

## **Landmarks Watermarks Installation Components:**

1. The viewer enters through the divide in the centre of the **photographic vinyl mural** (measuring 440 x 330cm) hung just inside the entrance gallery entrance.

The mural shows the view of Oxford Street Paddington just outside the Australian Centre for Photography building.

2. A **rectangular convex mirror** (40 x 60cm) sits on a clear Perspex stand immediately opposite the entrance, so that the first thing the viewer sees upon entering the exhibition is their own reflected portrait set against the backdrop of Oxford Street.

During Mode One, the viewer's portrait is framed by the cave projection on the back wall of the gallery.

3. A **colour photograph** (30 x 30cm) of a tiny island surrounded by sea.

It is mounted onto white Perspex fixed to the back of the mirror (2 above).

5-8. **Two colour, and one black and white montage photographs**, plus one **colour photograph** each framed in wood and measuring 127 x 109cm. They rest upon wooden shelves 20cm deep, 300cm long and 150cm above the floor, supported by decorative metal brackets: **Symbolon**, is a double portrait montage of Mum in Malta and in Australia (1954, 1952 respectively).

9. Next to *Symbolon* is a self-portrait (1993) photograph by the Mediterranean Sea in Malta, with a tiny island in the distant background.

10. The **third**, and untitled photomontage, on the wall opposite, is an image I reconstructed just as seen in a dream. It shows a giant Maltese dome rising above the horizon of my father's old (dismantled) market garden in what is now a suburban area of Baulkham Hills in Western Sydney.

11. Piece 10, sits next to a **fourth** photomontage showing the same market garden, with Dad's Maltese village of Mgarr, on the horizon, above which floats my young father's ghosted portrait. The village and church dome partially hide his face.

Pieces 10 and 11 are framed and installed in the same manner as *Symbolon* and my self-portrait.

12-23. A clear **Perspex water tank** with a white base measuring 120 x 120cm x 15cm depth, contains **10 x A3 floating** photographic transparencies of my migrant parents. (Like shards of china and pottery from all over the world that wash on the shores of Mrs Macquarie's Chair in Sydney Harbour.)

The water is reflected on to the gallery ceiling, while the transparencies project their images onto the tank floor.

The tank is placed at the foot of the stand on the side showing the island print.

24. A shelf (300 x 30cm) fixed above the gallery entrance hidden behind the mural, supports all of the electronic equipment required to operate the installation, including the slide projector the lens of which protrudes through the mural.