



HOWL

## HOWL

A performance at the intersection between parade, protest and procession. A celebration of controversial moments in art history set to Mozart's Requiem in D Minor.

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## ***A Dick Captured By the FSB***

Voina, Russia



Voina is a collective of artists and activists who make work that primarily critiques the Russian government. St Petersburg's Liteiny bridge rose at 1:40am on June 15, 2010, in front of the local Federal Security Service (FSB) building. In the 23 seconds previous, Voina had painted a 65-metre-high, 28-metre-wide phallus on its surface. A Voina member was arrested and roughed up by the guards after painting

the right testicle. The activists, who were to write out an acronym directing the obscene gesture specifically at FSB, were left behind. Still, as the bridge rose directly in front of the FSB headquarters' windows, the symbol could be seen across the city. In 2010 Voina won the Innovation prize from the National Centre for Contemporary Arts in Moscow, despite the fact that two members were awaiting trial on hooliganism charges.

**L'Origine Du Monde**  
Gustave Corbet, b. France

MUSÉE D'ORSAY, PARIS



Courbet's *L'Origine Du Monde* (The Origin of the World) has become one of the world's most famous and ongoing examples of censorship. Originally owned by Khalil-Bey, an Ottoman diplomat who had recently moved to Paris, the piece was not exhibited in a public institution until 1995, when it was acquired by the Musée d'Orsay.

In 2009, Sydney Olympic Park censored Sydney artist Cash Brown's appropriation of Courbet's work, displaying it only behind a curtain with a viewer advisory warning and eliminating it from the exhibition catalogue. In 2011, an image of Courbet's painting was censored by Facebook when a French teacher uploaded it to his account, which

was then suspended for displaying 'pornographic' content. The man, who is unnamed in the case, filed a civil suit arguing that his rights to free speech had been compromised because the social network could not distinguish pornography from art.

In 2014, artist Deborah De Robertis came to media attention when she performed a live version of the work at the Musée d'Orsay. Wearing a gold sequin dress, she posed in front of the original painting, exposing her own genitals to a crowd of applauding gallery goers. She was eventually taken away by police, and two museum guards subsequently filed sexual exhibitionism complaints against her.



BRYONY JACKSON



***Piss Christ***  
Andres Serrano, b. USA



Andres Serrano, photographer, artist and musician, was raised as a Roman Catholic in New York to Honduran and Afro-Cuban parents. A retrospective of his work was held at the National Gallery of Victoria (NGV) in 1997.

The then Catholic Archbishop of Melbourne — now a convicted child sex offender — George Pell, sought an injunction from the Supreme Court of Victoria based on the common law offence of blasphemy, to restrain the gallery from displaying Serrano's work, *Piss Christ*. It was not granted. Some days later, one patron attempted to remove the work from the gallery wall, and two teenagers subsequently attacked it with a hammer. After two gallery officials reported receiving death threats, the

director of the NGV cancelled the show, allegedly out of concern for a Rembrandt exhibition that was on display at the time.

'I'm a Christian artist making a religious work of art based on my relationship with Christ and The Church. The crucifix is a symbol that has lost its true meaning; the horror of what occurred. It represents the crucifixion of a man who was tortured, humiliated and left to die on a cross for several hours. In that time, Christ not only bled to death, he probably saw all his bodily functions and fluids come out of him. So if *Piss Christ* upsets people, maybe this is because it is bringing the symbol closer to its original meaning.' — Andres Serrano interview by Udoka Okafor, *Huffington Post*, 2014

