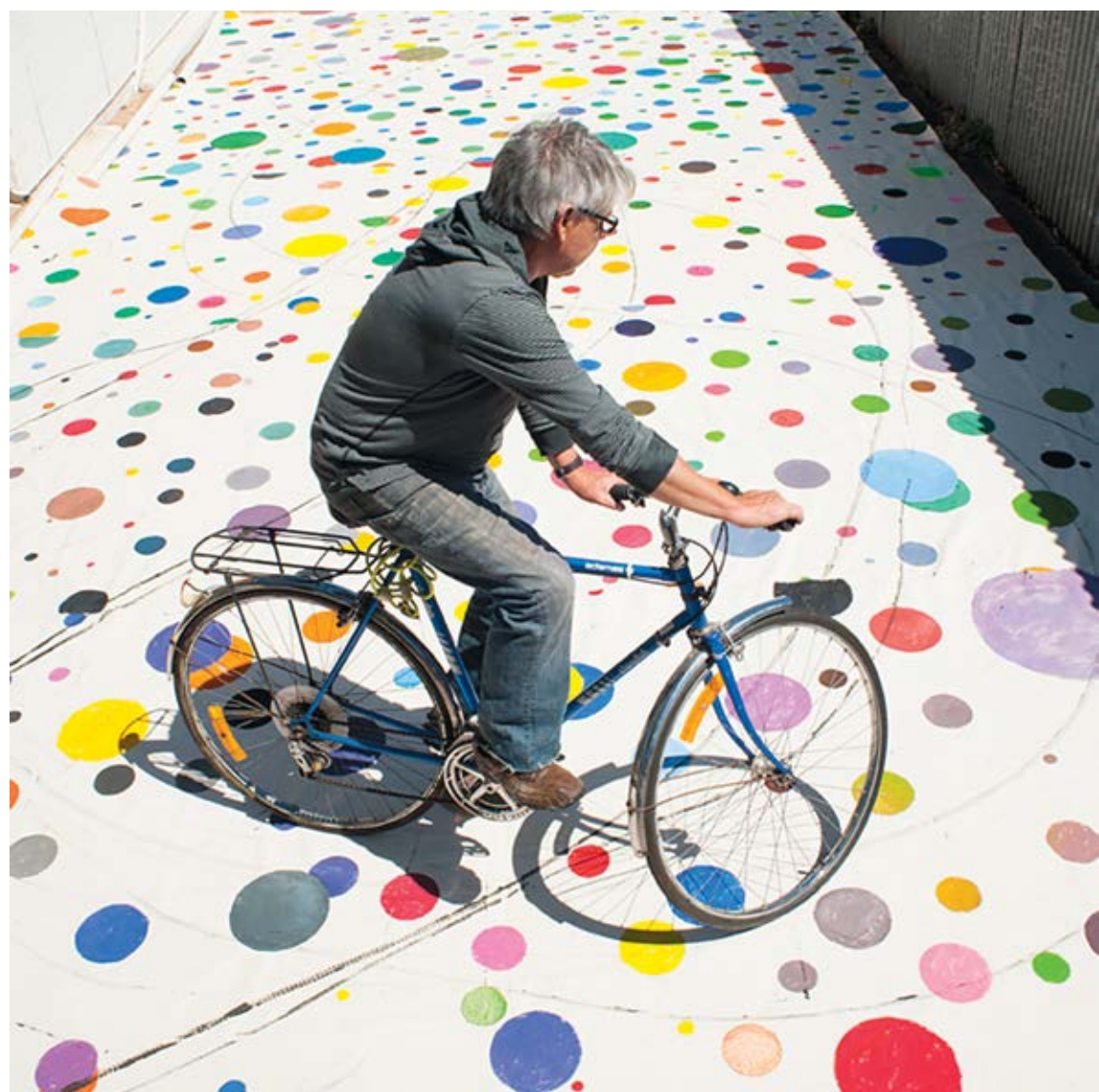
Luigi Nono a monument for his life work as a crucial political post war composer. Fragments from a series of works listed on this page.





Kontaktraum Auslaender,
in process for CACSA, Adelaide
Joe Felber, 2014
Mixed media on cotton tarpaulin
Installation Variable





Kontaktraum Auslaender, CACSA,
Adelaide, Joe Felber, 2014
Mixed media on cotton tarpaulin
Installation Variable



