

This is a project by Swiss artist Christoph Büchel, born Basel in 1966.

For his project at MONA Büchel has created a complex and layered hyperrealistic installation across multiple sites. From the remote South West wilderness of Port Davey all the way back to the Berridale based MONA Museum, this project has all of Büchel's carefully considered challenges to artistic and social status-quo's.

For Büchel the success of the MONA project relies on a number of key elements: community engagement through a series of events and forums created in collaboration with a variety of local groups. There will also be elements of active participation for the audience with a series of workshops and events planned across the duration of the exhibition. We have transformed the former velvet gallery on B3 into a functioning community centre – The C'Mona Community Centre – and will be engaging a number of marginalised groups including Aboriginal Community Groups, Immigrant community groups, prisoner groups, and elderly groups.

The elements in the courtyard house and around the Moorilla site are all interconnected via a large variety of themes, historical and contemporary figures and politics. Overall Büchel's project identifies with utopian and dystopian social and political themes. These include issues of land and cultural ownership, contemporary and historical immigration policies; the history of the Jewish diaspora in Australia including the Zionist search for a new homeland in Tasmania during the early twentieth century.

The artist draws on references between contemporary and historical figures such as Solomon R Guggenheim and David Walsh. He also references figures such as Victor Gruen (architect of the first shopping mall) and Critchely Parker ( a young Melbourne Zionist who died in Tasmania's South West in 1942 searching for a new homeland).

Büchel mixes fictions with historical and contemporary realities. He has created the fictitious shopping mall Southdale which is 'coming soon' to Mona, and the fictional developments at Poynduk in Port Davey, all of which make reference to failed dystopian visions. Then there are references to current dystopian issues around government immigration policies, historical treatment of Aboriginal communities by white settlers.