



WINTER 08

# INCUBATE

and even though i offer you my hole heart —————> you can not put your hole trust into me

del katerya barten 07



GRAD  
PICK

1

KEEP  
OUT



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FRONT COVER IMAGE

Del Kathryn Barton

Call of the Wild III, 2007

Courtesy of the Artist and Kaliman

Gallery (Sydney) & Karen Woodbury

(Melbourne)

BACK COVER IMAGE

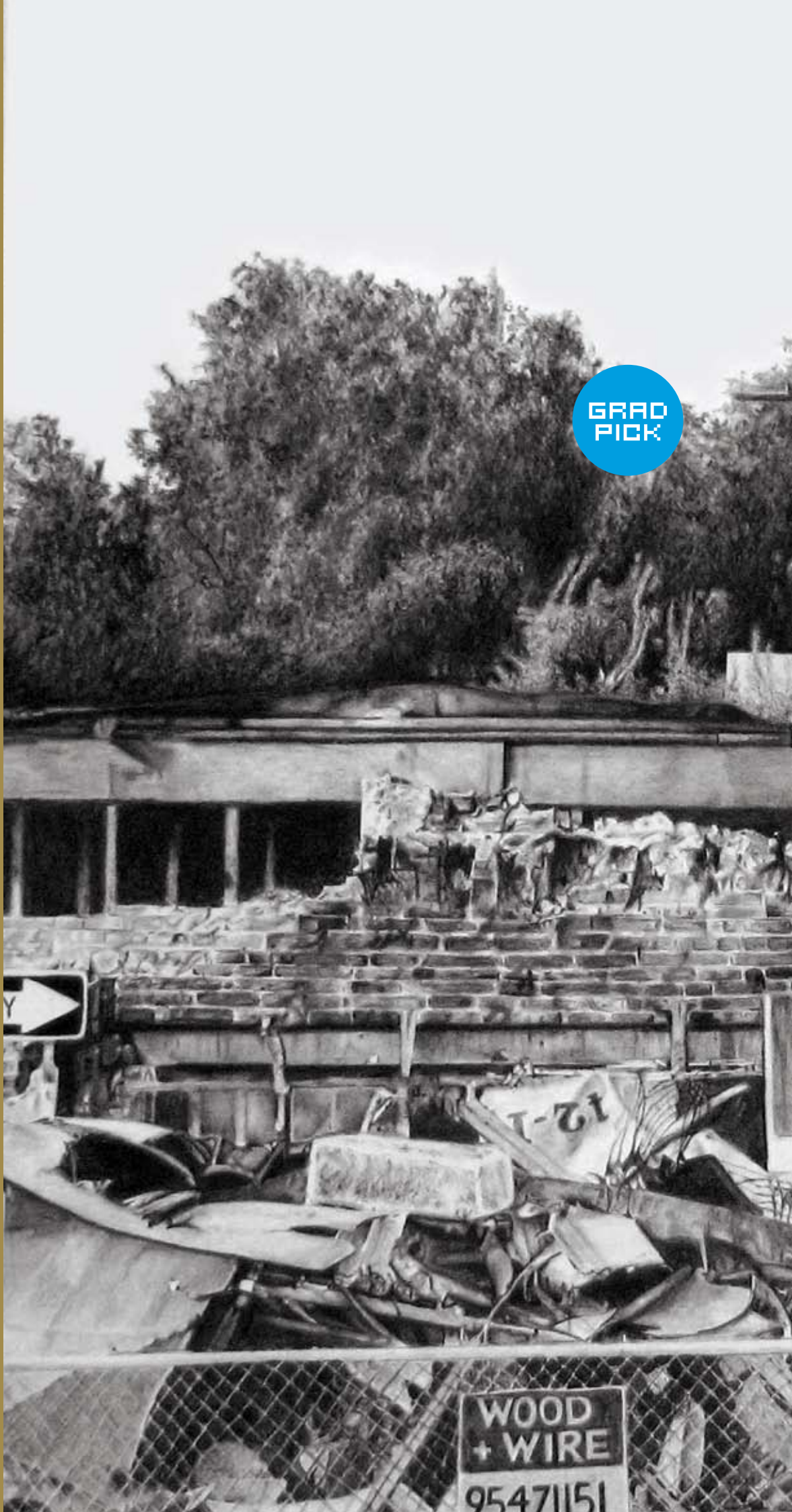
Del Kathryn Barton

girl as mountain, 2005

Courtesy of the Artist and Kaliman

Gallery (Sydney) & Karen Woodbury

(Melbourne)



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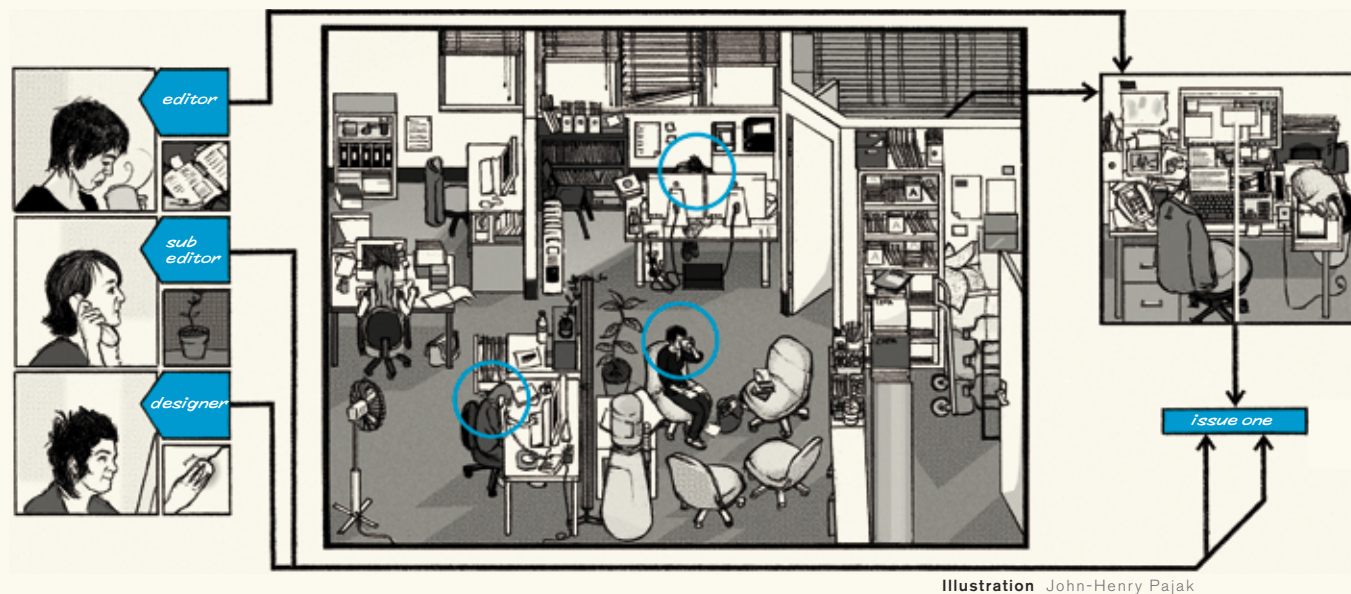


Illustration John-Henry Pajak

## From the editor

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 classes', to those that do not. He finds that metropolitan areas with a high proportion of creative people, as well as ethnically 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 Walterlow 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 Burdis, 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 Esson, 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](mailto:incubate@cofa.unsw.edu.au)

**JO BOSBEN**

## Australian Art Collector's 2008

### 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*



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  
- the whole of everything



*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 whole 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 utterly 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 her larger painted works are "just phenomenally 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."



**OPPOSITE PAGE** Del Kathryn Barton, *or make myself a space to inhabit too*, 2007, Synthetic polymer paint, gouache, water colour & ink on polyester canvas, 180 x 160 cm

**LEFT** Del Kathryn Barton, *untitled girl*, 2005, Synthetic polymer paint, gouache, watercolour & ink on polyester canvas, 120 x 86 cm

**TOP RIGHT** Del Kathryn Barton, *untitled drawing*, 2005, Synthetic polymer paint, gouache, watercolour, ink, embroidery thread & silk on paper, 189 x 122 cm

**BOTTOM RIGHT** Del Kathryn Barton, *my inhabitable body #2*, 2002/2005, Synthetic polymer paint, gouache, watercolour, ink, embroidery thread & silk on paper, 81 x 65 cm

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 portraiture), 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**



# 3K RADIUS



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## ADAM CULLEN

*Let's Get Lost*

UNTIL JULY 27

Adam Cullen paints with the manic energy and dark humour of a scatological school boy. 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 RD, THE DOMAIN,  
SYDNEY.  
PH 9225 1700  
DAILY 10AM - 5PM  
WEDNESDAY UNTIL 9PM  
[www.artgallery.nsw.gov.au](http://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.

IVAN DOUGHERTY GALLERY  
SELWYN STREET, PADDINGTON.  
PH 9385 0726  
MON-SAT 10AM-5PM  
[www.cofa.unsw.edu.au/idg](http://www.cofa.unsw.edu.au/idg)

## SYDNEY DESIGN 08

*12th International Design Festival*

AUGUST 8 – 24

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.

POWERHOUSE MUSEUM  
500 HARRIS ST, ULTIMO.  
PH 9217 0111  
DAILY 10AM-5PM  
[www.powerhousemuseum.com](http://www.powerhousemuseum.com)

THE COMPLETE **SYDNEY DESIGN 08**  
WILL BE AVAILABLE FROM JUNE AT:  
[www.sydneydesign.com.au](http://www.sydneydesign.com.au)

## SEAMLESS

*Object & Image*

MAY 15 – JUNE 25

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 rich opportunities which the distinctions between images and objects pose. As artists, they cross thresholds and deliberately blur boundaries.

NATIONAL ART SCHOOL GALLERY  
FORBES STREET, DARLINGHURST.  
PH 9339 8686  
MON-SAT 10AM – 4PM  
[www.nas.edu.au/Nas\\_gallery.htm](http://www.nas.edu.au/Nas_gallery.htm)

FREE ARTIST'S TALK BY PATRICK HARTIGAN, MAY 28 AT 1PM

## 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 appetite for fast cars, fast food and exotic pets.

AUSTRALIAN CENTRE FOR PHOTOGRAPHY  
257 OXFORD ST, PADDINGTON.  
PH 9332 1455  
TUES-FRI NOON - 7PM  
SAT-SUN 10AM - 6PM  
[www.acp.org.au](http://www.acp.org.au)

## REFASHIONING THE FASHION

JUNE 21 – AUGUST 24

There's more to jewellery than engagement rings and gansta bling. *Refashioning the Fashion* re-examines conventional notions of jewellery, both on and off the body. An eclectic bunch of artists rebuild, recreate, restore, renovate, remake, reassemble, remodel, refashion, revamp, recondition, refurbish and re-enact jewellery for people and the environment. Includes works by: Julia DeVille, Leah Heiss, Alice Lang, Tiffany Parbs, Mel Young, Gabby O'Conner and Chelsea Gough.

OBJECT GALLERY  
417 BOURKE STREET, SURRY HILLS.  
PH 9361 4511  
TUES-SUN, 11AM – 6PM  
[www.object.com.au](http://www.object.com.au)

## BIENNALE OF SYDNEY 2008

*Revolutions-Forms that Turn*

JUNE 18 - SEPTEMBER 7

Carolyn Christov-Barkargiev, artistic director of *Revolutions: Forms 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, Miroslav Tichy, Alexander Calder, León Ferrari, Attila Csörgo, John Cage and Lawrence Weiner.

MUSEUM OF CONTEMPORARY ART  
140 GEORGE STREET, THE ROCKS.  
PH 9245 2400  
DAILY 10AM-5PM  
[www.mca.com.au](http://www.mca.com.au)

THE BIENNALE IS ALSO ON AT THE AGNSW, COCKATOO ISLAND, PIER 2/3 AND SEVERAL OTHER VENUES. FOR COMPLETE DETAILS SEE:  
[www.bos2008.com](http://www.bos2008.com)

1 Adam Cullen, *I Wish I Was Benny Hill (Trouble and Squalor)*, 2004, acrylic on canvas, 183.5 x 152.5 cm. Ian and Elizabeth Constable Collection. Image courtesy of Yuill/Crowley, Sydney.

