

in



in process

in process

An exhibition by The University of New South Wales
College of Fine Arts Faculty
exploring the process of making art

26 September - 19 October 1996

**IVAN
DOUGHERTY
GALLERY**

This exhibition is about the creative processes behind the making of artworks; how artists conceive a work, how they edit their ideas. In a sense *In Process* seeks to reveal the way in which artists think rather than to be about finished works of art. This is not to say that the end product is not crucial but rather to expose those acts and decisions taken in the making which are so rarely seen.

Most artists worry if their final work has lost the vivacity of the original rough draft or working drawing. Sketches can be revealing - who would have thought the master of painted stillness and economy, Balthus, would produce working drawings of almost rococo exuberance? In this case, presumably, between idea and execution is a process of ever increasing formalisation.

The word "process" can mean a narrative, a discourse. One hopes that in showing some of the initial stages in the making of art works the conversation between the viewer and the work is enriched.

Alan Oldfield

In Process explores and reveals processes involved in making artworks. Artists and designers from the College of Fine Arts responded to the invitation to submit work and written statements to reflect their work practices. In contrast to the usual practice of exhibiting completed works, the works in this exhibition are, in various ways, 'in process'. In some instances, the resulting completed works are reproduced in the catalogue.

More than simply 'unfinished', the exhibited work and the catalogue statements have become representations of process. Given the size of the College, it is not surprising to find diversity amongst artists; given its institutional history and its commitment to teaching, however, some degree of convergence in the visual and verbal languages used to describe art making may be expected. The artists' statements provide keys to understanding contemporary notions of process. The statements affirm, contest and negotiate current ideas, theories, perceptions and attitudes. Considered together, theories of creative practice may be inferred from the artworks and their accompanying statements. For example, the necessity of formal experimentation, skill and technical inventiveness receives muted but recurring recognition, exemplified by Peter Pinson's description of his work as 'antecedent' in that he is conjuring with formal problems and not yet exploring a theme.

Most frequently, a starting point is found in an idea, or in an inherent element or set parameter of the project. Alan Oldfield identifies in the layered history of a medieval priory a vehicle for more personal reflections evoked through references to passion and mysticism, remoteness and withdrawal. Similarly, in developing a commissioned installation for the Hyde Park Barracks, Alison Clouston's association of bees with the hive-like dome that once roofed the gatehouse evoked memories of mythologised northern European landscapes. Graeme Sullivan's streetworks go another step: artworks made from found objects are returned to the streets. His work converts subway walls, bridges and alleys into public 'gallery' space.

Few artists see the completed work as unaffected by the processes of making it. Though Anne Ferran's final photographs are exactly as she envisaged them, this was an unusual experience for her. More frequently, initial ideas are modified, if not radically transformed, by the decisive moments and chance encounters that characterise artistic process. For many artists, the actual making is inseparable from the realisation of the idea. Graham Kuo's perception that art making is an 'on-going circular process' is shared by many artists. For Idris Murphy, a new technique, a strange studio and improvising with available materials provided the impetus for new work. Conventional notions about the priority of concept give way to a more dynamic interplay of concept, exploration, chance and resolution.

The Romantic tendency to mystify the processes involved in artistic practice still finds a footing in this more prosaic era. But in the context of a university art and design school, there is a need to explicate the processes taught in the studios. In turn, as Rick Bennett comments, teaching clarifies and enhances an artist's or designer's own work. (Ron Newman's practice is informed by the additional responsibility for making the design process apparent to those in industry and commerce.) The clarity of Rose Vickers' account is suggestive of a series of strategies that may be readily adapted by others. Brian O'Dwyer's deep ambivalence towards the institutional context of teaching infuses his attitude to his own work. By contrast, Liz Ashburn's environmental series, for which these wax models are studies, reflects the positive role that art can play in communicating the most pressing environmental message.

Research undertaken by artists in the process of making works is characterised by its diversity. Artists frequently 'cast a wide net' and make connections between elements that seem very disparate. In contrast to scholarly disciplines, this research practice can seem unfocussed and undisciplined. But, of course, this is not the case, since focus and resolution are achieved visually. Lenka Medlik and Suellen Symons both found their work extended by overseas research opportunities and describe processes which drew together apparently distinctive ideas through adaptation, flexibility and synthesis. Such terms as 'searching', 'exploring', 'investigating', 'experimenting' and 'manipulating' are stock-in-trade for many contemporary visual artists, and they reflect an attitude to both research and creativity.

This emphasis on practice as integrating research, imagination and the physical processes of making is explicit in the work of artists who take process as their subject matter. The processes which Nicole Ellis employs in her site-specific installation reiterate the repetitive labour that echoed through the former clothing factory. Adam Newcombe sees the impact of digitising information as revolutionary in scale and scope, and his work explores the process of transposing diverse materials into a single cohesive format through digitising processes. Nevertheless, the materiality and tactility of heavy lithographic paper introduces an element of resistance into the work, counterbalancing the homogenising of non-digital resources with human corporeality. Dian Lloyd also explores the nature of human experience through an analogy between the process of making work and the formation of self.

Arguably, the essence of human experience is social and cultural. Marta Romer takes the collaborative process as the subject and mode of art. Her portraits are infused with the participation of her subjects in the project, and the resulting sense of intimacy is produced by both this involvement and the capacity of the reproductive techniques employed (photography and etching) to express immediacy and the intimacy of hand-processes. Another way of expressing the deeply collaborative context of artistic practice lies in the historical self-reflectivity of much of the work shown here. Eileen Clarke's work proposes a direct relationship with Dante's *Divine Comedy* and Wendy Sharpe's painting was inspired by a reproduction of Bouguereau's *Innocence*.

This reflective attitude informs in the written statements by Martin Sims, Adrian Hall and Sylvia Ross. They employ modes of writing to communicate attitudes to process, breaking through the constraints of formal prose, first-person narrative. Martin Sims expresses the necessity and erosion of human values through borrowed fictional vignettes. Adrian Hall writes into the quintessentially modernist form, the manifesto. Sylvia Ross parodies the explication of process by giving written instructions for making up a 'pop-up' picture with moveable parts. The final, absurd assurance that the 'image will move up and down with a realistic action' wittily undercuts the curatorial rationale of the exhibition.

Given the paucity of understanding of artistic process that has been evidenced recently in the arts pages of the press, this exhibition offers a considered and timely review. The works-in-process, together with the artists' statements, allow the artists' experiences and voices to contribute to public debate and insight. Far from having walked away from process, these artists insist on the integrity of intellectual, imaginative, skilful and visual practice.

Sue Rowley
Head, School of Art History and Theory
College of Fine Arts

Elizabeth Ashburn
Born 1939, Sydney



Last Frog Dreaming #2 1996
casting wax
9 x 22 x 14 cm

These studies are for an environmental piece titled *Last Frog Dreaming* and continue a series of individual works and exhibitions in which I have explored the crisis in ecology as a cultural crisis. The present situation in ecology calls into question the whole modern conception of the nature/culture distinction. I believe that it has become imperative to establish our relation to nature now that the technological imagination of modernity has failed and the ecological consequences of industrialisation has become inescapable.

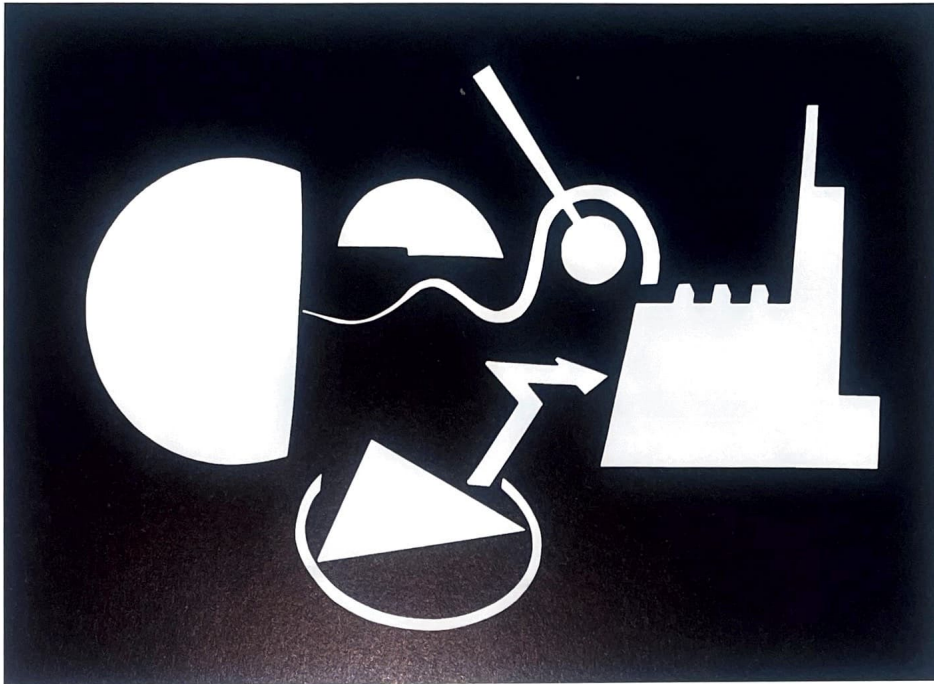
In the present bioethical relationship between us and other forms of life we are behaving in an exploitative manner. This relationship is inadequate and needs to be founded in one of reciprocity. As industrialisation continues other living creatures become the markers for its increasing toxicity. When canaries were exposed to dangerous gases they died and provided a warning for miners. Frogs today are ceasing to breed and as they disappear human beings are made aware that the environment is also becoming fatal for us.

Each of these three dimensional sketches embodies an idea around the loss of frogs and the theme of environmental degradation. All three models are made from black casting wax and are part of the development of the original concept. This process helps in deciding which might be worth refining and then casting in bronze.

Last Frog Dreaming #1 is of a small frog impaled by a nail in the same way as a butterfly is mounted in an insect collection.

Last Frog Dreaming #2 is of a frog impaled on an industrial landscape which is emerging through his skin.

Last Frog Dreaming #3 is of a tree frog desperately climbing up a lopped branch to escape from a flood of sawdust.



