



UNIVERSITY OF WESTERN SYDNEY  
Nepean

B.A. VISUAL ARTS  
GRADUATION

EXHIBITION '93

## Acknowledgements

The Department of Visual Arts gratefully acknowledges the following people and organisations who have made contributions to this exhibition.

COMMODORE AUSTRALIA  
MOUNTAIN MEN

Melissa Chiu  
Nerissa Farrell  
Alyx Macfadyen  
Renee Porter  
Sandra Wantuch

Exhibition Co- Ordinator: Graham Marchant

1993 GRADUATION EXHIBITION  
BACHELOR OF ARTS VISUAL ARTS  
UNIVERSITY OF WESTERN SYDNEY NEPEAN

22 NOVEMBER - 3 DECEMBER 1993

Building Z  
University of Western Sydney Nepean  
Second Avenue, Kingswood  
Hours: 9 - 4 PM  
For further information Ph 047 360 648



## STUDENTS ELECTING TO GRADUATE IN 1993

73	George Abagi	59	Ida Jaros
60	Brook Andrew	58	Scott Jeffcott
52	Kristine Armitage	59	Leonie Kitley
	Claire Armstrong	67	Katie Krivoruchko
60	Allison Atha	76	Bich - Ngoc Lam
75	Ross Barber	60	Joel Lambeth
55	Deborah Bates	70	Leanne Mc Garrity
66	Kate Bennett	60	Michelle Miladinovic
60	Johan Olof Blomquist	78	Nicole Muir
50	Sharon Borg	75	Symmon Natour
55	Matt Caulfield	64	Rebecca Neill
66	Samantha Clark	71	Diep D. Ngo
60	Narell Clines		Heather Patterson
	Rebecca Coronel	71	James Petherbridge
73	Jennifer Therese Crowley	66	Tania Plecas
75	Charmaine Marie Dalli		Renee Porter
63	Paul Deratz	65	Stephen Price
70	Brian Debono	64	Anne Radovan
60	Rita Ann Debono	66	Olga Rahme
62	Tanja Drazilovic	58	Maria Roberts
68	Darren Edwards	65	Joseph Rolella
60	Craig Ellis	63	Michael Siegenthaler
	Nerissa Farrell	66	Sharyn Sonter
	Petra Findley	66	Barrina South
62	Nicole Fossati	72	Warwick Stanbridge
58	Marika Galea	62	Melissa Stanford
58	Meredith Gollan		Rebecca Stringer
60	Kim Grima	60	Wendy Lee Sztandera
67	Angelique Haule	60	David Twohill
58	Nicola Haywood	64	Sue Ward
76	Jane Harris	50	David Watts
65	Louise Harriss	62	Helen E. Whalley
70	Paul Hastie	64	Fiona Alexandra Whiteley
		50	Wendy Wittle

Professor Jillian M. Maling  
Chief Executive Officer  
University of Western Sydney Nepean

During the last year one of the major themes in universities around Australia has been the quality of the work we do. Is it quality? How do we know that it is? How do we record and demonstrate to the other areas of excellence? How does it compare with work in other centres within Australia and with other universities overseas?

There is now a central committee endeavour to evaluate the quality of that work in Australia in three areas: teaching and learning, research, and community service. In a sense this exhibition speaks to all three but particularly to teaching and learning and by its very presence as an exhibition offers the opportunity for the wider community of artists, colleagues from other universities, students from other places, as well as members of the local community to view the work.

The Graduation Exhibition of the Visual Arts students is one of the key indicators of the quality of experience offered to them in their course for the past three years. The work exhibited embodies the processes, the concept skills and attitudes developed and honed during their time at UWS Nepean. Those visiting the exhibition may see the quality of work in all its diversity.

A further guarantee of the quality work of which graduates are capable is given by the assessment of these projects by recognised professionals in the field external to the Department and Faculty. Their comments on the work- individual items, portfolios and the whole corpus- gives staff and students alike a reference point for their own views and responses.

The approach taken by the Department in thus assessing the culmination of the students' work in their undergraduate degrees is to be commended for its openness and independence. And it has a rich bonus in also providing a stimulating exhibition for each person who comes to view and ponder.

David Hull  
Dean, Faculty of Visual And Performing Arts  
University of Western Sydney Nepean

The work exhibited in this Exhibition and documented in this Catalogue is representative of a community of Visual Arts Students who for the past three years have worked within the studios and courses offered by UWS Nepean. Many of the students here have exhibited beyond the Institution in exhibitions that they and staff have curated, consequently this is not their first experience of presenting their work for public view. Their experience as students and the contribution they have made is marked through their capacity to challenge ideas and configure new and appropriate forms. This Exhibition demonstrates the experience and qualities they have investigated and made their own throughout the past three years.

Many students will pursue postgraduate opportunities at UWS Nepean as well as at other institutions, some will develop their careers within education and provide other young people within the community the scope to explore their potential of the Visual Arts as these students have done during the degree course they have just completed. Others will pursue careers as studio artists and in other related fields. I have no doubt that these graduating artists will contribute to the continual development of visual arts culture in a critical way within and beyond Australia.

It has always been the intention of this Faculty to establish an environment in which students mature as artists who are critical and articulate individuals able to accept challenging responsibilities. This Exhibition is therefore more than an example of skills given in a material sense. Our students' work is a combination of the conceptual and theoretical knowledge they have gained through their interaction with studio and theory staff and undoubtedly work exhibited will challenge pre-conceptions.

Anne Graham  
Head of Visual Arts  
University of Western Sydney Nepean

The Graduation Exhibition is the culmination of a three year continuous program of learning. Students are introduced to a shared history of practice and theory and encouraged to develop an autonomous view. They are now at the beginning of their professional career as artists. The exhibition allows the students to see their work in a comparative context and gives practical expression to their critical faculties for self regulation and selectivity.

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 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.

All the lecturers and staff of the Department of Visual Arts and the Department of Art History have contributed to this exhibition and I express my sincere thanks to them for their support.

We thank these students for their contribution to the University and wish them well as they pursue their chosen goals.



GEORGE ABAGI

2D

Born 1971

Education

1990 Fine Arts Certificate

1991-3 Candidate B.A Visual Arts, U.W.S, Nepean

Exhibitions

1990 Final Show, Liverpool TAFE

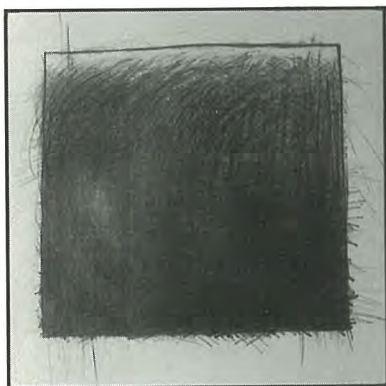
1991 *The End of the Beginning*, Peachtree Studio, U.W.S, Nepean

1992 *Studio Exhibition*, Space YZ, U.W.S, Nepean

*The Post Modern Experience*, The Casula

Powerhouse(Exhibitor & Co-Ordinator)

My interest in the landscape is towards the horizon line which divides the earth and the sky. This line exists as an incredible tension point attracting a balanced harmony in the two joins (the upper and the lower). Such a harmony is affected by the atmospherics which surround it. In the intention of communicating my ideas an image is created expressing a struggle to interpret a process of investigation and exploration. The event or act of producing an art work becomes the only true narrative.



BROOK ANDREW

4D

Born 1970

Experience

1993 Assisted, Lisa Anderson, The Arcane Territory, S.H Ervin Gallery, Sydney

Co- Edited, Native Institute Group,

Hypothetically Public, Lewers Bequest & Penrith Regional Gallery, Emu Plains

Internship, Fiona Foley, curator, Museum of

Contemporary Art, Sydney (November 93-April 94)

Exhibitions

1992 *Aboriginal Art Exhibition*, MIL-PRA A.E.C.G Inc, Liverpool Museum (Exhibitor)

*Aboriginal Photographic Exhibition*, U.W.S, Macarthur (Curator and exhibitor)

*The Post Modern Experience*, The Casula

Powerhouse, Sydney

1993 *Aboriginal Art Exhibition*, MIL-PRA A.E.C.G Inc, Liverpool Museum(Committee member)

*Hypothetically Public*, Native Institute Group, Lewers Bequest & Penrith Regional Gallery, Emu Plains

*Wring*, The Performance Space, Sydney

*S/He Feminist Trajectories*, Space YZ,

U.W.S, Nepean, Watt Space, Newcastle University, Foyer Gallery, Canberra School of Art & Airspace, Sydney

When people choose to comment or write on Aboriginal art, any thing but that is said. Aboriginality is no game.







KRISTINE ARMITAGE 4D  
Born 1973  
Education & Experience  
1991-3 Candidate B.A Visual Arts, U.W.S,  
Nepean  
1993 Graduation Committee for Final Year  
Graduation Exhibition

Exhibitions  
1991 *The End of the Beginning*, Peachtree  
Studio, U.W.S, Nepean  
1992 *Cyanotype Exhibition*, Space YZ, U.W.S,  
Nepean & Edinburgh College, England  
*Time Aloud*, Space YZ, U.W.S, Nepean  
*Canson Student Print Award*, COFA  
Gallery, RMIT Gallery  
*Institutions in the basement*, Toxana  
Gallery, Richmond

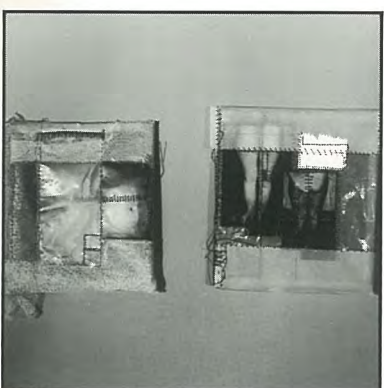
"I SPY WITH MY LITTLE EYE".



