



Patrick Pound, *The photographers* 1990 - ongoing, (detail) found photographs

PHOTOGRAPHER UNKNOWN

SUSAN FEREDAY | MARCO FUSINATO | DONNA ONG | FIONA PARDINGTON
PATRICK POUND | JACKY REDGATE | ELVIS RICHARDSON | FIONA TAN

MONASH UNIVERSITY MUSEUM OF ART
16 SEPTEMBER – 28 NOVEMBER 2009
CURATOR: DR KYLA McFARLANE



Above: Marco Fusinato, *Double infinitive 4* 2009,
UV halftone ink on aluminium
Courtesy of the artist and Anna Schwartz Gallery,
Melbourne

Left: Susan Fereday, *Big sky* 2008, c type print
Collection of the artist



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Monash University Museum of Art
16 September – 28 November 2009

**Monash University Museum of Art
MUMA**

Ground Floor, Building 55
Monash University, Clayton Campus
Wellington Road, Clayton
Postal: Monash University VIC 3800
Melbourne, Australia
Tuesday to Friday 10am-5pm
Saturday 2-5pm
T: 61 3 9905 4217
E: muma@adm.monash.edu.au
www.monash.edu.au/muma
Free entry



Above: Jacky Redgate, *Chiswick 1953 #1*, *Chiswick 1953 #4* and *Chiswick 1953 #5* from the series *photographer unknown*. A *Portrait Chronicle of Photographs*, England 1953–62 1980–83, 15 parts, gelatin silver photograph, mat, wooden frame
Collection of the artist

Introduction

Found or anonymous photographic images and film footage are a fascinating subject for many artists. The snapshot, the amateur photograph, the flea market find, the postcard and the work of the anonymous, jobbing photographer have all provided material fodder, or acted as conceptual springboards for making new work. Engaging with this material, artists enact a series of reversals, reprisals and re-workings – bringing the snapshot to the status of the fine art print, calling into question conventions of authorship, quality, the public and private, the nature of the archive and monumentality. Titled after Jacky Redgate's *photographer unknown* series from 1980-3, this group exhibition charts a course through these encounters in the contemporary context, including works that draw upon flea market analogue prints, to those inspired by more recent forms, such as videos uploaded to youtube by a myriad of internet users. Artists include Susan Fereday, Marco Fusinato, Donna Ong, Patrick Pound, Jacky Redgate and Elvis Richardson, among others.

Opening Function

Saturday 19 September at 3.00pm
Monash University Museum of Art
Clayton Campus

With opening remarks at 3:45pm
by Professor Anne Marsh,
Theory of Art & Design, Associate Dean
Research, Faculty of Art & Design, Monash
University

Catalogue

A 52 page full colour catalogue will be produced for *Photographer Unknown* featuring texts by exhibition curator Dr Kyla McFarlane, Daniel Palmer and Maija Howe.

Education & Public Programs

Wednesday 7 October 10.30am
Seniors' Week – Free Event
Preserving the past: Practical tips to preserve and present your family photographic collection
Pip Morrison, Conservator of Photography,
National Gallery of Victoria

Wednesday 14 October 12.30pm
Lunchtime Art Forum – Free Event
Dr Kyla McFarlane & Patrick Pound
Faculty of Art and Design
Lecture Theatre G1.04
Art & Design Building
Monash University, Caulfield

Saturday 24 October 11.30am
PGAV *Get into Art! Open Day* event
Free Floortalk – Dr Kyla McFarlane

SPECIAL PRESENTATION
Wednesday 4 November 6–8pm
Film Screening & Panel Discussion
Centre for Contemporary Photography
404 George Street, Fitzroy
MUMA in partnership with CCP present the Australian Premiere of the documentary *Other People's Pictures* (USA: 2004, 53 min), directed by Lorca Shepperd and Cabot Philbrick, followed by a discussion featuring Dr Kyla McFarlane, Patrick Pound and Maggie Finch, Assistant Curator of Photography, National Gallery of Victoria

Bookings required
T: 03 9905 4217
E: muma@adm.monash.edu.au

Media Contact

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Danny Lacy, Program Administrator
03 99051618 or danny.lacy@adm.monash.edu.au

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Artists' Biographies

Susan Fereday

Susan Fereday's photo povera works are part of a broader exploration of photography. For several years, Fereday has collected vernacular photographs, allowing them to take on new meanings through their re-presentation in her own work. *Photographer Unknown* features works from Fereday's 2008 series *Under a steel sky*, a suite of large digital prints made from found snapshots collected from disparate sources by the artist. The photographs are mostly American, shot inside cars and date from the 1950s and 60s. They share an aesthetic mood and together they form an elegaic road trip, featuring landscape views from car windows, drivers at the wheel and sleepy backseat travellers.

