

Over three weeks in May 2013 the internationally recognised artist and curatorial team Nadia Cusimano and Paul Gazzola set up the ongoing project Temporary Art Gallery in an unused pet shop in the Colonnades shopping centre, Noarlunga, South Australia. Supported by The City of Onkaparinga and Carclew through the ExpressWayArts initiative, Temporary Art Gallery - Noarlunga generated an inclusive and evolving site of participation, linking the history of objects to the history of the people as it revealed a series of unique values, interests and personal cultural perspectives.

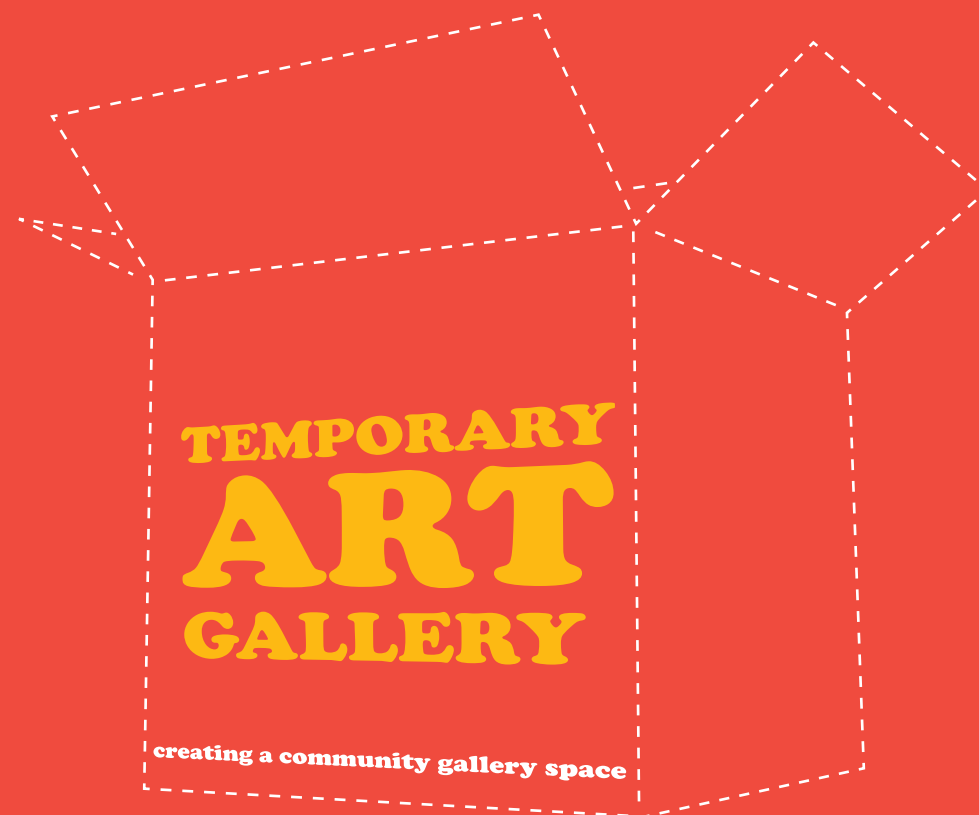
....a living, dynamic repository of local culture.... starkly framing the ways in which community in its messy, diverse and complex ways can resist the spatial politics of invisibility and dispersal.

Dr David Cross, Artist and Curator, Deakin University, VIC

....genuinely occupied both camps of public community engagement and contemporary art practice, serving as a directive into the future of participatory arts practice globally.

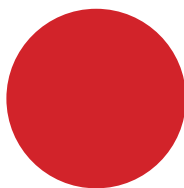
Brigid Noone, Artist and Curator, Fontanelle Art Gallery

TEMPORARY ART GALLERY - NOARLUNGA 2013



Temporary Art Gallery - Noarlunga was part of ExpressWayArts. An initiative of Carclew undertaken jointly with City of Onkaparinga and assisted by Government of South Australia through Arts SA.

A PROJECT BY
NADIA CUSIMANO
&
PAUL GAZZOLA



AS PART OF
EXPRESSWAY ARTS
AN INITIATIVE OF CARCLEW
&
THE CITY OF ONKAPARINGA

NOARLUNGA
7 - 23 MAY 2013
COLONNADES
SHOPPING CENTRE



Temporary **Art Gallery**

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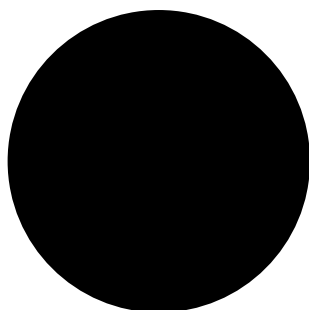
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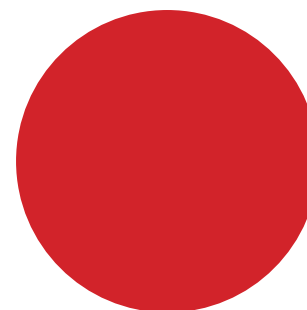
<http://temporaryartgallery.blogspot.com.au/>



ExpressWay Arts is an initiative of Carclew, undertaken jointly with City of Onkaparinga, which offers a range of arts programs for children and young people in Adelaide's southern suburbs. Under the guidance of a Creative Producer, ExpressWay Arts aims to support young people to initiate, drive and create high quality contemporary performance based projects and other artistic outcomes as active cultural leaders. ExpressWay Arts is strongly grounded in an ethos of social justice and places young people at the centre of projects as makers in their own right.

