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ZAHALKAWORLD

AN ARTIST'S ARCHIVE

LEARNING RESOURCE

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## INTRODUCTION

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### ABOUT THIS RESOURCE

This education resource is intended to support teachers and students before, during and after a visit to the exhibition, in conjunction with information provided within the exhibition, on the website and in the accompanying exhibition publication.

It contains an introduction to the exhibition, a focus on selected works within each of the central themes along with critical thinking prompts. It includes information about preparing and presenting works of art for exhibition including curatorial, exhibition design and conservation considerations.

Use this resource to assist in developing class content, discussions, and activities regarding the exhibition and its themes.

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### ABOUT THE EXHIBITION

Anne Zahalka is an established Australian photographer with a career spanning over forty years. *ZAHALKAWORLD: an artist's archive* surveys her practice with more than 290 art works and artefacts displayed across three gallery spaces at the Museum of Australian Photography (MAPh). The exhibition presents significant series such as *The Landscape Represented* (1983–95), *The Landscape Revisited* (2017), *Wildlife* (2006/2017), *Lost Landscapes* (2020), *Bondi: Playground of the Pacific* (1989/2013), *Gesture* (1993), *Details* (1991), *Resemblance* (1987), *Leisureland* (1999), *Open House* (1995), *Hotel Suite* (2008) and *The Fate of Things* (2019). It includes a re-creation of the artist's studio and a selection of material from her archive showing the extensive research and documentation that supports her projects.

The exhibition has been curated by Anouska Phizacklea, MAPh Director, in collaboration with the artist. The exhibition is curated around six central themes – memory, gesture, people, places, nature and archive.

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### A note from the artist:

*I began to look at all the material that informed and shaped my art-making. I wanted to take the audience on a thematic journey through the different periods and genres of my practice —so they could see how I work. A journey that included things like deconstructing familiar landscapes and reimagining natural history habitats; showing the way I stage portraits and documentary photographic tableaux in my studios and in situ; revisiting some of my photographic sites like theme parks, sporting arenas, gaming venues, hotels and wax museums; looking at the reproductions of art works I'd referenced. But most importantly, bringing the artefacts and heirlooms of my cultural heritage into context with my better known work to show the materials that lie behind its making.*

*I decided to recreate my house-studio-space as a 1:1 photographic trompe l'oeil model in the middle of the museum. It would be part photographic illusion, but with physical walls and real furniture, archival material and objects. It would replicate the place I work in an emblematic and engaging way. All the contents on display within this space —objects, project folders, postcards, works-in-progress, photographic lights, still-lives, suitcases, cameras —would be available to look at, touch and even (in some cases) take away. The house-studio-archive, set between interconnecting galleries, will draw visitors into 'Zahalka's world' to witness the minutiae (and mess) of life within it.*



## ABOUT THE ARTIST



Anne Zahalka, Newtown studio, 2023 Photo: Joy M Lai

Anne Zahalka was born in Sydney in 1957 to an Austrian Jewish mother and a Czech Catholic father, who migrated to Australia in the 1950s in the wake of the Second World War. The family first settled in Bondi and Kings Cross and later in Neutral Bay. Anne Zahalka studied at East Sydney Technical College and Sydney College of the Arts, later completing a Master of Fine Arts with the University of NSW in 1994.

After completing her Bachelor of (Visual) Arts in 1979, Zahalka travelled to the United States and Europe, engaging with both historical art works and the work of emerging international practitioners that challenged modernist narratives and traditional styles. In Australia, approaching the 1988 bicentennial, blockbuster exhibitions such as *Golden Summers: Heidelberg and Beyond* (held at the National Gallery of Victoria in 1985), celebrated Australia's early artistic heritage. Questioning the increasingly nationalistic representations of Australia's cultural identity Zahalka's early works reworked the iconic imagery of the Australian Impressionists to accommodate alternate perspectives. Her ongoing work has continued the practice of referencing familiar imagery and revisiting previous themes, interrogating topics including Australian identity, the environment, art history, Australian society and her own personal and family stories.

Zahalka's works are held in major national and international collections including the National Gallery of Australia, National Gallery of Victoria, Art Gallery of New South Wales, National Portrait Gallery, Canberra, Museum of Australian Photography, Parliament House, Canberra, and in numerous other galleries, universities and private collections.

