



SCAfold

AUGUST 07

30 YEARS OF VISUAL ART
EDUCATION & RESEARCH



The University of Sydney

SCA

SYDNEY COLLEGE OF THE ARTS

MITSUO SHOJI RETIRES

Mitsuo Shoji, Senior Lecturer in the Ceramics Studio, retires this year after teaching at SCA for almost thirty years. Trained in Japan, Mitsuo has inspired a generation of clay artists through the teaching of traditional techniques and his contemporary approach to the medium. As well as creating functional design ware, sculptural objects and installations, he experiments in new aspects of ceramics and has developed new techniques including ceramic painting. The November issue of SCAfold will feature an article on Mitsuo Shoji and his contribution to SCA.

MAPPING THE SYSTEM

Robyn Backen, lecturer and coordinator of the Master of Studio Art program, was one of several SCA staff and alumni invited to exhibit in The Hague Sculpture's Australia special commissioned exhibition MAPPING THE SYSTEM in Holland. The artists were invited to explore new areas where fantasy can take root given that all areas of the globe have been discovered and mapped. Lecturer Mikala Dwyer, Shaun Gladwell, Anne Zahalka and Ah Xian were alumni also invited to participate in the exhibition.

ART AND THE REAL

Lecturer Margaret Roberts and PhD candidates Gail Hastings and Paula Bollers each presented papers at the Art Association of Australia & New Zealand (AAANZ) conference *Art and the Real: Documentary, Ethnography, Enactment* in July. Roberts' paper 'Placeful' interventions in spatial incommensurability discussed 'art and the real' in terms of space, the social and political implications of spatial incommensurability, and the role art plays in this kind of spatial framework. Boller's paper *Rendezvous in the Streets; Déjà vu in the Gallery: The Art of Interaction* explored two seemingly divergent interpretations of the artist's contact with communities and their audiences.

YOUTH@CRAFT·DESIGN WINNERS

by Karin Findeis

Two recent graduates of the Jewellery & Object studio have been selected as winners in the 2006 Craft Australia Youth Forum. Rosary Coloma, who completed her BVA (Honours) in 2006, was the joint winner in the student category. The emerging artist award was given to Rhonda Lin, who completed her BVA (Honours) in 2005.

This is the second year that Craft Australia has presented Youth@craft-design as an online forum, but the first time awards have been attributed. As the name suggests, this initiative is aimed particularly at emerging practitioners, and this time the website carried several layers. The first focused on a discussion where a group of established makers from a range of disciplines,



offered their knowledge and experience to those seeking real advice. The blogs focussed on marketing, career direction, manufacturing and export and the eight bloggers, including SCA lecturer Oliver Smith, responded to email queries and described their own experience with various elements of maintaining a practice.

The second component of the forum gave young makers the opportunity to post images of their work in the online gallery. These were then judged according to artistic merit, innovation and conceptual development. All the submissions can be viewed at: www.craftaustralia.com.au/forum/2006/. The website also includes a list of resources where emerging artists can seek further information.

(below right) Rosary Coloma, *Articulating Brooches*, perspex, sterling silver, nickel

(below left) Rhonda Lin, *Secret Garden*, 2005, paper cutting and sterling silver



Hastings' paper, *Whose 'Real' is more 'Real'?* explored the implications of Donald Judd's unforgettable opening sentence to his *Specific Objects* text, published in 1965: "Half or more of the best new work in the last few years has been neither painting nor sculpture".

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Cover: Sylvia Schwenk, *X*, performance, Sunday 8 April, 2007 Photo: Barry Evans and Sue Hadju

Story: Page 5

ONCE UPON A TIME... STORIES TOLD THROUGH JEWELLERY

by Karin Findeis

Twelve months ago a coincidental encounter triggered a collaborative project, which has been evolving over the last eight months, between the jewellery studios of China Central Academy of Fine Arts, Beijing and SCA. After meeting during a brief visit in February last year Professor Teng Fei, head of the jewellery studio at CAFA, and jewellery lecturer Karin Findeis developed a plan that would bring the two schools in dialogue with each other. In August Professor Teng Fei will return to SCA with her colleague Zhang Fan, bringing with them work from CAFA. While here, Professor Teng will present a workshop to jewellery students and give a lecture on contemporary jewellery in China, where it has a relatively recent history.

