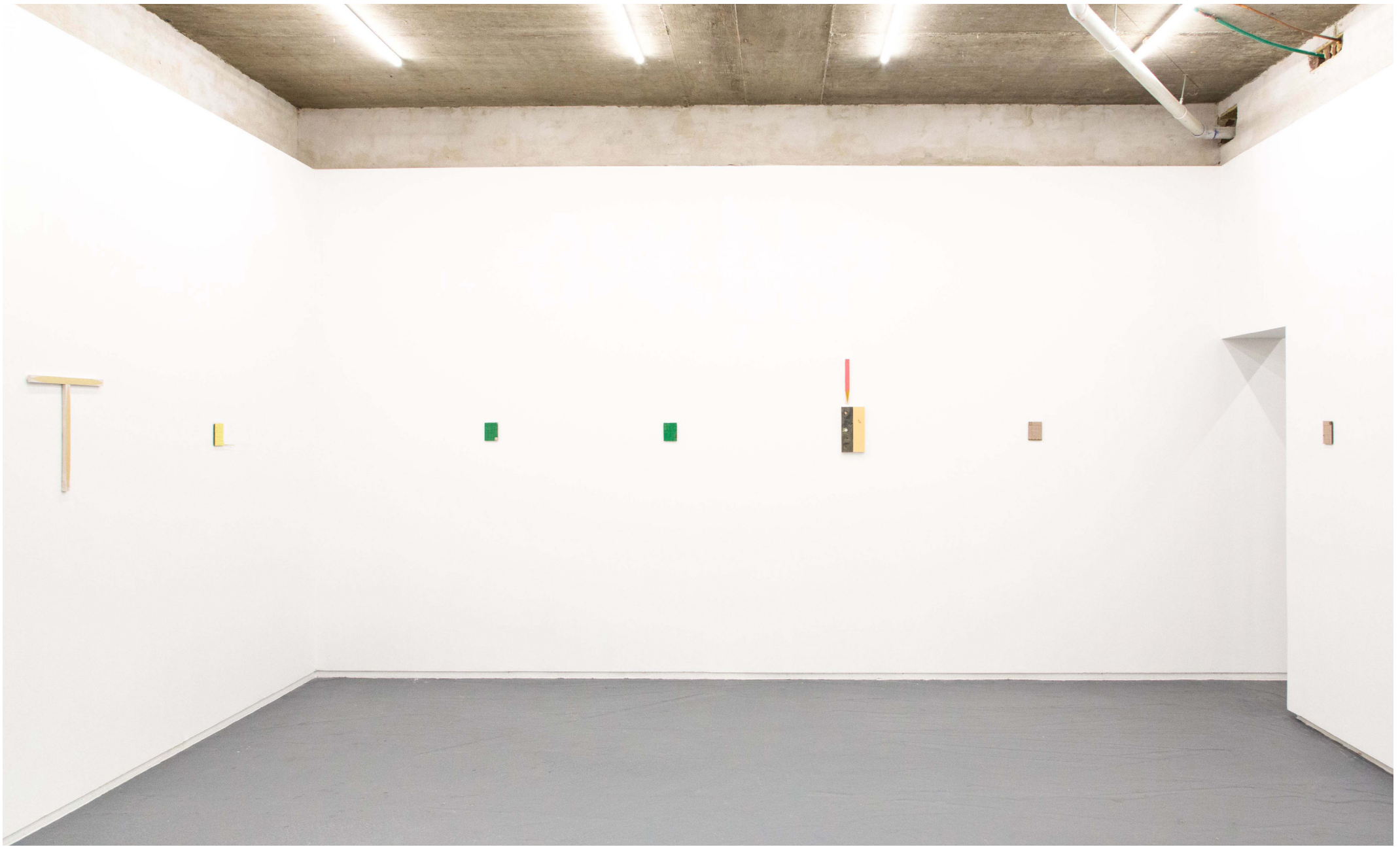




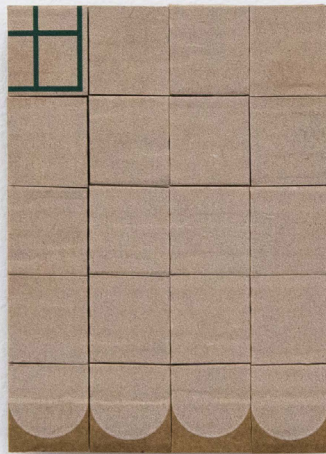
pocket flood drop, 2024
mixed media
dimensions variable

Installation view of duo exhibition *pocket flood drop*, with Simon Bérard at Bus Projects, Melbourne 2024



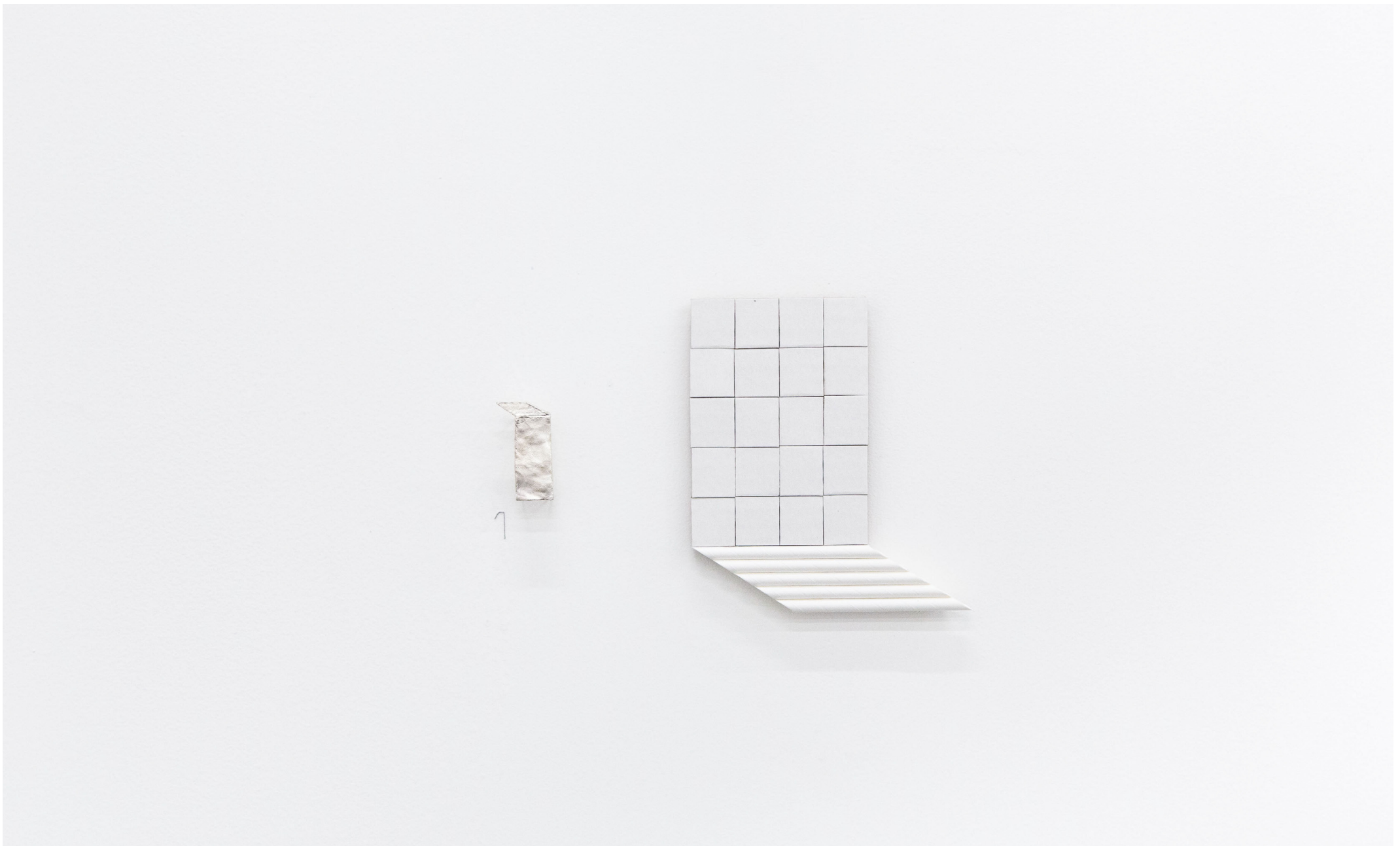
pocket flood drop, 2024
mixed media
dimensions variable

Installation view of duo exhibition *pocket flood drop*, with Simon Bérard at Bus Projects, Melbourne 2024