CLAIRE ARMSTRONG A.H.C  
Born 1973  
Education  
1991-3 Candidate B.A Visual Arts, U.W.S,  
Nepean

Experience  
1988 Bus shelter mural, Blaxland, N.S.W  
1991 Company logo design Affiliated  
Consultants, Penrith  
Voluntary supervisor, *Impossible Projects/*  
*Invisible Cities: Soundculture*, Circular Quay West,  
Sydney  
1992 Assistant curator, *Eighteen Friends*, student  
exhibition  
Work experience in Public programs,  
Wollongong City Gallery

Exhibitions  
1991 *The End of the Beginning*, Peachtree  
Studio, U.W.S, Nepean  
1992 *Student Exhibition*, Space YZ, U.W.S,  
Nepean  
1993 *Eye to Sky*, Taylor on Palmer Gallery,  
Sudney





ALLISON ATHA

4D

Born 1970

Education

1991-3 Candidate B.A Visual Arts, U.W.S,  
Nepean

Exhibitions

1991 *The End of the Beginning*, Peachtree  
Studio, U.W.S, Nepean

1992 *Time Aloud*, Space YZ, U.W.S, Nepean  
*Cyanotype Exhibition*, Space YZ, U.W.S,  
Nepean & Edinburgh College, England

*The Post Modern Experience*, The Casula  
Powerhouse, Sydney

1993 *S/He Feminist Trajectories*, Space YZ,  
U.W.S, Nepean, Watt Space, Newcastle University,  
Foyer Gallery, Canberra School of Art & Airspace,  
Sydney



SHOW YOURSELF!

Stuck in the mire of your present existence  
The shadow grows threatens to engulf you.

RUN!

Pass through that door.

NO!

Don't look back. It is that look that look that has turned many to salt. Salt that  
serves nothing but to preserve. Preserve those barriers, those fears.

YOUR WALLS!

After all behind your mask.

What lies beneath?

What

LIES

Beneath



ROSS BARBER

2D/3D

Exhibitions

1992 *Stormy weather*, Monash Gallery, Judith  
Pugh Gallery & Regional Victorian Galleries

*The Post Modern Experience*, The Casula  
Powerhouse, Sydney

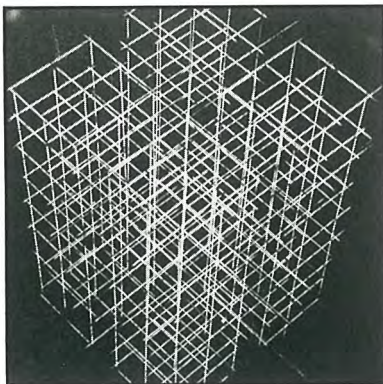
*The Basil & Murial Hooper Scholarship*,  
Art Gallery of N.S.W

1993 *S/He Feminist Trajectories*, Space YZ,  
U.W.S, Nepean, Watt Space, Newcastle University,  
Foyer Gallery, Canberra School of Art & Airspace,  
Sydney

*Arts Extraordinaire*, ABC Building, Sydney

Awards

1993 William Fletcher Trust, Scholarship  
Award



?????????? work TITLE ; 1 fiction aspect aspect



DEBORAH BATES

2D

Born 1972

Education

1989 H.S.C Cerdon College

1991-3 Candidate for B.A Visual Arts, U.W.S,  
Nepean

Exhibitions

1991 *The End of the Beginning*, Peachtree  
Studio, U.W.S, Nepean

1992 *The Post Modern Experience*, The Casula  
Powerhouse, Sydney  
2D Exhibition, U.W.S, Nepean



Working with the aspect of disorganised space and from a disproportional angle. The ordinary people throughout the paintings are isolated and examined, and therefore changed.

My work is based around notions of alienation.

Through the use of dislocation of space in the paintings, and the choice of photographic placement of the figures, I aim to infer the isolating capacity of contemporary life.

My paintings break the viewpoint of how we apprehend the common someone. The change from catching a glimpse, to contemplating the person and arrangement is hopefully achieved.



KATE BENNETT

2D

Born 1972

Education

1990 H.S.C Blue Mountains Grammar School

1991-3 Candidate B.A Visual Arts, U.W.S,  
Nepean

Exhibitions

1990 *H.S.C Art Exhibition*, Breewood Gallery,  
Katoomba

1991 *The End of the Beginning*, Peachtree  
Studio, U.W.S, Nepean

1993 *Solo Exhibition*, Megalong Valley  
*Solo Exhibition*, Megalong Valley



To look at things more closely, opens new sensations and new views. When going so close to something a new world is found. What once was, may not be quite so clear anymore. To experience objects, by looking closely you become intimate with what you see. You can interact with the object and let it inform you in ways you never expected.

My work provides passages of experience and an intimacy for objects that I experience everyday. I express my experience with a sensitivity towards the HORSE: the coat, mane, veins, bones, muscles, body structures, smells, creases, tones, textures, limbs, hair....



JOHAN OLOF BLOMQUIST

2D

Born 1973

Education & Experience

1990 Completed H.S.C

1991-3 Candidate B.A Visual Arts, U.W.S,  
Nepean

1992 Technical Assistant: Edwin Easadorachic,  
David Hull & Noelene Lucas

1993 Technical Assistant: Janet Laurence

Exhibitions

1990 *Orange Blossom Festival*, Photography  
Competition Exhibition, Castle Chambers

1991 *The End of the Beginning*, Peachtree  
Studio, U.W.S, Nepean

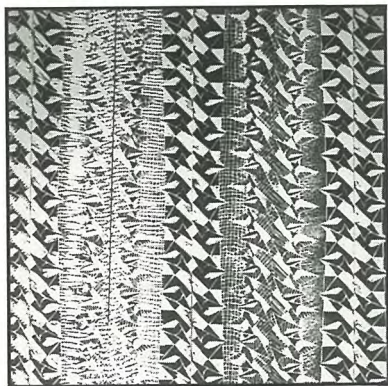
*Orange Blossom Festival*, Photography  
Competition Exhibition, Castle Chambers

1992 *Visual Incidents*, U.W.S, Nepean  
2D, Space YZ, U.W.S, Nepean

1993 *Love Me Love My Art*, Street Level, Sydney  
*Young Artists Exhibition*, Berrima District

Art Society

*Optic Nerve*, Street Level, Sydney



SHARON BORG

4D

Born 1972

Education & Experience

1992 Work experience with Dennis Del Favero:  
photographic & sound installation

1991-3 Candidate B.A Visual Arts, U.W.S,  
Nepean

Exhibitions

1991 *The End of the Beginning*, Peachtree  
Studio, U.W.S, Nepean

1992 *Time Aloud*, Space YZ, U.W.S, Nepean  
*Cyanotype Exhibition*, Space YZ, U.W.S,

Nepean & Edinburgh College, England

1993 *Latrine Artiste*, Fairfield School of the  
Arts



To be running for the MILLION DOLLAR

SWEEPSTAKES. Write down in the space provided in  
25 words or less what the essential meaning operating  
behind my work is. All entries are to be in by whenever  
you feel like it as this competition is eternal.

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MATT CAULFIELD

2D

Born 1973

Education

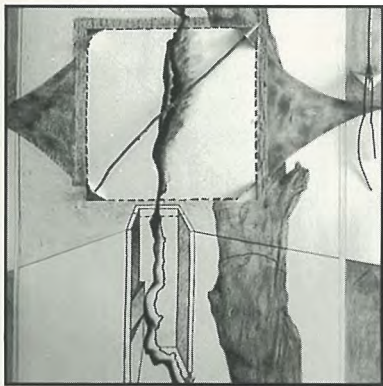
1991-3 Candidate B.A Visual Arts, U.W.S,  
Nepean

Exhibitions

1991 *The End of the Beginning*, Peachtree  
Studio, U.W.S, Nepean

1992 *2D or not 2D*, Space YZ, U.W.S, Nepean

1993 *Bowral Exhibition*, Received young artist  
award



There was a time back when everything came so easy,  
uninterrupted, the moment past just like the next,  
nothing seemed to be as confusing as I write. I remember  
the sweet smell of fresh new air, the surreal past of  
what is now the future. Is this a new metaphor for the  
thoughts of now and forever, as a lasting memory,  
memory , memory, memory, memory, memory, memory,  
memory?



SAMANTHA CLARK

2D

Education

1991-3 Candidate B.A Visual Arts, U.W.S,  
Nepean

Exhibitions

1991 *The End of the Beginning*, Peachtree  
Studio, U.W.S, Nepean  
1992 *Second Year Group Show*, Space YZ,  
U.W.S, Nepean

It is said that the two great human sins are pride and hate. Yet obsessive cleanliness stems from pride in yourself and the hatred of a dirty environment. Given that human beings are the greatest producers of a dirty environment we must therefore hate ourselves. Here lies a contradiction and a conclusion. If you clean, then you must be a sinner. QED.



NARELLE CLINES

4D

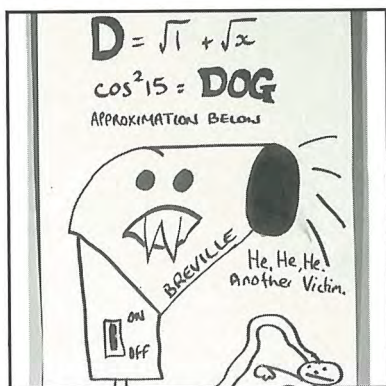
Born 1973

Education & Experience

1990 Completed H.S.C  
1992 Assisted Narelle Jubelin, Biennale of  
Sydney  
1993 Assisted to Antonio Muntadas, U.W.S,  
Nepean  
1991-3 Candidate B.A Visual Arts, U.W.S,  
Nepean

Exhibitions

1987 *Best in Met West*, Lewers Bequest &  
Penrith Regional Gallery, Emu Plains  
1991 *Selection of best H.S.C works*, Breewood  
Galleries, Katoomba  
1992 *Time Aloud*, Space YZ, U.W.S, Nepean  
1993 *S/He Feminist Trajectories*, Space YZ,  
U.W.S, Nepean, Watt Space, Newcastle University,  
Foyer Gallery, Canberra School of Art & Airspace,  
Sydney



The kitchen sink provided an excellent vantage point. Matrix and the Ostrich could maintain watch 24 hours a day against the realms of power. What would they do if a paradigm loaded with bad connotations was launched from it's guns? They would have to rectify all of the old constructs and some of the new, which would prove to be an endless task worth no apparent end that would occupy them for the rest of their existence.

"If this was an artist's statement then we would also be empowered. Maybe we should paint landscapes and abstracts, Ostrich. We could have an exhibition, a catalogue and an opening. Hmm!!! mused Matrix aloud.

"Begerk Raahhh!" replied the Ostrich, adding "I want a paintbrush for Christmas! Raahh!"



