



**FIVE
FIVE**

CURATORS

Adrian Davies
Felicity Fenner
Rilka Oakley
Annabel Pegus
Nick Waterlow

ARTISTS

Elizabeth Ashburn
Michele Barker + Anna Munster
Craig Bender
Penelope Benton
Andrew Christofides
Warwick Clarke
Dennis Del Favero
Linda Dement
Bonita Ely + Peter Hill
Phillip George
Allan Giddy
John Gillies
Ian Howard
Hobart Hughes
Michael Kempson
Lisa Anne
David Mackenzie
Angelica Mesiti
Idris Murphy
Vanila Netto
Debra Phillips
Lynne Roberts-Goodwin
Sylvia Ross
Peter Sharp
Brenda Tye



FOREWORD

There have been many exhibitions over the years at Ivan Dougherty Gallery featuring artists and designers who work at COFA, including *Manu et Mente* 1992, *Virtu* 1993, *Interlude* 1995, *In Process* 1996, *Sextet* 1997, *Shifting Currents* 1999, *Histories in the Making* 2001 and *Outside In* 2003.

More recently there have been a range of exhibitions that have included a wide and great variety of COFA staff, including *Paris Days: The UNSW studio in Paris* 2002, *Love Letter to China: 35 Australian Artists* 2003, *An Indigenous COFA Presence* 2003, *Face Value: video portraiture from the Pacific* 2005, *(Going) Out There* 2005, *Re-Frame* 2006, *Chinese Whispers* 2006 and *Integration* 2007.

Now commences a biennial faculty exhibition each of which will have a different emphasis and curatorial approach. The first in the new series *Five x Five* is selected, as you might expect, by five curators working at Ivan Dougherty Gallery and COFAspace, namely Adrian Davies, Felicity Fenner, Rilka Oakley, Annabel Pegus and myself. We have each chosen five artists, and the variety in research and practice that will be presented is both testimony to the extraordinary breadth of talent at COFA and a democratic selection process. The only rider is that we took into account the number of design based exhibitions, three at the gallery in the last year, which did sway this selection. As I have mentioned it is not the intention that each faculty exhibition be definitive but that over time every aspect of this college's Academic and Professional and Technical staff be highlighted.

We, the five curators, hope that *Five x Five* will provide a stimulating and provocative beginning to this biennial program, which next time will take an entirely different trajectory.

Nick Waterlow OAM
Director
Ivan Dougherty Gallery

CURATOR'S NOTES – ADRIAN DAVIES

The Oxford Dictionary defines the word landscape as an inland scenery. It can be a pictorial representation, artistically reproduced or constructed, or an actuality. It engages, informs, surrounds, and connects us to the wider environment. We observe it, overlook it, and unconsciously or not it frames our experiences and infects both emotive and rational thought. Artists are acutely aware of this, and as observers of art, we can further inform our own lives by perceiving an artwork as a representation of an artist's inland scenery.

In *Empire (Components)* (2007), Lisa Anne quite literally reconstructs the landscape with hand cut and sanded concrete blocks. Displacing the often overwhelming, or at the very least, all consuming scale of a city space to a model, that we now look down on, reveals both the intimacy and anonymity inherent in traversing or living within a city. Here the streets have no names, the avenues approach similarity, and the building blocks vary only in scale and shape. Viewed like this, this could be any city, reminding us that a city really only gains perspective and the colour of detail when we are actually within it.

In *Untitled (battle dress)* (2006), Debra Phillips abstracts concrete notions of form, space and image to a contextual simplicity of colour and shape. The sense of ambivalence located in the title reflects a conflict we may have with what we see and experience, while the complimentary colours of the background provide further angles to the gradation found in the foreground. Will we ever have a concise understanding of the deeper contextual relations presented by the world in which we inhabit or are we drawn into an ambivalence set up by foreground gradations?

The framing of Lynne Roberts-Goodwin's work, *Frankincense Furnishings 3* (2004), evokes our foreground perspective in our approach and entry to the image. We enter with a rich carpet imbued with history. Vessels invite us to trade appearances with a deeper entry into a living space that may initially strike us as empty or simply foreign. The simplicity of the image reveals territories unknown and allows us, at least for the moment, to discard the material clutter we collect and display in order to bolster our fictional realities.

Fictions and realities can be as dense as the bush itself as explored by Craig Bender in *State Forest, Southern Highlands No. 9 and No. 11* (2006-2007) from the series *Struggle Area*. An untarred road in Belanglo, framed by foreign pine forests provides an inescapable entry to a history marked by hidden facts and overlooked details. Here, water, like thought, defies its fluid state and pools stagnate without redemption for the living or dead, presenting a politic of indifference. This is our landscape, serene and unsettling, littered by half-buried, half-exposed facts that, despite its struggles is always on the verge of regeneration.

Are we now a generation hung up on freedom, economically going about our daily lives while suspending notions of meaning and contemplative rest? The work *American Eagle* (2006-2007) by David Mackenzie poignantly positions us within the society of spectacle, within New York, and all its reverberations. Endlessly flapping like a rhetorical national address, this bird hasn't flown, and even as a shadow of its physical self it appears trapped in its own spin. Like the passer-by attempting to make contact with the intangible before all semblance disappears, art provides a frame for thought that when united with our own inland scenery remains open.

Lisa Anne *Empire (Components)* (detail) 2007 installation of hand cut and sanded concrete blocks dimensions variable
Craig Bender *State Forest, Southern Highlands No. 9* (from the series *Struggle Area*) 2006-2007 c-type print 112 x 133 cm
David Mackenzie *American Eagle* 2006-2007 single channel DVD video (still) 2 min 31 sec
Debra Phillips *Untitled (battle dress)* 2006 giclée print 106 x 90 cm
Lynne Roberts-Goodwin *Frankincense Furnishings 3* 2004 c-type print 150 x 180 cm edition of 5 courtesy Sherman Galleries, Sydney



CURATOR'S NOTES – FELICITY FENNER



Michele Barker and Anna Munster, Dennis Del Favero, John Gillies, Hobart Hughes and Angelica Mesiti are primarily known for their film-based practice. The short video works chosen for this exhibition share an interest in facets of portraiture, using the body as a vehicle of psychological, cultural or political insight.

Something which does not show itself (2007) continues Barker's and Munster's interest in the relationship between physical manifestations of what the neurologically damaged human body visibly experiences and the science of neurology, which for the greater part is invisible. It alludes to the 19th century development of chronophotography and its ability to capture the *process* of neurological damage (in stark contrast to contemporary MRI technology that seeks to capture the invisible). Filmed in black and white, the video focuses on a dismembered image of a hand and forearm encased in a white sheet. The hand twitches randomly as it attempts, yet never succeeds, to move and grasp an object.

Equally introvert in its focus on a single part of the human body is John Gillies' *Shiver* (2007). The artist worked with Shu Feng Shan (De Quincey Co. dance company) and Tess De Quincey (concept and choreography) to create this mesmerising performance-based video. It features a close-up view of the dancer's head, his gestures and facial expressions infused with a dance-like, pulsating rhythm. Fragments of other dancers flash across the screen, but never appear long enough for the viewer to gain a visual hold on forms or features. The protagonist's catalogue of carefully choreographed gestures, in contrast, is utterly hypnotic, entrapping both performer and viewer in its almost ecstatic trance.