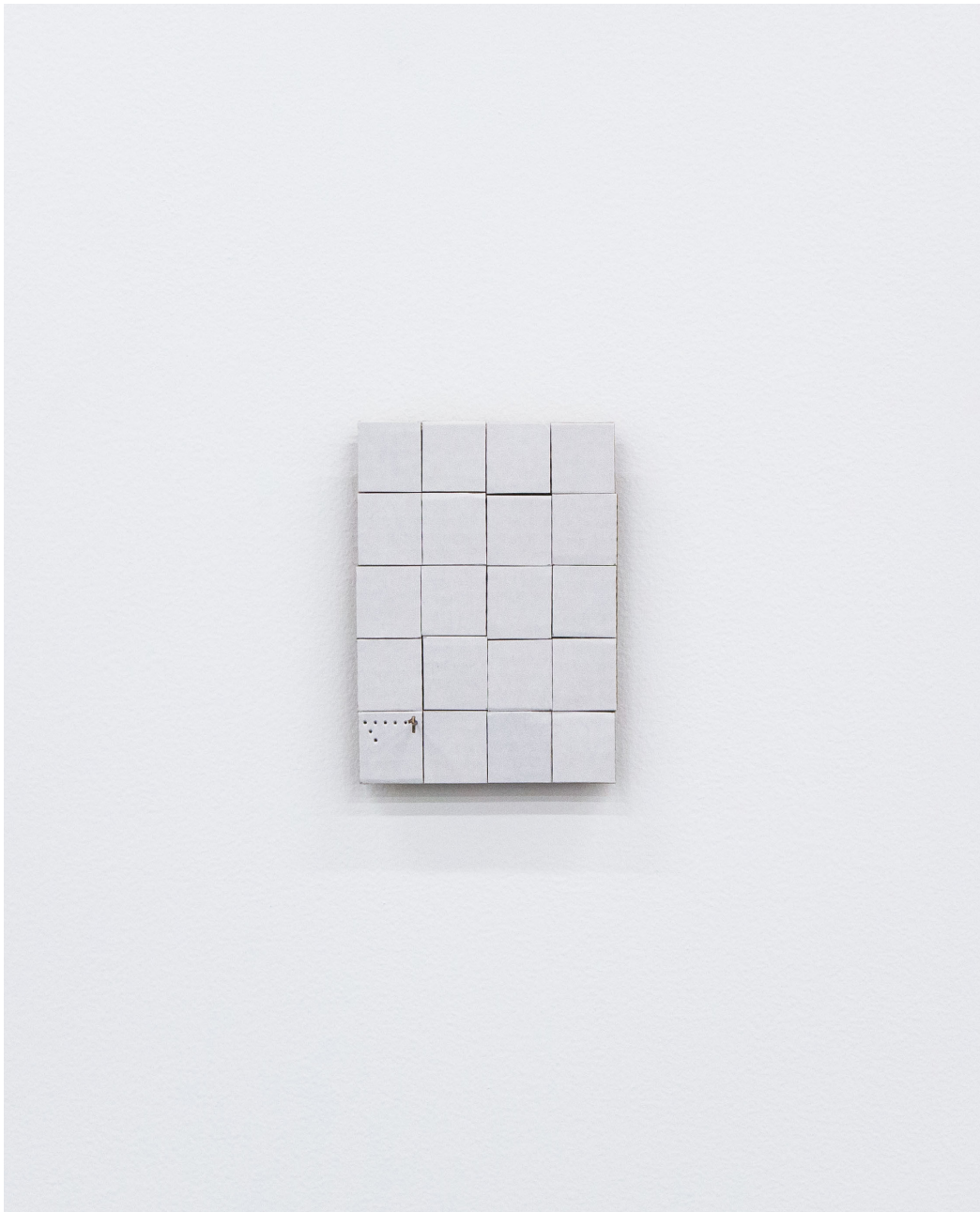
X boxed set (5 x 4 x ash-white UUUU), 2024
found fruit box
11 x 8 x 1 cm

Detail of duo exhibition *pocket flood drop*, with Simon Bérard at Bus Projects, Melbourne 2024

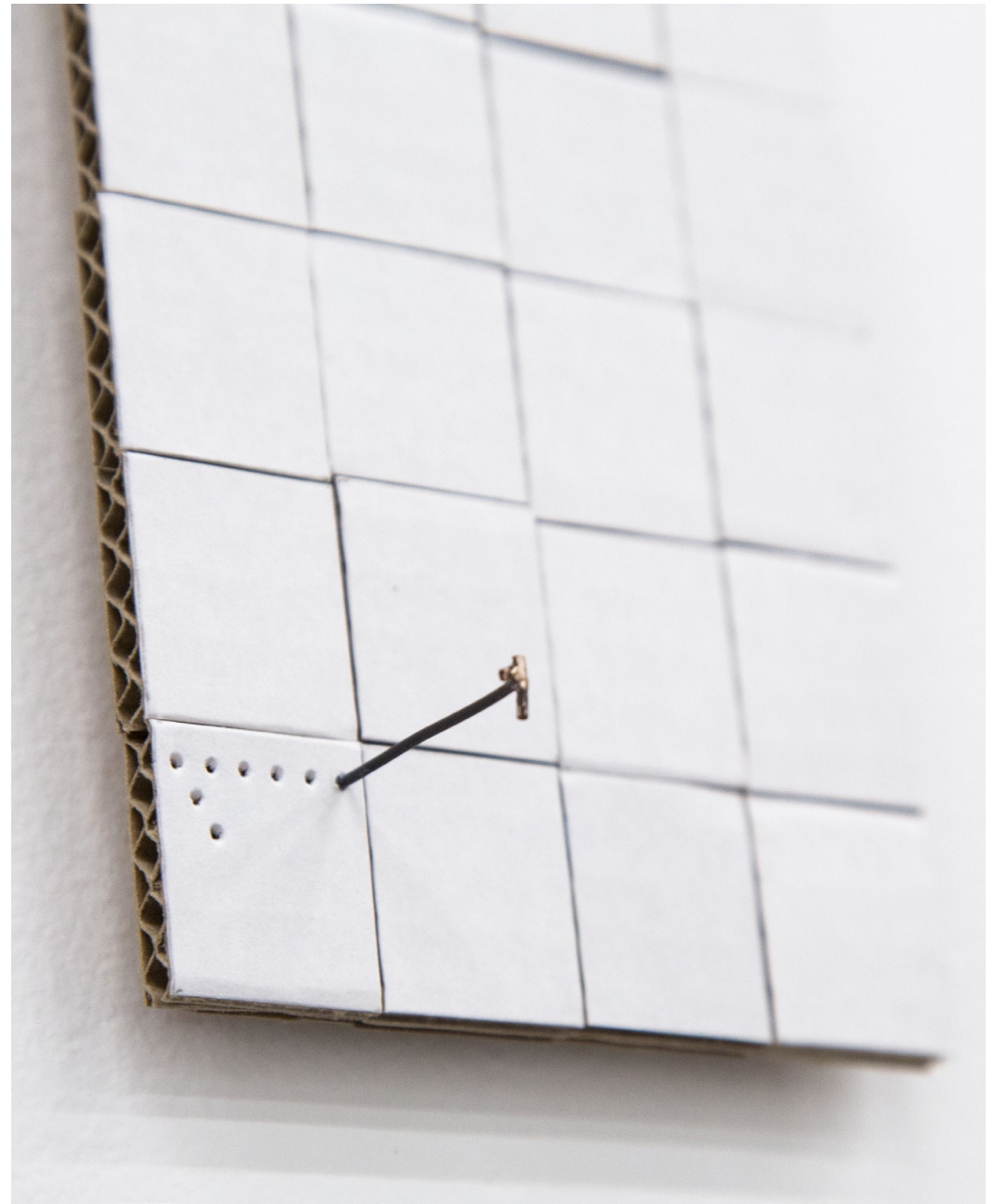


1 again, 2024; *boxed set (5 x 4 x white)*, 2024
steel staple, cast silver; found fruit box, paper straw
dimensions variable

