



SCAfold

APRIL 07

30 YEARS OF VISUAL ART
EDUCATION & RESEARCH



The University of Sydney

SCA

SYDNEY COLLEGE OF THE ARTS

CAA AND ALUMNI

By Professor Colin Rhodes and Associate Professor Brad Buckley

February saw the annual College Art Association (CAA) Conference staged in New York. As usual, it attracted a huge number of delegates, consisting of artists, designers, curators and art historians. As the premier US association for artists working in the University sector, it is also, pretty much by default, the premier international association. As a result, there's a great buzz about the conference, with over a hundred sessions, literally hundreds of presenters, as well as the temptation of receptions and exhibitions in the neighbourhood. This year the two of us attended from SCA. We took full opportunity to attend a number of sessions, which ranged from the art historical, to artists talking about critics and issues related to pedagogy in Art Schools. Again the introduction of the PhD was a hot topic for US art schools, confirming that at SCA we are still at the forefront of things, though there's no room for complacency. Colin co-chaired a session on Contemporary Postures to Meaning, Reception and Integration of Outsider Art & The Academy, which experimented with a format new to CAA, consisting of a brief presentation by an invited panel, (followed by roundtable discussion that included the participation of the audience). The session seemed to go well, with very little instances of people floating in and out - always a danger at conferences like this.

While the CAA conference was in full swing in midtown three solo exhibitions by Sydney College of the Arts graduates were on in Chelsea, which has now replaced Soho as the gallery district for contemporary art.

At Gagosian, the top international gallery, Marc Newson (BVA, 1984) is showing new limited edition works. Each work is fashioned in a single, seamless piece from various materials, including marble and nickel. Parallel to his career as an industrial designer, Newson has exhibited limited edition works and projects in galleries and public institutions since 1986, including in recent years, Fondation Cartier pour l'art contemporain, Paris (1995, 2004) and the London Design Museum (2004-5). Currently he is Creative Director of Qantas Airways.

Not far from Gagosian is Galerie Lelong, which is showing the *weather* series by Rosemary Laing (DipVArts, 1992). A body of photographs made in response to current shifts in climate, both global and political, and bearing Laing's potent, distinctively cinematic vision. Laing's most recent museum solo exhibition was held last year at the Kunsthallen Brandts, Odense, Denmark. Since her last Galerie Lelong exhibition in 2004, the MCA, Sydney, and the Domus Artium, Salamanca, Spain, have each organized major survey shows of Laing's work.

Interdisciplinary artist Justine Cooper (MVA, 1999) lives and works in New York. Her show, *HAVIDOL* at the Daneyal Mahmood Gallery is an artful parody of a new kind of gold rush heralding an era in which pharmaceutical companies mine psycho-chemicals for a public who is ready to swallow almost anything in the pursuit of the new American Dream: a life without pain, only gain. She investigates the intersections between culture, science and medicine, moving between animation, video, installation, photography, as well as medical imaging technologies such as MRI, DNA sequencing and Ultrasound. Most recently her work was showcased at the Asia-Pacific Triennial and Eyebeam, along with The New Museum, New York; The NTT InterCommunication Center, Tokyo; The Singapore Museum of Art; The Netherlands Institute for Media Art, The George Pompidou Centre, Paris; Kwang Ju Biennale, Korea, and the International Center of Photography, New York.

The generational spread of these three artists, showing significantly during the New York Art Fair in major galleries, is just one piece of evidence of SCA's continued success as a producer of major contemporary artists.

While the CAA conference sessions offered a broad spectrum of ideas about art, theory and culture, perhaps it is the possibilities for networking that is CAA's most enduring experience. We met colleagues from other institutions, introduced people to each other, and inevitably made new contacts. We would suggest to all SCA alumni, staff and research students that they consider joining CAA and attending the 2008 conference in Dallas, where Brad and John Conomos will be chairing a session.

(top right) Justine Cooper, *HAVIDOL* installation, 2007. Courtesy Daneyal Mahmood Gallery



30 YEARS

SCA is planning an alumni dinner to celebrate our 30th Anniversary to be held in September or October. To register your interest in attending, or if you would like to be involved in the planning of the dinner, please email alumni@sca.usyd.edu.au.

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Cover: Julia Davis, *Meniscii*, 2007, detail.

See story page 3.

ALUMNUS SELECTED FOR VENICE BIENNALE

Shaun Gladwell, Australia's leading video artist, has been selected to exhibit at the 52nd International Art Exhibition at the Venice Biennale, curated by the American critic and artist Robert Storr. Gladwell's work has enjoyed significant international exposure over the last few years, in the UK, Japan, Finland, and Switzerland, and in 2006 his work was represented in Biennales in South Korea and Brazil.

Gladwell's work captures the vitality and throb of urban street life and until now has been focused upon the lanes, passageways, public squares, boardwalks and public spaces that make up our cities.

Dr Gene Sherman says of Gladwell's work:

"What at first may seem like random movement is in fact a precisely studied aesthetic anchored in an historic context where nothing is really left to chance. To be included in Robert Storr's international Venice show is a great honour not only for Shaun but for Australia too."

