

24HR Art – Northern Territory Centre for Contemporary Art

September 2005

Cassandra Schultz
Pouch

'...a 747 jumbo jet modelled from felted kangaroo fur

"pouch" by artist Cassandra Schultz, investigates what a sense of connection to **place** may hold as a signifier for identity, culture and personal history.

"As a non-indigenous Australian woman artist living in Singapore, my connection with place lies divided between 3 separate countries, Singapore, where I returned to live after 30 years. Australia, my country of birth, and England, my country of colonial origin."

Schultz goes on to say that "in each locale, much has changed and many things exist now only as memories." However her intention in this work is to "recognize the past as altered by the political and gendered omissions from official history." shuffling between these official voices of authority and the more personal recounting of the nature of the journeys and in particular the "general absence of the female voice."

The installation of figurines **modelled in incense**, commissioned from a local Singaporean joss stick maker and cropped, shaved and etched kangaroo skins, honours her ancestors by replicating early colonial illustrations of Australian indigenous animals, historical maps, maritime tattoos and contemporary symbols in a **faux museum** dedicated to local knowledge and absent voices. A series of hand bound books is inspired by a popular childhood game in Australia known as **Chinese whispers**, where by a sentence is whispered from child to child seated in a circle. The last child says out loud what they have heard; always entirely different to what was originally whispered. '