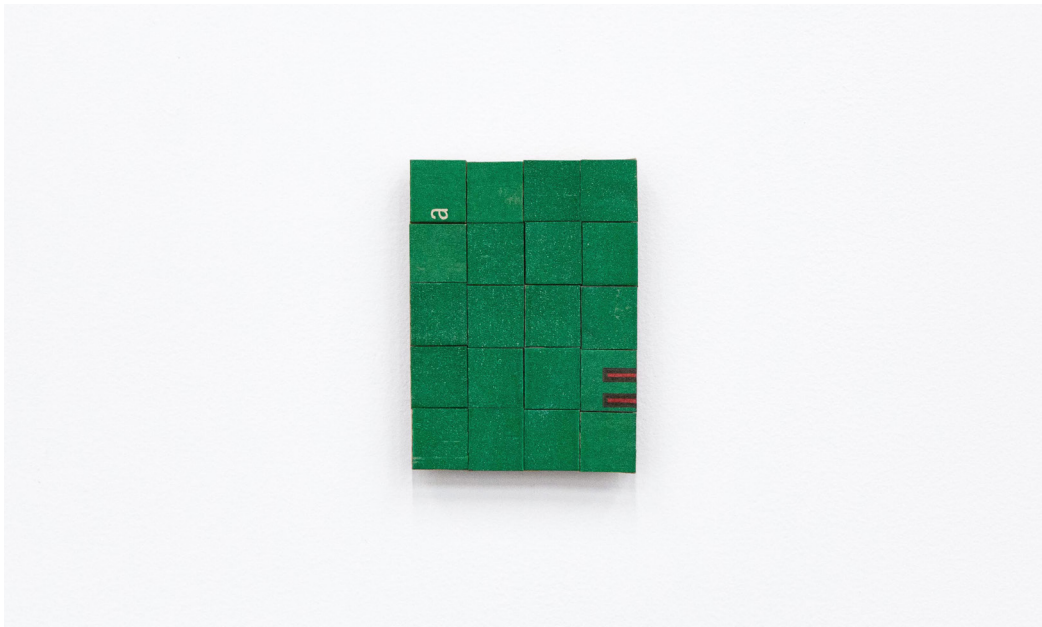
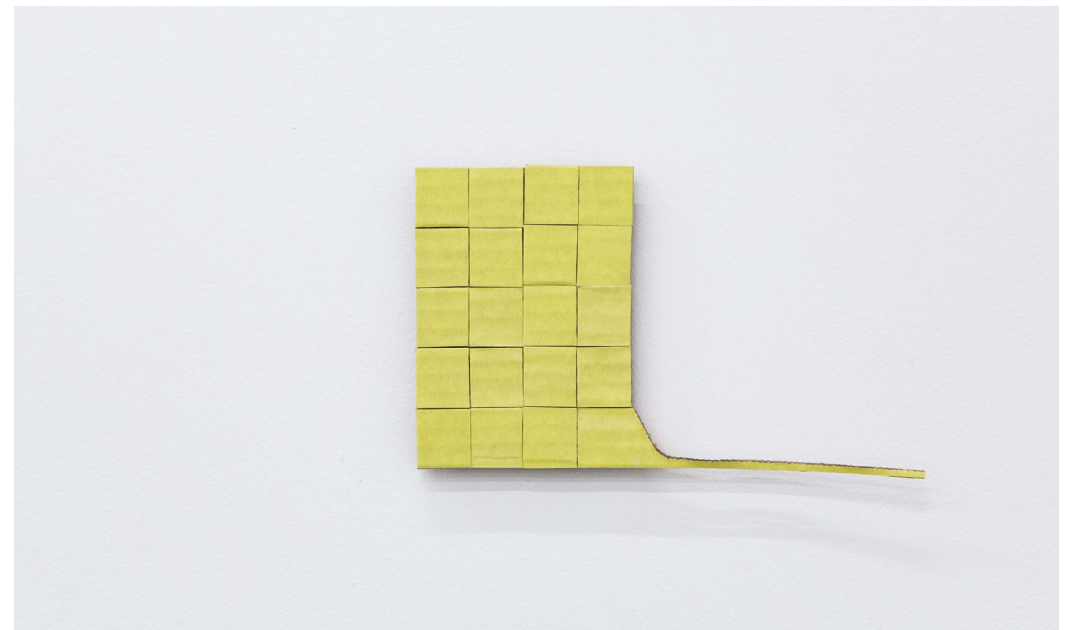
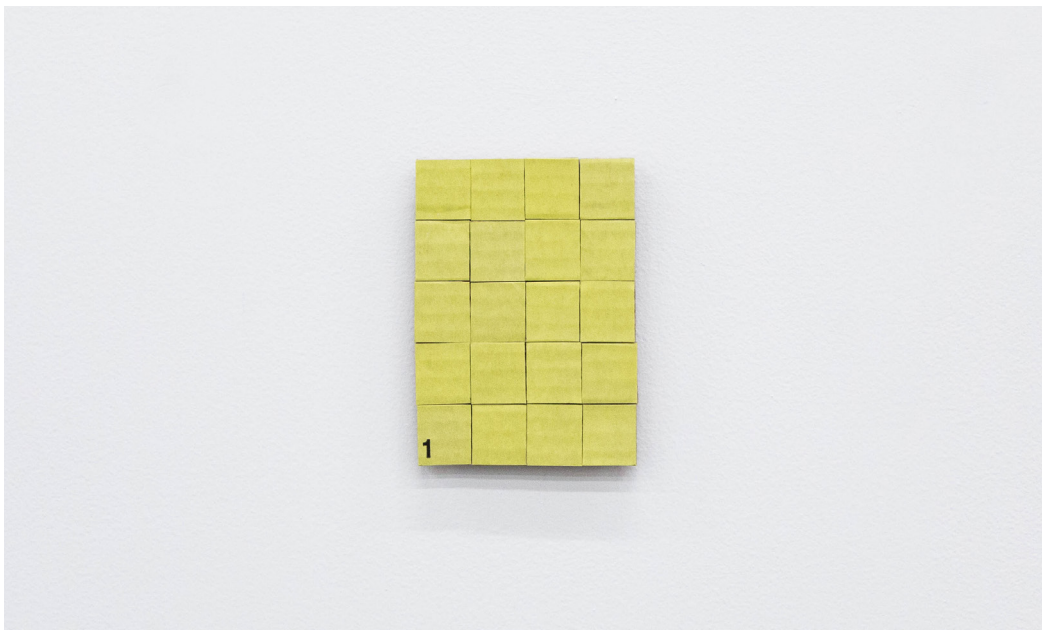
Detail of duo exhibition *pocket flood drop*, with Simon Bérard at Bus Projects, Melbourne 2024



1:1 boxed set (5 x 4 x white), 2024
found fruit box, shibuitchi
11 x 8 x 3.5 cm



Detail of duo exhibition *pocket flood drop*, with Simon Bérard at Bus Projects, Melbourne 2024



1^1 boxed set (5 x 4 x citrus), 2024
found fruit box
11 x 9 x 1 cm

boxed set (5 x 4 x green a two), 2024
found fruit box
11 x 8 x 1 cm

boxed set (5 x 4 x citrus whisper), 2024
found fruit box
dimensions variable

boxed set (5 x 4 x green no.), 2024
found fruit box
11 x 8 x 1 cm

Details of duo exhibition *pocket flood drop*, with Simon Bérard at Bus Projects, Melbourne 2024

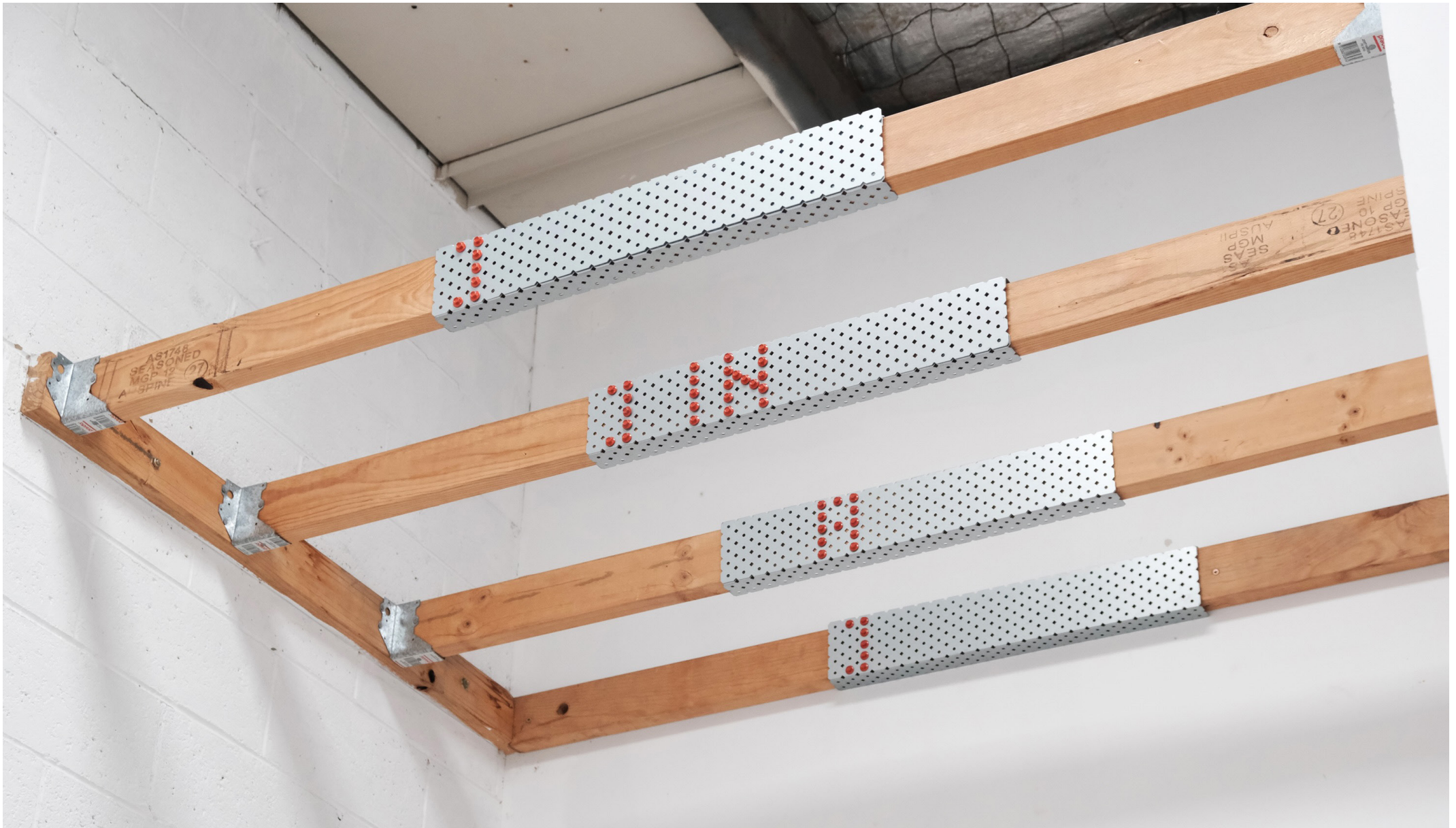


WORDING] IN BRACKETS, 2023

12-line poem reconstructed from Sappho's Fragment 24D (translated by Anne Carson, who uses single square brackets to demarcate space for missing words or illegible letters in the surviving papyri. Still, a whisper emerges. Carson says that brackets "imply a free space of imaginal adventure"; brackets hold the edge of shadow text), 12 flat Make-a-Brackets, 24 angle Make-a-Brackets, 182 hex-head screws