An exhibition, *Once upon a time...*, will present work of staff and students of both schools alongside each other, forming a 'cultural snapshot' of contemporary jewellery in each country. A core part of the exhibition is a series of works emerging from 'conversations' between students.

How do you communicate with someone you have never met and who does not speak the same language? What do you choose to tell a stranger about yourself? How much do you reveal or conceal? In getting to know someone else, what kind of questions do you ask? How much information do you need in order to visualize someone you do not know?

These were the questions students from the Jewellery & Object studio were asked to consider. Over the summer break eighteen students each set up a 'dialogue' with a fellow student from the jewellery studio at CAFA. With the task of finding a way to communicate despite not speaking the same language, the students set out to learn about their colleagues. Principally through email and blogs they got to know each other. From the emerging dialogues they made two pieces of jewellery: one that tells a story about themselves and the other about their 'e-friend'. The outcome of this 'virtual friendship' is a visual story called *Me/ You*.

This project is one part of the larger collaboration between the two schools, with the initial aim of providing the students with a different level of understanding of what they are learning in their courses. Cultural exchange is one aspect - how are we different and how are we similar? Our knowledge and assumptions about other cultures are also challenged through the more specific focus on the discipline of jewellery.

As such, the project addresses how and what we communicate to others through the objects we make. This process not only addresses the creative journey, but also our perception of ourselves, and ultimately, of others.

Once upon a time... explores the potential for jewellery to tell a story. In this context, the narratives embodied in the jewellery (that is, portable objects carried on the body) bridge the gap of language. As jewellery artists we communicate through the work we make and wear, which is one of the special characteristics of jewellery - in wearing it we 'talk' to other people without using words (or different languages).

(below) Work by Zhang Fan, tutor at CAFA (right from top to bottom) Dimitra Mangos, *Pieces of Me*, pendant, 2007.

Photo: Barry Langrishe

Work by Karin Findeis, lecturer at SCA.

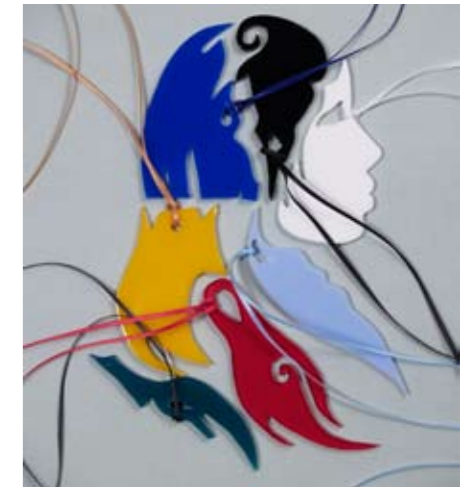
Photo: Barry Langrishe

Work by Oliver Smith, lecturer at SCA.

Photo: Barry Langrishe

Sonoda Chiaki, *Burgeon*, bracelet, brass, silk, 2007.

Photo: Barry Langrishe



CHINA RESIDENCY & CERAMICS AWARD

Dr Julie Bartholomew (Master of Visual Arts 1998, Graduate Diploma 1995) has received a \$20,000 Australia Council Grant and an Australia/China Council Residency for a project in China. She was also awarded The Gold Coast \$10,000 International Ceramics Award for three porcelain sculptures titled *I am Louis Vuitton* (2006), *I am Manolo* (2006) and *I am CoCo* (2006).

During 2006, Julie completed her PhD with a solo exhibition at the Ivan Dougherty Gallery, Paddington. Her exhibition and research focused on the interaction between global branding/advertising and identity. The residency in China provided Julie with the opportunity to continue her research concerns and to work collaboratively with Chinese artists in Beijing and Jingdezhen, the porcelain centre of China.

