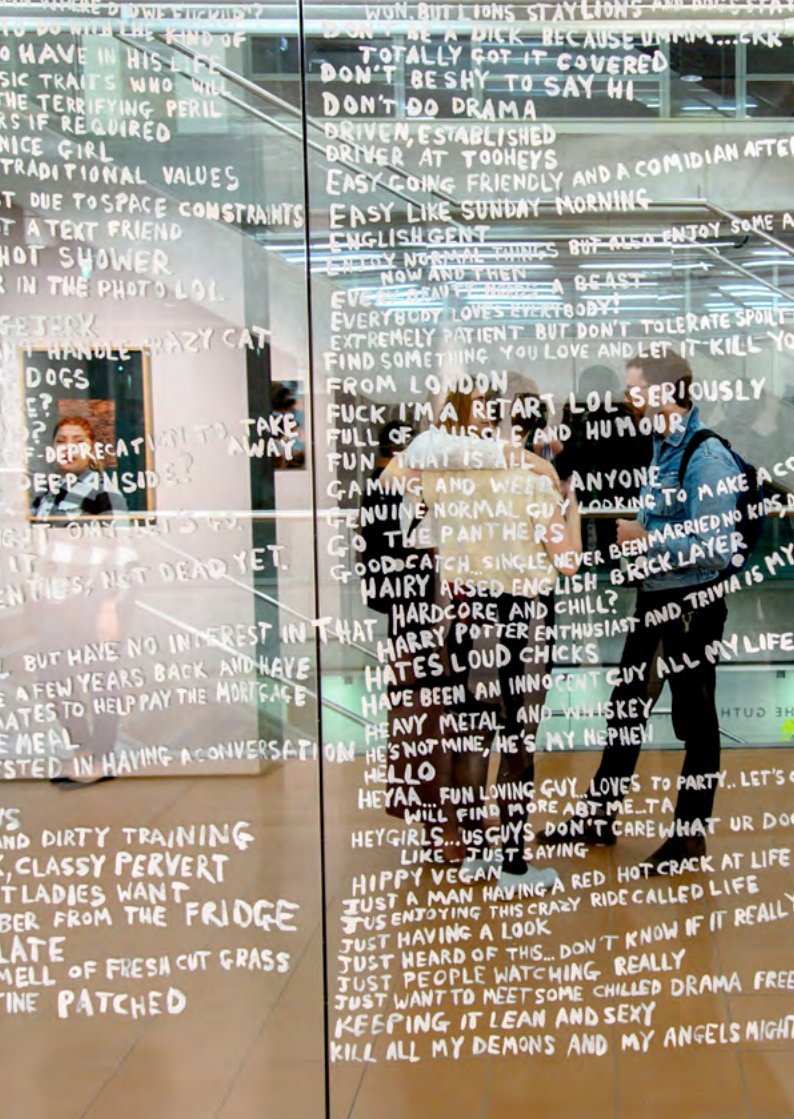
DON'T BE SHY TO SAY HI
DON'T DO DRAMA
DRIVEN, ESTABLISHED
DRIVER AT TOOHEYS
EASY GOING FRIENDLY AND A COMIDIAN AFTE
EASY LIKE SUNDAY MORNING
ENGLISH GENT
EVERYBODY LOVES EVERYBODY!
EXTREMELY PATIENT BUT DON'T TOLERATE SPOILT
FIND SOMETHING YOU LOVE AND LET IT KILL YO
FROM LONDON
FUCK I'M A RETART LOL SERIOUSLY
FULL OF MUSCLE AND HUMOUR
FUN THAT IS ALL
GAMING AND WEED ANYONE
GENUINE NORMAL GUY LOOKING TO MAKE ACC
GO THE PANTHERS
GOODCATCH SINGLE NEVER BEEN MARRIED NO KIDS
HAIRY ARSED ENGLISH BRICK LAYER
HARDCORE AND CHILL?
HARRY POTTER ENTHUSIAST AND TRIVIA IS MY
HATES LOUD CHICKS
HAVE BEEN AN INNOCENT GUY ALL MY LIFE
HEAVY METAL AND WHISKEY
HE'S NOT MINE, HE'S MY NEPHEW
HELLO
HEYAA... FUN LOVING GUY.. LOVES TO PARTY.. LET'S
WILL FIND MORE ABT ME...TA
HEYGIRLS... US GUYS DON'T CARE WHAT UR DO
LIKE.. JUST SAYING
HIPPY VEGAN
JUST A MAN HAVING A RED HOT CRACK AT LIFE
JUS ENJOYING THIS CRAZY RIDE CALLED LIFE
JUST HAVING A LOOK
JUST HEARD OF THIS.. DON'T KNOW IF IT REALL
JUST PEOPLE WATCHING REALLY
JUST WANT TO MEET SOME CHILLED DRAMA FRE
KEEPING IT LEAN AND SEXY
KILL ALL MY DEMONS AND MY ANGELS MIGHT
WON, BUT LIONS STAY LIONS
DON'T BE A DICK BECAUSE UMMM...ERR
TOTALLY GOT IT COVERED
NOW AND THEN
DOGS
TAKE
AWAY
BUT HAVE NO INTEREST IN THAT
A FEW YEARS BACK AND HAVE
RATES TO HELP PAY THE MORTGAGE
E MEAL
STED IN HAVING A CONVERSATION
AND DIRTY TRAINING
, CLASSY PERVERT
T LADIES WANT
BER FROM THE FRIDGE
LATE
MELL OF FRESH CUT GRASS
TINE PATCHED

