

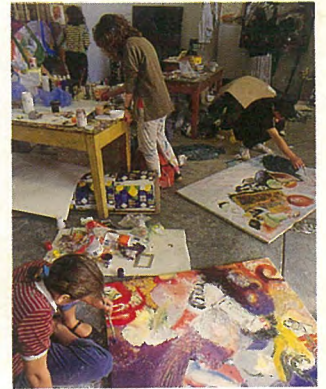
1989

GRADUATION
EXHIBITION
B.A. VISUAL ARTS



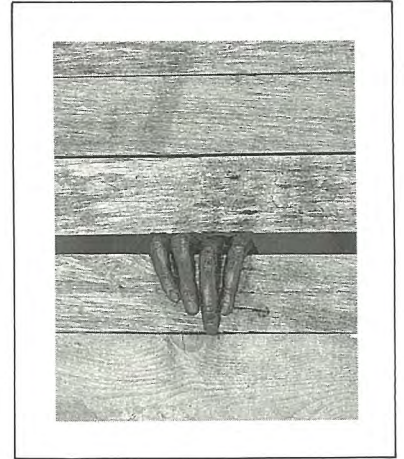
1989

GRADUATION
EXHIBITION
B.A. VISUAL ARTS



1989

GRADUATION
EXHIBITION
B.A. VISUAL ARTS



Monday December 4
Sunday December 10, 1989

Department of
Visual Arts Studios
Lot 12, Peachtree Road,
Penrith NSW 2750

ACKNOWLEDGEMENTS

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Penrith

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JILLIAN. M. MALING

PRINCIPAL AND CHIEF EXECUTIVE OFFICER

"An artist's subject matter is what he chooses to paint or sculpt – a woman, a battle, a flower. More often than not, the subject can be summed up in the title of the work. Content is what the artist discovers and emphasises in his subject matter".

Burgess.

"True art arises when complete confidence is established between writer and reader . . . if he (the writer) speaks from his soul as if he were speaking to his best friend, he will be understood by the reader and accepted as a friend.

Gorki

Subject Matter, Content; Communication.

One of the most important events for final year Visual Arts students is their graduation exhibition. It is here that students have the opportunity to make a statement about their sense of direction and to demonstrate what they have achieved. The graduation exhibition gives individuals the opportunity to see their work in relation to that of their peers and to seek comment from professional critics. Not only do students benefit from such an exhibition; but staff also take the opportunity to see and reflect on what has been achieved and to think about future directions.

For other members of the University of Western Sydney, Nepean community, the occasion gives an opportunity to look at and study what one part of our institution has been engaged in, to gain a sense of the quality and individuality of that work and become aware of the directions that are being pursued by lecturers/artists in working with students during their time at Nepean. The exhibition is important, not only as a statement by individuals, but also as a statement of what staff and students – the community of artists/scholars – see as important in the visual arts.

All students undertaking a course of study are taught both new and old techniques and new skills to take them through their careers. They are challenged to think creatively and critically. Nowhere is this more true than in the visual arts. This exhibition symbolises the first step in an ongoing cycle of self-learning and evaluation. It has taken courage for you to stand at the completion of three years' study and make such a public statement about yourself so openly. 1989 graduates, I congratulate you on your achievements to date and on the quality and standard of your work displayed here today. I wish you every success as you progress and develop as an artist.



RON DUNSIRE

DEAN - SCHOOL OF VISUAL AND PERFORMING ARTS

Human phenomenology is one of the marvels of existence that is manifest in a myriad of ways every moment of our lives. Our own perception is as unique as the way in which we use it to form realisations about the world in which we live.

In preparing the professional artist we fine tune the perception and realisation of the individual, harmonise these with an inherent need and will to communicate and develop in each person the skills to articulate constructive responses to circumstances.

In short we develop in each student the intellectual and practical ability to make works of art.

This graduation exhibition is a measure of our success and the culmination of three years of hard work and commitment on the part of both the students and the lecturers. It is the tangible outcome. Perhaps more important at this stage is what has happened within each individual and only time will reveal our degree of success there.

It takes much more than technical skill to survive and go on in the world of the professional artist and each graduate needs to be powerfully motivated to succeed.

We are confident that each person represented here is well prepared for the future.



DAVID HULL

HEAD OF VISUAL ARTS

This exhibition by third year students is the fifth Graduation Exhibition mounted by the School of Visual and Performing Arts.

An exhibition by students of their work is always an exciting event. Through it we can observe young artists interested in our cultural future – artists who have all contributed in a significant way to this exhibition.

This is more than an example of work presented for assessment. It is a celebration of creative enterprise affirming that the Visual Arts are indeed a powerful means of communication. I hope you are stimulated by the work you see here and challenged by it.

I feel sure many of these graduating students will play an important role in the arts both in Australia and overseas. The diversity of ideas and the confidence of the artists, as well as their sheer enthusiasm, will ensure that this occurs.



LUCY BAGALA

PERSONAL STATEMENT

Anonymously philosophize and observe ...

Sensitive yet strong, we empathize with our existence the walls of the mind become the boundaries of our world defy, mark, avoid confrontation establish identity with the need to eliminated

Mind
Body
Environment

I exist

BORN: Sydney, 1967

EDUCATION:

1985-86 Art Certificate, Meadowbank College of TAFE
1987-89 Candidate, B.A. Visual Arts, University of Western Sydney, Nepean

EXPERIENCE

1989 Member of Graduation Exhibition Committee, University of Western Sydney, Nepean

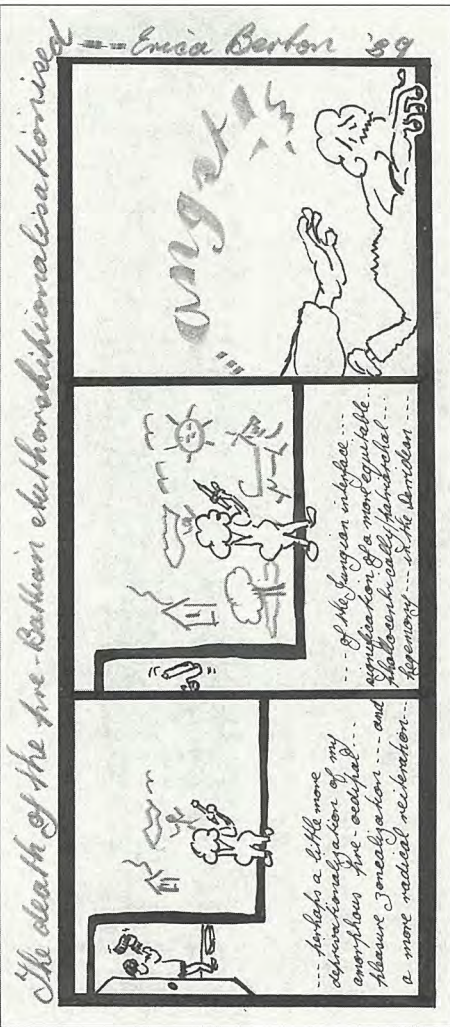
EXHIBITIONS

- 1987** National Student Art Prize Exhibition, Mitchell CAE, Bathurst, NSW
- 1987** **Young Masters/Distorted Visions**, Toxana Gallery, Richmond NSW
- 1988** **A Student Exhibition of Mixed Media**, Hills Centre, Castle Hill, NSW
- 1989** **Bicentennial Documentary Project** Travelling Exhibition, Newcastle Region Art Gallery, Newcastle, N.S.W., Kodak Gallery, Sydney, Lewers Bequest and Penrith Regional Art Gallery, Penrith, N.S.W., Campbelltown Bicentennial Gallery, Campbelltown, N.S.W.
- 1989** **Small Pieces of Wall**, Third Year Nepean Visual Arts Students, Street Level Gallery, Penrith, NSW
- 1989** National Student Art Prize Exhibition, Mitchell CAE, Bathurst, NSW
- 1989** **Cuts, Scratches and Bites**, Print Council of Australia, Melbourne.



