



FESTIVAL PROGRAM

ACKNOWLEDGEMENTS

Cementa acknowledges the Wiradjuri people as the Traditional Custodians of the Country upon which we live, learn and work. We honour their Ancestors and pay our deepest respects to their Elders, past, present and emerging. We acknowledge that sovereignty was never ceded.

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 Cementa22.

19–22 MAY 2022 CONTEMPORARY ARTS FESTIVAL KANDOS NSW

FESTIVAL HUB

WAYOUT Artspace, 71 Angus Avenue Kandos

FOR LATEST UPDATES

Visit cementa.com.au — we're updating it daily

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THANK YOU CEMENTA22 SUPPORTERS



ARTIST PROFILE



Art
Almanac



firstdraft



EVENTS & PERFORMANCES

See daily updates at cementa.com.au.

Cementa22 presents a phantasmagoria of events, performances and participatory works in addition to the 40 artworks exhibited across the town 10am to 4pm.

ARTIST-LED TOURS

Artist-led tours will be running throughout the festival. For times and locations visit the WAYOUT Festival Hub at 71 Angus Avenue or see cementa.com.au for daily updates.

CEMENTA22 EXPERIENCE

Enter our Cementa22 social media competition to be in the running to win amazing local prizes! Full details on our website.

Thursday 19 May

Carnivale Catastrophe artist's talk: Tom Isaacs

10:30am Combamalong Studios 61–65 Ilford Road; see page 20

Carnivale Catastrophe tour: Fiona Davies

11:30am Combamalong Studios 61–65 Ilford Road; see page 18

Dying – Differently, Possibly: WeiZen Ho

11am–1pm and 2pm–4pm 79 Angus Avenue; see page 35

Carnivale Catastrophe artist's talk: Fiona Davies

2pm Combamalong Studios 61–65 Ilford Road; see page 19

Carnivale Catastrophe tour: Lizzy Marshall

3:30pm Combamalong Studios 61–65 Ilford Road; see page 18

Concrete Cowboy: Tom Buckland

3pm–5pm wandering Angus Avenue; see page 17

birrirra bandhung dance performance: Jo Clancy

6pm North East Wiradjuri Cultural Centre, 28 Angus Avenue Kandos; see page 28

Whinangarra Gamarra (Listen, Hear, Think, Awaken) exhibition opening and Welcome to Country

6pm–7pm North East Wiradjuri Cultural Centre, 28 Angus Avenue Kandos; see page 28

Salon: opening, exhibition of work by local artists

7pm–8pm WAYOUT Artspace, 71 Angus Avenue Kandos; see page 34

Carnivale Catastrophe performances: Sean O'Keefe & Tom Isaacs

8:30pm Combamalong Studios 61–65 Ilford Road; see page 20

Friday 20 May

Carnivale Catastrophe cool burn demonstration using Aboriginal methods: Yawarra Ngurambang-gu

Milo Downs, Rylstone. 10:30am –12:30pm. For instructions see cementa.com.au

Creative Mending workshops: The Adorned Collective

10am–2pm Nannas Haberdashery; see page 27

Carnivale Catastrophe artist's talk: Ebony Secombe

10:30am Combamalong Studios 61–65 Ilford Road; see page 19

Carnivale Catastrophe artist's talk: Beata Geyer

11:30am Combamalong Studios 61–65 Ilford Road; see page 19

Dying – Differently, Possibly: WeiZen Ho

11am–1pm and 2pm–4pm 79 Angus Avenue; see page 35

Carnivale Catastrophe artist's talk: Sean O'Keefe

2pm Combamalong Studios 61–65 Ilford Road; see page 20

Carnivale Catastrophe tour: Lizzy Marshall

3:30pm Combamalong Studios 61–65 Ilford Road; see page 18

Concrete Cowboy: Tom Buckland

3pm–5pm wandering Angus Avenue; see page 17

Sister GlitterNullius – The Kandos Dolls House: Juundaal Strang-Yettica

5pm wandering Angus Avenue; see page 17

Cementa 22 Welcome to Country and festival opening

6pm Kandos Returned Services Community Club; see page 11

Performance Night and opening night bands

7pm–11pm Kandos Returned Services Community Club; see page 11

Saturday 21 May

Breakfast and coffee

From 8am Railway Green

Refuge walking meditation: Kath Fries

9am meet 9 Angus Avenue garden; see page 26

Community markets

10am–4pm Railway Green

Creative Mending workshop: The Adorned Collective

9am–1pm Nannas Haberdashery; see page 27

Sister GlitterNullius – The Kandos Dolls House:

Juundaal Strang-Yettica

9:30am wandering Angus Avenue; see page 17

Conversations with Kandos: Emma Campbell

10am–11am Railway Hotel 37 Ilford Road; see page 21

The Longest Hum: Tina Stefanou

10am–10:30am along Angus Avenue; see page 12

Carnivale Catastrophe artist's talk: Anne Graham

10:30am Combamalong Studios 61–65 Ilford Road; see page 19

Carnivale Catastrophe tour: Lizzy Marshall

11:30am Combamalong Studios 61–65 Ilford Road; see page 18

FUTURE SCHOOL performance: Lleah Smith

10:30am–12:30pm Kandos Scout Hall; see page 36

Dying – Differently, Possibly: WeiZen Ho

11am–1pm and 2pm–4pm 79 Angus Avenue; see page 35

Living with Fire Symposium: Carnivale Catastrophe

2pm–3:30pm Combamalong Studios 61–65 Ilford Road; see page 12

Aboriginal print workshop: Teresa Gay

2pm–4pm North East Wiradjuri Cultural Centre 28 Angus Avenue;
see page 28

Carnivale Catastrophe performances: Tom Isaacs, Kenneth Lambert, Ebony Secombe, Beata Geyer, Fiona Davies & Ann Graham

3:30pm Combamalong Studios 61–65 Ilford Road; see page 18–20

Mini conversations with Kandos: Emma Campbell

3:30pm–4pm and 4pm–4:30pm Railway Hotel 37 Ilford Road; see page 21

Concrete Cowboy: Tom Buckland

3pm–5pm wandering Angus Avenue; see page 17

Poetry performance: Uncle Peter Swain & Djon Mundine

4pm Dabee Mural, Kandos Museum, 22 Buchanan Street Kandos, see
page 32

Dhalawala – Forest Country: Alison Clouston & Boyd

4:30pm–6:30pm, meet at Band Rotunda 4:30pm, learn Wiradjuri
words with Emma Syme, procession to Hall, ceremony with Eclectica
Community Choir; see page 33

Tilting Winds: Pia van Gelder

7pm Henbury Golf Club; see page 13

Sound Night: Trevor Brown

8pm till late Henbury Golf Club; see page 13

Sunday 22 May

Mini conversations with Kandos: Emma Campbell

10am–10:30am and 10:30am–11am Railway Hotel 37 Ilford Road;
see page 21

Carnivale Catastrophe artist's talk: Rhonda Dee plus birding group

10:30am Combamalong Studios 61–65 Ilford Road; see page 20

Carnivale Catastrophe tour: Lizzy Marshall

11:30am Combamalong Studios 61–65 Ilford Road; see page 18

Dying – Differently, Possibly: WeiZen Ho

11am–1pm and 2pm–3pm 79 Angus Avenue; see page 35

Carnivale Catastrophe tour: Fiona Davies

2pm Combamalong Studios 61–65 Ilford Road; see page 18

Whinangarra Gamarra (Listen, Hear, Think, Awaken) cultural activation: Uncle Peter Swain, Juundaal Strang-Yettica, Jo Clancy, Maddison Gibbs, Teresa Gay and Aleshia Lonsdale

3pm–5pm Rylstone Common; see page 14, 15, 40

FESTIVAL HIGHLIGHTS

Friday night

WELCOME TO COUNTRY AND FESTIVAL OPENING

From 6pm

The festival kicks off with the usual mixture of music, dance, performance and trouble!

