

DELVING & BRANCHING

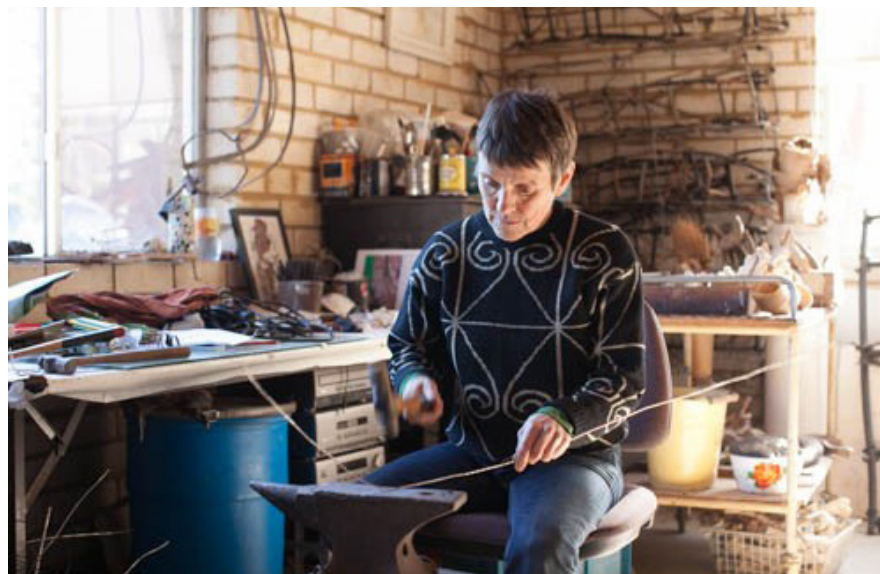
ALISON CLOUSTON & BOYD



DELVING & BRANCHING

ALISON CLOUSTON & BOYD

Hazelhurst
ARTS CENTRE



From left:
Red wool houses from NatureLovers 2017
 Alison Clouston in the studio 2022
 Alison Clouston & Boyd studio 2022

introduction

CARRIE KIBBLER

In 2001 I experienced an exhibition that made a lasting impression on me and influenced the way I think about how audiences can engage with art and exhibitions. *Magical Golland* was a site-specific installation at Elizabeth Bay House which combined sculpture, sound and interactivity. The exhibition brought to life the real and imagined childhood world of Kathleen Rouse who grew up at Rouse Hill in the late 19th century. It was a magical wonderland that encouraged visitors to explore the house and the exhibition and the ideas behind them by looking at, listening to and playing with the artworks. It led me to think about how immersive installations and interactivity can lead to a different kind of engagement and a greater understanding of the concepts

that artists are presenting to us. The artists who created this immersive installation were Alison Clouston and Boyd.

Years later, ideas around interactivity in exhibitions led to the development of the group exhibition *Wonder: Contemporary Art for Children* which I curated for Hazelhurst in 2016. The exhibition commissioned seven solo artists and collaboratives to develop interactive artworks for children and families that would encourage them to engage with art and spark their imaginations. Alison and Boyd had recently moved to nearby Bundeena and it felt serendipitous to invite them to develop a new work for the exhibition since they were one of

the catalysts for its inception. Their work, *Tree (Hollowed in)* combined a suspended tree sculpture with a soundscape and sensor-triggered audio of the sounds of animals who live in tree hollows. Like much of their work which aims to tread lightly on the environment, *Tree (Hollowed in)* was later reworked into the installation *Wreath* which was exhibited at the Coal Loader in North Sydney and now features in their current solo exhibition at Hazelhurst.

Twenty years after first seeing their inspiring exhibition *Magical Golland*, I'm delighted to have worked again with Alison and Boyd to develop their solo exhibition at Hazelhurst. *Delving & Branching* invites audiences into an

immersive space filled with sculptures, video and soundscapes, to contemplate the current environmental crisis and our relationship with the natural world. The exhibition comes at a critical juncture for how we as individuals and as a global community respond to the extreme environmental events of recent years, ideas which are further reinforced through the inclusion of the exhibition's centrepiece – a 21 metre Cypress pine that was burnt in the Gosper's Mountain Bushfire of 2019/20. This exhibition brings together a number of works that have been exhibited individually over the last decade. Exhibited collectively, they reinforce the artists' unwavering dedication to their practice and its environmental messages of respecting the earth and its inhabitants.





In the soil and on the streets

ALANNA IRWIN

A lean, scorched Yuwambi (cypress pine / *Callitris endlicheri*) splits the room in half in Alison Clouston & Boyd's exhibition *Delving & Branching*, laid gently along trestles handmade from the limbs of other flame-bitten trees. At its roots, a filigree of metal looks as if it has burst from the ceiling lights and splintered like lightning towards the base of the tree and around a collection of seedlings on the floor. This silvery jolt, hand-hammered by Clouston with repurposed high-voltage wire, evokes electricity on multiple

scales—from the circuitry powering the lights to a microscopic network of life-giving activity in the soil that inspired the artists to create this installation, *Dhalawala, on this country* (2022).

