



UNIVERSITY OF
WESTERN SYDNEY
Nepean

**B.A. VISUAL ARTS
1992**

B.A. VISUAL ARTS 1992

Faculty of Visual & Performing Arts

B.A. STUDENTS 1992:

Wilma Barrett
Barbro Bjorkman
Chris Brothers
Brenden Budd
Julia Clark
Peta Cooper
Fredrico Costa
Corey Davidson
Adrian Elmer
Ray Fayad
Sharron Fear
Carla Forman
Alison Garland
Peter Gonzalez
Adrian Gover
Nicki Greenhalgh
Ellenise Hall
Julie Ireland
Karen Kooll
Justin Kramer
Gillian Jenkins
Kathryn Jeffrey
Graeme Lowe
Simon Maddison
Bill Michalis
Danijela Mitic
Judy Morris

Marie Morris
David Muscat
Niccol Wilmelminis
Olmos Raquel
Jayson Paterson
Jan Pilgrim
Robert Reid
Chery Robinson
Jean Savage
Kim Scanlon
Rosemary Smith
Michaela Soulhan
Karen Spalding
Daniel Stevens
Ignacio Streihhahn
David Stevenson
Rohan Stanley
Rhonda Quan
Dary Vonqpoolhorn
Jason Webb
Warwick West
Kylie Wingrave
Paul Wynne
Amanda Young
Jamie Yi
Nellina Zoiljic

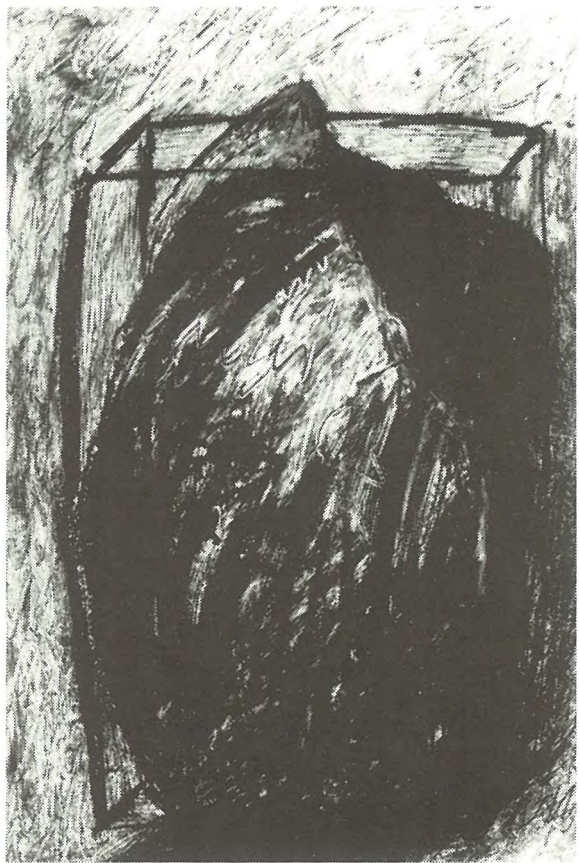


PAOLA NELLINA ZBILJIC

39 Fernhill Street, Hurlstone Park 2193

My work has grown from an interest in the visual forms of indigeneous cultures.

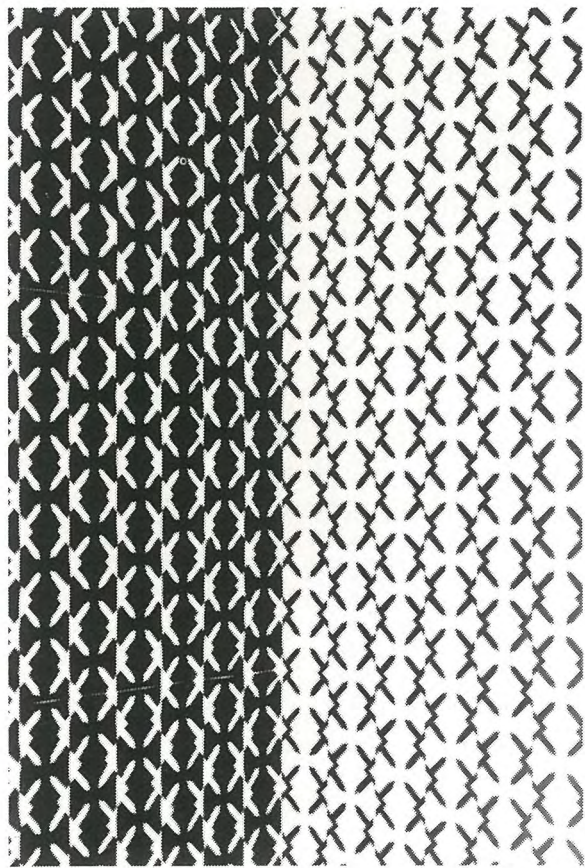
As it has developed, I have become increasingly conscious of issues concerning gravity, mass, working into and with form and allowing wood the freedom to guide my hand according to its mass, height and grain



AMANDA YOUNG
43 Cross Street
Blackheath 2785

(047) 788 712

I touch the earth,
the earth touches me



PAUL WYNNE

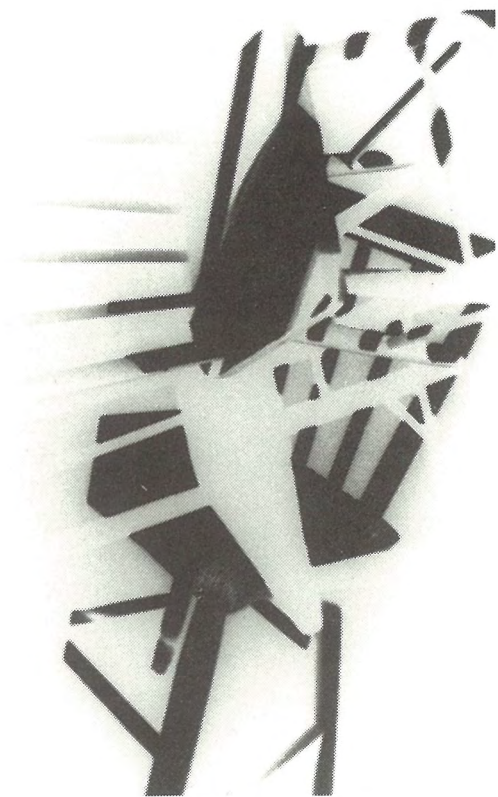
64 Torres Crescent, Whalan 2770
(02) 625 6891

"Symmetry of Shadow and Light"

Black cardboard cut out on white wall

Tension of shadow - Light
Substance - Space
Conscious - Subconscious
Object - Subject
Retention - Removal
Inbetween nothing

"Ornamentation is to stimulate contemplation"



"Human was the music
Natural was the static"

John Uppdike

RECURSIVE CHAIR - KYLIE LOUISE WINGRAVE



WARWICK WEST

254 High Street Penrith 2750

Artists Statement - NATURE is not the condition of the ideal nor does
it proceed in a straight line.

NATURE is never finished, but when CULTURE tries to dominate
NATURE it inevitably destroys it. The absence of any coherent
alternatives remains tragic.

The fragile nature and rapid devastation of the environment has
decisively influenced the way I approach art, without causing me to compromise
my aesthetic ideal.