Gladwell's work for Venice will step out of the cityscape with which he is familiar and will be filmed at Broken Hill in New South Wales in early April. While being inspired by themes of drought and apocalyptic change - think of the movie *Mad Max* and Sidney Nolan's drought series - the work will also return to a 'white line' theme that

he has explored in the past. Gladwell says, "I'll be doing some motorcycle riding along the white lines of the outback roads. There will be a strong impression of open highways set against the vastness of the Australian outback."

The invitation to exhibit at the Venice Biennale caps off a successful twelve months in which Shaun has participated in over 20 national and international group and solo shows. The Biennale di Venezia, 52nd International Art Exhibition runs from 10 June to 21 November.

Gladwell was awarded a Bachelor of Visual Arts with first class Honours by the University of Sydney in 1996.

Shaun Gladwell is represented by Sherman Galleries, www.shermangalleries.com.au

(below) Shaun Gladwell, *Tangara*, 2003, digital video, 14:00 min, edition of 4

Courtesy the artist and Sherman Galleries, Sydney



APRIL 07 GRADUATION ANNOUNCEMENT

At the SCA Graduation ceremony on April 13 2007, the first Honorary Degrees of Doctor of Visual Arts will be awarded to three recipients distinguished for their creative achievement in the visual arts and in service to education at Sydney College of the Arts. These awards are to be presented to Professor W. R. 'Jim' Allen, Associate Professor Helge Larsen and Ms Darani Lewers, and Mr Guy Warren.

Professor W. R. 'Jim' Allen was the founding head of the Sydney College of the Arts from 1977-1987. He was a pioneer of post-object art in New Zealand in the 1970's and is widely regarded as

the most influential art educator of his generation, both in New Zealand and Australia.

Associate Professor Helge Larsen and Darani Lewers are jointly proposed for the Honorary Degree in recognition of their remarkable collaborative partnership as practitioners in contemporary jewellery. Helge Larsen was appointed at the establishment of SCA in 1977, which began a long and distinguished teaching career combined with positions of senior management and responsibility.

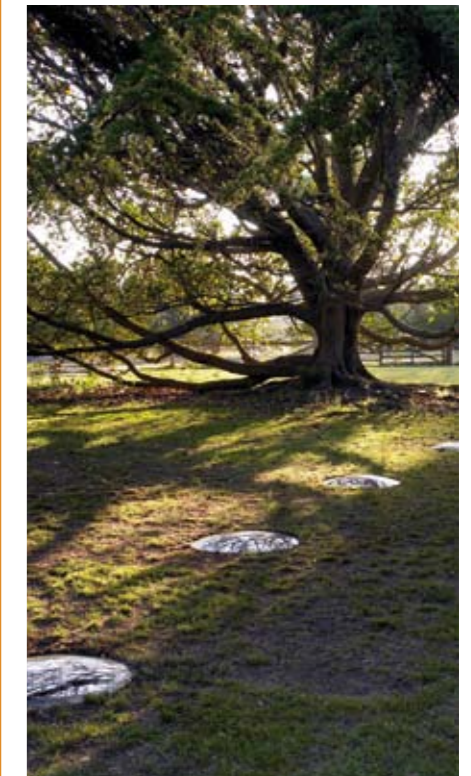
Mr Guy Warren, a senior Australian artist is recognised for his outstanding creative achievement in the visual arts, for his standing in his professional field and in acknowledgement of his founding role as an educator at Sydney College of the Arts.

ALUMNUS WINS LEMPRIERE

Julia Davis is the winner of the 2007 Helen Lempriere National Sculpture Award and will receive \$80,000 cash and a \$20,000 professional development package.

Chairperson of the judging panel, Mrs Anna Schwartz said the judges, in selecting Davis' work as the winner, were impressed by the way the work had settled into its surroundings. "*Meniscii* is a synthesis of formal minimalism and a poetic response to its natural context. Whilst the piece itself is simple in substance and form, it reflects and evokes the sky, the trees and transitory events and elements in both an abstract and specific way". Davis' work will become part of the 'Lempriere Collection' and will be permanently sited in the Werribee Park Sculpture Walk alongside previous winners. Julia completed her Master of Visual Art in 2005 and is currently teaching at SCA in the Ceramics and Sculpture studios and in the Foundation program.

(below) Julia Davis, *Meniscii*, 2007



FAUVETTE LOUREIRO MEMORIAL ARTISTS TRAVEL SCHOLARSHIP

Sydney College of the Arts 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 (2007-2003). 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 October. An exhibition fee of \$1000 is provided to each finalist selected. Past recipients include Jess MacNeil (2006), Huseyin Sami (2005), Judith Duquemin (2004) and Juliana Bartulin (2003).

The scholarship celebrates the bequest of the late Renee Favette Erdos, a graduate of The University of Sydney. The scholarship was established in memory of her mother Favette Loureiro, the eldest daughter of Portuguese/Australian artist Arthur Loureiro (1853-1932).



