

B. A HONOURS EXHIBITION

University of Western Sydney, Nepean

14 – 18 February 1994

Building Z, University of Western Sydney, Nepean
Second Avenue, Kingswood

9am - 4pm

For further information ph 047 360 648

B. A HONOURS EXHIBITION

Introduction

This is the first year that we have had sufficient students graduating at B.A honours level to hold an exhibition, this is a new option that only became available in 1992. It is very gratifying to see how these students have benefited from additional years of study, gaining in confidence born of their experience.

During the honours year the students are expected to show a far higher degree of self- motivation in the development of their personal research. They are able to work on research projects in which they demonstrate sustained interests employing the intellectual and practical skills gained during their undergraduate years. The enhanced research part of this programme is designed to equip the students to continue as research assistants to post graduates and on other projects, such as A.R.C grant funded research undertaken by members of the faculty.

Students who take up the option for continuing research will be very well placed either to pursue their academic career within the university system or continue their personal development within the community where their additional experience such as participation in exhibitions and publications will give them a distinct advantage.

The introduction of this honours year allows for a continuity of opportunity for students wishing to sustain the momentum of their academic and professional careers. We have been rewarded by an excellent response from the students who are to be congratulated on their results, the high quality of their exhibitions and the presentation of their research.

Our thanks must go to the supervisors, of studio practice and theory, who have guided these students in their programmes and to Graham Marchant who is the co-ordinator of the honours year.

Anne Graham
Head of Visual Arts

WILLIAM MICHALIS

Born 1971, Parkes, N.S.W



Education & Experience

- 1992-3 Internship & continuous volunteer, Artspace, Sydney
1993 Candidate B. A (Hons.) Visual Arts, University of Western Sydney, Nepean

Exhibitions

- 1993 *Mary Alice Evatt Award Exhibition*, Campbelltown City Art Gallery, Sydney
1992 *On the Edge of Someone Else's Dinner Plate*, Street Level Gallery, Sydney
Our Silence Your Silence: East Timor Benefit, Bondi Pavillion Gallery, Sydney
B.A Visual Arts Graduation Exhibition, U.W.S, Nepean

Voyeurs, which were and sometimes still are called "Peeping Toms", were described as someone who deceptively obtains full view of people engaging in sex or undressing.

Max: In a hotel room in the month of January, there are certain incidents which occurred, that I'd rather not talk about...

D.H: Why's that?

Max: Because I should have been doing something else and I'm not sure whether you'd approve, or not.

D.H: You don't need my approval.....go ahead, I won't judge you or say anything.

Max: Well....one Friday night, after I received my last letter from you, I went out to the east end of the city really late at night. It was raining heavily, and the streets were really crowded with people out for a good time.

D.H: Was this the same weekend the American Naval Forces were on our shores?

Max: It must have been. Anyway, I parked my car on a side street opposite that large hospital where they have the special AIDS ward that everybody talks about.

D.H: "St Vincents"?

Max: Yes, I think so. It was still raining fairly heavily and I'd left my umbrella at home, so I waited for the rain to settle down. It was about 1 am. I looked up to the hospital, but I couldn't see inside the windows because they're made of tinted glass. You've seen them, right?

D.H: I think I have, I don't remember.

Max: Well, I keep on looking up at the building through the heavy rain. I must have scanned every panel until I came across one window where there was this kind of flickering light glaring from it. I could tell it was a television.....I couldn't help thinking of the ill patient, lying in bed, all alone and unable to sleep. The rain persisted, but it was now heavier, I don't think I ever felt more lonely than I did that evening.

D.H: Do you think that it brought out something in yourself?

Max: I don't know; I just felt very lonely and depressed.... That night, by the time the rain had settled, I left my car and ran to the Hourd Hotel. Outside, I met up with two friends and talked about the usual things. The crowds inside were quite dense and there were enough people outside to keep us entertained. As both my friends kept on talking, I noticed this boy leaning against the bonnet of a car parked outside the hotel. He was talking to an older guy.

D.H: This part sounds familiar; have you told me about this before?

Max: No, I don't think so. Anyway, listen....From the Hourd Hotel we walked down to some other place, where we spent most of the night. At the end of the night, I was standing near the doorway, waiting for my friend to stop talking. That is when I noticed the same boy talking to the same older guy as before. He was at the bar, and when he noticed me he indicated for me to approach him.

D.H: So, did you?