Angelica Mesiti's performance-based film, *Been Here Before* (2003-2004), is a self-portrait of sorts. Using two camera views presented simultaneously on a split screen – one camera is attached to the artist herself and another follows her every movement from close range – Mesiti records the seemingly mundane ritual of purchasing bottled water from a grocery store in downtown Manhattan and catching the subway. Throughout, the names of famous New York writers and film icons, from Allen Ginsberg to Spike Lee, roll onto the screen like film credits for a city that thrives on maverick forms of creative expression. As the movie's protagonist, the artist self-consciously inserts herself into the fabric of the city's palpable cultural history.

Dennis Del Favero is a master at evoking the psychological complexity of his characters while probing the complex intersection between personal and political anxiety. Unabashedly theatrical in its cinematography, *Halflife* (2006) is a fictionalised documentary that explores the psychological context of the apparent suicide of British weapons of mass destruction (WMD) scientist David Kelly in 2003, just months after the US-led invasion of Iraq. In a style that combines journalistic reportage with the fast-paced suspense of a thriller, Del Favero provides glimpses into the murky, emotional grey zone that separated the UK Ministry of Defence's official line on WMD and Kelly's private doubts and public questioning of Iraq's military capacity.

Extending the conventional screen-based presentation of film-based work to embrace a sculptural component, Hobart Hughes' *Epiphany on the Family Holiday* (2007) presents a surreal take on the psychological dynamics that can occur in the confined space of the family car. The two smaller figures in the front seat of Hughes' sculpture and matching projection are bathed in the glowing ray of light that the vehicle drives towards, while the larger (father) figure assumes a silent, oppressive presence in the rear of the car. In the background a whirl of motion comprises randomly chosen words from signs and billboards seen along the highway.

If an element of humour is detected in Hughes' installation, it is brought to the work by the viewer's own experience of family. Similarly, in the gestural, psychologically scrutinous and performance-based videos of the other artists here, the viewer's own life experience – both as participant and observer – subjectively informs one's reading of the work.

Perhaps more than any other art form, film and video have the capacity to most closely mimic and reflect real-life experience.

Michele Barker + Anna Munster *Something which does not show itself* 2007 single channel DVD video (still) 3 min

Dennis Del Favero *Halflife* 2006 single channel DVD video (still) 7 min

John Gillies *Shiver* (loop version) 2007 single channel DVD video (still) created in collaboration with De Quincey Co. 4 min

Hobart Hughes *Epiphany on the Family Holiday* 2007 single channel DVD video (still), projection, wood, nails, sculpture 69 x 40 cm installation dimensions variable

Angelica Mesiti *Been Here Before* 2003-2004 digital video (still) 4 min 50 sec



CURATOR'S NOTES – RILKA OAKLEY

Penelope Benton, Linda Dement, Allan Giddy, Ian Howard and Vanila Netto have no particular connection through the themes or subject matter they explore. I chose them for this exhibition because individually their work has an effect on me, it makes me think and I am enriched by having seen it. Their practices cover sculpture, video, photography and installation, while their interests range from the passage of time, death and loss, and sensuality and allure to time sequences and the discarded object.

Vanila Netto's photographs of discarded, forgotten objects are inspired by minimalism, architecture, design, everyday materials and science fiction. By reinvesting meaning into the redundant object Netto questions popular consumer culture and the excess waste produced in the Western world. Her photograph *Metal Skelter* (2006) combines scaffolding-like iron units reminiscent of Brancusi with neatly folded used pink bubble wrap. For *Bricklaying* (2006) she placed a hard hat found in a rubbish skip on a "red carpet" raising the value of the discarded object and perhaps also the profession.

Flaky pink paint with pink net curtains, floral wallpaper, patterned lino, two storey mansions, beach bungalows and modest homes. This is what you will see in Ian Howard's digital video *Moving House* (2007). The voiceover tells the story of the owners of each house, their dreams and aspirations are clear from the domestic interiors and yet the obvious decay tells of the passage of time. The aspirations are from the past not for the future. Many of these houses should be titled "deceased estate" – they are filled with the remnants of a life once lived. What is the relationship of these dreams of children and our adult lives? Perhaps only time can tell.

Allan Giddy's primary practice is sculpture, however he also uses video to explore the apparently chaotic nature of things, especially in relation to time sequences such as the passing of cars or movement of people. The subject of his digital video *The Patriots* (2007) is a small temporary community of swimmers. They are together coincidentally because of their common activity of swimming in the surf, rather than by a choice to be part of a group. As they gently move up and down with the swell they activate the musical score for *Waltzing Matilda*. This is a mesmerizing, typically quirky and understated piece.

Linda Dement's six photographs *Light* (2007) are digital collages of a patch of afternoon sunlight on her bedroom wall that she has been recording for nearly a decade, combined with black and white photos of friends from the 1980s. The resulting works are both eerie and restful, the faces looking out at us are shadowed, the figures obscured. They are in contemplation – either of the light above them as if it were an apparition or of something out of view; that only they can see. For Dement "the work is about loss and sadness, and reflection on the past."

Penelope Benton's photographs are about sensuality, desire and allure. They are of intimate and erotic moments shared by the women photographed – the viewer is kept at a distance. In the vein of Sherman, Moffatt and Rrap she subverts the photographer/subject relationship by putting herself in the picture – the voyeur becomes the watched thus collapsing the artist/subject dichotomy into itself. *Peeping on Pink Kitchen Pleasures* (2007) is on first glance an ordinary door with a peephole. If we dare to peep we are confronted with a woman alone in a sensual pink kitchen in a private moment of self-pleasure.

Whether viewing discarded objects raised to the level of icon, the domestic interiors of strangers long gone, the gentle movement of people in unintentional relationship, the transcendence of light or the alluring pink lady I am touched by what I see.

Penelope Benton *Peeping on Pink Kitchen Pleasures* (detail) 2007 installation 200 x 80 x 20 cm

Linda Dement *Light 05* 2007 lambda print from digital image 35 x 35 cm

Allan Giddy *The Patriots* 2007 single channel DVD video installation (still) 1 min 30 sec, installation dimensions variable

Ian Howard *Moving House* (detail) 2007 single channel DVD video and mixed media 15 min, dimensions variable

Vanila Netto *Bricklaying* 2006 digital print on aluminium 70 x 88 cm courtesy Sherman Galleries, Sydney and Arc One Gallery, Melbourne

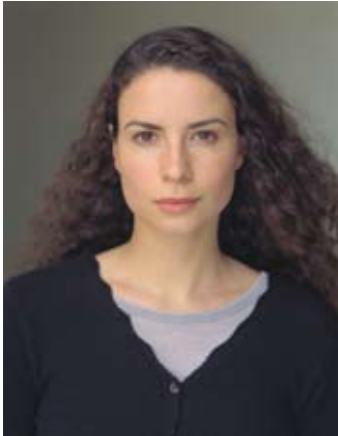


CURATOR'S NOTES – ANNABEL PEGUS



Elizabeth Ashburn, Warwick Clarke, Phillip George, Michael Kempson and Brenda Tye draw their imagery from sources as diverse as conflict, landscape and representation, to the ordinary and the extreme.

Warwick Clarke is a photographer whose interest lies in subjectivity, space and representation. The arresting photographs of *Deborah* (2001) and *Joschi* (2001) belong to a series of large-scale portraits that are coupled together according to a perceived or actual likeness. The pairs are sometimes friends, relatives, lovers and in one instance, strangers. Clarke forces us to ask questions and make judgments as we ascertain the relationship between the couples. We seek facial features to determine a person's identity or relationship to another and given the apparent objectivity of the portraits – the neutral setting, near expressionless faces and frontal, head and shoulders composition – we are forced to make our own subjective assumptions. If a portrait's likeness to its sitter is assumed to be closest to the truth, Clarke has refuted that assumption in simply pairing the sitters.



