



Pandemic

RAVI AVASTI
DREW BERRY
TRAVIS COX
DAN ELBORNE
SVENJA KRATZ
AND THE LATE DAVID McDIARMID

CURATED BY DR TOBY JULIFF
PLIMSOLL GALLERY 22 MARCH - 13 MAY 2019



FOREWORD

As our State's only university, the University of Tasmania has a unique commitment to a whole-of-state approach to education and improving the lives of every Tasmanian. The University has a much broader set of responsibilities and commitments than any other Australian university. It stretches across a vast demographic, and has numerous learning and research programs, exhibition spaces, and public engagement responsibilities. This is our strength. Our vision for future is to embed cultural engagement activities within the life of every Tasmanian through a coordinated approach to communities, collections, and technology-enabled creative education.

The University maintains three main exhibitions platforms in the North West (Makers' Workshop), the North (The Academy Gallery), and the South (The Plimsoll Gallery). Each have strong and embedded relationships with their communities. Our vision brings them closer together, creating a state-based cultural program enabling the sharing of resources, expertise, exhibitions, and a coordinated approach to community engagement.

This exhibition is just one of many ways the University is supporting a whole-of-state approach. As one part of three inter-connected exhibitions held as part of the 2019 Ten Days on the Island biennial festival of culture, Pandemic is an exhibition that supports the Southern region whilst maintaining close ties to the North and North West.

We thank our partners in Contemporary Art Tasmania for their support of this exhibition. We also extend a warm thank you to Ten Days on the Island for hosting our three exhibitions. Finally, we thank the Gordon Darling Foundation for the financial support in brining not just one, but three exhibitions together through publications and events that highlight a unique insight into a unique state.

Janette Burke, University Librarian

Influenza Isolation Camp, Jubilee Oval, Adelaide.
Image courtesy of State Library of South Australia.



Pandemic

At the time of writing, I am afraid. In the past 24 hours, two news articles have appeared on my radar to give me much to fear. Yesterday, the Australian Medical Association reported on the continued high transmission of the Zika virus. Dengue fever spreads across Latin and South America at an alarming and unstoppable rate. Today, the Tasmanian Health Public Health Service reported unusual cases of mosquitos bearing the untreatable Barmah Forest virus appearing on the East Coast, infecting a number of local inhabitants.

I have no idea what the Zika virus or Barmarh Forest virus are truth be told. Or dengue fever. Both articles are accompanied with images of mosquitos purchased from stock image providers. So I'm pretty certain that I have all the above.

Pandemic began life with similar such collisions and coincidence. Last year, a statewide meningococcal B vaccination program appeared in the same month that centenary analysis of the second phase of the Spanish influenza pandemic filled my podcast playlist. That pandemic, the most serious of the last century, claimed millions of lives across the globe. Arriving first in New Zealand in late 1918, Spanish influenza reached these shores in 1919. Churches closed, ports were quarantined. Quack medicines were brewed and sold door-to-door. And I couldn't help but notice a shared language running through more recent analysis and its historical counterpart: 'plague', 'contagion', 'global transportation', 'mortality'. With a global death toll now estimated at 50+ million, it was 5-6 times more deadly than the Great War.

Pandemic explores a set of shared cultural, social, medical, and historical conditions. Employing the centenary of the arrival of the Spanish Influenza to Australia as the catalyst and binding subject, this exhibition examines the idea of the pandemic through a range of perspectives that speak to futures as much as they speak to the past.

The exhibition

The exhibition examines the pandemic from three broad and colliding themes: *art-science*, *culture and language*, and *the archive*. Each of the themes draws on a set of shared conditions that move across time and space. From the tenderness of touch through to an ancient language of the fear of the other, the works all contain a paradox; they are both highly alluring and highly dangerous.

Cultural theorists and historians in the twenty-first century remain no less interested in the fear of contagion as they were in the nineteenth (or fourteenth come to that).

Despite the considerable progress in widespread immunization, the total and near eradication of diseases such as smallpox and polio, and the establishment of local, national, and international health policy, the discourses of contagion, virology, and quarantine are as pertinent as ever. Zombie apocalypses and global pandemics pervade our cinematic culture just as much as the B-movie alien atomic nightmares of the 50s. We've never been safer, and never more afraid.

Where does this obsession with the global pandemic come from? Child mortality is at an all-time low. Vaccination rates have never been higher. Our life expectancy and life quality are rated as world leading. What do we have to be afraid of?

Of course, outbreaks of meningitis, measles, H1N1 swine flu, keep us vigilant. Developments in vaccines continue to fight new strains of viruses that keep us, for the time being at least, safe from any serious harm. Quarantine policies restrict the movement of animals, foodstuff, and humans. And strict border politics and visa approvals restrict the transmission of tuberculosis. It comes with costs attached of course.

And we live in viral times. We refer to the rapid transmission through meme, music video, and social media as 'going viral.' This condition, one arguably unique to the 21st century, keeps a language of transmission and contagion alive.

The language of the other

In April 1968, British Conservative Member of Parliament Enoch Powell delivered an incendiary speech in Birmingham that continues to resonate in contemporary discussion of immigration, population growth, and global responsibility. Powell, a Classical Scholar and former Professor of Ancient Greek at Sydney University, evoked a language drawn from Virgil's *Aeneid* and the decline of Empires in an attack on post-WWII migrants to Britain. Known as 'the Rivers of Blood' speech, it whipped up hatred, led to widespread protests and rallies from left and right, and continues to resonate in post-Brexit Britain and the rise of the far-right in Europe.

Ravi Avasti's father fled war-torn partitioned northern India to Lahore to become a stranger in his own land. Moving to Britain in the early 60s, Avasti's father became doubly migrant: born under British occupation a refugee in his own country, before 'migrating' to Britain as a foreigner born under a British flag. Avasti grew up the Midlands in the decades following Rivers of Blood, where mention of Powell today continues to garner support and fear in equal measure. Avasti, now living and working in Kyneton, Victoria, has methodically taken apart Powell's rhetoric and in so doing allows us to examine in closer detail a shared language between ancient mythological furies and contemporary border politics. The fear of disease permeates contemporary immigration policy, and borders continue to be defined by a language of xenophobic fear and aggression. Pandemics are histories of the fear of the other. *Verba Venenata* contrasts a cold language of its monolithic display with the poisonous and affecting use of language central to Rivers of Blood. Powell knew how and when to conjure ancient scenes to spread fear and transmit hate. *Verba Venenata* allows us to confront our continued relationship with a logic and a language that spread hate for millennia before us.