As a ceramic artist and educator, Julie is actively involved in the object art and ceramic community. She is a foundation member of a committee currently working towards the 12th National Ceramics Conference in 2009. Sydney will be the site for vital social and cultural exchange and the presentation of International and National ceramic exhibitions, lectures and workshops.



(top) Julie Bartholomew, *I am Louis Vuitton*, 2006, porcelain.

(above) Julie Bartholomew, *I am Louis Vuitton* and *I am Manolo*, 2006, porcelain.

SEEKER UPDATE

Lecturer Josephine Starrs' *Seeker* made in collaboration with Leon Cmielewski has received an Award of Distinction in Interactive Art from the Prix Ars Electronica. Winners will present their works to the public in the form of a lecture at the Prix Ars Electronica Forum during the Ars Electronica Festival in Linz, Austria in September www.aec.at/en/prix/winners_awards.asp



UNDERCURRENT

The work of PhD candidate Helen Pynor and Photomedia alumnus Bronwyn Thompson finds common ground in its interest in the cyclic nature of existence, the passage of generations, and the imprinting of one generation upon the next. Their joint exhibition *Undercurrent*, curated by Noella Lopez, reveals how both artists work with a visual language that is at once alluring and beautiful but at the same moment threatens violence and disorientation, exploring the disturbing ease with which one flows into the other. Bronwyn Thompson explores identity formation through language and the gaze and in her work attempts to disrupt the viewer's coded expectations. The work of Helen Pynor frequently represents visceral or quotidian fragility, immersed in a larger tide suggesting cultural memory, inheritance and loss. The exhibition is on at the new MOP gallery in Chippendale from 19 July - 5 August, www.mop.org.au.

(below right) Helen Pynor, *Head Cold*, from the *red sea blue water* series, 2007, c-type print on Fujitran, 173 x 39cm, face-mounted on glass.

(below left) Bronwyn Thompson, *I'll be your Girl*, 2006, still from single channel video and sound installation, 3 mins 19 secs loop.



X SAIGON

Painting Honours student Sylvia Schwenk recently completed a residency in Vietnam that culminated in a performance of over twenty people creating Xs with their bodies in the streets of Saigon. The residency was with a little blah blah (albb), an artists' initiative based in Ho Chi Minh City. albb's mission is to promote the development of Vietnamese contemporary art practice in Saigon, Vietnam and beyond.

The performance was part of a cross-cultural project where participants are invited to make an X with their bodies in important shared public spaces. The performance took place on Sunday 8 April at the Ho Chi Minh City Opera House and Hotel Continental intersection on Le Loi.

X was first performed in Sydney at the Town Hall intersection on George Street in February 2007. Schwenk says she "uses the city as a canvas because it is such an essential space for interaction, for exchange and social activity across people of different demographics".

Sylvia Schwenk, *X*, performance Sunday 8 April, 2007
Photos: Barry Evans and Sue Hadju



TALENTE 2007

by Kim Goldsmith

In March of this year I was able to fly to Munich, Germany, to represent SCA as an exhibitor in the young design competition Talente. Seven of the ninety-five young designers were chosen from Australia to participate in this prestigious exhibition.

The International World Trade Fair Centre is reputedly one of the biggest of its kind, and has the capacity to house hundreds of small exhibitions like Talente. Visiting the centre proved to be an inspiring and educational journey as I was exposed to numerous exhibitions of design from Germany and abroad. Each day, artists were invited to discuss their work on a large platform in the centre of the building, and there were many demonstrations that included puppet making, weaving, wood carving and accordion playing.

The experience was beneficial in terms of locating my studio work in the broader international art scene. The most valuable part of the exhibition was meeting and discussing design with other young artists from countries as varied as Finland, Taiwan and Israel. On the first night I arrived in Munich I left my bags at the hostel and made a beeline for Hofbrauhaus, a beer hall established in the 1300s, which is one of the oldest breweries in Munich. Munich produces 60% of Germany's beer and a third of the world's, so it is the perfect travel destination for students.

Titus Kochel, the curator of Talente, booked a table for 30 of the visiting artists so we could chat over a few beersteiners (one litre glasses of beer) and a meal of sauerkraut, potatoes and of course, sausages.