Phillip George creates another truth when he juxtaposes fact with fantasy in his two works *Burning Worlds – arrival of the great Satan # 1* and *# 2* (both 2007). These photographs have been created as a consequence of Western invasion of the Eastern Arab world, an area the artist has travelled to extensively for over twenty years. They tell of the cultural vandalism that has occurred and will continue to occur from the West. *Burning Worlds – arrival of the great Satan #1* shows an archaeological site near the east Syrian boarder. *Burning Worlds – arrival of the great Satan #2* shows the Xerxes tombs on the outskirts of Shiraz in Iran. In both works the relics reference past cultures, in a state of being uncovered where cultural and social history is being discovered. From the sky float burning and charred fragments of books, religious texts, paintings and manuscripts signifying the destruction of knowledge and culture. They explore the consequences of Western fundamentalism which displaces and destroys indigenous populations.



Elizabeth Ashburn also draws inspiration from the current conflict in the Middle East and is driven by a passion for injustices to be recognised if not rectified. The *Garden of Eden Series* and the *Iraq Suite* continue her interest in ecological and cultural conservation and in particular her concern for the cultural destruction since the invasion of Iraq. She redresses the apparent indifference to the cultural achievements of Islam by highlighting the beauty of exquisitely rendered traditional Islamic miniature painting. In contrast are the realities of war documented within works such as *Looking for weapons of mass destruction* (2006) and *Fighting among the Palms* (2007). In another a soldier simply rests, his boots undone. To counter the negativity that overshadows any conflict, Ashburn has hope. She tells, for example, of the attempts to rectify the ecological and cultural damage caused by the draining of the marshes in the Euphrates in *Filling the Marshes* (2007).



Michael Kempson's body of work 'beauty and banality' is a series of contrasts and potent symbolism. The artist forces us to contemplate the complexities of the world whilst simultaneously bringing us back into perspective. His observations include everything from the ordinary to the significant, the local to the global and the personal to public. *Second Wind* (2006) can be read as a quirky reference to the controversial energy-producing alternative of wind farming disguised as two electric fans performing under a spotlight. *Empty* (2006) evokes death with its depiction of a human skull surrounded by empty soft drink cans. Each of these clever etchings has a simplicity that does not deny the artist's technical expertise and patience towards his craft.



Brenda Tye is a printmaker who has recently begun working with paint. This series of small, untitled works completed in 2006 and 2007 represent the start of her journey with this new medium. Having worked extensively with the largely monochromatic medium of etching these paintings show her awareness of the potential of colour coupled with the mark making of an etcher. Painted on snapshot photographs of landscapes, the background holds little or no relation to the finished image, rather they allow her to explore composition, structure, colour and design and provide a foundation for the finished image. As a city dweller with self confessed limited experiences of nature and the landscape, Brenda Tye has a renewed sense of looking at the land after a visit to outback New South Wales. In these images she brings a renewed sense of the land to her local suburban area, recording and exploring the physical and emotional profundity of nature.

Elizabeth Ashburn *Iraq Suite – Day Scene* 2007 watercolour, gouache 17 x 17 cm sheet, 45 x 32 cm framed

Warwick Clarke *Deborah* 2001 c-type print 153 x 113 cm

Phillip George *Burning Words – arrival of the great Satan #2* 2007 c-type print 70 x 200 cm

Michael Kempson *Second Wind* 2006 etching/aquatint 50 x 59 cm

Brenda Tye *Untitled* 2007 oil pastel on photograph 23 x 23 cm photograph John Halfhide

CURATOR'S NOTES – NICK WATERLOW

Idris Murphy's paintings, inspired so often by his native land, are effective because they impart the experience of an artist who has truly entered that terrain. During frequent inland and coastal visits, generally with students, to places such as Fowlers Gap, the Myall Lakes, Seal Rocks and Kakadu, Murphy works in situ immersing himself in his surroundings. The major resulting studio paintings bring to the surface the power and poetry of the memory through the actual process of creation. *Desert View with Curtains* (2005-2006) and *Moonlight Trees, Smith's Lake* (2005-2006) provide magical views of respectively a desert landscape and reflections of water and bush, framed by unprepossessing curtains found in the 1960s style uncared for cabins provided for accommodation. These works are a far cry from Matisse and Bonnard's views of the south of France, but like them they have an uncanny understanding of their own place and clearly establish themselves in the fine lineage of work that has borne witness to this continent.

Peter Sharp, a Cronulla boy, has lived near the water and fished and surfed most of his life, but he has also shared many field trips with students and Idris Murphy, with whom he shares a deep love of the land and its minutiae and a respect for and admiration of Aboriginal painting. He recalls a turning point in his career when artist in residence in 2001 in Darwin working with master printer Basil Hall, when the Balgo mob including Helicopter Tjungurrayi were there. An elderly Aboriginal woman said to him "everyone has their story; you just have to figure out your's." He has certainly found his own language to create an art that reflects key interests and influences in his life, and that includes both the fluid and formally articulate *Squid* (2006) quartet of paintings, inspired by observing cuttlefish 'perform' during a residency at the Melbourne Aquarium, and the imposing found timber sculpture *Bearing* that for Sharp "conjures up the rhythms and force of the sea."

Andrew Christofides, born in Cyprus of Greek descent, migrated to Australia in 1951 and lived in Europe, namely London and Rome with visits to Cyprus, between 1974 and 1982. His oeuvre has grown naturally to reflect these diverse influences, utilising a seemingly ancient geometry as a structure with an inbuilt flexibility that corresponds naturally with the contemporary world. *Passage* (2005) was inspired by the verse of the renowned Nobel Prize winning Egyptian poet based in Cairo who died last year, Naguib Mahfouz. Asia Minor is a part of the world Christofides identifies with and he illustrated selected Mahfouz poems that cover the entire lifespan, based on direct local experiences but with universal relevance. The mapping images he has created felicitously simulate narratives and passages of time, allowing visual correspondences with the protagonist's wanderings and explorations so beautifully expressed in verse.

Sylvia Ross says "you cannot replicate nature" and three exquisite and treasured forms in her workspace confirm the sentiment. They are a Paper Nautilus the eggcase of the Argonaut Squid, a porcelain like ostrich egg and a yellow tipped mother of pearl shell. *Reliquary* (2006), shown in the 2006 Blake Prize, through nine different elements in glass domes on custom made pedestals, examined worship within secular society, and *Reliquary #2* (2007) similarly continues the foregrounding of prominent issues. The five elements address the demise of the urban cicada caused by migrating Indian Myna birds and witnessed by the artist in her inner-west backyard, global warming displaying one kilo of coal from Bulli which legend has it produces three kilos of greenhouse gases, earth from every state and territory commenting on the hoopla surrounding Australia Day and Queen and Country, the water shortage crisis, and the actual paint of the Bridge on its 75th birthday, harbour bridge grey.

