

20 DESERT
EQUINOX
12 BROKEN
HILL



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Solar technical systems used in this exhibition emerged from an Australian Research Council (ARC) linkage grant 2009-2012.

FOREWORD ALLAN GIDDY DIRECTOR AND CURATOR

Timed to coincide with the 2012 Spring Equinox, this exhibition showcases solar powered artworks installed around the desert city of Broken Hill. Lying sixteen hours to the west of Sydney, this formidable environment accommodates artworks that are intended for evening viewing, with citizens and visitors encouraged to navigate the city in search of the installations.

This remarkable site offers the opportunity for artists to engage with one another whilst also meeting the challenges of installing work in Australia's arid zone.

Participants were selected for the show based on perceived ability to adapt and improvise work both to, and for, a remote community. With camaraderie developing within the group in response to shared aims and local challenges, the whole event serves as a mechanism for the exchange of ideas within a 'group performance'. The performative aspect of the exhibition should not be underestimated, with the act of making and working providing the impetus for interaction, both between the individual artists involved and with the broader Broken Hill community. By curating work into a city and installing it in the public eye we are exposing normally unseen elements of gallery practice, thus creating a public performance in which each artist is an actor.

The approximately 22,000 inhabitants of Broken Hill, whilst accustomed to viewing art, are not so used to contemporary,

publicly sited exhibitions. The willingness initially evident in the population to not only view, but also participate in art installation has led to intense interaction in the lead up to Desert Equinox. In order to encourage this exchange, each participating artist was paired with a local trader or community group, not for monetary support, but for social and physical assistance. It is hoped that when the works are left operating after the artists' departure, the exhibition will be adopted by those involved until it is demounted and trucked back to Sydney three weeks later.

Solar power in this context offers the artists autonomy for their installations, freeing them from the national grid. While the works in the show eschew rhetoric, the mere act of utilising and exposing solar technology within them should awaken public interest, while also expanding the 'technical palate' for participating artists.

Balance is integral to Desert Equinox, as design of each artwork has, by necessity, required consideration of balanced load, storage and power generation. Just as the Equinox passes unheralded, so much of the technology employed in this show is normally unseen. It is my hope that practicality and poetry will converge to highlight one another, as technical systems are revealed as art and artists as engineer-performers.

Allan Giddy



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ARTISTS' WORKS





© Sergio Abugattás 2012

Sergio Abugattás Tenaud and Ed Horne
221 Patton Street
Positive Subtraction - Dwelling 2.0, 2012

This collaborative piece is intended to act as a bridge on many levels. First of all it transits between the boundaries of disciplines. Built and designed as a collective effort with unprivileged kids - feeding from our sculptural, building and community experiences and background - it is intended to create a dialogue between two city based artists and the locals; generating a space where dialogue and exchange can occur, while inviting people to rethink the value of the earth as a working material.

The process is a central part of this project; we are constructing from what we take or borrow from the ground, as opposed to destroying or polluting as a result of the interaction with it, and letting the sun act as a catalyst; in other words an alternative outcome or future.

materials: earth

dimensions: variable, site-specific



© Georgie Payne-Loy [photographs - right, top left], © Susan Thomas [bottom left], © Alan Giddy [middle left]

- Insect artists:
- Adelaide
 - Alexia
 - Alpha
 - Amelia
 - Ava
 - Ayesha
 - Bella
 - Bronte
 - Charlotte
 - Coco
 - Daniel
 - Django
 - Eia
 - Eliza
 - Finn
 - Georgia
 - Harrison
 - Holly
 - Ignatius
 - Inez
 - Jack
 - Jai
 - Jake
 - Jazzi
 - Kai
 - Keilan
 - Kristelle
 - Lenin
 - Lola
 - Mali
 - Marlon
 - Matilda
 - Max
 - Maya J
 - Maya P
 - Mea
 - Mia
 - Michael
 - Mo Sturgess Giddy
 - Oscar
 - Polly
 - Reve
 - Rochi
 - Ruby
 - Ruby-Mai
 - Ryuji
 - Samson
 - Sarah
 - Seb
 - Sebi
 - Tara
 - Tessa
 - Tom

Bondi Beach Public School, Year 4 Silverlea Early Childhood Services Insect Art, 2012

Before we started our art/ science project we had a discussion with Allan Giddy, the exhibition curator, and he told us what we would be doing in this project.

He also taught us about solar energy and a few aspects of engineering. We used solar panels to power the motors that control the insects. At the start lots of people's creations did not work so, as you can see, a lot of people ended up using the motor as the body. Finding a place to put the motor in was quite hard. To make these creations we used different materials and fabric to make the body. Some of the groups mixed two insects together. During the process there were many 'oh-no's and 'yeah's as we were trying to figure out how to make our insects move. There are some weird bugs and some crazy combinations. We learnt how to be creative, and different ways to solve problems. It was good to work with people that we don't usually work with and everybody worked really well.

Polly – 'I loved working out how to create the insect.'

Finn – 'I enjoyed the challenge of trying to fit the motor into our insect.'

Alpha – 'I like constructing the wings into the motor.'

Georgia – 'I enjoyed the challenge of overcoming the difficulties we faced.'

Inez – 'I loved watching the bee/butterfly move around in circles in its car.'

Kristelle – 'I loved working together to form our insect.'

Max – 'I enjoyed producing and fixing the insect.'

Jai – 'The best part was decorating the insect.'

materials: solar modules, batteries, mixed media

dimensions: variable

Julie Bacon
The Grove
The Possibility of Impossible Dialogues, 2012

The origin of technology is poetry; the link in language between poesis – meaning an act of making – and techne – the industrialisation or systemisation of that act – is just one reminder of this.

The roots of science are dreams: the naming of astronomical constellations after mythological figures is just one reminder of this.

For the solar land art installation *The Possibility of Impossible Dialogues*, Julie Louise Bacon has used solar spotlights to plot key constellations that appear on the Equinox (22nd September 2012 ce) at the longitude and latitude exactly opposite that of Broken Hill: in the middle of the Atlantic Ocean.

