



SCAfold

NOVEMBER 07

30 YEARS OF VISUAL ART
EDUCATION & RESEARCH



The University of Sydney

SCA

SYDNEY COLLEGE OF THE ARTS

LOVELETTER

Dearest SCA,

It's a grim autumnal morning in Vienna, and I'm writing you now as I think about learning. Having undertaken an exchange semester at the Academy of Fine Arts, I remain a few more months to further my artistic research. It's intriguing to look about and consider being a student and artist.

Study abroad is of course a useful dislocation process. Leaving Sydney at the start of the year, I was armed with sturdy academic guidance from the Painting studio and a few months of basic German lessons; a scant 20kg of art, research and IT materials; and an incongruent sense of invincibility regarding whatever challenges I may face - all invaluable! Within the Academy, learning things has certainly been most sincere and gruelling, particularly with my Post Conceptual Art Practices class with Professor Marina Grzinic. Yet I am surprised most by the time and impetus to think and engage critically with my education.

It is a piquant time to be studying, as educational reforms, namely the Bologna Process, affect international university systems. I've been told that Vienna boasts the traditional academy model of art education - whereby students work under their Master towards excellence for however many years to achieve Diploma - however this is changing. Nations across the EU are pursuing standardisation in universities, adopting the BA, MA, PhD system, as we know it in Australia, the UK and in the US. In my short time studying here, I've experienced a dynamic academic program starring intellectuals and artists and critical debate, and I've tried to tackle everything to various degrees of success and confusion. I thus recognise my education in Sydney as a very tight ship, in which academic achievements must be reached according to finite degree timelines, outcomes and budgets. And I value this experience and work ethic alongside current deliberations. With "European" intellectual capital and artistic freedom considered to be under direct threat, education is here under serious and expansive debate.

My interest continues with collaborative research around the issue. It started with simply reading Jacques Rancière's *The Ignorant Schoolmaster*^[1]

with a group of students, loosely linked as a research project known as the Nomanden Archive. The book is about 19 Century educational experiments by which you can teach what you don't know, and that (even better) we are all equally intelligent. Rancière is a clever and popular guy within contemporary cultural theory, and significant well beyond my little endearment here. While we students made time to argue about intelligence and ignorance, we revised our roles within the cogs of knowledge production.

I'm happy to admit that I study because I want to know more, that I subscribe to academic expectations of myself and to the debt that sadly entails. Yet it's tricky to be a student, deep in research, writing and practice. And art studies are implausible from the outset, impossible to neatly quantify or remunerate. Of course lateral thinking and visual skills are useful; a studio space is a blessing, as is access to nice power tools and equipment. And priceless is the academic community: the guidance and critique from academic staff, technicians, librarians and students.

This time and portent allowed by studying art are of critical importance to me, particularly as I slow down to think about it. I hear of the academy discussed eloquently as an "exception" where one can "step outside of time and suspend your self-exploitation for at least a couple of years"^[2], and as a site of "potentiality... productive disjuncture and its creative possibilities^[3]." Aside from the rhetoric, there is such agency possible as a student. I've studied lots and worked on various fronts in the art world, and respect the intelligence and ingenuity, infrastructure and money, hard work and artmaking keeping it all afloat. With all the amazing things being done, I wonder if anyone has time and space to think and discuss. And so I would like to invite your thoughts, critique or perhaps ask simply, what are you doing and why?

Kathryn Gray

Kathryn is undertaking her Masters of Visual Arts with the SCA Painting studio, and welcomes questions and answers at kathryngray@gmail.com

[1] Jacque Rancière, *The Ignorant Schoolmaster: Five Lessons in Intellectual Emancipation*, 1991, Stanford University Press, Translated from French by Kristina Ross

[2] Diedrich Diedrichsen, "The Academy as an Exception: Artistic Research and the Doctorate in the Arts", from *A Portrait of the Artist as a Researcher*, special edition of *Mediatijdschrift*, No 179 - 2007, p.67

[3] Irit Rogoff, "Academy as potentiality", sourced 30.07.07 from online archive of Summit: non aligned initiatives in education culture, <http://summit.kein.org/node/191>



(above) From the *Cleverer* series, 2007

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FAUVETTE 2007

Rachel Scott was announced the fifth recipient of the Fauvette Loureiro Memorial Artists Travel Scholarship by Catherine Martin, a former SCA student and designer of *The Sydney Magazine*, at the opening of the exhibition on Tuesday 9 October.

