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you can not put your hole trust into me
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Download  www.cofa.unsw.edu.au/mag
Events  events@cofa.unsw.edu.au
Email  incubate@cofa.unsw.edu.au
50 of Australia's Most Collectable Artists

These 50 artists are chosen from a list of 149 individuals nominated by a panel of 35 art experts, including prominent public gallery directors, collectors, gallerists, dealers, professors and writers. The selection criteria is flexible as the panel explores the meaning of 'collectability', from desirability to a good bargain. This year, artists include the following alumni and staff from the College of Fine Arts (COFA):

Brook Andrew
Del Kathryn Barton
Gary Carsley
Andrew Christofides
Sean Cordeiro & Claire Healy
Hayden Fowler
Shaun Gladwell
Rochelle Haley
The Kingpins
Rosemary Laing
Chelsea Lehmann
John Nicholson
Susan Norrie
Chris O’Doherty (Reg Mombassa)
Lynne Roberts-Goodwin
Julie Rrap
Peter Sharp
Savanhdary Vongpoothorn

In his influential book – “The Rise of the Creative Class: and how it’s transforming work, leisure, community & everyday life” – Richard Florida compares US cities that invest in creative industries, “creative classers”, to those that don’t. He finds that metropolitan areas with a high proportion of creative people, as well as ethically diverse and gay populations, have stronger and more dynamic economies and are likely to be cities that people want to visit.

The City of Sydney has caught onto this trend and has launched a new vision for Sydney’s urban centre, Sustainable Sydney 2030 aims to make the city greener, more accessible and alive with cultural hubs in its inner suburbs. Perhaps taking a cue from Melbourne, who was onto the value of hip-inner-city-life some time ago, Sydney looks set to transform itself.

Oxford St, already a cultural strip – with the College of Fine Arts (COFA), the National Art School, cinemas, fashion houses and galleries on or near it – is marked to become a major cultural precinct. Part of this will be a new Art, Design and Media Museum built on the corner of Oxford St and Greens Rd. The new museum will broaden the scope of Sydney-living for artists and non-artists alike by hosting film festivals, international design shows, animation screenings, as well as traditional fine arts exhibitions.

This first issue of Incubate explores the growing impact of the arts on Australian society. It also hopes to help harness the creative energy housed in public arts venues surrounding Sydney’s CBD.

Del Kathryn Barton, this year’s winner of the Archibald Prize, talks about the jump in the perceived value of her work and the importance of family on page 8. Major figure in the Sydney art scene, Nick Waterlow OAM, revisits the themes of the four Biennales of Sydney that he curated and examines anew the value of an Australian-European dialogue on page 12. The popularity of new magazine, Art World, which in its first issue sold out in many Sydney outlets, is discussed on page 34. The magazine also profiles Emmy award winning animator, William Burris, who is currently sharing his skills and industry insights by lecturing at COFA; emerging Melbourne-based performance artist Owen Leong, whose latest work on the body and racial stereotypes screened at the Shanghai Zendai Museum; and well-known Sydney artist, Michael Elson, who is running specialised drawing workshops for plastic surgeons.

Incubate also showcases events on at the seven major public arts venues walkable distance from Sydney’s CBD, including the Art Gallery of New South Wales, the Ivan Dougherty Gallery (at COFA), Object Gallery, the National Art School Gallery, the Powerhouse Museum, the Australian Centre for Photography, and the Museum of Contemporary Art. Bundled together under the title 3K radius, the magazine aims to encourage people to make the most of a good-weather weekend and get out and see more of the goings on about town.

I hope you enjoy this first issue of Incubate and would welcome comments and feedback.

Email incubate@cofa.unsw.edu.au

Throughout this issue of Incubate, you will notice small circular icons containing the words Grad Pick. These icons tell you that the associated image features the work a recent Art, Design or Media graduate from the College of Fine Arts.

Credits can be found on page 58.
Del Kathryn Barton seems unstoppable. She won the Archibald Prize this year and was labelled the number one most collectable Australian artist by Australian Art Collector in 2007 (she is on this list again in 2008). Barton’s auction prices are now skyrocketing and her press coverage is extensive.

Del Kathryn Barton has a reputation as an artist’s artist, gained not because of these accolades, but through combining an astounding work ethic with deft technique. Since her graduation from the College of Fine Arts (COFA) in 1994, she has worked fulltime as a studio-based artist, which she says is her most significant and meaningful achievement to date.

Del Kathryn Barton’s most recent exhibition, the wholeness of everything, was, she says, “my most disparate yet.” Regardless of her personal perspective, the exhibition retains Barton’s typical combination of intricate technique and imagination. Her diverse content is supported by a variety of mediums. Barton says that she uses drawing most often when the work is “just a bit raw and utterly kind of self-referential.” The raw energy conveyed in her drawings, could be linked to the amount of time they take to create, “usually about 10-20 minutes” according to Barton. In contrast, Barton says larger painted works are “just very labour intensive.” She can work on a single picture for more than a year. For these works, Barton does no preliminary drawings and she says she throws many canvases away.

Barton’s determination and self-reflection were founded from an early age. Her childhood was filled with lots of interesting reading and physical freedom that came from living on a “magical” large bush block in country NSW. As a young person, she says she found “a great kind of contentedness in being alone” and she possessed the ability to spend “very, very long hours in the studio.” Encouraged by her Steiner High School art teachers, Barton says she made “the very big decision to go on to art school.” At 21, Barton graduated from COFA with the very clear goal she says, “to find representation from a good commercial gallery before I turned 30.”

Barton’s single-mindedness in her arts practice is also clearly demonstrated in the management of her career. Initially, Barton gained exposure through self-funded exhibitions in artist run spaces, including a COFA Kudos Gallery show in 2001 that Ray Hughes attended. Although she was shy around the well-known Sydney figure, who she later signed with, she says, “He came in and bought what I thought was the best drawing in the show, so it wasn’t intimidating in as far as I knew he wanted to get behind my work.” After a series of successful shows with Ray Hughes Gallery, Barton branched out interstate. National representation has been an important part of Barton’s ability to maintain a successful professional career. She believes that “even if you are lucky enough to have a sell-out show, it’s not a lot of money to live on.” In 2005, she signed with Karen Woodbury in Melbourne and in 2006 with Sydney gallerist Vasili Kaliman. Her early exhibitions at Karen Woodbury Gallery were critically successful and her first exhibition with Kaliman Gallery, please, don’t stop, sold out.

In addition to supporting her long-term artistic goals and helping her to concentrate on the development of her work, both Woodbury and Kaliman Galleries have been instrumental in securing serious collectors and in establishing Barton’s position in the Australian art market.

Interestingly, Barton is happy to have no direct interaction with private collectors. “It’s a relationship she finds “embarrassing”. Instead, she feels “people should just enjoy the work,” further explaining that “it’s not about the author.” Barton is equally uncomfortable with the secondary art market, which she calls “a wild beast that sort of has to take care of itself.”

Recently, her work, Bearing Gifts (2003), sold for $138,000 breaking her previous auction record of $49,200. Barton says that “it was such an incredible jump in the perception of the value of the work,” but therefore a stressful time for her and her gallerists.

On the home front, Barton is raising two young daughters. Contrary to expectation that childrearing might interfere with her arts practice, Barton says, “My practice informs my mothering as much as my mothering informs the practice.” With her painting, “You are what is most beautiful about me, a self portrait with Kell and Arella (winner of the 2008 Archibald Prize for portraitura), Barton’s family is clearly the core of her inspiration.

With a profile set only to rise, Barton has mixed feelings. While it’s been exciting, she says, “to be honest, I’m also absolutely terrified.”

Edith Moss
ADAM CULLEN  
Let's Get Lost

UNTIL JUNE 20

Adam Cullen paints with the manic energy and dark humour of a scatological schoolboy. His signature style is abrasive, expressive and uncompromising. He puts the Aussie psyche under the microscope, and it’s not always a pretty picture. Let’s Get Lost traces Cullen’s creative history, from the early 1990s to the present, and includes drawings and sculpture as well as paintings.

ART GALLERY OF NSW  
ART GALLERY NO. 1, DOMINION, PH 9225 1700  
DAILY 10AM - 5PM  
WEDNESDAY UNTIL 9PM  
www.artgallery.nsw.gov.au

COLOUR IN ART  
Revisiting 1919

AUGUST 22 – SEPTEMBER 27

In 1919, Sydney painters Roland Wakelin and Roy de Maistre held their landmark show, Colour in Art. The 2008 exhibition revisits their ground-breaking ‘colour-music’-theory experiments, based on de Maistre’s correlation between musical notes and the colour spectrum. While artists in Europe were formulating similar theories, neither Wakelin or de Maistre had travelled overseas. Colour in Art – Revisiting 1919 pays tribute to these Australian innovators.

IONA DOUGHERTY GALLERY  
350 HOUGES STREET, ULTIMAR, PH 9686 7245  
DAILY 10AM - 6PM  
www.cofa.unsw.edu.au/idg

SYDNEY DESIGN 08  
12th International Design Festival

AUGUST 8 – 24

This group show features artists whose dynamic hybrid works cross genres. Destiny Deacon, Patrick Hartigan, James Lynch, David Noonan, Tony Schwensen, Tim Silver and Emma White have very different practices, but they share an interest in the ambiguity and richness of possibilities which the distinctions between images and objects pose. As artists, they cross thresholds and deliberately blur boundaries.

POWERHOUSE MUSEUM  
500 HARE ST, SYDNEY, PH 9523 0500  
DAILY 10AM - 5PM  
www.powerhousemuseum.com

SEAMLESS  
Object & Image

MAY 15 – JUNE 25

The Powerhouse Museum celebrates the seductive power of design in its annual 17-day festival. Highlights include the exhibition, Modern Times: the Untold Story of Modernism in Australia, and the Young Blood Designers Market. The Powerhouse is also co-producing the exhibition Workshopped, a launch pad for hot new talent, at Chifley Plaza in the CBD.

NATIONAL ART SCHOOL GALLERY  
409 ORCHARD STREET, DOLLANDERSTOWN, PH 9691 8284  
MON-SAT 10AM – 4PM  
www.nas.edu.au/nas_gallery.htm

MARION DREW  
Every Living Thing

JULY 25 – AUGUST 30

Marion Drew presents haunting photographs of dead native wildlife. Her colour saturated photos are alluring, lush and tinged with regret and reproach. Drew’s images mimic 17th century Dutch still-life paintings; memento mori and reminders of the inevitability of death. But her photos also speak of our own complicity in the animals’ demise. They are victims of our appetitive for fast cars, fast food and exotic pets.

MUSEUM OF CONTEMPORARY ART  
140 GEORGE STREET, THE ROCKS, PH 9361 4511  
DAILY 10AM - 5PM  
www.mca.com.au

REFASHIONING THE FASHION  
Revolutions-Forms that Turn

JUNE 21 – AUGUST 24

There’s more to jewellery than engagement rings and ganksta bling. Refashioning the Fashion re-examines conventional notions of jewellery, both on and off the body. An eclectic bunch of artists rebuild, recreate, refashion, refresh, revamp, redesign and reform. Refashioning the Fashion explores themes of reversal, revolution, and inversion in unexpected ways. The MCA segment is loosely arranged around the idea of suspension.

ARTISTS INCLUDE: Sharmila Samant, Miniscia Tfo, Alexander Calder, mohammadreza Foroutan, Yves Klein, Timothy Parbs, Mel Young, Gabby O’Connor, Leoin Ferrari, Attila Cagino, John Cagas and Lawrence Weiner.

MUSEUM OF CONTEMPORARY ART  
500 HARRIS STREET, ULTIMO, PH 9566 9499  
DAILY 10AM - 5PM  
www.mca.com.au

BIENNALE OF SYDNEY 2008  
Revolutions-Forms that Turn

JUNE 18 – SEPTEMBER 7

Carolyn Christov-Bakargiev, artistic director of Revolutions: Form That Turn, presents both international and Australian artists whose works explore themes of reversal, revolution, and inversion in unexpected ways. The MCA segment is loosely arranged around the idea of suspension.

ARTISTS INCLUDE: Sharmila Samant, Mimin Tfo, Alexander Calder, mohammadreza Foroutan, Yves Klein, Timothy Parbs, Mel Young, Gabby O’Connor, Leoin Ferrari, Attila Cagino, John Cagas and Lawrence Weiner.

SYDNEY DESIGN 08  
12th International Design Festival

AUGUST 8 – 24

Highlights include the exhibition Modern Times: the Untold Story of Modernism in Australia, and the Young Blood Designers Market. The Powerhouse is also co-producing the exhibition Workshopped, a launch pad for hot new talent, at Chifley Plaza in the CBD.

