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# IRISH LINEN MEMORIAL

TO HONOR THE LIVES LOST IN  
"THE TROUBLES"  
1966 - PRESENT



created in Australia | Canada | USA  
by Lycia Danielle Trouton  
funded by Canada Council | 2001



Seattle, USA, 2001

linen handkerchiefs and compressed peat moss (Irish Bog Oak or turf) blocks; lit projection



— The names of individuals who were killed, often in horrific circumstances, in the course of the sectarian violence based in Northern Ireland (commonly referred to as The Troubles) have been recorded by the author-journalists of the book *Lost Lives*. This memorial is chronological (from 1966 onwards) and is non-hierarchical.

Support for 2002–2004 from the Centre for Research in Image Performance and Text [CRIP] in the Creative Arts Faculty | University of Wollongong NSW | Australia

Support for 2004 exhibition from the Canadian High Commission | Canberra ACT | Australia



— The memorial is in the process of being embroidered [in white chain-stitch] since 2003, as well as being sewn with haphazard spots of hair which act as 'memento mori'.

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## exhibits + public art events

— where this travelling, mobile memorial has been —



### — **"Between Worlds - The Common Body"** [1]

*Natural Causes* group exhibition | Sept 7 - Oct 20 2001  
Gallery One | Ellensburg | Washington | USA  
Curator | Cheryl Hahn

### — **"Horrific Hankies"** a Sound-Sculpture Installation with performance-movement piece called **"Linking the Living with Bandages of Linen and Lace"**

*Solo exhibit* | November 1 - 11 2002  
Cloisters Gallery | University of Wollongong  
Launched by | Gerry Turcotte | Australian-Canadian poet-photographer and Head of Australian-Canadian Studies Centre | University of Wollongong

### — **"Distressingly Delicate Domestic Linens Listening"**

[small-scale artwork]  
*Unfolding Territories* group exhibition | December 2002  
Curator: Diana Wood-Conroy | as part of the *Fabric(ation)s of the Postcolonial* Conference | University of Wollongong

### — **"Transformation of Tears"** [2]

*Solo exhibit* | February 6 - 15 2004  
Curators: Dominique Mico and Jason Hugenot  
Craft ACT Gallery & Design Centre, Gallery One  
Launched by | Helen Musa | Canberra Times | with accompanying words after the performance by Rev. Dr. James Haire | Director of Centre for Christianity and Culture, Charles Sturt University | **Artist's Lecture for The Friends of Ireland** at The Irish Club | Canberra 2004



## with thanks to contributors

### to the vision of each site-specific Installation\_\_

- Margot Damon - Embroidery (London, UK)
- Stan Gielewski - photography, sculptural assistance, web design (Vancouver, Canada)
- Sandy Houston, Tiffany Patten - Graphic design (Sydney, Au)
- Hendrick Miller - photography (Portland, USA)
- Bodie O'Dell, Tanya Sobiesiak, David Blackall, Dr. Dorothy Jones - performance/model (Sydney)
- Ziik Savu - stage production (Wollongong, Australia)
- Robert Trouton - architectural drafting (Vancouver, Canada)
- Natasha Naomi Younie - Curatorial management (Sydney, Au)

### artist's assistants\_\_

- Geraldine Finegan/Chong Do Sunim, Jasmine N.M. Folz, Nancy Hewitt, Hendrick Miller - (Seattle, USA)
- Tiffany Patten - (Sydney, Au)
- Anthony Damon - (London, UK)
- Robert and Maureen Trouton - (Vancouver, Canada)

### memorial mementos\_\_

- Akemi and Maki Endo - for creating over 300 white origami cranes for Peace (Tokyo, Japan)
- Cricket Fox- textiles contribution (Vancouver, Canada)
- Edith Morriott - tatting (Berrydale, NSW, Au)

### documentary team\_\_

- Sean Maguire, Creative Image Photography - stills (Au)
- Len Glasser, Therese Sweeney, Jodhi Zutt - video camera (Au)
- Zutt Productions and Damion Heffernan, Onara Films - video editing (Canberra, Au)