The Mnemonic Mirror

– An artist initiated project –


FROM
[VIA


GULLY
CE SPRINGS

THE MNEMONIC MIRROR

Dr Kylie Banyard & Gary Carsley

The Mnemonic Mirror is a project initiated by artists acting on the conviction that memory is more complex than simply not forgetting, or alternatively, being good at recalling stuff. Like where you left your phone or the name of a person you had sex with once. Having a memory and being able to remember things are therefore not quite the same things, in spite of the fact that the later is indispensable to the former. Some of the material we commit to memory is simple banal information of no consequence: the humdrum of the everyday. However, many of our more meaningful and surprising recollections rest partially obscured on the fringes of our consciousness. These hazy remnants make-up our own personal archive, which as a catalogue of splintering parts lies dormant, triggered unexpectedly at a later date perhaps by specific olfactory or tactile stimuli. *The Mnemonic Mirror* reflects that things remembered and the relationships between them are an important nutrient for artists.

For this project, we have imagined memory as a type of alluvium built up as a sequence of deposits. Things read, things felt, observed, or otherwise learnt. Laid one upon the other over time, linked vertically and obliquely by perforations connecting the stratum of mnemonic sediment and enabling us to inhabit and exploit it. Artists find value in memory and often delve into its messy network of tunnels and shafts when trying to gain a deeper understanding into how they might further develop their practice. When artists choose to work with overlooked, anachronistic methods, they use their memory as a ligament connecting the past to the future. For artists, residual forms can serve as memory banks, contouring a sense of historical time as it transits the atemporal, punctured dimensionality of the forever now.

We believe there is veracity to Vladimir Nabakov's claim that 'the future is but the obsolete in reverse' and have extrapolated from his observation a belief that the aggregation of redundant or forgotten modes of art making remain latent.[1] They remind us that when images and objects leave our studios they ultimately enter into and inform the vast continuum of all the art that ever was and will be. The digitisation of the world's major museum and library collections and the unrelenting accretion of images and text on social media has created a self sustaining resource for artists

and others working creatively. As authors, we are not the first to write that this tendency is changing the role chronology and geography plays in the shaping and making of contemporary art. As artists, we acknowledge the everlasting moment of the continuous present. Individually we are not opposed to these changes but we do reserve the right to question their implications and scrutinise them for their consequences, good and bad.

The subsequent haemorrhaging of context from around the image has produced what many artists, theorists, and cultural commentators term a *flattening out* of the visual. The dematerialisation of the image is an increasingly important catalyst in articulating the material and conceptual language used by contemporary artists. Moreover, as a type of historification it can be a political act when an artist opts to lift certain objects or methodologies from the past, re-configuring their customary usage and symbolic significance.[2] This position, we hold, is inflected by the inheritance of Walter Benjamin. His analogy concerning the critical agency attributable to outmoded and anachronistic forms in the early 20th century is important to us, precisely because it runs counter to the chronological flow of modernity's strictly sequential *telos*.