Susan Fereday was born in Adelaide in 1959 and lives and works in Wiesbaden, Germany. In more than twenty years of exhibition practice, her individual exhibitions include *Under a Steel Sky*, Westspace, Melbourne, 2008; *Ilsey Green Road* and *Latent Image*, Sutton Gallery, Melbourne, 2005; *Remember Me*, six installations changing fortnightly, following a residency at the Institute of Modern Art, Brisbane, 2001-2, and *The Object of Photography*, Institute of Modern Art, Brisbane; Sutton Gallery, Melbourne; and Artspace, Sydney, 1994-6. Fereday's work has featured in several significant group exhibitions, including *Urban/ExUrban*, Tarrawarra Museum of Art, Melbourne, 2004; *Desire*, RMIT Gallery, Melbourne, 2001; *The Retrieved Object*, Linden Gallery, Melbourne, 2000; *What John Berger Saw*, Canberra School of Art Gallery, Canberra, 1999, then touring to Orange Regional Gallery, Orange; Monash University Gallery, Melbourne; University of South Australia Art Museum, Adelaide; John Curtin Gallery, Perth and IMA, Brisbane; *Photography is Dead! Long Live Live Photography*, Museum of Contemporary Art, Sydney, 1996; and *The Aberrant Object: Women Dada and Surrealism*, Heide Museum of Modern Art, 1994.

Susan Fereday is represented by Sarah Scout Gallery, Melbourne.

Marco Fusinato

Double infinitive 4 2009 is one of a series of works developed by Marco Fusinato from press photographs taken at scenes of public unrest. Each of the photographs collected by the artist features an individual on the street, holding a rock in their upraised hands against a backdrop of fire. Printed at the scale of history painting on black aluminium panels, the images are both dramatic encapsulations of explosive moments and widely disseminated visual tropes.

Marco Fusinato was born in 1964 and lives and works in Melbourne. Recent individual exhibitions include *Double Infinitives*, Anna Schwartz Gallery, Melbourne, 2009; *Mass Black Implosion*, Sarah Cottier Gallery, Sydney, and *Mass Black Implosion (for Anestis Logothetis)*, Hamish McKay Gallery, Wellington, 2008; *A Dozen Roses*, Hamish McKay Gallery, Wellington, 2007; *The Approaching of the Disco Void – Repeated and other works*, Anna Schwartz Gallery, Melbourne, 2006; and *PHOTOGRAPHS (Sun Series)*, Centre for Contemporary Photography, Melbourne, 2005. Fusinato has participated in numerous group exhibitions in Australia and internationally, including *Lo Sguardo di Giano*, American Academy in Rome, Rome, Italy; *New 09*, Australian Centre for Contemporary art, Melbourne; *PS 1999-2009*, PS Amsterdam / Kunstruimte09 Groningen, The Netherlands, 2009; *Sonic Youth etc.: Sensational Fix*, St. Nazaire, France and touring venues in Europe in 2008-10; *21:100:100*, Gertrude Contemporary Art Spaces, Melbourne 2008; *To Make a Timeless Work of Art*, MCA Primavera Acquisitions, Museum of Contemporary Art, Sydney, 2008; *Sound/Art Limo*, Melbourne International Arts Festival, Melbourne; and *The Unquiet World*, Australian Centre for Contemporary Art, Melbourne, 2006.

Marco Fusinato is represented by Anna Schwartz Gallery, Melbourne; Hamish McKay Gallery, Wellington, New Zealand; and Sarah Cottier Gallery, Sydney.

Fiona Pardington

Fiona Pardington's *One night of love* photographs feature discarded pin-up photographs from the 1950s which have been salvaged and rephotographed by the artist. Many of the photographs would never have made it to publication and bear the marks of the editing process, including hastily-drawn pencil marks and crosses. Enacting her own editing process, decades later, Pardington reveals something of the complex process of performance, projection and assessment between photographer and subject via her reprisal of the rejected image.