**JASON WEBB
(CHUCK U. FARLEY)**

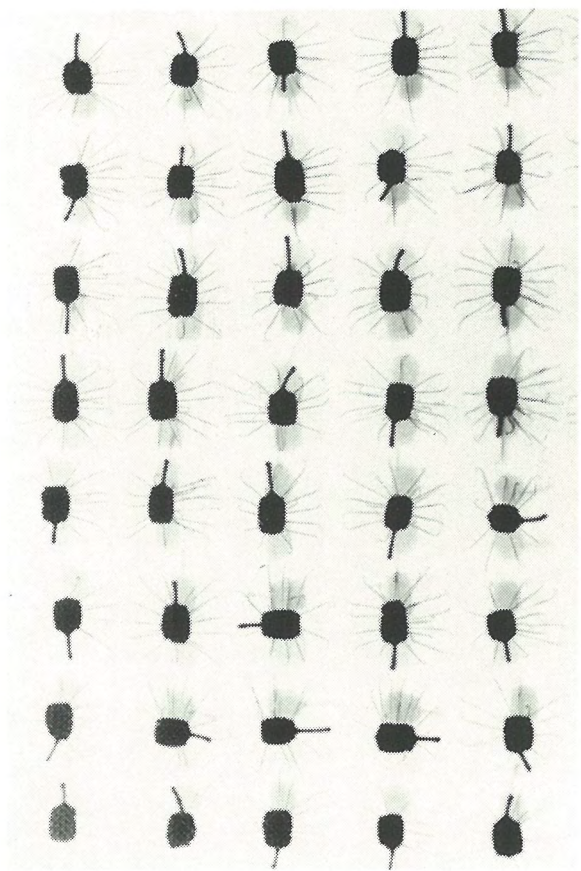
**Statement - We rehearse our own
death thousands of times through television**

**Everything has already been thought,
pre-planned, acted and re-acted.**

Therefore - kill yourself now!

Exhibitions:

Birth - Life - and finally - Death



SARANHDARY VONGPOOTHAM

"Legs on Seeds" 1992

Assistant to Louise Owen in Perspecta '91

Assistant to Noelene Lucas in Dissonance West, 1991

Internship - Toni Warburton, 1992

Exhibition:

Untitled 1991 - Performance Space

Connection, 1992 - Lewers Bequest and Penrith Regional Art Gallery



RHONDA QUAN



ROHAN STANLEY

Born 1971

- still living



IGH STREICHHAHN

Born 1970 Buenos Aires

Experience:

1990 - Personal assistant to Tony Cragg for 8th Biennale of Sydney

Personal assistant to Allan Kaprow, for 8th Biennale of Sydney

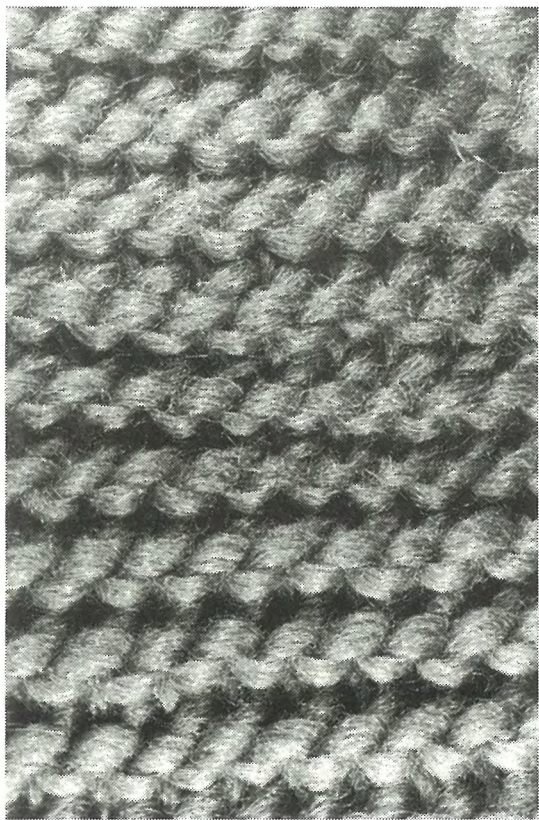
Founder and Co-curator of PAPA Gallery, Paddington

1991 - Assistant during Performance Week, Performance Space Redfern.

Personal technical assistant to Jill Orr, for "Dissonance" project

Involved in the production of "Charmed", (a short film).

Statement: "This is straight from the horses mouth, man."



Sculpture:

The language of feeling

The Art of touching

The way of image

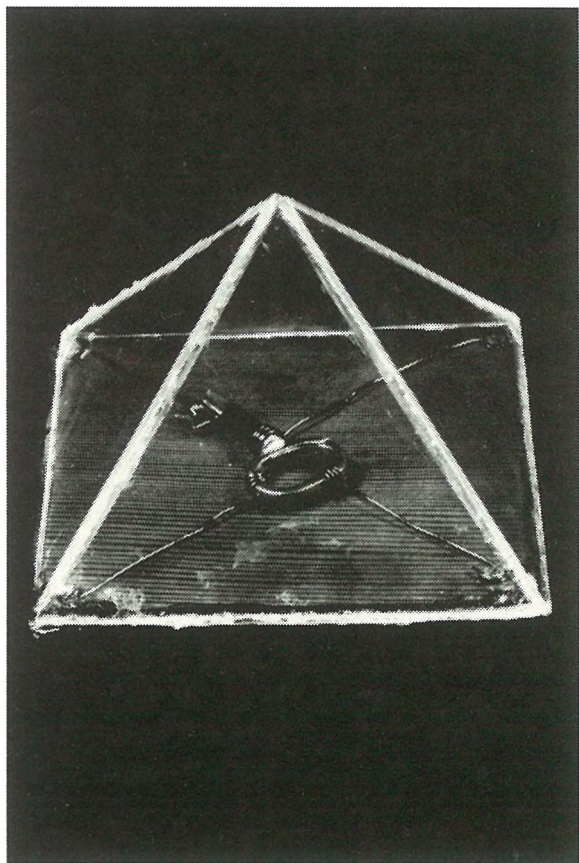
The method of shape

I believe in ART

My life is a devotion: a devotion to developing myself as the vehicle through which theme, meaning and spirit are **embodied** in-the-world, if they are not embodied - they don't exist. If I cannot embody them - I am not an artist!

I only ask that you do not **ascribe** meaning, theme, or spirit to that which I present to you as art. I ask that you do not look **at** my work but look **with** - it is a collaboration - an invitation to **re-enact**. Search the content to find the form - search your body to find your spirit - and if in the end you come up with nothing - then you are **DAMNED!!! DAMNED!!! DAMNED!!!**

DANIEL STEVENS

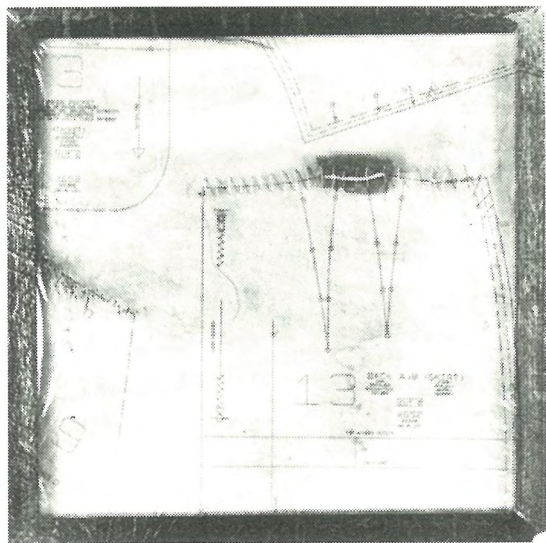


KAREN SPALDING

Born: 1972 Australia

Education: 1989 - 92
Candidate BA Visual Arts
UWS, Nepean

Contact No: 02 610 2695
c/o 12 Hair Close
Greenfield Park 2176

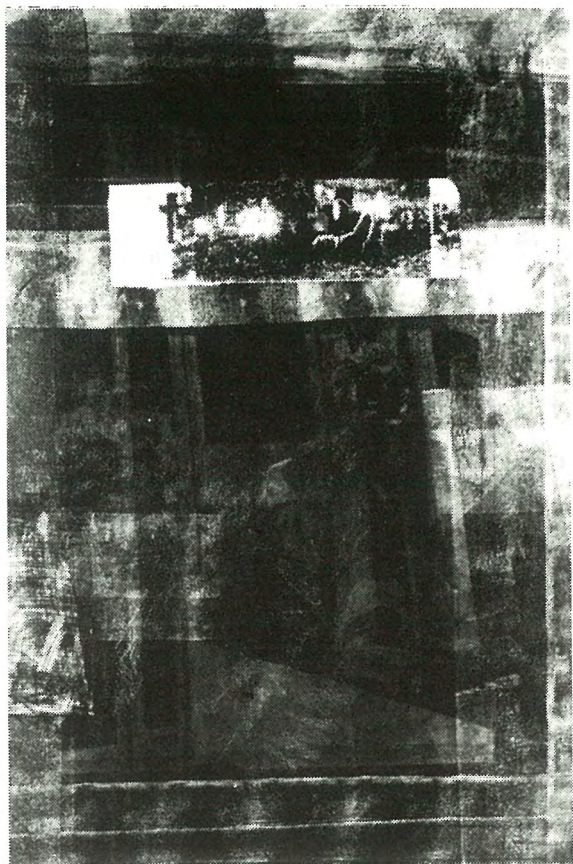


MICHAELA SOUTHAN

Born Sydney 1972

The association of the body with the dress
pattern is significant in creating forms
and for manipulation.

