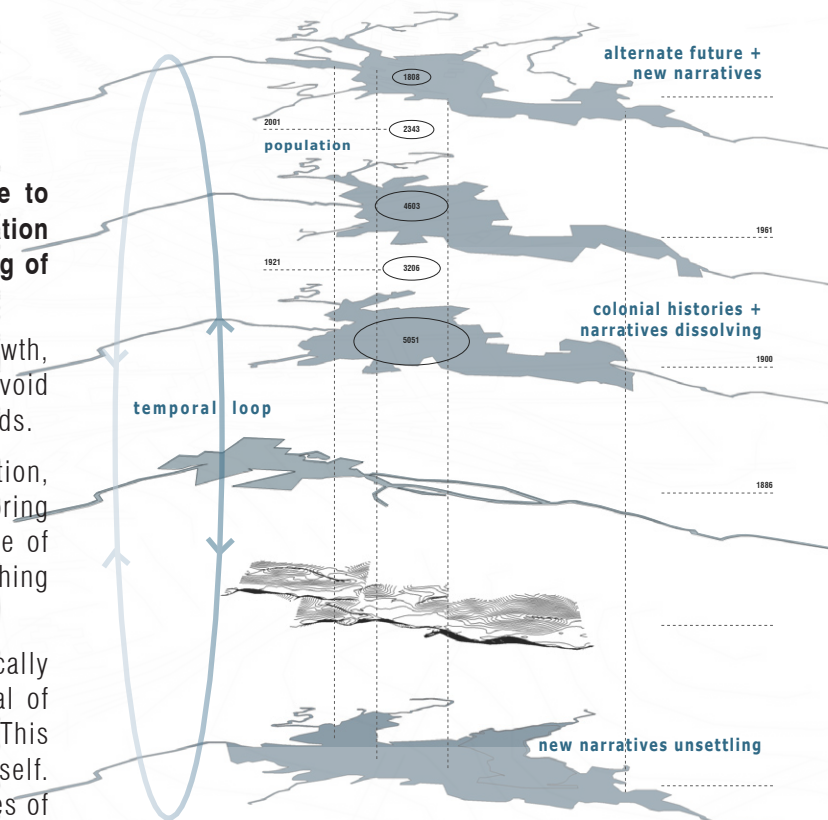


**Two powerful themes emerge from the Biennale's prompt: the imperative to address the damaging legacies of colonialism and fossil fuels; and the invocation of the future. The first theme relates to justice; the second to the unfolding of history.**

Decolonisation and decarbonisation, along with other “de-” terms, such as degrowth, deconstruct, and demolish, signify efforts to undo, reverse, dismantle, and avoid development trajectories that have historically shaped and dominated our worlds.

Complementing these are “re-” concepts: reconstruction, restoration, renovation, reconnection, reuse, regeneration, revitalisation. These describe efforts to bring back that which has past or been lost, to recover the currency and relevance of something from an older time. There is a looping motion here, in which something that once was, is now here again. Absence begets presence.

These paired sets of terms can be seen as a pulsation or oscillation, symbiotically linked within time. One implies the other: decolonisation leads to the revival of cultures; decarbonisation leads to renewables; demolition to rebuilding. This rhythm is the slow respiration of human time, perhaps the heartbeat of history itself. To understand and shape the future, we must start with the compacted residues of the past.



# unsettling QUEENSTOWN

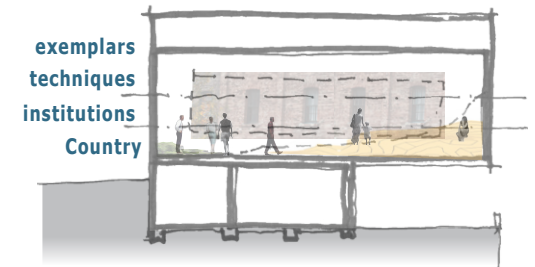


This exhibition starts from this perspective, probing the relationship between operations of deconstruction and reconstruction to narrate hidden pasts and posit alternative futures. To do this, we start with a place: Queenstown. This is both a real place—a roughcast Tasmanian mining town built on resource extraction and labour exploitation; and an idea—a template for settler colonialism under imperial dominion. There are Queenstowns in Australia, New Zealand, Asia, Africa, and both the Americas. It is a place both local and global.