An impossible meeting or dialogue becomes possible: a view of the night sky on the Autumn Equinox in the Northern Hemisphere meets the night sky on the Spring Equinox in the Southern Hemisphere.

materials: solar spotlights, cord
dimensions: 10m sq approx

© Julie Bacon 2012





Alexandra Byrne
Patton Park
Solar Wind: Magnus Magnes Magnifique!, 2012

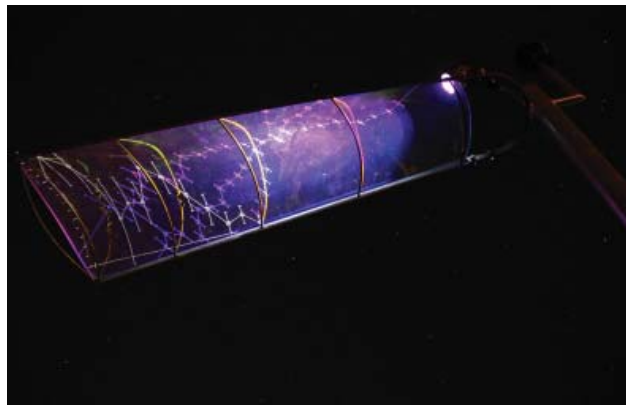
“What is our relationship with energy? What is the nature of our fascination with it? Are we capable not only of being flexible in the ways we produce and use energy but also coping with fundamental shifts in the way we perceive our need for it?”

I have always associated ‘wind’ with ‘change’. In *Solar Wind: Magnus Magnes Magnifique!* the prevailing local wind shifts the alignment of the array in relation to its source of illumination. The imagery [sourced from scientific publications regarding electricity and electromagnetism]* drawn into the surface of the wing/windmill blade-like panels reminds us of the many people who have contributed their resources, research and inspirations into an ever-present and ever-changing need for energy in the pursuit of understanding its origins and harnessing its power.

In fact, centuries of dreaming, thinking and research have brought us the humble off-the-shelf solar LED garden light. Yet in the simple array of this sculpture we may suspend the complexity of knowledge poured into scientific conundrums and be purely inspired and in awe of their simplicity in resolution: a world in flux, sometimes light and sometimes dark.

materials: steel, acrylic and solar garden lights
 dimensions: variable, site-specific; 13 units,
 each 280 x 140 x 45 cm

©Noah Schultz-Byard 2012



* Each wing/windmill blade-like panel is etched with images taken from scientific diagrams regarding different aspects of interrelated research into geophysics, palaeomagnetism, electromagnetism and electricity throughout history.

- Panel A – Normal Polarity. Humboldt et al to Sabine with Glatzmaier and Roberts;
- Panel B – Radiant. Sun-spot groups and residual rotation rates, Howard.
- Panel C – You Are Here! Geomagnetic secular variation in gauss per year [vertical intensity at core surface, Hide and Roberts after McDonald.
- Panel D – Faraday, Solar and Me. A Faraday sketch of electromagnetic induction coils with drawing by the artist.
- Panel E – Explorer. Marine magnetic anomalies spreading seafloor, Allan Cox[ed.] from Raff and Mason.
- Panel F – Age of millions barcode, geomagnetic polarity timescale for the past 80 million years, Gillian Turner.
- Panel G – Self Exciting Dynamo. [Hide and Roberts] double disc dynamo, Meyer with Bullard's convective motions [horizontal motions in a sphere near the surface of earth's core plane].
- Panel H – Solar Flair [sic]. Sun-spot group polarity separation, residual rotation rates, and total flux. From Howard.
- Panel I – The Spreading Seafloor. Marine magnetic anomalies symmetrically about an underwater ridge, Heirtzler et al to Lawrie with Bullard's convective motions in the equatorial plane.
- Panel J – Non-dipole field 1945 after Bullard et al. from [Hide and Roberts].
- Panel K – Dipole and Magnetic Shift. Glatzmaier and Robert's simulation of Earth's magnetic field during a polarity reversal from reversed to normal showing a considerably weakened field intensity at Earth's surface.
- Panel L – Gilbert's inclinations. 16th century physician William Gilbert's sketches of 16th century contemporary equivalent of using a modern compass needle to measure magnetic orientation.
- Panel M – The Favoured Curve. French curves and drawing by the artist.



Justin Carter
Caledonian, Bells, Line of Lode
Solar Cooker Sculpture Park, 2012

Justin Carter will be arriving in Broken Hill with nothing more than a vague idea and a sense of hope. With a flat-pack solar oven concealed in his suitcase, he intends to bake some biscuits in an attempt to make friends and influence people. The ultimate plan is to create a 'Solar Cooker Sculpture Park' where various contraptions and devices will be installed with the same unwavering goal – to cook stuff using the sun. Materials will be begged, borrowed and scavenged from the local community - with perhaps a few sneaky trips to the local tip. The spirit of the work is that of improvisation, contingency and collaboration. It's an open experiment staring failure in the face. Any help will (hopefully) be rewarded with cooked food, or, if it all goes wrong - gazpacho soup.

materials: mixed media
dimensions: variable

© Allan Giddy 2012



**Alexandra Clapham and Penelope Benton
Palace Hotel
Dinner in the Desert, 2012**

In response to the site, Penelope and Alexandra host a Palace inspired feast on the opening night of Desert Equinox.

The work presents a grand thanks to this desert city, the home of the union movement and inspiration to artists and film-makers. This lavish feast lends itself to an experience of exchange through conversation, food and the surrounding environment.

The artists will spend a week in Broken Hill in the lead up to the opening developing a series of meals for local people to enjoy, reflect and share their stories.

To contribute or get involved in one of these desert feasts, contact alexandpenelope@gmail.com

an interactive installation



Atanas Djonov
Broken Hill Art Exchange and York Furnishings
One, Second, ..., 2002

This time-based installation consists of a slide projector that screens an image of the World Time Zone Map, with twenty-four mechanical clocks positioned along the lower edge of the map presenting each time zone with the particular time.

A piezoelectric microphone is attached to each clock and connected to an audio mixer and an amplifier.

The sound-experience of the installation reaches its peak when the chaos of the ticking clocks collapses into a brief moment of complete synchronisation lasting for just one second.

materials: slide projector, world time zone map, mechanical clocks x 24, piezoelectric contact microphones x 24, audio mixer, amplifier
dimensions: 280 x 180 x 7 cm

© Georgie Payne-Loy 2012



Michael Donohue
Line of Lode
Between Land and Sea, 2012

The idea that much of central Australia could once have been an ancient inland sea acts as a starting point for *Between Land and Sea*. Early explorers toiled and perished amid the arid landscape, in pursuit of this ancient mythical body of water. These journeys in search of a long dead sea are full of stories of exploration and obsession, of bitter battles with terrain and climate, of burning ambition and failure. By 1827, after Sturt's expedition into the interior, it became evident that the Dead (Sea) Level had become the Dead Heart of Australia, but, as time would reveal, a dead heart laden with minerals.