GABRIELLA BARNETT





ERICA BERTON

PERSONAL STATEMENT

"It's Time We Had A Little Chat..."

I very happily spend my life in a predominantly 'domestic' setting and feel none of the oppression outlined by Feminist researchers. My practical interests have always been in the traditional female pursuits, sewing, knitting, needlework etc. Those activities have considerable personal significance for me because I consider them to be a large part of my 'cultural continuity'. In my terms, culture is that which is held in common with your 'grandparents', the unchanging beliefs, activities or customs that could readily be understood by earlier generations.

Knitting, sewing and afternoon teas fall into that category for me, being perhaps the only activities where I have common ground with my 'grandparents'. I always confront problems or stress with the traditional Pommie reaction of 'putting the kettle on' and having a cup of tea, in a similar way, when I feel unable to cope with things I tend to 'cop out' and do some knitting or sewing or something like that. Those activities, my 'cultural security blanket' have become particularly significant for me during the past two years.

BORN: 1945, Manchester

EDUCATION:

1983 A. Dip. A Nepean, Ceramics

1988-89 Candidate, B.A. Visual Arts, University of Western Sydney, Nepean.

EXPERIENCE:

Worked as community craft teacher for Department of Sport and Recreation and local Art Centres in the Penrith/Blacktown districts.

Long term interest in fibre and fabric crafts.



FIONA BETTS

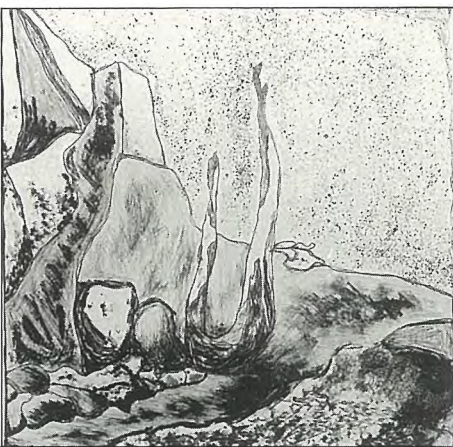
PERSONAL STATEMENT

My art style is based on both the real and surreal aspects of landscapes – both the visual and imaginary emotional landscape which surrounds us.

My early years of study allowed me to investigate and work with organic and naturalistic forms. This wide scope has now been narrowed down to my present work which displays my feelings and emotions associated with Australian landscapes.

I am fascinated with the surface textural qualities and the great varieties that can be found.

In my first years I concentrated on the outline and form whereas now I concentrate also on the textural detail.



BORN: Sydney, 1968

EDUCATION:

1987-89 Candidate, B.A. Visual Arts, University of Western Sydney, Nepean.

1989 Language, Japanese Certificate, Penrith College of TAFE

1989-90 Signed English, Penrith College of TAFE

EXHIBITIONS:

1984 Hawkesbury Show, Richmond, N.S.W. (Drawing)

1985 Hawkesbury Show, Richmond, N.S.W. (Drawing)

1986 Hawkesbury Show, Richmond, N.S.W. (Drawing)

1987 Hawkesbury Show, Richmond, N.S.W. (Painting, Drawing, Printmaking)

1987 Macquarie Towns Acquisition Art Exhibition Windsor, N.S.W.

1988 Hawkesbury Show, Richmond, N.S.W. (Drawing, Ceramic, Sculpture)

1988 Bicentennial Exhibition, Hawkesbury district, Richmond, N.S.W.

1989 Cuts, Scratches and Bites, Print Council of Australia, Melbourne.



KERRY BLAIR

PERSONAL STATEMENT

The work I am doing evolves around my deep resentment of religion. I don't condemn those who are followers. I have a great pity for their weaknesses and dependence. What I do detest is the freelancing of religion, the selling, the degrading money ventures. Of course, there are lots of influences. I am a child of my time. I see my sculpture as a very independent, personal expression which I work with my whole personality, consciously and unconsciously.

BORN: Sydney, 1968

EDUCATION:

1987-89 Candidate, B.A. Visual Arts, University of Western Sydney, Nepean.

EXPERIENCE:

1989 Assistant to Michael Snape (sculptor)



LES BRIMBECOM

PERSONAL STATEMENT

"he can't understand the implications of his gestures; he is guided only by his hand, by the desires of his hand and not by its aptitude as an instrument. The eye is reason, evidence, empiricism, verisimilitude, everything that serves to control, coordinate and imitate; and as an art exclusively devoted to vision, all of our painting of the past has found itself subjugated to the repression of rationality."

ROLAND BARTHES
Cy Twombly

BORN: 1964, Paddington

EDUCATION:

1983-85 Candidate, Bachelor of Business (Marketing), Mitchell College of Advanced Education, Bathurst, N.S.W.

1985-87 Candidate, B.A. Visual Arts, University of Western Sydney, Nepean

EXHIBITIONS:

1987 **Young Masters/Distorted Visions**, Group Exhibition, Toxana Gallery, Richmond

1988 Group Exhibition, Hills Entertainment Centre, Castle Hill, N.S.W.

1988 Group Exhibition, Kelly Street Kolektiv, Sydney

1989 **Small Pieces of Wall**, Group Exhibition, Street Level, Penrith, NSW

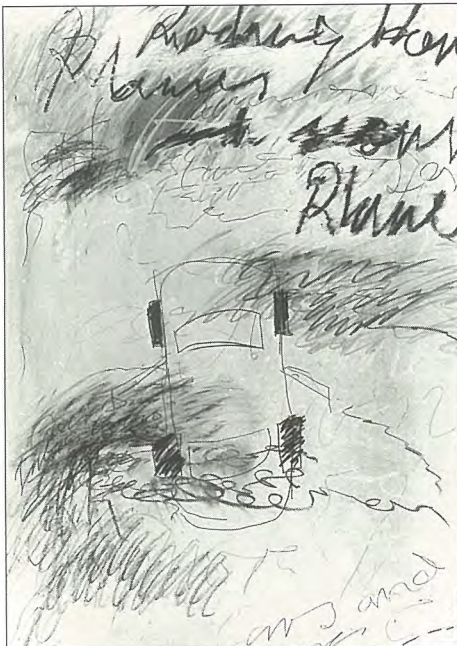
1989 **Bicentennial Documentary Project** Travelling Exhibition, Newcastle Region Art Gallery, Newcastle, N.S.W., Kodak Gallery, Sydney, Lewers Bequest and Penrith Regional Art Gallery, Penrith, N.S.W., Campbelltown Bicentennial Gallery, Campbelltown, N.S.W.

1989 National Student Art Prize Exhibition - Mitchell College of Advanced Education, Bathurst.

PUBLICATIONS

Blue Mountains Gazette, May, 1989

Bicentennial Documentary Project - Catalogue, 1989





MISHKA BUHLER

PERSONAL STATEMENT

"The human face is an empty force, a field of death . . . the human face bears in effect a kind of perpetual death on its countenance. It is precisely up to the painter to save this face by restoring its personal features . . ."

ANTONIA ARTAUD

"These people that you mention
Yes I know them, they're quite lame,
I had to rearrange their faces,
and give them all another name."

BOB DYLAN

BORN: 1947, U.K.

1988-89 Candidate, B.A. Visual Arts, University of Western Sydney, Nepean.



GINA CARNLEY

PERSONAL STATEMENT

This work is both a consequence of my own experience and an interest in the theoretical basis of representation, particularly that attributed to Michael Foucault. Foucault suggests that,

"In the end, we are judged, condemned, classified, determined in our undertakings, destined to a certain mode of living or dying, as a function of the true discourse . . . the special effects of power."

Ultimately the concept of our existence proceeds our being, our concept of self, and of others. Nothing exists in isolation, nor is it fixed within the continuous flow of power. Questions concerning the function of art, its value, the character it assumes and its true authorship, shall always form the natural discourse of any artistic pursuit. My work is not exempt.