Study from *Foundation* drawings 1996
pasteboard and paper

The drawings I have offered for this exhibition are the initial part of a working process I adopt when dealing with a design problem. They represent a kind of personal 'brainstorming' session where I sketch down my interpretations and understandings of the issues I am concerned with. These particular sketches are part of a study to produce a clock which is influenced by the following issues:

- the colour theories of Kandinsky and their association with shape and form
- the importance of shape and form as a basis for design, illustrated by works from Bauhaus workshops, in particular those of Marianne Brandt
- the inherent properties of materials and how they may govern what we design

I have divided my process into three basic areas - **Foundation, Theme & Formulation.**

Foundation - I have used the **square** and its association with the colour **red**, within this series of drawings to describe the solidity of the grounding for this project. The references within the drawing are elements I have associated with the Bauhaus and its teachings.

Theme - The **triangle** and the colour **yellow** are apparent within the second drawing to deal with the subject of time. The sketches deal with common objects associated with time as well as using time as the fourth dimension. I have used the triangle's dynamics to describe the motion of the working process.

Formulation - The experimentation of materials and aesthetics for my design have been dealt with in the series of sketches founded upon the **circle** and the colour **blue**. I see this as nearing the end of my process and becoming less and less active. The problem is being resolved!

Through my teaching of first year Design Studio I have benefited enormously from my interaction with the students and experiencing their commitment, enthusiasm and creativity. Our goal for the subject is to help students "develop their own design process through critical analysis" and my involvement in this aim has clarified and enhanced my own working approach.

My drawings are a selection of studies representing each of my three process areas.

Alison Clouston
Born 1957, Wellington, NZ



The World Tree 1995 Gatehouse, Hyde Park Museum
tree (*callitrus muelleri*), live bees, bees wax, wood
installation

The World Tree

The Hyde Park Barracks in Sydney is a museum about history, modes of conservation, interpretations of the past. A convict barracks from 1819, it was an immigration depot and asylum to 1886. In 1995 I was invited to develop an installation for the gatehouse, a tiny room in the perimeter wall that had once borne a bee-hive-like dome for its roof.

Meandering widely in my reading, from current apicultural texts (I keep bees), through the archaeology of forest beekeeping, to the discovery of the life giving role of the bee and the significance of the tree in old Nordic and Sami religions of Scandinavia, I realised that much of the cultural memories that had nourished me in childhood had deep and ancient roots in Northern landscape and myth.

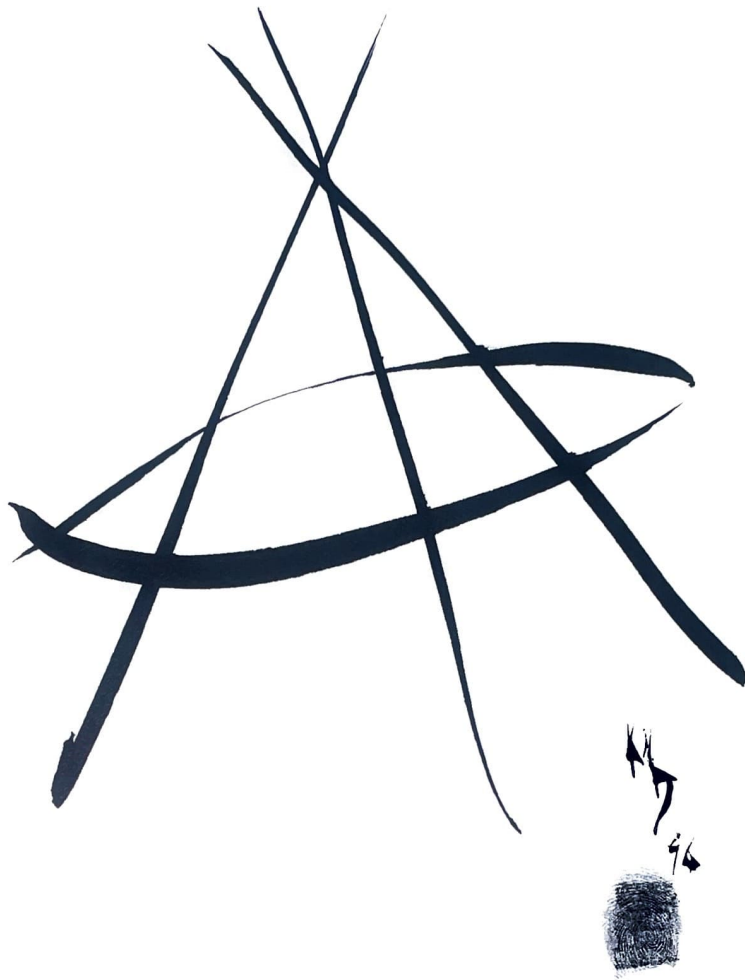
The Norse concept of the World Tree, which upholds the heavens in its branches while its roots descend to the underworld, was itself derived from even older tree worshipping religions of the sub-Arctic. It was as if those roots had sent a searching tap root, plunging right through the earth's core, to re-emerge on sub-Antarctic rock to sucker, bear exotic leaves in whose mulch my imagination would germinate.

I decided to pierce the gatehouse with a trunk of the World Tree, the axis on which my world turned. It would be an Australian native tree. *Callitrus muelleri*, uncannily like a Nordic fir tree in appearance yet so Gondwana in origin, would rupture the floorboards as it thrust up to the ceiling, linking the unknowable heavens and the Old (under) World through that which we inhabit.

Into its branches I introduced a colony of bees, creatures as important to the old religion as they are to our technologically developed systems of agriculture. Housed in the migrants' suitcase and provided with a passageway to the outer world, the bees could be watched through an observation door, as they stowed into their waxen combs the native nectars and pollens of Sydney's C.B.D.

My sketchbook marks the journey through the childhood landscapes of the Brothers Grimm, (cold forests with lurking bears and reindeer and trolls), emerging, like the bees, for forays into the contemporary landscape of paper-barks and agri-business.

Michael Dickinson
Born 1961, Bromley, UK



Research in Progress 1996
mixed media

My major area of research has been in concentrator design. A process that involves the manipulation of light to create desired outcomes. At present I am endeavouring to not only manipulate the light but create a design form that can be translated to commercial production methods.

For the exhibition I have assembled various pieces of work in progress which are the result of experiments performed to further my research into the concentration and trapping of light - the design. The physical appearance of some of the pieces are beautiful, certainly interesting but it maybe debatable if you would classify them as art. The influence of this concentration on the design of lens structure and theorising on light intersection has had ramifications in my other design work.

This can be seen in parts as freestanding speakers which incorporate intersection and the influence of lens shapes is evident. The pieces are produced in acrylic, carbon fibre, hi-fi speaker components and fishing tackle. The speakers are fully functional at present but with the collaboration of an audio engineer the design is being 'tweaked', or at least that's what he says he is up to.

The clock is freestanding. Even though created in timber, the aspects of balance, intersection and remnant of a lens shape persist. The pieces are made in various Australian timbers for the main parts of the body. The clock face has been made from plantation timber veneers of French origin.

Nicole Ellis
Born 1951, Adelaide



Woolshed Site Work I 1996
acrylic paint, acrylic emulsion, lanolin
201 x 185.5 cm

The first *Site Works* were produced by working with paint directly on the floor boards of a building once occupied by clothing manufacturers. Seventy years of sewing machine oil soaked into the floor through repetitive labour allowed the skin of acrylic paint to peel back, revealing an underface imprinted with history, the detritus and waste suggestive of past use by anonymous workers.

This work, the first produced in a woolshed site, was made at Wentworth Station, Bimbi, N.S.W. during Easter 1996. It was 'lifted' from one of the shearing bays in the woolshed using a similar process: the lanolin from the sheep's wool, accumulated over a hundred and fifteen years of shearing 'on the board', providing the material necessary to 'lift' the paint skin-imprinted surface. It will form part of a larger installation being developed, its title *Ducks on the Board*, an earlier reference to the presence of women in the woolsheds.

board. 1. the part of the floor of a shearing shed upon which the sheep are shorn; **shearing board.** 2. used with reference to the employment of shearers at a shed, esp. in the phr. **on the board**; also **full board**, a full complement of shearers. ref. *The Concise Australian National Dictionary*.



I am at present working on a piece for a group exhibition at the Casula Powerhouse entitled *Parking*¹. The theme refers to the history of the Powerhouse as a quiet place for a nocturnal snog on the back seat. My piece will be an oversized upholstered form that crosses between disembodied organ and sleek car as extension of the body. It will be made up of text from *Readers Digest* magazines, sewn together. The cool elegance of black and white text juxtaposed with banal chit chat (*human interest* so to speak), precisely formed domestic craft, and hissing organ appeals.

Often at each stage in the process of making art the form pieces together as a continuously resolving whole; it is this progressive transformation through many possible end points that generates a life long seduction of the artist by the process of art making. Each work begins with an imagined end point - initial visualisations, sketches, drawings, plan, maquette. But the experiential manipulation of materials, the tortuous blissed out day dreamings during repetitive activities, the sometimes astonishing and unpredicted performance of well devised plans and, different scale, different context, turn the genesis of ideas and procedures into a galaxy of future works to the extent that an artist perhaps could begin at the same point with each new work, and end up at a completely different place for a life time.

It is this boundless terrain, travelled fast and loose, that entices, terrifies, fascinates, blows it apart and holds it back together.

¹ *Parking*, Casula Powerhouse, 1 Casula Rd., Casula. 14 Dec 1996 - 16 Feb 1997.

Anne Ferran
Born 1949, Sydney



Soft Caps 1995 (1 of 6)
gelatin silver photograph
37 x 38 cm

This photo is one of a set of six that was made for an exhibition called *Secure the Shadow* at Hyde Park Barracks, where I was artist-in-residence with Anne Brennan in 1994-5. Our work there, sandwiched in among lots of other commitments, was drawn out over many months. Surprisingly, this time factor turned out to be as important to the outcome as any of our ideas or strategies. It simply took all of that time to develop a feel for the very obscure lives - poorly documented, outside our experience - of the women who had lived there.