Many of the artists had a very positive view of Australian design and were keen to learn from our more innovative approach. In particular, jewellers from the UK were concerned by the focus on traditional skill and materials, rather than the conceptual basis of their practice during their education. I felt that this trend was evident in the artist's statements printed in the exhibition catalogue, in which, most designers described the materials and process instead of the ideas behind their work.

Perhaps, then, it is the ideas and ingenuity behind many of the Australian designers works that encouraged so much praise during the week long exhibition Talente. I left Germany with a positive attitude both to my own practice, and to the future of design by young Australian artists.

Kim completed her undergraduate study in the Ceramics Studio and is currently completing her Masters degree at SCA.



(top) Kim Goldsmith, *Big Icicles*, porcelain, 2007
(above) The International World Trade Fair Centre. Photo: K. Goldsmith

SYDNEY UNDERGROUND FILM FESTIVAL

Promising four nights of subversive, experimental, visual and aural pleasure, the first annual Sydney Underground Film Festival is taking place from 7-10 September at the Factory Theatre in Enmore. The festival provides a platform for exhibition, exposure and critical discussion of the medium and focuses on rekindling Sydney's love affair with experimentation in film.

Festival Directors and experimental filmmaking team Stefan Popescu and Katherine Berger say the festival "aims to create a stronger alternative film culture through supporting local, national and international independent, alternative and experimental films and creating stronger links between non-government and non-commercial art and film bodies".

"Our philosophy is formed from an understanding that every established film industry thrives against a subversive force. Historically, it has always been the marginal movements in film culture, which eventually influences mainstream film forms."

Film lovers will also have the opportunity to see films made by the organisers of the festival at a special separate screening during August at the Chauvel Cinema. The Organisers Screening features films by SCA alumni Stefan Popescu (PhD 2007), Katherine Berger (BVA 2007), Rachel Brown, and current Honours student Samantha Findley, the Media Relations Manager for the Festival.

The Sydney Underground Film Festival is proudly sponsored by SCA.

(below) Samantha Findley, *dyswis*, 2006.



LIFE AS A JOURNEY

Talented Master of Multimedia Design graduate Juliana Devis received a Silver at the prestigious international Horizon Interactive Awards for her interactive web-based work *Life as a Journey*. The work is a game of virtual tourism and identity and was Juliana's first semester project for the MMDes made at SCA last year. It is an especially impressive achievement given that all other recipients in the Entertainment category were major design, interactive or media companies. Juliana is now living in Bogota, Colombia, working as a New Media Creator at Wunderman, a recognised global marketing-communications company. You can view Juliana's award winning *Life as a Journey* at www.julianadevis.com/journey

From 2008, the Master of Multimedia Design will be renamed the Master of Interactive and Digital Media (MIDM)* to reflect the evolving nature of the degree and mark the introduction of a more flexible course structure. The MIDM is a professional development program designed to provide students with the conceptual and technical skills associated with the design, development and implementation of interactive based websites and applications. The MIDM encourages the creative exploration of multimedia through the use of video, sound, animation and interactivity.

Interested in the MIDM?

SCA offers postgraduate courses in Documentary Photography, Film and Digital Art, Interactive and Digital Media and Studio Arts, as well as a research Masters and PhD in visual art. Find out more at our Postgraduate Information Evening on Thursday 11 October, 6-8pm. More info www.usyd.edu.au/sca or 9351 1016



(images) Juliana Devis, *Life as a Journey*, 2006
*subject to University approval

POSTGRADUATE INFORMATION EVENING

THURSDAY 11 OCTOBER
6-8PM

MORE INFO
WWW.USYD.EDU.AU/SCA
OR 9351 1016

ABSENCE PRESENCE: Kronstadt

Master of Film and Digital Image student, Lara O'Reilly is undertaking a two month residency at the National Centre for Contemporary Art (NCCA) in St Petersburg to develop a site-specific film and performance installation titled *ABSENCE PRESENCE: Kronstadt*. The work will be installed in a 290 year-old abandoned chapel and is part of the III International Contemporary Arts Festival, *Body Navigation*, on from 14-18 July in St Petersburg, Russia.