***We are all flesh, 2011–2012***  
Berlinde De Bruyckere, b. Belgium

ANDREW CURTIS



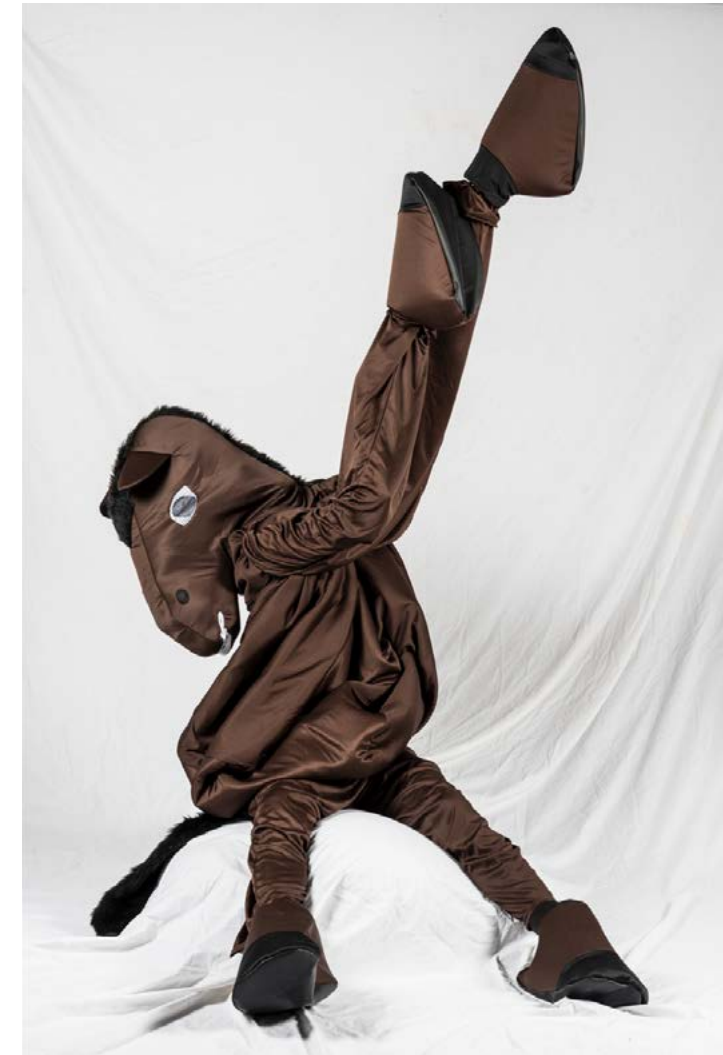
*We are all flesh* by Belgian artist Berlinde De Bruyckere was a key focus of the 2012 rehang of the Melrose wing of the Art Gallery of South Australia. The sculpture features the skins of two headless horses which have been stitched together, stretched over casts and suspended from an industrial metal hook.

Outraged letters to local newspaper The Advertiser proclaimed De Bruyckere's horses as 'disgusting', 'evil' 'perverse', 'revolting' and 'the product of sick and evil minds', with one writer going as far to declare that the gallery director, Nick Mitzevich 'should be sacked on

the spot for presenting such a perverse and evil piece of so-called art'. Though the horse corpses De Bruyckere utilises to make the moulds for her sculptures are sourced from those donated to veterinary academies, the scale and visceral nature of the work has struck a chord in Adelaide.

South Australian critic Caitlin Eyre acknowledged the distinct lack of outrage for another work featuring animal remains — Wim Delvoye's tattooed pig skins, sourced through more questionable means, which are also part of the AGSA collection.

2012, epoxy, iron, horseskin,  
385 x 175 x 150 cm, column approx. 750 cm high



AARON CLARINGBOLD

2020, APHIDS, *Howl*



**Artforum Ad**  
Lynda Benglis, b. USA

© LYNDA BENGLIS



Lynda Benglis is a visual artist and sculptor. This image of the artist, posing with a large latex dildo and wearing only a pair of sunglasses, appeared in a 1974 issue of *Artforum*. Bypassing the magazine's usual editorial censorship, Benglis purchased the page on which she placed her self-portrait. Many of the magazine's critics denounced it, terming the work 'extreme vulgarity' and two of the editors left the magazine in protest. Benglis eventually cast five lead sculptures of the dildo. Entitled *Smile*,

she made one for each of the *Artforum* editors who wrote in to complain about her ad.