PERFORMANCE NIGHT

7pm–11pm

Join MC Clown Bride on a Vaudevillian rollercoaster ride of community-style slam, glam, punk entertainment.

Shammgods: Live

Taking their name from 90s NBA star ‘God Shammgod’, famous for his footwork and dribbling skills, the Shammgods Malcolm Whittaker, Matt Prest and Nitin Vengurlekar take to the stage with their 100% certified brand of showmanship. Shammgods: Live is the flagship product of Shammgods, an interdisciplinary business venture that offers a range of products and services, including live performance, a certified fashion line, and lawn and garden care.

Shammgods is supported by the NSW Government through Create NSW.

Oriana Panozzo, ‘IMO’

Written for Cementa22 by Oriana Panozzo, IMO is an original performance piece exploring the explosion of vehement personal opinions online and in the public domain over the past 3 years during bushfires, COVID and floods. Who really is behind the mask and who agrees with me? Does isolation breed rabbit holes?

Ivey Wawn, ‘In perpetuity’

Three dancers use the choreographic material from the related videos to build a live performance. They slip between the conformity of a dressage choreography and sensation-based impulses for dancing, building an energetic spiral between themselves. See page 38.

Hannah Jenkins & Rory Green, ‘Kandos Trace Garden’

Live poetry reading: Kandos Trace Garden is an interactive and infinitely generating digital poem – always different, always changing. Jump on the open mic with the artists and locals to read poems made with an A.I. generator, and other poems inspired by Kandos. Create your own bespoke poem at www.trace.garden.

Geoffrey Goodes

Throughout the evening Geoffrey Goodes will document performers and punters alike with his singular one-line drawings. Watch the drawings grow over the evening, and buy one to take home as a keepsake.

Kaz Therese, ‘High School Reunion’

Kaz Therese presents High School Reunion.

Fleur Wiber, Opening night bands 9:30pm–11pm

Curated by Fleur Wiber with MC Clown Bride: Cloudbird (acoustic folk/country); Rubbernecker (punk/feminist); Syntax Error (rock/experimental). Line-up may change due to COVID: see cementa.com.au.

Saturday

Community markets

10am–4pm Railway Green

Local producers, makers, artisans and food vendors.

Tina Stefanou, ‘The Longest Hum’

10am–10:30am gather at Angus Avenue Kandos: live participatory performance and sound installation – pets welcome too

For Cementa22 an aggregation of live voices line up in the streets. They fill the air with a hum. This hum unravels through multiple bodies creating signals within and beyond the geography of the place. This moment is broadcasted into air waves, to out-of-bound places where bodies cannot cross. Disrupting the borders between public and private, audience and performer, the commons and the undercommons, before and after. This is a material–immaterial collective action of mark-making through voice that remains stored in the material bodies of the mammalian, the geologic, and abiotic for as long these bodies exist, for as long as they hum.

Supported by the Marten Bequest Scholarship.

Carnival Catastrophe, ‘Living with Fire Symposium’

2pm–3:30pm Combamalong Studios, 61–65 Ilford Road Kandos

Uncle Peter Swain, local Indigenous Elder: Acknowledgement of Country, knowledge of the practice of cool fire burning. Jason Sharples, Professor of Bushfire Dynamics in the School of Science, UNSW Canberra: changing forms of bushfire behaviour. Mary O’Kane, joint author with Dave Owens of the NSW Government inquiry which reviewed the causes of, preparation for, and response to the 2019–20 bushfires.

Saturday night

Pia van Gelder, ‘Tilting Winds’

7pm–8pm Henbury Golf Club

An aesthetic investigation into public perceptions of wind turbines and the phenomena they produce. Performance lecture ‘Tilting Winds’ brings together creative research that was conducted on residency in Kandos, that looked at what people think about wind turbines in and around the town. The presentation also considers how these opinions and perspectives might be informed by representations elsewhere. This project asks how we develop relationships with wind turbines through their physical presence, our sensing bodies and the energies they create, such as sound, light, electricity, or magnetism.

Trevor Brown, ‘Sound Night’

8pm–11pm Henbury Golf Club

Cementa ‘Sound Night’ is an institution within the festival, and we are excited about this iteration curated by Trevor Brown. Taking the brief of ‘Challenging’ as his jumping-off point, Trevor has invited a collection of artists who thrive on the intersections of sound, noise, performance, hi-tec, low-tec, acoustics and interactivity. Each has made significant contributions to sound art, music and performance communities in Australia and internationally. For Sound Night artists see cementa.com.au.

Sunday afternoon

‘Whinangarra Gamarra’ (Listen, Hear, Think, Awaken)

3pm–5pm ceremony and performance
– cultural awakening and activation of
Rylstone Common.

The Common is a 10-minute walk from Rylstone’s main street. The last section is unformed and fairly steep in places. If you are coming on foot, enter the Common via Rylstone Golf Course on Carwell Street just past the caravan park. If you are coming by car, enter via the car park off Cudgegong Road. BYO chair or picnic blanket.

Aboriginal artists, cultural practitioners and regional community members will participate in this cultural arts activation, connecting Aboriginal artists and the community to a significant Aboriginal Place.

The artists activate the site through acts of communal ceremony. This is an invitation to think about the continuing significance of the site, whose values have never been extinguished despite colonisation, grazing, and 100 years of rubbish dumping. The location has a significant connection to ancient songlines that link to surrounding Aboriginal nations. The intent of the activation is to promote respect for Aboriginal culture and address the emotional and social impacts of colonisation.

The activation concept arose from a Cementa-funded First Nations Women’s Residency in 2021, involving 6 Aboriginal artists: Wiradjuri, Barkindji and Gomeroi women of NSW.

Uncle Peter Swain, welcome to Country opening smoking ceremony

From 3pm lower amphitheatre site
adjacent to Rylstone Golf Course
10th hole

Juundaal Strang-Yettica, ‘Repatriation Ceremony: Keeping Gate – Sister GlitterNullius’

Marquee at The Common car park

Spoken in Bundjalung, Wiradjuri and English, this work is specific to the area known as The Common and stands as a bridge between 2 worlds: here and cultural revitalisation. Sister GlitterNullius is the conduit for your passage through decolonisation to contemporary Indigenous alliance and site re-activation. The question is, are you ready to walk through?

This performance has been developed for and in consultation with Wiradjuri Traditional Custodians, Cementa First Nations’ Curator and members of the Cementa Aboriginal Women’s Art Residency 2021. Create NSW has generously provided funding towards this project.

Teresa Gay, ‘Wrong Way Go Blak’

Signs adjacent to marquee at The Common car park

Gomeroi artist Teresa Gay plays with Aboriginal English in an installation designed to be interactive.

Maddison Gibbs, ‘Landscapes’

Mixed-media installation with 200
Aboriginal flags

Site-responsive work that considers invisible layers that exist within Australia’s landscapes, to activate seemingly hidden sites including dual histories and dual perspectives across times, marking 200 years since colonisation.

Aleshia Lonsdale, ‘Reclaim’

Installation, weaving: pathway to the
Rylstone Golf Course 10th hole

Reclaim uses baggage and air travel as metaphors for Indigenous reclamation. The work contains the baggage that has been carried in the hold of Country and First Nations bodies, asserting First Nations agency to control the narrative. The work provides an opportunity to reflect on the ongoing trauma experienced by Aboriginal people that is stored in people, place and object, and to participate in domestic baggage reclaim.