BORN: Young, 1968

EDUCATION:

1987-89 Candidate, B.A. Visual Arts, Art Theory and Criticism Major

EXPERIENCE:

1988 Research assistant "Arts of the Pacific" Festival of Pacific Arts, Ltd.

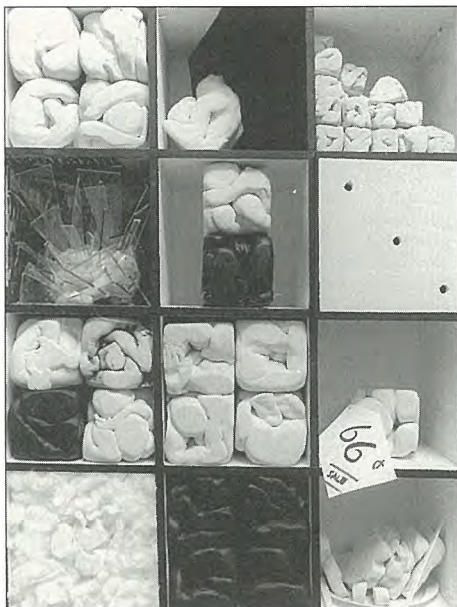
1989 Research assistant "Australian Perspecta", Art Gallery of N.S.W.

EXHIBITIONS:

1986 Art Express; Art Gallery of N.S.W., Centrepoint.
1987 Newcastle Building Society, and Metropolitan South West, Wollongong City Gallery, Wollongong, N.S.W.

PUBLICATIONS:

1986 South West News, Dec 1, 1986, P. 3





GERLINDE DAVIS

PERSONAL STATEMENT

"I don't see any difference between the spirit of music and the spirit of painting . . . Whatever you write, Whatever you paint, it's not in the starting point, it's in the building of what it becomes in itself. The motivation and the subject are not the same."

Michael Johnson



BORN: Auburn, 1968

EDUCATION:

1987 Candidate, B.A. Visual Arts, University of Western Sydney, Nepean.

EXHIBITIONS:

1987 **Young Masters/Distorted Visions**, Group Exhibition, Toxana Gallery, Richmond, N.S.W.
1988 Group Exhibition, Hills Entertainment Centre, Castle Hill, N.S.W.

1989 **Small Pieces of Wall**, Group Exhibition, Street Level, Penrith

1989 **Bicentennial Documentary Project**, Travelling Exhibition, Newcastle Region Art Gallery, Newcastle, N.S.W., Kodak Gallery, Sydney, Lewers Bequest and Penrith Regional Art Gallery, Penrith, N.S.W., Campbelltown Bicentennial Gallery, Campbelltown, N.S.W.

1989 National Student Art Prize Exhibition, Mitchell College of Advanced Education, Bathurst

PUBLICATIONS:

Bicentennial Documentary Project – Catalogue, 1989



LINDSEY DENNINGTON

PERSONAL STATEMENT

ANDROGYNE: Uniting male and female characteristics.

SYMBOL: Any design, sign accepted as representing some quality.

SYMBOL -----> REPRESENT -----> SIGNIFY

These works portray an exploration of the androgyne. The ideal of man and woman unified as the personification of paradise. Paradise as in the attributes of both sexes. Exploiting various symbols and signs to create a meaning relevant to the works. It is not necessary for others to realise the true meaning of the symbols, rather for the viewer to create an interpretation of their own.

BORN: England, 1968

EDUCATION:

1987-89 Candidate, B.A. Visual Arts, University of Western Sydney, Nepean.

EXHIBITIONS:

1988 Group Exhibition, The Hills Centre, Castle Hill, N.S.W.

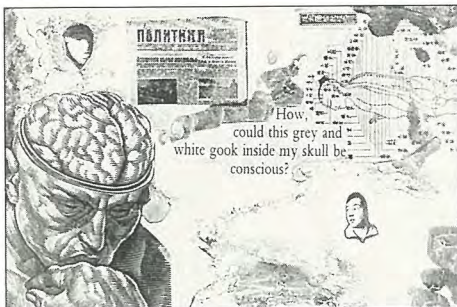
1989 **Small Pieces of Wall**, Street Level, Penrith, N.S.W.

1989 Orange Blossom Festival 1989, Art Award Exhibition, Baulkham Hills, Castle Hill, N.S.W.

PROFESSIONAL EXPERIENCE

1988 Research Assistant, Catalogue: Arts of the Pacific

1989 Internship: Australian Perspecta 1989, Art Gallery of N.S.W.





INGRID HEIDI EGYED

PERSONAL STATEMENT

Art is . . . A. Fun
B. A boy's name
C. A health hazard
D. $Al_2O_3 \cdot 2SiO_2 \cdot 2H_2O$
E. All of the above

BORN: Sydney, 1968

EDUCATION:

1987-89 Candidate, B.A. Visual Arts, University of Western Sydney, Nepean

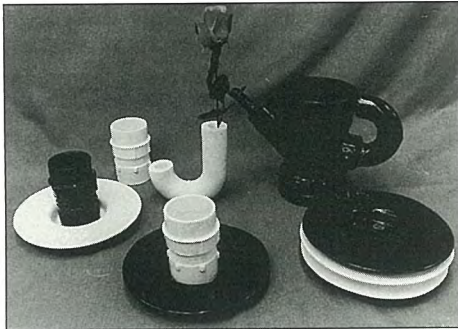
EXHIBITIONS:

1987 Fairfield City Art Exhibition – highly commended, Fairfield, N.S.W.

1989 Ipex International Sculpture Exhibition, Sydney

1989 Fairfield City Art Exhibition, Fairfield, N.S.W.

1989 Walker Ceramic Exhibition, Melbourne.



SUSAN FUSS

PERSONAL STATEMENT

Art should direct attention where it is needed. By exposing visual patterns through processes of photography and drawing we are challenged to gain an intimate understanding of what is before us.

BORN: Preston, 1964

EDUCATION:

1983-85 Fine Arts Diploma: Vancouver Community College, Langara, Canada

1987-89 Candidate, B.A. Visual Arts, University of Western Sydney, Nepean





ELVAN GENCER

PERSONAL STATEMENT

I want each photograph to show a sensitivity that goes beyond the conventional borders of beauty. Beyond the physical appearance of objects/subjects into a deeper, more tactile, sensual and sexual feeling. I use the intimacy of objects to question and reflect to the spectator my views.

BORN: Ankara, Turkey, 1968

EDUCATION:

1987-89 Candidate, B.A. Visual Arts, University of Western Sydney, Nepean

EXHIBITIONS:

1989 Waverley Art Prize Exhibition, Waverley Municipal Chambers, Bondi N.S.W.

1989 **Cuts, Scratches and Bites**, Print Council of Australia, Melbourne.

EXPERIENCE:

1989 Gallery Assistant, Australian Centre for Photography.



MOISÉS GONZALEZ

PERSONAL STATEMENT

When it comes to giving my work any written or oral explanation, I find myself cut short. I think in images.

- A. tower
- A. tree
- A. well
- A. gate

Colour is an important element in my work. I know if I stain the canvas green before putting down a red, the red will emanate from the canvas. But this is just a technical aspect of the work.

BORN: Brussels, 1968

EDUCATION:

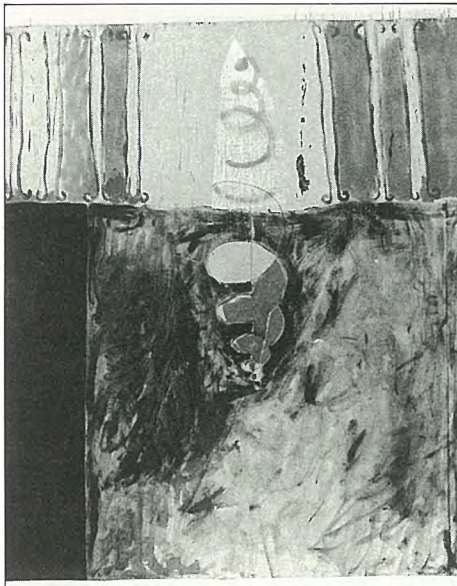
1987-89 Candidate, B.A. Visual Arts, University of Western Sydney, Nepean

EXHIBITIONS:

1989 **Cuts, Scratches and Bites**, Print Council of Australia, Melbourne

AWARDS:

1989 Awarded the William Fletcher Trust Grant





TANÉ HOWARD

PERSONAL STATEMENT

As with all art, erotic painting is a quest, where the strange, bizarre or fantastic are all explored and recognised. We live in a society where sex has a high profile. The talent and emotion of the artist is what differentiates between sexual exploitation and erotic art. This art has nothing to do with sexual morality. Sex in art, has a value of its own.