'I think that one context in which to explore that particular work is my addressing and confronting feminism. I was asking myself: "What are the questions that I should ask of this movement and myself and what I feel about it?"' — Lynda Benglis interview by Marina Cashdan, *Frieze Magazine*, October 2010



BRYONY JACKSON



***The Great Dictator***  
Charlie Chaplin, b. England



In 1938 Charlie Chaplin was one of the world's most famous entertainers. *The Great Dictator*, which he financed, wrote, directed and starred in, took two years to make and was nearly derailed by the complexities of World War II, which was unfolding simultaneously. The film was a great commercial success. When faced

with censorship of the film, Chaplin persevered, stating, 'I was determined to go ahead, for Hitler must be laughed at.'

Adolf Hitler was a fan of Chaplin's work and not only saw the film, but was reported (by Reinhard Spitz, a member of his inner circle) to have enjoyed it.

***Speech at the opening of the House of German Art, Munich***  
Adolf Hitler, b. Germany



Hitler had tried and failed to gain entry to Vienna's Academy of Fine Arts with his realist style landscape paintings. In 1937, the Nazi party organised two concurrent exhibitions. One, the *Great German Art Exhibition*, showed mostly still lifes and idealised landscapes. The other, the *Degenerate Art Exhibition*, displayed mostly modernist art, that had been confiscated by the Nazi Party who in two weeks seized 5,238 works they

deemed degenerate, showing qualities such as 'decadence', 'weakness of character', 'mental disease', and 'racial impurity'. The day before the exhibition started, Hitler delivered a speech declaring 'merciless war' on cultural disintegration. One million people attended the exhibition in its first six weeks.

**Fountain**

Marcel Duchamp, b. France  
Baroness Elsa von Freytag-Loringhoven, b. Pomerania

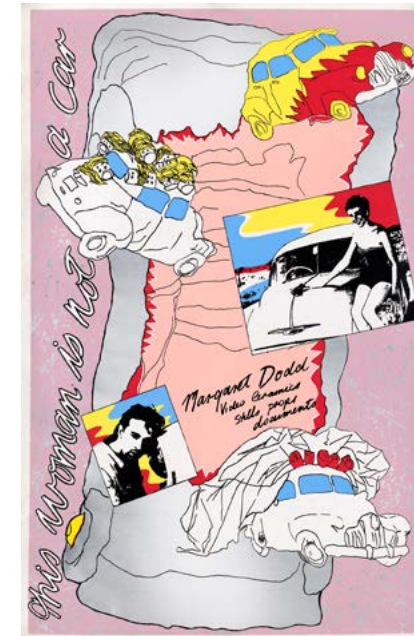


*Fountain* has often been referred to as a turning point in art history, establishing the notorious idea of 'readymades'—mass-produced objects elevated to artworks through the choice of the artist alone. The porcelain urinal, signed 'R. Mutt', was submitted to an exhibition by the Society of Independent Artists, of which Duchamp was a board member. The work was rejected and Duchamp resigned in protest against what he saw as artistic censorship.

Marcel Duchamp was a key figure in the Dadaist movement. However, there has been speculation that *Fountain* was actually the work of a peer Dadaist and performance artist, Baroness Elsa von Freytag-Loringhoven, who had been making readymades from plumbing parts. Two days before *Fountain* was rejected, Duchamp wrote to his sister: 'One of my female friends, under the masculine pseudonym, Richard Mutt, sent in a porcelain urinal as a sculpture.'

**This Woman is Not a Car**

Margaret Dodd, b. Australia



Margaret Dodd, an Australian artist, was part of the 'funk ceramics' movement in California and was inspired by fellow artists producing experimental films. Upon her return to life in suburban Adelaide, she was shocked by the conditions of women and expectations pressed upon mothers. She made the film *This Woman is Not a Car* in response.

Upon its premiere, the work was blocked by film festivals and cinemas across the country with programmers worried about

responses from affronted audiences. The film has since been revered by feminists and artists who consider this work a key piece of Australia's art and protest history.

'Memory, fear and fantasy are interwoven as the film takes Woman's assumed role in the 'Australian Dream' to its absurd conclusion.' — Artist statement, Art Gallery of New South Wales.



