

Graduating Exhibition

1994

Bachelor of Arts

Visual Art

&

Art Theory



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UNIVERSITY OF WESTERN SYDNEY
Nepean

1994 GRADUATION EXHIBITION
BACHELOR OF ART VISUAL ARTS

21ST NOVEMBER - 2ND DECEMBER

BUILDING Z

UNIVERSITY OF WESTERN SYDNEY, NEPEAN

SECOND AVE, KINGSWOOD

HOURS: 9-4 PM

ACKNOWLEDGEMENTS
THE GRADUATING YEAR GRATEFULLY WISHES TO ACKNOWLEDGE THE
ASSISTANCE OF THE FOLLOWING PEOPLE.

PETER CHARUK
DEBRA PORCH
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PAUL HANDLEY
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CATALOGUE COMMITTEE

CRAIG BAKER
BELINDA FRANCE
REBECCA FORBES
NICOLE GALEA
NICOLA HENNESSY
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NIKOLINA PESELJ
CAROLYN REGAN

WE WOULD LIKE TO ACKNOWLEDGE THE SUPPORT AND ASSISTANCE OF ALL
THE STAFF DURING OUR THREE YEARS OF STUDY.

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PARTICIPATING STUDENTS

ABDUL ABDULLAH
CRAIG BAKER
HAMISH BINNS
MONICA BORG
GINA BOZIONELOS
MATTHEW BRADLEY
SOPHIE BURKETT
CAIRO
JOSIE CAVALLARO
SHAN CHAN
MAUREEN CLACK
JOAN CRAWLEY
PAUL DART
KERRY DOBSON
JULIE DODD
JANE DONALDSON
JAMES EASTWOOD
LORRAINE EVES
DENNIS FENLON
REBECCA FORBES
BELINDA FRANCE
NICOLE GALEA
CHERYL GAY
CAROLINE HABIB
GABRIELLE HEGYES
NICOLA HENNESSY
DANIEL HIMBRECHTS
GABRIELLE 50's KITSCH
CAROLINE KIVUNJA
JANA KOZUMPLIK
NADEGE LAMY
SHARON LANE
MELISSA LANGSHAW
MELISSA LEE
SIBERE LIETE
RACHEL LEONARD
CATHERINE LIVERMORE

TERRY ANN MCCALL
SUSAN MCINERNEY
ANNETTE MATHEWS
STEFAN MARKWORTH
GENEY MELEK
CHRISTINE MORRIS
JULIE NARLINE
DONNA NEWBERRY
SHARON NEWBY
MIGUEL OLMO
RAQUEL ORMELLA
LEONIE PELLING
NIKOLINA PESELJ
TAMARA QUELCH
MATTHEW RAWLINGS
NARELLE RAYMOND
CAROLYN REGAN
TESS RAPA
PEPE ROOT
LINDA ROZANKSI
GENNARO SERRA
MARCELLO SEVERO
KAREN SLARK
RACHEL SIMPSON
NARDA SMITH
HOKI SON
ANTHONY STRINGFELLOW
ZSUZ SZEMES
JULIE THIESS
DEBRA TOSCAN
EDWARD URRUTIA
PAUL VOGT
DANICA WILLIAMS
BROOKE WINTERS
SANDRA YEA
MICHAEL YEH

PROFESSOR JILLIAN M. MALING AM

CHIEF EXECUTIVE OFFICER
UNIVERSITY OF WESTERN SYDNEY, NEPEAN

I would like to take this opportunity to wish the graduating students every success in their subsequent careers. I hope that many of you will continue your work in Visual Arts and in fields related to Visual Arts eventually contributing to the development of such work in Australia. That seems to me to be the central aim of any Visual Arts degree, but there are also other aims. I hope that you leave here able to solve problems, to communicate effectively, to work on your own, manage your own learning on a lifelong basis, to contribute to the communities in which you choose to live and work effectively, and in a lively and imaginative manner. I hope too, that you will feel you have not only received an education in Visual Arts but a broader education here at UWS Nepean, one which will contribute to laying the foundation for lifelong learning, not only in whatever you choose to make your profession, but also as a person.