Bonita Ely and Peter Hill are collaborating on a work inspired, hardly the right word, by surveillance, where in the UK apparently there is one surveillance camera for every fourteen citizens. The artists maintain "George Orwell's *1984* has arrived twenty years late and is making up for lost time." Emails and evidence will bring to light the shadowy world when unknown parties intrude. Other artists who have utilised this theme in various ways include Sophie Calle, Douglas Gordon, Janet Cardiff, Ian Breakwell and in the Art Gallery of New South Wales entrance court at the 2006 Sydney Biennale Rafael Lozano-Hemmer. Ely's 1978 seminal performance work *Murray River Punch* involving a cooking demo using all the pollutants going into the river dressed as Ita Buttrose, and her *Dogwoman* series in the 1980s, were two key elements that established her committed, confrontational and sometimes wacky oeuvre. Peter Hill originated the fictional Museum of Contemporary Ideas in New York in 1989, and launched it to my Master of Art Administration class as its press officer. He has developed through this "Superfiction" a wide range of publications and exhibitions and internet presences, including *The Art Fair Murders*, that have infiltrated many parts of the world as well as participating in major events such as the 2002 Sydney Biennale. Now Ely and Hill combine and place themselves under surveillance, by unidentified parties and ourselves.

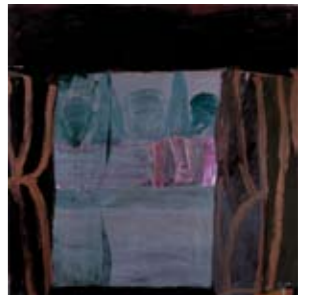
Andrew Christofides *Vision* 2005 from *Passage* an artist's book published 2005 ink, acrylic and watercolour on paper 17 x 14 cm photograph Michelle Brouet

Bonita Ely + Peter Hill *Heinous Experiments* 2007 installation dimensions variable photograph Bonita Ely

Idris Murphy *Moonlight Trees, Smith's Lake* 2005-2006 oil on canvas 110 x 120 cm

Sylvia Ross *Reliquary #2* (detail) 2007 wood, glass, soil, tap water, insect parts, coal, Sydney Harbour Bridge paint dimensions variable photograph Sue Blackburn

Peter Sharp *Squid 4* 2006 acrylic, oil on linen 52 x 50 cm courtesy Liverpool Street Gallery, Sydney



ARTISTS

Elizabeth Ashburn
Michele Barker + Anna Munster
Craig Bender
Penelope Benton
Andrew Christofides
Warwick Clarke
Dennis Del Favero
Linda Dement
Bonita Ely + Peter Hill
Phillip George
Allan Giddy
John Gillies
Ian Howard
Hobart Hughes
Michael Kempson
Lisa Anne
David Mackenzie
Angelica Mesiti
Idris Murphy
Vanila Netto
Debra Phillips
Lynne Roberts-Goodwin
Sylvia Ross
Peter Sharp
Brenda Tye



Garden of Eden Series – Looking for weapons of mass destruction 2006 watercolour, gouache
19 x 34 cm sheet, 42 x 56 cm framed

ELIZABETH ASHBURN

Elizabeth Ashburn has worked as an art academic, writer, activist and artist for over forty years. She is an Emeritus Professor at The University of New South Wales. Since her retirement from full time teaching she has been an Honorary Professor at Sydney College of the Arts until 2006 and is presently Conjoint Professor at the University of Newcastle. Her degrees are in art, philosophy and social theory. Her art work covers the disciplines of sculpture, drawing and painting. Her subject matter has been concerned with political and social issues and her recent work has focused on the war and the present situation in Iraq. This work is represented in the Gallery of the Australian War Memorial and the Tasmanian Museum and Art Gallery. This year her contribution to the arts was recognised by the award of the Order of Australia.

MICHELE BARKER + ANNA MUNSTER

Michele Barker works in the field of new media arts, exhibiting nationally and internationally. Her work integrates photographic, video and interactive practices and is concerned with issues relating to perception, subjectivity, genetics and neuroscience. Barker's present research involves multiple points of view for user-interaction using multi-channel projections and immersive environments. In 2004, she held an Artist-in-Residency at *Eyebeam* New York. Out of this residency she developed the multi-channel work, *Struck* in collaboration with Anna Munster.

Anna Munster works in installation, interactive media, sound, photo media and online. Her areas of research include science, art and politics; embodiment and new media and networked media and environments. Her writing has appeared in *Ctheory*, *Culture Machine*, *m/c*, *Australian Feminist Studies* among others. Her new book, *Materializing New Media* is published by University Press of New England (2006). She has been a facilitator of the online discussion list *fibreculture* and is a member of the editorial committee of the *fibreculture journal*.



Something which does not show itself 2007 single channel DVD video (still) 3 min

CRAIG BENDER

Craig Bender was born in Henty, New South Wales in 1973. Mortality and landscape are general primary concerns within his research and practice. His interests in the paradox of aesthetic beauty and aggressive human undertakings have led into the search for notions of the sublime in representations of landscape socially and geographically, and in landscape itself through trauma, memory, representation and human relationships to land. Bender has exhibited both nationally and internationally. He is currently undertaking a Master of Fine Arts by Research in Photomedia at the College of Fine Arts at The University of New South Wales. Craig Bender lives and works in Sydney.



State Forest, Southern Highlands No. 11 (from the series *Struggle Area*) 2006-2007 c-type print 112 x 133 cm

PENELOPE BENTON

Penelope Benton is a photographic artist with a penchant for replicating images from old movies and early erotic postcards. Over sixty exhibitions and a dozen shows as a curator under her lingerie, Penelope's photographic fancy is today tickled by pin-up girls, film noir, nuanced images of desire and allure, the Parisian brothel and Ladies Cigar Lounge. Under the guise of Lady Penelope, her recent work can be found in *Slit*, a non-profit locally produced and internationally celebrated dyke sex magazine. With a Visual Arts degree from Newcastle University, a Masters in Arts Administration from the College of Fine Arts at The University of New South Wales (COFA UNSW) and recent graduate in Arts Management from University of Technology Sydney, she is currently working as COFA's Coordinator for UNSW's new student organisation, Arc @ UNSW.



Peeping on Pink Kitchen Pleasures (detail) 2007 installation
200 x 80 x 20 cm

ANDREW CHRISTOFIDES

Andrew Christofides was born in Cyprus and migrated to Australia with his family in 1951. He studied Economics at The University of New South Wales, Fine Art at the Byam Shaw School of Drawing and Painting (1974-75) and the Chelsea School of Art (1975-78) in London, after which he received a Rome Scholarship and a studio residency at the British School in Rome (1978-79). This was followed by the Picker Fellowship in painting at Kingston Polytechnic in London (1979-80). He has lectured in painting and drawing at Reading University and Canterbury College of Art, UK and he is presently Head of Drawing Studies at the College of Fine Arts at The University of New South Wales.

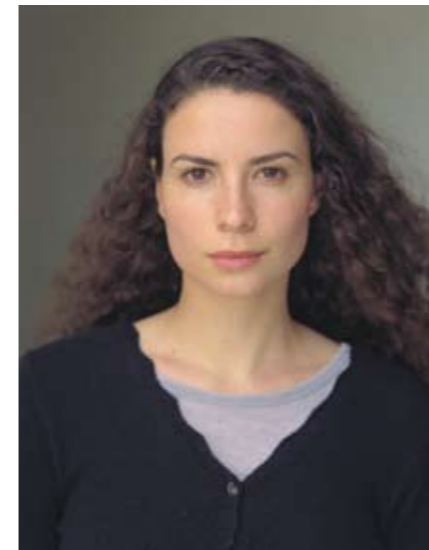
He has had twenty four solo exhibitions since 1974 in Australia, New York, London and Rome, and has exhibited regularly in Sydney and Melbourne. He has participated in over eighty group exhibitions since 1978 throughout Australia and overseas, including numerous museum and institutional exhibitions. He currently lives and works in Sydney.