Very close to the end of the project, someone at the Barracks showed me a group of photos which until then I hadn't known existed. They had been taken at another institution and were too recent to include any of *our* women, but were extraordinarily revealing anyway. Once I'd gotten over the shock of actually seeing the women themselves, I kept coming back to the caps, how they stood out against the darker ground, how they hung softly around their heads, how they shaded and obscured their faces. It occurred to me that these caps were the solution to a problem I hadn't been fully aware of until then - how to include an image of their physical presence when no such image existed.

I asked Claire, my daughter, would she let me paint her face black and take some photographs and she agreed. Her patience with the process shows in the images. I took care in the printing to obliterate all detail from the dark areas but to keep enough in the caps to indicate the position of the whole body - sitting, standing, leaning forward, turning away or whatever.

These images are unusual in terms of my overall process because (a) they turned out exactly as I imagined them and (b) they were successful on the first attempt. More often the first ideas and intentions fall by the wayside and the detours and revisions and chance encounters turn out to be decisive.

Louise Fowler Smith
Born 1955, Sydney

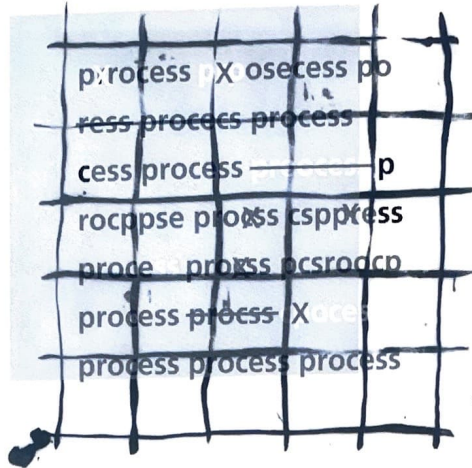


As Above - So Below from the *In Memory of Trees* series 1996
acrylic, oil and pigment on canvas, digitised photograph.
21 x 89.1 cm

My work is a hybrid practice that utilises collage and that incorporates an interaction of mediums and image fragments. The piece included in this exhibition juxtaposes the painted surface with a digitally manipulated photograph, whereby the line work that unifies the two has been drawn with the assistance of a computer. The photograph, which was taken at Mootwingee in far western N.S.W., has been "painted" with Gold, the "lapis aethereus".

The line work forms the Vesica Piscis over the photographic image and then reverberates out across the painted surface. It suggests a field of energy and that space that exists between the polar opposites. The landscape transcends its material state and becomes symbolic topography.

Cristina Garduno Freeman
Born 1972, Mexico City, Mexico



Learning
Student
professional
process
Idea
result
concept
design
connections
work in process

Conceptual Model; in process

As a recent graduate, the notion of process and the state of change it infers, is playing a major role in my life. Having made the transition from student to teacher and from graduate to professional, I am reminded of the continuum of change which seems to characterise a human existence. Punctuated by self imposed beginning and end points, the design process is influenced by life experiences and in turn influences life. My attempt in this exhibition is to document this thought process. You see here the beginning, a conceptual model; a work in process.

**“FAITH - THE SUBSTANCE OF THINGS HOPED FOR,
THE EVIDENCE OF THINGS NOT SEEN.”**

-HEB. 11:1

Ian Grant
Born 1947, Sydney



Field 1996
acrylic on linen
92 x 92 cm

This work emanates from an ongoing interest in finding ways of communicating experience through painting. Although I don't necessarily see myself as a landscape painter, encounters with landscape and the natural world have for some years been a major focus in my work.

Usually the works begin with some kind of re-conception of an experience which lingers and forms itself into an image - I don't choose to examine too deeply this process. Sometimes I will have only strong visual memories to pursue - sometimes I may have photographic or other reference. A revisiting of a site, a visiting of other similar sites to gain information or a searching out of possible locations may be necessary. Perhaps drawings will be made, perhaps photographs will be taken, perhaps I will just go and look and experience - there is no set working pattern.

I then return to the studio to try to assemble all of this into a painting. I choose to paint rather than use other media because of its innate flexibility, its understood processes and values, and its historical and cultural positioning which forms both reference and platform for one's own investigations.

This particular painting, *Field*, as it is tentatively known, comes from an amalgamation of initial experience of solitude in landscape of no particular epic character, with soft and darkening light and with complex abstract patterning. A recent visit to the UNSW research station at Fowler's Gap, with its arid and seemingly featureless landscape, reinforced a desire to work with little reference to horizons or sky and to involve myself with images from visual immersion in landscape which become almost a curtain and which demand careful and patient investigation. End.

THERE IS ONLY PROCESS, FOR ANY THING.
A TRAJECTORY IS ATTAINED THROUGH
CONSTANT AWARENESS, STEADY INSOUCIANCE,
FORMING AND REFORMING, JEERING AND LOOTING,
CONJURING AND DARING AND HUMILITY:
TO RECOGNISE EMERGENT TRUTHS
& ACCORD THEM RECOGNITION.

GREAT ART COMES FROM HUMBLE MOMENTS.
CONTENT EMERGES IN TIME, AS EXPERIENCE, AND AFTER
THE STUFF AND FABRIC AND **PROCESS IS DECODED**, with other
TRACES, SEMBLANCE, OR ACCUMULATIONS OF PROCESS.
(The **detritus** is more often viewed as **the work**.)

THUS NASCENT MEANING; THE **CONTENT OF FERMENT**;
MAY BE HELD PRECARIOUSLY WITH AN EXTREME HALF-LIFE,
POWERFUL ENOUGH TO JUMP: THE TRAPS OF PROVINCIALISM,
FLEETING FASHION, THE **SIMPLY PERSONAL**, CULTS OF **PERSONALITY**,
FEAR OF **BOGUS AUTHORITY**, THE VACUOUS **VENERATION OF POWER**
MAINTAINED THROUGH **FEAR**, AND MOST MAGNIFICENTLY TO LEAP
THE **SCARS & FURROWS**, (STIFF WITH THE BLOOD OF PEONS) OF
CENTURIES AND EMPIRES.

TO ENGAGE RIOTOUSLY WITHOUT SUBURBAN GOODWILL.
IN AN **ARENA UNCONSTRAINED BY**:

bureaucratic RAZOR-WIRE
(STASIS is the death of process)
or the sentimental naivety of DIFFERENCE,
the noise of GLOBAL RHETORIC, industrial scale COLLUSION
or unacknowledged RAPE.

"AGAINST THE REPRODUCTION OF DEATH,
AGAINST THE CONSPIRACY OF IMITATORS,
AGAINST THIS EMPIRE OF LIES:
NOTHING IS TRUE - EVERY THING IS PERMITTED." *

THERE IS A PRICE TO PAY - FOR EVERY THING - THE FLUX CONTINUES.

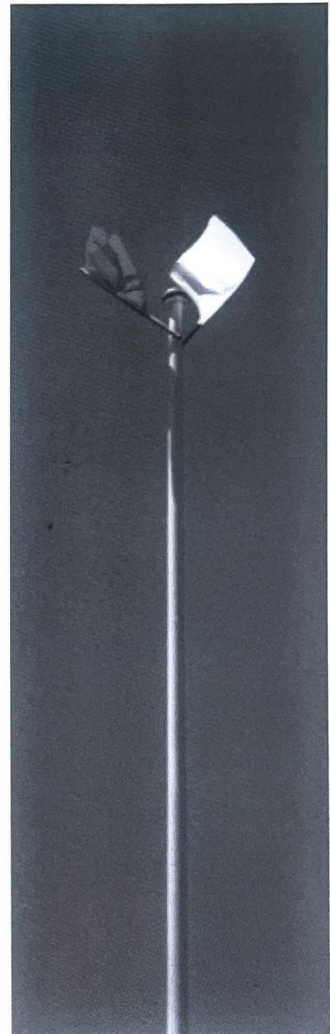
"Nailing One's Colours."

This image, of a nine-metre high ex-army flagpole, painted pink, with flags ridiculously attached, overlooking the Cahill Expressway, Sydney, is a small detail of a multi-site mixed media work: "Defy" which was at the Art Gallery of New South Wales, in Perspecta 1995.

A large installed work was part of the 1983 Perspecta, entitled: "Bonjour M. Courbet : 1) Blood and Sweat: Sperm and Mucus. 2) Conditioned Reflex; 3) Anticipation and Restraint." Since those luxurious days, the titles have got shorter.

The pragmatic process can be instanced in the history of those two modest flags. They were made as Semaphore signal flags, and first used as such in: "**Signals to a Blind Academy**", a guerilla action, performed in Paddington, Oct. 1993. Then again in a static manifestation as part of a two floor, one shop canopy, installed exhibition "**Resist.**" at **KUNST**, Sydney, Feb. 1994. They were later extended in "**Signals.**" Sydney University, Sydney, as another "staged" performance which once again used the artist's vintage Volvo, as stage. This will be the fourth outing for them, another completely different though autonomous work will be attempted, under the provisional title of "**Nailing One's Colours.**" In this way a continuing conversation is maintained between specific elements, specific contexts, real spaces, and real feelings and the real world. As might be expected, those allusions to the concerns of truth, and the dignity and responsibility of individuals, still prevail. While empty conceits such as bigotry, hypocrisy, and other forms of violence against people in general, and the meek or less privileged in particular, are obviously to be deplored at all times. A constant process is enacted: of self-examination, analysis, and application, which has at its core the belief in the speculative and dynamic **arena**, of a contemporary practice.

* **Credit:** Excerpt from "LANDSCAPE DESCRIBED." MATI KLARWEIN. (1961).



David Ham
Born 1942, Sydney



The Leaf 1996
watercolour on paper
38 x 27 cm

This watercolour is one of a series of studies that I have made on the subject of the leaf, fallen from the tree and changing colour as it begins to decay.

I have isolated its shape against a blank background in order to concentrate on the significance not only of its formal qualities but also its symbolism in the balance of nature.

This study is part of the experimental process which is my working method; each study is a stage in the search for the right image to express my thoughts and feelings about the subject. I feel that this work is the most successful so far and therefore I regard it as a final work even though other studies and final works may evolve from it.