Through non-linear processes, when obsolete technologies and forgotten modes of art making are taken up again, they can become charged historical reminders underscoring the wasteful and inevitably destructive cycle of production and consumption at the heart of the capitalist system.[3] Recently, in art and life there has been a collapse of the value of labour relative to capital. We believe that the transformation of memory, from something you had and carried within you into a randomly accessed ephemeral compendium, partially enables this. When artists choose to use obsolete technologies and arcane knowledge it transubstantiates the manual in their practice, changing it from merely the action required to produce an image, into a conceptual approach that gives the image its context. Paradoxically, this choice theorises the traditional labour of an artist as a form of capital and evidences that what we do with our hands is cognitive and integral to the making of meaning. Working with the outmoded and anachronistic ultimately positions the artist's hand as a site of resistance and challenges the flow of value from labour to capital that in part is driving the growing inequalities of a future, that with respect to fairness, equity and inclusion is looking more and more like the past.

— SYDNEY, 2016

Linda Marrinan

MOVING THROUGH MEMORY: A CARTOGRAPHIC EXERCISE

Isobel Parker Philip

While memory is bound to, and embedded within, the passage of time — articulating and animating our relationship to the past — it is also a spatial construct. We navigate and conceptualise memory through spatial metaphors. We *place* and *misplace* memories; we *locate* and *retrieve* them; we get *lost* in their labyrinthine pathways. We are transported.

Giuliana Bruno unravels the dense network in which memory, mapping and emotion are entwined:

> *'Memory is material and spatial …*
> *its visual process is an emotional affair.'* [1]

> *'Memory affects physical organs and engages*
> *our somatic being as it responds by way of*
> *movement and mental walks.'* [2]

Bruno talks of memory as a form of emotional cartography that corresponds to the way we experience film:

'Places are the site of a mnemonic palimpsest. With respect to this rendering of location, the architecture of memory reveals ties to the filmic experience of place.

The movie theatre is a memory theatre that immerses us in images. These are not personal memories but they behave as if they were. They are unfixed – projected onto the screen but not tethered to it. They are transient and cyclical.

Well before the birth of cinema, theatres were identified as mnemonic sites. In the sixteenth century Giulio Camillo attempted to collate an archive of intangible concepts. His *Memory Theatre* contained corporeal signs intended to trigger awareness of the otherwise un-representable (an archive of the invisible). Dominican friar and philosopher Giordano Bruno devised strategies for recollection that were also architecturally grounded. Practitioners of his mnemonic tactics visualise objects and images in memory rooms. To retrieve the memory they navigate the imagined interior. This overlap between situated site and memory system continues to Robert Fludd's *Memory Theatre*, modeled on the Shakespearean Globe Theatre.

These theatres are physical sites that must be visited and felt. The logic of their architecture is predicated on

the conviction that memory spaces must be inhabited. To engage is to navigate. It is a cartographic exercise.

This premise is also central to the function and status of the museum.[3] Whether or not a display adheres to chronology, the museum situates objects within historical frameworks. Historical lineage is an organisational principle. It is written into collection databases and plotted through exhibition paratexts: labels, didactic panels and catalogues participate in (and reinforce) this imperative. They allow us to locate an object within the broader trajectory of collective cultural memory.

As with *Memory Theatres*, museums spatialise memory. The mnemonic narrative of the museum is told through objects that must be navigated. To participate in this narrative we commit fully (and bodily). This way, we contribute to the (mnemonic) mapping as we traverse the site. The cartography becomes our own.

When we talk about archives and museums we are not talking about repositories of personal memory. Mnemonic architectural sites are fundamentally collective for space, by its very nature, is shared. Yet while it may be masked or veiled within the context of the collective, the personal is still there. Personal memory contaminates our reception

of public or collective memory. We navigate through the personal — it orients us. It is our compass.

While materially and thematically distinct, the work featured in *The Mnemonic Mirror* is sensitive to the particularities of recollection. These artists surrender themselves to mnemonic cartography – weaving historical references, found images and pastiche into complex narratives that meander through emotional terrain (however camouflaged). Their interest in history and the archive is not tinged by nostalgia but is driven by curiosity and an understanding of the generative potential implicit in acts of translation and transmutation. They mine the archive for reference material but are also conscious of its nebulous instability. Aware of (and receptive to) the peculiar way in which memories float to the surface, they are mindful of material presences. By addressing an object's physical state these artists reaffirm the spatialisation of the archive and of memory itself.