Dhalawala celebrates the mycorrhizal networks of fungi, the unseen and indispensable tendons of the bush that connect trees to nutrients in the earth and to each other. More than just mushrooms, the fungus weaves itself between the tree's roots at a cellular level through thin and

elaborate filaments called mycelium, trading phosphorus with the trees, receiving carbon in return, and ferrying information and sustenance from the mother tree to the smaller trees under her canopy.¹ Clouston & Boyd honour this incredible system of exchange through their sculptures and sound pieces, inviting us to pay closer attention to networks both above and underneath the ground.

With Clouston shaping the visual elements and Boyd composing and layering a tapestry of sounds, the two artists have collaborated for decades to create artworks that celebrate the interweaving forces that sustain our native ecologies. Their probing curiosity is mycelial in nature; constantly searching for shared knowledge and new methods of exchange. *Delving & Branching* is an exhibition that brings together many years' worth of their works, each connected by the struggle and hope for climate justice.

The central tree of *Dhalawala* hails from Wiradjuri land and was claimed by the Gospers Mountain Fire during the 2019-2020 Black Summer bushfires. With the permission of the Dabee Clan and the landholder, the artists salvaged the tree for this installation, which was first exhibited at CEMENTA in Kandos surrounded by seedlings from the local Wollar Nursery. To complete the work, Boyd recorded an immersive spoken word score with Emma Syme and 'Crackers' Bangamaldhaany in their Wiradjuri language. Having journeyed to Hazelhurst Arts Centre, *Dhalawala* is now accompanied by a new sound

piece that fills the room with Dharawal words, written, spoken and sung by Dr Jodi Edwards alongside local cultural advisor Bruce Howell. Just as we are losing species on a massive scale in what scientists call the sixth extinction,² we are also losing languages, and the two are deeply linked. Clouston & Boyd don't simply lament the twin devastations of native forests and Indigenous cultures, they show them thriving and open up routes for understanding, care and community.

Boyd's sound pieces for *Delving & Branching* rove through multiple compositions and field recordings, from dusk birdsongs on Dharawal land to a monastic hymn that he composed and wrote in Latin. The latter, *Arboresco (to become a tree)*, repurposes the language of liturgy and European botany to create a swelling chorus in reverence for the lives of trees, sung by Bathurst's Eclectica Community Choir. Part of what distinguishes Clouston & Boyd's artistic practice is this commitment to collaboration and listening, inviting participation from musicians, scientists, artists and knowledge-holders from the communities they work in.





Delving & Branching opened with a handover ceremony in which Dabee Wiradjuri Uncle Peter Swain entrusted the Yuwambi pine to Aunty Barbara Simms Keeley and the Dharawal community. A circle of participants gathered in the Hazelhurst Arts Centre garden while Uncle Peter held the space with a resonant, forthright voice. He spoke about the resilience of trees, their epicormic growth after the unprecedented violence of the fires,³ and their life-giving photosynthesising that continues to give us breath. He posed a question: are we giving them the same respect that they give us? With this, each participant collected a small Murrugun seedling (Oyster Bay pine / *Callitris rhomboidea*) from an unassuming nursery crate and walked into the gallery, placing these local shoots into the metal tendrils of the



mycelium and taking out the Yuwambi seedlings to be planted back on country. On message sticks inscribed by Emma Syme and read aloud in the gallery, there was an invitation to yamanha (accompany, go together) and mandaang guwu (ask permission and give thanks for taking from nature).

Embedded across *Delving & Branching*, there is a yearning to slow the speed and hunger with which materials are chewed through. One of the video works layered into the exhibition is *Tree Change* (2015), which pans over the smashed remains of an entire house, razed to the ground to make way for larger, newer settlements and dumped in the Royal National Park. Rebelling against this careless discarding of materials, Clouston tenderly repairs and repurposes them back in her



above: installation of *Wreath* 2019
next page: installation of *Encampment* 2022
opposite: Tree Handover ceremony with Uncle Peter Swain and Aunty Barbara Simms Keeley
previous page left: installation detail of *Dhalawala, on this country* 2022
previous page right: *Performance Costumes* 2016 ongoing



studio. Her process resists the ravenous turnover of McMansion developments and contemporary eco-tourism, instead elevating the hardy canvas backpacks and wool blankets of recreational bushwalking along the South Coast during the 50s, 60s and 70s, closely linked to the emergence of the conservation movement in NSW.