John Hughes
Born 1954, Sydney



study drawings for web site *History Of Walking*.
<http://hepworth.cfa.unsw.edu.au/gallery/Hist.walk/walk.html>

These drawings were done as doodles in a School of Art meeting. As I was doing them I started to think how they were very much like work I was doing on my web site. About a week later I pulled them out and scanned them into the computer. I then pulled them apart so that each figure was broken into foreground and background. The background figure was shrunk and the next figure shrunk even more. By creating a series of these pictures and grouping them into a series I created a landscape in the computer that you can click your way through.

Mark Jacques
Born 1972, Sydney

cross-dressing in urban design
(some laboured thoughts)

Crossprogramming: using a given spatial configuration for a program not intended for it, that is, using a church building for bowling. Similar to typological displacement: a town hall inside the spatial configuration of a prison or a museum inside a car park structure. Reference: cross-dressing.

Bernard Tschumi
Architecture & Disjunction

I have been making urban design schemes of various descriptions for three years and my relationship with the discipline constantly changes. It swings from great trust to great mistrust.

I have some serious criticisms about its language.

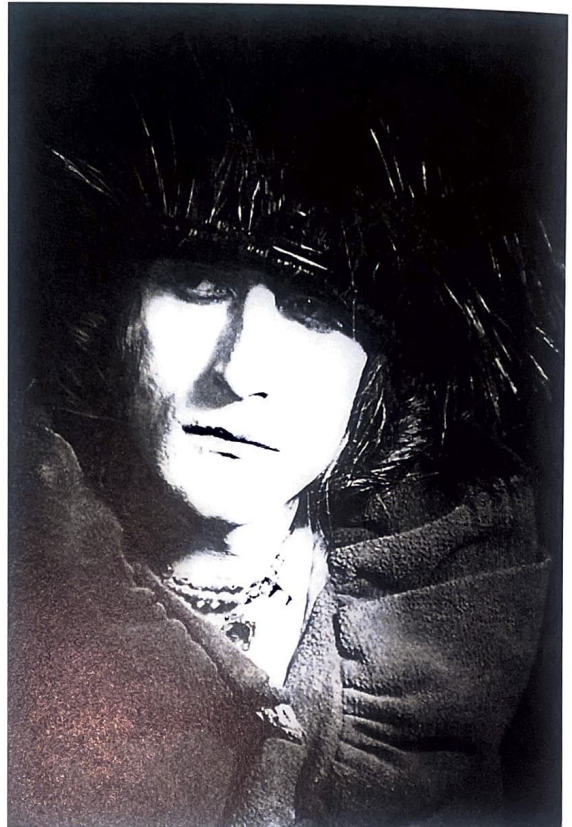
Cities are regarded, with some justification, as our supreme achievement, yet urban design remains a curiously mongrel or bastard art. It is limited in essence, stranded in between the pragmatism of planning and the impotence of landscape architecture. Perhaps, more than any other discipline, urban design is circumscribed by technical parameters and by economic circumstances.

Most significantly, urban design has been slow to develop its vocabulary.

This project presents a series of urban insinuations. The models shown here (at 1:5000 scale) are shadowy but sincere re-interpretations of objects contiguous to but outside of contemporary urban design practice.

These objects (a building, a film and Philip Cox) were chosen because of the variety of readings they provide and the dense potential they present for quoting, mining and undermining by design.

The illustration shows Man Ray's *Rose Sélavy*, a photograph of Marcel Duchamp engaging in silly behaviour. The catalogue description owes a debt of gratitude, as always, to Peter Greenaway.



Graham Kuo
Born 1948, Canton, China

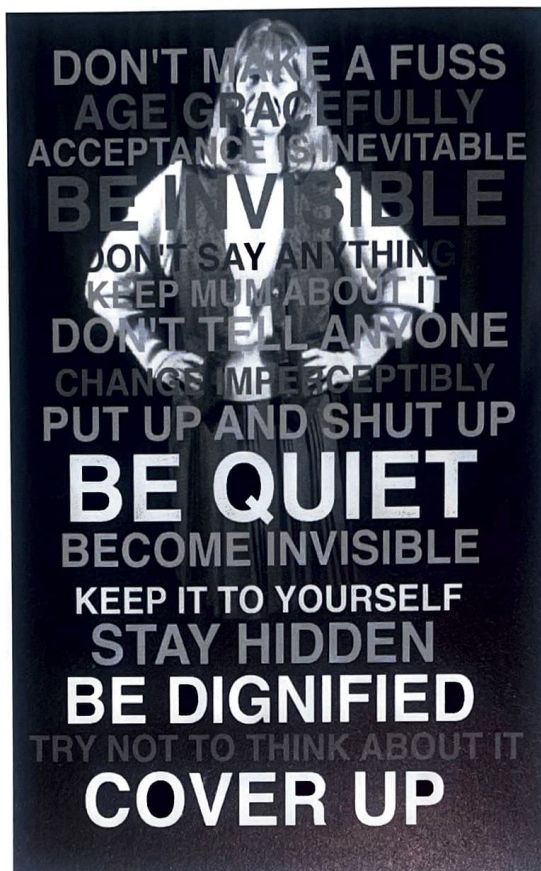


Untitled 1996
ink on paper
36 x 36 cm

My works are not premeditated in an accepted sense. Painting, printmaking and drawing are part of an ongoing circular process, inspiring and deriving from each other, with solutions to the paintings being suggested by the prints and vice versa. There is no established routine or order - rather, I work in regenerative cycles as series of works flow out of one another. The works do not derive directly from sketches or studies but evolve in response to my environment with the process revealed as an integral part in the finished work. The paintings are a visual reflection of emotions or sensations enlisting the use of colour and gestural marks which occur in reaction to colours and forms in the particular work and others within a series.

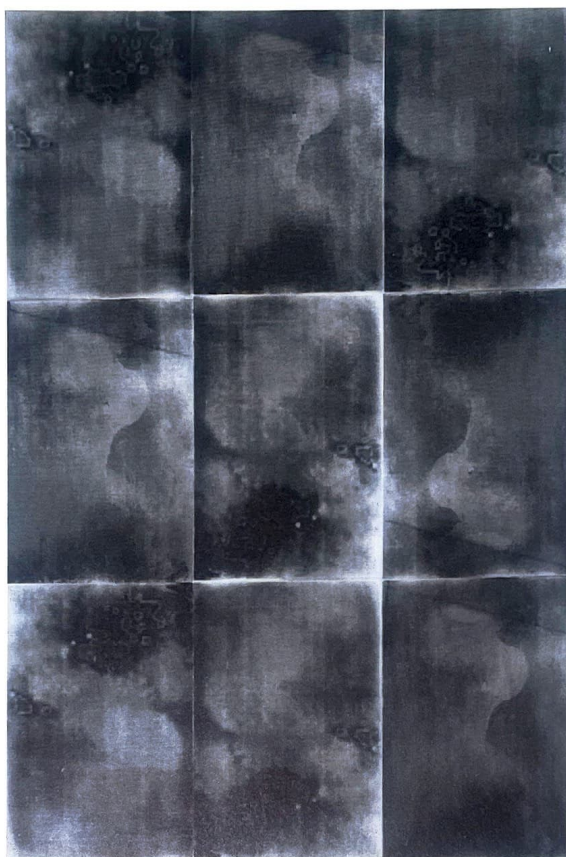
A new body of work often begins with black calligraphic marks on white paper leading to related forms which reappear, transformed, in paintings and prints. These marks capture the essence of sensation and provoke the response which leads to the creation of the finished work.

Dian Lloyd
Born 1946, Sydney



THE SELF IN PROCESS

How I think of myself
How I see myself
How others see me
How I imagine that they see me
Whether they see me or not
These are the issues that I deal with in my work.
How it feels to be inside of myself
How I appear to myself
When I attempt to step outside of myself.
Where I am
Who I am with
Whatever I am doing
What I am saying
Who is watching
How much do I care what they think ?
Where I have been
How I have travelled
What lies ahead and comes after
What memories I have.
Why am I here
What is my task
How will I know when it's finished ?
My art is about the process of the self
and the self as process.



Allegri: Miserere V 1995
computer-assisted screenprint
118 x 86 cm

I had been searching for a way to depict the visual experience I had when I first heard Allegri's *Miserere* played in 1992. Independently of this, I started to explore stained glass imagery in my work, following a visit to France and Prague in 1994. I then experimented with images scanned into the computer from photos of stained glass in various chateaux and in St. Vitus Cathedral, Prague. After manipulating them on the computer, these were then turned into screenprints using the photo-stencil method.

In 1995, these two concerns came together when I had to return to Europe, this time to the U.K., and it was in Lincoln Cathedral that I was drawn again to the stained glass, in particular to the coloured shadows that it cast on the stone floor. The intense but translucent light seemed to convey the sorts of explosions of colour I had experienced on hearing the music.

Back in Sydney, photos of these were again manipulated on the computer (using Photoshop 3.0) and nine editions of screenprints were produced from the resulting images. My plan had been to have six identical prints of nine different panels each; however, on assembling the works I found the original intention was better addressed by mixing the editions and repeating some panels within the overall work. This resulted in five related prints of nine panels each. They seemed to me to capture the visual experiences from the music; the fact that it is sacred music and the imagery was originally derived from cathedral windows is relatively incidental; rather it was the intensity of coloured light that met my needs there.

The advantages of processing the photos through the computer were threefold:

- 1) they could be changed and experimented with more freely and quickly than on paper;
- 2) I could reproduce coloured details in a way that was not otherwise possible onto a screen from a photo;
- 3) similarly, tonal gradations could be reproduced in a way not usually associated with screenprinting's normally more hard-edged appearance.

Ann Mitchell
Born 1957, Nhulunbuy



Point of Departure (Sydney International Airport) 1996

I would like the work to be non-work. This means that it would find its way beyond my preconceptions. What I want of my art I can eventually find. The work must go beyond this. It is my main concern to go beyond what I know and what I can know. The formal principles are understandable and understood. It is the unknown quantity from which and where I want to go. As a thing, an object, it accedes to its non-logical self. It is something, it is nothing.