# RISH LINEN

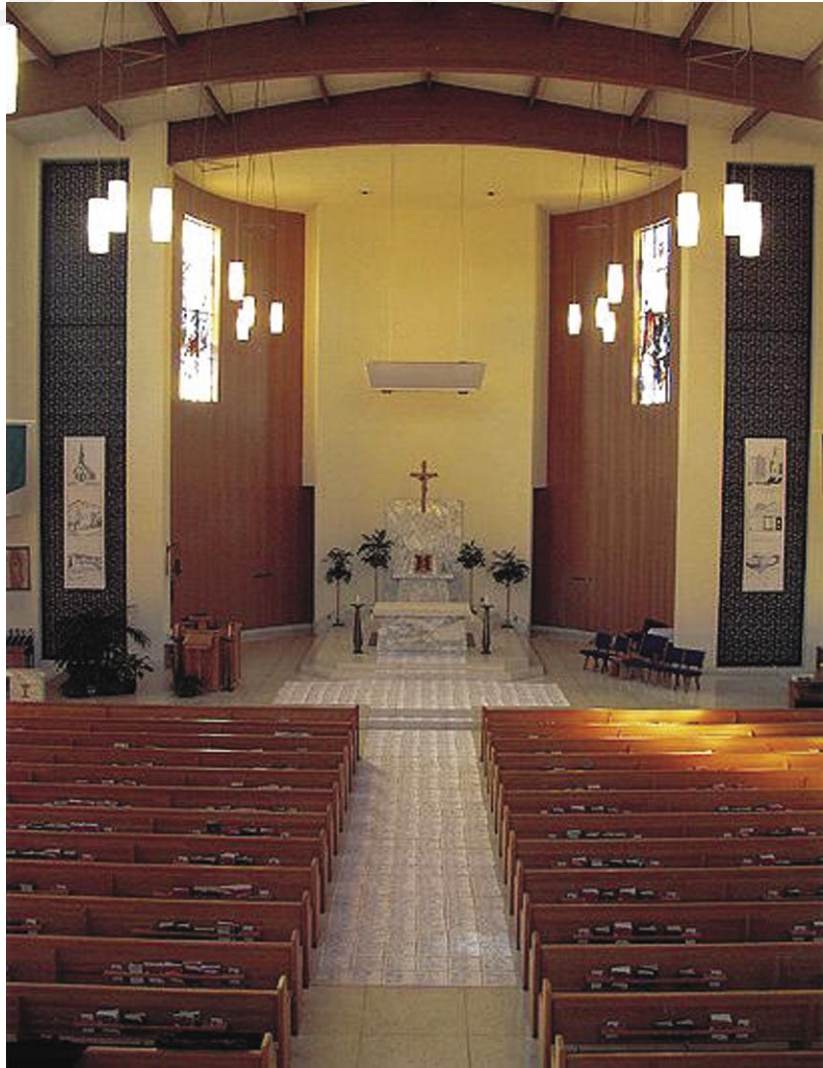
Canadian Memorial United Church + Centre for Peace  
Vancouver | British Columbia | Canada