REBECCA CORONEL

A.H.C

Born 1972

Education

1991-3 Candidate B.A Visual Arts- Art History & Criticism Major, U.W.S, Nepean

Experience

1992 Sydney Dance Company- Administration  
U.W.S, Nepean Public Relations

Department

1993 Belvoir St. Theatre- Administration

Major Research Paper: Craft Praxis- Into the next century

Theory and practice

It should be soaked up and filtered through  
distilled to a mixture that is strength and purpose  
the connection between art and our lives?

A thorough understanding of praxis  
is to achieve connection and relevance.



JENNIFER THERESE CROWLEY

ID

Born 1971

Education

1989 H.S.C, Trinity High School

1991-3 Candidate B.A Visual Arts, U.W.S,  
Nepean

Exhibitions & Experience

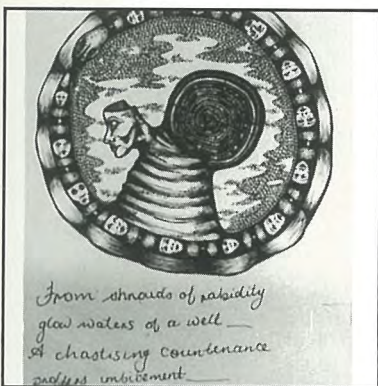
1992 *Time Aloud*, Space YZ, U.W.S, Nepean  
(produced accompanying catalogue)  
Co-edited FOMA, a students art

publication

*I.D Exhibition*, The Cottage, U.W.S,  
Nepean

Work experience at West: an  
interdisciplinary magazine

1992-3 Student Representative, Management  
Advisory Committee, Visual & Performing Arts  
faculty, U.W.S, Nepean



From orchards of subsidity  
glow waters of a well —  
A chastising countenance  
and less imbement



CHARMAINE MARIE DALLI

ID

Born 1971

Education

1989 Completed H.S.C, Jamison High School

1991-3 Candidate B.A Visual Arts, U.W.S,  
Nepean

Exhibitions

1992 *ID Exhibition, Space YZ, U.W.S, Nepean*

*ID Exhibition, The Cottage, U.W.S,*

Nepean

1993 *Valium Raped My Mind, Library, U.W.S,*

Nepean

*Arts Extraordinaire, ABC Building, Sydney*



Traumatic changes to the body and the mind provoke a certain response. Therefore inviting one to investigate childhood memories and play with the exploration of physical, emotional and social pain. Obstacles create new beginnings, whether you choose to follow a positive or negative direction is totally up to you.



PAUL DERATZ

2D

Born 1962

Education & Experience

1979 Completed H.S.C

1982 Diploma Graphic Design

1988 Studied painting, Le Cerqueaux, France

under New York painter & author ,Teo, Seth Jacobs

Group exhibition, Le Cerqueaux, France

Three paintings for Forum, Sanour, France

Offered to study in New York

1989 Mural commissions, North Narrabeen Surf

Club & Rocky Lilly Nite club, Mona Vale

1991-3 Candidate B.A Visual Arts, U.W.S,

Nepean



My work currently involves the notion of tracelessness. The 'concept' already exists within the blank form or canvas, it is there for discovery. I am also involved with mathematics for my 'Big Gravity' theory which attempts to unify physics.





BRIAN DEBONO

4D

Experience

1993 Assisted Antonio Muntadas, Artspace exhibition

Exhibitions

*Sagacity*, U.W.S, Nepean student newspaper  
*Ice* magazine

I'm so fucken beautiful  
I was born to be sold  
I'm sexy, I'm gorgeous,  
I'm wonderful...  
God, I love myself!  
I'm the most gorgeous  
thing I've ever seen.  
I'm so fucken beautiful

I'm a product  
I'm for sale  
I'm touching myself.  
I've got a great body!  
Buy me now, before  
I get too expensive.  
I'm really hot, I'm worth  
every cent.  
Art is Masturbation..You'll

buy it!



RITA ANN DEBONO

4D

Born 1973

Exhibitions & Experience

1990 Work shown at Darling Harbour

1991 Exhibited at C.A Art Gallery,  
Warragamba

Spent two weeks working at Fairfield  
School of Arts

1992 *Time Aloud*, Space YZ, U.W.S, Nepean  
*Multicultural Arts Alliance 'Big Event'*,  
L'Atelier Art Gallery

1993 *La Femme* by differences, Fairfield Arts  
Centre

*Freedom*, Liverpool Bicentennial Museum



Various themes become obvious through different stages of my work.

Both men and women who migrate to Australia, do so with the same hopes and dreams for the future. I began this year concerned with exploring the migrant ideals of Australia. I conducted interviews with several migrant artists, which were video taped and subsequently re-photographed with text.

Consequently this led me to explore my own family and the reasons my parents believed to be the most important and relevant when making the decision to come here.

At this point I found my work relating to gender roles within the migrant community. In many of these cases, women find their options limited,

Why is this still the case in Australia 1993?



TANJA DRAŽILOVIC

2D

Born 1972

Experience

1988 Regional Arts Camp

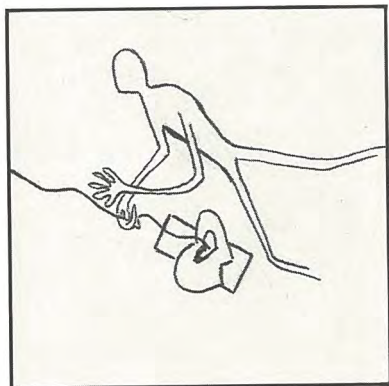
1992 Biennale volunteer

Exhibitions

1991 *The End of the Beginning*, Peachtree Studio, U.W.S, Nepean

1992 *2D Exhibition*, Space YZ, U.W.S, Nepean

1993 *Alternative Portraiture- Methinks...?*, Community Park Project



'IN ALL LIFE THERE IS DEATH.'



DARREN EDWARDS

ID

Education

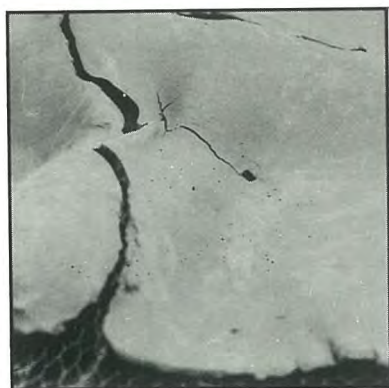
1991-3 Candidate B.A Visual Arts, U.W.S, Nepean

Exhibitions

1991 Fairfield City School Of Arts  
*The End of the Beginning*, Peachtree Studio, U.W.S, Nepean

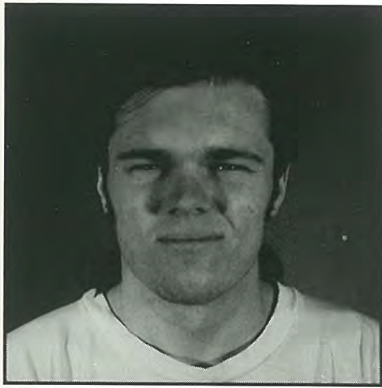
1992 *ID Exhibition*, Space YZ, U.W.S, Nepean

1993 *Institutions in the Basement*, Toxana Gallery, Richmond



I approach my work as something transitional and temporal, being more interested in the ideas than the finished product. A work evolves as individual pieces quite often it never really reaches a 'finished' state, as a consequence I feel that my work possesses an amount of uncertainty, and rawness which appeals.

The work deals with notions of portraiture and impressions. In particular the roles fulfilled in executing a self portrait: that of artist, subject and viewer. I have tried to be aware of these three roles, believing that all have equal relevance in terms of their relationship and in the evolution of the self portrait. Interesting to me is also the notion of the familiar. My work represents the back of my own head in the form of an impression left in a material. The shape of the back of my head acts as the only real clue to my identity, and the only familiar aspect of the work. As I am filling the role of the viewer under the circumstance of producing the work, the impressions made are as interesting and informative as they would be to anybody else seeing the work.



CRAIG ELLIS

2D

Born 1972

Education & Experience

1991 Assisted *Sound Culture- Impossible Objects, Invisible Cities*

1992 Co- curated *Expression of the Un- Artist, by 18 friends*, Sydney

Personal assistant, Trevor Smith & Bill

Seaman, Biennale of Sydney

Assisted, Svetlana Kopstiansky, Adrian

Piper, Brenda Croft & Joey Morgan

1991-3 Candidate B.A Visual Arts, U.W.S,

Nepean

Exhibitions

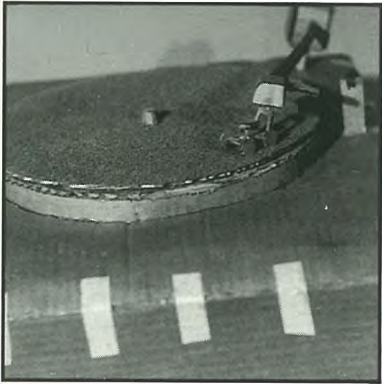
1991 *The End of the Beginning*, Peachtree Studio, U.W.S, Nepean

1992 *2D or not 2D*, Space YZ, U.W.S, Nepean

1993 *Eye to Sky*, Taylor on Palmer, Sydney

"Some things I am attracted to,  
Do not seem to be liked enough.  
By choosing to remake them,  
I may help them..."

Claes Oldenberg



NERISSA FARRELL

A.H.C

Born 1972

Education & Experience

1990 H.S.C, Trinity Catholic College, Lismore  
Assisted, Annual Trinity Arts & Craft

Festival

Created design logo for advertisement of  
schools annual art exhibition

1991-3 Candidate B.A Visual Arts, U.W.S,  
Nepean

1993 Assisted, Final Year Graduation exhibition

Exhibitions

1991 *The End of the Beginning*, Peachtree  
Studio, U.W.S, Nepean

1992 *The Goddess is Dancing*, Corridor of Oaks,  
Faulkonbridge

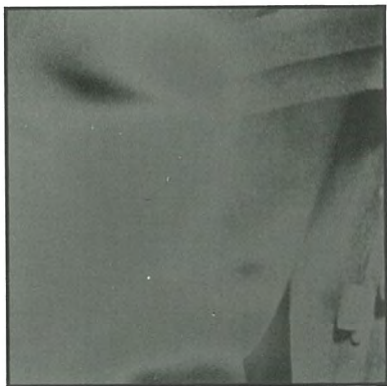
Research paper

Museums as sites for cultural activity: discussing the  
access facilities present in museums for representing  
the cultural diversity of our contemporary Australian  
society.