By viewing the erotic paintings of contemporary artists we can hope to understand some of our sexual frustrations and satisfactions, while at the same time having something that stimulates our mind. One thing is for sure, erotic subject matter is here to stay and over the coming years will become more and more firmly established in our society.

BORN: Wellington, N.Z., 1968
1987-89 Candidate, B.A. Visual Arts, University of Western Sydney, Nepean



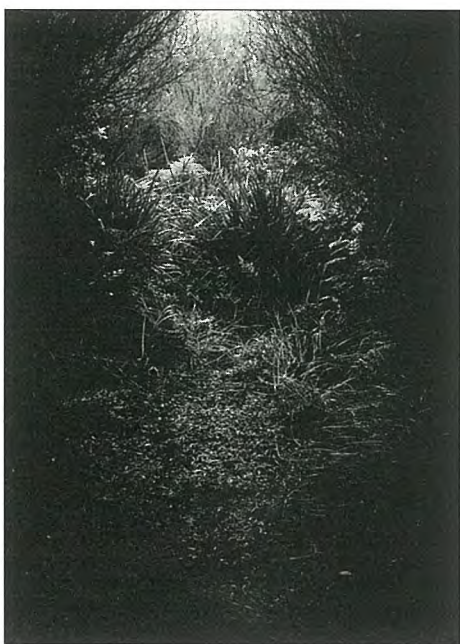
MARTIN HUBERT

PERSONAL STATEMENT

"Images which lead us to our creator can be called 'Light'. This function, however, only flares up when we have dropped many, if not all, of the masks by which we hide from ourselves. All of us walk in miracle constantly, but live isolated in apathy and unawareness. If we stumble over a pebble and are illuminated, we keep our eyes on the ground looking ever after - for more pebbles - or more 'Light' images. We need to recall that 'Light' images themselves are but a signpost on the way."

Minor White, extracts from
Light 7, Aperture 14/1 / 68

BORN: Sydney
EDUCATION:
1987-89 Candidate, B.A. Visual Arts, University of Western Sydney, Nepean
EXHIBITIONS:
1988 **Young Masters/New Visions** Exhibition - Toxana Gallery, Richmond, N.S.W.
1989 **Bicentennial Documentary Project** Travelling Exhibition - Newcastle Region Art Gallery, Newcastle, N.S.W., Kodak Gallery Sydney, Lewers Bequest and Penrith Regional Art Gallery, Penrith, N.S.W. Campbelltown Bicentennial Gallery, Campbelltown, N.S.W.





ANGELA HUTCHINGS

PERSONAL STATEMENT

One of the basic paradoxes of our society is that the technology on which we are dependent is seldom understood by the average person. Surrounded as we are by every type of machine, it is interesting to remove them from their "mundane" context and transfer them to the "stage" of the gallery. By creating machines that defy our everyday expectations of utility and by playing on that context of the "stage" through an exaggerated theatricality, the audience is given a new perspective on the machine-age.

BORN: 1969

EDUCATION:

1987-89 Candidate, B.A. Visual Arts, University of Western Sydney, Nepean

EXHIBITIONS:

1987 **Young Masters/Distorted Visions**, Toxana Gallery, Richmond, N.S.W.
1988 **Luxus**, Kelly St Kolektiv, Sydney
1988 Group Exhibition, Hills Centre, Castle Hill, N.S.W.
1988 **Small Pieces of Wall**, Street Level, Penrith
1989 **Phorsite**, Street Level, Penrith



JENNIFER KABLE

PERSONAL STATEMENT

Before life, there is only black, at birth, light is encountered.
All life comes from black, into light, evolving into colour in its own right.
And so I work with colour in its abstraction, as a positive statement of life.

BORN: Libra with Aries rising, 1946

EDUCATION:

1981-83 Penrith Technical College, Ceramics
1986-89 Candidate, B.A. Visual Arts, University of Western Sydney, Nepean

EXPERIENCE:

1988 Mural Series, Tregear Public School, Tregear
1989 Studio Assistant - Narelle Jubelin, Sydney

EXHIBITIONS:

1983 Group exhibition, Lewers Bequest and Penrith Regional Art Gallery, Penrith, N.S.W.
1985 Group exhibition, Chinese Water Colours, Katoomba
1988 **Women at Work**, Group exhibition (printmaking) Braemar Gallery, Springwood
1989 **Bicentennial Documentary Project**, Travelling Exhibition, Newcastle Region Art Gallery, Newcastle, N.S.W., Kodak Gallery, Sydney, Lewers Bequest and Penrith Regional Art Gallery, Campbelltown, N.S.W.
1989 **Cuts, Scratches and Bites**, Print Council of Australia, Melbourne





UNDIS KANEPE

PERSONAL STATEMENT

A feast of minds
In cotton wool unity
In-shells our fragile selves

In a fleeting moment
The stranger tangents himself
From nowhere to nowhere

The moment, entangled in time
Is called upon to once again
Delight, caress and haunt

The friend, the stranger
The familiar, the uncharted
Looses its stride and stumbles

BORN: Riga, Latvia, 1967

EDUCATION:

1986 Art Diploma course Penrith TAFE (incomplete)
1989 Candidate, B.A. Visual Arts, University of Western Sydney, Nepean

EXPERIENCE:

1989 Studio assistant, Street Level Gallery, Penrith, N.S.W.

EXHIBITIONS:

1987 **Young Masters/Distorted Visions**, Toxana Gallery, Richmond, N.S.W.
1988 **Curanev Pecorras, Luxus**, Kelly Street Kolektiv Gallery, Sydney
1988 Performance at the Mosaic Performance Night, Street Level Gallery, Penrith
1988 **This and That** exhibition, The Latvian Club, Strathfield, N.S.W.
1988 Group Exhibition, The Hills Centre, Castle Hill, N.S.W.
1989 **This and That** exhibition, The Latvian Club, Strathfield, N.S.W.



AMANDA MEADE

PERSONAL STATEMENT

The art of ceramics and the making of functional objects provided a stimulating spectrum for expression.

I treat the surface of a pot like a painter would a canvas. The shapes and colours reflect my own personality as an artist, and therefore my forms are brightly coloured and femininely shaped. They represent a notion of harking back to feelings I once had about something now forgotten.

BORN: Sydney, 1967

EDUCATION:

1985-86 Candidate, Art Certificate, Meadowbank College of TAFE, N.S.W.
1986 Awarded Art Certificate
1987-89 Candidate, B.A. Visual Arts, University of Western Sydney, Nepean

EXPERIENCE:

1987-88 Member of Art Co, Emu Plains
1989 Gallery Assistant (Voluntary) Campbelltown City Art Gallery
1989 Member Board of Directors, Garage Graphics, Mt Druitt, N.S.W.

EXHIBITIONS:

1987 National Student Art Prize, Mitchell Union, Bathurst, N.S.W.
1987 Art Co, Autumn Exhibition, Emu Plains, N.S.W.
1988 **Young Masters/Distorted Visions**, Toxana, Macquarie Town Arts Society, Windsor, N.S.W.
1989 **State of Flux**, Fourth National Studio Glass Exhibition Lewers Bequest and Penrith Regional Art Gallery, Penrith, N.S.W.





ANNIE MORITZ

PERSONAL STATEMENT

Push, shove, find yer way,
Through Friday 'arvo crowd
Smell the smoke, smell the beer,
Yell your order loud!

Whirl, clock, deal a hand,
Pour that drink on down.
Watch the wheels, watch them spin,
you were warming up till now.

Head turns as she went by,
watch those mountains wobble
Could it be? Is it so?
It makes the mind just boggle.