2 Roland Wakelin, *Untitled (Landscape)*, 1918, oil on cardboard, 12.5 x 18.4 cm, Collection Orange Regional Gallery, NSW.

3 *Goggomobil Dart*, 1959. Powerhouse Museum. Photo by Sotha Bourn, Powerhouse Museum.

4 Tim Silver, *Untitled (Adrift) (detail)*, 2004, digital prints 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 Marian Drew, *Tasmanian Rosella with Apple*, 2005, archival pigments on cotton paper, 72 x 90 cm.

6 Tiffany Parbs, *Bake*, 2008, skin. Photo by Terence Bogue

7 León Ferrari, *La civilización occidental y cristiana/Western Christian Civilisation*, 1965, plastic, oil and plaster, 200 x 120 x 60cm. Photo, Ramiro Larrain. Courtesy collection Alicia and León Ferrari, Buenos Aires.



Nick Waterlow. Photo Olivia Martin-McGuire

*In the Biennale of Sydney's 35-year history,*

# Nick Waterlow stands out.

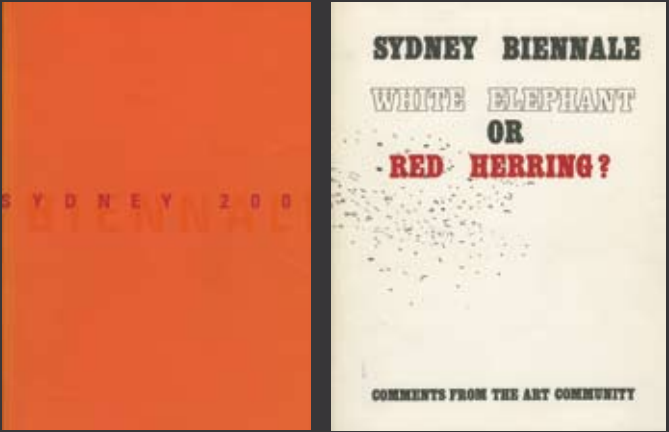
*Not only is he the only artistic director to be invited back (not once, but three times- curating the biennale in 1979, 1986 and 1988, as well as chairing the international selection committee for 2000), but if you ask any art historian, or local artist of a certain age, to name an event which had a 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 sites as a prime example Waterlow's visionary 1979 Biennale which included indigenous art for the first time.

Waterlow, Director of the Ivan 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 resumed 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 saying, "It just didn't occur to me not to include indigenous art." As a recent arrival to Australia, Waterlow still had his finger on the artistic pulse elsewhere. He points out that "because I'd lived in Europe and was aware of the cutting edge there, I could actually create an exhibition that I felt confident would knock the socks of people, and it did!"

In fact, it blew the Sydney art scene wide open. Both revered and reviled, Waterlow's *European Dialogue* challenged the standard narrow definition of what art could be. Waterlow brought both Aboriginal art and confrontational European practice to the



**LEFT** *Biennale of Sydney 2000*, The Biennale of Sydney Ltd, Sydney, 2000.

**RIGHT** *Sydney Biennale: White Elephant or Red Herring: Comments From the Art Community*, Student Representative Council of the Alexander Mackie CAE, Sydney, 1979.

attention of an Australian audience who had very few opportunities to see either. It stirred up controversy, forced people to re-think the status quo and stimulated change.

It was an extraordinary moment, unlikely to be matched by any subsequent Biennale of Sydney, as it was born, at least in part, out of Australia's cultural isolation from the rest of the world. Waterlow acknowledges, "I feel fortunate that I was able to do biennales at that time, when there were still information gaps. I think it's much more difficult now."

These days our exposure to contemporary art has increased exponentially. Through mass media distribution, the internet and relatively affordable air travel to some 104 international biennales world wide, we can literally see contemporary art anywhere, anytime. Christov-Bakargiev uses the term 'Biennale Syndrome' to describe a situation in which art is voraciously consumed just like any other commodity and there is a biennale in nearly every city.

Waterlow too has noted the proliferation of biennales. But he feels confident that, "if a biennale serves no purpose it will die." For Waterlow, the Biennale of Sydney remains a unique and vital cultural conduit in a country that is still strangely, almost wilfully, isolated, even in the 21st Century. He says, "Australia, in many respects, is out of the loop... A reputation can be created here, where as if that person was closer to the original source of his or her ideas, they wouldn't get very far at all... On the other hand, there are some terrific innovations. But it's uneven. It's very, very uneven." With this in mind, Waterlow says that Sydney's Biennales are crucial in this country "because they are markers. They actually are moments when, through the experience of confronting work from around the world, you can take a hard look at a theory and actually check it out, which doesn't happen nearly often enough."

But, of course, the Biennale of Sydney is not just about bringing international artwork to the attention of the locals, Australia also has something to offer the world. According to Waterlow, a good biennale is like a conversation; information, ideas and inspiration should flow both ways and he firmly believes that "the most successful Biennales in Sydney forefront work that says something about this place."

As examples, he draws attention to Rosalie Gascoigne's *Feathered Fence*, from *European Dialogue*, a piece which Waterlow says spoke poetically of Australia to European visitors "in a way that they'd never seen before; it brought them in touch with something about this continent that could only have come from work of

that ilk." And from the Bicentenary Biennale, *Southern Cross: a View of World Art c1940-1988*, Waterlow sites the *Aboriginal Memorial*, now housed in the National Gallery of Australia. These 200 hollow log bone coffins, one for each year of colonial occupation, were specially commissioned from the Ramingining Artists Community and according to Waterlow they "acted as a sort of mnemonic of the moment and expressed the situation in relation to indigenous people in the history of this country in a way that very few other mediums could do with such effect."

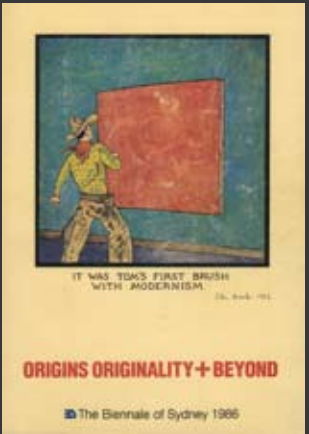
As the Biennale of Sydney gets ready to reveal its 16th incarnation, the first in a long time in which Waterlow has not had any official role, he looks to the future, noting that Australia now has an extremely fluid, tech-savvy, highly mobile, multicultural population with many artist working beyond the borders of nationalism. At the same time, he says it is also home to an ancient living culture, "deeply embedded in its own land, in its own dreaming." For Waterlow, this is an exciting combination, "this country is a very good place to be as a curator."



**TOP LEFT** *European Dialogue: The Third Biennale of Sydney at the Art Gallery of New South Wales*, The Biennale of Sydney Ltd, Sydney, 1979.

**TOP RIGHT** *European Dialogue: A Commentary*, Playbill (Australia) Pty Ltd, Pymble, 1979.

**BOTTOM RIGHT** *Origins, Originality + Beyond: The Sixth Biennale of Sydney*, The Biennale of Sydney Ltd, Sydney, 1986.



Nick Waterlow is positive about the Australian art scene, but not blinded to its limitations, "I don't think culture as a whole is regarded as seriously here as it is in so many parts of the world. That's a disappointment." Asked if there is a cure for our general cultural indifference he replies, "What's the remedy? I think it's not so much financial support, rather it's a philosophical understanding of the importance in the growth of the community, and its daily existence, of creativity. If you go back to Beuys, and I know he's often ridiculed for saying, 'Everyone's an artist', but what I think he was really saying is everyone is creative. And if that energy is not used creatively, it's used destructively, and I think that's so crucial. This to me is the underlying purpose of what I do; it's utilising creativity to bring forth an awareness of possibilities that are otherwise dormant."

**Tracey Clement**



# Design Now!

Object Gallery  
National Graduate Exhibition

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."

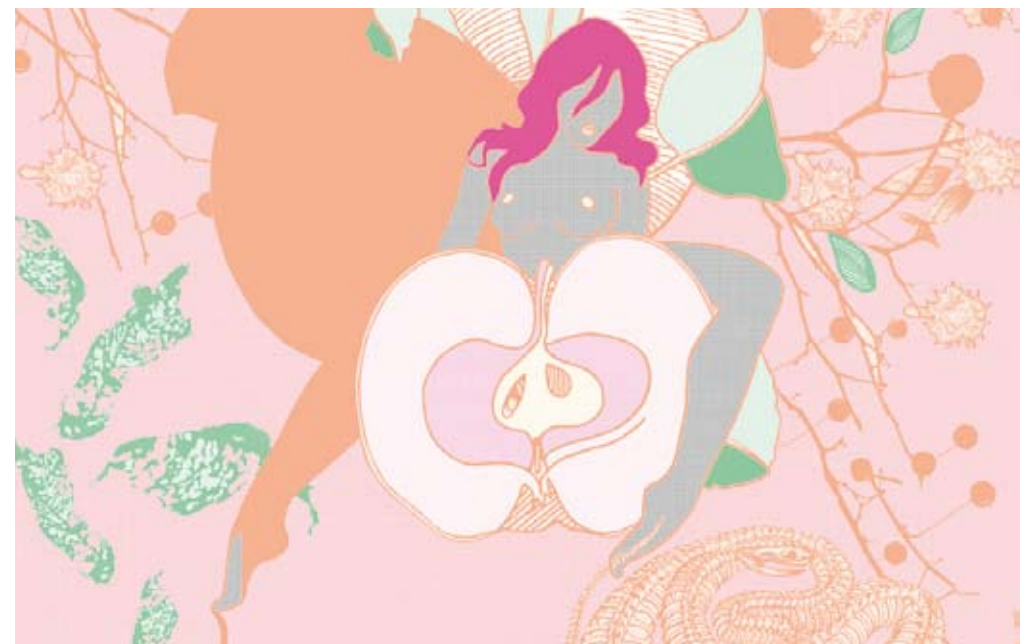
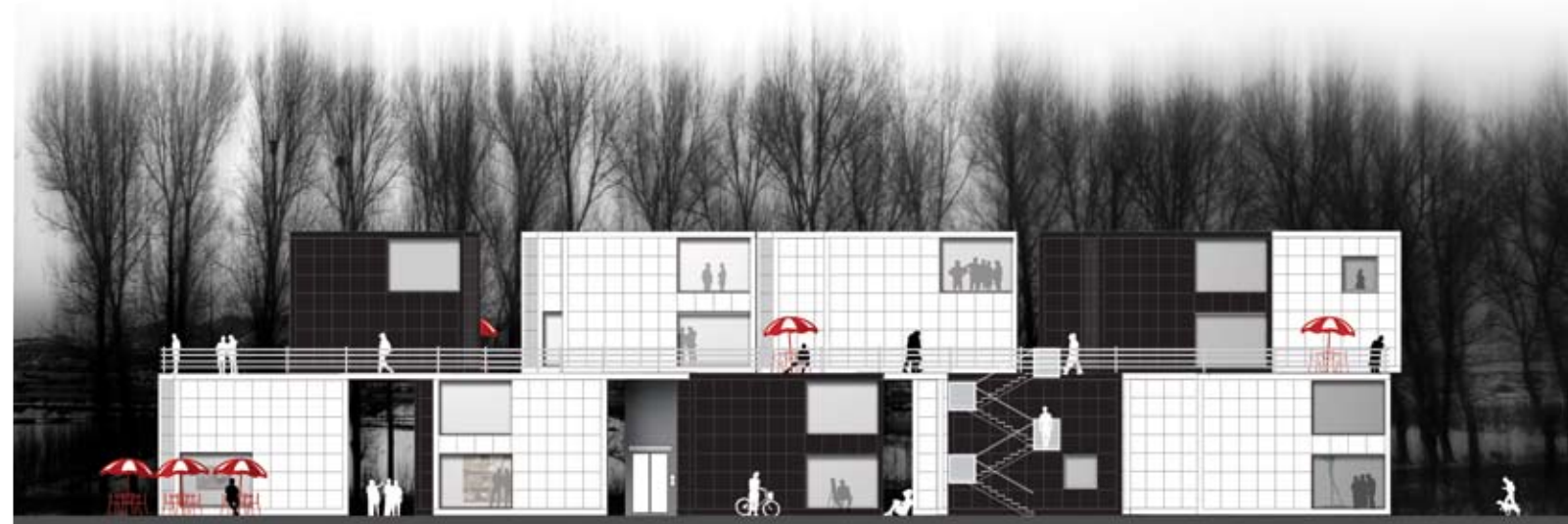
A graduate from COFA in environments and graphic design, Feifei Feng's work has been selected for exhibition in the 'Design for the Built Environment' category. Her project, *Go Art District (Beijing, China)*, is conceptually inspired by the interactive patterns created in Chinese chess, something Feng 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.