Pandemics of the past established a language that persists. The words that define recent – and presumably future – pandemics are positively ancient in their origin. The use of the 'plague' connects the worlds of late Tasmanian artist David McDiarmid with those of 1919, 1860, the medieval bubonic, and biblical reckonings. McDiarmid – artist, HIV+ advocate, curator – explores language through a darkly sardonic lens. As an artist living and working in New York and Sydney subcultures throughout the AIDS 'crisis' in the mid-late 80s and early 90s, McDiarmid powerfully satirizes the vicious and hysterical media reporting that employed arcane and hurtful homophobia at its core.

McDiarmid's *Rainbow Aphorisms* – an example of which is shown for the time in his home state of Tasmania – is one of McDiarmid's last great projects. Contrasting the vibrancy and positivity of the computer-generated colour field with the darkly and twinkle-eyed '*Honey, have you got it?*', McDiarmid wryly celebrates a language of shared experience whilst pointedly skewering the damaging rhetoric of the 'AIDs plague'. It is this shared lexicon of hysteria and hate that draws comparisons with the language of ancient righteousness that permeated the 1919 pandemic. Forced church closures in 1919 were met with sermons and pamphleteering that stressed vengeance and God's will.

Of transmission

Hysteria is not solely a textual language. Svenja Kratz's work *Self - portrait #2: Site of Infection* speaks of an embodied hysteria, one that can be traced back through the photographic images of early psychological and psychoanalytic public laboratories. Images of screaming female patients in Charcot's famous lecture theatre formed the backbone of the new science and recalled earlier images still of Medusa and Medea. For Freud, who observed these lectures in great detail, the connection between ancient and modern hysteria formed the basis of his new psychoanalysis. Kratz's scream speaks of that past, and its dangerous future. Employing a cast of the artist's own torso, DNA-enhanced steam emerges from the mouth as a silent but dangerous scream. [*Curator's note: it's perfectly safe!*] The airborne virus, one that transcends borders, is a contemporary fear as much as that of earlier pandemics. Quack medicines and protective technologies followed the Spanish Influenza's spread, much as it had several centuries earlier in the bubonic plague. In Kratz's hand [and mouth], the breath of the artist speaks to future dark pathologies and the

Gothic past, employing current trends in bio art together with an aesthetic sensibility of Mary Shelley.

Drew Berry's work as an animator, multimedia artist, and art-science collaborator has won recognition worldwide. As animation manager at the Walter and Eliza Hall Institute of Medical Research, Berry's team generates new insight into the visualisation of infectious disease, bringing together a language of science and rigorous scientific research. *Malaria (Life Cycle)* is one such collision. Taking us from mosquito to human host, this highly technicolour exploration is – excuse the pun – highly infectious. As with several of the works in *Pandemic*, a dark undercurrent of dangerous transmission clashes with the enticing and intimate.

No jab, no play. Vaccination rates have never been higher. Previously common and deadly diseases such as measles and mumps are now thankfully rare. And scientific research has never been more open. Access to peer-reviewed rigorous global research is available to anyone at the click of a button. And so is the un-peer reviewed, non-refereed, anecdotal, and pseudo-scientific. Information forms collide with entertainment forms every second. Anti-vaccination groups are on the ascendency, memes clash and repeat truth and myth interchangeably by the second. Travis Cox explores these collisions of forms with a work that continually updates according to new research and new conspiracies. Cox's work plays with the infective and contagious forms of ant-vaxx social media, lifting statements from comments sections and 'news' sources in real time as it infects a related Wikipedia webpage. *Aciculegraph* allows users to view the infection in real-time or to interact through an interface and inflaming the contagious aspects. *No jab, no play.*

Of touch

Dan Elborne's tender and affecting response to his Mother's breast cancer speaks of the capacity of creative practices to sustain multiple voices and multiple emotional states simultaneously. Every family has or will have, been touched by cancer at one stage. In Elborne's beautiful porcelain 'cells' – representing the white blood cells in a single drop of blood – we are invited into a highly personal narrative, but one that speaks of universal themes of touch and loss. In taking a 'cell' we are encouraged to leave a donation to Australian Cancer Research, as a vital reminder of the shared responsibility we have in supporting the fight against cancer.

Of fear

Pandemic has no intention of generating fear or causing distress. Nor will it solve the problems of language, of border protection and quarantine, and the big medical science problems of the 21st century. Art doesn't do that. *Pandemic* does, however, seek to explore the generative potential of collisions that are cultural, historical, and personal. This exhibition explores the idea of contagion, transmission, fear of the other, and a shared connection with the past through works that unsettle existing narratives. If our contemporary fascination with global pandemics is anything to go by, we have some way to go in understanding these collisions. This exhibition is just one cultural expression of the capacity of the creative arts to communicate and reframe inquiry, one that we hope sparks conversations that are lively and tender in equal measure.

DR TOBY JULIFF



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PUBLIC NOTICE

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NICHOLAS' "ASPRO" Tablets have no substitutes, so do not be put off with something else that looks like "ASPRO," or something that is suggested to you as having the same powers as Nicholas' "ASPRO." Nicholas' "ASPRO" undergoes a special distilling process. It is harmless to take, and has no detrimental effect on the heart. The Prime Minister of the Commonwealth, before he left for England, made a statement to this effect, assuring the public and the medical profession alike of the purity and excellence of the compound.

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Temperature Developed Frightened of the Plague

To Nicholas' Aspro Company. "Tantular," 13 Ocean Street South, Bondi, N.S.W.

Dear Sirs,—I write these lines with sincere gratitude to the founder of Nicholas' "ASPRO" Tablets. Last week I had terrific headaches, and later I developed a temperature, and felt giddy and aching all over, till I had to go to bed feeling very ill, and frightened I had got that dreadful disease. I had over-into the medicine of it. I saw for a 2th bottle of "Aspro" and took two after each meal

Preventing Spanish Influenza Is Better than Curing It



Keep your nasal passages, throat, and lungs in a perfectly antiseptic condition by the use of the Branston Violet Ray Ozone Generator. No germs can exist where this is used.