They're all there, the usual spot,
some bellies could win prizes.
The bar's alive, we're all aglow,
Let's forget our usual guises.

BORN: Vienna, Austria, 1965

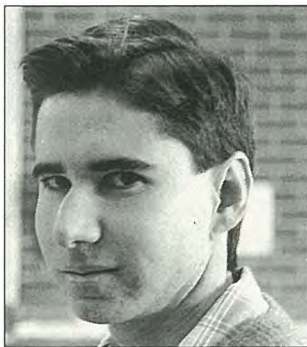
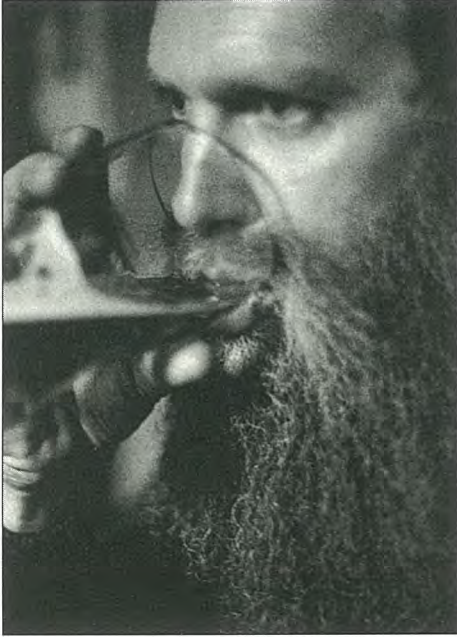
EDUCATION:

1986 Art Certificate, Liverpool Technical College

1987-89 Candidate, B.A. Visual Arts, University of Western Sydney, Nepean

EXHIBITIONS:

1988 **Bicentennial Documentary Project**, Travelling Exhibition, Newcastle Region Art Gallery, Newcastle, N.S.W., Kodak Gallery, Sydney, Lewers Bequest and Penrith Regional Art Gallery, Penrith, N.S.W., Campbelltown Bicentennial Gallery, Campbelltown, N.S.W.



GLENN MORRIS

PERSONAL STATEMENT

"The collaboration of the layers which evolve in my work, offer a complex integration between foreground middleground and background."

BORN: 1966

EDUCATION:

1987-89 Candidate, B.A. Visual Arts, University of Western Sydney, Nepean

EXHIBITIONS:

1987 **Young Masters/Distorted Visions**, Toxana Gallery Richmond, N.S.W.

1988 Group Exhibition, The Hills Centre, Castle Hill, N.S.W.

1989 **Cuts, Scratches and Bites**, The Print Council of Australia, Melbourne.





SUZANNA PURIC

PERSONAL STATEMENT

Women are not altogether in the wrong when they refuse the rules of life prescribed in the world, foresomuch as only men have established them without their consent.

Montaigne De Michel 1533-1592

"I don't know what these feminists are complaining about, They've had since the sixties to get it together"

a quote from an art student, 1988

BORN: 1959

EDUCATION:

1979-80 Graphic Design Diploma, School of Visual Arts, East Sydney

1982-83 2 year intensive acting course, NW5 Theatre School, London

1987-89 Candidate, B.A. Visual Arts, University of Western Sydney, Nepean

EXHIBITIONS:

1987 **Young Masters/Distorted Visions**, Toxana Gallery, Richmond, N.S.W.

1989 **Endangered Spaces**, Artspace, Sydney
1989 **Bicentennial Documentary Project**, Travelling Exhibition, Newcastle Region Art Gallery, Newcastle, N.S.W., Lewers Bequest and Penrith Regional Art Gallery, Penrith, N.S.W., Campbelltown Bicentennial Gallery, Campbelltown, N.S.W.

1989 **Small Pieces of Walls**, Street Level, Penrith, N.S.W.

1989 **Songs Without Words**, work in progress for Sydney Festival Fringe

1989 Group Exhibition, Foundry Gallery, Leichhardt, N.S.W.

1989 Bald Archie Competition, Artspace, Sydney.



ANNA RICCIARDIELLO

PERSONAL STATEMENT

Despite appearances to the contrary, the world does not consist of independently existing objects. Any observer is bound to create something of what he observes, and it is this perception which has an effect on the object.

I believe the role of an artist is to deal with the notions of experience, and allow this to interact with the artwork. By experience, meaning the reaction of the observer in relationship to the space in which the artwork occupies.

There is nothing in the world which does not in some way occupy space or, by its very position, define space. Without an elementary knowledge of the nature of space and three-dimensionality we would make no sense of the world.

All experience is three-dimensional and everything which is three-dimensional-that is, all space-is full of experience. We experience space and fill it with life.

**Special thanks to
Loc-tex International Pty. Ltd.**

BORN: Sydney, 1969

EDUCATION:

1987-89 Candidate, B.A. Visual Arts, University of Western Sydney, Nepean

EXPERIENCE:

1989 Research Assistant, Biennale of Sydney, N.S.W., Present (Responsible for the establishment of Biennale Archives).

1989 Member, 1989 Visual Arts Graduation Committee, University of Western Sydney, Nepean (Panel of 3).

Responsible for Catalogue Coordination and Production and Exhibition Management.

1989 Studio Assistant to Geoff Ireland (sculptor), Sydney.

1989 Studio Assistant, Department of Visual Arts, University of Western Sydney, Nepean.

1989 Member, Street Level (Artist Run Initiative), Penrith, N.S.W.

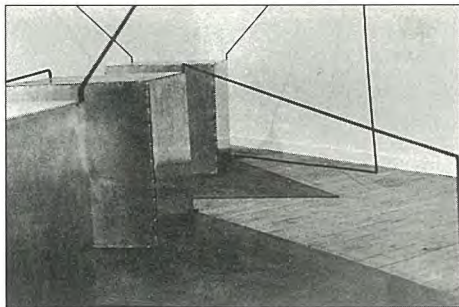
1989 Advisor to Emu Plains Public School, for Community, Exhibition, Emu Plains, N.S.W.

EXHIBITIONS:

1987 **Young Masters/Distorted Visions**, Toxana Gallery, Richmond N.S.W.

1988 Group Exhibition, Hills Centre, Castle Hill, N.S.W.

1989 **Phorsite**, Street Level (Artist Run Initiative), Penrith, N.S.W.



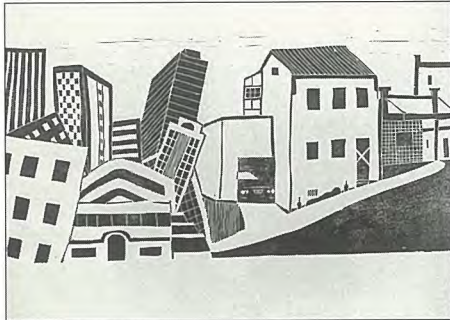


ERIC RIDDLER

PERSONAL STATEMENT

GREETINGS FROM THE ANTIPODES

Back in the middle of the 20th Century there was a minor boom in photographic promotional material, encouraging migration, investment and tourism, in Australia. This was the era of Oswald L. Ziegler publishing municipal histories using eminent photographers (Dupain, Moore, Hurley, Missingham, etc). Frank Hurley left Exploration and War photography behind for the lucrative "Camera Study" Series. The Australian Women's Weekly took a photo-journalistic approach to the ongoing **Beautiful Australia** books. The optimism of these Antipodean Ektachromes has worn off, but the images retain their aesthetic strength. My work takes the style of these images and adds my own late 20th Century experience, the magnificent industrial areas of the '50s that are the poisons of my area today, the friendly welcome to the migrants that has become National Action and the tourists who are kept in hermetically sealed coaches, hotels and shopping centres, lest they have to encounter a local.