The Temporary Art Gallery was a project funded by ExpressWay Arts in May 2013.

Temporary **Art Gallery**



The City of Onkaparinga acknowledges the importance of the arts in supporting creative, diverse and vibrant communities. The arts are an intrinsic part of our delivery of community development through community capacity building projects. Through the arts, communities express their ideas and feelings and engage in social commentary and debate. The arts challenge, provoke and inspire. They encourage and facilitate community participation and support diversity.

Supporting cultural democracy, the equity in the sharing of ideas, values, aspirations and stories is vital in enabling creative, enthused, innovative and vibrant communities. Engagement in the arts as creators and consumers enables different points of view to exist and be expressed and this facilitates cultural vitality and empowers individuals. It is crucial in supporting cultural vitality that people are respected, valued and their achievements celebrated. Temporary Art Gallery did just this.

Through the expert coordination and approach of highly regarded local artists Nadia Cusimano and Paul Gazzola, an empty shop within the Colonnades shopping centre was transformed into a community

gallery space. Over 3 weeks, this former pet shop became the site for a highly innovative and culturally engaging public participatory project where community members were invited to bring in objects to be part of the gallery. Challenged with the question '*what is art ?*' they were asked to engage as an expression of cultural democracy.

The use of a non-traditional art space was crucial in removing psychosocial barriers to participation — reframing the notion of public space within the shopping precinct and in turn making it a hub for communities to strengthen their connection with each other and the places where they live and linger.

The diversity of the community was evident through the many different objects that people brought in to the Temporary Art Gallery. Submissions included a custom built bike, old ink bottles, a miniature hills hoist, 1940's coins, a broach, an metal bung from the now closed Port Stanvac Oil Refinery, old and contemporary photographs, hand made puppets, footballs, a pogo stick, organically treated silk, historic film of the 1930's from Port Noarlunga as well as a site-specific installation and sculpture made from wood and recycled materials.

These items stimulated thought-provoking discussions and told an array of narratives. Subsequently a series of videos were made with many of the participants to further explore the stories behind each of the artworks.

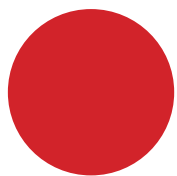
At the City of Onkaparinga we were delighted by the outcomes and experiences that this project created. As a local government authority we need to be creative and innovative in our interactions with our residents to foster a mutually beneficial and rewarding experience.

We seek to continue to work alongside our artists and residents and intertwine creativity and innovation across not just our Community Relations department but throughout the organisation. We also acknowledge the arts as a key driver to economic development through tourism and enriching the lives of new and existing residents through clever design and planning of infrastructure and within our place-making agenda.

We are continually amazed at the creativity and positive experiences this approach brings.

The arts can reach people, can move them, can inspire and challenge them. It is in the amorphous dimension of art and culture that lies the vital ingredient to any effort to build community capacity to act.

ROGERS AND SPOKES



THE ROLE OF ART IN STIMULATING URBAN ENVIRONMENTS ONKAPARINGA COUNCIL

Mayor Lorraine Rosenberg

WHY DON'T WE JUST MAKE AN ART GALLERY?

The Temporary Art Gallery project came from an idea late one evening, after we had been brainstorming what type of project we could propose within the area of Noarlunga. As local artists it was important for us to generate a work that would build upon the relationships and understandings we had gained from our recent experiences of working on the Expressway Arts program in 2012.

Our brief from the City of Onkaparinga and Carclew was to create an art project that would - generate an open and inclusive site for public engagement and participation for all ages. One that would,

... stimulate cultural democracy through an equitable process of sharing ideas, values, aspirations and stories in an open format. Enabling creative, enthused, innovative and vibrant communities.

TYSON BROWN, COMMUNITY DEVELOPMENT COORDINATOR, GENERATIONS, CITY OF ONKAPARINGA

So after bouncing a lot of ideas around and not really feeling like we had cracked it, Nadia said, "Hey, why don't we just make an art gallery?" And so Temporary Art Gallery - Noarlunga was born.

We understood that an art gallery, offers by its very nature of displaying other viewpoints/ ways of seeing the world, a conceptually open and inclusive space for everyone to participate in. We also saw that its role (even if not an imperative) is to create a space that can challenge and open up the possibility of what art can and could be. Stimulating a place of thinking and repose as it allows for discussion and activity.

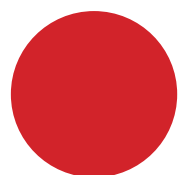
Strategically we also saw that by placing this gallery in the middle of the daily routines of the local community (utilizing an empty shop in the Colonnades shopping centre), the possibility to gather and develop a sustained momentum of interest, engagement and ongoing involvement would take place. Of course this was not assured, but we figured it would at least be visible and through the high level of passing foot traffic.

Hence we decided that the best response to the brief would see us undertake more of an enabling/facilitating role instead of producing a set of artworks ourselves. Allowing us to maintain an open curatorial position to the balance between aesthetics and conceptual proposals and take the responsibility of the ensuing roles of

organising, displaying, documenting and cataloguing the artworks in the space and on the website.