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1. Adam Cullen, I Wish I Was Benny Hill (Frotz and Squerlet), 2004, acrylic on canvas, 183.5 x 105.3 cm. Int. and Elizabeth Durante Collection. Image courtesy of Yaffy/Crashley, Sydney.
2. Roland Wakelin, Untitled (landscape), 1954, oil on cardboard, 12.5 x 16.4 cm. Collection Orange Regional Gallery, NSW.
4. The Silver, Untitled (Adrift) (detail), 2004, digital print on watercolour paper, watercolour pigment (boat), print size: 47 x 65 cm. Image courtesy of Museum of Contemporary Art, purchased with the assistance of Dr Edward and Mrs Cynthia Jackson, 2004. © the artist.
5. Marion Drew, Tarantula Rises with Apple, 2005, archival pigments on cotton paper, 70 x 90 cm.
7. Leoin Ferrari, La civilizacion occidental a colectivista/Western Christian Civilization, a collectivista, 1965, painting, oil and plaster, 200 x 125 x 65 cm. Photo, retired lawyer, Courtesy collection Alicia and León Ferrari, Buenos Aires.
In the Biennale of Sydney’s 35-year history,

Nick Waterlow stands out.

Not only is he the only artistic director to be invited back (not once, but three times—curating the biennale in 1979, 1986 and 1988, as well as chairing the international selection committee for 2000), but if you ask any art historian, or local artist of a certain age, to name an event which had a significant impact on shaping the Australian contemporary art scene, his name almost always comes up.

Invariably they will nominate either Christo wrapping the coastline of Little Bay in 1969, or Waterlow’s 1979 Biennale of Sydney, European Dialogue. Nearly 30 years later, people still come up to Waterlow at openings and admit that his first Biennale was what inspired them to enter the art world. Even among international curators, Waterlow’s European Dialogue is remembered as a landmark moment. Carolyn Christov-Bakargiev, Chief Curator of Castello di Rivoli Museum of Contemporary Art in Turin and director of this year’s Biennale, Revolutions/Forms That Turn, comments that “The Biennale of Sydney has a great history of breaking down certain barriers.” She cites as a prime example Waterlow’s visionary 1979 Biennale which included indigenous art for the first time.

Waterlow, Director of the Ian Dougherty Gallery at the College of Fine Arts (COFA) since 1991, was born in England and educated in Europe. He spent a year in Sydney during the mid-sixties working as an art critic and teaching at East Sydney Technical College. In 1977, he migrated to Australia and assumed writing and teaching at COFA (then Alexander Mackie College of Advanced Education). So when Waterlow was appointed director of the third Biennale of Sydney in 1978, he was still a relative newcomer with a fresh, outsider’s perspective.

In hindsight, Waterlow admits this may have been an advantage. “It just didn’t occur to me not to include indigenous art.”

In 1977, Waterlow moved to Sydney and embarked on a new career in arts administration. He spent a year in Sydney during the mid-sixties working as an art critic and teaching at East Sydney Technical College. In 1977, he migrated to Australia and assumed writing and teaching at COFA (then Alexander Mackie College of Advanced Education). So when Waterlow was appointed director of the third Biennale of Sydney in 1978, he was still a relative newcomer with a fresh, outsider’s perspective.

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Object Gallery

National Graduate Exhibition

Design Now!

Representing the best and freshest upcoming designers in Australia, Object Gallery’s Design Now! National Graduate Exhibition presents the work of 18 finalists, selected from over 120 nominees, from 21 universities across the country. This year's impressive line-up includes three Design graduates from the College of Fine Arts (COFA): Sian Power, Feifei Feng and Hiro (Chao-Jung) Lai.

Design Now! Has been launching the careers of Australian designers since 2001, and Object Gallery prides itself on showcasing the very latest in design talent while also providing a preview of “Australia’s next generation of iconic designers.” In the past seven years, almost 100 graduates have been exhibited through Design Now!

A finalist in the category of ‘Design for the Home’, Sian Power’s work explores the idea of wallpaper as a means of visual communication. Majoring in graphics and textiles design at COFA, Power’s series of three wallpaper designs explore the darker side of nature. Each digital print examines a particular story: the apple, the tree and the poppy. Power effectively takes the wallpaper beyond simple aesthetics, revealing a deeper narrative, something she terms “beauty with substance.” Currently undertaking an internship with a textiles studio and hoping to pursue a career in this field, Power views Design Now! as a “great stepping stone between university and industry.” It’s really, she says, “the ending of one chapter and the beginning of another.”

A graduate from COFA in environments and graphic design, Feifei Feng’s work has been selected for exhibition in the ‘Design for the Built Environment’ category. Her project, Go Art District (Beijing, China), is conceptually inspired by the interactive patterns created in Chinese chess, something Feng terms “ordered chaos.” Feng’s work attempts to provide a new approach to architecture by incorporating traditional cultural symbols. She says that inclusion in Design Now! gives her the confidence to proceed with her passion. Now in her third year of an Architectural Studies Degree at UNSW, the designer hopes one day to return home to China to apply her creative concepts in an actual design environment.

With an interest in designing furniture and home appliances, Hiro Lai views Design Now! as a “great opportunity.” Having majored in object and applied design, as well as environments and graphic design at COFA, Lai’s work is inspired by the idea of people sitting on milk crates. Utilising steam bending and wood lamination technologies, Lai says he aims to create things that “function both as containers and as chairs or other useful objects.” Two of Lai's works were selected for exhibition in the 'Design for Industry' category. Basket Stool, as the title suggests, is a multi-functional device for storage and sitting. Lai’s second design, Flat-Pack Props, is inspired by the spontaneity of performance, incorporating a simple wooden frame that interlocks to create furniture that can easily be flat-packed.

Naomi Gall

Design Now! is on at Object Gallery until 15 June 2008.
**Handle with Care**

**Felicity Fenner and the 2008 Adelaide Biennial**

Barry Humphries famously joked that Adelaide was very clever in that it got all its culture over within two weeks during the arts festival.

Seeing the humour of this statement, Felicity Fenner, curator at the Art Gallery of South Australia, points out the city’s cultural tourism. In its opening week, crowds of people flocked to see the 10th biennale of visual arts in Australia. "I don’t know if that’s true. Adelaide is actually the only national biennial of visual art," says Fenner, who first visited Adelaide in 1978. "It’s been in other biennales so this exhibition doesn’t need that artist’s." While it’s a beautiful sculptural work, it’s also important to the local environment.

"I have deliberately sought contemporary art that has political and social relevance throughout the world," says Fenner. "I don’t want the show to be parochial or inward looking, so while some of these issues are still about the environment and pertinent to local issues, these are also universal concerns."  

That’s good news for the 24 artists living and working in Australia, who were selected to provide a new perspective on the turn of phrase Handle with Care. Fenner chose only artists who hadn’t previously exhibited in the Adelaide Biennial. "There was a bit of a groan," Fenner admits, "when people heard that I was working from a clean slate because it meant that straight away 200 artists knew they were not going to be considered because they had been in the Biennial before."  

Fenner made her selection over a two year period travelling around Australia, intentionally choosing both well known and not so widely recognised artists. She says she tried "not to think about what being in the Biennial might do to an artist's career because it can cloud the way you look at their work. You don’t want to think ‘Oh, that artist needs this leg up’ or ‘Hmmm, they’ve been in other biennales so this exhibition doesn’t need that artist’". And collectors always come, in spite of the fact that artworks in most biennales, including the 2008 Adelaide Biennial, are not for sale.

A unique quality of the creations made for Adelaide is that they are site-specific and ephemeral elements addressing life’s fragility. While Fenner placed no didactic labels on the wall, she did decide to divide the exhibition roughly into three subsections: 1) the environment (responding to climate change and threatened ecosystems), 2) the experience of dislocation through immigration, and 3) the "dark side" of anxiety or trauma arising from conflict and isolation.

"My aim in the show," says Fenner, "is really to have a forum that presents Australian art on a more international level. I didn’t want the show to be parochial or inward looking, so while some of these issues are still about the environment and pertinent to local issues, these are also universal concerns."

The work of Janet Laurence clearly encapsulates pressing national issues that are relevant throughout the world. Laurence expresses the hope that works such as the one made specially for the Biennial, called Carbon Heart, make it possible for art to have a remedial role in creating an awareness of transformation and regeneration.

The work of Janet Laurence is the poetic treatment of moral panic or the foibles and failings of the everyday, lying beyond the studio door, eventually became irreplaceable. COFA associate professor and Chairman of the iCinema Research Centre at UNSW, Dennis Del Favero, offers just as little comfort. His video explores the increasing vulnerability of high-profile individuals, such as the late David Kelly, former United Nations weapons inspector in Iraq, and Roberto Cahn, the murdered Italian banker, both of whom worked ominously close to sources of power. The fraught experiences of life lived between cultures are shared in other ways by artists such as Guan Wei, Dadang Christanto and Hossein Valamanesh. Aboriginal artist by Dorothy Napangardi, Lorraine Connelly-Northey and others, reveal another specific repertoire of anxieties around possession and dispossession, cultural strength and displacement.

Fenner admits, "I really think that the only way to engage current audiences is to make work about current issues." As a curator, she has deliberately sought contemporary art that has political imperative or some significance beyond the artwork itself. Her aim is to provide viewers and artists the opportunity to influence and respond to current issues. As a result, Handle with Care, goes beyond the museum into our everyday lives.

**Anabel Dean**
AN EXHIBITION OF THE
BEST AND FRESHEST UPCOMING
DESIGNERS IN AUSTRALIA

Design For Studio Practice
Lee Mathers (SCA)
Christopher Earl Milbourne (RMIT)
Louisa Vilde (Monash)

Design For The Home
Jye Edwards (UTAS)
Peter Cole and Patrick J Miller (Curtin)
Stan Power (COFA)

Design For Industry
Benjamin Campbell Forsyth (Swinburne)
Hiro (Chao-Jung) Lai (COFA)
Viktor Legin (Swinburne)

Design For The Built Environment
Feifei Feng (COFA)
Linda Matthews (UTS)
Gabi Parke (UNSW)

Design For The Body
Tane Andrews (Curtin)
Kevin Azzopardi (RMIT)
Denae Trickey (RMIT)

Design For Communication
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NATIONAL GRADUATE EXHIBITION

5 APRIL – 15 JUNE 2008
OBJECT GALLERY
417 BOURKE STREET SURRY HILLS NSW

24 JULY – 5 OCTOBER 2008
MELBOURNE MUSEUM
NICHOLSON STREET CARLTON GARDENS VIC
After a 22 month closure and a $13 Million Makeover funded by the Sate Government and Liverpool City Council, THE CASULA POWERHOUSE IS READY to resume its role as South West Sydney’s cultural hub.

The revitalised centre now sports seven exhibition spaces for contemporary art and a 328 seat theatre which, in the next few months, will host a dynamic mix of live acts as varied as the musical satire Keating!, young play-write Suzie Miller’s multicultural drama 2008, photo, a video surrounded by three large woven panels Winter 2008, photo, and the Casula streetwise dance performances, a video surrounded by three large woven panels Winter 2008, photo.

Participate in the constant process of negotiation, and the Casula Powerhouse Arts Centre is all about. Even their new logo is an apt metaphor for the experience of migration. As he says, “Casula is really about cultural diversity engaging with the widest possible audience in an incredibly eclectic community. As he says, “Casula is really about cultural diversity engaging with the widest possible audience in an incredibly eclectic community.”

Executive Director and College of Fine Arts (COFA) graduate, Kon Gouriotis OAM, and his dedicated team, are deeply committed to allowing for difference, provoking dialogue and instigating positive cultural change are what the exhibition Australian was curated by Artistic Director nicolas tsoutas is keen to highlight. He calls a Howard-esque notion of homogeneity focused on the complexity involved in being Australian, in opposition to what he acknowledges that identity in a cosmopolitan country like Australia, never was, and never will be, singular.”

With this in mind, it comes as no surprise that the inaugural exhibition in the new Casula Powerhouse tackles this slippery issue head on. Australian was curated by Artistic Director Nicolas Tsoutas and the exhibition aims to, “sustain a discourse which acknowledges that identity in a cosmopolitan country like Australia, never was, and never will be, singular.”

In many ways, Dani Marti, Nike Savvas and Savanhdary Vongpoothorn are characteristic of Tsoutas’s cross section of the Aussie population. Scanning their names, it’s clear that they, like all of the artists in Australia, participate in the constant process of negotiation, which for Tsoutas, is inherent in defining a complicated and plural Aussie identity.

Savanhdary Vongpoothorn was born in Laos and came to Australia as a small child. Raised and educated here, her paintings nonetheless remain firmly rooted in her cultural heritage. According to Tsoutas, Vongpoothorn is “defining her Laoation-ness through her spirituality”. In a country still dominated by Judeo-Christian values, “the connection to the Buddhist faith is itself a distinction, it marks her as different. She deals with questions of healing, spiritualism and faith… it puts a different sensibility on the function of painting.”

Nike Savvas, whose family background is Cypriot, now spends most of her time in London, where everyone can tell she’s Australian. However, in Australia, she says, “I’m still asked where I’m from, despite the fact that I was born and spent most of my life there.”

