

KIM V. GOLDSMITH

KIM V. GOLDSMITH's digital media and installation practice draws on her life on the Western Plains of NSW, where she also grew up. Her professional life as a print/radio journalist, farmer, communications specialist and artist has been informed and sustained by her deep love for the land and the life forms that depend upon it. Her art practice of the past two decades has consistently explored the complexities of human relationships with the environment.

Goldsmith has been developing the use of digital media and sensory installation techniques since 2008/09, when she first started using digital media as part of a mentoring program with Peter E. Charuk, facilitated by the **Western Plains Cultural**

“ Our relationship with nature is so often about control. We overlay our own narratives on the natural environment, expecting it to conform to our expectations. This is the territory I explore.

Centre (Dubbo NSW). The resulting 2009 exhibition **Perspectives. Art. Ecology.**, curated by Adnan Begic, is considered a turning point in her practice.

Over the past decade, she has exhibited in curated solo and group shows, pop-up public events, and contemporary art festivals including **Cementa 2015 and 2019, Vivid Sydney's Curve Ball event (2016)**, and **Artlands 2016**, and over the past three years, in international exhibitions with **Arts Territory Exchange**.



Don't leave Dubbo w/out seeing @kvgoldsmith digital/sound installation #artlands2016 at Trinity Hall Fantastic! - @ginafairley (Twitter)

A DIFFERENT PERSPECTIVE

On the back of a three-channel video projection and soundscape installation titled **Volucres**, presented at the **2016 Artlands Festival** in Dubbo (under the creative directorship of Dr Greg Pritchard), Kim V. Goldsmith was commissioned to create a work for the **Western Plains Cultural Centre**, that was developed over 2.5 years and across two countries.

The project, **Eye of the Corvus: Messenger of Truth** aimed to present rural and remote landscapes of regional NSW and Iceland from the perspective of iconic birds, ravens and crows (corvids). Utilising the expertise of bird ecologists and other scientists, the sound and video recordings were informed by research and detailed observations of how the birds move through the landscapes of their home ranges.



"Kim is an example of what regional arts should be, not art just made regionally, but art that questions and challenges regionality as a limitation, that sees in its extreme the opportunity to be revelatory."

Jessica Moore, Cultural Development Coordinator, Dubbo Regional Council, 2019

TAKING REGIONAL NSW TO THE WORLD

In late 2019, Goldsmith presented work for the second time at the **Cementa Festival** in Kandos NSW, as part of a curated group show of work by regionally based artists put together by **curator/writer, Andrew Frost**. She spent six months producing 5 site-specific soundscapes of locations around the village of Kandos (a former industrial town) that are now no longer in use or have been repurposed.

The work, titled **Fictional Territories: Kandos** was presented on an international cultural tourism app (izi.TRAVEL) as a walking tour of the village. It put Kandos on a global map.

Goldsmith's first showing at Cementa was in 2015, where she was the **Dubbo Regional Council's first sponsored artist** at the event. She presented an immersive motion-activated sound and video work in a former convent chapel, that also included sensory elements of smell (smoke), heat and light. The video went on to show at an event in the **Vivid Sydney** program the following year.

Keen to extend her practice, Goldsmith has been part of the international collaboration program, the **Arts Territory Exchange**, since 2017. In that time she's worked with artists in Hamburg, Germany and Shrewsbury, UK.

Grounded by her life and work in regional NSW, Kim V. Goldsmith is committed to supporting and increasing the capacity of creatives in her community through both exhibition opportunities and professional extension. Between 2014-2017, she initiated the State-wide temporary art event, **#bringtolightprojects** - putting contemporary art in to public spaces. Running over three years, 12 regional artists put ephemeral digital, performance and installation works in open air malls, cafes, pub alleys and on walls, empty shop fronts and grain silos. Her history of raising the professional practice bar for all artists in her region is well documented over the past 15 years. In 2004, she was co-founder of Dubbo's first contemporary artist run initiative, **Fresh Arts Inc.**, as well as initiating a professional development program for visual artists in partnership with **Orana Arts Inc.** and the former Dubbo Regional Gallery (now Western Plains Cultural Centre), called **This Business Called Art**. She went on to deliver workshops in arts business and marketing through this program, as well as delivering workshops in Dubbo and Orange for the **National Association for the Visual Arts (NAVA)** on digital marketing. Goldsmith is a long-standing NAVA member.

FROM ONE LAND OF EXTREMES TO ANOTHER

Eye of the Corvus took Goldsmith to **Iceland** in September/October 2019, where she undertook a 2-month residency at the **Nes Artist Residency** in the remote village, Skagaströnd in the north of the country. The immersive, large scale projections, soundscapes and virtual reality videos of **Eye of the Corvus** were presented at the **Western Plains Cultural Centre between 14 December 2019 – 2 February 2020**.

Promoted extensively throughout the development of the work and during the exhibition, it attracted hundreds of visitors over the summer. Several private tours and talks were given during the exhibition period, along with a public opening that attracted more than 110 guests, and a public artist talk.

Resulting collaborative works, including a meditative sound loop of walks through territories of regional NSW and Hamburg, and a series of abstract photographic prints juxtaposing colour palettes of regional NSW and regional England, have been exhibited in London, Cambridgeshire and more recently in Beijing. Goldsmith's involvement with aTE is ongoing, and **Pulse of the Wetland** is part of a bigger, international project focused on wetlands called **Mosses & Marshes** - being developed in collaboration with UK-based artist, Andrew Howe for presentation in 2021.