Jo Clancy, ‘birrirra bandhung’

Dance ceremony: lower amphitheatre
site adjacent to Rylstone Golf Course
10th hole

‘birrirra bandhung’ was seeded on the traditional Country of the Dabee people during the First Nations Women’s Residency in early 2021. Over 4 days the work was guided by Dyagula (lyrebird) and has evolved to include dance, song and projection shot on Wiradjuri, Darug and Gundungurra Country. A beautiful madhan (tree) designed and made by Erth Visual and Physical is a centre piece for the work.

Wiradjuri dancer Jo Clancy with local girls and women will perform contemporary lyrebird dances and songs in Wiradjuri. The students will perform and then the community will be invited to join them in a performance.

Uncle Peter Swain, sunset meditation, connection to Country and closing ceremony

4.15pm–5pm lower amphitheatre
site adjacent to Rylstone Golf Course
10th hole

All visitors must leave Rylstone Common before dark.

ARTISTS & ARTWORKS —BY VENUE

All CEMENTA venues are open for self-guided exploration 10am–4pm every day of the festival. Look out for the C22 signs.

Downtown dérive: wandering performances

Tom Buckland, ‘The Lonesome Concrete Cowboy of the Valley’
3–5pm Thursday 19, Friday 20, Saturday 21 May wandering Kandos streets

Legends tell of a strange figure that stalks the valleys and plains of Kandos. A solitary cowboy who is coated by thick layers of cement dust and sediment. Not much is known about this curious and shambolic character. A lone wanderer of sand and gravel, part cowboy, part cement.

Gabrielle Bates, ‘Concrete Unknowns’
Paste-ups on Kandos buildings

Crossroads, bus shelters and town centres are just a few sites of energetic convergence that sit between present time, function, and folkloric imagination. Some say they are haunted. In 2021, Kandos community members participated in physical transformation rituals to engage with and magically activate such sites. Photos of their psychic negotiations between more-than-human realms and place were digitally manipulated, then pasted up close to these original sites for CEMENTA 22 as part of a larger exploration of how we occupy, understand, and enchant place through witchcraft and ritual.

This project has been made possible with the support of an Orana Arts Restart Grant in partnership with Create NSW.

Wendy Murray & Huy Nguyen
Paste-ups on the Kandos Hotel

Wendy Murray and Huy Nguyen have collaborated on this series of CEMENTA paste-ups. Thank you Ray Odgers.

Juundaal Strang-Yettica, ‘Sister GlitterNullius’
— The Kandos Dolls House’

5pm Friday 20 May, 9:30am Saturday 21 May wandering Angus Avenue

Sister GlitterNullius heralds the festival by ringing a school bell and reciting the Kandos Prayer up and down Angus Avenue. As the Sister drags a doll’s house along the pavement, passers-by may be offered blessings or be hissed at – depending upon the Sister’s inclination.

Hannah Jenkins & Rory Green, ‘Kandos Trace Garden’
Poster paste-ups around town

‘Kandos Trace Garden’ is an interactive and infinitely generating digital poem – always different, always changing. A series of poetic posters, generated by the Kandos Trace Garden, have been selected by locals and pasted-up onto places and spaces in Kandos.

PRECINCT 1:

Combamalong Studios

Railway Hotel

Kandos Railway Station

**Combamalong
Studios,
61 Ilford Road
Kandos**



‘Carnivale Catastrophe’

Modern Art Projects Blue Mountains, ‘Carnivale Catastrophe’

A knock on the door. You have to leave now. ‘Catastrophe Carnivale’ is an exhibition of 8 artists responding to the recent and ongoing environmental cycles of drought, then massive bushfires, followed by flooding, and then by cyclones. Rinse and repeat.

Here the artworks become a catalyst for conversation, examining the construction of social capital in a time of distress and disaster. It is a platform for the exchange of stories, narratives and personal histories. Not only a physical space but also a space of interactions, reflections and connection.

The phone pings ‘It’s too late to leave. Take shelter.’

Curator: Fiona Davies

Exhibition Manager: Lizzy Marshall

For performance times and the Living with Fire Symposium see the calendar pages 6-9.

‘Carnivale Catastrophe’ is supported by the NAB Foundation, Foundation for Rural and Regional Renewal, and Festivals Australia.

Anne Graham, ‘The Lost City’

Carved sandstone, felted dyed wool, plywood

The work is a response to endangered Pagodas of The Lost City located close to Lithgow. The carved sandstone is beautiful; it resonates with the subliminal suggestion of past glory and of power lying in ruin. The softer organic layers of dyed felted wool are slowly engulfing the stone; they echo the stratas evident in the landscape of the Pagoda Country.

Courtesy – Kronenberg, Mais, Wright

Beata Geyer, ‘Landing’

Installation

Here a person can find a momentary rest and pause. A little break while trying to regain their breath and strength. In order to continue.

Ebony Secombe, ‘Stop Drop & Roll’

Mixed-media installation and performance

‘Stop Drop & Roll’ explores ideas around disaster response from the personal through to the institutional. The wheelie bin and related contents refer to the institutional response of museums and galleries. Objects yet to be revealed are remnants of the deeply personal.

Fiona Davies, ‘Is That Cocteau’s Horse?’

Video, silk paper assemblages, costumes

This work is a response to the chaos and confusion felt during times of emergency, when we don’t know what to do in situations where suddenly we have to respond to distressed, lost and misplaced humans and animals. A number of stories from the fires around Kandos are focused on the image of the lost horse trying to survive in the liminal space of reduced visibility and liveability as the fire approaches and smoke and embers obscure the effectiveness of its vision.

Kenneth Lambert, ‘Residue’

Digital sequence

‘Residue’ explores the residual effects of being born into apartheid and the deep-seated trauma of exposure to systemic violence. The work reflects the social and geographical displacement due to racial oppression through the mechanics of gravity as a virulent force. The artist seeks to express the alienating effect of trauma stemming from recurring exposure to various forms of racial violence and discrimination.

Kenneth Lambert, 'Where there is smoke', featuring the poem 'Burning Man' contributed by Myles Lambert

Video

'Where there is smoke' incorporates a poem of the artist's son, 'Burning Man', taken from a poetry suite. It explores themes of inherited trauma, systemic cycles of violence and oppression experienced by the father who was born into institutional racism. 'Where there is smoke' parallels the poetry in its union and critique of father and son, manifesting the reverence and disparity between the two and evoking the more significant systemic factors that belie their relationship.

Rhonda Dee, 'Broken Songs'

Installation, painting, ceramics

'Broken Songs' reveals the artist's interest in the complexity of 'self' as a layered mystery, formed and deformed by culture and environment.

Sean O'Keefe, 'The Nothing'

Multimedia: moving images, site-specific sculptural work and performance

On a personal level 'The Nothing' explores the artist's own relationship with the people and locations of Kandos and Cementa over time, dating from the first festival in 2013. But 'The Nothing' also reacts to a pervasive feeling of undoing, as exemplified by writer Michael Ende in his book *The Never-ending Story*. As an ongoing series of catastrophic events impact the community, from fire to COVID, the community, like the wider world around it, struggles to adjust to this undoing, this growing emergence of the nothing.