It is commonplace now to be told people in the 21st century will change careers five or six times in the course of their lives, that the knowledge one acquires today is already going out of date in some fields, even as it's being learnt, so it is more important to be able to go on learning and knowing than it is at any single point in time to just know or to learn. The Art students play a vital part of the community at UWS Nepean, particularly at the Kingswood campus. During the years that you have been here there has been a strengthening of the number of exhibitions of your work and there is now a number of students who have graduated from Nepean who continue to work and practise in the field. I hope that you will be one of those, but whether that is the path that you make for yourself in life or you choose another, I hope that you will stay in touch with us, become an active member of the Alumni and contribute to the further development of teaching and learning at UWS Nepean through participation in Course Advisory Committees and Faculty forward planning.

DAVID HULL

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

This catalogue represents those students who have completed the three years of study necessary to submit for assessment in order to graduate with a Bachelor of Arts in Visual Arts. This exhibition is more than an assessment, it provides students with the opportunity to experience the dynamics of a complex collaborative process. The co-ordination of the exhibition, the cataloguing and the compilation of support materials, as well as working to deadlines produces an experience relevant to these students and their future careers.

Staff contribute a great deal to students during their study here and this exhibition could only be made possible through the generosity of all staff and in particular the co-ordinator of the exhibition Debra Porch.

Many students will pursue post-graduate opportunities at UWS, Nepean as well as at other institutions, some will develop their careers within education and provide other young people in the community the scope to explore their potential through the Visual Arts. Others will pursue careers as studio artists and 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. Our students' work is a combination of the conceptual and theoretical knowledge they have gained through their interaction with studio and theory staff and the work exhibited will challenge those who view it.

ANNE GRAHAM

HEAD OF VISUAL ARTS
UNIVERSITY OF WESTERN SYDNEY, NEPEAN

The Bachelor of Arts Graduation exhibition offers students the opportunity to demonstrate their achievements in both practical and conceptual development. The exhibition is the culmination of a program which has encouraged the disciplines of self analysis and criticism, whilst supporting initiative and creativity. Through a rigorous combination of studio projects, seminars, professional practice and theoretical studies students acquire the knowledge and confidence to make decisions about the nature of their practice and their future career directions. Last year many of our graduands continued on into the Honours program or enrolled in the Diploma of Education.

The B.A. is now more commonly considered as a platform from which to move on into further study or training, our postgraduate opportunities continue to expand, we now offer specialist seminars, Arts Management, Art Therapy, Public Art, Art History and the Visual Arts. Increasingly we offer electives in Theatre, Music, Dance and Design. Students have the option to design a pattern of study which will reflect their interests to provide employment 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 the 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.

PHILIP KENT

HEAD OF ART HISTORY AND CRITICISM
UNIVERSITY OF WESTERN SYDNEY, NEPEAN

Currently debates are occurring in universities nationwide about how to adjudicate artistic or creative work in relation to traditional academic outcomes. Such debates are not only useful and interesting in relation to the broader issue of the role of culture within our wider society, but serve to remind us that studio practice has only recently been intergrated into universities.

Yet for all their newness as academic disciplines, studio practice and visual arts undeniably incorporate those features which have always marked academic endeavours. They constitute an identifiable body of information and skills that can be defined and imparted, and through which new ideas and approaches can be unearthed which will in turn continuously expand the parameters of the discipline.

Within a university environment, an art work, as a product of academic study, must reveal evidence of these ideals. It should be obvious to all looking around at this show that such an understanding of what constitutes a work of art is physically made manifest by the objects within this exhibition. Indeed, each art work embodies a whole range of intellectual activities which have been nurtured within the university environment and formulated in reference to specific learned advanced techniques and skills.

We in the Department of Art History see our task as encouraging the conceptual development of students. Art History provides a context in which to develop a critical knowledge related to current and past art practices. It directly impacts upon the works on display here.

There is, however, a requisite responsibility inherent in all academic work, and that is to strive ceaselessly for your and your discipline's intellectual advancement. No doubt the B.A.(Art History/Criticism and Visual Arts) graduating class of 1994 are now aware of the demands of university study, but they should also be aware that these demands will be ongoing.

The education you have recieved here at U.W.S., Nepean will not necessarily make your lives easier, but it hopefully has and will make them more interesting. A continuously interesting life, however, demands an equally continous determination to push new boundaries and explore your potentials. I wish you all interesting lives - always.

ABDUL ABDULLAH

My work as an artist has always included a considerable proportion of my beliefs and practices with nature. The idea of this proposed work is to give the impression of what is happening between man and nature.

