



Cida de Aragon

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Summary:

I am an internationally recognized media artist and photographer with a diverse background spanning over 30 years. Known for creating immersive installations using electronic, sound, and digital image technology to engage viewers in unique audio-visual experiences.

Education

- **MFA in Art**, University of Nevada UNLV, Las Vegas, graduated in 2023
Full-time student and Graduate Assistant; Dean's Scholarship recipient
- **MA in Photography: The Image and Electronic Arts** (with distinction), Goldsmiths' College, University of London, graduated in 2018
- **MA in Computing in Design** (CAPES Scholarship), Middlesex University, London, graduated in 1993
- **BA in Architecture and Urbanism**, University of São Paulo, Brazil, graduated in 1988

Professional Experience

- **Graduate Assistant**, University of Nevada UNLV, 2019 - 2023
Teaching Instructor in Photography (digital and analog)
- **Professional Drone Photographer and Videographer**, 2019 - Present
- **Media Artist and Photographer**, Sydney, London, Berlin, 2003 - 2018
- **Instructor in Digital Image Design**, Film Academy of Baden-Württemberg, Germany, 1997 - 1998
- **Graphic Designer**, London, Berlin, Sydney, 1990 - 2018

Honors and Awards

- 2024 UNLV College of Fine Arts Alumni Seed Grant.
- 2022 Third Place at the Art Limited Digital Art Awards 2022 competition.
- 2022 Honorable Mention for a Photo Series at the 7th Biennial of Fine Art & Documentary Photography - Barcelona Foto Biennale - 18th Julia Margaret Cameron and Pollux Awards
- 2022 Honorable Mention at the "Minimalist Photography Awards 2022."
- 2022 The Cosmopolitan of Las Vegas Change-Maker in the Arts Award. Jury comment: "The selection panel was impressed with the depth and breadth of Cida's artistic experience and potential for meaningful work through her creative vision."
- 2020 Honorable Mention at the "Minimalist Photography Awards 2020."
- 2020 Jurors' Choice Awards, "6 Feet of Art", Donna Beam Gallery, Las Vegas.
- 2007 First Prize in the design competition for the Women's Suffrage Memorial in Brisbane, Australia (built)
- 2000 Nomination for the ZKM, Karlsruhe - International Media Art Prize with the work 'Stadtoberfläche > Berlin' (City Surfaces > Berlin)
- 1992 CAPES Scholarship for Full-time Studies in London

Industry and Professional Experience

With over 30 years of international experience in arts and media, I possess extensive expertise in the conceptual development, thematic rigor, and project delivery, supported by a strong background in critical design thinking. I thrive in collaborative, interdisciplinary environments, consistently achieving high-quality results under tight deadlines. Notably, I led the coordination of the challenging Women's Suffrage Memorial in Brisbane, demonstrating my commitment to excellence in public art projects.

My portfolio includes three published monographs and spans installations across the US, Australia, Germany, Singapore, and the UK. I explore recurring themes such as body movement, migration, and the integration of media art into urban spaces. Collaborating with diverse teams including computer scientists and architects, I engage local communities to create impactful installations like 'Migration - A Creative Situation' and 'Surveillance I'. These projects reflect my dedication to innovative art practices that reinterpret and enrich urban environments.

Personal statement

"In the early 2000s, the role of the artist in society underwent profound changes. Today, in the third decade of the 21st century, my perspective is shaped by ongoing urban, social, and cultural transformations. We now navigate an era marked by heightened cultural fragmentation and the pervasive surveillance and commercialization of public spaces."

Cida de Aragon, 2023

Recent Publications

- 2022 Work published in the "Minimalist Photography Awards' annual book 2022".
- 2022 Photo Series in "The Library of the Future", S. Lehmann, ORO-Edition, San Francisco, (p.22-29).
- 2021 Work published in the Catalogue "Out of the Frame" - The Glasgow Gallery of Photography
- 2021 Book Cover for "Trans-Atlantic Engagements", S. Lehmann, published by ORO-Edition, San Francisco
- 2020 Work published in the "Minimalist Photography Awards' annual book 2020".
- 2019 Book cover and photo series in the book "Urban Regeneration", Palgrave Macmillan, London
- 2018 Essay "Hydrargyrum Hg80: Analysis of a creative process" (unpublished)
- 2017 Essay "Comparing three selected art works in regard to their use of close-up scale and facial expression: Baldessari, Sherman, Viola" (unpublished)
- 2012 Article in *Singapore Architect*, Singapore, Feb/March 2012, p. 156-162
- 2009 Catalogue 'Temporary and Permanent', published by Infinite Press (Sydney)
- 2008 Work published in the catalogue 'Back to the City', Hatje Cantz Publisher (Berlin), project funded by Arts NSW
- 2007 Catalogue 'Cida de Aragon - on Public Space', published by Infinite Press (Sydney)
- 2007 Work published in catalogue 'Art & About' City of Sydney and Goethe-Institute
- 2005 Work in the catalogue 'Absolutely Public', Images Publishing (Melbourne)
- 2003 Catalogue 'Cida de Aragon - 3 Projects', published by Staatliche Museen zu Berlin, Museum Europäischer Kulturen and Gallery EIGEN + ART (Berlin)
- 2002 Work published in the catalogue 'Rethinking: space, time, architecture', Jovis Verlag, Berlin

Exhibitions, Site-Specific Art Works, Presentations (Selection)