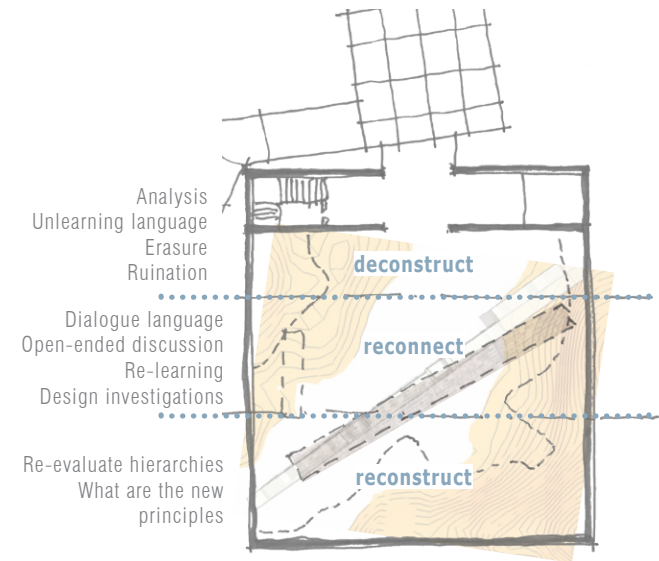
This place serves as an armature to assemble and reveal the temporal and spatial layers of occupation. The foundation is the stark mountainous landscape; across which are arranged the institutions of colonial settlement: post-office; railway station; church; school; courthouse; pub; mine; shops and dwellings. Together these comprise a colonial map inscribed onto Country. The buildings housing these institutions bear historical and contemporary typologies; some are erased, abandoned or ruined. Their future forms are open to speculation and proposition, including subtraction and removal. How these possible futures may be shaped in decolonising ways mobilising collective memory, environmental sustainability, and historical justice is the crux of the exhibition.

The possibilities are explored through a set of exemplars and a suite of techniques. The exemplars are drawn from the field of contemporary architectural practice around Australia. The techniques are approaches, processes, and methodologies that offer promising responses to situations resonant with ‘Queenstown’ sites and institutions.

The techniques are structured according to a tripartite sequence: deconstruct; reconnect; reconstruct—the ‘beat’ of historical change. The overall experience is of manipulating time, returning to origins while reflecting on traces from the future, re-narrating stories of belonging, occupation, dispossession, and transformation, to shape different versions of ‘Queenstown’s’ past and possible future.



Immersive, tactile, visually, sonically, and materially rich, and mutable over the duration of the show.



A full-scale “building” element transplanted—its composition is open to change and recomposition over the course of the exhibition.

# CONCEPT PROPOSAL



## 2023 THEME

### Decolonisation + Decarbonisation

"invasion is a structure not an event"  
Patrick Wolfe

### Laboratory of the Future

AUSTRALIA

unsettling QUEENSTOWN

shifting perspectives

alternate past  
different future

deconstruct

reconnect

reconstruct

Typologies

Techniques

the workshop

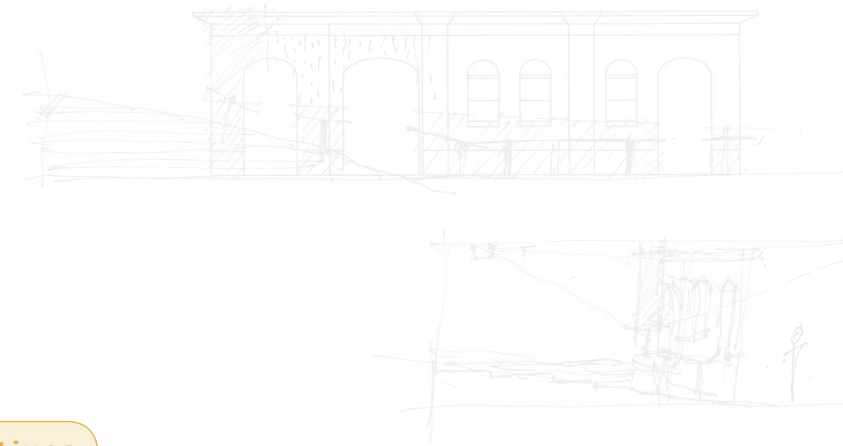
productive site  
durational transcript  
experiential unfolding

