

Cleanse documentation from *Memory Flows* exhibition,  
15 May – 20 June, 2010, Newington Armory



1. *Memory Flows* catalogue and brochure



2. *Memory Flows* artists and foreword by Judith Blackall, Museum of Contemporary Art Sydney)



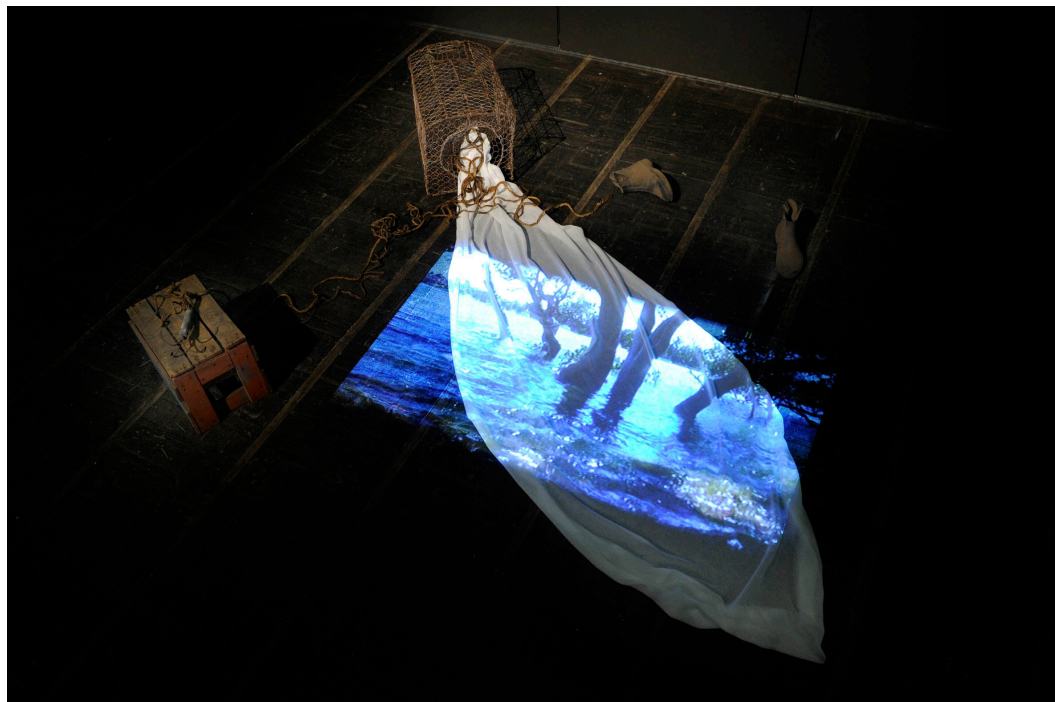
3. *Memory Flows* introductory essay by Norie Neumark.



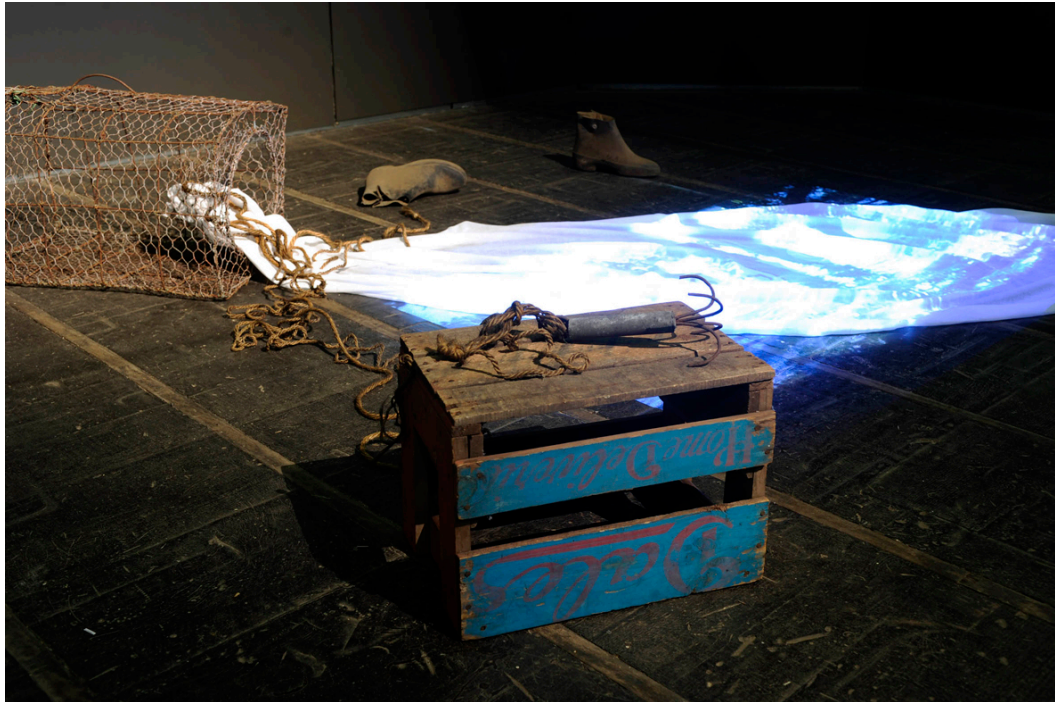
4. *Memory Flows* catalogued artworks by Nigel Helyer (*Drift* left) and Megan Heyward (*Cleanse* right).



5. *Memory Flows* brochure interior with participating artists (not full list).

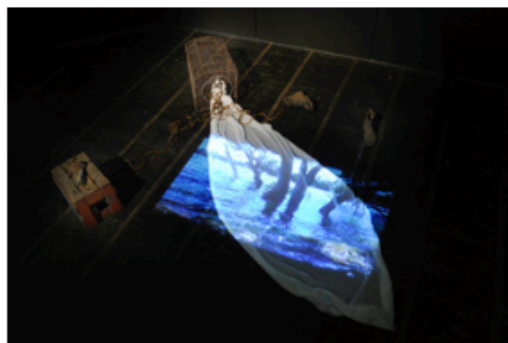


6. *Cleanse*, Megan Heyward 2010, in *Memory Flows*.



7, *Cleanse*, Megan Heyward 2010, in *Memory Flows*.

get a sense of the complexity of the fantasies and fears of a non-Indigenous relationship with the Australian outback.



Cleanse, 2010, Megan Heyward  
photo Adam Hollingworth

Several works used a more narrative approach to the thematic, recounting recollections of rivers and local waterways. The most stylish of these was Megan Heyward's *Cleanse* (2010) which explores her childhood memories of the Parramatta River. Filmic-style video is down-projected onto a swathe of cloth issuing from a fishing trap. Scattered across the space are objects found around the river—old boots, fishing tackle, a wooden crate—which frame the viewing space. These memory fragments are intriguingly rich with a sense of the past, implying an innocence but also an ignorance in our past interaction with the ecosystem. Other works using documentary approaches, such as Shannon O'Neill and Jennifer Teo's *Waterfront Utopia* (2010), Clement Girault and Victor Steffanson's video component of *Live Flows* (2009), and to a lesser extent Ian Andrews' *Shifting Sands*, are certainly accessible and informative if too illustrative for my taste, lacking complexity in the handling of their subjects.

While there was some similarity of approach, the standout works illustrated a range of stylistic and conceptual explorations on the thematic, and the venue choice added strong site-specific resonances to the exhibition. Perhaps more importantly *Memory Flows* introduced thought provoking and well-executed media art to a large general public.

8. Excerpt Review: RealTime Arts 97: the shapes of water  
<http://www.realttimearts.net/article/issue97/9919>