

LEADING LIGHTS

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Brook Andrew
Del Kathryn Barton
Adam Cullen
Dinosaur Designs
Shaun Gladwell
Claire Healy & Sean Cordeiro
Trent Jansen
The Kingpins
Lindy Lee
Owen Leong
Clinton Nain
Vanila Netto
Bronwyn Oliver

FOREWORD

At the College of Fine Arts we are delighted to bring together eighteen of our graduates for this watershed exhibition, *Leading Lights*. Gallery Director, Nick Waterlow and Senior Curator, Felicity Fenner have made what they describe as a 'subjective choice', identifying graduates who are typically leading figures in their milieu, of national and international renown. It's a watershed because this is the first time we have sought out COFA graduates as a curatorial premise, predicated upon timely speculation that the College is in transition, moving beyond a merely successful past and heading into a much more challenging and ambitious future.

What should an art and design school hope for in its graduates? What might those same graduates, having completed their studies, expect from future careers? The answer to both questions is surprisingly simple - high levels of success relative to their fields. The artists and designers chosen for this exhibition have come from COFA in its many guises: Alexander Mackie CAE; the City Art Institute; the College of Fine Arts, and its various programs: Bachelor of Education (Art); Bachelor of Visual Arts; Bachelor of Fine Arts; Bachelor of Design; Bachelor of Fine Arts Honours; Master of Fine Arts; and Doctor of Philosophy. Certainly they have emerged from different eras with different qualifications and different expectations, yet all seemed destined to achieve greatness within their professions.

A notable link between the graduates here is the apparent discovery, sometime during their student lives, of a unique voice. Thus, they have not been cast within any institutional house style. Yet within this individualism of expression there is nevertheless something discernibly similar. It is a matter of core values, of working within the arts to say something of importance and designing for no less a purpose than to change people's lives, even the world.

The artists and designers here received relatively similar training across a known suite of disciplines. Their utilisation of techniques and materials has blossomed into a cacophony of experimentation and invention, achieving a level of invention that sets the mature work of these COFA artists and designers apart. Although each body of work selected for this exhibition clearly achieves a certain stature, conceptually the artistic and design territory staked out by the intention of the makers is diverse to the point of being bewildering.

Finally, in choosing to work collaboratively many of these graduates have challenged the convention that reveres the uniqueness of an independent artist's vision. Certainly powerful individuals all, however amongst this group there has formed creative partnerships of one with many, two as equals, a very creative crowd of three and a near riot of four.

Each artist and designer included in this exhibition has, because of his or her significant and original difference earned the respect of their alma mater, the College of Fine Arts, of the University of New South Wales.

Ian Howard
Dean, College of Fine Arts
University of New South Wales

BROOK ANDREW

b. 1970

A member of the Wirradjuri Nation born in Sydney, Brook Andrew has lived and worked in Melbourne since 2004. He completed his Master of Fine Arts from the College of Fine Arts, UNSW in 1999, following studies in Interior Design at the University of Technology, Sydney and a Bachelor of Visual Arts from the University of Western Sydney (Nepean) in 1993.

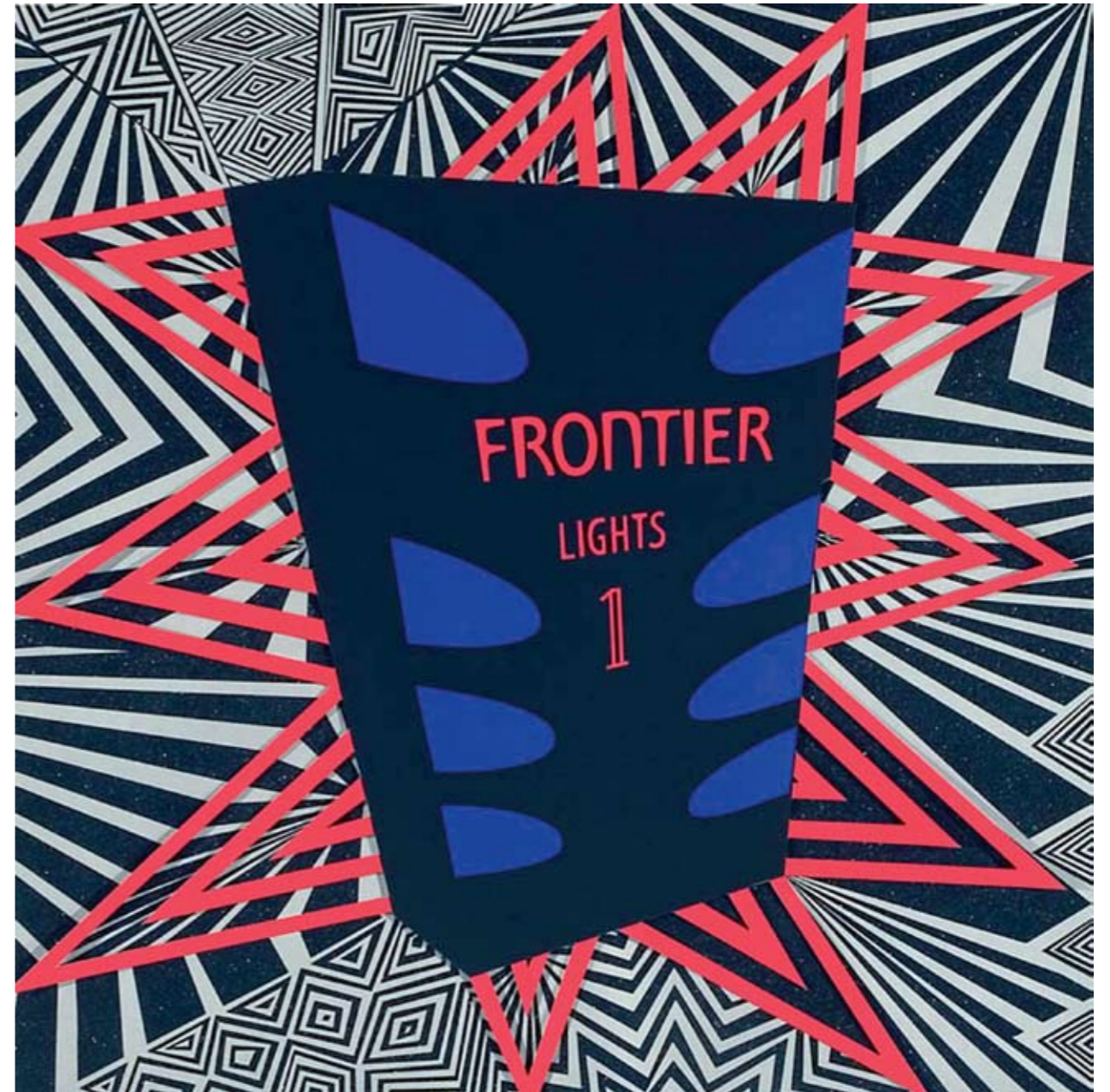
Andrew was awarded the Mary Alice Evatt Prize (Artspace) in 1993 and in 1995 was included in *Perspecta* at the Art Gallery of New South Wales. In the following year, Andrew was awarded his first Professional Development Grant from the Australia Council and included in the *Adelaide Biennial of Australian Art* (1996). In 1999 he contributed work to *Beyond Myth-Oltre Il Mito*, Palazzo Papadopoli, 48th Venice Biennale and was commissioned to produce *Wilbing* for the Walama Forecourt at Sydney International Airport Terminal. Andrew was subsequently commissioned by the Sydney Olympic Co-ordination Authority to produce a permanent public art installation for the Sydney International Shooting Centre (2000). Over the past decade he has been awarded international residencies at Gasworks and Goldsmith College, London University (2000), Sanskriti (Asialink), New Delhi, India (2000-01), School of Art, University of Hawaii (2002), Contemporary Art Centre, Vilnius, Lithuania (2006), the Museum of Contemporary Arts, Galeria Metropolitana and Centro Matucana 100, Santiago, Chile (2006). His most recent solo exhibitions include *Brook Andrew: Eye to Eye*, a touring survey show generated by Monash University Museum of Art, Melbourne (2007) and *The Island*, Aboriginal Art Museum Utrecht, The Netherlands (2008/09).

