Cementa19 is four days and nights of performance, sound, cabaret, interactive and electronic arts, video, installation and ceramics installed across the post-industrial town of Kandos, NSW. Over 60 artists will make, exhibit and perform work relating to the social, historical, or environmental context of the town and the region around it. Cementa19 is a celebration of contemporary art in Australia and of the small town that hosts it.
CONTEMPORARY ARTS FESTIVAL
Kandos NSW
21–24 Nov 2019
cementa.com.au
facebook  instagram  @cementafestival
#cementa19  #cementa
CEMENTA19
FESTIVAL HUB:
WAYOUT Artspace,
71 Angus Avenue Kandos

FOR THE
LASTEST
UPDATES
Visit cementa.com.au,
we’re updating it daily.
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NSW GOVERNMENT
Australian Government Festivals Australia

Mid-Western Regional Council

Bathurst Regional Art Gallery

DE BEAUREPAIRE
Rylstone
2014 Australia Week of the Year

Dubbo Regional Council

KANDOS MUSEUM

Kandos HIGH SCHOOL

NAVA
National Association for the Visual Arts

Parramatta Artists’ Studios

Pyt Fairfield

Rylstone Aerodrome Air Park

Western Plains Cultural Centre

WRI
Western Research Institute Ltd
In addition to the 60 artworks exhibited across the town 10am to 4pm over the four days of the festival, Cementa19 presents a feast of events and performances. For full details see cementa.com.au.
**THURSDAY 21 NOVEMBER**

11–11:30am  
*Kozie Rogi* by Szymon Dorabialski  
Kandos High School Basketball Court

3–3:30pm  
*Kozie Rogi* by Szymon Dorabialski  
Kandos High School Basketball Court

12 midday  
Plein Air Drawing  
Workshop with Kieth Yap  
Meet at Kandos Museum

6–8pm  
Opening of *Salon*, an exhibition by local artists  
WAYOUT Artspace

7–9pm  
Opening of First Nations project curated by Djon Mundine  
Wirimbili-yahi Wiradjuri  
Walan Cultural Centre

**FRIDAY 22 NOVEMBER**

10–1pm  
*Tasting History: Biscuits, Culture, and National Identity* by Lindsay Kelley  
Ticketed event  
Kandos CWA

11–11:30am  
*Kozie Rogi* by Szymon Dorabialski  
Kandos High School Basketball Court

11–12pm  
Performance by Lucas Abela  
Kandos Scout Hall

11–12.30pm  
*SWIMMING POOL* by PYT Fairfield and Tessa Leong  
(this performance for Kandos High School students)  
Kandos Pool

2–2.30pm  
*Cement Blocks* by Keg De Souza  
A ‘suck and play’ event for kids  
Kandos Scout Hall

3–3:30pm  
*Kozie Rogi* by Szymon Dorabialski  
Kandos High School Basketball Court

4–5:30pm  
*SWIMMING POOL* by PYT Fairfield and Tessa Leong  
Ticketed event  
Kandos Pool

6–7pm  
Welcome to Country and Festival Launch  
Kandos Returned Services Community Club

7–9pm  
Performance Night: *Cemente Love Letter* – A Variety Night hosted by The Motel Sisters  
Kandos Returned Services Community Club

9:30–11pm  
Band  
Kandos Returned Services Community Club
SATURDAY 23 NOVEMBER

10–1pm
*Tasting History: Biscuits, Culture, and National Identity* by Lindsay Kelley
Ticketed event
Kandos CWA

11–11:30am
*Kozie Rogi* by Szymon Dorabialski
Kandos High School Basketball Court

12 midday
Watch the skies!

1–1:30pm
*The Cement Bag Dress Project* by Susan Barling
Kandos Museum

2–2.30pm
*Cement Blocks* by Keg De Souza
A ‘suck and play’ event for kids
Kandos Scout Hall

3–3:30pm
*Kozie Rogi* by Szymon Dorabialski
Kandos High School Basketball Court

3:30–4pm
*The Cement Bag Dress Project* by Susan Barling
Kandos Museum

4–5:30pm
*SWIMMING POOL* by PYT Fairfield and Tessa Leong
Ticketed event
Kandos Pool

5:30–6.30pm
*I was on my way to a funeral* by Wart, with Victoria Spence and Phil Downing
St Laurence Church

7:30–8.30pm
*A study for explosive times* by (The Empty Set)
Sara Morawetz & Emily Parsons-Lord
Henbury Golf Course: meet at the entrance off Henbury Avenue

8:30–10.30pm
*AGGREGATE: fine to coarse ground sounds* curated by Gail Priest
Henbury Golf Club

SUNDAY 24 NOVEMBER

10–10:30am
*Kozie Rogi* by Szymon Dorabialski
Kandos High School Basketball Court

2–2:30pm
*Kozie Rogi* by Szymon Dorabialski
Kandos High School Basketball Court

3–4pm
*Performance* by Lucas Abela
Kandos Scout Hall

6–8pm
Kandos School of Cultural Adaptation Dinner –
Forage to Feast’s Diego Bonetto and Marnee Fox
Ticketed event
Kandos Community Centre Hall
EVENT DESCRIPTIONS

KOZIE ROGI BY SZYMON DORABIALSKI
Thursday, Friday & Saturday 11am & 3pm; Sunday 10am & 2pm; Kandos High School Basketball Court
An imagined realm built unconsciously from the ruins and rubble of what pre-existed, it is a meditation on death and the yearning to transcend the constraints of the physical body.
It is a reflection of the direct urban and geographic landscape of Kandos seen through the eyes of a sole being who is born out of a mound of ignorance and concrete debris. The sole being attempts to construct a belief system from its faint inherited memory and the detritus remaining on this arid planet.

PLEIN AIR DRAWING WORKSHOP WITH KIETH YAP
Thursday 12 midday; meet at Kandos Museum
Artist Kieth Yap invites members of the audience to join him in a drawing workshop that will contribute to his festival work Good Thanks … (Busy). This work encourages a conversation about where we have all come from and where we aim to be. Where there is dark, light should be close by. Take time to reflect, draw as if to write. Make observations of the surroundings. Let the country overwhelm. Come or go?
(Limited to 15 participants.)

TASTING HISTORY: BISCUITS, CULTURE, AND NATIONAL IDENTITY, A PARTICIPATORY TASTE WORKSHOP BY LINDSAY KELLEY
Friday & Saturday 10am; Kandos CWA
What exactly do we eat when we eat a biscuit? At Cementa, Tasting History will test and document sensory experiences of Anzac biscuit preparation and consumption. Focused on the knowledge we make in the kitchen, the workshop aims to uncover intangible aspects of history, culture, and national identity. This project is funded by an Australia Research Council Discovery Early Career Researcher Award and received additional support from UNSW Sydney School of Art and Design, with special thanks to Jennifer Biddle.