Eva Hesse, 1968¹

¹ Budget Night note: The current government's irreverent attitude towards the arts and higher education makes for a regressive mood of cultural parochialism that offers no encouragement for the work of practicing artists, art educators or art students. Art risks becoming valued as non-work, its status acceding into a non-logical political arena where it is seen as nothing. I now understand that the next point of departure for my own work involves boarding an aeroplane bound for somewhere else.



Irish Garden, Annaghmakerrig 1994
oil on paper
24.5 x 42.5 cm

In February 1995 at King Street Gallery on Burton, in a works on paper exhibition called "Constant ReVision", I exhibited some works completed in the Tyrone Guthrie Studios in Ireland. They were works in progress, in that, they were for me a new technique which I happened upon while in a strange studio, with very little material of my own, and *made do* with materials at hand. The work reproduced is one of these.

The unframed work hung at Ivan Dougherty Gallery is a "work in progress" in that it is not finished; some parts remain to be stuck down and the final arrangement needs to be decided upon. It is also (with some elaboration) the technique that was 'discovered' in Ireland.

Over the last ten years my work, dealing with landscape, has been divided into different approaches. These have consisted of drawings which were produced mainly on site and paintings which were completed in the studio from memory. These provided different but connected ways of approaching the landscape. Monoprints also played a part as another method, between the drawing and the paintings.

This new work, I believe, in some way brings these approaches together.

According to Bruce Chatwin in his book *The Songlines*, in Middle English the word progress meant a journey, particularly a seasonal journey or circuit. These works are a connection (and another way of dealing with my ideas on landscape) and with the idea of progress/process.

Adam Newcombe
Born 1954, Devonport, UK



Gender buttons leading Nowhere # male 1996
digitised image using Iris print on lithographic paper
59.4 x 84.1 cm

The process of changing non-digital information into a digital format is not widely understood. However, the digitising process is at the very core of why the digital media is impacting so profoundly on our world today. It is changing humanity's relationship with itself. It is affecting our societal and knowledge constructs and indeed it is impacting on our relationship, knowledge and awareness of Planet Earth.

Digitising is simply transforming information, be it analogue sound, chemically based film information, printed image or inked text into a single cohesive format. A binary code of zeroes and ones. Once various non-digital resources have become a code, a pattern of zeroes and ones, they can be knitted together, manipulated, organised and indeed cloned. They in fact become something new. Digitising means that individuals gain control over a mass of different resources and can interact and bend those resources to their own will.

My exhibit explores the process whereby one area of non-digital resources (the printed image) is transposed into a new, creative digital artwork. The exhibit itself consists of a computer based film showing the design process of digital image manipulation. That is, it follows the process from scanning raw resource images through the image manipulation process to the final preparation for output.

The final artwork is an Iris print on heavy lithographic paper. The images replicate electronic screen buttons or icons, which, if found on a computer screen would usually, on activation, give the computer user access to a sea of further information. The iconography would normally give an indication of the nature of the information to be accessed by the button. In this case the buttons obviously lead nowhere and the iconography is about gender. Hence *Gender buttons leading Nowhere*.



Furniture in the process of 9 1996
mixed media
dimensions variable

Furniture in the process of nine.

The design process, as is often the case with art, is to an outsider a secretive, mysterious process, a process of creativity, of innovation, of madness some would believe. In design our greatest problem is to demystify the process, without relinquishing the expertise. Many refer to the design process as simply a planning process but it is more than that. Why demystify it you ask? Because for industry and commerce to relate and make best use of the design process they need to understand how and why it works.

This work is not a complex one; it depicts the early stages of the design of a piece of furniture, not one piece but of a series, which will have a broader nature, but first the concept. Does it work for the pieces we have in mind? Does it work in various materials? Will its scale be appropriate? Does it turn me on? Does it have poetry?

Today the image of nine polaroids is of the time, of the process today, but by tomorrow it will be out of date, and by the time of the exhibition we will have moved on further.

The design process is a collaborative one and my collaborator in this project is Mark Jacques, who is bouncing my ideas, then me his, doing drawings and making models.

What will be on show in September is nine 300 x 300 mm three dimensional panels of mixed materials, the nature and content of which will be determined by the process the day before. I am told that many of the greatest artists modified and "improved" their work on varnishing day, or when it was already hanging in the house of a patron, in a church or in a gallery. No doubt our process will continue during the exhibition.

Brian O'Dwyer
Born 1937, Sydney



The Architect 1996
bronze, brass (unique)
52 x 53 x 11 cm

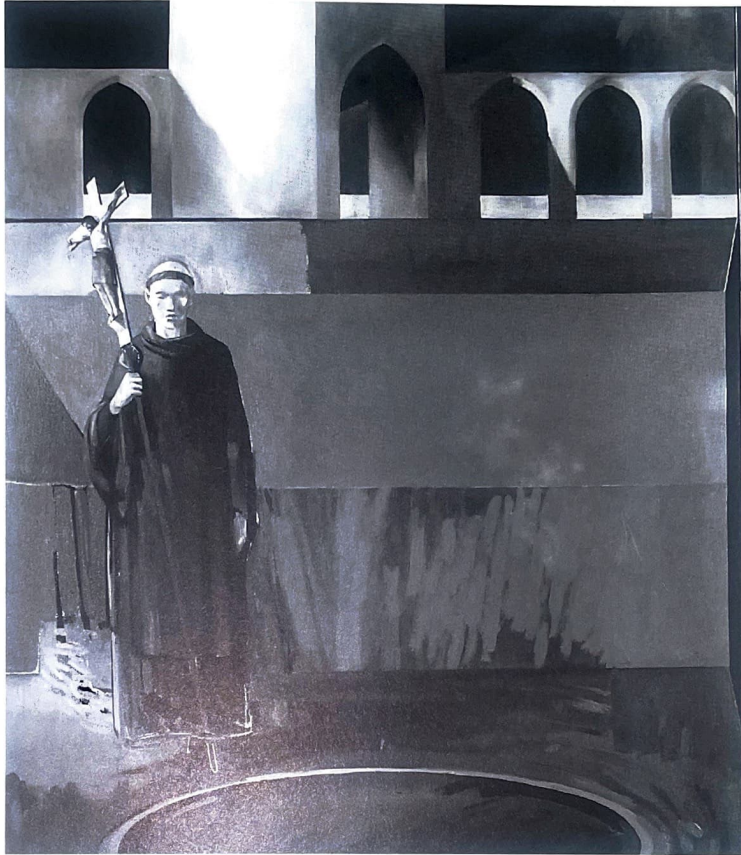
Brian O'Dwyer

The Faculty of Architecture is an ongoing series. What I am showing represents me as a teacher, as part of a number of institutions and as part of society - all of which are becoming more suspect. Perhaps teachers, institutions and my society were always tyrannical, self serving and corrupt and I was young, ignorant and naive.

Now I am middle aged and experienced in some of the tactics of power. In my Socratic situation am I still the egoistic arbiter of what should be and what should not? Or am I by association and participation a corrupter of youth?

The series begins with simplistic images of almost Medieval morality, and indeed some Medieval humour. It progresses from this through a Machiavellian mode where absolutes give way to pragmatism: there is less emphasis on ends and more upon means. This phase concludes with *The Architect* and marks the emergence of a Protestant ethic - that of personal responsibility; but as a corollary there is also the burden of self.

The series is not complete. I grow older, institutions falter, corruption becomes more evident. New sculptures in the series will take on Decadence and abandon classicism for surrealism. *The Dictionary of Architectural Terms* lies open at the definition of "folly".



Llanthony 1996
detail panel 3, work in progress
oil, acrylic, paint stick on canvas, polyptych
182 x 315 cm overall

The sketches and painted scale study entitled *Llanthony* are for a large polyptych of the same name, a work currently in progress.

The *Llanthony* of the title is in a narrow valley, the Vale of Ewyas, in the remote Black Mountains of South Wales. Dominated by an abandoned Medieval priory the area seems to have been attractive to passionate individualists. The priory itself at one time was to be embellished and restored by the Victorian writer Walter Savage Landor, a plan which almost bankrupted him. In 1869 an eccentric Anglican deacon, the self-styled Father Ignatius, retired nearby filled with a romantic vision to re-invent English monasticism. His dreams and most of his conventual buildings were eventually to lie in ruins. Later the sculptor Eric Gill and the painter David Jones set up a quasi-religious community of artists there. Although they did some of their best work at *Llanthony* the colony founded in 1928.

Llanthony was also the site of a series of supernatural events and visions.

The four panels of the painted study show an imagined place at different periods, terminating in a portrait of Father Ignatius at the far right. The first panel is based on a watercolour by Jones and references to Gill are planned. A circle, the symbol of the eternal, is used as a motif repeating across the panels, echoing the monks' tonsures. However, as the large work has developed the initial concept has become somewhat clouded.

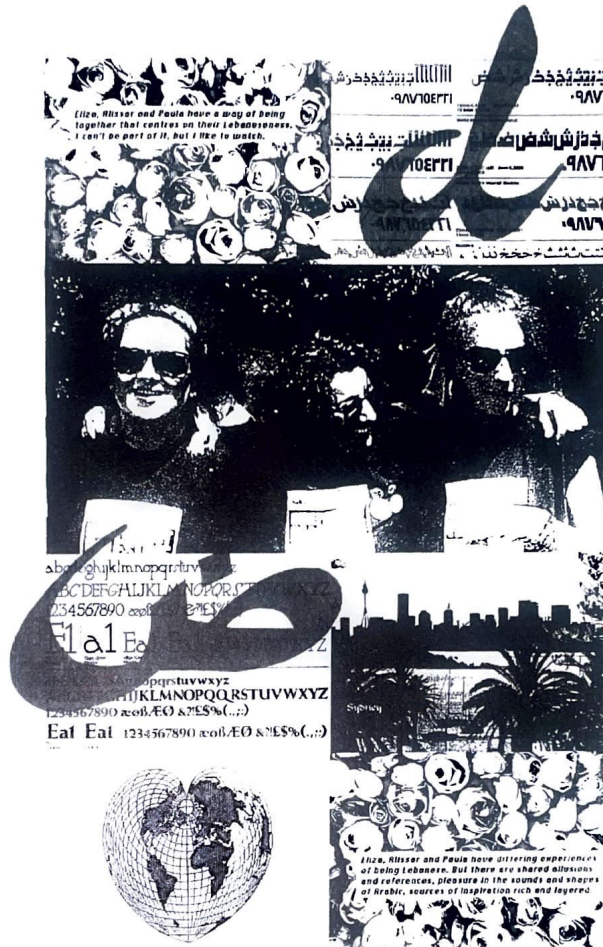
I have retained a fascination for *Llanthony* since I first read about it over thirty years ago. As a subject for painting it combines my interest in the Medieval and Victorian periods with the themes of remoteness and withdrawal; in addition it has a strong mystical aspect. All this is probably coloured by my long association with Anglo-Catholicism.