BORN: Parramatta, 1968

EDUCATION:

1987-89 Candidate, B.A. Visual Arts, University of Western Sydney, Nepean

EXPERIENCE:

1984-85 Occasional Town Planner – Department of Environment and Planning, Parramatta City Council

1987 Assisted Dennis Del Favero and FILEF installing **Linea di Fuoco**, AGNSW, Sydney

1988 Photographed **Luxus V/A** Precursor (NCAE) **Curanev Pxecorras**, Kelly St Kollektiv

1988 Research Assistant for articles on Kiribati and New Caledonia in **Arts of the Pacific**, catalogue for the 5th Festival of Pacific Arts.

1989 Assistant, Power Institute Library, University of Sydney Compiled Catalogue for Exhibition of University of Western Sydney, Nepean and Sydney College of the Arts Printmakers, Print Council of Australia.

EXHIBITIONS:

1989 **Cuts, Scratches and Bites**, Print Council of Australia Gallery, Melbourne



NICOLE ROSE

PERSONAL STATEMENT

Part of the unconscious consists of a multitude of temporarily obscured thoughts, impressions and images that, in spite of being lost (in relation to time) continue to influence our conscious minds.

The subliminal material (in our dreams can consist of all urges, impulses and intentions; all perceptions and intuitions; all rational or irrational thoughts, conclusions, inductions, deductions and premises; and all varieties of feeling.

Past and Future in the unconscious
Carl Jung



BORN: 1967

EDUCATION:

1987-89 Candidate, B.A. Visual Arts, University of Western Sydney, Nepean

WORK EXPERIENCE:

1989 Studio Assistant, Production OZ, Penrith, N.S.W.

EXHIBITIONS:

1988 Group Exhibition, The Hills Centre, Castle Hill, N.S.W.

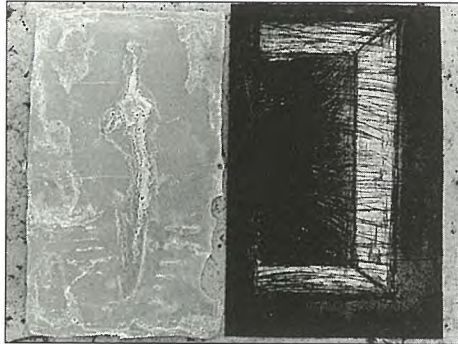
1989 **Bicentennial Documentary Project**, Travelling Exhibition, Newcastle Region Art Gallery, Newcastle, N.S.W., Kodak Gallery, Sydney, Lewers Bequest and Penrith Regional Art Gallery, Penrith, N.S.W., Campbelltown Bicentennial Gallery, Campbelltown, N.S.W.

PUBLICATIONS:

'The Bicentennial Documentary Project Exhibition Catalogue 1989'



RACHEL SCHANZER



PERSONAL STATEMENT

The feeling of not belonging in the 'brave new world', led me to research objects with ancient, historical qualities. Archeological findings hold a fascination for me with the uncovering and discovery that takes place. The build up of layers that occurs through the passage of time contains mystical qualities, in the sense that some elements remain while others are eroded. These qualities have been pursued in my work based around my cultural heritage – Judaism.

BORN: Auckland, New Zealand, 1963

EDUCATION:

1987-89 Candidate, B.A. Visual Arts, University of Western Sydney, Nepean

EXHIBITIONS:

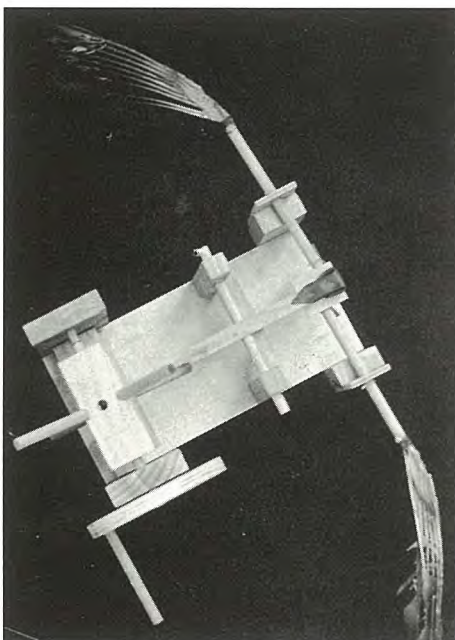
- 1987** **Young Masters/Distorted Visions**, Toxana Gallery, Richmond, N.S.W.
- 1988** **Girls, Women and Work**, Blacktown Civic Centre, Blacktown, N.S.W.
- 1988** Group Exhibition, The Hills Centre, Castle Hill, N.S.W.
- 1988** Students Exhibition, Print Council of Australia, Melbourne
- 1988** **A State of Flux**, Lewers Bequest and Penrith Regional Art Gallery, Penrith, N.S.W.
- 1989** **Cuts, Scratches and Bites**, Print Council of Australia, Melbourne

EXPERIENCE:

1982-85 Self employed glass artist.



CRAIG SHARKIE



PERSONAL STATEMENT

Bird was by man to perfection brought,
By Neckromantick Arts, to flye he sought:
As from a Towre he thought to scale the skye,
He brake his necke, because he soar'd too high.
from a 10th Century AD Manuscript
describing the exploits of a
9th Century BC aviator

BORN: Sydney, 1967

EDUCATION:

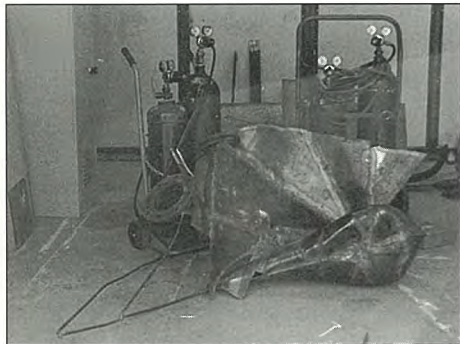
- 1985** Art Summer School at Darling Downs Institute of Advanced Education, Qld
- 1987-89** Candidate, B.A. Visual Arts, University of Western Sydney, Nepean

EXHIBITIONS:

- 1984** Murwillumbah Arts Festival, Murwillumbah, N.S.W.
- 1985** Murwillumbah Arts Festival, Murwillumbah, N.S.W.
- 1987** **Three Bathers**, student performance at University of Western Sydney, Nepean
- 1987** **Curanev Percoras**, Performance at Kelly Street Kolectiv, Sydney
- 1987** **Young Masters/Distorted Visions**, performance at Toxana Gallery, Richmond, N.S.W.
- 1988** **Shoplifting is an Offence**, performance at Street Level Collective, Penrith, N.S.W.
- 1989** **Introspecta**, sculpture exhibition at Street Level Collective, Penrith, N.S.W.



ROLF SIEBER



PERSONAL STATEMENT

The fleet;

Gestural vessels which warp and abstract our perception of what is real or what once was. The hidden form and our nature to know the unknown.

EXHIBITIONS:

- 1987** **Young Masters/Distorted Visions**, Toxana Gallery, Richmond, N.S.W.
1988 **Luxus**, Kelly Street Kolektiv Gallery, Penrith, N.S.W.
1988 Group Exhibition, Hills Centre, Castle Hill, N.S.W.
1989 **Small Pieces of Wall**, Street Level Gallery, Penrith, N.S.W.
1989 **Introspecta**, Street Level Gallery, Penrith, N.S.W.
1989 Ipex Sculpture Exhibition, Government Pavillion Sydney Showground, Sydney
1989 **Vessels**, the Park Gallery, Glebe, N.S.W.
1989 **Bombs**, Avago Gallery, Sydney University, Sydney



CHRISTINE SKORYK



PERSONAL STATEMENT

Process as a means of expression.

A gradual movement unfolding until developed, letting the inner come out and go beyond the existing state.

Perhaps how it comes to be is really more distinctive than what it is.

ALFRED KROEBER

BORN: Sydney, 1965

EDUCATION:

- 1983-84** Jewellery Design full-time Certificate, Randwick Technical College, Randwick, N.S.W.
1986 Stage 1 Ceramics, Hornsby Technical College, Hornsby, N.S.W.
1987-89 Candidate, B.A. Visual Arts, University of Western Sydney, Nepean

EXPERIENCE:

- 1989** Gallery Assistant, Mori Gallery, Sydney



MICHAEL SMITH



PERSONAL STATEMENT

Energy emanates from the video monitor, partly due to the iconoclastic aura of television but mainly due to the fact that when we think, we think in images. Video provides an alternative to the illusionism of television and cinema. The use of tangible and non-illusionistic imagery presents a source of interplay between the artistic expression and everyday experiences.

