

## **Vic McEwan CV**

Vic McEwan is the Artistic Director of The Cad Factory, an innovative arts organisation based in regional NSW. He explores experimental and contemporary arts practice in partnership with diverse sectors. Vic was the 2015 Artist in Residence at the National Museum of Australia and the recipient of the Inaugural Arts NSW Regional Fellowship 2014/16.

Vic's practice involves working with sound, video, installation and performance, with a particular interest in site-specific work. He is interested in creating new dynamics by working with diverse partners and exploring difficult themes within the lived experience of communities and localities.

Vic aims to use his work to contribute to and enrich broader conversations about the role that the arts sector can play within our communities. He holds a Master of Arts Practice (High Distinction) and an Honours of Fine Art for which he was awarded the University Medal and was awarded the 2018 Australian Distinctive Work Prize from the Council for the Humanities, Arts and Social Sciences. Vic is currently undertaking a PhD enrolled as an artist in the Faculty of Medicine at the University of Sydney. He sits on the Inaugural NSW/ACT Arts/Health State Leadership Group and is a board member of Music NSW.

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### **Employment**

#### **2005 – Current The Cad Factory** Founding member, Artistic Director

Under Vic's guidance, the Cad Factory has grown from a loose collective of artists into an incorporated Not for Profit, charitable Organisation with an international program of activity with annual turn-over in excess of \$300,000. Vic's role includes Strategic development as well as devising and delivering complex and diverse projects that explore creative practice as research deep within communities often involving trauma. [www.thecadfactory.com.au](http://www.thecadfactory.com.au)

**2016 – 18 Charles Sturt University** Sessional Academic in the School of Communication and Creative Industries, lecturing, tutoring and marking various Sound related subjects

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### **Education**

#### **Tertiary**

2018 Bachelor of Creative Practice (Fine Arts) Honours : Class 1 Charles Sturt University. Resulting in the awarding of the University Medal

2015 Masters of Arts Practice (Visual Arts) Distinction Charles Sturt University

#### **Secondary**

1990 H.S.C Mosman High School

#### **Additional Study**

2018 Current Enrolment : Advanced Qualitative Health Research – USYD

2017 Environmental Humanities : Remaking Nature – Short Course – UNSW

2016 Environmental Sound Practice Masterclass

2014 Berlin Video Mapping Masterclass

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## Awards

2018 **Recipient of the Australian Distinctive Work Prize** by the Council of Humanities, Arts and Social Sciences (CHASS).

2018 **Executive Deans Award for Academic Excellence**, Charles Sturt University

2018 **University Medal**, Charles Sturt University

2014-16 **Create NSW Regional Fellowship Award**

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## Board Positions

2016 – **Ongoing** Music NSW Board Member

2015 – **Ongoing** NSW/ACT Arts and Health Leadership Group Board Member

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## Professional Memberships

2016 – **Ongoing** National Association of Visual Arts - Member

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## Artistic Research Practice – Past Projects

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2019 – Ongoing: **Haunting exhibition – 3 year national tour.**

Haunting is an exhibition of over 65 photographic works and 2 video works created during a year-long residency at the National Museum of Australia. It will culminate in an exhibition at the National Museum of Australia in 2022.

2020 – Ongoing: **The Case Incubator**

2022: **Face to Face: The New Normal, Wagga Wagga Regional Art Gallery**

This large interactive exhibition was the outcome of my arts led PhD which worked with patients and staff at the Sydney Facial Nerve Clinic. It explored what role an artist might play in the trauma filled space of the medical clinic

2019 – 2022: **Tension(s) 2020 Tamworth Textiles Triennial, Curator.**

Curatorship of this triennial survey of current Australian textiles practice which undertook a 3 year national tour.

2021: **Wirramarri, Multiple locations.**

Artistic director for large immersive performance event presented on the banks of the Murrumbidgee River in partnership with The Department of Primary Industries, Clontarf Academy and Wiradjuri and Barkandji community members. This project explored the Menindee Fish Kill events and as an evocation of the Cad Factory philosophy of bringing together Art, Science and Ancient Knowledges.

### **2021: One for Sorrow, Two for Joy – “Interesting” Festival**

A performative lecture exploring 2 years of community engagement around the subject of grief and suicide. This delicate presentation and performance event was led by artist Vic McEwan who explored the ethics and process of using the arts to engage with complex issues such as these.

