

BENJAMIN ARMSTRONG
 PETER BOOTH
 ROB BUNDLE
 TONY CLARK
 VICKI COUZENS
 MIKALA DWYER
 MARCO FUSINATO
 TEELAH GEORGE
 SHAUN GLADWELL
 MIRA GOJAK
 BRENT HARRIS
 DAVID JOLLY
 MABEL JULI
 EMILY KAME KNGWARREYE
 LARESA KOSLOFF
 LINDY LEE
 TRACEY MOFFATT
 CALLUM MORTON
 JOHN NIXON
 DAVID NOONAN
 GEKKO OGATA
 MIKE PARR
 ROSSLYND PIGGOTT
 LISA SAMMUT
 SANDRA SELIG
 RICKY SWALLOW
 LOUISE WEAVER
 CONSTANZE ZIKOS

N

I

G

H

T

S

H

I

F

T

S

26.05.23–29.10.23
 WEDNESDAY–SUNDAY
 FREE ADMISSION



**BUXTON
 CONTEMP
 ORARY**
 Art Museum

nightshifts

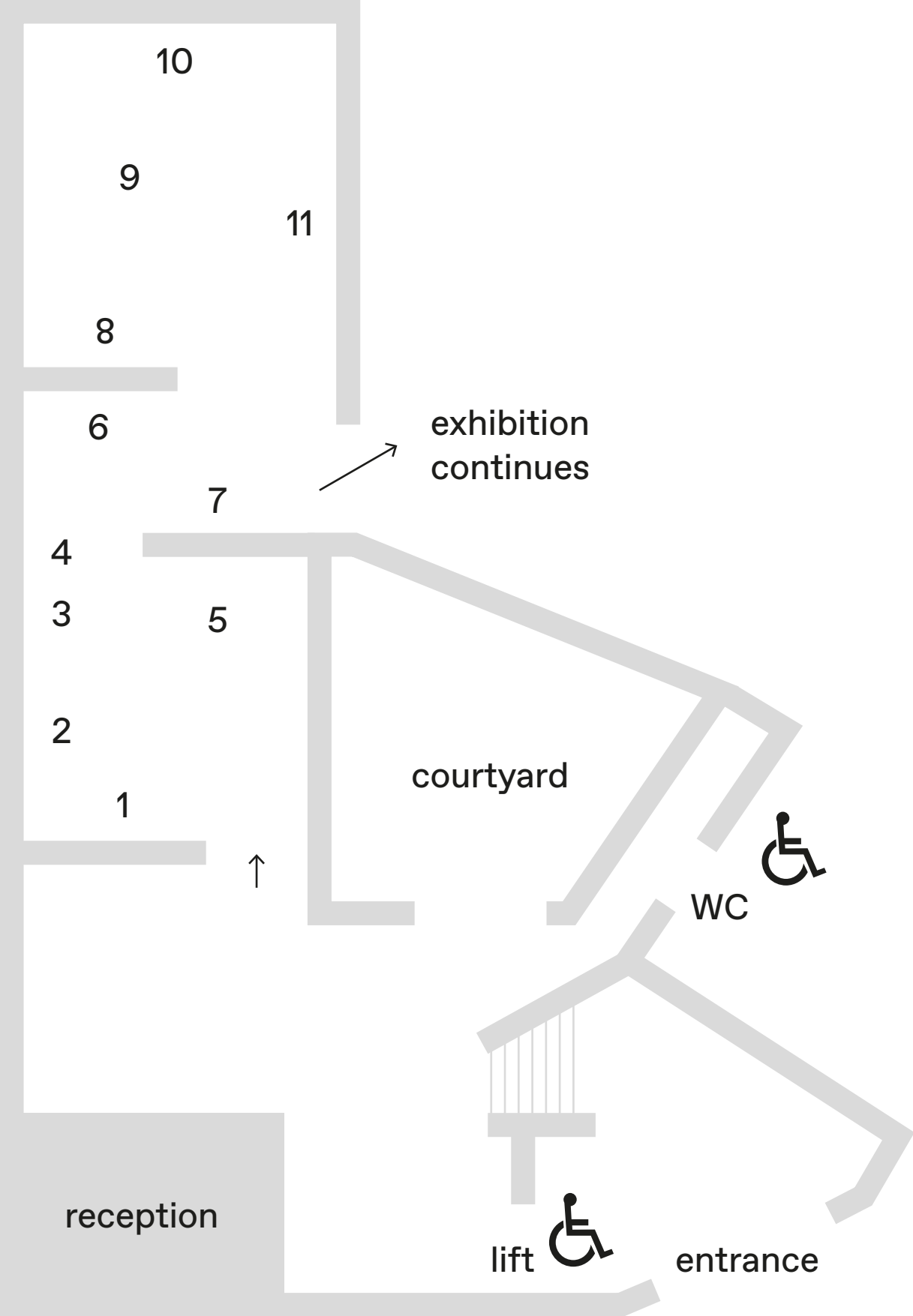
nightshifts considers the importance of solitude through contemporary arts practice. Shifting in and out of focus like a dreamscape, the exhibition looks to the shadows and 'after hours' as metaphors for the work and thinking that happens beneath the surface, away from the public gaze: time alone in the studio, during the quiet of the night and while asleep.

Spanning a range of histories and media, works from the Michael Buxton and University of Melbourne Collections are presented alongside new commissions, offering a contemplative counterpoint to the recurring emphasis on collaboration and hyper-visibility in contemporary practice.

