

# CATALOGUE OF WORKS

## Miranda Lawry

All digital print on archival paper:

*Framing Memories- View 4*  
2005  
47.5cm x 63cm

*Framing Memories- View 14*  
2005  
47.5cm x 63cm



*Gene map blue* 2007  
Acrylic, gouache, ink on paper  
59 x 42cm

*Gene map Vienna* 2005  
Collage, gene print, xerography,  
ink on paper  
41 x 29cm

*Gene memory* 2007  
ink, gouache, digital print on  
paper  
41 x 29cm

*Life is the algorithm* 2007  
acrylic, ink, digital print on paper  
41 x 29cm

*Memory engram* 2007  
ink, gouache, digital print on  
paper  
41 x 29cm

*Memory is....* 2007  
acrylic, ink, digital print on paper  
41 x 29cm

*Memory genes* 2007  
xerography, digital print, gene  
print on paper  
41 x 29cm

*Memory trace* 2007  
ink, gouache, digital print on  
paper  
41 x 29cm

*Nomogram for calculating  
memory* 2005  
acetate, digital print on paper  
41 x 29cm

*Palimpsest* 2007  
ink, gouache, digital print on  
paper  
41 x 29cm

*Remnants of lives* 2007  
digital print, conte, digital print  
on paper  
51 x 41cm

## Philip Schofield

All mixed media on paper:

*Ambiguity of memory*  
ink, laser print, collage on paper  
41 x 29cm

*Cartography of genetic memory*  
2004  
Acetate, collage, image transfer  
on paper  
41 x 29cm

*Cell red* 2007  
Acrylic, gouache, ink on paper  
59 x 42cm

*Drained of time* 2007  
digital print, conte on paper  
51 x 41cm

*Female X-chromosome blue*  
2007  
Digital print, acrylic, gene print,  
ink on paper  
41 x 29cm

*Female X-chromosome Fiona*  
2007  
Digital print, acrylic, ink on paper  
41 x 29cm

*Female X-chromosome red*  
2007  
Digital print, xerography, acrylic  
on paper  
41 x 29cm

*Female X-chromosome 23:23*  
2007  
Digital print, xerography, acrylic  
on paper  
41 x 29cm

*Frozen shadows* 2007  
digital print, conte on paper  
51 x 41cm

*Genes* 2007  
Acrylic, gouache, ink on paper  
59 x 42cm

*Genes, germs and gender*  
2007  
acrylic, gouache, ink on paper  
dimensions variable

*Gene map* 2005  
gene print, digital print, ink on  
paper  
41 x 29cm



Philip Schofield  
Miranda Lawry

## CHARTING MEMORY FRAMING MEMORY

# THE UNIVERSITY GALLERY

23 August – 28 September 2007

Curated by Virna Rodriguez

Image cover:  
Philip Schofield *Female x-chromosome Fiona* (detail) 2007  
digital print, acrylic, ink on paper

Images above (left to right):  
Miranda Lawry *Framing Memories - View 11* 2005  
digital print on archival paper

Philip Schofield *Cartography of genetic memory* 2004  
acetate, collage, digital print on paper

The University Gallery

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Opening Hours Thursdays & Fridays 12noon – 6pm

# FOREWORD

The University Gallery continues to connect art and community through the first of a series of exhibitions focusing on the phenomenal group of researchers and practitioners from the Artshealth Centre at the University of Newcastle. The group has opened up the opportunities for dialogue between the arts, and sciences to explore their relationship to us as living beings. There is room for more discussion on the real benefits of such a dialogue in Western culture. Historically, these overlaps of interests have always occurred; in Renaissance Italy Leonardo daVinci used his scientific knowledge of anatomy, combined with his skills in drafting, drawing and painting, to produce a legacy that enhances our appreciation of the beauty of the body, and heightens our awareness and enjoyment of our physicality and the world around us.

The University of Newcastle, through the University Gallery, is an advocate for the development and strengthening of hybrid visual forms developed through the combining of research and disciplines. This exhibition and the ones to follow are the stories of these creative collaborations.