Savanhdary Vongpoothorn was born in Laos and came to Australia as a small child. Raised and educated here, her paintings nonetheless remain firmly rooted in her cultural heritage. According to Tsoutas, Vongpoothorn is “defining her Laoation-ness through her spirituality”. In a country still dominated by Judeo-Christian values, “the connection to the Buddhist faith is itself a distinction, it marks her as different. She deals with questions of healing, spiritualism and faith… it puts a different sensibility on the function of painting.”

Born in Spain, Dani Marti’s identity is in a constant state of flux. “I am Australian, I am Spanish, and now I am living in Scotland,” he says. Living between three countries, Marti finds that his “sense of a nationality has become redundant.” As an artist, his life-on-the-move and fluid identity are advantages. “It gives you a sense of detachment,” he says. “It can help you to become a better observer, and more accepting, embracing any reality, with less judgement.”

In Australian, Marti uses this critical detachment in his installation Bolted/Beige, a video surrounded by three large woven panels of beige and brown nylon rope. Marti sees this work in its entirety as a portrait of David, a gay Glaswegian who he filmed for a year living a quiet life in a completely beige flat. According to Tsoutas, Marti uses beige as a symbol. He’s “critiquing that uniformity; when everyone succumbs to a particular colour or understanding it doesn’t allow for difference.”

Allowing for difference, provoking dialogue and instigating positive cultural change are what the exhibition Australian and the Casula Powerhouse Arts Centre are all about. Even their new logo includes the phrase “Change your Mind”, which is an open invitation to change your mind about where you live and how you define yourself.

Tracey Clement
Take a stroll through the streets of Sydney’s Marrickville, Leichhardt or Bondi, and it’s easy to see how migrant communities have shaped the urban landscape, adding colour, energy and diversity to the spaces they inhabit. Yet, this intersection between architecture, art and culture is little understood, despite the window it offers into the evolution of our cities.

To redress this imbalance, the Ivan Dougherty Gallery (IDG) at the College of Fine Arts (COFA) is hosting a new exhibition called Concrete Culture, which aims to push the boundaries of exhibiting Asian art by exploring art as a cultural process, rather than art as a finished object – a radical alternative to more conventional art curation.

Concrete Culture is the first of three exhibitions to result from a three-year research project currently being funded by the Australian Research Council (ARC), called Construction, Connection, Community: Measuring Asian Arts Contribution to Contemporary Culture in Australia. The project unites academics, artists, architects and curators from UNSW, including the Centre for Contemporary Arts and Politics (CCAP) and the IDG (both based on the COFA campus), as well as the Zenaid Museum of Art in Shanghai and the Casula Powerhouse in New South Wales, which will host subsequent forums, exhibitions and workshops in 2009 and 2010.

Jill Bennett, director of CCAP and Associate Professor of Research at COFA explains, “We often see migrants living in spaces that were not designed for them, yet we expect people to adapt to these spaces regardless of their needs. Concrete Culture will explore how public spaces can be reimagined and made to work for the people who use them.” She further adds, “The exhibition is designed to ask questions about contemporary Australia – how can we reflect the dynamics of cultural interchange between migrant and non-migrant communities? Do we need to reframe the way we go about exhibiting culture to reflect the diversity of contemporary Australia?”

The aims of Concrete Culture are twofold: firstly, to highlight the dynamic roles of architecture and art in shaping cultural debate, and secondly, to encourage more collaborative, cross-disciplinary approach to exhibiting artwork that dodges cultural stereotypes in favour of a more honest, fluid and proactive approach to linking audiences with artists.

According to Felicity Fenner, senior curator at the IDG, “The idea is to gather Australian and Asian artists who create work that analyses notions of space in the private and public sphere. To begin, we will show existing work by these artists typical of their practice, then down the track they will work collaboratively towards the next installment of the show.”

The ARC research grant for Concrete Culture was initiated by Binghui Huangfu, one of Australia’s foremost curators of Asian art who is now a curator at Zenaid MoMA in China. For this exhibition, she is working with academics including Professor Xing Ruan, from architecture at UNSW; David McNair, senior lecturer in art history and theory at COFA and deputy director of CCAP, as well as Bennett and Fenner, who will feed their expertise into the project throughout the next three years.

Concrete Culture will showcase works by artists such as Alfredo and Isabel Aquilizan, an artist couple from the Philippines, who subject the contents of a home to a whole-scale migratory move. Household items from bedrooms, a kitchen, a living room, bathroom and laundry are neatly packed into tight square shapes. These exposed ‘bricks’ are then reassembled into a single large square ‘home-like’ structure. Of course, it is not a home. It is the items that people can pack and take with them, which when shaped as a house, reference the loss of a real home.

The exhibition is typical of the dynamic work being produced by CCAP, which formed in 2003 to demonstrate how the visual arts contribute to political debate and issues. "CCAP explores art as a catalyst for change and analysis. All of the Centre’s projects show how art can contribute to a better understanding of social and cultural relations. It’s about bringing people together to collaborate on high profile projects that test certain cultural and social issues," says Bennett.

Current approaches to exhibiting Asian art, Bennett believes, do not reflect the reality of living in migrant communities. “Large art galleries and government-funded institutions aren’t always quick to develop more progressive approaches to art curation, and are encumbered by traditional attitudes that reflect elitist cultures and a European inheritance. Nobody wants that to be the case anymore, so we need to ask - Do we need to change the way we think about art by taking a more collaborative, proactive approach?” To stimulate debate in an unconventional fashion, Concrete Culture invites viewers to travel by bus from the IDG’s inner Sydney location to Bach Dang restaurant in Western Sydney’s Canley Vale, while listening to a series of guest speakers as they peer out the bus windows. “It’s an excursion, co-hosted by the 2008 Sydney Biennale, designed to showcase the diversity of Sydney’s urban landscape.

“The Canley Vale lunch forum offers a dynamic platform for examining the relationships between art, politics and the built environment during presentations and dialogues between speakers and members of the audience,” says Dr Thomas Berghuis, an expert on contemporary art in China and Asia and a post-doctoral research associate at CCAP. “These interactions will be positioned in relation to the idea of community, including its inhabiting of space, place and locality, while exploring the juxtapositions between people, practices, sites and situations,” he says, emphasising that Concrete Culture takes an experimental, inventive and cross-disciplinary approach to curating art.

Barbara Messer

CONCRETE CULTURE runs at IVAN DOUGHERTY GALLERY FROM 29 MAY TO 6 JULY. TICKETS TO THE RESTAURANT FORUM AT BACH DANG IN CANLEY VALE INCLUDE A 2-COURSE LUNCH, AND ARE AVAILABLE THROUGH THE BIENNALE OF SYDNEY WWW.BIENNALEOFSYDNEY.COM.AU

OPPOSITE PAGE: Alfredo & Isabel Aquilizan, Address, 2008, installation. Photo courtesy of the artists and Jan Motion Art, Brisbane.

TOP LEFT AND RIGHT: Alfredo & Isabel Aquilizan, Address (detail), 2008, installation. Photo courtesy of the artists and Jan Motion Art, Brisbane.

CONCRETE CULTURE and the impact of Asian Art in Australia
This June, as international contemporary art stars fly in for the Biennale of Sydney and their work is installed at Sydney’s premiere art venues, a trio of less salubrious galleries will present eleven emerging and unrepresented artists in the Biennale-fringe event SafARI 2008.

These galleries, China Heights, Gaffa and MOP, are some of the artist run initiatives (aka ARIs) that play a vital but largely unsung contribution to Sydney and Australia’s contemporary art scene. MOP for one, its directors George and Ron Adams are proud to say, has been responsible for many artists having their first solo exhibition.

**THE PARTICIPATING ARTISTS, INCLUDING**

- **RON ADAMS**
- **LIAM BENSON**
- **MARK BROWN**
- **DAVID CAPRA**
- **JUSTIN COOPER**
- **TIMOTHY KENDALL EDSER**
- **JESSICA GERON**
- **LUCAS GROGAN**
- **CHRIS JONES**
- **SASKIA PANDJI-SAKTI**
- **LUKE THURGATE**

have been selected from a national call for submissions, and work in media ranging from video and sound to drawing and performance. Unlike the Biennale, there is no overarching theme. Rather, explains the exhibition’s curator Lisa Corsi, “The artists are each grappling with different issues and have demonstrated a sincere and dedicated investigation.”

SafARI 2008 is the brainchild of Lisa Corsi and Margaret Farmer, who co-founded and co-curated the first SafARI in 2006. Both graduates from the College of Fine Arts (COFA) Master of Art Administration degree, the two first met in 2003 when Farmer curated Terra Alterius: Land of Another as part of her degree, and Corsi was Curatorial & Collections Manager at (the then) Sherman Galleries, which represented several artists in Farmer’s exhibition. Later, when discussing the 2004 Biennale of Sydney, Isabel Carlos’s exhibition. Later, when discussing the 2004 Biennale of Sydney, Isabel Carlos’s On Reason and Emotion, they decided to develop a fringe exhibition that would leverage off the energy surrounding the Biennale to provide insight into future practice and create opportunities for all involved.

The Biennale slipstream proved a wild ride. SafARI 2006 presented 22 artists and Janet’s Truck (a mobile negotiated exhibition space) across six ARIs, five in Sydney and one in Wollongong. Corsi and Farmer realised the nascent exhibition had struck a chord when they started fielding enquiries about participating as a satellite exhibition from galleries as far afield as Melbourne and Perth; no doubt also reflective of the 2006 Biennale’s national public program. New audiences were drawn to the ARIs, aided by maps on the exhibition invitation, catalogue and website. Many of the artists sold work and/or were curated into further exhibitions as a result of SafARI, and the advent of SafARI itself was noted by the inclusion of Simon Cooper in the S.H. Erwin Gallery’s annual review exhibition, The Year in Art.

Inspired by the strong response, Corsi and Farmer commenced building the infrastructure for SafARI to continue to complement future Biennales. In 2007, they established SafARI Initiatives Inc. and the SafARI Board, with the aim of extending SafARI’s resources and networks beyond their initial curatorial partnership, and, in 2008, SafARI is continued by Lisa Corsi as Curator and Elizabeth Stanton as Exhibition and Sponsorship Manager.

The exhibition also provides opportunities for arts workers. For Stanton, who has also undertaken the COFA Master of Art Administration degree, *SafARI is an opportunity to gain first-hand experience in arts management on a level that wouldn’t be possible in a larger organisation. Lisa and Margaret have created an ongoing project that is both professional in its organisation and approach but also allows contributors to nominate their area of interest and really go for it.* SafARI’s key significance, she says, “is not only its contribution to Australia’s artistic environment, but the way it works to create a long-lasting awareness of the benefits of engaging with the work of emerging artists and ARI venues. George and Ron Adams, who have been involved in both SafARI 2006 and SafARI 2008, have found personal satisfaction in "working with like-minded people, artists, and curators at a time when the Sydney arts scene is at its highest level.” In their view, SafARI’s significance lies in the benefits of exposure at that time.

With the majority of artists creating new work for the exhibition, all involved feel a great sense of anticipation about the final outcome of their collective expenditure of time and passion. From all this, “the audience is the real winner,” says Corsi. “They get to see the grassroots as well as la crème de la crème.”

**SAFARI 2008 RUNS FROM 12 – 29 JUNE 2008. EXCEPT EXPERIMENTAL AND EXUBERANT PRACTICE, AND AS WITH ANY SAFARI, KEEP YOUR EYES PEELLED.**

The Biennale slipstream

SafARI
Match Box Projects

Relentlessly determined to get things moving, the pair have crafted a series of clear perspex suitcases, packed them with art and hit the road with their miniature travelling exhibitions. Titled the Match Box Projects, Leanne explains that these suitcases “are our artworks and we invite other artists and curators to work inside the box”. Naomi adds, “We don’t see this as a curatorial role, but rather a journey of exchange, and these other artists are all people we have exchanged with. We think their work is wonderful, and we love to show other people how wonderful it is.”

For the past two years they have travelled with their suitcase exhibitions throughout Australia and Japan, resuscitively combining Leanne’s know-how as a practicing artist with Naomi’s expertise in tourism and education. Naomi explains, “We both majored in three units of art in high school so we shared that passion for art, but then we went our separate ways.” Naomi went on to major in Japanese and Asian culture at Macquarie University. She has since “learned everything from a head guide of a tourist agency in Sydney, to working as a cultural education officer in Japan.” Meanwhile, Leanne studied marketing and public relations before completing a Bachelor of Fine Arts with Honours at the College of Fine Arts (COFA).

Dominique Angeloro

So energetic and ambitious are identical twin sisters
Leanne and Naomi Shedlezki, it’s as if they have cloned themselves just to get more done.

It was while studying printmaking that Leanne became fascinated with the humble matchstick, which became an interest that would ultimately ignite the sister’s ambitious Match Box Projects. Given a class assignment to design a symbol of her identity, Leanne quickly settled on this motif because, she says, “I played on the word ‘match’. Identical twins are an identical blood match, but of course are two different people. Matches also come in multiples, they look the same but they’re not, every one is unique.” Leanne also made a series of prints that appropriated the iconic Redheads matchbox image, giving the famous cover girl a twin.