## *Australia was Stolen by Armed Robbery*

Jason Wing, b. Australia



Jason Wing's Chinese-Aboriginal Australian ancestry is a source of inspiration for his art practice. His winning entry for the 2012 NSW Aboriginal Art Prize, *Australia was Stolen by Armed Robbery*, depicting Captain Cook in a balaclava, prompted controversy amongst conservatives. In his Herald Sun column, Australian journalist Andrew Bolt placed a picture of Wing next to Captain Cook, questioning whether Wing was 'Aboriginal enough,' but asking readers not to comment, 'for fear of legal action

if people make some obvious points.' Bolt had previously lost a Federal Court action that found him in breach of the Racial Vilification Act.

'I'm 100% Aboriginal, I'm 100% Chinese, I'm 100% Australian. For a lot of people that is hard to understand.'  
— Jason Wing, *Surviving*, SBS documentary, July 2015

## *Tęcza* Julita Wójcik, b. Poland



The nine-metre-tall installation, *Tęcza* (Rainbow), was built in a central public square in Warsaw. According to the artist, Julita Wójcik, it was intended to evoke apolitical associations of joy, love, peace and hope. Instead it has become a symbol of the cultural tensions around LGBTI rights in one of Europe's most Catholic countries. It prompted seven arson attempts from right-wing nationalists, attacks on fire-fighters who intervened in the destruction, and repeated protests from religious groups. Each burning left *Tęcza* as a charred

arch that was repeatedly rebuilt by the artist with support from the community. *Tęcza* was permanently deconstructed in August 2015 and acquired by the Adam Mickiewicz Institute.

In 2018 a replica rainbow was created by Ben & Jerry's, Love Does Not Exclude Association and Wolontariat Równości Foundation. It appeared temporarily for the Warsaw Equality Parade as a water-light hologram at the exact same scale and site of the original.

## *Escape From Woomera* The Escape From Woomera Collective, Australia



*Escape From Woomera* is an adventure video game intended to criticise the treatment of mandatorily detained asylum seekers in Australia as well as the Australian government's attempt to impose a media blackout on detention centres. In the game, the player assumes the role of Mustafa, an Iranian asylum seeker being held at Woomera Immigration Reception and Processing Centre. Mustafa's request for asylum has been denied and, fearing that he will be killed by the Iranian government upon his repatriation, he decides to attempt an escape from Woomera.

In April 2003, the front page of *The Sydney Morning Herald* announced that the Australia Council for the Arts had

awarded a grant to a video game about breaking out of Australia's immigration detention centres. For Minister for Immigration Philip Ruddock, the funding decision 'reflected poorly upon the Australia Council and its judgement.' When the New Media Arts Board of the Australia Council was abolished a year later, rumours circulated that it was payback.

'People had to start facing this question of whether games could be real culture, a culture that we have a responsibility to nurture for public good.' — Katharine Neil, project and concept initiator, interviewed by Daniel Golding, *ABC Arts*, September 2013

**Amber Doll > Tilikum**  
Amber Hawk Swanson, b. USA

© AMBER HAWK SWANSON



*Amber Doll > Tilikum* was a 10-day, 50-hour live-streamed performance. The artist, Amber Hawk Swanson, transformed her identical, lifelike sex doll into a replica of the bull orca whale, Tilikum, who was captured near Iceland in 1983 and spent most of his life in captivity at SeaWorld Orlando, where he died in 2017. Tilikum was involved in the deaths of three people.

Swanson, who was using the Ustream live-streaming service, encountered an

unexpected obstacle when, two hours into her performance, the broadcast stopped and viewers were provided with a message stating it was 'banned due to violating terms of service.'

'Unfortunately, it does not matter that the doll is not a real nude person. We do not allow nudity of any kind to be broadcast on our site. This includes artistic works, medical streams, sex toys and silicone dolls.' — Ustream comment in email to artist, 2011



BRYONY JACKSON



## TERROR NULLIUS

Soda\_Jerk



STILL FROM FILM

In 2018 two-person art collective Soda\_Jerk premiered their film *TERROR NULLIUS* at the Australian Centre for the Moving Image (ACMI). Part political satire, eco-horror and road movie, the work remaps national mythology; remixing iconic samples of Australian film and pop culture and interrogating the unstable entanglement of fiction that underpins the country's sense of self.

deemed the work 'un-Australian.' The foundation had previously funded the development of the 55-minute film, awarding the duo a \$100,000 grant through the Ian Potter Moving Image Commission in 2016. While they did not withdraw their funding, the foundation distanced themselves from the piece describing it as 'a very controversial piece of art'.