So unlike a traditional gallery structure where practicing artists make the works, our objective/positioning within Temporary Art Gallery - Noarlunga was about facilitating an inclusive and evolving site of participation within the community. One that focussed on seeking an expression of each participant's own personal interests in response to our invitation and allow them the freedom to consider their own response to the expanding notion of art and meaning. Where the process to the selection of works would be gathered through one-on-one meetings and dialogue within the shop on a daily basis.

In these conversations that spanned over a number of days and return visits, we asked each individual to consider an object that they had been given, found, collected or bought that held a strong connection to the local region of Noarlunga (including personal or historical memorabilia, photos, films, books, trinkets etc). We discussed the underlying question of *What is art?* This headlined the project's flyer and poster and various ideas around form, function, design, inspiration, legacy, craftsmanship, skill, desire and intention. We also did not step back from accepting self-made art works, as these responses unearthed another understanding within the project to the transformative, healing and self-empowering capacity of art for many who lived in the area.



THE TEMPORARY ART GALLERY - NOARLUNGA

Nadia Cusimano & Paul Gazzola



NOT A JUNK SHOP

We were also very clear that Temporary Art Gallery – Noarlunga was not a junk or secondhand shop. So part of our discussions focussed on getting people to think more about what their response would be and not just say – *“Hey, I have this old bit of something lying around the house. Do you want it?”* Some items did come into the gallery this way from people hearing about the project and bringing them in on their first visit but it was never without a good chat on their rationale as to why.

This blurring though between the contemporary and the historical / the constructed and the found, increased the possibilities of what was on display in the gallery and expanded the ensuing discussions that surrounded the works and the overall project. Allowing Temporary Art Gallery – Noarlunga to grow in ways we had not considered, as it become an even more inclusive event over its three weeks of activation that was constantly opening itself up to the broader community of the area.

COLLECTING HISTORY

To support the growing collection of objects as artworks, we used an accompanying tag as you would find in any gallery that stated the title of the work, year, materials and the name of the person loaning the work - and in this context named as the artist.

We also accompanied them with a series of video interviews (made with many of the participants), which we screened on small monitors in the gallery. Asking each person

to speak about what the object was they had brought in, where it came from, why they had chosen it and its relationship to themselves and the overall proposal. This allowed us to draw out and expose the verbal histories and background stories to accompany the artworks, producing a dynamic snapshot of their thoughts, interests and motivations. We also asked them to put a price on the object so that their value was negotiated across monetary terms (as with any artwork) as well as being irreplaceable items of cultural significance. And with many, they were just something they liked and would never sell or held dear to them as in a family heirloom. We also offered that they could put their object for sale (approximately 10 people agreed to this) and the income made was given to a charity of their choice. This led to final closing event that was more like the opening night of a gallery exhibition, highlighting the anomaly of this project that softly challenged the commercial imperative of a shopping mall versus the production of other forms of culture.

By generating a unique place of engagement and exchange within the community, Temporary Art Gallery – Noarlunga worked on a multitude of levels to produce a dynamic public participatory work that honoured, respected and empowered each individual's take on the world. Linking the history of objects to the history of the people as it revealed a series of unique values, interests and personal cultural perspectives on the area of Noarlunga and the community.

A poster for the Temporary Art Gallery. It features a large, dashed white outline of an open cardboard box on a solid red background. Inside the box, the words "TEMPORARY ART GALLERY" are written in a bold, yellow, sans-serif font. Below this, in a smaller white font, is the phrase "creating a community gallery space". At the bottom of the poster, the dates "7 MAY – 23 MAY 2013" and the location "COLONNADES SHOPPING CENTRE" are printed in white.

**TEMPORARY
ART
GALLERY**

creating a community gallery space

7 MAY – 23 MAY 2013
COLONNADES SHOPPING CENTRE

**CITY OF
ONKAPARINGA**
www.onkapingacity.com

EXPRESSWAYARTS
CARCLEW
YOUTH ARTS

Temporary Art Gallery is part of ExpressWay Arts, an initiative of the City of Onkaparinga and Carclew Youth Arts, generously supported by Colonnades Shopping Centre.

What is art?...What objects do you have that provide connection to the area?

Everyone is invited to contribute something that represents a strong connection with the local Onkaparinga community. Personal memorabilia, photos, films, an old gate, a brick, trinkets, glasses are all objects that could be considered.

Get involved

Objects can be delivered throughout exhibition opening hours. You will also have the opportunity to record your story which will be screened as part of the exhibition.

Exhibition

7–23 May (during shopping centre opening hours)

Colonnades Shopping Centre
(Shop GM21 – south eastern end, between Big W and Woolworths) Noarlunga Centre

Official exhibition celebration with Mayor Lorraine Rosenberg

Thursday 23 May, 6.30pm

More information

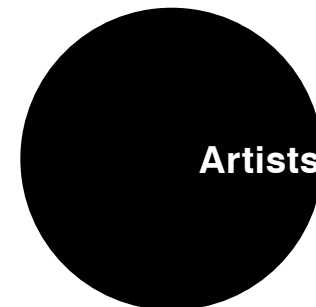
Nadia Cusimano 0422 520 451
Paul Gazzola 0403 959 716
email temporaryartgallery1@gmail.com
www.temporaryartgallery.blogspot.com.au

Background

Over 3 weeks, the artist team of Nadia Cusimano and Paul Gazzola will set up a Temporary Art Gallery.

Unlike a traditional gallery where the art works are made by individual artists for sale, this project invites local community members to bring in various objects that they see has a strong connection to the Onkaparinga area. These will be redisplayed as art works and cultural objects.

