

Amulot is

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far away?

Tony  
90

## **ACKNOWLEDGEMENTS**

The School of Visual and Performing Arts gratefully acknowledges the following people and organisations who have made major contributions of materials, facilities and expertise to the Department of Visual Arts throughout 1990

Mr. Belgiorno-Netis,  
Transfield Pty Ltd,  
North Sydney

Donations Committee, BHP,  
Port Kembla Steel Works

Gosford Quarries,  
Annandale, N.S.W.

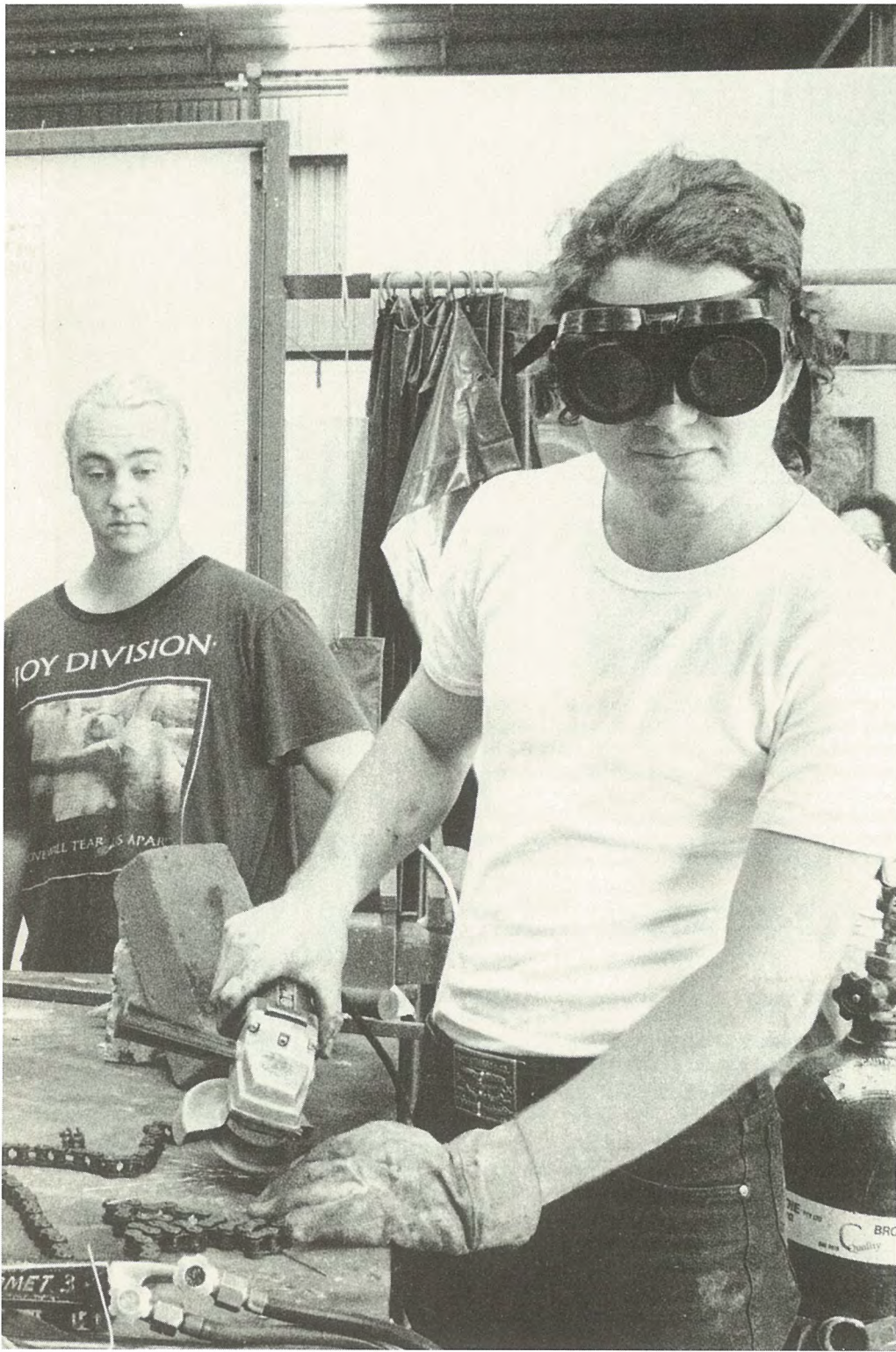
Commonwealth Industrial Gases

Commodore Business  
Machines Pty Ltd  
Lane Cove, N.S.W.

## **ABSOLUT VODKA**

Material Compilation & Layout:  
Alexis Cross

Cover Image: Anthony Schwensen



# 1990

GRADUATION  
EXHIBITION

B.A. VISUAL ARTS

Monday November 26, 1990  
Sunday December 2nd, 1990

Department of  
Visual Arts Studios

Lot 12, Peachtree Road,  
Penrith NSW 2750

ASS. DIP. CERAMICS

Monday November 26, 1990  
Thursday November 29, 1990

Building H, Second Avenue,  
Kingswood NSW 2747

 UNIVERSITY OF  
WESTERN SYDNEY  
Nepean



# JILLIAN M. MALING

## CHIEF EXECUTIVE OFFICER

In July 1988 the Commonwealth Minister for Education, The Hon. J.S. Dawkins, released his Government's Higher Education Policy Statement, commonly known as the White Paper. The report contained new directions and priorities for higher education institutions with particular emphasis being given, through technology-based and business courses, to the development of the Australian economy.

The University of Western Sydney, of which Nepean is part, came into existence on January 1 1989. Since that time much effort has been put into establishing the name of the new Institution and commencing the process of focussing on our new goals:

- to pursue excellence in its teaching, research, scholarship and professional activities by building on the basis laid by the former Colleges of Advanced Education in the region;
- to seek eminence among the Universities of Australia and an international standing in its chosen fields of endeavour;
- to develop a distinctive collaborative partnership with commerce and industry, the professions and all levels of Government, and especially with these interests in the region of Western and South Western Sydney;
- to address in its work the industrial, cultural and economic needs of the region and the country.

We at the University of Western Sydney, Nepean, are committed to the development of the Visual and Performing Arts as an integral part of our overall academic program. We believe that through our endeavour we are supporting an Australian multi-billion dollar art industry (imports and exports). We are encouraging individuals into small businesses and self-employment ventures. We are a major provider looking to serve the cultural and educational needs of the western Sydney community and, through our graduates, contribute to the further development of the Arts in that community.

Industry has, and continues to tell us through employment patterns, of the importance to them of graduates with a balanced education. Our Visual Arts graduates, not only by practising their skills on leaving UWS, Nepean, affect community attitude, but also as students within the Institution prior to leaving to pursue their individual respective careers, contribute to the development of the institution by providing a balance for students studying in other fields through their expression, dress, language and action.

The most important event 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.

I believe one of the ways in which our University is meeting its commitment to Government, the Region, the State and the Nation is through its work in the Arts. Such graduate exhibitions as the one we view today is a prime example of excellence in teaching and scholarship. It provides a visual example of where our Institution is headed in achieving its goals.

All students undertaking a course of study are taught both new and old techniques and new skills to lay the foundation for 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. 1990 graduands, 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.



PHOTO BY NIGEL WESLEY

# A NNE GRAHAM



## HEAD OF VISUAL ARTS

The time students spend at art school is one of the freest they will experience. We ask them to strive for an autonomous view, while introducing them to the shared history of practice and theory.

Once out in the world/market place there are many extrinsic pressures on them to conform. It is essential that our course offers them not only commitment to free thinking but also the self-critical skills to withstand these pressures while making the most of the opportunities. The Graduate Exhibition provides a valuable practical experience which focuses the problems entailed by any finite statement of results in what is in fact a continuous program of learning which does not realistically break down into exhibition sized modules or periods of work.

On the other hand it allows the student to see their work in a comparative context and gives practical expression to their critical faculties for self regulation and selectivity.

We are very happy to see the results of the past three years of preparation and wish the students well in their future careers. The University continues to take an active interest in the work of its graduates and makes a practical commitment through the Evatt Foundation acquisition program and exhibition.

The new Visual Arts building is scheduled for completion in 1991 and this is our last exhibition at Peachtree. We are delighted that the work is of such a high standard and look forward to continuing this tradition of excellence in our new location.

All the lecturers and staff of this school have contributed to this exhibition and I express my sincere thanks to them for their support. The students whose work is exhibited are now at the beginning of their professional career as artists. We thank these students for their contribution to the University and wish them well as they pursue their chosen goals.



# JACQUELINE BLAKE

## PERSONAL STATEMENT

A wall. An arch. A ladder, bridge.  
Retreating. Arriving. Departing. Returning.

From one stage of my life to another.  
To take a step.  
My work records a process.  
I have used these objects (symbols)  
To demonstrate the next.  
The next comes from the past.  
Mine has already been determined.



**BORN:** 1969, Sydney  
**EDUCATION:** 1988-90 Candidate B.A. Visual Arts, University of Western Sydney, Nepean.  
**EXPERIENCE:** 1990 Set Design and props Dept. assistant, Australian Opera Company, Surry Hills.  
Assistant, Akiko Fujita, Japanese Artist in Residence (Ceramics) University of Western Sydney, Nepean.  
**EXHIBITIONS:** 1989 Group Exhibition (drawing), Open Week, University of Western Sydney, Nepean.  
Interdisciplinary Studies Exhibition, University of Western Sydney, Nepean.

