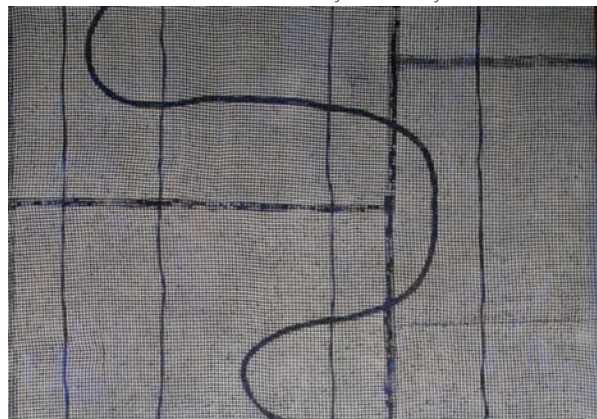
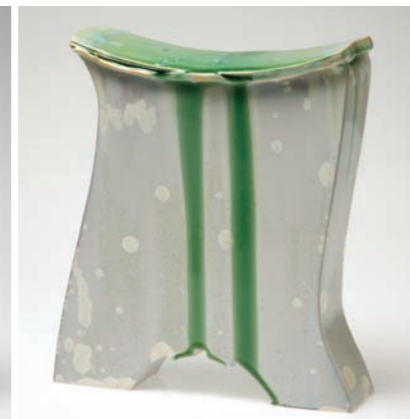


ROBYN BURGESS  
Title: The Eulerian Path  
Medium: Oil, metallic fibre and dry pigment on canvas, 2007  
215 x 140cm. Courtesy of Helen Gory Galerie, Melbourne.



TONY CONWAY  
'in conversation'  
porcelainous stoneware, crystalline glaze,  
30cm x 27cm x 6cm.



NEIL FETTLING  
Title: 'And his tears, they fell like rain/They say in  
this world, nothing lasts forever'  
Mixed media, two panels 210 X 250mm, 2007.



KRISTIAN HAGGBLOM  
Title: Tyre Godzilla, Kawasaki  
Type C Print, 50.8 x 61cm framed, 2003



GEOFF HOCKING  
Title: '30 November 1854'  
Oil on canvas, 92 x 76cm, 2007 (detail)



JAMES MCARDLE  
Type C colour print from digital  
image files 1500 x 800 (detail)



JULIE MILLOWICK  
Fryers Forest, Planned Thinning — Mist, 2007



"Words represent images:  
nothing can be said for which there is no image".

— Fredrick Sommer in Yates, S. ed. *Poetics of Space: A Critical Photographic Anthology*. Albuquerque: UNM Press, 1995

This exhibition of works by academics of the La Trobe University School of Visual Arts and Design, Crosstalk, announces a phase-change at the Visual Arts Centre.

Built in 2005 with State Government Regional Infrastructure Development Funding, it is now managed as a key part of the University Cultural Mission, ensuring renewed, central support for its future. In this context, contemporary visual art becomes the visualisation of ideas from across the gamut of human thought, bringing University research before the public eye.

Crosstalk is a conversation of words and images between artists-as-researchers and researchers from other disciplines around common interests. In this catalogue you will find the responses of prominent academics, while on the wall and floor are the visual reciprocals.

**ROBYN BURGESS:** *Lecturer Painting and Drawing*

"After years of travel and research in remote and cold continents, the snow-laden landscape holds much psychological and nostalgic significance in my paintings. Snow, in all its beauty and savagery, serves as a metaphor for a multitude of themes befitting the lone traveller: curiosity, longing, absence, mortality, separation..."

This painting 'The Eulerian Path', is suggestive of the traveller's gaze from an aircraft: scanning the foreign landscape as both aerial topography and abstraction amidst the drenching concealment of snow. Unlike other more erratic and gestural work and images of mine, the slow pace of this painting hints at both immense geographical distance and a physical, unattainable distance.

The world wants action and news: silence isn't news but it lies at the heart of painting – a complex mute venture. Beneath the physical surface of this painting lies another story: swift animal – like scratchings and lumps of once viscous matter reside and then are almost suffocated by the grid above it. There is a Japanese proverb which is both prophetic and full of hope in my endeavours – 'A clever hawk hides its talons'. I revel in all the layers of a painting, its physical properties, its visual history."

Burgess's work hovers between abstraction and figuration, between sensuality and intellect. It is quiet, smart, and a little reserved. It presents as texture and

distance. Texture in the heady sensation of worked and encrusted surfaces up close. Distance because it shifts and turns from surface into vastness. The grid transforms us into observers from a distant perspective, reduced to insignificance by the implication of infinity.

— *Dr Lisa Beaven: Lecturer, Art History Program, School of Historical and European Studies, La Trobe University*

**TONY CONWAY:** *Undergraduate Coordinator BVA, Lecturer-in-charge Ceramics*

"The inspiration for my artwork comes from various influences; the primary one is an appreciation the Australian landscape. This unique environment has lead to a strong personal belief in the existence of 'beauty'. 'Beauty' can occur in natural organic or inorganic systems through a combination of factors, such as: form, colour and structure.