Transience 2005 from *Passage* an artist's book published 2005 ink, acrylic and watercolour on paper 19 x 14 cm photograph Michelle Brouet

WARWICK CLARKE

Warwick Clarke lives and works in Sydney.



Deborah 2001 c-type print 153 x 113 cm



Joschi 2001 c-type print 153 x 113 cm

DENNIS DEL FAVERO

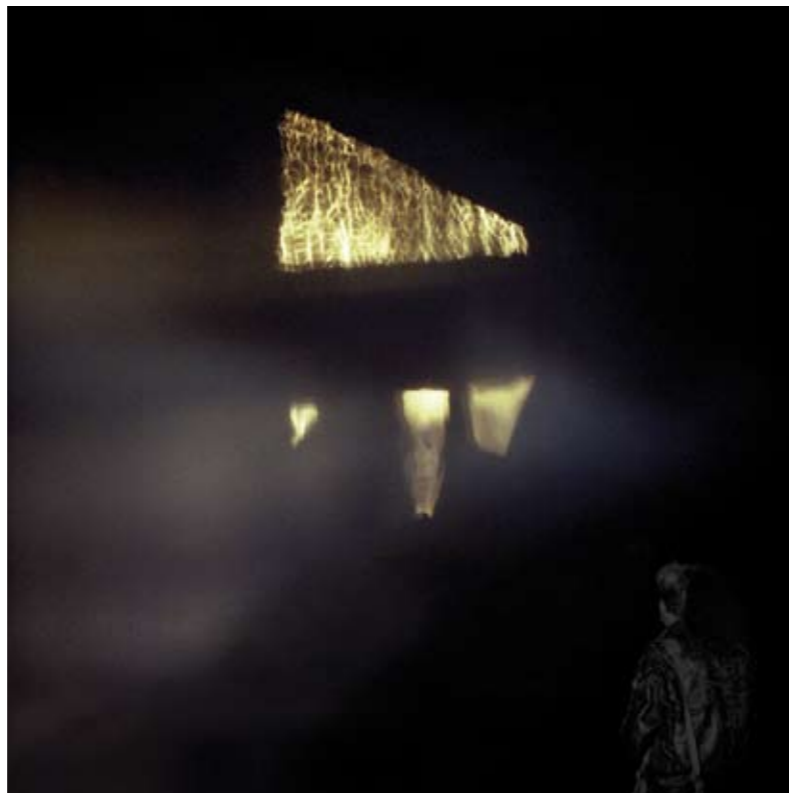
Dennis Del Favero's experimental art, interactive cinema and digital media work has been the subject of individual shows at the Sprengel Museum Hannover, Münchner Stadtmuseum, Munich, ViaFarini, Milan and Neue Galerie, Graz and included in major group exhibitions such as *Sex and Crime*, Sprengel Museum Hannover, 1996, *Kriegszustand*, Battle of the Nations War Memorial, Leipzig (joint project with Jenny Holzer), 1996, *Future Cinema*, ZKM, Centre for Art and Media, Karlsruhe, 2003, *Cinemas du futur*, European Cultural Capital, Lille, 2004, *Videonale*, Kunstmuseum Bonn, 2005 and *Artescienza: Spazio deformato*, Casa dell'Architettura, Rome, 2006. He is represented by Galerie Andreas Binder, Munich, Kunstraum Marion Scharmann, Cologne and Mori Gallery, Sydney.



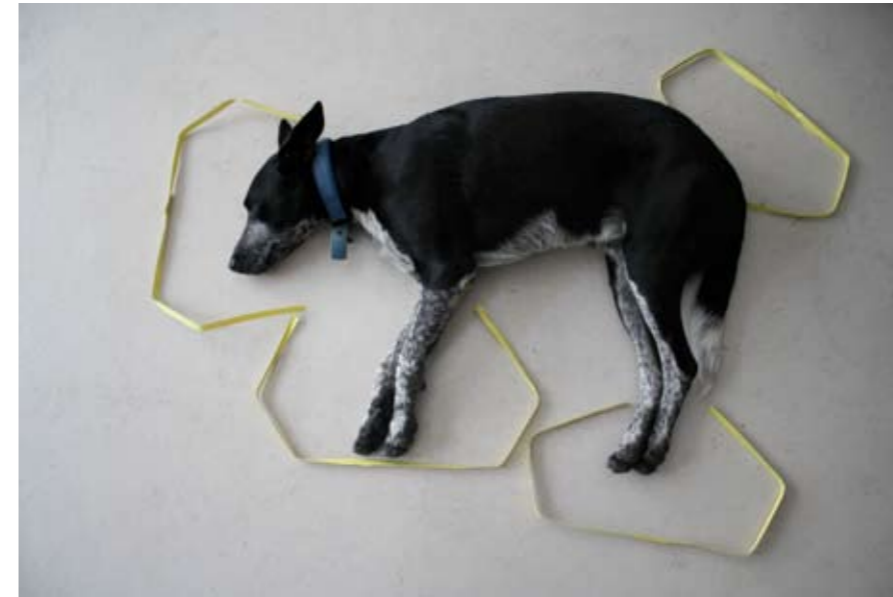
Halflife 2006 single channel DVD video (still) 7 min

LINDA DEMENT

Linda Dement is a Sydney based artist who has worked in photography, film and video since 1984 and has been making art with computers since 1989. Her interactive and still image work has been widely exhibited internationally and locally, including at the Institute of Contemporary Art in London, Arts Electronica in Austria, the International Symposia of Electronic Art in Sydney and Montreal and the Impakt Media Arts Festival in Europe. She is twice winner of the Australian National Digital Art Award (the Harries), has been awarded a New Media Arts Fellowship by the Australia Council for the Arts. "Dement's gift is to turn polymorphous perversity to aesthetic ends, let it run free and enjoy itself. The sacred and the savage, sexuality and abuse, are her private square of opposition." George Alexander, *Art Monthly* April 2002.



Light 01 2007 lambda print from digital image 35 x 35 cm



Heinous Experiments (detail) 2007 installation dimensions variable photograph Bonita Ely

BONITA ELY + PETER HILL

Bonita Ely began exhibiting in London in 1972. She has since exhibited in major institutions such as Chisenhale Gallery, London, Künstlerhaus Bethanien, Berlin, Harbourfront, Toronto and the 18th Street Arts Centre, Los Angeles, USA. Her artwork is held at the Museum of Modern Art, New York, National Gallery of Australia and included in the exhibition *Fieldwork*, at the Ian Potter Centre for Australian Art, Melbourne. Her recent videos, a series entitled *World Wild Life Documentary*, were recently seen at Performance Space, Sydney.

Dr Peter Hill works as an artist, writer and critic. He has exhibited at The Museum of Modern Art Oxford (UK), the Biennale of Sydney, Auckland City Gallery and the Art Gallery of New South Wales. He is represented by Boutwell Draper Gallery, Sydney and Torch Gallery, Amsterdam. His book *'Stargazing: memoirs of a young lighthouse keeper'* won a Saltire Award for best First Book in 2004. He has written for *Studio International*, *Artscribe*, *Art Monthly* (London); *Art Monthly Australia*; *Design*; *ARTnews* (New York); *Art +Text*; *Artlink*; *Photofile* and *Broadsheet*.