And so we begin with forms that are barely there: photographs that are also mirrors. Inscribed on polished sheets of metal, daguerreotypes are ghosts that slip in and out of visibility. From certain angles, all we see is our own reflection. The daguerreotypes in Aaron Seeto's series *Oblivion* dance with illegibility. A contorted face, hands cradling a

head — fragments severed from contextual orientation. They are pixelated forms — scenes of digital disintegration in which two photographic processes collapse into one. The faces are derived from found images taken during the 2005 Cronulla riots. Our projective sympathy for that contorted face dissolves as we imagine its barbed racial prejudice. Discretely interrogating the way such events are represented and remembered as cultural incidents, these works intercept the archival process. Seeto freezes and focuses our attention on images that would otherwise be consumed by the deluge of pictorial content that now constitutes the news cycle. He reconfigures the transient and immaterial into form that announces its objecthood explicitly.

When we look at these photographs we are conscious of their material presence because we are required to negotiate it (to work with and against the mirrored surface). Yet these works speak to more than their own socio-historical context and the specifics of *that* archive. They speak to hesitation, teetering between visibility and invisibility; reflection and representation. This slippage metaphorically echoes the patterns and processes of recollection (itself a slippery thing) and the way the personal infiltrates the archive. To look at these found images is to look at your own reflection impregnated on the surface of the work.

A different 'personal' conversation emerges within Robert Pulie's '*I message me :(*.' A painted iPhone screen displays a mock conversation between the artist and himself. The familiar speech bubbles, blue and grey, demarcate each participant in the dialogue. Yet instead of carrying text, the bubbles have been anthropomorphized – each transformed into a semi-figurative sad face. This is another mirror (or rather another mirrored conversation) and another act of translation. Typography becomes iconography. Elsewhere Pulie employs the medieval technique of relief intarsia, producing carved and painted wooden reliefs. Figures emerge out of the wood, their physiology adhering to, and moving with, the contours of its grain. The hand of the artist mimetically echoes the patterning of the wood and thus the growth and movement of the tree that was (a movement now suspended and interred). With this gesture, Pulie haptically and materially engages the tree's own story (and its memory). The fact that these pieces of wood led past lives as skirting boards only augments this fact. Their memory is manifold.

In Linda Marrinon's *Sunrise Over House* we witness another form emerging from an amorphous field. A house is born from a mass of white terracotta. Its roof, walls and windows are so subtly articulated they are almost

imperceptible. When we notice the structure the surrounding clay becomes a cliff. Perched atop a precipice, the house seems fragile yet it is grounded (made more solid) by the transparency of the artist's hand. Doors are also thumbprints and the landscape bares signs of being pinched and prodded into shape. Marrinon's figure works also retain traces of being handled. These archetypes, their poise and posture somewhat anachronistic, are leaden with historical references and stylistic mannerisms that point to the nineteenth century. Yet their emotional charge transcends nostalgic sentiment. The vagaries of the plaster and the irregular application of paint yield a profound tenderness. These figures — like *Mary* with her gauze shawl — show signs of being held. While they look as if they have been excavated from the Regency period, their acute emotional presence contravenes the perceived time lapse.

Emily Hunt's work is also steeped in dense historical references that inform the physicality of the object. Through her ceramics and etchings, Hunt pursues a study of the grotesque as a pictorial tradition and a generative force. In *After Vigeland* bodies replete with snake phalluses and skin lesions writhe and climb over one another, forming a cylindrical column. In *Sweat & Money* the mangled figures coalesce into a pair of shoes. The historical lineage of the

term 'grotesque' is entwined with the concept of embellishment and ornamentation. Before becoming a signpost for the gruesome or the monstrous in the eighteenth century, the term referred to a mode of ornamentation predicated on elaborate arrangements of foliage and figures. Hunt's work acknowledges the ornamental imperative that underscores our present day conception of the grotesque. In her ceramic pieces, ornament and excess become structural principles. The tangle of bodies reads as a study of compositional form but is equally the raw material of an architectural object; these bodies don't simply decorate the shoes or the cylindrical vessel, they constitute the structure itself.

The same permeability between material structure and compositional content dominates Clare Milledge's work. Using the *Hinterglasmalerei* technique, Milledge paints on the reverse side of glass. The substrate becomes the aperture through which we see the painted image. While many of Milledge's paintings examine the logic and symbolic potential of iconography, she also works with text and co-opts the schematic logic of the list. In *Self-Reflexive Critique: Alpha Mu,* text fragments pilfered from male tinder profiles are listed alphabetically on the glass wall of the gallery. From self-descriptions ('just a man having a red hot crack at life') to proclamations of intent ('fun that is all'), these fragments

are both poetic and problematic ('hates loud chicks'). The amassed list is a registry of projective desire — an archive of contemporary social interaction. Painted on a glass wall and designed to be both looked at and looked through (as well as traversed), the work spatialises the archive. It is a memory theatre.

