

outside in

## introduction

*Outside In* turns our experience upside down and inside out. It draws our attention to places we don't usually consider and redirects our thoughts to areas that are so familiar we are blind to them. It addresses issues of body and space – both intrinsic parts of human existence. The artists, selected from UNSW College of Fine Arts Faculty members and PhD candidates, question the future with regard to how we treat our bodies and investigate issues of human interaction, relationship and isolation.

Richard Goodwin's *Taxi-Dermis* combines performance, object and photography. The object or 'pod' is exhibited alongside photographs showing the body and object engaged in a sensual ritual of negotiating space, of fitting in. Astra Howard's performance *The Other (Inside) II* appears claustrophobic and impossible as she is simultaneously contained and exposed in a box high on the gallery wall. Her performance is a silent commentary about public and private space, inside and outside, absence and presence. Bonita Ely's *Infrastructure 2620BR*, made from thousands of bobby pins draped between the industrial ceiling beams, draws our awareness into an often overlooked area of the gallery. To view this work we are required to look upwards, above the hanging rails and lighting track, into the shadows of the gallery ceiling.

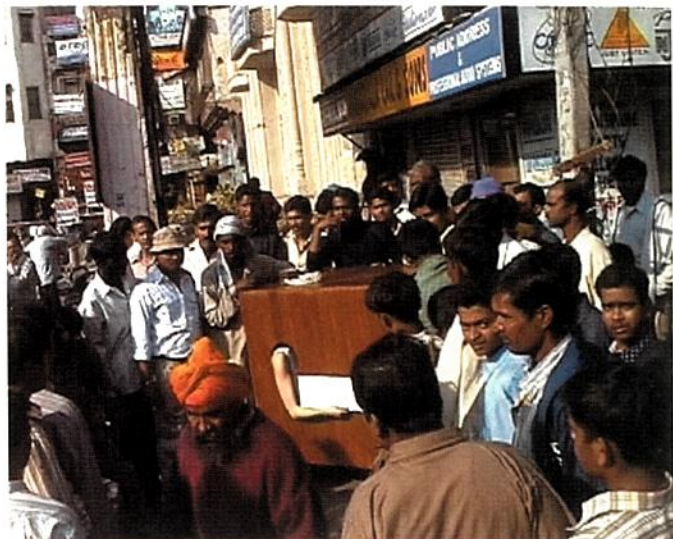
Carol Longbottom encourages interaction and contemplation. *Six Mementos* is a grid of small Perspex cubes containing objects and symbols from texts on paradise and relationship which we are invited to hold and consider. Gwenda Maude's clinical, suspended *Birthing Pods* invite the viewer into a visceral interior, a possible future. In this internal, private yet familiar, space we are confronted with ourselves. *The Love Machine*, a series of oversized snapshots presented by Michele Barker and Anna Munster, suggests a future of absolute choice. The artists have used digital manipulation as a form of DNA mixing to create composite images of children derived from their merged features.

Like a forensic specialist Maureen Burns analyses a scene, taking her cues from domestic furnishings as sites for investigation. With her digital print *Scene of the Objects* she mimics wallpaper, creating a repeated pattern from 1960s furniture and objects. Katherine Moline deals with process and absence. Her work *Complex Pleasures for Mendieta* subverts our expectations; the mirrored surface of the four cubes reflects an empty gallery floor instead of the viewer's image. Mari Velonaki and Gary Zebington's interactive installation *Unstill Life* presents us with the dilemma of being responsible for the wellbeing of a virtual woman – if we do not care for her she will die. This work draws on our empathy and demands participation and relationship – we walk away feeling as if we have interacted with a living person.

The artists in *Outside In* challenge our expectations and present refreshing approaches to investigating issues of body and space. They confront our sensibilities and make us question our attitudes towards ourselves, others, the future, architecture and art. *Outside In* serves to "waken us to truths about ourselves and our lives; truths that normally lie suffocated under the pressure of the 24-hour emergency zone called real life".<sup>1</sup>

Rilka Oakley  
Ivan Dougherty Gallery, UNSW COFA

<sup>1</sup> Winterson, J "The secret life of us" <http://www.guardian.co.uk/Print/0,3858,4553805,00.html>, 31 March 2003



Astra Howard *The Other (Inside) II* 2003 courtesy the artist

## outside in

The gallery as a 'white cube' – the ideal space of 'pure display', purged of distractions that divert from the direct encounter of viewer and work – is undoubtedly a caricature which both simplifies and exaggerates both the variety of museums and galleries and the intimate peculiarities of every gallery and every encounter. Yet it continues to haunt the idea of the gallery with a space of *indifference*, an ideal geometry in which both viewer and work are fixed in a space which engages only by disengaging; the work from its other contexts, its 'uses', and the viewer from his or her embodied, varied and desiring subjectivities and responses.