183 x 400 x 120 cm

Installation view of solo exhibition *WORDING] IN BRACKETS* at Working at Heights, Melbourne 2023



WORDING] IN BRACKETS, 2023

12-line poem reconstructed from Sappho's Fragment 24D (translated by Anne Carson, who uses single square brackets to demarcate space for missing words or illegible letters in the surviving papyri. Still, a whisper emerges. Carson says that brackets "imply a free space of imaginal adventure"; brackets hold the edge of shadow text), 12 flat Make-a-Brackets, 24 angle Make-a-Brackets, 182 hex-head screws

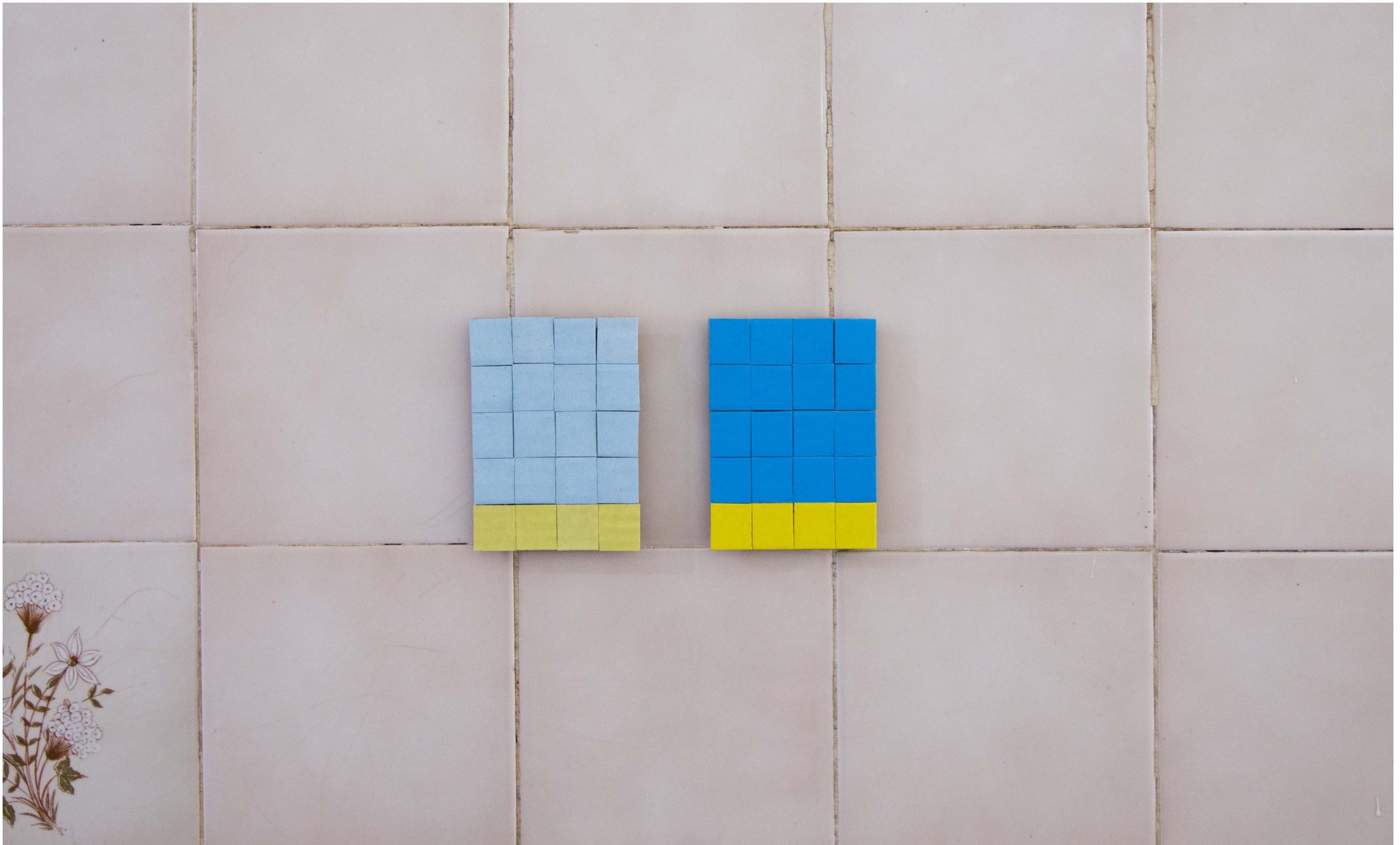
183 x 400 x 120 cm

Detail of solo exhibition *WORDING] IN BRACKETS* at Working at Heights, Melbourne 2023



boxed set (5 x 4 x mushroom citrus yes black citrus white), boxed set (0 x 0 x no mushroom white), sunset boxed set (5 x 4 x yellow citrus mushroom), boxed set (5 x 4 x white), 2023
fruit box, paper straw
dimesions variable

Installation view of work in group exhibition *errant form* at Tiles, Sydney 2023



boxed set (5 x 4 x yesterday's mid-blue), 2023
fruit box
dimesions variable

boxed set (5 x 4 x today's mid-blue), 2023
fruit box
dimesions variable

Detail of works in group exhibition *errant form* at Tiles, Sydney 2023

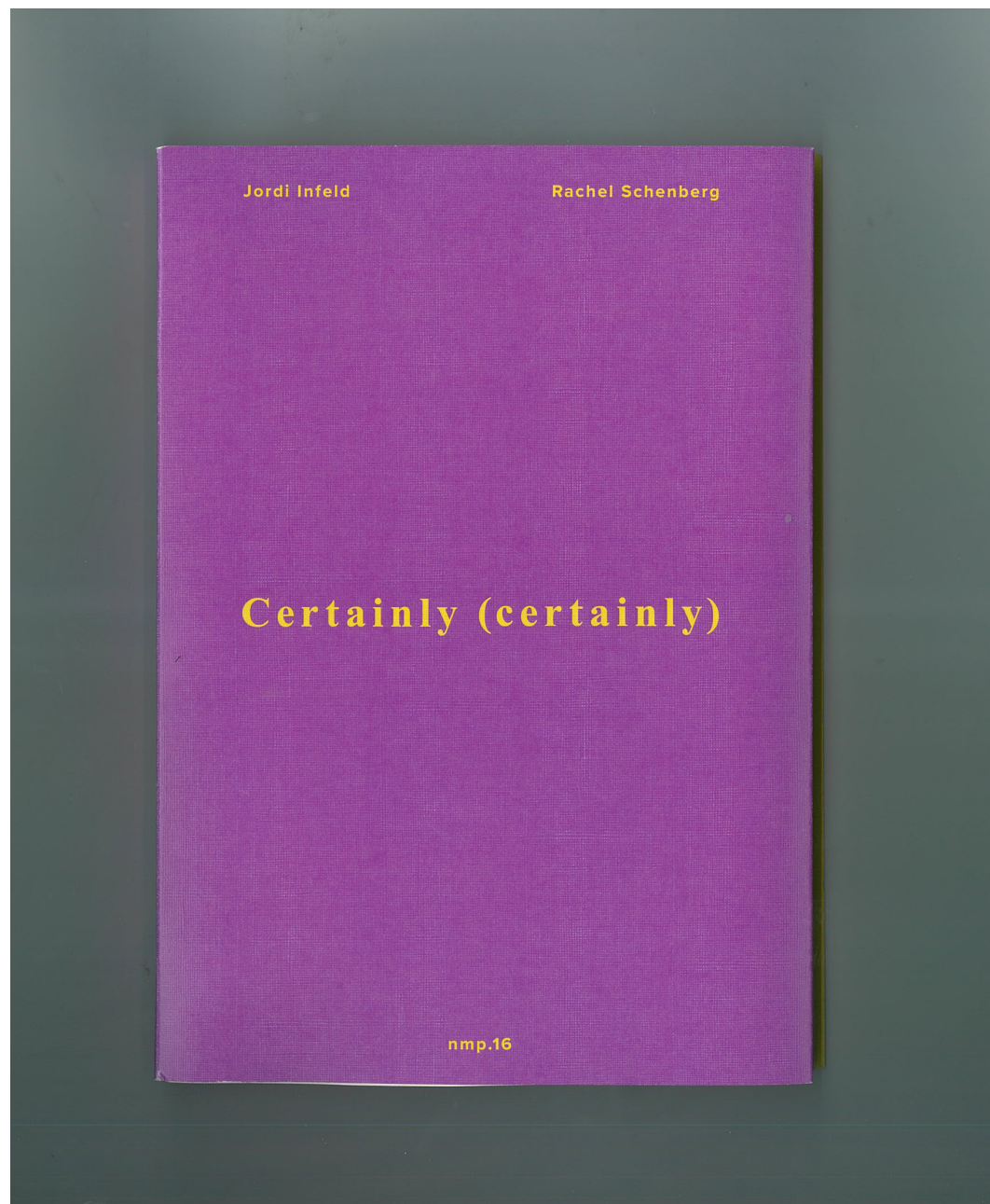


Duet A, 2025 [[link to track here](#)]