### **2021 – Collections Conversion, Tamworth Regional Art Gallery**

Participation in a group show exploring different collection in the Tamworth region. My artwork responded to the Tamworth Textiles collection with video, photography and sound.

### **2021 – Lumas Exhibition Finalists**

Exhibited artist in the Lumas exhibition which invited artists to propose work that explored environmental, water themes.

### **2021: Ten Days on the Island, Burnie Tasmania.**

Multiple outcomes including presentation of the Haunting exhibition of the Burnie Regional Gallery and presentation of Alder Hey video artwork at the Willow Court Barracks, New Norfolk.

### **2020: Sigh – Artstate Festival**

Sigh was a collaboration between blacksmith John Wood and musician Vic McEwan. Forged steel, flames, fire, clarinet, pump organs, contact microphones, hydrophones, and more were part of this intimate performance in a working blacksmith's studio.

### **2020: One for Sorrow, Two for Joy – Artstate Festival**

A performative lecture exploring 2 years of community engagement around the subject of grief and suicide. This delicate presentation and performance event was led by artist Vic McEwan who explored the ethics and process of using the arts to engage with complex issues such as these.

### **2020: Shadows and Consequences, PhotoAccess ACT**

A photographic exhibition presents a series of photographic and video artworks made with the Australian Institute of Anatomy Collection from the National Museum of Australia.

### **2019-2020: Becoming The Future, International Engagement**

A series of workshops, talks and project developments addressing issues of access in regional NSW; access to new ideas, knowledge, experience and national/international thinking. This program, led by Vic McEwan, attempts to break down hierarchies of city/country by focusing the skills and attention of world leaders and peak bodies into regional NSW.

*Becoming the Future* features Susan Rogers, Clive Parkinson, and Joni Adamson all recognised as world leaders who have had significant impact in their areas of expertise. Susan Rogers will present on music production and cognition, Clive Parkinson will present on arts and health, while Joni Adamson will present on Environmental Justice during workshops facilitated by Vic McEwan. A series of projects will be developed and delivered in

2020 that have sprung from engagement with these world leaders and their contribution to new knowledge in our world.

**2020: Big Anxiety Festival – UNSW, Sydney, Australia**

This [artist outcome](#), created from the clinical spaces of the Sydney Facial Nerve Clinic, was part of the Empathy Lab presented in the Big Anxiety Festival, Australia's major festival exploring anxiety in the modern age.

**2019: Weaving Stories: Fabrik Arts and Heritage, Lobethal South Australia.**

A community engaged process which explored the history of the Onkaparinga Mill to present a month-long performance/installation which roamed the entire mill site, as part of the South Australian History Festival

**2015 – 2018: -The Harmonic Oscillator International**

This major four year project involved artist led research that addressed issues around the negative effects of noise within hospital spaces. Outcomes included a literature review of medical research into the effects of noise, a body of artistic work, a radio documentary, four compositions, a book written by Clive Parkinson which observed the process and an app for use in hospital spaces.

**2015 – 2017: Children's Hospital Residency's** - Alder Hey, Liverpool UK March. – 6 x 3 week residencies working with hospital staff, patients and families exploring the use of contemporary art in trauma reduction for The Harmonic Oscillator Project.

**June 2017: Tate, Liverpool Residency UK** - A Tate Exchange residency sharing the work in development from The Harmonic Oscillator project.

**August 2017: Narrandera Arts and Community Centre – Exhibition**

**20<sup>th</sup> Sept– 11<sup>th</sup> Nov 2017: [The Big Anxiety Festival](#) – National Institute for Experimental Arts** Exhibition of The Harmonic Oscillator project with keynote presentation and project book launch.

**2016 – ongoing: Specimen**

This project, in partnership with the National Museum of Australia, takes images of the Institute of Anatomy Specimen Collection and projects them onto sites in the UK and Australia, relevant to colonisation. This ongoing work will result in a series of photographic, video and sound works.

This work has been presented at:

**November 2018: Plymouth, UK**

At the location where Captain Cook departed on his "discovery" voyages, images of specimens, heavily impacted by colonisation where cast onto the historic harbour surfaces.

**November 2018: Kurnell, Australia**

At the location where Captain Cook Landed and the site of historic battles with the local indigenous communities, specimen items will be projected onto surfaces and textures at that location while recording conversation with local aboriginal community about the work.