Rachel plans to use the scholarship to travel to New York in November to research current international performance art practices, Stanislavsky based acting training, and works from the New York School of Painting. While in New York Rachel will also attend *Performa 07*, a biennale of visual art performance work.

In 2008 Rachel will undertake a one-year Master of Fine Arts at Chelsea College of Art and Design to explore issues of time and personal identity. As Rachel spent her childhood in England, part of her project will involve combining personal relics and documents with her present experience to collapse time and generate new layers of meaning in relation to identity. The second part of her project will use the studio space as a laboratory and stage, engaging in a sustained period of rigorous experimentation and investigation of materials used in the process of painting.

The finalist exhibition celebrates the work of five SCA alumni and provides one alumnus the opportunity to develop their professional practice through a proposed program of travel. Congratulations to the other four finalists Alex Gawronski, Paul Ogier, Bronwyn Thompson and Mimi Tong.

The Fauvette Loureiro Memorial Artists Travel Scholarship is funded by the bequest of the late Renee Fauvette Erdos in memory of her mother. The previous recipients are Juliana Bartulin (2003), Judith Duquemin (2004), Huseyin Sami (2005) and Jess MacNeil (2006). A catalogue has been produced, documenting the work of the finalists since the inaugural award of the scholarship in 2003.

Information on the application process for the 2008 scholarship will be available in early 2008 at www.usyd.edu.au/sca.



(top) Alexander Gawronski, *Civilized*, 2006.
Photo: Alex Gawronski

(above) Paul Ogier, *Roman Cypress*, 2007

(top right) Mimi Tong, *Folding Cities: China II*, 2007.
Photo: Ian Hobbs

(above right) Bronwyn Thompson, *I'll be your Girl*,
video installation 2006



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

RANAMOK

Over the last nine years the Ranamok Glass Prize has played a significant role in promoting contemporary glass as a field of visual arts. The touring exhibition brings the diverse practices of Australian and New Zealand glass artists to the attention of the wider community. Two alumni and one student were amongst the finalists in the 2007 Ranamok Glass Prize.

Peng (Faye) Mo's (Bachelor of Visual Arts, 2005) selected work, *37° C*, is not the temperature of the cigarette, but the warmth from one's palm. This warmth is reassuring when one's feelings are disturbed. Manga and Comics have had a very strong influence on Peng with their inspirational ability to effectively communicate through carefully positioned extracts of a narrative.

Wayne Pearson's (Master of Visual Arts, 2007) work *Diptych: Children of the Batavia. Girl and the Barracuda and Boy with the Sharks. Batavia series* is a story of heroic good and unimaginable evil. With the wreck of the *Batavia*, Europeans wrote their first story on Australian soil. This historical event was contemporary with the great period of Dutch realism painting, an inspiration for the figures in this work.

Iris SiYi Shen, *Snuff Bottles*, is a fun series based on the form of ancient Chinese glass snuff bottles. However, in Iris' work, the internal space of the object is collapsed, and the objects become cultural hybrids, a two-dimensional surface, fused and sandblasted with traditional motifs. Iris is a Bachelor of Visual Arts student



and will be exhibiting work in the Undergraduate Degree Show at SCA in November (please refer to back cover for details)

(bottom left) Wayne Pearson, *Diptych: Children of the Batavia, Girl and the Barracuda and Boy with the Sharks. Batavia series*, beveled glass reverse painted. Photo: Marina Bishop

(above) Peng (Faye) Mo, *37° C*, fused glass panel with powdered glass. Photo: Peng (Faye) Mo



PORTIA GEACH FINALISTS

Two students from SCA were finalists for the Portia Geach Memorial Award this year. Australia's prestigious portrait exhibition for female artists includes portraits painted from life of some man or woman distinguished in Art, Letters or the Sciences by any female artist resident in Australia.

Eugenie Lee's *My Tree Lives Here* reflects the turmoil experienced during a particular time of Eugenie's life: "The image is set in a supposed, well-ordered room setting; however the tree is representation of my other self, the part that is slowly dying.