# EFFE BOUGOUKAS

## PERSONAL STATEMENT

"Pop life, everybody needs a thrill,  
Pop life, we've all got a space to fill,  
Pop life, everybody wants to be ontop,  
Life it ain't real funky, unless its got that Pop" ...  
Written by Prince from his song "Pop Life",  
Paisley Park album, Warner Bros.



**BORN:** 1968, Orange, N.S.W. of Greek parents.  
**EDUCATION:** 1987 Student in fashion design, Baulkham Hills TAFE.  
1988-90 Candidate B.A. Visual Arts, University of Western Sydney, Nepean.  
**EXPERIENCE:** Performance work (drama, tap, jazz and singing) in theatres including the play "GREASE".  
Three months internship with Recreation Graphics, Crow's Nest.



# DEBORAH BRIMBECOM

## PERSONAL STATEMENT

"..... thousands of years of patriarchal conditioning has robbed us of our sexual potential and deceived us about the true nature of our sexuality. Women are forbidden to own and use their sexuality for themselves, as a means of personal self-expression. Our authentic sexuality has been taken from us, subjected to a process of distortion and mutilation, and then returned to us as passive submissiveness which is held up as 'true' female sexuality."

p.1. "shrew", Vol. 4, No.6, December, 1972.



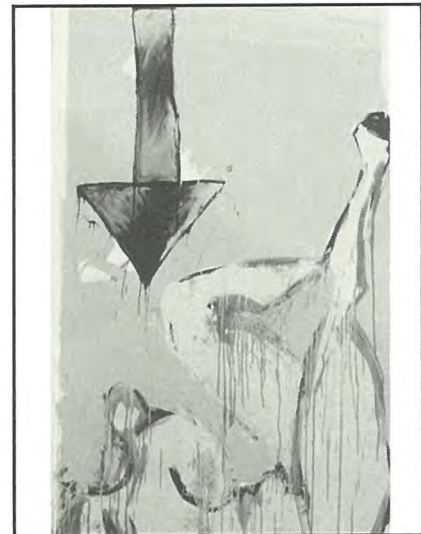
**BORN:** Australia

**EDUCATION:**  
1988-90 Candidate B.A. Visual Arts, University of Western Sydney, Nepean.

**EXHIBITIONS:**  
1988 Group Exhibition, Gallery 59, Cleveland St., Sydney.

1989 National Student Art Prize, Bathurst.  
Bald Archie Competition, Artspace, Sydney.

**EXPERIENCE:**  
1988 Assistant to Anne Ferran, 'I am the Rehearsal Master.



# DIONE COOTE

## PERSONAL STATEMENT

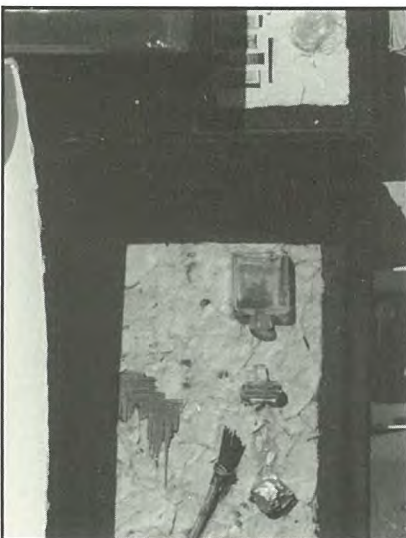
The string was untied,  
The lid was opened,  
and a piece of paper was added  
to the endless collection.  
Each corner held mystery  
of a treasure well hidden.  
The glitter and gold  
that shone  
like a child's fairytale book,  
and then the string was tied  
and the lid was closed  
to lock away.

**BORN:** 1970, Narromine, N.S.W.

**EDUCATION:**  
1988-90 Candidate B.A. Visual Arts, University of Western Sydney, Nepean.

**EXPERIENCE:**  
1988 Assistant, Malcolm Mathieson, Photography, Orange, N.S.W.  
1990 Part-time art teacher, Art Studio 511, Baulkham Hills, N.S.W.  
Assistant to Richard Goodwin, Sculptor.

**EXHIBITIONS:**  
1989 "Menageries", Street Level, Penrith, N.S.W.  
"Miniatures", Arthaus, Darlinghurst, N.S.W.





## DENBY DOWLING

### PERSONAL STATEMENT

The house, my house, has become, for me, a metaphor for rape. This house will soon be taken away from my mother, brother, sister and me and as a result we cannot feel secure. Similarly I feel insecurities within a male dominated society. I cannot live without feeling threatened by a possible physical or psychological victimisation. This house where the child's memory began will soon be taken over by some stranger. In this house were the beginnings of my own sexuality. This is where the girl became a woman and where it was learned that the journey takes a crooked path.

"Better not be too adventurous" little girl, "better stick close to the path". There are hungry wolves in the woods.



- BORN:** Australia, 1969
- EDUCATION:** 1988-90 Candidate B.A. Visual Arts, University of Western Sydney, Nepean.
- EXPERIENCE:** 1990 Painting/drawing instructor at Model Farms High School
- AWARDS:** 1987 Community Service Award for 'Special Talent in Art'
- EXHIBITIONS:** 1985 & 1986 Commonwealth Bank Art Exhibition.

## PAULETTE FISHER

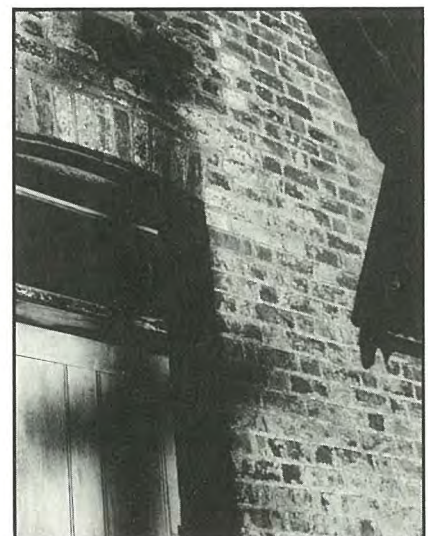
### PERSONAL STATEMENT

"Minimal selfhood is not just a defensive response to danger, but arises out of a more fundamental social transformation: the replacement of a reliable world of durable objects by a world of flickering images that make it harder and harder to distinguish reality from fantasy."

Christopher Lasch.

External methods of communication direct the internal forces - we are products of a designed market. Fears, dreams and desires are manufactured, we are dominated by form; human nature is conditional and mother nature is alien.

- BORN:** Sydney, 1961
- EDUCATION:** 1981-82 Awarded Art Certificate, Penrith College of TAFE  
1988-90 Candidate B.A. Visual Arts, University of Western Sydney, Nepean.
- EXPERIENCE:** 1989 Video workshop with Jill Scott, University of Western Sydney, Nepean  
1990 Video Production, art Resistance, Sydney  
Film set assistant (work experience), Paper Plane Pictures, Sydney
- EXHIBITIONS:** 1990 'Headbangers Heaven 357', Tin Sheds Gallery, Sydney University.



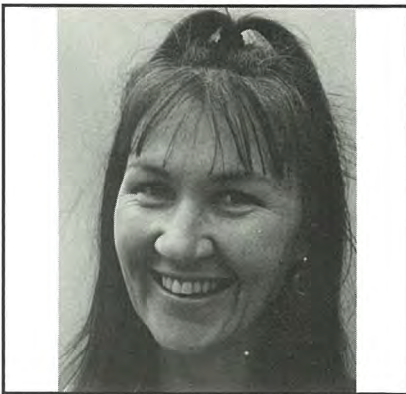
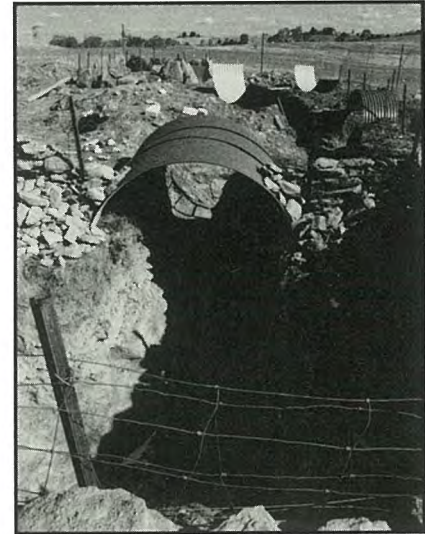


# GLENN FITZGERALD

## PERSONAL STATEMENT

Thank-you to the following for their assistance in the project: Harvey Tindal, Ian Jones, Nick Dorrer, Jules Gull, Shaun Miles, Mal Sheens, John Gillooly, Chuck Vella, Bob Luke, Alistair Roberts, Gordon Beattie, Mary Marks, Glenda Van-Dyk, Frank Abbas Special thanks to: Brieann Steel, Tony Azzopardi from Barclay Mowlem Construction Limited and Special thanks to: Terry Hayes, Harry Barnet for their support and encouragement throughout the project

**BORN:** 1968, Australia  
**EDUCATION:** 1988-90 Candidate B.A. Visual Arts, University of Western Sydney, Nepean.



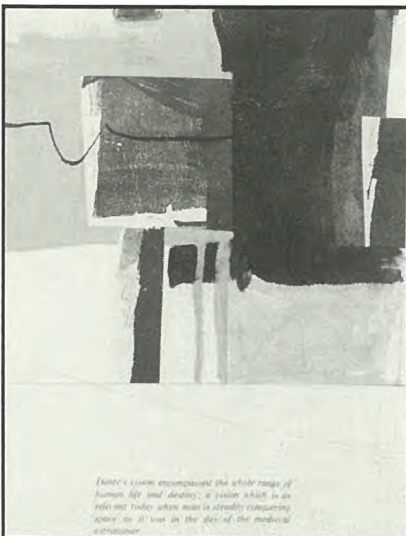
# JENNI FRASER

## PERSONAL STATEMENT

In my art I have endeavoured to explore imagery and allegory and to reflect the importance of the symbol to the Medieval way of life. The primary colours of red, blue and yellow were very important to the medievals, each colour symbolic of the abstraction that it represented.

