

STRANGELY FAMILIAR

**Fiona Hall and
Fiona MacDonald**

Curated by Ricky Subritzky



PHOTO: PAUL PAVLOU



PHOTO: MARTIN VAN DER WAL

Installation views, UTS Gallery, Sydney.



Installation view, UTS Gallery, Sydney.

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Strangely Familiar enfolds us in intricate, insidious and repetitive patterns, bringing old and new relationships between comforts and terrors home. It digests and makes manifest violences of imperialisms, showing the strange becoming familiar, and the familiar ever stranger. In its haunted domesticity we encounter after-shadows of collection and complicated folds of capitalism, and find our homes and habits implicated in many kinds of networks and many kinds of horror.

Strangely Familiar was first exhibited at the UTS Gallery, University of Technology, Sydney, Australia, 1 November – 2 December, as part of the Cultural Studies Association of Australasia's 2005 conference *Culture Fix*, and is now available to tour.

For more information please email: ricky.subritzky@uts.edu.au



PHOTO: PAUL PAVLOU

Fiona MacDonald
American Raptors 2002
 Tempera on printed paper,
 278 x 436 cm (50 pieces,
 each 48 x 30 cm)



PHOTO: SUE BLACKBURN



PHOTO: CLAYTON GLEN

Fiona Hall
Tender (details) 2003–2005
US dollars, various
dimensions



PHOTO: PALL PAVLOU

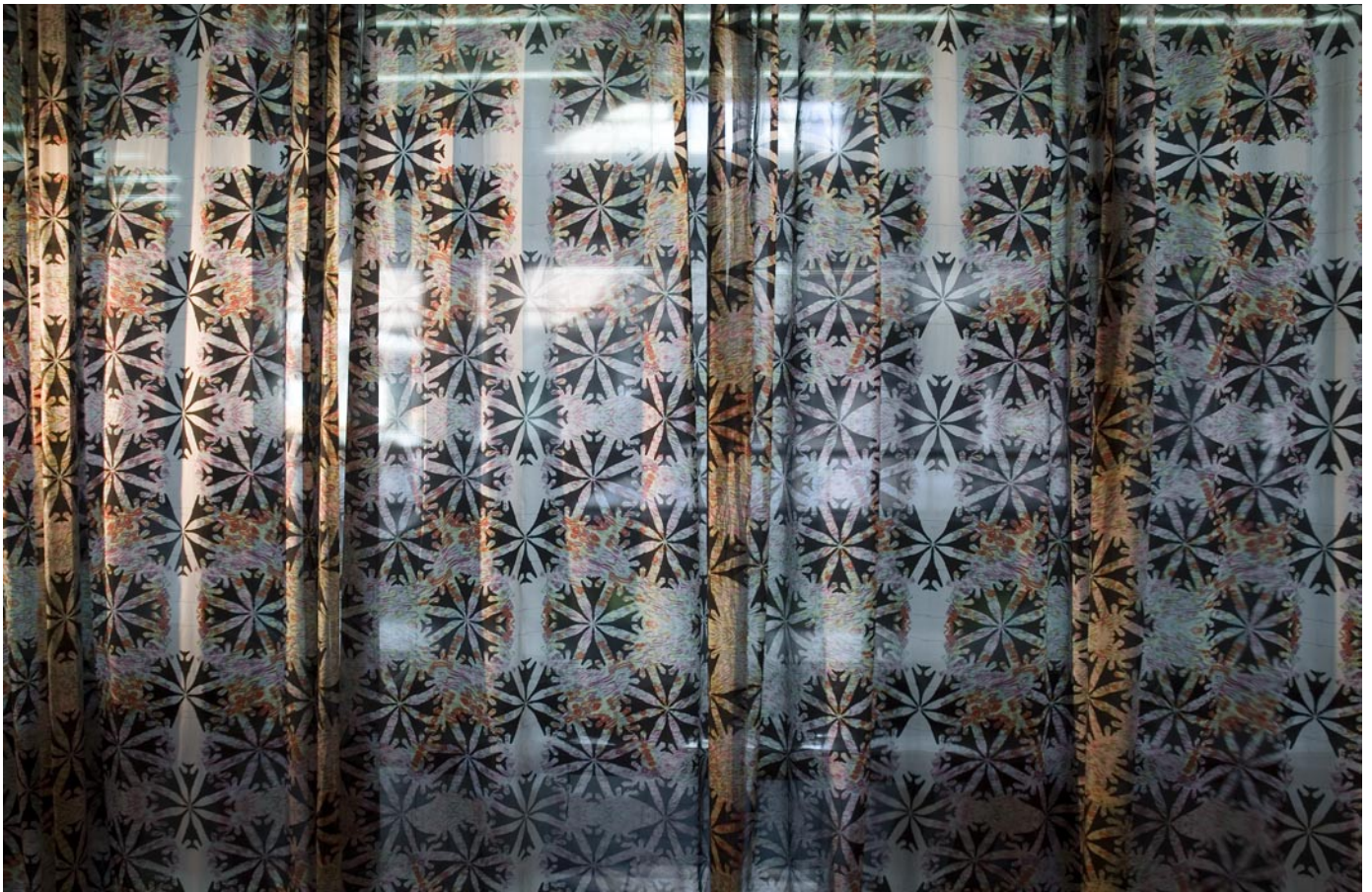


PHOTO: PAUL PAVLOU

Fiona MacDonald
Crusade (B-1B) 2005
 Digitally printed silk drape,
 280 x 1300 cm (21 panels 280
 x 139 cm)
 Source image for ground: geophysical
 survey – magnetic intensity data

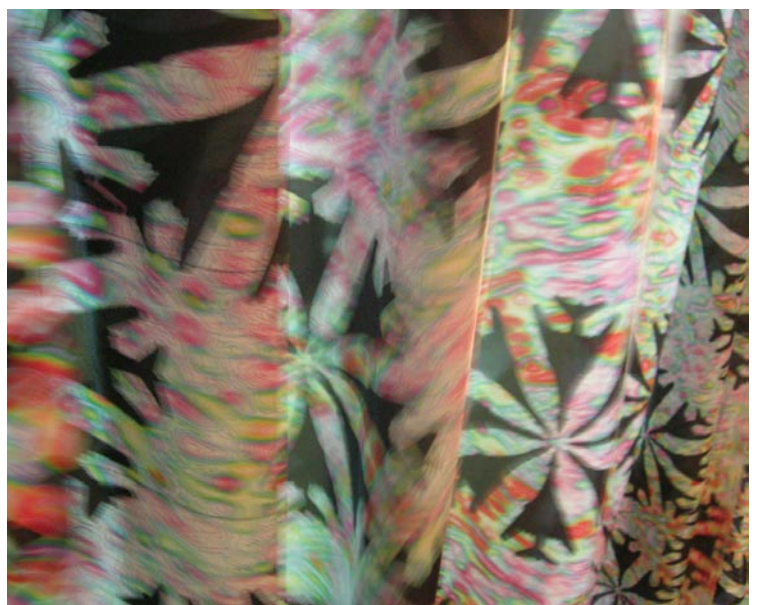


PHOTO: RICKY SUBRITZKY



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Fiona MacDonald
FallWall 2005
 Screen-printed wallpaper,
 280 x 1400 cm
 Light shade covered with
 screen-printed wallpaper,
 40 x 65 cm
 Rocking chair upholstered
 with screen-printed canvas,
 110 x 70 x 120 cm





PHOTO: RICKY SUBRITZKY

Fiona Hall
When My Boat Comes In
(details) 2002–2005
Gouache on banknotes,
various dimensions