Fiona Pardington was born in 1961 in Auckland, New Zealand, where she lives and works. She is of Scottish (Clan Cameron of Erracht) and Maori (Kai Tahu, KatiMamoe) descent. Pardington's individual exhibitions include *One Night of Love*, *Heitiki & New Work*, Two Rooms Gallery, Auckland, 2007; *The Heart Derelict*, Two Rooms Gallery, Auckland; and *Southern Maori Rock Art*, Jonathon Smart Gallery, Christchurch, 2006. Pardington has participated in numerous group exhibitions, including *Within Memory: Aspects of New Zealand documentary photography 1960-2000*, National Library of New Zealand, Wellington and *Contemporary New Zealand Photographers*, Pakata's New Zealand International Arts Festival Programme, Wellington, 2006; *Public/Private, Tumatani/Tumataiti: the 2nd Auckland Triennial*, Auckland Art Gallery, Auckland, 2004; *Cultural Safety: Contemporary Art from New Zealand*, Frankfurter Kunstverein, Frankfurt, and Ludwig Forum for International Art, Aachen, Germany, 1995. Pardington held the Ngai Tahu residency at Otago Polytechnic in 2006, was Frances Hodgkins Fellow in 1996-7 and The Moet & Chandon Fellow, France in 1991-2. She is one of two New Zealand artists whose photographs have been chosen by Musée du Quai Branly in Paris for permanent display.

Fiona Pardington is represented by Two Rooms Gallery, Auckland, Jonathan Smart Gallery, Christchurch and McNamara Gallery, Wanganui, New Zealand.

Patrick Pound

Patrick Pound is an artist-collector. He collects vast amounts of vernacular photography and photographic paraphernalia, archiving his photographs into a myriad of categories, including people eating inside, people eating outside, people holding cameras, getting their hair blown in the wind, or reading. Amateur models with the impressions of their socks, or their waistbands embedded on their skin are categories, along with photographs of teenaged girls with horses ... *Photographer Unknown* features three works by Pound utilising his collection. *Empty albums* is a minimalist black and white grid of pages from photo albums from which the photographs have been removed, leaving a few typed captions; *The photographers* features photographs in which the photographer's shadow is cast on the image, and *Photography by numbers* lines up photographs of people alone, and in groups of two, three, four and five.

Patrick Pound was born in New Zealand in 1962 and lives and works in Melbourne. Recent individual exhibitions include *Patrick Pound: Painting in a library*, Artspace Mackay, Queensland; *Phone Camera Work*, Grantpirrie Gallery, Sydney and *Cuttings - In The Forest of Images*, Centre for Contemporary Photography, Melbourne, 2008; and *Soft Real Estate Model*, Anna Bibby Gallery, Auckland, 2007. Recent group exhibitions include *Perfect for Every Occasion: Photography Today*, Heide Museum of Modern Art, Melbourne, 2007; *Reboot: The Jim Barr and Mary Barr Collection*, Dunedin Public Art Gallery, Dunedin 2006; and *Archiving Fever*, Adam Art Gallery, Victoria University, Wellington, 2006. In 2005, Pound featured in several group exhibitions including *Sensational: sight and sound installations*, Auckland City Art Gallery; *Linked – Connectivity and Exchange*, Govett Brewster Gallery, New Plymouth and Selekt, Westspace Gallery, Melbourne. Pound has been the recipient of several Australia Council Grants and New Zealand Arts Council Grants.

Patrick Pound is represented by Grantpirrie Gallery, Sydney, Hamish McKay Gallery, Wellington, New Zealand and Anna Bibby Gallery, Auckland, New Zealand.

Donna Ong

Trained in architecture and fine art, Donna Ong primarily utilises everyday objects, furniture and drawings to make sculptural environments, often exploring the metaphorical and physical space of the interior. In *Etymologies* 2005, Ong has worked with found photographs of caves, layering them over each other and then inverting the colours – black becomes white and vice versa. In doing so, Ong complicates the original images, making deep, mysterious spaces that lie somewhere between abstraction and figuration. The etymology of the image becomes embedded in the new compositions, the original palimpsest of the found photograph buried deep within, unable to be fully traced.