The intricate weave of the wall pattern comes alive and grows at an alarming rate; I am not certain whether it pullulates to protect my tree or to drown us both. The Akira-esque temperament of this pattern subliminally freezes my space in time." Eugenie uses a dollhouse and miniatures to create a stage upon which she superimposes an image of herself to create paintings with a psychological and emotional intimacy. Eugenie is a first year Bachelor of Visual Arts sculpture student.

Carolyn McKay's *White Noise (Self Perception)* emanates from degraded images from a decaying analogue TV screen. Their mesmerising patterns provide the reference material for her studio project. Carolyn's work will feature in the 2007 Postgraduate Degree Show exhibition at SCA in December (refer to back cover for more details).

The exhibition is on at the S H Ervin Gallery, Observatory Hill from 28 September to 4 November.

(left) Eugenie Lee, *My Tree Lives Here*, 2007
(below) Carolyn McKay, studio, 2007



ALUMNI AWARDED FELLOWSHIP

Photomedia graduate Anwyn Crawford has been awarded over \$150,000 by the John Crampton Travelling Fellowship. The fellowship will cover tuition fees, living costs and airfares associated with the development of her practice overseas. In her final year at SCA, Anwyn's artwork explored the emerging consciousness of terrorism in everyday experience. Anwyn has applied to Columbia University to undertake the Master of Fine Arts (Writing) program. She plans to write a cycle of 35 poems that will form a contemporary re-telling of a central ancient Greek myth: the Labyrinth and the Minotaur. Anwyn sees "the space of the Labyrinth as one with great visual and poetic resonance in contemporary society; a space that speaks to our shifting anxieties about a world that we find immensely difficult to navigate or to 'see through'. More specifically, I think that the Labyrinth and its use as a space for containing threat has direct parallels with an increasingly ruthless focus in the real world on militarised, surveilled territory: border camps, detention centres, prisons both legal and illegal."

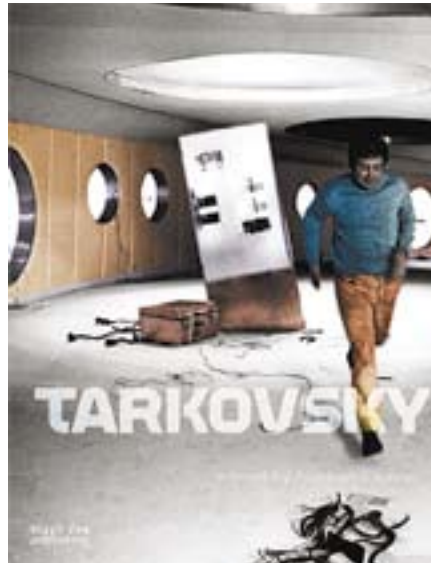
Anwyn graduated from the University of Sydney with 1st Class Honours and the University Medal. Anwyn has since had a poem published in *Overland*, the most radical of Australia's long-standing literary magazines, and has been a peer adviser at the Australia Council Literature Board.

This is the second time an SCA graduate has been awarded the Fellowship. Nathan Dunne, a Photomedia graduate who also attained 1st Class Honours and the University Medal, has completed a Masters at Cambridge on the John Crampton Travelling Scholarship and has just completed his first year of a PhD at Birkbeck, University of London. Nathan was awarded a full scholarship by Birkbeck. He edited a book on Andrei Tarkovsky which will be launched at Tate Modern mid next year as part of a two-day symposium on Tarkovsky that he has organised, and will have speakers from the US and Europe. Contributors to the book include Jean-Paul Sartre, Marc Forster, Vida Johnson & Graham Petrie, Natasha Synessios, James Quandt, Mark Le Fanu, Evgeny Tsybmal and Robert Bird. Nathan has also been invited to give a lecture at Harvard in November this year.

The John Crampton Travelling Fellowship is awarded once a year to a student of architecture, engineering, fine arts and/or classical antiquity to undertake study overseas.