Use it in your home. Install it in your office and factory.

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Showing Model 29 in use. Several other models to choose from

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To regain health and strength after Spanish Influenza or Pneumonia

BUILD up your blood and body with Gude's Pepto-Mangan.

The germs of Spanish Influenza or Pneumonia are very devastating in their effect. Your blood is impoverished, your vitality drained to low ebb, your powers of resistance so enfeebled that any serious chronic disease may fasten on you.

To completely regain your health and strength, you must restore your blood to normal richness and redness. Gude's Pepto-Mangan is a wonderful general tonic and blood builder. It increases the number of the red blood cells and their capacity to carry oxygen to every cell and tissue, charging your system with new strength, energy and resistance to disease. It increases the appetite, is promptly assimilated, and exceedingly pleasant to taste. Endorsed and prescribed by the medical profession for over 25 years.

Gude's Pepto-Mangan also is of great value in the prevention of Spanish Influenza or Pneumonia. It makes rich, red, pure blood—your best fortification against the inroads of sickness.

FRIENDLY WARNING No. 1—Don't try to doctor yourself for such acute and dangerous diseases as Spanish Influenza or Pneumonia. Even at the first sign of a cold in the head, call in a physician. This precaution may save your life.

FRIENDLY WARNING No. 2—There is only one Pepto-Mangan and that is Gude's. Sold in bottle and package as here shown. For sale at all drug stores.



Study this picture so you will know how Gude's Pepto-Mangan looks.

Gude's Pepto-Mangan

"The Red Blood Builder"

Is made only by M. J. BREITENBACH CO., Manufacturing Chemists, New York

Ravi Avasti is easily distracted. Absorbed by the rhythms and sparkles of his environment, his practice is informed by an enduring connection with the temporospatial nature of the world. Through the processes of making, unmaking and remaking, Avasti recontextualises these rhythms and sparkles, offering an opportunity to experience the phenomena from a new perspective. Avasti employs multiple strategies to accomplish this, including the illustration of distinctions via remediation; the simultaneous use of concealment and revelation; and the privileging of chance phenomena. Many of his works contain a strict logic or system and a resultant ritualistic element, and address notions of 'otherness.'

Avasti has recently considered recontextualisation with the material exploration of timber, drawing on his previous experience as a furniture maker and resulting in the production of the *Cherry Exposure* series, temporary images created by the exposure of timber to ultraviolet light; the use of electronics in *The Current Time As The Value of Light From A Seven Segment Display* (2018) which provides a non-linear iteration of the current time using light as a medium; and the ongoing Inclusion series of drawings, which re-present tree branches as evidence of inclusion and exclusion. These works reflect Avasti's enduring interest in distinctions and 'otherness,' providing alternative channels through which phenomena can be perceived.

Ravi Avasti

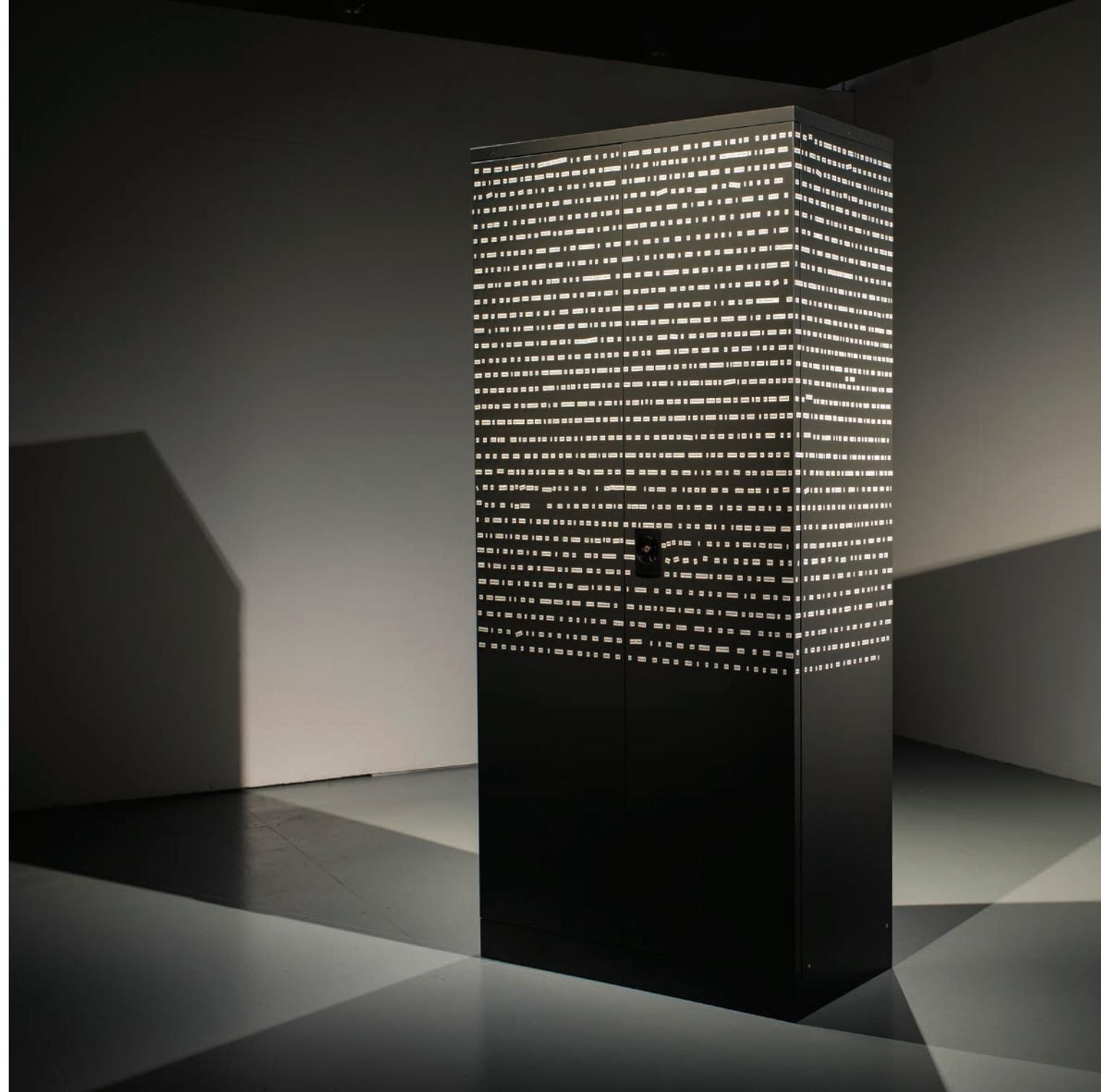
RAVI AVASTI completed a Master of Contemporary Art at the Victorian College of the Arts, University of Melbourne, 2018. He was awarded the Fiona Myer White Story Residency for his work in the Masters exhibition. His recent solo exhibition *Little Fleas* was held at Grau Projekt, Melbourne, 2019. His work has been included in a number of curatorial projects and group exhibitions, including *#fromwhereistand*, curated by Kim Donaldson at George Paton Gallery, Melbourne, 2018; *Magic Fountain*, VCA Artspace, Melbourne, 2017, and at Gippsland Art Gallery, Sale, 2008. He has received commissions from the Sydney Opera House, and Victoria Police. Ravi lives and works in Kyneton, Victoria.

