



Images left to right:
 ANZAC Day Shrine Dawn Service.
 Photo - Michelle McFarlane
 ANZAC Day Tunnel Rats Banner.
 Photo - Michelle McFarlane
 ANZAC Day Port Melbourne Pub.
 Photo - Michelle McFarlane
 Kat Pengelly and Kirsty Hawkes at the
 Koroi Truck Show (Note Nati Frinj/
 TRUCK Branding!) Image Design -
 Michelle Farrington. Photo - Ben Hunter
 Truck Poster Primary.
 Branding -Michelle Farrington

KAT PENGELLY

Kat Pengelly of KOSHKKA – Art Fuelled Fashion is at it again with another unlikely fashion fusion inspired by trucks and war. Previous Frinj offerings were ‘Feeling the Ceiling – Fashion for Rock Climbers’ (2011) and ‘Fashion for Funerals’ (2015).

With a background in fine art, Kat’s wearable art enters the world via art galleries and theatres. Her artistic label was unleashed at the Art Gallery of Ballarat in 2011, during which the gallery acquired a Koshka garment for their permanent collection.

With collaboration at the core, Kat Pengelly explored how to record and present her dad’s stories through script, photography and branding; resulting in a fully realised show called TRUCK for the 2022 Nati Frinj. TRUCK is an ode to Kat’s dad, Graeme Pengelly who has a fascinating past involving the Vietnam War, PTSD and 30 years of trucking.

CREATIVE LAB PROCESS

Kat enlisted the services of scriptwriter, Kirsty Hawkes, photographer, Michelle McFarlane, and branding expert, Michelle Farrington. Kat and her team followed Graeme and his fellow Tunnel Rats through their experience of the 2022 ANZAC Day in Melbourne. Michelle’s photos and Kirsty’s script acted as inspiration for show branding which communicates both the essential services of the trucking industry and the effects of war to a younger generation. The branding also works with product development and merchandising to support viability.

Creative Lab provided the foundation to develop a full stage production working with Wimmera choreographers Amy Anselmi and Jillian Pearce.

TRUCK is a biography told through the lens of fashion theatre.



Photos by Jacqui Schulz

LOUISE COOPER

Louise ‘Rockabilly’ Cooper is an autistic social historian, author, community artist and budding games creator. She is interested in exploring the stories of places and people. She loves place-based arts and remapping the world from less dominant perspectives. She is intrigued by ideas and practices of how the real world and digital can mesh. In September, Louise launched her first Augmented Reality project, Dunolly Womens Historical Art Trail, a geo-located art trail memorialising remarkable women from Dunolly’s gold rush. She also has ‘Autistic Artistic fashion game’, a community arts game in the Melbourne Fringe Festival. www.socialhistory.com.au www.fb.me/rockabilby

CREATIVE LAB PROCESS

During her Creative Lab, Louise used Augmented Reality to explore how we can engage in community arts despite social



and geographical isolation. Using physical art cache installations incorporating marker-based elements of Augmented Reality, the community was prompted through animations to sketch pictures of the town, coffee cups and characters. Louise interviewed Natimuk locals about the town, community and history of Natimuk and heard some wonderful stories. She created new characters based on these stories and explored animating them onsite at the foot of Djuritte (Mt Arapiles). A component of Louise’s Creative Lab project included meeting with Dimboola artist, Desiree Cross and learning about her digital animation process.

This Nati Frinj Festival, take to the main street of Natimuk, tablet in hand, to check out a teaser of her art game. Natimuk Street Art Comes To Life: Hand drawn artworks have been escaping from Goat Gallery, catch them and digitise them before they wake up the street art. <http://rockabilby.itch.io/Natimuk>



Images left to right:
 Sam Burke Apology
 Photo - Nat Rogers
 Sam Burke Apology 4
 Photo - Nat Rogers
 All the others taken at
 the Courthouse
 Photos - Olivia Page

SAM BURKE

Sam Burke is an award-winning multidisciplinary artist. She has exhibited and performed extensively throughout Australia, Europe, Asia, and the United States and is a current Regional Creative Fellow of State Library Victoria. Sam has held residencies at the Banff Centre for Arts and Creativity, the British School at Rome, and is at present a visiting artist at SensiLab, Monash University. A PhD candidate in visual art, Sam is also currently writing and directing *Raised on Fertile Ground*, an art documentary on the Mildura Sculpture Triennials.