(below) Cover of the book on Tarkovsky edited by Nathan Dunne

(bottom) Anwyn Crawford, 7.30am, Princes Highway, Sydney 2004 (in collaboration with Ned Sevil)



JEWELLERY & OBJECT WORKSHOPS

The Jewellery and Object Studio will be conducting workshops in January. Professor Erika Leitner, the highly accomplished goldsmith from Vienna, will once again present textile techniques in metal and other delights. Sheridan Kennedy will present her popular Components workshop, Valerie Odewahn will do a quick tool-making workshop and there may be other guest appearances.

Information: www.usyd.edu.au/sca or jewellery@sca.usyd.edu.au

UNFOLDING GROUND

Mimi Tong's forthcoming exhibition, *Unfolding Ground*, is an abstract translation of China's urban landscape from the perspective of a partial outsider as a recent tourist and artist in residence. The installation is made from a series of fragmented visual metaphors to reflect the complexity of navigating an (un)familiar cultural landscape in a transient mode. Images of urban geography explored through the language of geometric abstraction adopt photography as an expanded painting tool. The documentation of private and public spaces in Guangzhou, Beijing and Shanghai is displayed as a large-scale concertina book. Intervening the architecture of the gallery the formation of the book guides the viewer through a maze of unravelling pages.

Unfolding Ground opens 22 Nov at Artspace. To Sat 15 Dec.

(below) Mimi Tong, *Sojourn Space Book* (detail), 2007



HOME ALONE - WORKS ON PAPER

by Patricia Casey

"The whole thing's in pieces, like a dream. The story goes this way and that way. It's going nowhere. I have memories of something. But are the memories for real? Or are they something I made up later to fit?"

Haruki Murakami, *Dance Dance Dance* (London: Vintage, Random House, 2003, p. 353)

Memory is such a slippery construct. Our stories all vary according to the roles we play and the baggage we're carrying into the moment. In *Home Alone* I have explored the concepts of memory, perspective and the power of hindsight. I revisit my own individual stories and also those of my family. In this series I question my ability to access the truth by exploring the creation of the myth;

the concepts of the real and the unreal; the truth and individual perspective.

Home Alone is a series of closely cropped self portraits. Eyes, mouth, torso, hands, legs and feet are juxtaposed with photographs of objects and environments close to home. Found photographs of my historic self interplay with present and future selves. The images are hand coloured and drawn over, then rephotographed. Printed as large format digital prints on paper, they are a simulation - a flawed copy of a flawed copy. There is a tension between the photographic image and the hand drawn mark. The objects are allegorical and I matched and mismatched the self and the object to create a simulation of my history. I am continually asking the question, "what was real and what was pretend?" In this body of work I have decided to make one of my versions of the story.

Each image is a fragment or time capsule. There is an elasticity that exists between them, moving backwards and forwards. One event assuming significance, while another fades. There are different truths for all the players in the story and even layers of meaning inside each version of the truth. Being human is not an exact science. There is no "real" definitive truth. The best we can hope for is that there is truth in the moment.

Patricia Casey is currently completing her Master of Visual Arts in the Photomedia studio.

(below) Patricia Casey, *Bluebird of Happiness*, from the *Home Alone* series, 2007

(bottom) Patricia Casey, *Quickstep on Egg*, from the *Home Alone* series, 2007



SINGING BRIDGES

by Jodi Rose

The cables of suspension and stay-cabled bridges vibrate with unexpected sounds. I am always thrilled to hear a new bridge, as each one has a unique texture, rhythm and sonic signature. On the bridge you are suspended in space and time, neither here nor there, lifted above the everyday world in a moment of pure presence, and the possibility of transformation.

It's been five years now that I have traveled the world in search of the secret voice of bridges. Every rumbling truck and gust of wind generates a vibration in the cables, and these sounds create a unique music, which is always present yet only heard once amplified through contact microphones. The idea originally came while studying sculpture at Sydney College of the Arts in the mid-nineties. Nigel Helyer had given us the exercise to come up with an idea for an artwork in public space which had absolutely no constraints, wasn't limited by feasibility, practicality or any other real world concerns.

I decided to follow my dream of creating a symphony of bridges, and in April 2002 set out to capture and record the sounds of these urban instruments wherever I could, leading to a five-year journey around the world. I have dangled from the top of a crane in Bangkok to listen to the cables being 'tuned,' sampled cocktails in the bar of the UFO Bridge in Bratislava, been guardian of a bridge over the Danube, and traversed the globe from Helsinki to the Mekong Delta in my endless quest for bridge music.