Five days before *TERROR NULLIUS* premiered at ACMI, the Ian Potter Foundation pulled their support and

## *Everything is Fucked*

Paul Yore, b. Australia

PAUL YORE



*Everything is Fucked* was made for the *Like Mike* exhibition that paid tribute to Mike Brown — the only Australian artist to be successfully prosecuted for obscenity (in 1966). Paul Yore's work combined collages, toys and found objects in a colourful artwork which included Justin Bieber's head pasted onto a naked adult body.

After complaints about child pornography, police raided and removed sections of Yore's installation from Melbourne's Linden Gallery. Fifteen months later, magistrate Amanda Chambers dismissed all charges against the artist and ordered the police to pay the costs of

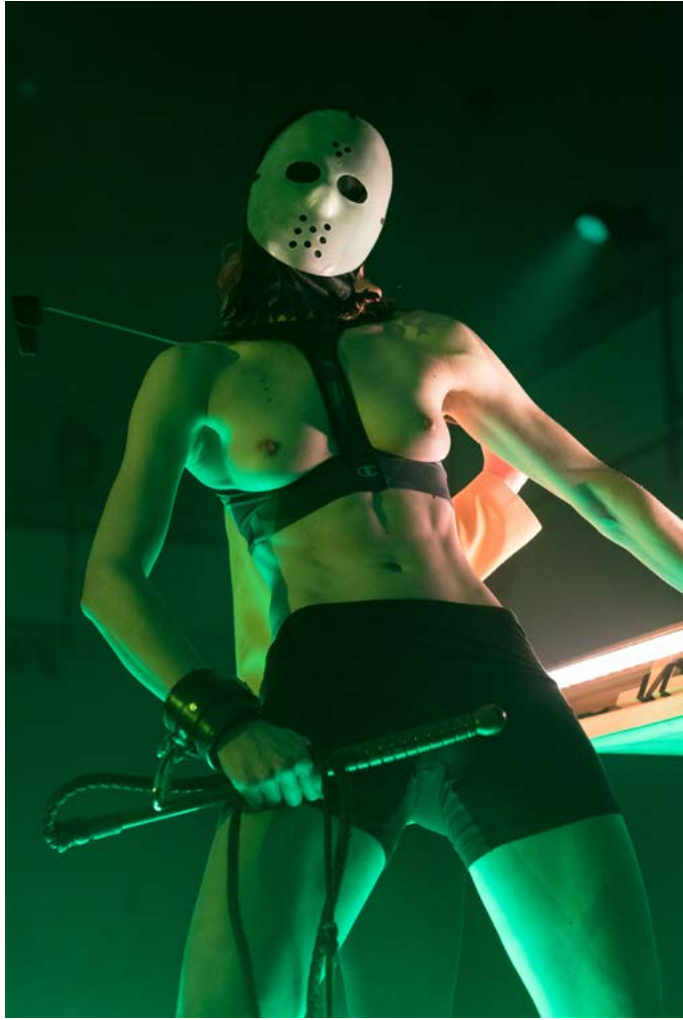
shutting down the exhibition. Chambers was particularly critical of the police mishandling of the powers of their search warrant, whereby they excised seven images from the installation with a box cutter.

'As long as I am physically able, I will keep making art... For me the emotional is connected to the personal, the personal to the domestic, the domestic to the social, the social to the cultural, the cultural to the ecological, the ecological to the cosmic, and the cosmic to nothingness.' — Paul Yore in *Spook Magazine*, 2014



BRYONY JACKSON







***Sunflower Seeds***  
Ai Weiwei, b. China



Ai Weiwei is one of the world's best-known contemporary artists. He gained international recognition for his critique of the Chinese government's response to the deaths of over 5,000 school children in the 2008 Sichuan earthquake. Living and working in China, Weiwei has had his studios demolished, his work censored and was imprisoned for eighty-one days in 2011. In 2016, he incited controversy by posing as drowned Syrian infant Alan Kurdi on the island of Lesbos.