When the sisters discovered a book on the history of Japanese matchbox design, it was as if Leanne’s passion for visual art had collided with Naomi’s interest in Japanese culture. Soon after, they decided to put their heads together, creating their very first portable gallery. “Installing it with Leanne’s matchstick inspired artwork and some Japanese matchboxes, the twins toured the suitcase around Circular Quay on Australia Day 2006.”

Just two years on, having received the support of an Arts NSW Projects Grant, a NAVA Marketing Grant, and a Japan Foundation New Visual Artists Grant, Match Box Projects have evolved into a dozen internationally mobile suitcase galleries featuring the work of more than 70 Australian and Japanese artists.

The Shedlezki sisters have now taken their portable art to more traditional gallery spaces, installing the see-through suitcases along with Naomi’s photographic documentation of their travels. Most recently, they launched the Japan Foundation’s new visual artists’ project, called Facetsnatial with a display of their portable galleries. Titled People to People, Place to Place: Australia Japan, the exhibition showcased work by emerging and established artists, including COFA graduates Monika Behrens, Louis Pratt and Simon Cooper. As their favourite work, the twins excitedly point out a small drawing by Nobumaska Takahashi. “I think I understand it differently to a Western audience because of my Chinese background.”

After experiencing this realisation, Wang devoted her time to finding out more about Chinese art. As part of her Master degree thesis, she conducted research into how Chinese art is presented in Australia. After graduating from COFA, Wang chose to study Chinese art history and archaeology at the School of Oriental and African Studies, University of London. She was determined to learn more about the complexity and history of her cultural background.

Three years ago, Wang moved to Shanghai, a growing centre for Chinese contemporary art. She is now the manager of the Public Art Administration at the College of Fine Arts (COFA), Wang realised that there remains a part of her still closely connected to Chinese culture and Taiwan. She believes her first awareness of this connection occurred when she saw Chinese contemporary artist, Xu Bing’s artwork at the Asia-Pacific Triennial. She says, “I was deeply moved by it. I think I understand it differently to a Western audience because of my Chinese background.”

Tawanese-born Jessica Wei-Hsuan Wang was determined to be surrounded by everything except Chinese culture when she moved to New Zealand at the age of twelve. “I wanted to speak fluent English and be Westernised,” explains Wang. “When it was time for university, I chose to study Western Art History and English Literature for my Bachelor degree.”

Big Steps: Jessica Wang, Young Uni Grad Heads to China to Build an Art Museum

Tawanese-born Jessica Wei-Hsuan Wang was determined to be surrounded by everything except Chinese culture when she moved to New Zealand at the age of twelve. “I wanted to speak fluent English and be Westernised,” explains Wang. “When it was time for university, I chose to study Western Art History and English Literature for my Bachelor degree.”

Jessica is excited about her job and new home. She says that “it is a privilege and a once in a lifetime experience to be able to work with the top Chinese artists and to be part of the process of building an art museum.”

When asked what is the most exciting thing about working in China, she replies, “everything happens so quickly here. It’s a place full of surprises.”

Xueling Zhong
If you ask most non-indigenous Australians to explain Dreamings or ‘Skin names’, which are central components of indigenous culture, they’re likely to stare blankly or mutter a few clunky phrases about dreams, corroborees and conception myths. Yet, despite the paucity of knowledge regarding indigenous heritage, there is one area in which non-indigenous Australians are hungry to learn more - the visual arts.

Anthropologist Jennifer Biddle, who joined the Centre for Contemporary Arts and Politics (CCAP) at the College of Fine Arts (COFA) earlier this year as a research associate, is eager to rectify the disconnect between art appreciation and cultural understanding by bringing talented Warlpiri artists to undertake an artist in residence at Sydney Grammar School.

“I’m deeply committed to facilitating research that promotes Aboriginal practices and values. Politically and intellectually, it’s an important endeavour to see how artists who have not historically had access to the white education system will instruct primary school students.”

Biddle has invited Rosie Napurrurla Tasman and Molly Napurrula Tasman, together with translator Lynette Napangardi Tasman, to travel from Central Australia to Sydney’s Eastern Suburbs to demonstrate the tactility of their painting to young primary school students. Both artists paint Dreamings associated with their land and ancestry using intricate patterns, lines and dots, a process that is intricately interwoven with other aspects of Warlpiri culture such as body designs, ceremony, song and dance.

Biddle first became fascinated with Warlpiri customs as a PhD student, when she tried to establish a link between low literacy levels and a strong visual heritage among Warlpiri people. She is now one of Australia’s leading voices on Warlpiri culture and language (which is spoken by just 3,000 Warlpiri people) with a particular interest in the growing popularity of female indigenous artists.

Examining her passion for Warlpiri artwork, Biddle says, “Art can provide an immediate sense of the complexity of Warlpiri culture. When you see art from Central Australia you’re hit by an incredible wave of animation, vibrancy and colour - a textural density that is completely mesmerising.”

Biddle’s research attempts to explain why non-indigenous audiences respond so viscerally to indigenous art, in particular art by female Warlpiri artists. She believes the tactile process of painting ‘Dreamings’ on bodies and canvas brings a vibrancy and emotiveness to their artwork that non-indigenous audiences respond to intuitively.

Indigenous artwork can be understood not just as a visual experience, but also as physical and emotional. In this way, the impact of Aboriginal art can extend beyond mere aesthetic appreciation to the realms of politics and intellect where it rightfully belongs.

“The residency at Sydney Grammar is part of CCAP’s mission to support and promote artists while highlighting the contribution art makes to cultural and political issues. Biddle is charged with developing the Centre’s indigenous and anthropological research strengths, while enhancing the role indigenous art plays both locally and globally.”

Jennifer Biddle at school. Photo Justa Charlier.
Letterpress refers to the setting of wood and metal type by hand, essentially following the methods employed by Johannes Gutenberg when he invented the printing press circa 1455. The industry that developed from this technology established the language we use today to describe many aspects of the digital production of graphic design. Numerous debates about the nature of type have raged over the past 550 years, and as a result, historians of letterpress tend to celebrate the rule-based nature of this form of typesetting. From their perspective, the craft of laying out a page, letter by letter, provides a measure by which to evaluate how closely the conventions of typography are adhered to. Since William Morris, and the Arts and Crafts movement of the mid to late 1800s, introduced traditional crafts as a protest against industrialisation, centres of letterpress emerged in the United States, for example the Minneapolis Centre of Book Arts, and the Royal College of Art in the UK. In Australia, it has only been fairly recently that historical groups have established printing museums, such as the Penrith Printing Museum, established in 2001.

The COFA Letterpress Studio, based at the College of Fine Arts in Paddington, was developed so that local designers with a passion for the history of printing and type can investigate the materials of typography and book arts, correlating, for instance, the methods of manufacture of paper and ink at the time at which a typeface was originally designed. For example, bracketed serifs don’t mean much if you’ve never considered how ink can become clogged in an un-bracketed serif, or that the hardness of the metal used to cast type affects the width of a serif. These tiny details might seem like the preoccupations of an enthusiast, but they are actually quite practical problems of typography.

Historical approaches to typography celebrate how letterpress technology reconnects the language of typographic anatomy, they are more focused on how the kinaesthetic and physical nature of letterpress gives these apparently abstract terms meaning. The smell of ink, the weight of the wood and metal letters, the textures and patterns of words, and the ‘grey’ of the text, for them present an entirely different experience of graphic design. As such, iconoclasts celebrate the social contexts and effects of printing, for example raising literacy levels during the 19th century, or how books can be of a devotional, scientific or artistic nature.

Less interested in reviving a traditional craft, iconoclasts experiment with low tech and high tech to reflect contemporary concerns.

One example of experimenting with high and low technology at COFA, the Letterpress Studio is the design of letterforms using CAD software for casting on a 3D printer. This year, designers in the Studio plan to experiment with swapping letterforms for testing on the proof presses. The aims are to test how typefaces can be both a design and a technology, and to address the current focus on post-digital technologies. Printing with experimental inks on non-traditional materials, and creating books whose structures complement the narratives they contain, brings a new dimension to the graphics media field. Understanding the conventions embedded in digital software encourages a questioning approach to print production. While much is made of the precision and control a computer can offer, technical skill with letterpress helps designers make sense of why programmes allow certain actions, but not others. Graphic design software is, after all, based on printing.

Jesse O’Neill’s Honours research into the history of letterpress in Australia was awarded the inaugural Gordon Andresen Scholarship from the Australian Graphic Design Association (AGDA) in 2006. Taking the humorous phrase, the Printer’s Dozen (which only ever amounted to 11) as a starting point, O’Neill has designed a limited edition of printing colloquiations collected during his research. O’Neill’s current postgraduate research involves different approaches to historical writing. He plans to present his findings at the Design History conference in Tokyo in October this year.

It is the combination of perspectives and technologies that distinguishes the COFA Letterpress Studio from more traditional letterpress facilities. The Studio invites diverse approaches to designing typography, layout, the materials of letterpress production, and the potentialities of high and low technology. Through the physical 1:1 scale of letterpress, graphic designers are more sensitive to how a printed poster or book can be considered as an object. Ultimately, the hands-on experience of letterpress can provide opportunities to make sense of traditions, give a tactile experience of typography, and experiment with conventions.

Katherine Heline

A PDF of Jesse O’Neill’s book can be downloaded from the AGDA website: www.agda.com.au

Appendix: A brief history of typography

The white of a letterpress printed page is made from the physical construction of space to mark lock type securely into a form. Spaces and furniture have volume, but their application is a patience rendered invisible on the press. The white is built to support the printed page, whereas in digital design it is often the reverse – the printed page is moulded to create white space.
Often arts writing in Australia is produced for two types of audiences—
a specialised readership consisting of people who work in an arts related industry or who are artists themselves, and people who are interested in purchasing art. However, as the contours of Australian society change, measurable by increasing levels of education, economic wellbeing, and labour force adjustments, so too should our thinking on what art and creativity mean to society. Current ABS data shows that in the last five years Australian cultural industries have grown and more Australians (85% aged 15 years or older) are taking part in art and cultural activities. Even in times of interest rate rises, The Australian Art Market Report continues to show steady growth in the sales of Australian art nationally and internationally.

In effect, more people are interested in art (than ever before, and so it should be asked, are existing forms of art writing in Australia helping to fully engage new audiences?

Current forms of arts writing in Australia include newspapers columns, exhibition and auction-house catalogue essays, specialised art magazines, literary art books and online art journals. Of this list, the latter four are produced with targeted arts related audiences in mind. The structure of the language in these publications tends to be formal, non-personal and usually assumes pre-existing knowledge of art and art history. Arguable only those articles published in major newspapers offer arts writing to a wider audience. While journalistic writing tends to be more accessible stylistically, and deliberately self-contained (meaning a reader should not have to look up concepts and quotes elsewhere to fully understand the text), it is limited to one or two double page reviews of the visual arts and a selection of catchphrases like ‘what’s on’ exhibition notices in a weekly supplement of each newspaper.

If one were to assess the writing gap in the current art scene, it would be this: a substantial, regular and affordable publication about art (particularly the visual arts) geared at an intelligent and appreciative, although not necessarily formally arts-trained audience. Readers would be artists and designers as often as they would be teachers, lawyers, economists, and other professionals.

The new magazine Art World has appeared to fill this niche. With only two issues under its belt, and a third issue in the pipeline, Art World has deliberately sought to break down the barricade to high-end art, cutting-edge media art, and out-there performance art, making these art forms not only accessible to a wider audience, but exciting to witness and read about. At the same time, Art World makes the judgement that representatives from the wider community, those people not directly working in the arts industry, have an important role to play in the future of art in Australia and that a wider bridge between the art and non-art scenes would benefit both.

Of course Art World is not so boring as to spell this out. “There’s no assumption,” says Claire Armstrong, the magazine’s editor and graduate from the College of Fine Arts (COFA), “that people know about art. The assumption is that they’re interested. Our approach is smart, but not smart-arsed.”

The magazine’s owner and editor in chief, Steve Bush, has a business and advertising background, but for the last 20 years has also been interested in art, specifically the idea of producing a new type of magazine about what art is and means. He decided Art World would not be pitched to appeal to an exclusive arts community, nor would it be tabloid or aimed at selling art to wealthy buyers. Its stories would provide personal and first-person insights into artists, their lives and their art. All artist profiles would require interviews by assigned writers and the ‘house’ writing style would be clear, thoughtful, original, engaging, and non-academic.

Without specifically intending it, Bush seems to have resurrected George Orwell’s rules of writing as set in his famous essay, Politics and the English Language, wherein Orwell stressed the need to rid one’s writing of stale metaphors, pretentious diction, meaningless words, long passages, unnecessary operators and passive expression.

Anyone who has tried to uphold these rules knows how hard they are to achieve. To write about art (or any subject) in intelligent and simple language is a challenge. Even Armstrong, with her background in Art Administration from COFA, and experience as former editor of both Art Asia Pacific and Art & Australia, was surprised when faced with this objective. “Writing clearly about art,” she says, “is considerably more difficult than writing a dense text.” The upshot of the extra effort, though, is a more original piece, composed of clearly differentiated and precisely worded segments.