Clouston's signature red wool carries across the exhibition, in wearable sculptures—forms that are both torsos for trees and for humans—and in the tumbling installation *Encampment* (2022).

Clouston & Boyd consider this installation "a temporary cohabitation" of works, perched on old camping cots that were rescued from the side of the road in the artists' hometown of Bundeena. Model houses of humble one-room shacks that are made from blankets and kindling embody the notion of being at home in nature. Beside them, grander colonial-style buildings with ossatures of found kangaroo and wombat bones take this notion further, perhaps asking who gets to make their home in nature and at what cost? Clouston's choice to work with

wool, in particular, is part of a thoughtful exploration of Australian history, which is often said to be built on the sheep's back. Her blankets summon thoughts of refuge and warmth, but they also reference more troubling histories, such as the 19th-century lists of Aboriginal people who received blankets from the Colonial authorities; both an important family record and a chilling archive of surveillance and loss.⁴ In these works, the house is a structure, a shelter, and a settlement; it holds the possibility of putting down roots in a place, but also

the history of a great toll on cultures and ecosystems.

Clouston & Boyd are aware that the ethical imperatives of their practice must extend beyond the artworks themselves. They always undertake a carbon audit that calculates the total greenhouse gases released from the exhibition of their works, donating the offset to climate advocacy funds. Moving from the bush to the gallery, then onto the streets and back into the gallery, their works are invested with the adaptive



nature of grassroots activism. Tucked into their installation *Encampment*, three large skulls made of alarm-red blankets, wire, bones and hand-mined coal grit their blackened teeth in garish smiles. These *Coalface* sculptures are almost funny, but deeply subversive. They recall Clouston's costumes for the Palm Sunday nuclear disarmament rallies back in the 1980s; part of a long alliance between art-making and political dissent.

In the adjacent video work, the same *Coalface* sculptures are sinister and buoyant amongst the placards and surging crowds of the 2020 National Day of Climate Action in Sydney. The unexpected sounds of birdsongs recorded in the threatened Bimblebox Nature Refuge instil this urban groundswell with a soft and sobering calm. In the following scene, footage of that same Refuge is paired with the yells

and chants of the protest, inextricably linking these two sites. As eco-acoustic scientists anguish about hearing "the end of the world as climate change increases" and the "[quiet] as things go extinct",⁵ Boyd's sound arrangements amplify the voices of trees, native birds and animals, heaving protests, and languages, offering a more hopeful vision of ecological survival.

The Australian bush landscape continues to be a highly contested site. It grows on the unceded land of Australia's First Peoples and vies for survival in the face of unyielding resource extractions. Commenting on the role of these invasive extractions in the climate emergency, *Wreath* (2019) laments the age of coal. Chalk-white branches cast from vines that strangled a tree on the artists' property are ghostly against the rich textures of blankets, rubber and wire. Woven into tree trunks of

disparate materials that create a giant circle, *Wreath* is both a symbol of mourning and a testament to cycles of regeneration.

In Clouston & Boyd's exhibition, moments of solastalgia—emotional distress around environmental disaster—are brought together with restorative acts. There is a sense that we can learn from the wonder and resilience of nature's systems and more fully understand how we can link into them. Their practice is also an inherently social one, activating the interconnections apparent in mycorrhizal networks, protests, and communities brought together to say Wiradjuri and Dharawal words aloud and in unison. Through this, the artists invite us into a renewed relationship with our landscape, encouraging yindyamarra (behaving respectfully to family, social networks, country, acting slowly to make that consideration).⁶



¹ Daniel Cossins, 'Brainless fungi trade resources with plants like a stock market', New Scientist, published 6 June 2019, <https://www.newscientist.com/article/2205604-brainless-fungi-trade-resources-with-plants-like-a-stock-market/>

² 'Biological annihilation via the ongoing sixth mass extinction signaled by vertebrate population losses and declines', Gerardo Ceballos, Paul R. Ehrlich, and Rodolfo Dirzo, 10 July 2017, PNAS, Vol. 114, No. 30, <https://doi.org/10.1073/pnas.1704949114>