PETRA FINDLEY

4D



NICOLE FOSSATI  
Born 1972

4D

A sad history of enlightenment through deprivation. We invent excuses to deny ourselves experience. We invent ideals and morals to avoid the feelings and learnings that come with experience. The real illuminate.



MARIKA GALEA

4D

Education & Experience

- 1991-3 Candidate B.A Visual Arts, U.W.S,  
Nepean  
1992 Assisted, Biennale of Sydney  
1993 Assisted, Antonio Muntadas

Exhibitions

- 1991 *The End of the Beginning*, Peachtree  
Studio, U.W.S, Nepean  
1992 *Time Aloud*, Space YZ, U.W.S, Nepean  
*Cyanotype Exhibition*, Space YZ, U.W.S,  
Nepean & Edinburgh College, England  
*Connections*, Lewers Bequest & Penrith  
Regional Art Gallery, Emu Plains

"Take from me what I take from you. You can take from  
me what I find in you"



MEREDITH GOLLAN

4D

Born 1967

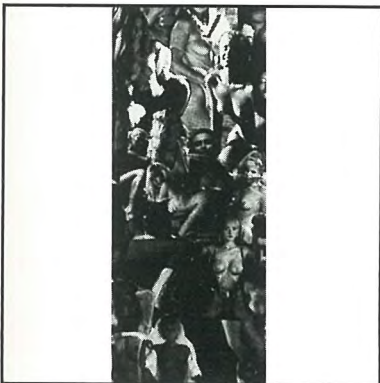
Education

- 1991-3 Candidate B.A Visual Arts, U.W.S,  
Nepean

Exhibitions

- 1991 *The End of the Beginning*, Peachtree  
Studio, U.W.S, Nepean  
1992 *Time Aloud*, Space YZ, U.W.S, Nepean  
1993 *S/He Feminist Trajectories*, Space YZ,  
U.W.S, Nepean, Watt Space, Newcastle University,  
Foyer Gallery, Canberra School of Art & Airspace,  
Sydney

a frock is a frock when is it not a fuck-  
yet again





KIM GRIMA

4D

Born 1972

Education & Experience

1990 B. Ed., Visual Arts, Australian Catholic University

1992 Assisted Ben Watts, fashion photographer- internship program

Assisted Rebecca Stringer & Meredith Gollan: *S/He Feminist Trajectories* exhibition

Co- curator, Visual Incidents, U.W.S library

1993 Assisted Stanley Ciccone, Advertising photographer- internship program

1991-3 Candidate B.A Visual Arts, U.W.S, Nepean

Exhibitions

1991 *The End of the Beginning*, Peachtree Studio, U.W.S, Nepean

1992 *Cyanotype Exhibition*, Space YZ, U.W.S, Nepean & Edinburgh College, England

*Time Aloud*, Space YZ, U.W.S, Nepean  
1993 Fairfield City Festival of the Arts, Photography competition

A window onto something else.

between the unexpressed but untended and the unintentionally expressed."

Marcel Duchamp



ANGELIQUE HAULE

3D

Born 1970

Education & Experience

1990 Assisted, Biennale of Sydney

1991-3 Candidate B.A Visual Arts, U.W.S, Nepean

Exhibitions

1992 3D Exhibition, Space YZ, U.W.S, Nepean

1993 Fairfield City Festival of the Arts

Africa is a country where there is no strict frontier between life and art, the same rich emotional intensity permeates both.

Life and Art.



NICOLA HAYWOOD

3D

Born 1971

Education & Experience

1990 Assisted, Biennale of Sydney

1991 Assisted, Dennis Del Favero, Biennale of Sydney

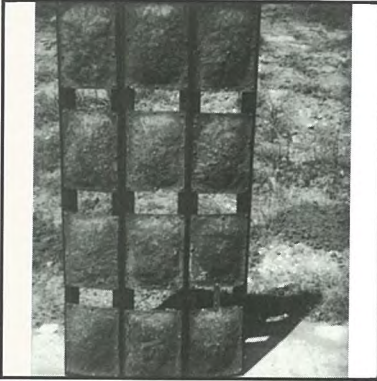
1993 Assisted, Noelene Lucas

Assisted, Anne Graham, The Fifth Australian Triennial, Melbourne

Review published in *Sagacity*, U.W.S, Nepean newspaper

Exhibition

1992 *System*, Space YZ, U.W.S, Nepean



JANE HARRIS

ID

Born 1967

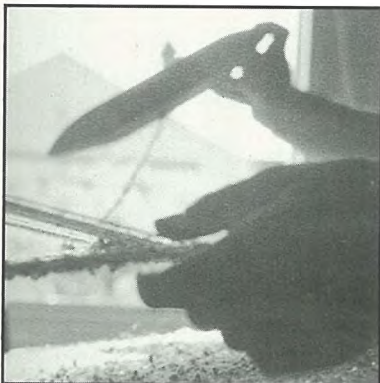
Awards & Exhibitions

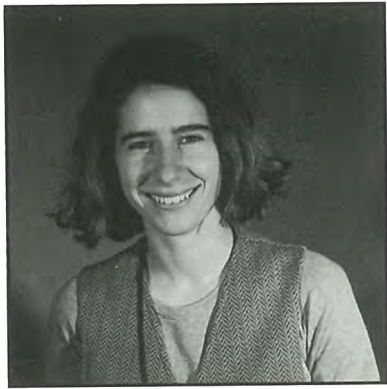
1991 Penrith City Council Arts Scholarship

1992 Penrith City Council Arts Scholarship

1992 *ID Exhibition*, Penrith Waterboard

A bee leaves the hive to find pollen. When it locates the pollen it returns to the hive and indicates via a dance the direction and distance of the pollen source. For me, though, it's important to have a place to keep my maps.





LOUISE HARRISS

4D

Born 1972

Education

1989 Completed H.S.C, Cerdon College

1991-3 Candidate B.A Visual Arts, U.W.S,

Nepean

Exhibitions

1991 *The End of the Beginning*, Peachtree Studio, U.W.S, Nepean

1992 *Cyanotype Exhibition*, Space YZ, U.W.S, Nepean & Edinburgh College, England

*Time Aloud*, Space YZ, U.W.S, Nepean

*Visual Incidents*

*Institutions in the basement*, Toxana

Gallery, Richmond



Beauty is in the eye of the deceived,  
look past associations  
see yourself,  
the magic mirror only exists in your mind  
get rid of it quick.



PAUL HASTIE

ID

Education & Experience

1984 *Death Sentence*, record cover, inner sleeve

1987-9 Reprographic camera operation, colour separation & fashion design

1990-1 Silkscreen printing, garment production

1992 Community art aide for children

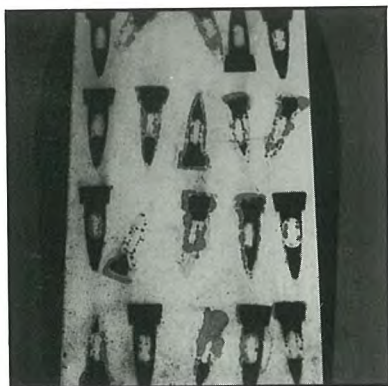
1991-3 Candidate B.A Visual Arts, U.W.S,

Nepean

Exhibitions

1992 *ID Exhibition*, Space YZ, U.W.S, Nepean

1993 *Scarp Visual Poetry Exhibition*, University of Woolongong



I am of this mind with Homer, that as a snail that crept out of her shell was turned eftsoones into a Toad, and thereby was forced to make a stoole to sit on; so the traveller that straggleth from his own country is in a short time transformed into so monstrous a shape that he is faine to alter his mansion with his manners and to live where he can, not where he would.

John Lyly, 1554-1606





IDA JAROS

2D

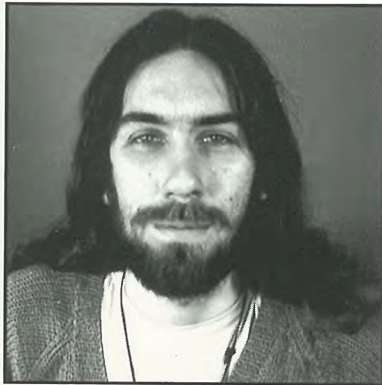
Born 1972

Education & Experience

1980 Arrived in Australia

1991-3 Candidate B.A Visual Arts, U.W.S,  
Nepean

My self portraits are an exploration and the re discovery of the basic elements in my life. These include everyday activities, dreams and thoughts. The people whose presence has influenced and shaped my life also play a large part in my work. Therefore, my paintings become very personal and difficult to explain to the bystander.



SCOTT JEFFCOTT

3D

Born 1965

Education & Experience

1987-88 Visual Arts, College of Advanced  
Education, Nepean

1989-93 Founder and trainer, Nepean ancient &  
meieval re- enactment society

1990 Work experience, Parramatta blacksmith

1991 Established part time career, armourer &  
blacksmith

1991-3 Candidate B.A Visual Arts, U.W.S,  
Nepean

Exhibitions

1987 *Photography exhibition*, College of  
Advanced Education, Nepean

1988 *Young Masters- Distorted Visions*, Toxana  
Gallery, Richmond

1989 *3 Man Show*, Studio Gallery, Penrith

1992 *3D Exhibition*, Space YZ, U.W.S, Nepean



This work is exploring the futility of war and the repetitive way lives are wasted in the game of politics, as well as an exercise in breaking down the barriers between the audience and the work. War, violence, man's subjugation of women and my own masculinity are, and will be the major influences of my art.

# STUDIO

ART HISTORY & CRITICISM



TWO DIMENSIONAL



THREE DIMENSIONAL



FOUNDATION



FOUR DIMENSIONAL



INTER DISCIPLINARY

# STUDIES



LEONIE KITLEY

3D

Born 1973

Exhibitions

1991 *The End of the Beginning*, Peachtree Studio, U.W.S, Nepean

1992 *3D Exhibition*, Space YZ, U.W.S, Nepean

"Through sculpture we might discover- as in a mirror- the fragility of our existence."

Maria Kuczynska

"The human figure in the midst of such conflicts will suffer fragmentation, isolation, encroachment."

Frederic M.R Chepeaux



My work is based on the conflicts and fragmentations of myself. By working with the figure, I try to capture emotive states. These pieces are not only representations but reflections of myself and my relationship with my sister. Being a twin is sometimes hard to deal with, but it is a part of my life that I would never change, apart from the common perceptions of others.



