

CULTIVATING FOOD CONVERSATIONS

agriCULTURED



LANDSCAPES OF LEARNING
SATURDAY 6TH AUGUST



WATER



CLIMATE



SOIL

**THIS EVENT TAKES PLACE ON
TASMANIAN ABORIGINAL LAND.**

We observe and give thanks for the tens
of thousands of years of ecological and
cultural stewardship.

We acknowledge the palawa / pakana
as the continuing custodians of lutruwita
(Tasmania) and honour their Elders
past and present.

LANDSCAPES OF LEARNING

Without treaty, lutruwita Tasmania remains contested country. In this piece, these three environmental themes are viewed on your journey between sheds, through a cultural justice lens, which perhaps, can enhance a love of who we are and who we could be, through the truth-telling that country and climate and culture all demand.

On this journey, these three sheds explore a triptych of sensibilities – European perspectives, intercultural exchanges, and Aboriginal Nations.



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Water – journey, separation, arrival, before

This imposing stone barn speaks back beyond times when dynasties built fortunes on unceded country. It speaks of European architectural languages and a time before these stones rose in this landscape. Perhaps the ghosting voice in this building comes from beyond these island walls, calling to the rhythm of a beating shipwright's heart, beyond the prison walls of this long ocean journey. Trapped by migration, torn apart, lost at sea, or in prison, these two figures tell a water story that defined the begins of modern lutruwita. A Germanic cathedral calls and mourns, a shipwright's beat tolls an endless rhythm of repair, a ghost voices a cliff top lament, searching horizons, perhaps these lovers are separated by time, circumstance, crime, hope. And in their interruption, they knew little of what this island arrival would unleash on a land across the water, where they would cut an ignorant and savage swath, before they learned to love this place and be loved by it.

Climate – seasons, together, unknowing, during

This beautiful community space speaks of a simpler time, with simpler utilitarian structure, and simplicity of purpose. And yet here, enveloped in this community cocoon, as if holding climate at bay, it plays out all around us, below and above, with seasonal warnings. Are we sheltering from the storm or are we sheltered, unaware? Seasons flow and shift around us, often unseen, as we live our lives in our communities and families and blissful spaces like this Dairy Plains hall.

Soil – grounded, giving, learning, now

Soil is country, is culture, is unceded. In this shed, we are observers. Observers out to country and soil and fire. Observers into an exchange, between two different countries and cultures of strength. We are witnesses on something private, a gift from one country, one soil, one place to another. From Ngarluma people in the Pilbara, on the other side of the country, to palawa pakana, lutruwita and returned. A recognition of continuity. We are an audience without treaty, observing, listening, learning.



THE BARN AT OLD WESLEYDALE

The Barn at Old Wesleydale

Old Wesleydale
1970 Mole Creek Rd
Mole Creek 7304

SATURDAY 6th AUGUST 11am

Please arrive to allow 10 mins at the first destination for parking and ticket checking

Food and refreshments by Deloraine Deli

The Panel

Water - Water is an essential part of every Tasmanian's life, and our catchments support a variety of biodiversity, ecosystems, threatened species, as well as industries, our natural brand and our economy. This diverse panel will speak passionately about the quality and management of our water, and discuss the challenges we face, now and into the future.

Matthew Evans, Dr Deepa Kumar, Fran Smith. Hosted by Sally Dakis

The Artists

Nathan Cox is a Sydney based organist and harpsichordist who has appeared as a guest with Australia's leading symphony orchestras. He is currently completing his Ph.D. and appears courtesy of the Sydney Conservatorium of Music, The University of Sydney.

Sabine Bester is vocalist, songwriter, and multi-instrumentalist who has been awarded the UTAS "Barney Rodgers London Scholarship" and the Berklee University Umbria Jazz Clinic "Outstanding Musicianship" award. She leads Hobart group Kudu Joy and is a lead vocalist for Big hART's When Water Falls project.

Locky Rankin is a qualified wooden boat builder based in Kettering. This is his third appearance as a percussionist with Acoustic Life of Sheds.

Jim Atkins has designed and mixed audio for opera, symphonies, ballet, theatre and site-specific music events across Australia and internationally. Jim is based in Sydney and originally guided this collaboration for Big hART's Boatsheds at the 2022 Sydney Festival.

The Building

Convict built in the early 1830's, the property on which the two story barn and distinctive stone stockade stands was first christened Wesleydale when sold to devout Wesleyan Methodist, Henry Reed in 1837. In later years Reed built a grand 36 room summer home a few kilometres away, naming that property Wesleydale and consigning the original property it's additional "Old" moniker.

Thank you to our hosts the Wilsons. Deb and Scott moved to Old Wesleydale in 2001 and their skilful efforts to rejuvenate the property's extensive collection of buildings and gardens has been widely recognised.



DIRECTIONS TO DAIRY PLAINS HALL:

Drive 10mins east back through Chudleigh and turn right at Dairy Plains Rd.



[CLICK HERE FOR DIRECTIONS](#)



DAIRY PLAINS MEMORIAL HALL

Dairy Plains Memorial Hall

283 Dairy Plains Rd
Dairy Plains 7304

SATURDAY 6th AUGUST 1pm

Food and refreshments by Deloraine Deli

The Panel

Climate – How will climate change impact the future of agriculture? Come and hear from Tom Remenyi, leading climate researcher and translational scientist. Bring along your most pressing climate related questions and explore the impacts of climate change on agriculture and related industries.