The form creates illusion, connecting
the material and the surface



ROSEMARY SMITH

(02) 631 7227

Penrith Railway Murals and
La Notte Restaurant

Recipient Elder's Scholarship 1990-92



KIM SCANLON

Born: 1971

Phone (047) 31 1368

Exhibitions

1992 - July - "Map 108 j12" AFI Cinema, Paddington - Video piece

1992 - July - Linfield Chemist Street performance/Video piece

1992 - August - "On the Edge of someone else's dinner plate"
Streetwork, Blacktown Text and Video

1991 - Penrith Waterboard - ID Exhibition Performance/Video

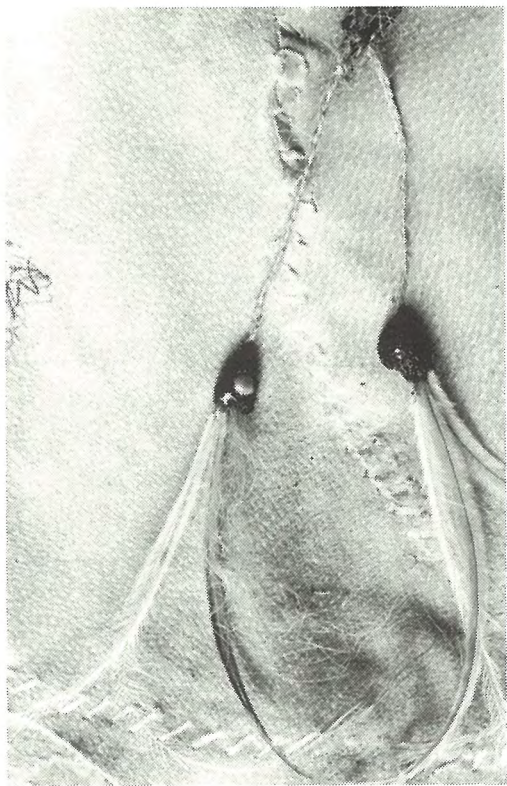


JEAN SAVAGE

38/17 Raglan Street
Mosman 2088

Painter

On retirement converted a life long leisure painting
ambition to a Visual Arts Degree 1992



CHERYL ROBINSON

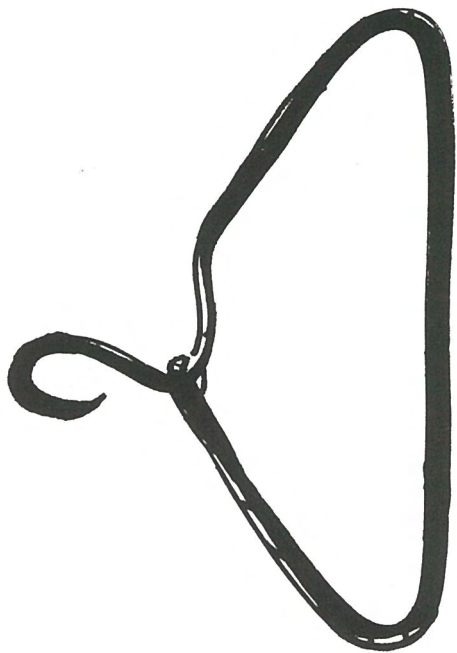
Born : Sydney 21/9/1953

Artist's Statement

From time immemorial my ancestors and great grandmother lived as one with the land.

Now it is my turn to feel the depth of natural matter, to learn to use what the great spirits left us to caretake, and to pass this knowledge on.

My journey through the culture of my heritage has made me realise that it is not the outcome of my work that is most important, it is the gaining of knowledge, the learning of life's essences and the harvesting of nature's resources that allow me to create and grow in spiritual awareness of my heritage.



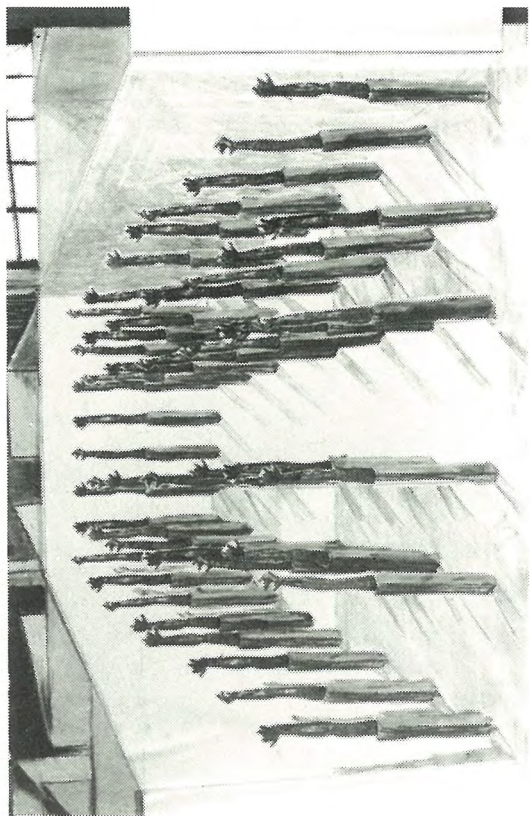
ROBERT REID



JAN PILGRIM

Born: 1951 England

(047) 57 3321



JAYSON PATERSON
21 Blackbutt Circle
Mt Riverview 2774
(047) 39 3416

SCHISM

Installation: 46 arms, strawboard
tissue doubling, shellac varnish

Division, Dissension, Disjunction, Dislocation
Disembodied, Disaffected, Excommunicate

My current work draws from personal experience of division in the Church.
When certain events of late 1990 compelled myself and others to leave
a church we had been a part of for a decade. I remain optimistic.

- 1 Corinthians 12:12-30

Pictured: Preparatory drawing, collage



RAQUEL OLMOS-MUNOZ

Born: 1971 Sydney

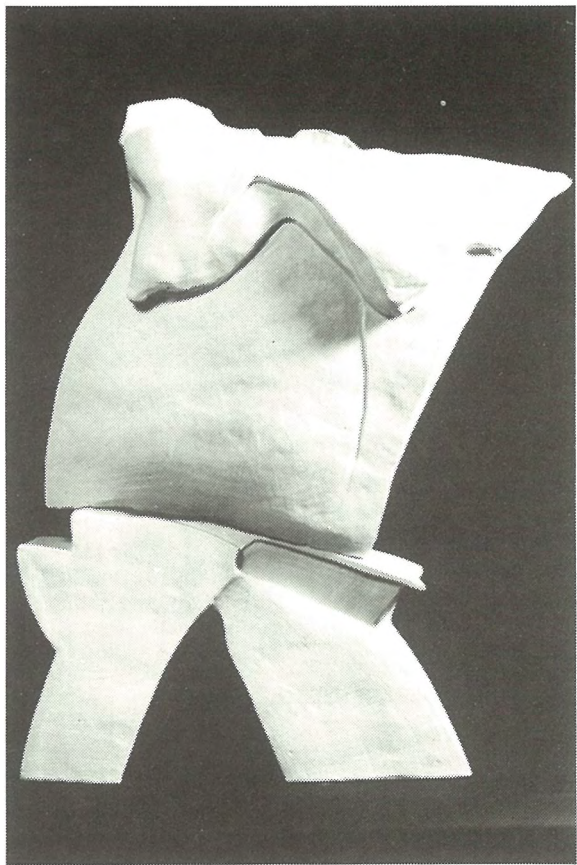
(02) 649 5800

Memoirs of Motherhood

(Series 1/4)