- 2024 Forthcoming solo exhibition “Uncharted Territories”@ The Studio Gallery, West Sahara Library, LV Dec13 2025 - Feb22 2015
- 2024 Barcelona Foto Biennale - 8th Biennial of Fine Art & Documentary Photography
- 2024 Group Exhibition “RED”, The Glasgow Gallery of Photography, Scotland
- 2023 Group Exhibition “Medium Rare”, UNR, Reno
- 2023 Solo Exhibition, “Pervasive Surveillance”, The Architecture Studies Library at the UNLV SoA
- 2023 Solo Exhibition, “Pervasive Surveillance”, Donna Beam Fine Art Gallery, Las Vegas
- 2022 Group Exhibition, “Contemporary Venice 11th Edition, Venice, Italy, October/November, 2022.
- 2022 Series at the 7th Biennial of Fine Art & Documentary Photography - Barcelona Foto Biennale - 18th Julia Margaret Cameron and Pollux Awards.
- 2022 Group Exhibition “Green” at Mayor’s Gallery - City of Las Vegas
- 2022 Group Exhibition “Nature Photography” at Coningsby Gallery, London
- 2022 Group Exhibition “Art of Photography” at Espaço Espelho D’agua, Lisbon.
- 2022 Group Exhibition “Best Shots” at Valid World Hall, Barcelona.
- 2021 “Intangible Realities Exhibition”, UNLV Studios, Las Vegas
- 2021 Solo Exhibition, “In Plain Sight Exhibition”, Grant Hall Gallery, UNLV, Las Vegas
- 2020 “Art Walk Exhibition”, Group Window Exhibition at the UNLV_GRS Studios, Las Vegas.
- 2020 Group Exhibition “#Justice”, Donna Beam Gallery, Las Vegas.
- 2020 “Hang Up and Shoot”, Group Exhibition, The Glasgow Gallery of Photography, Scotland.
- 2020 “Unshelved”, Group Exhibition, Las Vegas-Clark County Library District Galleries.
- 2020 “There but Not There”, Group Exhibition, UNLV, Las Vegas.
- 2020 “6 Feet of Art”, Group Exhibition, Donna Beam Gallery, Las Vegas. Jurors’ Choice Awards.
- 2020 “Aesthetics Primary II” Group Exhibition, City of Las Vegas.
- 2019 “Commodified”, Group Exhibition, UNLV, Las Vegas.
- 2018 “Hydrargyrum Hg80”, part of the exhibition *Compulsive Fiction* at Goldsmiths’ College, University of London.
- 2012 “Multiculturalism and the Giant Mop” installation at SAM in Singapore, part of Hub-to-Hub emerging public spaces www.hubtohub.sg
- 2008-2009 Public Art Commission: Women’s Suffrage Memorial “Resilience” in Brisbane
- 2008 Presentation at the ‘Back to the City’ Symposium, Newcastle Region Art Gallery, NSW
- 2008 Solo Exhibition, Installation ‘wasted!’ in Newcastle Region Art Gallery; funded by Arts NSW
- 2007 Installation ‘City Amalgamation - Sydney | Berlin’ at Customs House, Sydney, part of ‘Art & About’ Festival
- 2006-2007 Exhibition concept and graphical display for The Lock-up cultural centre, Newcastle
- 2004 Presentation at media conference “This is not Art,” Newcastle, NSW
- 2004 Site-specific Installation ‘Surveillance’ on Goodwill Bridge, Brisbane [Catalogue]
- 2003 Museum Europäischer Kulturen, Berlin: Site-specific Installation [solo exhibition]
- 2003 Stedelijk Museum Aalst, Belgium: ‘Tapijtreiniging met dieptewerking’ [group exhibit]
- 2002 EIGEN+ART Gallery, Berlin: Solo Exhibition
‘City Surfaces > São Paulo: Urbanity & Anonymity’
- Between 1998 and 2003: various solo and group exhibitions in Berlin, at: Solo Exhibition at Galerie Eigen + Art; ICBRA Brazilian Cultural Institute, Berlin Biennale, and Galerie K&S, Berlin

Languages

English (Fluent), Portuguese (Fluent), German (Advanced), Spanish (Advanced), and Italian (Intermediate)

Something personal: I am a Capricorn with Scorpio rising. I have a passion for drone photography, adore dogs, find solace in meditation, and love exploring new cities.

Link

- Website: www.cidadearagon.com

Other Links

- Art Limited: www.artlimited.net/1056274
 - Instagram: [@cida_de_aragon](https://www.instagram.com/cida_de_aragon)
 - Vimeo: <https://vimeo.com/cidadearagon>
 - Lens Culture: www.lensculture.com/cida-de-aragon#
 - LinkedIn: www.linkedin.com/in/cida-de-aragon-mediaart/
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Cida de Aragon, who works at the intersection of media art, photography and architecture, was born in Sao Paulo, Brazil. In 1983, she enrolled in architecture studies at the University of Sao Paulo, from which she was awarded a Bachelor degree in 1988. In the same year, she moved to London to continue her studies at Middlesex University and later at Goldsmiths College.

In the 1990s, Cida de Aragon lived in Berlin where she established her prominent interdisciplinary arts practice and exhibited at leading galleries, including at Eigen + Art and the Berlin Biennale. In 2003, she moved to Australia, and in 2018 to the US. As a practicing public artist, she is involved in international research initiatives concerning the transformation of urban spaces.

Cida de Aragon's ideas-based practice reflects a number of influences, one being the vibrant intellectual climate of post-Wall Berlin in the 1990s, which saw a 'positive clash' emerge between different opposed ideologies, with new synergies developing between people and public spaces. Travel has been another determining influence on the artist. Her experiencing of diverse physical and natural environments of many cities has informed her interdisciplinary approach to public art.

Cida de Aragon uses site-specific installations to provoke interactions between people and places. She has developed many such projects, including in Sydney, Singapore, Berlin, and Las Vegas. Although much of her work has been temporary, the Brisbane installation, *Resilience* (2008-09), which commemorates the women's suffrage movement in Australia, is a permanent work of public art. She believes shared memories can empower residents to contribute to debates on urban space and transformation. Her ideas are further explored in the 2009 catalog 'Temporary and Permanent'.