**January 2018: London, UK**

On the banks of the Thames River, where First Fleet Ships had a working life before coming to Australia.

**January 2018: Portsmouth, UK**

At the location where First Fleet Ships departed for Australia, images of specimens, heavily impacted by colonisation were cast onto the historic harbour surfaces.

**April 2017: Wagga Wagga, Australia** Illuminate Festival

On the bank of the Murrumbidgee River, specimen object projected onto emu sanctuary area written about by Dame Mary Gilmour.

**January 2017: Falls Creek, Australia**

In Falls Creek, during a residency exploring the impending effects of climate change on the alpine environment, an intimate event projecting specimen items onto the flowing water of a local waterfall whilst leading discussions with local community about the significance and meaning of the collection in relation to impending climate change.

**October 2016 : [Dubbo, Australia](#)** Artlands Festival

On the banks and water of the Macquarie River, specimen items projected for two nights.

**2017 – Ongoing: DIRt**

DIRt (Dance In Regional disaster zones) is an ongoing project initiated by East Gippsland-based, international dancer/choreographer, Rosalind Crisp in 2017. It asks how dance and arts practice can embody, understand and connect to unfolding environmental devastation

**October 2018: Bendigo, Victoria** Artlands Festival

Presentation of a Seminar Performance sharing concepts and process of DIRt

**Sept 2018: Residency Critical Path**

A residency then presentation at Critical Path in Sydney.

**August 2018: East Gippsland Gallery, Victoria**

A performance with Ros Crisp sharing work in development.

**August 2018: Mt Delusion, Victoria**

A one week residency with dancer Ros Crisp, on top of Mt Delusion exploring the effects of industrial logging practices.

**December 2017: Marlo Burn**

A residency, development and performance created in the debris of a burn off that got out of control, exploring questionable land management practices.

**March 2017: Residency Critical Path, Sydney**

One week residency and public showing which shared the process of the ongoing, multidisciplinary artistic research project.

**January 2017: Orbost Victoria**

One week arts lab with cross disciplinary artists exploring the environment degradation, through logging, of the East Gippsland area of Victoria.

**2016 – 2017 [I Just Can't Say That Word](#)**

This project was a request from artist Mayu Kanamori to collaborate with her during her treatment and recovery from Breast Cancer. Working in hospital spaces following, and during, medical procedures as well as in the home and in the studio, we explored ideas of agency, affect and illness. Creating an ongoing blog that documented and shared the creative process and outcomes.

2016 - 2017 **Development/Process** Various locations in collaboration with Mayu Kanamori during treatment, consultation and recovery. An ongoing process that was documented on the project [blog](#)

May 2017: **Rex Cramphorn Theatre, Sydney University**. Two week development of collaborative material resulting in 3 showing to artists, academic, health works and general community.

**2016 - 2017 Shadow Places**

A project that explored the work of Val Plumwood in relation to her concept of Shadow Places, those places that we rely on, but don't know, care for or visit. For example, people in cities rely on regional locations for food and fibre production, but they don't necessary consider this reliance or connection.

October 2017: [Narrandera Travelling Stock Reserve](#)

This three night festival was presented as an outdoor, roaming installation along the Narrandera Traveling Stock Reserve, on Buckingbong Rd, Narrandera. Audience wandered the site at night and encounter the artworks including lighting installation, video projections onto hay bales, sound and accompanying textile installations.

September 2016: [Powerhouse Museum Sydney](#)

Large video, textiles and hay bale installation for Sydney Design Week in collaboration with Deborah Bird Rose and The Narrandera Community. Presented as part of Sydney Design Week to an audience of 20,000 people.

**October 2016: Artlands Dubbo Opening Ceremony**

Artistic creation of opening ceremony performance involving over 70 community members for the Artlands Dubbo Regional Arts Conference and Festival.

**June 2016: Portrait of a Shimmering Self Just Waiting to be Touched**, Griffith Regional Gallery

A solo exhibition of 8 interactive works which explored identity and place.

**April 2016: The Echo in Our Walls**, Bishops Lodge Historic House, Hay

Video projection and Sound design for a site specific performance at Bishops Lodge Historic House, Hay . Working with Outback Theatre for Young People and local community.

