



SCAfold

APRIL 06



The University of Sydney

SCA

SYDNEY COLLEGE OF THE ARTS

MESSAGE FROM THE DIRECTOR AND DEAN

This, the third issue of SCAfold, marks a significant point in the evolving story of Sydney College of the Arts.

Next year SCA celebrates its 30th year as the premier school of visual arts in Australia. Whilst the earliest incarnation of the SCA may be traceable to 1976 with its first intake of students into the School of Design, now a part of the University of Technology in Sydney; it was to be one year later that the School of Art under the directorship of Jim Allen, would begin. It was under his directorship that SCA's reputation as an innovator and leader in the field of visual arts education would be formed, setting the agenda for educational change across Australia.

It has been an extraordinary thirty years of achievement for both staff and students alike. The school's influence on the debates surrounding contemporary visual arts practice in this country has been profound.

In 1990, SCA became an independent faculty of the University of Sydney, and six years later, after nearly twenty years of a somewhat precarious existence housed in temporary, industrial accommodation, the school relocated to the magnificent Kirkbride site. This consolidation was achieved through the efforts and acumen of SCA's second Dean and Director, Professor Richard Dunn who currently holds the title Professor of Contemporary Art.

The third director to take the reigns was Professor Ron Newman, who achieved extended opportunities for SCA's students to participate in international exchange programs, the enhancement of the school's digital capabilities, and the introduction of several postgraduate coursework programs which opened the school to a wider, more diverse community of students. Building 11, a dedicated Postgraduate Research studio complex that opened this year, was largely due to his determination to expand SCA's Postgraduate Research and Coursework programs. Professor Newman completed his term as Dean and Director in December of 2005.

As you may have gleaned by now, SCA is certainly no stranger to change. ►

The landscape of higher education has been reshaped to such an extent that it bears little resemblance to those early founding years of the school. The socio-political attitudes driving change across our society are having a profound affect on the expectations placed on the higher education sector. In responding to this, the University of Sydney has recently announced a comprehensive organisational restructure designed to meet the challenges and demands imposed by the rapidly changing financial and educational imperatives fundamental to the well being of a major contemporary university. These changes will no doubt have a significant impact on SCA.

Last year, after an intensive international search, it was announced that Professor Colin Rhodes would take up the position as the fourth Dean and Director of SCA.

Colin Rhodes was born in Conisbrough in the North of England. In 1982 he enrolled at Goldsmiths College, the University of London. Transferring from a degree in Biology and Chemistry to an Art degree was a life-changing choice from which he has never looked back. He graduated in 1986, with honours in fine art practice and art history. He then completed a Masters in art history and a PhD on Primitivism in 20th century art at the University of Essex.

Rhodes' extensive publications include the acclaimed *Primitivism and Modern Art* (1994) and the groundbreaking *Outsider Art: Spontaneous Alternatives* (2000), both published by Thames and Hudson. His work on self-taught and marginalised art had international impact and Rhodes was invited to the United States and several European countries to lecture. He has written for French, Dutch, Belgian and Finnish publications and *Outsider Art* has been translated into French, Spanish and Finnish. He has a particular interest in expressionism, especially Brücke, and recently participated in symposia convened to celebrate the group's centenary in Madrid and Brighton. He is currently completing a book on 20th Century art for Thames and Hudson and is in the middle of a project related to the 1948 London ICA exhibition, *40,000 Years of Modern Art*. He still makes art when he can; mostly work on paper, and exhibits occasionally. ►

Colin Rhodes comes to Sydney from Loughborough University, where he has been Director of the School of Art & Design for the last four years and Professor of Art History and Theory. Previously he served as Associate Dean for Research in the Faculty of Social Sciences and Humanities. In the mid-1990s he was instrumental in taking the then Loughborough College of Art and Design into the University. At Loughborough he has taught in both practice and theory, and has also taught with the British Open University and at the University of Essex and Tate Modern.

Having been associated with SCA since its inception, working closely with each of its previous Deans and Directors, it is now my privilege to welcome Professor Rhodes and his family into the larger extended family of students and staff who have, over the past thirty years, been part of this inspirational, ever evolving "organism" we have come to know as SCA.

Professor Tom Arthur
Acting Dean and Director, March 2006



(above) Professor Colin Rhodes

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Cover: Tanja Bruckner, *Man of the twenty first century*, 2005

ANTIPODES

A Visual Arts Research Project developed by Professor Tom Arthur of the Sydney College of the Arts (SCA), The University of Sydney and Professor Anne Rochette of the Ecole Nationale Supérieure des Beaux Arts (ENSBA), Paris

Antipodes. What does this word mean today? This word, which for over two hundred years was paramount in the imagination of explorers and travellers and synonymous with the often “unreal” manifestations related by those whose accounts were to become recorded as being the “objective” experiences linking Australia to France.