Personal statement

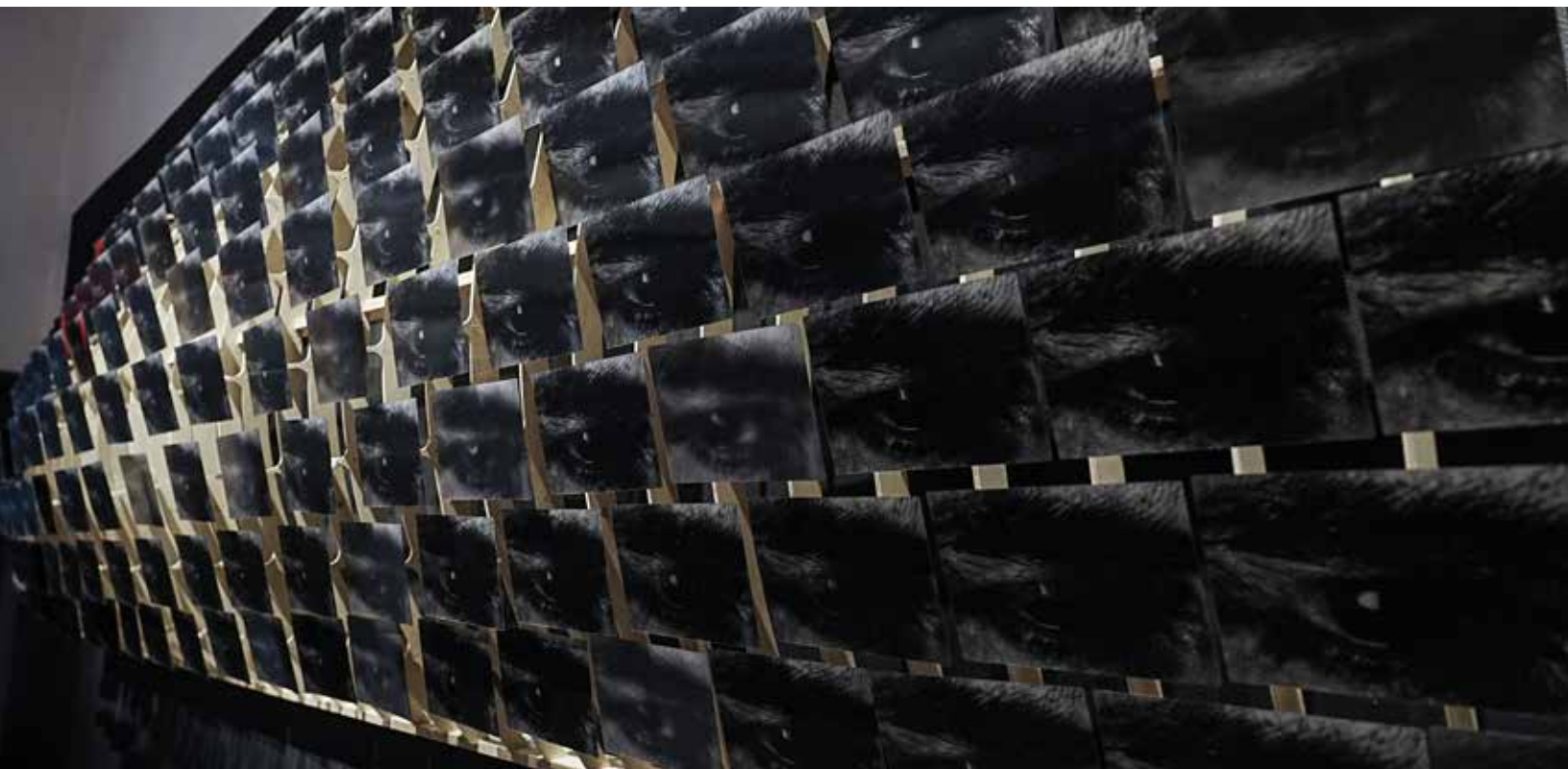
"My installations serve as audio-visual mappings of urban environments, aiming to craft fleeting yet immersive experiences. I integrate diverse disciplines such as photography, digital design, and video art to blur their boundaries. While temporary in nature, these installations deeply engage me in contemplating urban landscapes. Each piece involves meticulous research to weave narratives that resonate, offering concentrated spatial experiences capable of evoking profound emotions and unveiling hidden qualities."

Cida de Aragon, 2024



Pervasive Surveillance

Cida de Aragon
2023



About Pervasive Surveillance

Cida de Aragon

In the present era, the realm of surveillance extends beyond public space, permeating even our sanctuaries of privacy. The ceaseless scrutiny and collection of data have ingrained themselves in our existence, yielding profound ramifications for our daily lives.

The constant omnipresence of surveillance casts a watchful gaze upon our movements in the public domain and our interactions, even in more secluded settings, a reality that renders the phrase “we never walk alone” far from metaphorical. Intimate intricacies are extracted from our personal realms, remote repositories of data accessed at the mere touch of a digital interface. Illustratively, China has harnessed the deployment of an extensive network, upwards of six hundred million surveillance cameras, adorning its urban landscapes. This unwarranted encroachment upon our individual sanctums is an escalating concern that ripples through the fabric of our societal existence, reshaping the contours of privacy itself.

The insidious assimilation of surveillance technologies infiltrates every facet of our lives, subtly orchestrating an omnipotent symphony of observation, often veiled in the guise of innocuous benignity.