I have chosen the 14th Century epic poem, "The Divine Comedy" by Dante Alighieri as the basic source material of my analysis. Dante's poetry reflects this medieval concept of colour, pure and simple.

**BORN:** 1955, Maitland, N.S.W.  
**EDUCATION:** 1988-90 Candidate B.A. Visual Arts, University of Western Sydney, Nepean.  
**EXHIBITIONS:** 1990 'Headbangers Heaven. 357', Tin Sheds Gallery, Sydney University.  
**EXPERIENCE:** 1983-84 Convenor, Publicity Committee, Maitland City Art Gallery.  
1983-88 Member, Exhibitions Sub-committee, Maitland City Art Gallery.





## DEBBIE GIMBERT

### PERSONAL STATEMENT

My work portrays motifs of religious iconography and spiritual inner feeling. While without any religious affiliation at all - I strive for a remarriage between art and the inner spirituality.



**BORN:** 1969, Wollongong, N.S.W.

**EDUCATION:**  
1988-90 Candidate B.A. Visual Arts, University of Western Sydney, Nepean.

**EXPERIENCE:**  
1990 Internship, Lewers Bequest & Penrith Regional Art Gallery, Emu Plains, N.S.W.

## HELEN TAHENY-GLISSAN

### PERSONAL STATEMENT

One of the joys of living is finding out the mystery of how things work.

Obscurity and ambiguity enhance and heighten the senses, and then the mind immediately begins to work on the puzzle.

As Art and Dance play such an intrinsic role in my life, I am constantly being surprised to find how closely the arts are inter-related.

**BORN:** Brisbane, Qld.

**EDUCATION:**  
1981 Dance Diploma, The Society for Education in Dance and Theatre Arts, Sydney  
1987 Art Certificate, Meadowbank College of TAFE  
1988-90 Candidate B.A. Visual Arts, University of Western Sydney, Nepean.

**EXPERIENCE:**  
1967-78 Professional Dancer  
1973-88 Principal and Teacher of Helen Taheny College of Dancing (Ballet, Jazz, Tap and Character)  
Assistant, Garage Graphics - Screenprinting

1990  
**EXHIBITION:**  
1990 Headbangers Heaven 357, Tin Sheds Gallery, Sydney University.



# KAREN GORDON

## PERSONAL STATEMENT

"Begin at the beginning', The king said gravely, 'And go on till you come to the end, then stop!'"

Lewis Carrol

## EDUCATION:

1988-90

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

## EXPERIENCE:

1989

Stone carving workshop, Gosford Quarries, Annandale.

Video workshop, Jill Scott, University of Western Sydney, Nepean.

1990

Technical Assistant to Milan Knizak, Biennale of Sydney.

Technical Assistant to Jaroslaw Kozlowski, Biennale of Sydney.

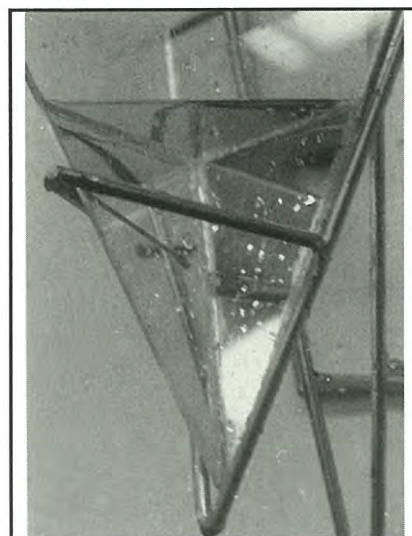
Technical Assistant to Nam June Paik, Biennale of Sydney.

Studio Assistant to Ari Purhonen, Sydney.

## EXHIBITIONS:

1989

Managerie, Street Level, Penrith N.S.W.



# ANTHONY GRECH

## PERSONAL STATEMENT

My work tends to challenge the artistic properties of glass. Through these developments one has to question is the medium used glass or .....

## BORN:

1968, Camden, N.S.W.

## EDUCATION:

1988-90

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

## EXPERIENCE:

1989

Workshop with Joachim Kloss, German Glass Artist.

1990

Studio Assistant to Sergio Redegalli, Cydonia The Glass Studio, Newtown



## GEORGINA HAWKE

### PERSONAL STATEMENT

George moved quietly about the house, not knowing if he was alone. the clock on the mantelpiece had lost ten minutes. he ran his hand along the ledge. someone had eaten the remains of the apple pie. the window was slightly open in the bathroom. i could see through to the window next door. someone had left tea leaves in the sink. he sipped. the smell of wet earth came through an open window. his favourite green tea cup had been chipped. I could see the dust on the window sill. he took of his shoes and put them by the stove. noticing the heat. there was a trail of ants leading to the sugar bowl. a button on the floor. i opened the shutters. the man next door was singing. i noticed the dripping drain pipe. and he picked up his suitcase. opening it quietly. it was too sweet. he washed his hands in hot soapy water. noticing the draught the kettle had boiled.



**BORN:** 1969, ORANGE

**EDUCATION:**  
1988-90 Candidate B.A Visual Arts, University of Western Sydney, Nepean

**EXPERIENCE:**  
1989 Part-time work Orange Regional Art Gallery  
1990 Technical Assistant, Biennale of Sydney

**EXHIBITIONS:**  
1989 "Menagerie" group show, Street Level, Penrith;  
"Miniatures" group show, Arthaus, Darlinghurst  
1990 "Clockworks Orange" group show, Pet Shop Cafe, Orange

## SHERIDAN HAZZARD

### PERSONAL STATEMENT

My work is a narrative in which events are experienced and recorded successively, but are ultimately linked to the whole. The move from the personal reference towards the impersonal occurs during the act of painting; around, between and over the signs and symbols - (ideolect). What is erased or preserved, 'annihilated' or 'adored' results in only fragments of the personal narrative surviving the act. Reconstruction of the narrative begins anew, but only by the conscious fixing of chosen poetic - and other references can the forms emerge, and a sense of the whole comes into play.,

**BORN:** 1961, Bundaberg, Qld

**EDUCATION:**  
1987-90 Candidate, B.A Visual Arts, University of Western Sydney, Nepean



# CATHERINE HOCKEY

## PERSONAL STATEMENT

Life is like a tossed coin,  
Sometimes it's Heads,  
Sometimes it's Tails.

**BORN:** 1968, Tullamore, NSW

**EDUCATION:**  
1988-90 Candidate, B.A Visual Arts, University of Western  
Sydney, Nepean

**EXHIBITIONS:**  
1988 'Art Express', Travelling Exhibition of H.S.C. works.  
1989 'Menagerie', Street Level Gallery, Penrith, NSW  
'Similacrum/Simulation' Street Level at Post  
Squared, Surry Hills, NSW

**EXPERIENCE:**  
1988-89 Member, Street Level Gallery, Penrith, NSW  
1990 Technical Assistant, Biennale of Sydney  
Assistant to Joan Grounds



# LINDA MAESTRI

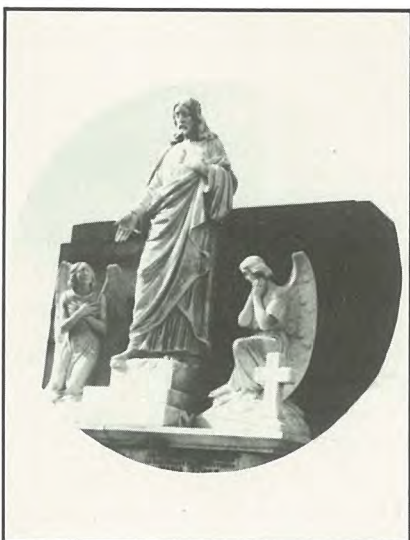
## PERSONAL STATEMENT

In gothic times, people were attracted to Christianity by the beauty they saw in the churches. Magnificent windows beckoned to them, providing beauty to a life which would have otherwise been unbearable. These windows, and the subsequent religious ornamentation, are physical reminders of the wealth of the Church. The process of gathering this wealth, taints the beauty, highlighting its artificiality. When the Jesuits massacred the South American Indians in the name of Christ, they were robbing them of their culture. This makes the wealth gathered repulsive, if not to the senses, then to the intellect. Wealth in relation to death intrigues me. The body rots but the appearance of wealth and religion live on. **SPECIAL THANKS:** Anne Ferguson for all her help, Tom and Kevin Tyrell for all their advice and assistance, and all who have advised and helped me along the way.

