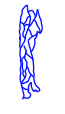




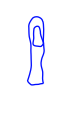
KARA BAKER and SHELLEY LASICA for PROJECT, unique costumes produced for ACTION SITUATION 1999, East Wing Gallery, Immigration Museum, Melbourne and Performance Space, Sydney, as part of *Australian Perspecta 99: Living Here Now—Art and Politics* (both 1999) hooded shrug, top, pleated wrap skirt, trousers and cagoules; knitted silk, silk satin, silk, felt, calico and lace



BELINDA HELLIER, unique costume produced for *Dimensional* 2018, Chapter House Lane, Melbourne, as part of 'Tall Buildings: Their Problems and Some Ideas', symposium program presented by Molonglo in collaboration with the National Gallery of Victoria for Melbourne Design Week 2018 patterned jumpsuit; heavy knit nylon



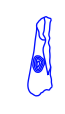
RICHARD NYLON, unique costumes produced for *History Situation* 2002, Horti Hall, Melbourne, 2002, as part of the L'Oréal Melbourne Fashion Festival 5 costumes: pants, skirts, tops and capes; nylon jersey and nylon tulle frill



FIONA SCANLAN, costume produced for NOW 1989–90, City Gallery, Melbourne, 1989; Performance Space, Sydney, 1990; and The Place Theatre, London, 1999, as part of The Turning World International Dance Festival short jumpsuit; silk satin



SHIO OTANI, unique costumes produced for *SITUATION LIVE: THE SUBJECT* 1997–98, La Mama, Melbourne, 1997; Australian Centre for Contemporary Art, Melbourne, 1998; and Performance Space, Sydney, 1998 2 costumes: tops and wrap-around skirts; vintage nylon jersey



BELINDA HELLIER, unique costumes produced for *Solos for Other People* 2015, first presented at a private showing at RMIT Design Hub, Melbourne; then the Basketball Gymnasium, Carlton Baths, Melbourne, as part of Dance Massive 2015 10 costumes: jumpsuits, skirt,



tops, knee pads and wrist bands for sound equipment; vinyl, lace, metallic woven fabric, lycra cotton jersey, mesh and knit mesh



SHELLEY LASICA, unique costume produced for *Square Dance BEHAVIOUR Part 6* 1996–97, Australia House, London, 1996; Anna Schwartz Gallery, Melbourne, 1996; and Performance Space, Sydney, 1997, as part of *antistatic* festival adapted from a costume originally made by MARGARET LASICA top, pants, stuffing, tape, shoes and socks; silk jersey



MARGARET and SHELLEY LASICA, unique costume produced for *Appearing to Create Something Solid* 1984, Extensions, Melbourne, as part of Dance '84 jumpsuit; silk



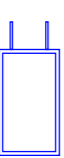
MARGARET LASICA, unique costume produced for an unknown solo work short slip; wool jersey



FIONA SCANLAN, costume produced for *Describing the perspective of time, It promises you nothing* 1986, Reconnaissance Gallery, Melbourne, 1986 black sample dress



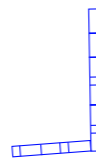
KARA BAKER and SHELLEY LASICA for PROJECT, unique costumes produced for *VIANNE* 2008–09, fortyfivedownstairs, Melbourne, 2008 and Dancehouse, Melbourne, 2009 5 costumes: hooded jumpsuits; stretch sparkle velvet



KATHY TEMIN, *untitled (costume)*, CHARACTER X 1996 Originally produced for CHARACTER X 1996, Fitzroy Town Hall, Melbourne, 1996, as part of Next Wave Festival synthetic fur and synthetic filling variable dimensions Courtesy of the artist and Anna Schwartz Gallery, Melbourne



JACQUI SHELTON, *The distribution of The Plot* 2020, revised 2022 Originally produced in response to *The Design Plot*, 2017- , online telepathic iteration, September–October 2020 single-channel video, colour, no sound; 15 minutes 4 seconds Courtesy of the artist



TONY CLARK, *Scenery* 1990 Originally produced for BELIEVE 1990–91, City Gallery, Melbourne, 1990 and Yuill|Crowley Gallery, Sydney, 1991 synthetic polymer paint on plaster board 15 panels from the original work of 36 panels: 20 panels 38 x 25 cm; 16 panels 38 x 78 cm Courtesy of the artist



SHELLEY LASICA, *Being John* 2008 Research material for *VIANNE* 2008–09 and *WHEN I AM NOT THERE* 2022 single-channel video, colour, sound; 5 minutes 55 seconds Performer: Shelley Lasica Camera: Shelley Lasica

Unless otherwise noted, works are from the collection of Shelley Lasica.

Shelley Lasica's *WHEN I AM NOT THERE* is co-commissioned by Monash University Museum of Art, Melbourne, and the Art Gallery of New South Wales, Sydney, and supported by the Australian Government through the Australian Research Council and the Art Gallery of New South Wales support partner Atelier.