Art World is a glossy magazine about international art trends published for Australian and New Zealand readers. The layout is visually lush, which according to Armstrong, makes the publication competitive in a saturated magazine market. The content of the magazine upholds Bush and Armstrong’s belief that Aussie and Kiwi artists are on par with their international counterparts. Issue one of the magazine featured stories by and on major personalities in art. Germaine Greer covered the elderly and unstoppable Louise Bourgeois (think towering stainless steel and marble spider that greets visitors at the Guggenheim Bilbao). Armstrong met and wrote about ‘bad girl’ British artist Tracey Emin, who remains as candid and open about personal issues as she was when she made Everyone I Have Ever Slept With 1963 – 1995. In addition, Fiona Hall’s major survey at Sydney’s Museum of Contemporary Art, Indigenous artist Chris Pease, and Cao Fei, whose art draws inspiration from China’s ‘blooming subcultures’, were also featured.

Although the magazine is new on the publications stands, feedback to Armstrong suggests that Art World may be doing more than filling a gap in current arts writing in Australia. It could also be signalling a social shift on thinking about art. The first edition of the magazine sold out at several outlets in Sydney. Readers from arts and non-arts backgrounds told Armstrong that they treated the magazine differently than other art and cultural publications. Rather than selecting and reading only specific articles that appealed to individual interests, they started at the front and, as with fashion and design magazines, leafed through every page, reading or scanning every article and image.

Armstrong recognises a trend when she sees one. She was in New York in 2002, editing Art Asia Pacific, just before the boom in Chinese art. She met a range of now famous artists, including Cai Guo-Qiang and Xu Bing, and understood immediately the important role that magazines and journals could play in generating vigorous dialogue about Asian art in the West. It’s because of her that Art Asia Pacific was perfectly placed to activate this dialogue in Australia. And it may be due, at least in part, to Armstrong again, through her role at Art World, that another, perhaps more vital dialogue is underway – the one about the value of art to all Australians.

Jo Bezgen
Design beyond Speedos

Peter Travis

Design beyond Speedos

The intersections of art and design, and those of commerce and aesthetics, fashion and art, and even education and production are often seen as troubling, as necessitating compromises, and concessions. Of course, the emergence of design as a central discipline in many universities, art schools around Australia (such as the College of Fine Arts) has been part of a strengthening dialogue between these areas and concerns. But there is much more to do and in this we can learn a great deal from the extraordinarily rich life and work of Peter Travis.

Since the immediate post-war period, Travis has moved, seemingly effortlessly, between the worlds of education, music, product and fashion design, architecture and interior design, painting, ceramics, geometry, and even kite-making. Effortlessly, because wherever a chance encounter in a coffee shop, a new job or the opportunity to open a new design school took Travis, he consistently demonstrated flair and innovation, a deep understanding and love of materials, forms and colours, and a strong sense of the provocative. Travis can be seen in many ways as the Australian art and design world’s ‘Renaissance Man’. And, at a time when this concept is increasingly being superseded by ‘multitasking’ (an efficiency-driven concept in which nothing is done well, since nothing is done on its own), Travis’s broad knowledge and concerns, his profound skills in making, and his love for structure, order and pattern, all bring him closer to the Renaissance ideal of the well-rounded, fully engaged, ‘universal man’.

Peter Travis remembers, at three and a half, being introduced to macramé, a form of textile-making using knotted cord, by a neighbour in Balgowlah on Sydney’s northern beaches. And falling in love, even at that age, with its rhythmic complexity, its nuanced repetitive patterns, and its opportunities for innovation within repetition. Although Travis would move on to use many materials in his work over the next more than 75 years, this elemental experience and passion has continued unabated.

Travis’s interest in pattern and structure led to an interest in music, and initially he trained at the Sydney Conservatorium of Music and Sydney Teachers’ College to be a music teacher and composer, walking every day from Balgowlah to the Sydney CBD. But rather than move into school teaching Travis took a job at the girl’s wear buyer for Farmer’s department store in George Street, Sydney. It was while working at Farmer’s that Travis began designing children’s clothes. And by the mid 1950s, he was studying industrial design at night at the Sydney Conservatorium of Music and Design School with Phyllis Shillito, his earlier teacher and mentor. For the next 20 years, Travis taught colour in a course which rapidly expanded to a full-time, three-year program with many hundreds of students. Characteristically, Travis innovated with Australia’s only design and colour course while also completing the first Ceramics Certificate awarded by the National Art School.

The peripatetic Travis soon left Speedo to return to the National Art School, where he now turned his attention to ceramics while at the same time establishing the Shillito-Travis Design School under Phyllis Shillito’s, his earlier teacher and mentor. For the next 20 years, Travis taught colour in a course which rapidly expanded to a full-time, three-year program with many hundreds of students. Characteristically, Travis innovated with Australia’s only design and colour course while also completing the first Ceramics Certificate awarded by the National Art School. Travis’s engagement with ceramics proved to be yet another turning point for an artist and designer who was always first of all, a maker. His richly inventive ceramic works were painstakingly constructed by hand building where clay was cut, sliced, and manipulated into the coil and slab assemblages. Some of the works were made from the re-construction of sliced segments of earlier thrown works, allowing a new complexity and identity to emerge, while Travis also often used stencils to produce complex patterns and weavings on the surfaces. Not surprisingly, Travis won a number of awards for his extraordinary ceramic works, including a Churchill Fellowship, membership of the International Academy of Ceramics and the Gold Medal at the Faenza International Ceramic Competition. In addition, Travis also taught through the 80s and into the 90s at COFA in Ceramics and Design.

Travis’s story is always one of movement, change and a willingness to take risks and seize opportunities. A chance encounter in 1964 in a coffee shop led to an exhibition, Colour Fieldwork, in the David Jones Art Gallery (at a time when both major department stores also had galleries) that reflected Travis’s lifelong fascination with colour. But where Colour Fieldwork was resolutely flat Travis began to use fabric, which he quickly liberated from the flat frame by making his works as kites. The radiacity of this gesture has yet to be fully appreciated: the kite is not only a complex, multivalent geometry, it also interplays with the wind to swoop and move, to become an ultimate kinetic sculpture. Travis’s fascination led him to co-founded the Festival of the Winds, now held annually at Bondi Beach. His deep understanding of colour allowed him to produce kite structures that move even when still. And from the early 1980s Travis began to make kites as huge suspended forms. Since then his work has been installed in numerous buildings around the world, allowing his work to finally emerge as complex colour geometries which we don’t simply see, but almost inhabit.

Peter Travis’s life and work has a rich legacy that reflects his own openness, curiosity and passion, a passion that has broken down the barriers of art, design, teaching and making.

As Travis has put it many times: “I am passionate about design and colour. I do it all with total commitment.”

Graham Teryth
Learning Warlpiri
Gianna Farrell

Originally from Philadelphia, Gianna Farrell first became fascinated with the Warlpiri culture and Aboriginal art while doing a semester of her undergraduate study in Sydney at Macquarie University in the area of visual anthropology. It was during this time that she first met Jennifer Biddle who would become a Senior Research Fellow at the College of Fine Arts (COFA) Centre for Contemporary Arts and Politics (CCAP) as well as Farrell’s PhD supervisor.

In August of 2007, Farrell returned to Australia to continue her studies in anthropology and linguistics. Her PhD in anthropology is exploring the contemporary experience of indigenous Australians, specifically the Warlpiri people of Lajamanu in the Northern Territory’s Central Desert. Farrell is examining culture as it is experienced and expressed through the physical body. In her paintings, she argues, Aboriginal artists are expressing their daily cultural experiences as well as their ancestral stories. According to Farrell, these artworks can be seen as an “embodied cultural product” and the body is a vital site of culture. She argues that, “in the past, the body has been left out of ethnography, and theory replaced people’s actual stories. Ethnography can be dry, humourless, and bogged down in theory rather than that glorious messy, funny, painful thing that is culture, that is life. What we feel matters, the body matters, affect matters, because it is in the body that culture exists.”

Through her research, Farrell is also exploring the ways in which the nation state is embodied and enacted in remote indigenous communities. She is further interested in the ways in which indigenous and white cultures collide and interact. She believes that governmental rule is often more extreme in remote communities than in cities. She explains that geographic distance leads to a lack of investment in officially sanctioned laws and codes, which in turn can weaken the nation state’s power in these areas. The nation state then responds by policing laws more rigorously. An example of this can be seen in the Federal Government’s recent intervention in the Northern Territory, which has placed restrictions on how indigenous populations conduct their daily lives.

Understandably, an important part of Farrell’s research is fieldwork. Only a few weeks after arriving at the CCAP, she found herself in Lajamanu where she was welcomed into an Aboriginal family and given a traditional Aboriginal skin name. During this time Farrell witnessed a festival known as ‘Milperri’ that celebrates women’s important roles in the traditional initiation rites of boys.

Several months on, Farrell is preparing to return to the Northern Territory for at least a year. She talks excitedly about her extended fieldwork during which she will live with her Aboriginal family, and learn to speak the local language. Her eyes light up at the prospect and she says, “I’ve already begun to learn Warlpiri. I have a collection of children’s picture books that I am beginning to read.”

Elizabeth Little

Gianna Farrell received an Australian Post Graduate Award in 2007. Her PhD project is currently untitled.

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Drink, talk, art.
A further obstacle to the acceptance of holography in the art community, as more than a passing gimmick, has been the pronouncements of influential critics, such as Jean Baudrillard, Umberto Eco and Peter Fuller, who in the 1980s stigmatised it as simply a medium of hyperreality, without imaginative resonance. Recent holograms by Chuck Close and James Turrell, especially their exhibitions in New York in 2005, give the lie to this outdated view, and Dawson has also characteristically confronted such criticisms head-on. Her large monochrome transmission holograms of interiors, such as There’s No Place Like Home (1978), The Ebbida Suite (2000) and To Assent A Handsome Man (2000), with their high-definition accumulations of details over many metres of virtual depth, take the viewer precisely into a reversal of the rapidly-vanishing past. As Peter Conrad observed in his book, All Home in Australia (2003), of the holographic installation There’s No Place Like Home, the “luminous, alluring, insubstantial holographic house”, now in the National Gallery, Canberra, is “the apotheosis of suburban Australia”. He goes on to add, “The occupants of this transparent house have melted into air, leaving their coffee cups and newspapers behind them. It was tactful for them to disappear; we can populate the cubicle with ghosts of our own.”

Another striking paradox in Dawson’s holographic work is the use of advanced and very laborious technology to represent essentially banal material, as critic Ken Scarlett put it in 1990, “making the mundane miraculous’. This is a precise analytical strategy. In Dawson’s most recent works, in the case of There’s No Place Like Home, “I used the familiarity of banal images to assist you in gaining access to the work, so immediately you feel at ease with it. But just because you do feel at ease with this image, you feel terrible because it’s such a strange thing so immediately something’s wrong. I used the fact that this was probably most people’s first confrontation with a holographic image.”

Although her recent major works, Shadows Figure (2003), and Luminous Presence (2006) have come out of research projects funded by the Australian Research Council, and discussed by Dawson at international gatherings of scientists and technologists, rather than in the context of art, she has moved steadily away from the position of encouraging the usual viewer’s ‘techno-question, “How?”’ towards expanding holography’s purely aesthetic capacities. Some holograms have become full-colour, prepared digitally with computer-graphics software, and viewable in what has become the holographic frame, as she says, “to generate an ebullient energy in the space surrounding the figures”. Dawson was unhappy with the usual rather rigid compositional vocabulary of holograms, usually centring their subjects in a shallow space, and their smooth, plastic-looking surfaces. In this work she has not only used transparency to suggest, paradoxically, a living, breathing plastic-looking surfaces. In this work she has not only used transparency to suggest, paradoxically, a living, breathing

PAULA DAWSON  PROFILE

Paula Dawson is one of Australia’s best-known living artists, yet, and here is the first of several paradoxes, her preferred medium, holography, is entirely at the least known forms of it. There are many reasons why this might be so, and one is that holograms are rarely exhibited. Although recent developments in holographic technology have reduced production costs, the hologram is still one of the most expensive art mediums to make and display. Anxieties about public safety, in the context of the powerful lasers needed to replay the large transmission holograms, which are Dawson’s specialty, although harmless low-powered lasers are now more readily available, have also inhibited galleries from showing them.

As early as her 1985 installation, Look Here, Dawson has made reference to Renaissance techniques and traditional Italian art, in this case a peepshow by Brunelleschi. Further, she has always admired the Baroque architecture of Borromini. Borromini’s features in Luminous Presence, in the plan and elevations of the virtual space around the figures are based on his centrally planned church, the Duomo in Bologna. In this space, simply hewed at in the back of the final work, is clad in a mosaic derived from another of Dawson’s works, Old Acquaintance (2003), an aluminium foil mosaic on paper, itself inspired by Italian medieval examples. Earlier holograms used motifs from the historical film, The White Gold, Pietro della Francesca and Leonardo da Vinci for entirely holographic purposes, and their re-appearance in this most advanced technology creates a powerful frisson.