Collaborations with artists to build a bridge instrument for performance and installation include Nick Wishart, for the exhibition *What Survives: Sonic Residues in Breathing Buildings* (Performance Space, Sydney) and Luka Dekleva (Kapelica Gallery, Ljubljana). I am working with acoustic engineer Derek Thompson at Arup Sound Lab on auralisation for bridges in a virtual symphony, and a composition for surround presentation with Michael Bates illustrating some of the creative possibilities for using audio material from a variety of bridges was performed in *Audio Cities* at Sial Studios, Melbourne.

Earlier this year I took part in *Transit Lounge*, a series of collaborations between Australian and German artists and architects in Berlin, with conversations in the *Transit Lounge Radio*. "The transit lounge is the archetypal transit space, the point where the hyper-global + hyper-local coincide; a location which blurs traditional conceptions of geo-political boundaries, creating pockets of international space within the borders of individual nation-states. An in-between space, it exists relative to a fixed departure and arrival point, not to the area that surrounds it." *Transit Lounge Radio* is a hyper-local transnational hybrid radio, collecting and transmitting conversations with people who pass through the *Transit Lounge*. Radio in Transit, receiving and transmitting from wherever you are. Socially engaged networks, embodied interactions, and participatory collaborative floating oceans of conversation.

The next step is creating a framework to bring together the creative efforts of engineers, architects and musicians to create the *Global Bridge Symphony*. Linking cable, suspension and tubular bridges around the world, through the sound of their cables in a celebration of the power and beauty of bridges. Transmitting bridge music across borders and over cultural and political boundaries in a new musical language on a global stage.

Jodi Rose is a sound artist and writer, working internationally to produce experimental music, radio programs, public art projects, and sonic events. She was Artist in Residence at Transit Lounge, Berlin 2007; *Bridge Guard* in Sturovo, Slovakia 2005-2006; and *ABC Radio National: Radiophonic Artist in Residence* 2004 Sydney, and is a visiting Research Fellow at COFA. Trained in Sculpture, Performance and Installation at Sydney College of the Arts (Bachelor of Visual Arts Honours, 1997); her major work is *Singing Bridges*, a worldwide series of compositions and performances based on the sound of vibrations in bridge cables recorded around the world from 2002-2007. Rose completed a public art project for Brisbane City Council with a permanent sound installation on The Eleanor Schonell bridge with the sound of the cables live; and is artist in residence with Program Initiative for Art & Architecture Collaborations, Berlin 2008. Her works have been exhibited, broadcast and published in Australia, Scandinavia, UK, Europe and America. Jodi currently lives in Berlin where she is continuing the Transit Lounge conversation series on Radio Metropolis; writing a memoir of the Singing Bridges journey; and working with engineers, architects, software developers and musicians to link the sounds of bridges around the world in a *Global Bridge Symphony*.

<http://www.singingbridges.net>
<http://www.myspace.com/globalbridgesymphony>
<http://transitradio.wordpress.com/>
<http://www.transitlounge.org/>
<http://www.pixelache.ac/2007/lounge>
<http://www.programonline.de/>
http://www.myspace.com/play_vj

(below) Jodi Rose recording Brooklyn Bridge
(bottom) High up on a crane during construction of new Bangkok bridge. Photos: Jodi Rose



SCA IMAGES ONLINE

Thursday the 8th of November is the launch date for SCA's new online image database. The launch marks the one-thousandth image uploaded to the database, featuring images of Australian and International works of contemporary art including jewellery, glass and ceramics. Graduates and staff from SCA are represented in the catalogue and there are special collections of images from local and international exhibitions and events, including the upcoming SCA degree shows.

Contributions to the database have come from the slide collections of Theories of Art Practice (THAP) and Object, Art and Design (OA&D) where staff working with the project have identified over 2500 images for inclusion. Where there are gaps in the slide collections, new images are being created using digital photography from different sources.

Some lectures in THAP and Jewellery & Object are now available online, and students enrolled in those courses are able, for the first time, to browse, review and download images from their lectures on- and off-campus. Staff can access lecture materials, organise presentations over the Internet and build up private collections of research images that can be linked to the main database if they choose.

