

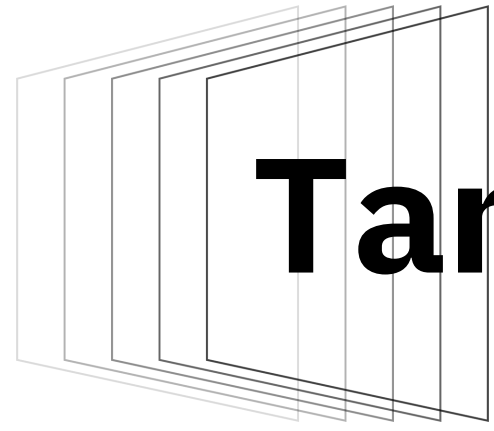
Ray Harris, Sarah Neville, Liam Somerville,
Inneke Taal and Tanya Voges, with James Alberts
Margie Medlin as Artistic & Curatorial Facilitator
July 8 - 28, 2023

List of works (clockwise from foyer)

- 1 CAPITAL WASTE aka Liam Somerville
marine_digital_conservation_SA_2023.exe, 2023
real-time projected three-channel 3D environment, 940cm
- 2 Inneke Taal
A series of self-credits (as object; as site; as act) I,
2023 chairs, black blind, truss, projector, looped video 2:14,
light, dimensions variable
- 3 *A series of self-credits (as object; as site; as act) III*,
2023, projector, webcam, plinth, isadora patch, dimensions
variable
- 4 Sarah Neville
T = I/I₀ Transmittance, 2023
textured glass, wooden support, plinths, two looped
projections, dimensions variable
- 5 Ray Harris
Who is the Doggie in the Window, 2023
looped projection 10:00, 93 x 210cm
- 6 Tanya Voges
With/In, 2023
perspex cylinder with projection film, real-time interactive
projected video, 337 x 395 x 205cm
- 7 Inneke Taal
A series of self-credits (as object; as site; as act) II,
2023, chairs, white blind, truss, projector, looped video
1:03, light, dimensions variable
- 8 Ray Harris
Spirit shelf, 2023
shelf, domestic objects, projection of looped video 12:00, 240
x 170 x 40cm

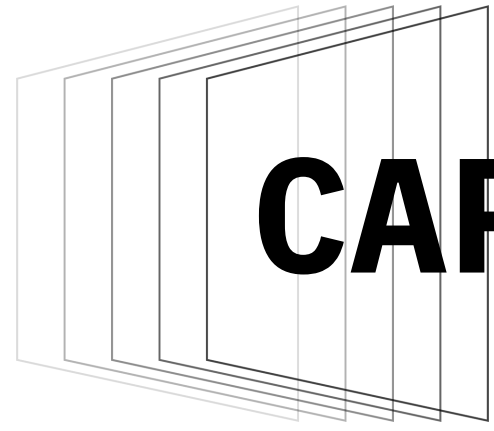
The Mill acknowledges the Kurna people as the traditional custodians of the Adelaide region and that their cultural and heritage beliefs are still as important to the living Kurna people today.

All works POA, For sales enquiries, please contact Adele:
visualarts@themilladelaide.com



Tanya Voges

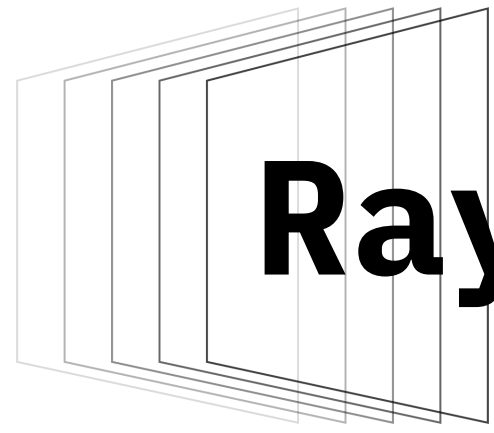
With/In illustrates the relationship of the body to space, between the bodies of performer and witness, and to itself as a kinaesthetic exploration. The interplay of the projected figure within the installation and architecture invites the viewer to consider their own sense of physicality as they are moved with and in the space. *With/in* is a study informed by movement scores demonstrating elements of contemporary dance lineage. Unlike viewing an ephemeral performance *With/In* offers an interactive glimpse into my signature choreographic process and only exists with the presence of the audience.



