

Tina Stefanou

born 1986, Naarm/Melbourne

lives and works in Wattle Glen, Naarm/Melbourne

***You Can't See Speed* 2025**

single channel video, 8mm, 16mm, digital colour, 17 channel sound,
aluminium screen

17:39 mins

200.0 x 400.0 cm

Artist, director: Tina Stefanou

Performer, collaborator, rider: Matthew Cassar

Director of Photography: Petra Leslie

Composer, sound designer, music producer: Joseph Franklin

Creative producer, dramaturg, first assistant director: Anna
Nalpantidis

Production designer: Romanie Harper

Second camera operator: Wil Normyle

Gaffer: Hamish Palmer

Editor: Zac Millner Cretney

Colourist: Daniel Stonehouse (We Are Crayon)

Video collage designer: Steve Berrick

Equine performer and collaborator: Buster

Equine specialist: Sacajawea

Riding coach: Wayne Sullivan

Bike rider, field recording: Scott McConnachie

Creative vocal captions: Tina Stefanou and Matthew Cassar

Creative vocal recording: Tim Harvey

Artist assistant, runner: Tom Goodman

Camera assistants: Sarah Walker, Tom Denize, and Otis Filley

16mm film processing: Werner Winklemann (Neglab Super)

16mm film scanning: Memory Lab

8mm film processing and scanning: Richard Tuohy (nanolab)

Screen designer and fabricator: Ellen Sayers

Filmed on Taungurung, Bunurong, Boonwurrung and Wurundjeri
Woiwurrung Country

Music credits:

***Hymn to the Dirt Bike Rider* 2025**

Composer, vocals: Tina Stefanou

Additional vocals: Lisa Salvo

Recording: Timothy Harvey

Mixing and brass orchestration: Joseph Franklin

Flugelhorn, trumpet, additional recording: Callum G'Froerer

Exhausted Vocalities 2025

Composer/Vocalist: Tina Stefanou

a thousand tiny mutinies (obsured) 2023

Composer, Contrabass guitar and artefacts: Joseph Franklin

Recording: Timothy Harvey

Mixing: Timothy Harvey and Joseph Franklin

Mastering: Magnus Lindberg

Label: Nice Music

An incomplete history of the art of the solo violin (excerpt) 2024

Composer: Joseph Franklin

Violin: Miranda Cuckson

Commissioned by Australian Centre for Contemporary Art, Melbourne,
with support from Creative Australia, Arts House and Yamaha

Courtesy the artist

‘I built this fish tank, made a world inside, so that I could imagine the fish. Envision them swimming amongst sunken wrecks,’ narrates the film’s protagonist: blind motorcycle mechanic and rider Matthew Cassar. We find him at ease in the back room of his house, surrounded by half-finished dirt bikes and bike frames. Seated on a stool in the shape of a horse saddle, he faces a large tank filled with vibrant coloured fish, while a small rabbit hops about underfoot. Synthesising voice, imagination, machine and animal, this scene establishes the film’s central concerns with perception, representation, social class and materiality, particularly in the construction of cinema and ‘visual’ culture.

The collaboration between Cassar and Stefanou began with a chance encounter over three years ago, which sparked a friendship and creative partnership that led to the development of *You Can’t See Speed* 2025. The work follows Cassar through various landscapes: from a craggy green paddock to a garage workshop, a vast quarry where asphalt is mined to an artificial film set. Dressed in a reflective silver helmet and motorcycle gear camouflaged in crystals and evil eyes, apotropaic symbols of protection, Cassar appears like a magical figure, himself becoming totemic, wandering across real and surreal sceneries. Riding through what Cassar calls ‘blind vision’, he navigates directions, turns and jumps via his trainer’s voice, as the bike becomes a talisman, representing a form of symbolic mastery beyond sight.