Tom Isaacs, 'Emergency Blankets'

Mixed media (mylar, hessian, felt, wool suit material, wool airforce blanket, thread)

'Emergency Blankets' is a collection of textile works exploring ongoing crises affecting regional and rural NSW, such as climate change, bushfires, and economic uncertainty, as well as the psychological effects of such crises. The works are made using quilting techniques with designs based on a mixture of traditional Australian wagga designs (depression-era quilts made of available fabric) and the artist's own quilt-making practice. The blankets are made primarily from recycled materials sourced from the artist's late grandfather's estate, such as hessian sacking, wool suit material, and a wool airforce blanket, as well as leftover felt from Tom's art practice, and mylar emergency blankets.

'Emergency Blankets' is supported by the NSW Government through Create NSW.

Maddison Gibbs, 'Whispers'

Digital, moving image, 6–9pm each night

Spirits dance in the sheoaks, whispering songs of Country and stories of the constellations and the knowledge they hold when caring for Country. 'Whispers' is paying respects to our ancestors and continuing contemporary ceremonies.

Pop-up kitchen

Open 8am to 8pm

Jason Wing and Maddison Gibbs are presenting a pop-up kitchen at Combamalong Studios.

Railway Hotel, 37 Ilford Road Kandos



Emma Campbell, 'Conversations with Kandos'

Curated conversations

'Conversations with Kandos' is a chance to get to know some Kandos locals in a conversational piece devised by local Emma Campbell. Kandos is a unique place of stunning natural beauty, with a proud Wiradjuri heritage, a rich industrial past, and a socially complex present. When talking to locals, the rich and varied history of the town comes alive; local history becomes personal history, told through the eyes of people who have lived it. Conversations with Kandos allows participants the opportunity to observe, learn and listen, as well as being actively part of the conversation.

**Kandos
Railway Station,**
western end
of Angus Avenue



Bridget Baskerville, 'The Shift'

Video

'The Shift' is a portrait of Bridget's hometown of Kandos. Through the contrast between the new and the archival, the artist delves into shifting narratives, layered history, and her own personal connection to spaces within the town.

Halinka Orszulok, 'The Great Divide'

Video, oil on canvas

The title reflects the historical barrier of the Great Dividing Range that not only marks a change in landscape, but also delineates a shift in perspective with regard to land use, resources and community. On its western side, communities and infrastructure only exist because of certain industries, and the connection between production in regional areas and urban life on the eastern side of the range can be invisible. Traditionally, this divide is a deeply political one. The sites the artist visited to create this work divulge stories of the relationship between people and the land out west since colonial settlement.

VENUE MAP

LIST OF VENUES

Precinct 1

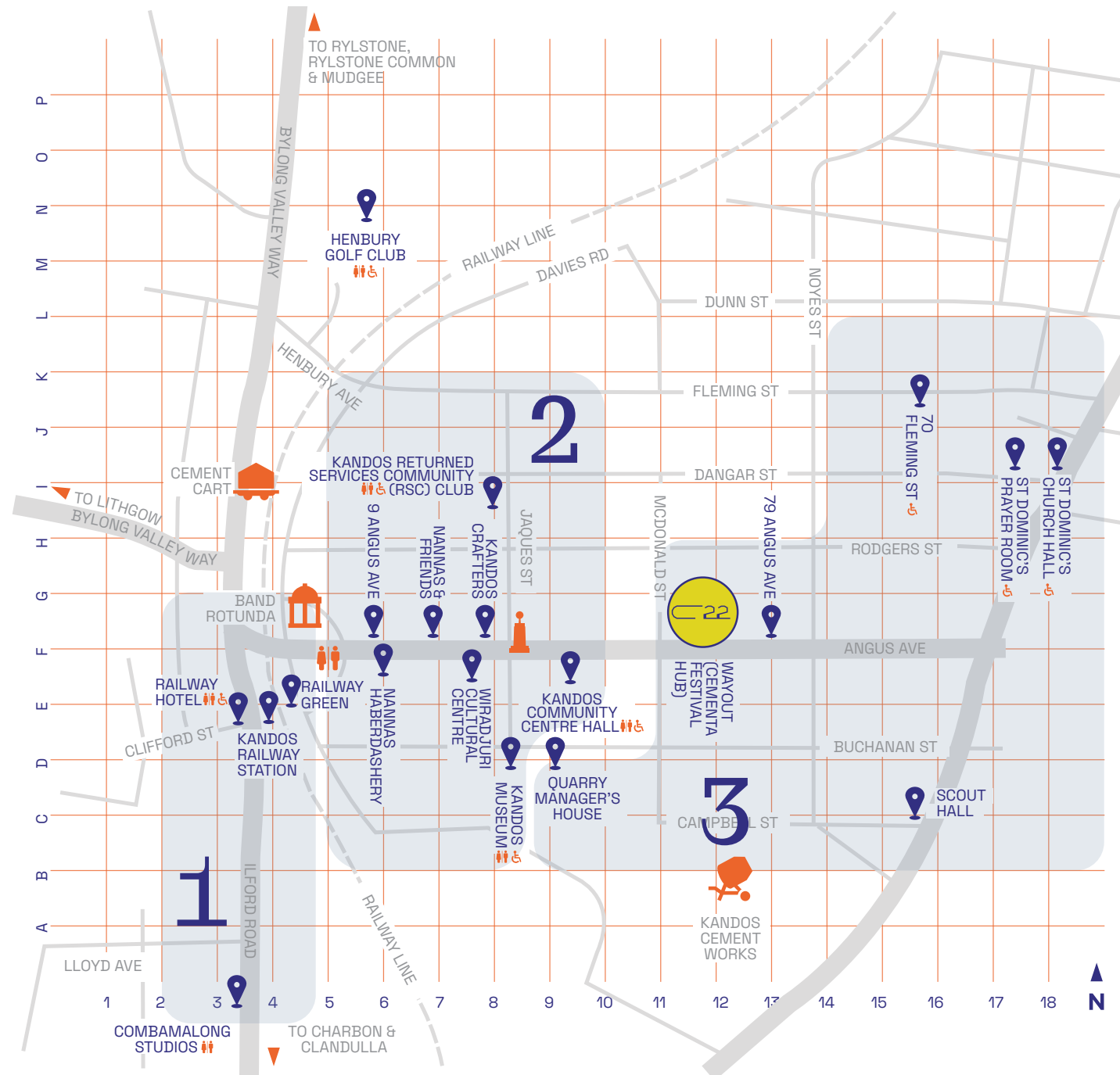
Combamalong Studios, 61–65 Ilford Road **A3**
 Railway Hotel, 37 Ilford Road **E3**
 Kandos Railway Station **E4**
 Railway Green F4

Precinct 2

9 Angus Avenue **F6**
 Nannas Haberdashery, 8 Angus Avenue **F6**
 North East Wiradjuri Cultural Centre, 28 Angus Avenue **F7**
 Nannas & Friends, 17 Angus Avenue **F7**
 Kandos Crafters, 29 Angus Avenue **F8**
 Kandos Museum, 22 Buchanan Street **D8**
 Kandos Community Centre Hall, 40–44 Angus Avenue **F9**

Precinct 3

WAYOUT Artspace, 71 Angus Avenue **F12**
 79 Angus Avenue **F13**
 Kandos Scout Hall, corner Dabee Road & Campbell Street **C16**
 Quarry Manager's House, 38 Buchanan Street **D9**
 70 Fleming Street **J16**
 St Dominic's Prayer Room, Church precinct, corner Dabee Road and Dangar Street **I17**
 St Dominic's Church Hall, Church precinct, corner Dabee Road and Dangar Street **I18**



PRECINCT 2:

9 Angus Avenue

Nannas Haberdashery

North East Wiradjuri Cultural Centre

Nannas & Friends

Kandos Crafters

Kandos Museum

Kandos Community Centre Hall

9 Angus Avenue,
backyard tree
at no. 9



Kath Fries, 'Refuge'

Rope, bamboo, grasses, tree and plants.