KATIE KRIVORUCHKO

3D

Born 1972

Through my work I strive to express my admiration and respect for the various natural environments which are so intricate and diverse. The clay works are the foundation for my created environments enabling me to express myself through my surface textures.

I chose to 'throw' my vessel forms, as the notion of shaping my forms from a lump of clay appeals to me and inspires me in shaping and imagining my own depiction of the specific environments I have chosen.

Colour has been a dominant feature in my work, and always stirs a range of emotions and responses within me.





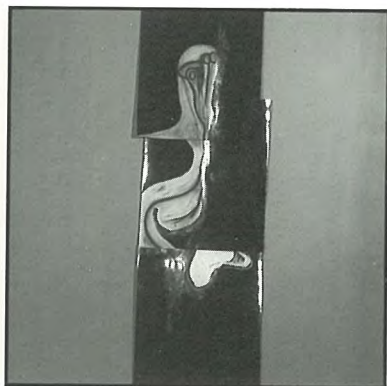
BICH- NGOC LAM

2D

Born 1972

Education

1991-3 Candidate B.A Visual Arts, U.W.S,  
Nepean



JOEL LAMBETH

2D

Born 1973

Education

1990 Completed H.S.C

1991-3 Candidate B.A Visual Arts, U.W.S,  
Nepean

Exhibitions

1991 *The End of the Beginning*, Peachtree  
Studio, U.W.S, Nepean

1992 Exhibited work, Space YZ, U.W.S, Nepean

1993 The Berrima District Art Prize  
CTV West fund raising exhibition



Your joy is your sorrow unmasked  
And the self same well from which  
your laughter rises was often times  
filled with your tears.

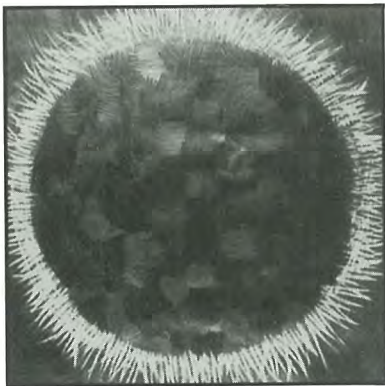
And how else can it be?

The deeper that sorrow carves into  
your being, the more joy you can contain.

Kahil Gilbran



LEANNE McGARRITY 2D  
 Born 1970  
 Education & Experience  
 1990 Associate Diploma of Fine Arts,  
 Meadowbank T.A.F.E  
 1992 Curator, Expression of the un- artist, 18  
 friends  
 Assisted, Trevor Smith, Svetlana Kop, &  
 Kathy De Monchaux, Biennale of Sydney  
 1991-3 Candidate B.A Visual Arts, U.W.S,  
 Nepean



Exhibitions  
 1989 *Graduation Exhibition*, Meadowbank  
 T.A.F.E  
 1991 *Undergraduates & selected students*,  
 Fairfield School of Arts  
 1992 *2D or not 2D*, Space YZ, U.W.S, Nepean  
*The Post Modern Experience*, The Casula  
 Powerhouse, Sydney  
 1993 *Eye to Sky*, Taylor on Palmer, Sydney  
*Baedecker the obsolete chaperone*

"But there's a tree, of many one,  
 A single field which I have looked upon,  
 Both of them speak of something that is gone."  
 Wordsworth: *Intimations of immortality ode.*



MICHELLE MILADINOVIC 2D  
 Education & Experience  
 1990 Completed H.S.C  
 1991 Technical assistant, Perspecta, Western  
 Sites Component  
 1992 Co-ordinator, Fairfield Youth resource  
 Centre Art Camp, Newcastle  
 1993 Assisted, Fairfield Youth Resource Centre  
 Art Camp, Newcastle

Exhibitions  
 1991 *The End of the Beginning*, Peachtree  
 Studio, U.W.S, Nepean  
 1992 *2nd Year Show*, Space YZ, U.W.S, Nepean  
*Art For Homelessness*, Holroyd Council  
 1993 *Art For Homelessness*, Part 2, Fairfield  
 Youth & Resource Centre

A single image becoming an origin of consciousness. Faithfully beloved images  
 which are so solidly fixed in my memory that I no longer know whether I am  
 remembering them or imagining them when I am working. In my work I am  
 using psychic repercussions which are in my mind of certain images from my  
 childhood and through this, hopefully expanding the consciousness of my  
 childhood through the process of my artwork.

"How can secret rooms, rooms that have disappeared, become abodes for an  
 unforgettable past?"

Gaston Bachelard "The Poetics of Space"





NICOLE MUIR

2D

Born 1972

Education

1991-3 Candidate B.A Visual Arts, U.W.S,  
Nepean

Exhibitions

1991 *The End of the Beginning*, Peachtree  
Studio, U.W.S, Nepean

1992 *2D or not 2D*, Space YZ, U.W.S, Nepean

1993 *Institutions in the basement*, Toxana  
Gallery, Richmond



Momentarily lapsed into she wandered on  
CHRONOLOGICALLY

I want a camera projecting an image of; in a funnel,  
still lives, photos, drawings, film strips, drawing  
strips, space- that big field, or paddock, or hill. P J  
Harvey, violin clanging, bass guitar drumming. Space  
and the hill- a hill for sitting when a strong wind is  
blowing. Hair, wrapping. And thoughts.  
Disintegratable ideas- changing all the time-  
evolution of objects- stages.



SYMMON NATOUR

2D

Education & Awards

1988 Second in National Languages poster  
competition, MLTA

1990 Dux, Blacktown Girls High  
Completed H.S.C, Blacktown Girls High

1991 William Fletcher Scholarship

1992 Elders IXL Scholarship

1992-3 Basil & Muriel Hooper Scholarship

Exhibitions

1988-90 International Student Exhibition, Japan

1990 *H.S.C. work*, Street Level, Sydney

1991 National Students Exhibition, Melbourne  
Student Exhibition, Fairfield Arts Centre  
Fairfield Arts Centre

1992 *2D Exhibition*, Space YZ, U.W.S, Nepean  
Medieval Group Exhibition, Glenbrook

Scout Hall

Blacktown Girls High Retrospective,  
Street Level, Sydney



Journey, Self/ identity, memory,  
perception, imaginative body  
de/re/ construction sometimes  
random- through process assuming  
revealed/ found/ acquired purpose.



REBECCA NEILL

2D

Born 1972

Education

1990 H.S.C, De La Salle College  
 Summer School, City Art Institute, Sydney  
 1993 Puppetry manipulation & latex puppet  
 making, The Sydney Puppet Theatre

Exhibitions

1991 *The End of the Beginning*, Peachtree  
 Studio, U.W.S, Nepean  
 1992 *2D or not 2D*, Space YZ, U.W.S, Nepean  
*The Goddess is Dancing*, Corridor of Oaks,  
 Faulkonbridge  
 1993 *Young Artists Painting Exhibition*, Berrima  
 Community Art Society



I lean against one of the surrounding walls.  
 I sense the surroundings beyond my box.  
 The strings that control me lay limp by my side.  
 I wait, I wait, I wait.  
 To be in control of my own, movement  
 Let my soul leap out of this box,  
 and across the broad fresh horizon,  
 cut these strings, that weigh me down.



DIEP D. NGO

2D

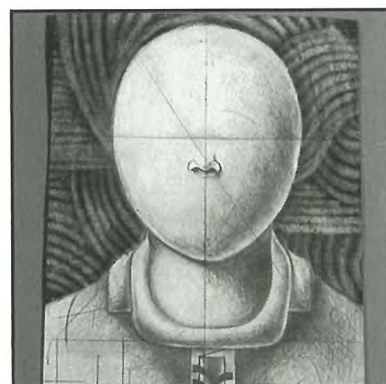
Born 1971

Education & Awards

1991-3 Candidate B.A Visual Arts, U.W.S,  
 Nepean  
 1992 Basil & Muriel Hooper Scholarship

Exhibitions

1991 *Group Exhibition*, Fairfield School of Art,  
 Sydney  
 1992 *Group Exhibition*, Space YZ, U.W.S,  
 Nepean  
*Group Exhibition*, The Casula Powerhouse,  
 Sydney  
*Fairfield 26th Annual Art Exhibition*,  
 Sydney



"Something within with the thing without."

Are you looking for something? Why?  
 Are you thinking about something? Why?  
 Are you doing something? Why?



HEATHER PATTERSON

A.H.C

When I initially undertook my studies of Art History and Criticism I had no real direction that I wanted to take then or any real aim. Throughout the last three years I have seen and experienced a great deal more of the professional and academic worlds of art than I had previously. Whilst I found them fascinating I became convinced that they were not world which I wished to inhabit.

Having decided that a professional career in the visual arts was not something I wished to pursue I began to consider secondary teaching, a career which I had often thought of while I was at high school. I feel I have a great deal to offer secondary students as I see teaching as my chosen path. Our youth deserve committed, capable teachers and it is my aim to become one of these.

I also have a commitment to working in disadvantaged areas. Having grown up in the country I have an understanding of isolation both physical and cultural. I was fortunate in my opportunities to study visual arts and I wish to pass on these opportunities to others. I believe that a solid grounding in visual arts will be of great benefit to those students who wish to further their studies and will provide all students with a greater understanding.



JAMES PETHERBRIDGE

2D

Born 1972

Education

1990 Completed H.S.C

1991-3 Candidate B.A Visual Arts, U.W.S,  
Nepean

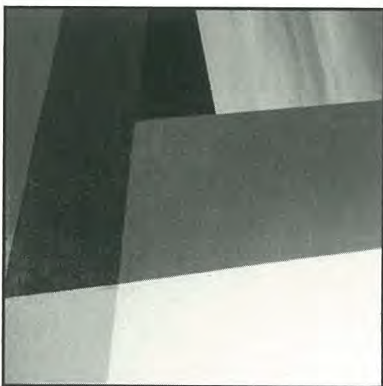
Exhibitions

1991 Young artists of the Blue Mountains,  
Braemer Gallery, Springwood

1991 *The End of the Beginning*, Peachtree  
Studio, U.W.S, Nepean

1992 *2D or not 2D*, Space YZ, U.W.S, Nepean

*The Post Modern Experience*, The Casula  
Powerhouse, Sydney



A hospital or similar institution, that is efficient and functional at the highest level is something continually strived for. Some would argue that this goal is within reach, some wouldn't. The creation of such an institution that also caters for a persons individuality and the yearning to feel and express this aspect of human nature has, in most cases, been extremely unsuccessful. Perhaps it will always remain an impossible task.