Because both SCA and the Power Institute Art History & Film Studies department use the same database software (called Madison Digital Image Database or MDID), images can be shared from both collections. For SCA this means access to over 9,000 art historical images and, for students at both institutions, the potential to share collections with other Australian institutions.

Academics have carefully chosen images to include in the database, guaranteeing the relevance of the content. A considerable amount of work goes into ensuring the information recorded is as accurate and complete as possible; information about the images is catalogued directly from the slide and, where this is missing, completed through research.

To make browsing, sharing and packaging presentations online easier, images are in jpeg format and a high quality master image is archived. Several key fields can be used to search for images including: the artist's name, the work's title, date of creation, cultural information relating to the artist,

classification information relating to the artwork, key subjects, special collections, and style.

The full image database is available to all enrolled students and SCA staff. Images from the SCA Degree Shows are open to everyone; to view works from the exhibitions go to: <http://mdid.arts.usyd.edu.au>

For more information about the database, or how to contribute your images, please contact the project manager, Jacqui Spedding on 9351 1029 or by email at: j.spedding@sca.usyd.edu.au

Miltiades Kyriakides , *L'antopisie de mde Minimalisme dans un cul de sca de la Rue de Rivoli (caress my decals)*
- ceramic, earthenware, fluorescent light, ceramic decals, cotton sock, printed commercial tea cups, paint, gold leaf
- 1993 - Culture: Australian - Late 20th c (ca.1960-2000)
- Classification: Ceramic (Sculpture) - Source: collection

Janette Conboy , *somewhere still* - archival pigment print on paper - 61 x 75 cm - 2007 - Culture: Australian
- Contemporary (2000-) - Classification: Prints - Source: collection



I ONLY BORROW RED BOOKS

EX LIBRIS is a gallery initiative organised by SCA Library and SASCA. Nina Knezevic, a library staff member and postgraduate candidate, is the primary liaison between SASCA and the library. In May 2007 the gallery opened its first exhibition, a group show of works by SCA students titled: *I read it somewhere...*

EX LIBRIS Director, Michelle Cox, invited students to contribute works inspired by books or films from the SCA/Sydney University Library collection and beyond. Exhibited alongside the artworks were brief artist statements, providing an insight into which books or films inspired the works. For example, Anna Wilkenfeld's etching, *Mephistopheles*, was inspired by Goethe's *Faust* and Michael Miess' photographs, by David Lynch's film *Lost Highway*.

Michelle has since curated a further three exhibitions built around the theme of primary colours, titled Primary Yellow, Red and Blue. Pictured is Nina's installation from *Primary Red* exhibition, *I only borrow red books*. The work is a meditation on ideologies, how they are built and maintained.

The gallery has also been involved in the Verge arts festival, a University wide annual event. For Verge Festival, Michelle organised an Art and Science creative collaboration that included sculpture, film and video installations.

By opening up the library to host student works, SCA Librarian Jennifer Hayes represents her commitment to create a dynamic learning and research environment that reflects the creative type at Sydney College of the Arts.

The gallery is listed in the current Art Almanac.

(below) Nina Knezevic, *I only borrow red books*, 2007



ELEGIAC

Lara O'Reilly's installations are 'liminal environments' that enable the spectator to physically re-inhabit and re-enter the abandoned 'memory zones' of dislocated islands. Her most recent work, *Absence Presence*, is scripted as a re-peopling of abandoned architectures through performance of both 'present' and 'absent' movement; the 'present' non-linear movement of the spectator and the 'absent' movement recorded on film and projected back into the architecture. The work has been installed on Cockatoo Island and Kotlin Island, Russia.

Abandoned architectures are theatrical stages of our 'lived memory', they are 'memory zones' where we can engage, re-imagine our past and re-create the present through the immersion of the body within the zone. Using film and performance the installations seek a dialogue between the presence of the spectator and the presence of the absence that lies dormant in these abandoned islands.

This hollowed-out and 'lived-absence' of these dwellings that occupy the islands become the stage for the spectator to examine the undisturbed and abandoned past of the site, and to enter into a liminal state where the collisions of past and present become a visible memory.

Lara O'Reilly is currently working on a large-scale installation, *Elegiac*, for Cockatoo Island.

Elegiac opens on the 5th December 7-9pm.