with thanks to Rev. Bruce Sanguin and  
Edith Matthews of 'The Maple Group' 2002

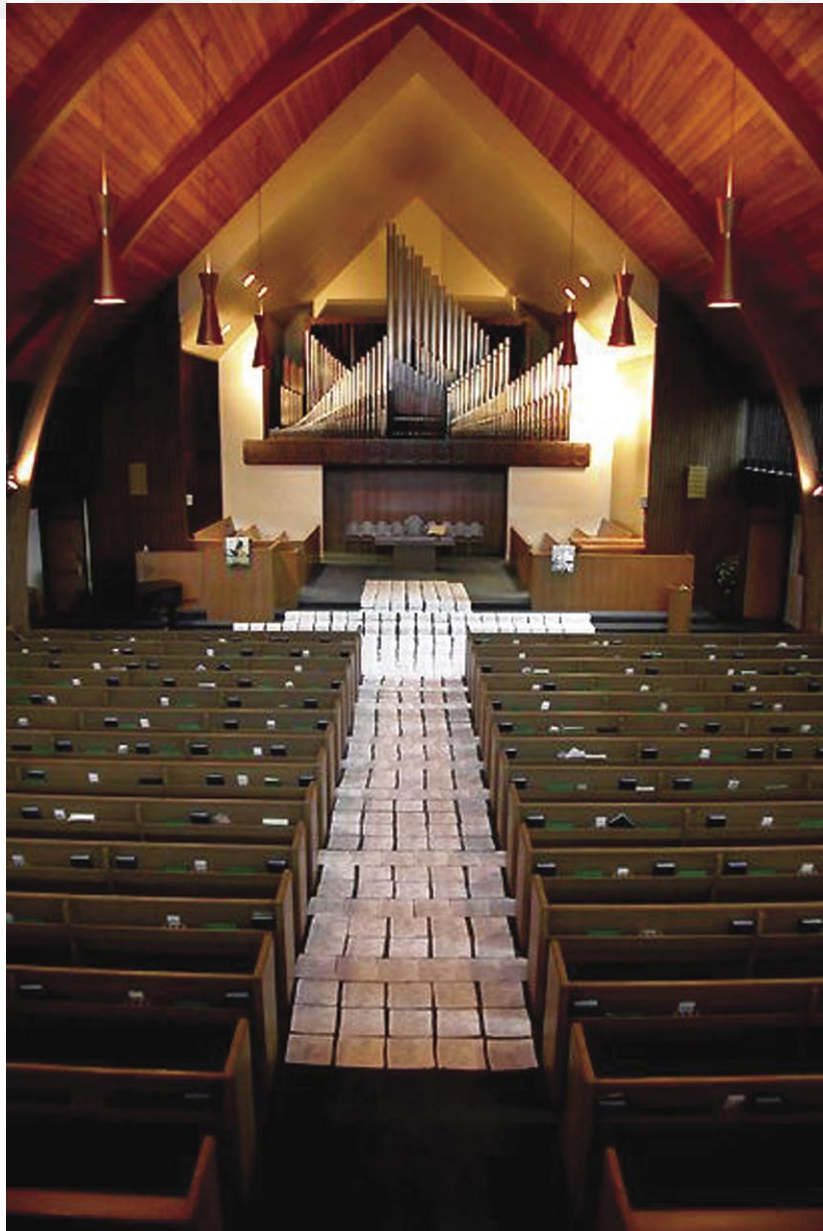
# MEMORIAL

St Matthew's Church  
Portland | Oregon | USA



with thanks to Pastor Fr. José Ortega and  
liturgical coordinator Kathy Sievers 2002

**Kerrisdale Presbyterian Church**  
Vancouver | British Columbia | Canada



with thanks to Rev. Glenn Ingles,  
Irene Caldwell and Gordon McKendrick

approximately 400 printed handkerchiefs

# IN EN



Memorial Steps

Lost Lives

# MEMORIAL

approximately 400 printed handkerchiefs

# IN EN



Memorial Steps

Lost Lives

# MEMORIAL

## **\_artist statement**

**— Thomas A. Fitzgerald**

**music / soundscape original composition [2002, 2004 ]**

### **“The Seeming Insanity of Forgiveness” [ 2002, 2004 ]**

**introduction + background** — The initial creation of this work was to integrate a Sound Sculpture component into the installation space and an accompanying live Performance. The publication in 2000, of the book “Lost Lives” broke new ground in detailing each life and moment of death for the victims of the Irish “Troubles” from 1966 to the millenium. This devastating chronicle of the insanity of sectarian violence, and the profound tragedy and loss of so many lives, led to a desire to create a powerful multi disciplinary artwork to express the sorrow and to explore ways towards ending all violence.

**structure** — The music is 65 minutes in duration, and it has been designed for a seven channel speaker system playback. There is no live music component in the installation. Rather the piece plays continuously, looping back on itself, as a linear circle, that uses the movement(s), and lack of movement(s), and resultant textures of sound as an expressive and structural component.

— The music /soundscape explores the movement of sound from one speaker to another, sonic momentum and combinations of sounds and movement to create unique textures. At times these textures are stationary, at times a single sonic movement, and at other times a spatial counterpoint is utilized, with several kind of movement occurring simultaneously. This is especially so in the last eight minutes of the work.

**materials** — This piece was created from:

- A wide variety of notated music that was recorded and further developed with electronic extensions and sonic treatments.
- From collected sounds from the environments the north and south Polar Ice caps of Belfast, N. Ireland, Melbourne, Australia, Vancouver, Canada.
- Performances of folk and Indigenous music chants and songs/music from Indigenous groups and spiritual/religious music from around the world and from the Irish Folk music traditions.
- Electronic and computer sounds based on particular sonic materials

## Credits | "The Seeming Insanity of Forgiveness"

music\_ Melbourne | Australia

- Tom Fitzgerald, Electric Violin, Viola, Keyboards
- Lawrence Allen, Tenor
- Lindy Ferguson, Soprano
- Megan Kenny, flutes (Melbourne, Australia)