Virna Rodriguez  
Art Curator

# CHARTING MEMORY FRAMING MEMORY

Our realities, identities and lives are constructed through the ways we remember events and objects we have experienced. In this exhibition, Philip Schofield and Miranda Lawry use non traditional media forms to explore the evocation of memory and to extend our language for describing what we see.

What makes up memory? How does it infiltrate our minds and bodies? These are some of the questions that inspire the work of Philip Schofield. An installation of collaged images of DNA sequences and combinations are represented in bands of colour and texture. They wrap themselves around a wall of the gallery. Intermittently, in tiny squares, small faces appear. In this work, Schofield is interested in the layering of memories and identities using the language of science to transform the biochemical units of DNA into hand drawn abstractions. Each image contains some aspect of another image, and in turn, is further reconfigured into new patterns and forms. Each of these represents a unique person connected by the same unit of life.

Schofield integrates art and science through his involvement in Biochemistry and in the visual and graphic arts. The series of works entitled *The barcode of life* break the confines of media application through the combination of the hand worked images, digital media and prints, photography, and prints generated by medical imaging equipment such as those used to analyse the chemical make-up of DNA. Without privileged knowledge of the source and common use of the materials and images, they can all be viewed as tools of visual representation. Schofield aims to show the processes of medical imaging are photographic processes, providing a common link between art and science.

In the work, *Nomogram for calculating memory*, Schofield asks how we arrive at a memory. Do we use a chart to find where point A and point B intersect in time and space? The image shown here is print of a blurred face of a girl overlaid by the rigid clarity of a grid - a reworked image from a machine is intercepted by work of the human hand. It is as if the image appears to be forming in our mind's eye in the same way that a photograph is developed during the printing process. Schofield illustrates how nerve endings etch the biochemical and electrical impulses in our bodies. A hybrid visual form is produced, using the language of both art and science.

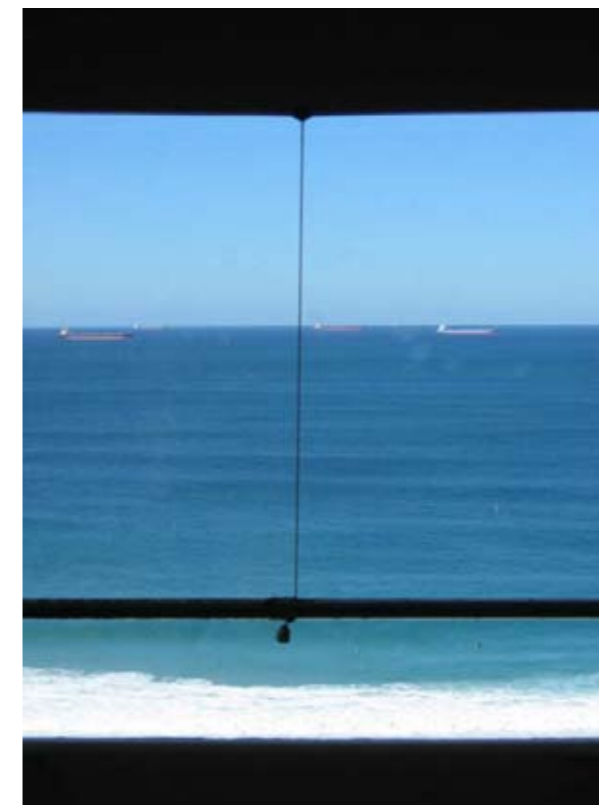
As an exploration of the regenerative benefits of expressing grief, Lawry invites the viewers to put on a different pair of eyes and enter another person's experience through a panorama of windows from the now closed Royal Newcastle Hospital. This project was part of a collaborative work between the University staff, in partnership with the staff and community of the Royal Newcastle Hospital, and the Arts for Health Program at The John Hunter Hospital. The project responds to community reactions to the official closure of the Royal Newcastle Hospital in March 2006. Lawry, in collaboration with colleague, Professor Anne Graham, engaged with the staff at the Hospital to express their feelings at the closure. These interactions were translated into an installation of photographic work and memorabilia. The work was conceived as site specific installation in the foyer of the John Hunter Hospital in homage to the Royal Newcastle Hospital. In this recontextualised space Lawry's photographs still resonate strongly with the original intention. They are interpretations of the exact window views where staff were invited to recall their most vivid memories of their workplace. Each window, absent of a figure, is a ghost-like reminder of the lives that were lived in the Royal, and reflects on the very foundations of the hospital's existence. The salt haze through which the views were photographed document the environmental factor, which was a continued source of frustration to the community through its impact on the maintenance needs of the Hospital.