These artists demonstrate the natural cycles and shifting conditions of working alone, from rumination to meditative, flow-like states and the periods of quiet and rest that necessarily follow. Solo human journeys and cosmic trajectories diverge and connect, and perspectives on Deep Listening demonstrate the power of singular focus to sharpen attention and reveal things unseen.

Curated by Hannah Presley and Annika Aitken

Ground Floor Floorplan



1

Brent Harris

born 1956 Palmerston, New Zealand; lives and works Melbourne

Swamp 4 2000

colour aquatint on 2 copper plates, printed on Hahnemühle paper

Swamp 7 2000

colour aquatint on 2 copper plates, printed on Hahnemühle paper

The University of Melbourne Art Collection
Donated through the Australian Government's Cultural Gifts Program
by Mark Grant, 2018

Working in the zone between abstraction and oblique figuration, Brent Harris began experimenting with the surrealist method of automatic drawing during the early 1990s. Through this spontaneous process, conscious control over artistic compositions is released, allowing the subconscious mind to come to the surface. Harris' new bodies of work often evolve from a series of preparatory studies or sketches before introducing pristine flat surfaces, hard edges, and a high-contrast monochromatic palette. In the artist's *Swamp* series (1998–2001), gloopy, fluid forms conceal almost-recognisable subjects that emerge (or descend) into an impenetrable black ground. Despite the crisp boundaries between colours and shapes, the ambiguous separation between positive and negative space alludes to hidden presences and uneasy psychological states.

2

Rosslynd Piggott

born 1958 Melbourne; lives and works Melbourne

Two versions of eyes closed 1999

oil on linen

The University of Melbourne Art Collection
Purchased by the Ian Potter Museum of Art, 2018

Rosslynd Piggott works across painting, drawing, photography, and installation to delicately render the intangible and ephemeral qualities of the subconscious and internal worlds. Through her experimentation with subtle texture, form and a muted colour palette, Piggott's works create a delicate dialogue between abstraction and representation, evoking a dreamlike state that encourages the uses of senses and emotion to engage with her work. Though her painting compositions often draw inspiration from the natural world and organic forms, they are rarely accompanied by didactic interpretations, instead inviting the viewer to contemplate their own perceptions of experiences which cannot be clearly seen or easily described.

3

John Nixon

born 1949 Sydney; died 2020 Melbourne

Untitled (white monochrome) 2011

enamel on canvas and wood

Untitled (black and white monochrome) 2013

enamel on canvas and wood

Michael Buxton Collection, the University of Melbourne Art Collection
Donated through the Australian Government's Cultural Gifts Program
by Michael and Janet Buxton, 2018

John Nixon commenced his long-term painting project the Experimental Painting Workshop (EPW) in 1978. Rather than describing a physical place, EPW refers to a speculative space within which Nixon pushed the boundaries of non-objective painting and the legacies of modernist abstraction, Minimalism and Constructivism. Produced from everyday materials, Nixon's EPW paintings are characterised by their simple geometric planes and restrained colour palette. Representation and narrative are stripped away, with works often developed and exhibited together in groups sharing a common aesthetic. Despite their formal simplicity, each EPW iteration – whether black, white, orange or silver – creates a different sensory experience, subtly shifting perceptions of depth, space and materiality through their gradual accumulation.

4

John Nixon

born 1949 Sydney; died 2020 Melbourne

Silver Monochrome 2003

enamel and sand on canvas on MDF

Michael Buxton Collection, the University of Melbourne Art Collection
Donated through the Australian Government's Cultural Gifts Program
by Michael and Janet Buxton, 2018

5

Mira Gojak

born 1963 Adelaide; lives and works Melbourne

Prop for instabilities 2 2013

wire, steel rod, copper tubing, aluminium strapping,
wood, masking tape

Michael Buxton Collection, the University of Melbourne Art Collection
Donated through the Australian Government's Cultural Gifts Program
by Michael and Janet Buxton, 2018

Mira Gojak describes her hanging sculptures as 'line drawings in space'. Both her drawing and sculptural practices explore tensions between space, form and movement, and she is drawn to the zones of ambiguity and dichotomy that challenge our perceptions of the physical world: inside and outside, positive and negative, form and line, lightness and weight, control and release. This well-known 2013 work draws inspiration from Kanazawa's Kenroku-en Garden, an Edo-period exercise in landscape design where a centuries-old pine tree was gradually encouraged to grow horizontally through the support of an intricate network of props and external structures. Here, spirals of wire and copper tubing intertwine to create forms that delicately balance and move, casting a constantly shifting shadow. Precarious yet solid, the work is held in space by a network of invisible forces.

6

Mabel Juli

Gija

born c.1932 Five Mile, East Kimberley; lives and works Warmun (Turkey Creek), Western Australia

Garn'giny Ngarrangkarni

earth pigments on canvas

Collection of Kimberley Moulton

Senior Gija Elder and artist Mabel Juli paints in the East Kimberley style of minimalism established by artists Paddy Tjamitiji and Rover Thomas. This painting movement sees complex spiritual, cultural, ecological and historical knowledge transferred to canvas in deceptively simple form and a refined, monochromatic palette. For much of her career, Juli painted alongside her brother, Senior Gija artist Rusty Peters, as they illustrated the ancient and intangible *Ngarrangkarni* bestowed on them by their parents. Ngarrangkarni are the stories of Gija Law and culture that are carried down through generations in language, song, dance and art. In this work Juli shares the story of Garn'giny and Wardel (Moon and Star) and their forbidden love according to the strict system of kinship.