Temporary Art Gallery is not a junk or 2nd hand shop, but a carefully curated space. A series of short video interviews of the stories that accompany the objects will be displayed alongside the art works.



John Paul Avery
Davida Bache
Jake Alan Beard
Joycelyn Brasher
Michael Coleman
Chelle Destefano
Gary Dungey
Margaret Featherstone
Chris Ferguson
Jake Fitton
Peter Fitton
Beth Gazzola
John Grant
Wayne Henkel
Jo Herbert
Brandon Hewett
Max & Zoe Johnson
Otto McCarthy
Mark Pugh
Jim Redgate
Samuel Schmid
Val Smith
Glenda Truel
Christiaan H. Wassink



A



B C



TITLE: Untitled

YEAR: 2013

ARTIST: John-Paul Avery

MATERIAL: B/W photo print

DESCRIPTION:

A Taken at the Cambodian Killing Memorial

B Taken along the Columbian river,
Portland Oregon, USA

C Taken during the Adelaide Fringe Festival

PRICE: \$ 70.00



TITLE: A Myriad of my Life

YEAR: 2013

ARTIST: Davida Bache

MATERIAL: Mixed media

DESCRIPTION: Collection of found
objects relating to my life

PRICE: \$ 750.00

TITLE: The Thing
YEAR: 2012
DESCRIPTION: Drawn after watching the John Carpenter movie
ARTIST: Jake Alan Beard
MATERIAL: Pencil on paper
PRICE: not for sale



TITLE: My Dad
YEAR: 2009
ARTIST: Jake Alan Beard
MATERIAL: Pencil on paper
DESCRIPTION: Taken from a photo of the artist's father just before brushing his teeth
PRICE: not for sale



TITLE: Bread Board
YEAR: 1973
ARTIST: Joycelyn Brasher
MATERIAL: Wood & paint
DESCRIPTION: Found in a house in Murray Bridge
PRICE: not for sale

TITLE: Sailor Giraffe
YEAR: 1960
ARTIST: Joycelyn Brasher
MATERIAL: Fabric
DESCRIPTION: 50's made toy with original pattern
PRICE: not for sale

TITLE: Pogo Stick
YEAR: 1999
ARTIST: Joycelyn Brasher
MATERIAL: Metal & rubber
DESCRIPTION: Original pogo stick from the 1960's bought at garage sale
PRICE: not for sale



TITLE: Snelling Cove
YEAR: 2012
ARTIST: Michael Coleman
MATERIAL: Oil on canvas
DESCRIPTION: Painting of Snelling Cove on Kangaroo Island, South Australia
PRICE: \$ 498.00



TITLE: Abandoned elegance room
YEAR: 2011
ARTIST: Chelle DeStefano
MATERIAL: Ink and watercolour
DESCRIPTION: Test painting of a chandelier
PRICE: not for sale



TITLE: Velvet Side Table
YEAR: 2012
ARTIST: Chelle DeStefano
MATERIAL: Ink and watercolour
DESCRIPTION: Vintage object in the artist's house
PRICE: \$ 90.00



TITLE: Vintage Bed
YEAR: 2012
ARTIST: Chelle DeStefano
MATERIAL: Ink and watercolour
DESCRIPTION: Vintage object in the artist's house
PRICE: \$ 95.00



TITLE: Coins that Changed Hands
YEAR: 1943 - 64
ARTIST: Gary Dungey
MATERIAL: Cast metal
DESCRIPTION: As depicted on the coins, sheep and grain crops were important industries to Australia and in the Onkaparinga area.
PRICE: not for sale



TITLE: Ink Bottles
YEAR: 2002
ARTIST: Margaret Featherstone
MATERIAL: Kiln fired clay
DESCRIPTION: Found when cleaning up backyard of house in Port Noarlunga
PRICE: not for sale



TITLE: Horseshoe Inn objects
YEAR: 1865
ARTIST: Chris Ferguson
MATERIAL: Cast iron & glass
DESCRIPTION: Air vent and glass bottle found when the Horseshoe Inn hotel was demolished
PRICE: not for sale



TITLE: Christies Beach Chopper
YEAR: 2002
ARTIST: Jake Fitton
MATERIAL: Steel, alloy and rubber
DESCRIPTION: Made one day in the shed with his uncle and test ridden down Benny Ave that day
PRICE: not for sale

The idea that there is little difference between large shopping centres is fairly self-evident. The brands and logos may differ across continents but the basic armature is nearly always ubiquitous: functional big box architecture housing department and specialty stores, car parking for thousands, a food court and 80's muzak. Where retail high streets of the past offered something of a mixed economy of libraries, community centres and churches smattered among retail stores, shopping centres today are brutally and efficiently commercial. There are precious few common areas except for the food court, which is carefully designed not as a place to relax and converse in groups but as a strictly functional and borderline uncomfortable way station between bouts of retail therapy. Today's shopping centres somewhat perversely play on the status of community hub while at the same time fragmenting in careful and systematic ways the possibility of community engagement.

It is a measure of the controlling nature of the modern shopping centre that the project Temporary Art Gallery felt both abrasive and intensely generous in equal measure. Located in the Colonnades Shopping Centre in Southern Adelaide the work employed a disused former pet store as a community gallery where local members

of the region were invited to exhibit objects and artefacts that held special significance. The artists worked as facilitators, advisors, mediators and curators to continually build over the course of the work a living, dynamic repository of local culture. Creating appropriate space for each contributor to discuss local issues, stories and artworks. As a riposte to the erasure of locality and regional specificity in the shopping mall, the artists sought to invert this logic and celebrate largely hidden and marginalized cultural practices.