Be it the precision of facial recognition algorithms, the ubiquitous surveillance apparatus, the meticulous tracing of our motions, or the precise curation of our online predilections, all contribute to a trove of data of great value to governmental bodies, organizations, and the sprawling domain of “big tech.” This inventory of intrusions has seen further augmentation with the advent of smartphone applications, monitoring not only our health metrics and movement, but even the rhythmic cadence of our heartbeats. One is compelled to ponder the extent to which these technologies will extend their dominion, perhaps venturing into the province of our very thoughts.

The ceaseless and penetrating eye, symbolic of pervasive control and surveillance, has evolved into a collective archetype of our shared unconscious, encapsulating the aura of excessive control and censorship that accompanies such invasive practices.

Indeed, in the current era, echoes of Orwellian dystopia reverberate with chilling resonance.



2022, 3D Animation Stills, Giclée prints, 47.25" h X 86.61" w

Exploring the Multifaceted Digital Work of Cida de Aragon

Michael Genova, Program Director Entertainment Engineering and Design, UNLV

The recent works created by Cida de Aragon combine the practices of many artistic disciplines. De Aragon's diverse works and interdisciplinary collaborations seamlessly weave together the practices of digital art, projection, photography, public art, and sound design. Through the exploration of innovative and captivating themes, she blurs the lines between mediums, creating immersive experiences that engage multiple senses and challenge conventional artistic norms. Fully embracing the digital landscape, de Aragon crafts intricate and mesmerizing artworks that seem to be transcendent. Her creations often combine elements of surrealism, abstraction, and darker narratives, resulting in visual compositions that invite viewers to explore the depths of their imagination. Each piece radiates a sense of otherworldliness. The textures and shapes evoke emotion and introspection, drawing the audience to the threshold of a liminal space.

One of de Aragon's main artistic themes is the impact of "surveillance". Surveillance of public space and private citizens has increased excessively over the last decade, often under

the guise of ensuring safety and security. On many levels, we can observe an increase in excessive and intrusive control by government bodies leading to numerous negative effects: it is harmful because it diminishes the exercise of our civil liberties, surveilling our communication with others. Privacy has become luxury.

I was fortunate to work with Cida on the original sound design for her thesis installation Pervasive Surveillance. It became apparent that, as an artist, Cida has a clear vision of the outcome of her work. The collaboration was inspiring, energetic, and dare I say, fun. My colleagues and I are proud to see Cida's work come to fruition, and look forward to her future works.

The installation is displayed at:
Donna Beam Fine Art Gallery, Las Vegas: Feb. 2 - 17, 2023
UNLV School of Architecture, Las Vegas: Sep. 7 - Nov 8, 2023



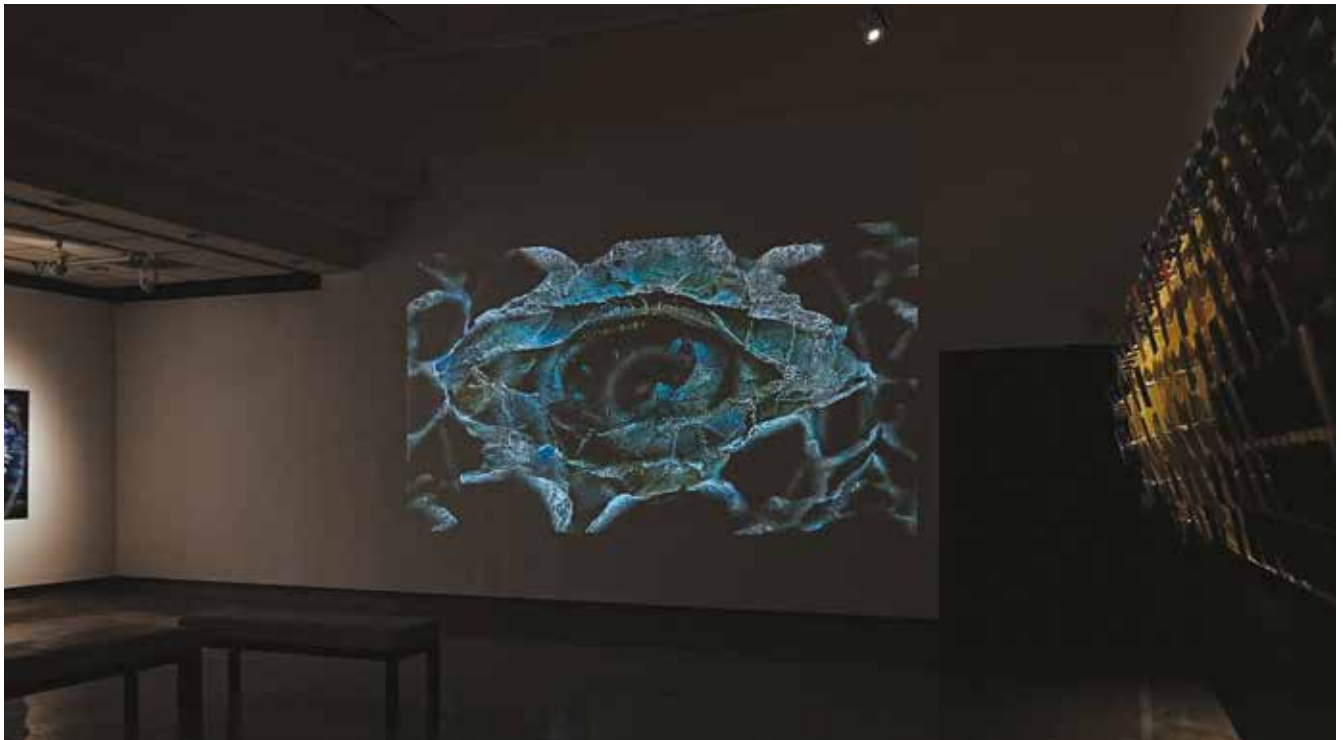
"300 Vigilant Eyes," 2022. Parametric wall sculpture, 600 pieces. 4.92' X 19.69'.