TANIA PLECAS

4D

Born 1973

Education

1990 Completed H.S.C, Fairvale High

1991-3 Candidate B.A Visual Arts, U.W.S,  
Nepean

Exhibitions

1991 *The End of the Beginning*, Peachtree  
Studio, U.W.S, Nepean

1992 *Cyanotype Exhibition*, Space YZ, U.W.S,  
Nepean & Edinburgh College, England

*Time Aloud*, Space YZ, U.W.S, Nepean

1993 *Changing Patterns*, The Whitlam Library,  
Sydney

"..Young men going out to fight for freedom in a mood of noble self- sacrifice  
and the end was a technological bloodbath that seemed in retrospect  
meaningless."

Frances Fralin

In relating the above quote to my own work on the war in Yugoslavia, I would  
agree that war is 'meaningless'. The intense hatred amongst the people in  
Yugoslavia has been continuously occurring for centuries. This war arises from  
a complicated eruption of religious conflict.

People, like my own parents who migrated to Australia from this land, suffer  
emotionally to hear about their families inadequately surviving in this war.  
Young and old innocent lives are taken and the gruesome and grotesque truth is  
that people are cruelly slaughtered, massacred and tortured. Realistically, it is  
a never ending battle which can never be resolved.



RENEE PORTER

A.H.C

This space within this catalogue is largely allocated to  
graduating students artist's statements. Approximately sixty  
studio major students took part in this exhibition, compared  
to a mere six art history and criticism students. Being one of  
the six theory major students, I wish to use this space to  
validate the need for such a course, in turn revealing the  
reasons why I chose to undertake such a degree.  
Throughout the last three years I have taken part in a variety  
of theory based courses, from performance art, to craft  
theory. Several of these courses were compulsory, whilst  
others were elective based. I have also taken part in studio  
based courses, my minor studio elective is photography.  
Although at times I found this studio work quite demanding,  
I feel it is an essential element of my development in the  
understanding of art history and criticism. How can one  
substantially critique art is one cannot comprehend the  
processes involved?

My primary reason for undertaking this degree is my desire  
to work in the gallery, museum sector. This particular degree  
is the only kind that enables you to major in history and  
criticism and undertake a studio component. With  
assistance from the art history staff I have undertaken  
internships at both the Lewers Bequest and Penrith  
Regional Gallery and the Museum of Contemporary Art.  
The majority of this year has been spent working on a major  
research paper which has enabled me to draw upon  
previous theory courses and focus on the one area of study.  
Overall I have found this course not only interesting but  
worthwhile.



STEPHEN PRICE

2D

Education & Awards

- 1989-90 Certificate of Fine Arts, Penrith T.A.F.E
- 1992 Penrith City Council Scholarship, Visual & Performing Arts
- 1991-3 Candidate B.A Visual Arts, U.W.S, Nepean

Exhibitions

- 1992 *2D Exhibition*, Space YZ, U.W.S, Nepean
- The Post Modern Experience*, The Casula Powerhouse, Sydney

I am interested in the possibility of the infusion of meaning into an image by the re- contextualising of memory sensations, into a purely visual form. Memory acts as both process and result of decay. Sedimentary layers, constantly shifting and dissolving, hardening into new forms. The snap- shot is an extraneous crutch to memory, but it also serves to alter the sensations of memory. The banal snap- shot, the starting point, offering an out of body perspective, turned inwards.



ANNE RADOVAN

2D

Education & Experience

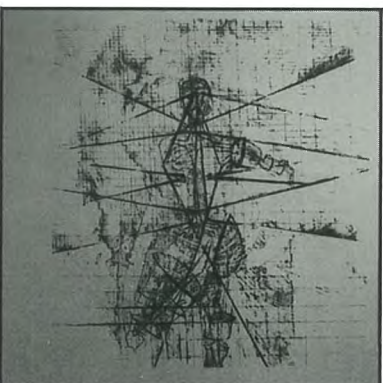
- 1992 Work experience, Macleay College Production, Pepsi Opposites commercial
- 1991-3 Candidate B.A Visual Arts, U.W.S, Nepean

Exhibitions

- 1992 *2D or not 2D*, Space YZ, U.W.S, Nepean
- Latrine Artiste*, Fairfield Community Arts Centre

"the idea of the land, signified as woman, as a body to be shaped, conquered and civilised by man."

Quote from Kay Shaffer's (1988) "Women and the bush: forms of desire in the Australian cultural tradition."

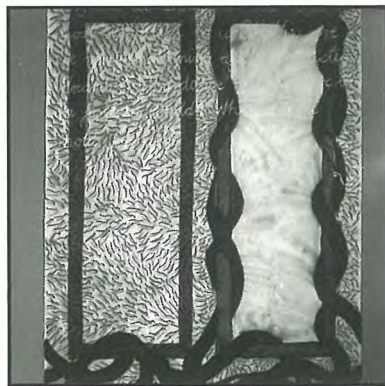




OLGA RAHME 2D  
 Born 1973  
 Education & Experience  
 1988 First prize, Luddenham & District A.H. & I. Society  
 1990 Completed H.S.C, St Mary's High School  
 1992 Assisted, Olshi Drazdik, canal invigilator, Biennale of Sydney  
 1991-3 Candidate B.A Visual Arts, U.W.S, Nepean

Exhibitions

1991 *The End of the Beginning*, Peachtree Studio, U.W.S, Nepean  
 1992 *2D or not 2D*, Space YZ, U.W.S, Nepean  
 1993 *Baedeker: The Obsolete*  
*Chaperone*(U.W.S, Nepean), Sydney College of the Arts, Sydney & Hunter Institute, University of Newcastle  
*Young artists Painting Exhibition*, Berrima



Eve's Curse On Women

"And do you know that you are (each) an Eve? The sentence of God on this sex of yours lives in this age: the guilt must of necessity live too. You are the devil's gateway: you are the unsealer of that (forbidden) tree: you are the first deserter of the divine law: you are she who persuaded him whom the devil was not valiant enough to attack. You destroyed so easily God's image, man. On account of your desert- that is , death- even the Son of God had to die."

Tertullian



MARIA ROBERTS 2D  
 Born 1972  
 Education  
 1991-3 Candidate B.A Visual Arts, U.W.S, Nepean

Exhibitions

1990 H.S.C Exhibition, St Pauls Grammar  
 1991 *The End of the Beginning*, Peachtree Studio, U.W.S, Nepean  
 1992 *2D or not 2D*, Space YZ, U.W.S, Nepean

Fossils are in many ways like a key to a treasure box. A key to what has been, what is and perhaps what will be.





JOSEPH ROLELLA

2D

Education & Experience

- 1990 Completed H.S.C
- 1991 Technical assistant, Perspecta, Western Sites Component
- 1992 Technical assistant, Edwin Easadorachic, David Hull, Noelene Lucas
- 1992-3 Technical assistant, Biennale of Sydney
- 1991-3 Candidate B.A Visual Arts, U.W.S, Nepean
- 1993 Technical assistant, Anne Graham, Nigel Helyer & Janet Laurence



Exhibitions

- 1991 *The End of the Beginning*, Peachtree Studio, U.W.S, Nepean
- 1992 *2D or not 2D*, Space YZ, U.W.S, Nepean  
*The Post Modern Experience*, The Casula Powerhouse, Sydney  
*Visual Incidents*, U.W.S, Nepean
- 1993 *N.S.W Travelling Art Scholarship*, C.O.F.A, Sydney  
*Love Me Love My Art*, Street Level, Sydney  
*Young Artists Exhibition*, Berrima  
*Optic Nerve*, Street Level, Sydney

My art practice are the results from observations or inventions, of the residues which remain after human interaction with the landscape.



MICHAEL SIEGENTHALER

2D

Born 1972

Education & Experience

- 1983-89 Alan James Art School, Bowen Mountain
- 1991 Assisted, Perspecta
- 1992 Curator, Teddy Bears Dreamtime, Primary school Abstudy workshop
- 1991-3 Candidate B.A Visual Arts, U.W.S, Nepean
- 1993 Berrima District Art Society, Highly Commended Award

Exhibitions

- 1991 *Artexpress Exhibition*  
*U.W.S B.A Visual Arts*, Fairfield School of Arts
- 1992 *2D or not 2D*, Space YZ, U.W.S, Nepean  
*Hawkesbury Art Society's*, Garry Young,  
Young artist of the year award





SHARYN SONTER

2D

Born 1973

Education & Awards

1991-3 Candidate B.A Visual Arts, U.W.S,  
Nepean

1993 William Fletcher Trust Grant

Exhibitions

1990 Artexpress Exhibition, Art Gallery of  
N.S.W

1991 *The End of the Beginning*, Peachtree  
Studio, U.W.S, Nepean

1992 *2D or not 2D*, Space YZ, U.W.S, Nepean

1993 *S/He Feminist Trajectories*, Space YZ,  
U.W.S, Nepean, Watt Space, Newcastle University,  
Foyer Gallery, Canberra School of Art & Airspace,  
Sydney

I AM ALIVE

TO KNOW

I WILL DIE

" Nothing is important; everything is... I don't know why I'm  
here, but I'm glad I am- I'd rather be here than not... I am  
going to die and I want to live forever. I can't escape the fact,  
and I can't let go of the desire."