**BORN:** 1969, Sydney, NSW

**EDUCATION:**  
1988-90 Candidate, B.A. Visual Arts, University of Western  
Sydney, Nepean

**EXPERIENCE:**  
1990 Studio assistant to Anne Ferguson, stone carver





# TRACY-LEE MALLEY

## PERSONAL STATEMENT

In these pieces I have been concerned with using a combination of earthy materials, not commonly used in casting techniques. This has resulted in surface textures reminiscent of fragments retrieved from ancient civilizations. The form of the pieces is a response to this investigation.



**BORN:** 1969, Wollongong

**EDUCATION:** Candidate B.A. Visual Arts, University of Western Sydney, Nepean  
**1988-90**

**EXHIBITIONS:** "State of Flux" The Lewers Bequest and Penrith Regional Art Gallery, Penrith.  
**1989**

# MARK MARCINIAK

## PERSONAL STATEMENT

Thank-you to the following for their assistance in the project:  
Harvey Tindal, Ian Jones, Nick Dorrer, Jules Gull, Shaun Miles, Mal Sheens, John Gillooly, Chuck Vella, Bob Luke, Alistair Roberts, Gordon Beattie, Mary Marks, Glenda Van-Dyk, Frank Abbas  
Special thanks to: Brian Steel, Tony Azzopardi from Barclay Mowlem Construction Limited and Special thanks to: Terry Hayes and Harry Barnet for their support and encouragement throughout the project



**BORN:** 1969, Australia

**EDUCATION:** Candidate B.A. Visual Arts, University of Western Sydney, Nepean  
**1988-90**



# SUSAN MILLS

## PERSONAL STATEMENT

The Egyptians paid tribute through manuscripts to those that died. I too, am paying tribute through manuscripts to someone I loved, my Grandfather.

- BORN:** 1968, Napier, New Zealand
- EDUCATION:**
- 1987** Candidate Art Certificate Meadowbank College of T.A.F.E. Sydney, NSW (first year successfully completed)
- 1989-90** Candidate B.A. Visual Arts, University of Western Sydney, Nepean
- EXHIBITIONS:**
- 1987** End of Year Exhibition, Meadowbank College of T.A.F.E. Sydney, NSW
- 1989** Cuts, Scratches and Bites, Print Council, Melbourne, VIC  
Drawing Exhibition, (Open Week), University of Western Sydney, Nepean  
Interdisciplinary Studies Exhibition, University of Western Sydney, Nepean
- 1990** Second Bi-Annual Loyd Rees Bi-centennial Art Award, Lane Cove Library, Sydney.



# LEE PALMER

## PERSONAL STATEMENT

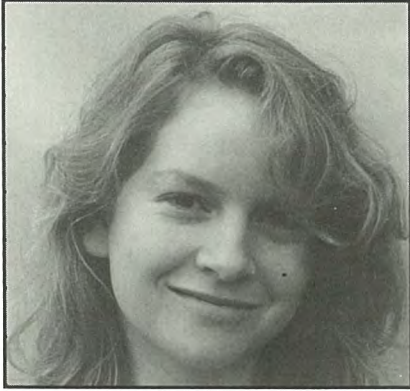
A few of us, especially from religious backgrounds, had the opportunity to acquire a sense of sin at an early age.

"The ensuing war between the flesh and spirit infused sexual experience with matchless intensity and produced enough psychological fallout to taint a lifetime. The list of sins grew as fast as we did. Instead of quashing our lust, the concept of sin turned fleeting thoughts into erotic dynamite. That denial can be most arousing was borne out in the zeal with which we engaged in discussion about the forbidden."

Claudia Morton, *Intimate Confessions*

- BORN:** 1957, Wagga Wagga, NSW
- EDUCATION:**
- 1988-90** Candidate B.A. Visual Arts, University of Western Sydney, Nepean
- EXHIBITIONS:**
- 1989** State of Flux Lewers Bequest and Regional Gallery, Penrith, NSW
- 1990** Headbangers Heaven 357, Tin Sheds Gallery, Sydney University

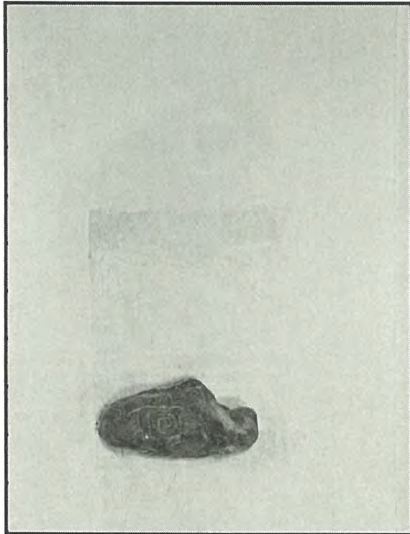




## TANYA PETERSEN

### PERSONAL STATEMENT

Archaic labryinths have led me to a place before our time. What was there belongs no more to our world. She was so much more. There she who delivered was wholly, as was life. There we were apart of her. There we were born again unto her.



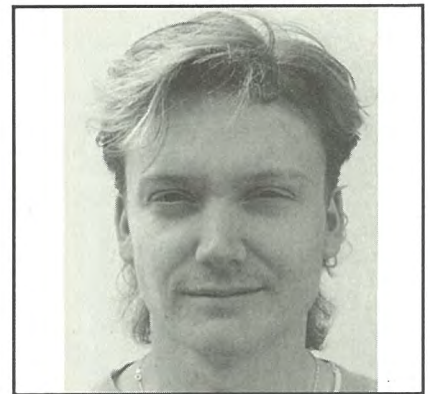
**BORN:** 1969, Cudal  
**EDUCATION:** 1988-90

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

## DAVID POWELL

### PERSONAL STATEMENT

"Between thought and expression there lies a lifetime."  
Lou Reed



**BORN:** 1970, Penrith, NSW  
**EDUCATION:** 1988-90  
**EXPERIENCE:** 1990

Candidate, B.A. Visual Arts, University of Western Sydney, Nepean  
Studio Assistant to Fred Cress, Sydney





# AMANDA PROCIV

## PERSONAL STATEMENT

'Quiltmaking' was the way that women of the Past expressed their ideas and lives. To these women quilts were more than aesthetic objects that were on display in the home, it was a creative outlet that

was an integral part of the women and the community. I use his medium to express my ideas about the community that I live in and the city that this suburb is part of. To me the city and the suburb are linked together by the architecture that makes them what they are. Both have a combination of old and new buildings that live side by side, both wanting an individual identity in a jumble of architectural styles and planning.

**BORN:** 1970, Tennant Creek, NT

**EDUCATION:**  
**1988-90** Candidate, B.A. Visual Arts, University of Western Sydney, Nepean



# JOSEPH RIMMER

## PERSONAL STATEMENT

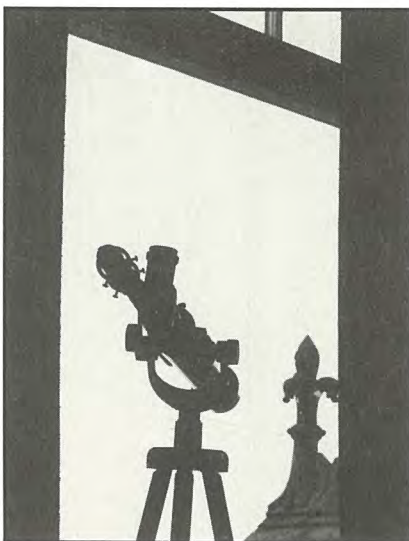
As an artist the computer offers an invaluable way of generating imagery and ideas, unique in both style and content. The challenge is to fuse the artistic ideas of traditional mediums into experimental images and animation. The surrealistic possibilities of the computer generated environment can provoke, stimulate and question current issues of changing technology and social values. Within this environment possibilities open up to explore the bleak, dark vision of the future. Where society becomes soulless, misplaced, altered, as forces transform simple forms into complex structures.

**BORN:** 1968, Canberra, ACT

**EDUCATION:**  
**1988-90** Candidate, B.A. Visual Arts, University of Western Sydney, Nepean

**EXPERIENCE:**  
**1989** Gordon Piper, Penrith, Video editing and graphics  
Chai Cheo Hiang, "Gentlemen in Suit and Tie", Video editing and introduction animation; University of Western Sydney, Nepean, Audio Visual Department, Animation of University logo; Jill Scott, Video Workshop, University of Western Sydney, Nepean

**EXHIBITIONS:**  
**1987** University of Canberra, Stirling College Art Show, Artworks from 1987 **1989** Entrant S.B.S. Video Competition "Ten Minutes to Midnight" 6 minute animated short; "Extractions" Cal Arts, California, 7 minute, animated film **1990** Amiga Computer Show, University of Western Sydney, Nepean "Jogging Can", 3 seconds animated character.