TICKETS
Friday: https://www.eventbrite.com/e/74758828669
Saturday: https://www.eventbrite.com/e/75982061391
PERFORMANCE BY LUCAS ABELA
Friday 11am; Sunday 3pm; Kandos Scout Hall
What The New York Times described as sounding like ‘John Coltrane playing a volcano’ is in fact the unique work of maverick musician Lucas Abela whose infamous obsession with sheets of broken glass has astonished and bemused countless people around the world. Abela ecstatically purses his lips against panes of amplified glass while deftly employing various vocal techniques ranging from throat singing to raspberries to turn discarded shards into crude musical instruments. The results are a wild array of oddly controlled cacophonous noise teetering on the edge of music. A one-of-a-kind act that quite simply needs to be witnessed to be fully appreciated, let alone understood.

KANDOS CEMENT BLOCKS
BY KEG DE SOUZA
Friday & Saturday 2pm Kandos Scout Hall
This work is a playful homage to the history of Kandos, a town that grew from its cement works. Miniature bags of cement in the form of ‘Kandos Cement Block’ icy poles may look like you could build tiny houses with them – but it’s not the local limestone, shale and coal deposits you will taste – it is the flavours of black sesame, maple and coconut that transport you away from the gravelly appearance. Kandos Cement Blocks are available from the Scout Hall for a gold coin donation.

SWIMMING POOL BY PYT FAIRFIELD AND TESSA LEONG
Friday & Saturday 4pm; Kandos Pool; Friday 11am for Kandos High School students
You’re invited to jump into SWIMMING POOL, a site-responsive theatre performance at Kandos Pool. SWIMMING POOL brings together emerging artists from regional Australia and Western Sydney to share their diverse experience of growing up Australian in the one public space common to all. Exploring our collective memory of youth through action and togetherness, SWIMMING POOL asks you to join the performers in a uniquely refreshing theatrical experience. Bring your togs!

TICKETS
Friday & Saturday 4pm:
**PERFORMANCE NIGHT**

**CEMENTA LOVE LETTER – A VARIETY NIGHT HOSTED BY THE MOTEL SISTERS**

**Friday 7pm; Kandos Returned Services Community Club**

Get your glad rags on and join us on our magical mystery variety talent time, hosted by celebrity glamazons Paris and Tacky Motel. It promises to be a surreal, hilarious and thought-provoking evening filled with art, comedy, music and mayhem.

**CEMENTA LOVE LETTER – A VARIETY NIGHT WILL FEATURE:**

**Rosell Flatley as ‘Indai’**

*Scout’s Honour*

Performance and installation

Indai joins us today dressed in her Filipino Girl Scouts uniform. Artist Rosell Flatley’s performance presents Indai’s perspective. It symbolises the cultural similarities between rural Kandos, and Tagbilaran City, in the Philippines, and investigates how the Girl Guide movement shaped the community of Kandos. Flatley found a reference to the Girl Guides in the Kandos Museum. It resonated with the artist: her daughter is a member of Girl Guides in Sydney and, as a child, Rosell was a Girl Scout in Tagbilaran. For 100 years, the cement and quarrying industry was geared to support the working man in Kandos. In this male-dominated society, the Girl Guides represented an escape from the mundane and an opportunity to learn new skills.

**Giselle Stanborough**

*Region, Suburb and City: Australian Whiteness in Reality TV*

Performance lecture

Earlier this year, the Australian Government announced that our most popular reality TV shows will be exported to the South-Pacific Region as part of ScoMo’s $17-million soft power push. But what vision of Australia are we presenting? The classist and gendered staple roles of reality TV range from ‘Farmer Wants a Wife’ and ‘Outback Jack’ to ‘Bondi Rescue’ and ‘The Real Housewives’. These roles are situated to stir the anxieties of White Australian connections to urban, suburban and regional Australia. This lecture will look at Australian Whiteness as part of the ‘colonial imaginary’ that characterises our reality TV.

**Mark Shorter (‘Renny Kodgers’)**

*Duets*

Karaoke

Get up close and personal with Renny Kodgers in an intimate evening of duets. Renny will be opening up his back catalogue to Kandos with an invitation to sing with him one on one. Be the Diana Ross to Renny’s Lionel Richie in an exchange of endless love. It takes two to lift a log and it takes two to sing a duet. Start prepping your vocals now so that your notes come out like deep velvet.
Twin Town Players

The Works

Performance

Join us for a Vaudevillian pantomime romp through Kandos, as a typical working-class family at the cement works meets a bunch of artists when they literally crash into their town. Find out how the management of 'The Works' has always controlled its workforce and how fate can change the life of a poor girl with the help of her Fairy Godmother. Starring an all-local cast drawn from the ranks of the Twin Town Players and Kandos High School, this original, unpublished play is typical of the fun performances the Players present to our community.

Twin Town Players are a volunteer driven, amateur theatre company drawn from the Kandos Rylstone community. Established in 1992, from loosely affiliated groups in the area, it is one of the oldest theatre groups in the Cudgegong Valley. With over 30 members, the company produces several performances a year, drawing on the community for all aspects of production, from writing and directing to acting and production roles. They produce entertaining theatre for the whole community, often with an emphasis on the strong participation of the young people of the two towns.

THE CEMENT BAG DRESS PROJECT
BY SUSAN BARLING

Saturday 1pm & 3.30pm; Kandos Museum

A solo dance performance celebrating one of the stranger items on display at the Kandos Museum: a dress made from cement bags adorned with the iconic Kandos Cement Works designs. Created in 1996 by Annaleigh Moore to celebrate the 80th anniversary of the Kandos Cement Works, its design has a futuristic flavour, which speaks to the fundamental changes that Annaleigh was experiencing at that time as well as the changes that Kandos is currently undergoing. Concept, direction, choreography: Susan Barling. Original score/musicians: Kim Deacon & Robyn Godfrey. Costume design: Kate Hodgkinson. Film editing and lighting: Mike Oakey. Thank you to Critical Path NSW for their support throughout this project.

I WAS ON MY WAY TO A FUNERAL
BY WART

Saturday 5.30pm; St Laurence Church

Performance with soundscape, with Victoria Spence and Phil Downing

An invitation to remember and contemplate those we love who have passed from our lives. Death comes when death comes and sometimes the funeral maybe didn’t have the authenticated and reflective farewell that we needed. The genesis of this piece is that I, Wart, didn’t get the chance to say goodbye to my Dad in the way that I wanted before he died. People are invited to light a candle for remembrance of loved ones passed. We remember them always with love – we celebrate their life and their death, bringing them into our creative existences.


**A STUDY FOR EXPLOSIVE TIMES**

*(THE EMPTY SET) SARA MORAWETZ & EMILY PARSONS-LORD*

Saturday 7.30pm; Henbury Golf Course, meet at the entrance off Henbury Avenue

The explosion is a site of extreme emotional volatility, capable of eliciting fear, terror, awe and delight. It is a site of natural, astronomical and chemical wonder—an expression of the elements that exist in the sky above and that dwell deep beneath our feet. The explosion is also political, it conveys force and velocity, causing reaction and fragmentation. Yet it remains a visually arresting spectacle, one that captivates us with its beauty and intensity—a material representation of our perverse fixation on acts of physical destruction. We live in explosive times. The act of destruction is a spectator sport.