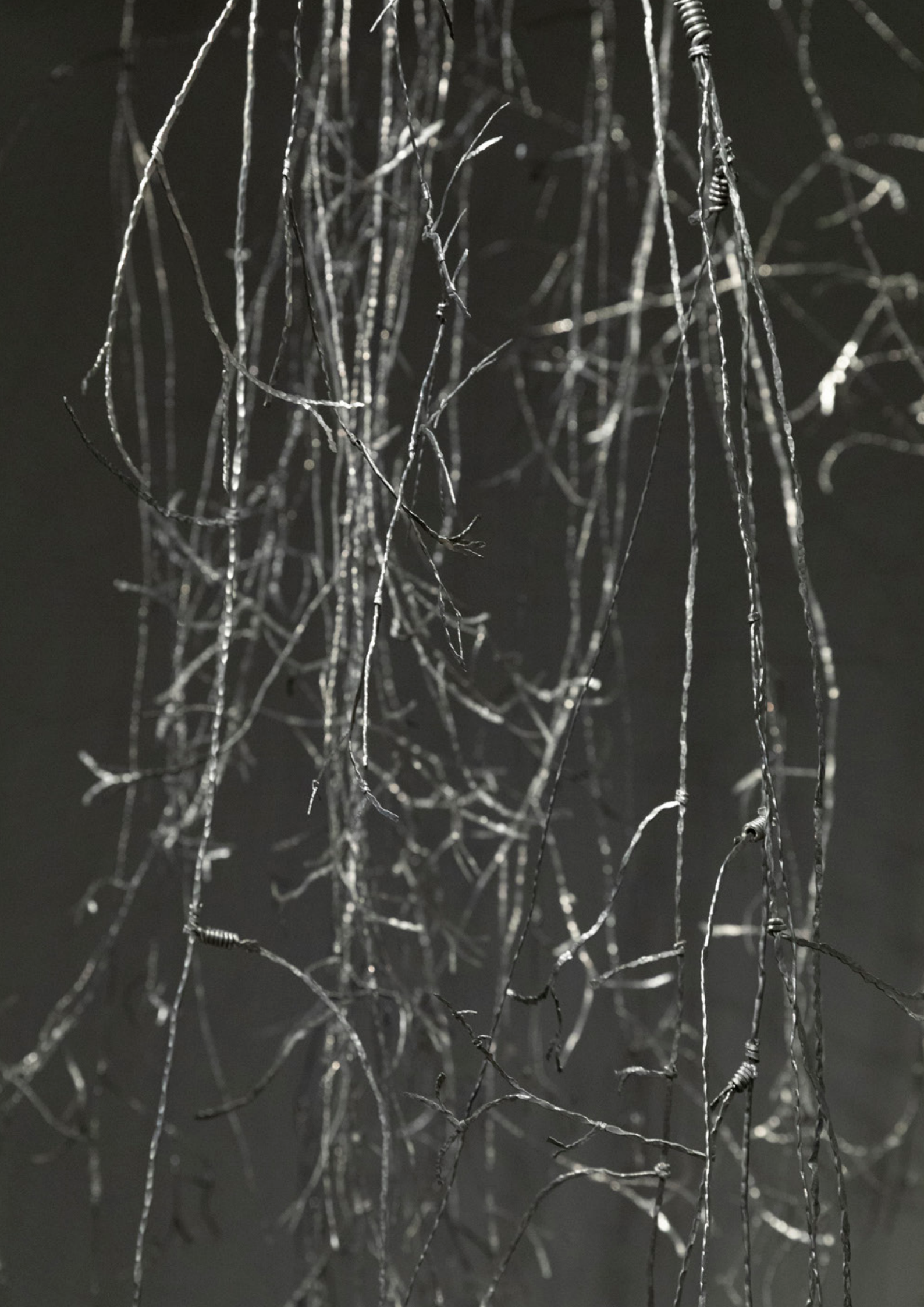
³ "Epicormic growth is a special adaptive trait common to most eucalypt species. The foliage grows from dormant buds hidden under tree bark that protects them from even high-intensity fires. In a healthy eucalypt, the tree's canopy releases hormones that suppress these epicormic buds. But when the canopy disappears ... the buds start sprouting, producing leaves that enable the tree to photosynthesise." Bush Heritage Australia, 'The science of recovery', Bushtracks magazine, published 12 April 2020, <https://www.bushheritage.org.au/newsletters/2020/autumn/bushfire-recovery-science#:~:text=Epicormic%20growth%20is%20a%20special,that%20suppress%20these%20epicormic%20buds>

⁴ 'Records of 19th Century blanket lists and returns of Aboriginal people', NSW State Archives and Records, <https://www.records.nsw.gov.au/archives/collections-and-research/guides-and-indexes/19th-century-blanket-lists-and-returns-of-aboriginal-people>

⁵ Quote from ecologist Lin Schwarzkopf in Anna Salleh, 'Listening to the planet: Understanding the science of ecoacoustics', ABC Science, published 4 August 2021, <https://www.abc.net.au/news/science/2021-08-04/listening-to-the-planet-the-science-of-ecoacoustics/100325924>

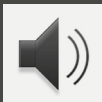
⁶ One of 65 Wiradjuri words provided and spoken by Emma Syme and Bangamaldhaany as part of the *Dhalawala, on this country* sound component.

left: detail of *Dhalawala, on this country* 2022
opposite: still from *Coalface* 4 2020, 2:00



Soundtrack

Dhalawala: on this country



LISTEN

Part 1 Recorded on Wiradjuri Country (15 mins)

Begins with a dawn chorus recorded at Coxs Creek in NSW on Dabee Wiradjuri Country, where this Black Cypress Pine tree originates. Throughout is *Arboresco* – *to become a tree*, a song composed by Boyd and sung in Latin by the Eclectica Choir Bathurst (conducted by Tracey Callinan), and words in Wiradjuri language, provided and spoken by Emma Syme and Bangamaldhaany.