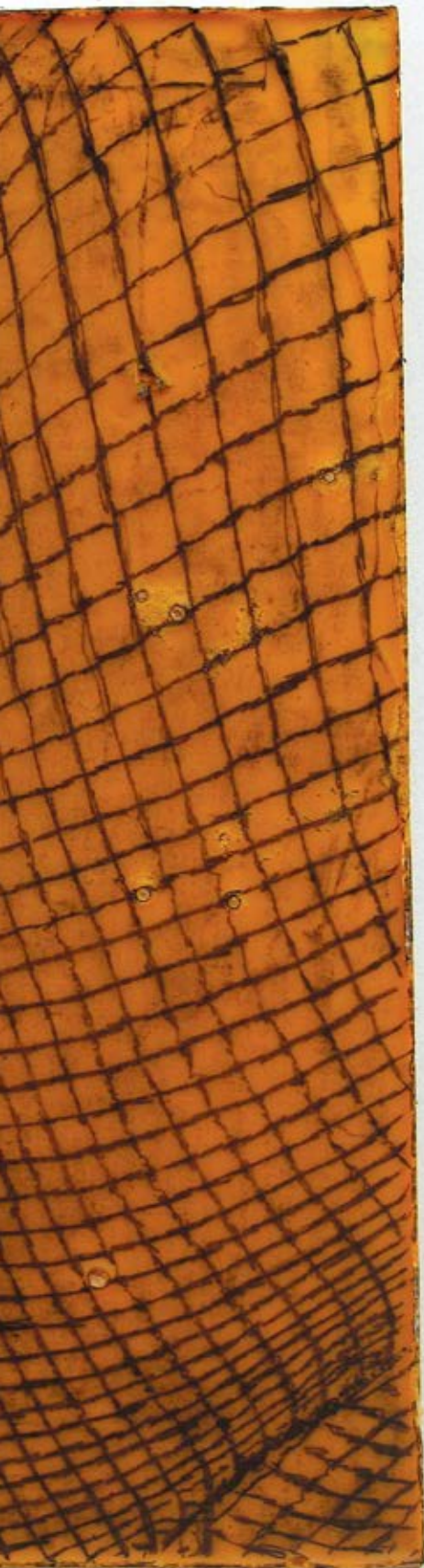




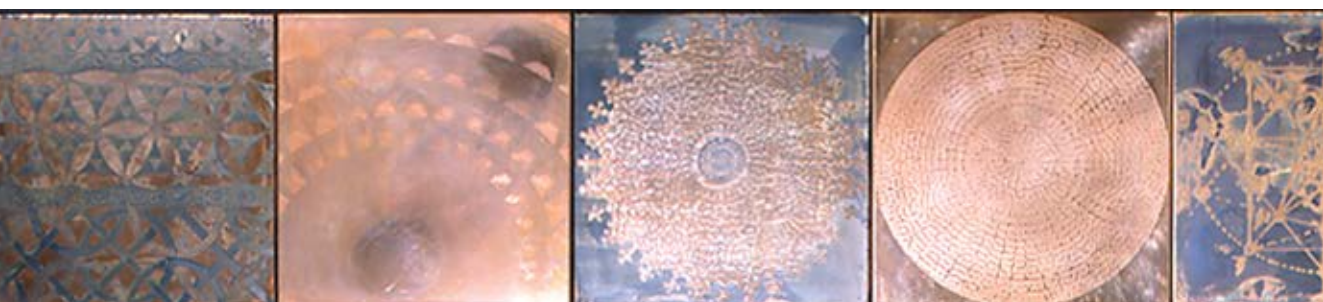
Kontaktraum, Galerie Susanna
Ruegg, Zurich, Joe Felber, 2012
Oil acryl on plywood
Installation Variable







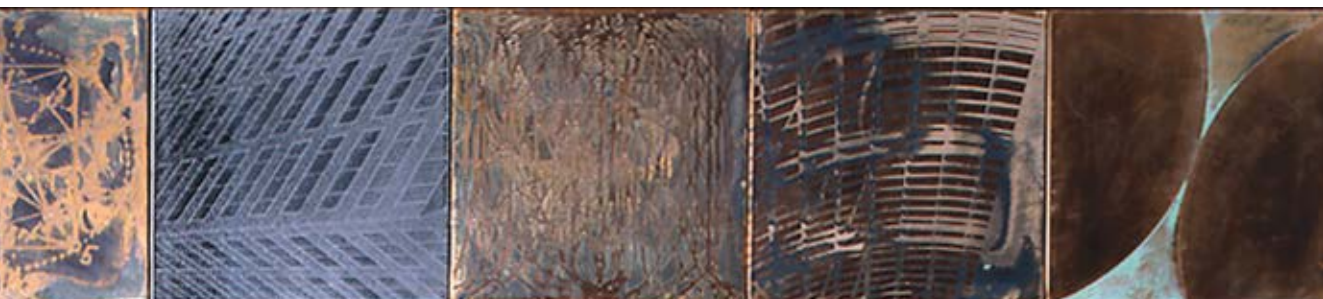
Architecture is our body, 2006
Part from the series '*Vom Stand der Dinge*', exhibited in 2007 at Radical Galleries, Zug, Switzerland
Wax and graphite on wood