Deb Mansfield similarly enlists the situational and spatial context of display as an active participant within her work. The wall behind her work has its own label:

Deb Mansfield
The dancing body has the potential to surpass the actual body 2016
Wall, grey paint

Does this body belong to Mansfield? Is it ours? Or is this the internal choreography of the objects themselves? Mansfield uses found images in her photo tapestries that are dredged up from the archive yet remain preoccupied with submersion. In *I can't quite give him up*, a portrait of a sea captain is superimposed onto a headless sailor flanked by an expanse of water. One tapestry becomes a veil that partially masks the other. The implicit violence of this drowning narrative is heightened: lodged in the captain's right eye is a hand

cast bronze electrical socket without holes. A seemingly tame visual pun (a linguistic inversion of the 'eye socket') this prosthesis has ominous undertones: electricity doesn't belong in water. We approach the adjacent electrical cable, its bronze end points joined by looping marine rope, with the same trepidation.

Debra Phillip's work also plays with concealment and masking. A series of photographs depict negative holders that allow analogue film to be scanned and digitized, all suited to different types of film from medium format to 35 mm. Portraits of a process, these photographs depict a communion between digital and analogue photographic techniques. The holders appear flat and are set against an indeterminate grey background. They are presented as objects for study rather than tools in use. These works are poetic tributes to the photographic act. But more than this, they recruit imagined and invisible images as collaborative partners. We read these negative holders as sites of pure potential and the repository of an infinite number of latent images. They are an embryonic archive — an archive of possibility — in and of themselves.

Veiling tactics reappear throughout the exhibition. Gary Carsley embeds flattened forms within his layered wallpaper installations, perverting depth and perspectival logic.

Against this, the video portraits of animated busts reciting rhythmic verse like ventriloquist dummies contradict the notion of historical stasis and turn the archive into an active organism. The world in which these uncanny animations exist seems antithetical to the eerily vacant rooms in Kylie Banyard's paintings. Here, any trace of human (or animate) presence has been eradicated. While these are interior spaces, they are not palpably *inhabited*. The scenes depict the pottery workshop of utopian architect and ecologist Paolo Soleri who proposed that cities were living organisms. In *Being here and longing for there (Soleri's Studio)*, a painting on a stretched canvas is hung over an un-stretched painted canvas banner that looks like a painter's drop sheet and returns us to the gestures of production. Even here, in mute environments, there is activity and agency.

The veil recurs in Archie Moore's flag works. Introducing alternative symbols into the composition of the Aboriginal flag, Moore folds cultural and identity signifiers into one another. Yet these are not the kind of flags that can be hinged onto a flagpole. They are made of acrylic paint rather than fabric yet lack any a support substrate. The medium description lists them as 'acrylic on nothing'. These flags hold themselves up; they tell their own history. In another work, *On a God From a Mission*, three miniature books

are sandwiched together on a wooden shelf: *Aboriginal Words of Australia Dictionary, Little Webster dictionary,* and *Māori Place Names Dictionary*. They are bookended by Māori carvings and watched over by a tiny cross made out of newspaper. Dictionaries are taxonomic — they categorize but they also condense. In 1788 at least 250 distinct Aboriginal languages existed. The preposterous supposition that a generic survey of 'Aboriginal words' could be condensed into a bite-sized book — a size redolent of pocket bibles — reinstates colonialist imperatives. The cross that hovers above the arrangement symbolically addresses the forces that promulgate and control this textual archive.

Like flags, Troy-Anthony Baylis's reclaimed Glomesh text works signpost identity through geography. With typography reminiscent of the text found on a railway platform, these luminous fabric works spell out the plot points on a journey:

TO BELLA VISTA FROM CHERRYBROOK

Baylis's work addresses sexual and gender diversity within Indigenous identity politics. Classically camp material (Glomesh) is co-opted as a public placard. The message it conveys, however, reverberates with personal significance.

Beyond the content of the text and the geography it charts, we recognise the personal in the work's fabrication. Each text piece has been painstakingly crafted — each chain link a testament to the hand of the artist. These are textile works that invert the gendered entanglements so often ascribed to fabric. This drapery is made of metal. Here, geography is transgressed but so are gender divisions. The title of each piece is prefixed with the term 'postcard' — another allusion to movement and transportation. Embedded in the personal, each journey depicted is an exercise in mnemonic cartography.