In another major project, Lawry revisits the idea of the memories held within objects and places. In working with elderly people in the community, Lawry interprets personal histories through photographing the objects that are collected and displayed in homes and through the activities in which her subjects participate. Again, though most of the images do not feature individuals, they are all about the individuals who belong to these objects through their memories. The movement of disembodied hands is captured as they play with jigsaw puzzles and letter tiles to represent the piecing together and scrambling of memories. Other images invite responses of humour at the characters portrayed by the objects in the photographs. In one image, a chest of drawers is labelled according to the articles of clothing contained within.

*Charting memory, Framing Memory* juxtaposes romantic images of nostalgia with associations of order, measure and structure. These ideas function as tensioning devices that question attempts to place them at opposing ends of a spectrum. As shown in the works of the Lawry and Schofield, the intricate workings of memory need not be separated by the language of art, science and community; they are fuelled by dynamic combinations of these frameworks of knowledge.

Virna Rodriguez  
Art Curator

# ARTISTS



## Philip Schofield

born in Newcastle NSW, 1938  
lives in City of Lake Macquarie NSW

Dr Philip Schofield is a Conjoint Professor in the School of Drama, Fine Art and Music (incorporating the Conservatorium) since 2000. Prior to this appointment, he was an Associate Professor in Biochemistry at The University of New South Wales, having taught medical students and conducted extensive research on medical issues including biochemical causes for diabetes, paediatric neurological diseases and human parasitic diseases.

Schofield has been widely exhibited in Australia and internationally. Selected recent exhibitions which explore these themes on art and medicine include:

*New adventures of Mark Twain- coalopolis to metropolis*, Lovett Gallery, Newcastle NSW, 2007

*Remnants*, Apscon 06, Mildura NSW, 2006

*Verve*, The University Gallery, The University of Newcastle, Newcastle NSW, 2006

*Whimsical fusions*, Gallery 307, Sydney NSW, 2005

*Symbols of modern life*, Highfields Cultural Centre, Toowoomba QLD, 2005

*FIDEM 2004*, 29 Congres International de la Medaille d'Art, Lisbon Portugal, 2004

## Miranda Lawry

born in Sydney NSW, 1957  
lives in Newcastle NSW

Miranda Lawry is a Senior Lecturer in Photomedia. She is also currently enrolled in a PhD that is defining new strategies for the implementation of the arts in health environments. Lawry's other research interests include early 19th century photographic processes, interdisciplinary practice of traditional and digital imaging forms, landscape and cultural mythology. She also has had extensive experience in curatorial practice and gallery management.

Selected recent exhibitions of Lawry's works include:

*New adventures of Mark Twain- coalopolis to metropolis*, Lovett Gallery, Newcastle NSW, Pearl Street Gallery NY, 2007

*Green- John Paynter Gallery*, Newcastle NSW, 2007

*Verve*, The University Gallery, The University of Newcastle, Newcastle NSW, 2006

*Framing the Memories* (permanent installation), The Royal Newcastle Centre, Newcastle NSW, 2006

*The Gosford Art Prize*, Gosford Regional Art Gallery, Gosford NSW, 2005

*Windows of Light (Installation - John Hunter Hospital Arts for Health Project*, Newcastle NSW, 2003

# ACKNOWLEDGEMENTS

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