OPPOSITE PAGE Hiro Lai, *Basket Stool*, 2007.

TOP Feifei Feng, *Go Art District (Beijing, China)*, 2007.

MIDDLE LEFT Sian Power, *Hidden Nature: Tree*, 2007.

MIDDLE RIGHT Sian Power, *Hidden Nature: Apple*, 2007.

BOTTOM Sian Power, *Hidden Nature: Poppy*, 2007.





# 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 Ivan Dougherty Gallery (based at the College of Fine Arts, COFA) and this year's Adelaide Biennial curator, laughs, but adds, "I don't know if that's true. Adelaide is actually the only national biennale of visual arts in Australia."

In its opening week, crowds of people flocked to see the 10th Adelaide Biennial, *Handle with Care*, at the Art Gallery of South Australia. They lined up for the forums and symposiums, and engaged in animated discussions that went way beyond the museum walls. To have 300 people jostling for space at some of the artists' talks (more than six times the expected number of attendees) was this curator's dream. "The buzz felt like an international biennale," Fenner says.

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 'Ooh, 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 their 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 pertain 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". Laurence spent two weeks installing her inverted Lemon Scented Gum from South Australia, now suspended from the ceiling of the gallery, adorned by test tubes filled with fluid. Its beautiful fleshy branches are in desperate need of intensive care and this eloquently summarises the vulnerable state of the Australian natural environment.

Another work focusing on the concept of environmental fragility is *Sweet Barrier Reef*, by Ken Yonetani. This Zen garden, made from sugar, has been raked into a sea bed and appears to be beautiful and meditative until a more considered look reveals that it is a sculpture of coral bleaching. In addition, Kylie Stillman's sculptural work, *Red Maple*, examines transitions in the natural world. This piece, which features an undulating recession shaped into the outline of a tree, is as much about losses in nature as it is about human recollection of past deeds.

One of the most overtly political works in the show is the poetic sculpture made from mallee roots by James Darling and Lesley Forwood to symbolize an excavated groundwater drain. *Troubled Water* merges a commitment to art, farming, and the endangered environment. "The little mallee roots look like a dry stone wall or a jigsaw," says Fenner. "The lines are sharp but they don't use glue at all. While it's a beautiful sculptural work, it's also important to the show because it deals with the fragility of a local environment threatened by a controversial water management scheme."

The powerfully seductive work of Bronwyn Oliver, one of COFA's most esteemed graduates, was always on Fenner's list. "I was



**OPPOSITE PAGE** James Darling and Lesley Forwood, *Troubled Water: Didicoolum Drain Extension*, 2008, Installation made with 10.5 tonnes of mallee roots. Photo courtesy of the artists and Greenaway Art Gallery, Adelaide

**TOP** Janet Laurence, *Carbon Heart*, 2008, Photo by Saul Steed.

**BOTTOM** Janet Laurence, *Carbon Heart (detail)*, 2008, Photo by Saul Steed.

drawing up my proposal when she died," says Fenner. "I wasn't ambivalent about selecting her at all. I'm glad that she was included. It was her last chance: the work for the Biennial had to have been made in the last two years."

The Dean of COFA, Ian Howard, writes in the exhibition catalogue about "The rift between Bronwyn Oliver's now abundantly furnished and beautiful created natural world and the foibles and failings of the everyday, lying beyond the studio door, eventually became irreconcilable."

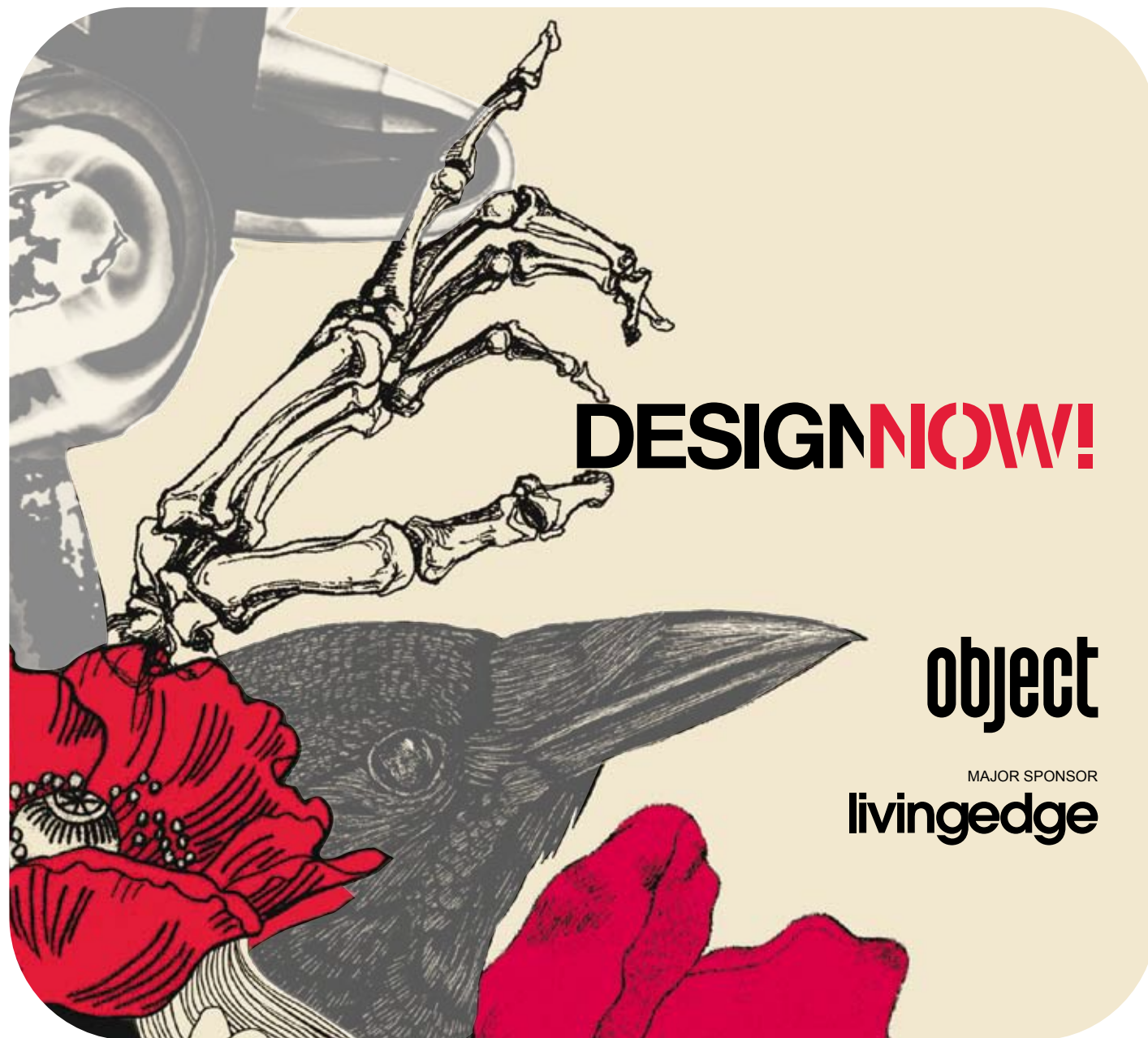
COFA associate professor and Chairman of the iCinema Research Centre at UNSW, Dennis Del Favero, offers just as little comfort. His video explores the increasing vulnerability of high-profile individuals, such as the late David Kelly, former United Nations weapons inspector in Iraq, and Roberto Calvi, 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 art 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)  
**Sian 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

**Prema Bhatki Weir** (UTS)  
**Karin Colpani** (UTS)  
**Daniel Peterson** (Swinburne)

## NATIONAL GRADUATE EXHIBITION

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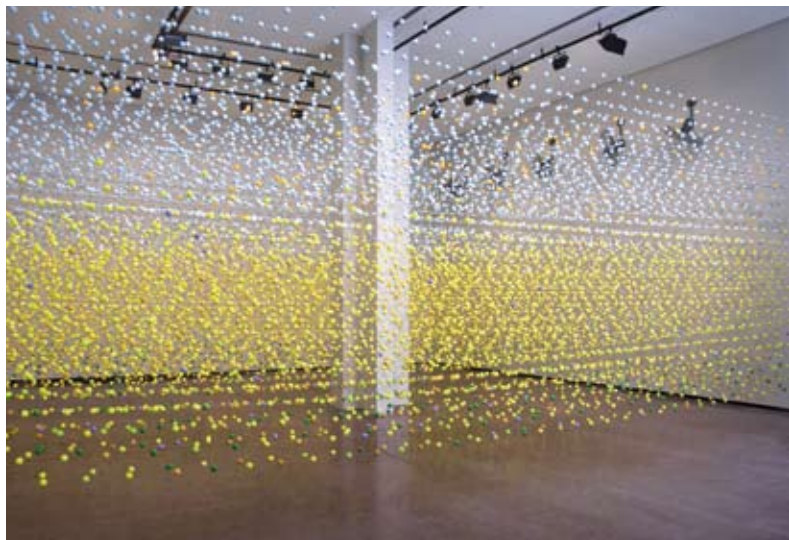




# After a 22 month closure and a **\$13 MILLION MAKEOVER** funded by the Sate Government and Liverpool City Council, **THE CASULA POWERHOUSE IS READY** to resume its role as South West Sydney's cultural hub.

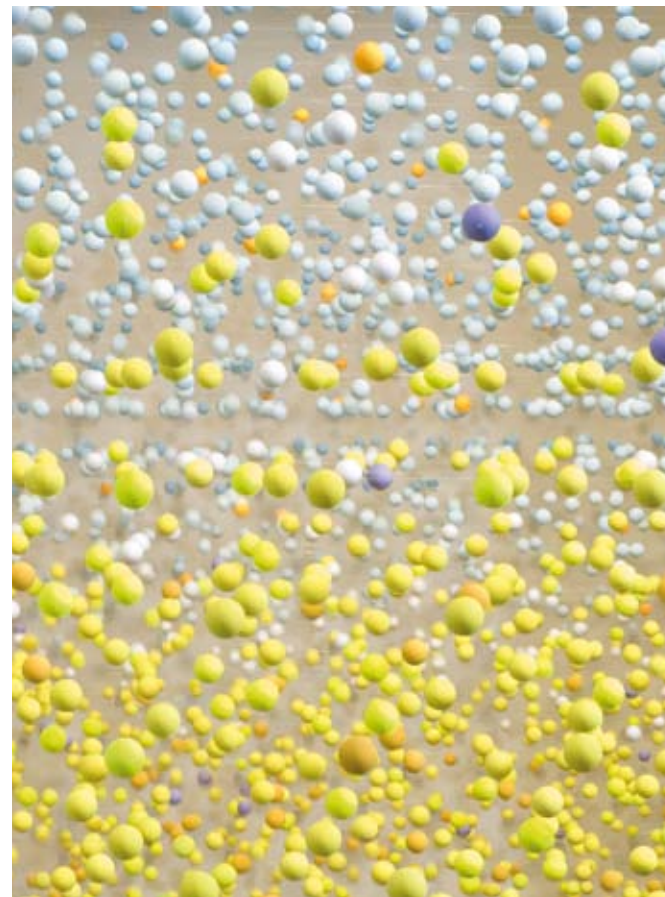
The revitalised centre now sports seven exhibition spaces for contemporary art and a 328 seat theatre which, in the next few months, will host a dynamic mix of live acts as varied as the musical satire *Keating!*, young play-write Suzie Miller's multicultural drama *All the Blood and All the Water*, streetwise dance performances, Japanese fusion drumming and puppetry, alongside the *WOW (World of Women)* short film festival. This is a place where anyone will be able to roam freely across the screen, stage and gallery walls; a strategy which reflects the Centre's overarching ethos. Executive Director and College of Fine Arts (COFA) graduate, Kon Gouriotis OAM, and his dedicated team, are deeply committed to engaging with the widest possible audience in an incredibly eclectic community. As he says, "Casula is really about cultural diversity and trying to define that."