PHILLIP GEORGE

Phillip George is a Sydney based artist. His practice over the past eight years has focused on concepts of contrivance and the handmade. Through this we can retrace the artist's specific trajectory throughout the discourse on art, photography and politics – that ranges from the conceptual debates in art to the technological shifts from analogue to the digital. George's practise and extensive travels gives form to his contrapuntal perceptions within a contemporary Australian predatory settler culture. George was recently awarded his Creative Doctorate from the University of Western Sydney titled, *Digital Fictions – Imaging Landscape Identity and Ideology*.



Phillip George Burning Words – arrival of the great Satan #1 2007 c-type print 70 x 200 cm

ALLAN GIDDY

New Zealand-born sculptor Allan Giddy lives and works in Sydney. He is the founding director of ERIA, The Environmental Research Institute for Art, College of Fine Arts at The University of New South Wales. Giddy's pioneering use of alternative energy systems and light in 'Time-Based Sculpture' began in 1992. Over time his practice has expanded into the public domain, specifically public sited 'Active Sculpture.' He specialises in design, construction and installation of robust, high profile, sustainable public art; small, renewable energy-producing systems and remote sensing and switching systems.



The Patriots 2007 single channel DVD video installation (stills) 1 min 30 sec, installation dimensions variable

JOHN GILLIES

John Gillies orchestrates sound and moving images in screen-based and performance works that have been exhibited extensively in Australia and abroad. Encompassing sound, installation and video, his work often evolves from collaborations with performers from a variety of disciplines. Gillies' screen work has been shown at the Museum of Modern Art New York, Reina Sofia, Madrid and the London, Sydney and Melbourne film festivals. A survey exhibition of his work was presented at the Performance Space, Sydney in 2004 and the Institute of Modern Art, Brisbane in 2006. His recent video, *Divide* (2006) was shown in Glasgow, Bristol and Manchester (UK) and as part of *Commonwealth* (Australian Centre for the Moving Image and the National Gallery of Victoria) Melbourne, 2006 and forthcoming at Wood Street Galleries, Pittsburg (USA). *Shiver* VJ mix was performed at Video Brazil, Sao Paulo 2005 and the Institute of Modern Art, Brisbane 2006.



Shiver (loop version) 2007 single channel DVD video (still) created in collaboration with De Quincey Co. 4 min

IAN HOWARD

Ian Howard is Dean of the College of Fine Arts at The University of New South Wales. Previously he was the Provost and Director of the Queensland College of Art, Griffith University. His work addresses the relationship of life to death, referring often to objects and images that express the journey-stories of individuals and cultures. Howard exhibits at Watters Gallery, Sydney and has been included in museum shows at the National Gallery of Australia, Art Gallery of Queensland, Art Gallery of New South Wales and the Ian Potter Museum, Melbourne and internationally. He has post graduate qualifications in the visual arts from Montreal, Concordia and in film and television production from London, Middlesex.



Moving House (detail) 2007 single channel DVD video and mixed media 15 min, dimensions variable

HOBART HUGHES

Hobart Hughes graduated from the City Art Institute in 1979 before beginning the Animation Co-Op in Darlinghurst. With Bruce Currie he formed the Even Orchestra, a multi media animation-theatre group that performed widely during the 1980s. He has made animated films and video clips over the last two decades and more recently has created animated web sites/interfaces for *Juice* and *Monument* magazines and the Commonwealth Bank. In 2005 he worked with the Pain Management Research unit at the Sydney Children's Hospital, Randwick on interactive pain management software called *Sic Rom*. His art practice is installation based, combining animation and sculpture.



Epiphany on the Family Holiday 2007 single channel DVD video (still), projection and wood, nails, sculpture 69 x 40 cm, installation dimensions variable

MICHAEL KEMPSON

Michael Kempson was born Kapunda, South Australia in 1961. He has had twenty solo exhibitions and numerous group exhibitions nationally and internationally since 1983. His work is represented in the National Gallery of Australia, Art Gallery of New South Wales, Art Gallery of South Australia, Queensland Art Gallery and in many regional, university and corporate collections across Australia. He represented Australia in the 22nd International Biennial of Graphic Art in Ljubljana in 1997. His research studies have included a Master of Fine Arts (1st Class Honours) at the College of Fine Arts (COFA), at The University of New South Wales specialising in Printmaking. His teaching experience includes Head of Printmaking at the Sydney Gallery School, Meadowbank and Lecturer in Printmedia at Sydney College of the Arts, The University of Sydney. He is currently a Senior Lecturer and Co-ordinator of Printmaking Studies at COFA, and is Director of Cicada Press at The University of New South Wales. He has collaborated in a range of print-based research projects with many Australian and international artists. Michael Kempson lives and works in Sydney.



Empty 2006 etching/aquatint 50 x 59 cm courtesy Michael Nagy Fine Art, Sydney

LISA ANNE

Lisa Anne spent her life existing in a concrete jungle, living in tiny modular apartments as part of a national homogenous mass-housing scheme. Fascinated with design, images and narrative scenes from an early age, she earned a Diploma in Visual Communication (Photography, Video and Audio Visual Design) in 1998 before obtaining a Bachelor of Fine Arts Honours 1st Class in Photography and a Master of Fine Arts by Research. A practising media artist and graphic designer, she also lectures at the College of Fine Arts at The University of New South Wales in the School of Media Arts and plays MMORPGs (Massively Multiplayer Online Role-Playing Game) but not at the same time. She currently lives by the ocean, but misses the concrete chaos of the city.



Empire (Components) (detail) 2007 installation of hand cut and sanded concrete blocks dimensions variable

DAVID MACKENZIE

David Mackenzie is completing a Master of Fine Arts in Time Based Art, at the College of Fine Arts at The University of New South Wales. His current research is concerned with the shifting politics of Australian landscape representation in moving-image culture. Such themes are negotiated in a recent collaborative project with artist Susan Norrie. *Black Wind* and *Twilight* (2005-2006), documents the Aboriginal Tent Embassy in Canberra, both a meeting point and a site of protest, the tent embassy represents a threshold between two worlds. This new work, *American Eagle* (2006-2007) (New York) continues the artist's focus on the processes of observation and documentation where the artist records and creates an emotive topography. The work forms part of a series with several other works recently shown at Sydney's Figtree Theatre, and at the 9th Revelation Perth International Film Festival.



American Eagle 2006-2007 single channel DVD video (still) 2 min 31 sec

ANGELICA MESITI

Angelica Mesiti is a resident and founding member of the Imperial Slacks Collective and former artist run gallery. In 2006 her work was included in *Play: Portraiture and Performance in Recent Video Art from Australia and New Zealand* (Adam Art Gallery, Auckland and Perth Institute of Contemporary Art). Mesiti is also a member of *The Kingpins*, founded in 2000 with Técha Noble, Emma Price and Katie Price. The Kingpins have featured in biennales in Liverpool (2006) Gwangju and Taipei (2004), with screenings, installations and performances held in Lithuania, Warsaw, Paris, Beirut, Baltimore, New York, Hong Kong, Jakarta, Singapore, Tokyo and Auckland. The Kingpins are represented by Kaliman Gallery, Sydney.