Peter Pinson
Born 1943, Sydney



Returning from Manoeuvres I, 27th June 1914 1995
acrylic, watercolour and pencil on canvas
130 x 190 cm

The work in this exhibition is not so much a *study* as an *antecedent*. The term “study” implies research, a teasing out of possibilities, getting calculations and proportions right and solving problems before engaging the concept in its final medium and size. This work on paper was not yet exploring the theme on which the later painting would turn; it was simply conjuring with formal problems: line against mass; transparency against opacity; spontaneity against considered placement. They were issues that would all recur in the later, culminating canvas.



Sydney Postcards 1995
mixed media etching
60 x 70 cm

The project I've been working on - a series of portraits of a group of Jewish, Palestinian and Lebanese women in Sydney - seems more than anything to be an ongoing process. It's been necessary to examine the engagement between myself (as artist but also as participant, willing or unwilling, in complex and shifting relations of power) and the subjects of my work. I have wanted this engagement to be visible in the portraits, since it is in itself also a subject of work. The women depicted have commented on, participated in and contributed to the production of this visual record. The activity of exchange, of lived relationships developed over time, informs the work and shapes the images.

Etching may seem an unusual choice of medium for portraiture, but for my purposes it has certain qualities that make it ideal. It allows me to work photographically, so I can achieve the immediacy that photographs capture, but also it allows me to literally reinscribe the surface of the image, redraw and transform it. Etching allows actual intervention into the surface of the paper itself - to mould and shape it as well as inscribe it. This intervention, this drawing and layering and shaping, adds a kind of intimacy that feels appropriate when trying to express how we live out the big issues in our own, personal lives.

Sylvia Ross
Born 1953, Sydney



Snowball's Chance 1996
mixed media, politicians
60 x 30 cm

Process: Carefully punch out and assemble.

Fold over Tab A and press into Slot C.

Fold in half and lock with tabs. Insert through curved slots (D and E) one side at a time up to notch on top.

To continue, insert before folding into slot at top, simply fold back corner tabs (F and T) and fit into slots on the set.

Curve right and left sides forward and attach at the base. Then thread right side of lever through vertical doubles slots at bottom. Then insert the rest through the long slot J, as shown above, and attach to lever with locking tab.

To complete, attach foreground to curved ends of background and insert tabs H and O into base.

Now move lever from side to side, and image will move up and down with a realistic action.



Artist Menaced by Cupids 1994
oil on canvas
210 x 166 cm

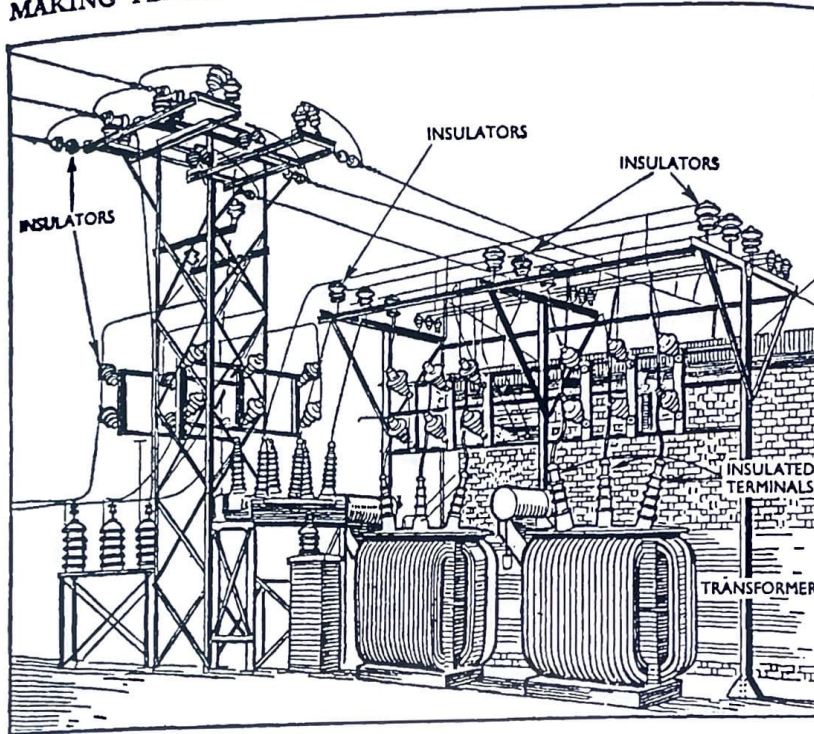
Artist Menaced by Cupids was inspired by my reaction to seeing a sentimental painting on a greeting card called *Innocence* by the 19th century French academic painter Bouguereau. It depicts a young girl in a toga, coyly covering her ears in an attempt to block out the whisperings of two cloyingly cute cherubs, who hover over her shoulders.

I wanted to express the idea that love isn't necessarily so sweet, but can create turmoil and turn life upside down. I decided to paint the cupids in an artist's studio, knocking over paints, swinging on curtains, and smashing everything in a Baroque whirlwind.

I rarely react so directly to another painting, but I related it immediately to my previous paintings of an artist in her studio surrounded by distracting symbolic figures and battling to concentrate on the 'noble and solitary' task of painting. I have enjoyed playing with the idea of artist as hero, or as a kind of tempted artistic St Anthony.

Once I had the initial idea, I did lots of quick compositional drawings in my sketchbooks, as well as three large coloured drawings, two monoprints and two small studies (oil paintings). Through these I clarified my ideas and adjusted the composition, including more space around the figure to show more destruction and studio junk. I increased the twist in the figure of the artist, making the movement more swirling.

MAKING PERMANENT AND TEMPORARY CONNECTIONS



"Yes. Look, Monsignor, I don't want to be a hard a - I mean, my major concern is that we don't treat this like Billy pushed a kid off a slide in the playground. Between you and me, I'm not sure that five in Attica is the right solution, but he's got to get his lumps. I tell you what, I'm willing to drop the aggravated assault and accept a lesser on the other break-ins if he pleads guilty on the Lepach burglary. He'll get six months in a youth camp upstate. And I want full restitution on all the burglaries, and the medical expenses, and I want him out of town. Military school in Wyoming. And I want him out of trouble forever. He gets a traffic ticket in New York, he's meat."

"I see. And his record? The publicity?"

"We can fix that if the family can guarantee the rest."

"I'll make sure of it. Thank you Mr. Karp. I'm grateful to you and I'm sure the family will be too."

After he had hung up, Karp thought about equal justice under the law for about three seconds, which was all he could stand. His stomach had gone queasy, which was unusual. He had a digestive system made of Teflon over lab grad ceramic.

"Sounds grim," V.T. agreed. "What do you think? You think he's flipping out from the strain?"

"Flipping out? You mean going crazy? Like he wasn't crazy already? I'd have to think about that. Guy who lives in an apartment with no furniture, works eighteen hours a day, seven days a week, at a job where his boss is looking to put the blocks to him any way he can, which also pays him around three tenths of what he's worth - I don't know what word you might use to describe such a person, but 'crazy' might not be entirely out of line."

"Not 'dedicated'? 'Devoted to justice in all its multifarious forms,' perhaps?"

Guma smiled. "Same thing in this shithole..."



Dante's nose and the southern cross 1996
bronze
15 x 12 x 3 cm

Work in progress 1996 -1998

My small bronze, *Dante's nose and the southern cross* (edition of two) is presently on show at the Dante Centre Ravenna, Italy. I was one of three hundred artists invited to participate in this years X11 Biennale Internazionale Dantesca. The theme of this international competition in 1996 was *La Porta per la citta di Dante: Purgatorio* In 1994 the theme was *Inferno* and in 1998 it will be *Paradiso*. It is planned that for the year 2000 the winning door design will be cast in bronze for the thirteenth century church of San Francesco in Ravenna next to Dante's tomb.

I have entered a work in every Biennale since 1985. After being invited to join the International judging panel (representing Australian artists) in 1992 my designs have been entered "fuori concorso" (outside the competition).

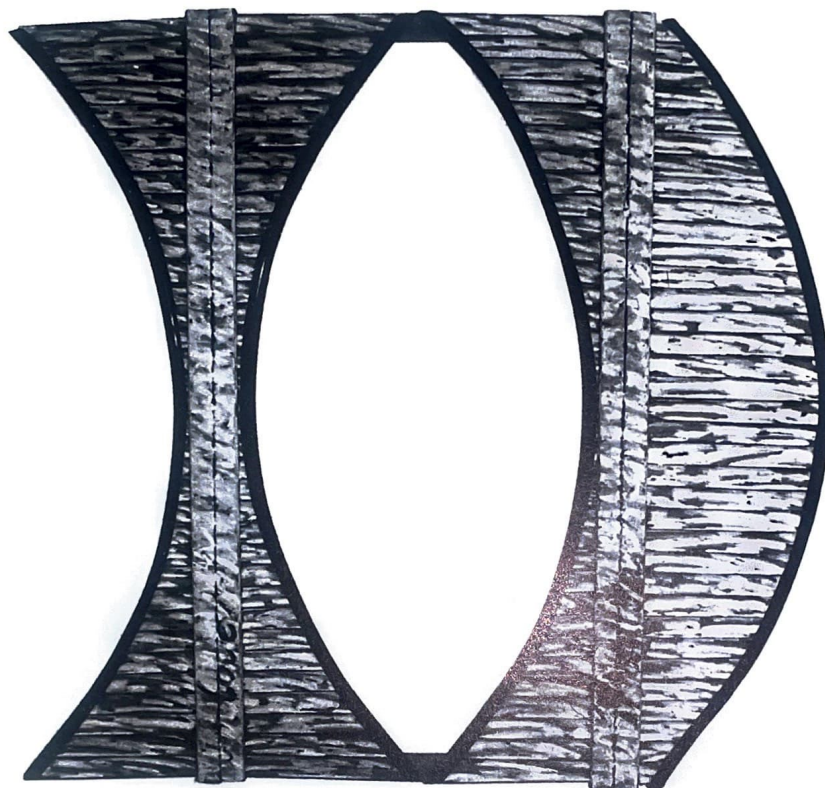
In order to participate in a Dante Biennale one first needs to study the *Divine Comedy* and select a "terzina" (three lines of verse) that will inspire your work. This year I chose Purgatorio 1, lines 22-25, which includes the key thought behind my work, "e vidi quattro stelle non viste mai" (I saw four stars never seen before). This expresses my delight in the discovery that Dante has been credited with the first mention in literature of the Southern Cross, a dominant symbol in our Australian flag.