Memory, Windows of Thought

Works dedicated to my family in Chile



WENNY NICCOL

Qualifications

1987 - 1990 - Associate Diploma Arts, Ceramics
University of Western Sydney, Nepean

Exhibitions

1987 - Group Exhibition
University of Western Sydney, Nepean

1988 - Group Exhibition
Lewers Regional Gallery, Emu Plains

1989 - Group Exhibition
'Inn of Australian Arms' Emu Plains

1990 - Westpac Gallery
'Walkers Ceramic Award Exhibition' Melbourne

1991 - Award Exhibition,
Braemar Gallery Springwood

1992 - 'Connection Exhibition'
Lewers Request
Penrith Regional Art Gallery

Publications

1990 - Pottery in Australia, Summer edition



DAVID MUSCAT

Born: 25-1-72

Experience

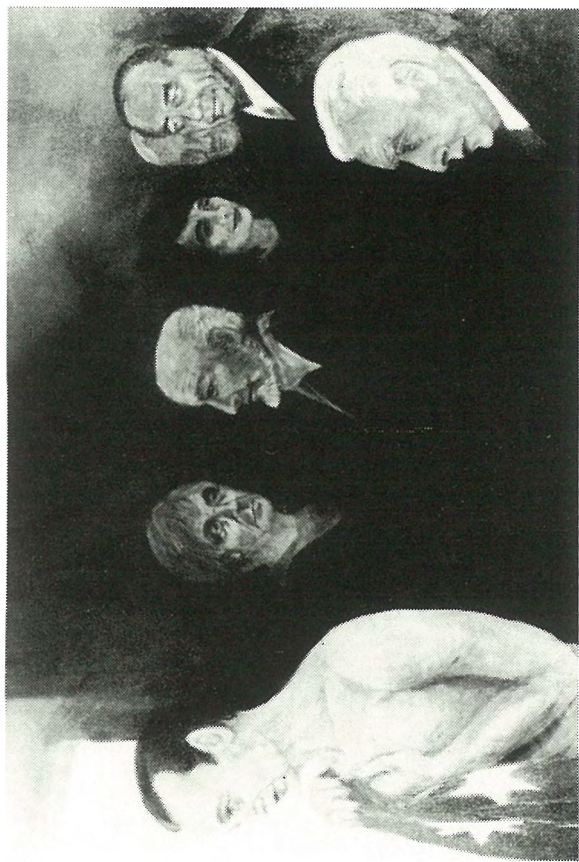
1990 - Technical Assistant to Dennis Del Favero, "Diario"
(Art Gallery of NSW)

1991 - "Flat Plastic", Student Exhibition
(University of Western Sydney)

1992 - "MAP 108 j12" - Video Exhibition
(AFI Cinema Paddington)

1992 - Intern "TISEA" (Ivan Dougherty Gallery NSW)

Statement: Like Footprints in the sand . . .
washed away . . . when remembered, one is not lost.



The Studio Australia 1992

MARIE MORRIS

22 Blue Hills Road Hazelbrook

Phone (047) 588 336

Australian Born

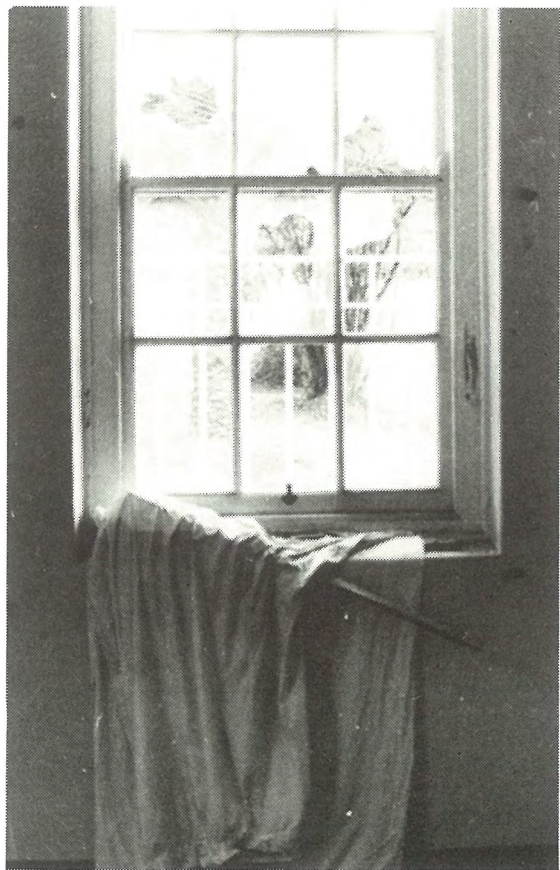
Exhibited watercolour and oil painting since 1952

Represented in UK, USA, New Zealand and Australia

Teaching painting and drawing since 1979

Experience in mural and stage design

Statement - I am interested in appropriation of images to comment on the social issues facing the world. Courbets' "The Studio" with its images of rich and poor seemed an appropriate choice for Australia today.



JUDY MORRIS



WILLIAM MICHALIS
Born 1971 Parkes, NSW

Education : 1990-93 Candidate BA Visual Arts, UWS Nepean

Experience:

1992 - Exhibition (Collaborative)

"On The Edge of Someone Else's Dinner Plate"
Street Level Gallery

1992 - Exhibition (Collaborative)

"Our Silence Your Silence: East Timor Benefit"
Bondi Pavillion Gallery

1992 - Internship with "Artspace" gallery

Hotel-Motel/EXIT (Building Y)



Cirriculum Vitae

SIMON MADDISON

DATE OF BIRTH 31-10-1971
ADDRESS 46 Joseph Banks Dr
Kings Langley, N.S.W, 2147
TELEPHONE (02) 674-1995
FAX *0 674-1995

Education

1989- candidate Bachelor Of Visual Arts
University Of Western Sydney, Nepean

Exhibitions

1991 "Flat Plastic"
Group Exhibition,
University Of Western Sydney, Nepean

"Cross Reference", joint exhibition'
ARTISTRY, Paddington, N.S.W

Experience

1987 Intern Neville Jefress Studios
1987 Intern Bill Murray and Associates
1989 Technical Assistant to Denise Del Favero
"Diario" Art gallery Of New South Wales.
1991-92 Technical Assistant Jay Johnston,
U.W.S Graduation Exhibition &
"A Warm Denial" Mori Galleries,
Leichhardt.
1992 Intern John Peck and Associates
Photographic Studio
1992 Intern "TISEA"
Ivan Dougherty Gallery, Sydney.

WRITING

1992 "Photographic Constructions Of Australian
Society"
Research Paper.