Like all space, that of the gallery emerges from a cut, a demarcation, which, by defining boundaries, allows the inside to be distinguished from the outside, and the object to emerge from the space it is not. And though geometry is presented as prior to embodiment, with Euclidean geometry claiming to emerge from ideal and purely formal definition, the cut that marks the figure from its ground is not prior to but simultaneous to the cut that distinguishes the eye of the ideal viewer from the heterogeneous minglings and intersections that is the human body-building-artwork. The libidinal body is prior to, or perhaps more accurately, co-exists with and undercuts the organised, differentiated body of geometrical space. 'Body' becomes a term which inhabits the borderlands of the optical-geometric-spatial system of our time. As Henri Lefebvre wrote: "[space is] first of all my body, and then it is my body counterpart or 'other', its mirror image or shadow: it is the shifting intersection between that which touches, penetrates threatens or benefits my body on the one hand and all other bodies on the other".<sup>1</sup>

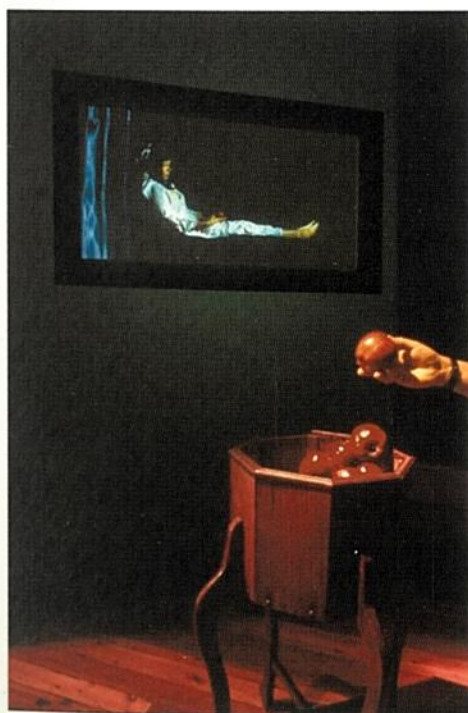
*Outside In* situates itself very deliberately on those cuts that construct the geometry of the viewer, the work, and the museum by reworking notions of the body. As was mentioned above, bodies are implicated in the geometries of space and perspective that define and ultimately control the spaces within which experience and judgment take place. But, in their insistent materiality, in their abject otherness to geometry's distancing and distinguishing, in their polymorphous perversity bodies can also be (admittedly ambiguous) places of contestation of the process of making the cut, of separating out and geometricizing.

Yet the work in *Outside In* does not follow the model of presenting the viewer with images of transgressive bodies, which would literalise their abject otherness. Such a model fits all too easily with a popular commercial culture that makes the transgressive into visual titillation. Instead the 'bodies' of *Outside In* are absences and suggestions, a series of puzzles and allusions which implicate us as viewers and bodies in a (bodily) 'in-between'

which breaks down notions of inside or outside. The works in *Outside In* thus less represent bodies as much as allow themselves to be constructed as bodies; as skin, organs, membranes – surfaces and interiors. And this construction relies on the emergence of a new metonymic anatomy between the viewer, the gallery spaces, and the works. In this exhibition bodies emerge between traces in architectural space, projections of genetic transformations, icons of perfection and loss, prosthetic machinery, suggestions of shadows, and interiors which twist, like Möbius strips, into exteriors.