And so, we find a rusting hull of a boat amongst rusting mine machinery, an echo of past rhythms. The sound of the sea reminds us that we are explorers charting new paths for a short period of time. The structure reminds us that we are part of a cycle, part of the rhythms of the present and the past.

materials: fibreglass, metal
dimensions: 2.1 x 1.4 m x 0.7 m

© Georgie Payne-Loy 2012



Hamish Dunlop
The Olive Grove
The Broken Pack, 2012

The Broken Pack is an attempt to address how opposing points of view can be united into a single cognitive frame, therefore enabling conflicting realities to be incorporated into a coherent worldview. The work looks to the rich and dynamic landscape that exists between the concepts of 'dog' and 'wolf' and 'pack' and 'individual' as metaphors and models for this process. Realised in LED-lit 2L plastic milk bottles, *The Broken Pack* echoes how the force of life can transform estranged resources and darkness into vibrant, living form.

materials: 2L plastic milk bottles, solar powered LED lighting
dimensions: variable; 5 units, each approx 300 x 700 x 1000 mm



Deirdre Edwards
Patton Park
Rays of Rust, 2012

The sun, a circle of life and harmony, our earth without it does not exist and within it lies the meaning of life. Metal, a man-made product derived from the earth and the sun reclaims the metal, but not without first displaying a myriad of rustic patinas through the metal's surface.

In *Rays of Rust* I have used the processes of plasma cutting, welding, etching and rusting to replicate the sun and the cycle of life.

materials: steel plate
dimensions: 1.2 m² x 5 mm



Bonita Ely
Coles
Thunderbolt, 2010

Bonita Ely's work *Thunderbolt* applies digital technologies to a physical object, effecting transformations to act as a reminder to the community to conserve energy. The theme is 'public sculpture as signal' using changing coloured light - red (too high), yellow (tipping point), green (energy conservation) - as the agency.

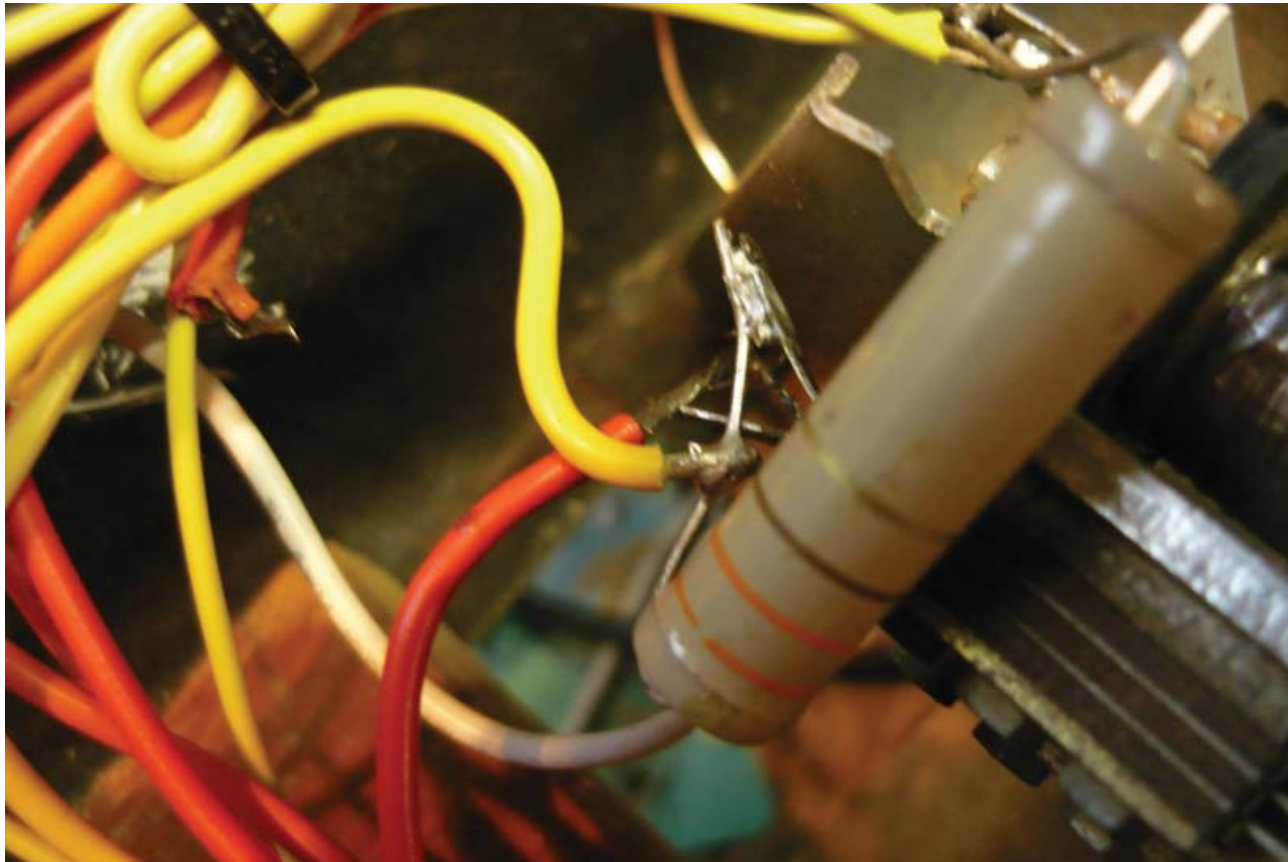
The sculpture is delicately cross-braced, and made of the same angle iron used for communication and electricity towers. Its illumination by integrated lighting fixtures is controlled by a computer linked to the internet. *Thunderbolt* runs on its own power, 'off the grid'.

Thunderbolt's technologies are reliable, so its robust design has innovative applications in industry and telecommunications, as well as electronic public art, which is dogged by technical failure in the field, or 'Dead Sculpture Syndrome'.