"Pervasive Surveillance 1 to 4," 2022. Giclée print, 47.25"X 86.61.



"Pervasive Surveillance 5 & 6," 2022. Giclée print, 47.25"X 86.61. "Agents of Surveillance," 2023. 3D Animation, 3'.



"Pervasive Surveillance" 2022-2023. 3D Animation. 20'. Soundscape: Cida de Aragon

Intangible Realities

Video Installation and Digital Generative Images
Las Vegas, December 2022

“You see things; and you say ‘Why?’. But I dream things that never were; and I say ‘Why not?’.”

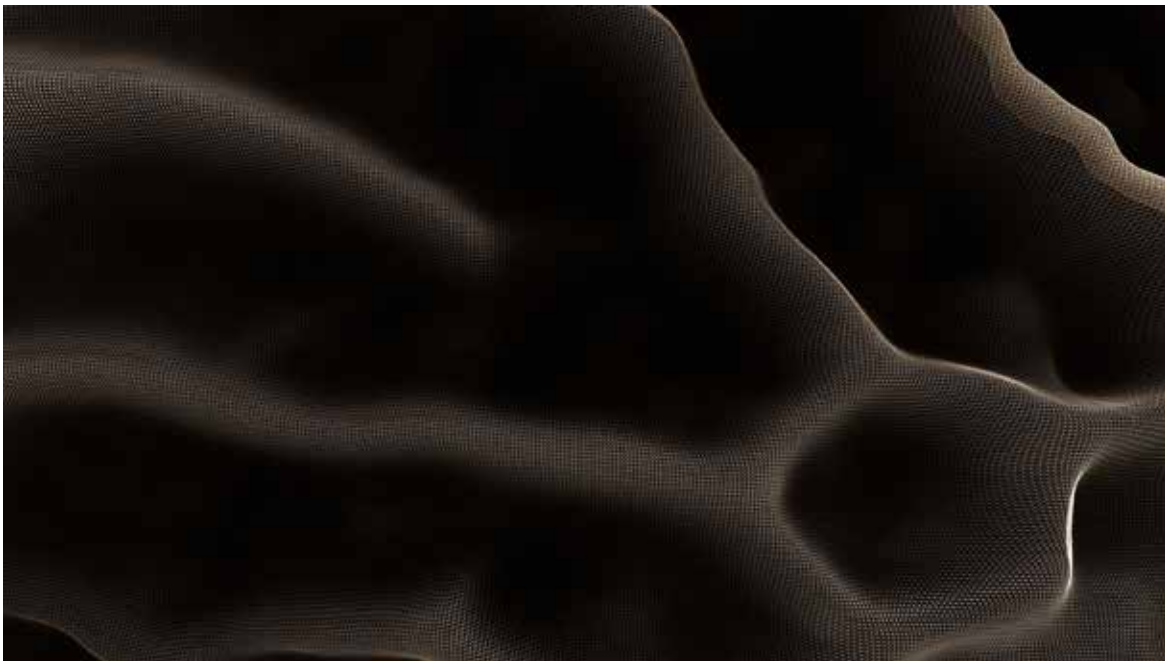
George Bernard Shaw

The “Intangible Realities” series emerged from an exploration of internal experiences, challenging the traditional concept of the mind-body split. It delves into the realms of confusion, anxiety, and euphoria, aiming to convey subjective emotions and sensations that defy objective representation.

Drawing inspiration from hypnagogia—the transitional state between wakefulness and sleep—the series offers a glimpse into the world of hallucinations experienced during this liminal phase. It transports the viewer into an alternate reality, a realm that exists solely within the mind. The intent is to immerse the observer

in a surreal, three-dimensional space, evoking dreamlike sensations and potentially inducing a mild dissociation from one’s physical form. This altered state of consciousness may lead to a feeling of weightlessness and a sense of mental bliss, reminiscent of the effects of hallucinogenic drugs.

The series draws upon the quote by Bernard Shaw, which encapsulates the multifaceted nature of artistic inquiry. Art serves various purposes, from expressing silenced voices and addressing social concerns to healing from trauma and educating the public. It can transport the viewer to realms of imagination or confront them with harsh realities, creating awareness and provoking thought. By focusing on intangible realities and artificial spaces, the series highlights the importance of introspection and the exploration of the human psyche in the realm of art.



“Intangible realities” full length video (10min.) available at:
<https://vimeo.com/654009850>

Intangible Realities_4



Ocean with no Shore_1



Ocean with no Shore_2



Mental Landscapes_1



Mental Landscapes_2



Mental Landscapes_5



Intangible Realities_8

“Intangible realities” full lenght video (10min.) available at:
<https://vimeo.com/654009850>

In Plain Sight

Video Installation and Photography
Las Vegas, April 2021

“In Plain Sight” is an exhibition about the sensory experiences of urban space, using the city of Las Vegas as the field of observation. The work is about observing and processing the myriad surfaces of visual layers and soundscapes one can experience in Las Vegas—through light, time, movement, and space. It aims to capture these sensual experiences between representation and abstraction through photography and video works.