**"When the depersonalised physical world
and the world of fate overlap , the body
feels as if it were not made of flesh and
bone , so much so that the long term phobia
and author of pain , surfaces in a realm
of uncanny torture."**

Graeme Lowe

Born : 17/9/71

PH : 02 630-5847

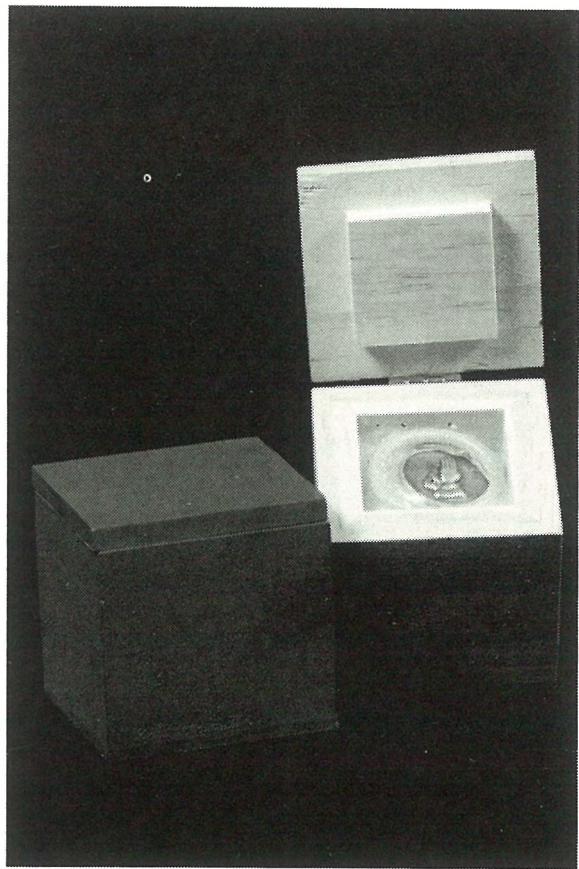


KATHRYN JANE JEFFERY

Phone: 623 1739

- 1987 - "On this Art Award" travelling exhibition to Japan
- 1988 - Candidate for HSC
- 1989 - Commence studies for BA VA at University of Western Sydney, Nepean
- 1991 - Studied at Pasadena Art Center, USA
- 1991 - Exhibited at Pasadena Art Center, USA
- 1991 - Exhibited at Australian Center of Photography
- 1992 - 4D Exhibition at UWS, Nepean
- 1992 - "Visual Incidents" exhibition
- 1992 - Travel to Indonesia with UWS, Macarthur Theatre group as photographer/student
- 1992 - Candidate for BA VA

Statement: - "Is travel photograph an **Art** or is it a documentation of one's travels"?



GILLIAN JENKINS

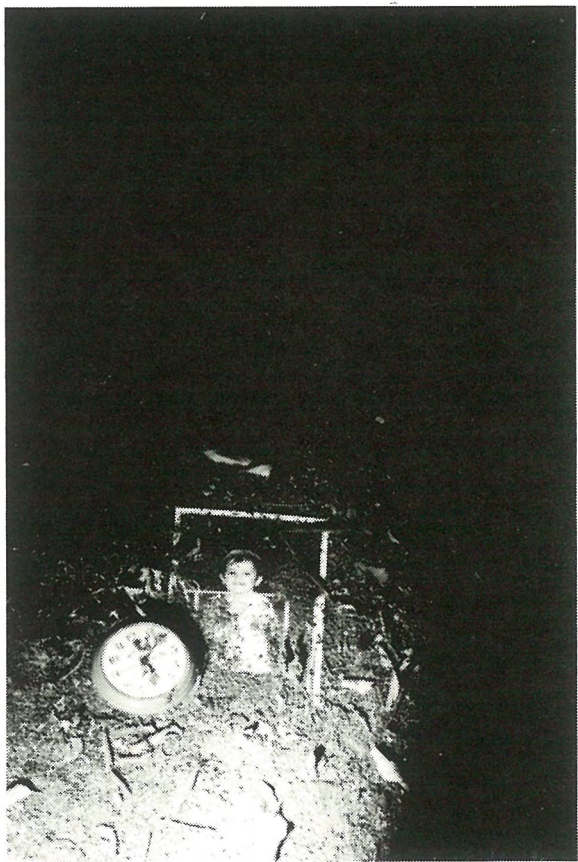
Exhibited

1992 - Group Exhibition, Voyages
Queensland University of Technology

Statement

Through language discourses become widely filtered, interpreted and employed, producing representations of the average family.

These works focus on aspects of social, and political constructions that apply to the privacy of a fictitious home. The family is not present yet assumed through thought.



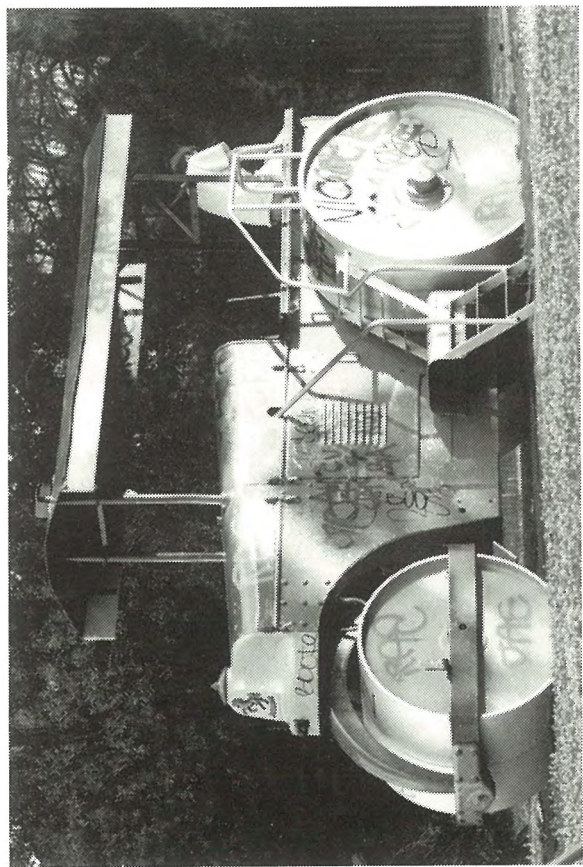
JUSTIN KRAMER
(02) 631 7361

ONE MEMORY

Julie Ireland



JULIE IRELAND



Ellenise Hall

b 1969 Bathurst, NSW

Education

1989-90

- 1st Year, Diploma of Photography,
Photography Studies College, Melbourne

1990-93

- Candidate BA Visual Arts,
UWS Nepean

1992

- Technical Assistant, Janet Lawrence,
Dissonance - Frames of Reference
- Technical Assistant, 1st National Student
Art & Design Exhibition, Melbourne
- Technical Assistant, UWS Nepean

Experience

1989 - present

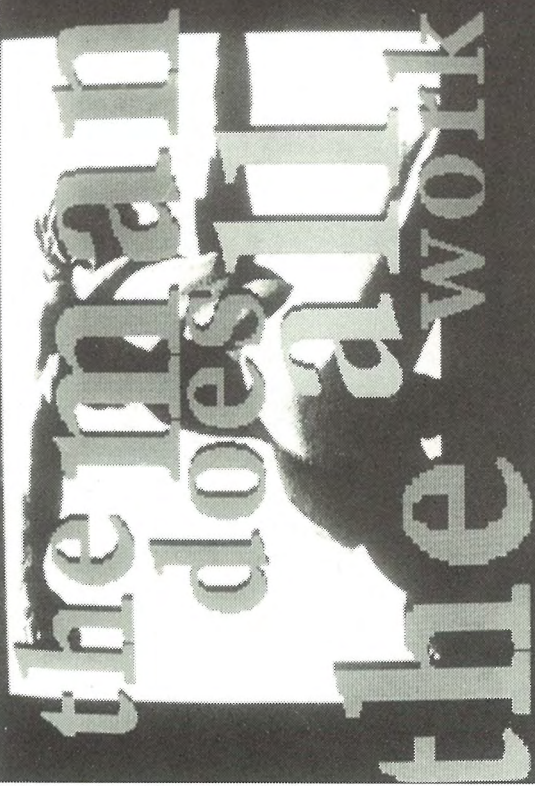
- Stock Footage Cataloguer,
Beyond Productions

Personal Statement

1991

- Technical Assistant, Art Gallery NSW,
Perspecta 1991
- Technical Assistant, Catherine Walters,
Perspecta, Western Sites Component

There were many possibilities
she chose only some



the man
does it
the work

NICKI GREENHALGH

"Single Sex, Single cell"