Applications close 5 pm Monday 2 July

Application forms and Terms and Conditions are available at www.usyd.edu.au/sca/Scholarships

For more information contact the Executive Assistant

P: + 612 9351 1003

E: scholarships@sca.usyd.edu.au

(above) courtesy Suzanne Boccalatte

SCHOLARSHIP WINNER UPDATE



Huseyin Sami was awarded the Favette Loureiro Artists Travel Scholarship in 2005 and spent the first six months in London, visiting galleries, and meeting with curators and other artists. Since August last year he has been in Japan, participating in a residency program at CCA Kitakyushu, developing concepts and creating new work. Seminars and workshops held by visiting international artists including Hamish Fulton, Armin Linke, William Bennett (Whitehouse), Russell Haswell, Thomas Demand and Anri Sala have provided Huseyin the opportunity to broaden his artistic practice.

Huseyin organised and participated in the group exhibitions 'Super Lucky Chance' at the Maeda project space Kitakyushu and 'Playtime' at the Kandada Project Space Tokyo. He will also participate in the Open Studio exhibition at the CCA Gym studio Kitakyushu as part of the residency program in March 2007.

In addition to the international exhibitions and residency, Huseyin also had work exhibited in 'Hardware', a group exhibition at the UTS gallery Sydney (2006) and 'Our Lucky Country' held at Hazelhurst Regional Gallery Sydney (2006), which will also have a concluding exhibition in November 2007 in the same venue. He also curated and will be participating in a group project developed for Bell Street Project Gallery, Vienna, in April 2007.

(above) *Painting Machine*, 2006, *Super Lucky Chance* show at Maeda Studio Project Space, Kitakyushu, Japan

IMAGES OF YOUR WORK... AT THEIR FINGERTIPS

By Jacqui Spedding

Would you like information about your artwork to be searchable using Google? Do you want to raise your research profile? We are offering a unique opportunity to graduates and staff of SCA, past and present, to publicise their work by participating in the Image Digitisation Project.

In collaboration with the University of Sydney Library's eScholarship initiative, we are setting up a digital repository to begin capturing, for the first time, the research output of SCA.

You can contribute to this repository by providing us with images of your work that will be placed into a permanent, professionally managed archive accessible via the internet.

At all times, you retain copyright of the images you deposit with us - it's your work, after all. The purpose of our repository is to preserve your images and make them available to researchers.

With your permission, images of your work can be searched using Google or accessed through SCA's new digital image database that is currently under development. You decide who has access to your images. For example, you might grant access to SCA colleagues but restrict a world-wide audience. In this case, the public could still have access to the information about your work, but not to the work itself.

If you are interested in contributing to the repository, or have any questions about the Image Digitisation Project, please contact the Project Manager, Jacqui Spedding on 9351 1029 or via email: J.Spedding@sca.usyd.edu.au

STATI D'ANIMO (STATES OF MIND) AND SEEKER TWO LARGE SCREEN WORKS AT ARTSPACE

Review by Dr Ann Elias

Two installations by SCA staff members, Marilyn Fairskye, and Josephine Starrs at Artspace Woolloomooloo, bring home the excitement and challenge of screen works, and prove once again the advantages of large-scale visual and aural projections for enhancing the phenomenological effect of art.

Both works engage in some way with the global movement of people, and also the politics of fear. *Stati d'Animo* by Fairskye is a three-screen work with multiple video track projections, and images that were shot in airports around the world. It is accompanied by a sound track of muffled and indistinct noises that echo the often-indistinct images on the screens. *Seeker*, by Starrs and Leon Cmielewski, which also has three screens, offers the audience three different experiences but the combination of dramatic landscapes and texts addressing world conflict, prevents us from enjoying the sublimity of the images independently of politics. No-one would leave this installation without feeling anxious about western imperialism and the plight of displaced people.

Starrs and Cmielewski, and Fairskye, have worked to maximise the audience's experience through bodily engagement. The arrangement of large square screens in *Seeker* with a centrally placed control panel for a touch screen interface, makes the audience feel they are at the centre of the work, a sensation that allows for a simultaneous immersion in three screens at once. Fairskye has chosen a different experience for the audience, one that requires the visitor to keep turning in the space in order to make connections between images and between sound and image. Both works are highly involving.

The exact nature of the experience of contemporary installation art is the subject of research by SCA PhD candidate Victoria Baker. She contends that immersion in the art object is a spatio-temporal event; it has a distinct location within time (the present of the agent) and space (the location). The agent physically enters into



the space of the art object, engages with it and activates the potential discursive space. By sharing the same physical location, this work is (in the literal sense of the word) immersive. A three-dimensional space surrounds the viewer, enveloping them in an environment that the artist as agent has constructed. As the kinetic actions of the agent move them throughout the space, their attention focuses on micro-compositions within the work. (Victoria Baker, *The Time and Space of the Artist as Agent*, 2007.)