**October 2015: [On Common Ground](#)** Narrandera Commons

Artistic Director and artist for a three day festival of textiles, performance, video projection, installation, story- telling, music and more presented along the Murrumbidgee River on the Narrandera Commons.

The Murrumbidgee river has a long history as a contested site. Colonisation, the development of agriculture, species extinction and reduction, continuing environmental changes and resource management initiatives such as the Murray Darling Basin Plan, make this location and its surrounds a place of consternation with many conflicting views. Featuring 26 artworks from 19 local artists, 7 visiting artists, 36 students and 20 community members.

**2015: National Museum of Australia [Residency](#)**

This year long residency at the National Museum of Australia resulted in numerous artistic outcomes created in collaboration with the People and The Environment team at the National Museum, working closely with Curator George Main.

Feb 2015: **Ps Enterprise** National Museum of Australia, Canberra  
Sound and Video performance created on one of the world oldest paddle steamers, presented for one night only to an audience for 1200 people. This project included a research period that explored the legacy created from the historic and personal stories of the Ps Enterprise. This performance, presented to an audience of 1000 people, included historic images video projected onto the paddle steamer accompanied by a musical performance that turned the PS Enterprise into a giant instrument played with cello bows and contact microphones.

July 2015: **Tunnel of Anatomy** Interactive installation at the National Museum of Australia that explored human connection to the Australian Institute of Anatomy Specimen Collection

2015-ongoing: **Haunting** Lambrigg, Canberra and Narrandera.

*Haunting* is a complex projection process exploring art and history by blending time, things, air, smoke and fog with the gentle flow of the Murrumbidgee River. A projector casts photographs of museum objects and

historic photographs into the river, its grassy bank and damp air, at a riverside location to which the imagery is intimately bound. The project acknowledges the power and the agency of the material, ecological world, and explores how the power of the physical carries and continues through time and within place.

The final body of work include a touring exhibition that is currently in development and a site specific performance event that has been show in Canberra, Wagga, Narrandera.

2016: **Spark Australian Opal Centre** Lightning Ridge

A large scale projection work made in collaboration with community which is presented seasonally at the Australian Opal Centre.

2015: **Water Well**, MAMA Gallery Albury

A site specific sound installation made from recordings taken from deep within a water reservoir that was discovered during the gallery renovations.

Dec 2014-March 2015: **Almost an Embrace**, Wagga Wagga Art Gallery

Interactive Sound and Video Installation. In a dark room, 20 streams of water fell from the gallery ceiling. As audience touch them, they play music and trigger videos around the room.

Sept 2014 [Buckingbong to Birrego](#) Narrandera

The walk began on Friday 12 September at the Murrumbidgee River near Narrandera and ended on Monday 15 September at a property in the Birrego district owned by the Strong family. The aims of the walk were to acknowledge and understand the local history of the Narrandera region, to honour the capacities of land and people to produce food and fibre; and to build cultural and ecological resilience.

Along the 45km route of the walk, artists presented artworks, installations and performances made for each campsite. Talks were given by local elders, farmers and community members to foster discussion about history, possible futures, and the inextricable ties between our bodies and the nourishing, productive terrains through which we walk.

2014: [Still Point Turning](#), Various Locations

Composition and Music Production for dance performance by Linda Luke. This work was presented at Melbourne Festival, The Dance Bites Festival Sydney and at the Wagga Wagga Art gallery.

2014: **Residency** Shepherds Park Juvenile Justice Centre Wagga Wagga

For this residency, Vic was commissioned to work with young people who were incarcerated in the Juvenile Justice Centre, to collaborate to make a video and sound work that explored issues of Mental Health. Numerous outcomes resulted from this process.



July 2014: **Continuum**

Creation of a short video called Continuum, made in collaboration with 7 students that was screened as part of the Dramatic Minds Festival Wagga Wagga, receiving second prize.

2015: **Passion for Freedom Festival** London

Razor Wire was a video and sound work which was featured at this London festival.

Jan 2014: **Underpass at Fun Park** Sydney Festival

Site specific projection and installation that explored migrations and local identity.

Nov 2013: **Box of Birds** Carriageworks Sydney

Composition for Dequincy Co dance performance. Inviting audiences deep within the nooks and crannies of the performance site, *BOX OF BIRDS* was a mythic late-night journey through the shadows of the human psyche – probing the power of the past, life on the outskirts, and distortion of memory in an immersive melting pot of large-scale photography, dance and live music.