In his expansive artistic practice, Andrew works with installation, mixed-media, neon, performance, photo-media and video, exploring power relationships concerning race relations and globalism. He is represented by Tolarno Galleries, Melbourne and is currently undertaking the International Studio and Curatorial Program (ISCP) residency in New York, awarded by the Visual Arts Board of the Australia Council.



(ABOVE) *Kalmadain/Composer*, 2005
Hope and Peace series
Edition 3/6
Screenprint on Italian rag paper
100 x 98 cm
Courtesy the artist and Tolarno Galleries, Melbourne

(RIGHT) *Frontier Lights*, 2005
Hope and Peace series
Edition 3/7
Screenprint on Italian rag paper
100 x 98 cm
Courtesy the artist and Tolarno Galleries, Melbourne



DEL KATHRYN BARTON

b. 1972

Born in Sydney, Del Kathryn Barton completed a Bachelor of Fine Arts at COFA, UNSW in 1993. Since graduating she has periodically returned to COFA lecturing in drawing and painting with the School of Art.

In 1995 Barton held her first exhibition at Arthaus Gallery, Sydney and in the same year was a finalist in both the *Sulman Prize* (Art Gallery of New South Wales) and the *Blake Prize for Religious Art* (Mitchell Library Gallery). She has since held a number of solo shows including *Drawings from California* (2001), *Drawings of Objects* (2002) and *Girl* (2004) at Ray Hughes Gallery, Sydney, *Please, don't stop* (2006), Kaliman Gallery, Sydney, and *thankyou for loving me* (2005) and *the whole of everything* (2008), Karen Woodbury Gallery, Melbourne. Her works have been featured in a number of group exhibitions including *Half a World Away: Drawings from Glasgow, Sao Paolo and Sydney* (2002), at Hallwalls Contemporary Arts Centre, Buffalo, New York; *National Works on Paper Award* (2002 and 2004), Mornington Peninsula Regional Gallery; *Strange Beauty* (2007), Linden Centre for Contemporary Arts, Melbourne; the *Dobell Prize for Drawing* (2007) and *The Archibald Prize* (2007 and 2008), Art Gallery of New South Wales. In 2006, Barton was named by Australian Art Collector as one of "Australia's 50 Most Collectable Artists" and in 2007 her work was featured on the magazine's cover, as it was on the cover of *Art & Australia* in 2008. Barton won the 2008 Archibald Prize for her painting *You are what is most beautiful about me, self portrait with Kell and Arella*.

Barton's practice centres on drawn and painted imagery of the human form informed by life experience and a deep contemplation of self. Since 2006 she has collaborated with Sydney fashion label *Romance is Born* and has contributed stylised designs of her work for printing on fabric. Her works are held in a number of collections including Artbank, BHP Billiton, Museum of Old and New Art Tasmania, National Gallery of Australia and UBS, Sydney.