Been Here Before 2003-2004 digital video (still) 4 min 50 sec

IDRIS MURPHY

Idris Murphy is a Sydney based painter and printmaker. Since returning from Europe in the early eighties he has produced a body of work of which the last ten solo exhibitions, in both Sydney and Melbourne, have set out to reinterpret Australian landscape, in particular the last fifteen years have concentrated on works which are based in the Australian arid zone. His paintings have received a wide exposure both in this country and overseas as one of five featured artists in the SBS documentary 'Two Thirds Sky' Artists in Desert Country in 2002. He is the founder of ILIRI 'Imaging the Land International Research Institute' which provides access to desert studios in Australia for artists from both here and abroad.



Desert View with Curtains 2005-2006 oil on canvas 120 x 110 cm

VANILA NETTO

Vanila Netto is a Sydney-based artist born in Salvador, Brazil. She moved to Australia in 1987. Netto completed her Bachelor of Fine Arts with First Class Honours at the College of Fine Arts at The University of New South Wales, where she is currently a PhD candidate in Photomedia. Netto has been the recipient of a number of awards including the *The 2006 Citigroup Private Bank Australian Photographic Portrait Prize*, exhibited at the Art Gallery of New South Wales. She has recently participated in major national group exhibitions at the Art Gallery of South Australia (2006 *Adelaide Biennial of Australian Art: 21st Century Modern*), and at the Ian Potter National Gallery of Victoria (2004: *Australian Culture Now*). Netto had her first solo exhibitions, *Cushion – Do Not Crush Insulation* at Sherman Galleries, Sydney in 2004, and *Tensile Struts* at Arc One Gallery, Melbourne, in 2006.



Metal Skelter 2006 digital print on aluminium 80 x 87 cm courtesy Sherman Galleries, Sydney and Arc One Gallery, Melbourne

DEBRA PHILLIPS

Debra Phillips is a Sydney-based artist working across the fields of photography, installation and artist books. Her work has been exhibited nationally and internationally at venues including the Art Gallery of New South Wales; Centre for Contemporary Photography, Melbourne; Adam Art Gallery, Victoria University of Wellington, New Zealand; National Gallery of Australia; and the Australian Centre for Photography, Sydney. Her work is held in national and international collections and she is the recipient of several awards and grants including most recently the Art Gallery of New South Wales Moya Dyring Studio, Cité Internationale des Arts, Paris (2005–2006) and an Australia Council New Work Grant (2006).



Untitled (battle dress) 2006 giclée print 106 x 90 cm

LYNNE ROBERTS-GOODWIN

Lynne Roberts-Goodwin forms collaborative national and international partnerships with industry and the scientific research community to make photographic-based artworks that refer to endangered species and their relationship to the urban and rural environment. These collaborations have enabled her to create taxonomies of endangered migratory birds and to research and document the trade in live red deer from rural Australia to Seoul, Korea. The latter project resulted in *Blindfold*, a Level 2 Contemporary Project exhibition held in 1998 at the Art Gallery of New South Wales. She is the recipient of major awards and research grants, including, most recently, a grant from The University of New South Wales to research ornithological sites in the United States and Abu Dhabi in the United Arab Emirates. Since 1979, Lynne Roberts-Goodwin has held 22 solo exhibitions and been represented in 40 group exhibitions. Her work is held in major corporate and university collections in Australia and internationally. Lynne Roberts-Goodwin is represented by Sherman Galleries, Sydney.



Frankincense Furnishings 3 2004 c-type print 150 x 180 cm edition of 5 courtesy Sherman Galleries, Sydney

SYLVIA ROSS

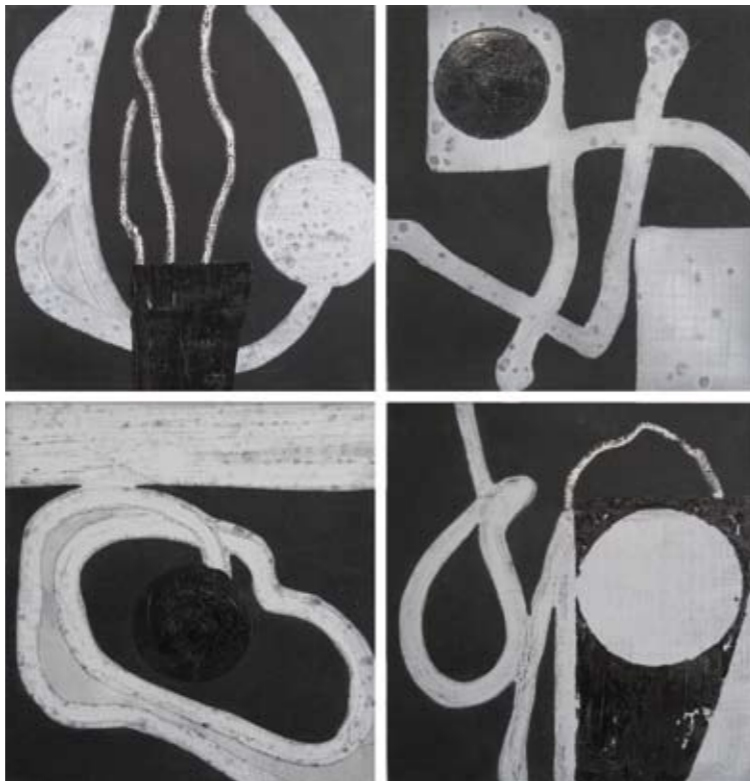
Sylvia Ross has taught in the areas of sculpture and installation at the College of Fine Arts at The University of New South Wales for over thirty years. Her research interests span ancient and contemporary earthworks, sculpture and installation. Her practice is often text based, referencing social, political and global themes. As a strong supporter of reconciliation and human rights, her main interests are in the areas of Indigenous rights, issues of nationalism and the cultural hierarchy that it generates.



Reliquary #2 2007 wood, glass, soil, tap water, insect parts, coal, Sydney Harbour Bridge paint dimensions variable photograph Sue Blackburn

PETER SHARP

Peter Sharp has been making, exhibiting and teaching for over twenty years. His practice has evolved around exploring the systems of nature and encompasses painting, sculpture and printmaking. Collaboration is important to his practice and he has been involved in many projects including ceramics, printmaking and artists' books. Teaching at primary, secondary and tertiary levels has given him a wide range of experience and he currently teaches in the School of Art, College of Fine Arts at The University of New South Wales. He was selected to be part of the award-winning documentary *'Two Thirds Sky'* Artists in Desert Country in 2002. Peter Sharp has a Master of Fine Arts, Post Graduate Diploma in Painting and a Bachelor of Art Education from the College of Fine Arts at The University of New South Wales.



Squid 1-4 2006 acrylic, oil on linen 52 x 50 cm courtesy Liverpool Street Gallery, Sydney

BRENDA TYE

Throughout her career Brenda Tye has primarily been a printmaker who is now venturing into painting. She is a practicing visual artist and part-time technician in the printmaking department at the College of Fine Arts (COFA) at The University of New South Wales, and teaches in the short courses program at COFA. She graduated from the University of Wollongong with a Bachelor of Creative Arts Degree Honours. She enjoys teaching and conducts workshops at the Art Gallery of New South Wales, through the members program. Specializing in collaborations with other artists to make prints, she has printed and collaborated with Peter Sharp, on his last four series of prints, over a period of nine years. Brenda Tye lives and works in Sydney.