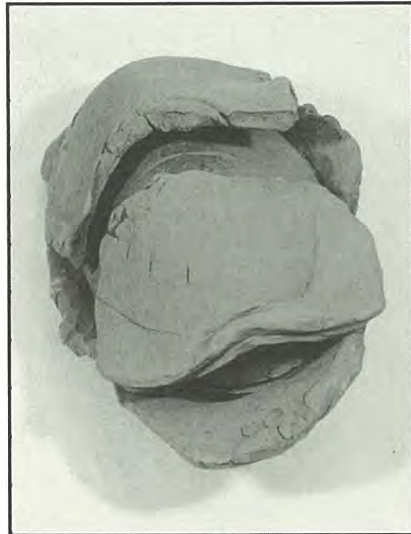




## THERESE SAAIB

### PERSONAL STATEMENT

SUMKI EL IT BE SON NOR RO  
 MA HADDA ROH EN DOR RO  
 BRUM MET EKTER  
 (SHE FISH HE BECAME CAUGHT ON A HOOK)  
 MAISON, PAN DE PRAIRIE, Ô LUMIÈRE DU SOIR  
 SOUDAIN VOUS ACQUÈREZ PRESQUE UNE FACE HUMAINE  
 VOUS ÊTES PRÈS DE NOUS, EMBRASSANTS, EMBRASSÉS  
 (HOUSE, PATCH OF MEADOW, OH EVENING LIGHT  
 SUDDENLY YOU ACQUIRE AN ALMOST HUMAN FACE  
 YOU ARE VERY NEAR US, EMBRACING AND EMBRACED)  
 RAINER MARIA RILKE



**BORN:** 1970, Sydney  
**EDUCATION:** 1988-90 Candidate, B.A. Visual Arts, University of Western Sydney, Nepean  
**EXPERIENCE:** 1989 Stonecarving Workshop, Gosford Quarries, Annandale; Video Workshop, Jill Scott, University of Western Sydney; Performance Workshop, Bonita Ely, University of Western Sydney; Member, 89 Variations Exhibition Committee, Sydney  
 1990 Technical Assistant, Milan Knizac, Biennale of Sydney; Studio Assistant, Hossein Valamanesh, Adelaide  
**EXHIBITIONS:** 1988 Group Exhibition, Ashfield Townhall, Sydney  
 1989 China Crisis Exhibition, Pailou Plaza, Sydney

## ANTHONY SCHWENSEN

**PERSONAL STATEMENT** " I know my fate. One day there will be associated with my name the recollection of something frightful - of a crisis like no other before on earth, of the profoundest collision of conscience, of a decision evoked against everything that until then had been believed in, demanded, sanctified. I am not a man, I am dynamite." Nietzsche: Why I Write Such Excellent Books Appearances can be deceiving, surfaces can seem calm but shelter intensely struggling forces. Boundaries can only be broken by pushing against them, fighting to find what exists beyond the preconceived structure (out of the unknown came a faith), searching for the point of impact that leads to the creation of a new power, new limits, a new oppression yet again. The power, limits and oppression of the system that we know as language form the stimulus behind my work. Whilst this may seem pointless, a struggle against the limits of language, it is actually an intensely rewarding experience, as the limits most frequently extended, are the ones that I place on myself. "I don't believe in 'isms', I only believe in myself."  
 Ferris Beuller



**BORN:** 1970, Sydney **EDUCATION:** 1987 Art in Society, Sydney University, (Short Course) 1988-90 Candidate, B.A. Art History and Criticism, University of Western Sydney, Nepean 1988 Technical Theatre Production, Seymour Centre, Sydney 1990 Philosophy, Sydney University, (Short Course) **EXPERIENCE:** 1988-89 Member, Street Level, Artist Run Initiative, Penrith, NSW 1990 Technical Assistant to Olaf Metzger, Milan Knizac, Arthur Wicks, Nam June Paik, Biennale of Sydney; Employed as Gallery Attendant, Bond Stores Bond and Victoria Lynn, Curators, 'The Yellow House - 1970-72', AGNSW, Sydney; Studio Assistant to Anne Graham **EXHIBITION:** 1988 'SHOPLIFTING IS AN OFFENCE', Performance for MOSAIC Performance Night, Street Level, Penrith, NSW 1989 MENAGERIE, Street Level, Penrith, NSW; THE MINATURE SHOW, Arthaus, Darlinghurst, NSW; INTROSPECTA, Street Level, Penrith, NSW **PUBLICATIONS:** 1989 'Street Level Turns One' AGITPOP, September 1989



# VICTORIA SELLAS

## PERSONAL STATEMENT

To struggle for strength. It sounds so dramatic. One does as best one can, and then one goes to bed. And that's how suddenly one day, it becomes evident that one has achieved something

Paula Modersohn-Becker

For what more terrifying revelation can there be than that it is the present moment? That we survive the shock at all is only possible because the past shelters us to one side, the future on another.

Orlando (Virginia Woolf)

Growing up in an ethnic background can be a struggle whilst at the same time thrilling and challenging (especially being born female).

My work is like pages from a diary describing the private feeling experienced as an Australian women gasping for breath in the context of an ethnic society.

NO MORE TRADITION FOR ME, MA!  
I AM WHO I AM.

**BORN:** 1969, Sydney, NSW

**EDUCATION:**  
1988-90 Candidate, B.A. Visual Arts, University of Western Sydney, Nepean

**EXPERIENCE:**  
1990 Assistant to Janet Laurence (painter)



# JUNG SEOMOON

## PERSONAL STATEMENT

"The individual's separation from the 'land of childhood' is unavoidable, although it leads to such a removal from the twilight psyche of primordial time that a loss of the natural instincts thereby occurs". - Jung -

Childhood, the world that one couldn't separate from present or future, is of innocence, unknowns, and mysteries. Exploring, experiencing childhood is therefore to develop ones self identity and reassess where we are going.

**BORN:** 1969, Korea

**EDUCATION:**  
1988-90 Candidate B.A. Visual Arts, University of Western Sydney, Nepean

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





## LARISSA JOY SMITH

### PERSONAL STATEMENT

Everything reminds me of my cat! though I went to the fish aquarium yesterday and now everything reminds me of fish. I spend a lot of time with my cat. I've still got other fish to fry.



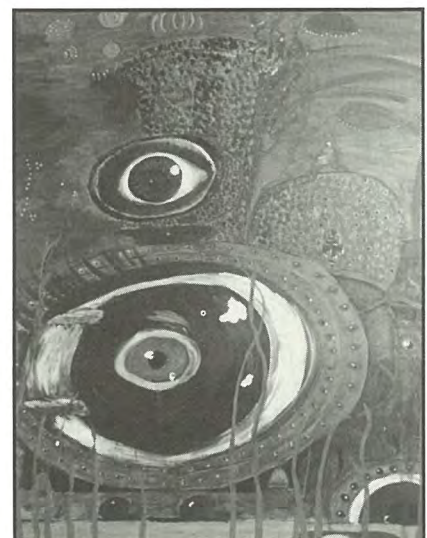
**BORN:** 1969, Penrith, NSW  
**EDUCATION:**  
**1986-87** Candidate, Art Certificate, Penrith College of TAFE, NSW  
**19888-90** Candidate, B.A. Visual Arts, University of Western Sydney, Nepean  
**EXPERIENCE:**  
**1990** Assistant, Biennale of Sydney, AGNSW

## JEAN SOUTH

### PERSONAL STATEMENT

Painting is important. Through painting I can express my Aboriginality. I am aware of the power of my Aboriginal ancestry and of its influence on my work. It empowers me to accent the motivation behind my painting and makes my work both a physical and spiritual experience.

**BORN:** Nyngan, NSW  
**EDUCATION:**  
**1988-90** Candidate B.A. Visual Arts, University of Western Sydney, Nepean  
**EXHIBITIONS:**  
**1989** U.W.S. Nepean A.A.D. Aboriginal Awareness Day Charles Darwin Gallery Katoomba  
**1990** U.W.S. Nepean 'Changing Channels'; U.W.S. Nepean Alumni Exhibition; Sydney Opera House 'Yesterday, Today, Tomorrow'; Lewers Bequest Gallery 'Pemelwuy Dilemma'; Charles Darwin Gallery Katoomba; "Headbangers Heaven 357", Tin Sheds, Sydney University.  
**EXPERIENCE:**  
**1989** Co-curated "Y.T.T." Sydney Opera House Video Workshop Jill Scott  
**1990** Art Resistance Video Workshop; On discussion panel Education Program Lewers Gallery; Graphix Workshop; Printing Workshop, Gerald Bostock; Painting Workshop, Tex Skuthorpe; Painting Workshop, Danny Eastwood

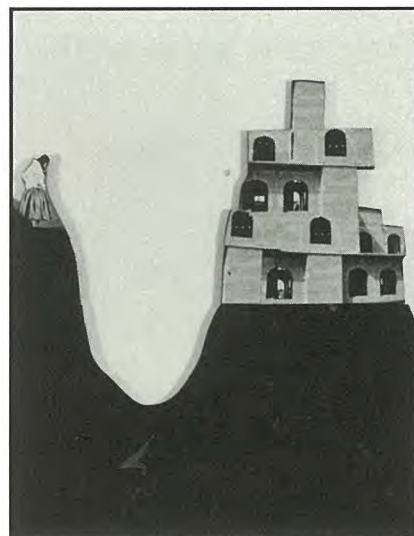


# MELVY USTARIZ

## PERSONAL STATEMENT

Because we do not suffer from the extremities of starvation, poverty, or war, we live our lives according to how we feel about our families, our friends, our lovers and ourselves. When there are problems with these things we often experience pain and suffering. My work is my way of adapting to life and its inevitable changes. It is continuous. One piece is followed by another then another. This continuation is representative of time.

