



IVAN DOUGHERTY GALLERY



After the Masters

After the Masters

Master of Fine Arts 1993 - 1997 selected work

16 April - 16 May 1998

curators: Nick Waterlow and Jennifer Hardy

curatorial assistant: Dominique Nagy

**IVAN
DOUGHERTY
GALLERY**



UNIVERSITY OF
NEW SOUTH WALES



COLLEGE OF FINE ARTS

It is with a great deal of pleasure that the University of New South Wales College of Fine Arts, through the auspices of the Ivan Dougherty Gallery, presents this exhibition of works by a group of Master of Fine Arts graduates; graduates who have completed their studies since 1990. The College has in fact been offering this research degree since 1980. Many of the graduates are now fully professional practising artists having made their mark in both the Australian and International scene. All of the graduates from 1982 to 1998 and beyond are proudly claimed by COFA to be our alumni, as we believe the College has played some small part in their success.

The Master of Fine Arts degree is the art world's equivalent to the academic world's PhD. It is awarded when the candidate having undertaken an "apprenticeship" as a successful undergraduate becomes a "journeyman" and then through outstanding creative endeavours presents their "masterpiece" for critical appraisal by a group of qualified and experienced masters. This medieval analogy stands us in good stead today. The process is long and arduous, however as can be seen by this exhibition, the results are outstanding.

It is also obvious that all of the artists in this exhibition, many of whom had professional practices before completing their studies, have since graduation continued to earn their "place in the sun". These are some of Australia's artistic stars and I commend their work to you - enjoy.

Professor Ken Reinhard AM
Dean and Director
College of Fine Arts

This, the initial showing of work by graduates of this College's Master of Fine Arts, is a selection from the years 1993 to 1997. A second exhibition, showcasing a different range of work, will take place in the future. Each of the years is represented and although shared concerns are at times in evidence what is also revealed is the wide range of approaches taken and techniques utilised. Painting, drawing, sculpture and photography sit alongside work that physically and metaphysically transforms the gallery space. Film, video, CD Rom, interactive technologies, computer generated images and digital media are also present.

The MFA is characterised by the wide age range of the graduates, from those in their thirties to others in their sixties. Unlike the Bachelor degree there appears no set time for this research based undertaking; each participant has a special reason for entering, a need to analyse and complete a specific enquiry that relates to their professional practice. And whilst, as Anne Zahalka states, an MFA does not necessarily enhance an artist's status, it does provide a benchmark of professionally supervised achievement that often brings out elements in a practice that otherwise might have been overlooked or even lain dormant.

Let us begin at the hierarchical beginning, with the painters. Wendy Sharpe's ebullient paintings are often self-referential; the nudes are quite unselfconscious, part of a wonderfully rich tradition and at the same time very much of their moment and place. A shared moment under the artist's spell. Liz Coats' recent paintings, in their concentration on colour in relation to glass, extend concerns embracing luminosity and transparency. She has found "ways of circulating light within the fabric to strengthen the communicative ability of the image". George Barker is both a painter and maker of prints and the monotypes in *After the Masters* illuminate how these interests can overlap and interweave. It is revealing that he felt "it was the boundaries set by the program itself - enforcing a singular focus - which proved of the greatest benefit to me".

Brian O'Dwyer expresses slightly similar sentiments and his bronze sculptures oscillate between ironic social comment, experimentation with new forms in casting and love of an enduring skilled sculptural tradition. Trevor Weekes' sculptured elephants are at once whimsical, celebratory and reminders of loss; they continue his interest in the airing of mythologies, both ancient and modern. Maureen Burns also makes objects, very different ones and for quite different reasons. @ *home module*, the maquette for a larger work, is based on a kitchen bench in two Le Corbusier buildings built in the late 1920s, but it also encompasses the window of a computer monitor and thus comments on modern living, desire, modernist icons, home technology and their seamless interconnectibility. Geoff Kleem's objects, in this case a sculptural white wedge on a trolley with wheels, have a conceptual origin that allows the subversion of function. They often have a commanding and initially comprehensible physical presence that on closer inspection is intrinsically denied; the sand is shifting beneath our feet. They combine wit, irony, a complexity of references and everyday familiarity; their completeness takes an intriguing while to become apparent.

Margaret Roberts and Horst Kiechle each bring an environmental alteration to the exhibiting space. Kiechle works on an architectural scale to create a sculptural installation possibly inspired by a variety of new technologies and, in his own words, conceived with "intuitive irregularity, natural imperfection and marginalised geometries". Roberts, from the basis of drawing and collage, causes the viewer to question a familiar space that has been altered quite radically but not as totally logically as reason initially perceives. Janet Laurence also often works on an architectural scale, notably with *Edge of the Trees* in collaboration with Fiona Foley at the Museum of Sydney, and *Less Stable Elements* reflects similar concerns with place, language, geology, settlement, sediment and memory. These poles lean meaningfully, each bringing a particular history that in concert create a full and complex environment. Nike Savvas' installation, *Something Sparkly*, resembling a curtain of suspended buttons, is ostensibly related to her father's death but in common with so many of her other installation works, it has a definite and quirky life of its own. Each idea finds appropriate form and materials, remains quizzical yet appealing, is at the same time confrontational and reassuring - a strange mélange.

Eugenia Raskopoulos utilises photography for her works in *After the Masters* as the recording device of an erotic movie on Japanese television, encountered while idly surfing the available TV menu. The result, semi-explicit and semi-abstracted, leaves one in a sense of limbo, a sense of doubt that the voyeur ever gets the full picture! However, you as the viewer inevitably question the nature of trespass, an understanding central to much of this artist's work.

Photography is a multi-faceted medium, utilised in very different ways by Robyn Stacey, Anne Zahalka and Rosemary Laing. Stacey has been investigating "the impact of digital technology on photography" and has created from this enquiry work that, in a sense, responds to audience movement. The floral image, far from a frozen moment in time, provides a three dimensional and multi-scene resolution. Zahalka's "practice continues to fluctuate between the digital and the photographic"; here she presents remarkably apposite, allusive and contextually cogent portraits of fellow exhibitors Horst Kiechle and Rosemary Laing, in the continuing *Artists* series, which add a fascinating cross referencing and biographical element to the display. It is as though Van Eyck's *Marriage of the Arnolfini* has been brought to contemporary life, which also impinges on Zahalka's impressive domestic interior series providing strangely timeless insights into friends' lifestyles. Rosemary Laing, herself having moved from *greenwork* to *brownwork* and now to *spin*, continues "to speculate upon our perceptual relations to the technologically aided momentum of the late 20th century". She moves from computer aided landscape settings as seen from aircraft, to industrial freight interiors, to weirdly monumental aircraft interiors and surreal javelin throwers and contortionists, to a known yet anonymous artist friend in a space at once unconfined yet finite.

Phillip George presents an interactive CD Rom through a video projector that totally engulfs the viewer/participant. The diverse imagery, from memories of an unorthodox Greek-Australian upbringing to cyber space and sound to match, also exists on Irish linen paintings. The supposed past and future meet in unlikely yet highly effective garb and take us on a seemingly endless image massed journey.

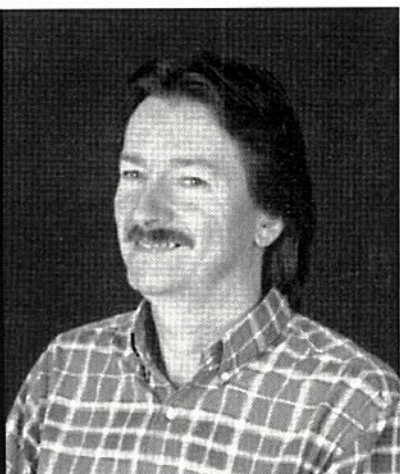
Kate Richards' *The Red Iris Interactive* is a CD Extra that creates an evocative binding of visual imagery and sound (by Stevie Wishart) based on a Trecento manuscript found in London plus three Tuscan frescoes of the same era. It is an original interpretation that brings to each interactive participant an exquisite connection with an improbably real and no longer distant moment. The changes in both medium and time transcend technology and separation both poetically and sensorially.

Andrew Frost's video *A Primer for Transitional Aesthetics* is ostensibly about an aircraft bursting into flames and exploding on landing, a macabre subject. But Frost's treatment provides an eerie distance, a true surreal experience, as weird as watching the Iraq bombings on CNN under water, in a fog and with a considerable time-lag. Maybe we need Melatonin to balance our viewing!

Margot Nash's film *Vacant Possession*, apart from being a particularly incisive and finely constructed work of considerable pathos and empathy, is quite stunningly shot. Indeed, for my money, it could only be the product of a professionally trained eye, one with a specific visual arts background.