Professor Anne Rochette and five students from the Ecole Nationale Supérieure des Beaux-Arts in Paris arrived at SCA for a one month stay in April 2005, thus beginning a year long research project with Professor Tom Arthur and five postgraduate research students from SCA’s Sculpture, Performance and Installation studio examining various cross-cultural relationships between art; its institutions and their relationship to specific regional and global histories, geography and politics.

The project was structured around notions of displacement that have been integral to the conceptualising of both the physical and cultural spaces associated with the term Antipodes. The focus of the project was primarily on art practices that are essentially linked to volume, space and installation, with specific interests in New Media. From an organisational perspective and pedagogically, the groups functioned as seminar and studio based “creative cells” working collaboratively to produce two joint exhibitions with linked publications in both Sydney and in Paris.

The works produced during the first phase of the project were exhibited in SCA’s Galleries 1 and 2, marking a temporary resting point at the end of the beginning chapter of this year-long project. From out of this concentrated activity came newer understandings of the personal, cultural, historical and material parameters that each artist would bring to the project. This was clearly evidenced in the variety and in the intensity of the works in the exhibition. ▶



It is now one year later and Tom Arthur and the students from SCA travel to Paris to reconnect with their Parisian counterparts during the months of April and May to complete the final stage of Antipodes with an exhibition at Point Éphémère, an exhibition space situated on the Canal Saint Martin.

The artists in the project from ENSBA are Clelia Bailley, Maia Jancovici, Sophie Truant, Julien Dubussion and Rafael Siboni and from SCA, Cecelia Hyunh, Helen Pynor, Nic Folland, Marley Dawson and Claude Jones with Kenzee Patterson replacing Nic Folland from the original group in Paris. ▶

The project was made possible by the generous support and encouragement of the University of Sydney’s International Development Fund, the French Embassy in Australia, the Australia France Foundation at the Australian Embassy in Paris, Sydney College of the Arts, The University of Sydney and the Ecole Nationale Supérieure des Beaux Arts, Paris.

Tom Arthur
March 2006

(above) Professor Tom Arthur and Professor Anne Rochette with the Antipodes artists, SCA Galleries, May 2005.

NOTES IN PREPARATION FOR THE END OF TIME

From the outset of his PhD, Andrew Burrell wanted to investigate a method of writing that would belong distinctly to the creative arts field, to find a language for the artist-scholar – with a mandate to speak with subjective insight and in a creative voice. Burrell states: “My intent became to write an artistic thesis, and this would mean writing with two paradigms in mind - that of traditional academic writing, and that of the creative drive that leads me to explore the ideas and concepts that inform and stem from my art practices, and the resulting expression of that drive.”

Burrell’s resulting thesis explored a variety of philosophical, poetic, historical, metaphorical, and conjectural ways that memory, collecting and narrative impact and interact with individual personal history in such a way that ultimately enables that individual to define themselves in space and time. Its scope of enquiry was broad, ranging from investigations into the classical ‘art of memory’ and Renaissance ‘magical science’ to contemporary media art and grand historic narratives.

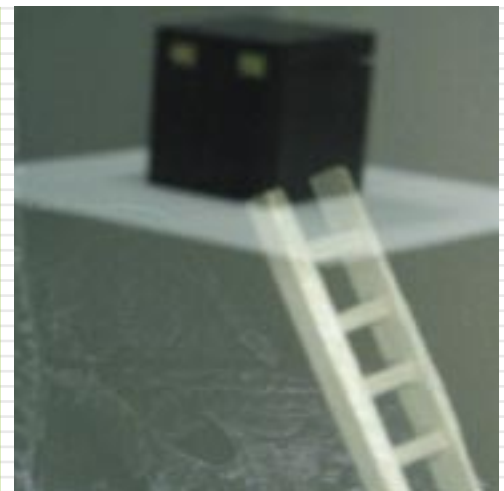
The main body of the text is presented using the voice of a first person narrator, who shares some of Burrell’s own personal narrative, and often finds himself (or herself - this is never made apparent) speaking subjectively on the writer’s behalf. This narrator also has the ability to explore complex arguments and historical

or philosophical narratives objectively, before returning to subjective comment.¹

Burrell says that “the first real test of my conjecture that I could use this narrative voice to form and discuss complex arguments (on par with any high-academic voice) was when I presented a paper, written in this style, at a history / literature conference in Turku, Finland. The paper was titled *Narratives of the Fake* and was well received, both for its content and style. I was later contacted by one of the conference organisers to submit it for consideration in a forthcoming publication.”