Tony Clark's *Sections from Clark's Myriorama* similarly dramatizes peripatetic movement. This work is modeled on the pictorial game developed by English artist John Clark in 1824. In John Clark's *Myriorama*, fragmentary landscape scenes were painted onto moveable panels that could be arranged into a panorama. Each scene possessed a uniform horizon line, allowing for an abundance of possible arrangements. Amenable to constant change, this landscape is both ideal and generic. Tony Clark adopts the principle of re-combination and re-orientation in his own version of the nineteenth century conceit. Awash with pastel hues, these landscape segments are haunting. They are emptied of human presence yet presuppose and anticipate a human

subject. This is a landscape that is activated by an external force (by the figure that navigates its terrain by negotiating its partitions).

Again we return to the self and its cartographic agency. Whether explicitly or allegorically, these works cultivate mnemonic narratives. They are narratives informed and fuelled by history and the archive—where the past is a key protagonist—but more importantly, they are narratives about memory and its mobilizing force. Each artist is keenly aware of the way memory moves us and in this network of self-reflexive studies (in which the personal is never far from view) we are moved too.

Kylie Banyard

Being here and longing for there (Soleri's Studio), 2016, oil and acrylic on linen and canvas banner. *Private collection*

Soleri's Somewhere, 2016, oil and acrylic on linen. *Courtesy the artist & Galerie Pompom, Sydney*

Troy-Anthony Baylis

Postcard (Crystal, Sandy and Alice), 2011, reconstructed faux-mesh

Postcard (Bella and Cherry), 2010 reconstructed faux-mesh

Postcard (Nelly and Mona), 2012, reconstructed glomesh

Postcard (Acacia and Sandy), 2015, reconstructed faux-mesh

All works courtesy the artist

Gary Carsley

Scenes From The Life of Paris, 2016, wallpaper, single channel video, 8 minutes. Editing and post-production: Yi Song & Yisha Huang

Courtesy Thatcher Projects, New York & Torch Gallery, Amsterdam

Tony Clark

Six sections from Clark's Myriorama, 2013, acrylic and permanent marker ink on canvas

Courtesy the artist & Sullivan + Strumpf, Sydney

Emily Hunt

Sheraton was a hoarder, 2016, glazed stoneware

Reification, 2015, unique hard ground zinc etchings on paper and pencil on paper, framed

After Vigeland, 2016, stoneware, copper, glaze, gold dust, glass paint

Sweat & Money, 2016, glazed stoneware

Objectification, 2015, unique hard ground zinc etchings on paper and pencil on paper, framed

All works courtesy the artist & The Commercial, Sydney

Deb Mansfield

The dancing body has the potential to surpass the actual body 2016, wall, grey paint

I can't quite give him up 2016, photo-tapestry, burnt bronze electrics

Honing gives consistency, 2016, burnt bronze electrics, multi-coloured marine rope

All works courtesy the artist & Galerie Pompom, Sydney

Linda Marrinon

Untitled, 2005, watercolour on paper and mountboard

Untitled, 2005, watercolour on paper and mountboard

Untitled, 2005, watercolour on paper and mountboard

Sunrise Over House ,1998, white terracotta

All works courtesy the artist & Roslyn Oxley9 Gallery, Sydney

Clare Milledge

Self-Reflexive Critique: Iota, 2016, oil on toughened glass, bronze

War Memorial (VIC), 2014, Oil on tempered glass, acrylic on hessian, aluminium leaf

Self-Reflexive Critique: Alpha Mu 2016, acrylic on glass

All works courtesy the artist & The Commercial, Sydney

Archie Moore

Flag (Aboriginal Heart), 2012, acrylic on nothing
UTS Collection

Flag (Aboriginal Peace), 2012, acrylic on nothing
UTS Collection

On a God From a Mission 2013, miniature Aboriginal words of Australia dictionary, Little Webster dictionary, Maori Place, Names Dictionary, wooden stand, newspaper. *Courtesy the artist & The Commercial, Sydney*

Debra Phillips

Untitled (35mm Slides: Grey) 2016, inkjet print

Untitled (Astra Bridal Photographic Services, Melbourne, 1966: 1) 2016, inkjet print

Untitled (Astra Bridal Photographic Services, Melbourne, 1966: 2) 2016, inkjet print