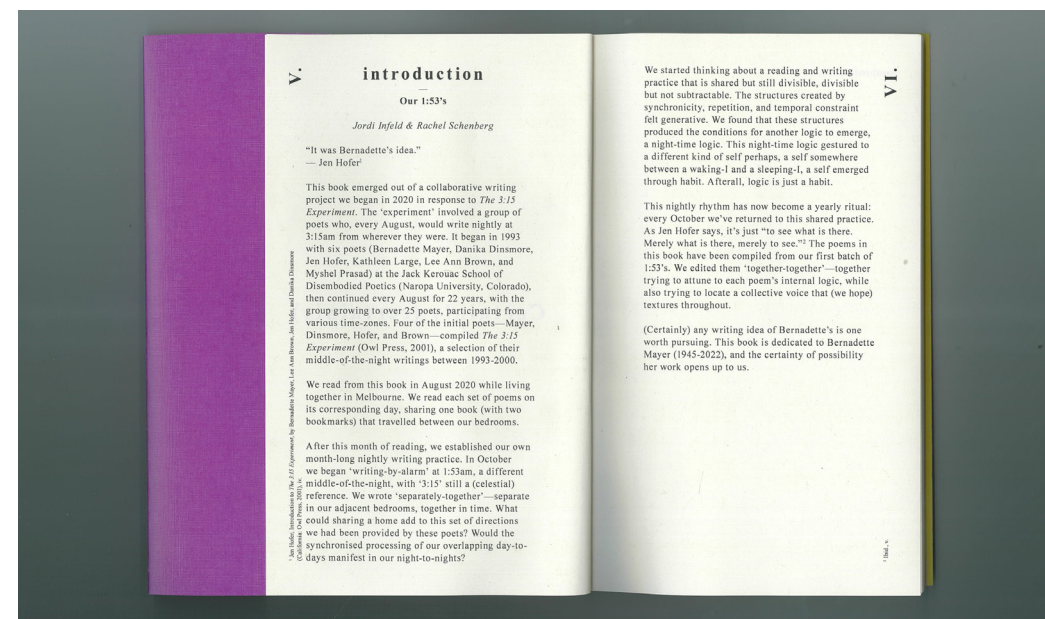
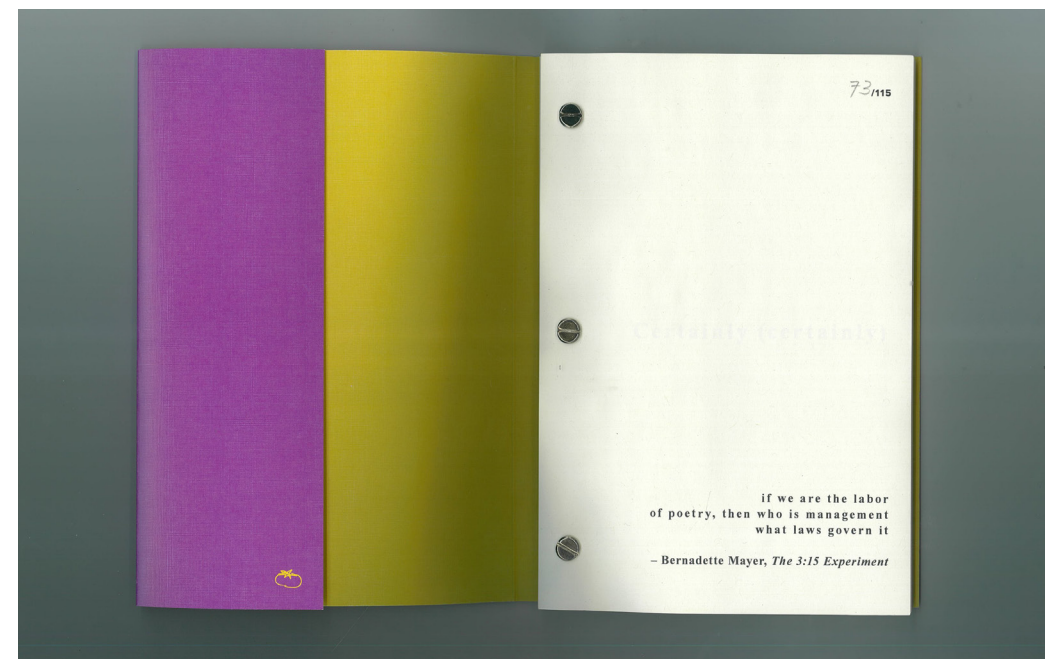
12 min

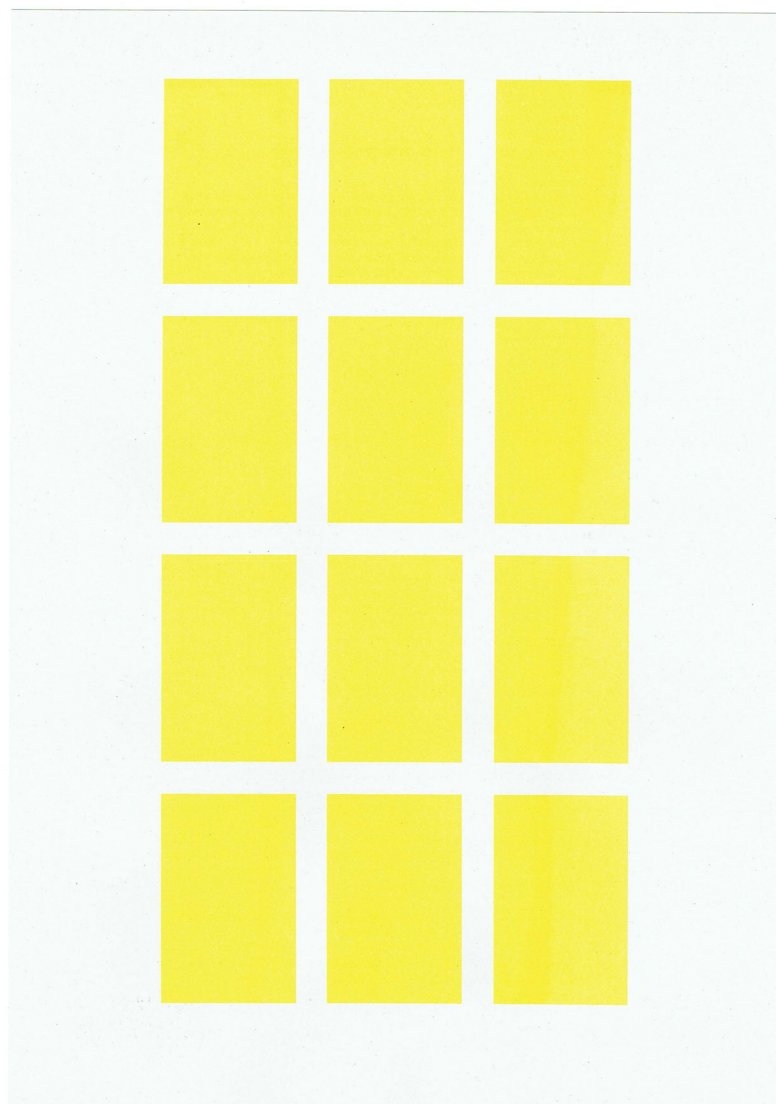
from *Duets* by Duets — a two-track record that combines music (clarinet/portative organ) and speech. The composition of the tracks are based on an ancient hydraulic time-keeper. In fragmented patterns of everyday speech, Track A, *Then*, attempts the timekeeper's narrative, and Track B, *Here*, attempts its form.

documentation of performance with Megan Alice Clune for *Fountain Chorus* at Minerva, Sydney 2025



Certainly (certainly)
co-written with Jordi Infeld
published by no more poetry, Melbourne (2023)





the box was like the dice it held (ode to chance), 2021
double-sided A4 riso-print
designed + printed by Adam Cruickshank, edited by Tim Coster

poem written for John Nixon, as part of the group exhibition *Cooking With John* (curated by Amalia Lindo + Jacqueline Stojanović) at Haydens, Melbourne 2021

THE BOX WAS LIKE THE DICE IT HELD (ODE TO CHANCE)

WRITTEN FOR THE OCCASION OF THE
EXHIBITION *COOKING WITH JOHN*
AT HAYDENS, MELBOURNE
(22 MAY – 5 JUNE 2021), ORGANISED BY
AMALIA LINDO & JACQUELINE STOJANOVIĆ

FIGS &
GARLIC
the sign we pass on our way into Shepparton through pastures
land
the size of
gums! rows of flaking trees long years've become of them. John mentions a past
thought of living amongst his friends, a small area of land for-them-all-to-share, each
with a respective house: 1, 2, 3, 4, 5, 6... He'd walk between them in the AM sun offering
a wake-up cup, sips of coffee and banter. Perhaps around here? We're visiting
his pottery collection on all levels of the museum this February morning, even
in the basement—looking at them scattered within all walls.