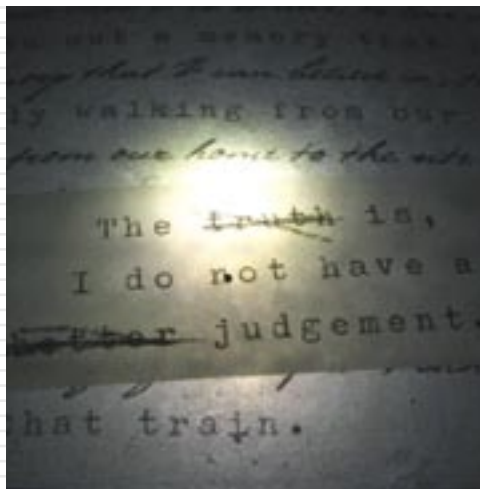
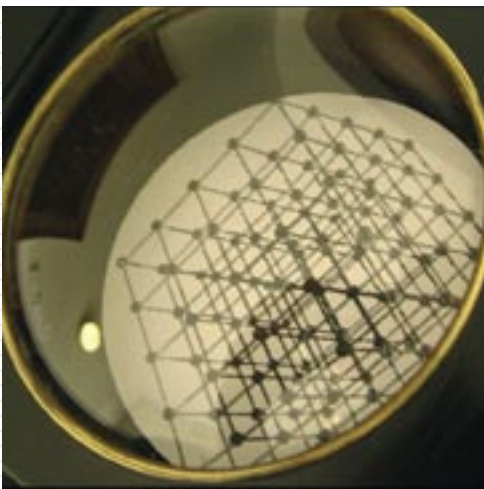
This paper was accepted for publication, and is now published in *Tropes for the Past: Hayden White and the History / Literature Debate*.² Burrell’s narrator takes the reader on an asynchronous journey, exploring the uncomfortable spaces between fiction and non-fiction and the attempts that are often made to fill these gaps between.

This unnamed narrator also emerged in Burrell’s examination exhibition, *Notes in Preparation for the End of Time*, an interactive installation featuring a multi channel computer navigated audio environment and a collection of boxed objects, texts and tableaux.³ On this point he has stated that “I believe the crossover between studio practice and the written thesis was vital to the success of my PhD project. Even when this link is not explicitly apparent to an audience who is not privy to the written work, there is still a shadow or reflection of the text strengthening



the work. And this is of course true for the reader not privy to the exhibition work.”

Dr Andrew Burrell is a hybrid media artist and writer awarded a PhD by the University of Sydney in 2005. He has recently been published in an anthology on Hayden White and is currently a Visiting Artist in the Sculpture studio, conducting research into hybrid radio practices. Burrell will work with a group of current students to investigate and develop distributed audio practices, culminating in an exhibition in the SCA Gallery foyer in August.⁴ He is also very interested in sharing ideas on the use of a creative voice within academic writing, with SCA researchers, present and past. He can be contacted at andrew@miscellanea.com



1 Burrell’s thesis, *NOTES FROM THE END OF TIME: Memory, Collecting and Narrative*, is available in both the SCA and Fischer libraries.

2 Kuisma Korhonen, *Tropes for the Past: Hayden White and the History / Literature Debate*, Rodopi, Amsterdam, 2006

3 see www.miscellanea.com/endtime for documentation of this work, and also the images featured in this article.

4 A blog detailing the progress of the groups research can be found at www.miscellanea.com/hybrid

NEW DESIGN

Sarah Newall and Aidan Li have been selected as finalists in the annual competition and exhibition *new design 2006*. The exhibition introduces the most outstanding design graduates in the country, working in the fields of product design, textiles, fashion, ceramics, glass and furniture. *new design* provides design professionals, students and the general public with a new perspective on contemporary design practice. The exhibition at Object Gallery, 415 Bourke Street, Surry Hills, continues to 7 May.

(below) Aidan Li, *Surfer*, 2005

(bottom) Sarah Newall, *Landscape Series 3*, 2005.



SCA GRADUATES HATCH

Justin Buchta and Tanja Bruckner will represent SCA in the most comprehensive national survey of emerging artists in Australia, the *HATCHED 06 National Graduate Show*. Since 1992 the Hatched graduate exhibition at the Perth Institute of Contemporary Arts (PICA) has supported the professional careers of many emerging contemporary Australian artists.