Exhibited work LINEAREADING for architecture

Joe Felber, 1991, etched copper
and steel, 52cm x 476cm

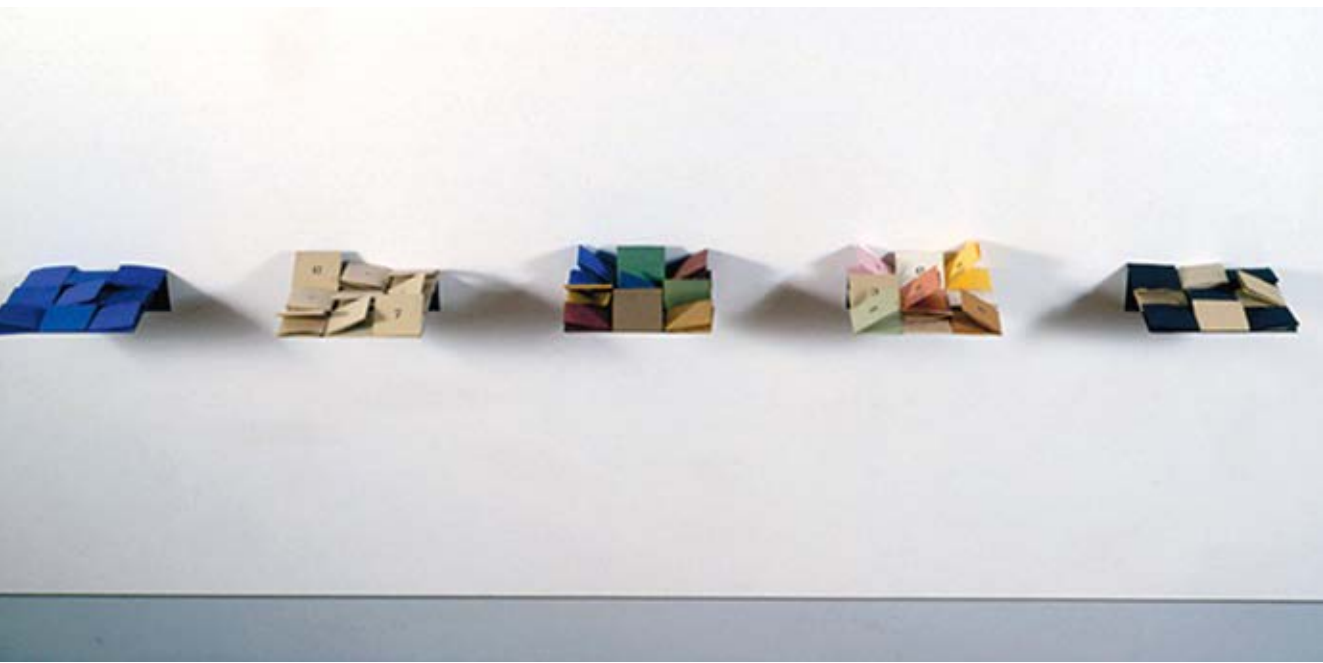
Private collection Bangkok,
Thailand before and after the
2011 Thailand floods