Anne Zahalka lives and works in Newtown, Sydney.

Find out more: [www.zahalkaworld.com](http://www.zahalkaworld.com)

## THEMES: NATURE

The landscape is a recurring feature throughout Anne Zahalka's work. In early work, images depicting the Australian landscape are used to question metanarratives about national identity. In more recent work, landscapes are used to reflect a concern about our human impact on the environment.



**The Immigrants, 1983**

Zahalka recognised that the landscape, often portrayed through a colonial European lens, was a significant factor in the formation of Australia's sense of self. She wrote,

*This early school of painters known as the Heidelberg School sought to promote the landscape as the principal determinant of an Australian national identity. Their idealising and romanticising of the 'bush' produced a host of representations that celebrate and mythologise its characters and legends. The landscape, as depicted, with its 'heroic' pioneers, the bushmen and new settlers entrenched itself in the national discourse and now remains inextricably woven into Australian mythology.<sup>1</sup>*

In the series *The Landscape Re-presented* (1983–95) Zahalka used collage and photomontage to insert images hand-cut from contemporary magazines and photographs into iconic Australian landscape paintings, questioning and rewriting the tropes used by celebrated nineteenth-century Australian artists. These collages were then photographed using large format film and reprinted.

In 'The Immigrants' (1983), images related to Zahalka's own family life, including her mother, father and sister with young Anne in her pram, the smash repair business where her father worked, and the Zahalka family grave in Czechoslovakia are montaged into 'The Pioneer' (1904) by Frederick McCubbin (1855–1917). Replacing the pioneering settler family with her own, Zahalka introduces a new narrative, representing the wave of migration in the wake of World War II and the experience of refugees finding their place in Anglocentric Australia.

<sup>1</sup> Anne Zahalka, Artist statement, Southern Crossing, Empty Land, Camerawork Gallery, London, 1991. (Cited in *ZAHALKAWORLD: an artist's archive*, MAPH 2023 p 128)





Zahalka's early photomontages and collages on display in the exhibition



The Immigrants # 2 1983

- Which aspects of Zahalka's own experience are evident in 'The Immigrants' (1983)?
- Explain how the reference to Frederick McCubbin's 'The Pioneer' (1904) adds to the meaning of Zahalka's work.
- How does the technique (collage and photomontage) used by the artist add to the meaning she is trying to convey?
- Compare the relationship between the figures and the landscape in 'The Immigrants' (1983) and 'The Immigrants #2' 1883 and in McCubbin's 'The Pioneer' (1904).
- Appropriation is the intentional borrowing, reusing or altering of an art work or image. It is a technique often used by postmodern artists to prompt an audience to reconsider well recognised works from a new standpoint. Zahalka has appropriated the work of earlier Australian artists to reframe their meaning. What are the issues and ethics around the use of appropriation in art works? Discuss the importance of originality and authorship in art.
- Visit the Australian Copyright Council to find out more about photography and copyright: <https://www.copyright.org.au/browse/book/ACC-Photography-&-Copyright-INFO011/>
- Zahalka's original photomontage works are on display in an open case in the exhibition. Consider why the decision was taken to display these works – vulnerable to dust, temperature, humidity and light – in this way.





A Summer Morning Tiff 2017

In 2017, Zahalka reviewed the *Landscape Re-presented* series with *The Landscape Revisited*, restaging a number of well-known Heidelberg School paintings in the landscape of Beechworth. In 'A Summer Morning Tiff' (2017) inspired by Tom Roberts' 1886 work of the same name, Zahalka replaced the female figure in a white dress with a woman wearing a *haik*—a robe worn by the Muslim women of North Africa, highlighting the continuous waves of migration to Australia and the increasing diversity of Australian stories.

- Find an image of Tom Roberts' 'A Summer Morning Tiff' (1886)
- Compare 'A Summer Morning Tiff' (2017) and *A Summer Morning Tiff* (1886). What parallels and contrasts might be drawn in terms of composition and content?
- These images are made 131 years apart. What might 'A Summer Morning Tiff' (2148) look like?

Series such as *Wild Life* (first exhibited in 2006 and revisited in 2017) and *Lost Landscapes* (2020) critique our human colonisation of the natural world for leisure, living and exploitation of resources.