In his own voice, Cassar describes these various worlds both on screen and within, where 'image meets experience'. Cinema becomes sensorium as ~~signing~~, humming and storytelling blends with the vibration of roaring dirt bikes. The film shifts between resolutions as Cassar rides across three cinematic formats: Super 8, 16mm and high-definition digital film stocks. Tracing the material histories of motion picture, the work interrogates notions of speed, modernity and mechanical process captured on film: from Eadweard Muybridge's images of the horse in movement to the machismo of contemporary motorcycle racing. At the film's crescendo, right before it fades to black, Cassar repeats, 'all resolutions...all resolutions...all resolutions', as all film stocks appear on screen, creating an image where abstraction, obscurity, risk, and pleasure flash in-and-out of visibility.

The horse, a recurring friend in Stefanou's work, features within the film and is further represented in the shape of a horse-bit which holds the screen suspended high above us. The horse-bite, a device used to control a horse's movements, serves as a critique for the way cinema has historically been a tool for propaganda and control used to manipulate perceptions of power and the State. Ultimately, the film challenges the boundaries between sight and blindness, privilege and mobility, creating a new narrative that shifts the gaze and reflects on the unseen experiences of the working class.

Tina Stefanou
born 1986, Naarm/Melbourne
lives and works in Wattle Glen, Naarm/Melbourne

***Grief Ramp* 2025**

aluminium steel sheets, scaffolding, Borax crystals grown on cotton and glass μάρτι, plaster cast from live equine hooves, speakers, concrete

2120.0 x 650.0 x 990.0 cm

Artist: Tina Stefanou

Original sculpture design and crystal dressing: Romanie Harper

Project manager and sculpture fabricator: Ellen Sayers

Fabrication: Richard Brownlee

3D design and installer: Glen Clancey

Scaffolding: Aaron Ellis (Super Safe Hire)

Consulting producer: Anna Nalpantidis

Commissioned by Australian Centre for Contemporary Art, Melbourne
with support from Creative Australia, Arts House and Yamaha

Courtesy the artist

Grief Ramp 2025 is a monumental sculpture in the shape of a stunt ramp, soaring across the gallery from floor to ceiling. Inspired by the artist's collaborator Matthew Cassar's journey of riding dirt bikes while blind, including his ambition to achieve the world's highest jump. The work literally and metaphorically (scaff)holds notions of trust, protection, and transformation, as well as the dizzying heights of neoliberal aspiration or the feeling of free falling.

What happens after the jump?
What will catch us?

Stefanou turns the sculpture into a living instrument as speakers are placed within the scaffold, vibrating and pulsing to the soundtrack of the accompanying film, *You Can't See Speed 2025*. Rumbling along the ramp are the heavy industrial sounds of dirt bikes and low frequencies merged with melismatic singing, trumpets, and voice. A sensorium of abiotic, musical, and bodily compositions.

A waterfall of hand-grown crystals cascade from the ramp's peak, crying collective tears of loss or yearning. Stefanou writes, 'It is in grief, in salty residues, that crystallisation begins'. Embedded with ornamented evil eyes, *Grief Ramp* also acts as a totemic ribbon, protecting against and warding off threats both imagined and real. As Cassar becomes the evil eye totem in the film, Stefanou transfers that protection from the screen to the space, fortifying all of us within an embrace of metal, crystal, and sound.



 Scan for audio description

Tina Stefanou

born 1986, Naarm/Melbourne

lives and works in Wattle Glen, Naarm/Melbourne

Days in Doreen (workshop for a singer and mechanic) 2025

wood, LED light, jars, growing Borax crystals, Gatorade, kerosene, engine and bilge degreaser, lace, opalescent paint with aquarium motor, salt, beads, glass μότι, exhaust pipe, tools and other materials from Matthew Cassar's workshop

750.0 x 210.0 x 120.0 cm

Artist: Tina Stefanou

Production designer: Romanie Harper

Consulting producer: Anna Nalpantidis

Commissioned by Australian Centre for Contemporary Art, Melbourne with support from Creative Australia, Arts House and Yamaha

Courtesy the artist

Days in Doreen (workshop for a singer and mechanic) 2025 is a site of exploration and exchange, labour, and transformation, set within the unique intersection of mechanical work and vocal techniques. This workshop brings together the worlds of the mechanic, Matthew Cassar, and the singer, Tina Stefanou, creating a space where knowledge is shared, skills are honed, and new understandings emerge. In this collaborative space, the mechanic teaches the singer the intricate art of dirt bike maintenance, while the singer guides the mechanic through the mechanisms of voice.