(ABOVE) *Vasili Kaliman and contained familiar together with the dreaming*, 2007
Acrylic, gouache, watercolour, pen on polyester canvas
220 x 180 cm
Courtesy the artist and Kaliman Gallery, Sydney

(RIGHT) *or make myself a space to inhabit*, 2007
Acrylic, gouache, watercolour, pen on polyester canvas
216 x 180 cm
Courtesy the artist and Kaliman Gallery, Sydney



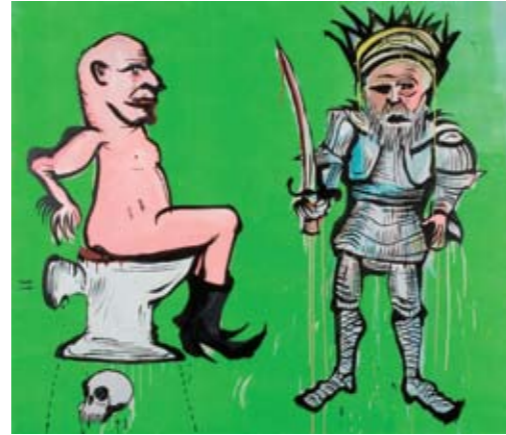
ADAM CULLEN

b. 1965

Born in Sydney, Adam Cullen graduated from City Art Institute with a Bachelor of Fine Arts in 1986, and again in 1987 with a Graduate Diploma of Professional Art Studies. He returned to COFA, UNSW to undertake a Master of Fine Arts and graduated in 1999. Since completing his studies, Cullen has been a finalist in the Archibald Prize (1997 and 2004), the *Blake Prize for Religious Art* (2002), *Doug Moran National Portrait Prize* (highly commended, 2000), *Mosman Art Prize* (2003) and *Sulman Prize*. In 2000 Cullen won the Archibald Prize for his painting of the actor David Wenham.

In 2000, Cullen held solo exhibitions at Yuill/Crowley Gallery, Sydney and the Australian Centre for Contemporary Art, Melbourne. Since then he has exhibited with a number of galleries in Sydney, Adelaide, Queensland, Melbourne and Perth and has also held many solo exhibitions, including *The Placebo Effect* (2001), Artspace, Sydney and *Future Dirt*, Contemporary Art Centre of South Australia, Adelaide (2003). Cullen's work has also been included in major group exhibitions such as the *São Paulo Biennial*, Brazil (2002), *Bitter Sweet*, Art Gallery of New South Wales (2002), *Interesting Times*, Museum of Contemporary Art, Sydney (2005) and the *Bon Scott Project*, Fremantle Arts Centre, Western Australia (2008). In 2008 Cullen's practice since the early 1990s was the subject of a survey exhibition staged at the Art Gallery of New South Wales.

Since early in his career, Cullen has been regarded as an 'enfant terrible' of the Australian art scene, employing an abrasive sense of humour and an arsenal of sophisticated painting techniques in his critical commentary of contemporary society and culture. This idea of Cullen as a 'bad boy' or rogue was personified by his collaboration with Mark 'Chopper' Read in the production of a children's book, *Hooky the Cripple* in 2002, while the artist's monograph, *Scars Last Longer* (2004) by Ingrid Periz and Ashley Crawford reveals Cullen as an artist of deep insight into the time and place in which we live.



(ABOVE) *Saladin (why we kill Arabs)*, 2007
Acrylic and enamel on canvas
183 x 213.5 cm
Courtesy the artist and Kaliman Gallery, Sydney

(RIGHT) *Jacques De Molay*, 2007
Acrylic and enamel on canvas
183 x 182 cm
Courtesy the artist and Kaliman Gallery, Sydney



DINOSAUR DESIGNS

Louise Olsen b. 1964
Stephen Ormandy b. 1964
Liane Rossler b. 1965

Olsen, Ormandy and Rossler met in 1983 whilst studying drawing and painting in the Bachelor of Visual Arts program at City Art Institute, the predecessor to COFA, UNSW. The trio established Dinosaur Designs in 1985 and began selling their hand-painted clothing and fimo jewellery at the Paddington bazaar. They returned to the City Art Institute in 1986 to undertake postgraduate studies in Professional Art and held their first exhibition of hand-crafted resin jewellery at Cash Palace.