In *Wild Life*, Zahalka visited natural history museums across the world to photograph dioramas displaying animals in recreations of their natural habitats. These displays of taxidermied animals in idealised landscapes were intended to feel like an encounter with nature, in order to educate visitors about places they might never visit. Zahalka's images capture their beauty, inserting an uncomfortable human presence.



Brown bears 2007



Polar bear, grizzly bear and golar bear 2017





A colony of boffins 2020 from *Lost Landscapes*

As part of the ongoing *Wildlife* series Zahalka worked with Queen Victoria Museum and Art Gallery in Launceston in 2019 to revive some of their original dioramas and contrast them with new ones. In the series *Lost Landscapes* (2020) natural environments are spoilt by rubbish, the effects of climate change and other human intrusions, emphasising our problematic impact on the natural world.

In *ZAHALAKWORLD: an artist's archive*, visitors can see the steps to recreating the dioramas – from the original black and white photograph, to a hand coloured image and the final digitally manipulated colour image. The process is also shown in the exhibition publication.



Pages from the exhibition publication illustrating the process for recreating dioramas from black and white images





Rising tide 2006



Rising tide 2016

- Compare the works from the *Wildlife* series: 'Rising Tide' (2006), 'Rising Tide' (2016) and 'Rising Tide' (2022). How does the artist's practice of revisiting previous works add to the impact or message of the work?
- What comment do each of the pictured works make about our human relationship with the natural world?
- How does Zahalka's use of art elements and principles in her composition emphasise her message?
- Zahalka manipulates the depictions of the landscape from museum dioramas. What might be the reason for this choice? How might the meaning of the works be different if she captured real life landscapes or scenes?
- Visit the exhibition or view the virtual tour of the exhibition to see how these works are presented. Describe the choices that have been made by the artist and the curator and discuss the reasons for why they might have been made.



Rising tide 2022



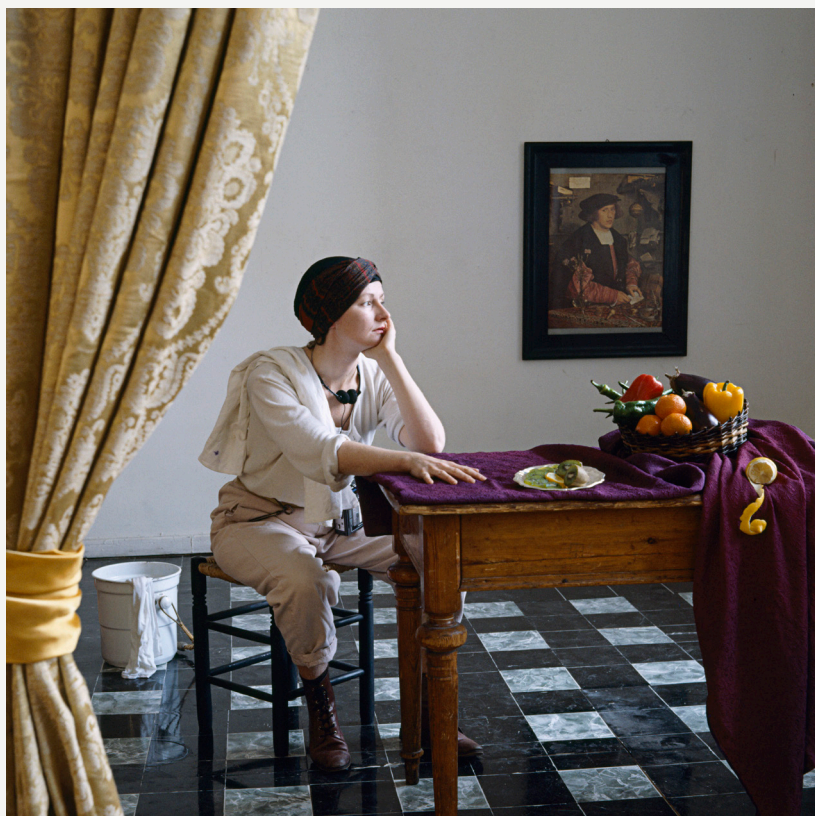
A covered case displays the body of a bird found on Lord Howe Island killed by the ocean plastic it had eaten



## THEMES: PEOPLE

Staged portraits and posed images using models to interrogate art, culture and identity are a recurring element of Zahalka's work. Models – often friends, family or Zahalka herself – make multiple appearances across different bodies of work.