Untitled 2007 oil pastel on photograph 23 x 23 cm photograph John Halfhide

LIST OF WORKS

All works courtesy the artist unless otherwise specified
All measurements height x width

ELIZABETH ASHBURN

Garden of Eden Series – Looking for weapons of mass destruction 2006

watercolour, gouache
19 x 34 cm sheet, 42 x 56 cm framed

Garden of Eden Series – Fighting among the Palms 2007

watercolour, gouache
19 x 35 cm sheet, 42 x 56 cm framed

Garden of Eden Series – Filling the Marshes 2007

watercolour, gouache
19 x 34 cm sheet, 42 x 56 cm framed

Iraq Suite – Night Scene 2007

watercolour, gouache
17 x 17 cm sheet, 45 x 32 cm framed

Iraq Suite – Day Scene 2007

watercolour, gouache
17 x 17 cm sheet, 45 x 32 cm framed

MICHELE BARKER + ANNA MUNSTER

Something which does not show itself 2007
single channel DVD video
3 min

CRAIG BENDER

State Forest, Southern Highlands No. 9 (from the series Struggle Area) 2006-2007

c-type print
112 x 133 cm

State Forest, Southern Highlands No. 11 (from the series Struggle Area) 2006-2007

c-type print
112 x 133 cm

PENELOPE BENTON

Peeping on Pink Kitchen Pleasures 2007
installation of photograph, door, peephole
200 x 80 x 20 cm

ANDREW CHRISTOFIDES

Passage 2005
artist's book edition 8/30
ink, acrylic and watercolour on paper, boxed portfolio
37 x 30 x 3.5 cm

Passage 2005
artist's book edition 6/30
ink, acrylic and watercolour on paper, boxed portfolio
37 x 30 x 3.5 cm

WARWICK CLARKE

Joschi 2001
c-type print
153.5 x 113.5 cm

Deborah 2001
c-type print
153.5 x 113.5 cm

LINDA DEMENT

Light 01 2007
lambda print from digital image
35 x 35 cm

Light 03 2007

lambda print from digital image
35 x 35 cm

Light 04 2007

lambda print from digital image
35 x 35 cm

Light 05 2007

lambda print from digital image
35 x 35 cm

Light 11 2007

lambda print from digital image
35 x 35 cm

Light 17 2007

lambda print from digital image
35 x 35 cm

DENNIS DEL FAVERO

Halflife 2006
single channel DVD video
7 min

BONITA ELY + PETER HILL

Heinous Experiments 2007
installation of emails, objects, photographs
dimensions variable

ALLAN GIDDY

The Patriots 2007
single channel DVD video installation
1 min 30 sec, installation dimensions variable

JOHN GILLIES

Shiver (loop version) 2007
single channel DVD video
created in collaboration with De Quincey Co.
4 min

PHILLIP GEORGE

Burning Words – arrival of the great Satan #1 2007
c-type print
70 x 200 cm

Burning Worlds – arrival of the great Satan # 2 2007
c-type print
70 x 200 cm

IAN HOWARD

Moving House 2007
single channel DVD video and mixed media
15 min, dimensions variable

HOBART HUGHES

Epiphany on the Family Holiday 2007
single channel DVD video, projection, wood, nails
sculpture 69 x 40 cm, installation dimensions variable

MICHAEL KEMPSON

Zero 2006
etching/aquatint
50 x 59 cm
courtesy Michael Nagy Fine Art, Sydney

Good and Evil 2006

etching/aquatint
50 x 59 cm
courtesy Michael Nagy Fine Art, Sydney

Empty 2006

etching/aquatint
50 x 59 cm
courtesy Michael Nagy Fine Art, Sydney

Second Wind 2006

etching/aquatint
50 x 59 cm
courtesy Michael Nagy Fine Art, Sydney

Thirst 2006

etching/aquatint
50 x 59 cm
courtesy Michael Nagy Fine Art, Sydney

Safeway 2007

etching/aquatint
50 x 59 cm
courtesy Michael Nagy Fine Art, Sydney

LISA ANNE

Empire (Components) 2007
installation of hand cut and sanded concrete blocks
dimensions variable

DAVID MACKENZIE

American Eagle 2006-2007
single channel DVD video
2 min 31 sec

ANGELICA MESITI

Been Here Before 2003-2004
digital video transferred to DVD
4 min 50 sec

IDRIS MURPHY

Desert View with Curtains 2005-2006
oil on canvas
120 x 110 cm

Moolight Trees, Smith's Lake 2005-2006

oil on canvas
110 x 120 cm

VANILA NETTO

Bricklaying 2006
digital print on aluminium
70 x 88 cm
courtesy Sherman Galleries, Sydney and Arc One Gallery, Melbourne

Metal Skelter 2006

digital print on aluminium
80 x 87 cm
courtesy Sherman Galleries, Sydney and Arc One Gallery, Melbourne

Site-Geist 2006

digital print on aluminium
110 x 85 cm
courtesy Sherman Galleries, Sydney and Arc One Gallery, Melbourne

DEBRA PHILLIPS

Untitled (battle dress) 2006
giclée print
106 x 90 cm

LYNNE ROBERTS-GOODWIN

Frankincense Furnishings 3 2004
c-type print
150 x 180 cm
edition of 5
courtesy Sherman Galleries, Sydney

SYLVIA ROSS

Reliquary #2 2007
wood, glass, soil, tap water, insect parts, coal, Sydney Harbour Bridge paint
dimensions variable

PETER SHARP

Squid 1 2006
acrylic, oil on linen
52 x 50 cm
courtesy Liverpool Street Gallery, Sydney

Squid 2 2006

acrylic, oil on linen
52 x 50 cm
courtesy Liverpool Street Gallery, Sydney

Squid 3 2006

acrylic, oil on linen
52 x 50 cm
courtesy Liverpool Street Gallery, Sydney

Squid 4 2006

acrylic, oil on linen
52 x 50 cm
courtesy Liverpool Street Gallery, Sydney

Bearing 2006

Five pieces of hand sawn painted stringing bark
300 x 48 cm
courtesy Liverpool Street Gallery, Sydney

BRENDA TYE

Untitled # 1-2 2007
oil pastel on photograph
13 x 15 cm, 23 x 23 cm framed

Untitled # 1-6 2006-2007

oil pastel on photograph
10 x 15 cm, 23 x 23 cm framed

ACKNOWLEDGEMENTS

Five x Five

19 April – 19 May 2007

Exhibition curators: Adrian Davies, Felicity Fenner,
Rilka Oakley, Annabel Pegus and Nick Waterlow

Many thanks to all the artists who have lent and created new
works for this exhibition as well as Yvonne Donaldson for
administration assistance.

All images courtesy and © the artists

Catalogue design: Sally Robinson

Published by Ivan Dougherty Gallery, College of Fine Arts
The University of New South Wales NSW 2007
Selwyn St, Paddinton NSW 2021 Australia
www.cofa.unsw.edu.au/galleries/idg

© Ivan Dougherty Gallery, the artists and authors 2007

ISBN: 978 0 7334 2462 5

Cover images: see pages 3-7 for captions

**IVAN
DOUGHERTY
GALLERY**

The University of New South Wales • College of Fine Arts
Selwyn St Paddington NSW 2021 Australia Tel +612 9385 0726 Fax +612 9385 0603
Email idg@unsw.edu.au Website www.cofa.unsw.edu.au/galleries/idg
Hours Monday to Saturday 10am – 5pm closed Sundays and public holidays

**COFA
UNSW**