Jeni Thornley's collage-like semi-autobiographical diaristic film *To The Other Shore* was completed over a 10 year period. It therefore takes its time, in a true sense, yet never loses its intensity. The deeply felt nature of its narrative is contagious and at times overwhelming, combining incisive personal analysis and collisions with a more public and inquisitorial world.

Nick Waterlow and Jennifer Hardy



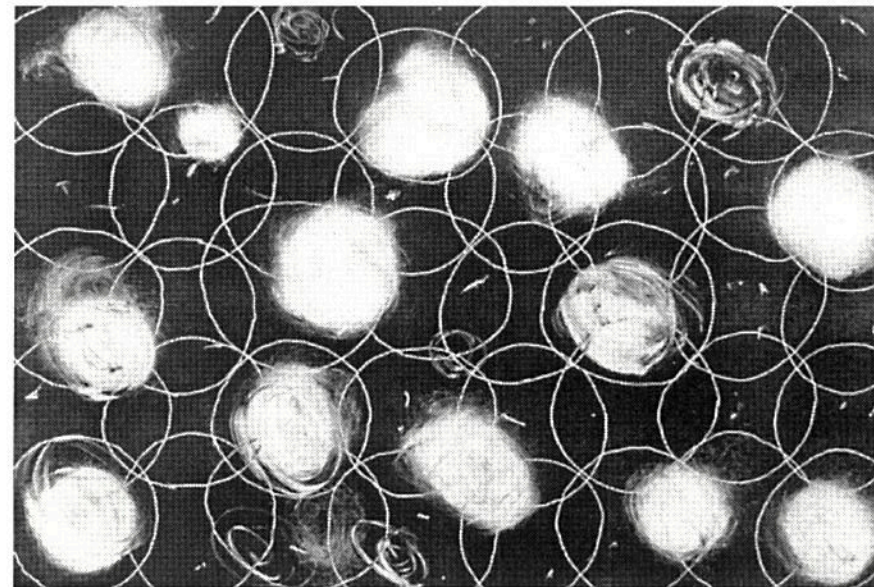
Year of Graduation: 1994

Solo Exhibitions Post MFA:

- 1997 *George Barker - Works on Paper*, Watters Gallery, Sydney
 1994 *Journey of the Argo - Paintings and Prints*, Watters Gallery, Sydney

Group Exhibitions Post MFA:

- 1996 *Fifth Australian Contemporary Art Fair*, Melbourne
Sydney Printmakers 35th Annual Exhibition, Rex Irwin, Sydney
Watters Gallery Summer Exhibition, Watters Gallery, Sydney
 1995 *Interlude*, Ivan Dougherty Gallery, Sydney
Borderlines, Spiral Arm Gallery, Canberra
 1994 *Mixed Impressions*, Ivan Dougherty Gallery, Sydney
Fourth Australian Contemporary Art Fair, Melbourne
Sydney Printmakers Annual Exhibition, Blaxland Galleries, Sydney
Prints from the Seventies: George Barker and Helen Eager, Watters Gallery, Sydney



Pandriarica 1997 monoprint 79 x 107 cm

As with a pendulum, my work tends to oscillate between extremes; the nature of the material remaining constant, though it is perceived as occupying opposing positions at differing times. It is informed by an ongoing dialogue between a desire for freedom and a sense of mechanical rightness.

When commencing the MFA project I had a particular concept in mind. To set myself an initial path, with a given starting point, and to then follow that path where it may lead, granting myself freedom to explore any side tracks which may appear along the way - a journey through territory uncharted, yet familiar to me.

The harmonious swing of a pendulum, if deflected, can assume an unstable pattern of motion leading to a chaotic trajectory. Over the four years spent working on the MFA project I was aware of the limitations it set upon me and, with the extremities of the dialogue restrained by these limitations, I found myself forced to revisit concerns which, in the normal course of studio events, would probably have been abandoned for [seemingly] greener pastures.

The final destination of this journey, not surprisingly, turned out to be other than I had expected. Along the path numerous byways beckoned, some explored with vigour, and some ignored, but it was the boundaries set by the program itself - enforcing a singular focus - which proved of the greatest benefit to me.



Year of Graduation: 1995

Solo Exhibitions Post MFA:

1996 *conversadeiras in Portugese means talking-seats*, Pendulum, Sydney

Group Exhibitions Post MFA:

1997 *International Multiples*, Museum of Contemporary Art, Sydney

Editions + Multiples, Gitte Weise Gallery, Sydney

1996 *Monash University Art Prize*, Monash University, Melbourne

NO EXIT, Guinness Contemporary Art Project, AGNSW, Sydney

Grants/Residencies Post MFA:

1995 VACB Studio residency in Barcelona



@ home module 1997 mixed media 165 x 100 x 130 cm

A glass of water sits on the tabletop.

“When you push against the side of the glass it tilts. You take your finger away and the glass returns to its original stable position. You push harder and harder. Finally a point is reached when the glass no longer seeks to return to the original stable position but moves forward to another stable position: in other words it topples over on to its side. One position of the glass could be called the **flip** position and the other **flop** position.”

Edward De Bono

Wordpower

Its like learning to value stammering. The process of attempting - within a given space of time - to utter, through object and word, some notion which gets delayed, doubted, offset and reset constantly. Doing the MFA gave me the time to look at the glass of water.



Year of Graduation: 1997

Solo Exhibitions Post MFA:

- 1998 *Morphic Paintings*, Annandale Galleries, Sydney
 1997 *Returning Series*, MFA Glass Project, Annandale Galleries, Sydney

Group Exhibitions Post MFA:

- 1998 *Optics*, Sir Hermann Black Gallery, Sydney
 1997 *Art-Inter-Change*, Bondi Pavilion Gallery, Sydney
AAAR!, *WIK Jigsaw*, Conference for Reconciliation, Melbourne
AAAR Message Stick, *Field of Dreams*, S.H. Ervin Gallery, Sydney
Drawing on the Diaphanous, Michael Nagy Gallery, Sydney

Grants/Residencies Post MFA:

- 1998 Asialink Residency, Beijing Art Academy, China



Morphic Painting (detail) 1997 gesso and pigments on canvas 76 x 76 cm
 courtesy of Annandale Galleries

The paintings I have developed during 1997 have been strongly influenced by the experience of working with glass and issues around transparency. In working to gain a familiarity with the medium of transparent glass as painting, it was necessary to review the sources and methods by which I have come to colour structural painting. I could not rely on analyses of the layering structures previously developed in paintings on canvas. I also had to challenge the design tradition on glass and give personal meaning to the process. Rather than simply facilitating the passage of light through a glass screen, I found ways of circulating light within the fabric to strengthen the communicative ability of the image.

The *Morphic Paintings* included in this exhibition play with dimensional structures using indirect and unpredictable methods of working within abstraction and geometry. These paintings, in their development, have shown an ambient relationship with the natural world. This process has indicated that symmetric formats can create a bridge between formal geometries and organic allusions.

The structures and colours of the paintings reflect the natural state of things in living movement: that quality of rhythmic vitality which captures the attention of the moving body in relationships of recognition and familiarity. Here I recognise a traditional experience of the development of circulation as a bridge between so-called inanimate and animate things.



Year of Graduation: 1994

Exhibitions & Screenings Post MFA:

- 1997 *Transitionism: Spatter Universe*, Backbar Gallery
Transitionism: Trouble in Utopia, Regent Street Gallery, Sydney
- 1996 *Experimenta: Silver Delirium*, MIMA, Melbourne
- 1995 *The Road to the Absolute*, solo retrospective film program, MIMA, Melbourne
White Gloves Film Festival, Valhalla Cinema and Kinselas, Sydney
- 1994 *Queen Takes Bishops Pawn*, Lime Gallery, Sydney
Greatest Hits & Classic Dub, ROM Gallery, Sydney

Films and Videos Post MFA: *

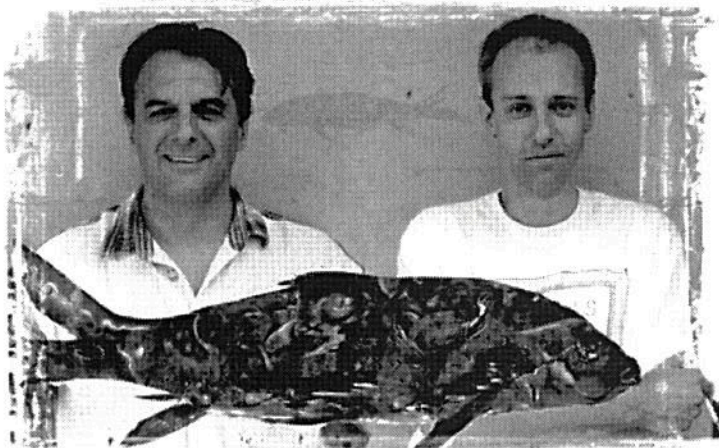
- 1998 *A Primer for Transitional Aesthetics* (VHS, 5.30 mins)
 1995 *The Bear Files* (Super 8, 3 mins)

* (inclusive of script and sound by artist)



A Primer for Transitional Aesthetics 1998 VHS video b/w 5.30 mins, sound

After completing *The Day of Ascension*, a 27 minute 35mm film project that had taken nearly two and a half years to finish, I finally realised that I didn't really like experimental film all that much. I'm not sure if it was a case of burnout, but I decided that I'd give the whole thing a rest. I wanted to explore a medium that was a little more immediate. Since I had claimed in my MFA thesis that my work was collage based - well, why not? After about three years I realised that my "rest" from filmmaking was getting quite long. I worked with my partner, Rachel Shea, on a throwaway Super 8 movie for the *White Gloves* festival called *The Bear Files*. When the work was screened it got a fantastic reception and a full page review and picture in *The Sydney Morning Herald*. This was more wordage than my entire previous output had ever received. I learnt an important lesson: give the punters what they think they want. *A Primer for Transitional Aesthetics* is a return to the old ways. It's hardcore but welcoming at the same time. I may just get back into this filmmaking thing.