Tanja Bruckner completed her BVA Honours degree in the Photomedia studio. Tanja says of her work *Man of the twenty first century*: "Humans are the living artefact of a culture, a time and a place. My photographs examine the identity crisis of individualism in a post modern era, where previous social structures imposed by the symbolic order, for example, religion and family, have been replaced by the economic encroachment of hyper-capitalism. So-called imperfections of what are actually innately human; pimples, lumps, dirty belly buttons, scars and hair are revealed in order to critique society's obsession with the artificial."

Justin Buchta completed the third year of his BVA in the Sculpture studio. Inspired by authors Graham Hancock, Jeremy Narby and Francis Crick, Buchta's installation *Fairy Junk DNA*, "projects an obvious visual reference, and like DNA, it is the contradictory quality that allows the transformation and repetition of forms to multiply while remaining exactly the same. *Fairy Junk DNA* plays with spatial dynamics that flow with or against the architecture, mapping space. The installation is made of only two materials, bamboo skewers and silicon, both of which trap light. It is the soft colour of bamboo combined with transparency that gives the structure a special characteristic, a contemporary invisibility."

The *HATCHED 06 National Graduate Show* at PICA opens on Thursday 11 May at 6pm and continues to 18 June. www.pica.org.au.

(middle) Justin Buchta, *Fairy Junk DNA*, 2005.
Photo: J. Buchta

Cover: Tanja Bruckner, *Man of the twenty first century*, 2005

RESEARCH ON SIGNIFICANT INDIGENOUS COLLECTION

Christina Davidson, lecturer in Theories of Art Practice, was recently commissioned by one of the largest Aboriginal communities in Western Australia to produce a National Significance Assessment on the community art collection. The Warmun community at Turkey Creek, within the Gija language group boundary, is a remote Aboriginal community located in the East Kimberley region of WA.

The community was home to leading Indigenous artists Rover Thomas, Queenie McKenzie, Paddy Jaminji, George Mung Mung, Jack Brittan and other prominent 'first generation' Warmun artists who passed on many of the traditional stories and painting techniques. The Warmun school gained international recognition following the selection of Rover Thomas to represent Australia at the prestigious Venice Biennale in 1990. The Warmun Art Centre was established in 1998 by leading artists of the community to provide artists with economic independence and the opportunity to share their Gija culture in local, national and international levels. A new generation of Warmun artists works with the same traditional materials and stories, producing works at the forefront of contemporary art in Australia.

The art collection of the Ngalangangpum School at Warmun/Turkey Creek includes several hundred paintings and sculptures made by Warmun elders between 1979 and 2000. The majority of the art works were designed for use in teaching traditional Gija culture and language to children at the Ngalangangpum School, as part of its innovative two-way learning program. This program, operative from the time of the schools foundation in 1979, combined teaching of Kartiya (non-Indigenous) subjects with the teaching of Gija language and culture by community elders, in one of the first 'two-way' curriculum's in the Kimberley.

The community elders who painted and carved instructional art works for the school include: George Mung Mung, Hector Sandaloo, Jack Brittan, Queenie McKenzie and Mabel Juli. In the late 1970's and early 1980's many of these senior custodians also worked with Rover Thomas and Paddy Jaminji in constructing

painted boards for use in the Goirr Goirr coroboree. Together, the school paintings and the Goirr Goirr boards formed the origins of the Warmun painting movement, which developed in the mid 1980's and became internationally recognised following the selection of Rover Thomas to represent Australia in the Venice Biennale of 1990.

Until 1990 the school art collection was housed in a special room called the Nawanji Kijam Purru Jarrakirem ('Cave of Gija language and culture'). It is currently in storage awaiting relocation to a new purpose built museum and resource centre at Warmun to be completed in 2006/7.

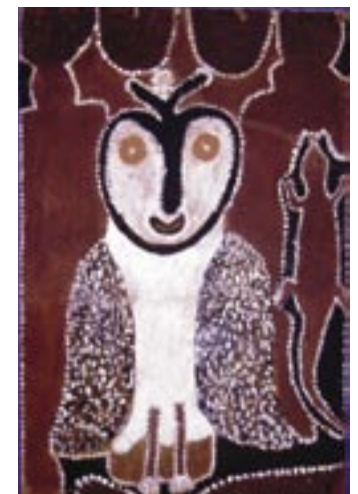
While the story of the commencement of the Warmun painting in the Goirr Goirr dance boards made by Paddy Jaminji and Rover Thomas has often been told, the story of this other major source for the contemporary art movement has not. In conjunction with undertaking a National Significance Assessment of the Warmun Community Collection, Christina Davidson is also undertaking research on the history of the collection.