Fusing Anne Ferran's acclaimed photographic trilogy of 1940's psychiatric patients (*INSULA: 1-38: Box of Birds – exhibition*) with a live dance installation, *BOX OF BIRDS* conjures a labyrinth-like domain where other-worldly fashion and immersive sound design intertwines with movement and select audio visual readings of the legendary German philosopher, Frederich Nietzsche.

2013: **Yenda**

In 2012 many parts of Australia experienced heavy flooding and storm related damage. Yenda, a small location in the Riverina, near Griffith with a population of under 1500 people, was given an immediate evacuation order, the consequences being that no time was allowed for collection of precious items or preparation of households and contents. Many houses had water all the way to the roof and 15 months later many people were still unable to return to their home.

Vic was awarded the 2013 Museums and Galleries ACR Residency and worked with the town of Yenda to enable a process of community healing and exploration resulting in a large community event and numerous artistic outcomes

April - September 2013: [A Night of Wonder](#) Sunrice Rice Mill, Coleambally

A partnership with SunRice to work with international artists and the township of Coleambally to explore the newly opened Rice Mill and surrounding rice fields using installation and performance resulting in a large, roaming performance installation.

August 2013: **Grong Grong Creative House**

An Arts laboratory directed by Vic McEwan which invited 6 artists from The Riverina and Sydney to work within the grounds of the Grong Grong Motor Inn to create an arts event. [Daily Blog](#), [Documentation Video](#)

2013: **Reverberate** Deniliquin

An interactive Sound Festival created by Outback Theatre for Young People. Vic was a participating artist who directed 3 interactive sites around the city of Deniliquin.

Jan - July 2013: **8 Artists**

A collaboration between emerging and established artists with and without disability living and working within the Eastern Riverina region. Devised by Eastern Riverina Arts, this project created four partnerships of artists and resulted in an exhibition at Wagga Wagga Art Gallery. Vic was partnered with artist Scott and together we created an installation called "Remembrance Room" which explored grief and remembrance.

Feb-August 2013: **Tipping Point**

A Commission for the Canberra Centenary which resulted in a site specific installation that explored peoples relationship to the Murray Darling Basin river system. Presented in Narrandera on April 20th and Canberra on August 24th/25th 2013. Made in Collaboration with Sarah McEwan.

2011-2013 **Dance Diaries**

A series of dance and film making projects engaging with people and ideas of home and marginalisation.

October 2012 - April 2013: [Narrandera](#)

Composition for a dance film made with people aged over 70 years old which explored the poetics of the older body.

April – August 2011: [Dance Diaries 1](#) Campbelltown Arts Centre

Video/Sound installation made in collaboration with Linda Luke and Sean Bacon. Dance Diaries is a film project initiative inviting teenagers who have experienced homelessness to share their story. This short video will be like a visual dance-diary; whereby a group of young people will dance their tales of the 'outside'.

2012: **Tuned City Infrastructure : Making Your City Sing** Wagga Wagga

A project which repurposed standard city infrastructure to give it practicality and musicality as a site specific installation. This project involved designing and manufacturing a series of Tuned Safety Bollards that were installed at Apex Park at Lake Albert, Wagga Wagga.

2012: **Small Voices, Made Loud in Big Spaces** Tootal NSW

A major project in collaboration with Sarah McEwan and The Greater Kengal Small Schools Network. The 4 small schools explored issues effecting regional Australia. The public outcome was a performance/projection event at the Tootal Silo.

September 2012 : **Uncovered: Uncovered** Wagga Wagga Art Gallery

Uncovered: Uncovered was a night of performances curated (and performed) by Vic in response to artworks in the Wagga Wagga Art Gallery Collection exhibition, Uncovered.

July 2012 : **Hook** Blacksmith Studio Wagga Wagga

A collaborative musical performance with piano, clarinet, contact microphones, melting steel, industrial hammers, forges, furnaces and an iPad, devised by Vic McEwan with Blacksmith artist John Wood.

**2012 : I Had a Dream Documentary**

Screened at Dendy Cinema, Newtown. Composition for Documentary about the Martin Luther King mural on King St Newtown.

**2012: One Hundred Notions From a Nation of Two** Wagga Wagga Art Gallery

A process driven gallery installation which acts as an exploration of aural and visual portraiture which resulted in an immersive video and sound installation featuring over 400 minutes of video and audio. Made in collaboration with Sarah McEwan.

