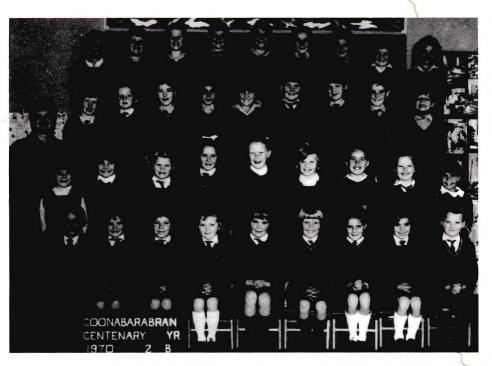
rea

gins_leap / dubb_speak

Tour d/Lux 2006



r e a-traming landscape, memory and identity; an introduction to r e a's *gins_leop / dubb_speak*

Or Christine Nicholls

New media artist rie at has stated a preference for making technology based visual art because, significantly, she actually conceives her projects in digital form, and also because of the challenges presented by working with new media.

practice can be traced back to her childhood in the small, predominantly Indigenous northern NSW town of Coonabarabran, where she was born into the Gamilaraay Ination:

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in contract these inaughts from transments in an international to art so had a their action on matter of the contract of the property of swith with a beginn to create colours at photos. In worth the colours and white colours at photos from any black and white colours are the colours.

rus is where conjuders care or

hat the aleas peer healths at became the main focus of creating and explaining www.abas-4

From that auspicious starting point re a went on to create a celebrated body of photographic works which included EYE/MMABLAKPIECE solo Adelaide Festival [1996]. POP [2000] and Don't Shoot Till You See The Whites Of Their Eyes... [2000]. which are both part of her MA graduating work from the Australian National University, Canberra.

nas created an innovative LVLI installation gins_leap / dubb_speak which evokes is will be a substitute of the substitut

While rea is perhaps most renowned for he innovative approach in incorporating digital media into her artwork she has also created a number of other significant works using diverse media.

Calling The Kettle Black (1992), comprising ten small prints that were created to call attention to the situation of Indigenous girls who were forcibly removed from their families and made to work as domestic servants for the colonizers, as well as the installation Don't Shoot Till You See The Whites Of Their Eyes... (2000), an in-your-face rea-take of Australian history that comprises photographs, glass sculptures and a soundscape, recently acquired by The Art Gallery of South Australia. The latter work will be exhibited at a major exhibition marking 2006 as the Australia-Japan Year of Exchange that opens at the Bridgestone Museum of

The centrepiece of d/Lux/MediaArts current touring exhibition is r e as ambitious digital installation work entitled gins_leap / dubb_speak Indigenous oral history has it that many years ago Gin's Leap was the site of a tragic death leap by a young Indigenous woman.

dubb_speak began with an earlier visit by the artist to Coonabarabran as part of the first Tour d/Lux curatorial residency programs in 2001. A series of conversations recorded during this visit have been developed into a multi-channel interactive video work over a period of 4 years.









a rocky outcrop near this location, at some the lasmanian Indigenous language, but associated with this event persist to this turn. The idea of "gin" or "gins operates at

r e a, the other three women have stayed the same day, remain friends today. Unlike memories of their shared past, and to their gins_leap / dubb_speak relate to the fugitive and direction; r e a herself. Maria, Sharmaine Coonabarabran and the image cycles in

> and greeted by a soundscape comprising ones movement sets in motion the image

culture as much as nature. when or where the next cycle might appear so that the viewer is never quite certain immediately beside us. The repetitive cycle

> and -lightly, feel, touch, imagine, yearn for and their homeland and to share the there since time immemorial. We, as viewers Gin's Leap, as a place imbued with powerful

of Indigenous identity, whereby neutral words acts as a much-needed antidote to colonizers, turned racist and ugly. The word like 'gin, uttered through the mouths of the homeland, As such, *gins_leap / dubb_speak*

comprising gins_leap / dubb_speak is To be immersed in the deceptively gentle







about the work

ains leap / dubb speak is a four screen. nine cycle interactive digital video & sound installation which traces and tracks the memories, connections and on-going

relationships to country/place/identity of

four Gamilaraay women. The cycles entitled:

'sharmaine', 'maria', 'susan', 'r e a' and 'hands' all place the women at the centre. of the frame. There are five large language wall texts, which use repetitive Gamilaraay words to describe the relationship that

Indigenous women have to their land

and culture 'The visual and sound cycles gently segue into one another with the images referencing childhood memories, laughter and games

(marbles, tin trucks), the centrality of 'country', natural phenomena such as trees and plants, earth, water, fire, Indigenous space and intermittent reflections on

various subjects, including Indigenous language loss and retrieval.

The development of ains_leap / dubb_speak began with an early visit by the artist to Coonabarabran as part of the first Tour d/Lux programs in 200). A series of conversations recorded during this visit have been developed into a multi-channel interactive work over a period of 4 years.

title gins_leap / dubb_speak

medium multi-channel DVD moving image & sound installation.

date 2006

creative team

rea Creative Director Actist Stephen Jones Technical Designer. Programmer Gail Kelly Dramaturge

Lea Collins Sound Design Peter Oldham Co-editor