Original

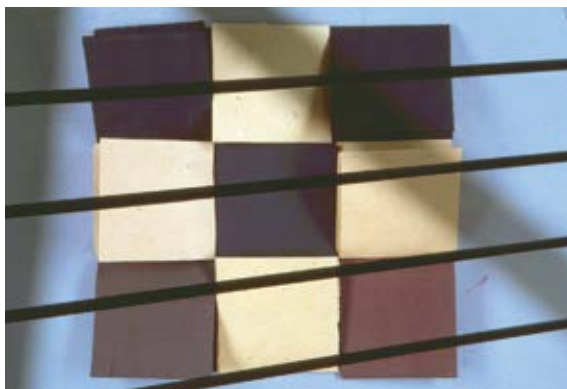


After disaster

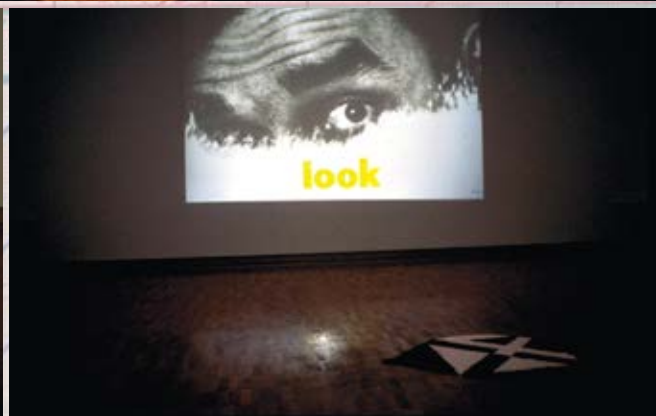
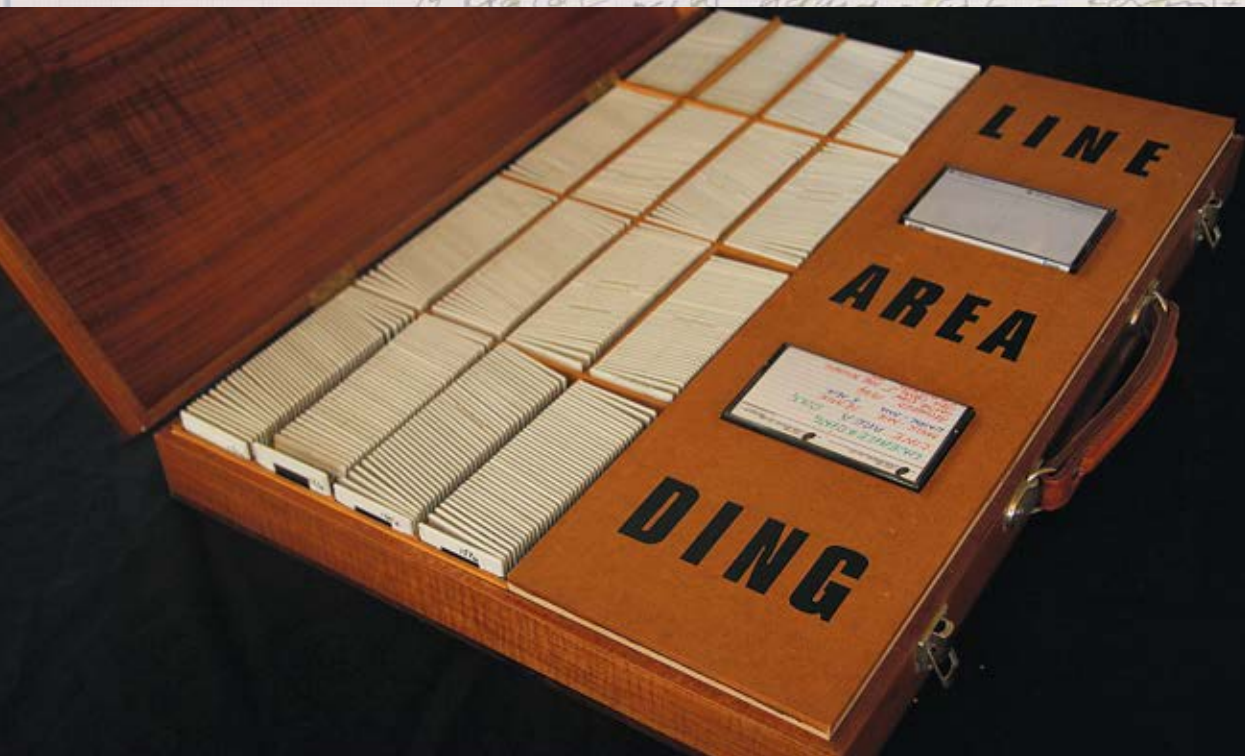


Exhibited work Magic square

Joe Felber, 1990
Mixed media on paper, wooden box
36cm x 37cm x 14.5cm
Multiple edition 5

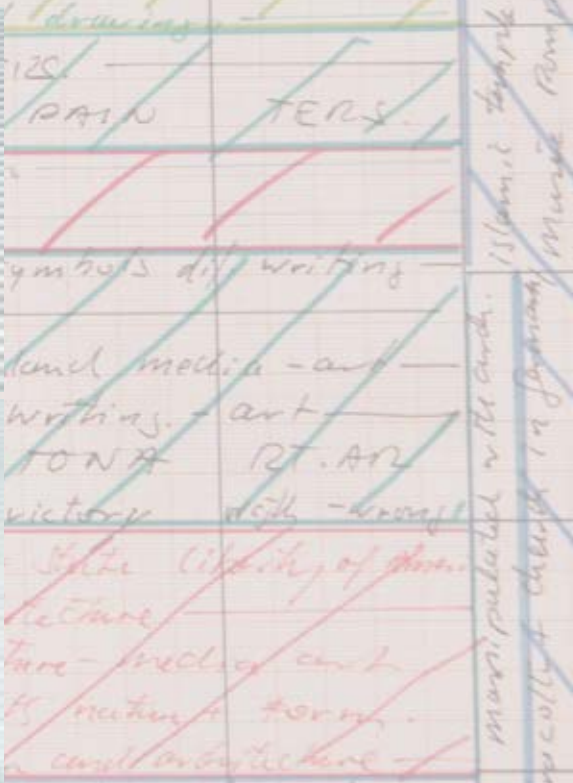


1 photograph eyes of Ives Klein
 2 Landscape high Atlas mountains Portm
 3 Landscape Angers-Roches Cartouche Mouth
 4 Landscape - Sunlight relethric light sun
 5 portrait of an artist -
 6 Landscape Angers-Roches
 7 Landscape Sunset at Angers-Roches
 8
 9 Dialog with nature - dark - material -
 10 dialog with nature - light - material -
 11
 12
 13
 14
 15
 16
 17
 18