His installation of one hundred million sunflower seeds was created for the Tate Britain's Turbine Hall. It is a reference to the ideology of Chairman Mao Zedong, who referred to the citizens as sunflowers and whose campaign to modernise China away from an agrarian society resulted in millions of deaths by starvation. The artist intended the audience to walk and play on the installation, but after a week it was roped off due to health concerns.

**Helena & El Pescador**  
Marco Evaristti, b. Chile

© MARCO EVARISTTI



Marco Evaristti's installation of ten functional blenders containing live goldfish drew public condemnation from animal rights groups in 2000. A lawsuit was brought against the Director of Trapholt gallery in Denmark, who refused to comply with an order from the chief of police that the blenders must not be activated. The order was imposed with reference to the Animal Welfare Act. The Museum Director initially refused to deactivate the blenders but relented after three days. However, he did refuse to pay the fine of 2,000 Danish kroner that he received from Kolding police.

'If a person is a sadist he or she will press the button on the blender because he or she is able to do so. If the person is a voyeur, he/she excitedly observes whether others will press the button. If the person is a moralist he/she becomes infuriated by the fact that there is an option to blend fish. Moreover, the work does not have a single, unambiguous interpretation...'  
— Marco Evaristti, Artist's website, [evaristti.com](http://evaristti.com)



BRYONY JACKSON

***Casting Off My Womb***  
Casey Jenkins, b. Australia



During *Casting Off My Womb*, Casey Jenkins sat inside the Darwin Visual Arts Association gallery and used skeins of white wool, lodged in her vagina, to knit one long passage, marking a full menstrual cycle. The documentation of the work on YouTube drew 6.5 million views and thousands of, largely negative, comments.

'Recently the news report of my *Casting Off My Womb* had restrictions around it tightened and it's now available for viewing only to those 18 years or

older. Most other news reports about the piece had big 'Warning!' banners plastered across them also and I'd be curious to hear exactly what it was these self-appointed censors considered so potentially harmful about the piece — the fleeting shot of my pubic hair? The stain of my menstrual blood? When artwork is wrapped in a censorship banner people gear themselves up for horror and tend to see what they're primed to, rather than what is actually there.' — Casey Jenkins, *email to APHIDS*, 2015

***Puberty II (after Edvard Munch)***  
Connie Petrillo, b. Italy



As a visual arts student at Edith Cowan University, Concetta Petrillo was inspired to include her children in her work, photographing three of her sons, then aged eleven, nine and five, in nude poses from famous paintings. However, in April 1995 these images offended a member of the Perth public to such an extent that the police were summoned, and Petrillo was charged with indecently recording a child under the age of thirteen years.

After collecting the images from the photographic laboratory Petrillo was followed by an unmarked police car as she drove to her father's house, where she was to collect one of her sons.

The undercover police pulled into the driveway behind her, and discretely searched her car under the pretext of helping with a nonfunctional tail light. After the photographs were discovered she was driven to an unmarked building in West Perth where she was extensively questioned. She was not permitted to telephone her family, who had by this stage reported her as being abducted. Two years and tens of thousands of dollars later, Petrillo cleared her name in court, and her case has now become a study in the work of censorship laws, and the formation of the category of 'pornography'.



**Seized**  
Critical Art Ensemble, b. USA



*Seized* is an installation of artwork materials and household objects that were confiscated from Critical Art Ensemble (CAE) member Steve Kurtz's home after an FBI raid. It also displays trash the FBI left behind after Kurtz was arrested on suspicion of bioterrorism.