Thus the distinction between computer-generated interactive work and so-called non-interactive media is shown to be ultimately irrelevant in generating a form of space and time which are neither simply here nor now, and require the active and necessarily unpredictable negotiation of borders between insides and outsides, between presence and absence

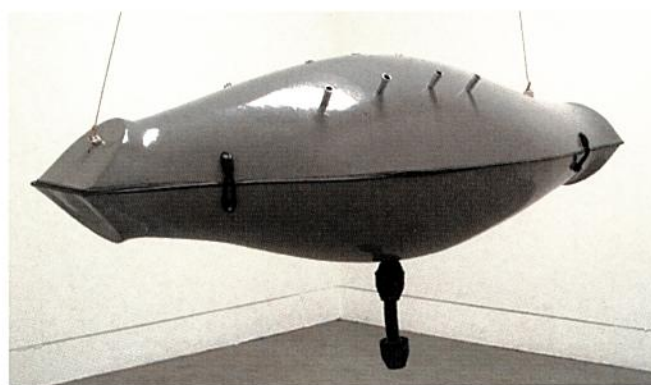
Certainly, in the explicitly interactive work of Mari Velonaki and Gary Zebington, *Unstill Life*, viewers find themselves unexpectedly within a computerised environment in which their actions can directly affect the image of the reclining woman that initially appears to be a painting on the wall of the gallery. *Unstill Life* is one of a series of installations where Velonaki engages the spectator with a digital character in an interplay activated by sensory triggered interfaces. The intimacy of touch, of breathing, of proximity and movement, all have been used to transform the figure from static to responsive. The use of the female face or figure in these works enables the computerised interactivity to be placed in the broader context of the charged, affective and erotic engagements between image and viewer. The myth of Pygmalion and Galatea is only the extreme edge of a sense of the imaged woman both affecting the viewer and being able to be effected. Feminist critics and traditional defenders of the female nude both have assumed that looking is doing and performing, that the figure hovers between the image and the real. In *Unstill Life* touching or not touching, eating or not eating, each transforms the figure of the woman, inflecting the interaction with a sense of ethical responsibility, making the cycle between work and audience personal and intimate, rather than merely erotic or even disengaged. In Velonaki's work 'interaction' is not a neutral, anodyne engagement (the distanced looking in the white cube) but a contact that is transforming, violent, and disfiguring.



Mari Velonaki + Gary Zebington  
*Unstill Life* 2000-2003  
© Copyright Mari Velonaki + Gary Zebington, 2003/  
Velonaki licensed by VISCOPY, Sydney 2003

Whereas Velonaki and Zebington use computerised interactivity to provide a space of potential mutuality and responsibility linking audience and art, others in *Outside In* challenge the disembodied geometry of abstract place by re-corporealising the spaces of architecture and design. In Maureen Burns' *Scene of the Object* and *A Figure in the Carpet* we are provided with suggestive fragments of modernist interior spaces which allude to the widespread adaptation of the 'modern look or style' in '50s and '60s interior design.

The ethic/aesthetic of this new interior was that of openness, visibility and clarity, with glass used to open the boundaries between outside and inside and between the previously sealed-off spaces inside the home. For Walter Benjamin, this was the image of the modern, of "the twentieth century, with its porosity, transparency, light and free air"<sup>2</sup> which, like Le Corbusier's 1930 project for the *Ville Radieuse*, was the architectural and design embodiment of the space defined by Euclidean geometry. Benjamin saw the pre-Modernist interior as closing off a private interior space – "a box in the world theatre" – which closely equated the private space with the bodily interiority of the owner. But the new interior design meant that everyone was both observer and observed: "...the inhabitants become both actors in and spectators of family life – involved in, yet detached from their own space"<sup>3</sup> and thus without secrets or possessions.<sup>4</sup>



Gwenda Maude *Birthing Pods* 2003 courtesy the artist

Burn's installation takes the viewer into this apparently open, transparent space but undermines its ethic of visibility and clarity ('clean lines') by making it a site of forensic investigation, a crime scene. Something is alluded to, is missing except as clues and traces. For Burns the transparency of modern architecture is not just the surface of some grimy underbelly, but is constituted by a systematic blind-spot; which is the interiority of the body. Although the body<sup>5</sup> is absent, it is ever more insistently there because of its absence, except as the scattered shapes of modern furniture.