Exhibited work LINEAREADING first audio

Joe Felber, 1992–94 Audio-visual
installation at Queensland Art Gallery,
Brisbane, 640 slides audiotape and
photographic prints wooden box
41cm x 59cm x 8cm





Joe Felber Curriculum Vitae 2014

Joe Felber was born in Sursee, Switzerland and migrated to Australia in 1980.

Education

1998–2000 Master of Art (by Research), Dept. Sculpture, RMIT, Melbourne, VIC

1967–1970 Diploma of Architectural-draftsman, Lucerne, Switzerland

Selected Solo Exhibitions (New Media Arts)

2014 *Konjunkturtraum Auslaender* (Space of contact) Cacs, Adelaide, SA an audio-theater performance, A monument of Luigi Nono compositions.

2010 *Jumpingjerkingleflesh* NEW NEW, Cacs Contemporary, Adelaide, SA

2001 *25SONGS... touring art project* in Collaboration with Julie Henderson at **Biz-Art**, Shanghai, China, and Kunstraum **Minioriten**, Art Festival *Steirischer Herbst*, Graz, Austria

2000 *25 SONGS... touring art project* in Collaboration with Elliott Gyger and Lucy Guerin at Anne & Gordon Samstag Museum of Art University of South Australia, Adelaide, SA, Australia

1999 *25 SONGS... ACCA*, Australian Center for Contemporary Art, **Int. Melbourne Festival 1999** Melbourne, VIC, Australia

1999 *Boundaries of Aesthetics*, **Singapore Art Museum**, Singapore, Collaboration with **Arts Fission Dance Company**. Created video; *Hexagram Dances*

1999 **Art Gallery of Western Australia**, Perth, WA, Australia

1999 Premiere of *25SONGS...* at Art Gallery of NSW, Project Gallery Level 2, Sydney, NSW, Australia

1994 *LINEAREADING* Audi visual installation at **Queensland Art Gallery**, Project Gallery 14, Brisbane, QL, Australia

Selected Solo Exhibitions, Paintings/Installations (Since 1985)

2012 *Kontaktraum* Galerie Susanne Ruegg, Zurich, Switzerland

2010 *Eleven Blackboards and Rêve Idèle Atlas* Art and Heritage Collection, University of Adelaide, Adelaide, Australia

2010 *Lastingworldfragments* Adelaide Festival Centre Photographie Installation

2009 **139 Gallery**, Adelaide, Australia

2007 **Harrison Gallery**, Sydney, Australia

2007 **Radical Gallery**, Zug, Switzerland

1993 **Tolarno Galleries**, Melbourne, VIC, Australia

1993 **Gallery Janine Mautsch**, Cologne, Germany

1992 **Lennon Weinberg Gallery Inc**, New York, USA

1991 **Gow Langsford Gallery**, Auckland, NZ

1991 **Garry Anderson Gallery**, Sydney, NSW Australia

1991 **Deutscher Brunswick Street**, Melbourne, VIC, Australia

1990 **Gallery Janine Mautsch**, Cologne, Germany

1989 **Gallery Klaus Werth**, Frankfurt, Germany

1989 Center for Contemporary Art, **Chartwell Collection**, Hamilton, NZ

1989 **Garry Anderson Gallery**, Sydney, NSW, Australia

1989 **Gallery Wilma Tolksdorf**, Hamburg, Germany

1987 **Gallery Janine Mautsch**, Cologne, Germany

1986 **Space for Contemporary Swiss Art**, Lucerne, Switzerland

1986 **Garry Anderson Gallery**, Sydney, NSW

1985 **Burnie Art Gallery**, Burnie, TAS

1985 **Garry Anderson Gallery**, Sydney, NSW

Selected Group Exhibitions (Since 1985)

2013–14 Touring exhibition *Full Spectrum*, 13 venues in Country SA, Australia

2013 **Charles Nodrum Gallery**, Melbourne

2012–13 William Dobell Prize exhibition, **Art Gallery of NSW**, Sydney, Australia

2012 *Wish You Were Here!* Adelaide Central School of Art, Norwood, SA, Australia

2011–12 William Dobell Prize exhibition, **Art Gallery of NSW**, Sydney, Australia

2011 *Full Spectrum* photographic exhibition with Gregory Ackland and Will Nolan, Light Square, Adelaide, SA, Australia