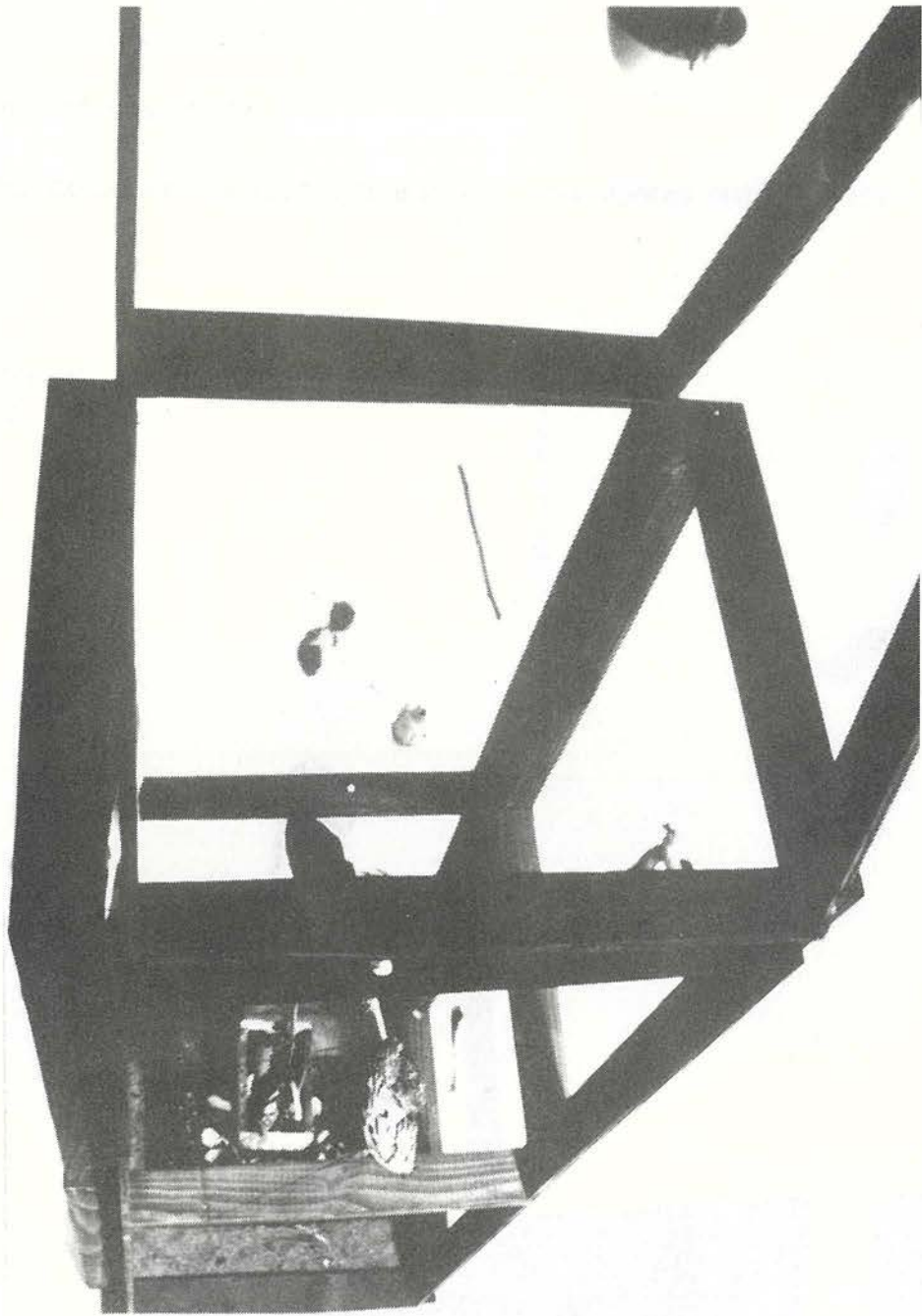
From the beginning of time, the phenomena of nature and man's relationship with nature has been the subject of question and inquiry. This large area of life is well represented in all forms of art. The inspiration of natural beauty, the fierceness with which nature overcomes man and man seeks to overcome nature. The deep unanswered questions concerning nature's laws—all are reflected in every era and every culture.

The need for freedom of spirit, the search for a compatible environment which allows for full growth and contribution, the experiences of joy, tragedy and sorrow are common to us all. The thoughts and feelings that accompany the need, the search and the experiences of the individual form his inner life. The freshness of the past is the present finding in all unattended memory.