2/5 Cuthill Street, Randwick 2031

(02) 398 6178

Exhibitions:

Oct-Nov 1991 - untitled - Foyer UWS, Nepean

March 1992, "Sydney Youth Week Art Competition" 'Femineire' Winner

May 1992 "Time Aloud"; 'Single Sex, Single Cell', Space YZ, UWS

19 July 1992 "Map 108 j12", Single Sex, Single Cell', AFI Cinema Sydney



WHO IS IT: ADRIAN GOVER

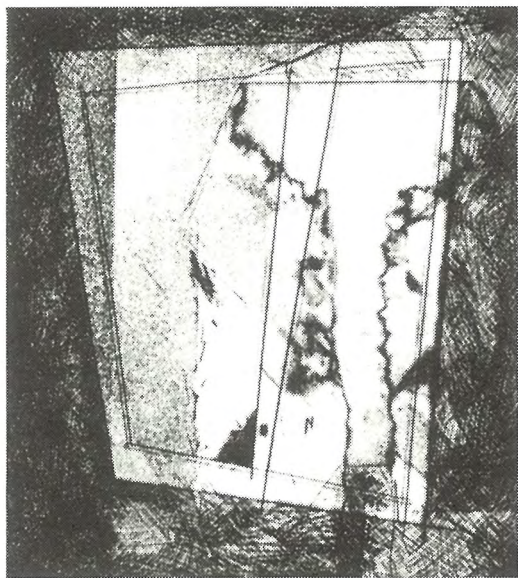
WHAT IS IT: Relief Painting and Prints

WHAT IS IT CALLED: 380um to 780um

ANY STATEMENT: Colour is merely a sensory perception.

It only exists in our brain.

The physical world contains no colour.

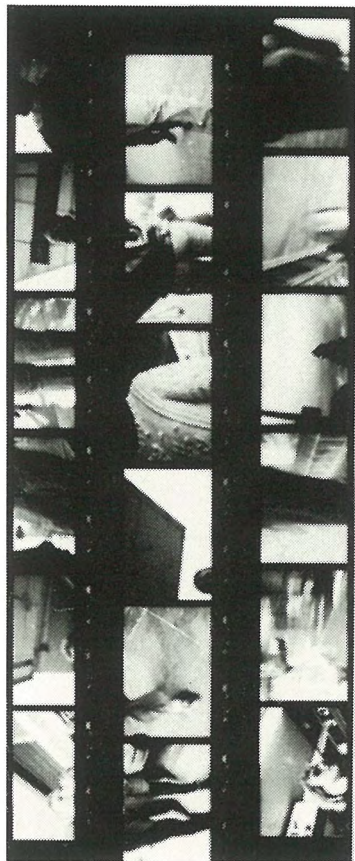


PETER GONZALEZ
22 ARTHUR STREET
WARRIMOO NSW 2774 Phone (047) 53 - 6355

Born in Argentina in 1932.
Migrated to Australia in 1971.
Exhibiting drawings, paintings and etchings
collectively and individually since 1975.
Involved with the Multicultural Movement.

Statement

" THE BASIS FOR MY WORK HAS ALWAYS BEEN THE VERY
SOURCE OF OUR HUMAN EXISTENCE, SEXUALITY, WHICH
I HAVE TRIED TO REPRESENT IN ITS MANY, DIVERSE
AND INTRIGUING FACETS. "



ALISON GARLAND
Born: Cooma, 1970

18 Jersey Avenue, Leura 2780

How many times have you been captured on film and not been aware of it?

Photographed when something newsworthy happens near you.

Caught in a crowd as a photographer captures a cityscape.

Being part of a tourist scene.

As a backdrop or your body parts being captured in a snapshot.

Now think of how often people see you.

On a train/bus/ferry.

Walking down the street, In a shopping mall. Eating in a cafe or park.

What is the change in these gestures of observation?

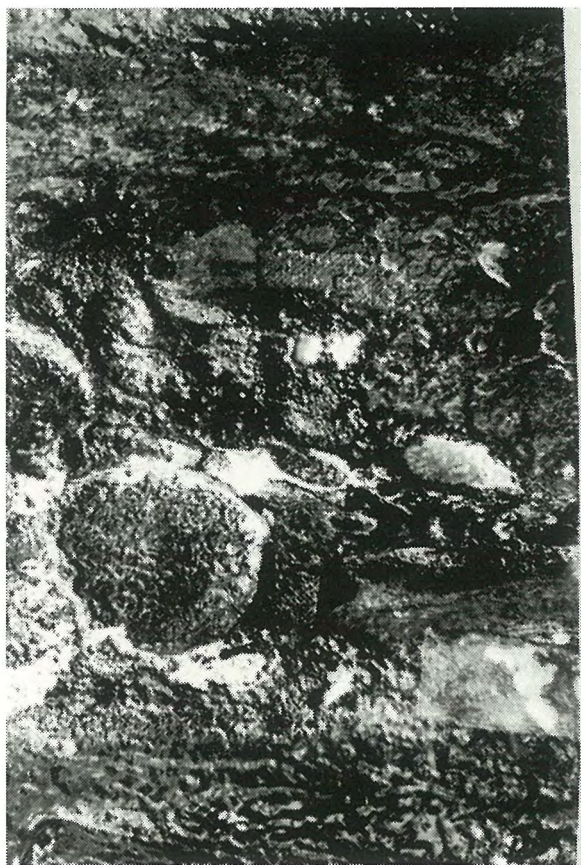
Is it a change for the subject or the viewer?



Rachael breaks everything she touches

CARLA FORMAN

161 Bennett Road, Londonderry 2753



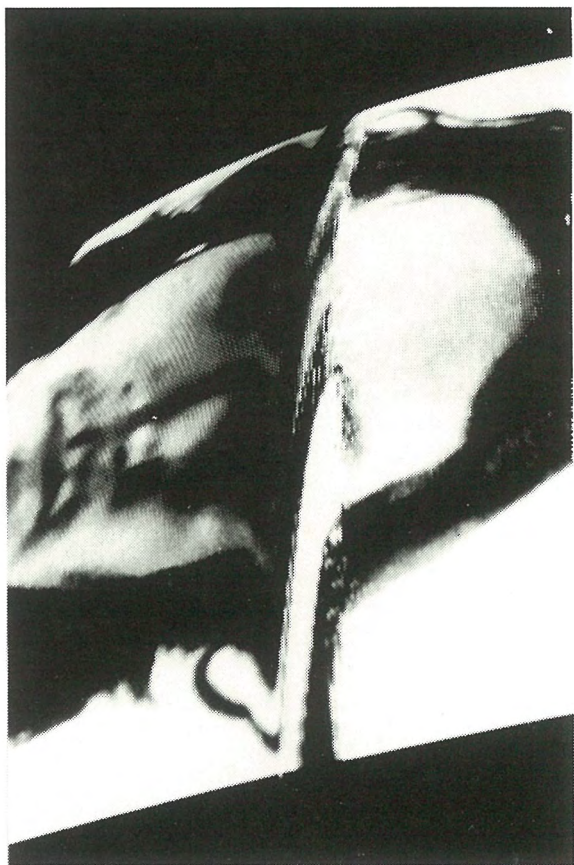
SHARRON FEAR

31/3 Reid Avenue, Wentworthville 2145

Born in Australia on 21 August 1971

Personal Statement:

I cannot consider myself specifically a painter or a drawer,
but my work is on the wall and I use my materials to create
the illusion of space and of time, enabling the materials
to react amongst themselves



RAYMOND FAYAD

DATE OF BIRTH 3-3-1972
ADDRESS 30 Veron st
Wentworthville, N.S.W, 2145
TELEPHONE (02) 635-0628

Education

1990-1992 candidate Bachelor of Arts (Visual Arts)
Major: Photomedia 4D
University of Western Sydney, Nepean