According to Dr Tatiana Pentes of the SAE Institute "Lara O'Reilly's *ABSENCE PRESENCE* installation on the Kotlin Island, the site of the Kronstadt Revolution in the Finnish Gulf, provides a setting of abandoned built and natural environments and a doorway into present and the past, and between the visible and the invisible. Upon encountering O'Reilly's site-specific multimedia performance and moving image installations, a dialogue between the psychological states of abandonment (a remoteness) and seduction (an intimacy) is opened inside and outside the architectural spaces - mirroring our interaction as visitors/viewers with space and memory in a site-specific environment".

The Kronstadt installation is a continuation of her interest in site-specific performance and moving image installation infused with the resonance and

mystery of what is felt but not seen. Lara's work is a meditation on space and memory and the ways in which the two constantly interact at specific sites. In November 2006, Lara created another site-specific work that used video as a way of extracting fragments of reality from the chaos of nature and combining it with the human body in the abandoned architectural site of Sydney's Cockatoo Island.

Lara O'Reilly's exhibiting of *ABSENCE PRESENCE in Body Navigation III* is supported by the Commonwealth through the Cultural Relations Discretionary Grant Program of the Department of Foreign Affairs and Trade. Articles on Lara O'Reilly have recently appeared in the Sydney Morning Herald and Moscow Times.



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



STATI D'ANIMO UPDATE

An image from SCA lecturer Marilyn Fairskye's exhibition, *Aqua*, at Stills Gallery in July, was featured on the front cover of *RealTime* #79. Inside Keith Gallasch reviewed *Stati d'Animo*, Fairskye's recent video art exhibition at Artspace. The editorial considered "What are the markers of this great age of hybridity? In the arts they are transience, transformation and sensory transport in works that heighten our sense of ephemerality, mutability, and, with apparent magic (digital or otherwise), shake loose our perceptual certainties." *Stati d'Animo* travels to the National Palace Museum in Taipei for *Discovering the Other*, an exhibition of international video art that opened on July 5, 2007.

VNS MATRIX IN KISS KISS BANG BANG

Australian artists VNS Matrix (Josephine Starrs, Francesca da Rimini, Julianne Pierce, and Virginia Barratt) have been invited to be part of a major retrospective of feminist art opening in June 2007. To be staged at the Bilbao Fine Arts Museum in Spain, *Kiss Kiss Bang Bang 45 Years of Art and Feminism* will be a celebration of feminist art since the 1960s, including Cindy Sherman, Mary Kelly, Yoko Ono, Chicks on Speed and the Guerilla Girls. VNS Matrix will present an audio-visual installation of the All New Gen computer game. Curated by independent Spanish Curator XABIER ARAKISTAIN, *The Kiss Kiss Bang Bang 45 Years of Art and Feminism* exhibition co-incides with an international resurgence in the exploration of feminist art.

Arts SA and Sydney College of the Arts have generously supported the exhibition and participation of VNS Matrix in this major international exhibition.

TEO TRELOAR - ARTIST IN RESIDENT AT ST ANDREW'S

by Ian Randall

St Andrew's Cathedral School in conjunction with SCA has developed a residency program for Masters and PHD students. SCA students are offered a semester residency to work alongside students from years 7-12 for one day a week. Teo Treloar (PHD candidate) was the first to be offered the residency and enthusiastically shared his skills and passion for the Visual Arts with the students. Ian Randall, Head of Visual Arts at St Andrew's, said it has been such a rich experience for the students to be working along side such a gifted and visionary artist. Teo challenged the students to engage with the world about them and respond to the things they see, watch & hear. The Year 11 and 12 students benefited most from Teo who has been able to guide them through the difficult process of creating an HSC 'body of work'. The students responded very positively to

Teo's work and commonly described it as "totally sick." Teo's works critique both real & fabricated mass produced images. The residency has been of great benefit to both the students and Teo who took great pleasure in seeing the students developing as artists.