*Resemblance* (1987) was the result of a year-long residency at the Künstlerhaus Bethanien in Berlin, Germany in (1986–87). In this series, Zahalka drew on the aesthetic conventions of Italian Renaissance and Baroque Dutch and German painting to create photographic portraits of contemporary subjects.



**The Cleaner (Marianne Redpath/performance artist) 1987**

'The Cleaner (Marianne Redpath/performance artist)' (1987) is a portrait of a New Zealand artist who was working as a cleaner in Berlin. She sits at table draped with a heavy cloth. A basket of richly coloured fruit and vegetables is arranged in the folds of fabric with a lemon, peel curling down to the floor. The peeled lemon was a common feature of Dutch still life paintings of the seventeenth century. It symbolised wealth, but also deceptive appearances — beautiful to look at but sour to taste. A kiwi fruit carefully placed on the table is a nod to the sitter's nationality. Her posture echoes that of the figure in the image in the background — a reproduction of a painting by the sixteenth-century Flemish painter Hans Holbein the Younger. The chequerboard floor is constructed from sheets of MDF board painted with a faux marble finish.

- List the objects/elements in 'The Cleaner (Marianne Redpath/performance artist)' (1987). What role does each element serve in the composition? For example: the drapes frame the image and reveal that we are viewing a staged scene.
- Identify the elements that draw on art history and those that make contemporary references.
- Identify where Zahalka uses repetition of visual elements and where she uses opposites or contrasts.



**Marriage of Convenience (Graham Budgett and Jane Mulfinger/artists) 1987**

'Marriage of Convenience (Graham Budgett and Jane Mulfinger/artists)' (1987) draws on the fifteenth-century painting 'The Arnolfini Portrait' (1434) by Jan van Eyck (c. 1390–1441). Zahalka's portrait blends the historical with the contemporary, like van Eyck, layering imagery to suggest meaning.

The subjects of the image are artists who were living in Berlin at the time. Their passports in the foreground indicate that he is British and she is American. The word *Vernunft* seen above the mirror translates in German to 'marriage of convenience', in this case made to enable the woman to work in Germany. Like Jan van Eyck, who was reflected in the mirror in his painting, Zahalka is reflected in the mirrored dome as a witness to the scene.



*Resemblance* installation view





The Card Player 1989

Zahalka revisited this series after returning to Australia. In her next series *Resemblance II* (1989) she took her staged portraits in Australian interiors recording herself and her own social circle. In 'The Card Player' (1989), Zahalka's mother Hedy sits in a modest European-style interior. She is surrounded by objects of significance: a catalogue documenting her daughter's series *The Landscape Re-presented* (1983) is on the table; a Persian carpet from her personal collection is on display; a single word 'shalom' on the letter-holder alludes to her Jewish background.



The Bathers 1989



**The New Bathers** 2013

*Bondi: Playground of the Pacific* (1989), produced for a residency at Bondi Pavilion, is one of Zahalka's most known series. Zahalka utilised the iconic location to challenge representations of national identity, deconstructing ideas around beach culture and the stereotype of the bronzed Aussie. She staged her photographs in a studio against a painted backdrop with imported sand, using friends and visitors to Bondi. She referenced famous images of the Australian beach, such as Max Dupain's 'Sunbaker' (c.1937) and Charles Meere's 'Australian Beach Pattern' (c. 1940) suggesting a more diverse and complex view of the Australian population. Zahalka recreated 'The Bathers' in 2013, with a new composition that also drew on work by Freda Robertshaw, a contemporary of Charles Meere. In 'The New Bathers' (2013) a woman in a burkini is seated on a deckchair reading a copy of *The Monthly* magazine (December 2011) that has a reproduction of the original 'The Bathers' from 1989 on its cover.

- Compare 'The Bathers' (1989) and 'The New Bathers' (2013). Find images of the original 'Australian Beach Pattern' by Charles Meere and 'Australian Beach Scene' (1944) by Freda Robertshaw.
- How do Zahalka's compositions compare with the 1940s paintings?
- Describe the values and ideas evident in these earlier paintings. How do they differ from those of Zahalka's Bathers?



## THEMES: GESTURE / DETAILS

Continuing to explore art historical traditions and conventions, Zahalka focused on the language of gesture and on the details of work to examine how they communicate, separated from their original context.