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**AGGREGATE: FINE TO COARSE GROUND SOUNDS CURATED BY GAIL PRIEST**

Saturday 8.30pm; Henbury Golf Club

The sound of *AGGREGATE* is dust and grit of varying shapes, sizes, weight and volume. With music ranging from ambient field recording, to noise, and to song, the artists will play in loose duos, part solo, part collaborative. Their performances invite you to listen for the edges, planes and grains, how they rub up against each other, hold their own or make alliances, shifting from particle to particulate. Aggregates are aggregated to form a whole yet they are never lost to themselves.

Raspberries, strawberries, daisies - these are also aggregates - fruits formed from the multiple ovaries of a single flower, petals clustering but never cohering. There is never just ONE, always MANY.

**AGGREGATE WILL FEATURE:**

**Camilla Hannan & Alexandra Spence**

Sound performance / experimental music

Spence and Hannan come together for the first time in a sonic exploration of site and meaning. Recordings are conjured, and objects are gathered from the surrounding landscape. They are metamorphosed and fed back to create a unique audience experience of environment and perception. Camilla Hannan is an Australian sound artist and field recordist. Her work centres on a deep fascination with how we listen and the impact listening has upon ourselves and others; www.camillahannan.com. Alexandra Spence is an artist and musician from Sydney, Australia. She makes installations, compositions and performances based on (everyday) sound and listening. Spence examines the ways in which our individual notions of place and identity are shaped and mediated through sound; http://alexandraspence.net/.
Broken Chip & Shoeb Ahmad (Sia Xray)

*Electric Field*

*Sonic*

*Electric Field* is an improvised experimental audio work which explores the interaction between modular synthesis and field recordings captured in and around Kandos. The modular synthesizers that accompany these field recordings are generative patched, using a finite set of rules, to produce a non-determined, well-formed musical output. The field recordings will be modulated by controlled voltage signals which modify playback speed, pitch and other parameters.

SASS HOUND & Nicola Morton

*Fire Storm Rain Seeds*

Installation, multimedia, sound, video projection, social media and print zine

This multimedia work responds to elemental forces of fire, storm, rain and seeds and their interaction on a degraded country and people. These elements we present are separated from White Colonial development, then swirled and scattered. Our sounds, songs, voices and romantic grasses are presented in the search for reconciliation and banishing the bad.

KANDOS SCHOOL OF CULTURAL ADAPTATION DINNER – FORAGE TO FEAST’S DIEGO BONETTO AND MARNEE FOX

Sunday 6pm; Kandos Community Centre Hall

Mingle with the artists, locals and visiting audience, while enjoying a delicious dinner featuring locally foraged ingredients. Members of KSCA will speak about their work on their recently completed project *An Artist, A Farmer and A Scientist Walk into a Bar.*

Internationally renowned architect Momoyo Kaijima will engage in conversation with Anthony Bond OAM. Moderated by artist Sarah Breen Lovett, the conversation will consider the role that arts and culture can play in the regeneration of regional communities.

Hosted at The Kandos Community Centre Hall, share in a tasty buffet-style weedy feast paired with local wine. Menu items such as weedy pesto pasta, wild fennel and Warrigal greens tart, and mulberry pies with lemon myrtle cream are sure to spark your curiosity as well as your tastebuds.

This will be a fantastic opportunity to debrief after four days of art, performance and creative experiences with a glass of wine and great company while eating sustainable, local and exciting food.

TICKETS

ARTISTS & ARTWORKS — BY VENUE

All Cementa19 venues are open for self-guided exploration 10am–4pm every day of the festival. Look out for the black and white venue markers.
WANDERING THROUGHOUT TOWN

TOM BUCKLAND
Altar of the Peg
Performance, sculpture, mixed media, wood, perspex, found objects, electronics
Portable shrine to the Church of the Peg™. Step into the booth and witness the almighty power of the divine peg which holds the very fabric of our universe together. Travellers are reminded to please keep arms and legs within the booth while travelling through the peg-universe.

MALCOLM WHITTAKER
Shaking Hands with Kandos
Performance
According to the 2016 Australian census, 1,261 people live in the town of Kandos. Over the course of Cementa19, Artist, Malcolm Whittaker explores what might constitute meaningful community engagement by endeavouring to shake hands with every single one of them.

DIEGO BONETTO
Wildfood Store Pop-up
Installation: marquee, signage, produce, books, bags and tastings of wild produce
Wildfood Store is a marketing strategy that allows farmers and regional harvesters to sell wild produce and weeds into the high-end restaurant market of the city. Wildfood Store acts as marketplace and provides support for foragers, chefs and people interested in creating new economies. The project is part of the Kandos School of Cultural Adaptation project An Artist, a Farmer, and a Scientist Walk into a Bar.

PRECINCT 1: LAURIE JARDINE’S YARD, KANDOS RAILWAY STATION, RAILWAY GREEN, KANDOS MUSEUM, WIRIMBILI-YANHI WIRADJURI WALAN CULTURAL CENTRE

LAURIE JARDINE’S YARD
1722 Bylong Valley Way

ADAM NORTON
Meteor Crater
Earth work
300,000 years ago, Wolfe Creek Meteor Crater was created when a meteorite smashed into the Great Sandy Desert of Western Australia. Only discovered by scientists in 1949, it was known about by Aboriginal people for thousands of years. Recently, Kandos had its very own meteor crater created when an object of unknown origin struck the edge of the town, producing the classic hallmarks of a meteor strike. What caused it has been a major object of debate amongst scientists, the authorities and the local inhabitants, ever since the crater appeared.
KANDOS RAILWAY STATION

ELLA DREYFUS

All roads lead to Kandos

Mixed media, social engagement

All roads lead to Kandos is a participatory installation that invites you to articulate your relationships to people you know or meet in the town. Discover the myriad of ways you are related to each other by sitting, talking and taking the time to share and declare your personal histories, memories and relationships, whether you are visiting or living in Kandos. Delve into the complex web of relational connectivity based on friendships, work, politics, religion, family, education, location and other elements such as emotions, beliefs, death, loss and love. The artwork develops throughout the festival and the centrality of Kandos is slowly revealed and cemented.

HARRIE FASHER

Why Birds Sing – Notations from the Western Front


Why Birds Sing – Notations from the Western Front references humanity amongst the brutalities of war. The author of Why Birds Sing (the book from which this work borrows its title), Delamain, served France on the Western Front. Delamain was an ornithologist who with field glasses at hand was not scanning for the enemy, instead he was looking for life, birds following migration patterns finding themselves in the inhospitable landscape of the First World War. The book generates a dialogue with the sculptural void, examining what is left of those who see battle. The psychological absence left inside the physical human shell, a void that is heavy and weighted.

RAILWAY GREEN

STEVEN CAVANAGH

Build That Wall!

Installation, mixed media and performance

Build That Wall is a site-specific three-dimensional work created through performance over the course of the festival. The work explores ideas relating to empathy, public space and political control with references to Trump, masculine stereotypes and growing global xenophobia. ‘I will arrive for work each day dressed as a labourer and literally build a wall.’ The performance runs from approximately 10am–3pm each day.