Indigenous chants for the dead\_

- A.R. Abdullah - Shamanic Malay
- Musqueam Chief Ian Campbell, First Nations Canadian
- Chinese and Korean Zen Buddhist nuns
- Lei'Ohu Ryder, Hawaiian

"Aloha. It is what the music is created for...to embrace humanity and all life with sacred intentions. Intentions of love and peace. Intentions of harmony and reconciliation. As one who carries this wisdom, I am honored to let it heal. For we are all one. All aloha." Lei'Ohu, Nov. 2002

speech arts\_ led by Antony Stamboulieh, Actor-Director (Vancouver/London)

- Emily MacArthur
- Siobhan Raupach
- Aaron Sholomenko
- Kay Stamboulieh
- William and Irene Thompson & James Thompson, (boy) (Melbourne/Belfast)
- Kevin McFadden - Irish-Canadian Gaelic speaker



Lycia Trouton and Tom Fitzgerald with some of the 'horrific hankies' in the background

## Horrific hankies – a moving art/musical tribute

Two doctoral students from the University of Wollongong (UOW) with Irish heritage are paying a tribute to the thousands who have lost their lives over the past 30 years of sectarian violence in Ireland in a moving art and music peace installation known as "Horrific Hankies – the Irish Linen Memorial".

The travelling Irish memorial came to UOW in early November before going on tour around Australia and overseas. The memorial takes the form of an installation of textiles/music and dance.

It is called the Irish Linen Memorial and has been created by Creative Arts doctoral student [Lycia Trouton](#) who is a Canadian/Irishwoman visual artist and sculptor.

Lycia has printed the names of the 3,658 Irish killed between 1966-2000

on to linen handkerchiefs, as linen is emblematic of the North of Ireland due to the history of this industry there.

In addition there is music-soundscape by fellow Creative Arts doctoral student, [Tom Fitzgerald](#), an accomplished composer who empowers the experience of Lycia's visual art by providing tones that are prayerful and sacred in an act of remembrance. Lycia described the project as apolitical with the mobile memorial aimed at inspiring ecumenical forgiveness and healing.

The installation includes a thumb print wall that has thumb prints from people of all cultures – a touch symbolising recognition, sympathy and wishes for resolution of conflict.

The Canada Council and the University of Wollongong's Centre for Research in Image, Performance and Text (CRIPT), has provided sponsorship for the project.

## Textiles conference attracts world specialists

An international conference held at the University of Wollongong from 28 November to 1 December attracted the world's foremost academics and practising artists and focused on cultural exchanges in textile production and trade in Canada, India, the Pacific and Australia.

One of the features of the conference, entitled Fabric(ation)s of the Postcolonial, was a keynote address by the best selling author of "Carpet Wars", Christopher Kremmer.

The conference was held under the auspices of the University's Institute for Social Change and Critical Inquiry.

It also received support from an Australian Research Council Discovery Grant, The Australian-India Council, the Centre for Research in Image, Performance and Text and the Centre for Canadian-Australian Studies.

The conference represented one of the main focal points of the ARC-funded 2001-2003 grant totalling more than \$200,000 that has been awarded to researchers who include Dr Paul Sharrad, Dr Diana Wood Conroy, Dr Anne Collett and Dr Dorothy Jones of the University of Wollongong.

Keynote speakers included Professor Janis Jeffries, Goldsmiths College, London; UNESCO consultant Jasleen

Dhama, of New Delhi, India; Professor Kay Lawrence, University of South Australia; Jill Baird, Museum of Anthropology, University of British Columbia, Canada; and other international practising indigenous and non-indigenous textile artists.

Many other leading world academics and textile practitioners were presenters at the conference. One of the conference aims was to generate new literary critical work, innovations in postcolonial theory and fresh approaches in fabric arts scholarship.

Conference organiser [Lycia Trouton](#), a doctoral student in the Faculty of Creative Arts, says the conference was of great significance to the visual arts, English literature and materials cultural anthropology, as well as cultural communications studies communities, and aboriginal communities.

An art exhibition, *Unfolding Territories*, which features indigenous and non-indigenous artwork was held in the Cloisters Gallery, Faculty of Creative Arts, in conjunction with the conference over the period 28 November to 5 December. A larger travelling exhibition, featuring the unusual pairing of historical colonial textiles with contemporary textiles, will follow in 2003-2004.