Ferry and boating service information will be available late November.

Email elegiac.ci@gmail.com for further information or to book if you would like to attend on 5 Dec as places are limited.

(below) Lara O'Reilly, *Absence Presence*, 2007



SÃO PAULO, 17/07/07

by Vlad da Cunha

Conveniently located in the middle of a wealthy residential area, surrounded by high-rise buildings and two of São Paulo's busiest roads is situated Congonhas Airport.

It was built in 1936 when the area had not yet been urbanised, it was impossible for anyone at this time to predict the boost in population that was about to occur and 7 decades later this airport is now considered the southern hemisphere's busiest airport, with more than 18 million people travelling through it in 2006.

We, Brazilians, knew that it was just a matter of time for a catastrophe to happen, but no one seemed to care. An interesting fact was that in June, less than a week before going to Brazil for holidays, I was telling a friend about this airport and its dangers and exactly 3 weeks later, on July 17th, TAM Flight 3054, a domestic passenger flight flying from Porto Alegre to São Paulo crashed upon landing. It had been raining and the aeroplane overran the runway, crossing one of the major roads during rush hour. It crashed at high speed into an adjacent building and a petrol station. All 187 passengers plus 12 people on the ground died, making it the worst aviation accident in Latin America.

These photos are part of a series of 50 photographs from Sao Paulo, which were taken on the day of the disaster. By trying to convey emotional aspects to the images using highly saturated colours, high contrast and making use of the nearly theatrical scenery, I try to place the viewer into what I have experienced myself.

Photographing is not only about shooting the subject, there is also the experience of taking them and that's what I really like. I'm not part of the happening, but I can feel it, sense it.

The whole series will be displayed at the Postgraduate Degree Show in December (refer to back cover for details).

(below) Vlad da Cunha, *Congonhas Airport*, 2007



CONNECTED

SAMSTAG

Alumnus Giles Ryder (MVA 2005) was announced one of five recipients of the 2008 Anne & Gordon Samstag International Visual Arts Scholarships. The prestigious scholarship is comprised of a living allowance of \$32,000USD for twelve months, travel expenses and the cost of institutional study fees at leading international art schools, commonly in excess of \$30,000USD a year.

THE SOUND OF FAILURE

Film and Digital Art Studio Supervisor and alumnus Glenn Remington performed a new sound work *55Hz + 50Hz* at *The Sound of Failure, Experimental Music in a Post-digital Era Festival*. The festival took place in Sydney in August and was curated by alumnus Greg Shapley director of Don't Look Gallery, Dulwich Hill and included various local and overseas artists and works. The work *55Hz + 50Hz* explores the physical and spatial aspects of sound, two interlocking low frequency sine waves create a dense field of sound with shifting microscopic pulses and tones that play with the listener's senses. The physical reaction to the work varied from "My heartbeat seemed to slow down" to "My legs felt like they were all wobbly" and "It sounded like I was inside a jet engine". Glenn will be developing works in a similar vein especially researching the spatial effects of surround sound.



ABC OF DRAMA

Lecturer Robyn Backen's latest work *It's me ... I'm here ... where're you?* was shown at Roslyn Oxley 9 Gallery during October. Backen's installation hinges on a major new video work commissioned by the ABC for the 2006/2007 archive project, *Yours, Mine Ours: 50 Years of ABC TV*. Projected on two screens that mirror each other, *It's me... I'm here... where're you?* reads like a symphony of telephone use in Australian TV drama.

Robyn Backen, *It's me ... I'm here ... where're you?*
Courtesy Roslyn Oxley 9 Gallery

STAFF EXHIBITIONS

Jewellery and Object lecturer Joyce Hinterding participated in *Zone_V2*, an exhibition demonstrating how technology and the world wide web has transformed our perception of time, space and speed at the Museum of Contemporary Art Taipei. Lecturer Oliver Smith was awarded the *Home Beautiful Tabletop Design Award* in the *Home Beautiful Product of the Year Awards 2007* exhibition at the Powerhouse Museum. Oliver's work also featured prominently in the exhibition *Smart works: design and the handmade*, during Sydney Design 07. Glass lecturer Andrew Lavery had a solo exhibition at Gaffa Gallery. *Another Day* gives urban objects, materials and scenes a new meaning and life. Andrew was a finalist in the 2007 City of Hobart Art Prize and featured in the curated exhibition *New Glass from Australia* in New York's Chappell Gallery.