A refuge is a place of safety and shelter. These bamboo and rope ladders conjure childhood memories of playing in trees, safely out of reach of adults. But they are not for climbing; instead these structures offer refuge to insects, housing spaces for solitary native bees to nest. The artist is fascinated by insects and their importance in sustaining biodiverse ecologies, but worldwide the insect biomass is rapidly declining. Habitat regeneration is one counter measure;

in this sense, 'Refuge' is a 'bee hotel'. It is also a refuge for our reflection on our complex biodiverse relationships, mindfully being present with the vibrant sentence of our surroundings.

Thank you to Claire Carpenter, Aryadharma Matheson, Terry Burrows, Kandos Crop and Swap, the Mudgee Bee Project and WEAVE Parramatta, a program of Parramatta Artists' Studios.

9am Saturday 21 May: walking meditation

Group-led walking meditation session focusing on mindfully being present with the vibrant sentence of our surroundings. Everyone welcome, no experience necessary.

Nannas
Haberdashery,
8 Angus Avenue
Kandos



The Adorned Collective, 'Creative Mending'

Participatory making and mending workshop:

Friday 20 May 10am–2pm; Saturday 21 May 9am–1pm

'Creative Mending' is a drop-in workshop facilitated by The Adorned Collective in collaboration with Nannas Haberdashery. Participants will engage in a creative mending experience using textile and craft materials purchased from the haberdashery store. Through skill-sharing and collaboration, the Adorned artists will support a process of experimental play with materials to repair, transform, repurpose and embellish second-hand items.

The Adorned Collective is supported by Parramatta Artists' Studios.

**North East
Wiradjuri
Cultural Centre,
28 Angus Avenue
Kandos**



Yingamarra Reconnection to Ourselves to Country

Curated by Jo Albany, a week-long First Nations Women's Residency was held at Ganguddy in Wollemi National Park in early 2021. Artists participating in Yingamarra Reconnection to Ourselves to Country were Jo Clancy, Penny Evans, Teresa Gay, Leanne Pope, Maddison Gibbs and Alesha Lonsdale.

Jo Clancy, 'birrirra bandhung'

Dance performance 6pm Thursday as part of the Opening Ceremony at the North East Wiradjuri Cultural Centre

'birrirra bandhung' was seeded on the traditional Country of the Dabee People during the Cementa First Nations Women's Residency. The work was guided by Dyagula (Lyrebird) over 4 days and has evolved to include dance, song and projections shot on Wiradjuri, Darug and Gundungurra Country. A beautiful madhan (tree) designed and made by Erth Visual & Physical is a centre piece for the work.

Penny Evans, 'Dyagula'

Photography

Gomeroi Artist Penny Evans is exhibiting photographs taken during the First Nations Residency at Ganguddy. The work documents her stay on Wiradjuri Country and connecting with Dyagula the Lyrebird.

Teresa Gay, 'Identity Tick-a-Box'

Work on paper

Gomeroi Artist Teresa Gay explores the concept of Confirmation of Aboriginality and Aboriginal identity in this work.

Aboriginal print workshop

2pm-4pm Saturday 21 May

Teresa carves her own stamps. For the Saturday workshop, participants will create a unique memento of Cementa22 on a card, or stamp one of Teresa's designs with fabric paint onto their own clothing.

Leanne Pope, 'Lyrebird Song'

Mixed media, possum-skin cloaks, video

'Lyrebird Song' is a story of the male Lyrebird dancing for the love of his female Lyrebird partner. With his feathers, he dazzles his lady and together they meet, creating life. This love story is depicted in two contemporary possum skin cloaks, male and female. Embroidery tells the story through image and stitched Aboriginal symbols.

Uncle Peter Swain, 'What's in a flag?'

Acrylic works on canvas

Dabee Wiradjuri artist Uncle Peter Swain questions what is represented in the Australian flag. Does it fit for 2022, and who is included and excluded?

Nannas & Friends, 17 Angus Avenue Kandos



Renee Allara, 'Circles, Overlapping'

Fibre art, crochet; Renee will be working at Nannas and Friends each day

This piece is a collaboration between the artist and the crafting women of Kandos, who are accomplished makers within their own culture. This is a town that supports all its residents; each circle of makers works separately, and yet all these circles overlap to create a network that is the town's life blood. A rose made by each contributing woman is assembled to create a pattern of overlapping circles on a large granny square, with a trick shown to the artist by local Kandos resident Delma. The base represents the canvas of the town. Each rose represents the people who give the town its life, movement and its intrinsic beauty.

**Kandos Crafters,
29 Angus Avenue
Kandos**



Studio A: Katrina Brennan & Meagan Pelham, 'Kennel Crafters'

Installation with textiles, sculpture, drawing and decal

'Kennel Crafters' honours the local canines of Kandos. Studio A artists Katrina Brennan and Meagan Pelham encountered countless friendly dogs during their multiple artist residencies. Inspired by these pretty pups, the artists will transform the Kandos Crafters store into an altar paying homage to the pets we love. Using textiles, sculpture and drawing, the shopfront window will become a glowing homage. Throughout the festival the artists Katrina and Meagan will be live on site knitting bespoke puppy collars adorned with personalised pet portraits. Please drop in to experience the artists at work and of course bring your canine.

This project has been supported by Studio A and the Australian Government through the Australia Council, its arts funding and advisory body.

**Kandos Museum,
22 Buchanan
Street Kandos**
Museum entry is \$8.
Please support our local
volunteer-run museum.



Vivienne Dadour, 'As Far As Kandos – Syrian Mary Make No Delay'

Mixed-media installation including contemporary photographic and film material, artist's sketchbooks, historical photographs, archival objects and documents sourced from the Kandos Museum, Dadour family and public collections

'As Far As Kandos – Syrian Mary Make No Delay' is part of a series of art projects that explore how oppressive racial attitudes and harsh economic conditions influenced working conditions for immigrants in post-colonial regional NSW. This project draws on the extraordinary life of Syrian Mary, a rural hawker, who from 1890–1910 walked along isolated roads hawking haberdashery in the Bathurst and Mudgee shires where she is known to have regularly made diversions to out-of-the-way places – 'as far as Kandos'. The culture and traditions of the time relegated rural hawkers like Syrian Mary to the unseen corners of our past.

Thank you to Kandos Museum archivists for their collaboration and support; Art Resistance, MAPBM and Australian Lebanese Historical Society for encouragement and support; Sean O'Keeffe for video production; Jim Low, Vicki Powys and Roy Cameron OAM for permission to use their research. Syrian Mary feels deep gratitude to the Dabee Clan of the Wiradjuri People for providing safe passage and permission to travel on their land. This project has been supported by the NSW Government through Create NSW.

Julie Williams, 'Smother'

Hand-printed gelatin silver photographs

'Smother' is a contemporary reinterpretation of the life of the much-loved Lady Bushranger Jessie Hickman (1890–1936) who adopted many roles and disguises as a young travelling circus performer and in later life as a bushranger in the Kandos–Rylstone region. Williams photographed Kandos locals in locations known to have been frequented by Hickman to reveal Hickman's elusive identities in a historical context. Women shift like phantoms through these archives with names and roles ever-changing; much like the mysterious, hand-printed final imagery that emerged from the film negatives revealed in a traditional black and white

darkroom. The word 'smother' is circus jargon for a disguise. Exploring identity, the mythology of bushranging and the invisible history of women, these images pay homage to the solitary, camouflaged figure of Jessie Hickman.

