

# Location

Contemporary photo based  
work from Australia

# **Location**

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work from Australia**

**Location** opens at the Australian Centre for Contemporary Art in November 1992, and is presented as part of **SHOT**, a program of exhibitions and fora on contemporary photography. **SHOT** is an initiative of Melbourne's Public Art Spaces and Organizations. **SHOT** has received generous support from the City of Melbourne. **Location** then travels around Australia and begins its Asian tour in late 1993.

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## Location

Ed Burton

Ewen McDonald

Rosalind Drummond

Ian North

John Dunkley-Smith

Robyn Stacey

Graeme Hare

David Stephenson

Hewson/Walker

Kevin Todd

Geoff Kleem

Anne Zahalka

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Australian Centre for Contemporary Art / Asialink 1992-1994

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Monash University

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## foreword

Monash University is proud to sponsor a cultural event that reaches beyond both physical and creative borders. This exhibition presents new and startling images of our man-made and natural landscape to both Australian and Asian audiences.

Monash, as Australia's international University, has several affinities with the *Location* exhibition.

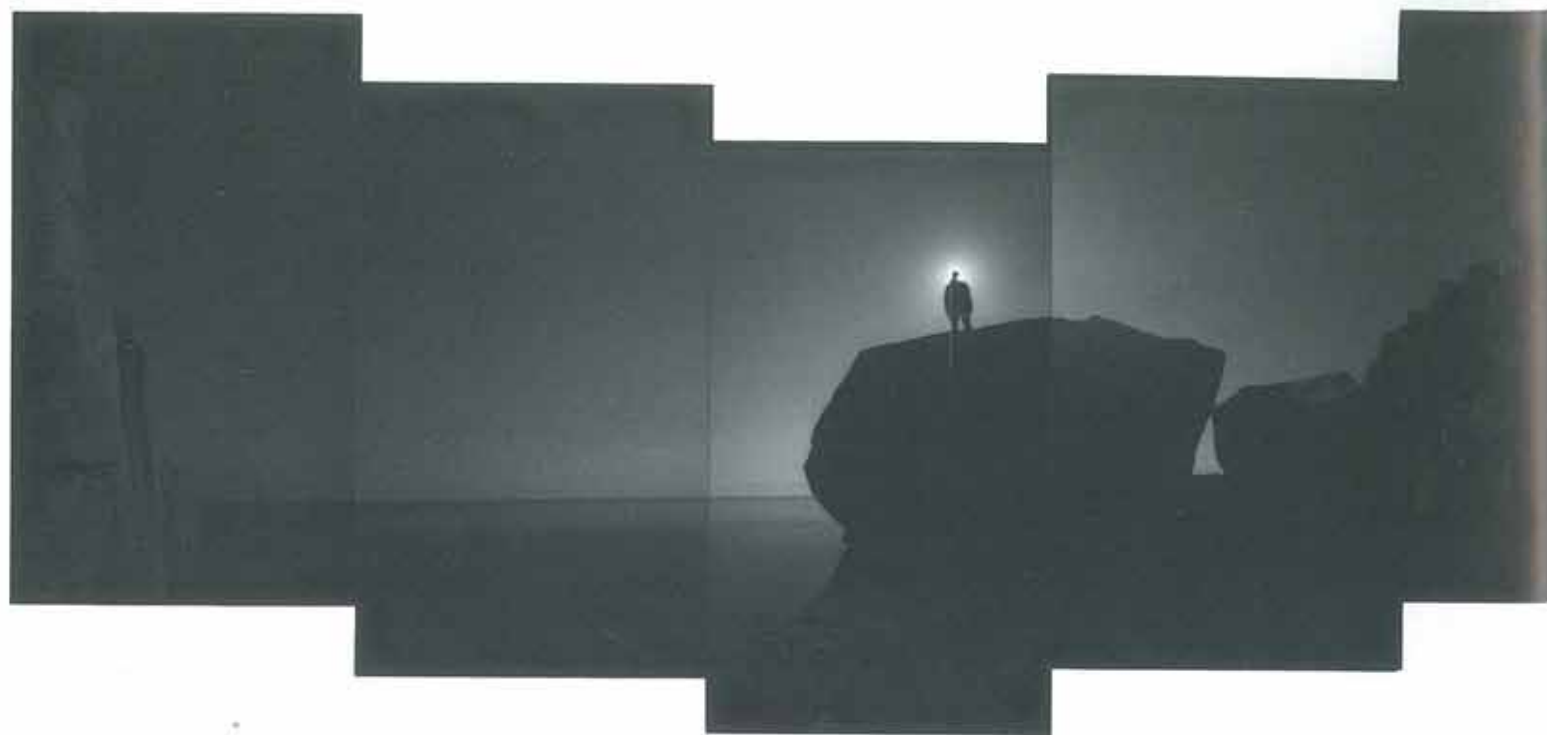
The exhibition turns the photograph from a simple recording device into an object — and an artwork — in its own right. In doing so, *Location* expresses one of the most visible, experimental, creative approaches to contemporary art. At Monash we believe our pursuit of knowledge, whether it be in research or teaching, should also be of the most creative and progressive kind.

A second parallel lies in Monash's link with our Asian neighbours. Monash was among the first Australian organisations to recognise Australia's need for Asian links. Asian students have been studying at Monash for 30 years, and more than 20,000 graduates now live and work in Asia. More recently, Monash has strengthened its Asian links.

The *Location* exhibition challenges our understanding of place, situation and environment. It is a timely reminder that Monash looks towards the future and, like many companies and countries, considers its identity and place in the next millennium.

On a more immediate level, we see the support of the *Location* exhibition as a further step in our commitment to excellence. Bridging art, culture and creativity to people in diverse communities around the world is an important part of that commitment.

PROFESSOR MAL LOGAN  
CHAIRMAN OF THE BOARD OF MANAGEMENT  
AUSTRALIAN CENTRE FOR CONTEMPORARY ART  
VICE CHANCELLOR & PRESIDENT  
MONASH UNIVERSITY



David Stephenson

*LORNE, SQUARE ZAWN 1987*

BLACK AND WHITE PHOTOGRAPH 770 x 1580 MM



## Location

IN SHORT, *space is a practiced place*. Thus the street geometrically defined by urban planning is transformed into a space by walkers. In the same way, an act of reading is the space produced by the practice of a particular place: a written text, i.e., a place constituted by a system of signs.<sup>1</sup>

Michel de Certeau, *The Practice of Everyday Life*.

Location, in the way that it is phrased here in this exhibition and metaphorically elaborated in these works, situates itself in and between the 'place' and 'space' described by Michel de Certeau. For de Certeau, 'space is a practiced place' which in this exhibition, becomes both a situation of the museum and a space of cultural interpretation. In the works brought together here, themes of 'spaces' and 'places' are elaborated in various ways — such as mappings, histories, stories and signs — to make certain anthropological remarks about the ways in which space is practised as a form of negotiating cultural territory through the recording device of photography.

The cultural space of interpretation is prised wide open in this particular instance because of the actual places this exhibition will find itself in Australia and several Asian countries. In Australia, certain histories of photographic practice will be acknowledged by

an audience already well versed in the various contemporary art and museum strategies of display involved here. In other countries where photographic practice has remained aloof or separate from traditions of fine or contemporary art, the appearance and content of these works arrive free-floating, without the anchor of that artistic collective knowledge. In that sense then, *Location* as both designation and destination becomes important.

*Location* may be a misleading title to those looking for clues of the Australian identity and true-to-life renditions of touristic or scenic points of interest. The idea of naming the exhibition *Location* comes from a determination to tease apart the conventions of 'place' oriented picturing within the system of Australian photographic practice. In these works, space becomes practised by the ways in which the artists/photographers traverse the well worn photo-territories of landscape and city to begin an interrogative discourse on the *a priori* acceptance of 'evidence' in imaging and displaying.

A parallel interest in this exhibition is to make some comments about photographic practice in the past decade or so and to situate these comments within the idea of 'contemporary art' where the descriptor 'photo-based' queries the very basis of traditional

photographic methodologies and materials, as well as the appearance of the fine art photographic print.

For instance, many of the works in *Location* are objects rather than photographs — albums, books, back-lit cases and small wooden bricks; while others manifest as bi-products of photography — computer generated, projected, fabricated images which use photography as a medium towards a different type of practice; still others work at merging mediums — paint and photo-surface, aluminium and found objects, photocopier and text, technology and light. And several of the works use the idea of installation to further rearrange the traditional viewing space and exchange of photography.

Together the works focus attention on the strategies of display occurring in Australia, where photography has declared its 'object status' as distinct from its 'reproductive status'. Attention is called to the actual photograph by means of: allowing the full negative area to be seen in the image, sprocket holes and negative frame; using certain stocks and processes which articulate the surface value of the work; deliberately diffusing the seamlessness of the reproduction; working with the artificiality of the set-up as opposed to oppressing it; declaring its illustrative value as part of a tableau, etc.

They also emphasize the dimensionality of the photograph by means of creating installations by: using

the material frame as part of the work; disrupting the surface with textural interventions; cropping and laminating with perspex to give substance to the object — in other words, by making photography material as opposed to immaterial.

Photography has been used as part of the apparatus of exploration, discovery, naming and claiming. This is particularly the case in Australia where much exploration of the land-mass and documentation of colonizing and colonized peoples took place in the nineteenth and twentieth centuries. Understanding this legacy, several of the works make reference to the nineteenth-century explorative and imperial gaze of historical photo-cartographies, and propose new stories and ways of reading the charted evidence. Others concern themselves with issues of obliterating the referent landscape, for so long the location of much photography. And still others investigate the location of the city and manufactured space, to proposition an invented photographic place of cultural interpretation.

#### THE WORKS

David Stephenson's works *Traveller above the Sea and City* and *Lorne, Square Zawn* continue the legacy of explorative photography. Referencing much of the majesty and sublimeness of nineteenth century landscape painting — using its motifs of 'the mountain' and

'the sea', and alluding to the traditions of Northern American fine art landscape photography — Stephenson produces visions which are awesome and inspiring. Beautifully photographed and fulfilling the expectations of an expedition into the wilderness, Stephenson participates in the romance of the uncharted place with images which place the traveller/explorer in minute scale with the overwhelming natural space. In several of the images from this period, Stephenson has deliberately evoked the Caspar David Friedrich image of *Traveller in a Sea of Fog*, 1818. Another influence must undoubtedly be the work of William Charles Piguenit — whose craggy, crisp and accurate nineteenth century pictures of mountain ranges and lakes in oil colours and grisaille are well represented in the Tasmanian Museum and Art Gallery, Hobart. In these works by Stephenson the minute scale of the traveller emphasizes both the place and the intervention made into that place by the human presence and seek, perhaps as Piguenit's did, to register an environmental awakening.

While this is so of his earlier work, Stephenson moves against these traditions in the later **Mt Parsons Antarctica** series by deliberately abstracting and limiting our field of vision to the minimal horizon line; offering a zero picturing of place. Moody, rich and hot images — as opposed to the cool and crisp nineteenth century inspired works — these photos seem to register

a legacy to American abstract expressionist painting. Not unlike a late Rothko, Stephenson's 'black' works offer a certain sense of spirituality in their deep and still place. Prepared to leave the traveller unsighted and unrequited in this instance, Stephenson leaves the frontier place intact.

Ian North also references the Antarctic region as being that final frontier place in his work from the series **Home and Away**. In these large format bipartite vision photo/paintings, North places an image of the tip of an iceberg — culled from the expedition pictures of Frank Hurly — next to images drawn from pastoral pictures of the English country-side by J Dixon Scott. Seared together by North's use of eerie yellow and magenta acrylic paint, these photo-paintings create a dialogue between the cultivated landscape and the untamed frontier.

Altogether hybrid, these works by North play a game of visual and cultural dyslexia to question the validity of our preconceived notions of unity. The Colonial fusion with the 'motherland' of England is made unpalatable by means of North's satirical use of the unlikely matched images and the improbably fused material surface. Unsettling, even ugly with their out-of-register-appearance, the works from the **Home and Away** series suggest the exploitative aspects of colonization. As the region of the Antarctic becomes one of the last hot-



ly contested places for multinational corporate concerns. North's work warns against human intervention for profit and gain with an allegory of ice melt-down and domesticated, denuded and carved up landscapes.

There is a gothic sense to these works in the picturing of the mysterious and omnipresent iceberg in the right panel against the classical organization and cultivation of 'man-made' landscapes on the left; leaving little doubt that North alludes to nature/culture as well as imperialism/colonialism in which man — explorer and exploiter — appears less potent and more impotent.