Katherine Moline's three works, *Lightwell for Gray*, *Responsive Light & Shadow* and *Complex Pleasures for Mendieta* are all concerned with absences, or perhaps more correctly, disappearances. For Moline, the coherency of spatial relationships disguises a deeper set of denials and refusals, which, however, continue to inflect the apparently idealised and coherent space. The body's complex and often oblique relationship to geometrical space is not directly imaged in this work since it is in, to use Lefebvre's phrase, "the shifting intersection", between bodies, spaces and objects that we can experience what is denied in the construction of spatial and architectural clarity and transparency. So it is between the surveillance camera, disc shadow and shape spreading itself across the floor that Moline alludes to a discontinuity, an incoherency in the very space that the spectator inhabits, while the mirrored cubes contradict the space they are in. For Moline this discontinuity marks a disappearance, the disappearance of forms of embodied subjectivity. More concretely it is also the disappearance of the female artist and architect Eileen



Maureen Burns  
*A Figure in the Carpet*  
 2002  
 courtesy the artist &  
 Scott Donovan Gallery,  
 Sydney

Gray behind the modernist master architect Le Corbusier, whose perspectivalist vision of urban modernity did not prevent him from graffitiing the house Gray built at Roquebrune-Cap Martin, literally writing over her text.<sup>6</sup>

Bonita Ely's *Infrastructure 2620BR* also reworks the space of the gallery and the embodiment in architecture, whereas Moline challenges the lucidity and coherency of the space imaged by the surveillance camera so ubiquitous in the modern gallery, Ely takes the viewer into the liminal spaces that, though they are within the gallery in one sense, are also excluded by the demand for everything to be geometrically idealised, a 'pure display', purged of distractions.

The 'infrastructure' of any building, organisation or system is the basic foundation, the 'body' to the institution's 'mind', which the concept of the white cube gallery both depends upon but always diverts attention from. Ely's work moves up into this repressed space, colonising it admittedly, but also providing a conduit for its 'otherness' to move down into the space of art below.

There is undoubtedly an ambivalence in the gesture of extending the space of art into this other space. But Ely's work is not so much an extension of the potentially infinite grid of geometry into the otherwise darkened ceiling, as allowing the viewer an essentially visceral encounter with an altogether other form of spatiality. We move not just from light to dark, but from open to closed, simple to complex, expansive and ordered to jumbled and limited. The shift of scale from the room we inhabit and the miniature, since in it we are foregrounded as bodies (and not just viewers). It brings to mind games of hiding as children, squashed and tense in the dark, or the more real hiding that takes place in cellars and under stairs when bombs and missiles rain down. It's the space where we rediscover our heartbeat and our breathing, and we forget our Vitruvian dream of being the ideal measure of all things.

Astra Howard's work has long engaged with the hybrids of body-building-place, by putting her own body into unexpected places.

In *The Other [Inside] II* Howard engages with the material substratum of the gallery – the plinth which, officially unnoticed, can quite literally underpin the object of display. Seen and yet not seen, it is part of the proscenium arch of gallery architecture. This non-object, comes alive in Howard's performance, but not to a full or autonomous life. Its life remains partial, with only one arm and one leg protruding, so preventing it from shifting completely from its in-between status as a transitional object to a full body.

Part performative engagement, part static wall piece, part video documentation, *The Other [Inside] II* continues Howard's concern with the intersections of private space (within the box), public space (within the gallery) and the body. What is confronted in this performance/installation is the refusal of the desiring, libidinal, and dis-articulated body by the closed and ideal space of the gallery. Howard, in common with all the artists in *Outside In*, does not simply present us with the presence of this body, making it into a spectacle within the gallery. Instead she provides us with a deeply ambiguous presence that is at once a performing and concrete body, yet is also fragmented and concealed. The inside of the box becomes, like Ely's ceiling, a private space in contrast to the public space of the gallery, so that although it is the site of display and exhibition and is integrated in the gallery's geometry, it also contests this geometry through this other space's partial and marginal presence.

Gwenda Maude's *Birthing Pods* continue the thematic of an enclosure that both mimics the body and plays against the idea of the gallery space. Maude's pods appear organic, body-like, but with their repetition, and smooth, grey and hard exteriors, also appear as abstract exemplars of the serialised and homogenised commodity.