**2011 and 2012: Ngiyaginya Festival**

At the request of the local Wiradjuri community, Vic McEwan was the Creative Producer of this two year festival and each year devised projects with the community that aimed to deliver the meaning of Ngiyaginya which is a Wiradjuri word which means "To Revive". This festival worked with multiple generations who were working towards the reclaiming of cultural practices which were lost as a result of colonisation. Each year 11 different projects were devised to form the festival. Examples of three of these include :

**Koorinal Empty House**

A Partnership with Department of Housing, Arts NSW, Wagga Wagga City Council and the Community of Koorinal which saw a long period of place making and the regeneration of an empty housing-department house through workshops, installation and performance.

**Postcard from the Inside - Junee Jail**

By invitation of the inmates at Junee Jail, Vic was invited to work in the Jail with a visiting play-write to develop a script and a short film to be shown to younger children as a deterrent to making the same choices that they made. This has been screened at various Aboriginal Festival events and in Youth Correctional facilities.

**Health TV Ads** – Vic curated a series of television ads made by young Aboriginal High school students in partnership with Charles Sturt University Television Production School and Win TV. These three ads, which covered different health topics relevant to the community, were screened on the WIN TV network.

October 2011: **Roadside Frequencies** Narrandera

An unexpected performance installation installed on the Sturt Highway. A performance for passing traffic. Victoria Hunt, Vic McEwan, an Upright Piano and a 10 meter long illuminated Plastic Gown performed for passing cars with audio being supplied by an upright piano installed on a dam bank wall, set up to hijack the radio frequencies of passing car radios.

Sept 2011: **Blue Tooth Blue Beard Black Eye: A Transmission Installation** Brunswick Art Space

A reclaiming of intrusive Proximity Marketing technology to create a new platform for the delivery of text based and image based artwork to the phones of those in a 40 meter vicinity.

April 2011: **From Our School House** The Old Birrego School

Multi projection, video and sound installations made with Mayu Kanamori, on site at The Old Birrego School House(1186-1960) following a research period conducted with past students.

Nov 2010: **Thirteen, Live Works Festival** Performance Space @ Carriageworks

Dancer Linda Luke and Composer Vic McEwan presented a series of performance installations reflecting upon teenage homelessness while exploring our relationship to home, borders and displacement. This project, presented at Carriageworks, was supported by a two week development residency at USYD, Department of Performance Studies August 2010. [Documentation](#)

2006 - 2010: **In Repose**

A site-specific collaborative multi art form project with dance, music, visual projection, sound-scapes and installation, inspired by Japanese graves in Australia from the turn of the century. In Repose is a work of kuyo, a Japanese term, which describes an act of ceremonial prayer or offering to respect, honour and calm the spirits of the deceased. Its origins are in Buddhism, and its practice has become a part of the Japanese spiritual culture with or without its religious connection. Vic was invited as the one Australian artist to collaborate on the project which travelled across Australia to sites of importance to Japanese migration.

October 2010 **Oz-Asia Festival** Adelaide

In Repose is a collaboration between 4 Japanese and one Australian artists. It explores issues of death and burial in a landscape other than that in which you were born. Performed and exhibited in Townsville, Thursday Island, Broome, Sydney & Adelaide.

May 2010 **Performative Lecture** The Japan Foundation, Sydney

Part performance, part storytelling, part dance, part photography, part video, live music and sound installation. This sold our series of performances traced the journey of this moving story tracing migration and the decisions people make about their death and burial.

2008 **Japanese Cemetery** Broome

Site specific performance. Number 2 in a series of 3. Exploring traditions around death and the decision to be buried away from your homeland to allow your bones to become part of the landscape of another place. This performance involved dance, music and installation.

2007 **Gecko Gallery** Broome

A single video and sound collaboration between artists Mayu Kanamori and Satsuki Odamura.

2008 **Gab Tatui** Thursday Island

A small plasma screen video and sound installation generated from a series of site specific performance and exploration of Thursday Island and the impact of Japanese migration on the local community.

2008 **Japanese Cemetery** Thursday Island

Site specific performance. Number Three in a series of 3. Exploring traditions around death and the decision to be buried away from your homeland to allow your bones to become part of the landscape of another place. This performance involved dance, music and installation and included a collaboration with Torres Strait chief and musician.