And perhaps Ed Burton's **The End** speaks of this potency and impotency also in his photo-tableau of sand castle and self; both precariously fragile and transitory in the grand schema of things. Poised at the lands-end, so to speak, ... *on the beach* ... in a time sequence which hovers between political and ecological uncertainty in the global shake-ups of the shifting sands of democracy and communism. **The End** speaks of the unstable world map which makes it impossible to locate oneself in an absolute position anymore.

Devised during the Gulf War, **The End** calls attention to the way in which the global political situation has become an issue of close range domestic concern. No longer 'located' in another imperial place, the whole world is colonized into a state of war by the long range of nuclear weapons and by the electronic and

satellite capabilities of media coverage which bring us simultaneous destruction.

Burton makes reference to the media in this work by evoking the idea of the beach, which in Australian popular culture refers to the 'location' shoot for the post nuclear film *On the Beach* which prophesied the end of the world. In the scenario of the real life Gulf War the foreshadowed threat propositioned in the film, and the synchronic media coverage of the potential end of the world in actual time are brought into the one place/space.

♦ ♦ ♦

Issues of the colonized place, journeying, mapping and stories are in evidence in Kevin Todd's **Tasmanian Journey (Water; Island; Arrival; Wilderness; Bush/development; Pastoral and Urban)**. Using the format of an 'atlas', Todd has developed seven hinged photo-cabinets in which we find linear, lateral, spatial and fictive histories.

Inserted into the flat photographic plane of aerial cartographies are synchronic anthropological windows which act as cultural dioramas of the place mapped from above. Images found in the art history archive of Australian colonial painting by The Port Jackson painter, Petit and John Glover are placed in spatial lineage with images of land-markers and sign-

posts and recent and personal events to create a story-book of place. The mythologies of place — as built up in cultural mapping and incident reports — are examined in these log books which represent both the artist's own journeying to Tasmania and the pre-conditioned place he has located which has resulted from the previous journeys of exploration and settlement.

Todd emphasizes the 'tourist' Tasmania — road signs and points of cultural interest designated by the 'camera'-sign alert us to the scenic look-out and stand in as markers for the new explorer. The indigenous being reduced to a pictogram silhouette, a semiotic referent and a vague shadow or outline of its former self.

Ewen McDonald also 'maps' via a process of signs and symbols and designated routes. **Champagne (Good Life)** from *The Romance of Geography* installation 1992, creates a cartological sequence of the proper names of various champagne houses in this region of France; terrain which has become obscured by its production.

Photo screened in oil paint onto glass plates, the region is mapped in the traditional way of delineated road-ways, place-names and villages. Underneath are placed aluminium trays which hold the bottle top insignias which activate the region: the performative punctums of the place. The shadows of the transparent

maps fall on the wall and the trays to create a new place, an experienced space in the process of the display.

For McDonald the work is part of a spatial story, a narrative based on travel and experience. Taken from the page of his 1988 diary, the map of the Champagne region offers a stability within the flux of real movement and negotiation of space which occurs in the personal cartographies of a place. The bottle tops are a present from a person living in the region; part of their collection which has given meaning to them within their immediate place. A person living in the region might say... you go as far as the X vineyard, then you come to Y and so on... a map provides you with a limited experiential route.

♦ ♦ ♦

Anne Zahalka's recent works **traveller; pedestrian** and **homeless** also make use of the touristic semiotic reading of place. In these works (which remind us of Zahalka's early interest in issues of place and readings of cultural spaces in the series *The Tourist as Theorist (theory takes a holiday)* 1986) 'sites' of Sydney are presented as 'locations' in back-lit advertising presentation boxes. The type of advertising attractions which are generally placed in transportation terminals and lounges.

Beautifully and sumptuously photographed, the city-scape of Sydney — with its landmark Sydney Tower and various skyscrapers — becomes part of the fictionalized destination for the traveller. Reading Sydney as both a generic rendition of the city-scape and a particular 'place', Zahalka situates her **traveller** in the continuous oscillation between home/voyage, rather than delivering him to any particular spatial consequence. He remains frozen on the bridge between travel and arrival, expectation and disappointment.

**pedestrian** also travels between the home/voyage of the everyday journey marked out by the hollowed out landmarks of a down-town, presented by Zahalka with the cool dispassionate look of a computer or technology ad from Germany. Another generic/specific picturing of 'place', this is the same story told over and over by the urban dwellers in countries all over the globe — as is **homeless** where the home/voyage are one and the same but rendered here by Zahalka in the exotic shades of a tourist night spot.

Zahalka's 'locations' twist the knife of consumerable space with their sense of displacement within the comforting context of the advertised product. The city is there for those who will travel to it, the urban space is there for those who live it and the homeless are part of the romantic mythology of the nomad; all saleable items of the travel itinerary of life.

## 6 Location

Rosalind Drummond's **Shadow Zone** city is looked down upon and travelled through and under. Unlike Zahalka's 'location' shots which position the traveller, the pedestrian and the homeless person in their own version of the city, Drummond's vision is made up of the scopie desire to read the city cosmologically, to remove the self from the place that is gazed upon. And as if manifested by a deliberate illustration of de Certeau's text '...must one fall back into the dark space where crowds move back and forth, crowds that, although visible from on high, are themselves unable to see down below?...'<sup>3</sup>, Drummond takes us up so she can plunge us into the under-world of the city and its transportation zones of arrivals and departures.

Drummond takes us into the city which is an administered space, regulated and regulating, in which the only real movement is created by the transitory and migratory commuters who blur the hard lines of the delineated space. From her lofty bird's-eye position, Drummond shows us the detached, cool and cadaver-like place that is the city without the arrival of its passengers; the uneasy limbo-land of the commuter trapped between the home/voyage.

Robyn Stacey keeps us down in the city in her series of works **All the Sounds of Fear** and shows us the metropolis mechanisms at work. Cops, cars, traffic, skyscrapers, tunnels, and incidents make up the multi-



panelled synchronic episodes in a city like New York which becomes the location for pedestrian acts. In the unreal colours of the photo-computer-lab Stacey produces works which reference the city as a place and location for the narratives of film and fiction. Mean streets, these still versions of the inner-urban drama with their symbolic and generic cast of characters.

Completely fabricated from the assortment of popular culture images left over from a day's consumption, these works also attest to the distance travelled in photographic depictions of 'place'. No longer the product of a need for accurate and authentic visual records which state the here and now of the explored and discovered place, **All the Sounds of Fear** show the fictionalized nowhere space of the anonymous and authorless city made possible by the flattening out of unspecific events and images into a single object-frame. Stacey denies the position of the photographer as a part of this cartography of place in resisting the traditional impulse to 'be there' and capture the moment.

Being there, and conversely not being there, is the premise explored by John Dunkley-Smith in the work **Exterior with Palms**. The places marked out by Dunkley-Smith's activity of still photography become nowhere-places, locked inside the object of a slide until they are reactivated by the process of light projection. Once reactivated, they become a poetic sequence in a

darkened space given over to a newly born vision of the similar and the dissimilar; they become meditations on places.

The bipartite images brought together in the projection **Exterior with Palms** work against the allegorical trope which occurs in, for example, the Ian North works where two images brought together activate a proposition of either/or. Rather than being concerned with opposites, **Exterior with Palms** seeks to offer synecdoches, glimpses at the parts which make up the whole.

Dunkley-Smith's works are existential visions of place, they operate to impress the having-been-there-ness of the artist whose camera and decisions have determined the kind of projection journey the viewer will take; the work of the camera as witness to the places been and seen. Yet through the process of light projection, and in bringing together on the projected surface two visions which become dissolved and joined in the middle, Dunkley-Smith allows his witnessing and his factual evidence and maps to become phenomenological for the viewer who is free to make associations of place, encouraged to think through the projection sequence; to stay with the entire repertoire of images, to leave, to edit at their own discretion and to make whole and complete the journey begun by Dunkley-Smith.

Combining text, found images with an elaborated sense of production, Hewson/Walker's work **Love and Scale** propositions another kind of negotiated landscape. In the traditional sense and in the sense which is shared by so many of the works presented here, landscape becomes not so much an issue of picturing the natural setting, but an understanding of its location in proximity to other things. The landscape in Hewson/Walker's images take on a romance born of its being part of the whole negotiation of places and spaces which make up the drama of cultural navigation.

In the books, which provide a visual and textual narrative, landscape is offered as a location upon which a episodic journey can be played out; a love story; a romance of different pathways and different interdependencies. . . . *He is affected by rooms, but lives out amongst his land* . . . Quiet, even banal, the landscape is pictured as waiting for experience; to be experienced.

On the wall three large images provide the dramatics of 'life'; the performative versions which activate the landscape. The Couple, the Street Scene and the Singer all romancing the space in which they are placed with expectations of certain outcomes which may or may not be possible within the narrative provided. These images stand in as symbolic of the city, character and culture; the things which mark out space and give it meaning in a landscape which waits.

#### 8 Location

In contrast, Geoff Kleem's interior landscapes/spaces have been performed upon and abandoned to allow for an afterlife which occurs in the photographic process. Narrative and mapping can no longer be an issue in these deliberately flattened out spaces which become abstract designations of yellow, white or blue. The residue of the performative (the painting out of the space, the photographing of the place, the process of the making of the photo-print) is worked against in these blank pictures which resist reading.

Yet while that is true, it is also the case that the space has been subjected to an alteration, has been operated upon in the space/time, visible/invisible sequence of events which shows that the space has been practised upon in order to derive a temporal irruption. In this version then, Geoff Kleem's works are very much present rather than empty because of the repository of action contained within their generally blank or abstracted, hyperreal surface.

In many ways this is also true for the works of Graeme Hare. Whilst the **Horizontal** and **Pattern** series deny the material source from which they are derived by a process of disengaging from the visual context (the ocean, the field, the ground, the sky, etc.) and by emphasizing the technical and chemical transformation which can be managed in photographic practice, it is also true that these abstractions of surface and substance



give stronger emphasis to that which is eliminated.

The vast sky, which in Hare's rendition is reduced to a slither of colour, nevertheless alludes to the greater part. Like port-holes, both the colour horizontal works and the brick-like bichromatic works — with their abstracted tree shapes — offer glimpses of a large landscape which can be located in the bits and pieces of the whole.

Hare likes to give emphasis to the technical production of his works; he prefers the story of the found object and image and the almost banal selection of final visual moments which find their way to the wall. And in this way he is a companion for Kleem. They both reside — as do their productions in the space/time, visible/invisible practiced space of their location — within the systems of both photography and its traditional landmarks.