Cavanagh’s art practice is concerned with the physical and psychological landscape of masculine identity, vulnerability and loss. His work is often politically charged with reference to his own lived experience.
KANDOS MUSEUM
22 Buchanan Street
Museum entry is $8. Please support our local volunteer-run museum.

LATAI TAUMOEPEAU AND LONELYSPECK
*War Dance of the Final Frontier*

Video with sound
Latai Taumoepeau cross-pollinates ancient practices of ceremony with contemporary body-centred art. In her new video work, *War Dance of the Final Frontier*, a collective body combats a climate centurion monster who has come from the depths of Oceania. Can they conjure their elemental power to disable it and its kin with an ancient war dance? The South Pacific Ocean is currently the world’s laboratory for experimental deep sea mining. The Bismarck Sea in Papua New Guinea has been marked out as the testing ground for this unprecedented technology, licensed to Canadian mining company Nautilus Minerals. Pacific communities and nations are on the frontline of climate change – its effects and its resistance. *War Dance of the Final Frontier* powerfully and poetically evokes this post-colonial resistance to an underwater threat, tentacular histories in tow.

MICHAEL PETCHKOVSKY
*Dye Sensitised*

Participatory multi-medium installation
*Dye Sensitised* inhabits a science fictional place where the apocalypse has already happened (or is happening). The work speculates methods of survival where artists work with what is familiar to them. The dyes and pigments of the natural and chemical world communicate their colours by engaging in energy exchange. They absorb and emit light of particular wavelengths, moving electrons around as they do so. Mimicking photosynthesis, it is possible to produce solar cells by painting plant dyes on glass plates. Artists who entangle the physical, material qualities together with ideas, are well-placed to employ such methods and to refract what seem like the inevitable outcomes of contemporary capitalism.

REBECCA GALLO
*Back of House: Museum Maintenance*

Sculpture, objects found on site in Kandos Museum yard, rigging equipment
As collective history made visible, local museum collections form the narratives through which a town might shape its sense of identity. When an object is no longer useful – when it has been superseded by a newer model, or replaced by updated technology, or choked with rust – how do we decide whether it heads to the charity shop, the tip or the museum collection? What decisions and value systems determine which objects go on to shape a town’s identity? Sometimes it feels like a hair’s breadth of difference, or a shift in perception, that separates junk from legacy.

SUSAN BARLING
*The Cement Bag Dress Project*

Dance (performance)
Saturday 1pm & 3.30pm
See Events & performances page 9.

VICKY BROWNE
*Kandos*

Kinetic sculpture
This model of Kandos was made from drawings produced during residency combined with Google Earth and memory. The idea came from a trip to the top of Coombermelon Mountain as I looked down at the factory on one side and the town on the other.
EMILY MORANDINI

_Emissions/Slow Burn_

Time-based installation, 2-channel video work with sound

Each winter hundreds of avid stargazers escape the light pollution of nearby cities and gather just south of Kandos for the annual South Pacific Star Party. As the earth turns away from the sun, darkness reveals the light-emitting depths of the Milky Way. Nearby, a coal-seam fire burns nine metres within the earth, emitting plumes of smoke into the air. It has been ablaze for approximately 80 years, and like many other coal-seam fires, it will go on consuming its underground fuel for many hundreds or thousands of years. In the distance a low rumble permeates the valley – the sound of a mining operation in slow shutdown. The machines will cease once the last pile of rocks are pulverised into a fine powder and gradually removed from site.

Cementa19

_WIRIMBILI-YANHI Wiradjuri Walan Cultural Centre_

28 Angus Avenue

For Cementa19, we are presenting a program of First Nations art practice that has been brought together by esteemed curator and long-term participant in Cementa, Djon Mundine.

Djon is a foremost figure in the Australian art world and an activist, writer, critic, and commentator. He is a Bundjalung man and a distinguished pioneer Indigenous curator.

This will be the first exhibition staged in this space.

Cementa would like to honour the memories of Aunty Lyn Syme and Uncle Kevin Williams, whose involvement with our little festival over the years has led to a deeper engagement with the Dabee people and the culture of the area. Aunty Lyn and Uncle Kevin worked tirelessly towards the realisation of both a Native Title Claim and the Wirimbili-yanhi Wiradjuri Walan Cultural Centre, and their passing this year is keenly felt in Kandos and beyond.

Cementa will announce this program at the opening of the festival, and it will be added to our website at this time.

IRENE RIDGEWAY

_The Red Petticoat_

Sculpture, petticoat material

An undergarment to one culture can be a showpiece for another. Peggy Lambert was given a red petticoat to wear. The gift-giver was a local white woman. Peggy showed off her new petticoat as she strolled around town and attended church. The red petticoat demonstrated their connection and symbolised their friendship. The exchange between these two women broke down barriers and created a dialogue between them. The nature of their exchange was not only determined by race but by the fact that they were women. It was their gender that governed their sexuality, regulated their sensuality and depicted a possible eroticism.

TEENA MCCARTHY

_Memory, Loss and Sorrow - a ritual for the dead_

Performance documentation with installation elements

In Aboriginal society, hair is sacred and is often used in ceremony. When someone dies, it is customary for grieving relatives to closely crop their hair and apply a Kopi (mourning cap) of gypsum or pipeclay. The Kopi is worn for a period of 'sorry' time. The magnitude and weight of grief, loss and sorrow is reflected by the weight of the Kopi. The Kopi is then removed and placed on the grave, returning to earth, and older plains.

Dedicated to Lyn Syme.
**KIETH YAP**

*Good Thanks ... (Busy)*

Sculpture installation, three neon lights, dark room, paper, pencils

The whisper of the trees. The burn of the asphalt when afoot. The taste of water when it first hits the lips. Breathe in and out. What is the vibe? My practice addresses life, not the antonym. Being grateful. Taking time to rest and follow through with self-care. This work encourages a conversation about where we have all come from and where we aim to be. Where there is dark, light should be close by. Take time to reflect, draw as if to write. Make observations of the surroundings. Let the country overwhelm. Come or go?

**PLEIN AIR DRAWING WORKSHOP WITH KIETH YAP**

Thursday 12 midday, meet at Kandos Museum

See Events & performances page 6.

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**PRECINCT 2: KANDOS COMMUNITY CENTRE HALL, WAYOUT ARTSPACE, ARTBOX, FLEUR’S GARAGE, KANDOS CWA, ST LAURENCE CHURCH, KANDOS HIGH SCHOOL BASKETBALL COURT**

**KANDOS COMMUNITY CENTRE HALL**

40–44 Angus Avenue

**angela stretch**

*the book of drought*

video Installation, media poem: text, photography, paper and audio-visual technologies

i am a shaped and worked drain / growing vaguer as i write this down. the media poem is a recapturing of an essence from our past through the creation of a new dialogue, which is intimate and insular. in its feeling toward future potential, the groundwork for transformations is in the struggle for land, life and voice. the tracings carry the environing of our ruthless consumption society.
Mother’s Little Helpers

Video
The deathbed rattles
Reality has arrived
With an offbeat Heartbeat
Her veins die
Thirsty and hungry
No shelter to hide
Screaming and crying
As water levels raise
No more coloured pills for Mother today
Shakes from toxic withdrawals stay
Overdosing on dollar making bandaids
Battered and bruised, sweating in pain
The time has come to nurse her back
As our mother recovers looking unsure and drained
She feels connection – not blissfully but respectfully
A world where humans are brave enough to listen
An environment that builds trust in survival
Where money is not the hero
Another realm without excuses, hate and cunning self searching gain
Stay crazy – for a minute longer
Imagine a sustainable future
Your heart full hope and an openness to learn
Where governments and those in power make change
With a sense of intelligence and childish wonder
Let’s keep tripping
Act Now

The Kandos School of Cultural Adaptation

The Kandos School of Cultural Adaptation is a think tank for alternative, sustainable living practices and a platform for artists and others who are experimenting with adaptive cultural change. It aims to support creative work that reaches beyond the familiar context of art to investigate new ways of acting in the world.