2006 **Umbrella Studio** Townsville

Site specific sound and dual video projection installation made in collaboration with artists Mayu Kanamori and Iwai Shigeaki.

Sept 2010: **Sirens Song** Brisbane Festival

Sydney's all-female ensemble, Sirens Big Band, led by double bassist Jessica Dunn and saxophonist Harriet Harding, collaborated with Vic McEwan to create a roaming site-specific performance that took place in Brisbane's city streets. This performance explored areas of both intimacy and scale featuring elements of reveal, surprise and wonder as the 'Sirens Big Band' wailed and jammed with the mood of the city which wailed and jammed back.

2009-10: **She Had To Put In Contact Lenses To Think** Sydney

A short video/text/sound collaboration between Vic McEwan and Photographic artists Mayu Kanamori. Exhibited as part of the Cross Projections Photographic Multimedia exhibition. Exhibited at Cross Projections, Potts Point June 2010 and Carriageworks, Sydney Nov 2009

2009: **Borrowed Language, Casula Powerhouse** Sydney

Sound Design and co-composition for a solo vocal and movement performance by Weizen Ho. The sound design utilised live instruments and live manipulation of recorded vocals and textures.

2009: **Listen Now Walk**, Strand Ephemera Festival Townsville

A site-specific audio/sculptural piece which travelled for 2 km's along the Townsville foreshore. Made in collaboration with Sarah McEwan, it was awarded the festivals "Innovation Award" ..

## **Presentations:**

### **Invited Presentations**

#### **International**

March 2022: Cultural Leadership Exchange Goldsmiths University of London.

June 2021: Keynote Presentation [Culture, Health and Wellbeing](#) International Conference UK  
October 2021: Keynote Presentation, [Textiles and Place](#), Manchester Metropolitan University  
October 2018: [Solastalgia, Wild Fire & the Butterfly Kiss](#), Bath Spa Uni, UK.  
October 2018: [Autumn Seminar](#), Manchester Metropolitan University UK.  
January 2018 Keynote: [Collaborative Conversations](#), Tate Liverpool.  
June 2017 Keynote: [Culture, Health and Wellbeing Conference](#), Bristol UK.  
June 2017 [Museums, Communities and Socially Excluded Groups](#), National Gallery of Lithuania.  
2015 Sound Practice Presentation, Manchester Metropolitan University Seminars.  
June 2014 [Yenda Rain Presentation](#), Manchester Metropolitan University.

### **National**

April 2022 Expanding Health Humanities, University of Canberra  
March 2022: Socially Engaged Arts Practice, NIDA.  
February 2022: Enhancing Medical Practice Conference, Wollongong NSW  
January 2022 Curators Talk, Tension(s) 2020, Wangaratta Regional Gallery  
May 2021: Caring for Artists, Caring for Community, Shoalhaven Health and Arts  
March 2021: Curators Talk, Tension(s) 2020, Tweed Regional Gallery  
March 2021 Artist Talk: Haunting, Ten Days on the Island Festival Burnie Tasmania  
March 2021 Creative Life in the City of Makers, Panel convener Ten Days on the Island Festival.  
March 2021 Panel Member The Social Imagination, Ten days on the Island Festival.  
November 2021, Cultural Determinants of Health, USyd lecture  
August 2020 How to Walk Through Walls: Reimagining Health and Healthcare through the arts.  
December 2020 Performing Care, Australian Association for Theatre, Drama and Performance Studies.  
November 2020, Cultural Determinants of Health, USyd lecture  
February 2019 Art Breakfast Lecture, Western Riverina Arts  
October 2019 Keynote Presentation, Arts, Health and Healing. Sydney Ideas USyd  
March 2020: Riverina Lecture Series, Riverina NSW  
November 2019: [ArtState Festival](#), Tamworth, NSW.  
October 2019: Sydney Ideas, University of Sydney.  
October 2019: [Talking Place](#), Bundanon Trust, NSW.  
October 2019: [Changing Places, Artists in Communities](#), Lobethal NSW  
October 2018 [A Place of Art in The Art of Place](#), Burnie Tasmania  
August 2018 [Shift Create/Change](#), Temora NSW, Eastern Riverina Arts.  
June 2018 [Smart Arts Creative Experiences](#), Murray Arts Wodonga.  
April 2018 Keynote: [Patient Experience Symposium](#), Sydney.  
December 2017 [Remix Sydney Summit](#), UTS Sydney.