Borromini’s engagement with advanced technology, to turn it from being of largely technical interest into the fully articulated art medium it now is. Yet, and here is the first of several paradoxes, her preferred medium, holography, is entirely at the least known forms of it. There are many reasons why this might be so, and one is that holograms are rarely exhibited. Although recent developments in holographic technology have reduced production costs, the hologram is still one of the most expensive art mediums to make and display. Anxieties about public safety, in the context of the powerful lasers needed to replay the large transmission holograms, which are Dawson’s specialty, although harmless low-powered lasers are now more readily available, have also inhibited galleries from showing them.

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Luminous Presence.
There is a scene in the cult Japanese manga, *Ghost in the Shell* 2: *Innocence*, in which the protagonist Batou is briefly reunited with his dog just prior to departing for the Far North Frontier. The query is posed, “Who will care for the dog in Batou’s absence?” The question is never answered. Instead the viewer is faced with a tension of opposites that occurs repeatedly throughout the film. Batou, a loner futurist cop has chosen for a companion an affectionate and high-maintenance Basset Hound. Batou, an apparently distant and emotionless man, remains alive due specifically to his emotional and psychic bond to a woman called The Major. The distant qualities of the Batou character, which makes it hard to identify with him early in the film, are the same qualities we take refuge in towards the end of the story.

The *Ghost in the Shell* film series has been selected by William Burdis, lecturer at the College of Fine Arts (COFA), as one example of valuable “realisation”. He’s referencing the achievement of the films for their narrative, style, characters and concepts. Along with the makers of the Matrix, who credit the Ghost films for influencing the look, feel and premise of their trilogy, Burdis believes the Ghost films provide a good basis for debate on aesthetics and morality as much as they are simply good viewing.

Burdis has worked in the area of animation since the late 1990s, which is long enough to have experienced the technological transformation of the industry. He started his career the day he woke up in a council flat in South London and realised that if he didn’t get out as soon as possible, he never would. It was a Tuesday, Media Education Supplement Day. He bought a copy of The Guardian and responded to an ad for a multimedia course at Cumbria University, realising only later he had no idea where the place was. His first animation was about an “older, retired, overweight” super hero attempting to put his cat out at night (produced ten years before *The Incredibles*). He sent a reel to Frame Store CFC, which at the time was making *Walking with Beasts*. The head of animation, Andy Lomas, said he was interested in Burdis’s style, and hired him.

Burdis’s introduction to production-studio life was to “hot-desk” for a month and “get a feel for all areas”. From there, he started on *Alice in Wonderland*, tasked with turning Ben Kingsley’s character, Major Caliperite, into an explosion of butterflies. By the end of his next film, *Dinotopia* (for which Burdis won an Emmy for Best Special Feature), he had learned two things – that getting the best result in digital animation often requires implementing old-fashioned drawing techniques and that regardless of any one animator’s gifts, long-format productions necessitate cooperative and selfless team effort.

Burdis came to Australia because he had come to the end of a number of major projects. He finished *Alice in Wonderland*, the *Walking with Beasts* series, *Troy*, *Harry Potter* and had another epiphany. Standing on top of a building, he could see every place where he had worked since beginning his career. It was time for a second leaving. At 9am the next morning, Burdis received a call from a guy saying, “You don’t know me, but how would you like to come and work at Movie World on the Gold Coast?” As it turns out, Burdis ended up instead at Animal Logic in Sydney to work on the Oscar Award winning film, *Happy Feet*. Looking back, Burdis realises that he’s been privileged to work with some of the world’s best artists and to be able to call these people friends. He’s seen the industry recycle itself – people shifting from one major studio production to another, again and again. He’s also familiar with “burn-out”, a phenomenon he knows is high, but also thinks could be affected by personality. “Some people manage,” he says, “They can work seven days a week, long hours, for months and sometimes years on end when the work is on. And then they take breaks in between jobs. Others – most – can’t sustain this.”

*Coming to COFA has been a big shift for Burdis. After years of working in crowded studios, filled with hundreds of people performing different and highly specialised tasks to output one major motion picture, Burdis is now helping students create works that start and end with themselves. He now fully appreciates the difference between the “realisation” of a film by a studio production house and the “realisation” of an animation by an individual. Special effects splendour aside, Burdis says that by creating your own work, “the person – the maker – remains visible in the art”. For Burdis, this is one of the most enjoyable things about teaching, “Helping to bring alive that singular quality that makes each student unique.”*
Ross Harley’s devotion to the work of high technology was interrupted by something so simple it could not be ignored. He built a circus of fleas with the spectacle of Brutus, “the strongest flea on earth”, pulling a locomotive that weighed 160,000 times his own body weight, had to be preserved for posterity. Harley’s ambition to create video art and to encourage creative practice as part of research, he explains. “My work often mixes theory and practice together. So, to have them both as part of my brief is fantastic.”

Harley’s fascination with video as art emerged during his formative years, in Sydney, while still at school. Video was then part of a new two-way traffic between media and art, a discipline, which allowed enthusiasts to make rather than just consume, and for Harley, it was much more interesting than writing an essay while completing his Bachelor of Arts at Griffith University. He became engrossed in music, in the avant-garde art scene, and in student politics.

Some of Harley’s early years were collected in a DVD produced in 2002 by the Museum of Contemporary Art in Sydney. It is the start of an archive that documents the Sydney video-makers scene from the 1960s to the present day which emerged during his formative years, in Paris, the Edinburgh Festival and the Tate Modern in England; quite a tribute to Harley’s ambition to capture video art as a means of expression and to encourage publication of research documents the Sydney video-makers scene and in student politics.

Some of Harley’s new projects is anapolo, made with long-time friend and collaborator Gillian Fuller. This thought-provoking survey of airport culture (in a book, website, DVD and CD Rom) investigates how information, buildings, people and machines make up a new urban form dominated by logistics. “Airports to me are one of the most amazing technological, cultural constructs that we live in contemporary life. They show us how people move incredibly rapidly and smoothly through these big, architectural people-processing machines,” he explains. “Anapolo is highly representative of Harley’s work in that it celebrates places of exchange on a vast scale. Like his other great passion, the internet, it has ‘seeped into everyday life’ almost without notice. The theme of the project fits neatly with Harley’s focus at COFA, where he hopes to work-outwards to the rest of the world” using the dynamic tools of the web to make the most of international connections. The resources of the internet can be better used to keep in touch with students, to excite online discussion, and to encourage publication of research by audio and video format. For Ross Harley, the possibilities online are as incredible as a flea defying gravity on a trapeze.

ANABEL DEAN
Severed Heads began in the 1980s out of what Ellard describes as his necessary “need to express”. And subsequently, despite an anti-mainstream attitude, “the most stupidly named” group achieved success worldwide. According to Ellard, the music produced was “a montage of noise... antagonistic, repugnant and difficult”.

Throughout his career in composing and performing music, recording and scoring film soundtracks, authoring DVDs and performing live in video clips, Ellard was highly instrumental in pushing the boundaries of electronic music. Early in his music exploration, he used analogue equipment to cut and splice tapes into remixes. Nowadays, technological developments in sound editing have made looping, sampling and remixing less problematic, and Ellard is the first to note how easy today’s digital musicians have it.

Ellard maintains his own website (www.tomellard.com), as well as www.sevcom.com, the home of the now deceased Severed Heads and he is concocting projects that investigate “online worlds”, “the fetishisation of physical objects”, and “music as design, design as music”. For Ellard, a man completely unfazed by fame, “art and music are about destroying and creating”. It is no surprise then that he took great pleasure in performing at the ARIAs at The Conservatorium of Music on two laptops whilst wearing a suit.

So why is a participant in two Sydney Biennales, an ARIA winner and a musician who has had a track reach Australia’s top 20 charts teaching at COFA? “It’s a new responsibility”, states Ellard, suggesting that the commitment required in good teaching is a worthwhile art. “And,” he adds, “I am the video guy.”

SARAH NETHERINGTON

Tom Ellard. Photo Tanya Sylva.
Christopher Dean is thinking about the colour pink and talking about the history of abstract painting. “Abstraction,” he says, “is often considered to be the most severe and difficult form of painting.” Severe and difficult are not words normally associated with pink and its connotations of femininity, softness and alternative sexuality. Pink is not a serious colour in art, according to Dean. He uses pink in all its shades – from pale flesh pink, through musk and salmon into the deeper hues of raspberry and magenta. He works in the traditional media of oil on canvas, and his paintings have a painterly textured surface. Earlier works included elements of collage and incorporated objects such as underwear, handbags, doilies, and felt lettering, all liberally coated in pink. More recent works reflect Dean’s interest in collecting quotes and random comments, such as his paintings titled ‘There Are Only Two Great Cities in the World: Campbelltown and Rome’ and ‘Wasn’t Susan Gilmore a Famous Drag Queen?’ (2007).

Recent word-based paintings draw on both formal abstract grids and the lettering of children’s alphabet blocks. These are immediately about colour, shape and pattern, with the viewer required to actively decipher meaning behind words that run together, across lines. Some phrases such as ‘I forgive you every day’ and ‘horrific’, both of which subtly suggest emotional anguish, stem from the artist’s own life experiences and her propensity to step over the line from comfort to discomfort. This discomfiture was evident in the 1999 exhibition, Age and Consent, which captured the aging body, naked and unabashed. Despite the confrontational and challenging nature of this series of work, Dreyfus insists that her projects are “a personal exploration about looking where I’m not allowed to look and showing people what I’ve seen.”

There is an underlying and deliberate unease in Dreyfus’s phrases such as ‘I forgive you every day’ and ‘horrific’, both of which subtly suggest emotional anguish. ‘Punishing Silence’, one of three diptychs included in the exhibition, satirically phrases the phrase within the “bland suburban-ness” of a cricket pitch and a bathroom. Unlike Dreyfus’s earlier work, it is the absence of the body that gives her current colour paintings their poignancy. Despite this absence, the language evokes a strong presence, a voice or variety of voices entering into what Dreyfus terms the “psychological realm.”

Taking her investigation out of private lives and into the public domain, Weight and Sea, 2005, the first of Dreyfus’s PhD shows, relied on the participation of the public to become the subject of the work. By asking passers-by on Tamarama Beach to step onto the scales and allow the general public to see what they weighed, Dreyfus took a very private act and exposed it for the world to see. Reactions of shock, relief, embarrassment and horror were recorded as part of the work; evidence of progression in the artist’s practice and her subtle move from two-dimensional works of art into the realm of installation.

Dean is exploring in his studio-based PhD The Pink Monochrome Project. He has been painting and exhibiting abstract art for more than 20 years, and his current PhD research at the College of Fine Arts (COFA) is a refinement of his years as both painter and art historian. An exhibition of Dean’s work was recently on display at Sydney’s artist-run showroom, Factory 49, and four paintings were hung in Ben Western at the Blacktown Arts Centre.

Historically monochromes have been viewed as the culmination of modernist art, the reduction of painting to its purest form. Dean is trying to open up the possibilities of the monochrome by both working within its traditions and actively trying to subvert them. He argues that abstraction is now exploring the realms of subjectivity, and he is interested in examining themes of sexuality and eroticism through his painting. And just how is he doing this? Through the use of that most subjective of colours – pink.

Dean uses pink in all its shades – from pale flesh pink, through musk and salmon into the deeper hues of raspberry and magenta. He works in the traditional media of oil on canvas, and his paintings have a painterly textured surface. Earlier works included elements of collage and incorporated objects such as underwear, handbags, doilies, and felt lettering, all liberally coated in pink. More recent works reflect Dean’s interest in collecting quotes and random comments, such as his paintings titled ‘There Are Only Two Great Cities in the World: Campbelltown and Rome’ and ‘Wasn’t Susan Gilmore a Famous Drag Queen?’ (2007).

Recent word-based paintings draw on both formal abstract grids and the lettering of children’s alphabet blocks. These are immediately about colour, shape and pattern, with the viewer required to actively decipher meaning behind words that run together, across lines. Some phrases such as ‘I forgive you every day’ and ‘horrific’, both of which subtly suggest emotional anguish, stem from the artist’s own life experiences and her propensity to step over the line from comfort to discomfort. This discomfiture was evident in the 1999 exhibition, Age and Consent, which captured the aging body, naked and unabashed. Despite the confrontational and challenging nature of this series of work, Dreyfus insists that her projects are “a personal exploration about looking where I’m not allowed to look and showing people what I’ve seen.”

There is an underlying and deliberate unease in Dreyfus’s phrases such as ‘I forgive you every day’ and ‘horrific’, both of which subtly suggest emotional anguish. ‘Punishing Silence’, one of three diptychs included in the exhibition, satirically phrases the phrase within the “bland suburban-ness” of a cricket pitch and a bathroom. Unlike Dreyfus’s earlier work, it is the absence of the body that gives her current colour paintings their poignancy. Despite this absence, the language evokes a strong presence, a voice or variety of voices entering into what Dreyfus terms the “psychological realm.”