Exhibitions

1991 "Flat Plastic"
The foyer, Kingswood
University of Western Sydney, Nepean

1992 "Time Aloud"
SPACEYZ
University of Western Sydney, Nepean

1992 "Map 108J12"
AFI Cinema
Paddington

Experiences

1990 Technical Assistant
Denise Del Favero
"Diario" Art Gallery of New South Wales

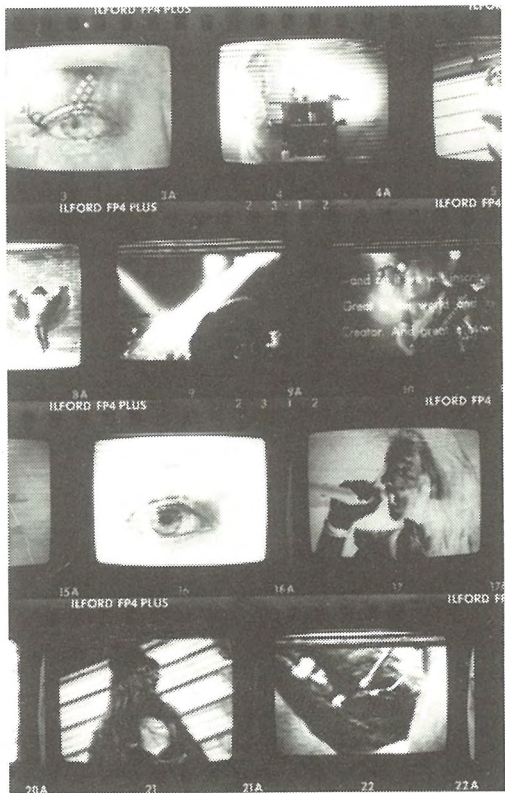
1991-1992 Studio Photography Assistant
EltonWard advertising

1992 Technical Assistant
Denise Del Favero
"Undercover"
Wynyard Railway Station

1992 Intern with Bill Mulham of
"Corporate Flicks"

Writing

1992 "A Natural Language?"
Research Paper



adrian elmer

D.O.B. 3.9.72

7 Doris St, Greystanes
Sydney, 2145

(02) 636 7443

Education

1990- candidate Bachelor of Arts (Visual Arts),
1992 University of Western
Sydney, Nepean

Exhibitions

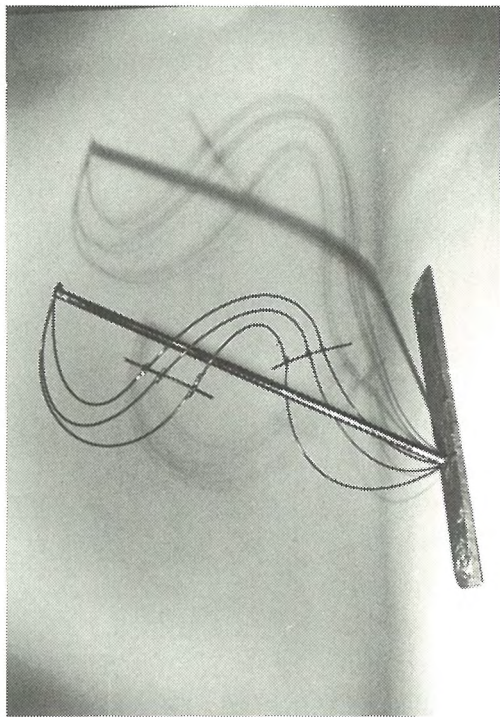
1992 "Time Aloud" - UWS, Nepean, Kingswood
1992 "Map 108, J 12" - AFI Cinema, Paddington
1992 Works screened on "Rage", ABC TV

Writing

1992 "Do the Right Thing - Spike Lee and Black
Reality" Major Research Paper

Art does not do anything for me. I generally think that art is a farce. Art is not dead, as is often rumoured, it is just so irrelevant that it's existence doesn't really matter that much anymore. Art should be one or two steps ahead of popular culture, not 23 steps to the left or right, where no-one can, or really cares to see it, apart from those few already indoctrinated in the navel staring games that 'artists' play. The majority of people don't really want to go to an art gallery anymore to get their dose of 'culture'. I sure don't. It comes to us now. MTV, E Street, Home and Away, Sydney Extra. That's late 20th century culture. Artists have to be there. Their old ways are outdated. Nothing stays still anymore. The only painting that is relevant today is graffiti, and that's because the viewer tends to pass it at high speed. Painting died when Andy Warhol started making movies.

If you are a member of popular culture you may not like my work either. My girlfriend likes it. I'm not ahead of popular culture yet. I've got to figure out what they do first. You can't come from nowhere and expect to change anything, you have to subvert things from the inside. I'm not pretending to be doing that, but I'm aspiring to do it. So stick your finger down your throat and call me pretentious.



COREY DAVIDSON
Born 10 August 1971

The work you see is a statement of my identity.

It comes from a stream.

It is related to my past work, the work in process and that yet to come.

I haven't thought what it is for.

I haven't thought where it should go, except that it is made to be seen.

Works in exhibition - plough, wave, continuity, Monolithic,

Rush, axis, Wave II



THE
DEPENDABLE
INCUBATOR
—The name depends on it
MADE IN AUSTRALIA

THE
DEPENDABLE
INCUBATOR
—The name depends on it
MADE IN AUSTRALIA

THE
DEPENDABLE
INCUBATOR
—The name depends on it
MADE IN AUSTRALIA

THE
DEPENDABLE
INCUBATOR
—The name depends on it
MADE IN AUSTRALIA

THE
DEPENDABLE
INCUBATOR
—The name depends on it
MADE IN AUSTRALIA

THE
DEPENDABLE
INCUBATOR
—The name depends on it
MADE IN AUSTRALIA

THE
DEPENDABLE
INCUBATOR
—The name depends on it
MADE IN AUSTRALIA

THE
DEPENDABLE
INCUBATOR
—The name depends on it
MADE IN AUSTRALIA

THE
DEPENDABLE
INCUBATOR
—The name depends on it
MADE IN AUSTRALIA

THE
DEPENDABLE
INCUBATOR
—The name depends on it
MADE IN AUSTRALIA

THE
DEPENDABLE
INCUBATOR
—The name depends on it
MADE IN AUSTRALIA

THE
DEPENDABLE
INCUBATOR
—The name depends on it
MADE IN AUSTRALIA

THE
DEPENDABLE
INCUBATOR
—The name depends on it
MADE IN AUSTRALIA

THE
DEPENDABLE
INCUBATOR
—The name depends on it
MADE IN AUSTRALIA

THE
DEPENDABLE
INCUBATOR
—The name depends on it
MADE IN AUSTRALIA

KAREN COULL

Born Sydney 1961

Exhibitions

- 1991 - First National Students Exhibition
Royal Exhibition Centre, Melbourne
1992 - 'Voyages' Group show, Queensland
University of Technology, Brisbane

Awards

Awarded William Fletcher Trust Grant

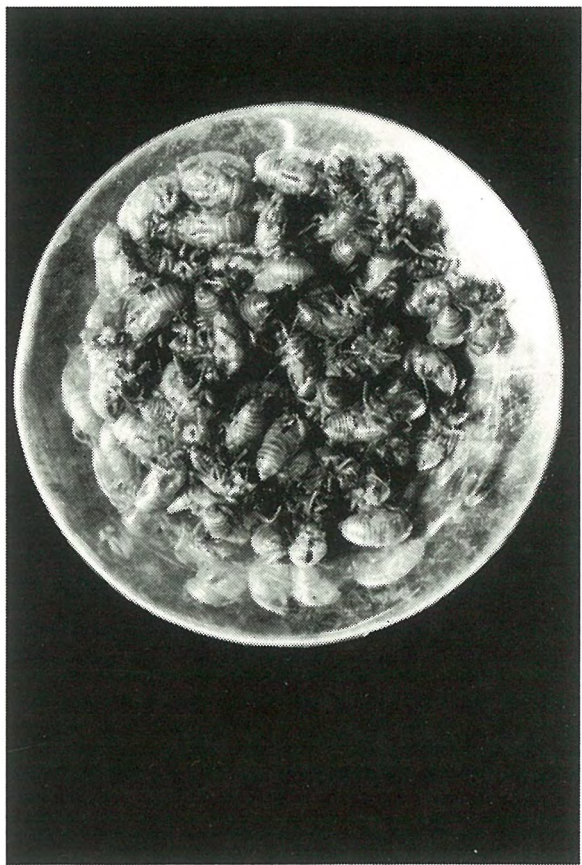
Statement

I am attempting to investigate notions of history, personal rather than patriarchal. I use myself as a reference point challenging notions of 'high' versus 'low' art.