Untitled (Medium Format Film: Red), 2016, Inkjet print

Untitled (4 × 5 inch Film: Green) 2016, inkjet print

Untitled (35mm Film Strips: Blue) 2016, inkjet print

Untitled (Copper Sheet: A), 2016, inkjet print

All works courtesy the artist

Robert Pulie

I message me :(, 2015, Alkyd and oil finger painting on etched glass, felt, marine ply, sterling silver, epoxy

Detour, 2014, oil and rabbit skin glue on carved antique Australian cedar skirting board

Nada, 2012, oil on carved Western Red Cedar

Follow me, 2016, oil on carved cedar panel

All works courtesy the artist & The Commercial, Sydney

Aaron Seeto

Fatal Collision [All is quiet, Geelong Advertiser, Mon 22 Jul 1861, Page 3], 2016, Daguerreotype, acrylic frame

Phases of the moon [War-time Refugees Removal Act 1949], 2016, Daguerreotype, acrylic frame

Oblivion, 2006, Daguerreotypes, acrylic frames

All works courtesy the artist

The Mnemonic Mirror

1. Nabokov Vladimir (1952) 'Lance' in: *The New Yorker*, 2 Feb., p. 21
2. *Historification* was a term introduced by Bertolt Brecht to describe the technique of using events from the past to critique contemporary tendencies in life, politics and economy.
3. Benjamin Walter (1929) 'Surrealism: The Last Snapshot of the European Intelligentsia' in: Eiland Howard, Jennings Michael W. (Eds.) *Walter Benjamin: Select Writing, 1898–1940*, Harvard University Press, cambridge (ma.) p. 229

Moving through memory: a cartographic exercise

1. Bruno Giuliana, *Atlas of Emotion: Journeys in Art, Architecture, and Film,* Verso, new york, p. 222
2. *ibid*, p. 221
3. Etymologically speaking, the word *'museum'* is derived from '*muse*'. In Greek mythology, the nine muses were the daughters of Zeus and Mnemosyne, the personification of memory.

IMAGES

FRONT COVER *foreground:* Clare Milledge, *Self-Reflexive Critique: Alpha Mu* (detail); *background:* Debra Phillips, *Untitled (Copper Sheet: A)*

P. 1-2 *clockwise from left:* Debra Phillips, *Untitled (Medium Format Film: Red), Untitled (4 × 5 inch Film: Green), Untitled (35mm Film Strips: Blue), Untitled (35mm Slides: Grey);* Archie Moore, *Flag (Aboriginal Peace), Flag (Aboriginal Heart)*; Troy-Anthony Baylis, *Postcard (Crystal, Sandy and Alice), Postcard (Nelly and Mona)*

P. 7-8 *left to right:* Kylie Banyard, *Being here and longing for there (Soleri's Studio)* (detail); Archie Moore, *Flag (Aboriginal Heart)*; Deb Mansfield, *The dancing body has the potential to surpass the actual body* (detail), *I can't quite give him up*

P. 9-10 *left to right:* Emily Hunt, *After Vigeland; Objectification* (detail)

P. 11-12 *left to right:* Linda Marrinon, *Sunrise Over House; Mary*

P. 13-14 *left to right:* Robert Pulie, *Follow me; I message me :(*

P. 15–16 Tony Clark, *Six sections from Clark's Myriorama*

P. 17–18 Aaron Seeto, *Oblivion*

P. 33–34 *left to right:* Deb Mansfield, *The dancing body has the potential to surpass the actual body; I can't quite give him up; Honing gives consistency;* Clare Milledge, *Self-Reflexive Critique: Alpha Mu* (detail)

P. 35 Gary Carsley, *Scenes From The Life of Paris*

BACK COVER Clare Milledge, *Self-Reflexive Critique: Alpha Mu* (detail)

Published on the occasion of
the exhibition *The Mnemonic Mirror*

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Dr. Kylie Banyard & Gary Carsley