Phillip George and Ralph Wayment

Year of Graduation: 1996

Solo Exhibitions Post MFA:

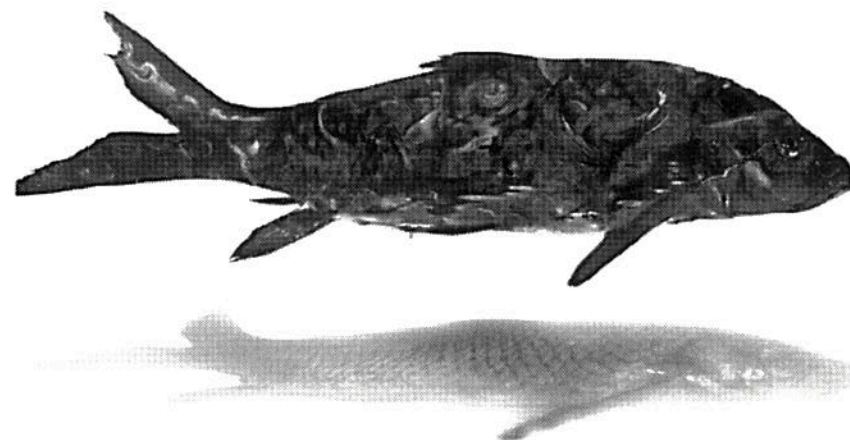
- 1997 *Tangent @ 23*, Michael Wardell Gallery, Melbourne
Mnemonic Detritus, Manning Regional Gallery, Taree, NSW
Particals, Artspace, Sydney

Group Exhibitions Post MFA:

- 1998 *Touchware*, Siggraph 98, Florida
Living space - visions between future and memory - <http://www.kunst-halle.mda.de/galerie/exhibit/space.htm>
Cadell, Contemporary Printmaking touring exhibition - The Picture Gallery, Syberia
- 1997 *8th International Biennial Print & Drawing Exhibit*, Taipei Fine Arts Museum
Ongoings, retrospective SIGGRAPH, Los Angeles Convention Centre
Fremantle Print Award, Fremantle Arts Centre
Mosaico, Elizabeth Gallery Newtown, Sydney
Cadell, Contemporary Printmaking touring exhibition, U.K.
Australian Printmedia Awards & Cybercultures, Casula Powerhouse, Casula, NSW
ACM Travelling Art Show, San Jose, New York
Imprinta 97, Dusseldorf
Release, Michael Wardell Gallery, Melbourne
- 1996 *The Bridge*, Contemporary Art Centre, New Orleans
 New York Digital Salon - Visual Arts Museum, New York
Printmedia, Casula Powerhouse Arts Centre, Sydney
Burning the Interface, MCA, Sydney

Grants Post MFA:

- 1997 New Media Development Grant, Australia Council



Flying Fish x 2 from the interactive work *Mnemonic Notations* 1998 in collaboration with Ralph Wayment
 courtesy of Phillip George & Ralph Wayment

The postgraduate work I see as a continuum. The current work like its ancestors has evolved in an organic manner, the work has moved, mutated, cloned and condensed the works that have come before...

Issues referenced within the work signpost the notions of the universe containing reversible and irreversible processes of biological/geological structure, the corporeal, and diverse belief systems, self-generating and consisting of matter that is inherently dynamic, active and relational.

The above statement in mind could be viewed as manifestations of potential environmental scenarios, in relation to theoretical New Physics. The work plays with multiple views of the subject, mutated imagery has slightly different perspectives and lighting conditions. (Cubism meets Quantum Mechanics). Each image is seen as a gate-way into another dimension/space. It should be noted that this image and its subjects also exist as a non linear interactive CD Rom.

The Doubling or Cloning is seen as the final stage in the history of the modelling of the body. The body destined to serial propagation cybernetic prosthesis altering the whole and eventually replacing it. What was, what is the original has transformed and the image displayed is seen as just another point in time...



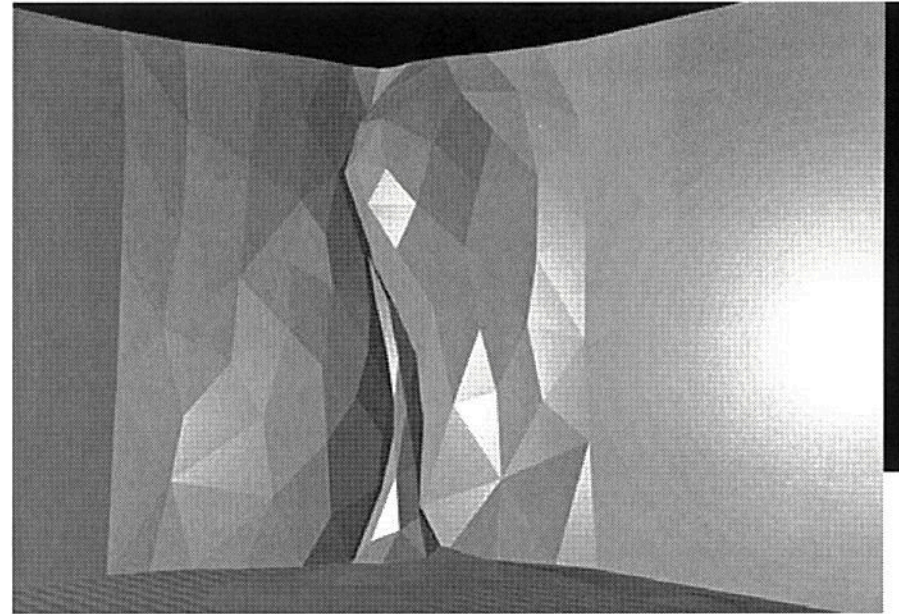
Year of Graduation: 1997

Solo Exhibitions Post MFA:

- 1998 *Amorphous Construction*, Darren Knight Gallery, Sydney
 1997 *Darren Knight Gallery Project - Documentation*, Sydney VisLab at Australian Technology park
 1995-98 <http://www.vislab.usyd.edu.au/staff/horst>

Grants/Residencies Post MFA:

- 1998 Ministry for the Arts, New South Wales, Arts-Design-Industry grant for *Folded Bodes* - project in collaboration with Visy Displays, Sydney
 1997-98 Australia Council New Media Fund, Artist in Residence at the CSIRO, Canberra
 Collaborator in Virtual Environment Program Australia Council New Media Fund in collaboration with performance group *Gravity Feed*



Computer sketch of proposed installation *Incision and drainage of a gallery corner* 1998
 courtesy of the artist and Darren Knight Gallery

At a time when digital imaging and CD-Rom technologies gained widespread acceptance in the artistic research communities, my research proposal entitled *Constructing the Amorphous* was aimed at utilising computer technologies for the creation of sculptures. During my studies it became obvious that computer aided programs were inadequate for the generation of irregular and highly curved shapes. Contacts were established to scientific visualisation laboratories, architects and computer science lecturers.

Since completion of my degree these contacts have intensified and, as the area of 3D modelling can now be explored with standard computer equipment, the field of artistic practice has broadened. Apart from my own interests in temporary sculptural installations on an architectural scale, collaborations with other artists range from visualisation of their projects for funding purposes, to preparing designs for computer controlled production, from animation and special effects in film and video to the planning of complex choreography with the help of Virtual Reality tools.