Garn'giny ngelmang roord-ngarri nginji

The moon sits in the east

Wardal dal gerloorr ngarrgalen

The star sits on top of the hills

Laarne berdij nginiyi danyi garn'giny

*The moon went and climbed
that hill*

**Wijige-ngarri ngoorramangbe-ngiyiwa
thamboorroo-gal
Ganybelgbe nginini**

*They made him run away
because he loved his mother-in-
law (That moon loved his mother-
in-law, but they told him he
couldn't love her and to go away)*

7

Peter Booth

born 1940 Sheffield, England; lives and works
Melbourne

Untitled [tower with moon] 1998

black conte and watercolour on paper

Untitled [red moon] 2000

charcoal and watercolour on paper

Untitled [graveyard] 1998

black chalk and casein on paper

Michael Buxton Collection, the University of Melbourne Art Collection
Donated through the Australian Government's Cultural Gifts Program
by Michael and Janet Buxton, 2018

Commencing his artistic career as an abstractionist, Peter Booth is now best-known for his large-scale figurative paintings portraying existential angst, tense human interaction and escalating interpersonal conflict. These comparatively tiny works capture an eerie atmosphere that seems to be devoid of life altogether. Do these desolate landscapes represent the post-apocalyptic aftermath of societal collapse and nuclear disaster, or simply the quiet peacefulness of the night? An ominous red moon – or heavy sun – watches on. Presented without narrative or cues, Booth leaves his viewer to contemplate the cause, and possible future.

8–9

Callum Morton

born 1965 Montreal, Canada; lives and works Melbourne

Farnshaven, Illinois 2001

digital print

International Style 1999

wood, acrylic, vinyl, automotive paint, sound, light

Michael Buxton Collection, the University of Melbourne Art Collection
Donated through the Australian Government's Cultural Gifts Program
by Michael and Janet Buxton, 2018

Architectural vernacular informs Callum Morton's practice as a critical means to interrogate the legacy of modernism. *International Style* is a 1:20 model of the iconic Farnsworth House, the epitome of the movement's 'less is more' approach to architecture and the first house made of glass. Designed in the late 1940s by German architect Mies van Der Rohe for Dr. Edith Farnsworth, the project was intended to be a weekend retreat in Illinois that would allow the client to live in close harmony with the surrounding forest site. In pursuit of aesthetic perfection, the resulting structure was highly exposed and lacked basic functional necessities for living – including ventilation and closets – culminating in a legal dispute between client and architect. The social failure of the modernist project is parodied through the accompanying soundtrack, where a party inside the house descends into chaos and violence. Further subverting the 'purity' and idealism of Farnsworth House, Morton's *Farnshaven*,

Illinois repurposes its design into a fictional 7-Eleven, collapsing the 'private', domestic sphere into the extremes of public domain.

10

Laresa Kosloff

born 1974 Melbourne; lives and works Melbourne

Stock Exchange 1998

super 8 film transferred to video, monochrome, silent
2:20 minutes, looped

Michael Buxton Collection, the University of Melbourne Art Collection
Donated through the Australian Government's Cultural Gifts Program
by Michael and Janet Buxton, 2018

Laresa Kosloff's Super 8 video works juxtapose human movement with the geometries of the built environment. Screened on a circular loop, *Stock Exchange* roves across the hard vertical planes of Melbourne's stock exchange building like an omniscient surveillance camera. Scanning across internal glass walls, the egalitarianism and efficiency of the open plan office is reframed by a sense of Foucauldian panopticism that highlights the ever-present observation of corporate culture, and the never-ending cycle of capital and sleeplessness of the finance sector. Though human interactions are taking place, time and narrative are dissolved, recalling the legacies of an industrial era where clock and labour time became interchangeable units, and the personal identities and experiences of individual workers were subsumed by the systems and processes of the productive organisation.

