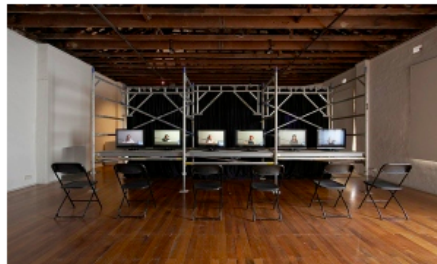


## LILY HIBBERD

Lily Hibberd is a visual artist and writer working across live performance, painting, photography, lighting, video and sound installation. Her practice is concerned with questions of time, memory and desire in contemporary life. Since 2006 the production of writing has been central to her work, taking the form of performance texts and accompanying publications, evident in exhibitions such as *First Love* at GRANTPIRRIE in 2009, *Endless Summer* at the Australian Experimental Art Foundation, Adelaide in 2008, and *Deadman Monologue* at Canberra Contemporary Art Space in 2009. Other recent work emanates from engagement with specific communities,



such as the recent participatory performance *BookBUS*, as part of P4 (pilot) at Performance Space, Sydney, *Being*

of the Book at Fremantle Arts Centre and the historical fiction of *Bordertown* at Artspace, Sydney in 2008. Lily is actively involved in producing, supporting and promoting art writing, and is founding editor of the independent contemporary Australian art journal *un Magazine*. Lily holds a PhD in Fine Art and is a lecturer in the Faculty of Art & Design at Monash University.

Lily is currently developing work for a solo exhibition at Galerie de Roussan in Paris in September 2011, which continues her investigation of ice and time. She is also working towards a major performance installation, *Benevolent Asylum*, which will be presented at two significant historical sites of institutional asylum in Fremantle and Sydney in 2011. Lily holds a PhD in Fine Art and is a lecturer in the Faculty of Art & Design at Monash University.

Lily makes artworks that investigate human questions of time, memory, desire, and power. Her installations typically combine a number of media as theatrical settings for the work. This includes phosphorescent paintings, large masses of ice and theatrical lighting used in *Blinded by the Light* and *First Love*; live performances that influence the configuration of the artworks on display as in *Perfect future game*; or sound and video that set up a narrative for the images in exhibitions such as *Endless Summer: sunglasses* and the spectacle of vision. Narrative is often pivotal to her work, as in the voiceover of *Deadman Monologue*, while in other instances writing provides a background for the visual work, evident in the novella published for *First Love* and the *Bordertown* book.

Image: *First Love*, Video Installation, 2009.

[www.lilyhibberd.com](http://www.lilyhibberd.com)

Represented by Galerie de Roussan, Paris.

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