In May 2004, Steve Kurtz woke to find that his wife Hope had died in her sleep and he called 911. Police became suspicious upon noticing the chemistry equipment in his home used to create bio-art. The next day, on returning from the funeral home, Kurtz was illegally detained for twenty-two hours by agents from the FBI and Joint Terrorism Task Force. Meanwhile, agents from numerous

federal law enforcement agencies — including Homeland Security — descended on Kurtz's home in hazmat suits. Cordoning it off, they seized his car, computers, manuscripts, books, equipment and even his wife's body from the county coroner. They left Kurtz's cat locked in the attic for several days while they searched his home.

As the FBI had stolen their artistic material, CAE, in return, took the debris left behind on Kurtz's lawn by the FBI agents — pizza boxes, drink bottles, hazmat suits, biological sample bags, written notes and a single cigar butt — and exhibited them.





## And in response

In a city in Australia, a theatre show of a street parade takes place in a survey of contemporary Australian art. Audience members perform as spectators. Performers perform as performers.

### Float One : Dick

We, in the experimental, are in crisis. A storm. A sudden downpour. No-one is quite sure how long the rain is going to last, or what the weather will be when it stops.

### Float Two : Origin

I was at Trans Studios, regional Java, 'Bandung's very own Theme Park — From TV to Reality.' I was queuing for the Tip Spinner when the rides all ground to a halt. A rope line was quickly assembled and I was penned into a small area of pavement; the parade was to begin! Nothing else could happen while 'The Magical Parade of Zoo Crew' was on.

### Float Three : Piss Christ

Slut walk, Fuckparade. Last year in the Mardi Gras, I was stuck walking behind Conchita Wurst. Everybody just wanted a photo of her, even though I had four glow sticks wrapped around my head. Star system.

*When does a protest become a parade?*

### Float Four : Horse

APHIDS bring us *Howl*. Spectators spend an hour with a series of floats, each commemorating a piece of controversial art — most banned, some buried, a few that never made it to the opening.

### Float Five : Lynda

The Tip Spinner lay dormant. The ride attendants relaxed, chatted. I saw inflatable fish, novelty umbrellas spinning incessantly, a giant lycra bird attached to a man's helmet. Everything adorned with flashing lights.

There was a traffic jam, floats backed up en route to 'Liliput Island'. The crabs in golf carts looked fatigued, started checking their phones. Boredom crept in. I've felt this before... I wanted more spectacle. Different spectacle. Another spectacle. More.

### Float Six : Hitler vs Chaplin

This evening's parade is a champagne clink to the shocking, to the daring, to the monstrous. It's a fuck you to the reactionaries. Fuck you to Every Right Wing Bureaucrat. It's a glittery, queer and delighted assault. Ticker tape for all of the times someone's skin crawled. We're here buddy. Get fucking used to it.

### Float Seven : Urinal

In a country town called Casino, 'Beef Week Procession' features a Beef Queen, but now includes Mister Beef (have you got what it steaks?). The middle class capitalists give us the Macy's Parade every year. At the Zombie Shuffle, I'm not sure anyone watches; it's just people in the after-death, admiring each other. Occasionally a weather man catches them up: 'G'day guys, what's this? Another wacky day in the CBD?'

**Float Eight : Dodd**

I just wanted to go on the Tip Spinner. Staring grumpily at a woman in a giant spangly clam, I noticed her name tag — the flame-haired mermaid was called Arilia. Behind her were Pirates — not of the Caribbean — but 'Sky Pirates'. I saw more and more pop culture shadows, uncanny familiars oozing through every inflatable pore... 'From TV to Reality.'

So how do the tentacles of these floats connect back to their originals?

**Elsewhere:**

'In the last three or four years, discussions about dance in the museum have decisively taken over from those about re-enactment, which somehow climaxed and fizzled out with Marina Abramovic's *The Artist Is Present* (2010).' — Claire Bishop, 2014

'Performance or live art provokes an encounter with history that art history as a discipline is unprepared to accommodate fully without distorting the very claims for the immediacy of the 'live' which supposedly make performance art unique.' — Amelia Jones, 2014

'While I hugely enjoyed fêting these artworks, running through these pieces as a homage simplifies complex issues' — Johnathan W. Marshall, *Howl Review*, 2018

'Rolling eyes = feminist pedagogy.' — Sara Ahmed, 2017

**Float Ten : Cook/Rainbow**

*Howl's* floats are rude: woman as sex doll as killer whale. Wool pulled from genitals. There is always a favourite and this year mine is *L'Origine du Monde*. A woman, ensconced in a gold cape that covers all but her genitals, reclining, legs akimbo. Simple. Classic. Vagina. I like it because it's familiar to me, yet strange. Like my grandmother's chocolate brownies, consistently comforting to eat and yet a little bit different each time.