Dawn Chorus Coxs Creek, recorded 20 March 2022

Arboresco – to become a Tree ([see score](#)), sung in Latin by the Eclectica Choir Bathurst, conducted by Tracey Callinan

Latin words:

Arbor/es (tree/s)

Arboresco (to become a tree)

Callitris endlicheri (Black Cypress Pine) –

The “mother” tree in the work, from calli meaning beautiful and tris meaning three, ie., leaves in whorls of three

Fruticatus sum (to become bushy)

Arbuscular mycorrhiza sum (to become Arbuscular mycorrhiza) – An arbuscular mycorrhiza is a type of mycorrhiza in which the symbiont fungus penetrates the cortical cells of the roots of a vascular plant forming arbuscules allowing fungi and plants to cooperate

Fungus sum (to become a mushroom)

Loqui via mycelia (talk via the mycelia) –

Mycelium is part of a fungus, made up of hyphae, that enables the transfer of nutrients and information between trees and between trees and fungi

Fecundus sum (to become fecund)

Wiradjuri words, provided and spoken by Emma Syme and Bangamaldhaany. Listed in the order heard.

1. Dhalawala (forest country)
2. Madhan (tree)
3. Murruwadya (pathway, journey)
4. Wiiny (fire)
5. Yindyamarra (behaving respectfully to family, social networks, country, acting slowly to make that consideration)
6. Mandaang guwu (permission and thanks)

- for taking from nature)
7. Nguny bunhaandhi (gift from the ashes)
8. Dharraay (please)
9. Wiinya (burning / enlightening)
10. Yamandirra (to carry fire)
11. Yamanha (accompany, go together)
12. Walamanhayalinya (take care of till strong)
13. Yuwambi (Mountain Pine Callitris endlicheri)
14. Muliyan (gum knobs on trees)
15. Guraban (mushroom)
16. Wurrubaay (mushroom)
17. Ngunhadar-guwur (underneath the earth)
18. Murruwadya (pathway, journey)
19. Ngunhadar-guwur murruwadya (pathway, journey under the earth)
20. Madhan (tree)
21. Murruwadya (pathway, journey)
22. Wiiny (fire)
23. Yindymarra (behaving respectfully to family, social networks, country, acting slowly to make that consideration)
24. Mandaang guwu (permission and thanks for taking from nature)
25. Nguny bunhaandhi (gift from the ashes)
26. Dharraay (please)
27. Wiinya (burning/enlightening)
28. Yamandirra (to carry fire)
29. Yamanha (accompany, go together)
30. Walamanhayalinya (take care of till strong)
31. Muliyan (gum knobs on trees)
32. Garraa (gum used from pine trees for binding spears)
33. Wurrubaay (mushroom)
34. Guraban (mushroom)
35. Yuwambi (Mountain Pine Callitris endlicheri)
36. Wiinyugamin (bushfire)
37. Walanmarra (strong)
38. Walamanhayalinya (take care of till strong)
39. Ngunhadar-guwur murruwadya (pathway, journey under the earth)
40. Madhan (tree)
41. Dhalawala (forest country)
42. Murruwadya (pathway, journey)
43. Wiiny (fire)
44. Yindymarra (behaving respectfully to family, social networks, country, acting slowly to make that consideration)
45. Mandaang guwu (permission and thanks for taking from nature)
46. Nguny bunhaandhi (gift from the ashes)
47. Dharraay (please)
48. Wiinya (burning/enlightening)
49. Yamandirra (to carry fire)
50. Yamanha (accompany, go together)
51. Walamanhayalinya (take care of till strong)
52. Yuwambi (Mountain Pine Callitris endlicheri)
53. Muliyan (gum knobs on trees)
54. Guraban (mushroom)
55. Wurrubaay (mushroom)
56. Ngunhadar-guwur (underneath the earth)
57. Murruwadya (pathway, journey)
58. Ngunhadar-guwur murruwadya (pathway, journey under the earth)
59. Madhan (tree)
60. Yuwambi (Mountain Pine Callitris endlicheri)
61. Wurrubaay mushroom)
62. Guraban (mushroom)
63. Walamanhayalinya (take care of till strong)
64. Dhalawala (forest country)
65. Walamanhayalinya (take care of till strong)

Part 2 Recorded on Dharawal Land
(15 mins)

Begins with a dusk chorus recorded on Deer Pool Track in the Royal National Park in NSW on Dharawal Land, and a song in Dharawal language, written and sung by Dr Jodi Edwards. Then a dawn chorus begins, recorded at Forest Island in the Royal National Park, with words in Dharawal language, provided by Dr Jodi Edwards and Graham Avery, and spoken by Dr Jodi Edwards and Bruce Howell. Part 2 ends with the dusk chorus, the song repeats with the spoken Dharawal words.