‘In Plain Sight’ explores the multi-faceted layers of Sin City and exposes the complexities

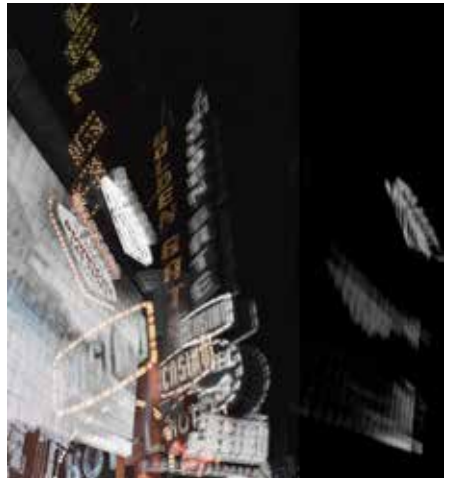
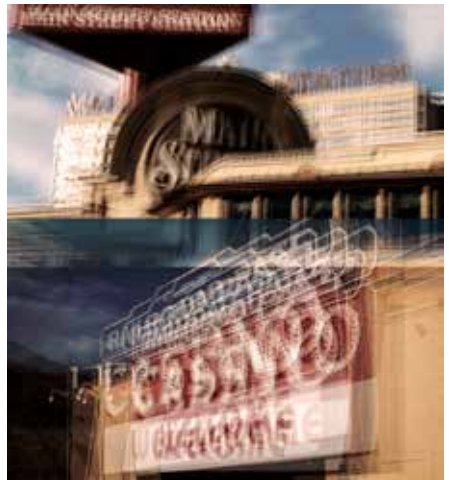
and contradictions in plain sight, revealing both the legendary urban and the fake of Las Vegas, a city that is surrounded by myth and ever-present in the American psyche.

Viewed from multiple vantage points, the exhibition project considers the layered histories and construction of imagery, examining the complex relationship between displacement and the urban landscape. By employing strategies of shifting perspectives and repetition, the work aims to encourage the viewer to reconsider the active act of looking itself.



Further Information and all “In Plain Sight” videos at:

www.cidadearagon.com



Disruption— Empty(ness)

Videos and Photography
Las Vegas, May 2020

In these unprecedented times, our lives have been turned upside down by the pandemic crisis. Our movements are restricted, and our once bustling urban spaces now feel like desolate voids. Cities, once vibrant centers of activity and life, have been temporarily transformed into eerie, empty landscapes.

As we navigate this new reality, we find ourselves more reliant than ever on virtual connections, while physical separation becomes the norm. It's a strange juxtaposition, where our inner worlds are disrupted, while the natural world outside remains largely unchanged.

Take, for example, the desert surrounding Las Vegas. Despite the chaos and uncertainty of our current situation, this ancient, untouched landscape remains as pristine as ever. Yet, when we seek solace in these natural spaces, we're met with a sense of unease, as if the very ground beneath us is shifting.

It's as if we're living in two parallel worlds. Nature, on the outside, continues its timeless course, while our urban spaces and inner lives are thrown into disarray. Disruption, the act of breaking or interrupting the normal flow of things, has become a defining feature of our existence.

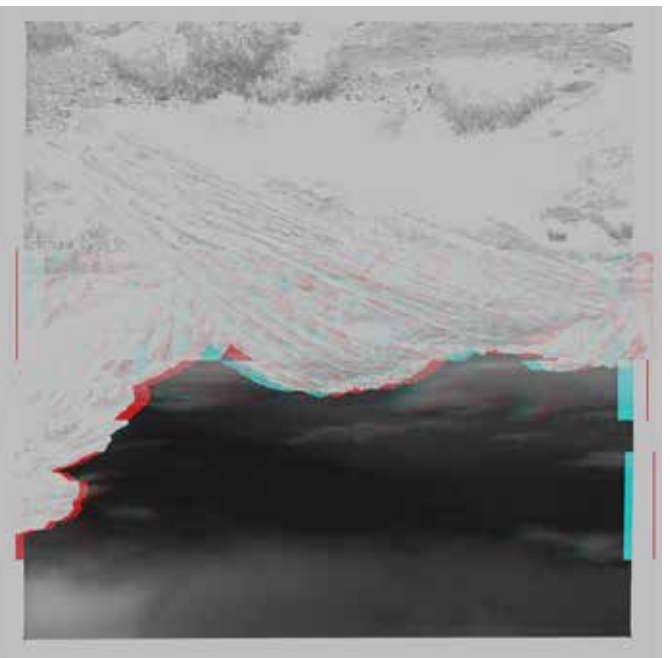
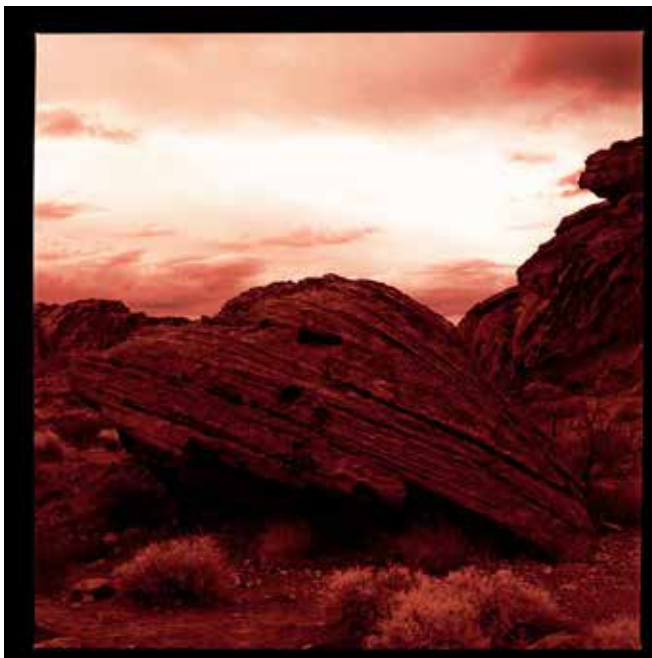
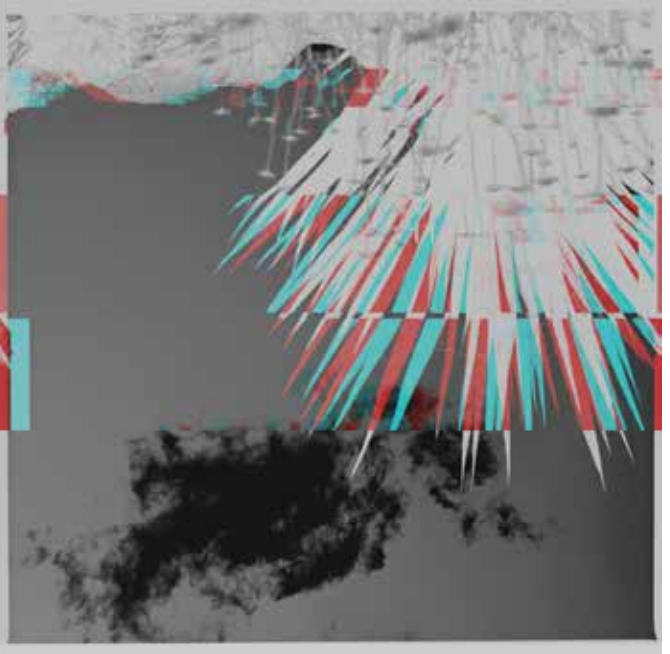
The video and diptychs in this exhibition attempt to capture this sense of disquiet and incongruity. They aim to convey the conflicting, unsettling emotions that have become all too familiar in these turbulent times. Through four diptychs of land and sky, and four diptychs of Las Vegas' urban space, the artist explores the theme of disruption, which permeates every aspect of our lives.