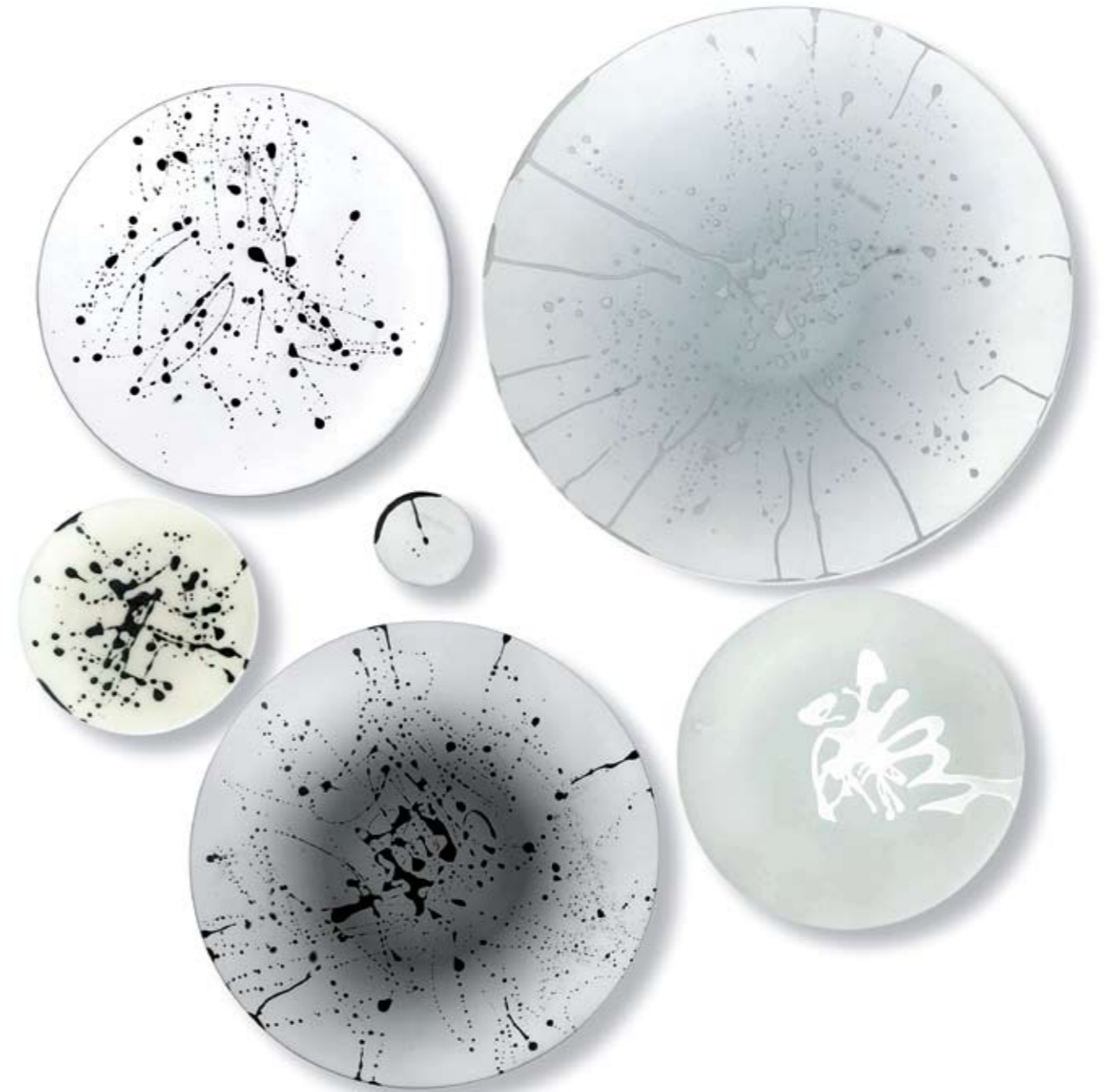
The Dinosaur Designs Studio was founded in 1987 in Kings Cross and by 1988 their designs were sold by retailers in Sydney, Melbourne and the USA. In 1989 the trio contributed to *Australian Fashion*, an exhibition of contemporary art at the Victoria and Albert Museum, London, which subsequently toured to Japan and South Korea. After participating in this exhibition and travelling extensively, the trio's jewellery became available in London, New Zealand and Japan during the early 1990s. The first Dinosaur Designs retail outlet opened in the Strand Arcade in 1989 and the following year a second store opened on Oxford Street, Paddington. From 1996 the trio's designs were shown at *Australian Fashion Week* and included in *Personal Effects/The Collective Unconscious* (1998), Museum of Contemporary Art, Sydney. Over the past decade, Dinosaur Designs has attracted many commissions from prestigious institutions including the MCA, Sydney (1998), Bombay Sapphire Gin (2000), the *Sydney Olympics Art Festival* (2000), Louis Vuitton (2004) and Nokia (2005). In 2007, Dinosaur Designs won the *Marie Claire Prix d'Excellence Award* for Best Accessories Designer. In 2008 their work has been included in *Freestyle: New Australian Design of Living* for *La Triennale de Milano* at the Design Museum, Milan.

Since 1994 the Dinosaur Designs team has worked from its studio in Surry Hills and sold their designs extensively throughout Asia, Europe, North America and South Africa. Their work is held in the collections of the National Gallery of Victoria, Art Gallery of New South Wales and the Museum of Modern Art, New York.



(ABOVE) Selection of Art Range Bangles, 2007-2008
Resin, hand made in Australia
Various weights and dimensions
Courtesy Dinosaur Designs

(RIGHT) Selection of Resin Platters, 2007-2008
Resin, hand made in Australia
Various weights and dimensions
Courtesy Dinosaur Designs



SHAUN GLADWELL

b. 1972

Shaun Gladwell was born in Sydney and in 2001 was awarded a Master of Fine Arts from COFA, UNSW. He earlier studied at Sydney College of the Arts, University of Sydney, gaining a Bachelor of Visual Arts (First Class Honours) in 1996. After gaining his MFA from COFA, Gladwell undertook an Australia Council supported residency at the Cité International des Arts, Paris and was later awarded an Anne and Gordon Samstag International Scholarship. He travelled to Goldsmiths College, University of London to undertake associate research during 2001–2002.

Since the mid 1990s Gladwell has been one of Australia's most prolifically exhibited contemporary artists with a large catalogue of Australian shows and ever increasing itinerary of international residences and exhibitions abroad, including *Primavera*, Museum of Contemporary Art, Sydney (2003), *Vacation: Projection Series 7*, Govett-Brewster Art Gallery, New Plymouth, New Zealand (2004–05), *The Anne Landa Award*, Art Gallery of New South Wales (2005), *Not Worried: New Art From Australia*, Raid Projects, Los Angeles (2005), and *Shaun Gladwell: Various Roles* at the Institute of Modern Art, Brisbane (2005). His work has also been selected for the *Yokohama Triennale*, Japan (2005), the *Busan Biennale*, South Korea (2006), *São Paulo Biennial*, Brazil (2006) and the *52nd Venice Biennale* (2007). Following an Australia Council Fellowship supported residency in 2006 with Tokyo Wonder Site in Shibuya, Japan, his work was exhibited in Bangkok, Rome and Oslo, and shown in *Space for Your Future* at the Museum of Contemporary Art, Tokyo.

In his multi-disciplinary practice Gladwell conceptually explores intersections between personal history, human and societal memory and contemporary culture. Working alone and with collaborative projects, his versatile practice and diverse body of work incorporates elements of painting, performance, sculpture and video. His work was the subject of a major solo and touring exhibition organised by Artspace, Sydney in 2007 and featured in the recent Biennale of Sydney (2008). It is held in the collections of the National Gallery of Australia, Canberra and the Art Gallery of New South Wales, as well as university and private collections in Australia and overseas. Gladwell has been selected to represent Australia in the national pavilion at the 2009 Venice Biennale.