EXHIBITION

mapping / layout  
interactivity  
examples  
programme

slices of time  
historical foreshortening

Record + Resonance



Another category of techniques, experimental in nature, may be introduced during the course of the exhibition, through interaction and participation by visitors and guests of the curatorial team. This strand responds to the invitation to imagine La Biennale as a laboratory, and the exhibition as a workshop. The Australian pavilion becomes a productive site for the period of the exhibition, generating a durational transcript of new material that forms part of the outcomes of the show.

In manifold ways and registers, the elements of 'Queenstown', and by extension the residue of the colonial enterprise and occupation across Australia and the world, are unsettled, retold, and rethought in this exhibition, opening towards an alternative future.

# CONCEPT PROPOSAL

## CREATIVE DIRECTORS

### Anthony Coupe

[FRAIA]  
Director, Mulloway Studio  
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(m) 0408 851 874

A founding director of Mulloway Studio, Anthony's interest lies in the intersection between cultural narratives and architectural expression. His practice encompasses a range of typologies including urban design, architecture and exhibitions where the design process is underpinned by story-telling and social responsibility. Currently the President of the South Australian chapter of the Australian Institute of Architects, he is also undertaking a PhD by practice.

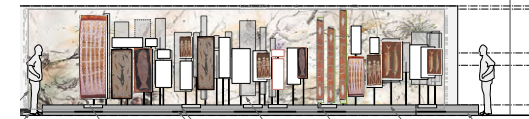


### Prof. Julian Worrall

[AIA]  
Professor of Architecture, Head of School  
School of Architecture and Design,  
University of Tasmania  
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Inveresk campus  
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Julian Worrall is an architect whose activities span scholarly research and teaching, critical writing, and design practice. His career has been animated by a multi-faceted inquiry into 'alternative modernities' in architecture and urbanism, notably including a deep engagement with Japan.

He has contributed to major institutions and exhibitions of architectural culture internationally, including at La Biennale (Venice); MoMA (New York); V&A Museum (London); MAK (Vienna); Strelka (Moscow); Shibaura House (Tokyo); and Festa (Christchurch).



### Ass. Prof. Ali Gumillya Baker

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Flinders University. Unbound Collective  
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Ali Gumillya Baker is both a renowned South Australian artist and a highly regarded academic in the cultural studies related to First Nations peoples. She has a Bachelor of Visual Arts (Honours), University of South Australia, 1997, Master of Arts (Screen Studies), Flinders University, 2002, and a PhD (Cultural Studies, Creative Arts), College of Humanities Arts and Social Sciences, Flinders University 2018



## TEAM MEMBERS

### Emily Paech

Project Lead Interpretation + Urban  
Environments, Mulloway Studio  
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Practicing architecture, interpretation, masterplanning, urban design, alongside teaching roles, Emily is driven by a desire to create sensitive, earnest places that reflect community aspirations. A great communicator, she engages with users and occupiers to champion meaningful experiences and thoughtful responses. With significant experience in delivering exhibition projects Emily has a nuanced appreciation of technical, budgetary and delivery requirements.

### Sarah Rhodes

Photographic Artist  
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Newstead. 7250 TAS  
(m) 0400 100 850

Sarah Rhodes is a photographic artist using a post-documentary practice to explore ways in which the external environment shapes the inner world. Living and working on lutruwita (Tasmania), her focus is on the indivisibility of person and place. Sarah won the Women's Art Prize Tasmania 2020 and the New York Photo Award (Fine Art) (2011). She is currently completing a PhD at the University of Tasmania. Sarah is a founding member of the women-identifying photography collective Lumina.