*Details* (1991) is a body of work made during a period when digital manipulation was emerging as a new technology for artists. Zahalka exploited its potential by cloning and erasing elements of art works. Unlike the manual process of photomontage, digital technology allowed her to remove and to clone parts of the image seamlessly. She was particularly inspired by Walter Benjamin's 1935 essay, *The Work of Art in the Age of Mechanical Reproduction* that explored ideas of authenticity, originality and value in art.



Detail (from 'The Cook') 1991



Detail (from 'The Dutch Painter') 1991



The Gentleman 1993



Gesture IV (from Jusepe de Ribera, A Philosopher, 1637) 1993

- Consider the works pictured. How do the details and gestures communicate meaning?

## THEMES: MEMORY

Zahalka's own story is evident in her work, including deeply personal explorations of family history. In her series *Displaced Persons* 2003, made in collaboration with artist Sue Saxon, Zahalka comments on her parents' exile, displacement and migration to Australia.

Saxon and Zahalka layered photographs and personal documents from their family archives. Images of travel and immigration documents, anti-Semitic and Communist propaganda and nostalgic photos of Hungary (Saxon) and Czechoslovakia (Zahalka) were transferred onto handkerchiefs and embroidered with words.

*Displaced Persons* was made in the wake of what became known as the Tampa Affair – an incident in which the Howard government refused entry to Australian waters to the MV Tampa – a ship carrying refugees seeking asylum. This incident heralded the start of what became known as the 'Pacific Solution' in which refugees arriving by boat would be refused entry and held instead in off-shore detention.



*Displaced Persons* 2003





Identity/displaced 2003 from *Displaced Persons*



Homeland/homesick 2003 from *Displaced Persons*



Installation view showing *Displaced Persons*

- Consider the many elements of *Displaced Persons* such as the use handkerchiefs, the embroidered words, the objects, the photographic elements. How does each element add to the meaning of the work?
- Compare this work to that of another artist who has worked on a related theme. Hoda Afshar (born 1983) is a Melbourne based Iranian documentary photographer known for her 2018 prize-winning portrait of Kurdish-Iranian refugee Behrouz Boochani, who suffered a long imprisonment in the Manus Island detention centre run by the Australian government.  
  
ht <https://maph.org.au/art-works/1329/>
- Which elements and ideas are similar/different?



Installation view *The Fate of Things*



In *The Fate of Things: Memory, Objects and Art* (2018) and *The Fate of Things* (2019), Zahalka explored her family history through the photographs, documents, books and other treasures discovered amongst her mother's possessions after she had passed away. These included locks of Zahalka's own hair from her childhood and letters from her maternal grandmother, Margarete sent to Zahalka's mother Hedy and aunt Lore in England. They had escaped there on Kindertransport – a program initiated in 1938-1939 to rescue the children of Jewish parents from Nazi controlled territories. Unable to leave herself, Margarete's situation became increasingly difficult as the persecution of Jews increased. She was eventually sent to the Łódź Ghetto – a Jewish labour camp in Poland – and in 1941 the letters to her children stopped.



Installation view showing works grouped under the theme of Memory with **A thousand kisses across the sea** 2019 in the foreground

In 'A thousand kisses across the sea' (2019) an empty wooden chair sits on a carpet covered with letters handwritten in delicate script on lined paper. These – the letters from Zahalka's grandmother Margarete to her children – have been arranged carefully to lined up with the edges of a Persian rug.

- What does the work 'A thousand kisses across the sea' (2019) reveal about the artist's personal family life and experience? How does it resonate with your life and experience? How does the work illuminate the impact of past historical events and how does it relate to contemporary culture?
- How do the visual elements contribute to the effect and the meaning of the work? Find out more about this work here: <https://www.sbs.com.au/margarete/>

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## PHOTOGRAPHIC TECHNIQUE SPOTLIGHT

### Chromogenic print / C-type print

Chromogenic prints are chemically developed photographic prints. They can be printed directly from colour negative film, or more recently, printed from digital photographic files. Chromogenic prints are almost always on a resin coated paper and are distinct in the increased saturation of colour in prints. Commonly known as c-type prints, chromogenic processing was developed in the 1940s and widely used for colour printing, including for domestic snapshots. While recent years have seen this process accompanied by ink-jet and digital printing technologies, chromogenic printing still remains widely in use. C-type paper has at least three emulsion layers containing invisible dyes and silver salts. Each emulsion layer is sensitive to a different primary colour of light (red, green or blue). It must be kept in absolute darkness until after final development and fixing of the image. An inverted (negative) image is enlarged (projected) with light onto the paper in either a darkroom or specialised machine, then developed in an RA-4 chemical process. The development process converts the hidden dyes to visible colour depending on the amount of light it was exposed to. The process can also be used to print black-and-white images, giving softer grain and less contrast than gelatin silver prints.