The artistic merit of the artwork in relation to today's digital culture is evident in its visceral aesthetic, its inclusiveness and its conceptual integrity. The dynamic structure of *Thunderbolt* represents lightning and the sign for pain or shock. Derived from the zigzag symbol warning of electrical danger, it sits on a base like an appliance, symbolic of the industrial aesthetic of power and environmental degradation.

From 2010 to 2012 this work was installed in a prominent location outside Sydney Olympic Park Railway Station, where it functioned as a futuristic aide memoire for the community to personally reduce their energy consumption, and use sustainable energy technology.

materials: angle iron, wood, electronics, solar panels, paint
dimensions: 4.5 x 3.12 x 3.93 m



Angela Fitzpatrick and Pim Schaaij
Studio Pim
Solar Solenoids + Silicon, 2012

When old engineering meets modern technology, electricity is unseen. It can be measured only by current - dials read out; it's covered up in cables. The installation is interactive and alive. What would Edison think? Monocrystalline solar panels to generate power from the sun – unthinkable!! Tiny LED lights feeding off inductors with current running through them. Capacitors - solenoids - pressure plates to send the current through to the circuit. This installation is powered by the sun, and recycled materials that have been discarded live again.

materials: electronics, LEDs, solar panels
dimensions: variable (room sized)



Adam Gibson
The Palace Hotel
The Sunset Park, 2011

The Sunset Park is a performance, textural and recorded project written and created by Adam Gibson with his band The Aerial Maps. Investigating themes of isolation and violence played out against the backdrop of the huge, largely empty expanse of Australia, the work seeks to engage with a landscape not represented in the picture postcard visions of the country. Behind the bright Australian sun there lies a darkness, a shadowland of forgotten places and people.

This musical 'song cycle' tells a story that begins in the city of Fremantle in Western Australia. Subsequently taking in the wide, dry, hot, often apparently endless distance of Australia via the Nullarbor Plain and Broken Hill, this trans-continental journey ends up in Australia's version of 'the promised land' – the Gold Coast, on the border of northern NSW and Queensland. The story is of a quest for escape, of seeking salvation in the open road, about how rough justice is often all that some people can understand, and ultimately about how forgiveness can be found in ways that might not necessarily be found in any bible.

The Sunset Park is a live performance work incorporating the spoken word, music and video



© Allan Giddy 2012

Allan Giddy
The Olive Grove
Home, 2012

A set of large, thin, custom-made 'light boxes' are positioned vertically in an otherwise unlit space. These weather-resistant rectangles emit light from one side only, and are placed precisely to imply the existence of a house at night. All light box dimensions and relative positions will exactly replicate a house formerly existing in pre-potato famine Ireland.

The work is intended to communicate tension between presence and absence, substantiality and insubstantiality, preservation and loss.

Powered by the sun, it conserves energy by day only to exhaust it each evening - these cycles of conservation and exhaustion a staccato iteration of larger systems at play worldwide.

All 'windows' in the work act in electrical independence of one another, while nevertheless forming a set.

It is my intention that the work is initially approached/first seen from a distance of 500m or more.

materials: solar panels, light boxes, electronics
dimensions: approx 9 x 5 m



© Nat Goodden 2012

Nat Goodden
Line of Lode
Untitled (road signs), 2012

The world can be strange and different at night. For Desert Equinox, I have placed a series of reflective signs along an unlit road near the edge of town — a flash of something, words briefly caught in your headlights, then gone (by day, there is little to catch your eye).

The idea for these is rooted in the twenty-year-old experience of driving out in the direction of Broken Hill as night fell, with the red and green of hordes of kangaroo and sheep eyes reflected from the roadside; and then in the town itself, being struck by the blunt mineral poetry of the street-name signs (Sulphide, Chloride, Cobalt, Galena).

The words on these signs hint at the mind's deeper workings and connectedness with the environment: the idea that night really 'falls', that landscape can be a shortcut, that the prospector's rough test for precious metal can be repurposed as a general benchmark for truth.

dimensions: variable

materials: retroreflective vinyl, aluminium, steel



Volker Kuchelmeister
Patton Park
Westside, 2012

This site-specific photographic installation looks at the impact that the decline of Broken Hill's mining industry has had on the community. Although the industry is resurgent today, labour usage remains low. This has led to a number of suburban blocks becoming unoccupied, many of them owned by the mining industry and seemingly forgotten. In this work a photograph of such an unoccupied property taken during daylight is juxtaposed with the same scene captured at night. These two scenes are interwoven, printed and glued onto a corrugated iron fence as a wallpaper. Looking at the fence front-on, the image appears as an amalgamation, but as the viewer changes their point of view to look at the fence from a steep angle, the day or night scene is gradually revealed.

materials: digital print on plastic film, corrugated iron fence
dimensions: approx 2.4 x 1 m



Michael Lewarne
CSU/Robinson College, Wentworth Road
Music Box – Anti-Music Box, 2012