(ABOVE) *The edge of the sea... (Courbet remix)*, 2000
Oil on canvas
62 x 92 cm
Courtesy the artist and Anna Schwartz Gallery, Sydney

(RIGHT) *Pataphysical Man (Blue)*, 2005
Digital print, wood and perspex
50 x 73 cm
Production still
Courtesy the artist and Anna Schwartz Gallery, Sydney



CLAIRE HEALY & SEAN CORDEIRO

Claire Healy, b. 1971
Sean Cordeiro, b. 1974

Claire Healy, originally from Melbourne and Sean Cordeiro, born in Western Sydney graduated from the College of Fine Arts, University of New South Wales with Bachelors of Fine Arts (Honours First Class) in 1997. In 1999 they co-founded the artist-run initiative Imperial Slacks, Sydney and in 2000, received an Australian Post Graduate Award while completing a Master of Fine Art, at COFA, UNSW in 2004.

The artists began collaborating in 2002 and held their first professional exhibition at Artspace in 2003. In 2003 they also received the highly prestigious Helen Lempriere Travelling Arts Scholarship and in 2005 were awarded the Australia Council's Tokyo Residency. The couple have since travelled extensively overseas, having been awarded the Kunstlerhaus Bethanien Residency in Berlin, and Anne and Gordon Samstag International Visual Arts Scholarship (2006), as well as other significant Australia Council grants and residencies. Between 2006 and 2007, whilst living in Berlin as visiting artists at the Universität der Künste, they presented large-scale solo projects at the Art Gallery of New South Wales, Performance Space, Sydney and Melbourne's Australian Centre for Contemporary Art. Their work was featured in the inaugural international edition of *Art World* magazine (2007) and in 2008 the couple contributed work to the *1st International Roaming Biennial of Tehran* and *Contemporary Photography from Australia* at the Vytautas Magnus University, Kaunas, Lithuania.

The artists' collaborative works are often site-specific, exploring shifting relationships between cultures and communities, using everyday and found materials. Healy and Cordeiro are currently based in Berlin and Sydney. In 2009 they will represent Australia in *Once Removed*, curated by Felicity Fenner and co-presented by COFA and the Australia Council for the Venice Biennale.



(ABOVE & RIGHT) *Once a Jolly Swagman (desert spice)*, 2008
Ply, acrylic, hot plate, handle and wheels
125 x 120 x 240 cm (open)
Courtesy the artists and Gallery Barry Keldoulis



TRENT JANSEN

b. 1981

Sydney based multi-disciplinary designer Trent Jansen graduated from COFA, UNSW in 2004 with a Bachelor of Design. He has since undertaken studies with the Industrial Design School at the University of Alberta, Canada and returned to COFA as a Lecturer.

Jansen's talents for innovation were officially realised in 2004 when he won Object Gallery's *New Design Award* (2004) for his *Sign Stool*, an interlocking aluminium seating device which transforms into modular storage units, constructed from discarded motorway signs. His re-use of this waste material both spares it from contributing to a destruction process that generates and emits toxic gases, and provides multiple uses in one sought-after consumer product. For this design he was later nominated runner-up for the prestigious *Idea 2004 Concept Design Award*, a prize dedicated to Australia's best design concept. After completing his studies, Jansen undertook an internship with the renowned Marcel Wanders Studio in Amsterdam, an experience that expanded his interests and introduced him to the realm of professional design. Upon his return to Sydney, he established his own private studio in an inner-city warehouse. In October 2008 Jansen was a finalist in the *Bombay Sapphire Design Discovery Award*, Australia's most prestigious award in object design.

Central to Jansen's practice is a conceptual motivation to create sustainable designs that promote and maintain ongoing relationships with their users. Adopting ecologically sensitive materials and production techniques, Jansen designs objects which he hopes will become truly important in the life of their owners, and subsequently become sustainable rather than disposable. With a developing interest in humanitarian design, Jansen is currently striving to contribute to the United Nations Livelihood Projects. His vision is to design objects that can be made by creative people in underprivileged communities, then on-sold in international markets to generate capital for these communities.



(ABOVE) *Kissing Pendants*, 2008
Pressed aluminium
20 x 70 x 40 cm (excluding hanging device)
Courtesy the designer and Object Gallery

(RIGHT) *Pregnant Chair*, 2008
Beech
74 x 48 x 42 cm
produced by Ism Objects (Australia), Sekimoto (Japan) and Moooi (Netherlands)
Courtesy the designer, Moooi and Object Gallery



THE KINGPINS

Angelica Mesiti b. 1976
Técha Noble b. 1977
Emma Price b. 1975
Katie Price b. 1978

The Kingpins are a four-women artist collective who live and work in Sydney. Their artistic savoir-faire was first realised when their pop-satire antics – at the time, an impersonation of the rock band Guns & Roses – won a Drag-King competition in Sydney nightclub Arq in 2000. Since then, The Kingpins' work has featured extensively in major solo and group exhibitions in Australia and overseas.

Curated exhibitions featuring their work over the past decade include the 13th Biennale of Sydney – *The World May Be (Fantastic)* (2002), *Hands Off*, Kunstlerhaus Munich, Germany (2002), *Primavera*, Museum of Contemporary Art, Sydney (2003), *Curiosity Killed the Gap*, Auckland (2003), *Poverty Jetset*, Espace S. D., Beirut, Lebanon (2004), *Taipei Biennial – Do You Believe In Reality?*, Taiwan (2004), *Gwangju Biennale*, South Korea (2004), *O.K. Video Festival*, National Gallery of Jakarta, Indonesia (2005), *Liverpool Biennial*, United Kingdom (2006), *High Tide*, Contemporary Art Centre, Vilnius, Lithuania and Zacheta National Gallery of Art, Warsaw, Poland (2006), *Playback*, Arc / Musée d'Art Moderne de la Ville de Paris, France (2007), and *d/Lux/MediaArts Screenings*, Laboratoto Arte Alameda, Mexico City (2008).