Posters by Ian Milliss

An artist, a farmer and a scientist walk into a bar … the final projects

Various: performance, installation, video, photography, sculpture

Over two years, nine artists collaborated at the tricky intersection of art, science and farming. The artists brought their practices to rural communities in NSW and Victoria. Participants took time to explore our changing relationship to land through an astounding mix of topics such as biochar, humus, soil, Aboriginal Country, carbon, solar energy, wild foods and regenerative agriculture. At Cementa19 the artists will share their results through sculpture, video, food, photography, performance and installation. The artists are: Jonathon Bolitho, Diego Bonetto, Laura Fisher, Lucas Ihlein, Georgina Pollard, Imogen Semmler, Mark Swartz and Alex Wisser.

Laura Fisher, Jonathon Bolitho & Glenn Morris

The Humus House

Installation: timber, loofah, lichen, plants, misters, peat, fungi, agar, charcoal

If we could trade places with a microbe in healthy soil, what would it feel like? We would be immersed in a water-filled wonderland, surrounded by tiny living things feasting on carbon-rich exudates from plant roots, and in return, we’d supply those roots with minerals and nutrients that are essential to plant, animal and human health. This is the world of humus. The Humus House is the
outcome of two years of experimentation by two artists and a farmer to communicate the interdependence of humans and humus. It pays tribute to the Bush House, a 19th century structure once found in hot regions of Australia where people would cultivate shade-loving plants and find respite from the heat.

Imogen Semmler
Farmers in Flux
Multi-platform video and display table

Farmers in Flux is an interdisciplinary and multi-platform story-telling project. Using audio, text, video and interactive elements, Imogen is following the stories of farmers in the New England region who are at different stages of their journeys towards more ecological and regenerative farming practices. Her collaborating farmers are Jane Pickard and Ray South from ‘Banded Bee Farm’ near Armidale; Bob Moyland and Alex Hunger from Armidale; Lisa Daly from ‘Doughboy Creek’ near Ebor; and Dr Judi Earl from ‘Glen Orton’ at Coolatai. Farmers in Flux will be released online in early 2020 as a series of short videos and a podcast. Video by Matt Woodham (www.treatlightly.com). Duration 8 minutes.

Lucas Ihlein
Baking Earth: Soil and the Carbon Economy
Video

During 2018–19 Lucas Ihlein worked with physicist, engineer, and farmer Allan Yeomans, whose latest invention is the Yeomans Carbon Still – which measures soil carbon sequestration. In early 2019, Ihlein and Yeomans demonstrated the device at Shapes of Knowledge, an exhibition at the Monash University Museum of Art. Local farmers tested its effectiveness as a tool for encouraging widespread transformation of farming practices. The Baking Earth project explored methods for bringing together policymakers and farmers, to encourage Australia’s carbon reductions program to be more inclusive of rural knowledge. The video explains the processes behind Allan’s machine, and how the artist and the agricultural design engineer collaborated on the project.

Mark Swartz, Bjorn Sturmberg, Erika Watson, Hayden Druce
Solar Undercover
Steel, photovoltaic panels, organic growth

As photovoltaic technology powers forward populating our open space, we need to consider how these panels can share the land and sunshine with the most ancient form of energy production, photosynthesis. Our collaboration between artists, farmers and scientists has embraced this design challenge and opportunity to explore how plants and solar panels can share the Sun’s energy in a symbiotic way.

Georgina Pollard in collaboration with Ruy Anaya De la Rosa
Carbon Dating, Sweet Alison
Charred wine rack, soil, grapevine and alyssum

Sweet Alison is another name for alyssum which is a great companion plant for grapevines. The beauty of biochar is that by charring the prunings of grapevines we can sequester carbon while simultaneously improving the soil. This charred wine rack is about investing in the future, and right now we are at a crossroads. Will that future be one filled with pleasure or loss?

KANDOS SCHOOL OF CULTURAL ADAPTATION DINNER
Sunday 6pm
Ticketed event:
https://www.diegobonetto.com/shop/
et-weeds-kandos-november-24
See Events & performances page 11.
WAYOUT ARTSPACE
71 Angus Avenue

**SALON**
An exhibition by local artists
Opening Thursday 6pm

**SARAH BREEN LOVETT & MOMOYO KAIJIMA**
**WAYOUT CO-DESIGN**
Video (10 minutes) with sounds, drawings and models
This exhibition displays results from a co-design workshop between Momoyo Kaijima (Atelier Bow-Wow), Sarah Breen Lovett, David Kroll, artists from Cementa and Kandos School of Cultural Adaptation (KSCA), and local people from the arts facility WAYOUT. The research outcomes present Atelier Bow-Wow’s hybrid art and architectural practices, such as collaborative building design with communities in rural areas and the co-creation of places/pavilions for new forms of social exchange. The workshop extended the contemporary art practice of KSCA artists into social engagement with communities to promote social and economic change. The project considered interactions between diverse art and architectural practices to demonstrate how socially engaged, contemporary art practices can influence architectural design.

ARTBOX
52 Angus Avenue

**DEBORAH KELLY**
*Superhotfuture*
An evolving collective collage catastrophe led by Deborah Kelly and Joanne Albany featuring Julie Williams, Jo Albany, Jennifer More, Edwina McEgan, Wendy Williams, Marilyn Bennett, Kerrie Cooke, Wendy Sandilands, Deborah Kelly
For Cementa19 a number of women from the region have gathered to imagine, work, think and talk together. Using obsolete and discarded materials sourced from Kandos’s world-class opportunity facilities, we have conjured visions of landscapes to come, and the beings who may inhabit them. We have made metaphors and warnings, heralds, hauntings, horrors and harpies, witnesses and prophets. Our members have brought forth sirens and signals. We have made ourselves a contingent community.

We are WOMEN WITH KNIVES.
During the festival art will be made before your very eyes as the workshop tradition continues in Kandos’ fine new cultural establishment ARTBOX.
FLEUR’S GARAGE
Jaques Street, near corner of Angus Avenue

LEO CREMONISE
Combimelong – Colour for Dionysos
Immersive installation
Combimelong is the name of the mountain range that rises behind Kandos. This installation traces Leo’s shamanic journeys through its landscape. The artist dedicates this work to the memory of Penny, his animal spirit guide without whom this would not have been possible.