October 2017 [Creative Regions National Summit](#), Parliament House Canberra.  
September 2017 Keynote: [NSW Rural Health and Research Congress](#), Wagga Wagga NSW.  
September 2017 [The art of farming, mental health and creating](#), Swan Hill Gallery.  
February 2017 [Restless Giant: Lindy Hume Essay Launch](#), Bathurst.  
November 2016 [8<sup>th</sup> International Arts and Health Conference](#), Art Gallery of NSW.  
October 2016 [Arts and Health](#) Regional Arts Australia Conference Artlands Dubbo.  
August 2016 [Rice, Communities and Art](#), Gallery 4A Sydney.  
July 2016 Performing Climates Conference, Melbourne University.  
April 2016 [Land Dialogues Conference](#), Charles Sturt University.  
November 2015 [Regional Stakeholders Forum](#), Powerhouse Museum.  
August 2015 [Regional Galleries S.A Forum](#), Barossa Valley.  
May 2014 [Talking the Walk/ Walking the Talk](#), ANU.  
2014 [Restructure Conference](#), La Trobe University.

### **Presentations**

July 2018 [Harmonic Oscillator](#), Wagga Wagga Art Gallery.  
March 2018 Sydney University Research Huddle.  
January 2018 Critical Care [Book Launch](#), Home Manchester.  
January 2018 [Critical Care Forum](#), Tate Liverpool.  
September 2017 [Artists in Health Care Environments](#), Big Anxiety Festival Sydney.  
May 2017 Sydney University Friday Seminar, The Rex, [Project Presentation](#).  
March 2017 Critical Path, [Presentation of DIRt project](#).  
2016 Navigating the Environmental, Charles Sturt University Wagga Wagga.

### **Interviews**

July 2017 Studio International Magazine [Artist Interview](#)  
2013 Yenda Rain [Interview and Overview Video](#)  
June 2017 Create NSW Webpage [Art in the real world](#)  
Feb 2015 National Museum of Australia [Interview re PS Enterprise Performance](#)  
2010 GBM Interview [Shanghaiist](#)  
April 2016 Prime TV News [Haunting Interview](#)  
2015 Arts Alive [Interview](#)  
2016 Nava Ideas [Art and education Pt 1](#)  
2016 Nava Ideas [Art and education Pt 2](#)  
Sept 2017 ABC National News [Story about The Big Anxiety Festival](#)

### **Publications**

2017 Book chapter written by Norie Neumark about The SunRice and Cad Factory Contemporary Arts Partnership, Voicetracks: Attuning to Voice in Media and the Arts.  
2017 Artistic research output in publication [Ecological Citizen](#).

2015 + 2016 Conference Presentation with public peer reviewed presentation [Restructure](#),  
On alternative modes of culture and knowledge production in times of shrinking public  
expenditures.

Feb 2016 NAVA - [The Artist as Disruptor](#).

## **Published Reviews**

2020 Canberra Times [Exhibition Review](#)

2019 Weaving Stories: [Case Study](#)

2018 Palliative Care NSW [Review of talk](#)

2017 The Daily Review [Review of Clive Parkinson's Book "Critical Care"](#)

2017 Artlink Magazine [Diversity and Disruption in Arts and Health](#)

2017 Artlink Magazine [The Art of Dis-ease](#)

2017 Shadow Places [ABC NEWS](#)

2017 Narrandera Argus [Shadow Places Article](#)

2017 International Federation of Arts Councils and Culture Agencies [Webpage](#)

2017 International Arts and Health conference, Bristol UK [Video](#)

2017 London Arts and Health Forum [Link](#)

2016 Artlands Dubbo Review [RAV](#)

2016 Real Time Magazine [A Common Magic](#)

2016 Runway Magazine [Story about Artlands 2016](#)

2015 Create NSW [What do Business, Health and Museums have to do with art](#)

2015 National Museum of Australia [Interview re Haunting Project](#)

2015 MGNSW [Arts + Space](#)

2014 Sydney Morning Herald [Still Point Turning Review](#)

2014 Real Time Magazine [Art for Water](#)

2013 Real Time Magazine [The Cad Factory Sunrice Partnership](#)

2013 MGNSW [The Yenda Rain Project](#)

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