Dr Tomas Remenyi. Hosted by Sally Dakis

The Artists

Keia Mcgrady is a movement specialist, visual artist, choreographer and vocalist. As a proud Githabul, Migunberri-Yugumbah woman, she draws on her connection to culture and community to create a free flowing movement practice. Upon completing studies at the Aboriginal Centre of Performing Arts, Sydney Dance Company's Pre Professional Year and studies abroad with Israel's Kibbutz Contemporary Dance Company, Keia's freelance work landed her in nipaluna/Hobart where she has been working in Big hART both as a performer and mentor. With a passion for using art to provide a safe space for healing and deep listening, Keia is driven to support and nurture the younger generation.

Maggie Abrahams is a percussionist and composer who studied at UTAS and in 2017 spent a year of study at the ISA in Cuba before completing her Honours at the Tas Conservatorium. This is Maggie's 4th Acoustic Life composition having already performed in a potato shed, a hop kiln, a sea scouts hall and a 3 level barn structure.

Hobart-based, Jay Jarome is a Pinoy/First Nations artist from Bribe Island, Queensland. Jay studied for three years at the Aboriginal Centre of Performing arts in Brisbane before relocating to Hobart on a scholarship to study music at the University of Tasmania. Jay is a vocalist, songwriter, and multi-instrumentalist and has led performances at festivals including Falls, Party in the Paddock, PANAMA, MOFO, and Taste of Tasmania.

New media artist and animator, Jordan East has a BA (Hons) in Computer Science and Media Arts. He is a freelancer based in Sydney creating music video and live music content, exhibiting at festivals including Vivid, and providing motion graphics and editing support for agencies and corporations. Jordan has delivered spectacular interactive digital content for Big hART performances including SKATE at Barangaroo and Boatsheds at Sydney Festival.

The Building

The Dairy Plains Memorial Hall was opened on 2nd May 1931 on property donated by Arthur Atkins. Five of Arthur's great grandchildren still own and operate farms in the area.

This original building burnt down in 1950 and the present hall was constructed and opened in 1954. Despite the closure of a number of local halls in the municipality Dairy Plains Hall is still regularly used for indoor bowls, local private functions, dairy training days, and community celebrations and events.

Thank you to our hosts from the hall committee, in particular Robert and Gwen Atkins. The maintenance of this community asset is a testament to the resilience of rural communities in the face of technological and economic changes in agriculture and agribusiness.



DIRECTIONS TO THE BARN AT LEITH:

Return to the Mole Creek Rd and turn right toward Deloraine. At the roundabout, turn right on the Emu Bay Rd toward Deloraine town centre. Continue on the Meander Valley Rd for 20mins to Westbury. Turn right onto Lonsdale Promenade, right onto King St and follow around until it becomes Mary St. Turn right into Moore St and continue straight ahead past the No Through Road sign and onto unsealed road.



[CLICK HERE FOR DIRECTIONS](#)



WATER



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SOIL

THE BARN AT LEITH

The Barn at Leith

308 Moore St
Westbury 7303

SATURDAY 6th AUGUST 3:15pm

Food and refreshments by Deloraine Deli

The Panel

Soil - Will it be a powderkeg of dissenting opinion, or a revolutionary conversation from different perspectives? We're bringing together a First Nations Scientist, two local conservationists and the managers of Tasmania's largest private forestry estate, to discuss exactly what's happening TO the ground and ON the ground.

Jim Wilson, Anna Povey, Michael-Shawn Fletcher. Hosted by Sally Dakis

The Artists

Dewayne Everettsmith is a palawa man descendant from both the community of Cape Barren Island Tasmania and gunai / kurnai people of Victoria. A gifted singer-songwriter, Dewayne has released albums on Skinnyfish Records and is currently recording with the Tasmanian Symphony Orchestra. He continues his role within his community with the Tasmanian Aboriginal Centre as the Cultural Awareness Coordinator delivering cultural awareness training and is passionate about the revival and continuation of language (palawa kani).

A gifted storyteller and songman, senior Ngarluma man, Patrick Churnside has featured in many Big hART works - he toured in the acclaimed theatrical work Hipbone Sticking Out with Trevor Jamieson, performed alongside Archie Roach in Murru at Melbourne Festival and is now the co-creator of a new solo work 'Tjaabi - Flood Country'. Much of Patrick's work features the tjaabi, a haiku-like artform unique to the living culture of the Pilbara, which communicate stories, dreams, thoughts and moments

The Building

The barn was completed by William Elliot Leith in the early 1820's using convict labour. Until 1819 Leith had been Superintendent of Convicts at Port Dalrymple and was the first Land Grant recipient in the Westbury district. The white daubed walls inside the doorways have been marked by workers with scratched tallies. A testament to their decades of rural toil.

Thank you to our hosts Kerry and John McLauchlan. John has been managing farms in the Westbury district since the 1980s with Kerry joining him in 1997 when they took ownership of Leith. Together they run award winning stud and flock White Suffolk sheep, and in recent years they have begun careful restoration work on the barn.



[CLICK HERE FOR DIRECTIONS](#)



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Photography: Anna Cadden and Ness Vanderburgh