Artistically, concepts such as intuitive irregularity, natural imperfection and marginalised geometries have become important to me. I find it interesting to draw analogies between these concepts and changes in society. My artistic practice therefore aims at utilising these concepts to promote a viewpoint that counterbalances concepts of geometric purity, square-mindedness and reductivist normalisation processes.

available at: <http://www.vislab.usyd.edu.au/staff/horst/forme>



Year of Graduation: 1997

Solo Exhibitions Post MFA:

- 1998 *Geoff Kleem*, Gitte Weise Gallery, Sydney
 1997 *Industrial Division*, Artists Project, Monash University Gallery, Melbourne
Industrial Division, Gitte Weise Gallery, Sydney
Geoff Kleem, Art Gallery of NSW, Sydney

Group Exhibitions Post MFA:

- 1998 *furnish*, touring exhibition, Bendigo Art Gallery, VIC
Neo Pop, Milburn Gallery, Brisbane
 1997 *love hotel*, National Gallery of Australia Travelling Exhibition - Plimsoll Gallery, University of Tasmania, Hobart; Australian Centre for Contemporary Art, Melbourne; Brisbane City Gallery, Brisbane - Auckland, NZ - 1998; The John Curtin Gallery, Curtin University of Technology, Perth - 1998
International Multiples, MCA, Sydney
Kunst Unlimited, Gitte Weise Gallery, Sydney
Fever, Gitte Weise Gallery
Urban Details, Quay Works project, Sydney Festival

Grants/Residencies Post MFA:

- 1998 Artist in residence, Chinati Foundation, Marfa, Texas, USA
 1997 Development Grant, Visual Arts/Craft Fund, Australia Council



Untitled 1997 trolley, plaster, shrink wrap
 courtesy of Gitte Weise Gallery.



Year of Graduation: 1996

Solo Exhibitions Post MFA :

- 1998 *brownwork*, Annandale Galleries, Sydney
 1997 (within *Envisioned*) *brownwork*, Monash University Gallery, Melbourne

Group Exhibitions Post MFA :

- 1997 *Sextet*, Ivan Dougherty Gallery, Sydney
Fascination Street, Michael Milburn Gallery, Brisbane
 1996 *RUN*, Michael Milburn Gallery, Brisbane
Florescence, Ivan Dougherty Gallery, and toured regional NSW
Koncept, *International Exhibition of Contemporary Photography*, Museum of Contemporary Art, Zagreb, Croatia
Digital Gardens: a World in Mutation, The Power Plant, Toronto, Canada
Beyond the Sublime, Australian Centre for Photography, Sydney
Photography is Dead! Long Live Photography!, MCA, Sydney
Perception and Perspective, Next Wave Festival, NGV, Melbourne
View of the New, National Gallery of Australia, Canberra
Alternative Realities, touring Taiwan

Grants/Residencies Post MFA :

- 1997 New Work, Visual Arts/Craft Fund, Australia Council
 1997 Faculty Research Grant, College of Fine Arts, University of NSW
 1996 Faculty Research Grant, College of Fine Arts, University of NSW



airport #2 1997 C Type Photo 122 x 203 cm

I had a fantastic supervisor toward the end of my MFA which was extremely stimulating and very beneficial - Graham Forsyth. Since then I have completed *brownwork*, and now I am working on *spin*. In these projects I have continued to speculate upon our perceptual relations to the technologically aided momentum of the late 20th century. This coming May I am planning to drive across the USA in a Cadillac.



Year of Graduation: 1994

Solo Exhibitions Post MFA:

- 1998 Gallery APA, Nagoya, Japan
 1997 *Unfold*, Project Space, Art Gallery of NSW, Sydney
Serbelloni Works, Annandale Galleries, Sydney
 1996 *States of Matter*, Michael Milburn Gallery, Brisbane, Queensland
Less Stable Elements, University Gallery, Newcastle, NSW
 1995 *The Unconscious and The Molecular*, Anna Schwartz Gallery, Melbourne, VIC
 1994 Gallery APA, Nagoya, Japan and Lunami Gallery, Tokyo, Japan

Selected Group Exhibitions Post MFA:

- 1997 *GlobalArt*, Carpediem Gallery, Bangkok, Thailand
Between Art & Nature, Perspecta, SH Ervin Gallery, Sydney
Innenseite, Kassell, Germany
 1996-97 *Spirit and Place*, MCA, Sydney
 1996 *Systems End*, toured Japan and Korea
 1995 *Hidden Treasures*, SH Ervin Gallery, Sydney
Girls Girls Girls, Annandale Galleries, Sydney and Orange Regional Gallery
Review, Womens art from the collection, Art Gallery of NSW, Sydney
 1994 *From the Observatory*, toured regional galleries NSW

Grants/Residencies Post MFA:

- 1997 Rockefeller Foundation residency, Bellagio, Italy
 1996-8 Australia Council two year Fellowship
 1996 The Alice Art Prize, Alice Springs
 Newcastle University Artist-in-Residence, NSW
 1995 The Royal Australian Institute of Architects 'Lloyd Rees Award for Urban Design'



Less Stable Elements 1996 mixed media

My MFA project consisted of my then current studio and exhibiting practice and the documentation of this. Rather than focusing on a theme around which to work and write the MFA, it was more an opportunity to reflect and contextualise this ongoing work.

The documentation took the form of a notebook loosely interpreting the installation through writings gathered during the works development, collaged with images of the work and my brief explanations.

I found this to be of great benefit as a way of reading and threading works together: works that may have otherwise remained related, but dislocated fragments of a practice. It gave me the opportunity to take a more objective position in looking at my practice, enabling me to form a ground from where I was able to more fully investigate particular concerns, of matter and memory.

I no longer need to make work exploring these concerns, rather they are embedded into my language. This consolidation of my practice has enabled me to move on to deal with architectural and urban spaces. The site specific nature of my work has expanded to take on installation in public spaces, in some cases to work collaboratively with architects and others from various disciplines. It has been continually enriching, and at the same time exploratory.

My current projects will form a basis for a PHD in Architecture and studies in spatiality at RMIT.



Year of Graduation: 1995

Films Post MFA:

- 1998 script writer, *Fugitive Love*, feature film
 script writer, *Where The Sky Meets The Sea*, documentary film
- 1996-98 script writer, *The Toucher*, feature, adaptation of Dorothy Hewett's novel
- 1997 writer/director, *The Work Series*, documentary film, Film Australia
 script writer, *Cow*, short drama
Vacant Possession, screened at film festivals in Germany, Italy, Korea and South Africa
- 1996 *Vacant Possession* released nationally in Australia through the AFI, Sydney, Melbourne, Perth, Hobart, Cairns, Darwin, Adelaide
Vacant Possession screened at film festivals in Créteil (Paris), The Smithsonian Institute Washington, UCLA, Seattle, Portland, Korea, Dublin, Latvia, Geneva and Oldenburg (Germany)
 script editor, *Gone Primitive*, short drama
- 1995 writer/director, *Cultural Patterns*, documentary film, Film Australia
 script editor, *Wild Girls And Harboiled Heroines*, documentary
Vacant Possession screened at film festivals in Chicago, Hawaii, Asia Pacific, Sydney, Melbourne, Perth and Brisbane

Awards Post MFA:

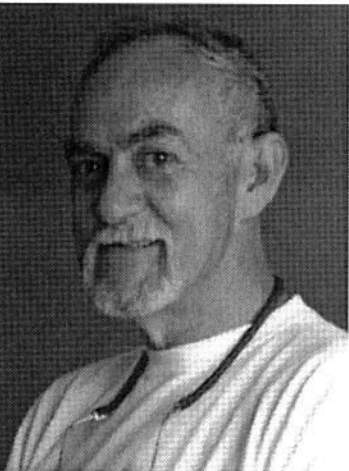
- 1997 Audience Award, La Mo-Viola Cinema Delle Donna, Torino, Italy
- 1996 Mention Spéciale du Jury, Films Des Femme Créteil, France
 Script Writer, AFC funding to write *The Toucher*, feature
- 1995 AFI Nominations: Best Director, Best Original Screenplay, Best Editing, Best Sound



Vacant Possession 1994
 (still from film)
 35mm feature drama
 duration 95 minutes
 Pamela Rabe as Tessa
 Director: Margot Nash
 Producer: John Winter
 AFI distribution 1996

The MFA provided me with an opportunity to place my work in a context outside of the film industry, and away from film funding bodies. The experience broadened my aesthetic and reconnected me to other visual art disciplines. As part of my MFA I drew and painted the story board for my film *Vacant Possession*. I also took location stills as part of my research. Since completing my MFA I have started taking stills again. I also still draw when I'm in a tight corner. A creative block at the computer can send me scurrying for my charcoal and crayons.

I started out as a stills photographer but the movies soon took over and I eventually sold my darkroom. I now take stills for pleasure and also to keep in touch with my aesthetic eye. I have travelled extensively since completing my MFA and have taken my trusty old camera everywhere with me. I have recorded not only people and events, but textures in the landscape, colour and light. These images serve to connect me to the world of aesthetics and creativity, a world I can easily lose touch with in the highly competitive world of film and video production.