David Jolly

Born 1972 Melbourne; lives and works Melbourne

Hotel part of Liquid Nature 2006

watercolour on paper

Open part of Liquid Nature 2006

watercolour on paper

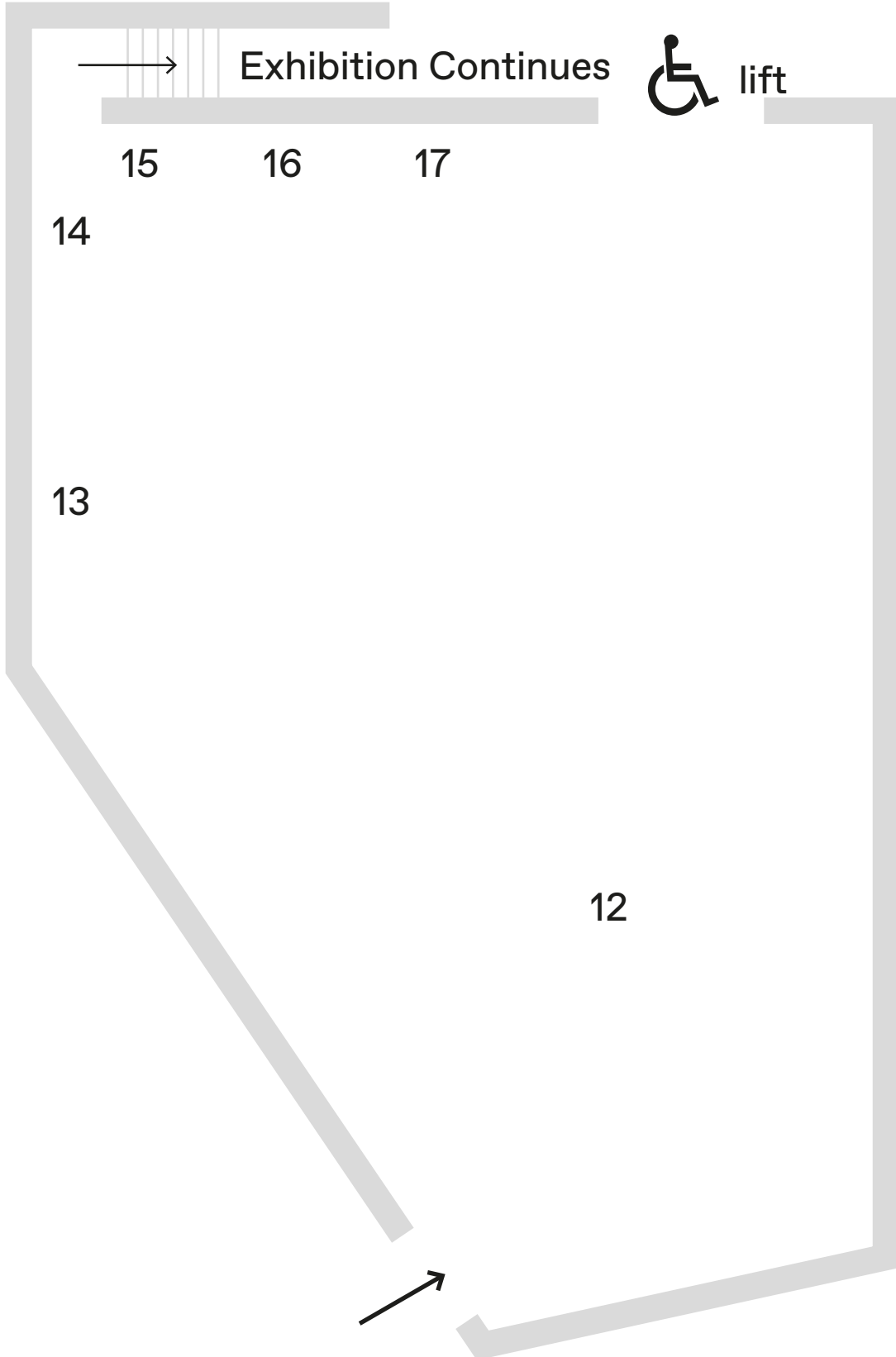
Office part of Liquid Nature 2006

watercolour on paper

Michael Buxton Collection, the University of Melbourne Art Collection
Donated through the Australian Government's Cultural Gifts Program
by Michael and Janet Buxton, 2018

David Jolly commenced his *Liquid Nature* series following his 2006 Rimbun Dahan Artist's Residency in Malaysia. Assuming the role of an invited observer, Jolly's resulting paintings highlight a complex ecology where modern industry and the natural environment jostle in competition for survival. Shown without the context of landscape, these high-rise buildings in the Kuala Lumpur skyline could be anywhere, emphasising the homogenised 'placelessness' of international modern architecture and its hard, sterile materials – a stark contrast to the natural environment outside. Despite their incredible scale, these structures appear 'faceless' and devoid of people or clearly identifying features. Jolly's representation of these complicated visual spaces conceals the corporate worlds that might operate beneath their impenetrable, reflective surfaces.

Ground Floor Floorplan (Continued)



12

Lisa Sammut

born 1984 Sydney; lives and works Canberra

How the earth will approach you 2023

timber, paint, etched mirror, hand blown glass, light, wire

Full circle (ii) 2023

two channel HD video with sound
7:10 minutes, looped

Courtesy the artist. Commissioned by the University of Melbourne, 2023

These works consider the length of a human life in connection to the transitions and cycles of the cosmos. Drawing on historical astronomical illustrations and manuscripts documenting the movements of comets, they loop between the earthly and otherworldly in an attempt to bring the human condition and cosmic forces into close relationship.

Full Circle (ii) began with the realisation that Halley's Comet will return twice during the artist's lifetime: once at the very beginning, and again somewhere towards the end. Linking cosmic and human timespans, the simplified visualisation of the comet's elliptical path elicits a strange sense of comfort and questions the notion that life moves in a straight line from here in the present moment out into the deep unknown. Like the cyclical trajectories of comets, this circular perspective presents an alternate view where a life is defined by a departure and a return. Exploring the human desire to

reduce complex concepts into simplified symbols and visual representations, *Full Circle (ii)* takes shape in the knowledge that our fate is intertwined with the events and laws of the universe.

Conceived as both cosmic eggs and astronomical diagrams, the suspended structures are intended to be viewed as drawings in space. While *Full Circle (ii)* relies on speculation, imagination and abstract cosmic thinking, *How the earth will approach you* brings theoretical notions into the physical realm and present moment by shrinking large concepts down to human scale. Mirrored in both form and material, each whole is formed by a set of two, signifying a departure and eventual return.

13

Tony Clark

born 1954 Canberra; lives and works Sicily, Italy
and New South Wales

Lontano 1999

synthetic polymer on twelve canvas boards

Michael Buxton Collection, the University of Melbourne Art Collection
Donated through the Australian Government's Cultural Gifts Program
by Michael and Janet Buxton, 2018

Tony Clark has incorporated aspects of the 'myoriama' card game into his practice since 1985. A popular nineteenth century pastime, myoriama cards could be endlessly reconfigured into new scenes or landscapes while maintaining a sense of overall visual unification through a subtle consistency in scale or horizon line. Serving his interest in conceptual frameworks over themes or particular subjects, Clark employs this same logic in his multi-panel paintings that can be continuously reordered to create different compositions, carefully balancing order with inherent chaos.