Painting lecturer Matthys Gerber's self-titled exhibition at the Sarah Cottier Gallery closes 17 November.

(below) Opening night at Andrew Lavery's exhibition *Another Day*



LEMPRIERE FINALIST

Rolande Souliere (MVA 2007) is a finalist in this year's Helen Lempriere Travelling Scholarship and will have her first international solo exhibition in Canada in early 2008. Rolande's practice juxtaposes the Anishinabek (First Nation affiliation) culture and contemporary life in a global environment. She recently participated in Firstdraft's studio residency program culminating in the exhibition *connections/disconnections* and exhibited with PhD candidate Guillermo Cardenas-Fischer in the exhibition *Intermediaries* exploring places, spaces, cultures and continents at MOP gallery in September.

(right) Rolande Souliere, *Here and There*, 2007



WARHOL RE-INCARNATED

PhD candidate Kim Connerton's exhibition *Warhol Re-Incarnated* recently at MOP gallery explores the Self as both a constant and a mutable place that can be influenced and enriched by the 'other'/another such as a, celebrated artist. Kim performs as Andy Warhol in digital photos and videos to highlight moments of pleasure, encouraged by her attraction to and identification with him. In a sense, the camera mirrors a 'reincarnated' Warhol back to the artist and viewers alike - to encourage audiences to reflect on artists who mirror their own aspirations. 'Celebrity' status at its best can free the Self to reflect and connect with more people (the infamous 'other').

(below) Kim Connerton, *Warhol Re-Incarnated*, installation shot



GAMELAN

A Balinese Gamelan performance was one of the highlights during the recent Open Day. Ceramics studio supervisor, Clive Cooper, was one of the members of the group who played a short selection of pieces. The band was joined by dancers Nyoman Sumerti and Maya Dewi in the final number, *Tari Rejang Dewa*.

(below) Sekaa Gong Tirta Sinar with dancers Nyoman Sumerti and Maya Dewi perform "*Tari Rejang Dewa*".
Photo: Gina Lathlean



pARTy

Printmedia artist Lucinda Clutterbuck has been participating in the Printmedia Studio's access program to develop a new body of work. Lucinda and her alter ego Smith, the ancient glove puppet, are having a "Xmas paARTy" exhibition and sale on December 12. Details: http://www.piccolofilms.com.au/lucinda_clutterbuck.htm

Experienced print artists can apply for the access program in February. Application is competitive. Information: J.Parker-Smith@sca.usyd.edu.au.

SINE WAVES

Pia Larsen's (MVA, 2005) second show at the Damien Minton Gallery, *Sine Waves*, consisted of wearable objects in metal, print objects in colour, and corporeal 'LP's' 'playing' on customized turntables. Apertures and swirling lines appeared within the metal and paper forms, reminiscent of bodies and the organs within them. The old technology of the LP record has morphed into parts of the body such as the female breast and hair whorl, each spinning new grooves. Pia's third show at the gallery is now being planned.

Sean O'Brien's ArtTalk interview podcast: www.arttalk.podomatic.com

Sine Waves file: www.youtube.com/watch?v=-pORUMuSLjY

(below) Pia Larsen, *Sine Waves*



INTIMACY

Bronwyn Thompson, Fauvette Loureiro Memorial Artists Travel Scholarship finalist, is part of a group exhibition *Intimacy*. The exhibition, curated by Rilka Oakley and including Acclaimed Australian photographer Bill Henson, is on at the Ivan Dougherty Gallery to 17 November but will travel to the Plimsoll Gallery in Tasmania in March 2008.



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These large-scale group exhibitions showcase the work of over 270 graduating students. Exhibited throughout the College's galleries and studios, the Degree show is a chance for all students to stand together with their peers and reflect on their achievements as well as their goals for the future.



(top left) Lupe Arellano, MSA Photomedia, 2007, (top right) Catherine Chant, BVA Glass, 2007,
(middle) Leah Kleinlehrer, BVA Photomedia, 2007, (bottom) Jessica McColl, BVA Hons Ceramics, 2007