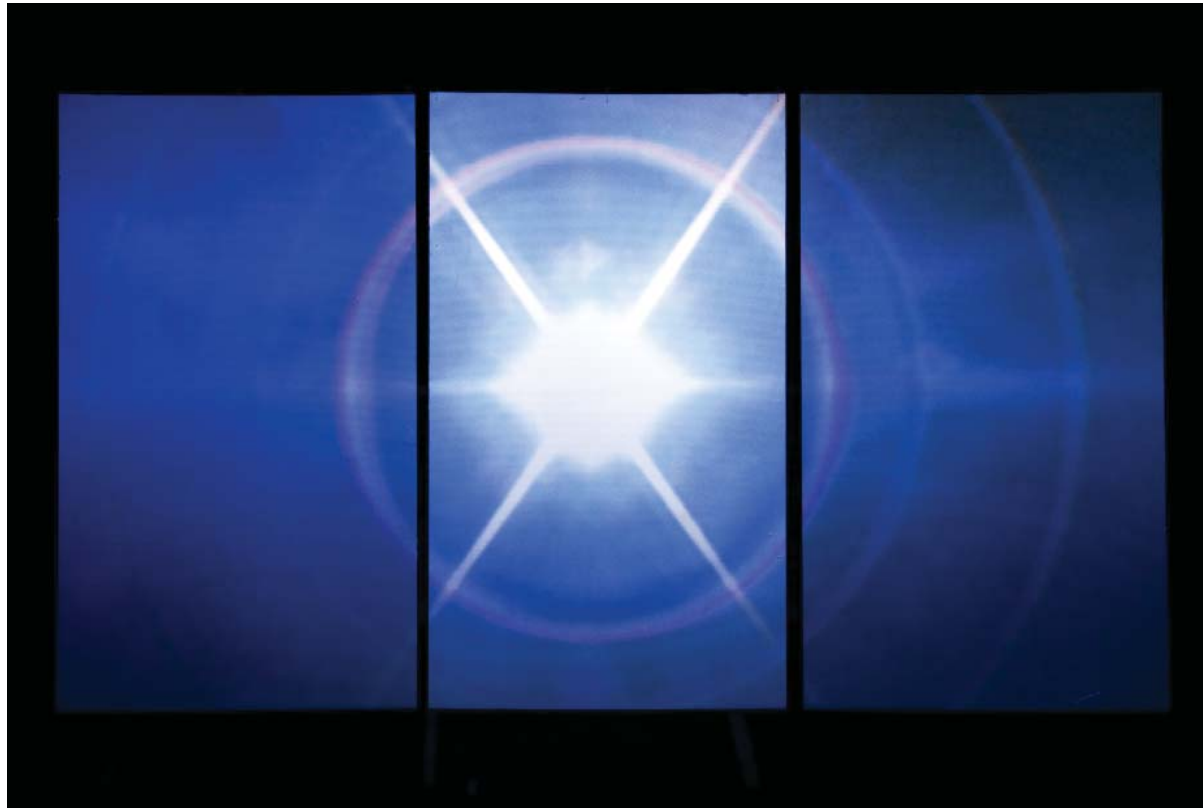
Music Box – Anti-Music Box is the continuation of a body of site-specific projects with the illusive as strategy. Further to these projects is an interest in, and examination of, the boundary condition, particularly that of a black hole, the Event Horizon. *Music Box – Anti-Music Box*, however, departs from the visual response to site explored in the previous works; instead it is a soundscape of and about the sun - a response to the site as aural/spatial experience and as receiver of sunlight and sound.

The title of the work alludes to a scientific theory in which sub-atomic particles and their anti-particles are constantly winking in and out of existence, given fleeting life until they meet their opposite, obliterating one another in an imperceptible and illusive dance of existence. In *Music Box – Anti-Music Box* the photon and its anti-photon are conceptually translated into an illusive musical refrain, conceivably its brief tune, also escaping identification.

Five solar armatures, supporting photovoltaics, a battery and a mechanical music box, are dispersed across a site. Streams of photons converted into a flow of electrons powering a fleeting refrain of pressure waves: the brief tune bearing witness to its source. An unseen cadence obscures the melody's flow, an audience moving through the site surprised by an illusive tune, only able to grasp the briefest of impressions.

Music Box – Anti-Music Box is a paean on the sub-atomic, the illusive and the space of the interior.

materials: mechanical music box, various electronics, electric motor, photovoltaics, aeroplane plywood, galvanised steel
dimensions: variable, site specific - 5 units, each approx 1800 x 600 x 900 mm



© Eva Eva Müller 2010

Eva Müller
Broken Hill Art Exchange and York Furnishings
Landscapes on Hold, 2010

**“... and walk further into the landscape
that has no other work than waiting for
the disappearance of man...”
(Heiner Müller)**

The above quote from East German writer Heiner Müller was the initial inspiration for *Landscapes on Hold*. In the 1980s Müller already anticipated a war between nature and humanity; a war that we now experience through global pollution, climate change and increased occurrence of natural disasters caused by the ruthless exploitation of natural resources, in turn fuelled by continuing industrialisation and the greedy urge for economic growth. Landscapes in Müller's texts are depicted as wastelands or despoiled shores – empty and hostile environments, marked and scarred by human activities, but resilient and waiting for mankind to disappear.

Müller's images resonate strongly in the Australian outback, where drought and mining leave visible traces and scars. Using Australian icons like the sun, gumtrees and the sounds of wire fences, *Landscapes on Hold* presents an abstract view of Australian landscapes seen through glasses tainted by Müller's quote.

mixed media installation, 2 sound channels, 2 video channels –
continuous loop



Martin Sims
Line of Lode
Remote, 2011

Conceived as a solar powered installation, this sculpture of coloured shapes in neon light is composed to mimic the universally recognised touch-control icons seen on electronic analogue and digital devices. The work acknowledges neon's enduring presence in our lives and links the human agency of touch with sculpture's physical verity in a world of digital forces. It also alludes to everyday life as being often a sequence of moments comprehensively mediated by such devices, where decisions, actions and responses can seem to resemble a virtual chocolate box selection; reality filtered in a saccharin version of events.

materials: coloured neon light, solar power array
dimensions: 550 x 56 x 5 cm (neon only)



Mr Snow
Line of Lode
Quadrant, 2011

Quadrant is a solar diverter - the apex of the machine points toward the sun. It tips during each day from the far east to the far west, where it stops for the night. In the morning, as the sun rises over the horizon, it resets to its easterly position before slowly tracking back to the west until the sun sets.

The machine is composed of simple parts, arranged simply. About half of the parts are recycled - the wood is all from council cleanups, the automotive wiper motor is from a wreckers. There are no computers or extra circuits that help the machine sense the sun. The solar panels are directly connected to the wiper motor, which in turn is directly coupled to the threaded rod.

The 30 individual solar panels are stitched into a pair of larger arrays - one faces east while the other faces west. They are wired together in opposition so that the voltages compete with one another. The resultant push is created when there is a difference between the amount of sunlight falling on the panels - if there is more light on the western panel then the motor runs, causing the threaded rod to drive the lead sinker to the west, which tips the machine west. When the angle of the machine causes the solar panels to reach voltaic equilibrium the machine stops. This is a self-regulating system.

materials: recycled wood, recycled motor, solar panels,
lead sinker

dimensions: approx 0.7 x 1.2 x 1 m

© Mr Snow 2012

Helen Sturgess
Line of Lode
Emerge, 2000

Seductively subtle, fleshy 'organisms' exude from cracks and crevices in a landscape that doesn't appear to support life. The work stores solar energy, converting it into a vital glow as the sun sets.