At some point in a person’s life, they will experience a feeling of discomfort or unease that can only come from bearing witness to something which they were never meant to see. This feeling of unease can be found in the new body of work by College of Fine Arts (COFA) graduate Ella Dreyfus who is currently undertaking her PhD in the School of Art. Her exhibition, Scumbag, encapsulates the artist’s desire to reveal hidden truths and expose the previously unseen and unspoken, a theme that underpins her entire artistic practice.

Dreyfus majored in photography at COFA in the 1980s, a decision that inadvertently saw her choosing between her mother’s world of textiles and her father’s world of photography. Dreyfus’s earlier work focused on the body, in particular pregnant, aging, transgender and adolescent bodies. These black and white photographs, all of which are beautiful and confronting, stemmed from the artist’s own life experiences and her propensity to step over the line from comfort to discomfort.

This discomfiture was evident in the 1999 exhibition, Age and Consent, which captured the aging body, naked and unabashed. Despite the confrontational and challenging nature of this series of work, Dreyfus insists that her projects are “a personal exploration about looking where I’m not allowed to look and showing people what I’ve seen.”

Taking her investigation out of private lives and into the public domain, Weight and Sea, 2005, the first of Dreyfus’s PhD shows, relied on the participation of the public to become the subject of the work. By asking passers-by on Tamarama Beach to step onto the scales and allow the general public to see what they weighed, Dreyfus took a very private act and exposed it for the world to see. Reactions of shock, relief, embarrassment and horror were recorded as part of the work; evidence of progression in the artist’s practice and her subtle move from two-dimensional works of art into the realm of installation.

This progression continues in Scumbag, an exhibition that saw the artist hand-saw bright, colourful letters over the course of one year. These letters, which are approximately A4 in size, fit together to form words and phrases that evoke deeper emotional responses. The words provide an insight into internal dialogues that expose the often hidden elements of trauma, abuse and pain. Specifically alluding to childhood traumas, Dreyfus insists that Scumbag “isn’t about extreme behaviour. Rather it’s the revealing of something commonplace that refers to those who are too young to speak for themselves.”

There is an underlying and deliberate unease in Dreyfus’s phrases such as ‘I forgive you every day’ and ‘horrific’, both of which subtly suggest emotional anguish. ‘Punishing Silence’, one of three diptychs included in the exhibition, satirically phrases the phrase within the “bland suburban-ness” of a cricket pitch and a bathroom. Unlike Dreyfus’s earlier work, it is the absence of the body that gives her current colour paintings their poignancy. Despite this absence, the language evokes a strong presence, a voice or variety of voices entering into what Dreyfus terms the “psychological realm.”
In 2003, she was awarded first class honours in focuses on children’s art. One such artwork, which is an interactive video installation titled A Mould for Play. This year Horton has returned to COFA with an Australian Postgraduate Award to undertake research for a Media Arts Master Degree on the social and cultural impact of the ubiquitous i-pod and other portable music players. As a multi-talented, multi-platform artist, Horton is clearly obsessed with the notion of play and its extended range of possibilities. But play, for Horton, isn’t all fun and games.

Asked to describe her artwork, Horton explains, “There is something funny-ha ha; Horton likes to inject her humour with sinister undertones.” Horton has had to face the reality of needing a day job to support her art; the ongoing struggle to find a balance between time and money, creative work and paid work. Perhaps more to the point, Lauren Horton is multi-talented, and just can’t help branching out into different genres. As she says, “I’m a bit of a ‘Jack of all trades’, I have to do lots of things... It keeps me alive!”

“WINTER

A Mould for Play

Lauren Horton sings and plays gigs with her band The Clockwork Pump. In 2003, she was awarded first class honours in time-based-art from the College of Fine Arts (COFA) for her interactive video installation titled A Mould for Play. This year Horton has returned to COFA with an Australian Postgraduate Award (APRA) to undertake research for a Media Arts Master Degree on the social and cultural impact of the ubiquitous i-pod and other portable music players. As a multi-talented, multi-platform artist, Horton is clearly obsessed with the notion of play and its extended range of possibilities. But play, for Horton, isn’t all fun and games.

Asked to describe her artwork, Horton explains, “There is something funny about it.” By funny she means both funny-peculiar and funny-ha ha; Horton likes to inject her humour with sinister undertones. For example, A Mould for Play focuses on children’s play, an activity routinely viewed as carefree and innocent, but Horton’s investigation highlights how playgrounds function as a place for psychological training and social control. And her new research will examine dislocation and disconnection as side effects of being permanently plugged-in to a personal play-list.

In 2005, Horton received an Australia Council for the Arts Runway Grant to present her A Mould for Play installation and thesis at The Association of the Study of Play conference in Santa Fe, New Mexico where it was well received by a respected and highly specialised academic community. However, despite this recognition, she is keen to point out that her artworks and ongoing research come from a visual perspective rather than an academic perspective.

The Artist and His Weather Crane

Allan Giddy

“WINTER

A Mould for Play

Lauren Horton

Jump

and Pump

Lauren Horton

A sense of poetry conceals the technical minimalism of Giddy’s work, which favours reliability over purity. Similarly, his use of solar technology is practical as much as it’s sustainable. According to Giddy, his work is simply eco-friendly, not to be mistaken with eco-friendliness.”

Working with ever expanding scale and complexity, Giddy’s current projects form an active relationship between geographically remote sites. He has several international projects on the horizon, including one sculpture whose unveiling is scheduled to coincide with the 2008 Olympics. This work will feed live audio from a bustling Beijing train station to the deserted Olympic Park station in Homebush. The comparison between the mania of Beijing and the desolation of the old Sydney Olympic site is a lyrical one, as excited voices echo through the otherwise deserted Homebush station.

Negotiating with engineers, officials, technicians and members of the public is crucial to the realisation of any public arts project. With much collaborative experience, Giddy acknowledges the importance of working with varied and often non-art perspectives in the design process. Encouraging dialogue across a variety of disciplines is increasingly important in understanding the relevance of contemporary art within a social context.

While working at COFA, this process of collaboration has been a defining feature of Giddy’s research. One successful collaboration has involved UNSW’s Centre of Excellence for Advanced Silicon Photovoltaics and Photonics, dubbed Solarch. Researchers from the Centre have provided invaluable technical input on projects including Giddy’s Weather Cranes. Solarch have become keen supporters of Giddy’s work, assisting to the importance of such cross-disciplinary collaborations within contemporary arts practice.

Crossing the fault lines between both UNSW faculties and the wider public, Allan Giddy is an artist whose work forges new connections and continually extends the boundaries of installation art.

Vaughan O’Connor
The Taste of Race

Owen Leong

The human body is a vessel through which artists have communicated for centuries. College of Fine Arts (COFA) graduate Owen Leong takes this practice to a new level with his visceral and evocative work that presents the face and skin as "surfaces through which we engage and connect with each other." Investigating how the exterior of the body has the capacity to transmit racial and social constructs, Leong often uses his own body as the "surface across which artistic and aesthetic engagements take place." The artist views the use of his body in his work as a "natural extension" of his artistic exploration of the multi-faceted human form.

Having exhibited both nationally and internationally, Leong was recently selected by Young Sun Han, curator of the City Art Museum of Modern Art in China. Reflecting Skin, the artist's video installation, Milk Ring, the artist appears as a cyborg trapped in a prison of white milk, his hands bound by a puzzle of honey from which he breaks free. Reflecting Leong's continuing interest in issues of race, the milk and honey in Milk Ring, when viewed aesthetically, can be seen to perpetuate racial stereotypes of 'white' and 'yellow.' The liquid nature of these substances reflects the artist's desire to explore the fluidity of identities and the way we construct ourselves. This work was also recently screened at the Shanghai Zendai Museum of Modern Art in China.

This year, Leong will travel to Paris as an artist-in-residence at the Moya Dyring Studio, Cité Internationale des Arts, where he is looking forward to having the time to "be completely alone with my work." His continuing interest in issues of race, the milk and honey in Milk Ring, when viewed aesthetically, can be seen to perpetuate racial stereotypes of 'white' and 'yellow.' The liquid nature of these substances reflects the artist's desire to explore the fluidity of identities and the way we construct ourselves. This work was also recently screened at the Shanghai Zendai Museum of Modern Art in China.

While many of the programs at the College of Fine Arts (COFA) push the boundaries of artistic practice, there's one course in the drawing department that sits on the cutting-edge. Literally occupying a place where art and science intersect, Michael Esson, Director of the International Drawing Research Institute, runs art workshops for plastic surgeons; not so the doctors can become better artists, but so that they can develop their artistic skills to become better surgeons.

Courses have been offered not only to senior plastic surgeons at COFA, but also in Adelaide, Tasmania, and more recently to 80 trainee surgeons in Melbourne.

Titled The Art of Reconstruction, these three-day courses lead students through a series of activities including crafting a skull from cardboard, clay modelling, life drawing and self-portraiture. Esson says that the workshop brings "a new awareness to the observational and perceptual skills of the surgeons. This, in turn, is very useful in the pre and post-operative assessment, and in general adds to the understanding of aesthetic considerations that might be explored in the operating theater." Esson is well-placed to make these observations, having watched surgeons at work while an artist-in-residence at Scotland's Royal College of Surgeons in 1993. It was in Edinburgh that he first initiated some drawing classes for medical practitioners, inspired by a similar course he had attended in London. However, while Esson had been impressed by the enthusiasm of the British course, he felt that the conceptual reach of the program could be further extended. "I thought I could bring some substance to the process," he says, "and establish a course which would provide artistic parallels to surgical procedures, and have direct benefits for both surgeon and patient."

His idea for developing a more rigorous workshop at COFA took shape on his return to Sydney, with the support of Michael Poole, Professor of Plastic and Reconstructive Surgery at the University of New South Wales. The drawing and modelling workshop was specifically designed with plastic surgeons in mind, and includes a variety of artistic tasks designed to focus on the 3D properties and proportions of the human face and figure. "Because I had run these drawing courses in Edinburgh with the plastic surgeons," Esson explains, "I had the opportunity to view a number of reconstructive operations, I had made some observations which proved particularly useful for me in developing the course."

The workshop particularly aims to refine the surgeon's perception and practice as surgeons. "The notion that the visual arts have much shared knowledge with the science-based discipline of plastic surgery is also not so surprising considering that the term 'plastic' is derived from the Greek plastikos: to mould. While some surgeons who have participated in Esson's course have gone on to become successful visual artists in their own right, he notes, "that is not the intention. The intention is always to do activities that are going to help the participants' perceptual abilities and better their understanding and practice as surgeons."

Above Dominique Angeloro Carboard casts made by plastic surgeons participating in one of Michael Esson's specialised drawing programs.
Take art teacher action

Specialisation in the area of art education is a unique aspect of the degree programs offered at the College of Fine Arts (COFA). Rather than undertaking a general teaching degree in one faculty, and picking up a few art classes on another campus, COFA has integrated these two streams of learning. As a result, graduates from the College have a direct insight into the specific gains that are made when a child learns in a visually creative environment. It should come as no surprise then that graduates from COFA are filling the teaching ranks of many high school art programs.

Burwood Girls High School is an excellent example. Working in the Creative Arts Department are three recent COFA Art Education alumni, Vanessa Bellmore, Brett Chehill and Hannah Chapman. These young teachers are working under the direction of two other COFA graduates, Claire Baillie and Michelle Kals, both of whom undertook the program when COFA was known as the Alexander Mackie College of Advanced Education. Kals, who heads up teaching in visual arts, design and new media at Burwood, acknowledges the fresh energy that the new recruits bring to the School from COFA. Burwood Girls, located in Croydon, Sydney, is a comprehensive and multicultural public high school that aims to educate more than 1000 students, aged 12-18 years old, in a caring, supportive and stimulating environment. The Creative Arts Department is an integral part of the school’s curricular engagement, with class numbers and sizes growing each year. The girls studying art are encouraged to be involved in extension Higher School Certificate courses at the National Art School, enter arts prizes and competitions as well as participate in ‘gifted and talented’ programmes, such as those run through UNSW.

In the last five years, Kals says that there have been “major developments in digital media technology” for teaching and this has enabled the school to broaden and develop its photo media curriculum as well as initiate television and video production classes. The Creative Arts curriculum is based on the New South Wales Board of Studies recommendations and model of the four conceptual frameworks: 1) the subjective, 2) the cultural, 3) the structural, and 4) the postmodern. However, this is not prescriptive and within this framework, teachers are able to be flexible and have a dynamic approach to what kinds of artists’ work they explore. This year the program includes examination of Tracey Emin and Michelle Usher as part of an investigation into the female form. Recently Year 11 art students, under the supervision of Chapman and Bellmore, went on an excursus to the Museum of Contemporary Art, to a public symposium given by Fiona Hall and the curators linked to the exhibition. Likewise, other years have been able to visit the Archibald Prize and ART EXPRESS exhibitions at the Art Gallery of New South Wales.