Christina will visit Warmun for a month this January, working with the Collections Committee led by the collections elected community custodians, Eileen Bray and Patrick Mung to develop documentation systems for the collection and to help to articulate the significance of the collection for the Warmun community. "A significance assessment is designed to be a way of talking about the importance of a collection that addresses many different points of views," says Davidson. "In the case of the Warmun Community Art Collection, the significance assessment will reflect the views of the Gija community, the artists who created the objects, the students who have learned from them, the Nuns of St Joseph who have run the local school and cared for the art works, and the wider arts community that has shown great interest in the collection over many years."

Christina Davidson is currently undertaking a review of literature relevant to the Warmun Community Collection with the University of Sydney's Koori Centre that will inform further work on the history of the collection. She has previously undertaken research on oral history and the work of Warmun artist Rover Thomas, and on both-ways and two-ways education

in remote Indigenous communities. She has identified that "the collection is deeply linked with the beginnings of the 'two way' education movement, a grass roots movement to ensure Indigenous cultural knowledge is included in the education system. The works are also associated with the movement towards self-determination. It is a unique collection in that it is one of the few 'two way' collections still residing 'in country'. The community's wish to keep the collection 'in country' is indicative of the collection's spiritual and social importance."

The project is funded by a Community Heritage Grant awarded by the National Library of Australia.



ALUMNI WORK AT WARMUN

Recent SCA Graduates, Anna Crane (BVA 2004) and Ned Sevil (BVA HONS 2004), worked at Warmun Art Centre in the remote East Kimberley community of Warmun/Turkey Creek for nine months in 2005. After spending the Kimberley Wet Season back in Sydney, where they will collaborate in constructing an exhibition for Melbourne Australian Centre for Contemporary Art, they will return to Warmun/Turkey Creek for the 2006 Dry season.

Anna and Ned's introduction to the Warmun Art Centre developed through Anna's participation in the research led teaching initiative introduced ►



by SCA art theory lecturer, Christina Davidson. In 2003 both Ann and Ned participated in a Third year Art Theory unit on Artist's Writings. As part of this new unit, Christina developed a pilot program with Boomalli Aboriginal Artist's Cooperative, Sydney. The students gained an introduction to Indigenous research protocols, first hand experience of working cooperatively with an Indigenous cultural group and undertook and reflected on the 'interview' genre of artist's writing.

Boomalli has played a leading role in the development of urban Indigenous Australian art since the 1980's. The pilot Boomalli Interview Project involved collaboration on work Boomalli wanted completed. The project is grounded in a 'two-way' exchange philosophy, and aims to achieve 'equal exchange between different groups'. Anna joined a small group of students who filmed an interview with founding members of Boomalli to document the history and philosophy of this gallery and cooperative. At the conclusion the filmed interview was deposited in the Boomalli archive for use in a future exhibition on the history of the cooperative.

When Christina Davidson's research with the Warmun Art Centre alerted her to their need for young artists to work in the art centre office and painting shed, Anna and Ned successfully applied. Anna had begun Warajeri language studies in Sydney, and at Warmun has immersed herself in learning Gija language in order to communicate more effectively with the senior Warmun artists. Anna and Ned have contributed to the research of the historic Warmun Community Collection by filming artists discussing their work, including works in the collection. These interviews in Gija and Aboriginal English will be held in the Warmun Art Centre archive, for access by the artists' families and community, and as a resource for interpreting the historic Warmun Community Collection.



This Page: (above) Christina Davidson with Hon. Robert Kemp, Minister for the Arts and Sport, collecting the Community Heritage Grant on behalf of the Warmun Art Centre, National Library of Australia, Canberra, 9 November 2005.

(centre left) SCA graduates, Anna Crane and Ned Sevil photographed with Christina Davidson at the Warmun Art Centre painting shed, Warmun/Turkey Creek, East Kimberley, WA in August 2005 (ochres ground for paintings pictured bottom right).

Previous Page: (bottom centre) Hector Djamdulu, One of the early paintings made from the Warmun school, this work shows Christ as an Aboriginal person 'buried' in a tree, following former Gija funerary practices, early 1980's.

(bottom right) George Mung Mung, *Untitled*, from the early 1980's, held in the Warmun Community Collection.