In this organization, the story plays a decisive role. It "describes," to be sure. But "every description is more than a fixation," it is "a culturally creative act." It even has distributive power and performative force (it does what it says) when an ensemble of circumstances is brought together.<sup>3</sup>

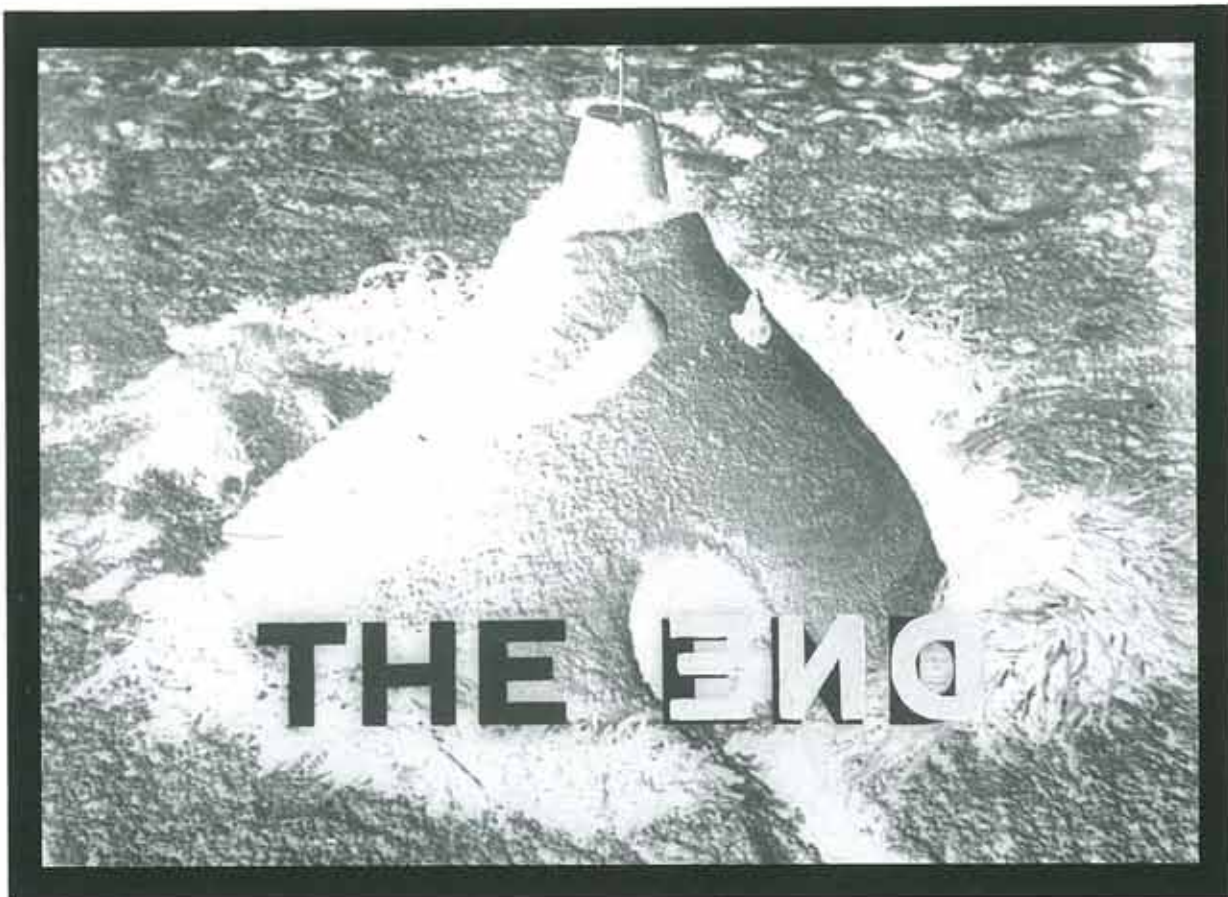
#### notes

1 Michel de Certeau, *The Practice of Everyday Life*, University of California Press, California, 1988, p. 117.

2 *ibid.*, p. 92.

3 *ibid.*, p. 123.





Ed Burton  
CATALOGUE NO. 1



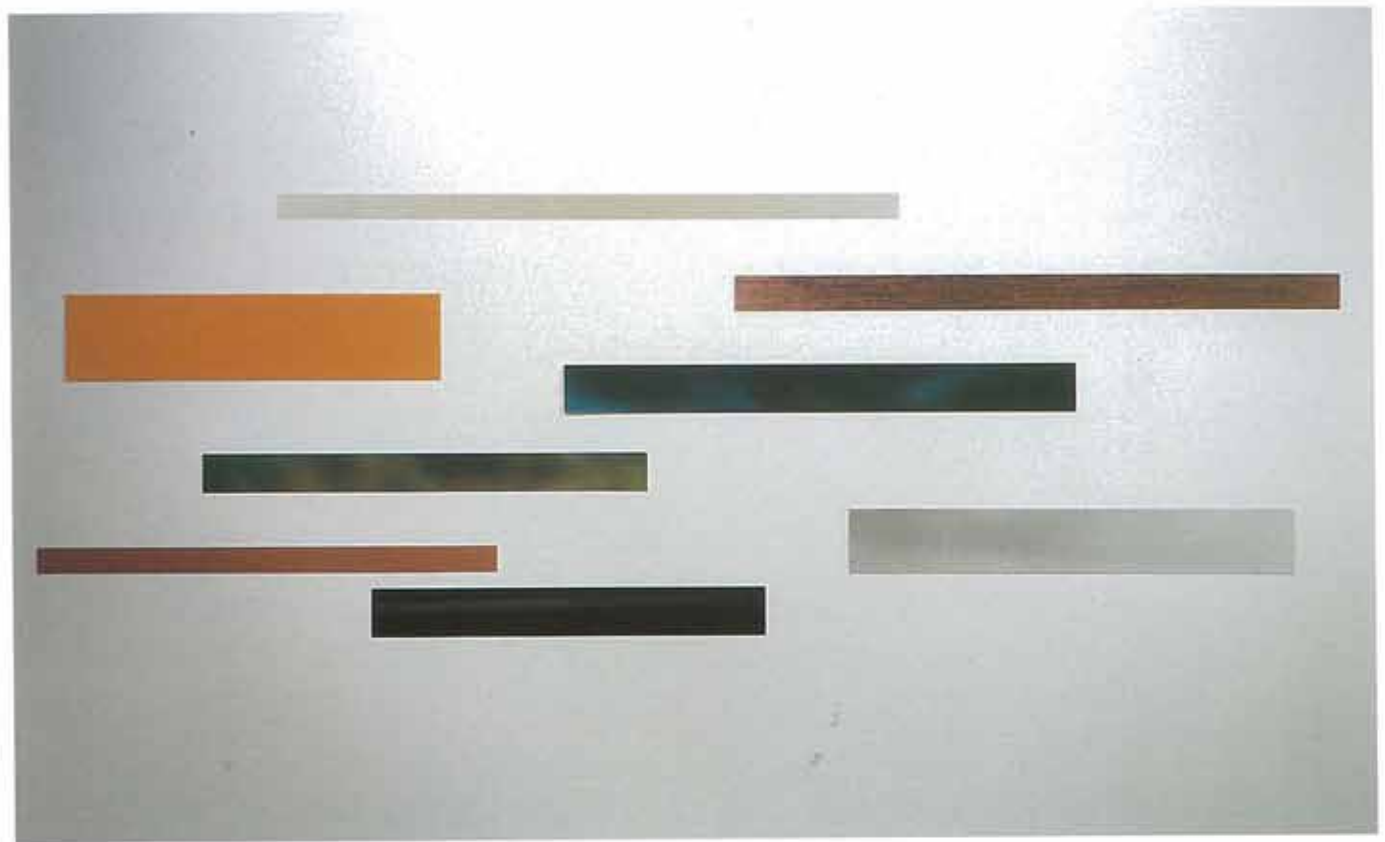


Rosalind Drummond  
CATALOGUE NO. 3













Graeme Hare  
CATALOGUE NO. 7

The streets were narrow, and the lanes lined with barrels and fire wood. He sent her descriptions of this and that. She did not urge him to join her.

I have retraced the road out of town, he wrote. He comes into the room and stands beside the window with a thick roll of maps under his arm. They should make books to size, he says. He waits for her to say what he is thinking. I am in trouble, he wrote once. She couldn't sleep, she rented a house.

Jalanan sempit, dan jalur-jalurnya digarisi pipa dan kayu bakar. Si lelaki memberikan penjelasan tentang ini dan itu. Ia tak ngotot agar kekasihnya ikut dengannya.

Saya telah menelusuri ulang jalan keluar kota, tulis si lelaki. Ia masuk ruangan dan berdiri di samping jendela dengan gulungan tebal peta terselip di lengannya. Mereka seharusnya membukukan peta-peta itu sesuai dengan ukuran aslinya, katanya. Si lelaki menunggunya untuk mengucapkan apa yang ia pikirkan. Saya ada dalam kesulitan, tulisnya suatu waktu. Si wanita tak bisa tertidur, ia kemudian menyewa sebuah rumah.

(trans. Danny Nugraha)

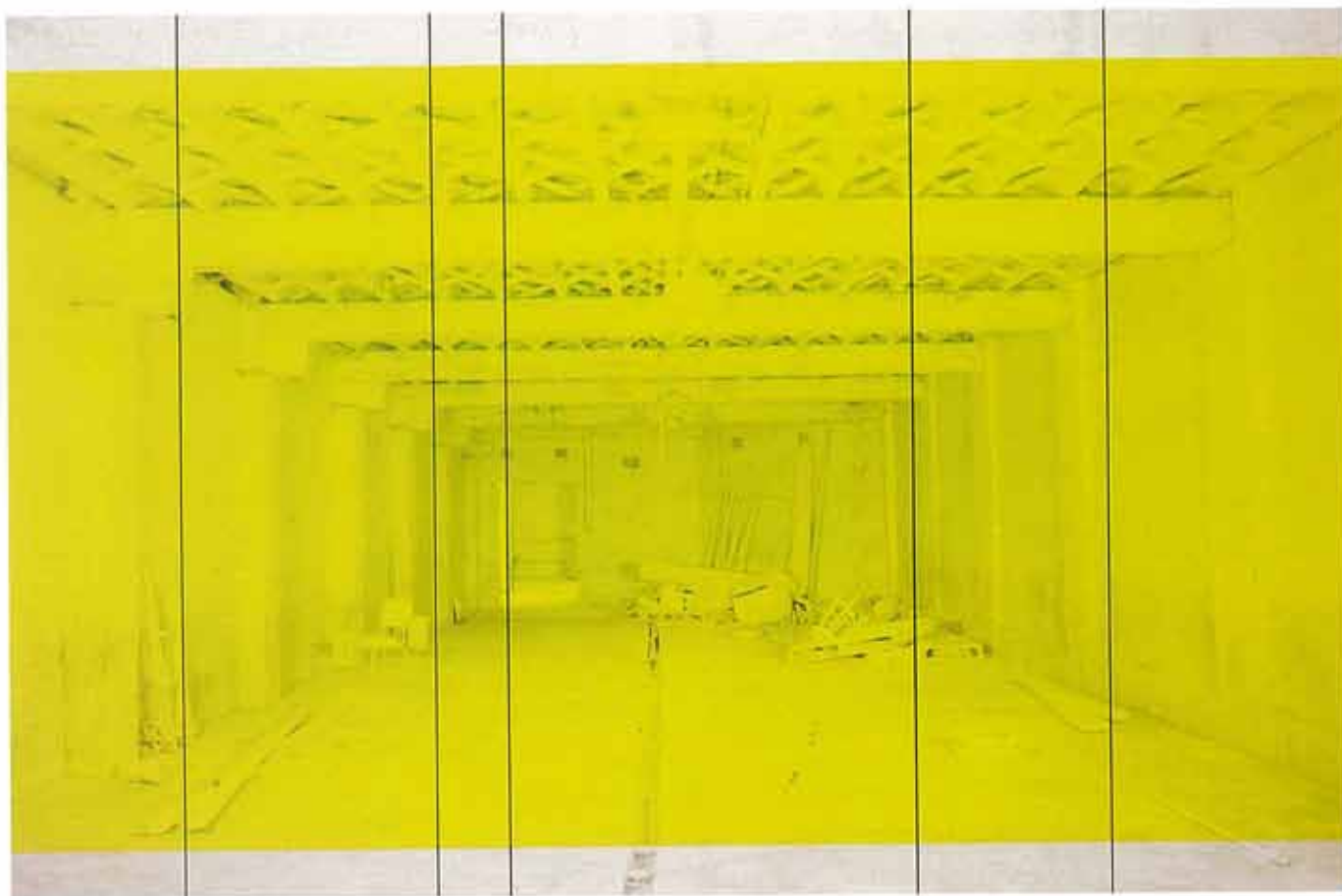
The street is narrow, and its lanes are scored by pipes and burnt wood. The man gives her explanations about this and that. He does not insist that his lover join him.

I have repeatedly examined the road out of the city, wrote the man. He enters the room and stands by the window with a thick roll of maps under his arm. They should make these maps into a book the same size as the original, he says. The man waits for her to express what she's thinking. I am having difficulty, she wrote once. The woman cannot fall asleep, later she rents a house.