Lontano is Italian for 'in the distance' and is used in music as a term to describe passages played by 'offstage' musicians, i.e., heard distantly or quietly. It is also the title of a haunting orchestral composition by twentieth century Austro-Hungarian composer György Ligeti. In Ligeti's work, individual musical parts are obscured to the point of imperceptibility while creating a mysterious harmony – a process the composer likened to 'opening and closing [a] window on long submerged dream worlds of childhood.'

14

Ogata Gekkō

born 1859 Japan; died 1920 Tokyo

*Tale of Genji, number thirty-eight of fifty-four episodes –
Suzumushi (captive bell-cricket) 1892*
colour woodblock print

The University of Melbourne Art Collection
Gift of the Estate of Mr Dudley William Gardiner 1986

This print by *ukiyo-e* artist Ogata Gekko imagines a scene from the *Tale of Genji*, an 11th Century work of Japanese literature by Murasaki Shikibu. In this episode, Prince Genji commissions a new garden in an attempt to please his wife, Onna Sannomiya, who has announced her intentions to take vows as a Buddhist nun. Bell crickets (*suzumushi* 鈴虫), along with other insects, were captured and released into the garden to serenade the princess. Admired for its distinctive night-time chirping, the elusive cricket is symbolic in Japanese art and literature for its association with themes of longing and the transience of life. In a poem to Genji, the princess expresses her sadness that very few of the crickets sing as happily as they do in their natural homes of the forests and mountains, where no one can hear them.

15

David Noonan

born 1969, Ballarat, Victoria; lives and works London,
United Kingdom

Owl 2006

bronze

Michael Buxton Collection, the University of Melbourne Art Collection
Donated through the Australian Government's Cultural Gifts Program
by Michael and Janet Buxton, 2018

David Noonan is drawn to images and symbols with shifting meaning and the potential for transformation through art. Owls in particular have appeared repeatedly throughout his painting, film and sculptural practices. An enigmatic motif, these solitary birds carry a rich history of folk and mythic associations across cultures. Powerful, stealthy predators that work silently under the cover of the night, owls are also a symbol of omniscience and deep wisdom, and often linked to themes of horror, the supernatural and the unknown. Made from blackened bronze, this owl resembles a burnt carved-wood totem – perhaps an indication of elemental transformation or an ability to withstand even the strongest forces of nature.

16–17

Tracey Moffatt

born 1960 Brisbane; lives and works New York
and Sydney

Invocations #5 2000

photo screenprint, printed in colour ultraviolet inks
on textured Somerset satin paper

