



Olga Sankey: *Pompeii*

Pompeii [2012] comprises six acrylic sheets, the largest of which is 82 x 130 cm. Four sheets carry digital imagery, while the other two were engraved with a hand drill. The sheets are suspended from a steel frame affixed to the ceiling of the gallery and hang at head height, allowing viewers to see them as six layers from the front and back and vice versa, and also to pass between them and so view them in different combinations.

The printing was done on an Océ plan printer in a single pass, which allowed the flat areas of colour to remain semi-transparent, essential to the viewing experience. The line work, taken from a scanned 18th-century engraving, nevertheless remained quite dense and opaque. Prior to the advent of the Océ printer, the combined effect of transparency and opacity would have been achieved through screenprinting and required two separate screens.

Text continues to figure in my work. In *Pompeii*, which was originally created for the curated exhibition *Lost for Words*, the speech bubbles are filled with clouds of smoke, crisply rendered in horizontal lines created by the original engraver. The actual 'text', exclamations such as 'AARRGHI!' 'MWAHI!' and 'EEK!' borrowed from *Phantom* comics, sits outside the speech bubbles. In primary school we read about the Last Days of Pompeii and I have been haunted ever since by the description of the shrieks and cries of those caught in the lava flow and, even worse, of the effect of a blast of deadly gas... one whiff and the elder Pliny dropped dead — mid sentence.

Viewed head on, *Pompeii* is still and semi-transparent, with the outer, colourless, engraved sheets acting as windows into the work from either end. As soon as the viewer moves around or through the work however, it becomes animated by virtue of the shifting moiré pattern created by the parallel horizontal lines of the cloud engraving. In the digital era, moiré patterns share a common language in both sound and vision: in *Pompeii* the visual 'noise' is intended to also function as an analogue for sonic patterns.

above
Olga Sankey, *Pompeii*, 2012, digitally printed and engraved acrylic sheets, 120 x 150 x 225 cm. The installation was included in the exhibition *Assisted Reproduction* at the ANU School of Art, 2012.



Sohan Ariel Hayes: *Dustlight*

Dustlight is a 3300mm handmade filmstrip dealing with events in 2011 that soured native title negotiations between FMG boss Andrew Forrest and Yindjibarndi leader Michael Woodley. The work explores the aesthetic relationship between contemporary history and memory of the recent past. Through a unique printing technique that applies the adhesive qualities of sticky tape to violent rip-off images from newsprint, *Dustlight* radically reorders the media presentation of conflict. The film loop is structured as a series of endlessly repeating confrontations between Woodley and Forrest. The unpredictable tearing of the sticky tape works to deface both men and allows a widening division to open up, where the trauma of battle can be witnessed.

The film loop is integrated within a machine that is reminiscent of a printing press, film projector or mining conveyer belt.

My colleague [Bob Richards] had the original insight when he noticed that clear packaging tape slightly resembles filmstrip and, due to its adhesive qualities, performs a partial transfer of print material. We explored various types of sticky tape and different print matter. It's a very simple action to transfer an image. Simply pat down the sticky tape and tear back at varying speeds. Ultimately the image transfer works best on a coarser print, like newspaper.

The next problem was how to project the sticky tape filmstrip as a film. It wasn't going to fit in a 16mm projector without jamming and melting over the sprockets. The first prototype was constructed using PVC pipes and later evolved with the adaption of 8mm film winders and customised fishing line reels. It is a great example of DIY culture!

above
Sohan Ariel Hayes, *Dustlight* [detail], 2012, sticky tape, newspaper, wood model by Pierce Davidson, 700 x 500 x 200 cm. Finalist, 2012 Fremantle Arts Centre Print Award.

Kate Gorrington-Smith: *Travellers*

2009. My family and I return home to Melbourne after three years in London. Our return was spurred by my father's death; my mother needed me at home.

We all had trouble reconnecting with our old lives.

My parents, ten pound poms, migrated to Australia in 1966, the year I was born. Without Dad, it was suddenly clear that it was not so much Australia that was Mum's home, as my father himself. Without him to anchor her, her heartland reverted to England.

I created the *Travellers* installation for my first solo show in 2010. It comprises life-sized depictions of birds that travel annually from Australia, where they avoid the harsh northern winter, to Siberia, where they breed. Ever restless, they never settle — neither destination is their true home. Our brief period overseas, coupled with my bereaved mother's stories, gave me an insight into the tragic and hopeful world of migration and resettlement. The birds provided the perfect metaphor.

I made works on paper, but also wanted something more interactive. I wanted people to come and see a flock, right there, around their feet — those tiny travellers, with their giant journey. I made linocuts from photographs, and found [via the internet] a clever craftsman who could cut their silhouettes from plywood. I printed the linocuts onto the ply on my press, just as you would a regular print, and made triangular stands for them.

Kate Gorrington-Smith, *Travellers*, 2012, linocut on plywood cut-outs with recycled suitcases. Shown in the Little Window of Opportunity, Port Jackson Press Australia.