In addition to a local and international itinerary of solo exhibitions since 2004, the Kingpins have been involved in a number of forums and symposia relating to performance art and music video, including *Antipodalities: Trans-Action Culture and Performance*, COFA (2001), *Video Hits: Art and Music Videos*, Queensland Art Gallery (2004), and *Music Video as an Art Forum?* Pompidou Centre, Paris (2007). The Kingpins are represented in Sydney by Kaliman Gallery and are represented in *Leading Lights by Welcome to the Jingle – Gwangju Remix*, a performance video created in Sydney and Gwangju for the 2004 Gwangju Biennale and not previously shown in Australia.



(ABOVE & RIGHT) Stills from *Welcome to the Jingle – Gwangju Remix*, 2004
3-channel digital video transferred to DVD
Duration 5:25 minutes
Edition of four
Courtesy the artists and Kaliman Gallery



LINDY LEE

b. 1954

Lindy Lee was born in Brisbane and obtained her PhD from COFA's School of Art History and Theory in 2001. Lee's undergraduate studies were undertaken at Kelvin Grove College of Advanced Education, where she gained a Diploma of Education (Art, Secondary School) before relocating to the United Kingdom to study at The Chelsea School of Art, London. Returning to Australia in 1980, Lee undertook a Bachelor of Arts (Visual Arts) at Sydney College of the Arts and also completed a Post Graduate Diploma in Painting.

Lee's first solo exhibition, *Black is not as Black as all that* (1985) took place at Union Street Gallery, Sydney and she has since exhibited almost annually with Roslyn Oxley9 Gallery. Other solo shows include *No Up, No Down, I am the Ten Thousand Things*, Art Gallery of New South Wales (1995), *Birth and Death*, Artspace, Sydney (2003), *Narrow Road to the Interior*, Australian High Commission, Singapore (2003), and *Cycles through a Chinese Landscape*, Valentine Willie Fine Art, Kuala Lumpur (2006). Lee has also exhibited in Melbourne with Robert Lindsay Gallery (1995-1999) and Sutton Gallery (2002-2008). Her works have been featured in group exhibitions extensively throughout Australia and since 1988 in Canada, China, Hong Kong, Italy, Germany, Japan, Malaysia, New Zealand, Taiwan and the United Kingdom. She is a founding member of Gallery 4A, Sydney and has undertaken an artist's residency with Red Gate Gallery, Beijing (2005).

The concertina books in *Leading Lights* are based on studio portraits taken in 1930s China, on the eve of the Japanese invasion, of her grandmother, mother and aunt, whose lives, unbeknown to them, were about to be forever and dramatically changed. Often informed by her study and practice of Zen Buddhism, Lee's practice investigates spiritual belief and notions of its relationship with selfhood and identity. Often incorporating photography and mixed media, her works explore past and present, Eastern and Western life.

Over her prolific artistic career Lee's work has been collected by major Australian institutions including the National Gallery of Australia, the Art Gallery of New South Wales, the Art Gallery of South Australia and the Art Gallery of Western Australia, in addition to numerous corporate, private and university collections.

1937, 2003
Inkjet print, acrylic paint on stonehenge paper
Handbound accordion books
Each 40.3 x 29 cm (closed)
Courtesy the artist and Roslyn Oxley9 Gallery, Sydney



OWEN LEONG

b. 1979

Born in Sydney, Owen Leong was awarded the College of Fine Arts Undergraduate Scholarship (1998) and graduated with a Bachelor of Fine Arts (First Class Honours) in 2002. In 2003, he received an Australian Postgraduate Award and following his graduation show, *Autofiction* at Ivan Dougherty Gallery (2005) gained a Master of Fine Arts from COFA, UNSW in 2006.

Leong's first solo show took place in 2003 at Gallery 4A and in the following year, his work was selected for *Asian Traffic*, a parallel event of the Biennale of Sydney (2004) hosted by the Asia-Australia Arts Centre, Sydney. His contributions to *Asian Traffic* toured in 2005 to Singapore, Beijing, Shanghai, Shenzhen and Hong Kong. In addition to two solo exhibitions in 2004 at Sherman Artbox and Room 35 at Gitte Weise Gallery, Sydney, Leong's works were shown in the CCAS *Contemporary Art Award* at Canberra Contemporary Art Space. In 2005 Leong also participated in the *Contemporary Collection Benefactors Art Auction* at the Art Gallery of New South Wales and the *Helen Lemprière Travelling Art Scholarship Award Exhibition* at Artspace. Leong was the recipient of an Australia Council New Work Grant (2005) and in 2006 presented works in the United Kingdom in a solo show at the Chinese Arts Centre, Manchester, and participated in *I'll Be Your Mirror* with the Liverpool Biennial Independents. In 2007 Leong held solo exhibitions at Ryan Renshaw, Brisbane and Mori Gallery, Sydney and was highly commended in the *Art & Australia / ANZ Private Bank Contemporary Art Award*.

He has recently exhibited in a number of significant international group shows including *Soft Power*, Zendai Museum of Modern Art, Shanghai (2007), *Asian Attitude: Transit Forces*, National Museum of Poznan, Poland (2007) and *Reflecting Skin*, City Art Rooms, Auckland. He is currently undertaking a studio residency at the Cité Internationale des Arts, Paris, awarded by the Australia Council (2008).

Leong works with installation, sculpture and video to project the performative capabilities of the human body. His works deal with issues concerning race, ethnicity and gender, splicing reality and fiction to explore how the body is framed by power relations within society and culture. Leong currently lives and works in Melbourne and will hold a solo exhibition in 2009 with Über Gallery.