Max: Yes, I approached him. He said his name was "Chris" and that he was part of the U.S Naval Forces that were spending the weekend in town.

D.H: And then what happened?

Max: He just said that he thought I was really cute and that is "apparently" a real compliment coming from him because "he" was from L.A where all of the most beautiful people live. I didn't know whether to take that as a compliment or just plain arrogance on his behalf. Anyway, he asked me to come and see his hotel room.

D.H: So, did you go?

Max: No, I refused. I don't know why, I just did. I refused to go.

D.H: Why?

Max: Because I wanted to follow him instead.

JAN PILGRIM

Born 1951, England



Education

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

Exhibitions

- 1993 *The National Graduate Show*, Perth Institute of Contemporary Art, Perth
Out of Bounds, Wentworth Falls School of Arts, Wentworth Falls
Mary Alice Evatt Award Exhibition, Campbelltown City Art Gallery, Sydney
- 1992 *B.A Visual Arts Graduation Exhibition*, U.W.S, Nepean
Voyages, Queensland University of Technology, Brisbane
Group Show, Airspace, Sydney
The Child Within, Roundhouse Gallery, University of New South Wales
- 1990 *Headbangers Heaven 357 West - East*, Tinsheds Gallery, Sydney

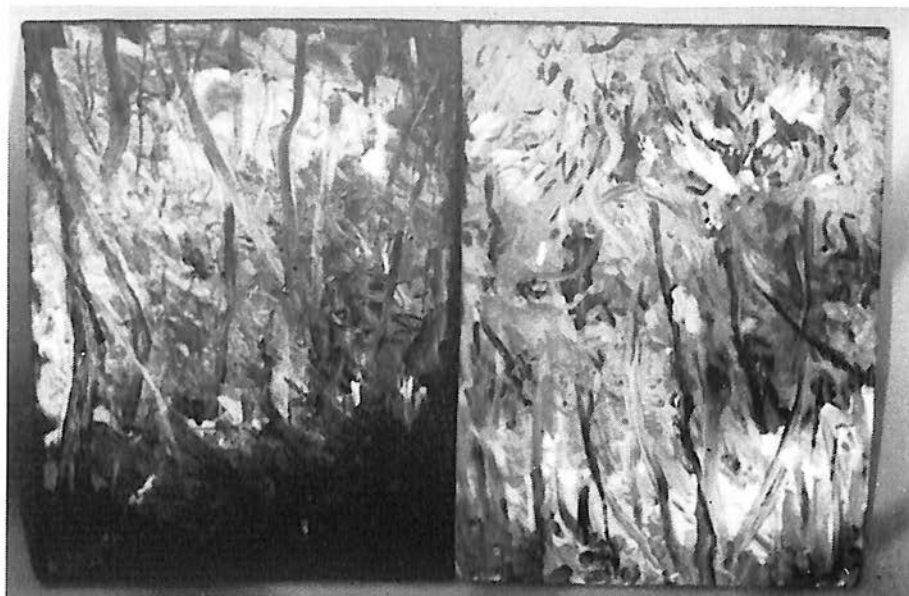
My work is an exploration of the pregnant body as a doubled space in which individual boundaries dissolve but also become heavier, weighted with experience. The uterus is a matrix from which something new emerges, guarded by a locus of feelings ideas which is in the process of transforming itself and of being transformed. The body has become a battleground of conflicting theories and power politics played out by the scientists and the medical technocrats. Through the designation of the pregnant body as the site of passivity and anxiety, a vacuum is created by which appropriation becomes possible.

The metaphor of creativity, of silent and secret power, becomes the property of the men of science who operate in secrecy to deal in destruction in competition with the formation of an impossible life. The transformation of form, the creation of the radically new, becomes the jealously guarded property of the creative genii of the artistic world. Masterpieces are gestated in creative solitude and born in painful and powerful creative acts. Men become the mothers of ideas and schools of art. Patrilineal genealogy subsumes any other form of parentage.

Pregnancy is a universal experience. The experience of the imaginary (male) foetus takes precedence over that of the adult woman. Pregnancy is delineated as the undifferentiated experience of oneness with the all nourishing mother, as the semiotic space which precedes the pain of individualisation and the realisation of the fundamental insecurity which accompanies being in the world. It has become the time of joy and the freedom of creative play which can be experienced without boundaries to confine, constrict and limit what is thought should be boundless.