(trans. Brita Maklai)



Hewson/Walker  
CATALOGUE NO. 8





Geoff Kleem  
CATALOGUE NO. 10







Ewen McDonald  
CATALOGUE NO. 11

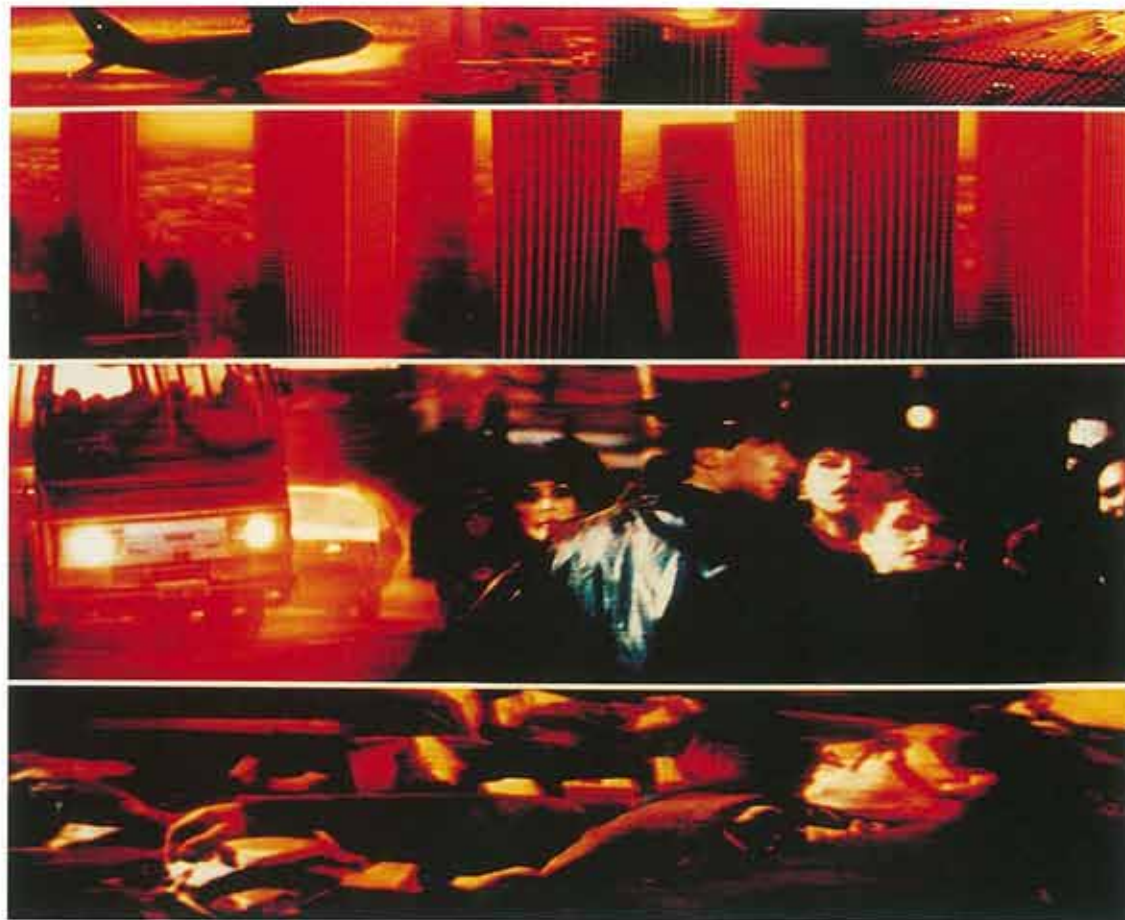






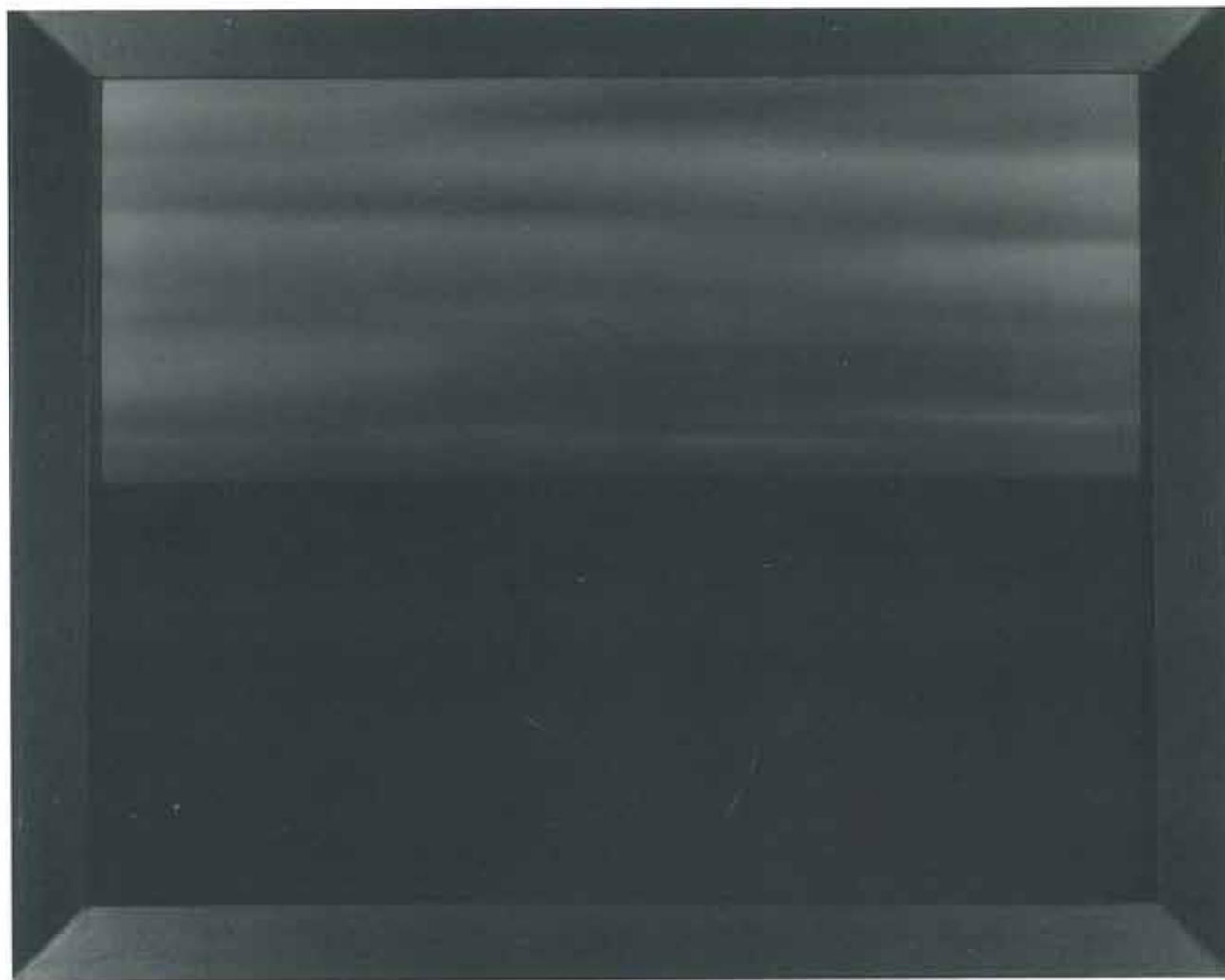
Ian North  
CATALOGUE NO. 13



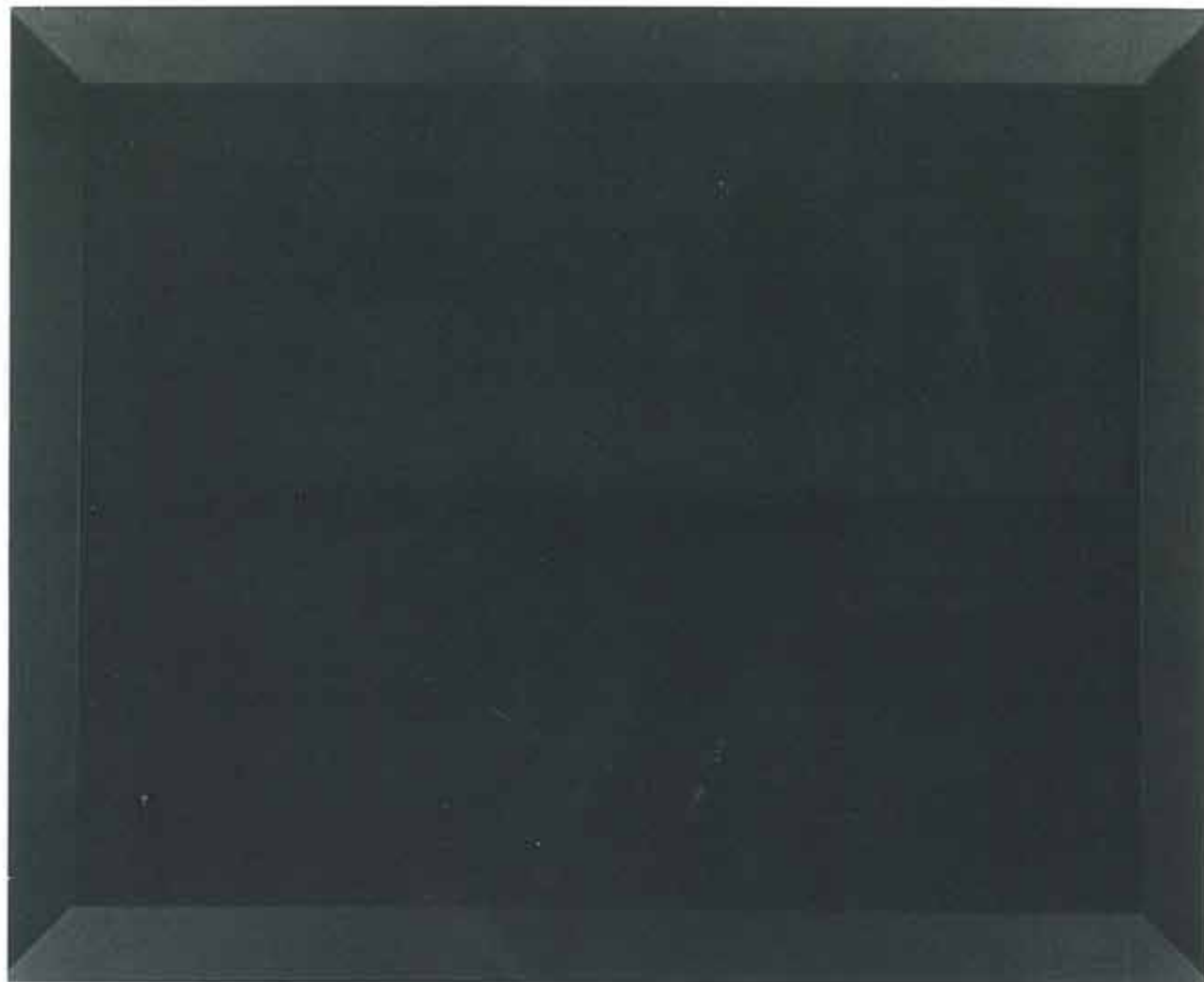


Robyn Stacey  
CATALOGUE NO. 14





David Stephenson  
CATALOGUE NO. 29



David Stephenson  
CATALOGUE NO. 21





Kevin Todd  
CATALOGUE NO. 24 PASTORAL (DETAIL)







Anne Zahalka  
CATALOGUE NO. 26



J. W. Lindt

*BODY OF JOE BYRNE, MEMBER OF THE KELLY GANG, HUNG UP AT BENALLA FOR PHOTOGRAPHY 1880, PRINTED c1910-40*  
GELATIN SILVER PHOTOGRAPH, COLLECTION: AUSTRALIAN NATIONAL GALLERY, CANBERRA

## Photography and public life

ONE of Australia's most acclaimed photographs is *Body of Joe Byrne, member of the Kelly gang, hung up at Benalla for photography*, 1880. It is by a named and celebrated photographer, J. W. Lindt, whose studio portraits of Aborigines have also entered what has become the canon of Australian photographic history.<sup>1</sup> *Body of Joe Byrne* isn't typical of Lindt's early production as it is a relatively spontaneous and newsworthy image. But Lindt had an eye for national imagery, be it the Aborigine, the shearer, the goldminer, the bushranger.

The capture of the notorious Kelly gang was a media event. On hearing the news that it was imminent, a group of photographers, reporters and artists, including Julian Ashton, travelled on the police train to Glenrowan. Byrne had been killed and burnt in the siege at Jones' hotel and "a number of photographers . . . persuaded the police to hang the body from a pulley in front of the police station in order to get photographic records".<sup>2</sup> The coalescence of a well known photographer and an infamous subject resulted in what is championed as "Australia's first real Press photograph".<sup>3</sup>

In the context of documentary photography and a history of photojournalism it is obviously a welcome image. In other contexts too it can be seen as a tri-

umph — of the law, of civilization. But the unspoken event is the most momentous: Death — not Ned Kelly's which had been so eagerly anticipated, but that of a fellow gang member.

Lindt keeps his distance from the body hung up for photography. It is isolated at the right of the composition while the gathering of men and boys is at the left; the centre is occupied by a photographer masked by his dark cloth. The space between Joe Byrne and the male onlookers is empty, untroubled by a glance or a flicker of feeling. We are made complicit with Lindt as a dispassionate observer. Byrne's is the now familiar public death that denies a place — or even the possibility — of intimacy and private grief.