"...I like the idea of trying to understand the world by  
isolating something from it." Damien Hirst, 1991



BARRINA SOUTH

ID

Education & Experience

1989 Residential Visual Arts Workshop, DEET

1991 Assisted, Tracey Moffatt, Pet Thang

1992 Internship, Lewers Bequest & Penrith  
Regional Gallery, Emu Plains

1991-3 Candidate B.A Visual Arts, U.W.S,  
Nepean

1993 Aboriginal employment conference, U.W.S,  
Nepean

Co- ordinating assistant, Aboriginal  
Employment Conference, U.W.S, Nepean

Exhibitions

1989 *A.A.D Exhibition*, College of Advanced  
Education, Nepean

1990 *The Next Generation*, Boomalli Aboriginal  
Artists Co- Operative, Sydney

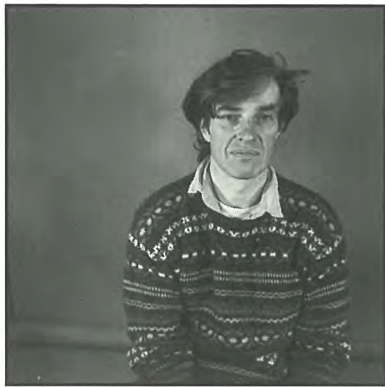
1991 *Top Blue Mountains H.S.C Art Works*,  
Braemer Gallery, Springwood

1992 *ID Exhibition*, Space YZ, U.W.S, Nepean  
*The Post Modern Experience*, The Casula

Powerhouse, Sydney

1993 *Border Art Workshop*, Taller de Arte  
Fronterizo, San Diego, U.S.A





WARWICK STANBRIDGE ID  
 Born 1950  
 Education  
 1976- 80 Landscape design, Ryde School of Horticulture  
 1987 Drawing classes, Penrith & Katoomba T.A.F.E  
 1991-3 Candidate B.A Visual Arts, U.W.S, Nepean

Exhibition  
 1985 Blue Mountains Guild



If one looks at culture in the western world for the last two thousand years one sees a series of rises and falls. Since Luther nailed his proclamations to the door of a German church some five hundred years back, effectively beginning the demise of the power of the church. Western culture has had a development away from the centred notion of an external god, western culture via philosophy, rationalism, science and psychology has attempted to explain itself in terms ranging from the idealism, optimism of Hegel to the pessimism nihilism of Nietzsche/ Koestler. Western culture is essentially having to develop its own vision to live by/ follow. Islamic culture by contrast is a static culture that absorbs modernism into its framework without changing the nature of that framework, it's Allah centred body of religious belief. The jigsaw and the tiled mosaic seem suitable metaphors to me to illustrate the two respective cultures of west amid near east.



MELISSA STANFORD 3D  
 Born 1972  
 Education & Experience  
 1991 Assisted, Margaret Worth, *Perspecta, Western Sites Component*  
 1992 Assisted, Warwick West, Graduation Exhibition, U.W.S, Nepean  
 1991-3 Candidate B.A Visual Arts, U.W.S, Nepean  
 1993 Assisted, Anne Graham, *Fifth Australian Sculpture Triennial*

Exhibitions  
 1991 *The End of the Beginning*, Peachtree Studio, U.W.S, Nepean  
 1992 *The Post Modern Experience*, The Casula Powerhouse, Sydney





REBECCA STRINGER

A.H.C

Born 1972

Education & Experience

1991 Internship, Lewers Bequest & Penrith Regional Gallery, Emu Plains

1993 Co-ordinator & speaker, Young Dissonants Conference, C.O.F.A

Exhibitions

1991 *The End of the Beginning*, Peachtree Studio, U.W.S, Nepean

1992 *Visual Incidents*, L.J.Allen Library, U.W.S.Nepean (Curator and exhibitor)

*Untitled '92*, The Performance Space, Sydney

*Cyanotype Exhibition*, Space YZ, U.W.S, Nepean & Edinburgh College, England

*Time Aloud*, Space YZ, U.W.S, Nepean

*Map 108J12*, AFI Cinema, Sydney

1993 *S/He Feminist Trajectories*, Space YZ, U.W.S, Nepean, Watt Space, Newcastle University, Foyer Gallery, Canberra School of Art & Airspace, Sydney (Curator and exhibitor)

*CTV West*, Street Level Gallery, Blacktown

*Wring*, The Performance Space, Sydney

*The Boundary Runner*, Watt Space, Newcastle

*And an Image of Myself*, Cyberspace Gallery, Sydney

*A Special Bid*, The ABC Centre, Sydney (Collaboration with Ross Barber)

I am currently interested in how technologies produce 'space', 'body', 'reality' and 'woman'.



WENDY LEE SZTANDERA

3D

Born 1970

Experience

1990 Assisted, Biennale of Sydney  
Employed, New Lab, professional

photographic laboratory

1991 Internship, Michael Snape, Sculptor  
Assisted, Barbara Wulff, *Perspecta*,

*Western Sites Component*

1992 Assisted, Anne Graham, *Working in Public*

1993 Member of exhibition committee,  
Graduation Exhibition

Internship, Anne Graham, *Fifth Australian Sculpture Triennial*

Review published, *Sagacity*, U.W.S,  
Nepean newspaper





DAVID TWOHILL

2D

Education

- 1967-72 Completed H.S.C, Waverly College
  - 1973 Sydney University
  - 1974-77 East Sydney Tech. (Alexander Mackie)
- Abandoned course owing to Rod Milgates chest hair.

Exhibitions

- 1983 *Mental As Anything Group Exhibition*, Watters Gallery, Sydney
- 1985 *Monumental, Perspecta*, Art Gallery of N.S.W, Sydney
- 1990 *Mental As Anything Touring Exhibition*, Tamworth, Lismore, Campbelltown, Melbourne, Manly.



Work based on travelling through landscape in the isolated chassy of the hire car. Creating maps of memory on 4A pads. tenuous lines, measuring time in a slightly soiled new-wave show band. Trying to avoid the hoodlum soul of Wayne Jelisle and the 'oscillating buttocks' of Post- Modernism.



SUE WARD

2D

Education & Experience

- 1990 Completed H.S.C, Fairvale High School
- 1991 Assisted, *Perspecta, Western Sites Component*
- 1992 Assisted, Fairfield Youth Resource
- 1991-3 Candidate B.A Visual Arts, U.W.S, Nepean

Exhibitions

- 1991 *The End of the Beginning*, Peachtree Studio, U.W.S, Nepean
- 1992 *2D Exhibition*, Space YZ, U.W.S, Nepean
- Art For Homelessness*, Holroyd Council
- 1993 Berrima School of Arts
- Art For Homelessness*, Part 2, Fairfield Youth & Resource Centre



Just as all art is primarily abstract all abstract art is, in a sense, representational. Even a perfect horizontal line bisecting a rectangle plane is looked at, as a landscape.

Clement Greenberg once said:

"a tacked up or stretched canvas already exists as a picture though not necessarily a successful one". It only takes one element to make a successful painting in my eyes. Please remember, Abstraction is not a style, it's an attitude.





DAVID WATTS

4D

Born 1972

Education

1991-3 Candidate B.A Visual Arts, U.W.S,  
Nepean

Exhibitions

1991 *The End of the Beginning*, Peachtree  
Studio, U.W.S, Nepean

1992 *Cyanotype Exhibition*, Space YZ, U.W.S,  
Nepean & Edinburgh College, England

*Time Aloud*, Space YZ, U.W.S, Nepean

*Institutions in the Basement*, Toxana

Gallery, Richmond

Assumption; If a pattern exists, how long until it is broken or even challenged? It seems that assumption is a problem that exists and has existed within my life and myself for a long time now. I wonder what my parents idea of what my children would look like, did to my progression of life? Would my mother get along with her daughter - in - law? Expectation; Where do we learn to expect and what to expect? Is my life an expectation gone wrong? The chicken lays the egg, the egg hatches, the chick is a chick like all the other chicks as far as the farmer is concerned.

HELEN E. WHALLEY

2D

Born 1970

Education & Experience

1983 Award for art

1987 Completed H.S.C, 3U Art Theory

1988 Associate Diploma, Fine Arts, T.A.F.E

1991-3 Candidate B.A Visual Arts, U.W.S,

Nepean

1993 Certificate of theology, Moore College,  
Sydney

Assisted, Antonio Muntadas, Artspace,

Sydney

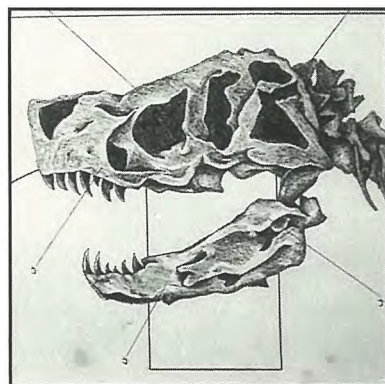
Exhibitions

1988 1st Year Group Exhibition

1991 *The End of the Beginning*, Peachtree  
Studio, U.W.S, Nepean

1992 Re- Enactment Exhibition, Glenbrook  
*2D or not 2D*, Space YZ, U.W.S, Nepean

1993 Exhibit, Victory Theatre Gallery,  
Blackheath



Science carries through various methodologies in it's search for truth, relying on truth or fact for its conclusions, faith that the facts are true and faith that the facts were not falsified in the beginning. The conclusions that science generates, in a sense their 'religion', their 'answers' to many of life's questions are taught to an eager society where there is no absolutes, where "God is dead", science becomes their truth, their trustworthy bringer of wisdom, the science 'truth' becomes awed and mystified.

How could dinosaurs have roamed the earth 100 million years ago when dinosaurs footprints have been found alongside human ones (JOB 40 : 15-19) Am I just a cosmic accident in a scientific universe?(1 Corinthians 15:22)



FIONA ALEXANDRA WHITELEY, Nic LEOD ID  
Born 1971

Everyone should shave their heads at least once in their lives.



WENDY WITTLE 2D

Born 1972

Education

1990 H.S.C, Picton High School

1991-3 Candidate B.A Visual Arts, U.W.S,  
Nepean

Exhibitions

1991 *The End of the Beginning*, Peachtree  
Studio, U.W.S, Nepean

1992 *2D or not 2D*, Space YZ, U.W.S, Nepean



My work is based on the interest, in the commonality all colonised peoples have experienced through Western conceptions.

"The Orient is not only adjacent to Europe, it is also the place of Europe's greatest and richest old colonies, the source of its civilizations and languages, its cultural contestant, and one of its deepest and recurring images of the other."(Edward Said-"Orientalism")



**UNIVERSITY OF WESTERN SYDNEY, NEPEAN  
FACULTY OF VISUAL AND PERFORMING ARTS**

**DEPARTMENT OF VISUAL ARTS**

**Bachelor of Arts (Visual Arts)**

The Bachelor of Arts (Visual Arts) is a full time three year course which aims to develop and consolidate students' working practices as artists in the areas of painting, printmaking, sculpture, ceramics, video, photography and installation. In order to promote maximum diversity and critical difference, lecturers focus on the means rather than the end. Each of our students is provided with a personal studio space and encouraged to work towards professional self-sufficiency within a co-operative studio environment. The course is supported by a strong Art History and Criticism component.