One difference between Fairskye's work and that of Starrs and Cmielewski, is the way the audience for *Seeker* is expected to physically touch a screen. On it is displayed a map of the world, and operators can navigate their way around the globe tracing the migration of their ancestors. The outcome is an idiosyncratic mapping of ancestral movement and settlement, and each person is invited to save their 'map'. Fairskye's audience has a less tangible interaction with the work, but this is its strength since the effect is one of feeling ungrounded and uncertain. A soundtrack is dominated by the voice of a woman who sounds American. In combination with scenes of airports one's thoughts automatically turn to September 11 and how, as travellers, the circumstances of that date have irrevocably altered our 'state of mind'. Airports can breed anxiety and it is this state of mind that dominates the discursive space of Fairskye's installation. In Victoria Baker's words 'discursive space' is an essential component of installation practice.

The agent activates the work within its existing parameters and the structure of the work is temporally, but not permanently, altered. I argue

that there is still a physical affect occurring on the object and this event is primarily structural, but temporally restricted to the immediate actions of agency. Within *discursive space*, a viewer, acting as agent, will use both their own past experiences and the past actions of the artist as the basis for their interaction with the art object. (Victoria Baker, *The Time and Space of the Artist as Agent*, 2007.)

Stati d'Animo (States of Mind) and *Seeker* both strike a chord with contemporary political culture, but *Seeker*, by Starrs and Cmielewski probes fear, paranoia, terror, invasion, uncertainty, displacement, homelessness, and violence. Both installations use technologies that suggest 'entertainment' but the content is far from playful.

(above) Josephine Starrs & Leon Cmielewski, *Seeker*, 2007

(below) Marilyn Fairskye, *Stati d'Animo*, 2007



GRADUATES SHOWCASED AT FEDERATION SQUARE

Thirteen outstanding SCA media graduates had their work screened at Federation Square in Melbourne as part of the Australian Graduate Exhibition Series from 29 January to 11 March.

Produced in the Film and Digital Art and Photomedia studios at SCA, the work ranged from photographic essays, digital film and video to multimedia and interactive design by students Katherine Berger, Paula Bollers, Yung-Hsin Chang, Ching-Sheng Chen, Katie Chern, Sam Doctor, Rachel Fuller, Thomas Gibson, Eva Marosy-Weide, Tony Ruzek, Martin Smith, Julius Soetanto and Jodie Swan.

An initiative of Federation Square, the graduate exhibition series showcased the extraordinary talent of emerging artists in the expanding field of media arts. Around one million visitors were expected to view the exhibition projected on the



several large format screens over the six-week period. The graduate work screened in themed exhibitions and selected works will be toured internationally.

(left) Tony Ruzek, *Where do you come from, where do you go?*, 2006, Bachelor of Visual Arts

(below) Jodie Swan, *Blonde Ambition*, 2006, Bachelor of Visual Arts Honours

(above) Yung Hsin Chang, *Deconstruction*, 2006, Master of Multimedia Design



MDP STUDENT PROFILE

Michael (Qingzhu) Wu, a student in the new Master of Documentary Photography (MDP) degree, graduated from JINAN University in China in 1990 with a Bachelor of Law in International Journalism and Communications. From 1990-2005 Michael was photographer of Yang Cheng Evening News and Shen Zhen Evening News in Guangdong, China. In 15 years of news reporting photography, he received awards for more than 100 photographs and top prizes at many China News Photographic Events. In 2000, he was nominated for the China's 10 Best News Photographers. Michael migrated to Australia in 2005 and is now a photographer for Health & Family Magazine, a Chinese magazine monthly published in Australia. Michael has had three photographic exhibitions in Sydney of the photos captured during his 15 years experience as news Reporter/Photographer in China.

(below) Michael Wu, photographs reporting workplace injury in China



NICE SHORTS!

Since completing the Master of Film and Digital Image (MFDI), Sydney filmmaker Carlo Ledesma co-founded the short film website 'Nice Shorts', which was recently acquired by a company called Destra Media and is firmly entrenched as Australia's number one short-film website (www.niceshorts.com.au). Carlo works as a producer and director for a video and internet production company called Viocorp, which does corporate and creative content for the Web for clients including Vodafone, AMP, and Engin among others.

Carlo has also written a feature-length screenplay called *Saving Sally*, which is based on a short story and directed by up-and-coming filmmaker Avid Liongoren (www.savingsally.com).

Carlo's last short film made at SCA, *The Haircut*, has screened in eight festivals so far and continues to draw raves from both critics and film lovers alike. Australian film critic Margaret Pomeranz has called *The Haircut* "gorgeous in its whimsy...so well shot...nicely acted and the milieu is so well-established...it's a complete film."