2010 **NEW NEW**, Cacs Contemporary Adelaide, SA, Australia

2009 *After the Goldrush* with Lisa Harms and Sasha Grbich **SASA Gallery**, Adelaide University, Adelaide, Australia

2008 **Doug Moran National Portrait Prize 2008**, State Library of NSW, Sydney, Australia

2008 *Rubik*, **Charles Nodrum Gallery**, Melbourne, VIC, Australia

2008 *Living Window*, Adelaide Festival 2008 Adelaide, SA, Australia

2006 *Abstraction*, **Charles Nodrum Gallery**, Melbourne, VIC, Australia

2005 **D4 Technopark** Lucerne, Switzerland

1995 **Lennon Weinberg Gallery Inc**, New York, USA

1994 **Tolarno Galleries**, Melbourne, VIC, Australia

1993 **International Graphic Triennial**, Grenchen, Switzerland

1993 **Gallery Janine Mautsch**, Cologne, Germany

1993 **Lennon Weinberg Gallery Inc**, New York, USA

1992 **Gow Langsford Gallery**, Auckland, NZ

1992 **Macquarie Gallery**, Sydney, Australia

1992 *Unfamiliar Territory* Second Adelaide Biennial of Australian Art, **South Australian Art Gallery**, Adelaide, SA, Australia

1992 **Gallery Janine Mautsch**, Cologne, Germany

1991 **Garry Anderson Gallery**, Sydney, NSW, Australia

1991 **ART FRANKFURT/91**, **Janine Mautsch**, Cologne, Frankfurt, Germany

1991 *Swiss Artist in Australia 1771–1991*, **Art Gallery of NSW**, Sydney touring exhibit. **Westpac Gallery**, Melbourne, VIC, **City Gallery**, Brisbane, QL, **Art Gallery of WA**, Perth, WA, **Tasmanian Art Museum**, Hobart, TAS, Australia

1990 *La arte e i l'arte* **Galleria Contemporanea**, Enrico Gariboldi, Milan, Italy

1990 *Second Australian Art Fair*, **Deutscher Brunswick Street**, Melbourne, VIC, Australia

1990 *Sinnlich*, **Gallery Janine Mautsch**, Cologne, Germany

1990 **ART 21/90**, Basel, **Gallery Janine Mautsch**, Basel, Switzerland

1989 *Central Swiss Artists*, **Kunstmuseum Luzern**, Switzerland

1989 **ART 20/89**, Basel, **Gallery Janine Mautsch**, Basel, Switzerland

1989 – *Garry Anderson Gallery at EMR*, Sydney, (Artists; Partos, Mittelman, Bambury, Felber)

1989 *Australian Perspecta 89*, **Art Gallery of NSW**, Sydney, NSW, Australia

1988 *First Australian Art Fair*, **Garry Anderson Gallery**, Melbourne, VIC, Australia

1988 **ART COLOGNE 22**, **Gallery Janine Mautsch**, Cologne, Germany

1988 – **ART 19/88**, Basel, **Gallery Janine Mautsch**, Basel, Switzerland

1988 – *AUGEN-BLICHE*, (The Eye in the 20th Century), **Stadtmuseum** Cologne, Germany
touring exhibit to Villa Stuck, Munich, D, Kunsthistorisches Museum, Osnabruck, D, Gegenwartsmuseum, Utrecht, NL

1987 ART COLOGNE 22, **Gallery Janine Mautsch**, Cologne, Germany

1986 **Shed Hall, ROTE FABRIK**, Zurich, Switzerland

1986 **Artila CD'AC**, Spazioarte, Mendrisio, Switzerland Benato Berno, Ascona, Switzerland

1986 **Benato Berno**, Ascona, Switzerland

1985 *OZ-Drawing Now*, **Holdworth Contemporary Gallery**, Sydney

Public Collections

MAGAZIN3, Stockholm/New York, USA

National Gallery of Victoria, Melbourne, VIC

National Gallery of Australia, Canberra, ACT

Art Gallery of NSW, Sydney, NSW

Museum of Contemporary Art, Sydney, NSW

Queensland Art Gallery, Brisbane, QL

Art Gallery of Western Australia, Perth, WA,
Chartwell Collection, Hamilton, NZ,

Deutsche Bank, Cologne, Germany,

UBS Bank, New York, USA,

ZURICH Insurance, Zurich, Switzerland

Bank Vontobel, Zurich, Switzerland,
Gothardtbank, Lugano, Switzerland, Bankverein,
Basel, Switzerland

Nationalbank, Zurich, Switzerland

St. Urbahnhof, Sursee, Switzerland

Bibliography (Selected)