The program aims to provide an opportunity for students to extend their creative capacity in the visual arts; to foster a climate for speculation, experimentation and soundly based working procedures; to promote critical reflection on the relationship between artists, their work and society and to encourage students to take advantage of a supportive climate whilst developing those capacities they need to take their places within the wider community as professional people.

The Department of Visual Art has a policy of encouraging student exhibitions within the University and the local community. We operate an internship program and students work as assistants with practising artists, curators, gallery directors, critics, teachers, craftsmen or in commercial studios. Students have the opportunity to participate in bush camps and explore responses to natural sites. We are also developing collaborative relationships with art schools in Indonesia, Vietnam, Czechoslovakia, Thailand and Singapore.

Located on the Kingswood Campus, the Visual Arts building has been designed to accommodate both interdisciplinary and the specialist students. While all students are allocated a studio space, there are technical studios and workshops for lithography, screen printing, woodblock, etching, bookbinding, colour photography, black and white photography, computers, video, wood fabrication, metal fabrication, foundry, plaster, clay, glass, painting and drawing.

**Undergraduate Subject Outlines**

**2 Dimensional Studies** - The content and structure of this subject emphasises an examination of paint and its properties relevant to the expansion of students/virtuosity with the medium. Projects will encourage students to make intelligent and appropriate decisions with regard to the suitability of particular processes and media. The painting elective is an introduction to a contemporary view of painting via an investigation of procedures and approaches to the assemblage of content and meaning.

**3 Dimensional Studies** - The structure and content of this subject introduces issues peculiar to three dimensional practice and through analysis investigates sculptural/ceramic contexts. An awareness of three dimensional practice is gained through a broad investigation of material properties and potentials, contemporary issues and concepts and the nature of form.

**4 Dimensional Studies** - The content and structure of this subject will allow a broad investigation of photomedia. Various aspects of photomedia are included and examined as a means by which students identify practices which extend their awareness of the broad potentials of the media.

**Interdisciplinary Studies** - This program has been introduced for those who require the opportunity to investigate a broad cross-section of processes and media. Within Interdisciplinary Studies there are two independent strands. One recognises the need for certain students to access new media areas not evident within existing elective options. The second strand addresses a need for certain students to authorise their own program of activity within an interdisciplinary context that does not predetermine a formal area of operation.

This course is designed to produce studio or community based art practitioners; teachers of creative art in secondary schools; education officers in public museums, galleries and government departments; curators of collections and/or exhibitions; art critics for newspapers, journal or magazine; lecturers or tutors in visual art, regional gallery directors; commercial gallery managers; project officers; consultants to corporations; researchers for media productions.

Student expenses vary from student to student; however, the most costly items are likely to be:

- accommodation
- travel to and from UWS, Nepean
- a variety of personal finished art and studio equipment
- progressive usage of professional art materials

The cost of materials and equipment varies in relation to the student's elective choices, however a student might spend \$1800 - \$2000 per year.

**Special Entry Requirements for the Bachelor of Arts (Visual Arts)** - Applicants should, as well as having the necessary academic qualifications, present a portfolio of their own work for assessment, and be personally interviewed (if in Australia). There is no limit to the size, quantity or media of work which may be presented.

### **Bachelor of Arts (Visual Arts) with Honours**

This course provides an opportunity for students to undertake advanced work in visual arts and to gain entry requirements for the Master of Arts and, when it becomes available, the Doctor of Philosophy in Visual Arts.

The course is studio and theory based. Honours degrees have an individual orientation and will be one year full-time degrees. The course has two components:

1. seminar course and essay;
2. a major practical research project with a research paper.

### **Master of Arts, Honours (Fine Arts) - Research Degree**

This degree provides the opportunity for candidates of proven ability to undertake advanced work in visual arts or public art. It is a studio-based master's having an individual orientation and cannot be undertaken by coursework. Each candidate will be provided with academic counselling in relation to the choice of an area of study for their research.

The master's in visual arts involves one year full-time or two years part-time study.

Candidates with an Honours Bachelor of Arts from UWS Nepean may apply to enter straight into this master's. Candidates with a three year undergraduate award and appropriate professional experience may apply to enter straight into this master's or may first complete a qualifying program.

**Specialist Seminars** - Specialist theory and studio seminar courses are a compulsory element of the degree. Research

Candidates enter the degree by satisfactorily defending a research project proposal (exhibition or equivalent) and a research paper proposal. Candidates will be required to present the completed research project and research paper at the end of the course. Candidates will also be required to attend a studio seminar, examining issues relevant to visual practice along with a theory seminar. For the latter, candidates will be required to complete a seminar paper. The master's is carried out under supervision of the course coordinator and personal supervisor.

## **Master of Arts (Arts Therapy) - Coursework Degree**

This master's by coursework provides the opportunity for candidates to undertake advanced work in the field of art therapy. The course is offered full-time over 2 years.

**Course structure** - Candidates will complete fifteen subjects and three practicum units. The ten compulsory units are designed to provide the skills, concepts and knowledge necessary for working as an art therapist. The five elective units provide candidates with the opportunity to specialise in therapy, while the three practicum units are designed to provide candidates with the necessary clinical experiences. Subjects are taught as either seminars, lectures, workshops or clinical placements.

## **DEPARTMENT OF ART HISTORY AND CRITICISM**

### **Bachelor of Arts (Art History & Criticism)**

The aim of the Bachelor of Arts (Art History & Criticism) is to prepare competent and imaginative art historians, art communicators and art critics who have an empathy with the personal and technical processes involved in art making and who can function effectively in educational, governmental and commercial contexts.

Students specialise in historical and theoretical studies and pursue a minor strand in a studio-based area.

The course concentrates on the period 1750 to the present. It examines the role of criticism, the art audience, the birth and death of the avant-garde and the meanings and methods of modernism and postmodernism. Other areas covered include subjects in non-Western art, art and everyday life, and architecture. The core program is augmented with a series of elective units which in past years have included topics in theatre and architecture, Mannerism, Soviet Culture, and Museum studies.

Australian Art is offered for students undertaking the Bachelor of Arts (Art History & Criticism), and is also available to students in the Bachelor of Arts (Visual Arts) as an elective in their second semester of Year 1.

### **Bachelor of Arts (Art History & Criticism) with Honours**

This course provides an opportunity for students to undertake advanced work in art history and criticism and to gain entry requirements for the Master of Arts and, when it becomes available, the Doctor of Philosophy in Art History & Criticism.

The course may be studio based or theoretically based. Honours degrees have an individual orientation and will be one year full-time degrees.

### **Master of Arts, Honours (Art History & Criticism) - Research Degree**

This degree provides the opportunity for candidates of proven ability to undertake advanced work in art history and criticism. It is a theory-based master's having an individual orientation and cannot be undertaken by coursework. Each candidate will be provided with academic counselling in relation to the choice of an area of study for their thesis.

The master's in art history and criticism involves one year full-time or two years part-time study. Candidates with an Honours Bachelor of Arts from UWS Nepean may apply to enter straight into this master's. Candidates with a three year undergraduate award and appropriate professional experience may apply to enter after completing a qualifying program.

**Specialist Seminars** - Specialist seminar courses are a compulsory element of the degree and are chosen from a list of available options.

**Research** - Candidates enter the degree by satisfactorily defending a research proposal. Staff, guests and candidates present issues specifically relevant to research in the particular dimension of study. This research study is the major component of the degree. The work is carried out privately under supervision of the course co-ordinator, personal supervisor and selected advisers.

**Thesis** - The Master of Arts (Honours) in Art History & Criticism requires the completion of a thesis of approximately 30 000 words.

### **Doctor of Philosophy (Art History)**

The PhD in Art History is a research degree awarded for a thesis that makes a substantial original contribution to the particular chosen subject and the broader discipline of Art History. The thesis is undertaken with the guidance of a supervisor who is allocated to the student following thorough consultation with the Department. The thesis should be between 80,000 and 100,000 words. The supervisor will oversee the candidate's particular subject area as well as advise the student on issues of research training. Prospective candidates should hold a MA by research or BA (Honours) First Class. The degree may be undertaken as a full-time or part-time program of study.

## **Bachelor of Arts (Visual Arts)—Studio majors**

The aim of the BA in Visual Arts is to develop innovative and articulate professional artists. The Visual Arts Department provides the environment, facilities and staff of practising artists, critics and historians to support students' individual development. From the time of admission to the course, students work from a personal studio base around which all other activities and projects revolve. Interaction with staff and fellow students at both personal and tutorial level generates a dynamic atmosphere for creative students. Students graduate with a firm sense of autonomy and the capacity to pursue professional careers in the visual arts.

### **Course structure - Semesters 1, 2 and 3**

Foundation Studies are undertaken in Semester 1 before any element of studio specialisation is introduced. The objective of the course is to develop artists who have vital imaginative capacity, are able to document and synthesise information, and can generate ideas in tangible form. Students are not unduly restricted once they have begun to specialise, but are encouraged to exploit the range of experiences possible in a multi-arts faculty. The range of options available through minor studies is sufficient to allow for lateral development. Foundation Studies 1 & 2 are prerequisites for Foundation Studies 3 & 4.

### **Studio Studies Electives**

The Studio Studies Electives taken in Semester 3 deal with material and conceptual strategies for artmaking. The combination of elective areas provides a structure of opportunities through which a broad range of disciplines can be examined. This semester is orientated towards the identification of issues and a coherent dialogue with media. Specialist technical workshops are undertaken in Semester 3 in the following areas and act as corequisites with compulsory studies:

- 2-D Studies (Painting & Printmaking)
- 3-D Studies (Sculpture & Ceramics)
- 4-D Studies (Photography & Video)
- Interdisciplinary Studies

### **Semesters 4, 5 and 6**

In Semesters 4, 5 and 6 students undertake Studio Practice while continuing Contemporary Practice and Drawing and Theoretical Studies in each semester. Studio Practice allows access to all technical and human resources within the Dept of Visual Arts. As students enter the technical studio areas, certain dynamics must be in place for them to progress in their work. At times this simply entails the provision of equipment and technicians. At others students require directed programs of projects and workshops. As the nature of each technical area differs, the nature of these workshops also differs. Issues relating to particular concerns of students—content, methodology and form—are interrogated at a studio level with a broad range of staff through a year coordination panel, personal tutors and studio lecturers.





# NOTES

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