Within this workshop, every object is charged with potential — whether stationary or in motion. The tools of the mechanic and the instruments of the singer are not simply functional objects; they are vessels of energy, waiting for the moment of activation. Each item holds the rush of time, always on its way to repair, move, or rest. These processes of restoration and transformation echo the way in which both the dirt bike and the voice require constant attention, tuning, and nurturing to remain functional and dynamic.

***Field of Triggers: When Relation Crystallizes into a Monad* 2025**

1976 clock radio, single channel, black and white video

23.0 x 37.5 x 13.0 cm

Artist: Tina Stefanou

Video collage designer: Steve Berrick

Commissioned by Australian Centre for Contemporary Art, Melbourne
with support from Creative Australia, Arts House and Yamaha

Courtesy the artist



Scan for  audio description

Tina Stefanou

born 1986, Naarm/Melbourne

lives and works in Wattle Glen, Naarm/Melbourne

***From the Hooves Up, Breeze Embedded* 2025**

wax and plaster casts from live equine hoof

150.0 x 160.0 x 150.0 cm each (irreg.)

Artist: Tina Stefanou

Project manager and sculpture fabricator: Ellen Sayers

Casting and mould maker: Ceren Sinanoglu

Equine collaborator: Breeze

Equine specialist: Sacajawea

Equine assistance: Tanika Mathews

Commissioned by Australian Centre for Contemporary Art, Melbourne
with support from Creative Australia, Arts House and Yamaha

Courtesy the artist

From the Hooves Up 2025 is a series of wax and plaster hooves cast from Tina Stefanou's long-term equine collaborator, Breeze—the oldest horse in the Jocklebeary herd.

The horse is one of the most long-standing subjects in Western visual culture. Its depiction goes back to prehistoric paintings of the horse in the Caves of Lascaux, France, over 17,000 years ago. Since then, horses have been symbolised in art to represent human status, power, virility and strength; and further commodified through gambling, fashion, and cinema. Horseshoes are also used as talismans of protection from evil spirits, and harbingers of luck and good fortune, providing they are facing the right way up. *From the Hooves Up* is a homage and critique of these ubiquitous portrayals of the horse. Stefanou isn't creating another symbol that centres the human, or the market, in relation to the animal. This is a hoof cast from a living being, an elder horse with her own history and community. A living totem.

~~Presented along the gallery walls, as if they have grown out from the plaster board, the wax hooves are a tactile guide that can be felt by audience members. The sculptures become a modality for navigating the complexities of the white cube, a material that will dwindle and be reshaped by the many hands that will touch it and, in turn, be touched by it.~~



Scan for audio description

***Trickle Down, How, and Where?* 2025**

plaster casts from live equine hoof

150.0 x 410.0 x 150.0 cm

Artist: Tina Stefanou

Project manager and sculpture fabricator: Ellen Sayers

Casting and mould maker: Ceren Sinanoglu

Equine collaborator: Breeze

Equine specialist: Sacajawea

Equine assistant: Tanika Mathews



Scan for audio description

Tina Stefanou

born 1986, Naarm/Melbourne

lives and works in Wattle Glen, Naarm/Melbourne

Field of Triggers: Agritemple 2025

eight channel video, eight channel sound, cotton bed sheets,
aluminium

390.0 x 400.0 x 400.0 cm

Artist: Tina Stefanou

Video collage designer: Steve Berrick

Editor, colourist: Wil Normyle

Sound designer: Alistair McLean

Project manager and sculpture fabricator: Ellen Sayers

Screen maker and sewing: Stephanie Kirkbright

Fabricator apprentice and metal welder: Georgia Brooks

Fabrication support: Richie Brownlee

Commissioned by Australian Centre for Contemporary Art, Melbourne
with support from Creative Australia, Arts House and Yamaha

Courtesy the artist

Field of Triggers: Agritemple 2025 presents fragments of Tina Stefanou's performance documentation filmed between 2021–24. The films are played through an algorithmic program that interacts with different taxonomies of inputs, forming a dynamic composition—a chorus that is never experienced the same way twice. A circular temple of livelihoods, technologies, and modalities in motion.