Lindt's photograph can be read symbolically as the end of anarchy. With the elimination of the threat posed first by the Aborigines and then the bushrangers, colonial society could prosper in what was assumed would be a lasting peace. In the 1880s the definition and mythologizing of national life began in earnest culminating in Federation in 1901. Photographs by Lindt, Nicholas Caire, Charles Kerry and others had a crucial part to play in giving expression to nationalist sentiments.<sup>4</sup>



Sue Ford  
*DISCUSSIONS BETWEEN BOB  
 HAWKE AND GALARWUY  
 YUNUPINGU 1988*  
 GELATIN SILVER PHOTOGRAPH  
 393 x 600 MM  
 COURTESY: SUE FORD

*Discussions between Bob Hawke and Galarwuy Yunupingu (Galarwuy is painted with his father's body design from the Gumatj clan)* by Sue Ford was taken over a hundred years later in 1988, the Bicentennial of two hundred years of white settlement of Australia. The occasion was a festival organized by the Barunga community in the Northern Territory that was "a central part of a special year of ceremony to celebrate Aboriginal people's survival, the culture and the land, the mother of our culture".<sup>5</sup> Ford was asked by the North-

ern Lands Council to make a record of the day for them; the events included a meeting between the then Prime Minister Bob Hawke and senior Aboriginal law men:

The senior Aboriginal law men invited the man who leads the Australian law making system to sit down on an Aboriginal ceremonial ground to discuss Aboriginal issues on their terms . . . During the meeting with Bob Hawke the Aboriginal law men presented him with five practical demands which outlined a consultation process and the need for an indication of the Government's willingness to proceed.

These events at Barunga brought the Australian Govern-



ment and people significantly closer to an agreement with Aboriginal people.<sup>6</sup>

At the end of the day Hawke gave the Aboriginal people an undertaking that the Federal Government would immediately begin to negotiate a treaty; negotiations are continuing.

In Ford's image a white man dressed in a short-sleeved shirt and trousers, hands on hips, faces a bare-chested black man whose flesh and hair are decorated with body paint. They look only at each other, we are witness to their transaction. An inversion occurs and it is Bob Hawke from the normal workaday world who looks strange and out-of-place. Galarrwuy's stance is open, beyond him are his people, their land.

♦ ♦ ♦

I begin with these two pictures because I cannot imagine them originating anywhere else other than Australia. They are ours. I do not cite them as evidence of any essential Australianness but as a way of introducing two themes — the violence of our past (and present) and the role of photography in public life.

Australia has a long and rich history of photographic practice. News of its invention had reached Hobart in the colony of Van Diemen's Land by October 1839, just a few months after the twin announcements of Louis Daguerre and William Henry Fox Talbot. Once

accounted for principally in technological terms the development of photography in Australia is now more firmly related to the agendas of imperialism and colonialism. Terence Maloon, for example, has convincingly argued that the earliest photographers

pursued basically similar objectives to those laid out in [Captain James] Cook's secret instructions: observing, representing, setting up and legitimizing marks and inscriptions which made claims of ownership upon territory.<sup>7</sup>

Photography in Australia has been 'owned' by the colonizers, not the colonized. This realization does not necessarily involve the assignation of retrospective and specific guilt: all recently colonized countries share a similar history. The story of photography in Aotearoa New Zealand, for instance, parallels our own despite the Treaty of Waitangi between the Maori and Pakeha people. There has not been a tradition of Maori and Aboriginal photography — with a few isolated exceptions, it is only in the last decade that Maori and Aboriginal people have become photographers themselves.<sup>8</sup>

The production and consumption of photographs in the mid-nineteenth century, as now, cannot be separated from other systems of power. Despite its much touted democratic possibilities photography is not the great equalizer. Because of the mechanical nature of the process — anyone can take a photograph whereas certain skills are required in other areas of the visual



arts, music and literature — it is too often assumed that photography belongs to everyone. Photographs have become successively cheaper but not everyone can afford them.

Nevertheless a relatively affluent country like Australia can support a range of photographic practice which is not possible in countries where the need for food, water and shelter can only come first. In such circumstances photography's functions are limited as there may be little internal demand; activities like photojournalism are therefore likely to become dominant providing pictures for external markets, especially the international press agencies.<sup>9</sup>

There have been moments in Australia when, for ideological reasons, attempts have been made to democratize photography, to push it into public life. One of these ruptures, yet to be fully researched, occurred in the late 1930s and 40s against the backdrop of the rise of fascism and war in Europe. It involved left-wing photographers such as Edward Cranstone and Geoffrey Powell who were active in the Australian Communist Party. As a step towards "helping mankind" Geoffrey Powell advocated:

the exhibitor must take his work to the people. Workers have no time to visit the city to see art shows, however good. Organizations (like the Miniature Camera Group and the Photographic Society of New South Wales) should make a selection

of . . . good photographs by their members and show them on wharves, in factories, business houses, theatre foyers — anywhere people gather.<sup>10</sup>

The 1970s saw another moment of intervention when numerous feminists — including Micky Allan, Sue Ford, Carol Jerrems and Ruth Maddison — took up photography as a means of empowerment. Their photo-documents presented images of the new woman who was challenging, confident and self-possessed.

In the mid-1980s photography was used politically by Aboriginal Australians as well as Australians from non-Anglo Saxon backgrounds (who now comprise one in four of the population). Brenda Croft, Tracey Moffatt, Michael Riley, Seham Abi-Elias and others claimed the rights of representation, picturing 'themselves' as they chose in non-stereotypical, affirmative images. This moment — it never had the cohesion of a movement, school or style — has passed and strategies have since been developed to resist the categorization as Aboriginal Artist or Ethnic Artist. Recently Tracey Moffatt has said:

The reason why I have been successful is that I have avoided allowing myself to be ghettoized as a BLACK ARTIST . . . There is a line from my friend Isaac Julien's film *Looking for Langston* "Black art keeps black art and artists in their place".

I refuse to be kept in my place, otherwise I could never progress as an artist if I did.<sup>11</sup>

While some countries may champion a national photographic style — the Americans, for example, are the originators and owners of the fine print tradition whose lineage is public knowledge — the same could not be said of Australia. Certainly there have been periodic yearnings for a national photography, perhaps most passionately expressed by Max Dupain in his words and pictures. In the late 1940s Dupain called for a national photography that "will contribute greatly to Australian culture. Let one see and photograph Australia's way of life as it is, not as one would wish it to be."<sup>12</sup> The crux was light, the bright sunlight and blistering detail that Dupain took to be essentially Australian, working outdoors was also crucial.

Prime Minister Keating's vision of 'One Nation' demonstrates that such yearnings for a unitary Australia continue to be part of political rhetoric. In contemporary photographic practice they are more likely to be treated ironically — as in Anne Zahalka's modern versions of 'classic' Australian images that include Max Dupain's *Sunbaker*. Past and present are made disjunctive by Tracey Moffatt (*Some lads*, 1986) and Leah King-Smith (*Patterns of connection*, 1991); their photographic series are an impassioned critique of nineteenth-century portraits of Aborigines by J. W. Lindt

and others which, in King-Smith's words, "reflect the cultural bias of the civilization that produced them and thus generate an inaccurate version of the presence of Aboriginal people".<sup>13</sup>

Contemporary Australian photography is tied by many threads to photographic practice elsewhere in the western art world, above all the United States, England and Europe. It is there that our modern origins have been seen to lie both as colonizers and immigrants (this situation is changing as Asia becomes more important to Australia, especially for economic reasons). In the late 1960s and early 70s the American example was particularly influential, their longstanding commitment to photography as an art form was well known locally through publications, exhibitions and travel to and fro. The information about art, photography and Art Photography was part of the package of products that began to flow into Australia in the 1950s following our realignment with the United States rather than the fading imperial power of Great Britain.

Carol Jerrems, one of the most outstanding new-generation photographers, stamped the mounts of her photographs 'carol jerrems artist photographer' and in 1974 confidently and defiantly declared:

For me photography has always been a pure art form. I have chosen to teach so as to avoid being involved in commercial photography. I am an artist whose tool of expression is the camera.<sup>14</sup>

There was an overt multi-faceted political dimension to photography of this period — it was used, for instance, by conceptual artists and other practitioners to attack the commodity fetishism of high art. The traditional areas of art practice, especially painting and sculpture, seemed outdated and played out in comparison to photography, which was a modern technological form apparently free of history.

The raw enthusiasm for the photographic medium that was so distinctive in the early 1970s — and unequalled since — was quickly harnessed and institutionalized. Art Photography courses were introduced into tertiary institutions; specialist photography galleries were established, as were photography collections in art museums; and photographers began to receive grants from the Australia Council for the Arts and other government agencies.

Concomitant with these developments was the segmentation of photography into discrete areas of practice that have stayed fast despite the official emphasis on a multi-skilled workforce. On one hand is the Photography Industry whose graduates are trained in the Technical and Further Education (TAFE) sector, and on the other is Art Photography whose graduates are educated in art schools and institutes of technology (most of which have now merged with universities). Although there is some blurring on the boundaries and

limited examples of commercial photography may double as art, the category of Art Photography has, it seems, become self-enclosed.

Most artist photographers work within a clearly articulated sphere, usually supporting themselves as teachers in the Art Photography sector. Their art work is produced for public consumption in specialist venues — contemporary art spaces (in each State and Territory, funded in part by the Australia Council), commercial or artist-run galleries, art museums; and art, rather than photography, magazines. The audience to whom the work is addressed is well known and homogeneous. A recent survey undertaken on behalf of the Australia Council has confirmed that like their American, British, or European counterparts, regular visitors to Australian galleries belong to the most highly educated portion of the population; they are the same people who support the theatre and music, and watch ABC and SBS television rather than the commercial channels.<sup>15</sup> They also tend to be drawn from the higher social classes whether defined by occupation or by income.<sup>16</sup>

Contemporary Australian photographic practice encompasses a great diversity of styles and concerns, as can be seen in *Location*. The confidence that is such a striking feature of current photographic work is evident in the arts generally, there is no doubt that in cultural terms Australians have become more self-as-



sured. But there are pressing critical issues to be resolved that affect Australia's well-being, internally and externally. A treaty with Aboriginal Australians is crucial; also vital is the resolution of Australia's place in the global economy (allegiances to traditional allies are presently being sorely tested).

Given the wide-ranging scope and assurance of contemporary Art Photography it is ironic that photography as we have known it stands tremulously on the brink of its own dissolution. By the end of this century it is expected that chemical-based photography will be obsolete. Already traditional forms of photographic processing are looking archaic and environmentally unfriendly: digitalized imaging systems — with us now in many forms — will be used to create the photography of the future.

#### notes

- 1 For histories of Australian photographic practice see Gael Newton, *Shades of Light: Photography and Australia 1839-1989*, Collins and Australian National Gallery, Sydney, 1988; and Anne-Marie Willis, *Picturing Australia: A History of Australian Photography*, Angus & Robertson, Sydney, 1988.
- 2 Julian Ashton, *Now came still Evening on*, Angus & Robertson, Sydney, 1941, pp. 31-32; quoted by Shar Jones, *J.W. Lind: Master Photographer*, Curry O'Neil, Melbourne, 1985, p. 65.
- 3 Shar Jones, *ibid.*
- 4 See Leigh Ashbury, *City Bushmen: The Heidelberg School and the Rural Mythology*, Oxford University Press, Melbourne, 1985.