Through the inspiration and process of these elements and the experiences achieved through imagination and beliefs, this proposed work will have a great significance and will always provide a means of communication as well as new ways of viewing and interpreting man and nature.....

This work is especially dedicated in memory of my beloved wife Lee Eng.

Detail installation.



CRAIG BAKER

Who gets to be in the winner's circle ?

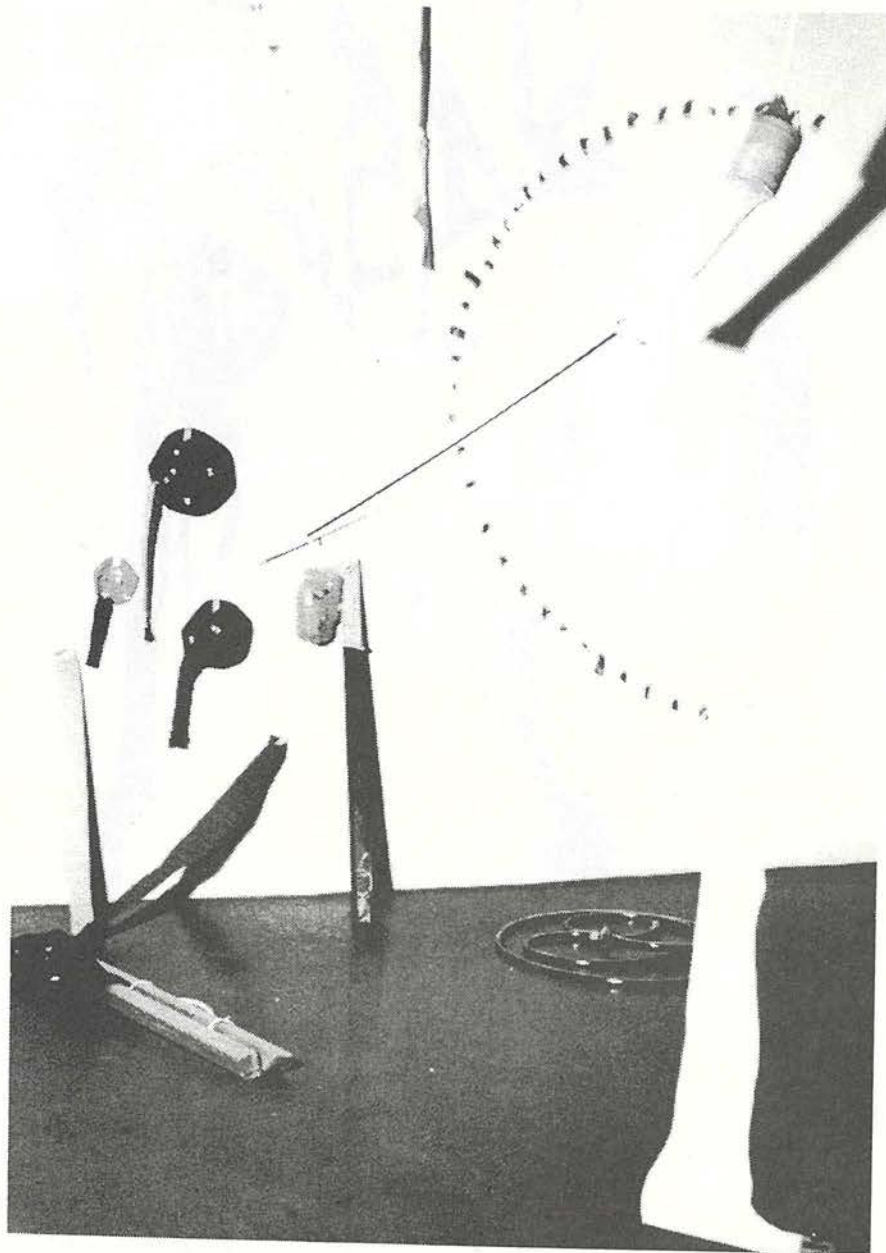
My work addresses issues of the representation of masculine sexuality in popular culture.

The functional and the dysfunctional.

The shifting notion of masculinity.