A key strategy was to not 'control' the selection process through criteria of aesthetic quality or specific media but to offer a largely inclusive approach that celebrated a diversity of participants and skillsets. The discursive and often bracingly vernacular objects straddled a huge assortment of technical dexterities and stories. A miniature immaculately fabricated Hills Hoist took pride of place in the window, its owner only too happy to recount both the objects history and the story of the development of a signature Australian design. Nearby a local teenager exhibited drawings with a gothic suburban bent. Fusing metal, horror and a dangerously febrile sense of humour, the drawings could have occupied the walls of most Los Angeles galleries, proving that context and visibility is everything.

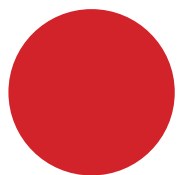
As if to neuter the anodyne and humdrum nature of the shopping centres indifference to cultural diversity, the exhibition offered a counter narrative of at times truly startling rawness. Stories of sexual abuse and negotiating white bread Australian culture were juxtaposed with paintings of local scenes and cartoons. Such diversity was both exhausting and electric and spoke of an interest in privileging the establishing of a community portal over careful curatorial conceits.

Central to this approach was the primacy of dialogue and relationship building that the artists nurtured. In privileging what American social art theorist Grant Kester has called dialogical art, the artists sought to build a community project that offered more than simply an exhibition opportunity for local amateur artists. Cusimano and Gazzola constructed a social platform around which art and craft played a key but not totalizing role. Art was a mechanism around which dialogue, exchange and social connection could be developed leading to the establishment of a dynamic and supportive micro-community made up of practitioners and audiences interested in connecting with local culture. The gallery functioned as much as a drop in centre and conduit for discussion, sharing of ideas and healthy disagreements as a site for displaying work.

This energy carried over to the assorted public events including the closing party, which had a markedly different tenor to the

conventional art world event. In place of chatter about art world gossip and trivia, it was laced with chewy conversations that discussed the meanings and contexts of the artworks with the assorted artists speaking candidly about their lives and how they came to creative expression. The urgency and intensity of these exchanges highlighted how important a community context is, not simply for the visibility of the artworks but for the activation of a community of peers and interested audience members.

Claire Bishop has written of her profound suspicion of art projects such as this one, questioning the absence of aesthetic criteria for their success. For her, they may work as community development activities but not as adventurous art. Bishop's position also marks a broader suspicion in the wider art world, specifically to their framing, aspiration and long-term commitment with the communities that shape them. Yet walking through the Colonnades shopping centre in search of The Temporary Art Gallery, one felt that this short-term artistic project had done more than bring a few locals together to make an exhibition. It established with minimal resources and a limited lead in time, a rich and dynamic community portal. Crucially, it also operated as an effective irritant to the seamless architecture of consumption by starkly framing the ways in which community in its messy, diverse and complex ways can resist the spatial politics of invisibility and dispersal.



CONDUITS FOR COMMUNITY

David Cross



TITLE: Untitled Works
YEAR: 2012 / 13
ARTIST: Peter Fitton
MATERIAL: Oil colour on canvas
DESCRIPTION: Three paintings of known Onkaparinga sites. The Lighthouse, Noarlunga Jetty & Deep Blue Café
PRICE: not for sale



TITLE: Twin Set
YEAR: 2001
ARTIST: Beth Gazzola
MATERIAL: Rubber, ink & string
DESCRIPTION: Old football and gridiron ball given by neighbours
PRICE: \$ 25.00



TITLE: Witchy Cup Cakes & Father
YEAR: 2013
ARTIST: John Grant master puppeteer
MATERIAL: Wood, cloth, string, metal & paint
DESCRIPTION: Handmade puppets from the story Hansel & Gretel
PRICE: not for sale



TITLE: Nurlo-Ngga-Nurlo
YEAR: 2012
ARTIST: Wayne Henkel
MATERIAL: Printed plastic sheet
DESCRIPTION: Banner describing the name Noarlunga as derived from the Kurna language referring to a curvature or elbow in the river
PRICE: not for sale



TITLE: Fattening up the Pigs
YEAR: 1940
ARTIST: Wayne Henkel
MATERIAL: Giclée print
DESCRIPTION: Watercolour of person and butcher shop in Old Noarlunga by Phillip James
PRICE: not for sale



TITLE: Frog in Tutu
YEAR: 1979
ARTIST: Jo Herbert
MATERIAL: Cloth, fake fur & plastic
DESCRIPTION: Broach brought from Beach Rd. in 1979 by her mother
PRICE: Broach not for sale / Jacket \$25



TITLE: Bird & Tree
YEAR: 2013
ARTIST: Brandon Hewett
MATERIAL: Pencil on paper
DESCRIPTION: Drawn in Colonnades on Thursday 16th of May 2013
PRICE: \$ 20.00 each



TITLE: The Workshop
YEAR: 2013
ARTISTS: Max & Zoe Johnson
MATERIAL: Colour prints
DESCRIPTION: Collection of photos taken at the Heritage Stone Restoration Workshop April 2013
PRICE: \$50.00



TITLE: Martian Poppy
YEAR: 2003
ARTIST: Otto McCarthy
MATERIAL: Acrylic on canvas
DESCRIPTION: A painting inspired by the desire to stop any form of addiction
PRICE: \$ 40.00



