

ANTONIA THROSBY, LIZZY HALL, KATE STEVENS

The three schmoozers ham it up



'THE SHELTER OBJECT'

An exhibition by Lizzie Hall

Power

Lizzie talks to *BWD* about what drives her

Well, I'm not going to talk about how motherhood affects my art practice — everyone does that. It not that it stops you from working, just from networking — the schmoozing.

My whole art practice was kicked off by the first thing that happened after I left art school — 9/11. [The destruction of the World Trade Centre buildings on September 11 2001.]

This substantially altered the course of where my whole art practice was going to go because that just seemed like insane men making very poor decisions for everybody else. So it all became that.

And the term 'collateral damage' became a guiding feature of my art. It wasn't about that when I was at art school, then all of a sudden it was — it can be quite oblique.

It's all about f*cking power, y' know. Power on a macro scale and power on a micro scale.

LEFT: CLOSE-UP OF CRUSHED WEETBIX + PVA CAST IN A CANBERRA BRICK MOULD.



'The Shelter Object' was the name given to the concrete bunker built around reactor number 4 at the Chernobyl nuclear power plant to contain the radioactive material that was released after it exploded in 1986.

Isolation and containment are pivotal to the construct of our national identity. Do the barriers which are constructed through nationalism and xenophobia protect us from something outside or do they harbour poison within?

Are aussie kids just weetbix kids?



PHOTO BY KELLY STURGISS.

PAYDIRT EATERY

Lunch — Thursday to Sunday 12 pm - 2 pm

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Cash only/BYO

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108 Wallace Street
Braidwood
0404 026 616