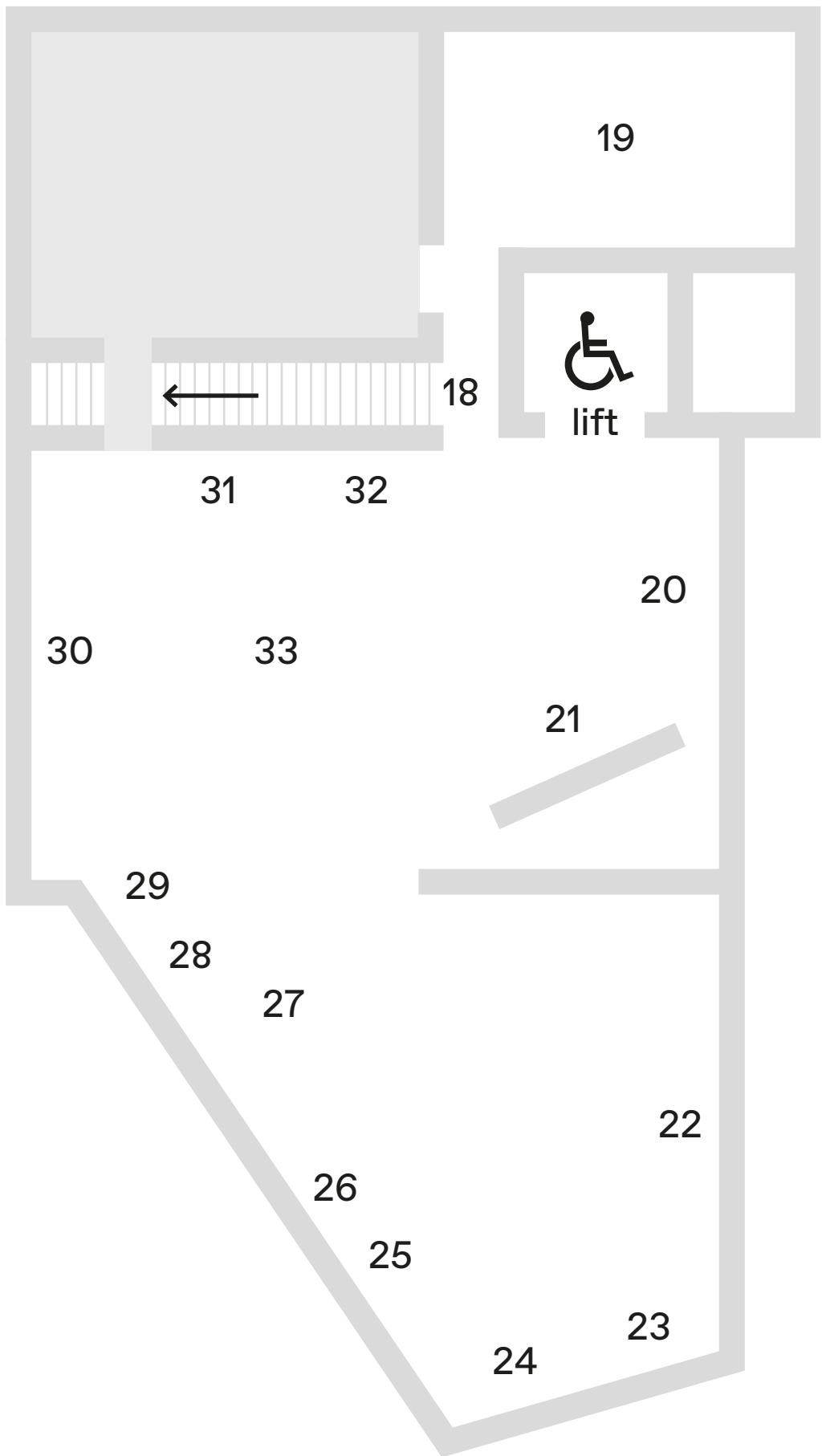
Invocations #1 2000

photo screenprint, printed in colour ultraviolet inks
on textured Somerset satin paper

Michael Buxton Collection, the University of Melbourne Art Collection
Donated through the Australian Government's Cultural Gifts Program
by Michael and Janet Buxton, 2018

Tracey Moffatt's *Invocations* portray familiar archetypal characters realising universally recognised fears and anxieties. Within this series, Moffatt draws on our collective memory by blurring cultural histories, stories and fairytales, tapping into the shared subconscious fear of being alone and afraid. These carefully staged scenes appear like dreamscapes that have morphed into nightmares. Cinematic references to horror feature in both works: a distressed woman in an exposed landscape recalls Hitchcock's *The Birds*, and a young girl asleep in a surveillant forest conjures fairytales by the Brothers Grimm. Shifting between desert and forest like a dream, Moffatt's *Invocations* deny the viewer a solid foundation onto which a sense of narrative continuity might be projected.

First Floor Floorplan



18

Louise Weaver

born 1966 Mansfield; lives and works Melbourne

Spider (midnight) 2006

offset lithograph printed in one colour (black)
on Arches 88 300gsm paper

Michael Buxton Collection, the University of Melbourne Art Collection
Donated through the Australian Government's Cultural Gifts Program
by Michael and Janet Buxton, 2018

19

Vicki Couzens

Keerray Woorroong

born 1960 Warrnambool; lives and works Black Range,
Victoria

Rob Bundle

born 1961 Bega, New South Wales; lives and works
Black Range, Victoria

First Sound, First Light 2023

three channel video with sound, paint pens

Courtesy the artists. Commissioned by the University of Melbourne, 2023

Statement from the artists:

First Sound, First Light is intended to offer a moment 'out of time', to dive deep into our psyche and touch the place of origin. It is the beginning, where we start and end: alone but not lonely. Alone but part of a greater Beingness; of kinship and belonging. As a sensory visual and auditory experience of interconnectedness and relational origins, it offers a shared glimpse into sacred ontological Beingness.

Deep Ancestral knowledge holds this offering as a close encounter with Creation, as we and our other-than-human relatives, came into Being. Whales, Koontapool, are our Meerteeyt Woolay Woolay Ngalam Meen, our ocean Ancestors and relatives

on the Journey and their vocalisations can be discerned amongst the voices of Creation.

Frequencies, vibrational intonations, harmonics and mnemonic patterns weave, ebb and flow in the never-ending, concurrent and continuing dance of Creation. A simultaneous, synergistic entwinement and alignment of sound, light form and colour. Manifestations of Being and of love are experienced as a layering of images, sound, light and frequency, creating a reflective space in time, *before* time, where past, present and future converge to a place of continuity and ever presence.

20

Mikala Dwyer

born 1959 Sydney; lives and works Melbourne

Untitled 2011

mixed media

Michael Buxton Collection, the University of Melbourne Art Collection
Donated through the Australian Government's Cultural Gifts Program
by Michael and Janet Buxton, 2018

Mikala Dwyer's sculptural practice delves into concepts of sacred geometry, ritual and mysticism to explore the visible and invisible forces that surround us. Informed by a longstanding personal interest in witchcraft and the occult, Dwyer translates the supernatural into contemporary forms with everyday materials. Rather than offering a practical source of light, these lamps emit a dim glow like a portent or distant signal through the fog, gesturing to an otherworldly place – or as a marker to light the way along a solo journey. Small, idiosyncratic talismans, including a black cat and a cluster of magnets look on.

21

Shaun Gladwell

born 1972 Sydney; lives and works Sydney

Maximus Swept out to Sea (Wattamolla) 2013

digital video, colour, silent

12:33 minutes

Michael Buxton Collection, the University of Melbourne Art Collection
Donated through the Australian Government's Cultural Gifts Program
by Michael and Janet Buxton, 2018

Shaun Gladwell explores his longstanding interests in mythology, art history, popular culture and national identity through performance and extreme physical actions situated within the expanses of the Australian environment. Filmed in slow motion, *Maximus swept out to sea (Wattamolla)* sees the artist's helmeted and leather-clad alter-ego drifting first through a lagoon and then the ocean while holding a flaming torch above the water. The solitary figure struggles to stay afloat amidst the turbulent waves, floating into the distance before eventually being subsumed by the water. The slow but hypnotic process evokes notions of the solo journey: endurance and exhaustion, ritualism and transformation.

