

## Vic McEwan

Artist, Artistic Director, Researcher

Vic McEwan is an artist and researcher. His socially engaged artistic practice explores mediums such as sound, photography, video, installation, and performance with a deep commitment to creating cross-sector partnerships while navigating the ethical complexities inherent in creating work with communities. As the Artistic Director and co-founder of the Cad Factory, a regional artist-led charity, Vic has played a pivotal role in driving the organizations growth, facilitating an international program of immersive and experimental works grounded in authentic exchange and ethical principles. This has included the establishment of a national hub for the development of socially engaged arts practice.

Vic has created and toured multi-disciplinary artist work nationally and internationally, he has created diverse work that ranged from exploring community responses to climate change in the Australian Alpine region, to collaborating with diverse stakeholders in response to environmental crises like the Menindee Fish Kill events. His projects demonstrate the potentials that lie at the intersection of art, science, and community engagement.

Vic has recently completed his art-led PhD which saw him navigate disciplinary boundaries as the first artist accepted into the faculty of Medicine and Health at the University of Sydney, for which he received the Faculty of Medicine and Health Thesis Excellence Award and the Council for Humanities, Arts and Social Sciences Distinctive Australian Work Prize.

### Education

2023: PhD, University of Sydney

2018: Honours: Bachelor of Creative Practice (Fine Arts), Class 1, Charles Sturt University

2015: Master of Arts Practice (Visual Arts) Distinction, Charles Sturt University

### Awards

2024: University of Sydney, Faculty of Medicine and Health, Thesis Excellence Award.

2023: Australian Distinctive Work Prize by the Council of Humanities, Arts and Social Sciences (CHASS) for the work *Face to Face: The New Normal*

2018: Australian Distinctive Work Prize by the Council of Humanities, Arts and Social Sciences (CHASS) for the work *The Harmonic Oscillator*

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

2018: University Medal, Charles Sturt University

2013: Museums and Galleries ACR Residency

### Board Positions

2016 – Ongoing: Music NSW Board Member

2015 – Ongoing: Arts and Health Network NSW/ACT Board Member

2014 – Ongoing: The Cad Factory, Public Officer

### Artistic Projects:

2018 - 2024: Clouds and Symphonies – A collaborative partnership with the Victorian Alpine Management Committee exploring community response, preparation, and adaptation to climate change predictions in the Alpine region.

2023: Pangala: Returning Home – In the aftermath of the 2023 Menindee Fish Kill event, this project was conducted in partners with the Department of Primary Industries, Clontarf Academy, Barkindji and Wiradjuri community members.

2023: More Than a Fish Kill. A Documentary exploring creative collaborations between the Arts, Sciences and Ancient Knowledges, in response to the Menindee Fish Kill events, exploring alternative approaches to explore unfolding environmental crisis.

2021 – Ongoing: Creative Producer for Griffith Hospital Redevelopment which *is* a major \$250 million hospital redevelopment in Griffith NSW. The Cad Factory has been engaged as the Creative Producer to create the curatorial strategy through community and stakeholder consultation and deliver five artwork commissions.

2020 – Ongoing: Founder of The CASE (Contemporary Art Socially Engaged) Incubator, a professional development, knowledge sharing, and mentorship program aimed at socially engaged artists who are seeking to develop their practice, engage with their peers, create networking opportunities with diverse partners, and contribute back to the sector. It supported nine mid-career, socially engaged artists before evolving into a new national hub for the development of socially engaged arts in 2024.

2019 – 2023: *Haunting* exhibition 3-year national tour. *Haunting* was created during a 12-month residency at the National Museum of Australia in collaboration with Senior Curator George Main. It resulted in a photographic and video exhibition which animated museum objects with smoke, fog, mist and water. The work has been exhibited at: Griffith Regional Art Gallery NSW; Warrnambool Art Gallery, Vic; Burnie Regional Art Gallery, Tas; Tamworth Regional Gallery, NSW; and Swan Hill Regional Art Gallery, Vic.; Blue Mountains Cultural Centre NSW; National Museum of Australia, ACT; Burra Regional Art Gallery, SA.

2019 - 2022: Face to Face: The New Normal – A PhD outcome, delivered in partnership with The Sydney Facial Nerve Clinic, focusing on multi-disciplinary patient care (also shown at Tate Liverpool and The Big Anxiety Festival, UNSW).

2019 - 2020: Wirramarri: Long Way from Home – Following the 2019 Menindee Fish Kill event, this project was conducted in partners with the Department of Primary Industries, Clontarf Academy, Barkindji and Wiradjuri community members.