TITLE: Space Junk
YEAR: 2005
ARTIST: Otto McCarthy
MATERIAL: Watercolours on canvas
DESCRIPTION: Concerns about the environment
PRICE: \$ 40.00



TITLE: Lack of Communication
YEAR: 2000
ARTIST: Otto McCarthy
MATERIAL: Pencil & pen painting
DESCRIPTION: A study of depression as lack of communication
PRICE: \$ 50.00



TITLE: Port Noarlunga Jetty
YEAR: 2013
ARTIST: Mark Pugh
MATERIAL: Photo print on canvas
DESCRIPTION: Taken just before a storm
PRICE: \$ 200



TITLE: Flange Blocker Bung
YEAR: 1997
ARTIST: Jim Redgate
MATERIAL: Steel
DESCRIPTION: Used to block oil pipes at Port Stanvac refinery to pressure test for leaks
PRICE: not for sale

Growing up in Adelaide you have the areas and communities that you know well. I grew up in Ethelton in between Semaphore and Port Adelaide so the Southern suburbs aren't an area I know well. But it struck me as we made our way through the sprawling Colonnades car park, how familiar these large shopping centres are and how unusual it was to be turning up to attend an art event.

Most of the other people were here for their usual business. Negotiating this place with familiar routine. Shopping at the best butcher or fruit & veg as well as in pursuit of other goods. No one cares if you are wearing slippers and you will probably bump someone you went to school with or your Year Nine biology teacher. It's a place where you can get things done. Heading in to find the Temporary Art Gallery I appreciated the feeling of suburban comfort I felt in knowing how the place operates. So we knew we would be able to find our way around. My guard was also down as we embraced this unique set up with a very different kind of anticipation compared to heading to a known art gallery or institution.

On our approach to the former Pets Paradise shop, where Temporary Art Gallery was located I noticed a very different kind

of public gathering. The atmosphere and space was instantly inviting and curious. The shops pegboard had been utilized to display a diverse range of objects, artworks and images, presenting a bizarre eclectic environment. Having worked in and around various aspects of the visual arts and in particular public art, I fully understand the challenges in bringing people to projects and in setting up spaces for meaningful engagement with the public. And to how the importance of one's language and tone is in openly communicating ideas that can actively encourage people to participate.

So it was very apparent how successful the artist team of Nadia Cusimano and Paul Gazzola were in this regard and how they genuinely occupied both camps of public community engagement and contemporary art practice.

One evident and crucial aspect that sets this project apart was in its capacity to engage. It was the local people and participants, the artists, and the community members who became actively involved. It was these people who brought their objects into the space and who entered into dialogues about - What art is? What does it do? And to what the objects on display meant to them. This focus provided a direct sense of

access and ownership in a way that made the viewer aware that the project had been highly considered from many perspectives. All involved were clearly moved out of their everyday routines and lives, to engage in an unexpected way.

Temporary Art Gallery is a complete breath of fresh air compared to some approaches and expectations out there in the contemporary visual arts environment. In current debates there is varied discussion about how we perceive our own public cultural engagement with art. For example, statistically more people have been to a museum or art gallery than attending a football match. Having worked in the independent arts sector for many years, I currently run the Fontanelle gallery and studio complex and within all the other institutions, galleries, and projects that I have been involved with, there is always a constant awareness and effort towards increasing audience numbers. Subsequently another successful aspect of this project was in the way it located art and ideas in an environment where people were already present, and to where the habits and routines of everyday life could be intersected.

The strength of this project lies in the instinct that the artists had in dreaming up this project, and enacting it in this community.

They knew the community well as they spent the time to connect. So the boundaries were let down. Also for a project like this to work both the artists and participants needed to shift their ideas to what can happen in a shopping centre let alone what art is.

Temporary Art Gallery highlighted how the interaction of the people, who supplied the objects and artworks, can provide a genuine space of connection to generate meaning. To how community members can be empowered to bring about a new kind of socialisation within an art project. And in turn to bring other meanings to an arts practice rather than it being just about an expectation of what art is or can be.

Within an industry that is based on passion, commitment and disappointment and with all the everyday challenges that surviving in the arts can bring, it can at times be very hard to maintain an optimistic passionate connection. Temporary Art Gallery served as a beacon to the joy that can be found within an engaging and critical arts practice. In equally aligning itself within ideas of expression and production alongside a clear interest to what is important to these people and what they want to contribute in a public conversation, it gave life to the many individuals in the immediacy of the moment as well as serving as a directive into the future of participatory arts practice globally.



SUBURBAN ADVENTURES

Brigid Noone



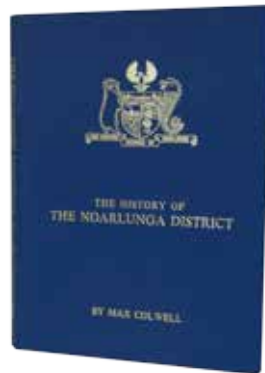
TITLE: Untitled
YEAR: 2013
ARTIST: Samuel Schmid
MATERIAL: Wood, plastic & metal
DESCRIPTION: New experiments with various materials about recycling
PRICE: \$350.00



TITLE: Wall Hanging
MATERIAL: Silk
ARTIST: Val Smith
DESCRIPTION: Silk treated with green leaves and pink holly oak flowers
PRICE: \$10