Year of Graduation: 1995

Solo Exhibitions Post MFA:

1996 Greenwich Gallery, Greenwich, Sydney

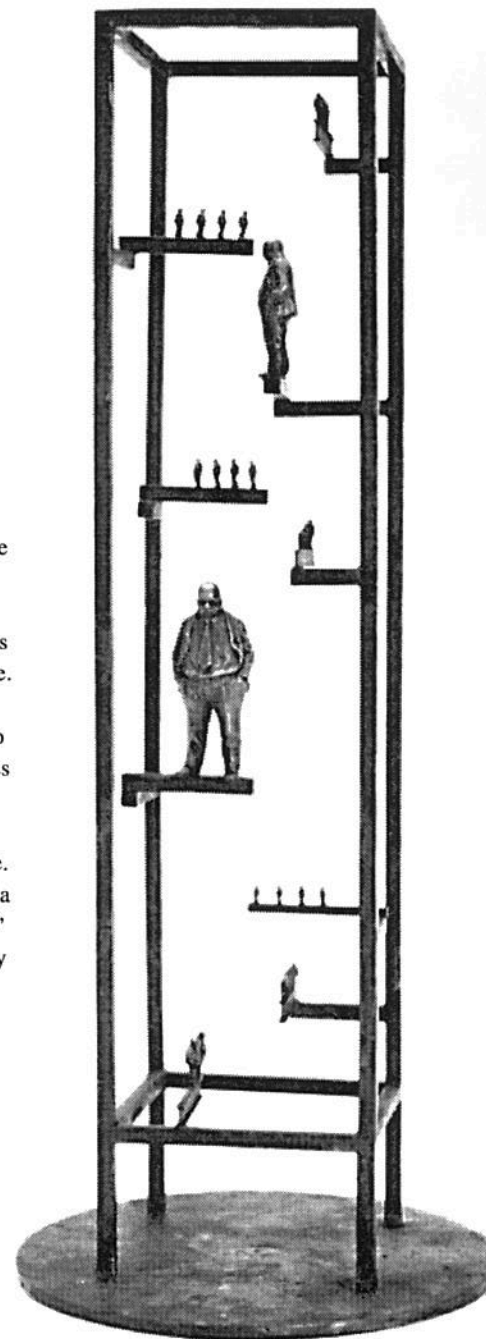
Group Exhibitions Post MFA:

- 1996 *Transformable Sculpture*, Gallery Heian, Kyoto
Transformable Sculpture, Myazaki Gallery, Osaka, Japan
 Highly commended medal, *XII Biennale Internazionale Del Bronzetto Dantesco*,
 The Dante Museum (Centro Dantesco), Ravenna, Italy
 Awarded Sculpture Prize, Hunters Hill Art Exhibition, Sydney
 Greenwich Gallery, Greenwich, Sydney
 Queen Street Fine Art Gallery, Sydney
In Progress, Ivan Dougherty Gallery, Sydney
Art at UNSW: Selected Acquisitions, Ivan Dougherty Gallery, Sydney
Small Sculpture, Isao Gallery, Nara, Japan
- 1995 *Small Sculpture*, Myazaki Gallery, Osaka, Japan
Dante in Australia, Westpac Gallery, Melbourne
Interlude, Ivan Dougherty Gallery, Sydney
Dante in Australia, Parliament House, Sydney

Grants/Residencies Post MFA:

- Recipient two Research Grants, NSW
 Silver Medal, Tenth International Biennial, Ravenna, Italy
 Bronze Medal, Twelfth International Biennial, Ravenna, Italy
 Hunters Hill Sculpture Prize

I have a thousand ways of avoiding the making of sculpture. Enrolment in the MFA was an acknowledgement that I had run out of excuses and that a series of deadlines was a necessary discipline. Naturally the beginning was difficult and I eventually discarded the first two years work. Having no need to impress anyone has allowed me to do what I want to do. Art dealers in Venice and Paris say my work is good but strange. I no longer worry about this. "It takes a worried man to sing a worried song..." Since the MFA my worries go into my strange sculptures.



La Tour de Force 1995
 Faculty of Architecture Series # 10
 bronze and brass
 46 x 18 x 18 cm



Year of Graduation: 1993

Solo Exhibitions Post MFA:

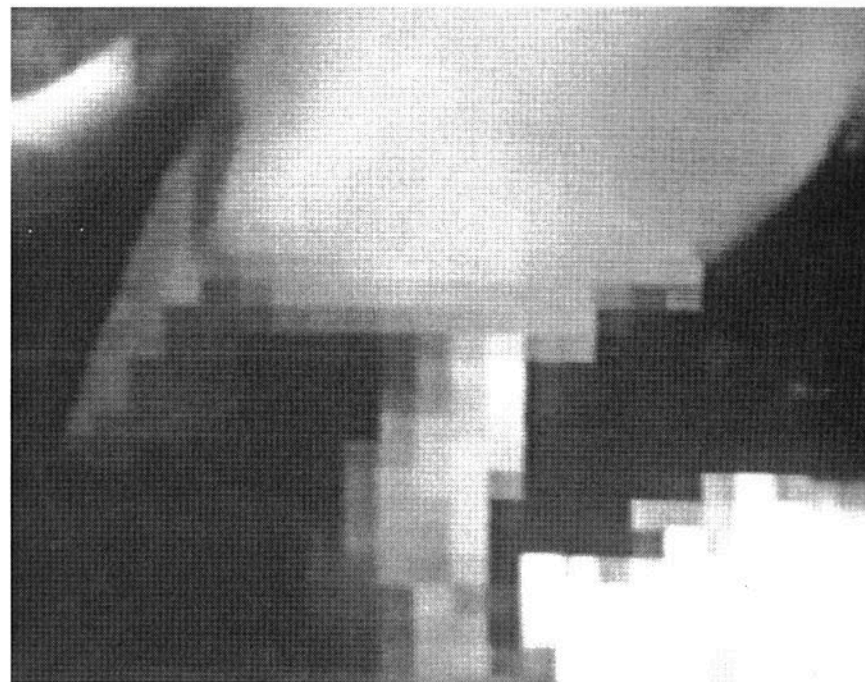
- 1998 *Untitled*, Stills Gallery, Sydney
- 1996 *re-departing*, The Palace Gallery, Queensland University of Technology
- 1995 *re-departing*, The Performance Space, Sydney
- 1994 *Dangling Virgins*, Australian Centre for Contemporary Art, Melbourne
- 1993 *Dangling Virgins*, Australian Centre for Photography, Sydney

Selected Group Exhibitions Post MFA:

- 1997 *Galerie Dusseldorf 21 Years On*, Galerie Dusseldorf, Perth
Group Exhibition, Lunami Gallery, Tokyo, Japan
- 1996 *Parking*, Casula Powerhouse, Casula
- 1995 *Topos*, Artspace, Sydney
Power to Move, Queensland Art Gallery, Brisbane
- 1994 *Pitch*, Performance Space, Sydney
Knowing the Sensorium, Institute of Modern Art, Brisbane
- 1993 *Sweet Dreams*, Australian Perspecta 1993, Satellite exhibition, Prospect NSW

Grants/Residencies Post MFA:

- 1997 Sydney City Council Commission - Market Street Priority Design Project (Stage 1)
City Improvements Program for the 2000 Olympic Games
- 1996 Project Grant, New Work, OZCO The Visual Arts/Craft Fund
- 1993 Artists Development - Creative Development Grant - The Visual Arts/Craft Fund of the Australia Council



Untitled 1998 b/w photography, cibachrome 75 x 100 cm

In the words of Trinh T. Minh-ha "Every reaching out that remains non-totalizable is a "horizontal vertigo" in which the exploring explored subject can only advance through moments of blindness. Surely, the desire to proceed straightforwardly to a goal, to attain a tangible result, to affirm a concrete social transformation is always active. But a commitment to infinite progress is also a realization that the infinite is what undermines the very notion of (rational) progress. *Tale, told, to be told*. The to-and-fro movement between advancement and regression necessarily leads to a situation where every step taken is at once the first (a step back) and the last step (a step forward) - the only step, in a precise circumstance, at a precise moment of (one's) history."¹

1. *Out There - Marginalization and Contemporary Cultures*, The New Museum of Contemporary Art, New York, New York and MIT Press, Cambridge, Massachusetts, London England 1990.