2014 - 2017: Harmonic Oscillator - A research project exploring the adverse effects of noise in hospitals, conducted in partnership with Charles Sturt University, Manchester Metropolitan University and the NHS (UK)

2016 – 2017: Shadow Places – A research project exploring the work of Australian Environmental Philosopher Val Plumwood and her concept of “shadow places” within community discourse.

2019 – 2022: *Tension(s) 2020*, Tamworth Textiles Triennial. Curator for the triennial survey of current Australian textiles practice which then undertook a 3 year national tour.

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 researcher 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 collections in the Tamworth region. The resulting artwork responded to the Tamworth Textiles collection with video, photography and sound.

2021: Lumas Exhibition Finalist. Finalist in the Lumus Gallery competition for artists who explore environmental water themes.

2021: Ten Days on the Island, Burnie Tasmania. Multiple outcomes including presentation of *Haunting* at Burnie Regional Gallery and the video artwork *Alder Hay* at the Willow Court Barracks, New Norfolk.

2020: *Sigh*, ARTSTATE Wagga. *Sigh* was a collaboration between blacksmith John Wood and musician Vic McEwan. Forged steel, flames, fire, clarinet, pump organ, 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 Wagga. A performative lecture exploring two 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 that reanimates the Australian Institute of Anatomy Collection from the National Museum of Australia onto colonial sites within Narrandera NSW and London, Plymouth, Portsmouth, England.

2019-2020: *Becoming the Future*, International Engagement. Devising and deliver of a series of workshops, talks and project developments addressing issues of access in regional NSW; access to new ideas, knowledge

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and experience. 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* featured Susan Rogers, Clive Parkinson, and Joni Adamson all recognised as world leaders who have had significant impact in their areas of expertise. Susan Rogers presented on music production and cognition, Clive Parkinson presented on arts and health, while Joni Adamson presented on Environmental Justice during workshops facilitated by Vic McEwan.

2020: Big Anxiety Festival, UNSW Gallery, Sydney 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*, Multiple locations. 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, and a book written by Clive Parkinson which observed the process.

- 2015 – 2017: Alder Hay Children's Hospital Residencies, Liverpool UK. 6 x 3 week residencies working with hospital staff, patients and families exploring the use of contemporary art in trauma reduction
- June 2017: Tate Liverpool Residency, UK - A Tate Exchange residency sharing the work in development
- August 2017: Narrandera Arts and Community Centre Exhibition
- 20 Sept– 11 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 resulted 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 were cast onto the historic harbour surfaces
- 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* (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. Vic McEwan contributed music, photography and video to this project.

- 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 showings 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 necessarily 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*, Griffith Regional Gallery. A solo exhibition of 8 interactive works which explored identity and place.

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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 for Outback Theatre for Young People and local community.

October 2015: *On Common Ground*, Narrandera Common. 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 which 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 resulting in numerous artistic outcomes created in collaboration with the 'People and The Environment' team, working closely with Senior 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*, National Museum of Australia, Canberra  
Interactive installation that explored human connection to the Australian Institute of Anatomy Specimen Collection
- 2015-2017: *Haunting Site-Specific Performance Event*, Lambrigg, Canberra, Wagga Wagga and Narrandera  
*Haunting* is a complex projection process exploring art and history by blending time, 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.
- 2020-2023: *Haunting*, National Tour  
The final body of photographic and video work toured to various locations across Australia.

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*, Murray Art Museum 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: Walking in Country*, Narrandera. This 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*, 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.

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 Japanese 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 six 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 three interactive sites around the city of Deniliquin.

Jan - July 2013: *8 Artists*, Wagga Wagga Art Gallery. 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 Lea and together 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 20 April and Canberra on 24 and 25 August 2013. Made in Collaboration with Sarah McEwan.

2011-2013: *Dance Diaries*. A series of dance films engaging with ideas of home and marginalisation led by dancer Linda Luke in collaboration with filmmaker Martin Fox and sound artist Vic McEwan.

- 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 four 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. 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 that 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. Each year, devised projects with the community aimed to deliver the meaning of *Ngiyaginya*, a Wiradjuri word meaning "To Revive". This festival worked with multiple generations who were working towards the reclaiming of cultural practices that 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 Gaol**  
By invitation of the inmates at Junee Gaol, Vic was invited to work in the gaol 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 (1886-1960) 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*, Multiple Locations. A site-specific, collaborative multi-arts 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 four 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 artist 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 2km along the Townsville foreshore. Made in collaboration with Sarah McEwan, it was awarded the festivals "Innovation Award".

### **Publications**

2023: McEwan, V. [Socially Engaged Arts Practice: A responsibility towards care](#). Artshub. 17 Mar.