Women recreate what is hidden beneath an envelope of flesh to which they have been reduced. Over the centuries, the experience of pregnancy has been disguised by silence and neglect. It has been distorted by disgust and shame. It has been imposed on unwilling subjects and controlled by financial coercion and banishment from the family which exists to regulate it. I wish to introduce joy and freedom into the experience of pregnancy and to break down the censorship which prevents this subject from being represented and explored as an overt subject in women's art.

AMANDA YOUNG



Education & Awards

- 1991 The William Fletcher Trust Award, University of Western Sydney, Nepean
- 1992 B.A Visual Arts, University of Western Sydney, Nepean
- 1993 Candidate B.A (Hons.) Visual Arts, University of Western Sydney, Nepean

Exhibitions

- 1992 Campelltown City Art Gallery, Sydney
B.A Visual Arts Graduation Exhibition, U.W.S, Nepean
- 1991 Campelltown City Art Gallery, Sydney
- 1990 Women's Exhibition

These paintings are concerned with breathing. Every breath metamorphoses living matter into that which surrounds it. The layers of the forest dance a cyclic interaction of change over the ages. Forever recreating and informing each other. The cycle is without time- the cycle is endless.

(Hesse. 1922) "Siddhartha bent down, lifted a stone from the ground and held it in his hand." "This", he said, handling it, "is a stone, and within a certain length of time it will perhaps be soil and from the soil it will become plant, animal or man. Previously I should have said: this stone is just a stone: it has no value, it belongs to the world of Maya, but perhaps because within the cycle of change it can also become man and spirit, it is also of importance. That is what I should have thought. But now I think: this stone is stone: it is also animal, god and Buddha. I do not respect and love it because it was one thing and will become something else, but because it has already long been everything and always is everything."

Painting is the total body, spirit and mind reaction to my environment. It is a celebration of nature and beauty in a metaphysical and physical interaction.

(Graham. cited in Friedman 1972) "Art is the authentic reaction of the artist to a phenomenon observed, set authoritatively to the operating plane. No technical perfection or elegance can produce a work of art. A work of art is neither the faithful nor distorted representation. It is the immediate, unadorned record of an authentic intellecto- emotional reaction of the artist set in space."

Living in the forest, my paintings have evolved through creative energy that is part of the life-force. The continual energy that flows and unites all aspects of life creates a physical and metaphysical bond that is ephemeral yet constant.

Emily Carr painted movement. Movement became her symbol for growth, spiritual energy and the interrelatedness that all things share with each other.

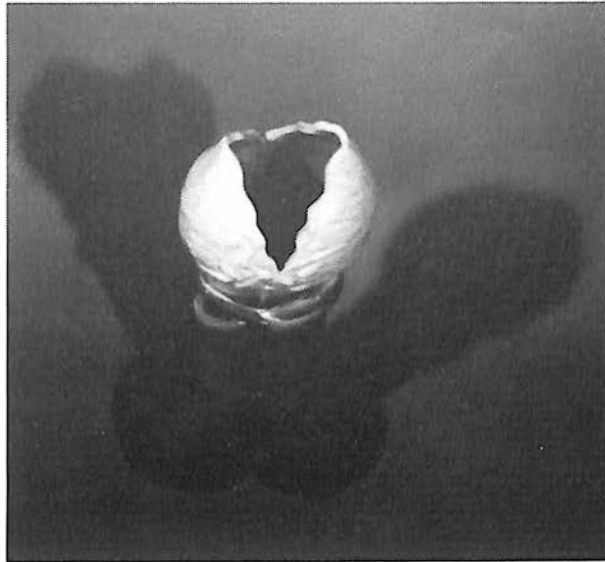
(Shadbolt. 1979) "Such movement hints at a mystic energy in the universe perceived by the nervous system rather than the eye."

Living and making art in the forest has given me a sense of place and spiritual unity with my environment.

Friedman, B.H. Jackson Pollock: Energy Made Visible, Weidenfeld and Nicolson, London
Hesse, H. Siddhartha
Shadbolt, D. The Art of Emily Carr, Douglas and McIntyre, Vancouver and Toronto

GUNSUN KIM

Born 1958, Korea



Education & Experience

1979 - 1983 B.A (Ceramics), Kyung Hee University, Seoul, Korea
1983 - 1986 Art Teacher, Hanil High School, Kyung Ki Do
1993 Candidate B.A (Hons.) Visual Arts, University of Western
Sydney, Nepean

Exhibitions

1983 Graduating Exhibition, Korea Design Centre, Seoul

My work is an investigation of the status of women in Korea which is inferior, subsidiary and oppressed. The division between gender is shaped by patriarchal ideology and exact obedience by women. Women are an inferior class in a society which is ruled by men. Under such a patriarchal structure, women have always lived a subsidiary existence in their society.