**Float Eleven : Woomera**

'Where we see the appearance of a chain of events, he [The Angel of History] sees one single catastrophe, which unceasingly piles rubble on top of rubble and hurls it before his feet... That which we call progress, is this storm.' — Walter Benjamin, 1974

**Float Twelve : Amber Doll**

This is our new canon. Our monument. But *Howl* is not a bronze statue. It is not quite simulacrum, like that copy of Ariel from America (Beaudrillard left us all confused about whether Disney is real anyway). (But then he went out of fashion, so is Disneyland Disneyland again)?

The works are 'reimagined'. They are chewed up, spat out differently. The aesthetic is pieced together from crepe paper and cellophane, children's toys, scraps of fabric. Who celebrates this way? I'm less in the high-glitter camp of Bandung and more in a school play, or the village I grew up in, or the

Jacaranda Festival in Grafton where the newsagency wraps itself in crepe paper. It's clumsy and naive and quick, and it won't last long - it's just for now. Like a momentary flash of glitter. It's a sparkle to be enjoyed.

**Float Thirteen : Terror**

These women are breaking rules of decorum. I'm thinking of a 1995 orange juice advertisement featuring two ordinary women in a gym, positioned behind a class of men clad in fluoro orange lycra. Glutei clenching. The women chant, 'Just Squeeze! Just Squeeze!'

It was outrageous. It was sexy and sexist and fairly dorky — like seeing your mum wink at an RSL DJ. This was new territory — my schoolyard was aflame with the controversy. Could these 'old ladies' possibly speak about men's bums like this? Outrageous. And we loved it.

**Float Fourteen : Everything is Fucked**

These days when I walk down the middle of streets alongside friends, it is in protest. I'm angry about the government. I'm angry about the lack of action on climate. I'm angry that women are still being murdered. I'm angry and I want to stand with others who are angry too, to feel our mass.

In *Howl* we are somewhere between humour and sincerity. My mother always encourages laughter at trying moments, as 'it's more attractive than weeping.'

Are we watching history marching into the present? A parade is a procession, a trajectory. It moves forward, past us, while we stay still. But here, as the same buggy circles around, the same three faces circumnavigate, we are suffocated by the repetition. The system entropies.

We are not, here, experiencing any kind of utopian impulse (Jameson put an end to such naive rumblings). It's less optimistic than that. In fact, this call to arms isn't sure what it wants. It stands up and simply says look. 'Look!' I demand that you look at these works. Immediately, this second. It is very important. It won't last long, this moment of attention — these papier mache floats — but nothing does, not anymore.

**Float Fifteen : Walk to Street**

At worst, though, it's a death march. It's 'in memoriam'. In memory of risk. In memory of the improper. Perhaps these, our heroes, are the last of a dying breed.

'The horror! The horror!'

So three women on parade shake us awake — they demand our attention, they celebrate. They mourn. They howl.

For controversy.  
For reaction.  
For experimentation.

MISH GRIGOR, ARTIST





## HOWL

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Photo: Andrew Curtis, image commissioned by the Australian Centre for Contemporary Art.  
Further credit to *This Woman is Not a Car*, Margaret Dodd, born 1941  
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## APHIDS

APHIDS is a 26-year-old artist-led experimental art organisation based in Melbourne, Australia. Collaborative and future-focused, APHIDS is led by Co-Directors Eugenia Lim, Lara Thoms and Mish Grigor. The work of APHIDS is feminist, intersectional, angry and funny; bringing artists into meaningful exchange with audiences through performance, critical dialogue and unpredictable encounters in the public realm.

[www.aphids.net](http://www.aphids.net)

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