KANDOS CWA ROOMS
7 Jaques Street

LINDSAY KELLEY IN COLLABORATION WITH KANDOS CWA
Tasting History: Biscuits, Culture, and National Identity
Social engagement, a participatory taste workshop

TICKETED EVENTS:
Friday 10am: https://www.eventbrite.com/e/74758828669
Saturday 10am: https://www.eventbrite.com/e/75982061391
See Events & performances page 6.

ST LAURENCE CHURCH
Corner Angus Avenue and Jaques Street

WART
I was on my way to a funeral
Performance with soundscape, with Victoria Spence and Phil Downing
Saturday 5.30pm
See Events & performances page 9.

KANDOS HIGH SCHOOL BASKETBALL COURT
Corner Jaques and Fleming streets

SZYMON DORABIALSKI
Kozie Rogi
Installation/performance
Thursday, Friday, Saturday 11am & 3pm; Sunday 10am & 2pm
See Events & performances page 6.
**PRECINCT 3: KANDOS SCOUT HALL, 70 FLEMING STREET, ST DOMINIC’S CHURCH HALL**

**KANDOS SCOUT HALL**
Corner Dabee Road and Campbell Street

**LUCAS ABELA**
*Fort Thunder*

Installation: perspex, stainless steel, electronics

*Fort Thunder* is a touch play synthesiser built into a play-fort that generates electronic noise as you play. The bleeps and blrats emitted as your touch intersects the Fort’s 22 stainless steel poles are a result of replacing circuitry components with human bodies. As an instrument the Fort is best played in groups, one person doesn’t have enough arms to really get this thing going. The more paths you create for electricity to flow between poles, the more complex the sound becomes.

Performance by Luca Abela: Friday 11am, Sunday 3pm
See Events & performances page 7.

**KEG DE SOUZA**
*Kandos cement blocks*

Mixed media, social engagement, icy poles
See Events & performances page 7.

**CLAIRE HEALY & SEAN CORDEIRO**

*Jack*

Sculpture installation, mixed media, car, stone bust, portable bluetooth stereo, rugs, suitcases

A stranded car, a missing wheel and a large concrete sculpture are used as a jack to prop up the car while the wheel is being removed. It’s a strange vision that appears to link the stone age to the industrial age. The car will have the appearance of having been hastily abandoned: a sign of the end of times, like something from *The Cars that Ate Paris* or the original *Mad Max*. From the car emanates sounds from a century ago: Dame Nellie Melba, an international opera singer who took Melbourne as her stage name.

See Events & performances page 7.
70 FLEMING STREET
BRYDEN WILLIAMS

Untitled

Sculpture installation, mixed media, wood, reclaimed materials, archival photographs, photographs and video

I am interested in the hydrological ebbs and flows of rural Australia. Through installation, images and sculpture my practice considers water and its stagnation, conveyance and adaption within the sphere of an industrially adjusted landscape.

JAKI MIDDLETON & DAVID LAWREY

A spoonful weighs a tonne

Kinetic installation

A mechanical family of four sits eating around a dinner table. Above them, a ropeway with buckets – modelled on the former Kandos aerial ropeway – carries fine powder over and around them, slowly layering the scene with fine dust. The family continues with their dinner, undisturbed. The absurdity of the scene competes with a serious reflection on the costs versus the benefits of industrial mining and manufacturing.
Here and Not Here explores the contemporary condition of the regions through the work of artists who not only live there, but whose work focuses on the history and culture of regional places. Through the work of seven artists who live in the Mid West and Central West of NSW, the project looks at how history is under a constant state of erasure, from the changing environment, to the slow decay of historic sites and towns, to the slow forgetting of cultures, languages and place.

HERE AND NOT HERE FEATURES:

Kim V. Goldsmith

Sonic Territories: Kandos

Sonic installation, online digital soundscapes

Sonic Territories explores how sound alone may convey a narrative through layering site-specific, atmospheric sounds with manipulated and produced sound. The work infers a mood or a rhythm suggestive of what may have once inhabited a space. Conscious of the energy that was once contained in now-abandoned places around Kandos, Sonic Territories seeks a heartbeat.

To hear the sonic narratives of former active and reimagined spaces in Kandos, download the izi.TRAVEL Audio Tours app. Put Kandos in the search bar to find the tour, then start your journey by following the map after pressing Continue (for GPS-triggered sound) or Preview (manual playback).

Amala Groom

The Visibility of Blackness, 2018

2-channel synchronised, 4K UHD video with sound, 01:30 min

The Visibility of Blackness, 2018 is a performed remembering of BE-ing; of the past, present and future. Narrated through generations of the artist's matrilineal family – those that have come before and those that will come after – the work demonstrates the oneness of the Aboriginal experience across the indivisibility of time. The Invisibility of Blackness is recursive. In this second iteration (since 2014) the artist moves from the present into the past. Now in unison incanting on the left; the future moves into the present moving into the past and on the right; the past moves into the present moving into the future.

Fleur MacDonald

Based on a True Story

Sculpture, gouache and varnish on wood

Based on a True Story references the once-popular craft of doily-making practised by women to lend their homes an air of gentility. A deceptively complex skill requiring sophisticated mathematical calculations, pattern interpretation and manual dexterity to achieve the complex pattern of the finished decorative item. This led me to the story of Lucy Williams, a woman famous for her needle skills in Kandos: where I have made my home. My new work integrates intricately painted renditions of traditional doilies with the curved shapes of found, carved domestic wooden serving bowls and platters to reinstate the humble handicraft as a worthy expression of a woman’s life well-lived.

Julie Williams

1. Sculpting in the Pyrocene: a Disappearing Act
2. Photographer Unknown

Video and photography

In 2013, the State Mine Fire ripped across the Newnes Plateau and beyond, significantly devastating vast tracts of bushland adjacent to my home. This photo-media series was shot over time in this region and uses self-portraiture and multiple exposure to explore our vulnerability as a species disconnected from nature. The burned tree central to the
work was sculpted by this fire; its deep roots remain steadfast, anchored within the regenerating landscape. With memory and history unravelling, the artist and the tree conjure the past to the present, to envisage the future of human co-existence with the land.

Karen Golland

The Lost Plots

Newspaper clippings

My Nan cut stuff out of the newspaper. She clipped out things that caught her fancy using a pair of gold-handled scissors shaped like a bird. I never asked Nan about these clippings. Precise newspaper cutting was just something she did. In the last decade of her life, Nan cut the paper up in rhythm to the Alzheimers that slowly changed her brain. Select. Collect. Remember. Forget. The clippings from this time present a strange and intimate record of her life and the world around her. The Lost Plots forever sorts these remnants, acknowledging their preciousness and the slippery nature of personal and historical archives.

Bill Moseley

Here and Not

Photo media, wet plate collodion tintype

My work always involves antiquarian photographic and printmaking processes. There is a resulting sense of timelessness that complements my expression of themes that encompass memory, myth and the uncanny. I am drawn to the romantic figures of art history such as Caspar David Friedrich Arnold Böcklin and Vilhelm Hammershoi. I love to push the collodion ‘tintype’ or ‘ambrotype’ process pursuing contemporary digital positives into creating large grid formats, giving me a broader way to express the imagery from the classic proportions of tintype photography. In portraiture I am drawn to the original small format of 100 x 150mm and have over the years invited visitors to Hill End to sit for their portraits, creating a large collection of images.