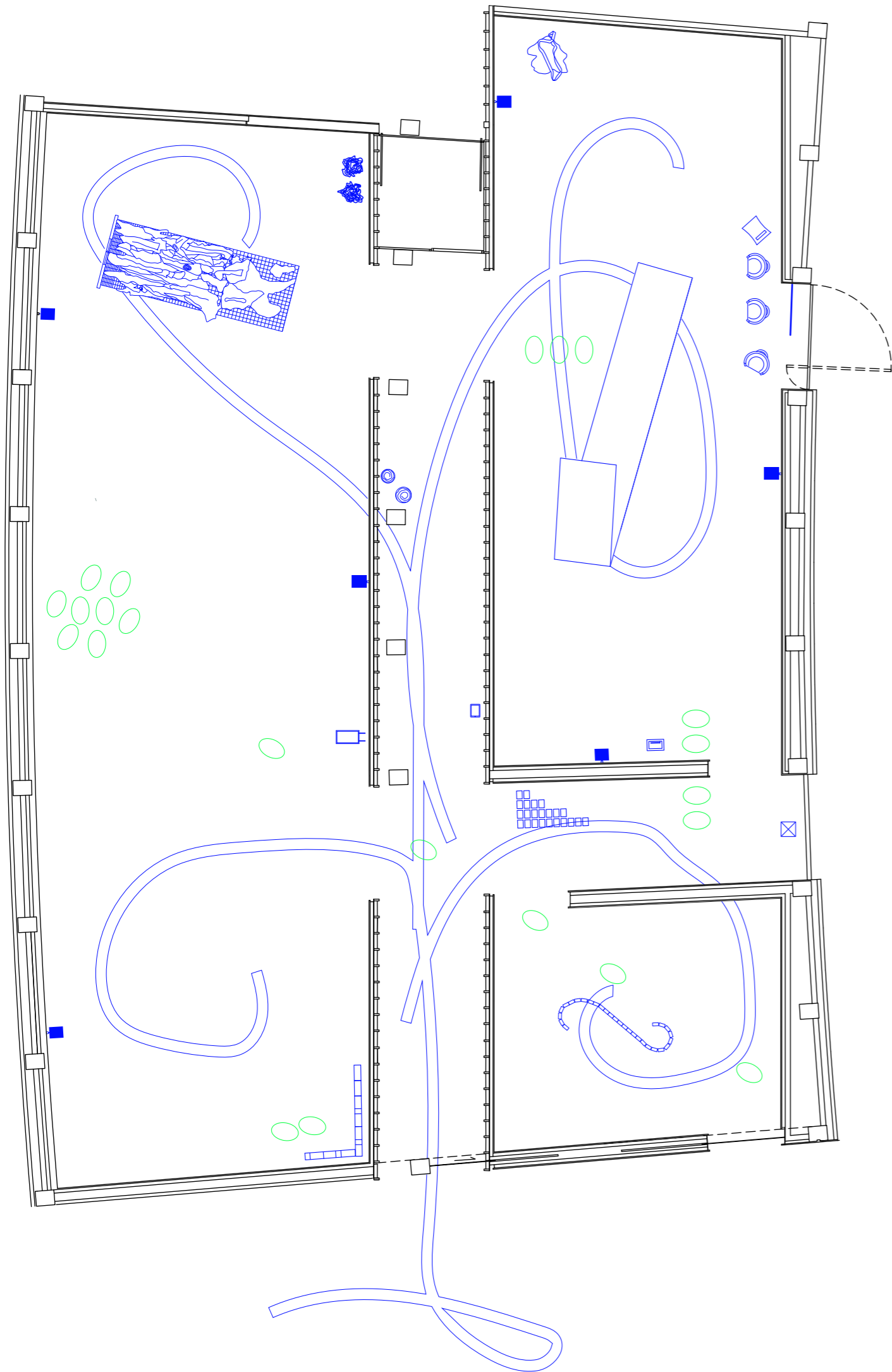
We acknowledge and pay respect to the Traditional Owners and Elders—past, present and emerging—of the lands on which Monash University operates. We acknowledge Aboriginal connection to material and creative practice on these lands for more than 60,000 years.

Shelley Lasica: WHEN I AM NOT THERE


Floor Plan


16–27 August 2022


Monash University
Museum of Art





FLOOR PLAN FOR A PERFORMANCE-EXHIBITION. PERFORATED OVALS INDICATE POSITIONS THAT THE ENSEMBLE PERFORMANCE MAY TAKE, AND LOCATIONS OF ARTWORKS, COSTUMES AND OTHER OBJECTS ARE REPRESENTED BY SYMBOLS THAT INDICATE THEIR LOCATIONS AT ANY GIVEN TIME.


