

Patrick William Carter

Kaya Boodjar (Hello Country), 2023

Digital video, colour and black and white, sound, 12 minutes 23 seconds.

Courtesy the artist and the Western Australian Museum and Aboriginal Art Centre Hub of Western Australia.

Patrick William Carter is a Noongar artist whose work is inspired by his family, life experiences, and his deep connection to Country. His art blends painting, dance, music, and film, often featuring his unique wavering singing style. Through his projects, he explores personal challenges, emotions, and how movement and colour relate to one another. Working with mentors Kelton Pell and Sam Fox, Carter created *Kaya Boodjar*, an award-winning video that combines dance, song, animation, and his paintings. The film gives us a personal look at Noongar Country through Patrick's eyes and feelings, filmed across Mia Mia, Whadjuk, and Wadandi lands.

Shan Michaels

Can Touch This (2025)

Textured fabrics (tulle, faux fur, tinsel, sequins), fibrefill stuffing, polyester string, foam furniture.

Can Touch This is a playful, fully touchable art installation filled with soft sculptures. Visitors are encouraged to touch everything. There's also a touch-free path for those who prefer less contact. The space includes hanging threads to move through, costumes for dress-ups, and soft furniture that can be rebuilt in different ways. Some of the thick hanging threads were made with blind and low-vision students. Created with the blind and low-vision community, the space is designed to be explored through touch and sound, featuring a hidden soundtrack by blind composer Antony Abbracciavento. Here, touch, rather than sight, leads the experience.

Antony Abbracciavento

Strangely Stringy, Tubular Blues, Chaotic Costumes, (2025)

Musical compositions

Antony Abbracciavento is a classical composer from Adelaide who loves creating dramatic musical experiences. Although he has severely low vision, he composes using Braille notation and digital audio tools. Abbracciavento draws inspiration from many musical styles, always focusing on how music tells a story. His work blends rich sounds, changing themes and different textures to create music that can stand on its own or support a visual story. For *Can Touch This*, Abbracciavento created a suite of compositions based on the idea of "strings," using sounds from violins, guitars, piano, and harpsichord to guide the visitor's journey.

Students from SA School & Services for Vision Impaired (SASSVI)
Wayfinding devices, 2025

Various media including fur, feathers, fabric, bells.

Students from SASSVI made special wayfinding devices to help blind and low vision visitors find their way through

Adelaide Contemporary Experimental's (ACE) gallery. These tactile guides lead people to the main installation, whilst offering different textures to explore along the way. They also invite sighted visitors to think differently about how we experience art. Here, touching and feeling are celebrated in the gallery.

These items may be gently touched, but please do not remove them from the wall.

Students from SA School & Services for Vision Impaired (SASSVI)
Self-portraits, 2025

Recycled fabric, foam, fibrefill, artificial hair, buttons, balloons,
second-hand shoes, felt, embroidery.

Students from the SA School & Services for Vision Impaired (SASSVI) created tactile self-portraits for the *Push / Pull* exhibition. With help from artist Shan Michaels, they learned sewing techniques to express important parts of who they are, like their hair, clothing, or hearing aids. Some portraits are realistic, while others are more imaginative. Each artwork reflects the student's unique sense of identity and how they see themselves.

These items may be gently touched, but please do not remove them from the wall/shelf.

Trudy Tandberg

Cleaving the Woakwine, 2024

Linoleum, lino print, gold leaf, handmade antique limestone saws

Trudy Tandberg is an artist and community organiser who moved from Melbourne to Mount Gambier on the Limestone Coast seven years ago. She is deeply engaged in learning about the region's ecology and farming. Tandberg is a key member of the Limestone Coast Artist Community and has transformed the Suttontown Chapel Studio, built in 1867, into a creative hub for local artists. The studio offers printmaking workshops and exhibitions. Tandberg is also restoring the Chapel, including its roof and floors, to preserve its role as a community space for art, music, and wellbeing.

Cleaving the Woakwine, 2024 by Trudy Tandberg is a lino print that explores the impact of the Woakwine Cutting, a drainage project completed in 1957 by farmer Murray McCourt who dug the channel to drain a local swamp for farming. The name "Woakwine," an Aboriginal term meaning "elbow" is used to describe the shape of a nearby watercourse and also the name of the farm where the cutting was completed. The artwork shows both the action of carving the land and the final result, with a view of the cut earth. The print is framed with actual pieces of old lino from the renovation of Tandberg's chapel as well as rusted limestone saws, one from the Woakwine farm and one from her partner's family, linking the artwork to the land and its history.

Shenshen Zheng

Peas, Shoots and Leaves, 2025

Pea plants, acrylic trays, custom-made ceramic trays, burnished wooden crates, string, dried green peas.

Shenshen Zheng's artwork is about pea plants, which grow quickly and climb. The plants become non-human performers as they grow in the gallery. Zheng shows the plants at three stages of growth, drinking water from trays she made. Dried peas underneath remind us where the plants started. Over the exhibition, the peas grow and change depending on the change in light and the temperature over autumn and winter. At a certain point, without soil and only fresh water to drink, the plants will finish the nutrients in their seeds and start to die. At this point, the artist and gallery staff will decide whether to take care of them or let them dry out completely.

VNS Matrix

All New Gen, 1994

Chapter 'All New Gen' by VNS Matrix from *Unnatural: Techno Theory for a Contaminated Culture*, edited by Matthew Fuller, published by Underground.

Courtesy of VNS Matrix

VNS Matrix, formed in 1991, is a pioneering group in cyberfeminism, using technology to challenge patriarchal and capitalist systems. Their work, *A Cyberfeminist Manifesto for the 21st Century* became influential, presenting women as active creators in cyberspace. They created a variety of works, from computer games to texts and sound art, that questioned the traditional roles of gender in technology. VNS Matrix's work has had a lasting impact on feminist thinking, showing how creativity and resistance can shape both the digital world and feminist discourse.

Warning, you must be 18+ to view this artwork.