RAVI AVASTI

Verba Venenata, 2017

Steel cabinet, magnetic lettering

90cm x 200cm x 45cm



of existing relations in this country - and I a
of some 50
literally mad
We must be mad
reservoir
without taking into account the huge
hospital service to be expanded faster than would otherwise have been possible . They are not , and never have be
an estimate of the numbers which , with generous assistance , would choose either to return to their countries of origin or
should be equal before the law and that there shall be no discrimination or difference made between them by
that is maintained by those who vociferously demand legislation as they call it " against discrimination " , whether they be
to think of the match on to . The kindest thing that can be said about those who propose and support it
and be entered instantly into the possession of the rights of every citizen , from the vote to free treatment
the system of which they were never consulted , and themselves made strangers in their own country .
parliament intended to , operate to

The visualisation reconstructs infection of a human child via mosquito bite from the perspective of the human-host and non-human parasite. Exploring the invasion of cellular tissues including the liver and blood, *Malaria (Life Cycle)* explores transmission, mutation, and infection in high-definition.

All features are to scale, including mosquito, blood vessels, human cells and parasite. The visualisation is the first of its kind to present live-behavior models, including the mosquito's bite technique, parasite invasion method, and patterns of blood flow.

Malaria remains a global pandemic, with the World Health Organisation estimating over 219 million cases over 87 countries in 2017 alone, causing around 435,000 deaths. Although preventable, its capacity to transgress borders makes it the most real threat to future pandemics.

Drew Berry

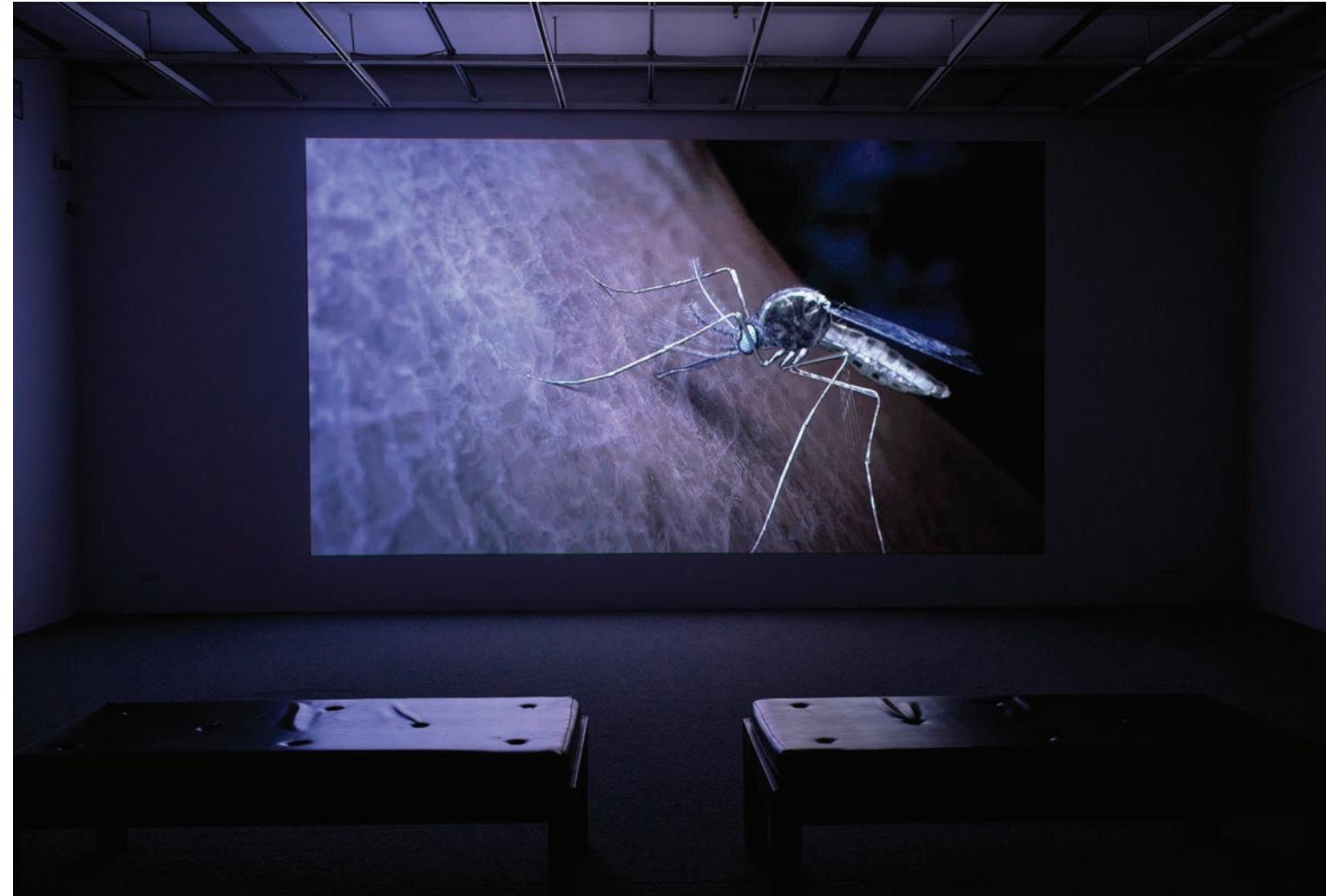
Drew Berry is a biomedical animator who creates beautiful, accurate visualisations of the dramatic cellular and molecular action that is going on inside our bodies. Beginning his career as a cell biologist, his raw materials are technical reports, research data and models from scientific journals. As an artist he works as a translator, from abstract and complicated scientific concepts into vivid and meaningful visual journeys. Since 1995 he has been a biomedical animator at the Walter and Eliza Hall Institute of Medical Research, Australia. His animations have exhibited at venues such as the Guggenheim Museum, Museum of Modern Art, the Royal Institute of Great Britain and the University of Geneva. In 2010 he received a MacArthur Fellowship “Genius Grant”.