The primal 'globs' of *Emerge* developed out of an earlier work examining cell division and the beginnings of human life.

materials: hand-blown glass, solar modules, electronics
dimensions: variable, site-specific; 5 units, each 200 to 350 cm³



© Allan Giddy 2012

Helen Sturgess
Broken Hill Art Exchange
Trace, 2007

In *Trace* passersby encounter, projected onto a floor or footpath, the shadow of a child swinging.

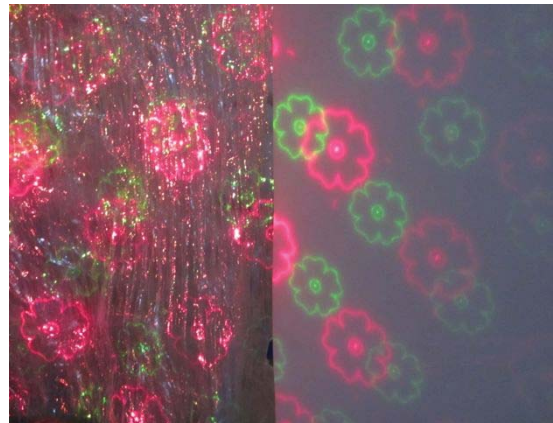
The indistinct, soft-edged nature of the projection is intentional, allowing for subtle appraisal of its presence. The rhythmic waxing and waning of light intensity is caused by my accidental use of automatic white balance in the initial filming. As this phenomenon seemed to accentuate the effect of the repetitive motion, with the machine's struggle to 'balance' the incident light mirroring the 'homing' of any pendulum towards a stationary centre, I decided not to reshoot the footage.

The ephemeral vision is perhaps evocative of the slight traces that we leave as we pass through time and space, or of the traces of childhood that we carry forward with us into our adult lives.

looped video projection



© Helen Sturgess 2007



© Allan Giddy 2012 [left], © ToolRoom 2012 [right]

ToolRoom Patton Park Greenhouse, 2012

Sustainability may appear in its current state to be technology driven. However here we have endeavoured to bring sustainability back to its core value, to its true essence. With our work we strive to follow in a great tradition. Iconic, and at its heart symbolic of sustainability in a truer sense, this work continues in the vein of the bush mechanic. And like any good bush mechanic, it is understated and basic, but invariably ingenious and resourceful, all the while serving its purpose in a purely functional manner. Although adaptable to any environment, it displays a typical affinity to a place like Broken Hill.

This work permits anyone with a desire to improve their independence, to easily have at hand home grown produce (edible or decorative). A vertical edifice that can be accommodated without impacting on space.

It is not without coincidence that this elemental structure resembles a column. As food is a supporting pillar of even a basic society, the reference is undeniable (if not tongue in cheek as well).

materials: garbage bin, potting mix, flexible ducting, vertical growth loving plants, star pickets
dimensions: approx 220 x 100 x 150 cm



Peter Woodford Smith
Patton Park
Lunar Module, 2011

A painting of the moon on the inside of a translucent dome.

materials: oil paint on polymer,
solar cell, battery, fluoro light
dimensions: variable

© Noah Schultz-Byard [left] 2012

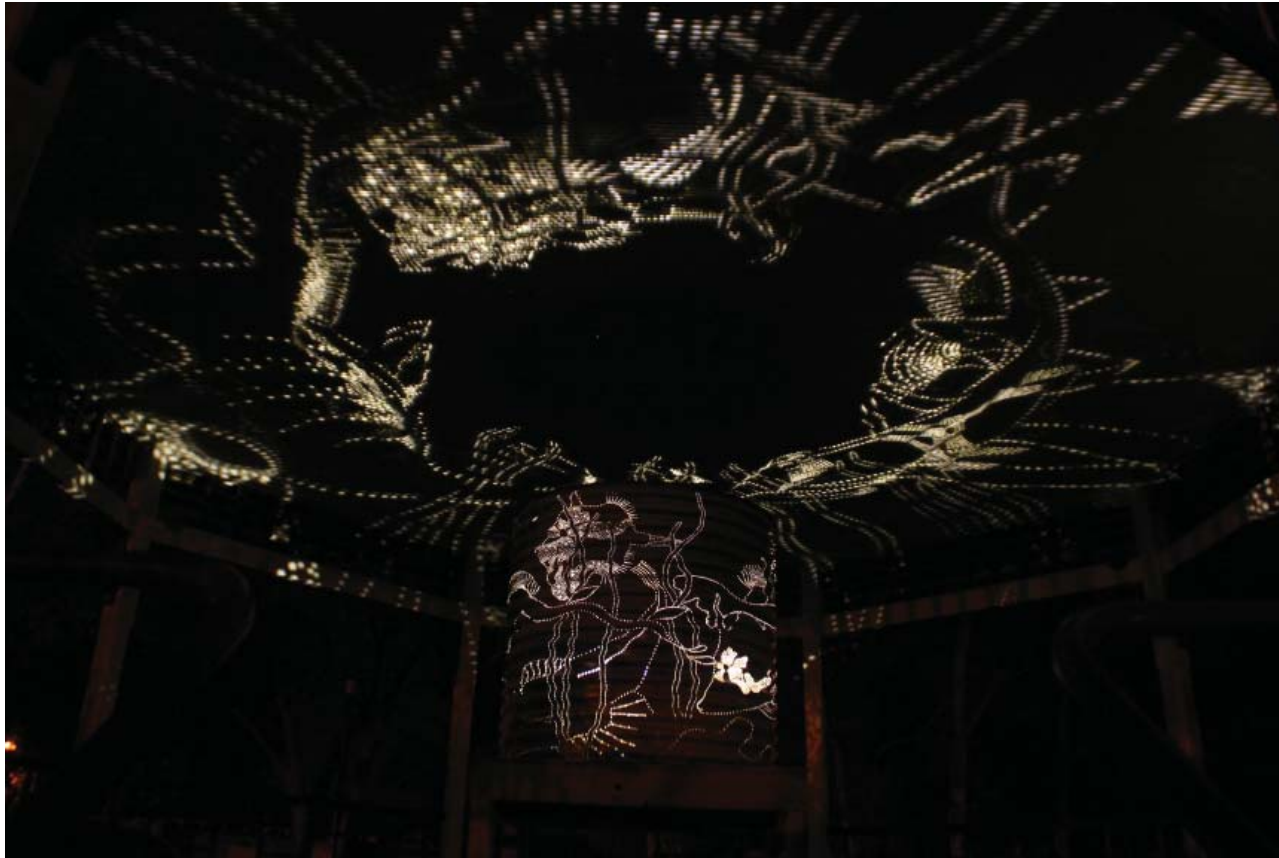
© Georgie Payne-Loy [right] 2012

Peter Woodford Smith
Bells Milk Bar
Screen Based Work Number 26, 2012

Solar powered projection with Luddite technologies.

materials: TV, legs
dimensions: approx 30 x 35 x 40 cm





Kathy Yeh
Patton Park
Kurnell, 2008

Global warming is affecting the amount of rainfall in Australia, and weather patterns are becoming more extreme. This work is based on the desalination plant at Kurnell, NSW and addresses the effects of hypersalinated water and pollutants on coastal fauna.