### Dye sublimation transfer

Dye sublimation is a method of printing that transfers an image onto a polyester or polyester coated fabric using heat. Using a wide-format inkjet printer, inks are printed on a special transfer paper. The ink is transferred from the paper onto a fabric using a heat press. The ink changes from a solid to a gas (hence the term "sublimation") and enters the polyester fibres. The polymers in the polyester bond when heated allowing the graphics to quickly become permanently embedded into the fabric instead of sitting on the surface. The light boxes for the series *Lost landscapes 2020* utilise a sublimation transfer on fabric.

### Gelatin silver print

Gelatin silver prints are black-and-white photographic prints that have been developed in a darkroom from a black-and-white negative. Negatives can be on either acetate film or more traditionally glass plates. This technique was first introduced in the 1870s and is still used today. Most twentieth-century black-and-white photographs are gelatin silver prints. They are known for being highly detailed and sharply defined prints with a distinguishable smooth, even image surface. Gelatin silver prints can either be enlarged from their original negative size, or printed directly on top of the paper in a process called contact printing that results in a print the same size as the original negative. Prints are created using papers coated with an emulsion of gelatin and light-sensitive silver salts. Paper must be kept in darkness until it has been completely developed and fixed. Prints are created in a darkroom with a red light. Photographic negatives are enlarged (projected) onto the paper with light then chemically developed, fixed and washed.

### Pigment ink-jet print

Also known as Giclee prints or bubble-jet prints, pigment ink-jet prints are generated by computer printers from digital or scanned files using dye-based or pigment-based inks. A series of nozzles spray tiny droplets of ink onto the paper surface in a precise pattern that corresponds to the digital image file. In dye-based prints the ink soaks into the paper, whereas in pigment-based prints the ink rests and dries on top of the paper surface. Whilst the term is broad, pigment ink-jet prints have come to be associated with prints produced on fine art papers. They are the most versatile and archival method of printing available to photographers today. A wide variety of material on which an image can be printed with such inks are available, including various textures and finishes such as matte photo paper, watercolour paper, cotton canvas or pre-coated canvas.

### Silver dye bleach print

A silver dye bleach print is a subtractive positive-to-positive colour photographic process used for the reproduction of colour film transparencies on photographic paper. The prints are made using a triacetate, polyester or resin coated paper support coated with layers of azo (synthetic) dyes mixed with light sensitive silver gelatin emulsion, which are selectively bleached out during the development process. Silver dye bleach prints are characterised by their image clarity, colour saturation and stability. The most commercially successful silver dye bleach product was Ilfochrome (which was also commonly known as Cibachrome).



## ARTWORK CAPTIONS

**The Immigrants** 1983

from the series *The Landscape Re-presented*  
hand-coloured gelatin silver prints on off-set print (or on art reproduction)  
32.0 x 41.0 cm  
collection of the artist

**The Immigrants # 2** 1983–87

from the series *The Landscape Re-presented*  
chromogenic prints; brown paper; plywood; balsa wood  
99.0 x 35.2 x 3.3 cm; 100.2 x 53.7 x 3.3 cm; 99.9 x 34.9 x 3.3 cm  
Geelong Gallery Collection  
John Norman Mann Bequest Fund, 2022  
2022.4.1–3

**A summer morning tiff** 2017

from the series *The Landscape Re-presented*  
pigment ink-jet print  
sheet: 76.0 x 51.2cm frame: 78.5 x 54.0 x 3.8cm  
Art Gallery of Ballarat Collection  
purchased with funds from the Joe White Bequest, 2020  
2020.17

**Brown bears** 2006

from the series *Wild Life* 2006–17  
chromogenic print  
80.0 x 80.0 cm  
collection of the artist

**Polar bear, grizzly bear and grolar bear** 2016

from the series *Wild Life* 2006–17  
chromogenic print  
80.0 x 80.0 cm  
collection of the artist