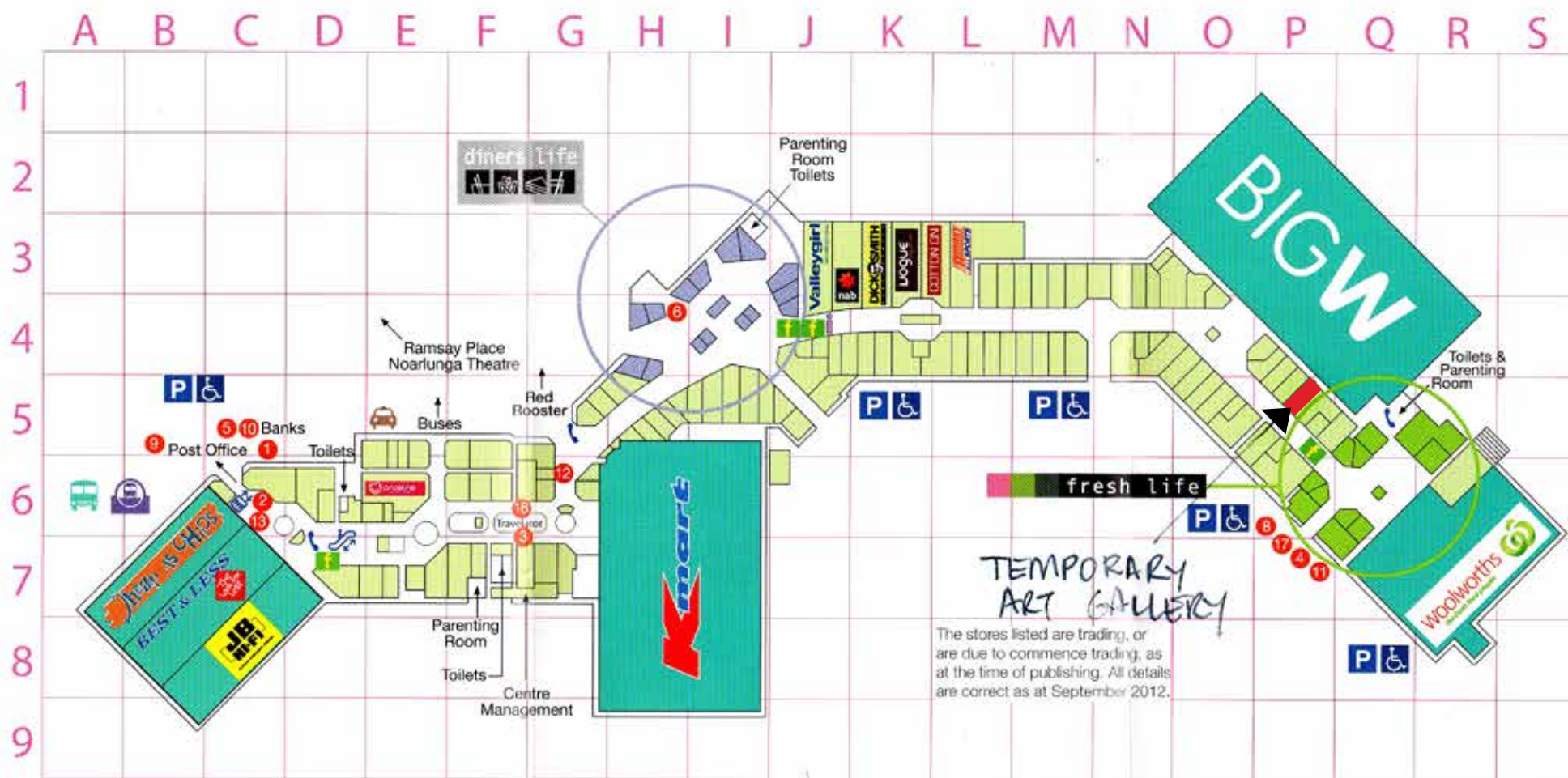
TITLE: Know your Suburb
YEAR: 1900 – 1994
ARTIST: Glenda Truel
MATERIAL: Newspaper print
DESCRIPTION: Newspaper cutting from local paper written by Andrew Turner
PRICE: \$ 45.00



TITLE: History in a Book
YEAR: 1972
ARTIST: Glenda Truel
MATERIAL: Printed book
DESCRIPTION: History book on the Noarlunga district written by Max Colwell
PRICE: not for sale



TITLE: Hills Hoist
YEAR: 1960
ARTIST: Christiaan H. Wassink
MATERIAL: Metal
DESCRIPTION: Fully functioning model used by Hills Hoist salesmen
PRICE: not for sale



UPPER LEVEL

ACKNOWLEDGEMENTS



Temporary Art Gallery - Noarlunga was part of ExpressWayArts. An initiative of Carclew undertaken jointly with City of Onkaparinga and assisted by Government of South Australia through Arts SA.

Temporary Art Gallery booklet was funded by the City of Onkaparinga.

The Artists would like to thank The City of Onkaparinga and Carclew for their support in making this project happen and specifically Tyson Brown, Community Development Coordinator – Generations at the City of Onkaparinga for his endless support during the initial project in Noarlunga and to this next stage with the booklet.