- BORN:** 1969, Bolivia, South America
- EDUCATION:**  
**1988-89** Candidate, B.A. Visual Arts, University of Western Sydney, Nepean
- EXPERIENCE:**  
**1990** Studio Assistant to Nola Leach Jones  
Studio Assistant to David Van Nunan  
Assistant in the making of an outdoor ceramic sculpture, The Flame Tree, Akiko Fujita, University of Western Sydney, Nepean
- EXHIBITIONS:**  
**1989** China Crisis, Pailon Plaza, Chinatown, Sydney, NSW  
**1990** Second Bi-Annual Bicentennial Art Awards, Centerhouse, Inc., Lane Cove; Lane Cove Municipal Council Art Exhibition, NSW
- AWARDS:**  
**1989** Winner of Portrait Competition at Artspace's Bald Archie Competition, NSW  
**1990** Awarded a grant from the William Fletcher Trust`



# JOANNA VINTINER

## PERSONAL STATEMENT

'Shit is a more onerous theological problem than is evil. Since God gave man freedom, we can, if need be, accept the idea that He is not responsible for man's crimes. The responsibility for shit, however, rests entirely with Him, the Creator of man.'

'It follows then, that the aesthetical ideal of the categorical agreement with being is a world in which shit is denied and everyone acts as though it did not exist. This aesthetic ideal is called kitsch.'

Milan Kundera 'The Book of Laughter and Forgetting'

- BORN:** 1969, Christchurch, NZ
- EDUCATION:**  
**1987** Summer School, City Art Institute, Sydney  
**1988-90** Candidate, B.A. Visual Arts, University of Western Sydney, Nepean
- EXPERIENCE:**  
**1990** Studio Assistant, The Sydney Biennale 1990
- EXHIBITIONS:**  
**1989** 'Menagerie' Street Level, Penrith, NSW





## CHRISTINA WAN KAM SHEUNG

### PERSONAL STATEMENT

"Let the past serve the present" Mao Tse Tung

While I am working on my childhood memories, I realise that my own culture plays a very important role in my life. Having received a Western education, I found the exploration of my cultural heritage, given to me by my grandparents, rich and interesting. A culture that takes years to develop should not be taken for granted and be forgotten, but should continue to develop and made to progress through time.



**BORN:** Hong Kong

**EDUCATION:**  
1988-90

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

**EXHIBITION**  
1989

"Cuts, Scratches and Bites" Print Council, Melbourne, VIC

## NIGEL WESLEY

### PERSONAL STATEMENT

Caressed by the ripple of indulgence, I've come to reach a state where, complexity oozes from simplicity, individualism mirrors segregation, euphoria melts reality and dreams become entangled within ones destiny, all because of the fact:

**BORN:** 1970

**EDUCATION:**  
1988-90

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

**EXPERIENCE:**  
1989

Video Workshop, Jill Scott, U.W.S. Nepean; Paint Box Workshop; Welding Workshops, Nick Dorrer; Joint Publication of Health and Safety Manual for Artists, U.W.S., Nepean; Photographic (Studio) Workshop, Peter Charuk

1990

Studio Assistant to Sandy Edwards, Sydney; Gallery Assistant (Voluntary), Campbelltown City Bicentennial, Art Gallery

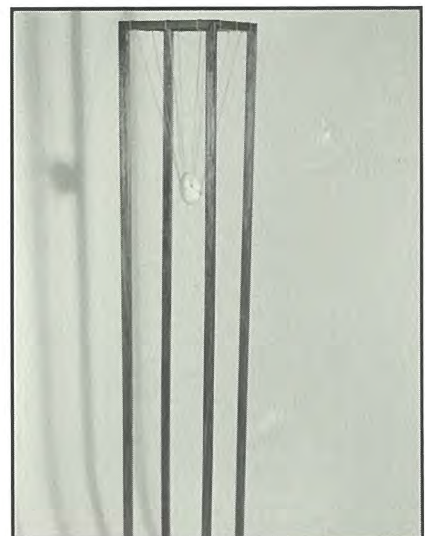
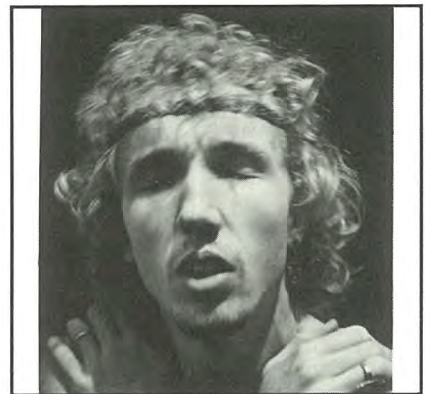
**EXHIBITIONS:**

1988

Luddenham Show, Luddenham, NSW (Ceramics)

1990

'Focus on Aging' Exhibition, State Bank, Martin Place

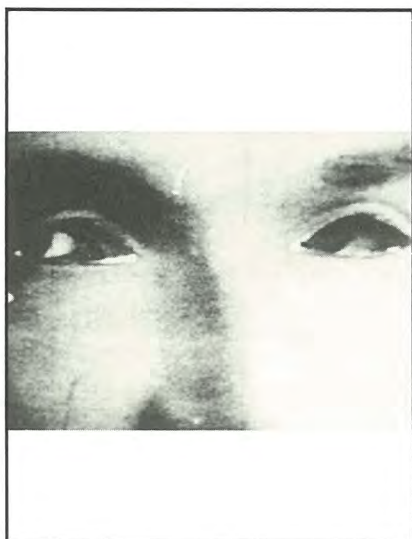


# REBECCA WHITEHALL

## PERSONAL STATEMENT

I draw from experiences in my life and explore from there. Film, video and photography allow me to play with reality, to re-create, change and invent, but still give an impression of truth.

**BORN:** 1967, Sydney, NSW  
**EDUCATION:** 1987-90 Candidate, B.A. Visual Arts, University of Western Sydney, Nepean  
**EXPERIENCE:** 1989 'Production Oz' Penrith  
**EXHIBITIONS:** 1987 Camden Art Prize, Camden NSW  
1989 Camden Art Prize, Camden NSW  
Bicentennial Documentary Project, Travelling Exhibition, Newcastle Regional Gallery, Kodak Gallery, Sydney, Lewers Bequest and Penrith Regional Gallery, Campbelltown Regional Gallery  
1990 Camden Art Prize, Camden NSW



# WILE

(LISA FROST)

**BORN:** 1968, Sydney, NSW

(YVONNE LEWANDOWSKI)

**BORN:** 1969, Queanbeyan, NSW

## PERSONAL STATEMENT

.....exceeding the limit yet again.....

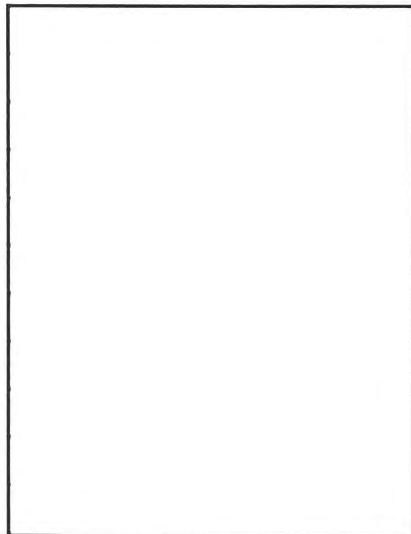
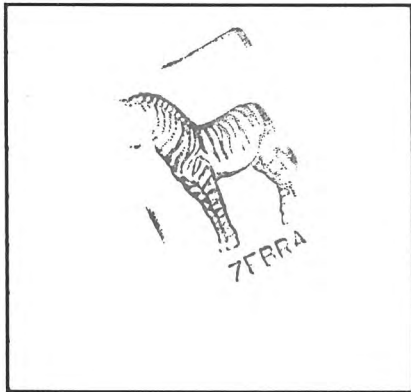
OMNIPRESENT and LOOSE, so free it ties itself up in a cage of the like SELFS. i would recommend a touch of oily substance willing to be scarred for a long period. the will won't take you there unless you allow it to - supposing one does- what will one do with it?