(below) Teo Treloar and students at St. Andrew's during the residency
(bottom) Work by Teo Treloar



LEARNING THROUGH DOING

Master of Visual Arts candidate Meredith Frances Lynch joined a panel of speakers from galleries, museums and universities across Australia at this years Hatched Arts Research Symposium. Meredith's paper: 'Learning through doing: practice based learning', discussed the artwork and practices of artists Tony Tuckson and Mel Bochner as examples of informal methods of, and practical strategy for, artists' learning and development outside of the art-school setting. These case studies were considered in comparison to the preparatory structure for learning as established in a formal setting such as

the BVA and MVA programmes offered at SCA. The event was coordinated by the Perth Institute for Contemporary Art to complement the annual Hatched exhibition that this year included the work of three SCA students: Shannon O'Laughlin, Courtney Williams, and Bronwyn Thompson.



There is a new off-campus gallery space in the growing stable of SCA student-run galleries. *The Silver Spoon* was officially opened in a celebration on Tuesday 5 June. It joins two on-campus student-run galleries in providing students with the opportunity to develop professionally through managing the gallery space and/or exhibiting their work within a gallery context. EXIT gallery has been operating for three years and is located in the entrance foyer at SCA. The recently launched Ex Libris exhibition space is located in the SCA Library and is managed by student Director Michelle Cox.

The results of voluntary student unionism (VSU) on the funding of the Student Association of Sydney College of the Arts (SASCA) led to the closure of the well-established student gallery, Newspaper, last year. Now, due to the kindness of The Cat & The Fiddle Hotel and the support of SASCA, the students have the opportunity to re-establish their presence within the community.

Director Lisa Farrell says "this new gallery space is to operate primarily for openings to exhibit student works, providing them with the opportunity to experience and promote their work. The use of this space is crucial to the development of students' practices and establishment as artists."

The Silver Spoon gallery is located at 456 Darling St, Balmain (formerly the Crypt Theatre) under The Cat & The Fiddle Hotel. Visit www.myspace.com/thesilverspoongallery

(below) Opening night at *The Silver Spoon*.
Photo: G. Stevens



SCA ALUMNI AT THE CARNEGIE

by Judith Duquemin

The exhibition: *Making and Breaking Pattern* at the Carnegie Gallery, Hobart, 28 June - 05 August 2007, is an exhibition of paintings, prints, digital animation, video, mixed media, sculpture, and installation by Sydney College of the Arts alumni: Elizabeth Day, Judith Duquemin, Kate Mackay, Shaun Morrow, Giles Ryder, and Justin Trendall. Curated by Judith Duquemin, the exhibition emphasizes how the conventional codes of pattern-making are broken within the artist's process of working. Through a making and breaking of the conventions of pattern-making the conceptual realm of the artist's intention is revealed. Pattern becomes a vehicle for expressing *variation* as opposed to the more mechanical functions of repetition, symmetry, balance and rhythm. Variation, the intelligence of a pattern, is a reasoning that takes on greater complexity when it becomes an expression of individuality within multidisciplinary art practice.

Elizabeth Day incorporates pattern within everyday materials and processes to explore personal matters of conscience. *Series: three* addresses the intricacies of sibling relations through a combination of sculpture, performance, video and installation. For Judith Duquemin the properties of flat colour, shape and line found in the patterns of Modernist textiles are symbolic for the articulation of memory and a search for a vital self. Kate Mackay subjects simple geometry to randomly manipulated rules across a range of media to include sculpture, painting and crochet. Formations of irregular spray painted pearlescent stripes on hand rolled metal make up Giles Ryder's aluminium 'canvases' titled: *Divine Transporters* and *Spectral Magenta*. Justin Trendall's technique challenges our understanding of the functions of pattern. He combines 'patterns of rational thought' within cultural history with 'patterns of information' that are digital constructions. Justin Trendall has utilized digital design software and print making to produce a screen print on silk titled: *Parthenon*, a design for a section of a building. Shaun Morrow rearranges

pattern using his knowledge of painting, and digital imaging.

He has created an interactive digital animation titled: *Labyrinth* from a painted image made up of black and white vertical bars on a yellow field.