2011 John McDonald, William Dobell Prize exhibition, Art Gallery of NSW, Sydney

Sydney Morning Herald, December

2011 Catalogue Essay **Fullspectrum** Julie Henderson

2010 Chris Reid, Review on **NEW NEW, Realtime**, Adelaide January 2011

2010 Lisa Harms, Review on **NEW NEW, Artlink**, Adelaide December 2010

2009 Lisa Harms/Stephanie Radok, *moments of time*, **Artlink**, Adelaide March 2009

2009 *Access all areas*, **Irish Museum of Modern Art** Dublin, Ireland

2007 Ursula Schaeppi, **SBS Radio**, Sydney, Broadcast October 2009

2000 Wendy Walker, **The Advertiser**, ARTS, 6 May

2000 Stephanie Radok, **The Adelaide Review**, May 2000

1999 Victoria Lynn / Joe Felber, **Radio National** at the Art Gallery of NSW, Sydney, 31.March

1999 David Bromfield, **big weekend**, Perth, WA, Sat. 29 May

1999 Cheong Suk Wai 'The Straits Times', Museum Moves, 24. August 99

1999 Lee Weng Choy, cover Story, Space explorers, **The Arts Magazine**, Singapore, August 99

1999 Andrea Stratan, 'Arts Show' **ABC Television**, May

1994 Nicholas Zurbrugg, **Photofile**, No 43, review, **LINEAREADING**, Queensland Art Gallery, Brisbane

1992 Sabine Schutz, **Art Forum**, Exhibition Review, Galerie Janine Mautsch, Cologne, 24. July

1992 Laurence Cambell, **Art in America**, Exhibition Review, Lennon Weinberg INC, New York, June 92

1992 Gudrun Liebhaber, **Kolner Stadtanzeiger**, No. 23/33, 2 February

1990 Reinhard Beut, **Die Welt**, Kunstmarkt, no.23, 27 January

1990 Ralf Kulschewskij **Kunst Cologne**, Spannung zwischen Verschiedenheiten, March 1990

1990 Bruno F. Schneider, **Kolner Rundfunk**, Kolner Kulturleben,, 16 January 1990

1989 Gila Lorcher, **Frankfurter Rundfunk**, Malereien von Joe Felber, 27 June 1989

1989 – Christopher Allen, **The Sydney Morning Herald**, Felber contemplating the infinite, 31 march 1989

1989 – Elwyn Lynn, **The Australian**, Singular Power of Pluralism, 25 march 1989

1988 – Gila Lorcher, 'NIKE' **New Art in Europe**, No. 23, May/June 1988

1987 – Bronwyn Watson, **The Sydney Morning Herald**, An eye for the new geometric symbolism, 24 July

1986 – Nicklaus Oberholzer, **Vaterland**, Die Malereien von Joe Felber,, no 266 , 17 Nov. 1986

1985 – Terence Maloon, **The Sydney Morning Herald**, 10 August



Marion Haemmerli

(MA Philosophy, BSc Mathematics) was born in Zurich, Switzerland, in 1987 and is currently finishing her PhD in formal ontology and spatial representation at the University of Lausanne in Switzerland. In her PhD, she investigates qualitative formal theories of spatial relations, thereby linking conceptual analyses of our spatial competence to applications in computer science. She has been working on projects in logic, qualitative reasoning, descriptive metaphysics and the philosophy of science and mathematics at the Universities of Lausanne and Geneva and as a visiting fellow at Columbia University in New York. Concerned with the political and economic structure of modern societies, she has also participated in a project on economic and personal freedom at the Think Tank Avenir Suisse in Zurich. Besides her scientific endeavours, Marion Haemmerli has pursued an interest in modern and contemporary art, contributing to catalogs for Swiss and inter-national artists.



David Christopher

David was born in Billericay, England and migrated with his family in 1970 to Australia. His studied as associate Diploma in Electronics at RMIT in Melbourne. In the 1980-ties he was a cofounder and member of the nationally famous rock band the Plague. He was an officer at the Bureau of Meteorology and freelance designer for Electronic software for Flow Force Technologies.

Since 1998 he is self employed and worked with Joe Felber for several projects one '25 SONGS' touring to three continents. In 2010 Joe Felber audio-visual work for CACSA, NEW NEW Project in 2010 installed at the CACSA galleries. He also worked for several other Adelaide based artists such as Julie Henderson and Bridged Minuzzo.



David Geddes

David, to say the least, has always been an enthusiastic performer. Currently his other projects include working on a one man show in conjunction with creative developer Daisy Brown and his lust for generating music has also unquenchable.