Carlo is currently at work on a new short film called *The Last One*, an action-thriller. Shooting is to commence this May, and features a talented cast and crew. *The Last One* reunites Carlo with award-winning cinematographer Shing Fung Cheung, who shot *The Haircut*. SCA alumnus Emma Whittaker is also on board as Production Manager. For information on Carlo visit www.allorangefilms.com

(above right) Carlo Ledesma, poster for *The Haircut*

(below) MFDI alumnus Carlo Ledesma

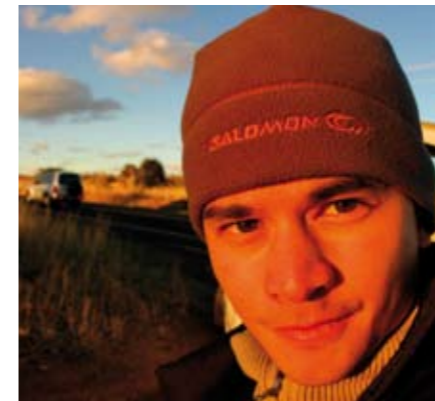


PHOTO PAPER

PhD candidate Jai McKenzie joined speakers from over fourteen countries at the annual Society for Photographic Education's National Conference in Miami, Florida from March 15 to 18. *Look Out: Photography and the Worlds of Contemporary Art* explored the prominent role and characteristics of photographic media within international contemporary art in an age in which communication can be nearly instantaneous and the audience is increasingly global. Jai spoke at the conference on the topic of 'New Visions and Futures: The Present and Future Possibilities for Photography'. "I focused on the perceptive shifts that have occurred within photography and how photographic artists have influenced and reflected on these changes. I speculated on the possible futures of photography through the increasingly rapid development of novel experiential image interfaces and how these will further develop. Integration of technology will affect the reading of the still and moving image and further expand and mutate temporal and spatial possibilities. These future trends provide expanding technological toolboxes and new conceptual opportunities for artists."

Senior Lecturer and Associate Dean of Research Marilyn Fairskye also gave an Imagemaker presentation at the conference called 'States of Mind', in which she considered how the Futurist embrace of simultaneity continues to characterise our fragmented experience of the world.

BETWEEN

between, a two channel video with stereo sound by lecturer Ryszard Dabek, uses footage shot in a close-to-condemned guesthouse on the NSW south coast to engage in a detailed exploration of a very particular architectural space. The slowly moving camera reveals the traces of those who have occupied its sagging furniture and slept between its tarnished walls. Occupants who seem to have just stepped out and who could appear in frame at any moment. It is a space that conjures a presence through absence, a space between.

In this sense, the haunted muteness of the guesthouse offers no resistance to the operations enacted upon its likeness: images that are at once transformed and folded in sound. The system of projection that transmits these images renders them ghostlike. From the cold preciseness of the digital realm an altogether less certain form emerges, flickering, haltingly uncertain. A reminder of a space between vision and its apprehension. A signifier, perhaps, of the inadequacy of representation itself. The exhibition was at Loose Projects, 6 - 24 March. An ongoing online writing project for doubt2.org associated with *between* can be accessed through www.ryszard.net

Ryszard Dabek, stills from *between*, 2007



LE BOUDOIR SECRET

Essay by Zara Collins and Lindl Lawton

"He lights a cigar and sinks into plush satin cushions. He longs to slip behind the velvet curtains, to watch as she gilds herself with the scents and trinkets of the night."

In *Le Boudoir Secret*, Zara Collins & Katrina Freene have crafted an exquisite setting for their new collections. As spies in the house of love, they have imagined a nostalgic place - an echo of a singsong house on the Lane of Lingering Happiness in 1930's Shanghai, or perhaps a high class maison close in Paris's notorious Rue Pigalle.

In evoking an archetypal 'She' as inhabitant of this mythic space, the artists provide seductive and luscious treasures to adorn this intimate setting.

Both Zara & Katrina are seduced by the charm of the old - salvaging and transforming the detritus of bygone eras into contemporary pieces.

While working together at JamFactory's Metal Studio in 2003 they shared a passion for scouring op shops for inspiration and absorbing and re-imagining aesthetic traditions from different cultures. This shared approach draws these two artistic 'bower birds' together and it lies at the heart of this collaboration.

Zara has an enduring love affair with Asia. Her pieces pay playful homage to the art and culture of the region. In *Gifts for Murasaki* three small broken cloisonné containers in luminous red, gold and cobalt blue are refigured into beaded lassos that swing seductively towards the torso.

Shogun's Lament is a collection of bold printed brooches in silver & brass that echo traditional Japanese and Chinese decoration. *Forbidden Pleasures* entices us into the sensual world of the Chinese pillow book. Here the artist has moulded sinews of copper wire into the wickedest of delights. Fine wires suspended delicately inside glass panels arouse our curiosity.

In *Shanghai Gossip* Zara rescues floor lamps and shades, re-inventing them as gorgeous ladies of the night, resplendent in brocaded scarlet, pink and aubergine fabric.

Katrina's aesthetic travels from China along the fabled Silk Road to the Middle East. Her 'She' is a 1920's Mata Hari, draping herself in translucent scarves, bold bangles and Persian-inspired pendants.

Pretty in Persia is the artist's cheeky take on a region often associated with tumult. In this collection, Katrina slices vintage trays, embedding them behind brass plate carved into elaborate Middle Eastern designs. A jade-eyed tiger peers from an ornate cage in one piece, while in another, two 1950's starlets pose and wink from a heart-shaped pendant.

Continuing her sassy appropriations, Katrina transforms commonplace romantic tokens - signet rings and solitaires - into brash but beguiling oversized bangles. *Heart on your sleeve* and *Solitaire* conjure up the world of childish dress ups - when little girls teeter in their mother's stilettos and drape themselves with cascades of pearls and diamante bracelets.