The Winners and the Losers of sport, game shows, soap operas and talk shows.

dysfunctional objects
work in progress



HAMISH BINNS



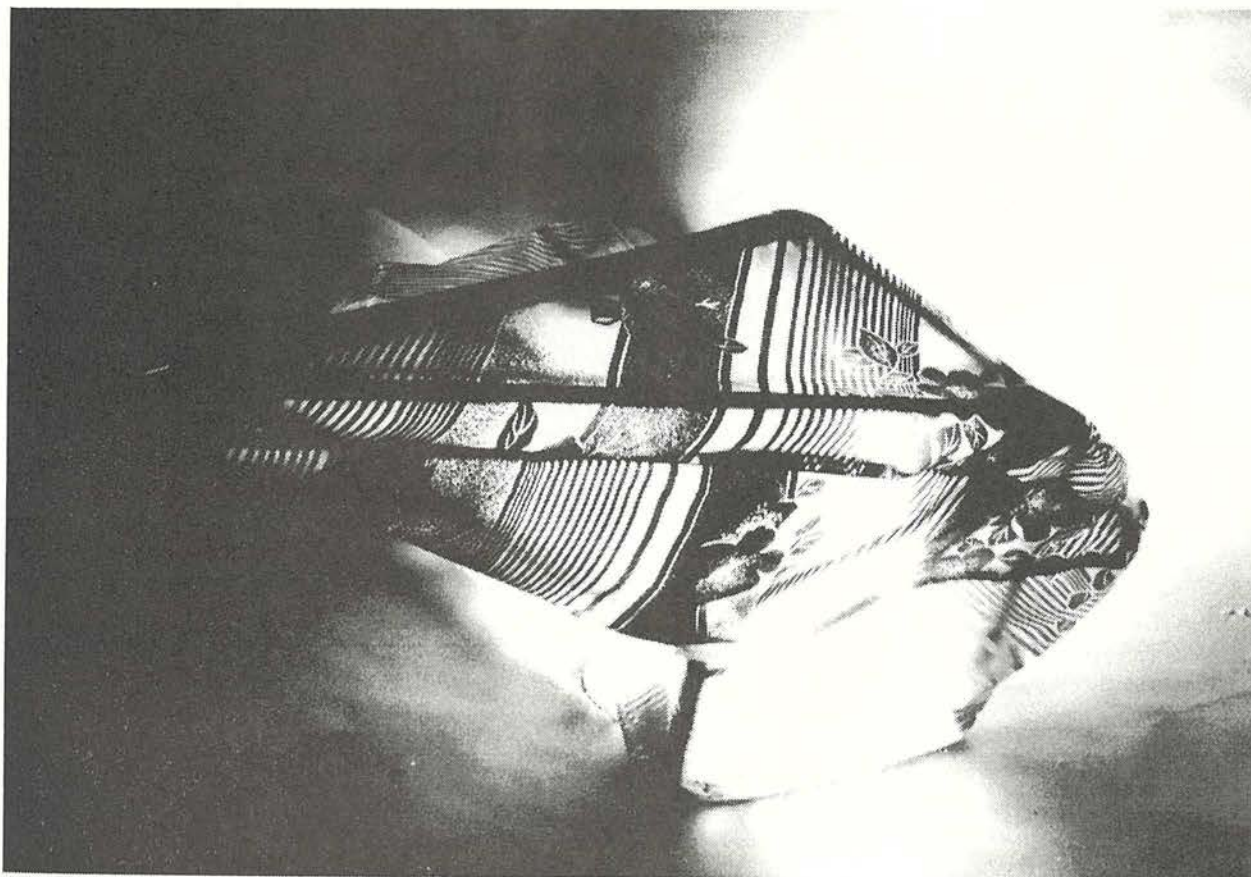
Mixed media on paper, detail.

MONICA BORG

I will always remember how my family's evening meal was always an occasion for uninterrupted talk about the days events and how we felt about them.
When I was thirteen the television was introduced into the dining room...

...shh! The news is on!

'Manoeuvring in a single-storey, red brick domicile'
Steel rod, P.V.C shower curtain.