Supported by Arts OutWest with funding from the NSW Government's Arts Restart.

Susannah Langley & Warren Armstrong, 'The Kandos-Rylstone Keepsakery'

Virtual reality experience, with 360 video, 3D scanned objects and binaural field recordings

'The Kandos-Rylstone Keepsakery' is a hand-drawn virtual reality artwork that houses 3D scans of historical and treasured domestic objects from the Kandos-Rylstone area. Visitors to this artwork are invited to don a headset that allows them to walk through it, and 'pick up' and 'hold' the 3D scans. And when they do, they will hear audio recordings of the stories of the objects as told by members of the community.

Alan Schacher, 'BLACK ST./REAMER'

Nylon streamers and industrial fans

Black streamers flow from the roof of Kandos Museum like the winds of time. Being black, they are anti-celebratory. The artist thinks they come from the past—matter and action swallowed in some black hole returning to haunt us in karmic retribution.

This project has been supported by the NSW Government through Create NSW, and has been realised in collaboration with Erth Visual & Physical.

Djon Mundine, 'The Dabee Family Choir Mural Project'

This community project originated from the Jimmy and Peggy Lambert Memorial Mural on the entrance wall of Kandos Museum in 2015. Jimmy and Peggy Lambert were survivors of the Dabee Massacre, 1823. Led by artist Djon Mundine, their images were 'finger' painted by over 60 descendants – as a form of 'haptic specificity' – that is, by touching the images with their hands instead of using brushes, they touched their great-grandparents, stroked and groomed them, and left their fingerprints and DNA on them. Artist-poet Peter Swain with Djon Mundine will collaborate with local Dabee descendants to add the next generation, their children's images, to the mural. They will sing through their fingerprints.

Thank you to Kandos Museum.

At 4pm Saturday, Uncle Peter Swain and Djon Mundine will do a special one-off poetry reading at the site.

Kandos Community Centre Hall, 40–44 Angus Avenue Kandos



Alison Clouston & Boyd, 'Dhalawala – Forest Country'

Whole tree, people, seedlings, original soundtrack and sound system, metal

A big tree lies inside the community hall, a black cypress salvaged from the fireground. From its roots a shimmering network of hammered metal reaches out to 50 of its living seedlings, evoking the underground mycorrhizal relationship that assists a forest to regenerate. Dabee Wiradjuri speakers teach words for forest and community, leading a procession of volunteers who deliver the seedlings. The Eclectica Choir sings a specially composed work, *Arboresco* (Latin: 'to become a tree'). An original soundtrack permeates the installation, as visitors make their own sculptural contributions. After the festival the tree's seedlings are planted back into the land.

Contributing artists: Emma Syme from North East Wiradjuri Cultural Centre, Uncle Peter Swain, Eclectica Choir conducted by Tracey Callinan. Special thanks: Ginny Handmer.

4:30pm–6:30pm Saturday 21 May: Meet at the Band Rotunda 4:30pm, learn Wiradjuri words with Emma Syme, procession to Hall, ceremony with Eclectica Community Choir.

PRECINCT 3:

WAYOUT Artspace

79 Angus Avenue

Kandos Scout Hall

Quarry Manager's House

70 Fleming Street

St Dominic's Prayer Room
& Church Hall

WAYOUT Artspace,
71 Angus Avenue
Kandos



Joel Tonks, Apparitions

Interactive holographic installation

Inspired by Kandos histories, people, biodiversity, and its position as a gateway to the Wollemi National Park, the artwork will bring to life elements of the town and surrounding nature in the form of holographic apparitions.

Cementa Salon

An exhibition of works by local artists. Opening 6pm Thursday 19 May.

79 Angus Avenue,
Shopfront
windows



WeiZen Ho, 'Dying — Differently, Possibly'

Participatory performance and installation

Shopfront dialogues: 11am–1pm & 2pm–4pm Thursday 19 – Saturday 21 May

Public viewing of text installation inside the shop, ongoing.

Following a 2-year intimate engagement with local residents exploring attitudes to death and dying, WeiZen presents a shopfront dialogue. Examining the interplay between the inaudible with the public, and the visible with the private, participants are invited to sit inside with her in a one-on-one conversation. Outside, in a familiar ritual of waiting in line, the interaction is witnessed but not heard by the audience and passers-by. Participants are asked to offer a written question or contemplation on death and dying. The accumulated texts will then be displayed as an installation within the shop.

This project has been supported by Create NSW – Small Project Grants (Quick Response).

**Kandos Scout Hall,
Corner Dabee Rd
and Campbell St**



Ileah Smith, 'FUTURE SCHOOL'

Film, performance, student-led workshops
10.30am–12.30pm Saturday 21 May

'FUTURE SCHOOL' is a response to the shift from 'traditional classroom' to the realities introduced by COVID restrictions. It is a creative reimagining, capitalising on the fractures exposed by the pandemic. School rules have been dissolved and young people are invited to create a new 'manifesto' outlining their aims and with 'principles' mapping how they will ensure the aims are met. 'FUTURE SCHOOL' intends to radically transform the role of the school by building and developing young people, and questioning the function of the school within a community.

Collaborators: Bonnie Cowan (theatre-maker), Ankit Mishra (cinematographer) and Kandos Public School, with special thanks to teacher Rachelle Connellan. This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body. FUTURE SCHOOL is supported by the NSW Government through Create NSW.

**Quarry
Manager's House,
38 Buchanan St**



Thomas C. Chung, 'I Don't Know Where I Belong ... But I Know Where I'm From'

Photographic print and machine embroidery on fire-retardant textile

Exploring Kandos as its focal point, this photographic installation is a collaboration with the artist and Kandos High School art students. The work considers a Kandos history, where labour and activity once thrived. As a nation, Australia has had a complicated past, dictated by actions that can no longer be changed. 'I Don't Know Where I Belong ... But I Know Where I'm From' uncovers residual thoughts in the form of a cascading curtain, linking both the history and future of this community through the words of its young people.

Hannah Jenkins & Rory Green, 'Kandos Trace Garden'

Digital media, poetry

'Kandos Trace Garden' seeks to grow connections between the town's past, present and future. The artists use a blend of computer algorithms and attentive curation to recombine archives, speech, stories and information from Kandos into an interactive and infinitely generating poem – always different, always changing. Kandos Trace Garden creates a mutable framework through which to discover the memories, language and hopes of Kandos. Readers are invited to load the poem and begin their own exploration of this town's unique context, one word at a time. Create your own bespoke poem at www.trace.garden. (See also performance page 11 and paste-ups page 17.)

Cheree Edwards, 'Under Pressure'

Wearable art – sterling silver, charcoal, limestone, diamonds and other gemstones

'Under Pressure' is an installation of multiple wearables made from precious and non-precious materials that originate from the earth. Having been raised in Kandos, and working as practising jeweller, the artist feels an affinity with the industrial history of Kandos and the use of mineral resources to produce a product. Kandos produced coal and world-class cement. Cheree produces wearable art. Taking inspiration from local industrial landscapes and forms, and by playing with scale and materials in unexpected ways, the artist is attempting to make sense of how we assign value to commodities, and how those change over time.