Eugenia Raskopoulos wishes to acknowledge the assistance of the VACF of the Australia Council



(photo: John Grech)

Year of Graduation: 1996

Group Exhibitions Post MFA:

1997 *techne '97*, Imago, Perth

1996 *Experimenta*, Melbourne

Kahanomouko & Beyond, Campbelltown City Gallery, NSW

Grants Post MFA:

Elementia, Australian Film Commission

Life After Wartime, (with writer director Ross Gibson), internal research grant

University of Technology, Sydney

Commissioned work Post MFA:

1997 *Red Iris* - Glossa Music, Madrid (for Stevie Wishart)



Red Iris 1997 multimedia interactive CD + (photo: Robert Humphreys)

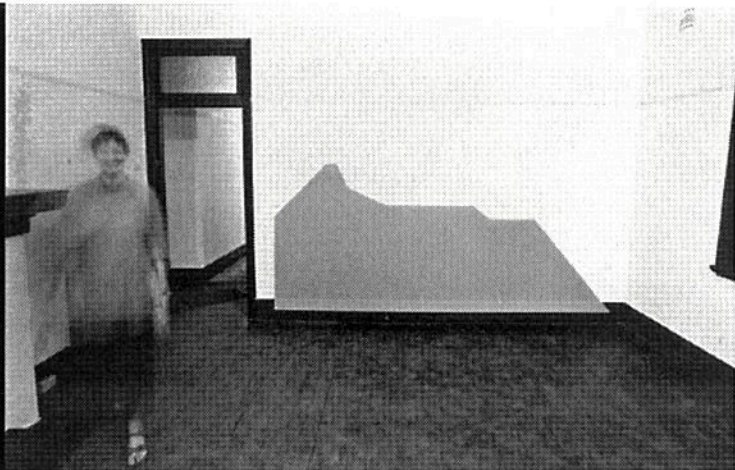
During my MFA (1st Class honours) I began an exciting exploration into the world of digital media, specifically time-based and disc-delivered.

The MFA provided a formalised and personal opportunity to extend to new vistas - intense research reinvigorated my love of exploration, new areas of (digital) craftskill brought delight and frustration.

In 1997 I produced and directed *Red Iris*, an enhanced audio CD for musician Stevie Wishart, commissioned by Spanish publishers Glossa Music. It was released internationally in London in October 1997 and will be released in Australia in Autumn 1998.

Red Iris works as ekphrasis - a interpretation of medieval music and frescoes in interactive multi media. The music comprises ten secular 14th century Tuscan party/dance tracks - virtuosic and cutting edge, as befitting the pre-dawn of the Renaissance. A desire to bring alive the music and visual arts of Tuscany in the 14th century.

In *Red Iris* interactive the music manuscript and three contemporaneous Tuscan frescoes are the canvas from which the player teases meaning: arcane symbology, musical or painterly; direct address to the audience; quotation of other paintings; the combining of pictorialism with allegory; commentary on the means of production, and commentary on social and political events of the time. Text frames link frescoes to music tracks via ficto-critical stories.



(photo: Chris Fortescue)

Year of Graduation: 1997**Solo Exhibitions Post MFA:**

- 1998 *Memento*, Canberra National Sculpture Forum
Comma, Old Melbourne Gaol/RMIT, Next Wave Festival, Melbourne
Escape, Albert Park, Melbourne
- 1997 *Flats*, individual room drawing at 106 Erskineville Rd, Sydney
ground games, Watch This Space Gallery, Alice Springs
Drawing on Rooms, ARDT Gallery, Sydney

Group Exhibitions Post MFA:

- 1997 *PIN*, South Gallery, Sydney
petal, installation with Adam Laerkesen, Kas, Sydney



X 1996
 paper and room
 (photo:
 Chris Fortescue)

My MFA project involved drawings which were repeated attempts to understand the way we interpret the visible, concrete world. It took the strength of the common sense interpretation of the concrete world as insurmountable, as able to take any assault I could impose upon it through drawing, a reliable partner in the battle to create something which is distinct and separate but which gets its meaning from being part of a larger whole.

X can be understood as a continuation of this partnership. It enables the viewer to understand that the space of the room is crossed out: after having stood at either end of the room, you can interpret the two introduced shapes as dividing the entire room into two slashes or openings, which must cross each other making an X. When you stand where the two slashes must cross, however, no crossing over is visible, though you know it is there in the drawing.



Year of Graduation: 1995

Solo Exhibitions Post MFA:

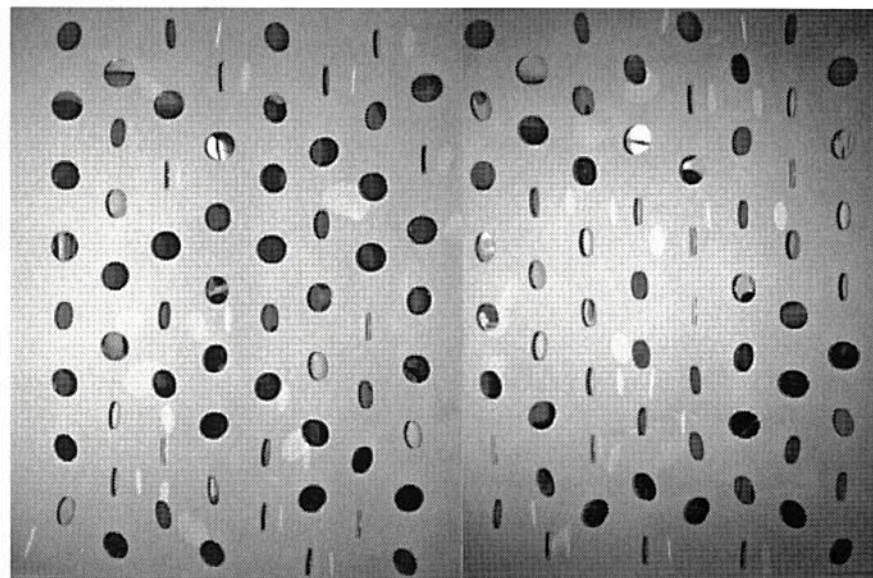
- 1998 *My name is Savvas*, Diaspro Art Centre, Nicosia
Nike Savvas, London, Amsterdam, Sydney, Stockholm
- 1997 *Blue Division*, Goldsmiths College, London
- 1996 *Simple Division*, Auckland Art Gallery, New Zealand
Fuzzy Logic (collaboration with Stephen Little) Artspace, Sydney
Bridget and Georges, Roslyn Oxley9, Sydney
- 1995 *nice bubbles II*, Cairns Regional Gallery, Cairns
Head Boy, CBD Gallery, Sydney

Selected Group Exhibitions Post MFA:

- 1998 *Networking the Bible*, Konstakuten Gallery, Stockholm
Transparent, 4A Gallery, Sydney
New Contemporaries, touring United Kingdom
- 1997 *Möet et Chandon Touring Exhibition*, toured Australia
Drift, toured regional galleries in NSW
Residence II, 10/52 Commercial Road, London
- 1996 *Transformers*, toured New Zealand
Looking at Seeing and Dreaming, Sherman Galleries (Goodhope), Sydney
- 1995 *topos - Occupied Space*, Artspace, Sydney
Artrage, Canberra Contemporary Art Space

Grants/Residencies Post MFA:

- 1998 InIVA (Institute of International Visual Arts) Sponsorship
- 1996 The Anne and Gordon Samstag International Visual Arts Scholarship
Pat Corrigan Artists Grant and Australia Council Grant



Something Sparkly 1997 metalised perspex, fishing line

Something Sparkly

We kept our father alive with our blood donations until his blood disease finally killed him. We gave him our blood which was, in a way, his blood to begin with. I wanted to name this work *automato autobiographia* but someone said it just looked like something sparkly.



(photo: Cath Muscat)

Year of Graduation: 1994

Solo Exhibitions Post MFA:

- 1997 *Night Paintings*, King Street Gallery on Burton, Sydney
 1995 *Paintings*, King Street Gallery on Burton, Sydney
Self Portraits, Chapman Gallery, Manuka, Canberra

Group Exhibitions Post MFA:

- 1997 *Dobell Drawing Prize*, Art Gallery of NSW, Sydney
 1996 *Sulman Prize*, Art Gallery of NSW, Sydney
In Process, Ivan Dougherty Gallery, Sydney
Archibald Prize, Art Gallery of NSW, Sydney
 1995 *Archibald Prize*, Art Gallery of NSW, Sydney
Dobell Drawing Prize, Art Gallery of NSW, Sydney
Portia Geach Memorial Prize, S.H. Ervin Gallery, Sydney
Kedumba Drawing Prize, Fairmount Resort, Leura, NSW
The Artists of Hill End, Art Gallery of NSW and Bathurst Regional Gallery
 1994 *Archibald Prize*, Art Gallery of NSW, Sydney
Portia Geach Memorial Award, S.H. Ervin Gallery, Sydney
Kedumba Drawing Prize, Fairmount Resort Leura, NSW
Erotic Exotic, Barry Stern Gallery, Sydney

Prizes Post MFA:

- 1996 *Archibald Prize*, Art Gallery of New South Wales
 1995 *Kedumba Drawing Prize*, Leura
Portia Geach Memorial Prize, Sydney
Waverley Art Prize



3 o'clock in the Morning 1997 oil on canvas 30 x 30 cms

The theme of my Master of Fine Arts was the Artistic Process. To explore this I used the cliché of the artist as a hermit or magician, her hopes and fears personified into figures or shadows as she battles with herself and her work.