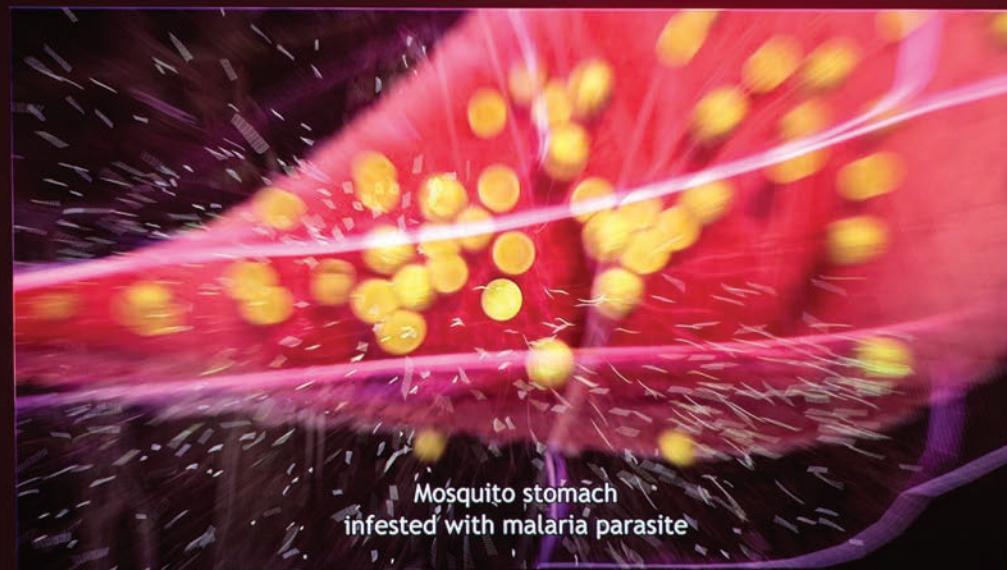
DREW BERRY

Malaria (Life-cycle), 2019

Digital video, 16:9 HD, 9 minutes

Dimensions variable





One Drop of Blood presents the white blood cell equivalent to one drop of human blood. These cells have the primary function of attacking disease and infection. One drop contains a number that ranges between seven and twenty-five thousand, which often indicates the seriousness of whatever the body is trying to expel.

The work comprises individually handmade porcelain cells, mimicking a high ranging white blood cell count. Both in its materiality and presentation, *One Drop of Blood* echoes sentiments of vulnerability and preciousness, which have been informed by personal memory. Beyond this, the project finds purpose as a tool for raising awareness and funds to Breast Cancer Research.

In the tradition of artist's like Felix Gonzalez-Torres; viewers are invited to take portions of the work away with them in exchange for a donation to the National Breast Cancer Foundation. This participation is intended to emulate my mother's dropping white blood cell count during chemotherapy, while raising funds toward breast cancer research.

Dan Elborne

Dan Elborne is a ceramic artist who currently works in Toowoomba, Queensland. Elborne creates ceramic focussed installations and sculpture, which draw from varying points of personal experience and significance. By utilising the fragile, precious and honorary nature of ceramics, he addresses sensitive personal and historical events underpinned by his own memory.

Elborne's work has been exhibited, collected (both public and private) and published nationally and internationally. He has also participated in numerous artist residencies across the globe; some of which were assisted by awards and/or scholarships. Elborne has completed a Bachelor of Creative Arts (visual art) with First Class Honours and is currently undertaking a Doctorate of Philosophy (PhD) focussed on the representation of traumatic experience and memory in contemporary art through the University of Southern Queensland (USQ) in Toowoomba, where his ongoing research and studio practice is based.

DAN ELBORNE

One Drop of Blood, 2013

Porcelain, glaze

Dimensions variable

This project is partnered with the National Breast Cancer
Foundation, Australia





Top 10 facts about the vaccine industry that the dishonest, child-murdering media refuses to report - Natural News. January 28th 2019. Aciculegraph produces real-time visualisations of webpages infected with content from anti-vaccination groups, 'news' sources, and comment sections.

ant.com has a video downloader for videos. Odds are if you use that, you can download it right to your computer. It works for most youtube videos. There are no viruses or anything. It is clean. - Comment by Keith Z on Youtube Video *Retired Nurse Flu Shot Speech Before CDC Advisory Committee.* February 10th 2019. It does this by first quantifying the underlying code structure and visual content of anti-vaccination pages that it is exposed to.

If you're not aborting unborn children you're trying to kill them in the womb - Comment by Robert Yeomans on post on the Anti-Vaccination Australia Facebook Page. February 15th 2019. The code and content of a webpage are a statement of intent of the people who produced it which is interpreted by the web browser when visited by an end user.

'He's learned nothing': Zuckerberg floats crowdsourcing Facebook fact-checks - The Guardian Online. February 20th 2019. When this data is introduced into another page, the intentions of the two pages mix, conflict, fight and change.