SCULPTURE BY THE SEA

An popular annual event since 1997, the 2005 *Sculpture by the Sea* exhibition displayed the work of four sculpture students from SCA along the ocean walk from Bondi to Tamarama.

Denise Hume, a third year sculpture student at SCA, won the Kodak Prize for her sculpture *Refuge*, a response to the refugee crisis in Australia. Her first major outdoor work, Denise says that the production of *Refuge* required skills in organisation and production management, marketing and sponsorship, and staff management, as well as the making of creative decisions. The Gosford Regional Gallery acquired the piece for their collection to be installed in their grounds.

Justin Buchta's formal looking steel sculpture, *www.pow/er*, in the centre of Marks Park, revealed the artist's strong interest in site-specific installation that encouraged visitors to engage in the more playful side of creation.

A sharp contrast between the natural and artificial worlds, and highlighting the space between the sea and shore, was Satu Bushell's work *Continuum*. The work was made of red plastic bottles, evoking seaweed, and changing its form over the duration of the exhibition in response to the ocean's tides.

At the Tamarama Beach end of the walk, BVA Honours graduate and Master of Visual Arts



candidate Yuko Mamada created a supersized goldfish installation titled *Kingyo*.

Also installed at Tamarama Beach was *Fragility*, a sculpture made of copper wire and plant fibre by alumnus Sandra Pitkin. As the plant fibre dissolves in the elements, the work reflects the fragile nature of the inter-relationship between nature and humanity. Pitkin was awarded the Art Gallery of NSW Taskforce Site Specific Prize for her sculpture.

Submissions for the 10th annual *Sculpture by the Sea* exhibition are now being accepted. www.sculpturebythesea.com



- (top centre) Yuko Mamada, *Kingyo*.
- (top right) Satu Bushell, *Continuum*.
- (right centre) Denise Hume, *Refuge*
- (bottom centre) Sandra Pitkin, *Fragility*
- (bottom right) Justin Buchta, *www.pow/er*



SCA BRINGS A TOUCH OF ART TO CHILDREN

Past and present students of Sydney College of the Arts are currently involved in a project to brighten the day-to-day experience of children spending time in hospital.

Sutherland Hospital initiated the project during late December 2005. Since then members of the Paediatric Nursing Unit met with Nerida Schaerf to further develop their ideas for the space. Gradually over the next year the Paediatric Wing of the hospital will be transformed into a unique environment, one not just focused on the prominence of illness, but one encouraging fun and warmth for the patients.

The first stage of the project will involve wall designs and sculptures for the Procedure Room. This will feature the artwork of Leigh Rigozzi (MVA Candidate), Lachlan Calvey (BVA Honours) and Nerida Schaerf (MVA Candidate). The room will be converted into an Under the Sea inspired space. The artists will have the opportunity to work with young children in developing a space that will hopefully displace the focus of their immediate situation, aiding their recuperation, and visually stimulating their thoughts and ideas, beyond the room itself.

There has been a great deal of community support, with Bunnings Caringbah donating the materials required for the project and the artists lending a hand, or better still a paint brush during their spare time!

For further information on this project please contact Nerida Schaerf at n.schaerf@sca.usyd.edu.au

TALENTE 2006

Jennifer Brennan (BVA, Glass) and Carmen Liang (BVA, Jewellery & Object Design) were selected to exhibit in *Talente 2006*, Europe's competition and showcase for makers under the age of 30 in crafts, design and technology. Since 1979 *Talente* has been held in conjunction with the International Trade Fair in Munich, Germany. The SCA graduates were two of the eight Australian emerging artists selected for the exhibition, the largest representation of any country outside Germany. Jennifer's clear squatted spherical glass vessels were hand blown to represent the movement of the wind. Carmen's polypropylene lights are inspired by insects and their ability to camouflage. Carmen is currently doing an associateship at the Jamfactory, and was recently highly commended in the Industrial And Object Design category of the Spirit of Youth Awards (SOYA) sponsored by Qantas, mentored by designer Marc Newson, also a graduate of SCA. The exhibition was on from 16-22 March.



(middle) Jennifer Brennan, *Windbowls*, 2005.
(bottom) Carmen Liang, *Insect Garden 1 + 2*, 2005.