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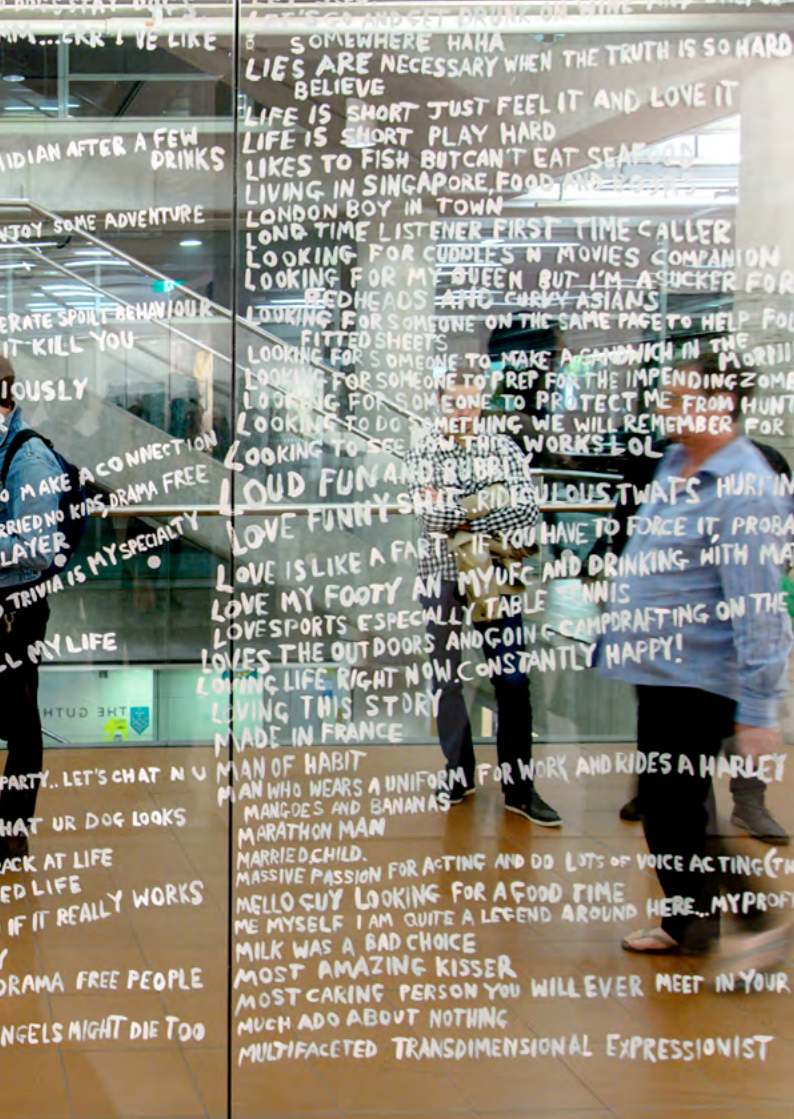
SOMEWHERE HAHA
LIES ARE NECESSARY WHEN THE TRUTH IS SO HARD
BELIEVE
LIFE IS SHORT JUST FEEL IT AND LOVE IT
LIFE IS SHORT PLAY HARD
LIKES TO FISH BUTCAN'T EAT SEAFOOD
LIVING IN SINGAPORE,FOOD
LONDON BOY IN TOWN
LONG TIME LISTENER FIRST TIME CALLER
LOOKING FOR CUDDLES N MOVIES COMPANION
LOOKING FOR MY QUEEN BUT I'M A SUCKER FOR
REDHEADS AND CURVY ASIANS
LOOKING FOR SOMEONE ON THE SAME PAGE TO HELP FO
FITTED SHEETS
LOOKING FOR SOMEONE TO MAKE A SANDWICH IN THE
LOOKING FOR SOMEONE TO PREP FOR THE IMPENDING ZOM
LOOKING FOR SOMEONE TO PROTECT ME FROM HUNT
LOOKING TO DO SOMETHING WE WILL REMEMBER FOR
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ME MYSELF I AM QUITE A LEGEND AROUND HERE...MY PROF
MILK WAS A BAD CHOICE
MOST AMAZING KISSER
MOST CARING PERSON YOU WILL EVER MEET IN YOUR
MUCH ADO ABOUT NOTHING
MULTIFACETED TRANSDIMENSIONAL EXPRESSIONIST
IDIAN AFTER A FEW DRINKS
NJOY SOME ADVENTURE
ERATE SPOILT BEHAVIOUR
IT KILL YOU
IOUSLY
O MAKE A CONNECTION
RRIED NO KIDS, DRAMA FREE
LAYER
TRIVIA IS MY SPECIALTY
LL MY LIFE
PARTY.. LET'S CHAT N U
HAT UR DOG LOOKS
ACK AT LIFE
ED LIFE
IF IT REALLY WORKS
Y
DRAMA FREE PEOPLE
NGELS MIGHT DIE TOO