(ABOVE) *Internal Contradiction 2*, 2004
Lambda print
80 x 80 cm
Edition of 6
Courtesy the artist and Über Gallery, Melbourne



(RIGHT) *Internal Contradiction 4*, 2004
Lambda print
80 x 80 cm
Edition of 6
Courtesy the artist and Über Gallery, Melbourne

CLINTON NAIN

b. 1971

A descendent of the Meriam Mer, Erub and Ugar people of the Torres Strait and the Ku Ku people of far-north Queensland, Clinton Nain was born in Carlton, Victoria. In 1990-91 he undertook an Advanced Certificate of the Arts at the Northern Metropolitan College of TAFE, before completing a Bachelor of Fine Arts in 1994 at the Victorian College of the Arts, University of Melbourne. Nain returned to his studies in 2001 and was awarded a Master of Fine Arts from COFA, UNSW in 2003. He practices across the artistic spectrum of installation, painting, performance, textiles and video, and currently resides in Melbourne, where he is represented by Nellie Caston Gallery.

Since his teenage years, Nain has been involved in traditional Indigenous and contemporary storytelling, dance and performance, partaking in and organising an extensive range of events, most recently including *Where's Jemima* for L'art Urbain du Pacifique at Saint-Auvent Castle in Limosin, France (2005) and *a e i o u* at Nellie Caston Gallery, Melbourne (2006). Works produced by Nain have featured in curated group exhibitions in regional galleries and museums across Australia, including *Post Mullet: New Australian Style* (2002), *An Indigenous COFA Presence* (2003) and *Masters of COFA* (2004), both at Ivan Dougherty Gallery, COFA, UNSW. As well as corporate and private collections, his work is held by the Aboriginal and Torres Strait Islander Council, Melbourne, the Art Gallery of South Australia, Queensland Art Gallery, the National Gallery of Australia and in 2006 was shown in *Landmarks* at the National Gallery of Victoria, Melbourne. Since 1996 Nain has exhibited in solo shows in Brisbane, Darwin, Melbourne and most recently in Sydney with Sherman Galleries. Since the late 1990s he has been invited to lecture around Australia and has featured on Koori 3CR radio as well as various arts programs on ABC and SBS television including *The Arts Show* (2001), *George Negus Tonight* (2003), *Sunday Arts* (2005) and *Art in Reverse* (2007).

Nain's work explores issues of indignity and shame regarding Australia's past and present, focusing upon interactions between European settlers and the traditional owners of the land. Provocative and charged with eroticism and humour, his works masterfully confront the living memory of colonisation and displacement, and the ambiguous concept of reconciliation.



(ABOVE) *Hurdy Gurdy Target*, 2007
Acrylic and bitumen on canvas
122 x 122 cm
Courtesy the artist and GRANTPIRRIE, Sydney



(RIGHT) *Red - A. E. I. O. U.*, 2008
Ink, acrylic and bitumen on canvas
122 x 122 cm
Courtesy the artist and GRANTPIRRIE, Sydney

VANILA NETTO

b. 1963

Originally from Salvador, Brazil, Vanila Netto emigrated to Australia in 1987. She commenced her studies at COFA, UNSW in 1998 and graduated with a Bachelor of Fine Arts (First Class Honours) in 2001. She is currently a PhD candidate with COFA's School of Media Arts.

From early in her career, Netto has been duly celebrated and awarded for her work. In 1996 she received the Silver Merit Award at the Australian Centre for Photography's *Members Only Show* and since 2000 has received a variety of awards from COFA including the Hirof Digital Imaging Award, the Apple Macintosh Digital Photomedia Award, The Kayell Photomedia Award, an Honours Year Scholarship, an Australian Postgraduate Award and a Faculty Research Grant. Netto has participated in the *Helen Lemprière Traveling Art Scholarship Award Exhibition* on three occasions (2001, 2002 and 2003) and in 2003, was awarded the Australia Council studio at the Cité Internationale des Arts in Paris. In 2002, her work was shown in *Others* at the Art Gallery of New South Wales, and in *2004: Australian Culture Now*, at the Ian Potter Centre, National Gallery of Victoria. Her work has also been exhibited internationally in Spain, China and the United States. In 2006 she won the *Citigroup Private Bank Australian Photographic Portrait Prize* and has most recently, in 2008, exhibited in solo exhibitions at the Centre for Contemporary Photography, Melbourne, Breenspace, Sydney and Fremantle Art Centre, Western Australia. Netto is currently undertaking a studio residency in London, awarded by the Australia Council (2008).

Netto's photographic works are inspired by architecture, design and science fiction. Her practice explores the interplay between austerity and decadence in relation to the excessive consumption and waste production of contemporary society. Her works are held by major Australian collections including Artbank and the Art Gallery of New South Wales.



(ABOVE) *Exercise in Exorcism – this is not a mike*, 2007
Inkjet print
107.5 x 129 cm
Courtesy the artist and Breenspace, Sydney

(RIGHT) *I'm a Lousy Frangipani*, 2007
Inkjet print
107.5 x 129 cm
Courtesy the artist and Breenspace, Sydney



BRONWYN OLIVER

b. 1959, d. 2006

Originally from Inverell in northern New South Wales, Bronwyn Oliver studied a Bachelor of Education (Art) at Alexander Mackie College of Advanced Education, Sydney. After graduating in 1980 she was awarded a New South Wales Travelling Art Scholarship and relocated to London, where she undertook a Master of Arts (Sculpture) at Chelsea School of Art.

After completing her studies between 1984 and 1989, Oliver was awarded a succession of artist residencies in Australia, France, New Zealand and the United Kingdom and began exhibiting her work in a variety of group shows in Asia, Australia and Europe. In 1990 she returned to Sydney, working intensively in the creation of sculptures for exhibition and public and private commissions. She was awarded the prestigious *Moët and Chandon Australian Art Fellowship* in 1994 and was short-listed for the *Helen Lemprière National Sculpture Award* (2001) and the *Clemenger Contemporary Art Award* (2006). Her work was selected for *Australian Perspecta* (1991), *The First Asia-Pacific Triennial of Contemporary Art* (1993) and the inaugural *Beijing Biennale* (2003). Oliver undertook major commissioned sculptures including *Magnolia and Palm* for the City of Sydney Council Sculpture Walk in the Botanic Gardens, *Big Feathers* for the Queen Street Mall, Brisbane, and a central public sculpture, *Globe* (2002) for The University of New South Wales, Sydney. Earlier this year Oliver's work was posthumously included in the *Handle with Care: 2008 Adelaide Biennial of Australian Art*.