Dusk Chorus, Royal National Park Deer Pool Track, recorded 13 June 2022

Song in Dharawal language, written, sung and translated by Dr Jodi Edwards

Murrungga ganalang Nguru Dharawaldha (Charcoal/ashes heat Country Dharawal)
Pause
Yawal gama Ngara Ngaoara yangga (Cockatoo speaking Listen Black Cockatoo Singing)
Djawaala gali – Yabun – Gunduwulawali (Lyrebird dancing – Festival in the trees)
Pause
Djidma Djidma burungarayu yanbaa ganbi (Jump Jump Kangaroo come from the fire)
Djawa Djawa ganbi Djidma djarambunga yanbagurdu (Run Run the fire jump near the tree in the leaves)
Pause
Waya gariyangal ganbilanganhung wiriyiribulay (We look for fire near sunset)
Pause
Murrungga gymea buruwan Murrungghi Wadananguli (Charcoal Gymea Lily charcoal Wattle)

Ganbi Warradjah bawa ganbi (Fire Waratah bush fire)
Pause
Yandahangal gadhu wayagari gunduwulawali ganbi (Let’s go to the sea watch the trees dancing in the fire)
Djurwalinjang, Djurwalinjang (We grow together)

Dawn Chorus, Royal National Park Forest Island, recorded 15 June 2022

Dharawal words, provided by Dr Jodi Edwards and Graham Avery and spoken by Dr Jodi Edwards and Bruce Howell. Listed in the order heard

- 1 Ngaba nguru (Mother Country)
2. Ngabu ngadjung (Mother water)
3. Baaba wuri (Father sun)
4. Baaba mindjigari (Father sky)
5. Nguru (Country)
6. Gundhu (Tree)
7. Ganbi (Fire)
8. Djurwalinjang (We grow together)
9. Madjuruyu yanbanjang (We are coming from the bush)
10. wiriyiribulay (sunset)
11. murrungga (charcoal / ashes)
12. ganalung (heat)
13. gadalung (hot / warm)
14. murragun (Port Jackson Pine Calitris rhomboidei) – These are the seedling trees in the work

Dusk Chorus, Royal National Park Deer Pool Track, recorded 13 June 2022

Repeat of Song in Dharawal language, written, sung and translated by Dr Jodi Edwards

Repeat of Dharawal words 1-14 as above

Artist interview



Watch the film [here](#)

opposite: *Dhalawala, on this country*
2022 (detail)





Greenhouse gas emissions and offset for Delving & Branching

Travel, greenhouse gases

Car Fuel: 1740km @10lt/100km
174 Litres diesel @2.7kg/Litre = **470kg**

Materials, embodied energy

All offset for previous installations
In the Gallery, greenhouse gases
1000watts of coal-generated electricity releases 1kg of greenhouse gas
Sound equipment: DVD player 13W x 2
Amp 280W x 2 = 586W for 500 hours
= 293,000 watt/hours
Video screens x 2: 285 watts for 500 hours
= 142,500 watt/hours
Lighting: 600 watts for 500 hours = 300,000 watt/hours
Total watt/hours = 735,500 1kg
CO₂/1000watts @ 736,000 = **736kg**

Total calculated greenhouse gas released = 1206kg

Offset: donation of \$100

to the Bob Brown Foundation: 'In this age of rapid destruction of the biosphere, attended by cynicism and pessimism, our foundation will use ecological reality and optimism to promote real environmental wins. We aim to help campaigns and activists who show real pluck and intelligence in protecting ecosystems, species and wild and scenic heritage.

Bob Brown Foundation will protect more scenic land environments, wildlife and marine ecosystems in Tasmania, around Australia, in Antarctica and across our region. The Foundation is a non-profit fund which will promote the protection and enhancement of, and the provision of information and education.

Previous offsets for works included in exhibition include:

For *Dyerren Dyerren Dragon Tree* to Australian Youth Climate Coalition. 'Your contribution will support young people to be leaders in the climate movement, to run strategic campaigns to keep fossil fuels in the ground, and empower young people to realise they can make a difference.'

For *Dhalawala – Forest Country* towards legal expenses for climate defender and activist Violet CoCo who was under 24 hour house arrest awaiting trial for helping block a single lane of Sydney Harbour Bridge.