CREATIVE LAB PROCESS

In November 2021 Sam spent 2 weeks in residence in the wonderful town of Natimuk as part of ACT Natimuk’s Creative Lab. During that time, she developed the project *the apology I was never given, and the one I never made*. Positioning herself at the Natimuk Courthouse, Sam invited



members of the community to come and sit with her and share an apology they have never been given and one they have never made. The apologies were written on a piece of white cardboard at a desk with the participant sat on one side and Sam on the other, Sam’s presence acting as silent witness to the act. While some participants responded spontaneously, others sat with her for long, quiet periods. The participants were then invited to read their apologies out loud from the defendant’s box in the Courthouse or to remain anonymous and place them at a designated spot at the door. This collaborative performance work will be exhibited at Nati Frinj 2022, when the Natimuk Courthouse will be cloaked in a projection of the collected apologies. This work speaks to the regrets we carry, and to the justices that are owed us, the redemptive quality of which can only ever be found in ourselves.



the space that binds us curated by Alison Eggleton for Nati Frinj 2015 – Alison Eggleton

ACT Natimuk

ACT Natimuk is an artist led, artist run organisation. It operates a vital program of activity with an approach that is two-fold: It not only supports the artists practice and the development of work that is unique to Natimuk via the Nati Frinj Biennale (NFB); but it also further expands on this with the development of a touring and partnership model called Made in Natimuk (MiN).

This model allows the Natimuk associated artists and their works to enjoy continued success within national/international contexts while contributing to the long term viability and therefore the possibility of increasing the number of artists prepared to base their practice 4 hours from Melbourne..

actnatimuk.com.au

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Balance produced by Transcience for Nati Frinj 2017

**ACT Natimuk’s
 Creative Lab Program
 2021-2022**

ACT Natimuk respectfully acknowledges the Traditional Owners of the Land upon which the organisation is located, the people of the Wotjobaluk, Jaadwa, Jadawadjali, Wergaia and Jupagulk.

Creative Lab Program 2021-2022

In 2021 ACT Natimuk invited artists to apply for 3 x \$5000 Creative Lab grants for the opportunity to explore an idea and/or extend their creative practice in the small vibrant township of Natimuk.

The idea for the Creative Lab program came through ACT Natimuk's strategic planning sessions over December 2020 – January 2021.

The Creative Lab program was created with the following aims –

- To encourage artists to connect with Natimuk and work as part of Natimuk's small but vibrant arts community
- To create/seed work for Nati Frinj Biennale
- To create/seed work that may be suitable for inclusion as a Made in Natimuk (MiN) product
- To help with the sustainability of maintaining a regional arts practice
- To encourage artistic exploration
- To encourage diversity of artistic expression

With the postponement of Nati Frinj from 2021 to 2022 due to the impact of COVID, together with the calibre of the applications, the number of grants was extended to 6 to be undertaken during the period August 2021- October 2022.

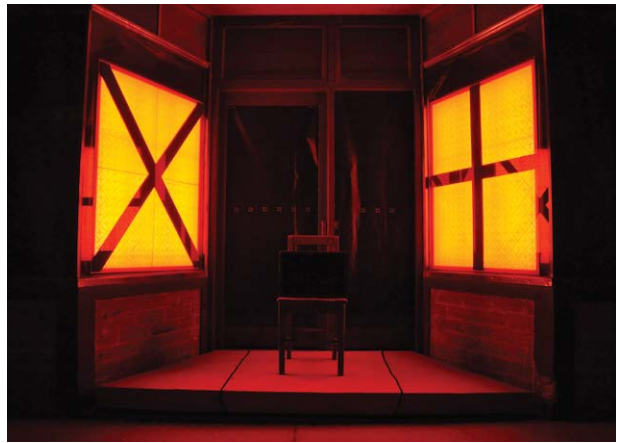
Wanting to allow for maximum artistic freedom with minimal restrictions, one of the few conditions of the funding was that the artists should provide a 'work in progress' show and tell at the Nati Frinj Biennale plus material for this publication to try to capture and share the often-ephemeral artistic process.