2022: McEwan V, Coulson SE, Hooker C, Dwyer P. Face to Face: The New Normal. [Exhibition Catalogue](#).

2019: Exhibition. [If they spend the time to get to know me](#), The Empathy Clinic, Big Anxiety Festival, University of NSW, 27 Sept – 16 Nov

2020: Exhibition. [If they spend the time to get to know me](#). Tate Liverpool. 3 -22 March

2022: Exhibition. [Face to Face: The New Normal](#), Wagga Wagga Art Gallery

### **International Conference Publications**

2022: McEwan V, Coulson SE, Hooker C, Dwyer P. Looking at the Facial Nerve through an Artistic Lens. *14th International Facial Nerve Symposium*. Seoul, Korea, 28-30 April.

2022: McEwan V, Coulson SE, Hooker C, Dwyer P. Contemporary Art and Facial Nerve Paralysis. *14th International Facial Nerve Symposium*. Seoul, Korea, 28-30 April.

2021: McEwan V, Coulson SE. Investigation of the outcomes of clinical and artistic collaboration at the Sydney Facial Nerve Clinic. *World Congress Physical Therapy*. Online. 9th -11th April.

### **Invited Presentations**

#### **International**

Vic has presented 17 invited international presentations, some of which include:

2024: McEwan V, Coulson SE, Hooker C, Dwyer P. Attending to the other stuff: An artistic enquiry into patient expectations and experiences of care at the Sydney Facial Nerve Clinic. Manchester Metropolitan University. 7 Mar.

2024: McEwan V. Artistic practice in the clinic and beyond. University of Bath. Research Group. 28 Feb.

2022: McEwan V. Cross Sector Collaboration: Arts and Health. *Goldsmiths, University of London Leadership Exchange*. Institute for Creative and Cultural Entrepreneurship. 21 Mar.

2021: McEwan V, Coulson SE, Hooker C, Dwyer P. The potential of artistic residence at the Sydney Facial Nerve Clinic. Keynote. *Culture Health and Wellbeing International Conference*. UK (Online) 22 June.

## National

Vic has presented 61 invited national presentations, some of which include:

2023: McEwan V, Hooker C, Coulson SE, Dwyer P. Enhancing Medical Care through Art and Levinasian Ethics: Exploring the Role of Socially Engaged Arts Practice in Health Settings. *Australasian Association for Theatre, Drama and Performance Studies Conference*, Adelaide. 27 Nov.

2023: McEwan V, Coulson SE, Hooker C, Dwyer P. Socially Engaged practice in the Sydney Facial Nerve Clinic. *Sydney Neuro Musculoskeletal Research Collaborative Research Meeting*, Faculty of Medicine and Health, The University of Sydney, 14 Nov.

2022. McEwan V, Coulson SE, Hooker C, Dwyer P. Outcome and Process from artistic research at the Sydney Facial Nerve Clinic. Chris O'Brien Lifehouse, Sydney. 4 Nov.

2023: McEwan V and Coulson SE. Face to Face: The New Normal. Navigating cross disciplinary clinical care. *Public Talk*. School of Creative Practice. Queensland University of Technology. 12 Oct.

2022: Coulson SE and McEwan V. Caring for patients with facial nerve disorders and implementing self-care. The Caring Effect. *Perspectives on Care*. Wagga Wagga Art Gallery. 26 Aug.

2022: McEwan V, Coulson SE, Hooker C, Dwyer P. Expanding Health Humanities through the facial nerve. *University of Canberra Health Humanities Network Meeting*. 21 Apr.

2022: McEwan V, Coulson SE, Hooker C, Dwyer P. Face to Face: The New Normal. *Enhancing (Person centred) practices conference*. Keynote. Wollongong. 6 Apr.

2021: McEwan V, Coulson SE, Hooker C, Dwyer P. Embedding a contemporary artist as part of the clinical team at the Sydney Facial Nerve Clinic. Chris O'Brien Lifehouse Research Symposium, Sydney. 11 Nov.

2021: McEwan V, Coulson SE, Hooker C, Dwyer P. Creative arts and Medical Care. *Research Meeting Head and Neck MDT*. Online. 28 Jun.

2020: McEwan V, Coulson SE, Hooker C, Dwyer P. Come Face to Face with your Face. *Create Centre Online Conference*, University of Sydney. 4 Aug.

2019: McEwan V, Coulson SE, Hooker C, Dwyer P. An Artist's Interpretation of Facial Palsy. Inaugural Sydney Facial Nerve Symposium, Chris O'Brien Lifehouse, Sydney. 11 Oct.

## Media

2024: [PhD thesis wins prizes](#). FMH News. 4 March.

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