And was it then? That day, that he handed me the box. 3.7 x 5.6. Clear plastic. One hinge.
He'd chanced upon it at an op shop, a sticker on its base: \$.50 it read and above, the
numbers 3/2. Inside
lay a
set of
dice. Three
pairs, or two
rows of three:
six faces facing upwards. Chance said,
there's 36 different ways two dice can land. I shook the box, 1-2, 4-4, 1-5.

Some weeks before I'd mentioned that I want to make dice myself, first in wax then cast in
bronze. Though when scraping out tiny hemispheres in patterns to resemble numbers—
little holes for one to six—I'd wondered whether I would change the weight of each side
and unbalance the luck of each face. He said this box might help me understand how to
make chance my own, how to make dice chance-ready. Surely we can ask more of the world,
we thought, beyond rolls between six numbers <vast lands> a dice that rolls north.

I think about this other time, mid-May, how over a pastry he'd asked, "Have you been to
DIA Beacon? If not, go." As if the choice were already made, as if the learning started
then. New York in two weeks and he'd told me, I must visit this museum this collection
of formalities—boxes, in NYC, no, just outside of it, an hour train ride—to see what a
box could, if it would. Donald Judd, Walter de Maria, Fred Sandbeck. I later learn that
the building which housed their artworks used to be Nabisco's—The National Biscuit
Company's—built to make boxes for its products, to house containers for its cookies.
A box factory! DIA used to be a biscuit-box factory.

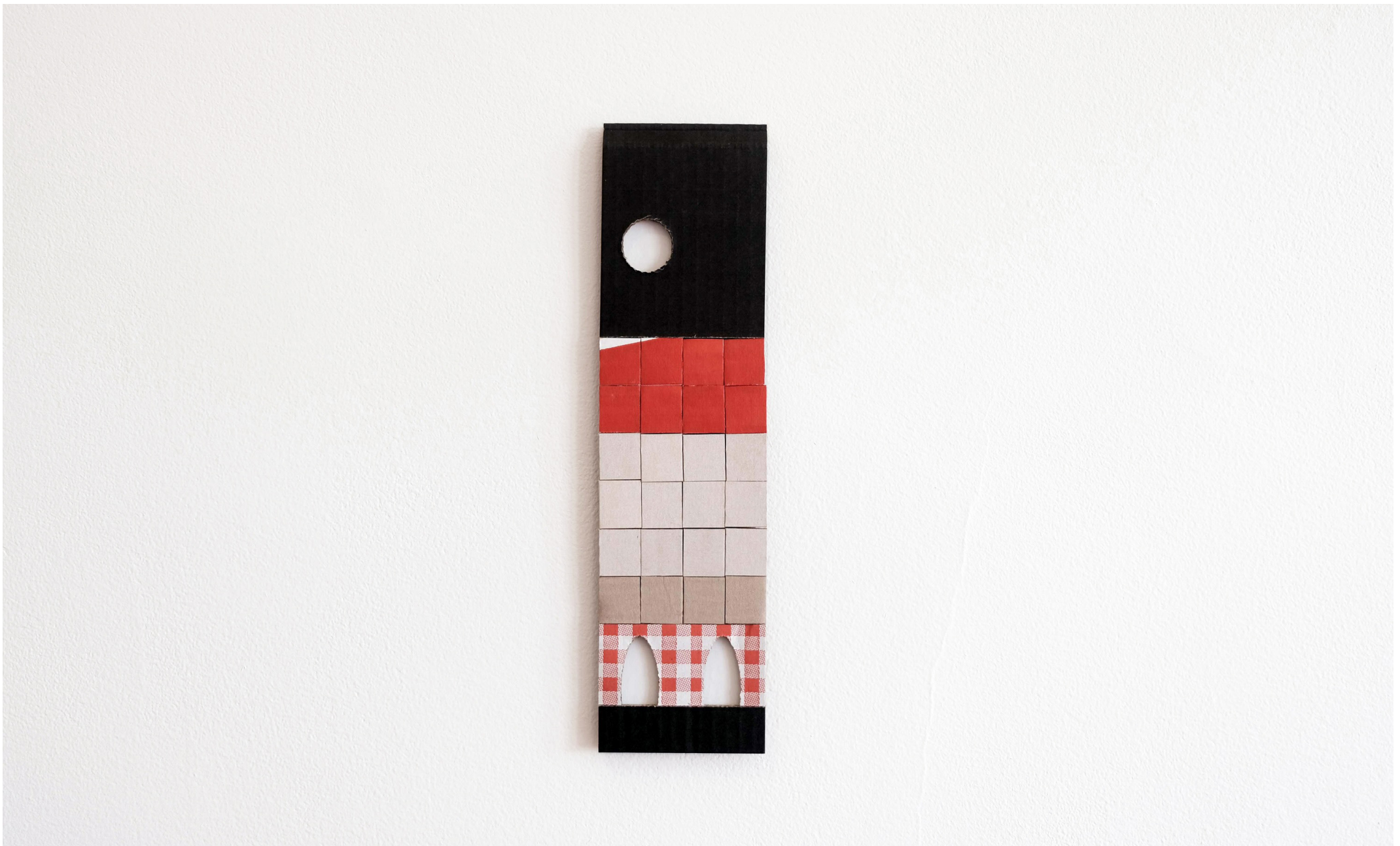
GREEN &
RED
sign again
two lines
ALL CAPS
a white sandwich-board resting over some chairs. After lunch on our way back to
Melbourne when this time we stop, through a long gravel driveway between rows of
cacti, where Rocky meets us and Rocky says to us that they come around from everywhere
this time of year for these figs this garlic, they drive for hours for these bulbs this fruit,
what a pairing. But we chanced upon their lusciousness, driving off with a fruit box
lined with Rocky's family of figs, his fists of garlic, in kilos. Magic works
in pairs, the weight of chance in it.

Though what I thought was a box of chance is really a box of choice. To roll a dice,
a multifaceted experience. To roll and then, spacious,
to create a box to be free that freedom feels it, clear and makes it
all the more brighter. Shades of one colour, shade, the position of a tree,
choice in a cube. John had shared how to build a frame for chance to live in.
You've built this vast house, now explore it.*

SPECIAL THANKS TO
TIM COSTER &
ADAM CRUICKSHANK

*THIS LINE I FOUND IN JOANNE
KYGER'S POEM "THE PERSIMMONS
ARE FALLING," IN *GOING ON:
SELECTED POEMS, 1966–1986*

Rachael Schenberg



3 *ELEVATIONS* [detail], 2024

fruit box

28 x 8 x 1 cm

Detail of work in group exhibition *Five rooms and house rules* at Bundoora Homestead, Melbourne



3 *ELEVATIONS*, 2024

fruit box

28 x 8 x 1 cm (each)

Detail of work in group exhibition *Five rooms and house rules* at Bundoora Homestead, Melbourne 2024



a map with feet for letters, 2020

5 power sockets, 5 copper frames, 6 OLED displays, 6 videos, 1,667 artist's square feet
dimensions variable

Installation view in group exhibition *MADA NOW* at Monash University, Melbourne 2020



a map with feet for letters [detail], 2020
5 power sockets, 5 copper frames, 6 OLED displays, 6 videos, 1,667 artist's square feet
dimensions variable

Detail of work in group exhibition *MADA NOW* at Monash University, Melbourne 2020



Observation Station, 2022

copper frame, bronze ring, miniature OLED display, HD video (Friday 12pm at Observatory Hill NSW, finger-to-the-wind weathervane, westerly winds/due east, the sky opens up to a day)
30.0 x 5.0 x 1.5 cm

Detail of work in group exhibition *Holding in the hand* at Deakin University Art Gallery, Melbourne 2022

quail eggs
eaten from
the hand
in fog make
everything
aphrodisiac

Quail eggs eaten from the hand in fog make everything aphrodisiac, 2019
published by True Belief, Melbourne
edited by Tim Coster, designed by Adam Cruickshank



a silver's worth of orange, a pepper's worth of, (gold), or, an, egggg, cheese's never singular, spaghetti; maybe cold, 2019
9 copper frames, 9 miniature OLED displays, HD videos looped
4.5 x 5.0 x 1.5 cm each

Installation view of solo exhibition *hold said* at Hayden's Gallery, Melbourne 2019



a silver's worth of orange, a pepper's worth of, (gold), 2019
3 copper frames, 3 miniature OLED displays, HD videos looped
4.5 x 5.0 x 1.5 cm each
Detail of solo exhibition *hold said* at Hayden's Gallery, Melbourne 2019