In the end, it's a stark reminder that, in this moment, disruption is everywhere, affecting us all in profound and unsettling ways.



"Disruption_Quiet_Void" video, 02':42"

Video Link: <https://vimeo.com/417912330>



“Landscape as photography, women as sexual scenario.” (Jean Beaudrillard)

Video and Photographs

UNLV, Las Vegas 2019

Contained within the adjacent and surrounding areas of the Strip are numerous strip clubs, pawnshops, tattoo parlors, and gun shops. These businesses interweave the area of warehouses and logistic centers, bisected by interstate freeways and the railway line.

The strip clubs are part of the urban landscape and part of the refracted image of Las Vegas, where “women are the sexual scenario.” (after Jean Baudrillard in ‘America’).



“The Kiss of the Chithas” video 2’:10”

Video Link: <https://vimeo.com/417914740>

The “Deconstructing the Kiss I & II” photographs delve into the artistic potential of representing a reversed space through abstract and metaphorical means. Through the use of coding, the images are heavily manipulated, resulting in a deconstruction of the traditional high-resolution representation.

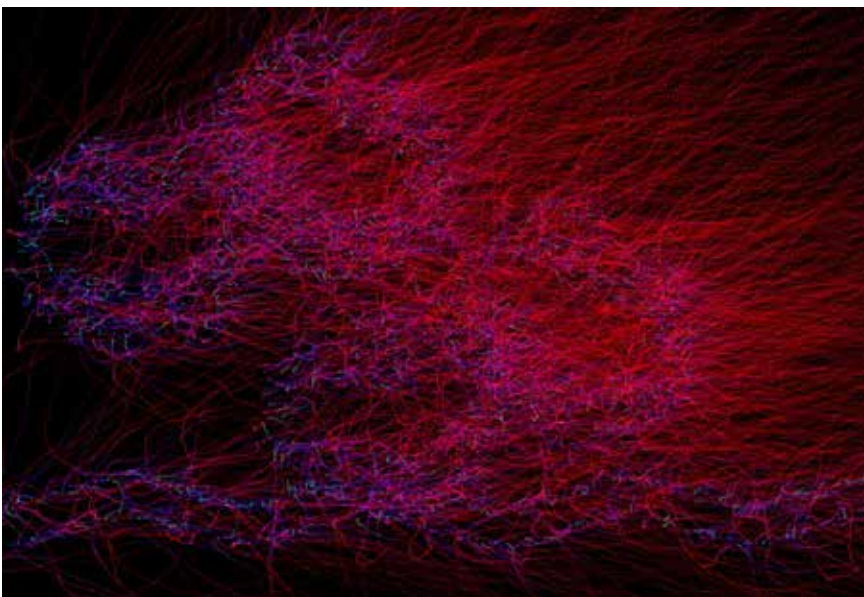
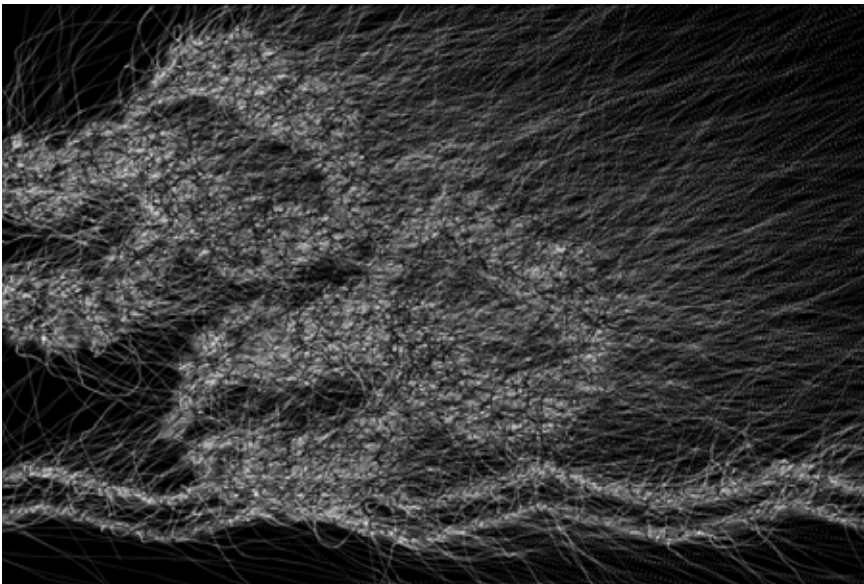
In this context, “Representation” is understood in the sense described by Alan deSouza in his Glossary of Contested Terms, where an image does not necessarily resemble the thing it represents, but rather stands for it through an agreed-upon association.