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." Tsoutas is keen to highlight the complexity involved in being Australian, in opposition to what he calls a Howard-esque notion of homogeneity focused on the mythical "little Aussie battler". In *Australian*, Tsoutas presents works by Maria Fernanda Cardoso, Sean Cordeiro and Claire Healy, Shaun



Gladwell, David Griggs, Gordon Hookey, Dani Marti, Raquel Ormella, Nike Savvas and Stephen Little, Sardar Sinjawi, Suzann Victor, Savanhdry Vongpoothorn and Guan Wei, artists who he says, "categorically state their difference through their presence."

In many ways, Dani Marti, Nike Savvas and Savanhdry Vongpoothorn are characteristic of Tsoutas's cross section of the Aussie population. Scanning their names, it's clear that they can tap into a rich range of cultural heritages; their differences are immediately obvious. Yet they also share many similarities; experiences of migration, mobility and fluidity, which are reflected in their mediations on what it means to be Australian.

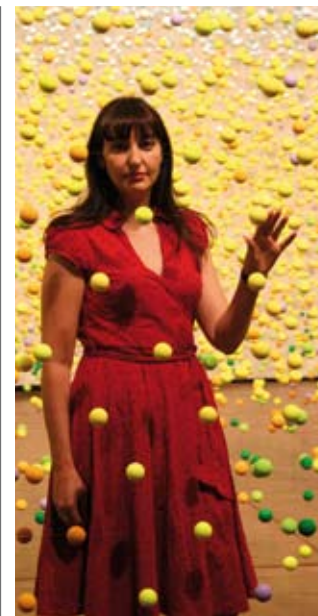


Marti and Vongpoothorn were both born overseas, as were more than half of the artists in *Australian*. Even though she was born in Australia, Savvas, like many of the others, has gone on to experience the culture clash of living elsewhere. And, in common with nearly half of the exhibition's participants, all three graduated from COFA. But most importantly, they, like all of the artists in *Australian*, participate in the constant process of negotiation, which for Tsoutas, is inherent in defining a complicated and plural Aussie identity.

Savanhdry 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 though 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."

Savvas's stunning sculptural installation, *Atomic: In Full Sunlight* consists of thousands of brightly coloured balls suspended in space. It resembles an abstract landscape painting, exploded into three dimensions. She was inspired by fields of yellow flowers, which, while native to one country, are considered insidious weeds in another; an apt metaphor for the experience of migration. As Tsoutas says, it's a visual way of "dealing with the question of occupation and colonisation."



**OPPOSITE PAGE** Nike Savvas, *Atomic: In Full Sunlight* (installation), 2008, photo by Ian Hobbs. Courtesy of Casula Powerhouse

**LEFT** Nike Savvas, *Atomic: In Full Sunlight* (detail), 2008, photo by Ian Hobbs. Courtesy of Casula Powerhouse.

**RIGHT** Nike Savvas pictured with her *Atomic: In Full Sunlight* (detail), 2008, photo by Ian Hobbs. Courtesy of Casula Powerhouse.

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

**AUSTRALIAN** RUNS UNTIL 7 SEPTEMBER 2008.  
VISIT [www.casulapowerhouse.com](http://www.casulapowerhouse.com)  
FOR COMPLETE CASULA POWERHOUSE ARTS CENTRE PROGRAMME DETAILS.





# CONCRETE CULTURE

*and the impact of Asian Art in Australia*

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 Zendai 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 rejuvenated 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 a 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 instalment of the show."

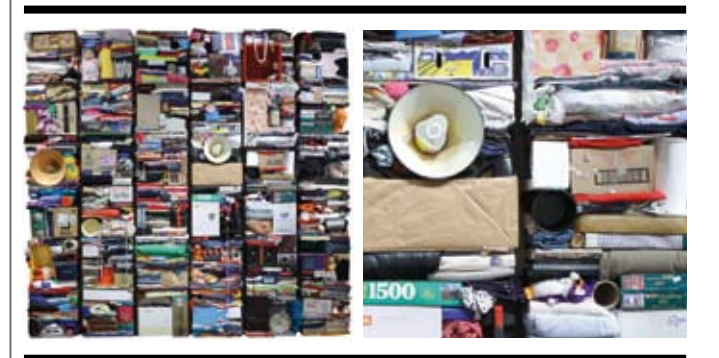
The ARC research grant for *Concrete Culture* was initiated by Binghui Huangfu, one of Australia's foremost curators of Asian art who is now a curator at Zendai MoMA in China. For this exhibition, she is working with academics including Professor Xing Ruan, from architecture at UNSW, David McNeill, senior 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 debates 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, practises, 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 5 JULY. TICKETS TO THE RESTAURANT FORUM AT BACH DANG IN CANLEY VALE, ON JUNE 23, 2008, ARE AVAILABLE THROUGH THE BIENNALE OF SYDNEY [www.biennaleofsydney.com.au](http://www.biennaleofsydney.com.au)

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

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





*The Biennale slipstream*  
**SafARI**

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 EDSE**
- **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 *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. Ervin 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 it's 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.  
EXPECT EXPERIMENTAL AND EXUBERANT PRACTICE, AND AS WITH ANY SAFARI, KEEP YOUR EYES PEELED.





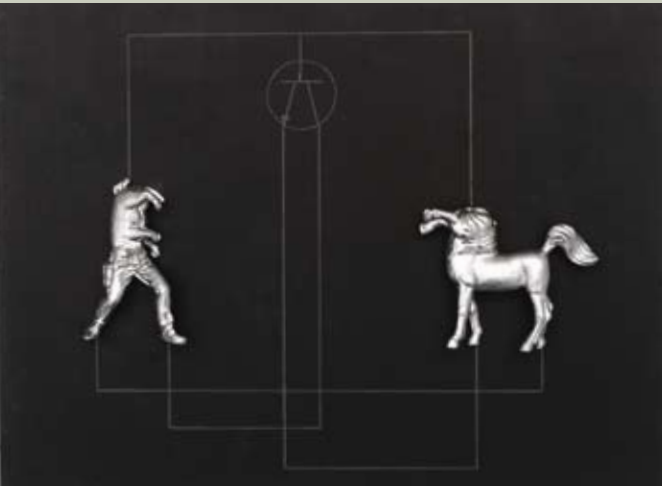
TOP LEFT Oliver Watts, *Death and the Maiden*, 2006.

TOP MIDDLE Michael Kempson, *Stoned*, 2006.

TOP RIGHT Clemens Habicht, *Be Still*, 2006.

SECOND ROW LEFT Simon Cooper, *Intelligent Series*, 2006.

SECOND ROW RIGHT Helena Leslie, *Shadow Series*, 2006.



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.



THIRD ROW Yukino Kohmoto, *Running*, 2006.  
BOTTOM Louis Pratt, *New Classics*, 2006, Courtesy Australian Galleries.

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 who we have exchanged with. We think their work is wonderful, and we love to show other people how wonderful it is too.”

For the past two years they have travelled with their suitcase exhibitions throughout Australia and Japan, resourcefully 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 “been 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).

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, “It 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 artist’s project, called *Facetnate!* 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. Mirroring their passion for cross-cultural exchange, in this illustration, a koala catches a ride on the back of a Japanese dragon, while a Pac Man ghost waves Japanese and Australian flags in the air.

Dominique Angeloro

Architect’s visualisation for the New Himalayas Centre, Pudong District, Shanghai, China.



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

Taiwanese-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.” A few years later, while undertaking her Master of 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 know what he wants to say. 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 Department at Shanghai Zendai Himalayas Company. As part of her most recent project, Wang will offer commissions to 15 established Chinese artists to produce original pieces for a new enterprise called the Himalayas Centre in Pudong, the commercial district in Shanghai. She is also

responsible for coordinating the building and planning of a contemporary art museum within the Himalayas Centre, which when completed in 2010 will include two hotels, a performing arts venue, a shopping mall and creative office suites.

The Centre wants to embody ancient Chinese philosophies in its environment, aiming to be a creative and cultural landmark in Shanghai. 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.”

Xueting Zheng





GRAD  
PICK





# DREAMS, CORROBOREES & CONCEPTION MYTHS



Jennifer Biddle at home. Photo Julia Charles.

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 clumsy 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 residency 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,” says Biddle, who has been researching Warlpiri language and culture for more than 20 years. “The workshop at Sydney Grammar is an innovative first in inviting traditional people to teach in a mainstream, urban school. The crucial question is how Warlpiri women will teach children who don’t have their own Dreamings

or Skin names to not only look at art, but to become producers themselves. The challenge is what Warlpiri art means for outsiders and also how the students might, within appropriate terms, paint Jukurrpa (Dreaming) themselves.” Biddle has invited Rosie Napurrurla Tasman and Molly Napurrurla 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 affect. In this way, the impact of Aboriginal art can extend beyond mere aesthetic appreciation to the realm of politics and intellect where it rightfully belongs.

“There’s an enormous tactility in how painting

is applied to the body in Warlpiri culture, and this is also evident in their application of paint on canvas. Through the process of painting, the canvas is animated and made alive, and the viewer is drawn into the artwork. This makes outsiders, at least in part, responsible for the world of Jukurrpa,” says Biddle.

To better describe the synergies between art, ceremony and song, Biddle, in 2007, published a book analysing the work of female Warlpiri artists titled, *Breasts, Bodies, Canvas: Central Desert Art as Experience*. The book was described by ABC journalist Rex Butler as “one of the most original and compelling books on Aboriginal art” that may “actually enact a revolution in Australian life and culture”.

“There is a burgeoning interest in Aboriginal art, and although indigenous Australians make up just five percent of the population, they produce one of the highest selling national products in the arts and cultural sector,” says Biddle. Sadly, says Biddle, many non-indigenous art buyers don’t fully appreciate the cultural richness of the works they buy from indigenous artists. They have little notion of the concept of ‘Dreaming’, a world that unites the material past with the everyday manifest present, and underpins the complexity of indigenous kinship, as evidenced in the contemporary use of ‘Skin names’. The dreaming exerts a major influence on the techniques, style and subjects of Central Desert Aboriginal artwork, yet is poorly understood by the vast majority of non-indigenous people.

To enhance understanding of indigenous art, Biddle is working on her second book, *Buying Aboriginal Art: A Beginner’s Guide*, which is scheduled to launch in early 2009. According to Biddle, “The book will explain key historical trends and art movements, which will be of interest to people who wish to deepen their appreciation of Aboriginal art as well as those who wish to purchase it. I ask people to consider what these images are beyond simply pretty pictures. And, I also ask, what are the ethical considerations that emerge when buying art, such as, what percentage of money should the artists and communities actually receive from the purchase price?”

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.

**Barbara Messer**



Jesse O'Neill in the letterpress studio. Photo Hamish Ta-Mé.

*Historians and Iconoclasts*  
letterpress studio





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, reintroduced 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 typography with the things that they were named after. For instance, the fact that the term 'leading' derived from the strips of lead that were inserted between lines of type to create spaces between lines and paragraphs. Of equal concern, from an historical perspective, is the increased number of decisions letterpress requires a designer to make. Different combinations of type, support and layout all prompt questions about how letters, words, paragraphs, margins and pages relate to each other.

In contrast, iconoclastic designers, who like to challenge assumptions based on precedent, explore how letterpress technology raises spatial awareness of a letter, word, page, or book design beyond the spectral screen of digital layout. When designers work with letters and spaces as three-dimensional objects it prompts an almost sculptural rethinking of typography and book design in its most tangible mode of production. Letterpress makes all the spaces between the letters, the words, and the paragraphs palpable. It raises awareness of the texture of the words themselves.