The works are linked by each artist's acknowledgement that pattern-making, and pattern-breaking, are important mechanisms for the defining of personal, professional and cultural identity. Important is the use of schema. Schema are organizational and conceptual patterns of the mind and provide opportunities for experimentation and conceptualization during the creative process. Indeterminate factors enter into the schema influencing the outcome of the work, such as the choice of material (whether it be aluminium, chewing gum, or silk), the mixing of genres (such as digital media and printmaking, painting and crocheting, sculpture and performance) and the freedom to expand and express individual thought within process. Variations of a kind that explain the making and breaking of pattern as an important characteristic of contemporary Visual Art practice.



The Carnegie Gallery is owned and operated by Hobart City Council

(top) The Carnegie Gallery

(middle) Giles Ryder, *Divine Transporters*, metallic pearlescent automotive lacquer on hand rolled aluminium with fixture, 2005

(bottom) Elizabeth Day, *Series: three* (Section), knitted wool, stitched linen, hessian, cotton thread, 2007



CONNECTED

OTHER STAFF AND STUDENT SHOWS

Professor Richard Dunn's *CITY* and Fiona Lowry's *I'm having dreams about you* was on exhibition at Gallery Barry Keldoulis during May. Graduates Matt Glenn, Nicholas Hudson-Ellis, Melissa Laing and Michele Zarro had a group exhibition, *Limn file: exhibition* one at China Heights Gallery in Surry Hills during June. Margaret Roberts participated in an international exhibition, *SNO*, at 27 in Marrickville during May. Lecturer Rebecca Beardmore, alumnus Claude Jones and Masters students Janette Conboy and Jonathan James,

had a group show of printmedia works layered in materiality and meaning, ... *the space in between*, at Sheffer Gallery in Darlington in July. Claude Jones had a solo show, *Mutation and Imagination*, at Gaffa gallery in Surry Hills during July. Masters candidate Helen Pynor, recently returned from student exchange at L'Ecole Nationale Supérieure des Beaux-Arts (ENSBA) in Paris, had an exhibition, *red sea blue water*, at Dianne Tanzer Gallery in Melbourne. Alumnus Deidre Brollo's *The Long View* was at the Damien Minton Gallery in Redfern during July. PhD candidate and alumnus Jai McKenzie's exhibition, *Apparatus*, is on at Peloton Gallery in Chippendale until August 4.

CERAMIC HONOURS

Ceramics students have been receiving significant honours for their works recently. PhD candidates Yi Hui Wang and Meng Shu You, along with third year student Adam Ridgeway were selected finalists in the 4th World Ceramic Biennale held in Korea this year. Ridgeway is also a finalist in Telstra's prestigious National Aboriginal and Torres Strait Islander Art Award. Anna Choi, who has just completed her Master of Studio Arts degree, won the Creative Award for 2007 Tea Ware by Hong Kong Potters run by the Hong Kong Museum of Art.

(below) Installation shot of work at the 4th World Ceramic Biennale held in Korea



DREAMSCAPES

During her recent residency Marisa Purcell, a Master of Visual Arts candidate, had an exhibition of paintings at the Kashya Hildebrand Gallery in Zurich. The paintings in *Dreamscapes* ask audiences to consider peripheries and the things that lie beneath the surface. Purcell encourages the viewer to read her paintings in the manner of haiku poetry, where relationships are forged between the inner and outer world and a strange mix of imagery heightens the senses.

(below) Marissa Purcell, *Dreamscape*, painting, 2007



ATVP

Meredith Frances Lynch and Mary Wenholz, both Master of Visual Arts candidates, recently shared an exhibition space at one of Sydney's newest emerging artist galleries: At The Vanishing Point - Contemporary Art in Newtown. The work that was exhibited by the pair was consistent with the ongoing studio investigations undertaken as the work represented a blurring of the common held understandings of what painting is as a medium in a contemporary context.