22

Benjamin Armstrong

born 1975 Melbourne; lives and works Melbourne

Into the Underworld 2007

blown glass, wax

The Shape of Things to Come II 2006–07

linocuts printed in metallic pigment on hand-dyed

paper, etched glass

edition 3/79 prints

Michael Buxton Collection, the University of Melbourne Art Collection
Donated through the Australian Government's Cultural Gifts Program
by Michael and Janet Buxton, 2018

These ethereal works by Benjamin Armstrong suggest a multitude of organisms and micro and macro terrains, evoking the earthly and cosmic worlds in equal measure. Armstrong is deeply immersed in the processes of making, working across materials including glass, on paper and wax – creating organic objects and delicate references to the environment and shifting human forms. At once familiar yet indefinable, these works conjure the surreal and the grotesque, and creating a collision of attraction and repulsion. Armstrong's work is alive with the generative force and potency of life, and at the same time registers the fragility of natural and artistic creation.

23

Emily Kame Kngwarreye

Anmatyerre

born c.1910 Alhalkere, Utopia Station, Northern Territory;
died Alice Springs 1996

Kame colour VI 1995

synthetic polymer paint on linen

The Vizard Foundation Art Collection of the 1990s.

On loan to the Ian Potter Museum of Art, the University of Melbourne

As an Anmatyerre Elder, Emily Kame Kngwarreye was a lifelong custodian of the women's sites of her traditional Country, Alhalkere. One of the many important stories for this Country and for Kngwarreye is the *Kame* (yam) story. The subject of many of her iconic works, Kame is represented as a complex hidden web of yam roots buried deep in the earth. As a key food source for Anmatyerre people, this intricate pattern of interconnectedness also informs cultural systems including kinship. *Kame colour IV* portrays the energy and spiritual life of the yam, shown by a series of spirited brushstrokes that reveal the artist's deep knowledge and respect for the cyclical life of Kame.

24

Lindy Lee

born 1954, Brisbane; lives and works northern
New South Wales

Waves chatting to other waves 1996

oil and synthetic polymer paint on composition board

The Vizard Foundation Art Collection of the 1990s.
On loan to the Ian Potter Museum of Art, the University of Melbourne

Starting her career in portraiture, Lindy Lee began to experiment with abstraction as a means to interrogate and break down identity during the 1980s. Lee underwent *Jukai* (acceptance of Zen Buddhist precepts) during the 1990s, and since this time, ritual, meditation and the pursuit of transcendence have been integral to her practice. Recalling the Buddhist practice of 'wax flinging' and flung ink paintings, Lee propels mixtures of wax and paint onto her canvases, handing the success of individual 'strokes' or panels over to chance. The process references the act of renewal, a meditative practice where all that is held inside oneself is released into the moment via transfer of energy, along with any preconceived notions about how a work might 'turn out', succumbing to the unknown and unknowable.

In a 2017 interview, the artist explained:

There is [a saying] at the entrance of a lot of Zen gardens, 'Do not enter here unless you are prepared to meet yourself'. In meditation you have to mediate all the deepest parts of yourself and even the parts that you have exiled.

25-26

Louise Weaver

born 1966 Mansfield; lives and works Melbourne

Meteor shower and black hole 2006

offset lithograph printed in one colour (black)
with hand embroidered lambs wool on Arches 88
300gsm paper

Constellation 2006

hand embroidered paillettes, aluminium, polyester
thread on Arches Velin Curve 300gsm paper

Spider web (midnight) 2006

offset lithograph printed in one colour (black)
on Arches 88 300gsm paper

Static (digital age) 2006

offset lithograph printed in one colour (black)
on Arches 88 300gsm paper

Coming Down Like Rain II 2006

black cotton embroidered thread on paper

Michael Buxton Collection, the University of Melbourne Art Collection
Donated through the Australian Government's Cultural Gifts Program
by Michael and Janet Buxton, 2018

Well-known for her knitted sculptural works,
Louise Weaver also works across painting, drawing,
printmaking, photography and sound. These works on
paper combine digital processes with embroidery to
form simple images that in turn evoke vast and complex

scenes, systems and networks. Poetic associations unfold between between macro and micro worlds, simultaneously referencing cosmic phenomena and the natural world while also suggesting inner spaces and psychological states. The recurring theme of the 'weaver' and its many webs reoccur in her work as points of interconnectedness, reminding us of the inherent fragility of nature, yet its ability to constantly readapt to new conditions.

27

Mikala Dwyer

born 1959 Sydney; lives and works Melbourne

Black lamp with suspended Perspex 2011

mixed media

Michael Buxton Collection, the University of Melbourne Art Collection
Donated through the Australian Government's Cultural Gifts Program
by Michael and Janet Buxton, 2018

28

Sandra Selig

born 1972 Sydney; lives and works Brisbane

No.X 2007

from the *Universes* series

enamel paint on spider's web on black paper

The University of Melbourne Art Collection
Donated through the Australian Government's Cultural Gifts Program
by Ken Fehily, 2019

Sandra Selig's works explore ideas and phenomena at both quantum and cosmic levels, evoking the interconnectedness of all things, and the seeming chaos yet underlying logic and order of the natural world. Her works are often made with minimal everyday materials and involve elemental forces such as the wind or gravity, emphasising what is absent, or invisible. The carefully tuned balance between materials and space renders seeming emptiness with a calm yet tensile energy. In Selig's *Universes* series, translucent spiderweb fibres are rendered visible with phosphorescent spray paint. These ephemeral structures not intended to be seen or to withstand time are extracted, revealed, and rendered permanent through the process.