- 5 From the *Land Rights News*, quoted by Sue Ford in *From the Empire's End: Nine Australian Photographers. On the Shadow Line. Ten Spanish Photographers*, Circulo De Bellas Artes, University of New South Wales, The Works Gallery, 1991, p. 36.
- 6 Sue Ford, *ibid.*
- 7 Captain James Cook was instructed to open a package of secret instructions once he had observed the transit of Venus in Tahiti in 1769. They directed him 'to investigate a Continent or Land of great extent' situated in the South Pacific. See Terence Maloon's excellent essay 'From the Empire's End: Nine Australian Photographers' in *From the Empire's End*, *ibid.*, op. cit., p. 30.
- 8 Mervyn Bishop, who began his career in 1960, is one of the exceptions, 'the only professional Muri photographer for many years'. Bishop's achievements were paid tribute to by Tracey Moffatt, curator and editor of *in dreams. Mervyn Bishop Thirty Years of Photography 1960-1990*, Australian Centre for Photography, Sydney, 1991.
- 9 This of course raises the ethical questions associated with photojournalism and documentary photography, particularly the unequal relationship between the photographer and subject, and the context in which the images will be used over which the subject has no power.
- 10 Geoffrey Powell, 'Camera Art', *Progress* 7 September, 1945, p. 9.
- 11 Letter to Clare Williamson 31 January 1991 in exhibition catalogue *Who do you take me for?* Institute of Modern Art, Brisbane, 1992, unpaginated.
- 12 'Australian Camera Personalities: Max Dupain', *Contemporary Photography*, vol.1, no.2, January-February, 1947.
- 13 Leah King-Smith in exhibition catalogue *Patterns of connection*, Victorian Centre for Photography, Melbourne, 1992, unpaginated.
- 14 Artist's statement in Graham Howe, *New Photography Australia: A Selective Survey*, Australian Centre for Photography, Sydney, 1974.
- 15 The Australian Broadcasting Corporation is funded by the Federal Government and the Special Broadcasting Service reflects multicultural interests.
- 16 Tony Bennett and John Frow, *Art Galleries: Who Goes? A study of visitors to three Australian galleries with international comparisons*, Institute for Cultural Policy Studies, Australia Council, September 1991. Summarized by Christopher Allen 'Are you Being Challenged?' in *Modern Times*, June 1992, p. 35.

## catalogue of works

### Ed Burton

- 1 **THE END** 1992  
photographs, mirror, lettering and frames  
1200 x 1800  
Courtesy, the Artist

### Rosalind Drummond

works from the series **Shadow Zone** 1990  
black & white photographs

- 2 **Untitled**  
1310 x 1200  
3 **Untitled**  
1470 x 1200  
4 **Untitled**  
1070 x 2200  
Courtesy, Anna Weis, City Gallery, Melbourne

### John Dunkley-Smith

- 5 **Exterior with Palms** 1992  
324 35 mm colour transparencies  
4 projectors & controls  
**Exterior with Palms** was originally made for and shown in the exhibition *Australia: Nine Contemporary Artists*, part of the Olympic Arts Festival, at the Los Angeles Institute of Contemporary Art, June 30 - August 14, 1984.  
**Exterior with Palms II** was made during a residency in the Fine Art Department, Darwin Institute of Technology and shown there, 6 - 9 August 1985.  
Courtesy, the Artist

### Graeme Hare

- 6 **Horizontal** 1992  
C type photographs bonded onto perspex  
19 pieces, each approx 200 x 2000 x 3  
7 **Pattern** 1992  
dichromate photographs on jesso on wood

12 pieces, each 500 x 500 x 40  
Courtesy, Anna Weis, City Gallery, Melbourne

### Hewson/Walker

- 8 **Love and Scale** 1992  
3 A4 landscape format books  
each 210 x 290 x 20  
and 3 cibachrome images inside  
780 x 1080  
Courtesy, the Artists

### Geoff Kleem

- 9 **Untitled** 1991  
cibachrome photograph  
1100 x 1700  
10 **Untitled** 1990  
diptych, cibachrome photograph  
1200 x 2400  
Courtesy, the Artist

### Ewen McDonald

- 11 **Champagne (Good Life)**  
from *The Romance of Geography* installation 1992  
12 pieces, each consisting of:  
one plate of glass, 280 x 310 x 3;  
one aluminium shelf, 200 x 310 x 25  
Courtesy, the Artist

### Ian North

- 12 **Home and Away I** 1992  
black & white photograph and acrylic  
1200 x 3300  
13 **Home and Away V** 1992  
black & white photograph and acrylic  
1200 x 3300  
Courtesy, Roslyn Oxley9, Sydney



## Robyn Stacey

- 14 **All the Sounds of Fear** 1989-90  
cibachrome print  
1220 x 1475
- 15 **All the Sounds of Fear** 1989-90  
from two Monory paintings;  
*Meurtre No. 18/1* 1968 and *N.Y. No. 6* 1978  
cibachrome print  
1220 x 1475
- 16 **All the Sounds of Fear** 1989-90  
cibachrome print  
1490 x 1220
- 17 **All the Sounds of Fear** 1989-90  
cibachrome print  
1220 x 1750  
Courtesy, the Artist

## David Stephenson

- 18 **Traveller Above the Sea and City** 1986  
black & white photograph  
770 x 1080
- 19 **Lorne, Square Zawn** 1987  
black & white photograph  
770 x 1580
- 20 **Untitled** 1989  
black & white photograph  
840 x 1045
- 21 **Untitled** 1989  
black & white photograph  
840 x 1045
- 22 **Mt Parsons Antarctica** (left panel) 1990-91  
black & white photograph  
720 x 1030
- 23 **Mt Parsons Antarctica** (right panel) 1990-91  
black & white photograph  
720 x 1030  
Courtesy, Melbourne Contemporary Art Gallery

## Kevin Todd

- 24 **Tasmanian Journey** 1990-91  
7 cabinets, each 640 x 380 x 50  
Tamanion oak, craftwood, gelatin silver prints,  
duplicating film  
**Water**  
**Island**  
**Arrival**  
**Wilderness**  
**Bush/development**  
**Pastoral**  
**Urban**  
Courtesy, the Artist

## Anne Zahalka

- 25 **traveller** 1992  
duratane, light box, neon tubes and  
aluminium mouldings  
960 x 740 x 20
- 26 **pedestrian** 1992  
duratane, light box, neon tubes and  
aluminium mouldings  
960 x 770 x 20
- 27 **homeless** 1992  
duratane, light box, neon tubes and  
aluminium mouldings  
960 x 770 x 20  
Courtesy, Anna Weis, City Gallery, Melbourne

♦ ♦ ♦

All measurement are in millimeters, unless otherwise  
specified  
height x width x depth

## biographies

### Ed Burton

1955 Born Maryborough, Queensland

#### SELECTED INDIVIDUAL EXHIBITIONS

- 1982 *25 Paintings*, Brisbane College of Advanced Education, Brisbane
- 1983-4 *About Wholeness*, Series of performance works, Phillip Institute of Technology, Melbourne; Clifton Hill Organ Factory, Melbourne; Warr Park Community Centre, Melbourne
- 1987 *It's All About Looking*, 200 Gertrude Street, Melbourne
- 1988 *News From The Front*, Australian Centre for Photography, Sydney

#### SELECTED GROUP EXHIBITIONS

- 1987 *(In) 2 Yards of Blackness*, 200 Gertrude Street, Melbourne; Holdsworth Contemporary Galleries, Sydney
- Mirabilis - Post Appropriation*, Chameleon Contemporary Art Space, Hobart
- 1988 *Mirabilis - Post Appropriation*, George Paton Gallery, University of Melbourne; Museum of Contemporary Art, Brisbane
- Ideas and Actualities*, Ararat City and Regional Gallery, Victoria
- 2 Australians*, Australian Embassy, Budapest
- Agora 88*, AM Donuakanal, Vienna
- 1989 *Heidelberg and Heritage*, Linden Gallery, Melbourne
- Wallpaper Supplement, Agenda*, George Paton Gallery, University of Melbourne
- 16 Artists*, University Gallery, University of Melbourne
- Re-model*, George Paton Gallery, University of Melbourne
- 1990 *Peace Banners*, Darley Primary School, Bacchus Marsh, Victoria; Children's Palace Museum of Peace and Solidarity, Samarkand, Uzbek
- 1992 *Stormy Weather*, Monash Studios Exhibition Space,

Melbourne; Warrnambool Art Gallery, Victoria; Mildura Art Centre, Victoria; Judith Pugh Gallery, Melbourne

*Mineral - Botanical - Industrial*, Bacchus Marsh, Victoria

*Location*, Australian Centre for Contemporary Art, Melbourne and touring Asia

### Rosalind Drummond

1956 Born Melbourne, Victoria

#### SELECTED INDIVIDUAL EXHIBITIONS

- 1985 George Paton Gallery, University of Melbourne
- 1988 *Faite Urbaine*, Australian Centre for Photography, Sydney; Chameleon Contemporary Art Space, Hobart
- 1989 *The Illusion of Plans*, City Gallery, Melbourne
- 1990 *Shadow Zone*, City Gallery, Melbourne
- 1991 *Shadow Zone*, Contemporary Art Centre of South Australia, Adelaide
- Scopic Territories*, Australian Centre for Contemporary Art, Melbourne
- 1992 *Work in Progress*, Temple Studios, Melbourne

#### SELECTED GROUP EXHIBITIONS

- 1985 *Four Young Melbourne Artists*, Institute of Modern Art, Brisbane
- 1986 *The Melbourne Stage*, Australian Centre for Photography, Sydney; Australian Centre for Contemporary Art, Melbourne
- 18 Artists*, University Gallery, University of Melbourne
- 1987 *The Keith and Elizabeth Murdoch Travelling Fellowship*, Victorian College of the Arts Gallery, Melbourne
- Quiddily*, 200 Gertrude Street, Melbourne; Contemporary Art Centre of South Australia, Adelaide
- 1988 *Australian Photography 1977-1988*, Drill Hall, Australian National Gallery, Canberra

- Mirabilis - Post Appropriation*: George Paton Gallery, University of Melbourne; Chameleon Contemporary Art Space, Hobart
- Excursions into the Post-Modern*, National Gallery of Victoria, Melbourne
- Fehl Am Platz*: Fotogalerie Wedding, West Berlin; Fotoforum, Bremen, West Germany
- Vasari Revisited*, 200 Gertrude Street, Melbourne
- 1989 *Où Est La Femme?*, George Paton Gallery, University of Melbourne
- BP Acquisitive Exhibition*, South Melbourne Town Hall, Melbourne
- Recent Acquisitions in Photography*, National Gallery of Victoria, Melbourne
- 1990 *Twenty Contemporary Australian Photographers*, National Gallery of Victoria, Melbourne
- Second Australian Contemporary Art Fair*, Exhibition Buildings, Melbourne
- 100 Artists Against Animal Experimentation*, Deutscher Gallery, Melbourne
- Greenpeace*, Linden Gallery, Melbourne
- Fragmentation and Fabrication: Recent Australian Photography*, Art Gallery of South Australia, Adelaide
- 1991 *From the Empire's End, Nine Australian Photographers*, Circulo de Bellas Artes, Madrid, Spain and touring
- Platform*, Spencer Street Station Underpass, Melbourne
- Imagining the City*, Città Centrale, Storey Hall, RMIT, Melbourne
- 1992 *Vietnam* (a project with Geoff Lowe), Hanoi Fine Art School, Hanoi; Ho Chi Minh Fine Arts Museum, Ho Chi Minh City
- Sites of the Imagination*, National Gallery of Victoria, Melbourne
- Location*, Australian Centre for Contemporary Art, Melbourne and touring Asia

## John Dunkley-Smith

1946 Born Ballarat, Victoria

### SELECTED INDIVIDUAL EXHIBITIONS

- 1981 *Interior No 1 1981*, Institute of Modern Art, Brisbane; Arts Projects, Melbourne
- 1982 *Interiors 2 - 5*, Project Studios One (PS 1), Institute of Art and Urban Resources, New York
- Window Sequences 1979 - 1982*, Arts Projects, Melbourne
- 1984 *Interior No 8*, Artspace, Sydney
- John Dunkley-Smith: Installations 1979 - 1982*, University Gallery, University of Melbourne
- Exterior ... San Francisco 1982*, 80 Langton Street, San Francisco
- 1985 *Interior No 9*, South Australian School of Art, Adelaide
- Time : Light : Space : Place*, Darwin Institute of Technology, Darwin
- 1987 *Perspectives for Conscious Alterations in Everyday Life*, Victorian College of the Arts, Melbourne
- 1988 *Perspectives for Conscious Alterations in Everyday Life II*, Roslyn Oxley9 Gallery, Sydney
- 1989 *Perspectives for Conscious Alterations in Everyday Life III*, Institute of Modern Art, Brisbane
- Perspectives for Conscious Alterations in Everyday Life IV*, Realities, Melbourne
- Perspectives for Conscious Alterations in Everyday Life V*, Australian Centre for Contemporary Art, Melbourne
- 1990 *JD-S P F C A I E L VI*, Realities, Melbourne
- Perspectives for Conscious Alterations in Everyday Life VII*, Yuill/Crowley, Sydney
- 1991 *Perspectives for Conscious Alterations in Everyday Life VIII*, Yuill/Crowley, Sydney

### SELECTED FILM SCREENINGS

- 1976 Ballarat Fine Art Gallery, Ballarat
- 1977 The Organ Factory, Melbourne
- Union Theatre, Monash University, Melbourne

