

any assumptions that could be made through more direct attempts to portray issues of 'reality'. Randell is particularly interested in those interpretations of the object or monstrous that perennially haunt society's ideas about what can be included within the perimeters of that which is acceptable, and that which must extruded and banished. Traditionally held notions of beauty, gender, health and race intercept with frameworks that support concepts of civilization and control — these intersections are used by Randell as the sites from which to reflect back the limitations and mutations of the systems of governance that impose them.. At the entrances to doorways presences seem to hover and flit; the edges of forms appear deliberately blurry and smudged, as if porous and permeable, as if the occurrences and relationships that may have inhabited these places have left uncertain traces that the photographer can only allude to.

Kay Lawrence writes about her Teerk Roo Ra Island residency as a time that prompted new ways for her to think about how historical spaces can be used to explore possible relationships between materiality from the past and contemporary experiences of reality. Her ongoing investigations into the fragile and ephemeral nature of life and time have formed a core to the practical research of her doctoral candidature, and during her residency on the island she was able to continue this into a focus on the objects that were

once intimately connected to the former inmates' lives. These include studies of wrought iron beds, enamel pitchers and the skins of surviving buildings. The current state of such objects bear the scars of burning, abrasion, weathering, peeling, cracking, flaking and crumbling. Yet in the images she has produced the processes of wear and tear have bestowed a particularity to each object's presence; as if the individuality of each object, and its capacity to function as a metaphor for the tribulations of existence have been increased through the evidence of such scarring. The implications of this focus reflect in turn on the capacity the bruised emotional lives of the inmates may yet offer us as ways to reflect on the hidden aspects that continue to affect our contemporary society.

After the slow, meditative process of selecting and collecting driftwood and branches from Teerk Roo Ra's Horseshoe Bay, animator Chris Denaro has re-assembled these pieces of flotsam and jetsam into new configurations. He then uses stop motion animation and time-lapse photography to set these things moving into a new form of life. However, unlike the scientific observations of nature photography, the life of these recreations cycle endlessly, with no beginning and no end, and by so doing both mimic and failing to mimic the organic, regenerative biological processes of propagation. A poignant humor emerges from the at times anthropomorphic insistence of