Jean Baptiste Apatani, Australia  
 2000  
 Courtesy: Tom George  
 Collection: Danae West Centre



Yvonne Koolmatzie, Australia  
 2000  
 Courtesy: the artist

## Unfolding Territories

Faculty of Creative Arts, University of Wollongong  
 Nov 28 - Dec 13, 2002

The action of folding and unfolding cloths, packing and transporting not only the intimate cloths of domestic life but the vital materials of trade is the sign of a displacement, the scattering of people now more than ever on the move, and still longing for land. Writing a line and working with a line of thread are mirrored images for artists and writers, who may try for a different kind of knowledge in shifting alignments of territories.

Dr Diana Wood Conroy  
 Associate Professor Visual Arts

References:  
 Elizabeth Briffen. *The Enraptured Subject: Hysteria and Its Discontents*. Princeton: University Press, Princeton, New Jersey, 1996.  
 Tom Giffkins. *Hurles and Colours: The Aboriginal Imagination in Australia*. Cambridge: University Press UK and USA, 1996.  
 Ian McLean. *Under Saturn: melancholy and the colonial imagination in Double Vision: Art Histories and Colonial Histories in the Pacific*. Nicholas Thomas and Diane Lochte Hells. Cambridge: University Press UK and USA, 1999. 131-16



Ruth Hadlow, Australia / West Timor  
 2002  
 Installation consisting of 30 small pieces woven to the wall  
 Approx. 1.5 x 1.5 m  
 Courtesy: the artist



Valerie Kirk, Australia  
 2002  
 Courtesy: the artist

These artists have worked together over the past seven years on collaborative projects, such as "Crossing Borders" (curated by Sue Rowley, touring United Kingdom, 2000), "Below the Surface" and "Lake Mungo Revisited" (initiated through Go Gallery 1996 and 2000), and "Common Ground" (Hazelhurst 2002). A core concern has been a questioning of histories and an understanding of land and environment through looking again at the visual records of the colonial era.

From the Latin 'terra', earth, implies boundaries and the rule of law. For new territory, the yearning for more land, that sent Roman and Greek across the 'barbarian' lands of Europe and Asia. 'Colony' derives from the 'kolon', farm, settlement, 'colonus' tiller, settler, and 'colere', to cultivate. The harsh rules of the 'imperial dominions' may have left long ago, but they are still part of our societies not only with reference to a classical heritage but through government, law, culture and language which overlay and interact with the lives of the original inhabitants.

They differ from academics in their necessary concern with the practicalities of allowing a 'fit' between a very personal momentum and the demands of the world. Reflecting on self and other is a continual inner dialogue in the artist's life. In the same way, academics, as is the case with so many of those in the arts, are seen to have been inflamed, in retrospect, by the historical events. Textiles become a metaphor for intense personal lives, that history is a web of subjectivities, or as Roland Barthes has written, 'historical' in many cases can mean 'hysterical' (Bronfen 148). The lives of the protagonists. The people who travelled and lived in the new lands under Empire are implicated in our own lives, in our own ancestors, even for indigenous people.

Similarly, the extraordinary traditions of textiles were initiated and sustained in the face of being overwhelmed by trade from Manchester. Just as New Delhi contributes work from the sub-continent that is continuing metamorphosis of Indian fabrics within a global 'english'-speaking society.

A deeply charged narrative is evident in the work of Penny Harris. Overwhelmed by trade from Manchester. Just as New Delhi contributes work from the sub-continent that is continuing metamorphosis of Indian fabrics within a global 'english'-speaking society. The piece of cloth that must have accompanied every emigrant, every mourning mother, the handkerchief, is a focus for her installation. Valerie Kirk, from Scotland originally, reflects on that relationship of separation through a fresh regard for Australian environments in both tapestry and drawing. Kay Lawrence presents an ancient metaphor of the sieve, an allegorical literary reference, in tapestry-woven text and iconic image. Catherine K, born in France, plays on texts that are actually woven from torn texts, out of the torrent of daily words from the authoritative Guardian newspaper (airmail edition).

has given rise to a melancholia in non-Aboriginal arts practice (Griffiths 3, McLean 131). Close relationships with indigenous communities and individual Aboriginal artists have therefore become a priority for art institutions such as the Faculty of Creative Arts. Yvonne Koolmatzie, a Ngarindjeri weaver from South Australia has been a friend and teacher to non-indigenous artists. She represented Australia at the Venice Biennale in 1997 with her powerful sculptural forms, based on traditional baskets. Jean Baptiste Apatani, a Tjwi artist from Bathurst Island in the Northern Territory also shows how ceremonial traditions of bodily decoration are transformed in new textile materials. Ruth Hadlow's constructions are imbued with a relationship to indigenous lives, and more recently to the Indonesian community where she now lives.