 SHELLEY LASICA, *WHEN I AM NOT THERE* 2022 ensemble performance
Performers: LJ Connolly-Hiatt, Luke Fryer, Timothy Harvey, Rebecca Jensen, Shelley Lasica, Megan Payne, Oliver Savariego, Lana Šprajcer
Sound score: François Tétaz
Consultants: Lisa Radford, Colby Vexler
Creative producer: Zoe Theodore

 FRANÇOIS TÉTAZ, soundscape for *WHEN I AM NOT THERE* 2022 multi-channel audio soundscape created with scores previously produced by TÉTAZ and MILO KOSSOWSKI for Lasica's work


 Floor-based vinyl, 2022, in reference to audience circulation diagram for Monash University Museum of Art, hand drawn by Sophie Herel of Kerstin Thompson Architects, Melbourne, 2010


 SHELLEY LASICA, movable screen for *WHEN I AM NOT THERE* 2022 honeycomb cardboard Tamba wall 400 x 160 cm
Fabricator: Simone Tops


 ROBYN MCKENZIE, text produced as research material for *ACTION SITUATION* 1999, first presented at the Immigration Museum, Melbourne, 1999 24 pages (3 parts, with introductory notes)
Courtesy of Robyn McKenzie


 CALLUM MORTON, *Twister* 1999
Originally produced for *RESTRICTED SITUATION* 1999, presented by Chunky Move for *Live Acts #1*, Revolver, 1999; later appeared in *Greater Union* 2018–20 at The Substation, Brunswick, 2018; and 257 Albert Street, Brunswick, 2020 (all Melbourne)
single-channel video, colour,


no sound; 9 minutes 9 seconds
Cast: Luke Adams, Nick Chilvers, Olivia Dwyer, Michelle Mantsio, Chris Mether, Spiros Panigirakis, Helen Walter
Courtesy of the artist

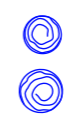
 ROGER WOOD, maquette produced for the set of *History Situation*, 2002, Horti Hall, Melbourne, 2002, as part of the L'Oréal Melbourne Fashion Festival
paper and balsa wood 17 x 41 x 20 cm
Courtesy of the artist


 Sports flooring, 2022, in reference to scenography from *Here BEHAVIOUR Part 4* 1995, Anna Schwartz Gallery, Melbourne, 1995
vinyl 911 x 150 x 0.5 cm

 Trioli children's chairs by Magis for *WHEN I AM NOT THERE* 2022 rotational-moulded polyethylene, sourced new and used
4 parts: 58 x 49 x 43 cm (each)
Designed by Eero Aarnio for Magis, 2005

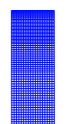
 Window film, 2022, in reference to the gallery lighting adjustments made by Roger Wood with green fluorescent tubes for *Square Dance BEHAVIOUR Part 6* 1996–97, Anna Schwartz Gallery, Melbourne, 1996 260 x 135 cm


 SHELLEY LASICA, dual function bag for *WHEN I AM NOT THERE* 2022 cotton and webbing 198 x 115 cm
Fabricator: Simone Tops


 ANNE-MARIE MAY, *Breathing* 2015
Originally produced for *Solos for Other People* 2015, first presented at a private showing at RMIT Design Hub, Melbourne; then the Basketball Gymnasium, Carlton Baths, Melbourne, as part of Dance Massive 2015
metallic foam foil 2 parts: 335 x 113 cm; 583 x 118 cm
Courtesy of the artist


 ANNE-MARIE MAY, *Rope for Mutual Interaction* 2008
Originally produced for *VIANNE* 2008–09, fortyfivedownstairs, Melbourne, 2008 and Dancehouse,


Melbourne, 2009; later appeared in *Greater Union* 2018–20 at The Substation, 2018; 215 Albion Street, Brunswick, 2018; and 257 Albert Street, Brunswick, 2020 (all Melbourne)
PVC and metal fastener 2 parts: 12.9 m x 4 mm; 12.3 m x 4 mm
Courtesy of the artist


 SHELLEY LASICA, nautical net for *WHEN I AM NOT THERE* 2022 mesh, metal links and laundry pegs
approx. 520 x 180 x 1.5 cm

 RICHARD NYLON, unique costumes produced for Fiona Macdonald, *Museum Emotions* 2003, video, 104 minutes. Worn by dancers in scenes choreographed by Shelley Lasica
3 costumes: nude body suit, neck piece, sleeves, mask and gloves; lycra, nylon wigs and photographic elements

 BELINDA HELLIER, unique costumes produced for *COLLECT* 2011, Bagging Room, Malthouse Theatre, Melbourne, 2011
9 jumpsuits; silk georgette, silk satin and plastic tags

 BELINDA HELLIER, unique costume produced for *The Shape of Things to Come* 2016–17, Room 301 at SPRING 1883, The Hotel Windsor, Melbourne, 2016; *Superposition of Three Types*, Artspace, Sydney, 2017; and *I Love Pat Larter*, Neon Parc, Melbourne, 2017
jumpsuit, undergarment, neck frill and blanket with strap; rucked nylon, silk, silk georgette, velvet and leather

 SHELLEY LASICA and KARA BAKER for PROJECT, unique costumes produced for *Play in a Room* 2003–07, Tower Studio, Queens College, University of Melbourne, 2003; 7 costumes: cotton mix jersey

 MARTIN GRANT, unique costume produced for *Turning Away the Affect of a Mystery* 1987, Athenaeum Theatre 2, Melbourne, and Performance Space, Sydney (both 1987)
wide-leg pants and gathered top, shorts and long-sleeve top; cotton wool crepe and cotton linen knit