**EDUCATION:** 1988-90 Candidate, B.A. Visual Arts, University of Western Sydney, Nepean

**EXPERIENCE:** 1990 Assistant to Dennis Del Favero, "Diario per una Vita Nuova" Art Gallery of NSW; Entrant in NSW Travelling Art Scholarship; Work experience at Performance Space, Sydney; Forum for High School Students, Tumbarumba, NSW

**EXHIBITIONS:** 1989 "Untitled (1928-)" U.W.S., Nepean  
1990 "Headbangers Heaven 357", Tin Sheds Gallery, Sydney

**AWARDS:** 1990 William Fletcher Trust



## MATTHEW WOOD PERSONAL STATEMENT

In He lean Reached  
 OVERGROWN accustomed  
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**BORN:** 1969, Essex. **EDUCATION:** 1988-90 Candidate, B.A. Visual Arts, University of Western Sydney, Nepean. **EXPERIENCE:** Biennale of Sydney, Volunteer Assistant. **EXHIBITIONS:** 1988 Luxus: Kelly Street, Kolektiv, Sydney. 1989 Miniatures exhibition: Arthouse, Darlinghurst, Sydney

## MICHAEL ZARB

**PERSONAL STATEMENT** Regardless of how understated, unattractive or mundane a particular passage of film may seem, the value of celluloid - its vibrancy, beauty and precious clarity - can never, ever, be taken away. Unless, God forbid, there should be flaw in the projector's lamp. **BORN:** 1969 **EDUCATION:** 1988-90 Candidate, B.A. Visual Arts, University of Western Sydney, Nepean **EXPERIENCE:** 1989 Studio and general hand at the Australian Film, Radio and Television School; Continuity Person for various 16mm film productions, including "The Hungry Years" (University of Technology) and "Dungeons and Dragons" (A.F.T.R.S.) 1990 Super-8 Film Productions for Interdisciplinary Studies Major 1989-90 Workshops include Video Production (Camera Operation) for Third-year Dancers' final production, with guest lecturer Pablo Albers (A.F.T.R.S.) **EXHIBITIONS:** 1990 Entry for "Matinaze" (Sydney Super-8 Group) 1986-87 Art Express, Centrepoint Sydney, Art Gallery of N.S.W., Wollongong City Gallery, Hunter Region, Metropolitan South West Region; A.P.I. Cultural Exhibition





## KATHRYN PODGER

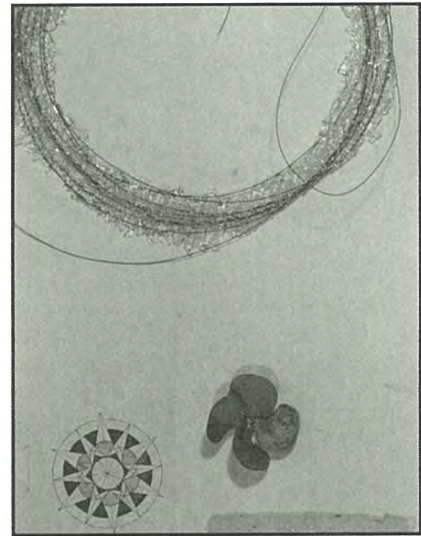
### PERSONAL STATEMENT

UNITY and SPIRITUALITY - both exponents of the Baha'í Faith, of which I am a member. I hope to explore the vital energy of these themes via the circle as a dynamic form that implies oneness and unbroken continuity, and the spiritual references and physical nourishment which arise from honey, verified by its movement and smell.

**BORN:** Sydney Australia, 1970

**EDUCATION:**  
**1988 - 90** Candidate, B.A. Visual Arts, University of Western Sydney, Nepean.

**EXPERIENCE:**  
**1989** Workshop - Architectural Glass with Joachim Kloss, Sydney College of the Arts, Balmain.  
**1989** Storeperson, Australian Stained Glass Supplies, Pyrmont.  
**1989** Studio Assistant and Lampworker to Giselle Courtney, Mortdale.  
**1990** Studio Assistant, Cydonia Studios (makers of Architectural and Sculptural Glassworks), Newtown.



## ANNE MARIE RAHILLY

**BORN:** 1963

**EDUCATION:**  
**1988-90** Candidate, B.A. Visual Arts, University of Western Sydney, Nepean

## EMMA ROONEY

**BORN:** 1966

**EDUCATION:**  
**1988-90** Candidate, B.A. Visual Arts, University of Western Sydney, Nepean



## BRENDA ANSHAW

### PERSONAL STATEMENT

I use the sheets of clay folding, tearing and assembling with little discipline thus permitting the spontaneity which is such an important factor in my vessels. The process of firing captures and "freezes" this element of surprise.

**BORN:** 1959, Sydney  
**EDUCATION:**  
**1987-90** Candidate, Associate Diploma in Ceramics, University of Western Sydney Nepean

**EXPERIENCE:**  
**1986-87** Proprietor of Commercial Ceramic Outlet

**EXHIBITIONS:**  
**1987-89** Australian Craft Show, Sydney  
**1986** Exhibition Parramatta  
**1988** Lewers Gallery, Penrith  
**1987-90** Numerous Group Exhibitions  
**1988** Art Conversion Exhibition, Katoomba  
**1989** Group Exhibition Australia Arms, Emu Plains

**AWARDS:**  
Nepean Show

**PUBLICATIONS:**  
Accepted for Publication, Pottery in Australia, December 1990 edition



## BRONWYN CAMPBELL

### PERSONAL STATEMENT

Ancient relics have inspired my most recent work. The quality of that "just dug up" artifact is what I am trying to capture on my surfaces. Each culture produces a heritage of treasures for future generations to marvel at and wonder about. Knowing this led me to search for the unique aspects of our civilisation. Man's exploration of space and his struggle to resolve the conflict of environmental protection and the need for industrialisation became themes for my work. Full bellied forms with additions of simulated joints, rivets, pipes and the contrasting media of brass and copper, the soft and malleable against the hard and unyielding, reflect the struggle between man and nature. The resolution being a symbiotic whole.

**BORN:** 1949, Kempsey, NSW  
**EDUCATION:**  
**1973** Teaching Diploma, Newcastle Teachers College, Newcastle  
**1975** Diploma in Teaching (Primary Education) Newcastle College of Advanced Education  
**1987-90** Candidate, Associate Diploma in Ceramics, University of Western Sydney, Nepean

**EXHIBITIONS:**  
**1988** Group Exhibition, Nepean Potters Society Lewers Gallery, Penrith

**AWARDS:**  
**1990** 1st Prize in Open Thrown Section - Penrith Show  
Penrith City Council Encouragement Award

**PUBLICATIONS:**  
Accepted for publication, Pottery in Australia, December 1990 Edition



# RAEWYN COLLINS

## PERSONAL STATEMENT

My style has been a slow evolution over the past 10 years, a coming together of techniques and ideas, very much influenced by my admiration of the rustic textures and colours of nature.

My own garden provides me with a constant source of inspiration for the range of sculptural vessels I make.

Form, colour and texture are my main concerns, and I endeavour to instill in each piece a sense of visual strength and character.

- BORN:** 1950, Sydney 1:48 AM  
**EDUCATION:** 1981-83 Penrith Technical College 1987-9  
Candidate, Associate Diploma in Ceramics,  
University of Western Sydney, Nepean  
**EXPERIENCE:** 1986 Ray Rogers - Pitt firing 1988 Margaret  
Keane - Throwing - Nepean Potters Society; Michael  
Casson - Throwing - C.S.G. 1989 Janet Mansfield -  
Woodfiring Conference; Frank Miley - Gas Kiln  
workshop  
**EXHIBITIONS:** 1985 Nepean Potters Society - Emu Plains 1987  
Nepean College of Advanced Education - Kingswood  
1988 Lewers Gallery - Emu Plains 1989 Arms of  
Australia Inn - Emu Plains  
**TEACHING  
ADMINISTRATION EXPERIENCE:** 1985-87 Nepean Potters Society  
1985-89 President of Nepean  
Potters Society  
**PUBLICATIONS:** Accepted for publication, Pottery in Australia,  
December 1990 edition



# CHRIS ELSTON

## PERSONAL STATEMENT

Three years spent among the colourful marine life in the tropical waters of New Guinea continues to influence my work. The experience is etched in my memory and is evident in these forms.



- BORN:** 1945, Perth  
**EDUCATION:** 1984-86  
Ceramics Course, Hornsby TAFE, Sydney  
1987-90  
Candidate, Associate Diploma in Ceramics,  
University of Western Sydney, Nepean  
**EXPERIENCE:** 1981-86  
Teaching part-time evening college  
1983-90  
Self employed potter  
1981-90  
Co-ordinator of craft group  
**EXHIBITIONS:** 1979  
Group exhibition Adelaide Potters Club  
1986-88  
Exhibit Kings School Art Show, Sydney



## JOCELYN MC GILLIVRAY

### PERSONAL STATEMENT

Growing up on a market garden farm as a child continues to provide me with inspiration. My clay work is expressive of a need to have interaction between my domestic environment and the earth. The formation and growth of plants in my garden influences decisions about form and surface decoration.

- BORN:** 1951, Hamilton, NZ
- EDUCATION:** 1984-86 Ceramics Course Hornsby Technical College, Hornsby, NSW 1887-90 Candidate, Associate Diploma in Ceramics, University of Western Sydney, Nepean
- EXPERIENCE:** 1984 'Glebe Workshop', Sydney, NSW 1985-86 Publicity Officer, Hills District Craft Association, Castle Hill, NSW; Pottery Teacher, Baulkham Hills Evening College, Baulkham Hills, NSW 1986 Spring School, Greg Daly, Richmond, NSW 1985-87 Pottery Teacher Hills District Craft Association, Castle Hill, NSW 1986-87 Pottery Teacher, Potters Warehouse, Toongabbie, NSW 1990 Convenor, Inaugural Art and Ceramic Exhibition, Strathfield Adventist High School, Wahroonga, NSW
- EXHIBITIONS:** 1983-86 Castle Hill and Hills District Agricultural Society, Castle Hill, NSW 1985-86 Group Exhibition Baulkham Hills Shire Council Chambers, Castle Hill 1986-90 Group Exhibition, Baulkham Hills, NSW 1990 Berowra Art Society, Berowra, NSW
- AWARDS:** 1983-86 Various awards Castle Hill and Hills District Agricultural Show
- PUBLICATIONS:** 1990 Accepted for publication, Pottery in Australia, December 1990 edition



## BEVERLEY MINAHAN

### PERSONAL STATEMENT

The simple bowl form as been used in almost all cultures throughout history. By the addition of clay sections I transform this basic utilitarian form into a contemporary sculptural object. The use of colour and texture is an important factor in the visual impact of my work.