(below) Work by Meredith Frances Lynch and Mary Wenholz, *At The Vanishing Point*, 2007



CANNES FILM FESTIVAL AWARD

A graduation film by Carlo Ledesma was named Best Film by the Mini-Movie International Channel at the Cannes Film Festival's Short Film Corner. *The Haircut* tells the story of a barber who is confronted with a bald customer's request for a haircut. Ledesma will use the 10,000 euros prize money to fund his next film, an action drama. The film also won Best Film Score at the Bondi Film Festival earlier this year. *The Haircut* can be viewed online at Ledesma's website www.allorangefilms.com

(below) Carlo Ledesma, poster for *The Haircut*



MOPPING UP

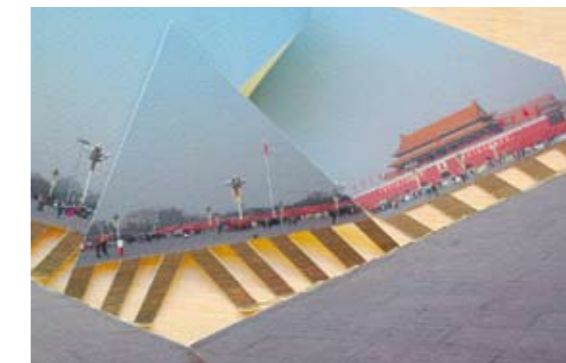
The doors to the re-located MOP gallery opened with two exhibitions by painting alumni with an interest in suburbia. Halinka Orszulock's uncanny paintings of her childhood home, *Melrose Park* and Rachel Scott's *(Don't) beat yourself up about it* were on exhibition at MOP gallery from 28 June - 15 July.

(below) Halinka Orszulock, *Cobham Ave*, oil on canvas, 2007
(right) Rachel Scott, *(Don't) beat yourself up about it*, video still, 2007



INTERFERENCE

Alumnus Mimi Tong, and architect, Ainslie Murray explored the notions of spatial interference in their practices in a joint exhibition at the Tin Sheds Gallery during July. *Interference* questions alternative approaches to space by considering multiple definitions of 'interference'. As an idea, 'interference' guides not only the individual processes of the artists and their explorations of architectural space, but also frames an interdisciplinary dialogue of mutual influence, disturbance, extension and displacement. A full colour catalogue produced in conjunction with the exhibition is available at Tin Sheds Gallery.



(above) Mimi Tong, *Folding Cities: China II*, giclee print on watercolour paper, 2007

(right) Ainslie Murray, *Small Wake Stitching (1st reflection)*, 2007



SCA GALLERIES PROGRAM

Utility: Feast or Famine?

an exhibition of student work that explores the issues surrounding poverty and wealth, climate change and popular culture, gluttony and celebrity dieting.
Part of 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 Thurs 2 Aug, 6-8pm
To Sat 25 Aug



中央美术学院
Central Academy of Fine Arts

Exhibition (TBA)

www.usyd.edu.au/sca for details

Opens Tues 4 Sept
To Sat 29 Sept

Fauvette Loureiro Memorial Artists Travel Scholarship

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

Opens Tues 9 Oct, 6-8pm
Continues to Sat 3 Nov

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

DEGREE SHOW HOURS

Mon to Sat 11am-5pm
Ph: 9351 1008

(below) Iris SiYi Shen, *Sushi 07*, glass, food, wood, fabric, graphic art, electronic device; in Utility. Photo: I. Shen



(Image) Leigh Rigozzi, 2007

SCA OPEN DAY

SATURDAY 25 AUGUST 10AM-4PM

Whether you are interested in studying visual art or you just like to watch, there is something for everyone at SCA's Open Day.

Highlights include studio displays and demonstrations, an art market, workshops, mini-lectures, campus tours, screenings and exhibitions. *Old Kent Road* will perform live and PhD student Kim Connerton re-incarnates Andy Warhol in her large-scale photographs and moving images on exhibition in the EXIT Gallery.

There is plenty of on-site parking and free mini-buses will make round trips from the University's Camperdown campus to SCA in Rozelle.

For the full program visit
www.usyd.edu.au/sca/openday

Alumni interested in selling their work at the Open Day Art Market are invited to contact Janet Parker-Smith on 9351 1068 or j.parker-smith@sca.usyd.edu.au to discuss the details.



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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