While iconoclasts share with historians an enthusiasm for the language of typeface anatomy, they are more focussed 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 well, 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 compliment 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.

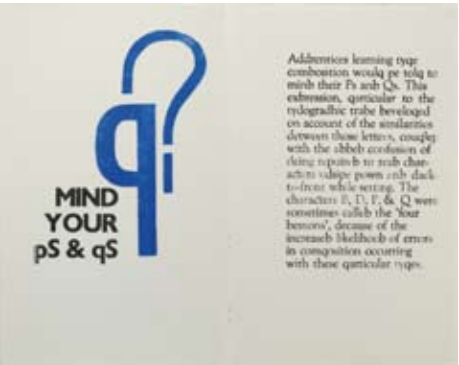
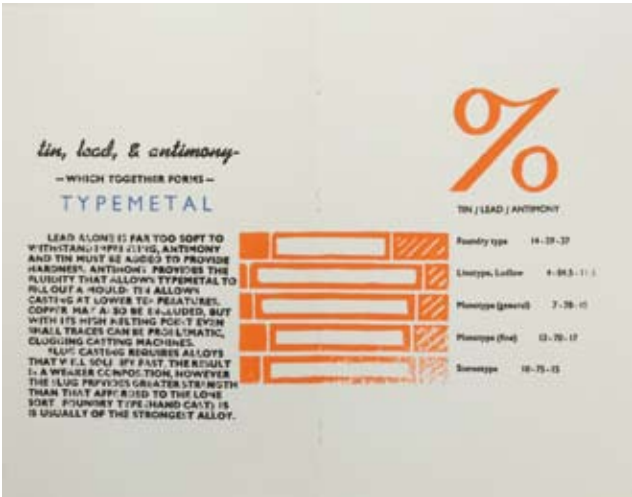
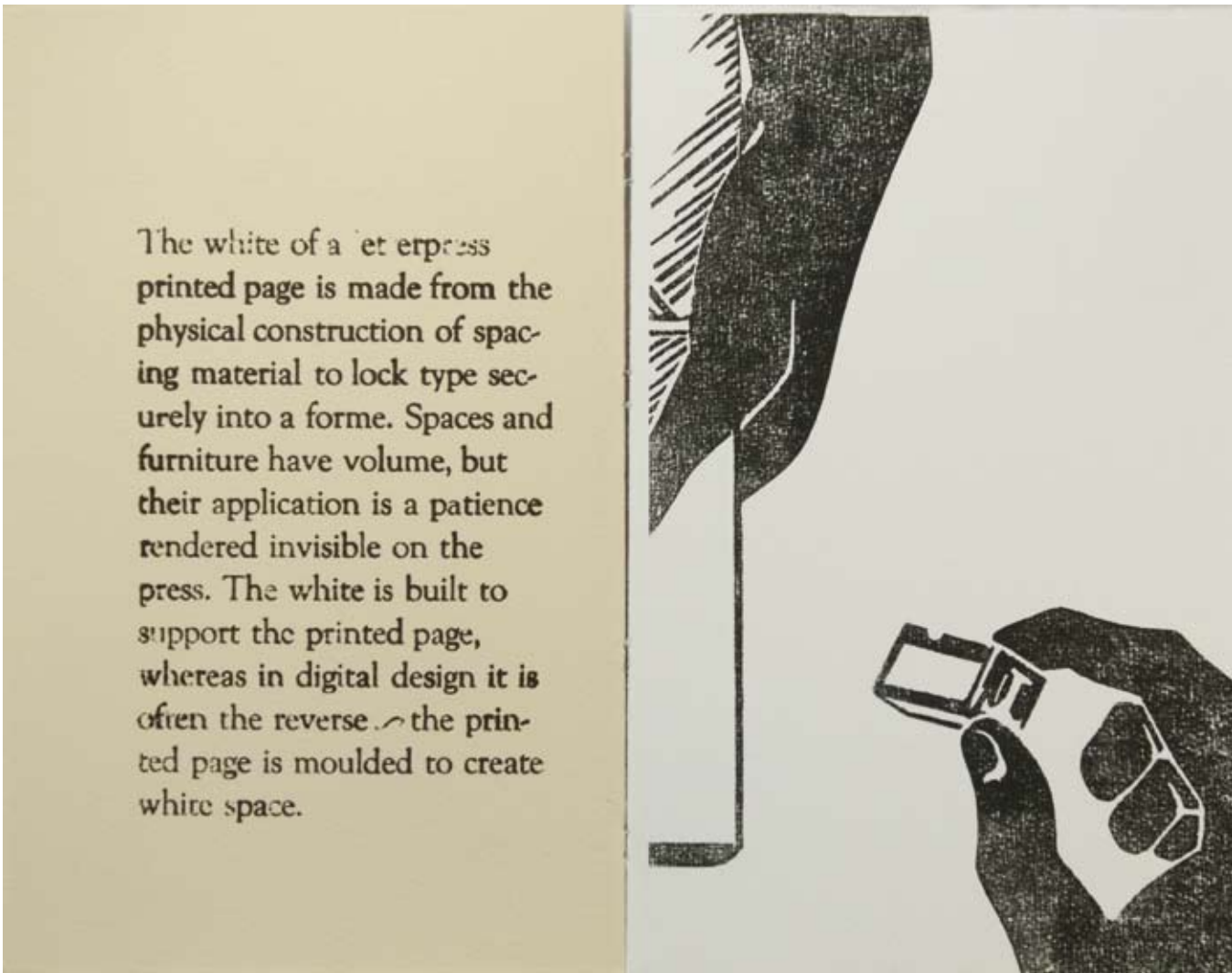
Jesse O'Neill's Honours research into the history of letterpress in Australia was awarded the inaugural Gordon Andrews Scholarship from the Australian Graphic Design Association (AGDA) in 2006. Taking the humorous phrase, the Printer's Dozen (which only ever amounted to 11) as a starting point, O'Neill has designed a limited edition of printing colloquialisms 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 Moline**

A PDF OF JESSE O'NEILL'S BOOK CAN BE DOWNLOADED FROM THE AGDA WEBSITE [www.agda.com.au](http://www.agda.com.au)

Page details selected from **Jesse O'Neill's** hand printed letterpress book. Photos Hamish Ta-Mé.







Claire Armstrong. Photo Olivia Martin-McGuire.

# Often arts writing in Australia is produced for two types of audiences

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 catchy ‘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 still 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 should recognise 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 Bebban**





Peter Travis. Photo Britta Campion.

# 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 university art schools around Australia (such as the College of Fine Arts) has been part of a strengthening dialogue between the 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 superceded 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 as the girl's wear buyer for Farmer's department store in George Steet, 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 National Art School under Phyllis Shillito and founding Rumpus Sportsware, the first teenage-focused clothing company in Australia.

Travis's increasing reputation as a designer led him to being offered the position of Head Design for Phillips Electrical Industries and then in 1959 as Fashion Director of Speedo Holdings. It was at Speedo in 1960 that Travis made an enduring impact on the Australian culture scene and also demonstrated some of

the key characteristics of his way of working. When asked by Speedo to re-create the overseas fashion of the time, Hawaiian-motif board shorts, Travis replied that "The whole world will have that. I will start with a costume you will swim in". We see in this remark Travis's concern to always create something fresh and innovative ("A good design makes fashion, never follows it"), to create something that functions well, that was good design, and also his willingness to be provocative and even controversial. The design of the Speedo, sitting on the hips, not the waist, and cut high on the thigh to maximise movement in the water, was an immediate success, while also joining the long list of things that have been subject to attack by Australian 'wowsers'; with the first person to wear Travis's design at Bondi Beach being arrested by the beach inspector.

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 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.

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 radicality 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-found 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 Tertsygh**





Gianna Farrell. Photo Olivia Martin-McGuire.

## 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 their 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 Walrpiri. 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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CONTEMPO



# METAMORPHOSES OF LIGHT

## PAULA DAWSON A PROFILE

In 1974, Paula Dawson included a hologram in a student sculpture show in Melbourne and became the first artist to exhibit an example of the medium in Australia. Three years later, her solo exhibition in Melbourne (there was another show by George Gittoes in Sydney the same year) shared the distinction of being one of the earliest solo holographic shows in this country. Between this time and the present day, Dawson has had ten solo holographic exhibitions and has been represented in nearly fifty group shows in many countries. In 2009, her work will be the subject of a major retrospective at Macquarie University and the Newcastle Regional Gallery.

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 still one of the least known forms of art. 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 speciality, although harmless low-powered lasers are now increasingly available, have also inhibited galleries from showing them.

ABOVE Paula Dawson, *Luminous Presence* (detail), 2006.

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 hyper-reality, without imaginative resonance. Recent holograms by Chuck Close and James Turrell, especially their exhibitions in New York in 2007, give the lie to this outdated view, and Dawson too has characteristically confronted such criticisms head-on. Her large monochrome transmission holograms of interiors, such as *There's No Place Like Home* (1980), *The Eidola Suite* (1985), and *To Absent Friends* (1988), with their high-definition accumulations of details over many metres of virtual depth, take the viewer precisely into a reverie of the rapidly-vanishing past. As Peter Conrad observed in his book, *At 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 at 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 the critic Ken Scarlett put it in 1990, "making the mundane miraculous". This is a precise aesthetic strategy. As Dawson herself explains, 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, *Shadowy Figures* (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 white, rather than coherent monochrome laser light. And, significantly, their impact depends much more intrinsically on the viewer's movement: they are essentially interactive.

Dawson was trained as a dancer and movement has always been one of her central preoccupations. Ever since her beginnings as a sculptor, with the shock-waves and bubble-waves of the gelignite works of the 1970s (some recorded in the 1982 Scott Hicks film, *Women Artists of Australia*), the dynamics of wave-phenomena, notably the wave-fronts of light that create holograms, have fascinated her. Living at Bondi Beach, she is confronted daily with the relentless activity of sea and cloud, and the play of light that shapes them into visionary spectacle. Nature at large has been an abiding stimulus in her work: the charred bush in the *Eidola Suite*, the hundreds of frangipani flowers in her *Shrine of the Sacred Heart*, created for St Brigid's Church, Coogee in 1997 and, in the preparatory stages of

*Luminous Presence*, the exploration, almost unprecedented in holographic art, of the atmospherics of water, sun, rain, hail and snow.

Movement implies time, and the capacity to convey a sense of time has been one of Dawson's constant interests in holography. She says, "I want viewers to daydream, to be drawn right up to the picture plane so that they immerse themselves in the image. I also want to present viewers with the psychological dilemma that if the image is fixed, then it must be derived from the past but, because of its scale, it appears very much to be in the present." This was true of the early, deep-space works, where the scene stretches away behind the plate. In more recent, computer-graphic works, such as *Luminous Presence*, where the image is partly in front of the plate, this ninety degree viewing movement is replaced by a walk along the work, parallel to it, when the image is transformed.

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 features in *Luminous Presence*, in that the plan and elevations of the virtual space around the figures are based on his centrally planned church, S.Ivo della Sapienza in Rome. This space, merely hinted 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 mediaeval examples. Earlier holograms used motifs from Giotto, Masaccio, Piero della Francesca and Leonardo da Vinci for entirely holographic purposes, and their re-appearance in this most advanced technology creates a powerful frisson.

Traditional Italian art is not the only extra-holographic reference in *Luminous Presence*. 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 presence, but she has also explored the conventions of framing in movies, varying the virtual lens position to encourage emotional engagement; using blur to achieve mystery, and a misty or smoky frame, as she says, "to generate an ebullient energy in the space surrounding the figures".

Ebullient energy is the hallmark of Dawson's continually evolving holographic practice, as it is of her whole personality. No artist has done more to confer flexibility of handling on this supremely demanding medium, to turn it from being of largely technical interest into the fully articulated art medium it now is.

JOHN GAGE





Will Burdis and his puppy. Photo Tanya Dyhn

# will

{and Paulie}

## Cult Feature William Burdis

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 take care of 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 futuristic 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 morals as much as they are simply good viewing. He tells his students that it is this combination that makes the Ghost films stand out, saying, "you can learn from them as an artist and as a person".

