



ABBOTSLEIGH

Hornsby Girls
High School



CRASH, BANG

Tina Havelock Stevens

25 June to 12 July 2025



 Grace
CossingtonSmithGallery

3:33
art projects

CRASH, BANG

Artistic process

Australian artist Tina Havelock Stevens' artistic process is intuitive, immersive, and interdisciplinary, unfolding through a combination of site-based research, improvised performance and post-production practices. She begins by identifying places that carry a symbolic, political, or spiritual 'charge' and attunes to their atmosphere. One key method involves performing improvised drumming in these sites, using rhythm as a form of emotional and energetic response to the landscape. These performances are documented on video – usually filmed by Havelock Stevens or with a minimal crew – which are later developed into single or multi-channel, video and sound installations designed to immerse the viewer in the sensory experience of the location. Beyond performance, her process also includes photography, painting, writing and object-based works, which serve as personal reflections and visual-poetic responses to place. These quieter, tactile practices often run parallel to the more performative aspects of her work, revealing her deep engagement with memory, time and intuition. Editing is treated not just as technical assembly but as an extension of performance, matching rhythm, mood and energy. Collaboration and improvisation are central to her method, particularly in sound, allowing space for chance, emotional honesty and transformation to emerge organically throughout her process.

Curatorial response

To reflect Tina Havelock Stevens' site-responsive, immersive and spiritually charged artistic practice, our curatorial decisions prioritise sound, atmosphere and emotional engagement. 'CRASH, BANG' treats the gallery not merely as a container for art but as a sanctuary and soundscape – an environment where viewers become participants in the energy of her performance. Reflecting the artist's statement that 'my works are not scripted; they are improvised responses to the emotional energy of place,' each room evokes a different atmosphere and element of Havelock Stevens' work: a spotlighted drumkit flocked with International Klein Blue suede, a drumming soundtrack and an immersive room displaying the *Thunderhead* projection. By walking through the space, viewers enact a kind of pilgrimage through memory, place, and rhythm – mirroring Havelock Stevens' own intuitive journey through her site-based works. Drawing inspiration from her past installations, such as *The Rapids* (The National, 2019), and *Giant Rock* (Blake Prize winner, 2018), the exhibition would offer not just documentation of art but a curated experience of emotional resonance and spiritual connection.

Our experience

Curating contemporary artist Tina Havelock Stevens' exhibition 'CRASH, BANG', as part of the 3:33 Art Projects Young Curators Program, has been an exciting and highly enriching learning experience. Initially, we looked at some of Tina Havelock Stevens' video works on her website before visiting her studio, where we were introduced to the full diversity of her practice, including her postcards, collages, videos and 3D works, as well as visiting Muru Gilligu, her site-specific public artwork in Martin Place Metro station. We had valuable conversations with Havelock Stevens about context and inspiration, the significance of site-specific performance and connection to place in her work, which helped us make informed decisions when curating her work in our exhibition 'CRASH, BANG'. The exhibition title was settled on after many ideas and conversations as we tried to establish a title that reflected the importance of music, experimentation and play in Havelock Stevens' work.

We also visited the Clayton Utz Art Partnerships group show curated by 3:33 Art Projects, to gain important insight into the role of curation in the art world and see some exemplars of how different artists' works could be displayed. Curating Havelock Stevens' works was an absolute pleasure. It has granted us a deeper understanding of the process of curation, and of the interactions between music, performance and place in contemporary Australian art. We would like to thank Tina Havelock Stevens, Max Germanos, Gaibrielle Germanos and Samantha Ferris for providing us this incredible opportunity, and extend our gratitude to Abbotsleigh and Hornsby Girls High School staff for the support and organisation of this program.

Written by Young Curators 2025

Tina Havelock Stevens

Tina Havelock Stevens is a contemporary artist with a background in documentary filmmaking and as a drummer in rock and post-punk bands. Her art practice explores the moving image, still image, improvisational performance, sound, archives, mixed media, social engagement, public art and text. Havelock Stevens produces videos of performance projects and installations, along with reworking old family photographs.

She is the recipient of the prestigious 65th Blake Prize (2018) and the 55th Fisher Ghost Prize (2017), has been a finalist in many prizes, has also exhibited, performed solo and with collaborators in many exhibitions, and her work is held in significant art collections.

Havelock Stevens is a 2024-2025 studio resident at Artspace and she recently presented the solo exhibition, *Now is a Beginning*, at Bathurst Regional Art Gallery. Her work, *Sonic Luminescence*, can be experienced currently in Muru Giligu, the Pedestrian Link at Martin Place Metro Station. Havelock Stevens has an upcoming solo exhibition, *Naytcha Nurture*, at Cassandra Bird Gallery, Sydney, and *!!*, at Art Gallery NSW from 15 November 2025 to 1 March 2026.