The concept of “Time/less/ness” further informs the interpretation of these images, as discussed on page 242 of deSouza’s text.

The deconstruction of the photographs is documented through the tracking of pixel paths, which are recorded as if in a movie or animation, creating a visual report of the process over time.

Quoting deSouza (pg244): “Photography, in its language and practices, is highly revealing of artistic attitudes to time. Contrary to its conventions, photography is a time-based medium that, palimpsest-like, is sometimes durational within the same frame, and sometimes multidirectionally sequential across many frames, like nonlinear cinema.”

This quote highlights the temporal nature of photography and its ability to capture multiple, sequential moments within a single frame or across multiple frames, much like nonlinear cinema.



Hydrargirum HG80

Interactive Video and Photo Series
Goodsmiths College, London, 2018

Hydrargyrum, also known as Mercury, is the elemental name for the chemical element with the symbol Hg and atomic number 80. Often referred to as quicksilver, it is notable for being the only metallic element that is liquid at standard conditions. Despite its silver appearance and heavy nature, mercury is also infamous for its high toxicity and is considered the antithesis of sulfur.

In ancient alchemy, mercury held a profound symbolic role as the “First Matter” from which all metals were believed to originate. Alchemists viewed it as the spirit or essence of matter, with sulfur representing the soul and salt representing the physical body. Paracelsus famously described this trio as essential components: “For Mercury is the spirit, sulfur is the soul, and salt is the body.”

In the context of alchemical philosophy, Manfred Junius elucidated further in his book “Spagyrics: The Alchemical Preparation of Medicinal Essences, Tinctures, and Elixirs,”

noting that mercury symbolizes the feminine and passive principle, contrasting with sulfur, which embodies the masculine and active principle.

Ancient symbolism associated water with the moon and feminine attributes, often equating alchemical mercury with Luna. This liquid metal captivates with its intriguing properties, flowing sinuously and embodying a mesmerizing allure.

My artistic exploration draws inspiration from the fluidity of mercury and the expressive movements of the human body, particularly through dance and performance. I depict a female performer embodying Luna, expressing mesmerizing movements that transcend time. Capturing these ephemeral motions in images and video, my work becomes an interactive piece that employs coding as a modern metaphor for contemporary alchemy. Through the play of light and shadow, it unveils intense and obscure movements akin to a trance, evoking the fluidity and captivating essence of liquid metal.

Link to video: <https://vimeo.com/338142607>



Surveillance 1 and 2

Goodwill Bridge and QPAC, Brisbane,
QL, Australia
The Lock up, Newcastle, NSW, Australia

Surveillance, Paranoia and Control of Space

Today, 'public space is under permanent surveillance and is, therefore, under threat'(Orwell, 1949). Over the last few years, authorities have introduced laws to facilitate surveillance, for instance, by using people's mobile phones as tracking devices, or closed circuit security cameras (CCTV). Continuous surveillance of public space means that we never walk alone. Private and sensitive information is now stored remotely

and is available at the click of a computer mouse.

Tollway e-tags record our movements, and this information is linked to details on our credit cards and is married to other personal information to leave traces of us everywhere we go. There is grave concern with regard to the misuse of this power, or its overuse, by "authorities" who have access to private and personal information.



"Surveillance" - Installation at Goodwill Bridge and at QPAC, Brisbane - September to October 2004 (sound: Christine McCombe)

Surveillance 1



Surveillance 2

wasted!

Newcastle Regional Gallery
NSW, Australia

'wasted!' plays with a floating projection cube, hanging from the gallery ceiling, next to a real metal cube. It transforms the ordinary (rubbish bins) into the extraordinary, by playing with dichotomies - fragile / stable and heavy/ hovering. The installation makes us think about the materials that surround us. "Why don't we reuse and recycle more?" is the provocative message. The cube, representing gravity, stability and wholeness, is used as a floating de-materialised (projected) and seemingly weightless element, which can be entered from underneath.

The projections move sideways, changing their speed and direction in random and unpredictable ways- accompanied by a soundscape. Here again, randomness and repetition are key elements in this piece, encouraging viewers to reflect on the potential for transformation and sustainability in our daily lives.





Resilience

Women's Suffrage Memorial
Brisbane

Permanent work by Cida de Aragon, 'Resilience', the Women's Suffrage Memorial in Brisbane's city centre, commemorates one hundred years of women's right to vote in Queensland.

This installation offers an abstract graphical reading of the historical facts of the battle for enfranchisement. In figure-ground, the plan of the memorial forms a cross a reminiscence of the cross on a ballot paper, to commemorate the centenary of the first participation of women in state elections in Queensland (which occurred in 1907). The memorial project was displayed at the 2008 Architectural Biennial in Venice. -

'As an important public artwork, prominently

sited in the centre of Brisbane, the memorial takes advantage of the complex elevations of the site, enabling the numerous and considered aspects of its design to be fully appreciated. Whilst one angle of viewing will momentarily bring into focus the cross that subtly underlies the design, another will highlight the panels of slanted text that symbolise the struggle for equality or the delicacy of a printed glass screen. Each design element is a thoughtful metaphor for the struggle for equality.'

(Glen Henderson, Curator, 2008)









Large scale quotes from the three pioneer women: Emma Miller, May Jordan McCone1 and Margareth Ogg