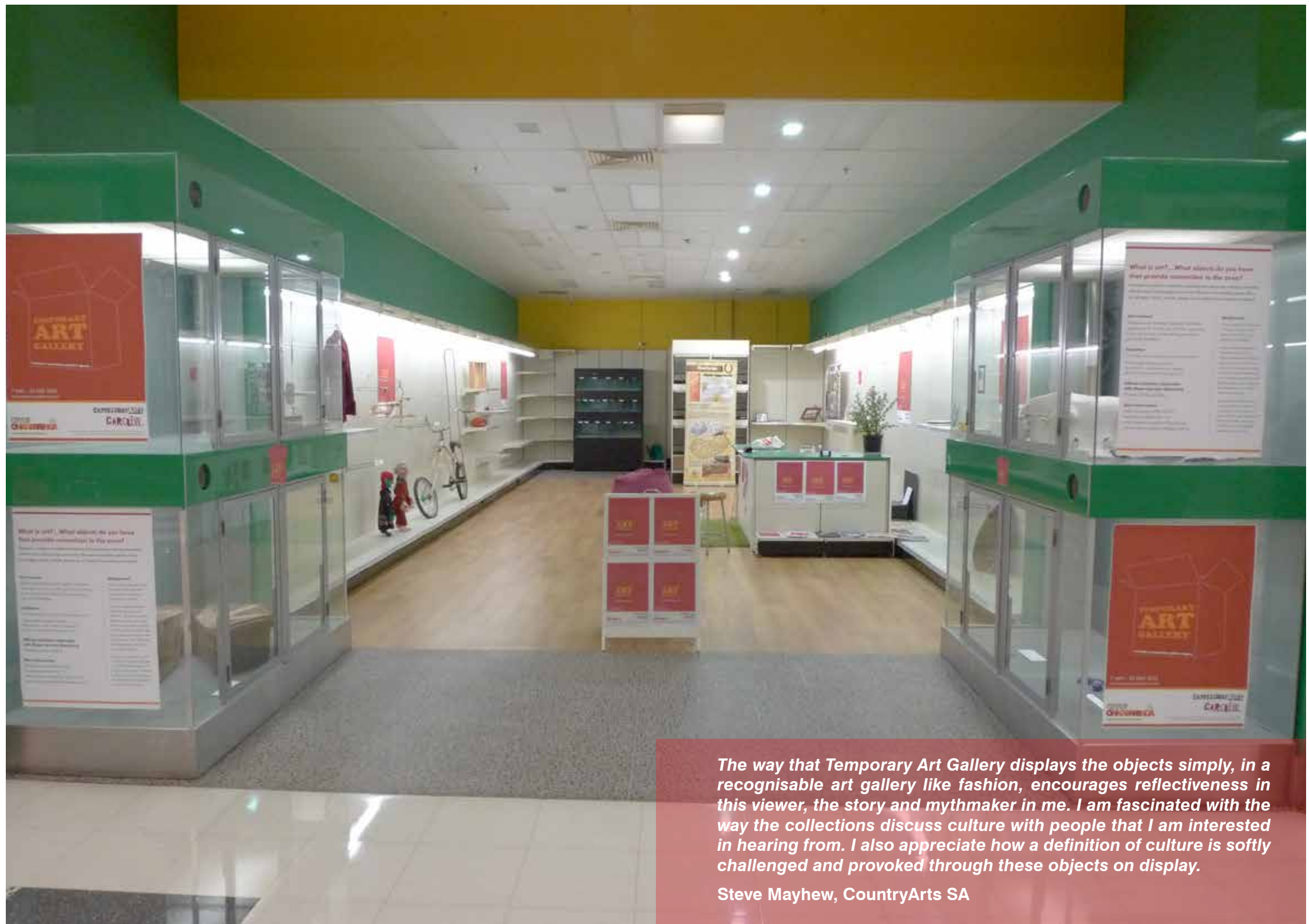
EVERYONE who donated their objects, time and input to the project. Your well considered proposals, interest, participation and conversation over the three weeks we were up and running was what made it really happen! Without you, we would have just had an empty shop!

Also our sincere thanks to Chris Higgins, the Leasing Manager at Federation Centres, Colonnades who took his time to really consider the projects needs and found us such a great space.



We would also like to give special thanks to all those who really made the project possible;

- Sonya Cathro and Nikki Rydon for their assistance during the TAG event in 2013,
- Mayor Lorraine Rosenberg for the closing speech and her enduring support to the arts in Onkaparinga,
- Brigid Noone, David Cross and Steve Mayhew for their texts and ongoing support with this project and our creative practice,
- Christopher Walsh booklet designer and Photoshop master who put it all together. You are the best!
- And to everyone else who came in and took their time to look at the works and have a chat. You made Temporary Art Gallery - Noarlunga the great project that it was.



The way that Temporary Art Gallery displays the objects simply, in a recognisable art gallery like fashion, encourages reflectiveness in this viewer, the story and mythmaker in me. I am fascinated with the way the collections discuss culture with people that I am interested in hearing from. I also appreciate how a definition of culture is softly challenged and provoked through these objects on display.

Steve Mayhew, CountryArts SA



VIDEO

John Paul Avery,
Davide Bache, Jake Alan Beard,
Joycelyn Brasher, Micheal Coleman,
Chelle Destefano, Margaret Featherstone,
Chris Ferguson, Jake and Peter Fitton,
Wayne Henkel, Jo Herbert, Brandon Hewett,
Max & Zoe Johnson, Otto McCarthy,
Mark Pugh, Samuel Schmid, Val Smith
& Christiaan H. Wassink

INTERVIEWS