Tina Havelock Stevens is represented by Cassandra Bird.



Lake Arrangement, Queenstown



Thunderhead

<i>Alstonville Falling</i> , 2022, pigment archival print on aluminium, pigment paint, 98 x 67 cm, unique multiple of 3 + 1 AP	\$5,900
<i>Lake Arrangement, Queenstown</i> , 2022, pigment archival print on aluminium, pigment paint, 98 x 67 cm, unique multiple of 3 + 1 AP	\$5,900
<i>Glen Callater In-Between</i> , 2022, pigment archival print on aluminium, pigment paint, 129 x 86 cm, unique multiple of 3 + 1 AP	\$7,900
<i>Land's End Composition</i> , 2022, pigment archival print on aluminium, pigment paint, 98 x 67 cm, unique multiple of 3 + 1 AP	\$5,900
<i>Polyphonic Monaco</i> , 2022, pigment archival print on aluminium, pigment paint, 98 x 67 cm, unique multiple of 3 + 1 AP	\$5,900
<i>Dark Boulder #1</i> , 2017, C type Kodak colour metallic, 65 x 44 cm, edition of 3 + 2 AP framed	\$5,900
<i>Dark Boulder #2</i> , 2017, C type Kodak colour metallic, 65 x 44 cm, edition of 3 + 2 AP framed	\$5,900
<i>And Lizzie on Drums</i> , 2022, pigment ink-jet print, 40.64 x 50.8 cm (each)	\$2,900 ea
<i>Storms, Cracks and Roots 1-2</i> , 2020, mixed media on board, 174 x 92 cm (each)	\$5,900 ea
<i>Oceanic Snare Drum with Cassettes</i> , 2022, cyanotype on watercolour paper, 76 x 56 cm	\$4,900
<i>Shockumentary (After Klein)</i> , 2023, drumkit, flocking	POA
<i>Thunderhead</i> , 2016, HD single channel video with stereo sound, infinite loop edition of 5 + 2 AP, cinematographer: Tina Havelock Stevens, editor: Tina Havelock Stevens, composers: Tina Havelock Stevens (drums) and Liberty Kerr (guitar)	POA
<i>Ghost Class</i> , 2015, HD video with sound, 10:59 mins, edition of 5 + 2 AP	POA
<i>And Lizzie on Drums (Cloven Hoof Beat)</i> , 2022, single channel video with sound, 1:33 mins, edition of 5 + 2 AP, filmed and edited by Tina Havelock Stevens, colourist: Yanni Kronenberg	POA

All prices include GST. Available works are subject to change, including prices and GST.

For sales enquiries please contact 3:33 Art Projects: info@333artprojects.com

All works are courtesy of the artist and Cassandra Bird

3:33 Art Projects

3:33 Art Projects created the innovative art program, the Young Curators, to partner with secondary schools to support education in the arts and provide unique experiences for the students, the school and the broader community, while supporting Australian artists. The program connects students with a leading Australian visual artist to host an art exhibition at their school, working as a curatorial team to research, develop, select and stage the exhibition, providing valuable insights into various perspectives of the creative arts industry.

Abbotsleigh and Hornsby Girls High School students visited the studio of Tina Havelock Stevens at Artspace Sydney and viewed and listened to her work at Martin Place Metro station. They also visited the Clayton Utz Art Partnerships group exhibition curated by 3:33 Art Projects, and met at the Grace Cossington Smith Gallery to plan their curation of 'CRASH, BANG' and the installation of the exhibition.

The 2025 exhibition is the fourth occasion that Abbotsleigh and Hornsby Girls High School have collaborated, in response to works by an artist partnered with 3:33 Art Projects.



Abbotsleigh Catherine Grice, Jemima Jones, Angeline Lam
Richelle Leelarathna, Kylie Liu



Hornsby Girls High School Elaine Liu, Lina Maarij,
Alice McIntyre, Ella Xie, Isabel Yang, Jessica Zhou

Cover: *Shockumentary (After Klein)*, 2023, installation view, Sydenham International, Sydney, photo: Jessica Maurer

Gallery hours Tues to Sat 10 am-5 pm FREE ENTRY | Gate 7, 1666 Pacific Highway, Wahroonga | **02 9473 7878**
gcsgallery@abbotsleigh.nsw.edu.au | **gcsgallery.com.au** | An Anglican Pre K-12 Day and Boarding School for Girls

The Grace Cossington Smith Gallery acknowledges the Dharug People as the Traditional Custodians of the land upon which the gallery rests. We acknowledge and pay respect to the elders, past and present.