In addition to her contributions to group exhibitions and public art, Oliver held over fifteen solo exhibitions in as many years. Her works are held in numerous public and private collections in England, Europe and the USA, and in Australia in the New South Wales, Victorian, Queensland and South Australian state gallery collections. Oliver's estate is represented by Roslyn Oxley9 Gallery, Sydney.



(ABOVE) *Stem*, 2005
Copper
185 x 20 x 20 cm
Courtesy the artist's estate and Roslyn Oxley9 Gallery, Sydney



(RIGHT) *Freshwater*, 2005
Copper
44 x 44 x 15 cm
Courtesy the artist's estate and Roslyn Oxley9 Gallery, Sydney

LIST OF WORKS

BROOK ANDREW

The Man, 2005
Edition 9/10
Screenprint
100 x 150 cm
Courtesy the artist and Tolarno Galleries, Melbourne

Kalmadain/Composer, 2005
Hope and Peace series
Edition 3/6
Screenprint on Italian rag paper
100 x 98 cm
Courtesy the artist and Tolarno Galleries, Melbourne

Frontier Lights, 2005
Hope and Peace series
Edition 3/7
Screenprint on Italian rag paper
100 x 98 cm
Courtesy the artist and Tolarno Galleries, Melbourne

DEL KATHRYN BARTON

or make myself a space to inhabit, 2007
Acrylic, gouache, watercolour, pen on polyester canvas
216 x 180 cm
Collection: Art and Australia

Vasili Kaliman and contained familiar together with the dreaming, 2007
Acrylic, gouache, watercolour, pen on polyester canvas
220 x 180 cm
Collection: Vasili Kaliman

ADAM CULLEN

Jacques De Molay, 2007
Acrylic and enamel on canvas
183 x 182 cm
Courtesy the artist and Kaliman Gallery, Sydney

Saladin (why we kill Arabs), 2007
Acrylic and enamel on canvas
183 x 213.5 cm
Courtesy the artist and Kaliman Gallery, Sydney

DINOSAUR DESIGNS

Selection of Resin Platters, 2007-2008
Resin, hand made in Australia
Various weights and dimensions
Courtesy Dinosaur Designs

Selection of Art Range Bangles, 2007-2008
Resin, hand made in Australia
Various weights and dimensions
Courtesy Dinosaur Designs

SHAUN GLADWELL

The edge of the sea... (Courbet remix), 2000
Oil on canvas
62 x 92 cm
Collection: Barry Keldoulis

Pataphysical Man (Blue), 2005
Digital print, wood and perspex
50 x 73 cm
Edition AP
Collection: the artist

CLAIRE HEALY + SEAN CORDEIRO

Once a Jolly Swagman (desert spice), 2008
Ply, acrylic, hot plate, handle and wheels
125 x 120 x 241 cm (open)
Courtesy the artists and Gallery Barry Keldoulis

Once a Jolly Swagman (coffee stone), 2008
Ply, acrylic, hot plate, handle and wheels
129 x 120 x 40 cm (closed)
Courtesy the artists and Gallery Barry Keldoulis

TRENT JANSEN

Pregnant Chair, 2008
Beech
74 x 48 x 42 cm
Produced by Ism Objects (Australia), Sekimoto (Japan) and Moooi (Netherlands)
Courtesy the designer, Moooi and Object Gallery

Kissing Pendants, 2008
Pressed aluminium
20 x 70 x 40 cm (excluding hanging device)
Courtesy the designer and Object Gallery

THE KINGPINS

Welcome to the Jingle – Gwangju Remix, 2004
3-channel digital video transferred to DVD
Duration 5:25 minutes
Edition of four
Courtesy the artists and Kaliman Gallery

LINDY LEE

1937, 2003
Inkjet print, acrylic paint on stonehenge paper
Handbound accordion books
Each 40.3 x 29 cm (closed)
Courtesy the artist and Roslyn Oxley9 Gallery, Sydney

OWEN LEONG

Internal Contradiction 2, 2004
Lambda print
80 x 80 cm
Edition of 6
Courtesy the artist and Über Gallery, Melbourne

Internal Contradiction 4, 2004
Lambda print
80 x 80 cm
Edition of 6
Courtesy the artist and Über Gallery, Melbourne

CLINTON NAIN

Red - A. E. I. O. U., 2008
Ink, acrylic and bitumen on canvas
122 x 122 cm
Courtesy the artist and GRANTPIRRIE, Sydney

Hurdy Gurdy Target, 2007
Acrylic and bitumen on canvas
122 x 122 cm
Courtesy the artist and GRANTPIRRIE, Sydney

VANILA NETTO

I'm a Lousy Frangipani, 2007
Inkjet print
107.5 x 129 cm
Courtesy the artist and Breenspace, Sydney
Exercise in Exorcism – this is not a mike, 2007
Inkjet print
107.5 x 129 cm
Courtesy the artist and Breenspace, Sydney

BRONWYN OLIVER

Stem, 2005
Copper
185 x 20 x 20 cm
Courtesy the artist's estate and Roslyn Oxley9 Gallery, Sydney

Freshwater, 2005
Copper
44 x 44 x 15 cm
Courtesy the artist's estate and Roslyn Oxley9 Gallery, Sydney

LEADING LIGHTS

Ivan Dougherty Gallery
6 -29 November, 2008

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