Notes from the artists: Figures are rounded up. We reuse and recycle materials where possible. Electricity used in creating the work is from our home studio solar or purchased Green. Information sources: www.co2list.org/files/carbon.htm Centre for Building Performance Research Victoria University of Wellington, NZ. CSIRO. ICE University of Bath. www.cityofsydney.nsw.gov.au

left: *Encampment 2022* (detail): backpacks from *NatureLovers 2017*

List of works & performances

Dhalawala, on this country
2022
native Cypress (Yuwumbi/Callitris endlicheri), metal, native Cypress seedlings (Murrugun/Callitris rhomboidea), [soundtrack](#), [score](#) for choir component

Encampment
2022
installation: vintage camp beds, laundry basket, found backpacks, wool, recycled wool blanket, wire, coal, kangaroo bone, wombat bone, twigs, wood

including individual works:
Coalface 4, 5 and 6 2020
masks: wool blanket, metal wire, coal

Backpacks and Shacks from *Nature Lovers* 2017
backpacks, wool, recycled wool blanket, wire

Meroogal 2018
wool blanket, wire

Bone Terrace
kangaroo bone, wombat bone, wool blanket

Bone Tower (All Saints Church, London)
kangaroo bone, wombat bone

Precarious
wool blanket, wood, sheets, wire

Houses from Dyerren Dyerren Dragon Tree 2020
wool, wool blanket, twigs

Migrator 2018
found *Migrator* backpack, wool blankets, aluminium, wool

Performance costumes
2016 ongoing
rubber inner tube, sheets, vines, wool, metal, wood

Tree Change
2015
video, 8:32
video and stills: The Royal National Park and the artists' Bundeena studio by Alison Clouston on first generation iPhone, edited by Boyd and Alison Clouston | Soundtrack: Tony Gorman's Monday Club | Tony Gorman: alto clarinet | Stephen Morley: horn | Boyd: contrabass clarinet
Sound recording and mixing: Stephen Morley
[video link](#)

Wreath
2019
wool blanket, native Cypress planks, vines, metal, rubber inner tube (sound component not included)

Video documentation:

Coalface 4 2020 2:00
Alison Clouston & Boyd and the Riff Raff Radical Marching Band
video and stills: Alison Clouston; sound: Boyd
filmed at the National Day of Climate Action, Sydney 22 February 2020. Sound recorded at the action and Bimblebox Nature Refuge 2012 in the Galilee Basin, Queensland
stills: Bimblebox Nature Refuge
[video link](#)

NatureLovers 2016-17 2:00
Alison Clouston & Boyd and artists of the City of Nowra creating a new original work of music, performance and installation for Planet Nowra, a Bundanon Trust project 2016-17 | video: Sean Bacon and Alison Clouston | still photography: Ian Hobbs | original music: Emcee Kronic (Kryton Stewart), Pacemaker (Jarod Pace), Damien Lane, Govinda Abbott | musicians Nicole Smede, Denys Mason, Brad Williams, Boyd and the Shoalhaven City Stage Band | Backpackers: Robin Sharpe (choreography), Jen Saunders, Cheryl Scowen,

Nicole Ison, Simba Gibson, Janet Luxton, Lorraine Franklin, Tom Greene, Jude Panucci, Anne Stuart, Billie Parsons, Margaret McHugh, Karen Grimes, Alison Clouston
[video link](#)

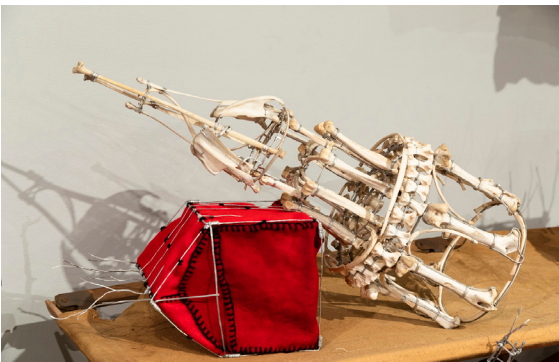
NatureLovers – Clandulla Camp 2018 1:05
Performance and installation for Clandulla State Gallery Survey II
Alison Clouston & Boyd and friends | video: Alison Clouston
[video link](#)

Wreath 2019 2:31
Coal Loader, Sydney
stills: Alison Clouston | recordings: Boyd; Deryk Engel (Bats); Dr Brad Law (Bat 3a, recording 1)
file processing: Kirsty Bloomfield, research assistant, Lesryk Environmental Pty Ltd
[video link](#)

Tree Handover Ceremony | Dabee Wiradjuri Country to Dharawal Land with Uncle Peter Swain and Auntie Barbara Sims-Keeley | 25 June 2022
[video link](#)