These types of stimulating art tours which take place away from the classroom allow students to see exciting art and encourage them to think and communicate on a higher level.

The challenging contemporary art program promoted by the teachers at Burwood Girls seems to be having a further impact on the students’ level of achievement. Last year, 35 Year 12 students took up the visual arts, visual design or photo media for the HSC, four girls were short listed for ART EXPRESS and five students went on to study some form of creative or visual arts at tertiary level.

Despite some pitfalls of teaching at an all girls high school, Chapman believes “the rewards far outweigh the challenges.” For her and her colleagues, encouraging and facilitating young girls to be “richly engaged with art, and to make discoveries about the world” is incredibly fulfilling.

Sarah Hetherington
JUNE

JUNE 1 – JULY 5
CONCRETE CULTURE
Concrete Culture examines relationships between art and urban space, and highlights the life and times of Anton Goya 1748-1828. Professor Ian Howard, from the College of Fine Arts, reveals the little known story of Goya’s birth.

IVAN DOUGHERTY GALLERY

JUNE 3 – JUNE 4
NOTHING CHANGES EVERYTHING: MARK TIMMAROSH AND JUSTIN TREDNELL
An exhibition of painting, installation, printmaking and videos.

UTS GALLERY

JUNE 9 – JUNE 13
SOLO EXHIBITION: VANILLA NETTO
Vanilla Netto, winner of the 2006 Citigroup Photography Portrait Prize (shown in conjunction with the Archibald Prize), presents her most recent photographic work.

COPA SPACE GALLERY

JUNE 11
DRINKS AND VIEWING AT SULLIVAN & STRUMPF FINE ART, 6-8PM, (EXCLUSIVE TO COFA ALUMNI)
A private viewing of Marc Dung’s exhibition.

Bodilje Kelly Fitzgerald
Email: maur@cofa.unsw.edu.au
Phone: (02) 9385 0689

SULLIVAN + STRUMPF FINE ART

JUNE 15
DESIGN NOW!
This national design exhibition features graduates whose work can look the Design for the Home award.

GGG GALLERY

JUNE 17 – 28
SWEEPING CHANGE
This exhibition features works of mixed-media on paper by Ebony Bizys.

KUDOS GALLERY

JUNE 18 – JULY 11
SOLO EXHIBITION: LIVIA
Artist-in-residence at the Centre for Contemporary Art and Politics (CCAP), Cathy Busby, presents her exhibition titled ‘Story exploring ideas concerning public space, politics and engagement.’

COPA SPACE GALLERY

JULY

JULY 1 – JULY 5
CONCRETE CULTURE
Concrete Culture examines relationships between art and urban space, and highlights the life and times of Anton Goya 1748-1828. Professor Ian Howard, from the College of Fine Arts, reveals the little known story of Goya’s birth.

IVAN DOUGHERTY GALLERY

JULY 2 – JULY 3
SOLO EXHIBITION: KATHARINE MOLINE
Katherine Moline presents a solo exhibition that explores with tension, representation and mass production.

YULI CROOKLEY GALLERY

JULY 5 – JULY 17
BIENNALE OF SYDNEY: REVOLUTIONS - FORMS THAT TURN
Australian and international artists exhibit across the city of Sydney.

CASULA POWERHOUSE

JULY 30 – JULY 13
UNDERBELLY
Sydney artists undertake a public-access residency, culminating in an unpredictable collection of performance, music, digital media and art installations.

CARRIAGEWORKS

JULY

JULY 10 – JULY 16
UNIMAGINABLE
Undergraduate, a collaboration between the Centre for Contemporary Art & Politics, ICC Sydney and ZKM Centre for Art and Media (Germany), investigates redefined notions of the ‘unbelievable’ and explores works by Susan Norrie, Dennis Del Faver, Korpy/Löffler and Peter Weibel.

IVAN DOUGHERTY GALLERY

JULY 21 – JULY 26
WAS UP
This unique exhibition features textile student work selected by Designer Rugs for exhibition and production.

COPA SPACE GALLERY

JULY 22 – JULY 26
NEW TIMELAPSE
Check out the latest in furniture design by COFA students.

KUDOS GALLERY

JULY 26 – AUGUST 8
CAIRNS TO THE CAPE: A PHOTOGRAPHIC JOURNEY
This solo exhibition features photographic works by Daniel Nardelli.

CAIRNS REGIONAL GALLERY

UNTIL JULY 27
SHADOWS OF THE CITY
Photography works by Danielle Bennett, Evan Brooks, Pinot Kolak and Natalie Stonemesh investigating the impact society has on the urban landscape.

KUDOS GALLERY

JULY 2
SOLO CONCERT: BIENNALE OF SYDNEY TALK, 6-8PM (EXCLUSIVE TO COFA ALUMNI)
Artists from Concrete Culture discuss their work and a representative from the Biennale of Sydney places the event in the context of this year’s theme, Revolution – Form(s) That Turn.

Bodilje Kelly Fitzgerald
Email: maur@cofa.unsw.edu.au
Phone: (02) 9385 0689

IVAN DOUGHERTY GALLERY

JULY 28 – AUGUST 1
SOLO EXHIBITION: JANET CHAN
This graduation show features the artwork of Janet Chan.

COPA SPACE GALLERY

JULY 29 – AUGUST 2
HELLO SANDWICH
This exhibition features works by the Hello Sandwich artists collective.

KUDOS GALLERY

AUGUST

AUGUST 4 – 8
SOLO EXHIBITION: FIONA FENECH
See works by artist Fiona Fenech.

COPA SPACE GALLERY

AUGUST 11 – 15
The first ever survey exhibition of Paříž’s photography work, including two massive outside billboards.

HAZELNUT REGIONAL GALLERY AND ARTS CENTRE

AUGUST 12 – 13
SCHOOL EXHIBITION: BRETT EAST
Contemporary Australian artist shows his digital prints.

GALLERY 9

AUGUST 14 – SEPTEMBER 6
DISSONANCE
This annual exhibition run by the COFA Women’s Collective explores how feminist theory has been utilised in contemporary art practice.

KUDOS GALLERY

AUGUST 15
FREE PUBLIC SYMPOSIUM: COLOUR IN ART – REVISING 1919, 12:30 – 4PM
Key note speaker Daniel Thomas, one of Australia’s most respected art world figures, and a panel of curators, artists, art historians and art collectors, discuss issues surrounding the exhibitions Colour in Art and Ralph Balson.

COLLEGE OF FINE ARTS, MAIN LECTURE THEATRE (EG02)

AUGUST 15
12-MINUTE (EXCLUSIVE COFA ALUMNI) EVENT: 7PM
Did you graduate from COFA, or one of its earlier incarnations, in 69, 79, 89 or 99? If so, it’s time to enjoy a reunion specifically for you.

Bev Gnudi
Email: alumni@cofa.unsw.edu.au
Phone: (02) 9385 0599

AUGUST 15 – SEPTEMBER 30
SOLO EXHIBITION: JANET CHAN
This not-to-be-missed survey exhibition features the artwork of Janet Chan.

CAIRNS REGIONAL GALLERY

AUGUST 16 – SEPTEMBER 7
UNIMAGINABLE, 1-5 PM
Presented by the CCAP, iCinema and ZKM Centre for Art and Media (Germany), this exhibition explores the ‘unbelievable’ and includes works by Susan Norrie, Dennis Del Faver, Korpy/Löffler and Peter Weibel.

HAZELNUT REGIONAL GALLERY AND ARTS CENTRE

AUGUST 18 – 22
SCULPTURE, PERFORMANCE AND INSTALLATION
First year uni students offer a new perspective on sculpture, performance and installation.

COPA SPACE GALLERY

AUGUST 22 – SEPTEMBER 7
COLOUR IN ART – REVISING 1919
In 1919, Sydney painters Roland Wakelin and Roy de Maistre held their landmark show Colour in Art. The 2008 exhibition revisits their ground breaking ‘colouristic’ theory experiments, based on de Maistre’s correlation between musical notes and the colour spectrum. While artists in Europe and America experimented with colour theories, neither Wakelin or de Maistre had travelled overseas. Colour in Art – Revising 1919 pays tribute to these Australian innovators.

IVAN DOUGHERTY GALLERY

AUGUST 22 – SEPTEMBER 12
UNIMAGINABLE, 1-5 PM
Presented by the CCAP, iCinema and ZKM Centre for Art and Media (Germany), this exhibition explores the ‘unbelievable’ and includes works by Susan Norrie, Dennis Del Faver, Korpy/Löffler and Peter Weibel.

HAZELNUT REGIONAL GALLERY AND ARTS CENTRE

AUGUST 23
FREE PUBLIC SYMPOSIUM: COLOUR IN ART – REVISING 1919, 12:30 – 4PM
Key note speaker Daniel Thomas, one of Australia’s most respected art world figures, and a panel of curators, artists, art historians and art collectors, discuss issues surrounding the exhibitions Colour in Art and Ralph Balson.

COLLEGE OF FINE ARTS, MAIN LECTURE THEATRE (EG02)

ART GALLERY OF NEW SOUTH WALES
Tank Space, 555 Broadway, Darlinghurst, Sydney
Phone: (02) 9325 7500

CAIRNS REGIONAL GALLERY
Corner Abbott & Shields St, Cairns, QLD.
Phone: (02) 4014 3400

CARRIAGEWORKS
285 Wilson St, Paddington
Phone: (02) 9571 5048

COPA SPACE GALLERY
COFA Campus, E-block, Corner of Oxford St & George Rd, Paddington.
Phone: (02) 9368 1411

GALLERY 9
9 Darley St, Darlinghurst.
Phone: (02) 9380 3051

HAZELNUT REGIONAL GALLERY AND ARTS CENTRE
132 Kirawep, Gyrnne.
Phone: (02) 9354 5700

IVAN DOUGHERTY GALLERY
COFA Campus.
Seaview St,Paddington.
Phone: (02) 9385 1178

KUDOS GALLERY
6 Naylor St, Paddington.
Phone: (02) 9360 0584

OBJECT GALLERY
4/1 Baytex St, Sunny Hills.
Phone: (02) 9861 8551

ROSLYN OXLEY GALLERY
8 Strickland Lane, Paddington.
Phone: (02) 9339 1918

SULLIVAN + STRUMPF FINE ART
8/58 Oxford St, Paddington
NSW 2021

YULI CROOKLEY GALLERY
5th Floor, 4/4 Foster St, Sunny Hills.
Phone: (02) 9111 5883

UTS GALLERY
Level 4, 702 Harris St, Ultimo.
Phone: (02) 8354 1623
Stay in the Loop

The COFA Alumni Association is building a strong and vibrant community between UNSW, COFA and its worldwide graduates. The Association offers a diverse program that supports on-going professional development and learning.

Upcoming Alumni events

SULLIVAN AND STRUMPF GALLERY (PRIVATE VIEWING)
1 June, 6pm - 8pm
View the pop-culture inspired paintings of Marc De Jong and learn about collecting art from the gallery directors.

CONCRETE CULTURE (ARTISTS TALK)
2 July, 6pm - 8pm
Hear academics, artists, and architects involved in the exhibition Concrete Culture, and the curator of the Biennale of Sydney speak on this year’s Biennale theme, ‘Revolutions – Forms That Turn’

8 IS ENOUGH
23 August, 7pm

Alumni Community

The COFA online Alumni Community is a great way to generate forums and keep in touch with other alumni. It also provides a place to find out about upcoming events and promote your own work within your own personal portfolio.

To join visit www.cofa.unsw.edu.au/alumni/

If you have changed your contact details, please let us know via the above website or by email alumni@cofa.unsw.edu.au

BOOKINGS AND EVENT INFORMATION

Katy Fitzgerald
Email: alumni@cofa.unsw.edu.au
Phone: (02) 9385 0699

If you are interested in finding out more about these graduates from the College of Fine Arts and their work, let us know. Email: incubate@cofa.unsw.edu.au

The COFA alumni association is building a strong and vibrant community between UNSW, COFA and its worldwide graduates. The Association offers a diverse program that supports on-going professional development and learning.

1 Del Kathryn Barton, Call of the Wild III, 2007, Courtesy of the Artist and kaliman Gallery (Sydney) and karen Woodbury (Melbourne)
5 Feifei Feng, Go Art District (Beijing, China) (detail), 2007.
7 Janet Laurence, Carbon Heart (detail), 2008, Photo by Saul Steed.
12 Claire Armstrong. Photo Olivia Martin-McGuire.
13 Peter Travis. Photo Britta Campion.
14 Gianna Farrell. Photo Olivia Martin-McGuire.
17 Christopher Dean, Middle Age Hard Edged Abstractionist From St Marys Seeking Same, 2007.
18 Ella Dreyfus, Punishing Silence, diptych, 2008.
20 Owen Leong, Milk Ring, still from video installation.
21 Amy Dunlop, Urban Redevelopment #3, 2007.

In 2004, Finsbury Green became Australia’s first carbon-neutral printer. Finsbury Green is also certified by the Forest Stewardship Council (FSC). Finsbury Green

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