Korean women have suffered from a double sexual standard and a double ethical value in history. Women's role and status in the family and in society still lies in the traditional value system which was shaped by Confucianism.

In my artwork I have tried to express the mental and physical dimensions of women. I have represented women's mentality metaphorically as symbolised by the brain. The traditional women's figure is symbolised as parts of women's bodies reflecting the procreative power of women. The colour of my work comes from traditional Korean clothes, ornaments and housings.

I have explored vestiges of traditional women's spiritual and material world by looking at their bodies, their clothing and ornaments, and their cultural inheritance.

I wish to examine those aspects of tradition which lie in the subconsciousness of contemporary women, and to present a direction for the position of these women. This direction will assist Korean women to make an effort to reform traditional customs and rituals which exist in their consciousness and subconsciousness. My objective is to elevate the role of women in modern society.

CORNELIS TIMMER

Born 1961, The Netherlands



Education

Life Drawing Classes, Strathfield

B.F.A, College of Fine Arts, University of New South Wales

1993 Candidate B.A (Hons.) Visual Arts University of Western Sydney, Nepean

Exhibitions

1993 *Festival of the Arts*, Fairfield

1992 *B.A Graduation Exhibition*, C.O.F.A, Sydney

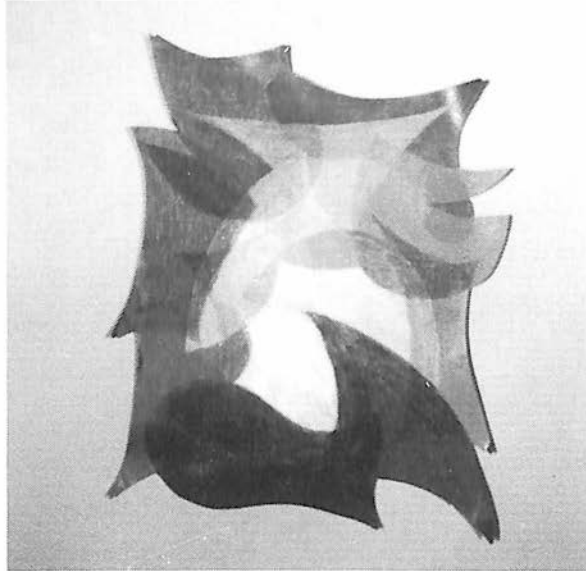
1991 *ID-3D*, The Works Gallery, Sydney

Living, working and studying in Australia since 1989 has undoubtedly affected me and my work. Trying to come to terms with the Australian environment and its particular nature, its multiculturalism, its vastness and much more is a unique experience. As an artist, the feeling evoked by such Australian concepts have affected my way of thinking and understanding. Consequently they have influenced the development of my work. The unfamiliarity of Australia and the difficulties with the interpretation and apprehension of the Australian land, its people and its relations with the rest of the world have become an ongoing process of learning and comprehending.

Identifying oneself with a new world takes time and progress is often slow. Non-Aboriginal artists have, ever since their settlement tried to describe and depict this country and by doing so, tried to give it new cultural meaning and an identity for its new settlers. The first European impressions of Australia, even before white man "discovered" it, were associated with "the antipode", a distant, inhospitable and alien land which counter balanced the Old World. Throughout the centuries the image of Australia has changed many times and although we have come a long way since these first European impressions, still many more difficulties have to be overcome in terms of understanding this country.

Proposing a true image for Australia is a very difficult task and like everybody else, artists select, distort, glorify, fantasise etc. When I spoke of Australia as having affected me, I think it is mainly in terms of me extending my awareness of things never experienced. The effects of all these new Australian experiences, good and bad, have not encouraged me to depict Australia in "realistic" terms but rather they become abstract ideas, personal expressions of beauty, strangeness, ugliness, loss, danger, travel etc. These notions are in more than one way directly related to my situation in Australia. Australia became a vehicle to broaden my awareness, expanding my horizons and made me re-invent my limited knowledge of space, distance, landscape and so on. My work deals with mapping these ideas and feelings, re-defining my thus far restricted definitions of relationships of people with their environment and each other. Mapping new experiences not that different from those first explorers mapping theirs.