Le Boudoir Secret provocatively dallies with the seductive process of body adornment. She - the Boudoir's muse - may never appear but her essence is tangible. Her presence and desires implied by the jewels and objects of *Le Boudoir Secret*.

Zara Collins completed her Bachelor of Visual Arts in 1998 and exhibits regularly. Lindl Lawton is a curator at the Australian National Maritime Museum.



(top) Zara Collins, *Mandarin Memories*, cloisonné & silver lasso, 2006. Photo: Andrew Frolows

(above) Zara Collins, *Shanghai Gossip*, recycled lampshades, 2007. Photo: Andrew Frolows

DIGITISING THE SCA SLIDE COLLECTIONS

By Jacqui Spedding

Sydney College of the Arts is home to many fine collections of slides that are at risk from the ravages of time and increasingly obsolete technology. The Image Digitisation Project is digitising the SCA slide collections to make it easier for staff and students to find and use these valuable resources for learning, teaching and research.

In collaboration with the Visual Resources Library of the Power Institute/Art History and Theory Department (Power), we are developing a web-based image database that will give staff and students remote and on-campus access to SCA collections and to partnership collections such as those within the Power Institute Department of Art History & Theory.

Using the database, staff can search for images across shared collections and select and package images into presentations for teaching. The database has facilities for staff to build their own research collections and to integrate database images and slideshows with WebCT units. Students can access digital slide shows and can download selected images and flashcards with reference lists of images from slideshows.

The SCA collections are unique in their focus on contemporary International and Australian art and include records of staff and student work, exhibitions and events not available elsewhere. This project is a vital step toward preserving these valuable assets for the education of our future artists, art historians and theoreticians.

The project is being funded for twelve months through a Teaching Improvement and Equipment Scheme large grant. In 2007, we will be working with the Theories of Art Practice (THAP) and the Object, Art & Design studios (Glass, Ceramics, Jewellery & Object) to begin digitising the collections. With future funding, images will be drawn from the SCA Gallery, Fine Arts and Media Arts studios.

If you have any questions about the Image Digitisation Project, please contact the Project Manager, Jacqui Spedding on 9351 1029 or via email: J.Spedding@sca.usyd.edu.au

07 GRADUATES HATCHED

by Kate Major

This year, three SCA graduates have been selected to present their work in the highly acclaimed HATCHED (2007) exhibition coordinated by the Perth Institute of Contemporary Arts (PICA).

HATCHED is an annual exhibition that surveys the work of emerging artists in Australia. Presented at PICA, this unique exhibition provides emerging artists who have recently graduated from tertiary art schools in each state and territory to exhibit their work together in a supportive context with the exhibition supported by a symposium and forum program, educational programs and a catalogue. The exhibition has been a springboard for many of Australia's contemporary visual and media artists and designers.

Shannon O'Laughlan who graduated with a Bachelor of Visual Arts from the Jewellery & Object Studio, will be showing a work titled *Specimens*, a collection of intimate works that reference crystalline mineral growth patterns. Shannon has also been selected to participate in the new *design 07* exhibition (19 May - 1 July) at Object Gallery in Surry Hills which then tours to the Melbourne Museum later in the year.

Courtney Williams' (BVA Honours, Painting Studio) *Isolated Incident* looks at systems of order and control that existed in the now defunct Soviet East Berlin through the installation of hand-made models of a classically unreliable and poorly made Soviet car, the Trabant, arranged in a precise formation on the floor. An isolated incident has taken place mid arrangement, representing the failure of the system.

I'll be your Girl, 2006, is a single channel video projection by Bronwyn Thompson (Master of Visual Arts, Photomedia). The dream-like, quietly engaging scene draws the viewer into an environment that shifts between the familiar and unfamiliar, alluring and disturbing in its ambiguity.

The HATCHED 2007 exhibition opens at PICA on Thursday 19 April and continues to 24 June. www.pica.org.au

(top) Bronwyn Thompson, *I'll be your Girl*, video still, 2006
(middle) Courtney Williams, *Isolated Incident*, 2006, detail
(bottom) Shannon O'Laughlan, *Specimens*, 2006



DESIGNING CRAFT

Oliver Smith, lecturer in the Jewellery & Object Studio, has work in two current exhibitions: *Freestyle: new Australian design for living* at Object Gallery and the National Art School; and *Smart works: design and the handmade* at the Powerhouse Museum. In 2004 Oliver Smith expanded his silversmithing practice by creating a range of production stainless steel tableware in partnership with Hycast Metals, through ArtsACT funding. This collaborative model was further developed, with the support of the Australia Council's MMM (maker to manufacturer to market) initiative, when the second generation of products was released in 2006.

Further examples of the breadth of Oliver's recent projects are also on show. These include his collaboration with Robert Foster resulting in the creation of 'Fatware' - recently added to the highly successful FINK range, a commission for silver table bells for Government House in Canberra and Admiralty House in Sydney, and teaming up with celebrated chef Tim Pak Poy to present the best in Australian gastronomy and craft.