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 computer graphics, 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 Caterpillar, 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*, 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*.



**LEFT** Video still: *Alice in Wonderland* (TV), 1999, The Creature Shop for NBC.  
**TOP LEFT** Video still from: *Harry Potter*, 2007 Warner Bros.  
**TOP RIGHT** Video still: *Dinotopia* (TV miniseries), 2002, Hallmark Entertainment.  
**MIDDLE** Video still: *Troy*, 2004, Warner Bros.  
**BOTTOM** Video stills: *Happy Feet*, 2006, Warner Bros.

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."

Burdis works in a sparse and shared office at COFA. He has few things on display that give an insight into him or his achievements. At best, an observer might take note of a small collection of DVDs including *Howl's Moving Castle*, *Pan's Labyrinth*, *Final Fantasy VII* and *Happy Feet*. Pinned directly above his computer is a solitary poster of Batou, shown perched upon a metal tank. In some weird way, it could be Burdis himself pausing to take stock of his life, and always prepared for change.

JO BOSBEN



2011

Ross Harley. Photo Milos Mali.

## Ross Harley *resurrection of video art*

Ross Harley's devotion to the world of high technology was interrupted by something so simple it could not be ignored. He felt 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 capture on video the antics of Colombian artist cum circus trainer (later wife) Maria Fernanda Cardoso, with her tiny trapeze artists and tightrope walkers, took ten years and brought recognition beyond expectation. "Training a flea takes a long time," says Harley, barely smiling.

The entire installation of the world's smallest big top with its whimsical video (already revealed to audiences at the New Museum in New York, the Centre Georges Pompidou in Paris, the Edinburgh Festival and the Sydney Festival) has just been bought by The Tate Modern in England; quite a tribute given the impossibility of this ephemeral art form. "Fleas only live a couple of months," Harley explains. "It's very hard to keep them well trained, and when they travel around, it's very hard getting them in and out of customs."

The flea circus has had a long tradition in Europe, but Harley was particularly interested in how their prodigious performances might be amplified for the media age. "In the 19th Century," says Harley, "people used to sit around a table and look at the flea circus on the table top, and there had to be a one-to-one correspondence between the fleas, the audience and the arena. We specially designed the screens, backdrops, banners and props (ladders with thimbles of water, cannons and tightropes). We made a video of the performance and then projected it onto large screens. It was years of engineering. Very labor intensive."

After this introduction to the new head of Media Arts at the College of Fine Arts (COFA), it's hard to predict where a conversation might lead. It would seem that Associate Professor Harley is certainly no one-act wonder. He has plenty of other assignments to dissect: such as the *Emu Wear* project, which was staged at the re-opening of the Casula Powerhouse. This ongoing collaboration with Cardoso (who makes the garments from emu feathers to be worn by models) translates on video as something of "a cross between a futurist performance and haute couture". The chance to create this kind of art while still

working in the academic arena is one of the reasons Harley was drawn to COFA. Having previously taught media production at the Faculty of Arts and Social Sciences, UNSW, for almost ten years, Harley knew a good thing when he saw it. "COFA has always done really well at encouraging 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 Brisbane, 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. Soon he was making small documentaries and photographing live band performances, selling the stills "really cheaply" to band members, some of whom became quite famous (such as The Riptides).

Some of the videos 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 Harley hopes to expand while working at COFA. "Video has been around since the 70s but it hasn't died as an art form," he says. "In a way, it's just beginning to be recognized. It's only in the last five years or so that video art as a means of expression in the commercial art world has found a way to exist and for people to make money selling editions of DVDs and installation works."

One of Harley's new projects is *Aviopolis*, 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 have in contemporary life. They show us how people move incredibly rapidly and smoothly through these big, architectural people-processing machines," he explains.

*Aviopolis* 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

ROSS HARLEY IS THE RECIPIENT OF A 2007 VICE CHANCELLOR'S AWARD FOR TEACHING EXCELLENCE.



# tom

**TOM ELLARD, THE NEWEST FULL-TIME LECTURER IN THE SCHOOL OF MEDIA ARTS AT THE COLLEGE OF FINE ARTS (COFA), HAS A HISTORY. BEFORE COFA, HE MADE HIS NAME AS A MEMBER OF THE AUSTRALIAN SUB-CULTURE ELECTRONIC MUSIC GROUP SEVERED HEADS. UNFORTUNATELY FOR MANY FANS, IN EARLY 2008, ELLARD DECIDED TO “KILL IT” BY REMOVING HIMSELF AND METAPHORICALLY SEVERING THE GROUP’S HEAD.**



Tom Ellard. Photo Tanya Dyhin.

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”.

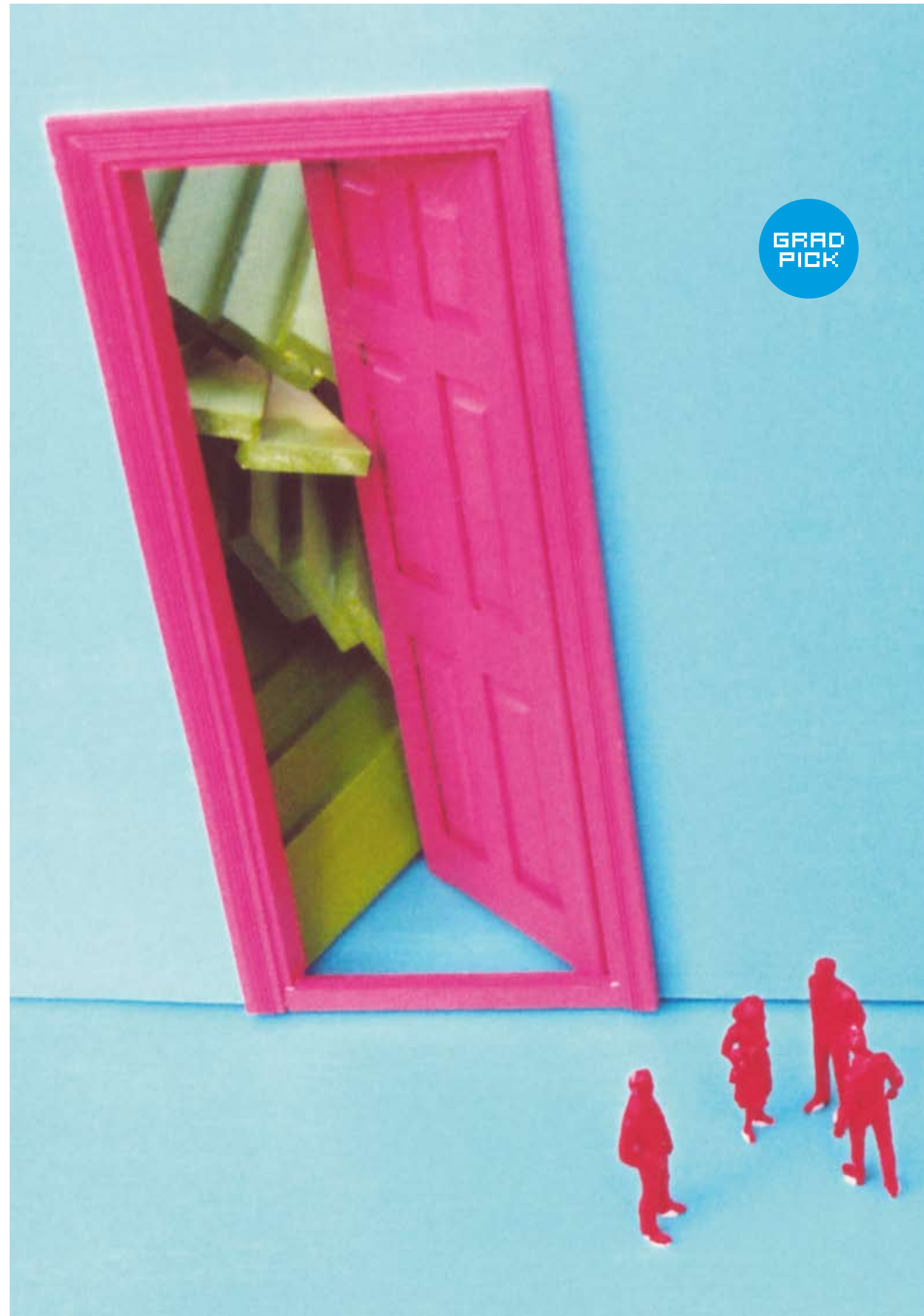
Throughout his career in composing and performing music, recording and scoring film soundtracks, authoring DVDs and performing live in video clips; Ellard was highly instrumental in pushing the boundaries of electronic music. Early in his music exploration, he used analogue equipment to cut and splice 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](http://www.tomellard.com)), as well as [www.sevcom.com](http://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 HETHERINGTON





# The Pink Monochrome Project



*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 the same manner as red or black. Yet pink is the colour that Dean is exploring in his studio-based PhD The Pink Monochrome Project.*

Dean 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 *Bent 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* (2007) and *Wasn't Susan Gilmore a Famous Drag Queen?* (2005). 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 and across lines. When discussing these works, Dean reveals he was inspired by the poet Rudi Krausmann, and talks about his own paintings as a “combination of abstraction and concrete poetry.”

*Middle Age Hard Edged Abstractionist From St Marys Seeking Same* (2007) was on show in *Bent Western*. In conjunction with the exhibition, fellow artist Liam Benson organised a float, *West in Show*, for this year's Sydney Gay and Lesbian Mardi Gras. Dean marched in the parade holding a placard inspired by his painting – an unusual case of life imitating art!

**Elizabeth Little**

CHRISTOPHER DEAN RECEIVED AN AUSTRALIAN POSTGRADUATE AWARD IN 2005 TO UNDERTAKE A PHD ENTITLED THE PINK MONOCHROME PROJECT AT COFA UNSW.

ABOVE Christopher Dean, *Middle Age Hard Edged Abstractionist From St Marys Seeking Same*, 2007.

# Scumbag



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 uneasiness 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 discomfort 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-sew 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, situates 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 photographs 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”.

While there is a distinct progression from Dreyfus's earlier photographic work to the textile based installation work in *Scumbag*, a transition which greatly excites the artist, she clarifies, “I'm still doing what I did earlier but in a very different way.” The obvious question now is where will the artist go from here? With post-PhD projects already in the pipeline, Ella Dreyfus will continue to explore facets of the psychological and the transcendental and aspires to “give people an experience of something beyond their body”.

**Naomi Gall**

ABOVE Ella Dreyfus, *Punishing Silence*, diptych, 2008.



# Jump



Lauren Horton sings and plays gigs with her band *The Clockwork Trumpets*. 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 (APA) 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 subtexts. 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."

Even Horton's audio projects are linked to sight. She says, "My sound ideas come from the visual; the whole idea of objects having sound, or colours having sound." Along with her band, she is working on an album due for release in mid 2008. Unsurprisingly she describes her music in visual terms saying; "It's very filmic, the songs are little stories." And as expected, there is an element of playfulness in Horton's music. "It swings a bit and it's a bit clunky," she says. "It's like farting, bubbling instruments just kind of popping and squirting. It sounds like there are little instruments in a room and they all have a life; they are kind of doing things and my voice carries the melody."

Horton says with a smile that she began making music because, compared to working with film, "It was affordable." She is only half joking. Like many emerging (and even established) artists, 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!"

## Tracey Clement

**ABOVE** Lauren Horton in collaboration with Rene Christen, *Workout*, video still from an interactive video installation, 2004.

# and Pump

Lauren Horton

# The Artist and His Weather Crane

Allan Giddy



"It has to be outside, otherwise it's no fun," muses public artist Allan Giddy reflectively. Admiring a waterproof speaker in his office, he makes a very convincing argument. But the word 'office' is too mundane to capture the complexity of Giddy's space. With a mix of high end electronics, schematics and images of industrial ruins - it's a place which oozes the concerns of its occupant.

Giddy is a lecturer in the School of Art at the College of Fine Arts (COFA) as well as the founding director of the Environmental Research Institute for Art (ERIA). Born in New Zealand, Giddy is an established artist in the Australian art scene whose eco-friendly public art sees him in increasing demand both locally and internationally.