ADRIAN GOVER



Education & Awards

- 1989 First Prize, 3 Unit Visual Art, H.S.C
Third Prize, 2 Unit Visual Art, H.S.C
1992 William Fletcher Trust Award, University of Western Sydney, Nepean
1993 University of Western Sydney, Nepean scholarship
B.A Visual Arts, University of Western Sydney, Nepean

Exhibitions

- 1992 *BA Visual Arts Graduation Exhibition*, U.W.S, Nepean
1991 *Artspace fundraising auction*, Artspace, Sydney
Marist Brothers, Parramatta numerous diocese exhibitions

What is art?

To me art is about creating visual imagery or objects which are a result of personal expression from reactions and responses to events which occur in an individual's life.

Some people use their reactions and responses to difference as the subject matter for their work. For example: some women base their work on their experience or experiences of other women who have been discriminated against or dominated over by the opposite sex.

These people may use their work to show their objection to the situation they have been placed in. They can use visual imagery (and sometimes text) to communicate the feeling that they have been hard done by, and there is always hope that if enough people feel the same way things may change. However, there is a problem. Quite often if not presented in exactly the appropriate way these reactions may only make the situation worse and cause the difference to become even greater. Even though race, gender, religion, size, shape or intellectual ability does not make people any more or less than one another, these terms cause people to believe so and therefore they will discriminate or dominate over those who are different. Whether you are female or male, black or white, big or small, over or under weight, secular or non secular does not give you the right to overpower or treat other people as anything less than you are. Until everybody is willing to give a little and realize that they are greater than no other person and no other person is greater than they are we will always have this problem of difference.

This difference is also very evident in the way that each individual reads a work of art. For me, I believe that there is no exact way of reading a work. Each work (even though it may have been constructed for one reason and is trying to put forward one point of view) has multiple meanings and ways of being interpreted.

Each person viewing the work will have a different response to that of the people who viewed the work prior to them. This is due to the fact that each person is bringing into the work their own experiences, and, no two people have the same experiences throughout life. This however does not mean that one interpretation is right and one is wrong, it just means that the work is communicating different ideas to different people.

WILHELMINA BARRATT

Born 1944



Education

- 1962 Leaving Certificate
- 1965 Diploma of Physiotherapy
- 1987 Diploma of Stained Glass, Nepean College of Advanced Education
- 1992 B.A Visual Arts, University of Western Sydney, Nepean

Exhibitions

- 1993 *Mary Alice Evatt Award Exhibition*, Campbelltown City Art Gallery, Sydney
- 1992 *B.A Visual Arts Graduation Exhibition*, U.W.S, Nepean
Connections, Lewers Bequest and Penrith Regional Gallery, Emu Plains
- 1991 *St Paul's Art Exhibition*
Hills Grammar Art Show
- 1989 *St Paul's Grammar School Art and Craft Exhibition*
- 1988 *Art and Craft Exhibition*, Hordern Pavillion
- 1987 *Exhibition of Student Work*, Lewers Bequest and Penrith Regional Gallery, Emu Plains

Collections

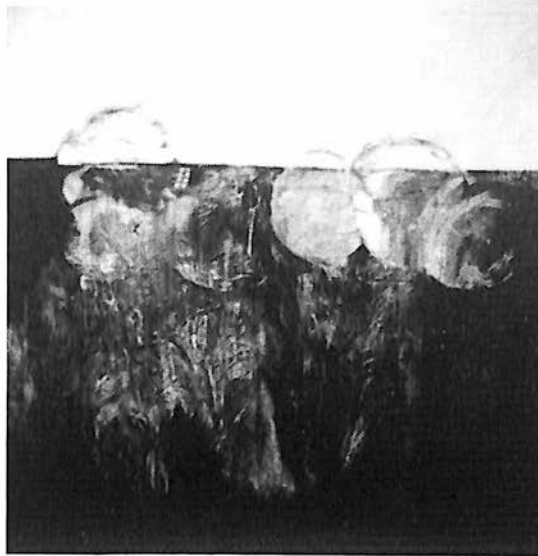
- 1989 St Paul's Grammar School
- 1992 University of Western Sydney, Nepean

To understand the origins and directions of my work it is important to be aware of some details of my personal history. From a very early age I was a sensitive, introspective child who was very aware of the various forces shaping the society in which I lived. My mother attributed this to the anxiety she had felt when she was carrying me. Due to the circumstances surrounding my birth in the Dutch city of De Hague at the end of the second World War. At this time the city was occupied by German troops and as the V2 rockets were launched from platforms in the centre of the city, the city became the target for the English counter bombing. The street next to ours was destroyed the day after my birth by a V2 rocket. Food shortages were also a feature of these times and I was raised with stories of how my mother had to drink beer so that she could feed me, as milk was unavailable. Like many Europeans the memory of the war stayed with my parents and I am sure that this influenced the decision to immigrate to a "better future". In December 1950 our family arrived in Sydney a few weeks before my sixth birthday.