The use of the iconic galvanised water tank invokes an Australian colonial history, where these were once commonplace in backyards for drinking water. Council legislation, however, was enacted that required households to remove these due to concerns about contamination. Piercings through the corrugated iron depict marine animals that are to be found in the seagrass beds of Botany Bay, but also render the tank unserviceable, a reference to the dismissal of rainwater tanks as part of a viable solution to our drinking water problem.

This work asks the question of how we are to manage our water resources in a world that is becoming drier.

materials: water tank, stand, lights, solar panels, batteries
dimensions: approx 1.4 x 2.6 m

SCREENINGS

DUKE ALBADA

Sunset for Narcissus, 2011
2min 35sec

The end is near
We move towards it every day
Travel
Stop and contemplate
Say goodbye to its rays
Hauntingly beautiful

Over the last decade Duke Albada has built a reputation for developing highly artistic and innovative artworks. Her interdisciplinary installations are site inspired. She is especially interested in the human senses (psychophysics), time, parallel worlds and (natural) phenomena, as well as memory & perception.

Projects have ranged from permanent outdoor & indoor to ephemeral, time-based and/or temporary artworks. They are commissioned by galleries, councils, architects, developers, cultural organisations, sculpture shows and festivals. She is affiliated with the art organisations e-MobiLArt, ANAT, Experimenta, Leonardo and Flying Arts.

JULIA FEATHERSTONE

Gibson's Compass, 2011
58sec

Gibson's Compass explores absurdity and the useless objects early desert explorers took with them to search for the holy grail of green English pastures. Burke and Wills packed a piano...

Giles led the first expedition across the centre of Australia, claimed and named Ayers Rock and the Olgas ... then ran out of water. Gibson offered to search for water, if he could take Giles's compass with him; but Gibson didn't know how to use a compass! His body was never found, and the Gibson Desert is named in his memory. Gibson's story inspired *Gibson's Compass*, in which I walk off into the desert, carrying a useless item...

Julia works as an experimental Media Artist exploring notions of the absurd, the invisible forces of nature and subversion of visual perception. She is currently studying for a Master of Fine Arts Research, School of Media Arts, College of Fine Arts, UNSW, Sydney, Australia. Her thesis project 'Beneath Horizons' explores Australian desert landscapes below the horizon line and subverts and disrupts the perception of linear perspective.

PETER HUMBLE

East: 6.57am, 19th June, 2012
5min 43sec

East is a video which 'tells' nothing, but rather invites reflection. It attempts to strip away the sentimentality often associated with representations of sunrise in a meditation on landscape, light and the prolonged gaze.

Peter Humble works across the fields of film, video, music & photography. As an artist he is concerned with the meeting place of narrative film and more contemplative video art practices, and is actively involved in exploring new ways of making work outside the confines of traditional script-based approaches.

MEAGAN JACOBS

Uneath, 2012
stop motion animation, 4min 42sec
music: by Tribal Funk Orchestra

Uneath is a creative stop motion animation celebrating nature, the seasons and the importance of survival. Similar to a meditation, frame by frame, frame by frame unravels gently to expose planet earth's fragility, resilience and spirit.

SANDRA LANDOLT

Parapluie Rouge, 2011
single channel video, 3min 51sec
music: Peter Humble, performed by Snuff Puppet Big Band

The video *Parapluie Rouge* was filmed in Broken Hill during a period of drought. The red umbrella was 'released' on Mundi Mundi Plains, where the wind lifted the umbrella over the sunbaked earth. I used the contradiction of the umbrella dancing in the desert as an image of opposition that creates a balance as well as a clash.

Parapluie Rouge is a homage to my brother, who drowned in 2009 while kite surfing.

My studio practice addresses the idea of 'failure' by reassembling the 'injured' discarded object and 're-animating', altering and adapting its function to a new situation. The 'treated' object and its malfunction operate as behavioural metaphors for individuals.

OMAR MASHAAL

Sanguine Futures (The Northern Sky Ablaze/ River Runs Like Jewels), 2012

11min 05sec

Sanguine Futures is an optimistic clearing of the past.

Omar Mashaal is a digital artist residing in Melbourne, Australia.

MANUSAMO & BZIKA

Irreal Time, 2012

3min 30sec

We live in a world where we are conditioned by the speed at which events unfold around us. The rapid pace of images and the increasing proliferation of technology make us go straight to a society where we do not perceive changes slowly in nature, making it impossible for a global understanding. View as regenerated, as it changes through Nature's own organic matter (Nendo Dango, balls of clay) in the slow process, creating life, giving it new forms ... changes imperceptible to the human eye by the action of time, making us understand that the most insignificant things around us are composed of complex organisms that can interact with each other in very different ways.

Manusamo&Bzika Group art, architecture and new technologies, composed by Manuel Ferrer and Alena Mesarosova, and the relevant partners for each project undertaken. The art group initially focused on the implementation of various works of video art, which have subsequently been published and exhibited at

various events nationally and internationally.

In 2008 they decided to focus its work on new technologies, with particular emphasis on how art and architecture are conditioned by new technologies, for it made various presentations, applications and systems with augmented reality technology, accepting the RA as an artistic technique, always looking for that virtual information hidden in the physical space we cannot see without the use of new devices that have proliferated in today's society.

LENA OBERGFELL

Sunrise – Flies, 2011

2min 50sec

Sunrise – Flies is a video shot on a road trip in Central Australia. For about a week I would get up every morning before sunrise and try to catch some flies. With a camera and my face. Towards the end of this experience I started to get a swollen eye from the insects.