This notion of 'beauty' is informed by my enjoyment of the fired ceramic surface. The reflection pool refocusses one on the idea that beneath the surface of all things in the world is another world, an inner world or in this case a reflected world, the non-phenomenal world, perhaps a place of contemplation.

My recent slip cast porcelain forms are investigations using ceramic materials. The crystalline surfaces develop a line of inquiry into the use of the minerals that form these glazes that reference the 'natural' world. The factors affecting the formation of crystals in glazes is a research area that can benefit from collaborations with science and the use of analytical methods in determining these factors."

The rich history of ceramics can be seen in the artefacts from archaeological sites around the world. Through the examination of these artefacts and the production nodes by scientific methods, the contemporary ceramicist is able to utilize the discoveries of these sites and the finds from them. The partnership between contemporary practitioners and science can unlock the knowledge held in these wonderful examples of this history.

Through the use of advanced analytical techniques, PhD candidate, Gary Hill has demonstrated this collaboration in his investigation of kilns in use in 14th century in north central Thailand, which has shown that the kilns were constructed from unfired clay bricks. Contributions from Dr Bob Boesen, a geologist and Gary Hill, a practising potter, were pivotal in discovering this unknown fact.

This cross collaboration can be used to unravel the questions surrounding these production sites and showcase the cross fertilization that has and can occur

on the Bendigo campus of La Trobe University. Future questions that may benefit from this collaboration have been identified; such as the cause of the optical opalescence of Chun glazes. Previous experience has shown that questions of this type are best addressed utilizing a cross disciplinary approach.

— *Dr Robert Glaisher: Director, Electron Microscopy*

**NEIL FETTLING:** *Coordinator of Visual Arts and Design (Mildura)*

"My research has explored the sociologies of small communities in the Mallee that are being transformed by cultural, economic, political and environmental change. These histories and sociologies were being studied through the material traces of the past — the relic. I collect and excavate relics from abandoned tips and dumps in the region which are then integrated with stories and memories in a 'memento mori' metaphoric association.

This research has been informed by previous exhibitions based on the environment, historical and sociological layering of the land.

More recently, in major exhibitions titled, *a mallee history, and an(other) mallee history*, research was centered on the struggles on family settlements around Ouyen in the mallee. Installations of rusty, patinated tin cans and painting installations, were combined with text in monuments of human aspiration.

This latest work is a result of investigations conducted while in the Philippines."

There is a language to Manila but not one that the outsider might initially expect. The extremes of a mega-city in a developing nation are all there: heat, humidity, dirt, chaos, poverty, serenity, wealth, and beauty. Side by side, each compounding the other in their contrasts, simultaneously embracing while excluding. Manila threatens to overwhelm the senses, and sensibilities, of a white middle class Australian accustomed to the neat rationalities of suburban streets and traffic signals that are obeyed.

But stay a while and you realise there is more to Manila than this. It is no accident that The Philippines has a poet as its national hero for this is a musical culture, a people that love language, poetry and signs. Manila is the city with the highest volume of text-messaging in the world and what, after all, are these technological artefacts, but scraps of language; poetry on the run. Poetry that anyone in Manila can create as it costs less one cent to send a message, within the reach of even the poorest citizen especially when, as often happens, phones are shared amongst families and neighbours. Popular songs pervade every activity and driving in Manila has a music all of its own, played by the horns, bells and sirens of the mass of vehicles as they dance around each other, responding to a language that is never clearly stated (and often in direct contradiction to the messages that are conveyed on the myriad of street signs) but that is understood by everyone as they all eventually arrive at their destination.

By weaving the figure of Rizal, of language, through the images shown here Neil Fetting captures all of this and more. He depicts here the creativity of Manila alongside the destruction, the myths of national identity alongside the reality of everyday Filipino life. But best, and most importantly of all, Fetting captures here the poetry of humanity that comprises Manila in between its contrasts and extremes.

— *Kirsten Henderson: Post-Graduate Student, School of Social Sciences, La Trobe University*

**KRISTIAN HAGGBLOM:** *Lecturer Photography (Mildura)*

"Photographically my work aims to uncover heterotopian-like spaces to examine the modes in which modern society mediates and instructs our fears, desires and expectations of nature and how we collectively and individually project them back upon the landscape".

Kristian Haggbloom was recently appointed photography lecturer at La Trobe University. He has spent many years living and working in Japan, studied honours at the Tasmanian School of Art, 2003, and is presently a PhD candidate at Monash University. He has exhibited both here and overseas and is the recipient of an Australia Council Grant. In 2008 he will be showing at the CCP, Melbourne, and 24hr Art, Darwin.

Kristian Haggbloom's photograph captures the ordinariness of ordinary people getting on with their lives in urban Japan on a peaceful winter day. It depicts a social space where pre-school children play, against the backdrop of a ubiquitous, old-fashioned public or company housing block. The large godzillas made of old tyres are, in contrast, extraordinary and would strikingly attract the attention of the children. The photograph captures a typical Japanese urban landscape that resonates with my own childhood.

