

if predicting the rewards and the spatial possibilities of the game. The reference to the squares of a chess board coincide with the meaning of 'lodge', as a board or a tracing-board. It is a pattern that is symbolic of the variations of good and bad fortune, of movement from one psychological position to another; of the alternative emotions of dissent and resolution, conflict and harmony, experienced in play or work.

Sarah Winfrey accounts for the ethical considerations of the artist as cultural researcher by employing the methods of archaeology. At the same time as fulfilling that obligation of the ethical, through her own art practice, which demands of us that we exist in terms of our own potentiality,

The simple equation of the tessera, the small and multiple object or square, returns us to the black letters on the white page, and to the questions posed by language and art - is it possible to dissolve the one into the other? And yet remain singular? What is it that lies at the edge of a cube? How does an intimate responsibility coincide with the necessity of play?

Brenda Ludeman, Melbourne, 1998

Felicity Spear began her career as an art educator, and travelled extensively in Europe and Asia. After having a family he resumed her own practice, undertook further tertiary studies, and is currently in the Master of Arts by Research programme at RMIT University. She is represented by Stephen McLaughlan Gallery and also exhibits in artist run spaces, regional and university galleries and has recently been involved in an international cultural exchange programme funded by the Victorian Government. In 1997 she undertook a studio residency at the Cite Internationale des Arts in Paris.

Sarah Winfrey is a British artist studying at RMIT where she has an Overseas Postgraduate Scholarship and is doing an MA by Research. Before coming to Australia, She has been involved in several international artists' exchanges which focused on landscape projects. The most recent of which took her to Iceland to explore the volcanic sites of Hekla and Krafla and culminated in a UK touring exhibition of British and Icelandic artists' work supported by the British Council. In addition, Sarah has curated a number of national and international exhibitions and projects through her work at Peterborough Museum and Art Gallery.

Temple Studios

36 St. Edmonds Rd Prahran 3182

Wed - Sun, 1 - 5 pm

Tel: (03) 98510 3826

Cover Image: Emblem - St. Edmonds Road Felicity Spear digitally manipulated pin hole photograph 1998 360 X 770 cm

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Lodged

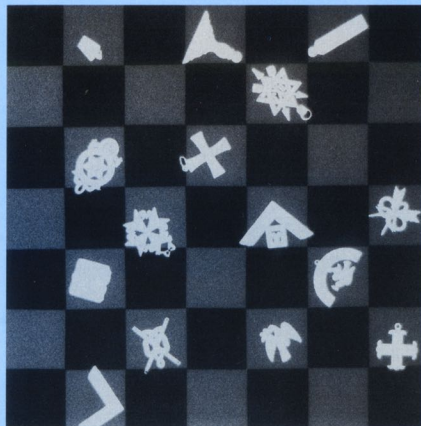
Felicity Spear & Sarah Winfrey
Temple Studios
 19th September - 4th October 1998

Tessera

One white square adjacent to one black square. The white cube touches the edge of the black. By virtue of a repetition they form an infinite mosaic. Both the same and yet different. Singular and at the same time multiple. In the centre of a chequered board with a tessellated border lies a blazing star. What is the history of such an intimate proximity, of words or objects? Rediscovered in the interior of the Temple gallery, the design is identified as an emblem particular to the practice of Freemasonry. For Felicity Spear and Sarah Winfrey it is the metaphoric key to the archival and the contemporary layers of their collaborative installation. Here, two distinct art practices intersect, within the limits of a research project, to investigate the site and its history, in the form of a revealing aesthetic work, that is simultaneously, critical and mysterious.

Versions of a patterned floor, now blurred, now stretched or distorted, unfolded on the surface of many of Felicity Spear's pin-hole photographs, constructions, paintings or laser prints. Referencing Vermeer's seventeenth century work 'The Art of Painting' along with the grid of perspective, the chequered field is nevertheless rendered unstable, it seems liable to a material disintegration. Where the use of photosensitive paper allows for a slow revelation of the alternating patterns of light and dark, the resulting

image has a distinctive fluid quality. It prefaces an uncertain zone that is contingent upon the availability of light. This is a realm in which both the historical and the new co-exist; where textual impressions gather in an intimate and generative chiaroscuro; where the outline of a building might seem melancholic in its depiction, while the dissolute shapes attached to the scene, appear to enhance and yet sever the very bonds of meaning.



Check Sarah Winfrey radiograph & fluorescent light 1998
33 X 33 cm

The metaphor of the game, of a passage through symbolic squares, alternating from one to another, and the visual enjoyment of space, whether demarcated or infinite, is integral to the art practice of Sarah Winfrey. A riant sense of play illuminates site specific works, and spills over into drawings and prints. Initial explorations of a landscape, where the addition of colourful synthetic materials and artificial light, become sculptural events, that serve to both celebrate and to memorise the singularity of place.

Spatiality, or the physical encounter with space, provokes laughter and desire, out of which arises the expanded field of the imaginary. Participation in a game or the making of art enables the repetition of the enjoyable. The image of a chess board or a grid, references the regulation of space or the plea-

surable advance and retreat of one or many players - the square now doubled, now tripled has a pliable dimension.

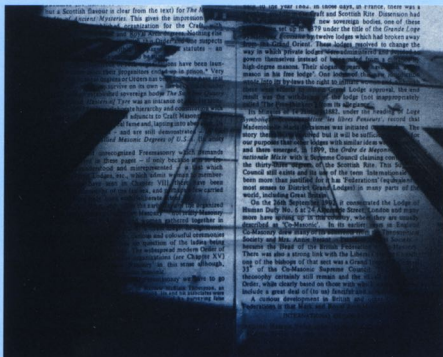
'Lodged'

In the interior of the Temple gallery Felicity Spear has installed two images of the exterior of the building. Enlarged beyond their original limits, and rendered in a composition of filtered light and shadows, these photographs are overlaid with text. The first, contains lists of the names of prominent men who once belonged to the society of Freemasons. The architecture of the building is condensed or contracted under the imprint of the proper names of Monarchs and Statesmen. A portico appears to float beneath the shadows captured on the surface of the light sensitive paper, yet remains inescapably buried beneath the textural impact of the letters.

The second image, a vertiginous close-up of the facade, carries a text which allows some segments to be deciphered. It is possible to read of the role of women found in the annals of Freemasonry, a history of exclusion, with notable exceptions. However, the image belies the validity of inclusion, exhibiting as it does a barred window over which an improbable portico looms. The chiaroscuro effect in this photograph creates the sensation of a solid wall indented with strange, unexplained declivities.

Felicity Spear brings to the collaboration at Temple an interpretation of the melancholic and the affirmative, questioning the status of what might appear to be a simple proposition - black or white. For it is in the blurred remnants of a singular image that we find the existence of an amorphous necessity.

In Sarah Winfrey's installation a series of x-ray negatives of items constituent of Freemason rituals and practice - including tools, costumes, medallions and ribbons, are exhibited. Displayed like materials found in an archaeological plate, set into the wall of some archaic site, these artefacts have been exposed to the forensic scrutiny of the artist as cultural analyst. A negative of selected apparel appears in a 'wardrobe', while on the floor are the treasures of an imaginary excavation. Here ornamental emblems are laid out on the spaces of a chessboard, as



Edifice - St. Edmonds Road Felicity Spear digitally manipulated pin hole photograph 360 X 770 cm