- 1978 Media Centre, La Trobe University, Melbourne
- 1979 The Sculpture Centre, Sydney  
London Filmmakers' Co-op Cinema, London
- 1980 University Gallery, University of Melbourne  
Institute of Modern Art, Brisbane
- 1981 Institute of Modern Art, Brisbane  
The Organ Factory, Melbourne  
Arnolfini Cinema, Bristol  
London Filmmakers' Co-op, Cinema, London
- 1982 Millennium, New York  
Pacific Film Archives, University of California, Berkeley  
Utica College, University of Syracuse, Utica  
Creative Art Center, Wright State University, Dayton  
Experimental Intermedia Foundation, New York
- 1984 John Dunkley-Smith Film Retrospective: Glasshouse Cinema, Melbourne; Film Forum, Los Angeles
- 1985 South Australian School of Art, Adelaide  
Darwin Institute of Technology, Darwin

#### SELECTED GROUP EXHIBITIONS

- 1982 *Film as Art*, Victorian College of the Arts Gallery and toured all states  
*Filmmakers' Visions*, Wellington City Art Gallery, Wellington  
*Preston to Phillip: A Survey*, Reconnaissance Gallery, Melbourne  
*Biennale of Sydney*, Australian Filmmakers' program, Art Gallery of NSW, Sydney  
*Old Worlds/New Works*, The Clocktower, New York
- 1983 *Drawings (Schematic, Expressionist & Psychological)*, Art Projects, Melbourne  
*Continuum '83*, Studio 200, Tokyo  
*A Melbourne Mood: Cool Contemporary Art*, Australian National Gallery, Canberra  
*Australian Perspecta 1983*, Art Gallery of NSW, Sydney  
*Tall Popples*, University Gallery, University of Melbourne

- Xenophilia*, The Clocktower, New York
- 1984 *Australia: Nine Contemporary Artists*, Los Angeles Institute of Contemporary Art, Los Angeles  
*The Politics of Picturing*, School of Art Gallery, University of Hobart
- 1985 *ANZART Artists' Exchange*, Auckland  
*The Politics of Picturing II*, Institute of Modern Art, Brisbane
- 1986 *Origins, Originality + Beyond*, The Sixth Biennale of Sydney, Art Gallery of NSW, Sydney  
*Melbourne: The Place*, Modern Image Makers' Series, The Glasshouse Cinema, Melbourne
- 1987 *Boarder Crossings*, Modern Image Makers Series, State Film Centre, Melbourne  
*What is this Thing Called Science?*, University Gallery, University of Melbourne, Melbourne  
*Ormond College Welcomes New Art*, Ormond College, University of Melbourne, Melbourne  
*Modern Image Makers: Film & Video: National Tour*, Performing Arts Museum, Melbourne and toured all states
- 1988 *La Bohème*, City Gallery, Melbourne
- 1990 *The Elusive Sign*, Australian Avant-Garde program, Australian Film Institute, Sydney and Melbourne
- 1992 *Location*, Australian Centre for Contemporary Art, Melbourne and touring Asia

#### Graeme Hare

- 1952 Born Melbourne, Victoria

#### SELECTED INDIVIDUAL EXHIBITIONS

- 1985 *Background*, Australian Centre for Photography, Sydney; Arts Council of ACT, Canberra
- 1986 *Graeme Hare*, United Artists Gallery, Melbourne
- 1987 *Background*, United Artists Gallery, Melbourne
- 1989 *Bichromatic Photographs*, Luba Bilu Gallery, Melbourne
- 1990 *Graeme Hare Photographs 1985 - 1990*, Australian Centre for Contemporary Art, Melbourne



*Graeme Hare Works on Paper*, Luba Bilu Gallery, Melbourne

#### SELECTED GROUP EXHIBITIONS

- 1982 *Personal Performance*, Video Creative Space, Satellite Program to the Biennale of Sydney, Sydney  
*Preston to Phillip*, Reconnaissance Gallery, Melbourne  
*Ansell Invitation*, for Works on Paper, Acquisition
- 1986 *Elsewhere*, Satellite Exhibition to the Sixth Biennale of Sydney, Australian Centre for Photography, Sydney
- 1987 *A Survey of Contemporary Australian Photography*, Linden Gallery, Melbourne  
*M.I.M.A. Screening*, Chauvel Cinema, Sydney, and the Australian Centre for Photography, Sydney  
*Fehl am Platz*, Austausch, Fotogalerie, Wedding, West Berlin
- 1988 *FotoForum*, Bremen, West Germany  
*First Australian Contemporary Art Fair*, Exhibition Buildings, Melbourne  
*Australian Photography - the 1980s National Touring Exhibition*, Australian National Gallery, Canberra  
*Excursions into the Postmodern - Five Melbourne Photographers*, National Gallery of Victoria, Melbourne
- 1989 *Contemporary Artists Series*, The Exhibition Gallery, Wangaratta  
*Upfront*, Blaxland Gallery, Melbourne  
*Photo Access Benefit Show*, Canberra  
*A3 20*, Store 5, Melbourne  
*Australian Art Collection in the Australian National Gallery*, Canberra
- 1990 *St. Kilda Council Invitation*, Linden Gallery, Melbourne  
*Second Australian Contemporary Art Fair*, Exhibition Buildings, Melbourne  
*100 Artists against Animal Experimentation*, Deutscher Gallery, Melbourne

*Inland*, Australian Centre for Contemporary Art, Melbourne

*1990-91 Twenty Contemporary Australian Photographers*, National Gallery of Victoria, Melbourne; Art Gallery of NSW, Sydney; Queensland Art Gallery, Brisbane

- 1991 *Fragmentation and Fabrication*, Art Gallery of South Australia, Adelaide  
*Photodeath*, Australian National Gallery, Canberra  
*Freedom of Choice*, Heide Park and Art Gallery, Melbourne  
*Artists Portraits of Artists*, Victorian Centre for Photography, Melbourne
- 1992 *Location*, Australian Centre for Contemporary Art, Melbourne and touring Asia

#### Geoff Kleem

- 1953 Born Young, Australian Capital Territory

#### SELECTED INDIVIDUAL EXHIBITIONS

- 1982 *Photographic Work*, Australian Centre for Photography, Sydney
- 1983 *Photographs and Proposals for Larger Works*, Images Gallery, Sydney
- 1984 *Geoff Kleem*, Images Gallery, Sydney
- 1986 *Geoff Kleem*, Union Street Gallery, Sydney
- 1989 *Technika*, Canberra Contemporary Art Space, Canberra
- 1990 Artspace Visual Art Centre, Sydney
- 1991 *Geoff Kleem*, Australian Centre for Photography, Sydney
- 1992 *Maquettes*, Ars Multiplicata, Sydney

#### SELECTED GROUP EXHIBITIONS

- 1984 *Time Present - Time Past*, Australian Centre for Photography, Sydney (Parts 1 & 2)  
*Lady Fairfax Photography Award*, Art Gallery of NSW, Sydney



- After the Artefact*, Woollongong Regional Gallery, Woollongong
- Zone XII*, Art Unit Gallery, Sydney
- 1985 *Curator's Choice*, Developed Image Gallery, Adelaide
- After the Artefact*, Ivan Dougherty Gallery, Sydney; Newcastle Regional Gallery, Newcastle
- Killing Time*, Mori Gallery, Sydney
- 1986 *Ce Mal de la Infini*, C.A.S. Gallery, Adelaide
- Union Street*, Brisbane C.A.E. Gallery, Brisbane; George Paton Gallery, University of Melbourne
- Suspending Belief*, Observatory Gallery, Brisbane
- 1987 *Fortune*, George Paton Gallery, University of Melbourne
- 1988 *Fortune*, Ivan Dougherty Gallery, Sydney; Institute of Modern Art, Brisbane; Experimental Art Foundation, Adelaide
- 1989 *Making Photographs*, Art Gallery of NSW, Sydney
- 1990 *Reference Points. New Australian Acquisitions in Context*, Queensland Art Gallery, Brisbane
- Fragmentation and Fabrication - Recent Australian Photography*, South Australian Art Gallery, Adelaide
- 10 x 10*, Milburne + Arte, Brisbane
- Making Photographs*, Art Gallery of NSW, Sydney
- Tokyo Connection*, Heineken Village Gallery, Tokyo
- Interiors*, Plimsoll Gallery, University of Tasmania, Hobart
- 1991 *Steam*, Australian Perspective, AS & N Building, Circular Quay, Sydney
- Handy Works by Hands*, Gallery Lunami, Tokyo
- 1992 *Courts and Jesters*, Ars Multiplicata, Sydney
- Location*, Australian Centre for Contemporary Art, Melbourne and touring Asia

## Hewson/Walker

Paul Hewson - 1948 Born Feilding, New Zealand  
Linda Maria Walker - 1950 Born Mt Burr, South Australia

### RESIDENCIES

- 1991 Visiting Fellows, University of Western Sydney, Nepean  
Visiting Artists, The Western Front, Vancouver

### INDIVIDUAL EXHIBITIONS

- 1991 *Flights home*, Australian Centre for Photography, Sydney
- Geometry*, Experimental Art Foundation, Adelaide
- 1992 *Front (stories for video)*, Contemporary Art Centre of South Australia, Adelaide
- 1993 *Front (stories for video)*, The Western Front, Vancouver

### GROUP EXHIBITIONS

- 1990 *Terminal Garden*, Experimental Art Foundation, Adelaide
- Aurora Australis (contemporary Australian photography and film)*, Presentation House Gallery, Vancouver and toured Canada
- Adelaide Biennale of Australian Art*, Art Gallery of South Australia, Adelaide
- 1992 *Presumed Innocent*, post-west Gallery, Adelaide
- Location*, Australian Centre for Contemporary Art, Melbourne and touring Asia

## Ewen McDonald

1952 Born Dannevirke, New Zealand

### SELECTED INDIVIDUAL EXHIBITIONS

- 1978 *15 Pieces*, Rotorua City Art Gallery, New Zealand
- 1982 *Squarefootage*, McMurray Gallery, New Zealand
- 1983 *En/Trance*, Manawatu Art Gallery, New Zealand
- Wind/Oh*, McMurray Gallery, New Zealand
- 1984 *Articulation*, McMurray Gallery, New Zealand

- 1986 *On Course*, Mori Gallery, Sydney  
 1989 *Duck Egg Blue (McDonald Duck Project)*, Mori Gallery, Sydney  
 1990 *Zoma*, Mori Gallery, Sydney  
 1992 *Playing Names/Placing Games*, Mori Gallery, Sydney

#### SELECTED GROUP EXHIBITIONS

- 1976 *Manatua Review*, Manatua Art Gallery, New Zealand  
 1978 *Hansells Sculpture Award*, touring exhibition, New Zealand  
*Fifteen Artists*, Manatua Art Gallery, New Zealand  
 1980 *University of NSW Acquisition Exhibition*, Sydney  
 1982 *Wanganui Art Award*, Sergeant Street Art Gallery, New Zealand  
 1986-89 *Novel Works* (exhibition curator), Mori Gallery, Sydney and toured Australia and New Zealand  
 1988 *Jeune Peinture*, 39e Salon, Grand Palais, Paris  
*The New Generation*, (1983-88), Australian National Gallery, Canberra  
*A Horse Show (The Horse in Contemporary Australian Art)*, Heide Park and Art Gallery, Melbourne  
 1989 *9 x 5 Exhibition : One Hundred Years On*, Artmet, Sydney  
*China Crisis*, Pailou Plaza, Sydney  
*In Full Sunlight*, Aglassowater, Brisbane and touring  
*Pure*, Mori Gallery, Sydney; Queensland College of Art Gallery, Brisbane  
 1990 *City of Lake MacQuarie Art Prize*, Lake MacQuarie, New South Wales  
 1992 *Blast*, Mori Gallery, Sydney  
*The Angelic Space*, Monash University Gallery, Melbourne  
*Location*, Australian Centre for Contemporary Art, Melbourne and touring Asia