But, like Howard's box, the pods also intimate the presence of a space within, a space which moves away from the abstract logic of gallery and commodity. Instead, when the viewer breaks through the standard distance of the 'correct view' and peers closely through the small holes or protuberances, a disturbingly organic interior is revealed. This physical encounter, more like peering through a key-hole than viewing an artwork, charges the experience with an amalgam of intimacy, embarrassment, pleasure and vulnerability. The shifting organic-like shapes seen within the pods reinforce this. Reminiscent of Piccinini's mutant organisms, Maude has filled her pods with forms that are both unrecognisable and yet apparently living. Unlike Piccinini, however, there is a palpable sense of risk and of deviance.

The use of an enclosing, pod-like shape, with all its suggestions of the organic, natural and autonomous, is something we can see in Richard Goodwin's *Taxi-Dermis*. Much of Goodwin's work crosses the boundaries between artwork, object and architecture. His works are not only often found in public places; buildings, squares, freeways and the like, but deliberately slip between becoming part of the architectural environment and becoming another person or body, engaging with that environment.

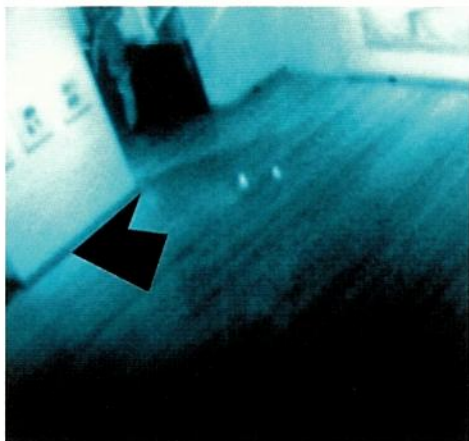
Michele Barker + Anna Munster  
*The Love Machine* (detail) 1998-2003 courtesy the artists



Bonita Ely  
*Infrastructure 2620BR* (detail) 2003 courtesy the artist



Katherine Moline  
*Responsive Light  
 and Shadow*  
 2000-2003  
 courtesy Yuill  
 Crowley Gallery,  
 Sydney



*Taxi-Dermis*, constructed from Perspex taxi shields (fashioned, as its title suggests, from 'skins made to appear lifelike') becomes like a prosthetic body. At times insect-like, at other times like a mutant human, it shifts across the categories and distinctions that clarify and define public, museum, and ordered space. The fabric lying inside the base of *Taxi-Dermis* suggests that it is also 'home'; a private space, intimate and secret, rather than in the public and structured space of the museum.

For Benjamin and his companion Asja Lacin the architecture and urban life of a city like Naples in the 1920s was 'porous' – with courtyards, arcades and stairways interpenetrating, allowing a seamless movement between public and private zones.<sup>7</sup> But Benjamin not only saw the pre-modern urban world as porous, he seemed to also see modern as light, airy, transparent and porous. Goodwin's readymade construction uses its porosity to undermine the zones of contemporary life by conjoining public and private, home and movement, body and object, art and architecture.

Carol Longbottom's installation of 36 small, flawless Perspex boxes, arranged in the grid of a perfect square seems the direct opposite of Goodwin's clamped together prosthesis made from discarded taxi parts. *Six Mementos* is systematic and organised, reflecting its focus on paradise, on idealised and utopian places. But the opposition is more apparent than real, since Longbottom's work is also concerned with refiguring and disturbing the conventionalities of space.

Each of the six rows in *Six Mementos* relates to a text, which themselves are, in the main, made up of multiple stories. Using texts such as Eco's *Six Walks In The Fictional Woods* (1994) Calvino's *Invisible Cities* (1972) Ovid's *Metamorphosis* (c.6), and the Bible's *Genesis* Longbottom puts together sets of objects which allude to the complexity of those texts and images within them. A key thematic that weaves through them is that of fantasy and mythology, of a utopian or fantastical vision, which leads us away from the mundane and sets up complex patterns of memory, imagination and allusion. For Longbottom these objects are *memento mori*, which have the capacity, not only to open up for us, new pathways of remembrance, but can be combined and recombined into new patterns. The texts are thus not so much 'illustrated' in the sense of being the final term to which the image refers, as allowed to generate allusion in a *becoming meaning* of word and image. Once again, we are moved according to trajectories which no longer follow the grids of a fixed geometry.