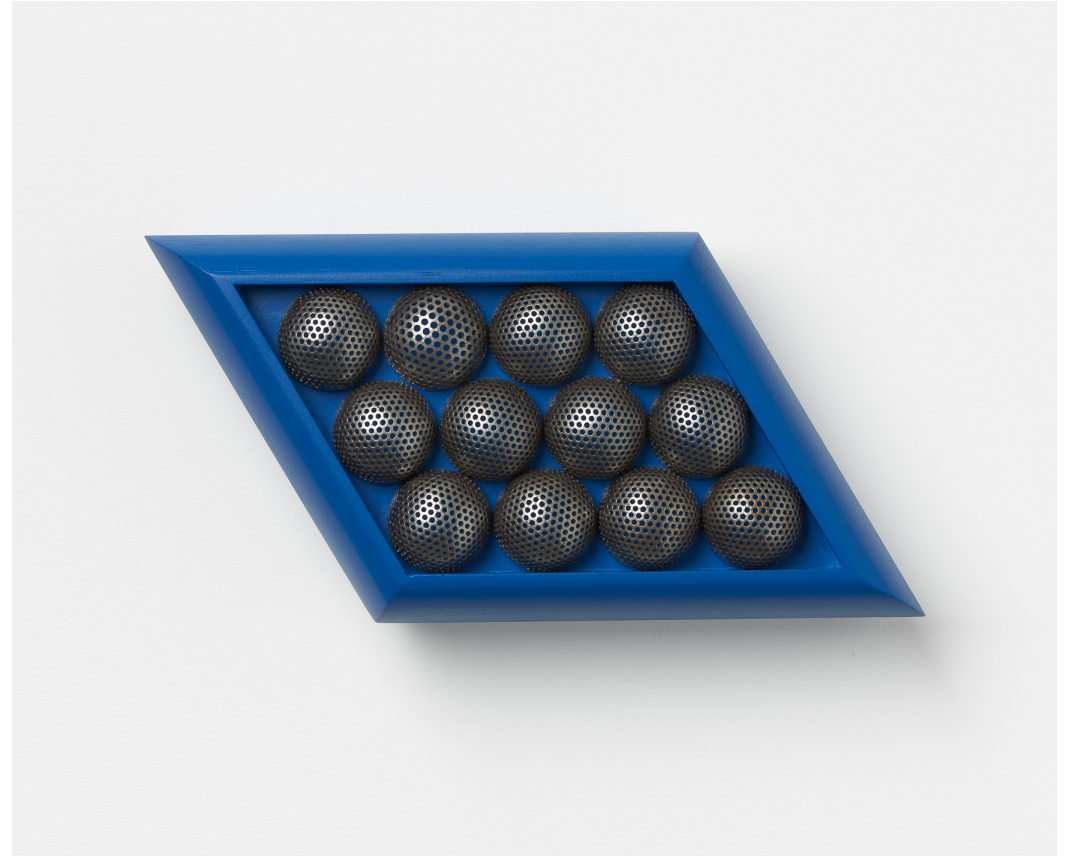
or, an [video still], 2019
copper frame, miniature OLED displays, HD video looped
4.5 x 5.0 x 1.5 cm each

Detail of solo exhibition *hold said* at Hayden's Gallery, Melbourne 2019



/ooooo., 2019
steel, wood
15 x 15 x 5 cm

Details of work in solo exhibition *hold said* at Hayden's Gallery, Melbourne 2019



/ooo., 2019
steel, wood
15 x 15 x 5 cm



Untitled (interferences for workshop) [detail], 2017

soft PVC, water from Treignac Projet's bordering River Vézère, artificially-grown concrete stalactites from the reconstruction of Treignac Projet's studio space
15 x 3.5 x 3.5 cm each

Held objects made for and used during workshop readings and discussions, at the *Entangling Meaning and Matter* residency workshop on Karen Barad, Treignac Projet, France 2017



In other words what I mean to say is, 2017

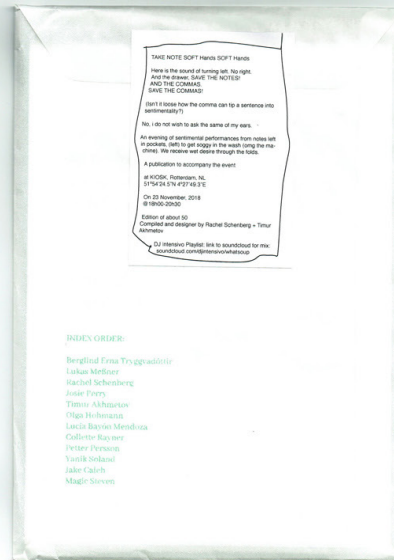
Water from Treignac Projet's bordering River Vézère, soft PVC, Treignac Projet's duck pool and water lily pond
Dimensions variable

Details of work in group exhibition *Entangling Meaning and Matter* at Treignac Projet, France, 2017



If it were to happen, it would happen in the gangways. So she bent her elbow, what she noticed were the holes [detail], 2017
 oranges from the only supermarket in Treignac, Treignac Projet's studio space
 dimensions variable

Detail of work in group exhibition *Entangling Meaning and Matter* at Treignac Projet, France, 2017



TAKE NOTE *SOFT Hands SOFT hands*, 2018
 edited by Rachel Schenberg, designed by Timur Akhmetov, self-published
 publication to accompany a group reading event at Kiosk, Rotterdam on 23 November 2018



between (and not in-between), 2015

cast concrete, colourbond steel, rare earth magnets, flatscreen tv, video (on loop)

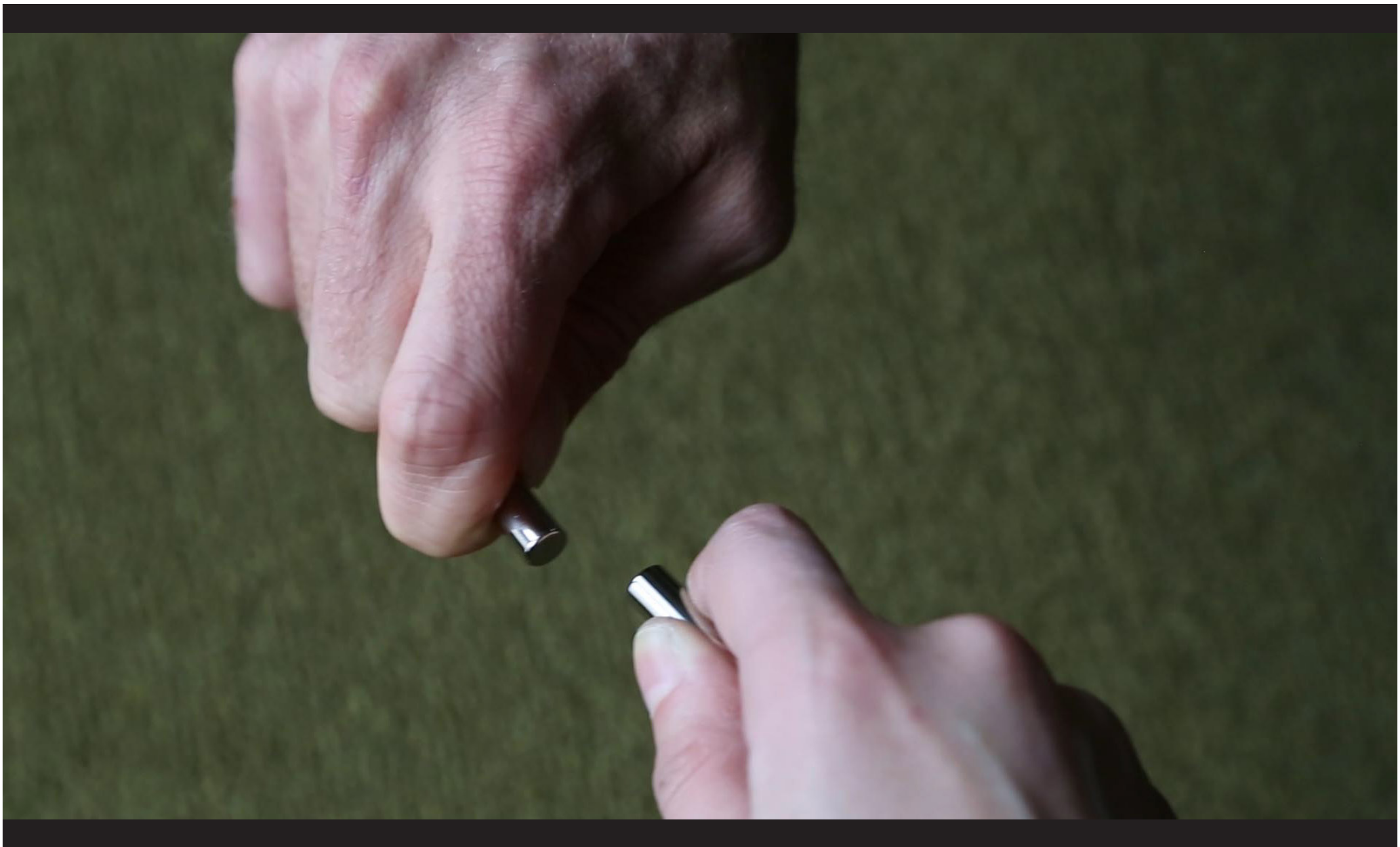
dimensions variable

Installation view of solo exhibition *between (and not in-between)* at Bus Projects, Melbourne, 2015



between (and not in-between) [detail], 2015
cast concrete, colourbond steel, rare earth magnets, flatscreen tv, video (on loop)
dimensions variable