I emphasise the anecdotal and personal in my practise. I work with small stories to give meaning employing 'domestic craft' materials and processes ignored by high art traditions.



FERERICO COSTA



PETA COOPER

(068) 84 3498



JULIA CLARK

Title : Experimental Sound Installation

Artists Statement: The investigation of sound and what is affected by it. Sound frequency, sound reflection, sound waves and movement. Understand and listen. Sound is a unique artform and we are surrounded by it.

LISTEN

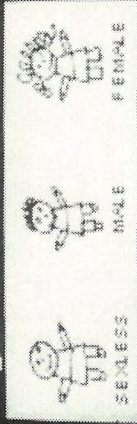
Thanks to the Physics Department UWS, Nepean and Airlite Windows



BRENDEN BUDD

"Unconsciously Conscious"

just



the bare bones
of what
I am

CHRIS BROTHERS

"Single Sex, Single cell"

2/5 Cuthill Street, Randwick 2031

(02) 398 6178

Exhibitions:

July 1991 - untitled - Foyer UWS, Nepean

Oct-Nov 1991 - untitled - Foyer UWS, Nepean

March 1992, "Sydney Youth Week Art Competition" Untitled, highly commended

May 1992 "Time Aloud"; 'Single Sex, Single Cell', Space yz, UWS

19 July 1992 "Map 108 j12", Single Sex, Single Cell', AFI Cinema Sydney



(over: six plate/colour lithograph)

BARBRO BJORKMAN

7 Crampton Drive

Springwood

(047) 54 1295



WILHELMINA BARRATT

Born - 1944

Personal Statement

My work reflects the changing nature of our society, particularly at its 'religious' roots. Over the years much has been written about the 'zietgeist' or spirit of the age. This current age also can be said to have its own peculiar spirit or zietgeist, much of my work addresses the spirit of this age.

My work is of an interdisciplinary nature using a wide range of techniques and materials.

Moulds, latex, plaster, prints, glass,
metal and wood.

VISUAL ARTS STUDENTS

1992 has been the first year of complete use in the new building designed for Visual Arts. During the year staff and students have been learning how to use the building more effectively and modifications have been made to it. However most significantly of all for the rest of us at UWS Nepean, the occupation of the building by Visual Arts has brought on to Campus a group of staff and students who have been absent for a number of years. That has had an impact on the talk in the cafeteria; on opportunities to meet informally, and has led to the development of a small exhibition space in the connecting corridor between Physics and Computing and Visual Arts. All of these have been welcome developments for staff and students of UWS Nepean.

The Final Year Exhibition this year will no doubt in some ways reflect the improved facilities, the larger space to work in, and the greater opportunities for interaction between staff and students.

1992 has also been the first year with significant numbers of postgraduate students – some from Australia, others from overseas – joining the undergraduate group in Visual Arts. There has also been a marked increase in the number of artists visiting for various periods of time.

Finally, the on-campus location at Kingswood has assisted staff in planning additional programs timed for introduction next year. All in all the goal of a richer educational environment has been achieved and will be further established in the future as plans come to fruition in practice.

At UWS Nepean we will all look forward to seeing the final year exhibition of the Visual Arts students. It is an occasion which provides fresh insights into common places, challenges preconceptions, and gives us all the opportunity to examine for ourselves the work that has been in progress over several months.

The exhibition is also significant for Visual Arts students and the staff as it gives each of them the opportunity to appraise what has been accomplished, to examine the strengths and weaknesses and to decide on their continuing work in the Arts.

JILLIAN MALING
Chief Executive Officer
19 October 1992

The Graduation Exhibition of 1992 is of particular significance to the Department of Visual Arts, University of Western Sydney, Nepean. It is the first Graduation Exhibition of students who have studied on the Kingswood Campus. The upgraded facilities now available and the ability to implement an interdisciplinary method of working has impacted positively on the studio-environment. In 1991 we inaugurated an Honours Year and an M.A. Honours in Visual Art and Art History and Criticism, access to post graduate seminars and tutorials has generated academic discourse and stimulated undergraduate research in both studio and theory. The quality of the work in this exhibition clearly demonstrates that these graduate students are capable of responding to a higher level of critical dialogue and are aware of issues of contemporary importance, both in the art arena and in a broader political sense.

This year the department opened 'Space YZ', an exhibition venue for students, visiting fellows and for exchange exhibitions with both national and international academics. This facility has provided a forum for lively debate and also greater access to contemporary art in Western Sydney for students and the local community. The development of 'The Powerhouse Regional Arts Centre, Casula' as an exhibition venue and studio residency will also increase access to the Arts in Western Sydney. We

already have three student exhibitions programmed for the Powerhouse. Student and staff interaction with the community is recognised by the department as a vital factor in maintaining realistic links with the arts industry, and the establishment of further opportunities for our graduates in this region.

The maturity and vision that this graduating body of students has shown in developing the work presented here is a credit to them and to those involved in their tuition. I would like to thank the students and their staff for the creative intelligence they have brought to the studio and to this final presentation. The graduating students will continue to grow and mature in their work, their self-education has not ended with the completion of their degree. They are now at the beginning of their professional careers as artists and craftspeople. We wish them success in pursuit of their chosen goals and thank them for their contribution to the Faculty.

ANNE GRAHAM

Head of Visual Arts

The aims of the Faculty of Visual and Performing Arts at Nepean are:

- to establish for artists, performers and designers, a dynamic centre of learning, research and professional practice within current and changing social contexts;
- to produce innovative, self-reliant, critical and articulate individuals capable of realising their full potential as active artists in society.

The 1992 Nepean Graduation Exhibition is a culmination of three year's work in the undergraduate degree program at Nepean and reflects the diversity of the approach taken by both staff and students in meeting these aims. In the 1990s we are going through a time of great social change. As Australians we are being asked to re-think who we are, not only within our own individual communities, but also as we re-think of our place as a nation in the Asia Pacific region. While recognising the domestic issues, with both the luxury and the limits of our physical isolation from the major centres of international turmoil and change, we cannot be anything but affected by those events and changes. Over the last three years we have gazed from the distance and celebrated the fall of the Berlin Wall and the reunification of Germany, the fall of the iron curtain and the disintegration of the USSR, the freeing of Nelson Mandella and the start of a move towards democracy in South Africa – the celebration of the possibility of a new world order. Our

gaze has turned from one of celebration to horror as we see the German skin heads attacking foreign workers, the communities of Yugoslavia in an orgy of fanatic self-annihilation and massacres in the homelands of South Africa. We have seen these things through images created with the mediating eye of the camera and the news service. As artists we know that we are agents for mediation. We manipulate materials as we explore and research the way to give expression to those things which affect us as individuals, giving form and expression to our product, our art, which in itself will be meditated on by others.

In the 1992 Nepean Graduation Exhibition you will find expressions of celebrations, horror, insights, understanding and imagination. The degree equips the students to give form to their expression and, as professional artists through their exploration in the future, to enrich their own lives and those of others.

All the members of the Faculty of Visual and Performing Arts at Nepean look forward to the works these artists will create in the future.

GORDON BEATTIE

Acting Dean

September 1992

Sponsors:

I would like to thank the following for their contribution towards the Graduation Exhibition.

Joseph's Selective Meats

V. & M.J. Tonks

Airlite Windows Pty

Megalong Books, Leura