With *The Love Machine* Michele Barker and Anna Munster take the viewer directly to another form of space, one with perverse echoes of the scientific lab, the computerised office and the art gallery. For the images are originally taken in digital photo booths in shopping centres in Hong Kong and Japan. These use digital combination and morphing to combine the faces of a couple and then project it back as their future child. With some booths it is possible to decide the race, as well as the sex, of this digital child.

The genetic and the digital are here assumed to be effectively identical, as sets of open possibilities to manipulate and combine. Whether digital hybridisation using software, or genetic hybridisation using gene manipulation (or even sexual combination), we see a fundamental process of abstraction, analogous to the ultimate abstract quantity of our time – the commodity.

Yet the aesthetic dimension is critical too. Art and science are here conjoined on the plane of technical artifice. Images use both art (photography) and science to construct new portraits that unstably lie across the borderlands of both. Like all artistic portraits, but perhaps even more so, we are invited to peer into the soul. Here is the person as a child and as their future child. No longer real, and unrealised, but all the more able to function as an image of interiority.

For Barker and Munster booth and gallery are brought into a constantly unstable conjunction. It is interesting that with this work we are once again brought into a small, confined space, where the dimensions of our bodies are brought to the fore. This is because although the images are blown-up to the large scale of the 'gallery photograph', the obvious poor quality of the original print, when magnified, returns us to that original site. But even the booth is not a stable site. The promise is of an almost ideal freedom – beyond genetic determinism. But where the audience looks for self-portraits it finds only the dystopic phantasies of stereotypes and perfection.

Movements beyond the space of the white cube are commonplace. Where *Outside In* operates is, however, less beyond and more on and across those cuts that construct the geometry of the viewer, work, and museum. And perhaps this is no surprise. The artists, designers and historians in *Outside In*, coming from the studio whether as students or staff, are both an *outside*, pre-formed, unregulated, in relation to museum, and an *inside*, within the institution that is COFA.

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 School of Art History and Theory, UNSW COFA

- <sup>1</sup> Henri Lefebvre, *The Production of Space*, Oxford & Cambridge Massachusetts, Basil Blackwell, 1991, p 184.
- <sup>2</sup> Walter Benjamin, *Gesammelte Schriften*, vol. 5, Frankfurt am Main, Suhrkamp Verlag, 1972, quoted in Buck-Morss, *The Dialectics of Seeing: Walter Benjamin and the Arcades Project*, Cambridge, Mass., MIT Press, 1989, p 303.
- <sup>3</sup> Beatriz Colomina, "Intimacy and Spectacle: The Interiors of Adolf Loos" *AA Files*, #20, 1990.
- <sup>4</sup> Walter Benjamin, "Experience and Poverty" (1933) in Michael W. Jennings, Howard Eiland, Gary Smith (eds), *Selected Writings*, Vol. 2: 1927-1934, trans. Rodney Livingstone et. al., Cambridge, Mass. & London, Belknap Press of Harvard University Press, 1999, p. 734.
- <sup>5</sup> Which for Burns should also be taken in the sense of the corpse of police investigation.
- <sup>6</sup> See Beatriz Colomina "Battle Lines: E1027" in Diana Agrest, Patricia Conway & Leslie Weisman (eds), *The Sex of Architecture*, New York, Harry N. Abrams, 1996.
- <sup>7</sup> Walter Benjamin and Asja Lacin, "Naples", in Benjamin *Reflections*, N.Y. & London, 1978.

Carol Longbottom *Six Mementos* (detail) 2003 courtesy the artist



# biographies

## Michele Barker + Anna Munster

Michele Barker is an artist who has worked within the area of new media for over a decade. Her work covers the areas of digital photography, digital video, interactivity and web based production, primarily dealing with issues relating to perceptions of identity – molecular and corporeal – and their relationship to technology, science and medicine. She is a lecturer in Photomedia and is completing a PhD, School of Media Arts, COFA.

**Anna Munster** is an artist and theorist who has worked in sound, video, web and interactive media. Her research focuses upon the relations between technologies aesthetics and embodiment and she is currently completing a book in this area. She is a lecturer in the School of Art History and Theory, COFA.

## Maureen Burns

Maureen Burns is an artist who works between the photographic image, objects and installation to explore notions around domestic forensics. She is a Photomedia lecturer in the School of Media Arts, COFA and a PhD candidate in the School of Art History and Theory, COFA researching "Crime, Grime, and 'the Domestic Uncanny' in Late 19th Century Popular Imagination".