Detail of solo exhibition *between (and not in-between)* at Bus Projects, Melbourne, 2015



between (and not in-between) [video still], 2015

cast concrete, colourbond steel, rare earth magnets, flatscreen tv, video (on loop)

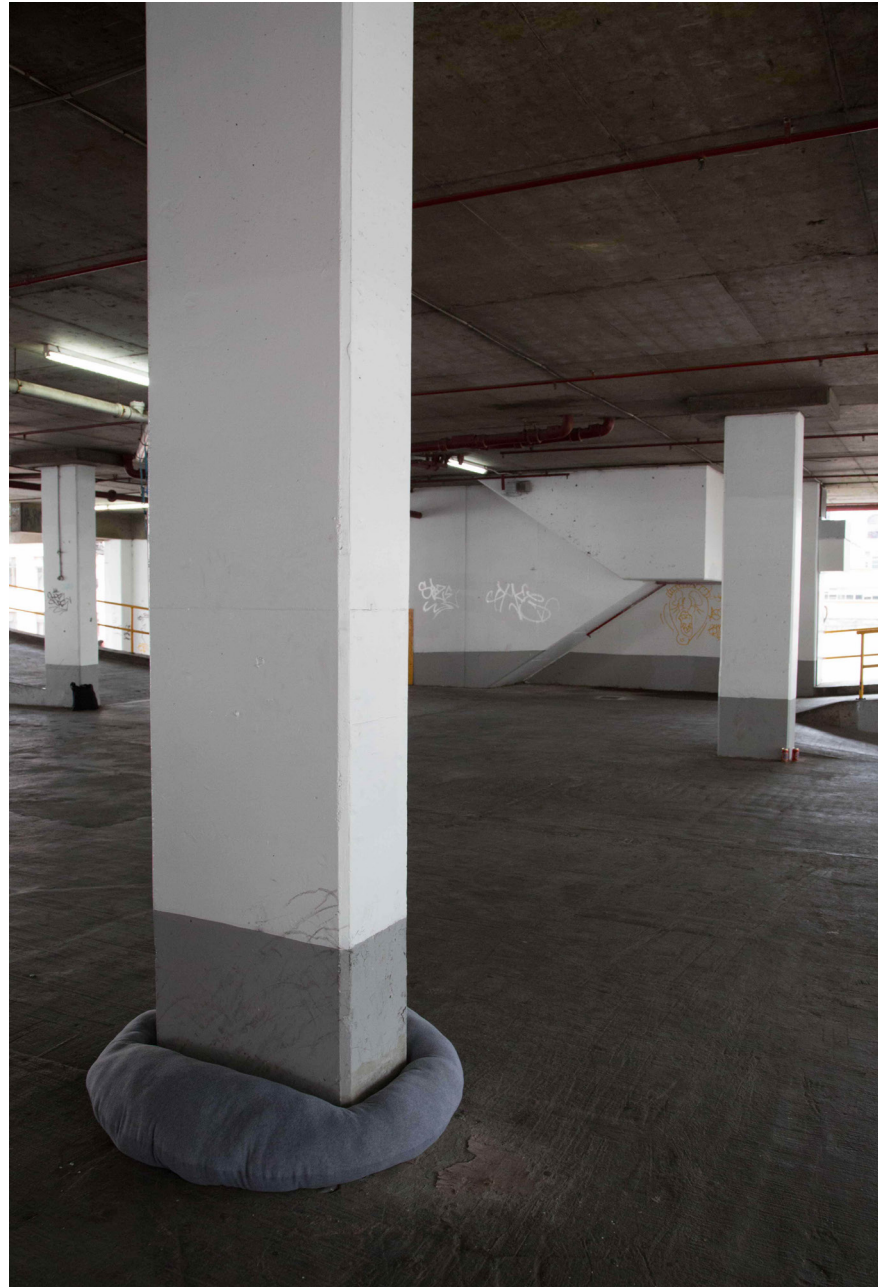
dimensions variable

Detail of solo exhibition *between (and not in-between)* at Bus Projects, Melbourne, 2015



Untitled (up for a good time), 2015
clear garbage bags, fan
dimensions variable

Installation view of group exhibition *An Afterthought* at Goodtime Studios (Artmeet ARI), Melbourne 2015



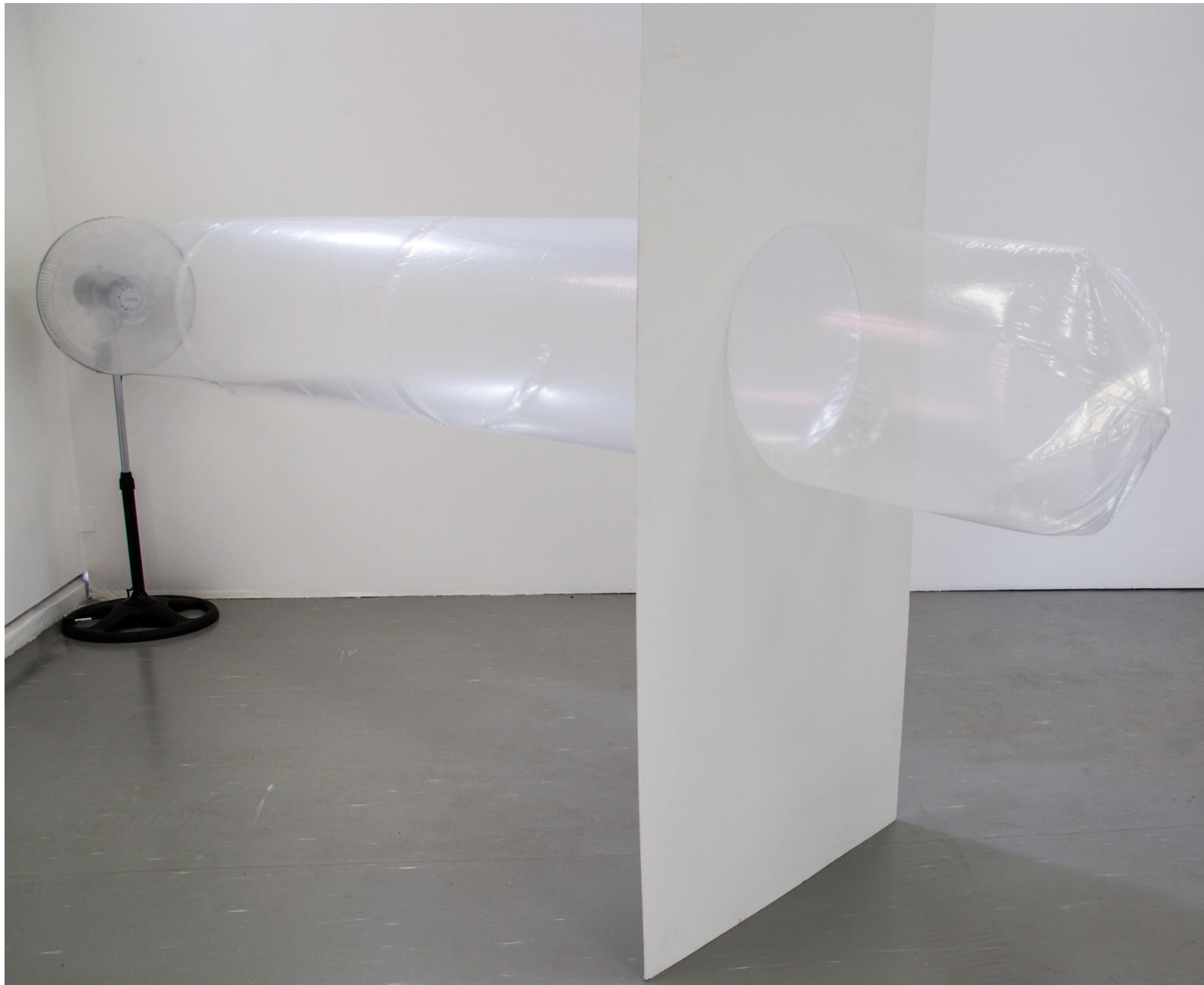
Pillar of support, 2015 (with Alix Leggas-Schafer)
poly fleece, fibre filling, polyester thread, pillar in carpark level 7
dimensions variable

Installation view of group exhibition *Lovers in the Parking Lot* at carpark Level 7 (Artmeet ARI), Melbourne 2015



D, 2014
cast concrete, clear garbage bags, fan
215 x 90 x 410 cm

Installation view of *BFA Graduate Exhibition* at MADA, Monash University, Melbourne 2014



//, 2014
plywood, clear garbage bags, fan
215 x 90 x 410 cm

Installation view of *BFA Graduate Exhibition* at MADA, Monash University, Melbourne 2014