## Fabric(ation)s of the Postcolonial

### Unfolding Territories

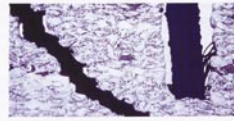
Faculty of Creative Arts,  
 University of Wollongong  
 28 November - 13 December 2002

Bringing together the vivid metaphors of 'english' writing with intricately structured textiles that were traded across countries of the former British Empire is the focus of the project 'Fabrications of the Postcolonial'. Accompanying the international conference on the same topic, this exhibition 'Unfolding Territories' shows contemporary work that interrogates and reflects on historical and geographical location through the materiality of crafted textiles.

Penny Harris, Australia  
 2002  
 Courtesy: Michael Young



Diana Wood Conroy  
 Australia  
 2002  
 Courtesy: the artist



Catherine K, Australia  
 2002  
 Courtesy: the artist



Lyric Danielle Trouton,  
 Canada  
 2002  
 Courtesy: the artist



Kay Lawrence, Australia  
 2002  
 Courtesy: the artist



Ian McLean, Australia  
 2002  
 Courtesy: the artist

## Fabric(ation)s of the Postcolonial



Beth Hatton, Australia  
 2002  
 Courtesy: the artist



Kelly Thompson, New Zealand  
 2002  
 Courtesy: the artist

Unfolding Territories brochure | part of the Fabrications of the Postcolonial Conference | University of Wollongong NSW | Nov 29 - Dec 01 2002

# Remembering the Dead

A traveling memorial to those who have died in Northern Ireland violence since 1966 was set up, photographed and taken down last week at St. Matthew Catholic Church.

Textile installation artist Lylcia Trouton, an immigrant from Belfast to Vancouver, B.C., and a doctoral candidate in creative arts at the University of Wollongong, Sydney, Australia, arrived on Friday with more than 3,600 names printed on Irish linen.

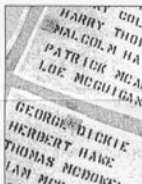
"I have printed the names of the deceased individuals on linen handkerchiefs, as linen is emblematic of the North of Ireland, due to the history of this industry there," Trouton explained. "Linen has various connotations and associations with the dead in the Bible and in rituals in various ancient cultures," she added. "There is a growing body of critical post-colonial theory, which relates to textiles and also why I have chosen this particular medium."

She placed hankies in rows on the floor down the aisles, in the chancel and on the altar and then documented the installation with photographs.

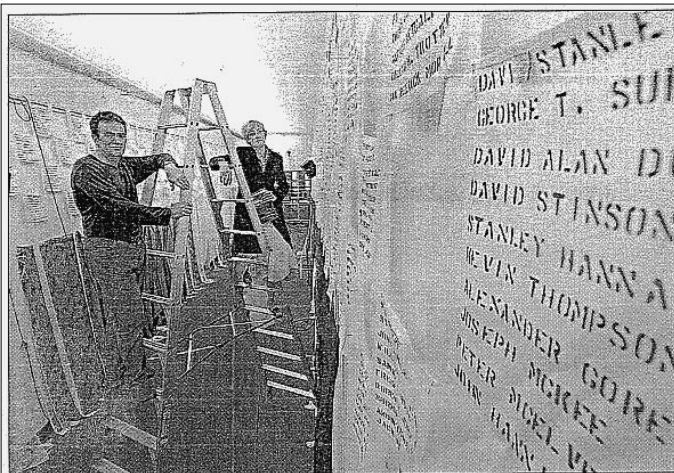
Trouton has studied iconography with Kathy Sievers, liturgical coordinator at St. Matthew, who arranged with St. Matthew pastor, Fr. Jose Ortega, to host the installation. She currently is traveling throughout the Pacific Northwest, placing the handkerchiefs in churches of various denominations

as "a perspective on life and broad-mindedness." She hopes eventually to exhibit the photographs of the linen project in galleries accompanied by music by Australian composer Thomas Fitzgerald.

"I believe it is important that the lives of these persons, many of whom died in difficult and horrific circumstances, be honored by mindful and spiritual people, with the guidance of interdenominational pastors and ministers."