70 Fleming Street, front windows and showroom



Ben Denham, 'Treatment' (acoustical, electrical, mechanical)

Installation (swing set, plywood parabolic arcs, acrylic parabolic dishes, acoustic foam, stereo sound, synthesizer modules, linear bearing, servo motors, plant matter, other items)

The acoustic characteristics of any space are defined by the way material in the space either absorbs or reflects sound. In this installation the acoustical treatment of the space creates unique ways of appreciating these dynamics. Sounds in the installation come from a synthesizer. The synthesizer generates and shapes sound exclusively with electricity (rather than amplifying vibrations, like an electric guitar). The voltages that shape the sounds coming from the synthesizer also control servo motors that move the kinetic elements of this installation. These kinetic elements connect the semi-industrial space of the car showroom on Fleming Street with the industrial past of Kandos through an allusion to the ropeway that used to bring limestone from the quarry to the cement works. This installation is a treatment of space that exists between the industrial, the domestic, the acoustical, the electrical, and the mechanical.

This project has been supported by the Australian Government through the Australia Council, its arts funding and advisory body.

Throughout the festival at various times (unscheduled) Ben will be doing live mixing of sound in the space in a way that interacts with the installation elements.

Ivey Wawn, 'In perpetuity'

Video installation, and Performance Night (see page 11)

'In Perpetuity' is an evolving tool that one can use to sense the world. When sensing the world through In Perpetuity, one sees human and non-human bodies bent to the demands of capital through consensual and non-consensual labour processes. Constrained by the rhythms of capital, bodies are abstracted from their sensuous connections to the world and cut off from their spontaneity in a constant need to remain useful.

'In Perpetuity' has been supported by the Australian Government through the Australia Council – its arts funding and advisory body, Next Wave Festival, Performance Space, Critical Path, Arts House, Chunky Move, City of Sydney and Tanzhaus Zurich.

St Dominic's Prayer Room, Church precinct, corner Dabee Rd and Dangar St



Peachey & Mosig, 'Relic Garden'

Mixed media

Our time in Kandos was shaped by quiet days in an uncultivated field, our work inspired by a glorious mess of a garden filled with overlooked artefacts. These places: left to do their own thing without a care for productivity or meaning, ordered by forces that are hard to ascertain at first glance. We were often reminded of John Knight's work, 'The Right to be Lazy', drawing its name from an essay published in 1883 by Karl Marx's son-in-law, Paul Lafargue, which argues heavily against conservative, religious and socialist ideas of work, instead championing laziness and creativity as being the most important catalysts for human progress. Performance credit Ben Ward, solo double bass improvisation.

St Dominic's Church Hall, Church precinct, corner Dabee Rd and Dangar St



Leanne Thompson, 'Permeare (Weaving Water at C22)'

Interactive installation, foraged plant material, project documentation, lighting and sound

'Permeare' will create a community engagement space to present and encourage ongoing discussion with the key outcomes from the 2020 Capertee Weaving Water project. The event space will be a site for information, interaction, and generation of a new woven installation, creating both a wider audience and embodied experience related to hydrological function of the Capertee Valley now and into the future.

This project has been supported by Regional Arts Australia through the RAF Fund.

RYLSTONE

Rylstone Common

RYLSTONE
Rylstone Common



‘Whinangarra Gamarra’ (Listen, Hear, Think, Awaken)

3pm–5pm ceremony and performance – cultural awakening and activation of Rylstone Common; see page 14–15

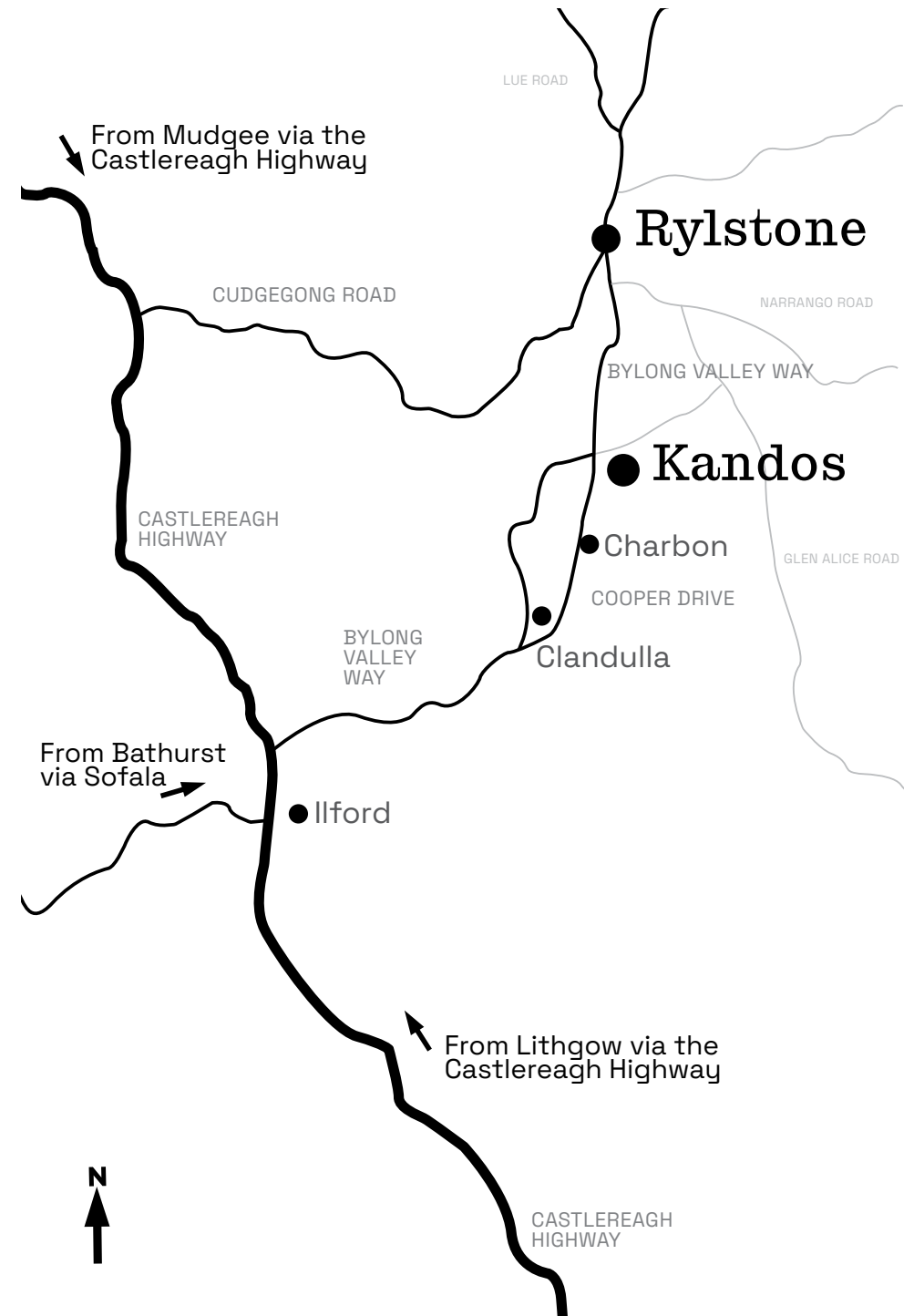
The Common is on the south-west edge of Rylstone, a 10-minute walk from the town’s main street. The last section is unfarmed and fairly steep in places. On foot, enter via Rylstone Golf Course, off Carwell Street, just past the caravan park. By car, enter via the car park off Cudgegong Road. BYO chair or picnic blanket.

CLANDULLA

Debbie Stone, ‘Ceramica’

15 Arber Street Clandulla: 0428 428 498

If you’re interested in clay, come visit a working studio in Clandulla during CEMENTA. Set in beautiful bush and 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 Debbie likes what you make, she will fire it free of charge.