THE FAUVETTE LOUREIRO MEMORIAL ARTISTS TRAVEL SCHOLARSHIP

Sydney College of the Arts (SCA) invites all recent graduates to apply for a scholarship offering \$28,000 towards study or development of their art practice through a program of travel. Applicants must have graduated from SCA within the past four years (2006 - 2002). The scholarship is not open to currently enrolled or deferred students. The scholarship is awarded on the basis of an application and visual documentation of recent work. Five finalists will be selected by a jury of SCA academic staff and an internationally renowned artist external to SCA for an exhibition in the SCA Galleries during September. This year the scholarship will provide an exhibition fee of \$1000 to each finalist selected. Past recipients include Huseyin Sami (2005), Judith Duquemin (2004) and Juliana Bartulin (2003).

The scholarship celebrates the bequest of the late Renee Erdos, a graduate of the University of Sydney. The scholarship was established in memory of her mother Fauvette Loureiro, the eldest daughter of artist Arthur Loureiro.

Applications close 5 pm Monday 3 July.
Application forms and information:

www.usyd.edu.au/sca/Scholarships

For more information:

Executive Assistant

+ 612 9351 1003

scholarships@sca.usyd.edu.au



CONNECTED

SEEKER

Seeker is a multi-screen interactive installation by Josephine Starrs and Leon Cmielewski showing as part of the 2006 *Contemporary Commonwealth Exhibition* at the Australian Centre for the Moving Image and the National Gallery of Victoria, Melbourne from 24th February 2006. In the catalogue essay Fiona Trigg states “*Seeker* not only traces the global movement of people and resources, but also illustrates the ongoing process of translation from the physical to the virtual in the way we perceive the world. Translation implies a desire to communicate; each person who engages with *Seeker* will be prompted to

consider what is lost and what is gained, what is repressed and what is discovered in this process.” www.art2006.com.au and <http://lx.sysx.org>.



Josephine Starrs and Leon Cmielewski, *Seeker*, 2006

CAMOUFLAGE

Dr Ann Elias will present a paper at the *Camouflage: Art, Science and Popular Culture Conference* at the University of Northern Iowa on Saturday April 22, 2006. Ann's research is concerned with the intersection of social history and aesthetics expressed through painting, photography and objects of popular culture. More recently Ann has researched the notion of “deception” and its relevance to contemporary visual culture including WW II camouflage techniques practiced by Australian artists and designers. Conference details: www.cs.uni.edu/~wallingf/camouflage-conference

CERAMIC SOJOURN

Mitsuo Shoji was invited by the Binyamini Foundation for the Ceramic Artists Association' of Israel to give lectures and demonstrations at two academies and a museum during late February and early March. Mitsuo also visited Bezalel Academy of Arts & Design and conducted a five day workshop at Ne'ot Hakika, in the Dead Sea area.

GRADUATE AT ARIRANG TV

Master of Film & Digital Image graduate Jeong Rae Kim now works as an Assistant Director at Arirang TV, the only English broadcasting in Korea. Jeong says the course provided a great opportunity to work with 16mm film, and to make a documentary and work using digital effects. “The MFDI helped develop my skills in making films, writing scripts, constructing storyboards, production and post-production, all skills I use in my job which covers pre-production, production and post-production.” He is currently directing a series of short programs called *Splendors of Korean Arts* that introduces Korean Arts to a wider audience. www.arirangtv.co.kr

GLASS ARTIST PROFILE

Amanda Eilbeck's work is recognisable by its simplicity. There is a very deliberate choice of colours, line and design to create serene images of beauty. A graduate of the Glass studio, Amanda's profile was selected in the April issue of the Glass Artist Society's (GAS) Newsletter and she is currently in the process of setting up a small studio at home to continue her art practice and experimentation with

casting glass. Amanda says: “My most recent work is a series exploring the feelings evoked by landscape scenery. Marcel Proust believed that experiencing a moment of sublime beauty connects with a network of emotional experiences associated with that moment. I explore this recollection of the essence of a moment in my Landscapes.”

Amanda Eilbeck, *Landscape No.2*, glass.



Jeong Rae Kim, *Love and ... still*, 2005.

ARCHIBALD SUCCESS

Bin Xie's portrait of Senior Lecturer Dr Lindy Lee has been selected to hang in the 2006 *Archibald Prize* exhibition. A Master of Studio Arts graduand, Bin's paintings celebrate the achievements of Australian women of Chinese descent. Banners featuring the work will also hang in the streets of Sydney during the exhibition at the Art Gallery of NSW, which continues to 28 May.