- EDUCATION:**
- 1980 Emu Plains Arts Centre
- 1981-85 Penrith Technical College
- 1986 Hawkesbury Agricultural College
- 1887-90 Candidate, Associate Diploma in Ceramics, University of Western Sydney, Nepean
- EXPERIENCE:**
- 1986 Ray Rogers Workshop on Pit Firing  
Crystal Glaze Workshop - Kevin Buik
- 1988 Michael Casson Workshop on Throwing Ceramic Study Group  
International Ceramic Conference  
Woodfire Conference  
Anagama Firing with Janet Mansfield  
Gas Kiln Building Workshop - Frank Miley
- AWARDS:**
- 1987 Penrith Show - Handbuilding Section
- 1990 Penrith Show - Penrith City Council Award
- EXHIBITS**
- 1988 Lewers Gallery - Ancher House, Nepean Potters Society Exhibition  
Arms of Australia Inn, Emu Plains, Nepean Potters Society Exhibition
- 1989 South Pacific University, Suva, Fiji



# WENNY NICCOL

## PERSONAL STATEMENT

I have been strongly influenced by the elegant lines of traditional ceramic forms. I wish to interpret those qualities into a more locally historical idiom. I am particularly interested in and attracted to the colour, pattern and spaces used in aboriginal art. It is my intention to interpret these qualities into my ceramic forms, which I hope will portray the strength and the elegance of the land as I perceive it.

### EDUCATION:

1981-83 Penrith Technical College  
1987-90 Candidate, Associate Diploma in Ceramics,  
University of Western Sydney, Nepean

### TEACHING

1984-88 Blue Mountains Creative Art Centre, Children's  
classes  
1987 Nepean Potters Society, Adult Classes

1987

### EXHIBITIONS:

1987 Group Exhibition, University of Western Sydney,  
Nepean

1988 Group Exhibition, Lewers Gallery, Penrith

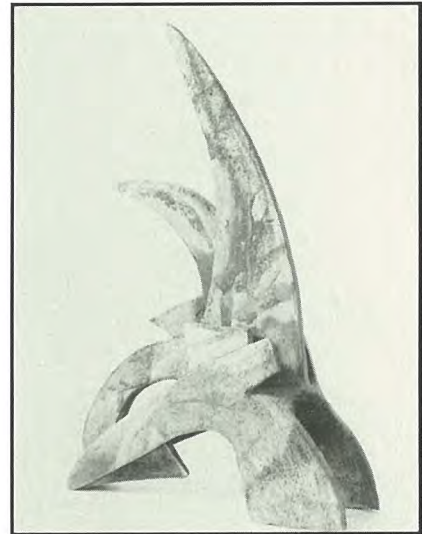
1989 Group Exhibition, Arms of Australia Inn, Penrith

### CONFERENCES

1989 Woodfire' 89, Gulgong NSW

### PUBLICATIONS:

Accepted for publication, Pottery in Australia,  
December 1990 edition



# FRANCES STINGEMORE

## PERSONAL STATEMENT

Clay is draped, a figure appears. Texture is applied, the seascape forms. Colour is sprayed, the sun rises over the mountains. The illusion begins.

*"He and his neighbours are watching the same show but one seeing black where the other sees white"* Henry James

### EDUCATION:

1985-86 Ceramics Course Hornsby TAFE  
1987-90 Candidate, Associate Diploma in Ceramics,  
University of Western Sydney, Nepean

### EXPERIENCE:

1986-90 Establishment of Pottery School and teaching duties  
part-time.  
Self employed clay artist  
1990 Mural Series, Marist Bros Jnr School, Parramatta

### EXHIBITIONS:

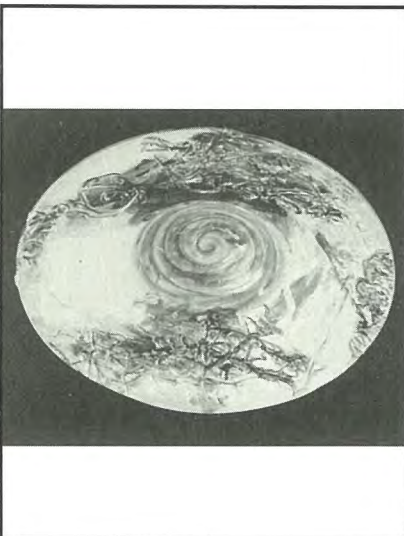
1985-86 Group Exhibition Castle Hill  
1987-90 Group Exhibition Baulkham Hills  
1988 Arts Conversion Exhibition, Katoomba  
1990 Austceram 90 International, Juried Exhibition, Perth  
Macleay Valley Art Exhibition, Kempsey

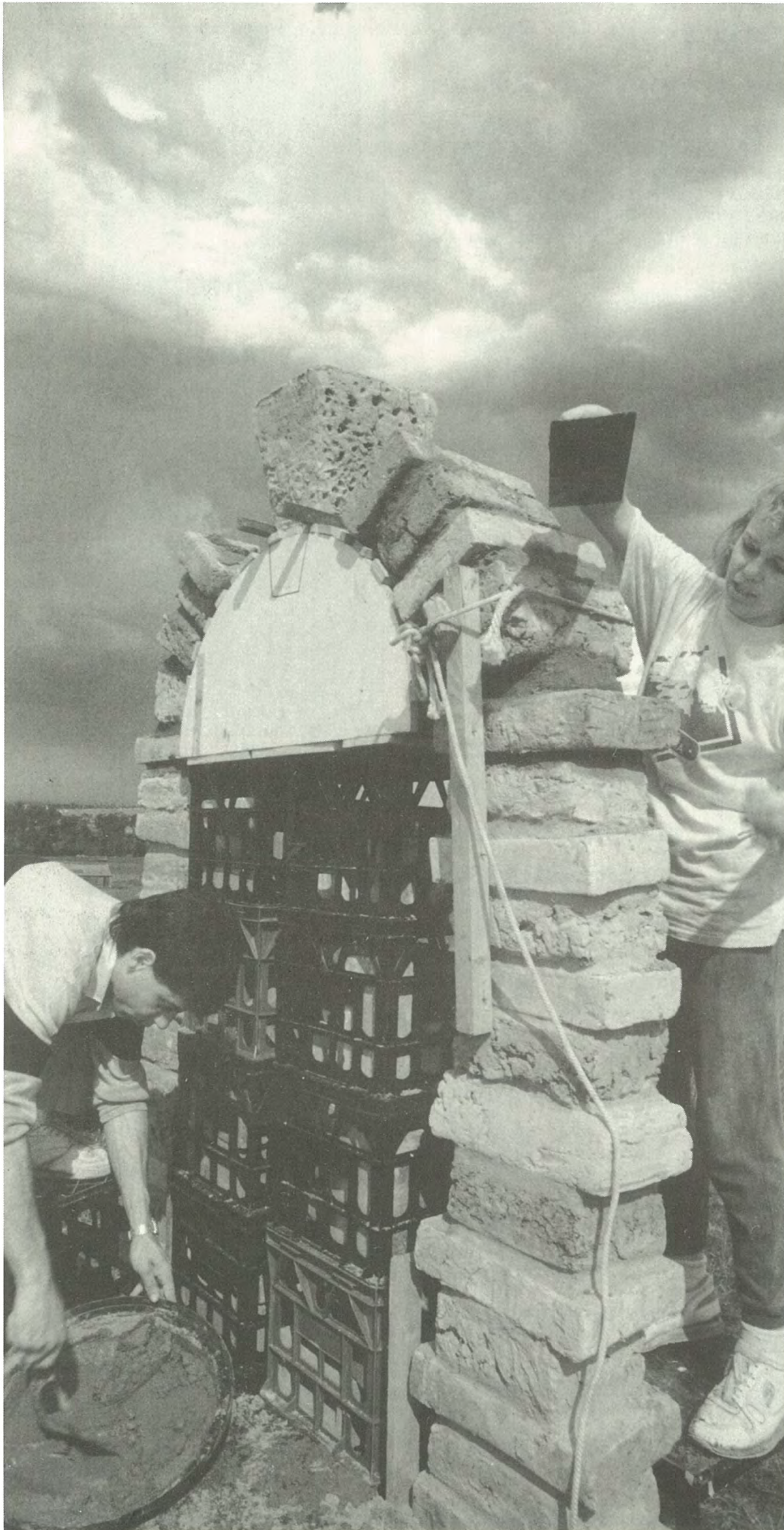
### AWARDS:

1985 Royal Agricultural Society, 1st Prize Student  
Category

1990 Royal Agricultural Society, 1st Prize Sculpture

PUBLICATIONS: Accepted for publication, Pottery in Australia,  
December 1990 edition.





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 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 located on the Kingswood, Werrington and Westmead campuses, 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 1991 are:

**B.A. Visual Arts**

**B.A. Art History & Criticism**

**B.A. Hons. Visual Arts**

**B.A. Hons. Art History & Criticism**

**M.A. Hons. Visual Arts**

**M.A. Hons. Art History & Criticism**

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