#### CALL FOR CREATIVE DIRECTORS

Concept proposal

#### SHORTLIST

Develop content  
Further research  
Develop filters  
Exhibition techniques filters  
Budget

#### DEVELOP

Review + Select  
Design Development  
Develop connections  
Queenstown visit  
Promote

#### PRODUCTION + INSTALL

Receive Data  
Fabricate elements  
Lighting + digital development  
Promote

#### ENGAGE EXHIBIT

Show record  
Review  
Re-Fold  
↓  
Into Media  
Tour (Australia)

The proposed **Creative Directors** are the collaboration of **Anthony Coupe**, **Julian Worrall** and **Ali Gumillya Baker** (artist). The team is supported by **Emily Paech** from Mulloway Studio (exhibition designer) and Sarah Rhodes (photographic artist).

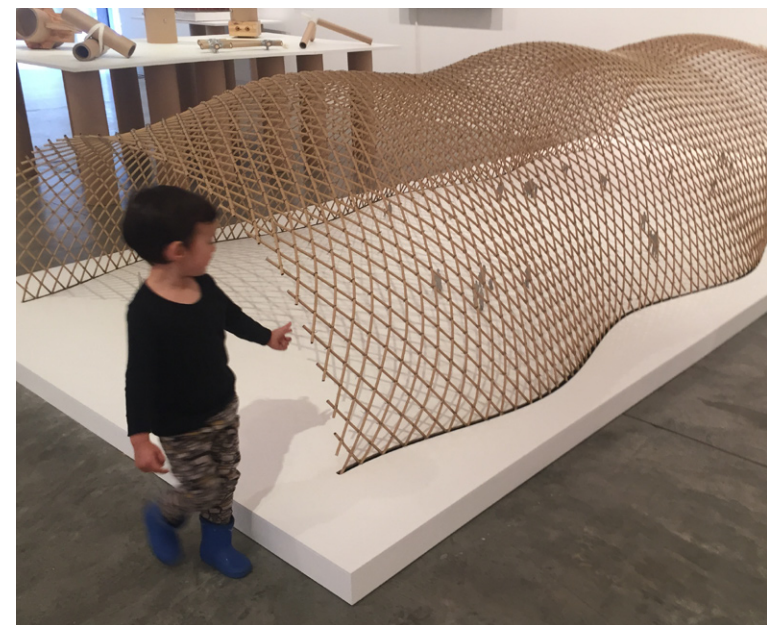
Anthony Coupe specialises in exhibitions, architecture, urban design, and interpretation, taking storytelling across a series of related disciplines and understands how to show, present, and develop resonant spatial experiences. Working with many of Australia's National Cultural Institutions, including NMA, the National Trust as well as sites of National and international significance Anthony has delivered many of these from concept to finished piece. This experience underlines a detailed understanding of the range of technologies available, the delivery strategies and thematic frameworks, how audiences respond, as well as fabrication techniques and budget management.

Augmenting his career as an architect and academic, Julian Worrall has extensive experience with architectural exhibitions in a variety of positions, encompassing roles of curator, producer, participant, and contributor, with major international institutions such as MoMA, and MAK, and prominent Australian venues such as Sherman Contemporary and Design Tasmania. He has written numerous reviews of architectural exhibitions, including multiple iterations of La Biennale, for international publications, including Domus and The Japan Times. He also has developed substantial organisational management experience as a senior academic leader at the University of Tasmania.

Ali Baker's artistic practice, through the renowned Unbound Collective, focuses on issues around decolonisation. As both an academic and practitioner Ali is continuously engaged in policy discussions related to First Nations peoples in Australia and internationally. This experience provides a key platform for identifying opportunities for presenting useful and appropriate work, defining strategies around presenting difficult subject matter, and the pragmatics of engaging audiences.

The team understands the Biennale presents an opportunity to trigger discourse and enquiry for the duration of the exhibition and well beyond. We have experience in producing exhibition collateral that allows the visitor to dive-deeper into the thematic, and exhibited content as well as creating promotional materials.

Having participated in the 2008 and 2014, and 2016 exhibitions we understand the nature of audience engagement within the context of the Biennale. Attuned to the audiences diversity, understandings and expectations, we aim to design immersive and dialogic experiences that are seamless, poetic and resonant.



EXPERIENCE + CAPABILITY