Graduating from the Adelaide Collage of Arts in 2013 David is wholehearted and passionate about perusing a career in acting. Notable features include; Lady Macbeth (2014) in Foul play's Macbeth directed by Yasmin Gureeboo Bottom (2013) in A Midsummer Nights Dream directed by Rhys McConnochie and Mac the knife (2013) in The Three Penny Opera directed by Cameron Goodall. His other roles have allowed him to work with brilliant directors and writers such as Chriss Drummond in his (2013) Grad show Our Town in which he played Dr Gibbs, Alison Howard in The Wild Duck (2012) playing 'Old Ekdal', Tiffany Lyndall-Kinght in the premier performance of Man In A Bag (2012) by Emily steel, Jen Havelberg in the movement piece Stanger to Myself (2012), Paul Peers in Little Shop Of Horrors (2012) and Corey McMahon in Shoot/Get Treasure/ Repeat (2012).

He is exited to work with Joe Felber on Kontaktraum a new frontier 'Performance Art' rather than theatre reflecting migration with Luigi Nono's music. He has also featured in various video and voiceover work. A committed actor David endeavours to explore, discover, enlighten and bring joy to the human condition.



Mikaela Greer Davies

Mikaela Davies is an actor with experience on both stage and screen. She is a 2013 graduate from Adelaide College of the Arts (AC Arts) with an Advanced Diploma in Acting. In her graduating year she was fortunate to demonstrate her talent through powerful lead roles such as; Hermia in Shakespeare's "A Midsummer Night's Dream" directed by Rhys McConnochie and Emily in the graduate production of Thornton Wilder's "Our Town", directed by Chris Drummond. In her third year, Mikaela showed her diversity and comedic nature in Brecht's, "Threepenny Opera" directed by Cameron Goodall. Mikaela also has experience in film. She featured in the two handed film, "In the Woods" under the direction of Aarne Neeme, and the graduating AC Arts film students. Additionally Mikaela was chosen for the lead feature in the 2014 AussieMite commercial.

In 2014 Mikaela has continued to study, completing a secondment with Patch Theatre Company as well as undertaking screen testings workshops with acclaimed casting director Andrew Thompson. As well as studying, Mikaela has been teaching the film students at AC Arts how to direct actors for film. In August Mikaela will perform in 'Book Week' with Melbourne based children's theatre company, Echelon. She will tour with the internationally recognised company around the Adelaide CBD as well as a regional tour. Mikaela has also been receiving regular work as a voice artist with Adam Morgan's VoiceOverOnTheNet. She is looking forward to extending her skills and perform as 'Performance Art' in the exhibition opening of, contemporary artists Joe Felber's, "Kontaktraum Auslaender".



Kate Kowald

Born in 1987 and based in Adelaide, Australia. Kate is a hybrid visual artist and musician infatuated by notions of time, order, connexion and all things metaphysical.

Growing up, Kate has always loved performing (vocal, instrumental and dance) whether it be for local production companies, school, or private viewings for family and friends. She continues to perform locally as a solo musician with original compositions, incorporating live looping technologies. Kate also plays bass guitar and backup vocals in a four-piece gypsy rock band — Sons of Zoku, and collaborates worldwide with other musicians. She is a Graduate from the Adelaide College of the Arts in 2012. She is currently studying a BA in Sonic Arts, at Adelaide University. Also heavily involved in the local art world, with a BA in Visual Art + Design, Kate can be found exhibiting photographic, video and sound works.



Abeny Mayol

Abeny was born in South Sudan, eastern part of Africa in 1990 and grew up in Kenya.

Migrated to Australia in 2011 with her two younger brothers she started pre-school in 2003 in Kenya. Left primary school in year 5 and studied a diploma of English course and later returned to school and completed year 8 "K.C.P.E" at St Michael international school in Kenya and in high school. Abeny changed to British system instead of Kenya system, regarding for a scholarship to study in Europe. Here in Adelaide she furthered her studies at TAFE SA in a short course in freelance journalism at the Adelaide College of Art. She is currently studying urban and regional planning at the University of South Australia.



Rashidi Edward

Rashidi was born in Congo and he moved with his family to Tanzania when he was three months old. He lived in the camp for more than 10 years before he came to Australia in 2010. In 2011 he was enrolled at the NAP program (English as a second language).

During that time he was inspired with acting when he attended with his class a drama performance. The following day at school he told his teacher that he wanted to do what he saw the night before (acting). At that time he didn't know the word acting. He is currently studying acting at Adelaide College of the Arts.



Aida Azin

Aida was born in NT, Australia in 1988 and grew up in Adelaide. Her father is Iranian and mother is Filipino. They migrated from Iran during 1988 due to Gulf War. I have never been to Iran, nor have I met my paternal relatives. Aida graduated from Mitcham Girls High School in 2006.

Since then she has extensive experience in volunteering with children and multicultural community groups and supported herself with part time in customer employment service. She has excellent verbal communication skills and is currently 3rd year student in Drawing major at The Adelaide College of Arts.

Her interest's span with some indigenous artists and such as Vernon Ah Kee, Gordon Bennett and Jean-Michel Basquiat for their reflection of relevant issues and ideas surrounding identity.