BORN: Wentworthville, 1968

EDUCATION:

1987-89 Candidate, B.A. Visual Arts, University of Western Sydney, Nepean

EXPERIENCE:

1986 Occasional Picture Framer for Old Brewery Gallery, Wagga Wagga.

1989 Stonecarving Workshops, Gosford Quarries, Annandale

1989 Technical Assistant, Adrian Hall, Video Installation, Sydney

1989 Video Workshop, Jill Scott, University of Western Sydney

1989 Paper Conservation Workshop, Hilton Hotel, Sydney

EXHIBITIONS:

1987 **Young Masters/Distorted Visions**, Toxana Gallery, Richmond, N.S.W.

1988 **Shop Lifting is an Offence**, a performance at the 'Mosaic' Performance Night, Street Level Gallery, Penrith

1988 Group Exhibition, Hills Centre, Castle Hill, N.S.W.

1989 **Small Pieces of Wall**, Street Level Gallery, Penrith, N.S.W.

1989 **Introspecta**, Street Level Gallery, Penrith, N.S.W.

1989 Entrant, S.B.S. Video Prize, Australian Video Festival, Sydney.



FIONA STANFIELD



PERSONAL STATEMENT

The luscious curves, voids and protrusions of the human form excite my imagination to a point of obsession. They spark off an unpredictable creativity from inside, which expresses itself far better than my own words could ever.

From whichever 'sex' the research for my work may have developed - it has become not an intrigue for the literalness of the figure, but an enthusiasm for the tactility of the **form** itself!

Using semi-abstract forms which suggest, rather than represent parts of the body, I then choose to break the original form up into several, that still work together as one - I just have more license for arrangement now.

"Once a figure is in 2 or more pieces you don't expect it to be realistic and therefore its relationship or analogy to landscape seems to be more natural!"

HENRY MOORE

BORN: Taree, N.S.W. 1966

EDUCATION:

1987-89 Candidate, B.A. Visual Arts, University of Western Sydney, Nepean

1989 Candidate, Showcard and Ticket Writing Certificate, Werrington College of TAFE, Werrington

EXPERIENCE:

1988 Studio experience, Art Department, Rothmans of Pall Mall Pty Ltd, South Granville

1988 Studio experience, Art Department, 3M Australia, St Marys

1989 Studio Assistant, Garage Graphix, N.S.W.

EXHIBITIONS:

1986 Scholastics Pen & Ink Exhibition, San Antonio, Texas, USA

1986 Optimist Youth in Art Award, San Antonio, Texas, USA

1986 Night Gallery Exhibition, San Antonio, Texas (awarded 1st and 2nd place)

1986 Fiesta Art Show, People Choice, NIOSA, San Antonio, Texas (Awarded 1st and 2nd place)

1986 10th Taree Art Exhibition, The Mid North Coast Art Society, Greater Taree City Council Chambers, Taree

1988 Macquarie Towns, Acquisitive Art Exhibition, Hawkesbury Shire Council, Windsor

1989 13th Taree Art Exhibition, The Mid North Coast Art Society, Manning Tourist Information Centre, Taree



FIONA STAPLETON

PERSONAL STATEMENT

'Knock Knock' suddenly came from within the soul.

'Who's there?' Asked Wim, uncertain.

'Ultimate truth' replied the voice.

'Thank God' exclaimed Wim, 'I've been looking for you for ten years'.

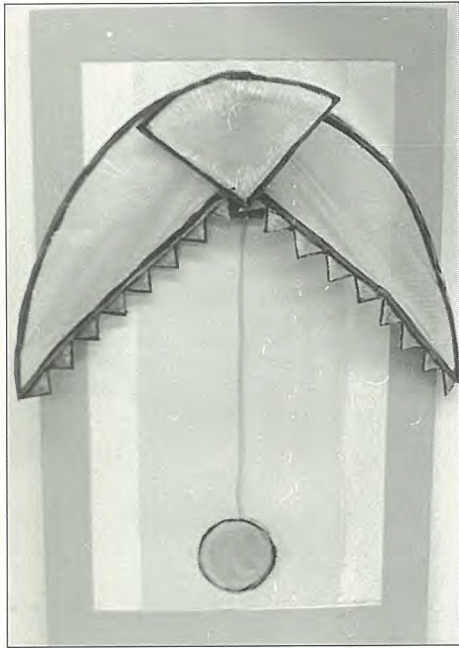
'That's nice' said ultimate truth.

'So long'.

'But...'

and then there was silence.

From: Sixty-Six Parables of Wim



BORN: Newcastle, 1969

EDUCATION:

1987-89 Candidate, B.A. Visual Arts, University of Western Sydney, Nepean

EXHIBITIONS:

1987 **Young Masters/New Visions**, Toxana Gallery, Richmond, N.S.W.

1988 "Performance Night", Street Level, ARI, Penrith, N.S.W.

1988 Group Exhibition, The Hills Centre, Castle Hill, N.S.W.

1989 **Phorsite**, Street Level, ARI, Penrith N.S.W.

EXPERIENCE:

1989 Studio Assistant to Joan Brassil

1989 Joint curator to Arts Society, Group Show Penrith.



DANIELLE SWEENEY

PERSONAL STATEMENT

The subject of my work comprises of those ideas, concerns, attitudes and philosophies that I experience at the highest and most overwhelming intensity. The visual expression and expulsion of these concerns quench the needs and desires of our thoughts and existence. I presently feel a strong need to define, explore and clarify the human condition of fear and anxiety. These emotions seem to inhabit the mind until it becomes an essential therapy to expose them in my work. It therefore becomes a necessity to express the profound effect of the interactions with particular people and situations. This action not only enables you to gain a greater knowledge of yourself as an individual possessing specific sensitivities, but also a better understanding of the society in which we live.

"The magic of art was that it represented a RE-CREATION of the visible world as man gave form to his own vision of reality. The psychological effect of such an act must have been profound. When man creates his own reality - be only in images... it is in the creative act, in the construction of images whether they be of science or art, that he gains his independence, sense of purpose, and ability to live with uncertainty and fear." GRAHAM COLLIER
Art and Understanding: Towards a Humanist Aesthetic - P. 174



BORN: 1967

EDUCATION:

1986-88 Fabric printing (two years part-time), Blacktown Technical College, Blacktown

1988 Awarded, Certificate Fabric Printing

1986-89 Candidate, B.A. Visual Arts, University of Western Sydney, Nepean.

EMPLOYMENT:

1985-89 Wardrobe Department (temporary supervisor for seasonal employment) Sydney Theme Park, "Australia's Wonderland", Eastern Creek, Sydney.

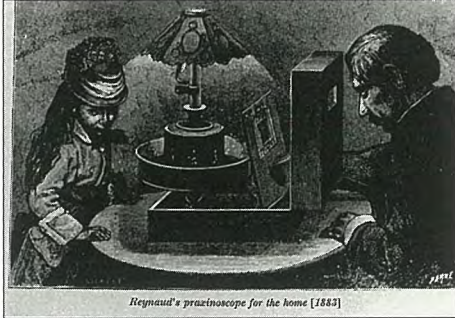
1988-89 Signwriting, Parramatta Boat and Cycle Hire and Centennial Park Cycle Hire, Sydney.



NICOLA TEFFER

PERSONAL STATEMENT

Theatre, - its exaggerated gesture, narrative structure and creation of character forms the basic impetus for my work.



BORN: Sydney, 1968

EDUCATION:

1987-89 Candidate, B.A., Visual Arts, University of Western Sydney, Nepean

EXHIBITIONS:

1987 **Young Masters/Distorted Visions**, Toxana, Richmond, N.S.W.