His is one of the stories of the developing link between craft and industry that is explored in these two exhibitions.

Oliver Smith, *Governor General's Government House and Admiralty House Table Bells*, 2006. Commissioned by the Australian Fund. Photo: Ben Manson

(below) Oliver Smith, *Spartan* (cutlery), 2004, titanium, Teflon. Photo: Sean Booth



CONNECTED

NON-CONFORMIST

PhD candidate Victoria Baker has a body of work included in the *Emerging* young artist competition at the Gosford Regional Gallery from 31 March - 20 May. This collection of work plays on the traditions of women's craft to examine the paradox of beauty and the natural state of women's bodies. Victoria says "the work was inspired by my own experience with the growth of excess body hair, which was in my case brought on by polycystic ovary syndrome (PCOS). I use a range of media and humour to bring attention to this sensitive issue". The collection consists of 4 installations, *Rejects*, *Magnified Follicles*, *Hair Quilts* and *Non-conformity*.

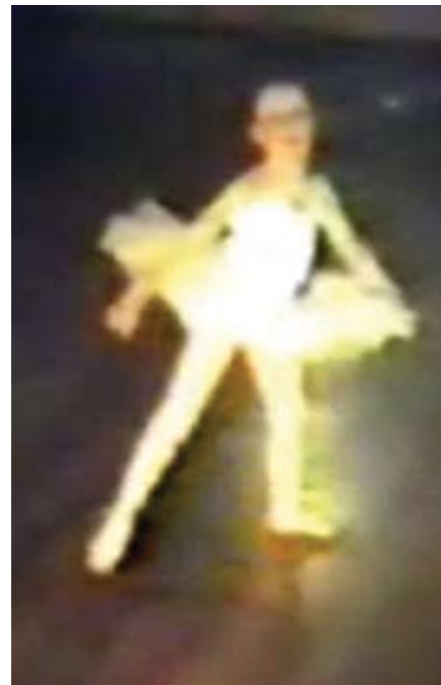
(below) Victoria Baker, *Non-conformity*, installation, 2007



STAGE MUM

Printmedia lecturer and alumnus Sarafina Power held a solo exhibition at Seventh Gallery in Fitzroy in November 2006. *Stage Mum* consisted of stills captured from old home video screenprinted onto silk, and revisited the days of eisteddfod youth... a time in childhood when stinky make-up, itchy stockings, artificial flowers, tears and too-bright lights were de rigeur. Masters student Nina Knezevic states "There is something archaic about being a photographic silkscreen artist, especially one who prints on silk. Power's technical discipline is an astute match to the stills salvaged/recovered/reclaimed/rescued from damaged, rare VHS footage of the artist (aged 4) dancing to the music of Greensleaves. Her work explores with intrigue, rather than nostalgia, the effects of technological documentation on the perception of events past. In the end, the presence of the *Stage Mum* was only felt in the accompanying soundtrack, taken from the original footage, which almost drew a few tears from sentimental gallery visitors."

(below) Sarafina Power, *Rehearsal Suite for Classical Ballet, 5 Years & Under, 1985, #1*, screenprint on silk, 2006, detail



OUT OF TIME

Video artist Elizabeth Padilla moved to Hastings in August 2006 after five years in Australia where she completed a BVA with Honours at SCA. Elizabeth's recent exhibition *Out Of Time*, at the Hastings Arts Forum, was inspired by an unseasonably warm winter, and was composed of light, space, still and moving images that play with idea of time and cinema, and featured sound by Paul Gardner. Mixing and remixing sequences of video, sound and image, captured over the winter offered a perspective into the estrangement of nature in our everyday lives. Elizabeth uses a wide range of historical and cultural references including cinema, popular music, contemporary art and the history of art to explore the tensions between our expectations and experiences of nature and the visual image of nature. Elizabeth is a freelance videographer and photographer working out of the Creative Media Centre and has recently exhibited in Australia and Santa Fe, New Mexico.

STAFF & STUDENT NEWS

Students Laura McLean and Andrew Newman had an exhibition at DON'T LOOK Experimental New Media Gallery in Dulwich Hill. *Paper Waltz* explored the binaries that are foisted upon us in times of conflict; how we are forced to make decisions 'one way or the other'. Printmedia lecturer Rebecca Beardmore had work in a group exhibition *Body of Work* at Artereal gallery in Rozelle. Honorary Senior Lecturer Gudrun Klix has an exhibition titled *Boats and Coracles* at Freeland Gallery in Paddington. Dr Andrew Speirs presented a paper, *From the Phrenological to the Biometric Body*, at the Hawaiian 7th Annual International Conference on Arts in Humanities and will be presenting a second paper at the New Directions in the Humanities conference in Paris in July 2007.

Sculpture students Angela Femia, Helen Sturgess, Elke Wohlfahrt had a recent exhibition *Migrating Within* at Firstdraft Gallery, Surry Hills.