My early memories were filled with anxieties- inhospitable migrant hostels, going to school with no English skills, death of beloved grandfather, the hydrogen bomb, the revelation of the horrors of the German concentration camps. My early and later experiences (particularly my experiences with the people of Cambodia) have filled me with a profound distrust of humanity and the "spirits" that seem to drive it towards destructive ends. The experience of motherhood and the responsibilities that accompany this has also had a profound effect on my outlook and has made me acutely aware of the world in which our young people as well as my own children, find themselves. In recent times our society has begun to be effected by the philosophy of feminism, this has begun to have a profound affect of the role of women in society particularly the mother. It has also affected the perceptions, expectations and hopes of many of our children. My work impinges on all these areas and are in a sense my reactions as a mother to the spirit of this society.

LIN CHUN YAN

Born 1962, Beijing, China



Experience

1989 Artist in Residence, Centre for Arts, University of Tasmania
The Union Studio, Melbourne

Individual Exhibitions

1989 EMR Gallery, Sydney
1987 Heilongjiang Provincial Museum, Harbin
1986 Old Observatory, Beijing
1984 Old Summer Palace, Beijing

Group Exhibitions

1993 *Chinese New Wave*, Fire Station Gallery, Sydney
1992 *Chinese New Wave Contemporary Art Services* (travelling show)
1991 *Twelve Contemporary Chinese Artists*, Sydney University Club, Sydney
1989 *Spoletto Fringe Festival*, Melbourne
1988 *Snug Harbour Cultural Centre*, Straten Island, New York
1987 *Salon Figuration Critique*, Paris

Publications

Ayres, T., Interview with Li Liang and Lin Chun Yan, Agenda, Issue 9, Dec., 1989
Giese, D., Australia offers a rich palette to Chinese artists, Migration, no. 82, Jan./Feb., 1991
Jose, N., Chinese Artists, Australian Chinese Digest, no.12, 1991

A metaphysical style of painting has always been my interest. It allows me to explore questions of individuality and identity. In my early work I developed images which explored states of consciousness. This theme originally came from my experiences with water and almost drowning three times.

Since then my work has been concerned with the state of consciousness and emotions. I use movement, mark making and colour to develop an individualistic visual language to convey these feelings. The representation of this has been influenced philosophically by Taoism and technically by Chinese frescoes.

In Australia I have been interested in Sidney Nolan and Aboriginal art. This artwork has influenced my use of colour which has got brighter since I left China.

I continue to explore the state of consciousness by developing my style, my technique and my ideas. My work has been and still is concerned with the idea of "Ji Dacheng" (the complete expression of).

ANGELA HUTCHINGS

Education

1981-1986
1989

Blaxland High School
B.A Visual Arts, University of Western Sydney, Nepean

Exhibitions

1993

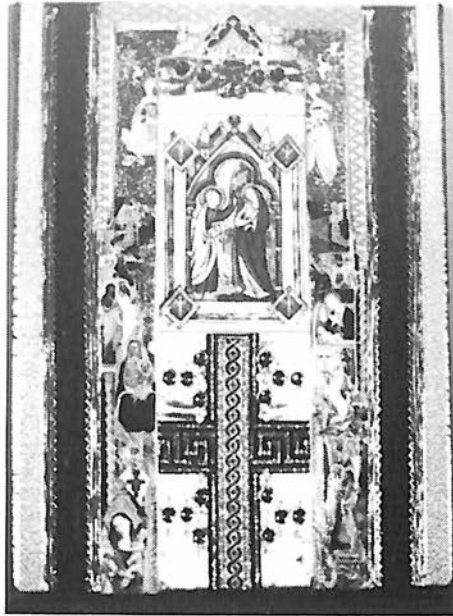
Skinjobs, Lime Gallery, Sydney

"When drama is deeply effective it often brings us to a kind of 'seeing' that makes us aware of the relativity of things and that makes us accept the world as based on a kind of 'seeming', though one that does not make the wonder or the horror of the world less real. In this view reality is finally made out of what Prospero called 'the baseless fabric of vision' " (The Fool and his Sceptre - The Tempest, IV.i.151)