I started the course 11 years after completing my undergraduate degree at the college.

I found doing the MFA useful and productive. It enabled me to better examine my work methods and it encouraged me to go deeper into a theme I had touched on before. I found it fascinating and full of possibilities. I was also lucky enough to receive an Australian Post Graduate Research Award.

Since completing the MFA I have continued exhibiting in solo and group shows. I have won awards such as the Portia Geach and Archibald Prize. I have travelled to Europe and Asia several times, including two tenancies at the Cité Internationale des Arts in Paris.

I have taught part-time at the UNSW College of Fine Arts, undertaken guest lectureships and residencies. Since 1990 I have been teaching at the National Art School (East Sydney Tech).



Year of Graduation: 1994

Selected Solo Exhibitions Post MFA:

- 1997 *Eternal Return*, Karyn Lovegrove Gallery, Melbourne
The Dead Can Drive, Still Moving, SBS project
The Great Big Piece of Turf, billboard of 57 metres, Festival of Sydney
- 1996 *Lushus*, Australian Centre for Photography, Sydney
- 1994 *Let It Come Down*, Art Gallery of NSW, Sydney

Selected Group Exhibitions Post MFA:

- 1997 *Fotofeis* - Third Biennial of International Photo-based arts, The Arches, Glasgow
International Multiples, Museum of Contemporary Art, Sydney
Recent Acquisitions, National Gallery of Victoria, Melbourne
- 1996 *Photography is dead! Long Live Photography!*, MCA, Sydney
The Power to Move, Aspects of Australian Photography, Queensland Art Gallery
- 1995-97 *Constructed City*, Plimsoll Gallery, Hobart and touring Australia
- 1995 *Contemporary Australian Photography from the Moet Chandon Acquisition Fund*, Art Gallery of Western Australia
- 1994 *Working from the MCA Collection*, Museum of Contemporary Art, Sydney
1994 Samstag Exhibition, University of South Australia Art Museum, Adelaide
The Full Spectrum: Colour and Photography in Australia 1930-90s, National Gallery of Victoria, Melbourne

Grants/Residencies Post MFA:

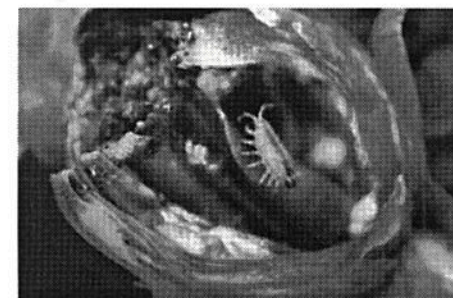
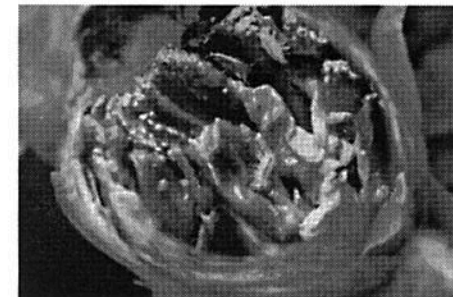
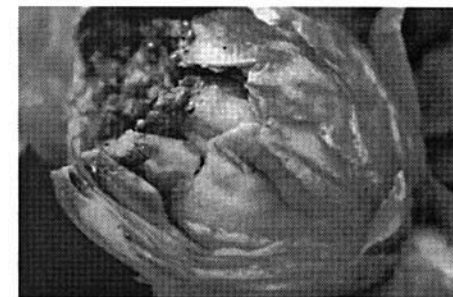
- 1996 Artists Development Grant, Visual Arts/Craft Fund, Australia Council,
Commissioned by the Museum of Contemporary Art to produce artists multiples.,
'Love Finger'
- 1994 Samstag Scholarship to study for a year in New York

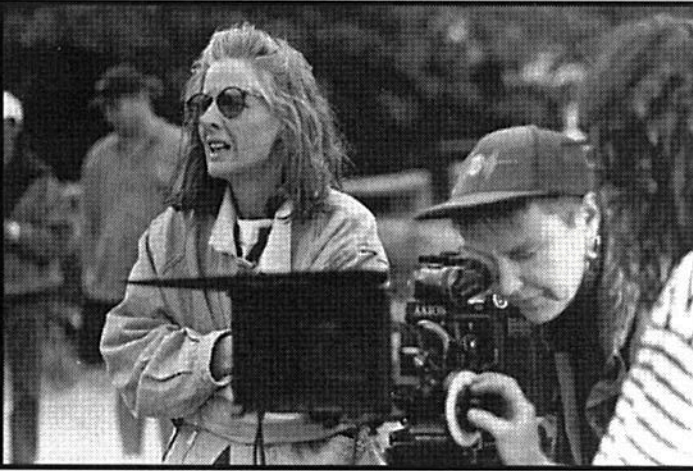
My Masters investigation focused on the impact of digital technology on photography. In my recent work I have been experimenting with the convergence of photography and digital imaging through the medium of lenticular imaging. This medium supports photographic resolution but extends the convention of the photographic still by incorporating animation and three dimensional depth within a single static image. A single image can now be time based as well as a moment out of time. This means that different stages or states of the subject matter can be revealed to the viewer within the single frame. Similarly it requires a different engagement from the audience. As the image literally changes as you move toward it or across the picture frame the viewer has to play a more active role in viewing the work.

Surface Tension 1998
lenticular photographic animation



Robyn Stacey wishes to acknowledge the assistance of the VACF of the Australia Council





Jeni Thornley, director and Erika Addis, cinematographer
(photo: Sandy Edwards)

Year of Graduation: 1997

Festivals Post MFA:

- 1998 *Mumbai International Film Festival for Documentary, Short and Animated Films*,
Australian Film Commission Travel Grant
- 1997 *Calcutta International Film Festival*
Madrid Experimental Film Week
Brisbane International Film Festival

Conferences - Discussion Screenings Post MFA:

- 1998 *Psychoanalysis and Creativity*, International Freud Conference, Deakin University, Melbourne
- 1997 *Autobiography, Memory and Documentary*, International Documentary Conference, Brisbane
Mourning in Art: Filmmaking and Psychoanalysis, THEMHS International Conference on Mental Health, Sydney

Critical Articles Post MFA;

- 1998 Felicity Collins, *The Experimental Practice of History in the Film Work of Jeni Thornley, Screening the Past*, 1998 http://www.latrobe.edu.au/www/screening_the_past/

Anandi Films: anandi@nectar.com.au
<http://www.nectar.com.au/anandi/>



To the Other Side 1996 (still from film)
16mm documentary drama
duration 54 minutes
Xenia Natalenko as Grethel
(photo: Sandy Edwards)

Impact & Aftermath

Better not to begin, but once you begin better to finish

Zen Koan

I began *To Other Shore* as a diary film about being a mother in 1985 when my daughter was one. I completed the film in 1996 when my daughter turned eleven. In 1989 I had returned to an unfinished psychoanalysis. My identity was fragile - post-feminism, motherhood, the death of my brother, my father's terminal cancer. I started my MFA in 1991. I wanted a structure other than the film industry where profits and markets were all. My supervisor, Adrian Hall, provided a supportive environment and encouraged me to trust myself as an artist.

Around my mother's dying I re-read Hans Syberberg's epic film script *Our Hitler*. I applied his maxim - *that the purpose of the work of art is to mourn* - to my filmmaking. The filmmaking process and the psychoanalytic process of 'traubereit, or 'working through grief', with my therapist, became the guide. This way of working created a contemplative approach to filmmaking, what the Jungians call 'soul work'. It enabled me to work more like a traditional crafts person, permitting an integration of motherhood and work. Here I learned to trust the organic nature of the creative process.