1988 **Luxus**, Kelly Street Kolektiv, Sydney

1988 Group Exhibition, Hills Centre, Castle Hill, N.S.W.

1989 **Introspecta**, Street Level, Penrith, N.S.W.

1989 **Passion and Desire**, Lewers Bequest and Penrith Regional Art Gallery, Penrith, N.S.W. - Video Exhibition

EXPERIENCE:

1989 Studio Assistant to Fiona Macdonald

1989 Art Teacher, Liverpool City Council, Liverpool, N.S.W.



RICHARD TOMKINS

PERSONAL STATEMENT

Equal balancing of the mind between motives or reasons. A state of indifference or of doubt, when the mind is suspended in indecision between motives or the different forces of the evidence. (Equilibrium).



BORN: 1967

EDUCATION:

1986-89 Candidate, B.A. Visual Arts, University Western Sydney, Nepean

1989 Drama Course, Northside Theatre Company

EXHIBITIONS:

1988 **New Video**, Street Level, Penrith, N.S.W.

1988 **A Compact Look at Photography**, Arthaus, Darlinghurst, Sydney

1988 **Images**, The Lewers Bequest and Penrith Regional Art Gallery, Penrith, N.S.W.

1989 **Simulacrum/Simulation**, Street Level at Post Squared, Surry Hills

1989 **Passion and Desire** Video Exhibition, The Lewers Bequest and Penrith Regional Art Gallery, Penrith, N.S.W.

1989 Entrant, Australian Video Festival.

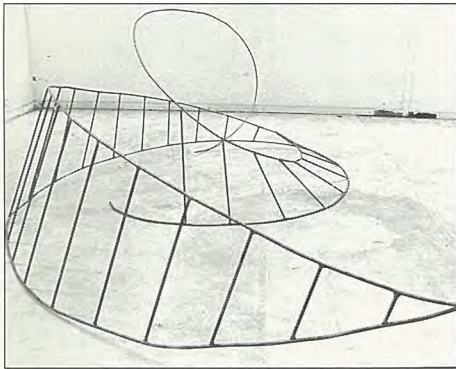


LENDA VANDYK

PERSONAL STATEMENT

Turning Points imitate the human form, at a particular and unique point in time. Winding, turning, twisting, in and out of itself, as though creating it's own Journey within its own form.

Each of these Journeys is an experience undetermined until we find ourselves in a similar knot.



BORN: 1967

EDUCATION

1986 Undergraduate Art Certificate course, East Sydney Technical College
1987 Candidate, B.A. Visual Arts, University of Western Sydney, Nepean

EXHIBITIONS

1986 Cell Block Theatre, East Sydney Technical College
1987 **Distorted Visions**, Toxana Gallery, Richmond, N.S.W.
1988 Group Exhibition, The Hills Centre, Castle Hill, N.S.W.
1989 **Phorsite**, Street Level Gallery, Penrith, N.S.W.
1989 Govern's Pavillion, Showground, 'Ipex Sculpture Award Exhibition, Sydney.

EXPERIENCE:

1988 Curator/organiser, Group Exhibition, The Hills Centre, Castle Hill, N.S.W.
1989 Advisor to Emu Plains Public School for 'Community Art Exhibition', Emu Plains, N.S.W.
1989 Studio Assistant, Department of Visual Arts, University of Western Sydney, Nepean
1989 Studio Assistant to Joan Brassil (video artists) Sydney
1989 to present Research Assistant, Biennale of Sydney (responsible for the establishment of the Biennale Archives)

AWARDS:

1989 William Fletcher Trust



ANGELA VOZZO

PERSONAL STATEMENT

"The real truths lay in dreams, memories, phantoms and hallucinations".
"Art is an abstraction. Seek it in nature by dreaming in the presence of it."
PAUL GAUGUIN

"The widest claim that can be made for science is that it is the history of nature. The widest claim that can be made for art is that it is the creation of nature - that it brings to existence an entirely autonomous world."
HERBERT READ

My work strives to re-discover childhood memories. The printing process becomes a drawing process, a stage for ideas. With painting I design the stage according to colours and shapes. My interests lie in the hidden, the mysterious and the quiet.



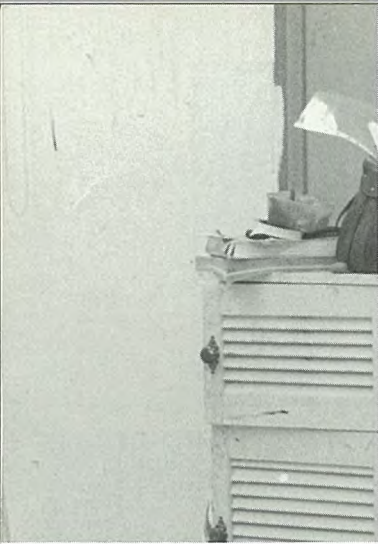
BORN: Sydney, 1959

EDUCATION:

1985-86 Art Certificate, Liverpool Technical College
1987-89 Candidate B.A. Visual Arts, University of Western Sydney, Nepean

EXHIBITIONS:

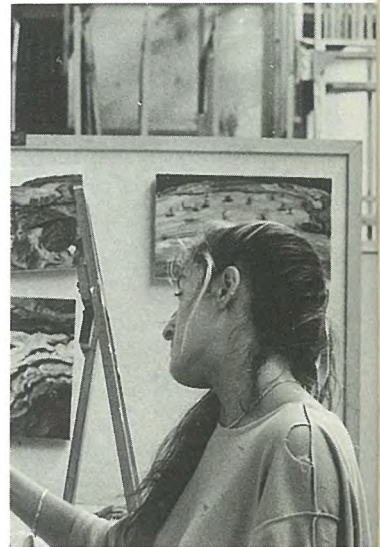
1986 Group Exhibition - Modern Art Gallery, Casula, N.S.W.
1988 **Small Pieces of Wall** - Street Level Gallery, Penrith, N.S.W.
1989 **Cuts, Scratches and Bites**, Print Council of Australia Gallery, Melbourne



The University of Western Sydney, Nepean is strategically located in the centre of the western Sydney region, which is the largest natural growth area in Australia. This region covers more than 5,500 square kilometres and its population exceeds one million – about one third of Sydney's total. Major city developments with inherent commercial, professional, industrial, recreational and residential areas exist in their own right in this region. The area also contains some of Sydney's most popular natural recreational areas including the Blue Mountains and the Nepean River.



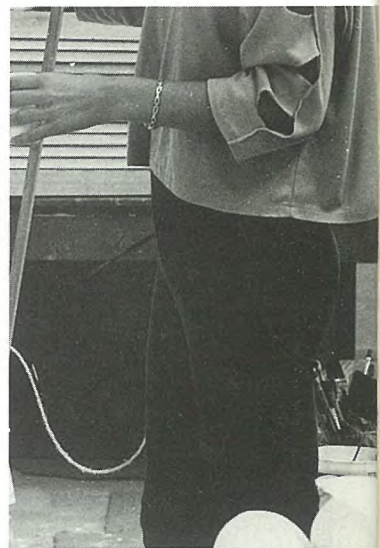
Established to serve this region, the University of Western Sydney, Nepean is a multi-purpose institution which operates on four campuses, and has a student population in excess of 4,500 students.



The School of Visual Performing Arts is centred on the Kingswood campus (with dance being taught at Westmead), and began operations in 1979. Since that time it has grown to the point of now being an important focus of artistic and cultural activity, not only in Western Sydney, but also nationally. It has undergraduate courses in visual arts, art history and criticism, theatre arts, dance and design.



The Bachelor of Arts (Visual Arts) course provides full professional training for visual artists. All of the lecturers are professionals in their own right and are selected for their ability to enthuse, motivate and teach. A dynamic program of guest lectures involving visiting professionals from Australia and overseas compliment the demanding, ongoing structure of lectures and studio practice.



The courses offered to students of Visual Arts in 1990 are:

- B.A. Visual Arts (Studio Major)**
- B.A. Visual Arts (Art History and Criticism Major)**

Visitors are welcome to the university by appointment. Enquiries can be made to the School of Visual and Performing Arts on (047) 36 0280.