#### Ian North

1945 Born New Zealand

#### SELECTED INDIVIDUAL EXHIBITIONS

- 1970 Brett-Duncan Gallery, Wellington, New Zealand  
 1985 University of New Mexico, Albuquerque, USA  
 1986 *Seasons, Pseudo Panoramas*, 1985, Contemporary Art Centre of South Australia, Adelaide  
 1987 *Seasons, Pseudo Panoramas*, Australia 1987, Australian Centre for Photography, Sydney  
 1988 *Pseudo Panoramas, Cazneaux Series*, Roslyn Oxley9 Gallery, Sydney  
 1990 *Manifest Destiny*, Roslyn Oxley9 Gallery, Sydney  
 1991 *Manifest Destiny*, Contemporary Art Centre of South Australia, Adelaide  
 1992 *Home & Away and Five Seasons in Magenta: Kongo*, Roslyn Oxley9 Gallery, Sydney

#### SELECTED GROUP EXHIBITIONS

- 1970 *Benson and Hedges Art Prize Finalists*, Auckland City Art Gallery and tour  
*Young Contemporaries*, Auckland City Art Gallery and tour  
 1985 *9 Out of 14*, South Australian Workshop Exhibition, Experimental Art Foundation, Adelaide  
 1986 *On the Wall, Off the Wall*, Centre for Contemporary Art, Santa Fe, USA  
 1988 *South Australia Re-Photographed*, Adelaide Festival Exhibition, College Gallery, Adelaide  
*Stories of Australian Art*, Commonwealth Institute Gallery, London & Usher Gallery, Lincoln  
 1989 *Visions, Photography in New Mexico*, Fine Art Gallery, Albuquerque, USA  
*Critically Situated*, Institute for Contemporary Art, San Jose, USA  
 1990 Invited artist, *Northern Gateway Project submission*, South Australian Department for Planning and Environment

- 1992 *Fertile Ground*, Griffith Artworks Gallery, Griffith University and tour  
*Empty Land*, Camerawork Gallery, London and tour  
*Location*, Australian Centre for Contemporary Art, Melbourne and touring Asia

## Robyn Stacey

1952 Born Brisbane, Queensland

### SELECTED INDIVIDUAL EXHIBITIONS

- 1983 George Paton Gallery, University of Melbourne  
 Australian Centre for Photography, Sydney  
 1985 *Well Known Unknowns*, Mori Gallery, Sydney  
 1987 *Kiss Kiss Bang Bang*, Mori Gallery, Sydney  
 1989 *Redline 7000*, Mori Gallery, Sydney  
 Pomeroy Purdy Gallery, London  
*Redline 7000*, Graphic Station, Tokyo  
 1990 *All the Sounds of Fear*, Mori Gallery, Sydney  
*Redline 7000*, 200 Gertrude Street, Melbourne  
 1991 *Stacey/Redgate*, Art Gallery of NSW, Sydney;  
 Artspace, Auckland; National Art Gallery of New Zealand, Shed 11, Wellington  
 1992 *Stacey/Redgate*, Australian Centre for Contemporary Art, Melbourne

### SELECTED GROUP EXHIBITIONS

- 1980 *Amaze Your Friends*, Tin Sheds, Sydney  
*See Godzilla*, Australian Centre for Photography, Sydney  
 1981 *Sydney Focus/Melbourne Shift*, Australian Centre for Photography, Sydney, touring exhibition  
*Robyn Stacey/Ruby Davies*, Exiles Gallery, Sydney  
 1982 *Panel Show*, Australian Centre for Photography, Sydney  
 1984 *Made in Australia*, Images Gallery, Sydney  
*1984 and Beyond*, Developed Image, Adelaide  
*Recent Acquisitions*, Art Gallery of NSW, Sydney  
 1985 *Art About Fashion*, Australian Centre for Contemporary Art, Melbourne

*Seeing is Believing*, Art Gallery of NSW, Sydney  
*Australian Perspecta 1985*, Art Gallery of NSW, Sydney

*Recent Australian Photography: From the Kodac Fund*, Australian National Gallery, Canberra

- 1986 *Elsewhere*, Sixth Biennale of Sydney, satellite exhibition, Australian Centre for Photography, Sydney  
*The Still Life*, Ipswich Regional Gallery, Ipswich  
*Recent Acquisitions of Contemporary Australian Art*, Australian National Gallery, Canberra  
*In Full View*, Art Gallery of NSW and touring exhibition

*Suspending Belief*, Observatory Gallery, Brisbane

- 1987-88 *Pure Invention*, Parco, Tokyo and touring; Contemporary Art Spaces, national touring exhibition

- 1988 *Shades of Light (1890 - 1980s)*, Australian National Gallery, Canberra

*Airmail: Artist's Postcards*, Air Gallery, London

*Australian Photography 1978 - 1988*, Drill Hall, Australian National Gallery, Canberra

*Australian Photography 1980s*, Australian National Gallery, Canberra and national touring exhibition

- 1989 *New Acquisitions*, National Gallery of Victoria, Melbourne

*Internationale Foto-Triennale*, Esslingen, Germany

- 1990 Photographers Gallery, London

*Loaded*, Michael Wardell Gallery, Melbourne

*Addmagic Billboard Project*, 50 Billboard Sites carrying images by six artists over a six-month period throughout Australia

- 1990-1 *Fragmentation and Fabrication: Recent Australian Photography*, Art Gallery of South Australia, Adelaide

*The Hallmark Collection*, Art Gallery of NSW, Sydney; National Gallery of Victoria, Melbourne; Queensland Art Gallery, Brisbane and touring

- 1992 *Location*, Australian Centre for Contemporary Art, Melbourne and touring Asia



## David Stephenson

1955 Born Washington DC, USA

### SELECTED INDIVIDUAL EXHIBITIONS

- 1981 Camerawork Gallery, San Francisco
- 1982 Australian Centre for Photography, Sydney
- 1983 Robert Freidus Gallery, New York
- 1984 The Developed Image, Adelaide
- 1985 Ivan Dougherty Gallery, Sydney
- The Friends of Photography, Carmel
- 1987 Chameleon Contemporary Art Space, Hobart
- Roslyn Oxley9 Gallery, Sydney
- 1988 Salamanca Place Gallery, Hobart
- 1989 Salamanca Place Gallery, Hobart
- 1990 Melbourne Contemporary Art Gallery, Melbourne
- Australian Centre for Photography, Sydney
- 1991 Contemporary Art Centre of South Australia, Adelaide
- Melbourne Contemporary Art Gallery, Melbourne
- 1992 Dick Bett Gallery, Hobart
- Australian Centre for Photography, Sydney

### SELECTED GROUP EXHIBITIONS

- 1978 *Works on Paper*, Dallas Museum of Fine Arts and regional tour
- 1979 *Photograph as Document*, California Institute of the Arts, Valencia, USA
- 1980 *Western Landscape Photography, 1850-1980*, Crocker Art Museum, Sacramento, USA
- 1981 *New Photographs*, Robert Freidus Gallery, New York City
- Masterpieces from the Permanent Collection*, San Francisco Museum of Modern Art, San Francisco
- 1982 *Recent Acquisitions*, Corcoran Gallery of Art, Washington, DC
- 1983 *Australian Perspectives 1983*, Art Gallery of NSW, Sydney
- Recent Acquisitions*, San Francisco Museum of Modern Art, San Francisco

- 1984 *Tenth Anniversary Exhibition*, Australian Centre for Photography, Sydney
- 1985 *Approaching Landscape*, Chameleon Contemporary Art Space, Hobart; Penrith Regional Gallery, NSW
- 1986 *New Views: Landscape Photographs from Two Continents*, University of Missouri
- Recent Australian Photography*, Australian National Gallery, Canberra
- 1987 *Australian Contemporary Photographers*, National Gallery of Victoria, Melbourne
- 1988 *Australian Photography: the 1980s*, Australian National Gallery, Canberra
- 1989 *Tableaux Mourant*, Fine Arts Gallery, University of Tasmania, Hobart
- 1990 *Fragmentation and Fabrication: Recent Australian Photography*, Art Gallery of South Australia, Adelaide
- 1991 *42° South*, Chameleon Contemporary Art Space, Hobart and toured Australia and New Zealand
- 1992 *Location*, Australian Centre for Contemporary Art, Melbourne and touring Asia

## Kevin Todd

1960 Born Cork, Ireland

### SELECTED GROUP EXHIBITIONS

- 1987 *Test Strips*, The Loft, Sydney
- 1989 *The Bicentennial Documentary Project*, Newcastle Regional Art Gallery, Newcastle; New South Wales and Penrith Regional Art Gallery, New South Wales
- 1989 *Parks*, Mitchell Library, Sydney
- 1990 *Graduate Exhibition*, Plimsoll Gallery, Hobart
- 1991 *International Invitational*, Benham Studio, Seattle, USA
- 1992 *Fact: An Installation Publication No.6*, Chameleon Contemporary Art Space, Hobart; Australian Centre for Contemporary Art, Melbourne
- Location*, Australian Centre for Contemporary Art, Melbourne and touring Asia

## Anne Zahalka

1957 Born Sydney, New South Wales

### SELECTED INDIVIDUAL EXHIBITIONS

1986 *The Tourist as Theorist: (theory takes a holiday)*, Kino Eiszeit, International Super 8 Festival, Berlin  
*The Wanderer upon a castle come . . .*, Künstlerhaus Bethanien, Berlin

1987 *Resemblance I*, Künstlerhaus Bethanien, Berlin; Australian Centre for Photography

1988 *Resemblance I*, Institute of Modern Art, Brisbane; Camerawork Gallery, London  
*Resemblance I and II*, 200 Gertrude Street, Melbourne; Chameleon Contemporary Art Space, Hobart  
*Bondi: Playground of the Pacific*, Bondi Pavilion, Sydney; Cambelltown Bicentennial Regional Gallery; Orange Regional Gallery, Orange

1990 *Artists*, City Gallery, Melbourne

1991 *Details and Resemblances I*, Claybrook Gallery, Auckland  
*Artists*, South Australian Centre for Contemporary Art, Adelaide

1992 *Details*, City Gallery, Melbourne

### SELECTED GROUP EXHIBITIONS

1981 *Four Photographers*, Bondi Pavilion Gallery, Sydney

1983 *1984 Show*, Images Gallery, Sydney  
*New Light*, Australian Centre for Photography, Sydney

1984 *Manipulated Work*, Images Gallery, Sydney  
*Future Unperfect*, Artspace, Sydney

1985 *Photodramas*, Artspace, Sydney; Chameleon Contemporary Art Space, Hobart  
*outside the poem . . . inside the dream . . . a story unfolds*, Union Street Gallery, Sydney

1986 *Suspending Belief*, The Observatory, Brisbane  
*The Landscape Re-presented*, Union Street Gallery, Sydney  
*Eisewhere*, Sixth Biennale of Sydney, satellite exhibition, Australian Centre for Photography, Sydney  
*In Full View*, (20 x 24 Polaroids), Art Gallery of NSW, Sydney; Art Gallery of Western Australia, Perth; Art Gallery of South Australia, Adelaide;

Queensland Art Gallery, Brisbane

*The Repeated Image*, Griffith Collection, Brisbane

1987 *Pure Invention*, Parco Gallery, Tokyo and toured Japan and Australia

*From the Newsagency*, Künstlerhaus Bethanien, Berlin

*Fortune*, George Paton Gallery, University of Melbourne; Ivan Dougherty Gallery, Sydney; Institute of Modern Art, Brisbane; Contemporary Art Centre, Adelaide

1988 *Artisans*, George Paton Gallery, University of Melbourne

*Stories of Australian Art*, Commonwealth Institute, London

1989 *Re-model*, George Paton Gallery, University of Melbourne

*Collaborations*, Artspace, Sydney

*re:Creation/Re-creation*, Monash University Gallery, Melbourne

1990 *As idle objects lie*, First Draft (west), Sydney

*The Readymade Boomerang*, Biennale of Sydney, Art Gallery of NSW, Sydney

*Defective Models: Australian Portraiture 19th and 20th Centuries*, Monash University Gallery, Melbourne

*Twenty Contemporary Photographers*, National Gallery of Victoria, Melbourne; Art Gallery of NSW, Sydney and toured nationally

1991 *Fertile Ground*, Griffith University College, Queensland

1992 *The Manipulated Image*, City of Waverley Gallery, Melbourne

*A Constructed Reality: Aspects of Contemporary Photography*, National Gallery of Victoria, Melbourne  
*Domino I*, Ian Potter Gallery, University of Melbourne  
*Location*, Australian Centre for Contemporary Art, Melbourne and touring Asia



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### Australian Centre for Contemporary Art

Director: Jenepher Duncan

Assistant Director: Juliana Engberg

Administrator: Mary Dancuk

Secretary Assistant: Penelope Aitken

Gallery Attendants: Kate Daw, John MacKinnon