As you will see from this catalogue the range of work/focus of explorations is quite extra-ordinary and excitingly some of the work has been further developed, attracting additional funding, and is being presented/ piloted as part of the program at this year's Nati Frinj Biennale.

ACT Natimuk will be reviewing this program and hope to offer it again for 2023-2024.

Verity Higgins

Made in Natimuk Producer



Images left to right:
Online, Photoshop-adjusted publicity.
Anthony Pelchen and Kanazawa Jack loading the Air Asia Platform, Quantong.
D'Arcy Molan – saxophone signalling, Natimuk.
Goat Gallery doorway installation, Natimuk.
Grace Pundyk – spoken word signalling, Natimuk.

ANTHONY PELCHEN

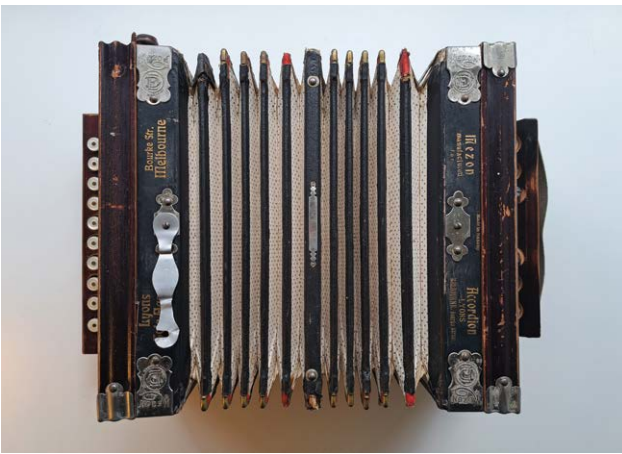
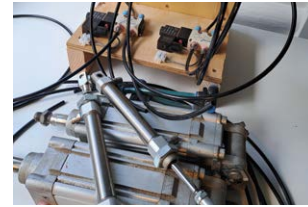
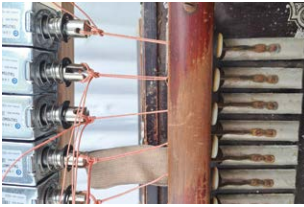
Signals from the Dark – Natimuk, October / November 2021

For over 30 years, Anthony Pelchen has been compelled to ritualize and honour threshold moments in time through making. This has involved collaborative and solo processes across mediums and art forms, always hovering around an acute sense of the fine lines we walk between physical and psychological states; being well or unwell, happy or sad, hopeful or hopeless, wanting to laugh or to cry. The seed to this project was Pelchen's ongoing, self-documented, private night performance/LED drawing process *Kanazawa Jack, signals from the dark*.

www.anthonypelchen.com

CREATIVE LAB PROCESS

As Natimuk and the world decided if it would remain closed-down or open-up in late 2021, Anthony Pelchen invited three others to collectively activate the Natimuk Main St at dusk, daily over the two weeks Oct 29-Nov 12th. They offered generous, poetic gestures, or signals, at what was a relatively austere and epic Pandemic time, locally and globally. Signals to enliven the spirit through light, music and voice. Assisted by Tim Wilkins and Hiroshi 'Kanazawa Jack' Yoshida, Anthony Pelchen made and installed two 10,000 lumen hi-vis orange light boxes and Jack's 'Air Asia Platform' in the Main Street entrance to the closed Goat Gallery. This became the epicentre, with D'Arcy Molan and Grace Pundyk performing 10-minute signals on alternate nights via Saxophone and spoken word respectively. Film-maker Jacqui Schulz was the 'hovering eye', documenting all that played out; the sameness but difference of each night, the onlookers and the empty street, the passing trucks ... the fullness and emptiness of that space at that time.