**A colony of boffins** 2020

from the series *Lost landscapes*  
dye sublimation transfer on fabric in light box  
130.0 x 265.0 cm  
collection of the artist

**Rising tide** 2006

from the series *Wild Life* 2006  
chromogenic print  
80.0 x 80.0 cm  
collection of the artist

**Rising tide** 2016

from the series *Wild Life* 2006/2017  
chromogenic print  
80.0 x 80.0 cm  
collection of the artist

**Rising tide** 2022

from the series *Wild Life*  
chromogenic print  
regurgitated plastics  
80.0 x 80.0 cm  
collection of the artist

**Room 3621(Dora)** 2008

from the series *Hotel Suite*  
chromogenic print  
75.0 x 92.5 cm  
collection of the artist

**Room 4212 view to Treasury Gardens** (left panel) 2008

from the series *Hotel Suite*  
chromogenic print  
75.0 x 92.5 cm  
collection of the artist

**Room 4117 (with artwork by John Brack)** 2008

from the series *Hotel Suite*  
chromogenic print  
75.0 x 92.5 cm  
collection of the artist

**Sea World, Bermuda Triangle** 2001

from the series *Lesiureland*  
chromogenic print  
collection of the artist

**Bingo** 1998

from the series *Lesiureland*  
chromogenic print  
collection of the artist

**Star City Casino (Oasis)** 1998

from the series *Lesiureland*  
chromogenic print  
collection of the artist

**The Cleaner (Maryanne Redpath/ performance artist)** 1987

from the series *Resemblance*  
silver dye bleach print  
80.0 x 80.0 cm  
collection of the artist

**Marriage of Convenience (Graham Budgett and Jane Mulfinger/Artists)** 1987

from the series *Resemblance*  
silver dye bleach print  
80.0 x 80.0 cm  
collection of the artist

**The Card Player** 1989

from the series *Resemblance II*  
silver dye bleach print  
50.0 x 50.0 cm  
collection of the artist

**The Bathers** 1989

from the series *Bondi: playground of the Pacific*  
chromogenic print  
95.0 x 112.0 cm  
Museum of Australian Photography, City of Monash Collection  
donated through the Australian Government's Cultural Gifts Program by the Bowness Family 2010  
MAPh 2010.022

**The New Bathers** 2013

from the series *Bondi: playground of the Pacific*  
chromogenic print

74.0 x 90.0 cm  
collection of the artist

**Saturday 2:48 pm** 1995

from the series *Open House*  
duratran, light box  
176.0 x 125.0 x 25.0 cm  
Monash University Collection  
purchased 1996  
1996.4

**Detail (from 'The Dutch Painter')** 1991

from the series *Details*  
silver dye bleach print  
74.0 x 60.0 cm  
collection of the artist

**Detail (from 'The Cook')** 1991

from the series *Details*  
silver dye bleach print  
78.3 x 64 cm  
collection of the artist

**The Gentleman** 1993

from the series *Gesture*  
silver dye bleach print  
91.0 x 69.0 cm  
collection of the artist

**Gesture IV (from Jusepe de Ribera, A Philosopher, 1637)** 1993

from the series *Gesture*  
silver dye bleach print  
91.0 x 69.0 cm  
collection of the artist

**The Card Player** 1989

from the series *Resemblance II*  
silver dye bleach print  
50.0 x 50.0 cm  
collection of the artist

Sue SAXON and Anne ZAHALKA  
**refuge / refugee** 2003  
**enemy / alien** 2003  
**home / homeless** 2003  
**possess / dispossessed** 2003  
**hate / hope** 2003  
**vermin / jew** 2003  
**szasz / saxon** 2003  
**tokaj / bondi** 2003  
**homeland / homesick** 2003  
**vaclav / paul** 2003  
**strange / stranger** 2003  
**identity / displaced** 2003  
**countryside / genocide** 2003  
**occupied / outcast** 2003  
**antipodes / exile** 2003  
**place / displace** 2003  
**arrive / survive** 2003  
**berth / land** 2003  
**foreign / foreigner** 2003  
**native / citizen** 2003  
from the series *Displaced persons*  
textile with embroidery and image transfer / linen handkerchief with archival ink transfers and embroidery  
39.0 x 39.0 cm (each)  
collection of the artist