Within the temple we witness echoes of peasant practices through a contemporary Greek-Australian family unit: a woollen-clad tractor dragged across a dead canola crop; rural town halls and regional streets galvanised by encounters with hums, poetry, and processions; alongside a crowd of horses, chickens, roadkill, shifting landscapes, and the rhythms of family life. All meditate on the resilience and destruction of agrarian communities in the face of ecological and political change.

The soundtrack features creative vocal resonances and spoken descriptions written and recorded in collaboration with the film's participants. A quadraphonic cacophony of lived experiences, oral storytelling, and emotive expression.

Films featured:

***The Ball* 2023**

single channel black and white video, two channel sound

16:10 mins

Artist, director: Tina Stefanou

Featured performers: Jenny Hickinbotham, Pia Harris, Jun Zhang, Joshua Harris, Morawa District High Brass Band, Choir and DHS Rock Band, Don Blue, Lyndon Blue, Scribes of North Midlands, Carnamah-Perenjori Football Club and local open mic performers from Sebastian Essers and Shire Boys

Director of Photography, editor: Wil Normyle

Sound design: Joseph Franklin

Sound recordings: Eduardo Cossio

Colourist: Tim Wreyford

Set dressing: Wren Richards and Christopher Williams
(DADAA Gallery)

Co-producers: The North Midlands Project, Andrew Bowman-Bright, David Bowman-Bright, Siobhan Beery and Richelle Essers

Creative vocal composition: Tina Stefanou

Voice featured: Jenny Hickinbotham

Filmed on Amangu Country

Support by SPACED, Creative Australia, DADAA, West Australian Opera, and Morawa District High School

***Back-Breeding* 2023**

single channel HD video, sound, wool, John Deere 1986 Tractor

11:00 mins

Artist, director: Tina Stefanou

Performers: Marcell Billinghamurst, Jessica Parker, Cassie Ulijn, Cody Parker, Kane Parker, Jaydee Wilmot, Jazmyne Wilmot, Tina Stefanou, Scott Bowman, Frankie Bowman, and Angela Dring

Director of Photography, editor: Wil Normyle

Original sound design: Joseph Franklin

Production assistant, pattern maker: Donna Franklin

Colourist: Tim Wreyford

Co-producers: Louisa Cole, Andrew Bowman-Bright and the North Midlands Project

Equine performer: Jaxon

Tractor driver: Mikey Turner

Creative vocal composition: Tina Stefanou

Voices featured: Alice, Jadu and Lisa Salvo

Filmed on Amangu Country

Support by SPACED

***There is a Dead Rabbit Under the Greek Family Unit* 2022**

single channel 16mm video, two channel sound

10:15 mins

Artist, director, editor: Tina Stefanou

Performers: Irene Poutakidis, Sophia Stefanou, George Stefanou, Mary Kent, George Peters, Constantine Stefanou, and Tina Stefanou

Director of Photography: Tara O'Conal

Sound recording: Joseph Franklin

Colourist: Wil Normyle

Animals featured: two wild rabbits from Wattle Glen

Percussion borrowed from Duré Dara

Creative vocal composition: Tina Stefanou

Voices featured: George Peters, Constantine Stefanou, Peter Kent, and Joseph Franklin

Filmed on Wurundjeri Woiwurrung Country

***The Longest Hum* 2022**

single channel film documentation, sound

10:00 mins

Artist, director: Tina Stefanou

Participants featured: Finn Standfield, Gabriel Cremonese, Wendy Williams, Owain James and Cementa22 attendees

Director of Photography, editor, colourist: Wil Normyle

Original sound design: Joseph Franklin

Production assistance: Kristina Susnjara

Alpacas performers from Rutter's Farm

Broadcast: Brent Barlow and the team at KRR 98.7 FM

Creative vocal composition: Tina Stefanou

Voices featured: Eleanor Mak, Milla Le Gall, Maddison Gater, Taya Holmes, Olive Block, Senna Robinson, Katherine Clarke