Images left to right:
The test rig with string pulls modified to pull the buttons from behind. The very strong solenoids require a lot of power. The string is "shark trace" made to not stretch.

The insides of the much-repaired accordion. The bellows, joints, and reeds were falling apart the more we used it. Notice the delicate reeds and one-way leather valves.

A literal pile of air equipment used in the experimentation with the accordion before the development ended (tested with vacuum, compressed air, different cylinder sizes etc).

The beautiful vintage 1890s 10 button Mezon accordion. The heart of the boat ride band.

CAKE INDUSTRIES

Artist duo Jesse Stevens & Dean Petersen have worked together since 2006 as "Cake Industries".

Darkly humorous and provocatively satirical, Cake Industries' performative mechatronic sculptures construct abstract narratives to reveal the complexities and absurdities of modern life. Their human/object hybrid forms are players in a surreal mechanical theatre that is equally strange, disturbing and beautiful.

Their eclectic practice utilises mechatronics, robotics, human anatomy reproduction, 3D printing, wood-work, metal-work, and reworked everyday objects to create anthropomorphic and autonomous sculptural works.

www.cake.net.au

CREATIVE LAB PROCESS

Boat Ride: A lesson in antiques and dealing with failure

Jesse & Dean set sail on the high seas of experimentation in late 2021 with a dream to create something wonderful: An 1890s button accordion, and a boat for two. But the perils of the high seas of age and time had been hard on the accordion, rendering it fragile and needing increasing amounts of repair as they experimented.

They had designed and built an amazingly fast and powerful MIDI to solenoid driver circuit for the heavy solenoids that press the buttons, but had also had to repair the accordion 3 times. It became clear they couldn't do everything they set out to do, so they focused on the accordion.

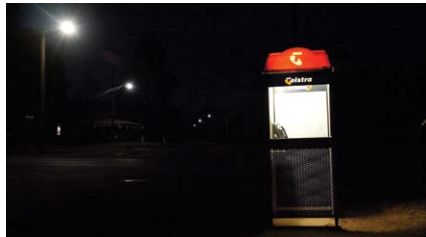
Vacuum pumping gave way to air compressors in their quest to play it, but with each step, the poor accordion succumbed to the ravages of time. Mechatronic Media Art is difficult, sometimes you fail in the short term.



JACQUI SCHULZ

Jacqui is a Story & Experience curator and maker, working with screen (as a drama and factual filmmaker) and space activation including immersive theatre, cabaret and projection. She has also been the director of the Nati Frinj Festival, and producer of many site-specific interactive projects including the manifestation of 'The Emporium' and the Museum of Modern Oddities (MoMO). Her portal to both the Wimmera and Europe was via the international theatre arts company Bambuco; presenting ephemeral public art and performance in high profile civic sites. She is also an arts and Culture documenter and general time traveller (oral history recordings and museum content).

www.jacquischulz.com



Photos by Jacqui Schulz

CREATIVE LAB PROCESS

The exploration of the Very Long Distance experience quickly developed a fissure, or two very different ways of engaging with the central inspiration for the project; the Phone Box on the corner of Schmidt and Main Street, Natimuk. The initial premise of the project was the Phone Box as a starting point of a mysterious journey around town with deeply personal participant reflection. The second - the starkly contrasting experience of entering the portal and going absolutely no where - but prompted to offer and / or receive story in that space only; inspired in part by the many other phone box experiences from around the world. Developing both of these streams and now considering other eclectic ways of collecting story using old technologies (with a slate including the 'Mixed Tape' project and 'Dead Letter Office') has been an additional joy of this development. The Phone Box that keeps on giving long after anyone seemingly needs to use it.



ACTNATIMUK



CREATIVE VICTORIA