This is false. Your kids will become naturally immune to things as they grow up. Vaccines are so dangerous - Vaccine Hesitancy article on Wikipedia after anonymous edit by user with IP address "2600:1004:b125:15c4:b589:7190:9d57:76ba" (tracked to Candler City, North Carolina, USA). February 24th 2019. Users may passively watch this play out or may become complicit by reading, scrolling, and therefore inflaming this infection.

Travis Cox

Born in the golden time before having access to the internet meant that Mark Zuckerberg knew the regularity of your menstrual cycle, Travis Cox is an artist/software developer/researcher/netflix-watching millennial with an ongoing theoretical and artistic interest in the relationships between users and computers. Cox completed his PhD at the Victorian College of the Arts in 2016 with his thesis: *Code, Display, User: Semiotic Dialogues in Interactive Computer Artworks* which investigated the objective statement of artistic intent inherent within programming languages.

Since completion he has worked across academic research within human-computer interaction, virtual reality, digital humanities and motion capture and within industry as a developer for web, mobile and virtual/augmented reality. His solo and collaboratively-produced interactive artworks and performances have been showcased at Melbourne Festival, Melbourne Fringe, Midsumma, and Summersalt Festival as well as galleries across Australia and dispersed across the web.

Cox is a member of the Media Lab Melbourne art & technology collective which hosts workshops, artist talks and exhibitions for artists working with technology. He is also a founding member of the QueerTech.io collective which produces irl+url exhibitions of Queer artworks from around the world as well as interactive events such as their experiential 3D-scanning artwork *Black Box Project* shown most recently at Testing Grounds in 2019.

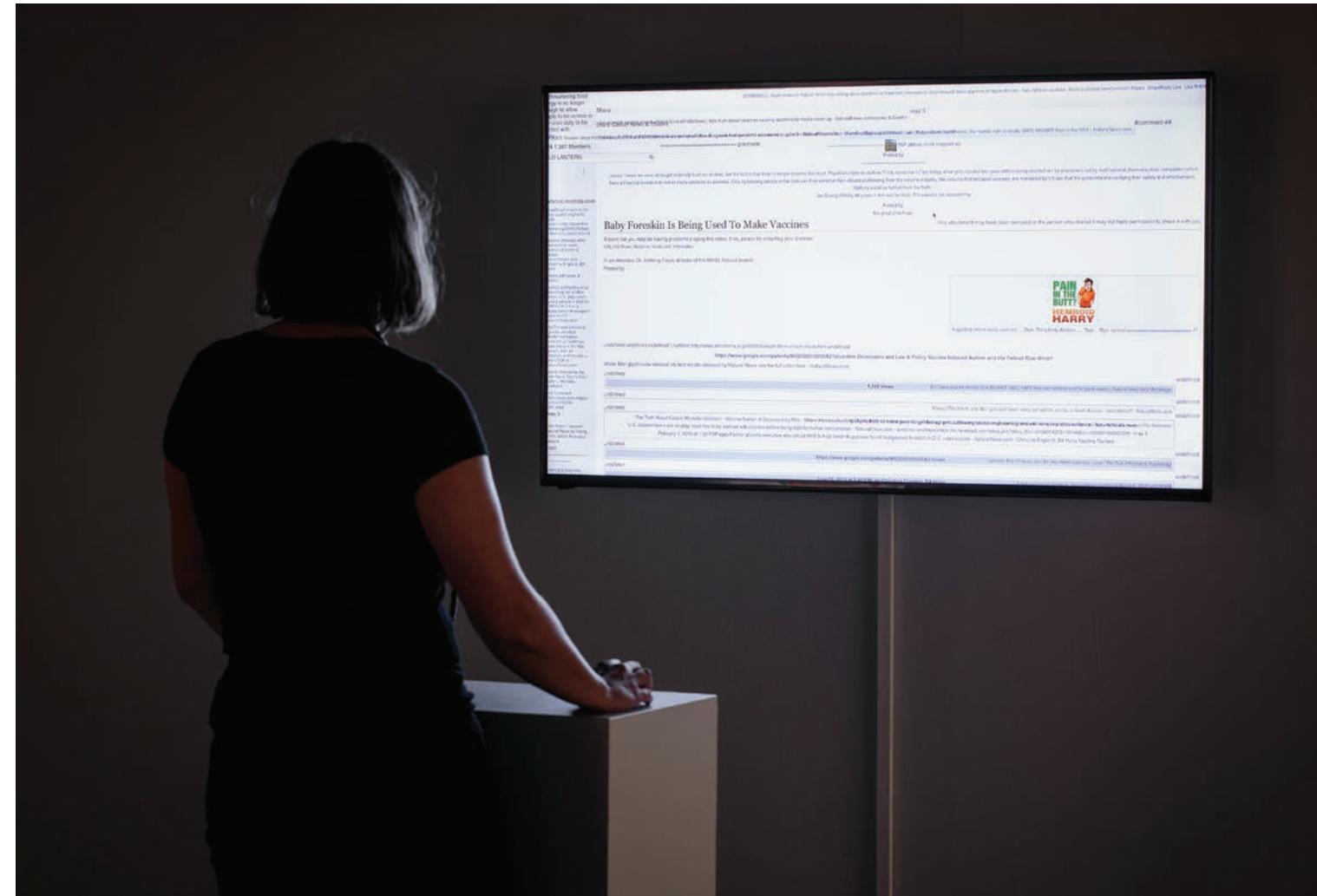
Travis Cox is based in Melbourne Australia and does not own any BTC.

TRAVIS COX

Aciculegraph, 2019

HTML, CSS, Javascript, Web browser

Dimensions variable



The three-part digital photo series *Ghosts and Echoes* comments on the complex interactions that impact and shape living systems with an emphasis on the legacy of viral infection within the human genome. It is estimated that human genome contains 8% retroviral DNA, the result of ancient ancestral infection. Many of these viral DNA sequences are defective due to mutation, however, virologists speculate that the integration of viral DNA – or more specifically human endogenous retroviruses (HERVs) – has had a profound evolutionary impact by conferring resistance to viral infection and facilitating the development of new attributes such as the formation of the mammalian placenta. HERVs have also been associated with the certain cancers, as well as neurological and autoimmune diseases. Rather than focus on benefit vs. harm, the series invites reflection on entanglements and how our own and seemingly distant ancestral encounters with viruses are part of our present and future histories.