PHOTO: CLAYTON GLEN



PHOTO: RICKY SUBRITZKY



PHOTO: FIONA MACDONALD

Fiona Hall
Mire 2005
Wool pile on cotton warp and
weft, 303.5 x 200 cm

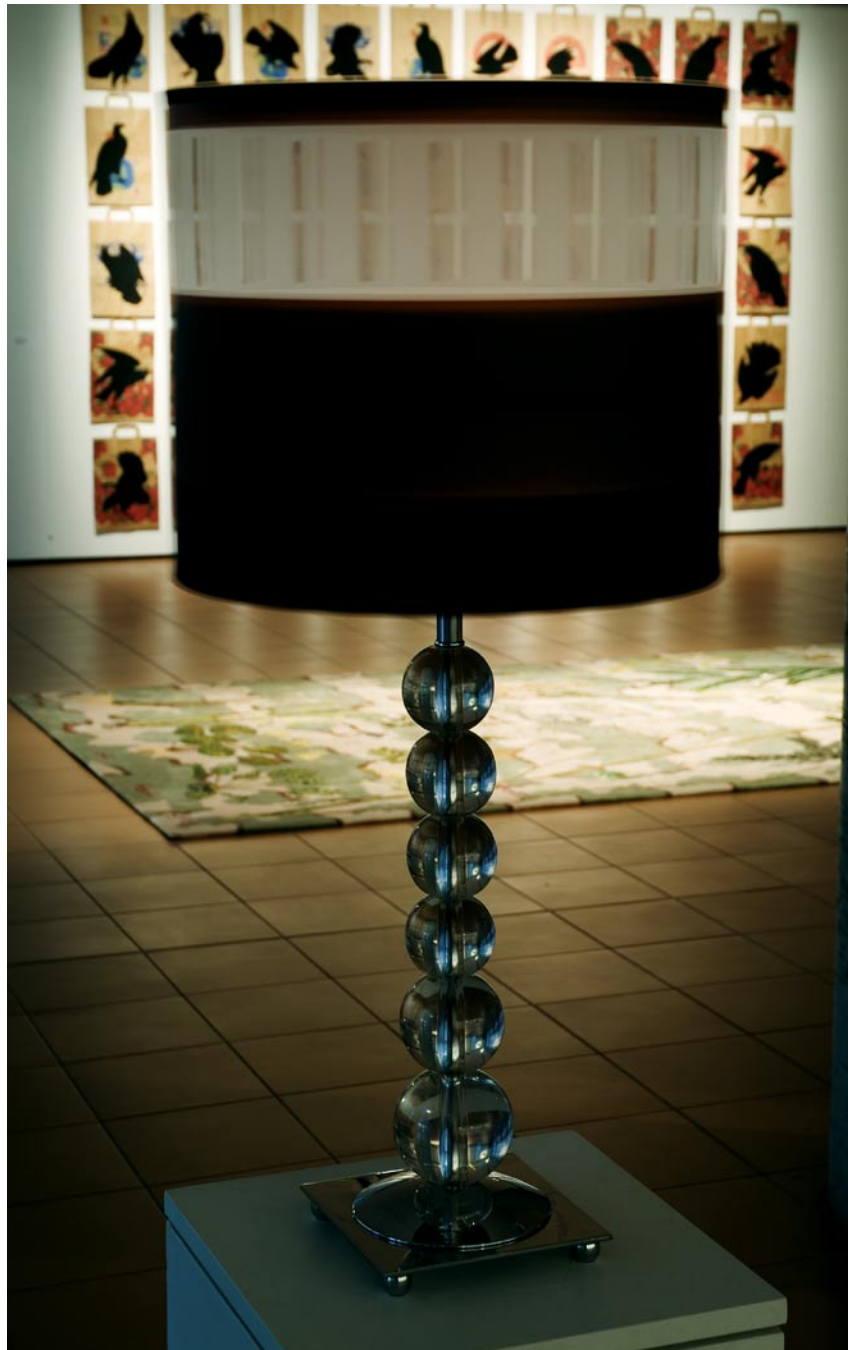


PHOTO: PAUL PAULOU

Fiona MacDonald
Daedalum 2005
Zoetrope with gouache
drawings, 74 x 40 cm



PHOTOS: RICKY SUBRITZKY (LEFT), FIONA MACDONALD (RIGHT)



PHOTO: RICKY SUBERTZKY

Fiona MacDonald
Log Cabin - JC1 2005
Woven archival digital prints,
80 x 63 cm
Source image: Richard Woldendorp,
*Housing Development on the Artificial
James Cook Island, Sylvania Waters,
New South Wales, 1996*. Collection of
National Library of Australia



Entry installation view, UTS Gallery, Sydney.
Bird study skins courtesy of the historic Macleay
Museum collection, University of Sydney.

PHOTO: PAUL PAVLOU

FIONA HALL

Born 1953, Sydney, Australia
Lives and works in Adelaide, Australia

Fiona Hall's work has a strong material basis. It spans a broad range of media, including painting, photography, sculpture and installation, and often employs forms of museological display. Recurrent themes in her work include globalisation, relationships between ecology and economy, and systems of classification, as well as systems of hygiene and other values within the traditionally female domestic sphere.

In 1997 she received the prestigious Contempora 5 Art Award and in 1999 the Clemenger Contemporary Art Award. While in 2003 she was included in a survey of contemporary Australian art at the Hamburger Bahnhof in Berlin. Her work is held in every major public collection in Australia.

In 2005 the Queensland Art Gallery and the Art Gallery of South Australia held a major retrospective of Hall's work, and a comprehensive monograph was published to accompany the exhibition.

Fiona Hall is represented by Roslyn Oxley9 Gallery, Sydney.

FIONA MACDONALD

Born 1956, Rockhampton, Australia
Lives and works in Sydney, Australia

Fiona MacDonald's work explores entangled personal, aesthetic and historical storylines. She uses modest materials and artisan techniques, including collage, weaving and silhouette, to create visual paradoxes that challenge essentialising narratives and imperial projects.

Her work has been included in major exhibitions in Australia and internationally. These include the Biennale of Sydney and the Adelaide Biennial of Australian Art, exhibitions in Tokyo, Paris and London, and the inaugural exhibition of the Jean-Marie Tjibaou Cultural Centre in Noumea, New Caledonia. Her work is held in every major public collection in Australia.

MacDonald has also created large-scale public artworks, including *Timewalk* at Bondi Beach, Sydney and the *Millennium Tympanum* at the Sydney International Airport. Her concept for *The Sea of Hands* has proven to be a powerful tool for Australian reconciliation.

Fiona MacDonald is represented by Mori Gallery, Sydney.