LOCAL BUSINESSES AND SERVICES

Art spaces

Gululu Gallery, 37 Louee Street Rylstone

Kandos Museum, 22 Buchanan Street Kandos

Kosmos & Thistle, 39 Angus Avenue Kandos

North East Wiradjuri Cultural Centre, 28 Angus Avenue Kandos

Number Forty Seven, 47 Louee Street Rylstone

Wayout Artspace, 71 Angus Avenue Kandos

Bakeries

Mountain View Bakery, 22 Angus Avenue Kandos

Rylstone Woodfired Bakery, 55 Louee Street Rylstone

Bank & ATM

Reliance Credit Union, 30 Angus Avenue Kandos

For ATMs see the clubs & pubs

Beautician

Baautiful Ewe, 80 Louee Street Rylstone

Bottle shops

IGA Kandos, 63 Angus Avenue Kandos (corner McDonald)

Rylstone Liquorstop, 19 Louee Street Rylstone

Butchers

Cooper's Country Meats, 54b Angus Avenue Kandos

Rylstone Butchery, 53 Louee Street Rylstone

Cafés

Café on Louee, 86 Louee Street Rylstone, ATM

The Saffron Kitchen, 47 Louee Street Rylstone

From the Paddock Farm Market & Café, 4590 Glen Alice Road, Glen Alice

Golden Mile Cafe, 10 Angus Avenue Kandos

Songlark Studio Cafe, 71 Angus Avenue Kandos

Cellar doors

Naked Lady Wines, 2222 Bylong Valley Way Rylstone, lunches and wine tastings

De Beaurepaire Wines, 182 Cudgegong Road Rylstone, wine tastings

Clubs & pubs

Globe Hotel, 46 Louee Street Rylstone, ATM

Henbury Golf Club, Henbury Avenue Kandos

Kandos Hotel, 2 Angus Avenue Kandos, ATM

Kandos Returned Services Community Club & Chinese Restaurant, 20 Dangar Street Kandos (enter off Jaques Street)

Rylstone Club, 31 Cox Street Rylstone, ATM

Rylstone Hotel, 60 Louee Street Rylstone, ATM

Dining – restaurants

29Nine99 Yum Cha & Tea Room, Bridge View Inn, 28 Louee Street Rylstone

Il Vicolo Trattoria, 18 Louee Street Rylstone

Naked Lady Wines (lunches), 2222 Bylong Valley Way Rylstone

Peppino's Mexican, 61 Louee Street Rylstone

Dining – take-away

Kandos Chinese & Australian Bistro, Kandos Returned Services Community Club, 20 Dangar Street Kandos

Doctors

Dr Ali 6379 4405

Dr Sam 6379 4100

Furniture

AdHoc Furniture, 79 Angus Avenue Kandos

Folkologie, 84 Louee Street Rylstone

Vintage on Louee, 37 Louee Street Rylstone

Vinnies, corner Angus Avenue & McDonald Street Kandos

Gifts & handicrafts

Almost Anything Emporium, 18 Louee Street Rylstone

Community Charity Shop, 14 Angus Avenue Kandos

Convent & Chapel Wool Shop, 52 Louee Street Rylstone

Folkologie, 84 Louee Street Rylstone

Kandos Crafters, 29 Angus Avenue Kandos

Kandos Museum, 22 Buchanan Street Kandos

Kosmos & Thistle, 39 Angus Avenue Kandos

Leila's, 59 Louee Street Rylstone

Nannas and Friends, 17 Angus Avenue Kandos

Nannas Haberdashery, 8 Angus Avenue Kandos

Sisters Bazaar, 33 Louee Street Rylstone

The Lollipop Shop, 50 Louee Street Rylstone

Groceries

IGA Kandos, 63 Angus Avenue Kandos (corner McDonald), licensed, open 8am–7pm Mon to Sat & 9am–6pm Sun

Rylstone Foodworks, 23 Louee Street Rylstone

Gym

Stone Strength, 35 Louee Street Rylstone

Hairdresser

Heritage Hairdressing, Bridge View Inn, 28 Louee Street Rylstone

Hardware & rural supplies

Rylstone Ag Supplies, 74 Louee Street Rylstone

Rylstone Home Hardware, 23 Louee Street Rylstone

Hospital

Rylstone Hospital, corner Ilford Road and Fitzgerald Street T 6357 8111

Emergencies: Dial 000

Laundromat

64 Angus Avenue Kandos, across the road from IGA

Library

Ground floor, Kandos Community Centre, 40 Angus Avenue Kandos

Mechanics

Cauchi's, 2 Ilford Road Kandos, 6379 4511

Main street Mechanical, 11 Angus Avenue Kandos, 6379 4356

Museums

Cottage Museum, Rylstone and District Historical Society, 28 Louee Street Rylstone, open 10am–3pm Sundays

Kandos Museum, 22 Buchanan Street Kandos, open 10am–4pm Wednesday to Sunday

Newsagents

Kandos Metro Service Station, 6 Ilford Road
Kandos (corner Henbury Avenue)

Rylstone Newsagency & Post Office, 78
Louee Street Rylstone

Nurseries

Helen's Pop-up Nursery, 18 Louee Street
Rylstone

Lana's Peppermint Grove Nursery, 5 Oxley
Street Kandos

Op shops & second-hand

Anglicare Op Shop, 67 Louee Street
Rylstone

Community Charity Shop, 14 Angus Avenue
Kandos

Mark's Secondhand, 29 Angus Avenue
Kandos

Nanna's Haberdashery, 8 Angus Avenue
Kandos

Vintage on Louee, 37 Louee Street Rylstone

Rylstone Retro Records, 45 Louee Street
Rylstone

Vinnies, corner Angus Avenue & McDonald
Street Kandos

Outdoors

Ferntree Gully Reserve, Bylong Valley Way

Pedalventures Cycles: e-bike hire and tours,
77 Angus Avenue Kandos

Southern Cross Kayaking, Dunns Swamp
Ganguddy, Wollemi National Park

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

Pharmacy

Kandos Rylstone Pharmacy, 36 Angus
Avenue Kandos

Picnic hampers

From the Paddock Farm Market & Café: see
under 'Cafés' above

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)

Post offices

Kandos Post Office, 32 Angus Avenue
Kandos

Rylstone Post Office, 78 Louee Street
Rylstone

Radio station

'Local community radio KRR 98.7 FM, Kandos
Rylstone community radio broadcasting
from 50 Angus Avenue Kandos

Real estate agents

Shipmans Real Estate, 16 Angus Avenue
Kandos

Landmark Harcourts, corner Louee & Cox
streets Rylstone

Visitor information

Kandos Museum, 22 Buchanan Street
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This list is current at the
time of going to print but is
subject to change.

CREDITS

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Gus Armstrong – Install Manager
Gabrielle Bates – Project Manager
Bridget Baskerville – Volunteer Coordinator
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Uncle Peter Swain - Traditional Custodian
Amy Thompson de Zylva - Intern
India Urwin - Intern
Leanne Wicks – Proofreading
Alex Wisser – Curator & Creative Director

Special thanks to Buzz Sanderson, Fiona MacDonald and Jack Pennell as well as all of our wonderful volunteers and supporters.

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 daily updates.

28 April 2022

Cementa22 is 4 days and nights of performance, participation, ceremony, sound, interactive and electronic arts, video and installation installed across the post-industrial town of Kandos, NSW.

Over 40 artists will make, exhibit, discuss and perform work relating to the social, historical or environmental context of the town and the region around it. Cementa22 is a celebration of contemporary art in Australia and of the small town that hosts it.

cementa.com.au
f t @ @cementafestival
#cementa22 #cementa