" The grotesque is an artistic expression of the estrangement and alienation which grips mankind when belief in a perfect and protective natural order is weakened or destroyed. The grotesque therefore, is concerned with the estranged world, with its absurdity and incomprehensibility. Surprise, confusion, the monstrous and the sinister are some of its characteristic elements and in its macabre universe, the laws of nature are suspended, the inanimate comes to life and life itself is at the mercy of unseen forces." (The grotesque in art and literature - Wolfgang Kayser)

ANNE KEARNEY

Born 1939, Dundas, N.S.W



Education & Awards

- 1957 Awarded Commonwealth Scholarship for Leaving Certificate
- 1964 Graduated from St. Vincents Hospital, Sydney (General Nursing)
- Awarded General Nursing Prize
- 1978-80 Meadowbank Technical College, (ceramics & sculpture)
- 1982-86 Studied painting & sculpture in the Sydney studio of Desiderius Orban, painter, musician, sculpture
- 1991 Awarded Australian scholarship to attend International Christian Media Conference in Sheffield, England
- Completed Bachelor of Theology, Sydney University
- Commenced Graduate Diploma in Theology, Sydney University
- 1993 Candidate B.A (Hons.) Visual Arts, University of Western Sydney, Nepean

Exhibitions

- 1992 *Ten Women Artists*, Trinity Delmar Gallery, Sydney
- 1992-84 Delmar Gallery- oils pastels and mixed media, Sydney
- 1988 *Desiderius Orban & Selected Students*, Lewers Bequest & Penrith Regional Gallery, Emu Plains
- 1987-83 *Medical Art Group Exhibitions*, Sydney
- 1987-82 *Annual Orban Studios Exhibition*, Sydney

One Approach to Creativity

My paintings tend to have two types of foci, one personal, the other anthropological. In fact these are not radically different, but rather connected both in me, and in the wider reality. I use collage, oils, pastels, sometimes mixed media, and prefer to have a variety of works in progress at any given time. My work has been informed by pre historic and tribal artifacts, Cezanne, the Fauves, the German Expressionists, Bonnard, Rouault, some contemporary Australians as well as Aboriginal paintings and African and Pacific sculptures.

1) One approach I use is to attempt to celebrate, as exuberantly as possible, significant experiences:

- living in this city, especially the harbour foreshores.
- the endlessly varied scenery of this country- our rich diversity of lifestyles and plurality of voices.
- the formidable desert at the centre of our continent.

In these works I hope to express an enthusiasm for life, and a deep belief that notwithstanding the constant threat we live under and the nightly television scenes of horrendous human abuse, art can be empowering. I want people to see in these paintings fragments of affirmation of the beauty we are immersed in and to this experience this as evidencing the greater reality, the Transcendent dimension that we are integrated with, despite our struggles.

2) The second stimulus or focus concerns elements in our personal and communal life that have become distorted or oppressive. I see the naming of these as an essential step within the transformation process. To raise questions about dualisms that have been accepted and taken into society as normative (such as sacred/ profane), about symbols that no longer nourish but rather sustain biased power structures is a risky path. Yet I believe it to be the freest and most life-giving.

The choice of colour and form that are utilised for any work signify not so much a concern for truth to a named reality, but rather an exploration of the issues that emerge, a perception of the process itself. We no longer need representations of how the symbols look. What we need to identify is what are they protecting? Such an exercise of freedom and responsibility in art, does, I believe, invest it with a prophetic quality which radically challenges our comfortable assumptions and destabilises our biases. It is this very process which is ultimately most freeing for me.

LOW ENG TEONG

Born 1969, Singapore

Education

- 1986 - 87 Art Elective Programme, National Junior College, Singapore
1990 - 2 Diploma in Fine Arts, Otago Polytechnic, School of Art, Dunedin, N.Z
1993 Candidate B.A (Hons.) Visual Arts, University of Western Sydney, Nepean

