Artistic Program

Megan Evans is a multimedia artist, working in digital collage, collage installation, and mixed media. Her practice explores the concept of place, with a focus on Australian indigenous culture and the impact of colonialism. Evans uses digital collage and photographic montage to create allegories for the disruption of traditional landscapes. Her work is informed by classical paintings and historical texts as a way of questioning the impact of colonialism. Evans’ work can be seen as a form of resistance against the erasure of indigenous history and culture.

Maree Clarke and Megan Evans are both artists who work within the realm of contemporary indigenous art. Their collaborative work, titled ‘Feminist Colour-IN’, explores the relationship between colour and social justice. The work highlights the ways in which colouring-in can be used as a form of resistance against colonialism and the erasure of indigenous culture. Clarke and Evans’ work is informed by the historical context of colonialism and the resulting impact on indigenous communities. Their collaborative work seeks to challenge and deconstruct the traditional power structures of colonial societies.

Maree Clarke: A Mutti Mutti, Yorta Yorta, BoonWurrung woman from Mildura in northwest Victoria, is a contemporary artist whose work explores the relationship between traditional practices and contemporary practices. Clarke is known for her performances which are interactive or invite audience participation.

Megan Evans: A Bora Booraa woman from Wagga Wagga, is a multimedia artist who works in digital collage, digital video, and sculpture. Her work is informed by the historical context of colonialism and the resulting impact on indigenous communities. Evans uses digital collage and photographic montage to create allegories for the disruption of traditional landscapes. Her work is informed by classical paintings and historical texts as a way of questioning the impact of colonialism.

The Collage Collective: A collaborative project bringing together six emerging indigenous artists, The Collage Collective explores the concept of place, with a focus on Australian indigenous culture and the impact of colonialism. The project aims to challenge and deconstruct the traditional power structures of colonial societies. The artists involved in the project are Maree Clarke, Megan Evans, Kim Donaldson, ben LANDAU, kAtte-naKturi, and wãni Le Frère.

Ben LANDAU is an artist and collaborator who works in the fields of digital art, sculpture, and performance. His work often explores the relationship between digital technology and traditional indigenous practices. LANDAU is a member of the design group, the BOO, which focuses on creating interactive and participatory public art installations.

Kim Donaldson is an artist and scholar who works in the fields of digital art, sculpture, and performance. Her work often explores the relationship between digital technology and traditional indigenous practices. Donaldson is a member of the design group, the BOO, which focuses on creating interactive and participatory public art installations.

Katte-naKturi is a multidisciplinary artist, writer, and performer who works in the fields of digital art, sculpture, and performance. Her work often explores the relationship between digital technology and traditional indigenous practices. Katte-naKturi is a member of the design group, the BOO, which focuses on creating interactive and participatory public art installations.

wani Le Frère is a multidisciplinary artist, writer, and performer who works in the fields of digital art, sculpture, and performance. His work often explores the relationship between digital technology and traditional indigenous practices. Le Frère is a member of the design group, the BOO, which focuses on creating interactive and participatory public art installations.

Public Field Office

Lynda Roberts

Building 5, Swanston Street sidewalk

Exploring the process of making public, the Public Field Office is a mobile space for research and experimentation. It is a mobile laboratory where ideas are developed and tested. The Public Field Office is interested in creating a community of like-minded artists and activists who are interested in engaging with public space.

Lynda Roberts is a sculptor and activist who works in the fields of digital art, sculpture, and performance. Her work often explores the relationship between digital technology and traditional indigenous practices. Roberts is a member of the design group, the BOO, which focuses on creating interactive and participatory public art installations.

The BOO (Bureau of Othering): A collaborative project bringing together six emerging indigenous artists, the BOO explores the concept of place, with a focus on Australian indigenous culture and the impact of colonialism. The project aims to challenge and deconstruct the traditional power structures of colonial societies. The artists involved in the project are Maree Clarke, Megan Evans, Kim Donaldson, ben LANDAU, kAtte-naKturi, and wãni Le Frère.

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Aesthetics, Politics and Histories: The Social Context of Art, 2018 AAANZ Conference, RMIT School of Art

Exhibitions & Events

Why Listen to Plants?: A program of talks, workshops and performances co-presented by Liquid Architecture and RMIT Design Hub