Filmed on Dabee Country

***Miming for Mines: You Can't Hear Faith* 2022**

three channel digital video, two channel sound

8:06 mins

Artist, director: Tina Stefanou

Performer: Julie Franklin

Director of Photography, editor, colourist: Wil Normyle

Sound designer: Joseph Franklin

Camera assistant: Mitchell O'Hearn

Creative vocal composition: Tina Stefanou

Voices featured: Julie Franklin

Filmed on Gunai-Kurnai country

***Unconditional* 2021**

single channel video, sound

Artist, Director of Photography, editor and sound designer:

Tina Stefanou

Performers: Sophie Stefanou, George Stefanou, Huxley, and Gallus gallus domesticus, family of junglefowl

Creative vocal composition: Tina Stefanou

Voices featured: Sophie Stefanou and Tina Stefanou

Filmed on Wurundjeri Woiwurrung Country

***Grandma Solitude* 2021**

single channel HD video, two channel sound

4:00 mins

Artist, Director of Photography, editor and sound designer:

Tina Stefanou

Performer: Irene Poutakidis

Creative vocal composition: Tina Stefanou

Voices featured: Mary Kent and Irene Poutakidis

Filmed on Wurundjeri Woiwurrung Country

***When I Die I Want to Come Back as a Garden* 2021**

single channel HD video, two channel sound

3:00 mins

Artist, Director of Photography, editor and sound designer:

Tina Stefanou

Performers: Irene Poutakdis, Sophia-Jorge Dimarelos, and Kristina Dimarelos

Creative vocal composition: Tina Stefanou

Voices featured: Mary Kent, Irene Poutakidis, Sophie Stefanou and Tina Stefanou

Filmed on Wurundjeri Woiwurrung Country

***Film for Billy* 2021**

single channel HD video, two channel sound

10:00 mins

Artist, Director of Photography, editor and sound designer:

Tina Stefanou

Performers: Billy and the Jocklebeary Farm Herd, Sacajawea and the pony club riders

Creative vocal composition: Tina Stefanou

Voices featured: Sacajawea and Tina Stefanou

Filmed on Wurundjeri Woiwurrung Country

All works courtesy the artist



Scan for  audio description

Tina Stefanou

born 1986, Naarm/Melbourne

lives and works in Wattle Glen, Naarm/Melbourne

***Field of Triggers: Centipede* 2025**

single channel video, sensor, wax casts from live equine hoof, wood, steel, wax, wool

760.0 x 240.0 cm

Artist: Tina Stefanou

Editor and colourist: Wil Normyle

Sound designer: Alistair McLean

Wax casting: Ceren Sinanoglu

Equine collaborator: Breeze

Equine specialist: Sacajawea

Equine assistance: Tanika Mathews

Project manager, bench designer and fabricator: Ellen Sayers

Screen build: Steven Bellosguardo

Fabricator apprentice and metal welder: Georgia Brooks

Video collage and sensor designer: Steve Berrick

Wool: Sayers farm

Field of Triggers: Centipede 2025 is a film sculpture—a large billboard size screen, akin to a drive-in cinema, disrupted by a line of metal legs and wax hooves. It stands as a monumental body, holding the many lives that pass through its surface. As both monument and anti-monument, the screen carries its own sculptural significance. Inspired by agricultural machinery and harvesters with their immense scale, cinema takes on the same magnitude, reflecting both agribusiness and the film industry, each with its own massive environmental footprint.

A sensor is positioned within the bench, which, when triggered ~~and~~ reshapes the taxonomy of visual and sonic material experienced across the gallery. Here, the gaze, or the ass, co-shapes the filmic environment, affecting how others encounter the exhibition. Raising questions about how care, tenderness, bodily responsibility and the ethics of touch become central to the interaction between audiences and institution.