(right) Bin Xie, *Bright Smile*, 2005



SCA SCHOLARSHIP RECIPIENT WINS RESIDENCY

Judith Duquemin is one of two artists to be awarded a six week artist residency during 2006 at Hunter Valley Gardens. The garden resort is situated in Pokolbin in the heart of the Hunter Valley just two hours north of Sydney. The residency is sponsored by Hunter Valley Gardens, the University of Newcastle, the NSW Ministry for the Arts and various local and regional statutory arts bodies. For the residency Judith will produce *Abstract Gardens - Paintings Nos. 1-6* culminating in a solo exhibition at the centre. Judith is represented by Harrison Galleries in Sydney.



ART AWARD FINALIST

Atmosphere, a screenprint on fabric by Justin Trendall, was selected for the inaugural *City of Perth Art Award*. The work depicts a section of wall from the building 'Indian Ocean Pacific Ocean', and is part of Trendall's *Monuments* project, based around a series of imaginary edifices that map his life's cultural influences. A graduate of SCA, Trendall is lecturer and coordinator of Printmedia. His recent exhibition, *The Phantasmagorical Grid - Justin Trendall and the influence of Giovanni Battista Piranesi*, developed from a conversation with curator Sioux Garside on work by Piranesi in the University Art Collection.

(left) Justin Trendall, *The Artist's Studio*

LOOSE PROJECTS

Ryszard Dabek is one of ten artists involved a new artist's run initiative, *Loose Projects*, located one level above where the Scott Donovan Gallery was, at 168 Day Street in Sydney.

The other artists forming the core exhibitors, as well as a curatorium developing invited shows and group events, are David Haines, Philipa Veitch, Carla Cescon, Mark Titmarsh, Lisa Kelly, Anne Kay, Jane Polkinghorne, Alex Gawronski, and Bronia Iwanczak.

The inaugural exhibition, *Loose*, opens 6-8pm Wed 5th April and continues to Sat 29 April. www.looseprojects.net.

IN MEDIAS RES

Associate Professor Brad Buckley recently had an exhibition, *The Slaughterhouse Project: In medias Res*, at La Chambre Blanche, Quebec City, Canada.



Brad Buckley, *The Slaughterhouse Project: In medias Res*, 2005

ARTstor

Visitors to the SCA Library will have access to an amazing array of images using the new ARTstor Database, on trial during 2006. The digital library of art images, designed to enhance teaching, learning and scholarship, contains over 400,000 images of art, architecture and archaeology from a wide range of cultures and time periods, with an extensive collection of images from European, American and Asian cultures. SCA Library is part of the University of Sydney's Library network accessed by students, graduates and members of the community. Artstor can be accessed at www.library.usyd.edu.au/subjects/finarts/

SCA GALLERIES PROGRAM

ART SPACE GERMANY

Opens Fri 7 April, 6-8pm

To Sat May 27

An exhibition of contemporary visual artists who have lived and worked in Germany over the past thirty years, coordinated by the Institute for Foreign Cultural Relations (ifa) and brought to Australia by the Goethe-Institut Sydney.

ZONES OF CONTACT

2006 Biennale of Sydney

Opens Thurs 8 June, 6-9pm

To Sat 9 Sept

An exhibition & international residency presented as part of the 2006 *Biennale of Sydney*

PICTURE THIS

Opens Thurs 8 June, 6-8pm

To Sat 8 July

Paintings by ANU School of Art Alumni
2000 - 2006

MID YEAR DEGREE SHOWS

Opens Thurs 13 July, 6-8pm

To Sat 22 July

Graduating postgraduate degree candidates

UTILITY

Opens Tues 8 Aug, 6-8pm

To Sat 9 Sept

Object design by emerging Australian artists & designers, coinciding with *Sydney Design Week* (5 - 20 August)

FAUVETTE LOUREIRO MEMORIAL ARTISTS TRAVEL SCHOLARSHIP FINALIST EXHIBITION

Opens Tues 19 Sept, 6-8pm

To Sat 28 Oct

Annual exhibition of the selected
award finalists.

DEGREE SHOWS 2006

Dates TBA

GALLERY HOURS

Tuesday - Friday 11am-5pm

Saturday 11am-4pm

(middle) Emily Jacir, *Ramallah / New York*, 2004-05,
video stills from two channel video installation on DVD.

SCA GRADUATES - GET CONNECTED!

Join your Alumni Web Community
www.usyd.edu.au/alumni

- create your own alumni forwarding email address
- update your contact details and profile
- look for classmates

Profiles on and information about the professional activity of our alumni are always welcome for the newsletter and SCA website.
Contact alumni@sca.usyd.edu.au



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SCA OPEN DAY

SATURDAY 26 AUGUST
10AM — 4PM