Linen handkerchiefs covered the floor in the sanctuary of St. Matthew Church last week when artist Lylcia Trouton (center) worked with Kathy Siever and Rick Miller to install her Irish linen memorial.



Two hearts beat as one: Tom Fitzgerald and Lylcia Trouton, two Irish descendants of ideologically opposite backgrounds, have come together to recognise those killed in The Troubles. Picture: KEN ROBERTSON

## Display pays tribute to victims of Irish conflict

By TIM AYLING

ANN McCombe, Geraldine Breslin, Aidan Gallagher, Samantha McFarland.

The names of those four - plus thousands of others killed in Northern Ireland's sectarian violence - have been printed on more than 300 linen handkerchiefs.

Canadian creative arts doctoral student Lylcia Trouton designed the handkerchiefs as a tribute to the 3658 men, women and children who died during The Troubles, between 1969 and 1998.

Horrific Hankies is on display at the University of Wollongong. The handkerchiefs have been hung in a grid pattern. The sheer volume of the pieces of cloth, covering two 25m x 5m walls, conveys the enormous loss of life.

"Linen is of course emblematic of Ireland; my grandmother still sends linen handkerchiefs to my mother in Canada," visual artist and sculptor Trouton said.

"And the handkerchief is a very personal emblem of grieving, as people reach for their handkerchiefs to dry their tears." Trouton was inspired by a 1999 book, *Lost Lives*, in which each

### Handkerchiefs a symbol of grief and hope

person killed in The Troubles is named and an account given of their death.

The visual impact of Trouton's piece is complemented by an ambient soundtrack by fellow creative arts doctoral student Tom Fitzgerald.

The haunting score combines bells, mournful strings and chanting, but surprises with upbeat Irish dancing music.

"I wanted to reflect on the tragedy of the conflict but also to show that there is always hope," he said.

Both students are of Irish descent. Fitzgerald is a fourth-generation Australian but his family hails from counties Clare and Cork.

Trouton, on the other hand, is a loyalist from Belfast. She fled the besieged city for the sanctuary of Canada as a child in the '70s after

her grandfather was targeted by republicans.

Trouton said she knew Tom from studying in the faculty and thought he would be perfect for the exhibition.

"And I knew he was Irish - he's got that talkative chin," she said.

Trouton and Fitzgerald see their collaboration on the project as reflective of the desire of many Irish to look past their differences and remember the dead together.

Horrific Hankies exhibited in Canada and the US last year and Trouton and Fitzgerald hope to take it to Ireland in the next few years - even though they have been warned by the editors of *Lost Lives* not to do so.

"We're expecting trouble when we take it to Ireland, no doubt," Fitzgerald said. "We even expect trouble here; it's a very touchy subject, but people are going to have to come to terms with it."

The Canada Council for the Arts and the University of Wollongong are sponsoring the exhibition. It began on Friday, All Saints Day, and will close at Ham on Remembrance Day, November 11. Visitors will be asked to make a small charitable donation.

# IRISH LINEN

*The Canberra Times* |  
Wednesday February 11 2004 p.27

## The fabric of 30 years of The Troubles

By Meredith Hinchliffe

*The Irish Linen Memorial — Transformation of Tears.* A multimedia work by Lycia Danielle Trouton at Craft ACT Craft & Design Centre, Level 1, North Building, London Circuit, until February 15. Open: 10am-4pm, Tuesday to Friday; 12 noon-4pm, Saturday and Sunday.

**T**HE LOSS of some hundreds of lives would, in many situations, constitute a disaster. It always seems strangely misleading that the violence that we have become familiar with

over 30 years in Northern Ireland is known as The Troubles.

Lycia Danielle Trouton, who was born in Belfast and grew up in Canada, has recently come to Australia to take up doctorate studies at the University of Wollongong.

She travelled to Belfast and around the same time read a book titled *Lost Lives* by several Irish writers. It reads like a series of obituaries — short narratives of what people were doing and the circumstances of their killing.

Trouton has had the names of the dead stencilled on to white linen handkerchiefs — the size generally used by women — and has hung these on strips of white, torn linen linking them into a continuous line. The metaphors

are powerful: handkerchiefs mop up and wipe away the tears, stop the bleeding — albeit temporarily — and wipe up the blood; torn strips of linen used as bandages.

The use of linen, a traditional Irish textile, adds another metaphorical layer. There are strong connotations of nurturing, traditionally a female role.