Teelah George

born 1984 Perth; lives and works Perth/Melbourne

Sky Piece, Night (Melbourne) 2021

thread, linen, bronze

The University of Melbourne Art Collection
Purchased through the Margaret Cooper Bequest Fund, 2021

Sky Piece, Night (Melbourne) continues George's exploration of the colour and expanse of the Australian sky and landscape, an ongoing focus since the artist returned to Perth from Belfast in 2012. Conceptually, George's textile practice is underpinned by an exploration of sewing and embroidery in the context of 'women's work' and repetitive domestic labours. Historical textiles in museum collections, archives and local oral histories often serve as a point of departure for her works. The artist's highly labour-intensive process involves embroidering directly onto a linen base of small canvas offcuts salvaged from her painting practice. More recently, George has introduced bronze sculpture as a hanging device. This combination highlights the material distance between textile and bronze: their divergent rates of physical change over time, and contrasting notions of historical artistic value.

30

Marco Fusinato

born 1964 Melbourne; lives and works Melbourne

Mass Black Implosion

(Clusters, Anestis Logothetis) 2007

ink on archival facsimile score

Mass Black Implosion

(Cycloide III, Anestis Logothetis) 2008

ink on archival facsimile score

Mass Black Implosion

(Interpolation, Anestis Logothetis) 2008

ink on archival facsimile score

Mass Black Implosion

(Reflexe, Anestis Logothetis) 2008

ink on archival facsimile score

Mass Black Implosion

(Katarakt, Anestis Logothetis) 2008

ink on archival facsimile score

Mass Black Implosion

(Agglomeration, Anestis Logothetis) 2008

ink on archival facsimile score

Mass Black Implosion

(Katalysator, Anestis Logothetis) 2008

ink on archival facsimile score

Mass Black Implosion
(*Kulmination I+II, Anestis Logothetis*) 2008
ink on archival facsimile score

Mass Black Implosion
(*Maandros, Anestis Logothetis*) 2008
ink on archival facsimile score

Mass Black Implosion
(*Kontraktion-Expansion, Anestis Logothetis*) 2008
ink on archival facsimile score

Michael Buxton Collection, the University of Melbourne Art Collection
Donated through the Australian Government's Cultural Gifts Program
by Michael and Janet Buxton, 2018

Marco Fusinato investigates his interest in noise as music through his *Mass Black Implosion* series that considers significant scores by Avant-Garde composers. From each note, a line is drawn to one arbitrary point, proposing a new composition where every note is played simultaneously in a singular moment of impact. These ten scores relate to compositions by Anestis Logothetis, a Greek experimental composer credited with developing a visual system of notation that allowed for individual interpretation by members of his orchestra. Both Logothetis and Fusinato's work encourage a deeper consideration of sound and composition as a spatial proposition with potential beyond the sonic event.

Ricky Swallow

born 1974 San Remo, Victoria; lives and works
Los Angeles, United States

Picture a Screaming Sculpture, 2003

piezo pigment print

Michael Buxton Collection, the University of Melbourne Art Collection
Donated through the Australian Government's Cultural Gifts Program
by Michael and Janet Buxton, 2018

Ricky Swallow combines the traditions of sculpture and still-life, often borrowing images from art history and popular culture to create open-ended references to themes of memory, nostalgia and the passage of time. This familiar tortured face recalls Munch's *The Scream* and the Ghostface mask of Hollywood's *Scream* franchise. Beneath these highly saturated, arguably humorous references lie universally identifiable feelings of anxiety, fear and existential dread. Bound by the kind of ornate, moulded frame a museum audience might expect to find around a *vanitas* painting or work of portraiture, the immaculately rendered image is of one of the artist's own carved-wood sculptures, produced at a time when a young Swallow was grappling with perceptions surrounding his own practice and career trajectory.

32

Constanze Zikos

born 1962, Dilifon, Kozanis, Greece; lives and works
Melbourne

Archer & the Ornament of the Silhouette & Grotesque
2009

flocking on laminex

*Archer & the Ornament of the Silhouette &
Grotesque* 2009

flocking on laminex

Michael Buxton Collection, the University of Melbourne Art Collection
Donated through the Australian Government's Cultural Gifts Program
by Michael and Janet Buxton, 2018

Constanze Zikos synthesises popular culture with the geometries of neo-classical art and twentieth century hard-edge abstraction. His works evoke the slick finish of consumer-focused urban signage and mass-produced materials while carrying deeper messages relating to cultural identity and complex systems of belief. Here, the youthful archer of Greek mythology casts a grotesque shadow, recalling the murky positive-negative interplay of a Rorschach test and pop psychology. The work's velvety surface encourages a close look, before its reflective surface unexpectedly absorbs – and projects – the viewer's own image onto each archetype within the composition.

Mike Parr

born 1945 Sydney; lives and works Sydney

Bronze Liars (Minus 1 – Minus 16), #9 1996

bronze and cast beeswax over timber base

Bronze Liars (Minus 1 – Minus 16), #13 1996

bronze and cast beeswax over timber base

Bronze Liars (Minus 1 – Minus 16), #16 1996

bronze and cast beeswax over timber base

Michael Buxton Collection, the University of Melbourne Art Collection.
Donated through the Australian Government's Cultural Gifts Program
by Michael and Janet Buxton, 2018

Throughout his four-decade artistic practice spanning drawing, sculpture and performance, Mike Parr has often turned his focus to the notion of self, defaulting to his own body and likeness to test the parameters of physical and psychological endurance. These *Bronze Liars* were one of Parr's earliest experiments in figurative sculpture and are part of a larger series concerned with the artist's struggle to reconcile his inner self with the outside world. Like an attempt to physically extract – or remake – himself through his materials, each abstracted face appears as if carved with a heavy and imprecise tool, their expressions mocking, exposed and unresolved.