Because Dante the pilgrim saw ("vidi") the stars I decided to include his portrait in my *Gate of Purgatory* design. The fragment of my large design which included his nose and the four stars was playfully fashioned in an Australia-shaped detail.

Process

Plastic Australia template was used in 1994, 1996 and probably will be used again in 1998. The nose was modelled on that of my neighbour. The stars were inspired by an old silver hair clip. Cast at Crawford's Casting, Sydney. Patinated and signed January 1996, sent to Italy in March.

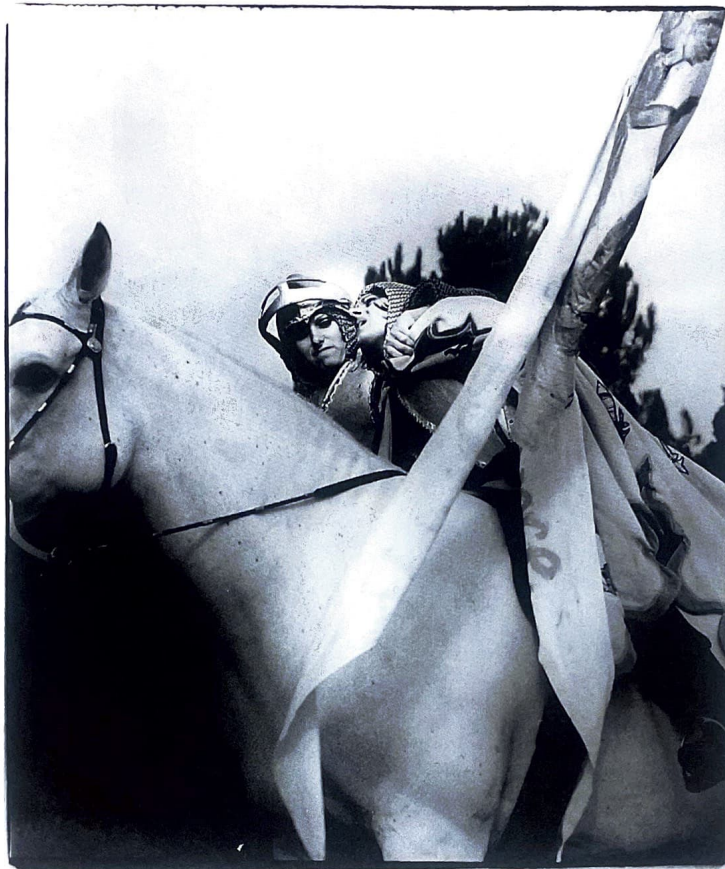
Graeme Sullivan
Born 1952, Junee



Love Marilyn 1994-95
wooden shutters, garden hose and oil stick
101 x 101 cm

Love Marilyn and *Greenpeace* are two pieces from a series of works conceived, constructed and confined to specific sites. They document a process that begins with a reaction to things and places, proceeds as a partial re-construction and re-siting, and continues to unfold in unknown ways as other processes take over.

The task of retrieval and renewal of found objects has a long tradition, and returning works made from these materials to the street maintains a process of change that is pleasantly obscure. As artworks, they become nice friends to live with. Despite their transition, however, their existence on white walls slowly drains them of their streetwise energy. Therefore, to place these works back in the streets, to attach them to subway walls, display them beneath bridges and along alleyways, allows them to be stumbled on by others. For me, this reflects part of the educational role of art because even if the life of the artwork is short, or the encounter brief, one never really knows what impact is made. I like that.



Captured (1430) from *2 Divine* series 1995
silver gelatin print
51 x 68 cm

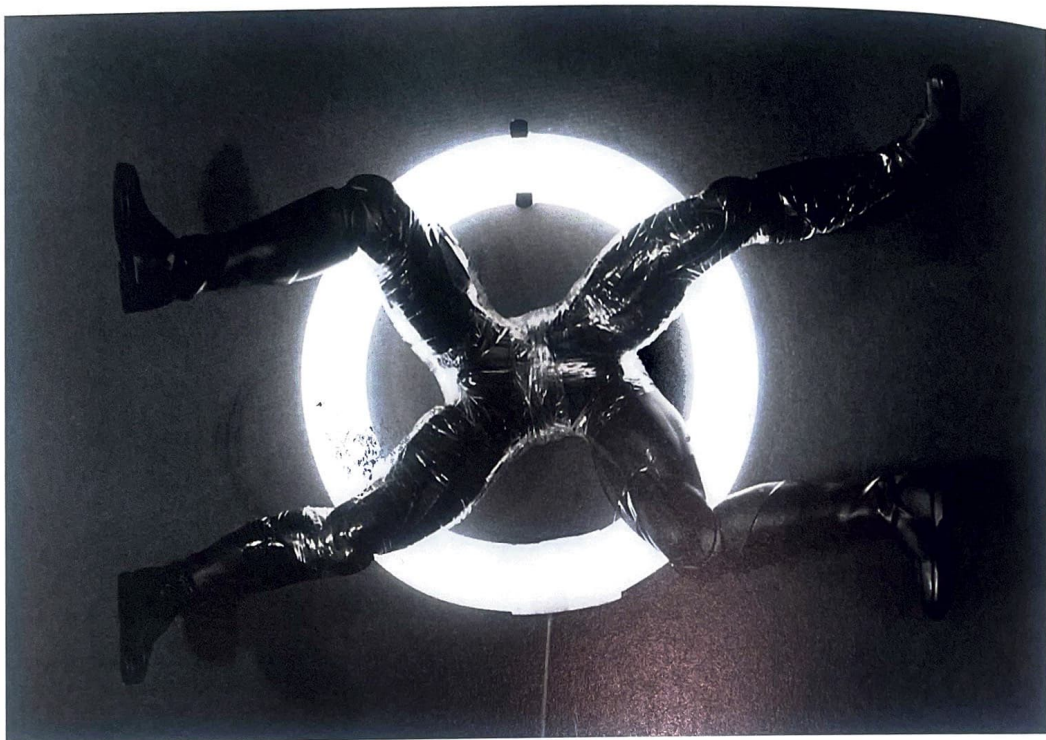
In the *New York Series* I was working on twenty two backdrop designs over two months based on medieval Tarot drawings I researched in the Metropolitan Museum Library whilst I was in the VA/CB Greene Street loft in New York. These were later painted and sometimes used as backgrounds in the work I did in the 51 x 68 cm Polaroid studio. At the last minute, exactly two days before I was due to use the large Polaroid camera it suddenly occurred to me that to photograph medieval imagery was not expressive enough of New York, and fortunately I was also able to work with two female (twins) and two male performance artists, and so the work really took on its own life.

In *Captured* from the *2 Divine* series (1995) Jeanne is being captured by a Burgundian. The two models are women who are identical twins demonstrating that Jeanne is representative of "every woman" because we do not have a definitive likeness of her made during her life-time. In this installation I had different versions of what Jeanne looked like: blonde and blue-eyed as well as dark eyed and swarthy, because she could have been either. This exhibition also featured a CD made with thirteen tracks playing simultaneously with the exhibition, which gave the whole experience a more filmic quality surrounded by sound.

I enjoy working with animals very much. I am interested in the allegories and symbolism associated with them.

I spent two and a half years in Europe researching European women of significance whilst on a VA/CB grant. I made the bulk of this exhibition back here in Sydney, where I had easier access to horses, and had researched a different version of Jeanne's story to the official French version, which is available to be read in the catalogue. Jeanne d'Arc represents someone who was able to surmount impossible odds to succeed in her cause, despite being a medieval woman.

Sam Valenz
Born 1958, Catanzaro, Italy



Secolo 1996
mixed media
180 x 60 cm

One could loosely describe the work as an assemblage; latent, suspended paradigms of fragmented, fractured, w/whole, cleaved parts radiating in forms - **an inflorescence** - in + florescere (L. about to bloom).

Much of the experimentations oscillate between the collecting of discarded visual fragments of a post-remembrance. They are hermetically sealed, wrapped, sterile, minimal forms. These spatial inscriptions are further reinforced by non-verbal universal signifiers/semaphores (from the Greek "to make a sign" - "to display a signal").

These visual marks replace conventional meanings used in place of words and invite/intend to awaken ideas sleeping in our consciousness. They create an essence of personal meaning.



Between Sydney & Melbourne 1995 (part of *Dam series*)
etching
12 x 12 cm

The various sketches, photographs, working drawings, proofs and prints that I have assembled within a display frame represent the process that I go through when working on an etching.