## Bonita Ely

Bonita Ely is an artist whose art practice is mainly interdisciplinary installation and sculpture, including fabricated objects, spatial constructions, photography, drawing, video and time based processes. Her studio research explores visual art as a corporeal, non sectarian zone in which implied insights pertaining to cultural displacement, disfunction, identity and trauma may be encountered. She is a senior lecturer and head of the Sculpture, Performance and Installation Department, School of Art, COFA.

## Richard Goodwin

Richard Goodwin has been a practicing artist since 1976. He is a qualified architect and Master of Architecture but he has practiced primarily as a sculptor and within the hybrid zone of artist/architect on major infrastructure projects. He currently holds the position of Adjunct Professor in the School of Art, COFA and has just received a 3 year ARC grant to complete research into the definition of public space via public art projects entitled *Porosity*. This research will run parallel to his formation of the Porosity Studio within COFA.

## Astra Howard

Astra Howard is currently completing her PhD Thesis through the School of Design Studies at COFA, investigating through "Action" Research methodologies the contentions that exist within public spaces. As a recipient of the 2002 International Samstag Scholarship, she has recently returned to Australia after a year working in Beijing, Paris, New York and Delhi.

## Carol Longbottom

Carol Longbottom is an architect whose practice includes domestic and public housing, with a particular focus on heritage and restoration. Her research focuses on notions of paradise and the relationships between architecture, text and representation. She is a lecturer in the School of Design Studies, COFA.

## Gwenda Maude

Gwenda Maude was born in New Zealand where she worked as a sculptor for 10 years, exhibiting and selling her work. Since 1996 she has lived in Sydney and is presently completing a PhD in the School of Art, COFA. Her studio research manifests the deviant posthuman cloned from xenotransplanted DNA. The work provocatively implies that these mutations will become the next subversive counter-culture. She is the co-director of SPLIT TITS, a Sydney-based group of artists which has created five collaborative experimental hybrid performance works since 1998.

## Katherine Moline

Katherine Moline has exhibited painting, sculpture and installation since 1987. After qualifying as a designer in New York in the early 1990s she has worked with notions of process in art and design contexts. Examples include exhibitions exploring variations of relationship between audience, artist and object, and the facilitation of organizations through participatory design projects. Her research in design, ideology and critical systems informs her teaching and research as a senior lecturer in the School of Design Studies, COFA.

## Mari Velonaki + Gary Zebington

Mari Velonaki is a media artist with a performance background. Her work aims to engage spectators with digital characters in interplays activated by sensory triggered interfaces (breath activated, electrostatic charge measurements, artificial vision systems, speech recognition). She is currently completing a PhD investigating the physical placement and participation of the spectator in interactive installation environments in the School of Media Arts, COFA.

**Gary Zebington** is an artist and software designer. Since converting to digital media in 1990 he has created and internationally exhibited a throng of web, cd-rom and installation interactives influenced by his extensive and unrepentant explorations into biological sciences. He has been engaged in the development of experimental medical software at Sydney University since 1997.

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(COVER IMAGES - LEFT TO RIGHT, TOP TO BOTTOM) Astra Howard *The Other (Inside)* 2003 courtesy the artist; Richard Goodwin *Taxi-Dermis Performance* 2002 courtesy Boutwell Draper Gallery, Sydney & Christine Abrahams Gallery, Melbourne; Gwenda Maude *For a Healthier World* 2003 courtesy the artist; Bonita Ely *Bain Marie* 2002 courtesy the artist; Michele Barker + Anna Munster *The Love Machine (detail)* 1998-2003 courtesy the artists; Katherine Moline *Complex Pleasures for Mendieta* 2000 courtesy Yuill Crowley Gallery, Sydney; Mari Velonaki + Gary Zebington *Unstill Life* 2000-2003 © Copyright Mari Velonaki + Gary Zebington, 2003/Velonaki licensed by VISCOPY, Sydney 2003; Carol Longbottom *Six Mementos (detail)* 2003 courtesy the artist; Maureen Burns *Scene of the Objects* 2002-2003 courtesy the artist & Scott Donovan Gallery, Sydney.

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