Often using light as a material, Giddy's work creates transient relationships to place. *Weather Cranes* is one such artwork, which reinvigorates the dormant military cranes at The Armory in Sydney Olympic Park. Using analogue electronics, the cranes measure humidity and temperature on a hanging system of colour responsive lights. Environmental by nature, much of Giddy's art is in a state of transition that invites re-visitation and continual exploration of the site.



**LEFT** Allan Giddy. Photo Milos Mali.

**RIGHT** Allan Giddy, *Weather Crane*, at the Armory in Sydney Olympic Park.

A sense of poetry conceals the technical minimalism of Giddy's work, which favours reliability over wizardry. Similarly, his use of solar technology is practical as much 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 also 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, attesting 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 Rooms in New Zealand, to participate in the group exhibition *Reflecting Skin*. *Reflecting Skin* adopted the body and surface of the skin as a starting point while activating ideas and identities. Opening the City Art Rooms 2008

exhibition program, this show brought together a range of international artists whose work constructed political, performative and formal investigations of identity. In Leong's video installation, *Milk Ring*, the artist appears as a cyborg trapped in a prison of white milk, his hands are 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 research and develop a new series of video works. To date, Leong's artistic practice

has focused on “race and self portraiture in video and photographic art.” While in Paris he will build upon this through the study of the Dai Nippon collection of over 400 photographic works by contemporary Japanese artists, including Yasumasa Morimura and Nobuyoshi Araki.

At the time of this interview, the artist had recently made the move from Sydney to Melbourne to embrace the “active and vibrant” art and cultural life that exists there. Now represented by Über Gallery, Leong is excited by their philosophy of “art unlimited”, seemingly art without borders. By directly supporting cutting edge experimental art practices, Über Gallery is an ideal match for Leong, whose work will continue to question ideas of race and identity and blur the boundaries between the real and the fictional.

## Naomi Gall

OWEN LEONG WILL HOLD HIS FIRST SOLO EXHIBITION AT ÜBER GALLERY IN 2009.

ABOVE Owen Leong, *Milk Ring*, still from video installation.



# Plastic Surgeons

## *Re-Skilled by an Artist*

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 theatre.”

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 devised 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, “and 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 of 3D forms, sharpening their appreciation of space and volume. In one task, the surgeons are given moulds of facial features

– a nose, a mouth, an ear – and asked to sculpt clay replicas. Interestingly, despite their experience in reconstructive surgery, some of the students have been surprised by how much clay is required in the crafting of each facial contour. Esson has also observed that the surgeons often work on their sculpture from a single position, perhaps reflecting their tendency to work on patients from just one side of an operating table. This single perspective approach often results in a “flattening” of their forms, leading to works that are lacking in depth and volume. To counter this, Esson says that he tries to encourage his students to firstly look around the form and consider the positive and negative spaces, and secondly, instead of trying to draw the form as an outline, to construct the form as a 3D, spatial reality.

In another task, the surgeons are asked to draw their own reflection, one quadrant at a time, on separate sheets of paper, before piecing their image back together again. Here, they are forced to consider their face, fraction by fraction, extending their awareness of the proportions and asymmetry of human features. This process also flexes skills that are particularly useful in the field of reconstructive facial surgery, where a surgeon might have to recreate a person's entire profile on the basis of just part of the remaining face.

While the tools and materials on hand in the workshop might be worlds away from the operating theatre, Esson is convinced that the artistic practices utilised in the course tap into similar perceptual abilities and disciplines to those used within the field of plastic surgery. “I evaluate the participants in the course, not on their ability to produce a likeness, or make an ‘attractive’ drawing, but rather on their visual curiosity and understanding of the technical and conceptual framework that we are engaged with. There did seem to be a correlation between those who skilfully embraced these new challenges and those who were highly regarded as surgeons by their colleagues.”

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.”

## Dominique Angeloro

ABOVE Cardboard skulls made by plastic surgeons participating in one of Mike Esson's specialised drawing programs.



# the Stock

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 Bellemore, Brett Cheshire 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 engaging curriculum, 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 Ussher as part of an investigation into the female form. Recently Year 11 art students, under the supervision of Chapman and Bellemore, went on an excursion 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**

# Take

*art teacher action*



EACH DAY I CUT DIAGONALLY ACROSS THE COFA CAMPUS AND REJOICE IN THE FAMILIAR SCENE OF STUDENTS AND STAFF LINGERING, CHATTING, DRINKING COFFEE AND POSING IN THE SUNLIGHT. IN CENTRE-STAGE IS ALWAYS PUSHKA, LUXURIANT RED-BROWN FUR, STRETCHING, CURLING, EVER WATCHFUL FOR OFFERINGS OF FOOD AND AFFECTION. IN EVENING QUIET, SHE IS STILL THERE, KEEPING WATCH NEAR THE SINGLE LIGHT – NOT IN THE SPOTLIGHT BUT NEAR ENOUGH TO BE SEEN AND TO SEE. SHE IS WAITING FOR HER OWNER JENNIE TATE.

LAST YEAR WAS A GOOD YEAR FOR NATIONALLY ACCLAIMED COSTUME AND STAGE DESIGNER, POSTGRADUATE STUDENT AND PART-TIME LECTURER, TATE – IT WAS HER YEAR TO ROAR. SHE GAVE A LECTURE ON HER RESEARCH BEFORE A CRITICAL INTERNATIONAL AUDIENCE IN IZMIR, TURKEY, DESIGNED STAGE AND COSTUMES FOR TWO OPERAS, WAS INVITED TO JAPAN TO THE LATE FILM-MAKER, AKIRA KUROSAWA'S HOME AND SAW THE CHERRY TREES BLOSSOM. THAT WAS JUST THE FIRST HALF OF THE YEAR. IN THE SECOND HALF SHE WORKED ON A FILM IN CROATIA, WAS AWARDED AN AUSTRALIAN ARTS COUNCIL GRANT TO MAKE HER FILM AND, HER POETIC, MYTHICAL CONSTRUCTIONS OF MODERN DAY TOKYO WERE FORMING A UNIQUE AND INTRIGUING RESEARCH PAPER AND SERIES OF COLLAGED STORY-BOARDS FOR HER MASTER OF DESIGN (HONOURS) AT COFA.

JENNY, WITH HER RED/ORANGE HAIR, KILOMETRES OF SCARVES, BRILLIANT COLOURS SWIRLING IN A VORTEX AROUND HER BLUE EYES WAS OFTEN SEEN HURRYING ACROSS THE COFA COURTYARD ON HER WAY TO THE EDITING SUITE AND THEN BACK TO HER ORANGE TERRACE IN LITTLE NAPIER STREET, JUST ACROSS FROM THE COURTYARD. COFA WAS HER BACKYARD, HER PLAYGROUND AND HER CENTRE FOR RESEARCH. AT DUSK, WHEN THE POSTGRADUATE STUDENTS RECLAIM OUR FACULTY, JENNIE WOULD EXIT LEFT, RETURN TO HER HOUSE AND ON THE WAY SWOOP DOWN AND SWING PUSHKA OVER HER SHOULDER TO TAKE HER HOME FOR DELICIOUS DINE.

JUST AFTER CHRISTMAS DEAR JENNIE DIED AND THE LOSS WAS FELT NOT ONLY AT COFA AND IN THE DOMESTIC DWELLINGS THAT MAKE UP OUR LARGER COMMUNITY, BUT ALSO IN THE FILM AND THEATRE PROFESSIONS IN AUSTRALIA AND ACROSS THE WORLD. JENNIE EXPLORED MYTH, POETRY AND THE DRAMA THAT SEEPS INTO THE LIVED EXPERIENCE OF OUR CONSTRUCTED ENVIRONMENTS AND NOW PERHAPS, THE EXPLORATION CONTINUES...

 VAUGHAN REES 



# JUNE

## JUNE 1 – JULY 5

### CONCRETE CULTURE

Concrete Culture examines relationships between art and urban architecture.

### IVAN DOUGHERTY GALLERY

## JUNE 3

**FREE PUBLIC LECTURE, 6:30 – 8PM  
NORTH AND SOUTH: THE LIFE AND TIMES OF  
ANTON GOYA 1748-1828.**

Professor Ian Howard, from the College of Fine Arts, reveals the little know story of Goya's twin brother.

### COLLEGE OF FINE ARTS MAIN LECTURE THEATRE (EG02)

## JUNE 3 – 14

### KUDOS TO KUDOS PAST AND PRESENT

Exhibitors celebrate the gallery's 10th Birthday.

### KUDOS GALLERY

## JUNE 3 – JULY 4

**NOTHING CHANGES, CHANGES EVERYTHING:  
MARK TITMARSH AND JUSTIN TRENDALL**

An exhibition of painting, installation, printmaking and video.

### UTS GALLERY

## JUNE 9 - 13

### SOLO EXHIBITION: VANILLA NETTO

Vanilla Netto, Winner of the 2006 Citigroup Photographic Portrait Prize (shown in conjunction with the Archibald Prize), presents her most recent photographic work.

### COFASPACE GALLERY

## JUNE 11

**DRINKS AND VIEWING AT SULLIVAN & STRUMPF  
FINE ART, 6-8 PM, (EXCLUSIVE TO COFA ALUMNI)**

A private viewing of Marc de Jong's exhibition.

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

### SULLIVAN + STRUMPF FINE ART

## UNTIL JUNE 15

### DESIGN NOW!

This national design graduate exhibition features winning work by Sian Power who took out the 'Design for the Home' award.

### OBJECT GALLERY

## JUNE 17 - 28

### EBONY DESU

This exhibition features works of mixed-media on paper by Ebony Bizys.

### KUDOS GALLERY

## JUNE 18 – JULY 11

### SOLO EXHIBITION: SORRY

Artist-in-residence at the Centre for Contemporary Art and Politics (CCAP), Cathy Busby, presents her exhibition titled *Sorry* exploring ideas concerning public apology, remorse and retribution.

### COFASPACE GALLERY

## JUNE 18

**FREE PUBLIC LECTURE, 10:30AM - 2PM  
CONSTELLATION 2: NEITHER HERE NOR THERE**

The Biennale of Sydney and the Centre for Contemporary Art & Politics present local and international speakers including: Michael Taussig, Darlene Johnson, Sam Durant, Brian Jungen, Nalini Malani, William Kentridge, Susan Norrie, Anawana Haloba, Sharmila Samant, Michael Rakowitz, Cathy Busby, Jennifer Deger, Hetti Perkins, and Jill Bennett.

For enquiries contact the Biennale of Sydney  
Web www.biennaleofsydney.com.au Phone (02) 9368 1411

### COCKATOO ISLAND

## JUNE 18 – SEPTEMBER 7

**BIENNALE OF SYDNEY: REVOLUTIONS - FORMS  
THAT TURN**

Australian and international artists exhibit across the city of Sydney.

For venue details see www.bos2008.com

## JUNE 23

**EVENT AND PUBLIC FORUM, 9:30AM - 6:00PM  
CONCRETE CULTURE: EXTRA/ORDINARY CITIES**

The Biennale of Sydney together with the Casula Powerhouse and the Centre for Contemporary Art & Politics present an all day event, including lunch at Bach Dang restaurant in Cabramatta and drinks.

Book with the Biennale of Sydney www.bos2008.com  
\$25 + \$10 bus fare if required.

### CASULA POWERHOUSE IVAN DOUGHERTY GALLERY

## JUNE 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 1 – 5

### SHADOWS OF THE CITY

Photography works by Danella Bennett, Evan Brooks, Pero Kolak and Natalie Stonestreet investigating the impact society has on the urban landscape.

### KUDOS GALLERY

## JULY 2

**CONCRETE CULTURE: 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 show in the context of this year's theme, *Revolutions – Forms that Turn*.

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

### IVAN DOUGHERTY GALLERY

## JULY 2 – AUGUST 3

### SOLO EXHIBITION : KATHERINE MOLINE

Katherine Moline presents a solo exhibition that experiments with feminism, representation and mass production.