Commissioned by Australian Centre for Contemporary Art, Melbourne, with support from Creative Australia, Arts House and Yamaha

Courtesy the artist

Films featured:

***Dance The War of Proximity* 2024**

single channel HD video, four channel sound

~~33~~  00 mins

Artist, director: Tina Stefanou

Co-choreography and performers: Lily Potger, Alice Heyward and Celina Hage

Youth ensemble and co-choreography: Victoria Mackay, Kaz Rogers, Cooper Faull, Scarlett Jankowiak, Jade Porter, Maree Fong, Sahara Soliman, Jazmine Deng and Indigo Fossey

Director of photography: Andrew Kaineder and Wil Normyle

Sound documentation: Nick Steele

Creative producer: Jennifer Greer Holmes

Editor, colourist: Wil Normyle

Filmed on Kaurna Country

***Back-Breeding* 2023**

single channel HD video, sound, wool, John Deere 1986 Tractor

11:00 mins

Artist, director: Tina Stefanou

Performers: Marcell Billinghamurst, Jessica Parker, Cassie Ulijn, Cody Parker, Kane Parker, Jaydee Wilmot, Jazmyne Wilmot, Tina Stefanou, Scott Bowman, Frankie Bowman, and Angela Dring

Director of Photography, editor: Wil Normyle

Original sound design: Joseph Franklin

Production assistant, pattern maker: Donna Franklin

Colourist: Tim Wreyford

Co-producers: Louisa Cole, Andrew Bowman-Bright and the North Midlands Project

Equine performer: Jaxon

Tractor driver: Mikey Turner

Creative vocal composition: Tina Stefanou

Voices featured: Alice, Jadu and Lisa Salvo

Filmed on Amangu Country

Support by SPACED

Hym(e)nals 2022

four channel HD video, four channel sound

30:00 mins

Artist, director: Tina Stefanou

Performers, riders: Holly Clough, Siena Denison, Zahli Jimeno, Tanika Mathews, Cailin Mikecz, Jasmin Sekhon, Emily Shine, Amber Wilson

Director of Photography, editor, colourist: Wil Normyle

Lighting design: Jenny Hector

Costume designer: Romanie Harper

Sound designer: Alistair McLean

Colourist: Alina Bermingham

Lighting assistance: Cem Yildiz

Costume assistance: Yeliz Selvi

Equine performers: Axel, Buster, Breeze, Delta, Genie, Little Foot

Equine specialist: Sacajawea

Equine ground staff: Gulten Timewell

Creative vocal composition: Tina Stefanou

Voices featured: Zahli Jimeno, Tanika Mathews, Emily Shine, and Holly Clough

Filmed on Wurundjeri Woiwurrung Country

Miming for Mines: You Can't Hear Faith 2022

three channel digital video, two channel sound

8:06 mins

Artist, director: Tina Stefanou

Performer: Julie Franklin

Director of Photography, editor, colourist: Wil Normyle

Sound designer: Joseph Franklin

Camera assistant: Mitchell O'Hearn

Creative vocal composition: Tina Stefanou

Voices featured: Julie Franklin

Filmed on Gunai-Kurnai country

Wake for Horses 2022

single channel HD video, two channel sound

11:25 mins

Artist, director: Tina Stefanou

Performers: The Jocklebeary Herd and the late Billy

Director of Photography: Mitchell O'Hearn

Editor, colourist: Rob Cameron

Sound design: Joseph Franklin

Voices: Irene Poutakidis and John O'Connor

Equine specialist: Sacajawea

Technical assistance: Cem Yildiz

Creative vocal composition: Tina Stefanou

Voices featured: Sacajawea and Tina Stefanou

Filmed on Wurundjeri Woiwurrung Country

Cactus Kid 2021

single channel HD video, single channel sound

5:00 mins

Artist, Director of Photography, editor and sound designer:
Tina Stefanou

Performer: Sophia-Jorge Dimeralos

Filmed on Wurundjeri Woiwurrung Country

All works Courtesy the artist



Scan for audio description

Tina Stefanou
born 1986, Naarm/Melbourne
lives and works in Wattle Glen, Naarm/Melbourne

***Field of Triggers: The Ass Extended* 2025**
single channel sound

Commissioned by Australian Centre for Contemporary Art, Melbourne
with support from Creative Australia, Arts House and Yamaha

Courtesy the artist



Scan for  audio description

Scan for audi description of title wall



Scan for creative vocal captions

Scan for creative vocal captions

Scan for creative vocal captions

Scan for creative vocal captions