Donna Ong was born in 1978 in Singapore, where she lives and works. Her individual exhibitions and projects include *The Crystal City*, National Museum of Singapore, Singapore; and *Asleep, a Room Awakens*, Wada Fine Art, Tokyo, 2009; *Project: Eden*, Singapore Arts Festival, Singapore 2007; and *Palace of Dreams*, The Arts House at the Old Parliament, Singapore, 2004. Ong's work has featured in several group exhibitions and biennales, including *BMW YAAS II: The Singapore Edition*, Singapore Tyler Print Institute, Singapore; *Some Rooms*, Osage Kwun Tong Gallery, Hong Kong; *Fluid Zone, Jakarta Biennale XIII*, Jakarta, 2009; *Coffee, Cigarettes and Pad Thai*, Eslite Gallery, Taiwan; *8Qrate: School, 8Q*, Singapore Art Museum, Singapore; *The BAR vol. 2: Donna Ong & Thiago Rocha Pitta*, Scai x Scai, Tokyo; *I Have a Dream: Kuandu Biennale*, Taipei, 2008; the *2nd Moscow Biennale of Contemporary Art*, Moscow, 2007; and the *Singapore Biennale*, 2006. In 2008, Ong held residencies at Arts Initiative Tokyo (AIT), Tokyo, and at the Singapore Tyler Print Workshop, Singapore.

Donna Ong is represented by Osage Gallery, Hong Kong, and Wada Fine Arts Gallery, Tokyo.

Jacky Redgate

The images in Jacky Redgate's *photographer unknown* series from 1980-3 are sourced from negatives found in her family archive in London. These black and white family snapshots, taken on a box brownie camera in the 1950s and 60s, shift from the realm of the amateur and the vernacular to that of the professional artist and the gallery when reprinted and presented at 'museum' scale. This conceptual move questions the role of the artist as creator, whilst bringing the artist's personal, immigrant history to the fore. This history is also represented in *Mother England* 1980, a Super 8 film transferred to DVD, which also utilises the photographs from Redgate's family archive.

Jacky Redgate was born in 1955 in London. In 1967, she emigrated to Australia and now lives and works in Sydney. Recent individual exhibitions include *Visions From Her Bed*, Institute of Modern Art, Brisbane, 2008; *Untitled 1980-2005*, Arc One Gallery, Melbourne; and *STRAIGHTCUT 11*, Sherman Galleries, Sydney, 2006. *Jacky Redgate: Survey 1980-2003*, developed by Contemporary Art Centre of South Australia, Adelaide in 2004, toured to Perth Institute of Contemporary Arts, Perth, in 2005; and *Jacky Redgate: Life of the System 1980-2005*, was presented by the Museum of Contemporary Art, Sydney, 2005-6. Redgate's work has been exhibited extensively in major group exhibitions in Australia and internationally, including the 2006 *Clemenger Art Awards*, National Gallery of Victoria, Melbourne; *21st Century Modern, 2006 Adelaide Biennial of Australia Art*, Art Gallery of South Australia, Adelaide; and the *Biennale of Sydney* in 1990 and 1998.

Jacky Redgate is represented by William Wright Artists Project Sydney and Arc One Gallery, Melbourne.



Donna Ong, *Etymologies* 2005 (detail)
photocollage, ink on paper
Courtesy of the artist,
Osage Gallery, Hong Kong
and Wada Fine Arts Gallery, Tokyo

Elvis Richardson

A gleaner of our cultural detritus, Elvis Richardson accumulates found imagery and objects from op shops, eBay and elsewhere, which she utilises in her artwork. For *Photographer Unknown*, Richardson exhibits works created from her vast collection of 35mm slides purchased from eBay, as well as a more ephemeral archive, videos uploaded to YouTube. In *Slide show land, Dorothy* 2006, Richardson sorted her collection of slides by unknown photographer, Dorothy E. Elsberry, dating from 1952-1976, into two carousels. One is filled with photographs of Dorothy's husband Jack, the other contains photographs of Dorothy's elaborate table settings. This editing process creates a touching portrait of husband and wife. Each series of slides is projected onto the wall, moving in tandem from image to image via an automatic timer. As a resource, YouTube has become Richardson's eBay, a repository of found footage sourced from the living rooms of a myriad of users. Richardson's trilogy of YouTube works are edited from uploaded musical performances – young girls in their bedrooms singing *Tomorrow* from the musical *Annie*, a duet of two forlorn men performing *Yesterday* by the Beatles straight to camera and a medley of professional and amateur pianists playing Chopin's *Funeral March* in *The End*.