Year of Graduation: 1995

Solo Exhibitions Post MFA:

1995 *Elephant: Unnatural Poses*, Maitland City Art Gallery

Group Exhibitions Post MFA:

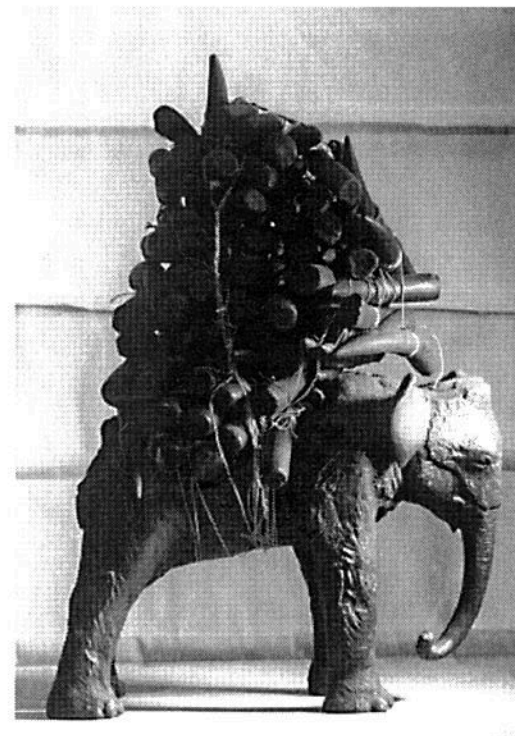
1997 *Powerful Animals*, Lake Macquarie Gallery

1996 *Artists & Artisans of the Hunter Valley*, Maitland City Art Gallery

Boat, Rocket Art, Newcastle

About Face, Maitland City Regional Art Gallery

Elephant Works, The New England Regional Gallery, Armidale



Burdening the Beast 1996
bronze and terracotta
40 x 15 x 50 cm

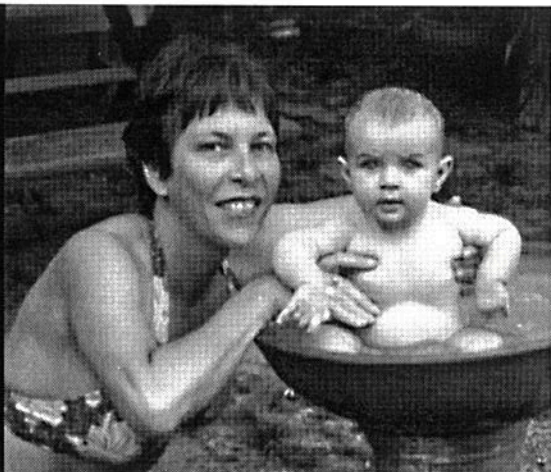
I have always worked in a structured way. And my work has always been thematic.

This in itself could be a comfortable zone to exist within.

The MFA was an opportunity to embrace my mode of work practice and present a challenge in areas that I have not worked before.

As the American painter, Chuck Close, once said "It is important to back yourself into a corner and then figure out how to get out of it, rather than join the rest of the crowd and play it safe in the middle of the room."

At present I am in my final year of a Ph.D (Sculpture) at the Newcastle University and even though the academic degrees are of secondary importance, they have provided an opportunity to focus on a body of work through the research and for the discovery of new and exciting things. I want to be excited enough to want to do things — hopefully some of that excitement will be transferred to the viewer. An audience response has always been important. That is not to say, without that response I would not do the work, but it is an important ingredient in the scheme of things.



Anne and Alice Zahalka

Year of Graduation: 1995**Solo Exhibitions Post MFA:**

- 1997 *Open House*, Mannheim, Germany
Woven Threads, Centre for Contemporary Photography, Melbourne, and
 Salamanca Arts Centre, Tasmania
- 1996 *Collectors*, Roslyn Oxley9, Sydney
- 1995 *Open House*, Anna Schwartz Gallery, Melbourne

Group Exhibitions Post MFA:

- 1998 *ICONS: Bilder der Stadt*, Galerie Fotohof, Salzburg
- 1997 *Distanz and Domicil*, Kunsthau, Dresden, Germany
Artists in the House, Elizabeth Bay House, Sydney
- 1996 *Prospect*, Photography in Contemporary Art, Frankfurt Kunstverein, Frankfurt
Inheritance, Australian Centre for Photography, Sydney
Photography is Dead! Long Live Photography!, MCA, Sydney
Archival Permanence: Time and Timelessness in Photography, Geelong Art Gallery, Victoria
The Power to Move: Aspects of Australian Photography, QAG
- 1995 *The Work of Art: On-going Work*, The State Library of New South Wales, Sydney
Double Vision, Ivan Dougherty Gallery and Canberra School of Art
Beach, Museum of Modern Art at Heide, Melbourne
The Wandering Jew, The Jewish Museum of Australia, Melbourne
Decadence: 10 Years of exhibitions at 200 Gertrude Street, Melbourne
The Object of Existence, Australian Centre for Contemporary Art, Melbourne

Grants/Residencies Post MFA:

- 1996 Professional Development Grant, Visual Arts/Craft Fund, Australia Council



artist #13 (Horst Kiechle) 1998 Duraflex print mounted on perspex 87 x 85 cm

On completing my MFA in 1994 suffering from RSI caused by intense computer activity, I left the virtual world and began taking pictures out in the real world again. Although the development of my MFA along digital lines created a whole new visual language to explore. I felt the need to return to the tangible things that the camera could record. My art practice continues to fluctuate between the digital and the photographic which enables completely different treatment of ideas.

My continued interest in portraiture conventions investigated specifically through gesture in my MFA has led to significant bodies of work being developed. I have returned to earlier series such as *Artists* and have enjoyed making new additions, including the portraits of artists Horst Kiechle and Rosemary Laing in this exhibition. I have also made portraits of friends in domestic situations which have become documents of lifestyle in the 90s.

The value of doing an MFA for me was largely having access to equipment and being exposed to new media and technology. Working closely with other artists instead of in isolation and sharing information was very important during this time. Having my work examined and writing up my research was of some value but the actual meaning and worth of the degree to my position as an artist and teacher has been virtually meaningless.

George Barker*Pandriarica*

1997

monoprint

79 x 107 cm

Enseckasi

1997

monoprint

62.5 x 92 cm

Maureen Burns*@ home module*

1997

mixed media

165 x 100 x 130 cm

Elizabeth Coats*Morphic Painting A*

1997

gesso & pigments on canvas

76 x 76 cm

courtesy Annandale Galleries

Morphic Painting B

1997

gesso & pigments on canvas

76 x 76 cm

courtesy Annandale Galleries

Andrew Frost*A Primer for Transitional Aesthetics*

1998

VHS video

b/w 51/2 mins, sound

Phillip George*Mnemonic Notations*

1998

mixed media

dimensions variable

in collaboration with Ralph Wayment

courtesy Phillip George & Ralph Wayment

Horst Kiechle*Incision and drainage of a gallery corner*

1998

corrugated cardboard

dimensions variable

courtesy the artist &

Darren Knight Gallery

Geoff Kleem*Untitled*

1997

trolley, plaster, shrink wrap

100 x 60 x 125 cm

courtesy Gitte Weise Gallery

Rosemary Laing*airport #3*

1997

C type photograph

49.5 x 102.5 cm

courtesy Annandale Galleries

airport #4

1997

C type photograph

49.5 x 103.5 cm

courtesy Annandale Galleries

Janet Laurence*Less Stable Elements*

1996

mixed media, aluminium

dimensions variable

Margot Nash*Vacant Possession*

1994

35mm feature drama

duration 95minutes

courtesy Wintertime Films

Brian O'Dwyer*LaTour de Force*

1995

Faculty of Architecture Series # 9

bronze and brass

46 x 18 x 18 cm

Elevation

1995

Faculty of Architecture Series # 10

bronze and brass

46 x 18 x 18 cm

Eugenia Raskopoulos*Untitled*

1998

6 cibachromes

each 75 x 100 cm

Kate Sparke Richards*Red Iris*

1997

CD + (enhanced CD)

courtesy of the artist

Margaret Roberts

X

1998

paper, room

322 x 272 x 810 cm

Nike Savvas*Something Sparkly*

1997

metalised perspex, fishing line, plaque

dimensions variable

Wendy Sharpe*3 o'clock in the Morning*

1997

oil on canvas

30 x 30 cm

Private Collection

Bed Conversation

1997

oil on canvas

20 x 25 cm

courtesy King Street Gallery on Burton

Tropical Bed

1997

oil on canvas

20 x 25 cm

courtesy King Street Gallery on Burton

Robyn Stacey*Surface Tension*

1998

lenticular photography

68.9 x 12.4 x 0.4 cm

Jennifer Thornley*To The Other Shore* 1996

16mm documentary drama

duration 54 mins

courtesy Anandi Films and AFC

Trevor Weekes*Burdening the Beast* 1996

bronze & terracotta

40 x 15 x 50cm

Prize 1996

ivory, polyurethane, foam

dimensions variable

Anne Zahalka*artist # 13 (Horst Kiechle)* 1998

duraflex print mounted on perspex

87 x 85 cm

courtesy the artist

artist #2 (Rosemary Laing) 1998

duraflex print mounted on perspex

87 x 85 cm

courtesy the artist

Ivan Dougherty Gallery
The University of New South Wales
College of Fine Arts
Selwyn Street
Paddington Sydney NSW 2021 Australia
tel: (02) 9385 0726 fax: (02) 9385 0706
e-mail: idg@unsw.edu.au



exhibition curators: Nick Waterlow and Jennifer Hardy
curatorial assistant: Dominique Nagy

Director: Nick Waterlow OAM
Curators: Felicity Fenner and Jennifer Hardy
Administrative Assistants: Yvonne Donaldson and Dominique Nagy

catalogue design: Sally Robinson
printing: UNSW Printery

Cover image: detail from Robyn Stacey's *Surface Tension* 1998

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