RMIT Design Hub, Level 3, Building 100, Victoria St, Carlton

Plants exist within plurality, they are part of, and themselves contain many worlds. In the context of survival in its environment, a plant calibrates its relationships with various non-human others with the ability to develop a total perception of the world around it. This comes about through the language that plants and other organisms use to communicate with each other. This language is made up of messages passing through pheromones, bacteria and fungi, underground filaments of vast mycelial networks. Less competitive than the manipulation of social networks, this interconnectedness co-operates in the process of facilitating dialogue as Talanoa – a Moana Oceania / Pacific process of discussion that enables the principles in relation to work they have produced to survive independently, and/or parasitically. Together, participants will imagine inventive ways to work within and beyond resistance are required to work within and beyond the condition of material existence as mutual struggle. This program presents a survey of contemporary artists who use the analogue practices of painting and drawing to create artworks that engage with digital visual culture. Analogue Art in a Digital World presents a survey of contemporary artists who use the analogue practices of painting and drawing to create artworks that engage with or are influenced by digital visual culture. Analogue Art in a Digital World presents a survey of contemporary artists who use the analogue practices of painting and drawing to create artworks that engage with or are influenced by digital visual culture. Analogue Art in a Digital World presents a survey of contemporary artists who use the analogue practices of painting and drawing to create artworks that engage with or are influenced by digital visual culture. Analogue Art in a Digital World presents a survey of contemporary artists who use the analogue practices of painting and drawing to create artworks that engage with or are influenced by digital visual culture. Analogue Art in a Digital World presents a survey of contemporary artists who use the analogue practices of painting and drawing to create artworks that engage with or are influenced by digital visual culture. Analogue Art in a Digital World presents a survey of contemporary artists who use the analogue practices of painting and drawing to create artworks that engage with or are influenced by digital visual culture.

Why Listen to Plants? is curated by Danni Zunzunza presented by Liquid Architecture and RMIT Design Hub, Liquid Architecture - Danni Zunzunza, Just Suen, Georgia Haxtheuser, and Dakota Festing. The program is supported by the Victorian Government through Creative Victoria.

For opening hours and full program visit: http://designhub.rmit.edu.au/

RMIT School of Art, Masters, & Honours 2018 Graduate Exhibitions

Each year, RMIT’s city campus comes alive with exhibitions of artwork and photography as students celebrate the completion of their degrees. This needs a platform for students to exhibit their work, so RMIT is showcasing the art of Arts (Fine Art (Honours)), Bachelor of Arts (Photography), Bachelor of Arts, Bachelor of Arts (Fine Art) and Master of Arts (Art in Public Space). The opening night is an excellent opportunity to experience contemporary creative practice in a lively atmosphere, and to celebrate the achievements of our students.

Exhibition Locations:

- Bachelor of Arts (Fine Art (Honours))
  Building 2 Levels 3, 4 & 5

- Bachelor of Arts (Photography)
  Building 2 Levels 4, 5

- Bachelor of Arts (Fine Art)
  Bowen Street (opposite T crane Street
  Master of Fine Art (Experimental)

- Building 2 Levels 4, 5, 6

- Bachelor of Arts (Art in Public Space)
  Building 2 and surrounding grounds,
  Level 2

- Building 4 Levels 1, 2, 3, 4

- Building 2 Levels 4, 5

- Master of Arts (Art in Public Space)
  Robinson Lane, Courtyard at rear of Building 2,
  Building 2 Laidlaw laneway entrance

- Newman Street, Building 1

- Level 1, 225 Bourke Street, Melbourne

- 1:30pm Thurs 6—27 Cardigan Street, Carlton

- 7:30pm Wed 4—344 Swanston Street, Melbourne

- 9:00pm, Fri 7—RMIT Project Space, Building 94, Level 2

- Exhibition Locations:
  - Building 100, Victoria St, Carlton
  - Building 24, Building 2
  - Building 2 (levels 2 & 3), Bowen Street off La Trobe Street
  - Building 2 (levels 2 & 3), Building 4 (levels 2, 3, 4 & 5)
  - Building 2 (levels 2, 3 & 4)
  - Bowen Street, Building 4 (level 2)
  - 9:00pm, Fri 7—RMIT Project Space, Building 94, Level 2

- Exhibition Locations:
  - Building 100, 154 Victoria Street, Carlton
  - 12:30—3:30pm Thurs 6

- Founded in 2007, the RMIT Design Archives is part of a vibrant research hub in the city of Melbourne. It sits adjacent to the Design Hub building on the north-west corner of Victoria and Swanston Streets, Melbourne. The two buildings form ‘Building 100’, which was awarded the Victorian Architecture World and the William Willard Award in the 2013 Victorian Architecture Awards. The RMIT Design Archives (RDA) actively collects material relating to Melbourne design from the twentieth century onwards, and is a unique place among Australia’s collecting institutions for its focus on design practice within a research and teaching environment. The RMIT Design Archives is part of Melbourne’s most important design institutions, the RMIT University School of Design. The Archives actively researches into Melbourne’s designed environment, design professions and practices.

RMIT Design Archives – Special Collection Viewing for AAANZ Conference Delegates

Building 100, 154 Victoria Street, Carlton
3:30—3:45pm Thurs 6


- Candidates Exhibition
  - Higher Degrees: Research and Practice
  - 1:30pm Thurs 6—344 Swanston Street, Melbourne

- Honours 2018 Graduate Exhibition
  - 9:00pm, Fri 7—RMIT Project Space, Building 94, Level 2

- Building 100, 154 Victoria Street, Carlton
3:30—3:45pm Thurs 6


- RMIT – Candidates Exhibition
  - Higher Degrees: Research and Practice
  - 1:30pm Thurs 6—344 Swanston Street, Melbourne

- Honours 2018 Graduate Exhibition
  - 9:00pm, Fri 7—RMIT Project Space, Building 94, Level 2

- Exhibition Locations:
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