Sun's Out, 2011

2min 12sec

Video taken in outback Victoria, at the Pink Salt Lakes. In this video I am endlessly running around a water tank. Lena works with found objects, using video, performance, sculpture, and installation to explore ideas concerning alienation, foreignness, waste and reclamation. Her works have shown both in Australia and Internationally, and recently she was a finalist for the 'one minute' awards in Amsterdam.

SEBASTIAN O'REILLEY

Rocket Launch, 2011

2min 35sec

DIEGO RAMIREZ

Avalon Sunset, 2012

55sec

Avalon Sunset is a provocative video exploring gender roles via the conventions typical of club culture and a performance filled with sensuality.

Diego Ramirez is an emerging media artist working on performance-based videos, animations and comics. His work expresses a curiosity for the body and its carnal desires, as well as a theatrical disregard for gender roles and all other identity binaries. Through lurid narratives he seeks to question the way in which societal norms oppress the individual.

JOHN COLIN REID

Walking the Solar System, 2011/2012

Haycock Point New South Wales Australia 9 June 2011

3min

Yaqui Pass Anza-Borrego Desert California USA

23 October 2011

3min

Shepparton Victoria Australia 31 March 2012,

3min 50sec

When you 'walk the Solar System' you are reminded how vast the Universe is, and that the Earth is a precious enclave within it.

To 'walk the Solar System': choose a location that stimulates thought and raises the spirit; identify a place to safely position your body; adopt a walking pose at odds with gravity but aesthetically composed; stabilise your body, take the strain and brace yourself for a Solar System walk; if possible, hold the walk for a minute and travel 180,000 kilometres through space; reflect on the vastness of the Universe and on planet Earth as a precious enclave within it; recover; continue daily life as a custodian of Earth's sustaining environment - which is where you live.

A Solar System walk is primarily an exercise in wonder. Disrupting your body's familiarity with gravity provides the stimulus. Ensuring your physical safety during the walk serves to liberate your imagination for its journey.

A Solar System walk is not a feat of physical daring. When you walk the Solar System the risk should be comparable to safely riding a bike. Ensure your back gets the support it needs and that you are protected from injury should you lose control of your

body during the walk. Children walking the Solar System should wear helmets and be supervised by adults.

The origin of Solar System walking and its conceptual intent resides in the visual arts and with artists who support community strategies for sustainable living.

John Reid is a visual artist, researcher and teacher at the School of Art, Australian National University, Canberra.

RICHARD TUOHY

Broken Waves, 2009

5min, 16mm film

Reflected light is prismatically 'opened'.
A dancing secret life of colour is liberated.

Centre Spot, 2009

5 min, 16mm film

Red, green and blue 'spot' filters violently superimposed generate new colours from the forest canopy. A look back from the canopy to the ultimate power source.

DOCUMENTARIES

(at Bells Milk Bar)

JESSIE BOYLAN

Maralinga Pieces, 2012

12min 37sec

The people affected by the British atomic weapons tests at Emu Fields and Maralinga in the 1950s and 60s remain haunted and deeply impacted by those memories. This short film extracts the memories of Aboriginal elders who experienced the fallout, alongside those memories of Australian atomic veterans who helped set up and execute those fateful and deadly tests. Their memories mix and correlate, as they gaze across the same desert landscape half a century later.

Concept and camera: Jessie Boylan

jessieboylan.com/

Edit: Anthony Kelly

Music: Genevieve Fry

genevieveandjezebel.com/

World Premiere screening at the 2nd International Uranium Film Festival, Rio, Brazil 30 June 2012

Featured in timemachinemag.com/ Issue 6: atomic July 2012

Selected for Night-Sun-Day screening program, The Desert Equinox Exhibition, Broken Hill, 1-23 September 2012

BLANDINE HUK & FREDERIC COUSSEAU

Sunday in Pripyat, 2006

26min

<http://nofilm.free.fr/pripiateng.html>

Somewhere in Europe there is a forbidden zone. Lying in the heart of this zone is Pripyat, at one time a model city inhabited by some 50,000 people. On April 26, 1986, an invisible enemy forced the residents of Pripyat to evacuate the area in order to escape.

Written and directed by Blandine Huk

& Frédéric Cousseau

Camera Frédéric Cousseau / Sound Blandine Huk et

Frédéric Cousseau

Editing Blandine Huk & Frédéric Cousseau / Music Hervé

Zenouda

VO Ukrainian & Russian subtitles in English

With the help of the Scam

Original format DVCAM 4/3 - stereo / Filmed in Pripyat (Ukraine)

in September 2005

© Nofilm 2006

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Acknowledgments

A huge thankyou to all the artists for all their creativity, energy and commitment in bringing together Desert Equinox, the first solar art exhibition in Australia. Thanks also to Susan Thomas, Cat Watson, Deborah Asmather and Steve Florence for their generosity and tireless dedication, and to our business partners without whom this exhibition would not have been realised.

Thanks to Broken Hill City Council for their continued support of Desert Equinox, and further thanks to Dlux Media Arts with Broken Hill Youth College for developing the Desert Equinox Sculpture Tour app.

A special thankyou to our Gold Sponsor, AGL Energy Limited. AGL has been serving the Australian community for 175 years and as a leader in renewable energy generation is committed to a sustainable future.

AGL is currently developing both the Broken Hill Solar Plant and the Silverton Wind Farm in the Broken Hill region. The Broken Hill Solar Plant is part of the Australian Government's Solar Flagships Program. AGL proposes to build a nominal 50 MW solar PV plant approximately 5 kilometres southwest of Broken Hill. AGL has also proposed a nominal 100 MW solar PV plant at Nyngan. These two projects will generate enough renewable electricity in a year to supply over 50,000 average NSW homes.

In addition, AGL is currently developing the nearby Silverton Wind Farm project, with an expected capacity of around 250 MW. Construction on this project is scheduled to start around 2014. This project will be one of the largest wind farms in Australia.

AGL is a proud sponsor of the Desert Equinox Solar Art Exhibition and looks forward to working with the Broken Hill and Silverton communities to make the proposed solar and wind projects a success.

Justin Carter wishes to give thanks to:



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Deirdre Edwards wishes to give thanks to:



Julie Bacon wishes to give thanks to:



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