(below) Helen Sturgess, *Migratory Objects*, 2007



SCREEN LIFE

PhD candidate Merric Brettle's recent solo show at Victoria Park Gallery in Melbourne, *Life On The Screen*, examined a liminal or threshold screen space where the real and the digital/virtual worlds meet. *Binary Clash* looks at how a computer perceives our world by representing a Moiré effect or digital screen distortion and in *Please Stand* an ABC test pattern morphs into a space invader.

(below) Merric Brettle, *Please Stand By*, 2005, detail



KODAK PRIZE

Glass alumnus Daniela Turrin received the Kodak Sculpture Prize for her work, *Archi Tekton*, selected for the Sculpture by the Sea exhibition in November last year. The two metre high work was inspired by radiolarians, microscopic sea creatures that construct beautiful lacy skeletons from silica, which is also the main ingredient in glass. The work is made of glass and stainless steel using hand sewing 'smocking' techniques. Since completing her Masters in Visual Arts in 2004, Daniela has set up a glass studio in Camperdown (www.danielaturrin.com).

Daniela Turrin, *Archi Tekton*, 2006 Photo: Franca Turrin



SCA PHOTOMEDIA PROJECT

A recent innovative photographic slide show highlighted the work of seven talented SCA photomedia students. Nudzejma Audic, Andrew Finlayson, Zoe McMahon, Orion Mitchell, Erica Molesworth, Greer Rochford and Margaret Park rear-projected their engaging and provocative images on a Darlinghurst shopfront covered with translucent film. The evening slide show was the latest offering of The Darlinghurst PhotoArt Project sponsored by the City of Sydney.

(right) Orion Mitchell, *The Controller*, 2006



TALENTE 07

Australia has again secured the largest representation outside of Germany in *Talente 2007*, Europe's premier showcase of emerging craft and design trends and talents. Of 95 successful artists from 27 countries, eight from Australia exhibited in Munich in March. Two of the three NSW artists selected are alumni of SCA. Cobi Cockburn's glass cradle forms reflect the artist's interests of fibers, landscape and recent motherhood. Kim Goldsmith's *icicles* are distorted porcelain forms fired at high temperatures, and capture the transient time between solid reality and fluid imagination. Co-ordination of Australian participation in *Talente* is an initiative of the Visual Arts Board of the Australia Council, the Federal Government's arts funding body, through its International Craft Initiative, and is managed by JamFactory.

(top) Kim Goldsmith, *Icicles*, 2006
(below) Cobi Cockburn, *Seeding Phalaris*, 2006



SCA GALLERIES PROGRAM

To Sat 21 Apr

Plaything

An interactive electronic artwork by Josephine Starrs & Leon Cmielewski with programming by Adam Hinshaw
Supported by the Australian Research Council and Australia Council

Stati d'Animo/60 Seconds/07

Single-channel video installation by Marilyn Fairskye, courtesy Stills Gallery

Recent Work by

Juliana Bartulin and Judith Duquemin

Recipients of the Fauvette Loureiro Memorial Artists Travel Scholarship 2003 and 2004

Opens Tues 1 May, 6-8pm.

To Sat 16 June

Music from an Unknown Source

Sigmar Polke
Gouaches concerned with the relation between art and daily life. In association with the Goethe Institut, Sydney

Juliane Stiegele

The culmination of a visiting artist project, Juliane will present the silent video work Skyline.

June/ July (dates TBD)

Mid Year postgraduate examination exhibitions

Opens Thurs 2 Aug, 6-8pm

To Sat 25 Aug

UTILITY

Feast or Famine?

A curated exhibition of work by object and design students, in association with Sydney Design 07

Once upon a time

A collaborative project between the jewellery studios at SCA and the Central Academy of Fine Arts, Beijing

Opens Tues 4 Sept

To Sat 29 Sept

SCA Anniversary exhibition (working title)

An exhibition celebrating SCA's thirty years of visual arts education

Opens Tues 9 Oct, 6-8pm

Continues to Sat 3 Nov

Fauvette Loureiro Memorial Artists Travel Scholarship

Work by finalists for the \$28,000 alumni scholarship

Undergraduate Degree Show

Opens Tues 13 Nov, 6-8.30pm

To Sat 24 Nov

Postgraduate Degree Show

Opens Tues 4 Dec, 6-8.30pm

To Sat 15 Dec

GALLERY HOURS

Tuesday – Friday 11am–5pm

Saturday 11am–4pm

Ph: 9351 1008

Refer to the SCA website for details

MUSIC FROM AN UNKNOWN SOURCE

Sigmar Polke's exhibition at SCA Galleries in May gives insight into a significant artistic oeuvre of Postwar Germany that holds a unique position in the contemporary art scene of today. In the forty gouaches painted in 1996, Polke uses dripping and flowing paint to examine the relationship between reality as contained in a picture and reality itself. The exhibition was conceived by the Institut für Auslandsbeziehungen (IFA) and is presented in cooperation with the Goethe-Institut Sydney. A catalogue of the exhibition is available. Schools are invited to contact the gallery to arrange visits and talks on the exhibition.



Sigmar Polke, *According to statistics every German owns 10,000 things*, 1996, gouache. Photo: Frank Kleinbach



SCA GRADUATES - GET CONNECTED!

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 25 AUGUST
10AM-4PM