Amanda Penrose Hart

Bathurst 1, 2018, oil on board, 13.5 x 29.5cm
Sofala Crest, 2017, oil on canvas, 38 x 52cm
Blue Crest, 2016, oil on canvas, 38 x 51cm
Untitled, 2018, oil on canvas, 38 x 51cm

To paint is to unravel, deconstruct, explore and repack the truth. To look isn’t to see – to see is what is most important – sounds obvious but to see is everything. My studio sits on a hill in a small town called Sofala – Russel Drysdale country. He made the town ‘famous’ with his series of paintings, ‘The Cricketers’. The dirt road featured is now covered with bitumen, but the pub still stands. The town isn’t much bigger than it was in the 1850s, when it was erected, but the locals exude the same warmth. Other painters that have worked there include Donald Friend, Brett Whiteley and John Olsen. I like to walk in good company.

Sean O’Keeffe

Norman O Dawn wakes

Painting, mixed media

Sean O’Keeffe explores screen and fine art cultures through a variety of mediums including video, sculpture and 2-dimensional work. His work has used and responded to imagery and conventions of cinema ranging from the language and tropes of film to the technical structures and mechanics of filmmaking. The work in Cementa19 looks at the techniques of matte painting and forced perspective. These visual ‘tricks’ pre-empted the ubiquitous digital manipulation of screen images to create fantasy worlds, or extend scenes, beyond limited budgets or physical possibility. In the context of Kandos, these works explore the visual potential of the Kandos streetscape both speculative and fantastical.
OUTSIDE THE PRECINCTS

KANDOS RETURNED SERVICES COMMUNITY CLUB
Corner Jaques and Dangar streets

FESTIVAL OPENING
Welcome to Country and Festival Launch
Friday 6pm

PERFORMANCE NIGHT HOSTED BY THE MOTEL SISTERS
Cementa Love Letter – A Variety Night
Friday 7pm
The Motel Sisters, Rosell Flatley as ‘Indai’, Giselle Stanborough, Mark Shorter (‘Renny Kodgers’), the Twin Town Players
See Events & performances page 8 & 9.

HENBURY GOLF COURSE
Meet at the golf course entrance off Henbury Avenue

{THE EMPTY SET} SARA MORAWETZ & EMILY PARSONS-LORD
A study for explosive times
Saturday 7.30
See Events & performances page 10.

HENBURY GOLF CLUB
Entrance off Henbury Avenue

GAIL PRIEST
AGGREGATE: fine to coarse grain sounds
Saturday 8.30pm
Sonic installation curated by Gail Priest, with Camilla Hannan & Alexandra Spence, Broken Chip & Shoeb Ahmad (Sia Xray), SASS HOUND & Nicola Morton
See Events & performances page 10 & 11.
KANDOS POOL
Bylong Valley Way, opposite the golf course

PYT FAIRFIELD
SWIMMING POOL by PYT Fairfield and Tessa Leong
Friday & Saturday 4pm; Kandos Pool;
Friday 11am for Kandos High School students
See Events & performances page 7.

CERAMICA
If you’re interested in clay, come visit a working studio at 15 Arber Street, Clandulla, during Cementa. Set in beautiful bush and living completely off-grid, it’s a great place to inspire the creative juices. See work by local ceramic artists, get your hands into some clay and if I like what you make, I will fire it free of charge.
Debbie Stone, Ceramic Artist
15 Arber Street, Clandulla
0428 428 498
LOCAL BUSINESSES & SERVICES

We encourage Cementa visitors to share the love with our local businesses.
ACCOMMODATION
See www.rylstonekandos.com and visitmudgeeregion.com.au

VISITOR INFORMATION
Kandos Museum, 22 Buchanan Street
Kandos
We’ve got it made, 33 Louee Street Rylstone

BAKERIES
Mountain View Bakery, 22 Angus Avenue
Kandos
Rylstone Woodfired Bakery, 55 Louee Street Rylstone

CAFÉS
Kandos IGA, 63–65 Angus Avenue Kandos
(corner McDonald)
Café on Louee, 82 Louee Street Rylstone, ATM
Saffron Kitchen & Café, 47 Louee Street Rylstone
Oma’s Café, 18 Louee Street Rylstone
Rylstone Café, 55 Louee Street Rylstone
Quoll Café and Wildflower Lounge, 37 Angus Avenue Kandos

PUBS & CLUBS
Globe Hotel, 46–50 Louee Street Rylstone, ATM
Henbury Golf Club, Henbury Avenue Kandos
Kandos Hotel, 2 Angus Avenue Kandos, ATM
Kandos Returned Services Community Club, corner Jaques & Dangar streets
Railway Hotel, Ilford Road Kandos
Rylstone Club, 31 Cox Street Rylstone, ATM
Rylstone Hotel, 60–62 Louee Street Rylstone, ATM

RESTAURANTS
29Nine99 Yum Cha & Tea House, Bridge View Inn, 28 Louee Street Rylstone
Peppino’s Mexican Restaurant, 61 Louee Street Rylstone

TAKE-AWAY
(SEE ALSO CAFÉS & BAKERIES)
Alice’s Take-away, 10 Angus Avenue Kandos
Kandos Chinese Take-away, 19 Angus Ave Kandos
Kandos Chinese & Australian Bistro, Kandos Returned Services Community Club, corner Jaques & Dangar streets

WINERIES & CELLAR DOORS
Naked Lady Wines, 2222 Bylong Valley Way Rylstone, lunches and wine tastings
De Beaurepaire Wines, 182 Cudgegong Road Rylstone, cheese platters and wine tastings

BOTTLE SHOPS
IGA Kandos, 63–65 Angus Avenue Kandos
Rylstone Liquorstop, 19 Louee Street Rylstone

POST OFFICES
Kandos Post Office, 32 Angus Avenue Kandos
Rylstone Post Office, 78 Louee Street Rylstone

BANK & ATM
Reliance Credit Union, 30 Angus Avenue Kandos
For ATMs see also the clubs and pubs

LAUNDROMAT
64 Angus Avenue Kandos
**PHARMACY**
Kandos Rylstone Pharmacy, 36 Angus Avenue Kandos

**DOCTORS**
Kandos Family Medical Practice, 42 Davies Road Kandos, 6379 4405

**HOSPITAL**
Rylstone District Hospital, corner Ilford Road and Fitzgerald Street Rylstone, 6357 8111
Emergencies: Dial 000

**POLICE**
Kandos Police Station, 21 Ilford Road Kandos 6379 4000 (not 24 hours)
Rylstone Police Station, 89 Louee Street Rylstone 6379 1000 (not 24 hours)

**PETROL STATIONS**
Enhance, corner Louee & Cox streets Rylstone
Kandos Metro, 6 Ilford Road Kandos (corner Henbury Avenue)
Price’s BP, 25 Louee Street Rylstone
United, corner Davies Road & Rodgers Street Kandos