Exhibitions

- 1993 *Exchange '93*, The Palace, Queensland University of Technology, Brisbane: Contemporary Art Space, University of New England
S/He feminist Trajectories, Airspace, Sydney
Chinese Whispers, Street Level Gallery, Sydney
- 1992 *The Space*, Artists' Village, Hong bee Warehouse, Singapore Arts Festival, Singapore
Breath: Feed on Art, A Project for South Island Arts project, Solutions Gallery, Dunedin, N.Z
Otago Students at 11 am, 11 am School of Art, Christchurch, N.Z
Graduate Show, Otago Museum Art Gallery, Dunedin, N.Z
- 1991 *Unrelated Works*, Super 8 Gallery, Dunedin, N.Z
Sculpture in Singapore 1991, National Museum Art Gallery, Singapore
- 1989 *Time Show*, Performance at Artists' Village, Singapore
The Happenings, Artists' Village, National University of Singapore
Drawing Show, Artists' Village, Singapore
- 1987 *One Person Show*, National Junior College, Singapore

"AUTOMATIC CHOPSTICKS"

Sometime ago, a close friend of mine who had only seen my works in progress briefly, brought me to a cheap bargain store in Dunedin. She told me that there was something which I would be interested in. And this was what I found--- a pair of "Automatic Chopsticks", manufactured and patented in Taiwan. For me, "Automatic Chopsticks" summarised the research and artmaking which I have undertaken this year.

The irony for me was that being Chinese and having used chopsticks all my life, I found it difficult to use the "Automatic Chopsticks". I am most intrigued by the person(s) who first thought of the use of chopsticks as a problem; (I suppose not surprising for people who are non- Asians), then proceeded to think and look for means of resolving this problem.

I am fascinated with the solution which the person(s) devised. It is interesting how the chopsticks are manipulated, that they are no longer a pair of chopsticks in a physical form, its historical meaning and its cultural context. The way it has been altered, conjured different meanings and new associations in my mind.

It also creates a situation, in which someone who doesn't know how to use chopsticks, the automatic version becomes a great help; but for someone who is proficient , it then becomes ridiculous and absurd, or even funny.

WARWICK WEST

Born 1940, Sydney



Education

- 1987-89 Workshop and classes, Paddy Robinson
1988 Design workshop, Lutz Haufschild
1989 Creative fusing workshop, Meza Rijdsdijk
1992 B.A Visual Arts, University of Western Sydney, Nepean
Exchange student, Silpakorn University, Bangkok
1993 Candidate B.A (Hons.) Visual Arts, University of Western
Sydney, Nepean

Exhibitions

- 1993 Street Level Gallery, Sydney
Ten Taylor Street Gallery, Sydney
National Graduate Exhibition, Perth Institute of Contemporary Art,
Perth
Mary Alice Evatt Award Exhibition, Campbelltown City Art
Gallery, Sydney
Drama Studio, U.W.S, Nepean
1992 *B.A Visual Arts Graduation Exhibition*, U.W.S, Nepean
Voyages, Queensland University of Technology, Brisbane
1991-2 The Lewers Bequest & Penrith Regional Art Gallery, Emu Plains
1991 *I.D Exhibition*, Penrith Shopping Centre
1989 *A.N.Z Bank Glass Prize*, Glass Artists Gallery, Sydney

Many people in human history have had compelling visions of grandeur and lost their sense of balance and self restraint in pursuing it.

The splitting of the atom has inspired humanity with a vision of grandeur, a vision of the world whose peaceful needs are served by a deadly force 'rendered tame by wisdom and goodwill'. Unfortunately the means by which we are attempting to achieve that vision bears resemblance to the old process. The style is modern, the essence unaltered.

We are today more directly confronted with the fruits of our irresponsibility. The shrinking world is forcing us to recognise terrestrial life as a delicate closed system, whose components are suspect to irreparable attrition, and resources to irreversible dissipation- creating grave imbalances for all genetic life forms.

The human of the past was able to 'move on' after destroying their local environment, allowing time for renewal and regeneration. Today we are conscious that our local environment is nothing less than Earth itself- that there is no 'moving on'.

The idea of artists aesthetically articulating their environmental concerns is not new. In this instance I chose performance, that is, it is performative or theatrical in mode and is collaborative and intermedia in presentation.

My work is not a performance piece per se but a hybrid that incorporates theatre, dance, sculpture and music. The work could not be called dance, dance having conventional qualities of rhythm and musical coherence. The work could not be called traditional theatre as there is no spoken narrative as such, it is a verbal. Therefore movement that individualises itself is not easily identifiable.

It is an exploitation of traditional art, music dance and theatre that has allowed me to borrow and create a performance that could be called 'social sculpture'- thus creating a blur between traditional disciplines and performance art.

Acknowledgements

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