Artist Performance for *Dhalawala, on this country* with the Mychorrhizal Choir
Conductor: Tracey Callinan | Soprano: Melanie Jha, Belinda Bennett, Courtney Botfield, Heather Berman | Alto: Christina Mimmocchi, Fiona Young, Joanna Penty, Fiona Gillies, Breanne Greer | Tenor: Kit Spencer, Matthew Landi, Jess Ciampa, Nick Galvin | Bass: Robert Maxwell-Jones | Cello: Mary Rapp | Hazelhurst Future Fest: 14 August 2022
[video link](#)

top to bottom: *Encampment* 2022 (details): house from *Dyerren Dyerren Dragon Tree* 2020; *Coalface 5* 2020; *Meroogal* 2018; red wool house and *Bone Tower (All Saints Church, London)*





Acknowledgements

SPECIAL THANKS

Alison Clouston & Boyd wish to acknowledge the owners of the traditional lands on which their artwork was made and presented: the land of the Dabee Wiradjuri people, and the land of the Dharawal speaking people.

For the work *Dhalawala, on this country* 2022, special thanks to Dabee Wiradjuri elder Uncle Peter Swain for providing guidance around the usage of the tree and Wiradjuri language, as well as Emma Syme and Bangamaldhaany for their assistance and participation with the Wiradjuri language components. Thank you to Dharawal elder Aunty Barbara Simms Keeley, along with Bruce Howell, Graham Avery and Mary Jacobs, who provided guidance around bringing the tree to Dharawal land and the inclusion of Dharawal language and native Cypress seedlings. Thank you to Dr Jodi Edwards and Bruce Howell for their assistance and participation in providing the Dharawal language components. Thank you to Tracey Callinan and the Eclectica Choir for their participation in the Latin language components. And thank you to the Sutherland Shire Council Community Nursery for providing the native seedlings used in the work.

Thanks to Uncle Peter Swain and Aunty Barbara Simms Keeley for their leadership of and participation in the tree handover ceremony at the start of this exhibition. This was an important step for us in bringing the artwork to our local area.

Thankyou to the Backpackers of *NatureLovers*.

Thankyou to Cementa Festival Festival and the people of Kandos and Rylstone.

Thanks to Hazelhurst Arts Center, to Curator Carrie Kibbler and Assistant Curator Naomi Stewart and all the Hazelhurst Arts Centre staff and volunteers for their commitment to this project.

For more about Alison Clouston & Boyd including their CV visit: burraborang.org

Sutherland Shire Council acknowledges the Dharawal people as the Traditional Custodians of the land within the Sutherland Shire. We value and celebrate Dharawal culture & language, and acknowledge Dharawal people’s continuing connection to the land, the sea and community. We pay respect to the Elders and their families, past, present and emerging, and through them, to all Aboriginal and Torres Strait Islander peoples.

Alison Clouston & Boyd: Delving & Branching is produced and presented by Hazelhurst Arts Centre with the support of Sutherland Shire Council and Create NSW

HAZELHURST STAFF
Director: Belinda Hanrahan
Curator: Carrie Kibbler
Assistant Curator: Naomi Stewart
Public Programs & Education Coordinator: Natalie O’Connor
Public Programs & Education Officer: Marisa Bottaro
Marketing Coordinators: Viola Soliman, Stephanie Hopper
Arts Centre Coordinator: Fiona McFadyen
Team Leader Visitor Services & Administration: Caryn Schwartz
Venue Duty Officers: Vilma Hodgson, Cameron Ward, Giada Cantini
Visitor Service Assistants: Hannah McClaren, Marilyn Brown, Adrian Hodgson
Preparators: Gilbert Grace, Christopher Zanko, Brendan Van Hek, Sam Spragg, Haydn Martin, Will Angus, Adrian Hodgson

Hazelhurst also acknowledges our teachers and volunteers who bring the exhibitions to life for our visitors.

**Alison Clouston & Boyd
Delving & Branching**
25 June- 28 August 2022

© 2022
Hazelhurst Arts Centre
782 Kingsway Gynea
NSW 2227 Australia
T: 61 2 8536 5700
E:hazelhurst@ssc.nsw.gov.au
www.hazelhurst.com.au

ISBN: 978-1-921437-79-3

Cataloguing-in-Publication entry is available from the National Library of Australia

Image credits:
All photos by silversalt photography unless indicated otherwise
inside cover: studio image, courtesy of the artists
Page 5: *Red wool houses* from *Nature Lovers* 2017, courtesy of the artists Alison Clouston in the studio 2022 and Alison Clouston & Boyd studio 2022, Constantine Productions
page 11: Tree handover ceremony at Hazelhurst, Sam Venn Photography
page 16: *Dhalawala, on this country* 2022 (detail)
page 24: *Dhalawala, on this country* 2022 (detail)
Artist interview film by Constantine Productions

Hazelhurst
ARTS CENTRE