CAPITAL WASTE

Liam Somerville

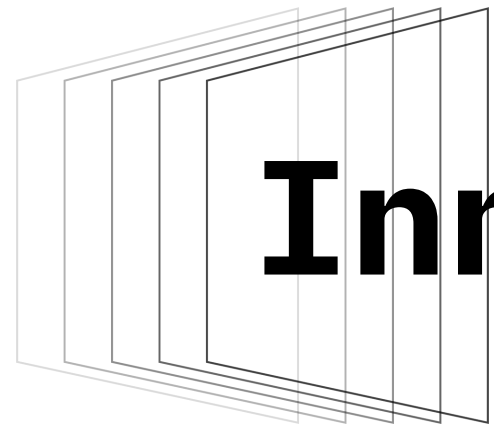
marine_digital_conservation_SA_2023.exe
looks toward a digital future where we have chosen not to stop mass extinction due to our unsustainable consumption practices but to instead poorly digitise the last of the remaining flora and fauna before they are lost forever. We have already seen examples of this with only eighty seconds of film footage remaining of the extinct thylacine or the digital preservation project undertaken by the island nation Tuvalu as a desperate solution to rising sea levels. Wouldn't it be better if we preserved the real thing instead?



Ray Harris

On a domestic shelf filled with jars, books and plastic, *Spirit Shelf* nods to preserved animals floating in liquid in museums. By projecting animals going about their daily life, *Spirit Shelf* speaks to extinction, cruelty and indifference humans have for the other inhabitants of the earth.

While we are slowly destroying our home, we are rapidly affecting those who innocently live around us. We treat them with very little regard, much like the mundane inanimate objects in our pantry, or token special items we hold in higher regard, a much-loved book or pet cat. Others become our endless mass of the unwanted.



Inneke Taal

I am considering the cross-over of theatricality behind the gallery (white-cube) and the theatre (black-box) as corresponding spaces at The Mill. Each are make-shift spaces that house processes of rehearsal, editing, experimentation, and production.

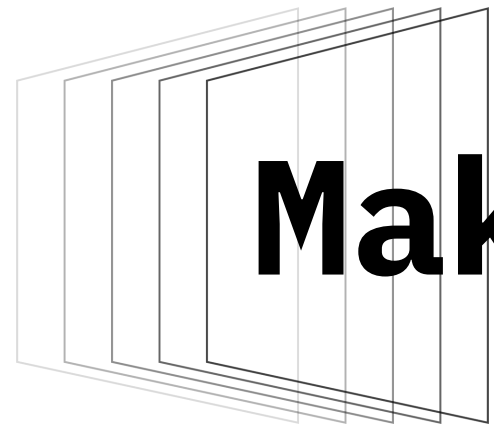
Through multiple modes of deconstruction, I seek to promote the embodiment of these processes with the act of anticipation and viewing.

The before the event.



Sarah Neville

$T = I/I_0$ Transmittance is a daylight simulator that explores the amount of light energy that glass absorbs, scatters, or reflects. The installation is constructed of glass and light, projecting weather as shadow for personal reflection on winter-time ambience in enclosed spaces. In a speculative future world, where underground/ weatherproof living is normal, identifying the psychological importance of dappled light as light fairies on walls will connect with us with seasonal shifts to enhance quality of life.



Make | Shift

The works in this exhibition were developed through a four-week professional development lab titled *Projection Techniques & Technologies*. Facilitated by Margie Medlin, the intensive combined rapid skills development in emerging technologies to support the exploration of interdisciplinary, site-specific and audience-focused new work. The artists experienced four, professional development workshop at The Mill and received mentorship from multimedia specialists Tim Gruchy and Illuminart. The lab's aspirations were supported by Mill's team, and dedication to each artist through the commissioning of an exhibition outcome.