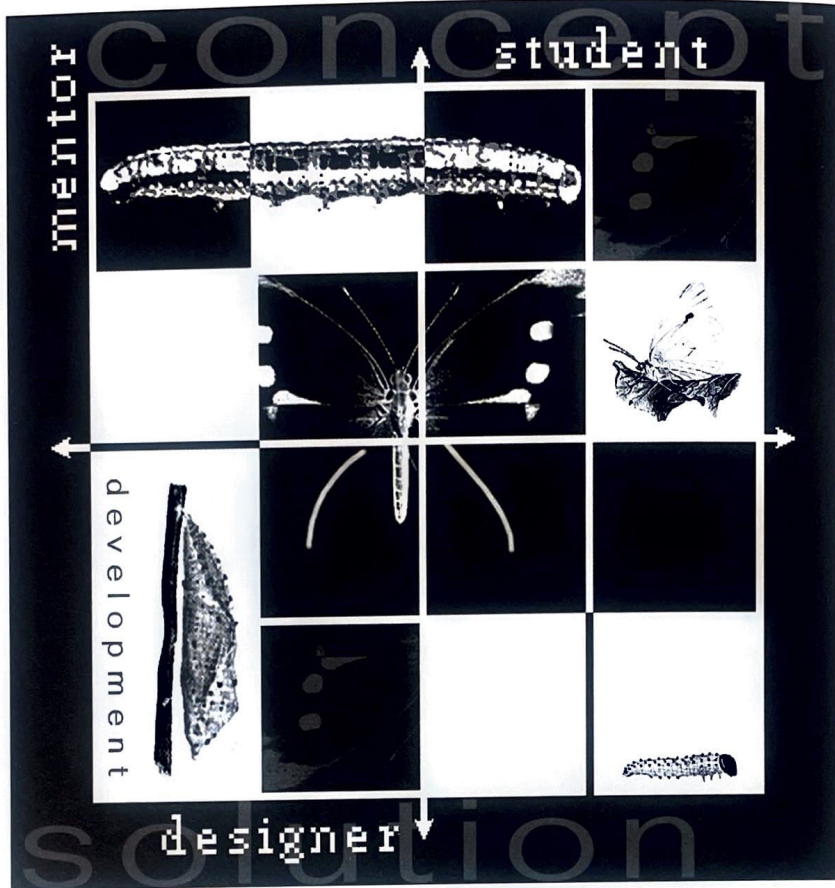
I start with an idea; something I see has a particular quality that imprints itself on my inner vision (like the geese and Konrad Lorenz). I generally make a few small drawings and take some photographs. I always fit the photographs to the idea. In this case, driving down to Melbourne, looking at dams beside the road, not every dam qualified. However, I knew instantly when one did, and risked traffic accidents several times by illegally stopping on the freeway to make a quick drawing/photo.

When I start working on a print I sometimes make small preliminary works, and in an ideal situation I like to work on several related images simultaneously. I usually make a very detailed line drawing on paper first so I can fiddle with the scale and composition, and any problems connected with the reversal of the image, and then I transfer it to the etching plate. The plate is then etched and proofed.

It usually takes me several working proofs to resolve an image, particularly when I am working with aquatints and reworking the plate with a scraper/burnisher. What I am doing is adjusting the tonal relationships within the image by adding to and subtracting from the bitten lines and textures which hold the ink. At this point I am also trying out different coloured inks and types of paper.

At some stage, the image reaches a point of resolution and I print some artist proofs and a small edition. Sometimes the finished print almost matches my original mental image; more frequently something has occurred as I worked. This might be a technical "mistake" or something that semi-consciously evolved in the process of making the work. If I am lucky the finished work is different and better than my original concept; if unlucky I still have the opportunity to try it again from scratch another time.

Andreas Zehntner
Born 1972, Sydney



CONCEPTUAL / MODEL : EVOLUTION

Andreas Zehntner

For me design is not about formulas or methods. It's about being intuitive, expressive and creative. Design is a way of thinking and living. It is the way I stimulate my mind, feed my ego, fulfill my passion and find my focus. Design is the evolution of a problem into a solution. There is no right or wrong. There is only perception, interpretation and individuality. Design has been my evolution from student to professional to teacher. In this exhibition my work is about the design process, the personal and the professional.

Elizabeth Ashburn

Last Frog Dreaming #1 1996
casting wax
8 x 10 x 10 cm

Last Frog Dreaming #2 1996
casting wax
9 x 22 x 14 cm

Last Frog Dreaming #3 1996
casting wax
30 x 10 x 8 cm

Rick Bennett

Foundation, Theme @ Formulation
1996
pastel and pencil on paper
dimensions variable

Alison Clouston

Sketchbook 1995

Bears' Paw Gloves 1995
bees wax, wire

Forest Beekeeper's Gauntlet 1995
rubber

Michael Dickinson

*Modern Grandfather Clock, Ecker,
Light concentrator experiments*
1996
mixed media
dimensions variable

Nicole Ellis

Photo documentation of *Woolshed
Site Work I*, in process at
Wentworth Station Woolshed,
Bimbi, NSW (dating from 1881),
during Easter 1996 - seven
photographs total length 107 cm

Two site photographs

Two postcard reproductions of
paintings:
The Golden Fleece, Tom Roberts,
1894

Flachsscheuer in Laren, Max
Liebermann, 1887

Thermal prints from the film, *A
Nation is Built* (1938), relating to
the wool industry in Australia

Wool Shed Site Work 1996
acrylic paint, acrylic emulsion,
lanolin
201 x 185.5 cm

Bimbi web site: [http://
www.ozemail.com.au/~bimbi](http://www.ozemail.com.au/~bimbi)

Bonita Ely

*The Lila and De Witt Patent
Digestive System* 1996
paper and cotton thread
350 x 100 cm

Anne Ferran

Silver gelatin photograph, copy
of a photograph held in the State
Library of New South Wales
(image courtesy of the State
Library of New South Wales);
artist's notebook, negatives,
cloth cap (facsimile)

Soft Caps 1995 (1 of 6)
gelatin silver photograph
37 x 38 cm

**Cristina Garduno Freeman and
Andreas Zehntner**

Work in Progress 1996
mixed media
dimensions variable

Louise Fowler Smith

As Above - So Below from the
In Memory of Trees series 1996
acrylic, oil and pigment on canvas,
digitised photograph.
21 x 89.1 cm

Michael Goldberg

Untitled 1996
colour and black and white laser
photocopies, vinyl lettering
dimensions variable

Ian Grant

drawings, photographs, preliminary
studies, studio equipment
dimensions variable

Adrian Hall

Nailing One's Colours 1996
colour cibachrome, hardware and
other mixed materials
dimensions variable

David Ham

The Leaf 1996
watercolour on paper
38 x 27 cm

John Hughes

web site *HistoryOfWalking*
[http://hepworth.cfa.unsw.edu.au/
gallery/Hist.walk/walk.html](http://hepworth.cfa.unsw.edu.au/gallery/Hist.walk/walk.html)

Mark Jacques

preamble - *cross dressing at the
Münster Library* - Architektur Büro
Bolles Wilson
mixed media
dimensions variable

cross-dressing #1 - Kronenburg /
cannon - Ashton Raggatt
McDougall
mixed media
20 x 45 cm

cross-dressing #2 - Cissie Colpitts
& the city edge -
Peter Greenaway & Daniel
Liebeskind
mixed media
20 x 45 cm

cross-dressing #3 - untitled (Philip
Cox)
mixed media
20 x 45 cm

Graham Kuo

black and white calligraphic studies
36 x 26 cm

oil on board in progress
36 x 26 cm

oil on board
62 x 52 cm

Dian Lloyd

The Self in Process 1996
mixed media wall installation
150 x 100 cm (approx)

Lenka Medlik

text, colour photographs, computer template

Allegri: Miserere V 1995
computer assisted screenprint
118 x 86 cm

Ann Mitchell

In Process: Towards a Point of Departure 1996
mixed media
dimensions variable

Idris Murphy

Clear Fell 1996 (process drawing)
mixed media
31 x 108 cm

Garden Series #1 1994
mixed media
30 x 25 cm

Garden Series #2 1994
mixed media
30 x 25 cm

Adam Newcombe

Gender buttons leading Nowhere # male 1996
digitised image using Iris print on lithographic paper
59.4 x 84.1 cm

Ron Newman

Furniture in the process of 9 1996
mixed media
dimensions variable

Brian O'Dwyer

The Architect 1996
bronze, brass (unique)
52 x 53 x 11 cm

Twelve images from *The Faculty of Architecture Series*
photograph
40 x 50 cm

Alan Oldfield

Sketch Llanthony 1 1996
pencil on paper
21 x 28 cm

Sketch Llanthony 2 1996
pencil on paper
21 x 28 cm

Sketch for Llanthony 1996
oil, acrylic on canvas
30.5 x 52.5 cm

Peter Pinson

Preliminary for *Returning from Manoeuvres I, 27th June 1914* 1995
acrylic, watercolour and pencil on paper
75 x 105 cm

Marta Romer

photocopied postcard installation - process
70 x 85 cm

Sydney Postcards # 1 1995
mixed media etching
approx. 60 x 70 cm

Sydney Postcards # 2 1995
mixed media etching
approx. 60 x 70 cm

Sylvia Ross

Snowball's Chance 1996
mixed media, politicians
dimensions variable

Wendy Sharpe

Artists Menaced by Cupids 1994
oil on canvas
210 x 166 cm

artist's sketchbooks

Martin Sims

Depraved Indifference 1996
palettes, electrical insulators and bakelite
dimensions variable

Eileen Slarke

Dante's nose and the southern cross 1996
bronze
15 x 12 x 3 cm

Selwyn Medal 1996
bronze
15 x 11 x 2 cm

Graeme Sullivan

Love Marilyn 1994-95
wooden shutters, garden hose and oil stick
101 x 101 cm

Greenpeace
timber section, garden hose and oil stick
46 x 34 cm

Suellen Symons

Captured (1430) from *2 Divine* series 1995
silver gelatin print
51 x 68 cm

2 Divine polaroids
9 scenes from staging Jeanne d'Arc and Mary MacKillop 1995

The Duel I New York Series 1988
polaroid
51 x 68 cm

Greene St. loft, New York
section of twenty two backdrop drawings with friend as model 1988
35 x 25.5 cm

Sam Valenz

Secolo 1996
mixed media
180 x 60 cm

Rose Vickers

Untitled 1995-96
works on paper
dimensions variable

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