— *Kaori H. Okano, PhD, Associate Professor/Reader Convenor, Asian Studies Program, School of Social Sciences, La Trobe University*

**GEOFF HOCKING:** *Course Co-ordinator BGD, Senior Lecturer Graphic Design*

"In the number of pictorial histories I have published on the goldfields — among them 'Off To The Diggings', 'Eureka Stockade', 'Castlemaine – From Camp To City' and 'Red Ribbon Rebellion – A Decade of Dissent', I have conducted extensive research into the nation's collection of historical images and have plundered these relentlessly for images: photographs, paintings, lithographs, wood engravings and ephemera that in themselves tell the story of the Australian goldrush and are appropriate for reproduction in these books.

As an artist I have responded to their influence by creating my own versions of this body of historical work. Lately, I have been interpreting the work of S.T.Gill — in my own irreverent style — adding a new look to his acute observations of goldfields life. Like Gill I see the humour in human activity and take a not too serious look at the events of the past.

This painting '30 November 1854' imagines a moment when the disgruntled diggers on the Eureka lead at Ballarat came together to kneel before the flag of the Southern Cross and take the digger's oath."

In the past few years I have been writing and researching on the Victoria gold experience. In undertaking this work I have been drawn to the words of the numerous diarists and letter writers who wrote from Bendigo, Ballarat and other fields. Perhaps the most engaging of these was the engineer turned digger — Edward Snell.

Trained as an engineer, Snell was also a competent draftsman. At night, after a hard day of digging, he wrote up his journal and illustrated with pen and ink the characters he encountered at work and with whom he shared his tent.

Geoff Hocking tells us that his influence is the goldfields painter S.T. Gill. His whimsical account of the Eureka oath reminds me more of the drawings of Edward Snell. It certainly has Snell's sense of fun.

As a historian I doubt that the traps and soldiers would go down a mine — but who cares this is a fun view of Eureka. I wonder if Geoff will let me use it in my lectures?

— *Dr Charles Fahey: Senior Lecturer BA Melb., PhD Melb., History Program, La Trobe University, Bendigo Campus*

**DR. JAMES MCARDLE:** *Head of School, Postgraduate Coordinator, Honours Coordinator, Senior Lecturer Photography*

"This photography deals with the very human sensations of being on the ground, in the landscape. The imagery is the result of working in the environment (not through digital manipulation) to render the unique qualities of human vision and perception with the camera.

These images re-arrange the chaotic, which remains part of the image. Imparting a spin to the array of near and distant forms of the Central Victorian Goldfields landscape, flinging them apart, the imaging process modulates the dimensionality of space with the camera's placement and panning movement over time.

This 'motion perspective' is seen in the phenomenon of the moon appearing to follow us, steady on the horizon, as we move by, while on the ground things seem to spin as we pass them. These phenomena result from a 'flow' of largely subconscious visceral awareness arising from a connection between body and environment.

Orientation and order are here a condensation of space by time; not an abstraction of the landscape, but concentrated still points embedded within the surrounding confusion by the observer (photographer/viewer). Such heightened attention is necessary in perceiving motion perspective, and it is a very human sense of the physicality of the environment, the scratching thorns as much as the soaring treetops."

The primary aim is to pursue the discovery that an impressively strong three-dimensional effect in a two-dimensional photographic representation of natural outdoor scenes occur when two cameras are aimed at a point in a scene and when a single camera is directed from one point of the scene to another thus blurring the space between them. These novel observations have potentially important implications for basic processes in three-dimensional (3D) vision and for the development of new ways for generating 3D effects in moving and stationary representations of scenes. We emphasize that the discovery is original and potentially important in both fundamental and applied terms.

My main research interests are in human and infrahuman sensory processes and perception from both empirical and theoretical standpoints. These interests derive in large part from my view that perception offers an entrée into the development and nature of human consciousness which I consider to be the central concern of contemporary psychology.

My interests encompass perception in a variety of 'applied' situations, for example, in aircraft control, driving and in pedestrian locomotion; I have also worked on and published widely on perception in very early infancy and in individuals with intellectual disabilities. In recent years a good deal of my research time has been concerned with perceptual illusions.

— *Professor Ross Day: Adjunct Professor BSc Hons (West Aust.), PhD (Bristol), Hon D.Univ, Hon DSc, Hon FAPS, FASSA, FAA*

**JULIE MILLOWICK:** *Senior Lecturer Photography*

Since the mid 1980's Julie Millowick has worked with narrative, using image and text to research issues across a broad spectrum — historical, contemporary, political and domestic. Her recent work explores the 'altered landscape' within the Central Victorian environment, and 'Traces of Memory', [Monash Gallery of Art 2006, toured '07, VIVID: The National Photography Festival, July 08], researched the emotional reasons for the introduction of European plants into this region.

Extending that research to include the long term impact of those introduced plants on the environment, Julie created the installation 'Botanical Footprints', which was sponsored by Parks Victoria and The Mount