### YUILL CROWLEY GALLERY

## JULY 5 – AUGUST 17

**SOLO EXHIBITION: CHERINE FAHD: STAGE  
UNSTAGE: PHOTOGRAPHS 2000-2007**

The first ever survey exhibition of Fahd's photomedia work, including two massive outside billboards.

### HAZELHURST REGIONAL GALLERY AND ARTS CENTRE

## JULY 10 – AUGUST 16

### UNIMAGINABLE

*Unimaginable*, a collaboration between the Centre for Contemporary Art & Politics, iCinema and ZKM Centre for Art and Media (Germany), investigates redefined notions of the 'unbelievable' and includes works by Susan Norrie, Dennis Del Favero, Korpys/Löffler and Peter Weibel.

### IVAN DOUGHERTY GALLERY

## JULY 21 - 25

### RUG UP

This unique exhibition features textile student work selected by Designer Rugs for exhibition and production.

### COFASPACE GALLERY

## JULY 22 - 26

### NEW TYPOLOGIES

Check out the latest in furniture design by COFA Design students.

### KUDOS GALLERY

## JULY 26 - AUGUST 31

**CAIRNS TO THE CAPE: A PHOTOGRAPHIC  
JOURNEY**

This solo exhibition features photographic works by Nathan David Kelly.

### CAIRNS REGIONAL GALLERY

## UNTIL JULY 27

### ADAM CULLEN: LET'S GET LOST

This not-to-be-missed survey exhibition features early and recent works by cheeky Aussie painter with a dark heart, Adam Cullen.

### ART GALLERY OF NEW SOUTH WALES

## JULY 28 – AUGUST 1

### SOLO EXHIBITION: JANET CHAN

This graduation show features the artwork of Janet Chan.

### COFASPACE GALLERY

## JULY 29 – AUGUST 2

### HELLO SANDWICH

This exhibition features of works by the Hello Sandwich artists collective.

### KUDOS GALLERY

# AUGUST

## AUGUST 4 - 8

### SOLO EXHIBITION: FIONA FENECH

See works by artist Fiona Fenech.

### COFASPACE GALLERY

## AUGUST 11 - 15

### SOLO EXHIBITION: ANNA KRISTENSEN

Anna Kristensen showcases her paintings inspired by a trip to Germany.

### COFASPACE GALLERY

## AUGUST 12 - 23

### DISLOCATION

This annual exhibition explores cultural diversity.

### KUDOS GALLERY

## AUGUST 13 - 30

### SOLO EXHIBITION: BRETT EAST

Contemporary Australian artist shows his digital prints.

### GALLERY 9

## AUGUST 14 – SEPTEMBER 6

### SOLO EXHIBITION: HARRY NEWEL

Harry Newel presents sculptures, photographs and drawings questioning arrangement and organisation.

### ROSLYN OXLEY9 GALLERY

## AUGUST 15

**FREE PUBLIC SYMPOSIUM:  
UNIMAGINABLE 1-5 PM**

Presented by the CCAP, iCinema and ZKM Germany in conjunction with the *Unimaginable* exhibition. Speakers including Jill Bennett, Jennifer Biddle, Paul Patton and Terry Smith discuss redefined notions of the unbelievable.

### IVAN DOUGHERTY GALLERY

## AUGUST 18 - 22

### SCULPTURE, PERFORMANCE AND INSTALLATION

First year uni students offer a new perspective on sculpture, performance and installation.

### COFASPACE GALLERY

## AUGUST 22 – SEPTEMBER 27

### COLOUR IN ART - REVISITING 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 '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.

### IVAN DOUGHERTY GALLERY

## AUGUST 23

**FREE PUBLIC SYMPOSIUM: COLOUR IN ART -  
REVISITING 1919, 10:30 – 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 23

**‘8’ REUNION (EXCLUSIVE COFA ALUMNI EVENT)  
7PM**

Did you graduate from COFA, or one of its earlier incarnations, in 68, 78, 88, 98 or 08? If so, it's time to enjoy a reunion specifically for you.

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

### COLLEGE OF FINE ARTS CAMPUS

## AUGUST 26 – 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

### ART GALLERY OF NEW SOUTH WALES

Art Gallery Rd, The Domain, Sydney,  
Phone (02) 9225 1700

### CAIRNS REGIONAL GALLERY

Corner Abbott & Shields St, Cairns, QLD,  
Phone (02) 4046 4800

### CARRIAGEWORKS

245 Wilson St, Eveleigh/Redfern  
Phone (02) 8571 9099

### COFASPACE GALLERY

COFA Campus, E Block,  
Corner of Oxford St& Greens Rd, Paddington,  
Phone (02) 9385 0684

### GALLERY 9

9 Darley St, Darlinghurst,  
Phone (02) 9380 9909

### HAZELHURST REGIONAL GALLERY AND ARTS CENTRE

782 Kingsway, Gymea,  
Phone (02) 8536 5700

### IVAN DOUGHERTY GALLERY

COFA Campus,  
Selwyn St, Paddington,  
Phone (02) 9385 0726

### KUDOS GALLERY

6 Napier St, Paddington,  
Phone (02) 9326 0034

### OBJECT GALLERY

417 Bourke St, Surry Hills,  
Phone (02) 9361 4511

### ROSLYN OXLEY9 GALLERY

8 Soudan Lane, Paddington,  
Phone (02) 9331 1919

### SULLIVAN + STRUMPF FINE ART

44 Gurner Street  
Paddington NSW 2021

### YUILL CROWLEY GALLERY

5th Floor, 4-14 Foster St, Surry Hills,  
Phone (02) 9211 6383

### UTS GALLERY

Level 4, 702 Harris St, Ultimo,  
Phone (02) 9514 1652



# 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)

11 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

Did you graduate from COFA in '68, '78, '88, '98 or '08? Time for a reunion. Come celebrate with us.

## 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.

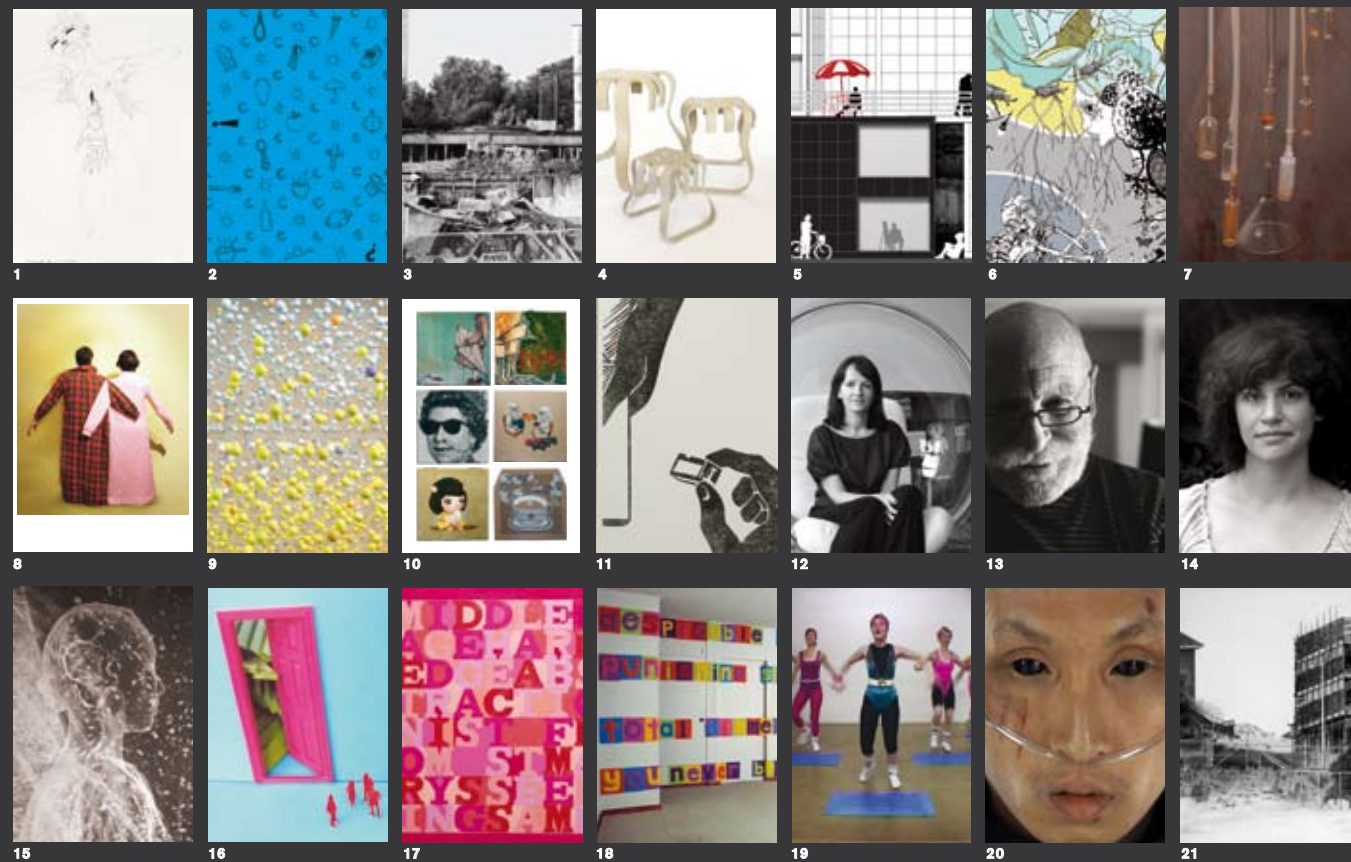
To join visit [www.cofa.unsw.edu.au/alumni/](http://www.cofa.unsw.edu.au/alumni/)

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

### BOOKINGS AND EVENT INFORMATION

Katy Fitzgerald

Email: [alumni@cofa.unsw.edu.au](mailto: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](mailto:incubate@cofa.unsw.edu.au)

- |  |  |   |  |
|--|--|---|--|
| 1 Del Kathryn Barton, <i>Call of the Wild III</i> , 2007. Courtesy of the Artist and Kaliman Gallery (Sydney) and Karen Woodbury (Melbourne) | 7 Janet Laurence, <i>Carbon Heart (detail)</i> , 2008. Photo by Saul Steed.  | 12 Claire Armstrong. Photo Olivia Martin-McGuire.   | 18 Ella Dreyfus, <i>Punishing Silence</i> , diptych, 2008.   |
| 2 John-Henry Pajak, <i>Knife, fork, spoon</i> , 2007.  | 8 Lachlan Anthony, <i>Marriage</i> , 2007.   | 13 Peter Travis. Photo Britta Campion.  | 19 Lauren Horton in collaboration with Rene Christen, <i>Workout</i> , video still from an interactive video installation, 2004. |
| 3 Amy Dunlop, <i>Demolition</i> , 2007.  | 9 Nike Savvas, <i>Atomic: In Full Sunlight (detail)</i> , 2008, photo by Ian Hobbs. Courtesy of Casula Powerhouse. | 14 Gianna Farrell. Photo Olivia Martin-McGuire.   | 20 Owen Leong, <i>Milk Ring</i> , still from video installation.   |
| 4 Hiro Lai, <i>Basket Stool (detail)</i> , 2007.   | 10 Daniel Dittmar, <i>Extra Cheese (detail)</i> , 2007.  | 15 Paula Dawson, <i>Luminous Presence (detail)</i> , 2006.  | 21 Amy Dunlop, <i>Urban Redevelopment #3</i> , 2007.   |
| 5 Feifei Feng, <i>Go Art District (Beijing, China) (detail)</i> , 2007.  | 11 Jesse O'Neill, <i>Hand printed letterpress book (detail)</i> , 2008. Photos Hamish Ta-Mé.                       | 16 Maria Capussela, <i>Which One?</i> 2007.   |  |
| 6 Sian Power, <i>Hidden Nature: Tree (detail)</i> , 2007.  |  | 17 Christopher Dean, <i>Middle Age Hard Edged Abstractionist From St Marys Seeking Same</i> , 2007. |  |



#### FINSBURY GREEN

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

**COVER** 250gsm Monza Satin Recycled **TEXT** 115gsm Monza Satin Recycled  
120gsm Ecostar (100% recycled paper)