Elvis Richardson was born in Sydney in 1965 and lives and works in Melbourne. Recent individual exhibitions include *Housed*, VCA Margaret Lawrence Gallery, Melbourne, 2009; *NOW 7 Years Later* - Fremantle Arts Centre, Perth; and *Televisuals / Salute Elvis*, Utopian Slumps, Melbourne, 2008; *The Impossibility of Losing in the Eyes of Someone Winning*, James Dora Project Space, Sydney, 2007; *Slide Show Land*, Canberra Contemporary Artspace, 2005. Recent group exhibitions include *I Walk the Line: New Australian Drawing*, Museum of Contemporary Art, Sydney, 2009; *The Basil Sellers Art Prize*, Ian Potter Museum of Art, Melbourne; Melbourne Rooms, Plimsoll Gallery, Hobart and *If You Leave Me Can I Come To*, Australian Centre for Photography, Sydney, 2006. In 2000, Richardson received Anne & Gordon Samstag International Visual Arts Scholarship, completing an MFA at Columbia University, New York, in 2002.

Elvis Richardson is represented by Hugo Michell Gallery, Adelaide.

Fiona Tan

Fiona Tan works in film and photography, often utilising materials such as family snapshots and found footage. In *News from the near future* 2003, a single channel video work, she has pieced together fragments of archival footage from the Filmmuseum Amsterdam. Flickering images of water and our human relation to it are pieced together against an ominous soundtrack. Beginning with swimming races and walks along the seashore, moving to vessels engulfed by turbulent seas and flooded city streets, and ending with a man standing on a rock surrounded by lapping waves, Tan finds poetry and lyricism in the archive, giving it a strange foreboding narrative.

Fiona Tan was born in 1966 in Pekanbaru, Indonesia, and lives and works in Amsterdam. Tan represented the Netherlands with the exhibition *Fiona Tan: Disorient*, at the 53rd Venice Biennale, Dutch Pavilion, 2009. Other recent individual exhibitions include *Fiona Tan: Rise and Fall*, Aargauer Kunsthhaus, Switzerland and Vancouver Art Gallery, 2009; *Provenance*, Rijksmuseum, Amsterdam, 2008; and *News From the Near Future*, Wako Works of Art, Tokyo, 2007. Tan's solo exhibition *San Sebastian* was held at Anna Schwartz Gallery as part of the Melbourne Festival Visual Arts Program, in 2005. Tan has featured in numerous major group exhibitions and biennales, including *Osaka – Self and Other*, National Museum of Ethnology, Osaka, 2009; *Art Unlimited*, Art Basel, 2009; *Prospect 1, New Orleans Biennale*, New Orleans, 2008; 15th Biennale of Sydney: *Zones of Contact*, 2006; and *Sujeto*, Museo de Arte Contemporaneo de Castilla y Leon, Spain, 2005. Tan's work also featured in *Strangers: The First ICP Triennial of Photography and Video*, International Centre of Photography, New York, and the *Istanbul Biennale*, 2003; *Documenta 11*, Kassel, 2002; the 49th Venice Biennale; *Yokohama 2001, International Triennial of Contemporary Art*, and the 2nd Berlin Biennale, all in 2001.

Fiona Tan is represented by Frith Street Gallery, London, Peter Freeman Inc., New York and Wako Works of Art, Tokyo.



Above: Elvis Richardson, *Slide show land - Dorothy* 2006 (detail) dual slide projection, 160 35mm slides, dimensions and duration variable
 Courtesy of the artist and Hugo Michell Gallery, Adelaide

Below: Fiona Tan, *News from the near future* 2003 (still) single channel video
 Courtesy of the artist and Frith Street Gallery, London





the grade Howland



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Professor John Redmond, Chair,
and Max Delany, Director, MUMA,
cordially invite you to the opening of
Photographer Unknown

Curator: Dr Kyla McFarlane

PRE-OPENING ARTISTS' TALK
Saturday 19 September at 2.30pm
Patrick Pound, Jacky Redgate and
Elvis Richardson in conversation
with exhibition curator
Dr Kyla McFarlane

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by Professor Anne Marsh,
Theory of Art & Design, Associate
Dean Research, Faculty of Art &
Design, Monash University

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(detail), found photographs, courtesy of Anna Bibby
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