Acknowledgements: Svenja Kratz thanks the curatorial and install team and acknowledges the technicians at The Art School for input and assistance with the development of the work. Special thanks are extended to Toby Juliff, Jane Barlow, Ian Munday, Gerrard Dixon and Phil Blacklow.

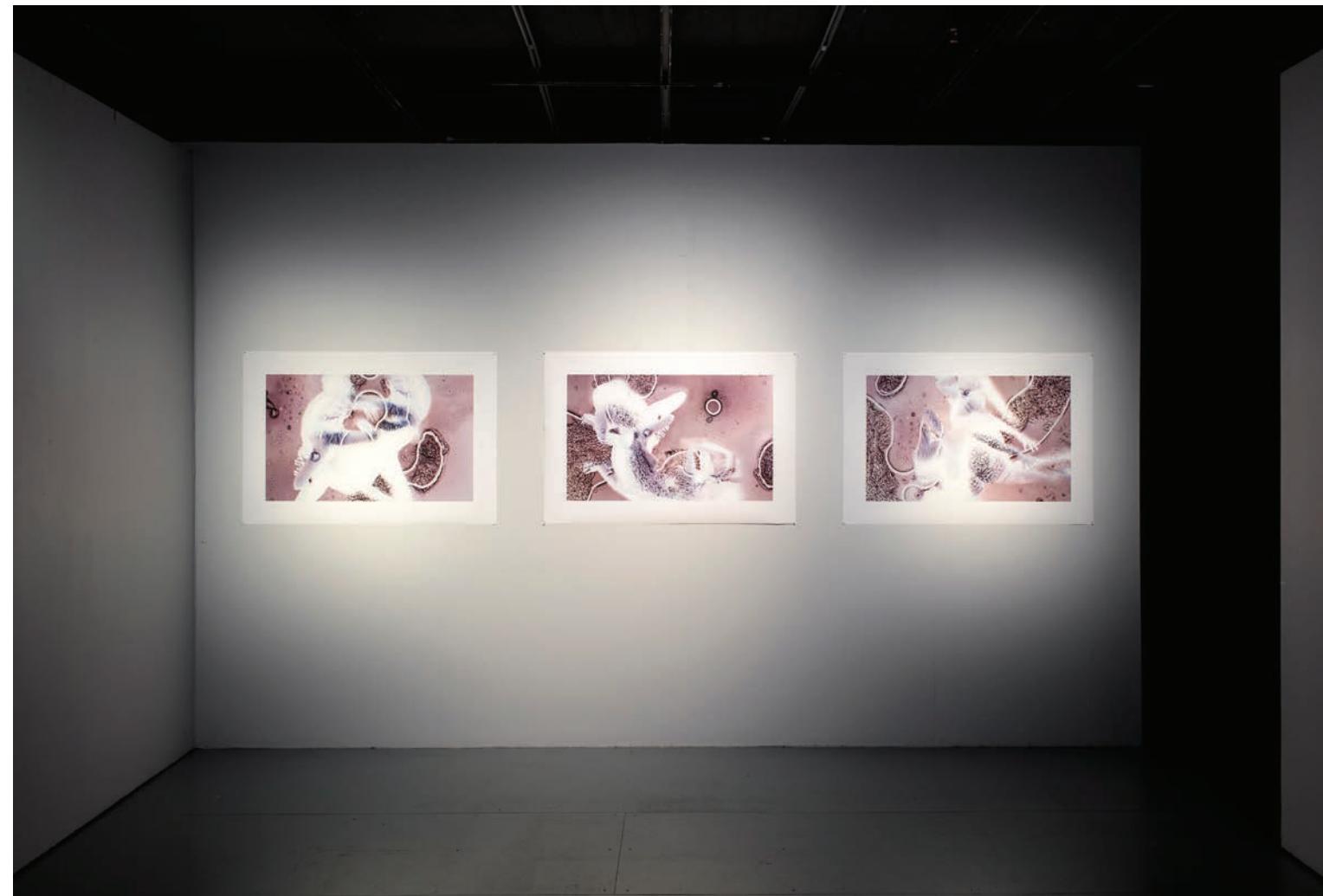
Svenja Kratz

Svenja Kratz is a Hobart based new media artist interested in transdisciplinary creative practice, particularly the intersections between science and art. From 2008 – 2012, she worked in the area of cell and tissue culture at the Queensland University of Technology's (QUT) Institute of Health and Biomedical Innovation (IHBI). During this time, she produced three major bodies of work mapped her engagement with contemporary biotechnologies including primary culture of human and fetal calf cells, tissue and genetic engineering. Since 2013, she has worked with researchers and practitioners across music, design, architecture, electrical engineering, molecular biology and biomanufacturing. Her research focuses on the development of artworks that communicate the complexity of living systems and highlight the philosophical and ethical implications of emerging technologies and engineered life. Svenja's work encompasses both solo and collaborative projects. Creative outcomes have been exhibited at a range of national and international venues including the Sydney Powerhouse Museum in 2013, *Experimenta Recharge*, 6th International Biennial of Media Art touring Australia from 2015 – 2016 and The Science Gallery London in 2019.

Svenja holds a PhD in Biotechnology and Contemporary Art from QUT. She works as a Lecturer in Interdisciplinary Creative Practice within the School of Creative Arts and Media (CAM) at the University of Tasmania.

SVENJA KRATZ

Ghosts and Echoes #1 - 3, 2019
Inkjet print on matt photo paper
84 x 122cm



SVENJA KRATZ

Self - portrait #2: Site of Infection, 2019

Wax, cold porcelain, stainless steel, water containing DNA
of the artist and electrical components
Dimensions variable



'Honey, have you got it?' forms part of McDiarmid's *Rainbow Aphorisms* series (1994). Projected onto a computer-generated colour laserprint, *'Honey, have you got it?'* becomes both a proud expression of subcultural identity and a darkly comic satire on a language of hysteria. Just one of many images that McDiarmid created at the time, *'Honey, have you got it?'* exemplifies the artist's idiosyncratic and highly politicised position that sought to advocate for HIV+ experiences and pokes a sharp finger in the eye of the popular media.