**MECHANICS**
Cauchi’s, 2 Ilford Road Kandos
Main Street Mechanical, 11–13 Angus Avenue Kandos

**GROCERIES**
Kandos IGA, 63–65 Angus Avenue Kandos (corner McDonald)
Rylstone Foodworks, 23 Louee Street Rylstone

**BUTCHERS**
Cooper’s Country Meats, 54b Angus Avenue Kandos
Rylstone Butchery, 53 Louee Street Rylstone

**HAIRDRESSERS**
Heritage Hairdressing, Bridge View Inn, 28 Louee Street Rylstone
Rylstone Hairdressers: 71 Louee Street Rylstone

**BEAUTICIAN**
Baautiful Ewe, 80 Louee Street Rylstone

**GYM**
Stone Strength, 2293 Bylong Valley Way Rylstone

**KANDOS POOL**
3 Saville Row, off Bylong Valley Way, opposite the golf course

**HARDWARE, RURAL SUPPLIES**
Rylstone Home Hardware, 23 Louee Street Rylstone
Rylstone Ag Supplies, 74 Louee Street Rylstone
ART, CRAFT, HANDMADE & LOCALLY MADE
AdHoc Furniture, 79 Angus Avenue Kandos
Almost Anything Emporium, 20 Louee Street Rylstone
ARTBOX, 52 Angus Avenue Kandos
Convent & Chapel Wool Shop, Bridge View Inn, 28 Louee Street Rylstone
Folkologie, 63 Louee Street Rylstone
Leila’s, 59 Louee Street Rylstone
Kandos Crafters, 29 Angus Avenue Kandos
The Lollipop Shop, 50 Louee Street Rylstone
Nana’s Haberdashery, 8 Angus Avenue Kandos
Shady Lady Hats, 21 Angus Avenue Kandos
Wattle It Be Giftware, 17 Angus Avenue Kandos
We’ve got it made, 33 Louee Street Rylstone

OP SHOPS & SECOND-HAND
Anglicare Op Shop, 67 Louee Street Rylstone
Community Charity Shop, 12 Angus Avenue Kandos
Nana’s Haberdashery, 8 Angus Avenue Kandos
Market, 37 Louee Street Rylstone
Recycled Clothes & Things, 84 Louee Street Rylstone
Rylstone Retro Records, 45 Louee Street Rylstone
Tip Shop, Kandos Waste Station, Bylong Valley Way (between Kandos & Rylstone)
Vinnies, corner Angus Avenue & McDonald Street Kandos

OUTDOORS
Ferntree Gully Reserve, Bylong Valley Way
Wollemi National Park, Coricudgy Road
Southern Cross Kayaking, Ganguddy (Dunns Swamp), Wollemi National Park

NEWSAGENTS
Kandos Metro Service Station, 6 Ilford Road Kandos (corner Henbury Avenue)
Rylstone Newsagency & Post Office, 78 Louee Street Rylstone

NURSERY
Lana’s Peppermint Grove Nursery, 5 Oxley Street Kandos

REAL ESTATE AGENTS
Shipmans Real Estate, 16 Angus Avenue Kandos
Landmark Harcourts, corner Louee and Cox streets Rylstone
WHAT IS WAYOUT?
WAYOUT is a brand new Cementa initiative: an artist-run art and community space in the original community hall of Kandos. It is run completely by regional artists, but is open to participation from artists across Australia, allowing regional artists the ARI experience and giving urban artists an opportunity to engage with the burgeoning regional contemporary art scene. It is also a community space, open to the Kandos community to pursue their own cultural activities. It is also the artist residency and HQ for Cementa, and will allow us to open our program from a festival every two years into a program of activities that cultivate contemporary art in our regional context year round.

WAYOUT is an exciting opportunity to take what Cementa has accomplished through its festivals and extend that into a sustained and ongoing concern, developing a socially engaged contemporary art culture in regional NSW.

We are currently renting the building, but have an opportunity to purchase it outright, giving us a permanent home and allowing us to develop it into the art space we know it can be. Please join our fundraising effort and help us to buy the building.

CEMENTA ART HEROES

Cementa thanks the long list of Art Heroes who have given to our fundraising campaign. Your generosity – along with the generosity of our artists, team, and other supporters – makes our festival possible.

Alison Barnes
Gabrielle Bates
Zanny Begg
Danella Bennett
Jenn Blake
Diego Bonetto
Alex Bowen
Gemma Braiding
Tammy Brennan
Alisa Burlington
Barbara Campbell
Derek Carter
Joe Connellan
Lynn Cook
Julia Davis
Emma Dean
Philip Dean
Bec Dean
Sofie Dieu
John A Douglas
Sarah Easterman
Cheree Edwards
Fiona Egan
Tawfik Elgazzar
Samantha Ferris
JL Fetch
Laura Fisher

Madeline Fountain
Kath Fries
AdHoc Furniture
Alexie Glass
Kerri Glasscock
Laura Gold
Kim V. Goldsmith
Karen Golland
Gilbert Grace
Katy Green Loughrey
Jennifer Hamilton
Yvette Hamilton
Amanda Harris
Tim Harris
Lucas Ihlein
Samuel James
Barry Keldoulis
Lindsay Kelley
Deborah Kelly
Lisa Kotoulas
Ben Laden
Alicia Leggett
Simon & Angela Leonard
Staines
Alesha Lonsdale
Linda Luke
Richard Mayes
Kathleen Mason
Koji Makino
Kirsty Máté
Edwina McEgan
Sarah McEwan
Ian Miliss
Megg Minos
Abigail Moncrieff
Jennifer More
Genevieve & Bill Moseley

Michelle Newton
Eric Niebuhr
Farman Nola
Brett Nutting
Leanora Olmi
Colleen & Terry O’Sullivan
Margot Palk
Naomi Parry
Rachel Peachey
Richard Petkovic
Jane Povey
Gail Priest
Jack Randell
Eugenia Raskopoulos
Kate Richards
Eva Rodriguez Riestra
Emma Rooney
Ebony Secombe
Ruth Skilbeck
Linelle Stepto
Grant Stevens
Danial Stocks
Claire Suzy
Laszlo Szabo
Yana Taylor
Karen Therese
Colleen Tito
Johanna Trainor
Marieka Walsh
Toni Warburton
Sarah Waterson
Lucy White
Leanne Wicks
Sam Wild
Carole Williams
Peter Williamson
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<td>Kieth Yap</td>
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Cementa acknowledges the traditional custodians of this Country, the Dabee Tribe of the Wiradjuri People, and we pay our respects to Elders both past and present.

Cementa is extraordinarily grateful for the generosity, enthusiasm and support of the people of Kandos and Rylstone. We thank our hardworking team and willing volunteers who have contributed their expertise and sustained effort.

A special thanks goes to our sponsors and supporters, and to the individuals, businesses and groups who have provided venues, accommodation and equipment and have helped us prepare for and present Cementa19.

Disclaimer
Every effort has been made to ensure this information is accurate, but events and venues may change after the program has been printed. Please check cementa.com.au for updates.

7 November 2019 (webPDF)