Other elements to the installation include a digital print of a grave digger on linen and a long board covered in green fabric on which a series of hankies embroidered with names are displayed.

This latter work is titled *Bleaching Greens*, referring to the traditional way in which woven linen was bleached. I find this work the least resolved.

Tom Fitzgerald, of Melbourne, composed the haunting music that plays in the background, and Elizabeth Cameron-Dalman and Vivienne Rogis performed at the opening.

The exhibition has been shown in Seattle, US, and was developed with financial assistance from the Canadian Government.

A comment sheet from a previous show is on display which eloquently states, "A very peaceful way to transform a public space into a personal space and back again into public."

The installation is poignant and moving and a forceful, though gentle, reminder of the personal tragedies and futility of war. Its resonance is even more moving in the current environment.

We must defeat violence by  
reaching out - one on one - to each  
other. —

2001

A very sensitive way to transform a public  
space into a personal space and back again  
into public - it felt holy to me. Thank you.

Thank you enjoyed the visit

Debra Gummelt Oct. 17/01

One of my ancestors <sup>female</sup> (Irish) was  
transported to Australia, as a  
convict, for stealing linen. A small  
connection for me - very interesting  
and touching ex<sup>h</sup>.

Having grown up in Northern Ireland, I can recognise  
too many friends of my father and fathers of  
my friends ... a poignant reminder - thank you Lyra  
Mandy Malcomson AGE 36.

I too grew up in Northern Ireland, went to school  
with the mother of a young man at Blair in Belfast who  
was shot. I went to school in Banagh. I went, so, so sad.  
I grew up with No 16.  
Margaret Barron

We're enclosing a small  
booklet which is compiled after  
Shepherd's death which I hope will  
contribute in some way to your project  
for which you must be commended.  
Please forgive me for not being able to  
comply with your request - I do  
hope you will understand.

Sincerely,

Dorothy P.

Dorothy Parker

Steven Parker's mother  
victim #494

IRISH

Margot Damon  
London UK



Edith Morriott  
Berridale NSW  
Australia

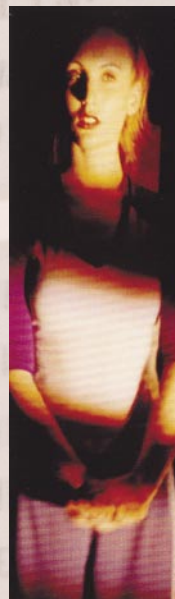


needle workers\_

LINEN MEM



dancers\_\_



Vivienne Rogis  
Western Australian Academy of  
Performing Arts graduate, 1994

\_\_ from 1994-1997 she was a founding member, performer and rehearsal director for the Perth based dance company Physical Architecture is Dancing  
\_\_ in 1997 she moved to Canberra and now choreographs + performs shows with Paige Gordon and Performance Group, CIA and Stopera  
\_\_ is a member of Direct Current Dance Collective, where she has performed, choreographed fulfilled an organisational role from 1997-2001  
\_\_ has been working with Elizabeth Cameron Dalman since 1997

Elizabeth Cameron Dalman  
Choreographer | Teacher | Performer  
Masters of Creative Arts, Wollongong University

\_\_ founded the Australian Dance Theatre and was Artistic Director for ten years from 1965-1975  
\_\_ currently Director of the Mirramu Creative Arts Centre and Chairperson for Weereewa - A Festival of Lake George  
\_\_ also a Mentor and Board Member of The Australian Choreographic Centre in Canberra  
\_\_ is a recipient of an Australian Artists Creative Fellowship and was awarded an OAM in 1995 for her contribution to contemporary dance in Australia  
\_\_ in 1997, Elizabeth received a National Dance Award for a Lifetime Achievement in Dance



Amanda Miller  
Bachelor of Arts [Dance]

\_\_ Amanda worked with Elizabeth from 2002-2004 with assistance from the Australian Arts Council

THOMAS RONALD GRAHAM  
CHRISTOPHER KYLE  
AL QUINN  
VINCENT ROBINSON  
Y MCILHONNE  
DONNELL  
EMPSEY  
GABE  
VIRRETT  
ILL

ROBI  
GAVI  
JOHN  
PETER  
TOMAS  
KEVIN L  
JOHN SM  
ANDREW A

LORRA  
JULIA



**dedicated to those who have lost their lives  
in “The Troubles”, the approximately 36,000  
wounded or maimed, and their survivors  
who continue to live with inconsolable grief,  
anxiety and trauma**