David McDiarmid

Tasmanian born and raised, David McDiarmid (1952-1995) was a painter, poster designer, installation artist, fabric designer, craftworker and gay activist. Involved with the Sydney Gay Liberation movement since 1972, his first solo exhibition *Secret Love*, held at Sydney's Hogarth Galleries in 1976, featured collages explicitly exploring gay male sexuality, anti-gay legislation and public and private sexual hypocrisies. McDiarmid lived almost continuously in the US from June 1979 to December 1987. After returning to Australia at the end of 1987 McDiarmid immersed himself in community art projects and LGBTIQ+ advocacy. His work was honoured in a major solo retrospective at the NGV Ian Potter in 2014.

DAVID McDIARMID

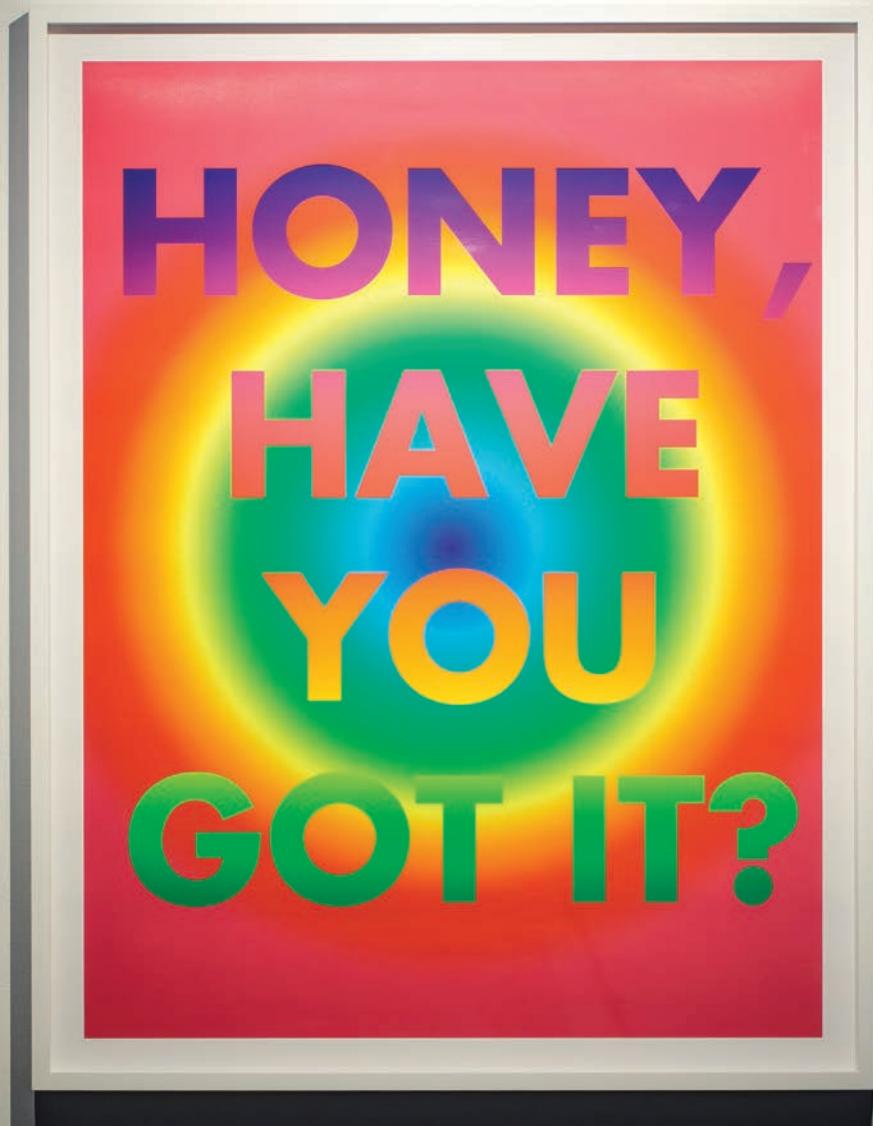
'Honey, Have you got it?', 1994

Digital print

841 x 1189mm (unframed)

Authorised digital print 2019

Reproduced with permission of the David McDiarmid Estate



FORWARD: Janette Burke

CURATORIAL ESSAY: Dr Toby Juliff

ARTIST STATEMENTS AND BIOGRAPHIES: Supplied by the artists

CATALOGUE DESIGN: Cath Robinson

PHOTOGRAPHY: Rémi Chauvin

EXHIBITION MANAGER: Jane Barlow

INSTALL TECHNICIANS: Dave Nelson and Nathan Taylor

COVER IMAGE: Svenja Kratz, *Self-portrait #2: Site of Infection* (detail) 2019. Image courtesy of the artist

ARCHIVAL MATERIAL: a range of archival materials drawn from the 1918-19 Spanish Influenza pandemic, including cartoons and advertisements for alternative medicines, photographs, intercessions, medical journals, and public documents drawn from local collections and national archives. With generous thanks to the staff at the Tasmanian Archive and Heritage Office

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Exhibitions do not just happen. They evolve, changing considerably from start to finish. This evolution is generated through conversation, coincidence, and occasional successes and multiple failures. The curator would like to acknowledge the significant support of multiple people and agencies in bringing this exhibition together. Contemporary Art Tasmania supported the development of this exhibition through a generous EDF touring grant. The Gordon Darling Foundation generously supported the development of this catalogue, and its cousin catalogues as part of the Ten Days on the Island. The University of Tasmania Cultural Activities Scheme has generously offered significant in-kind support, together with cash support that contributes towards our learning program. Janette Burke's foreword and support of the exhibition cultures at the University of Tasmania provided much energy and confidence. Finally, the work of Plimsoll Gallery Jane Barlow has made everything here possible. Her tireless support of the project and expert production skills cannot be acknowledged enough.

Finally. This exhibition was developed and first took flight on the unceded land of the palawa / pakana people of the lutruwita nation. Of all pandemics, colonization has proven to be most devastating of all. Across several sites and through our learning program, we acknowledge this history through continued mourning at the loss of peoples, lands, languages, and practices. We pay tribute to Elders past, present, and future and pay thanks to their continued custodianship of the land on which this exhibition takes place.