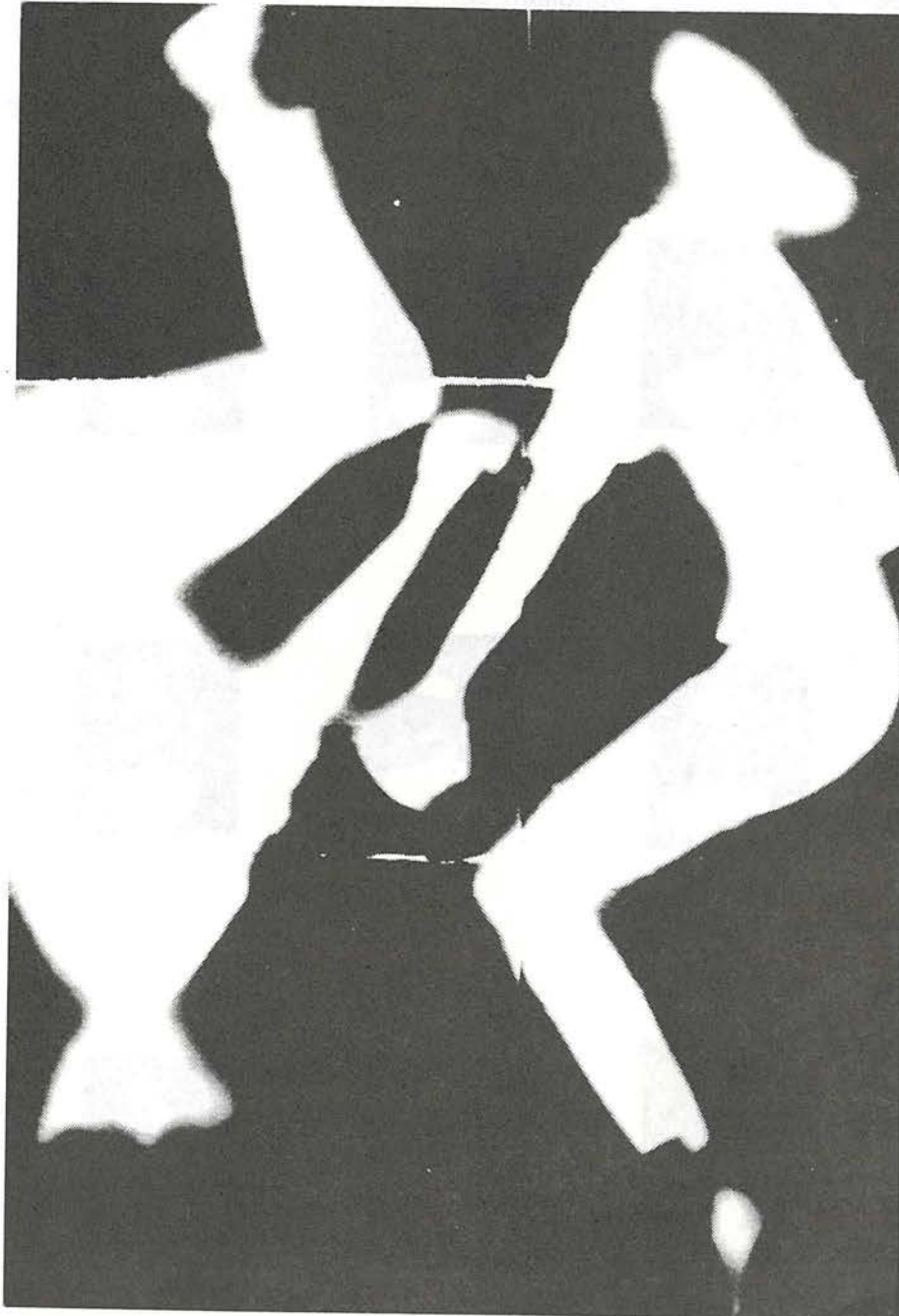


GINA BOZIONELOS

MATTHEW BRADLEY

Aspects of a Relationship

Your first relationship is similar to a new born baby's experience of life. You don't know what to expect but you reach out for the experience anyway. If a relationship is successful both people will experience balance and harmony. If not, they will drift apart, left with the experience.



2004, Cyanotype, Silver chloride on paper.

1.2 m x 2m cyanotypes

SOPHIE BURKETT

"A man who venerates pictures was shown two pictures of beautiful women without any captions, which someone had thrown away, caring little for them. Someone said to him: one of these pictures is of the Virgin Mary and should not be thrown away, and the other is of Venus, and should at all costs be thrown away. The man turned to the artist and asked him which one of the pictures was of Mary, and which one was of Venus, for they were completely alike. The painter supplied one picture with one caption: The Virgin Mary, and the other with the caption: Venus. The picture with the caption: Mother of God, was elevated, venerated and kissed, and the other, because it had the caption: Venus, was maligned, scorned and cursed, although both were equal in shape and colour, and were made of identical material, and differed only in caption."

W. Tatarkiewicz, Medieval Aesthetics.



20cm x 40cm Mixed Media on paper.

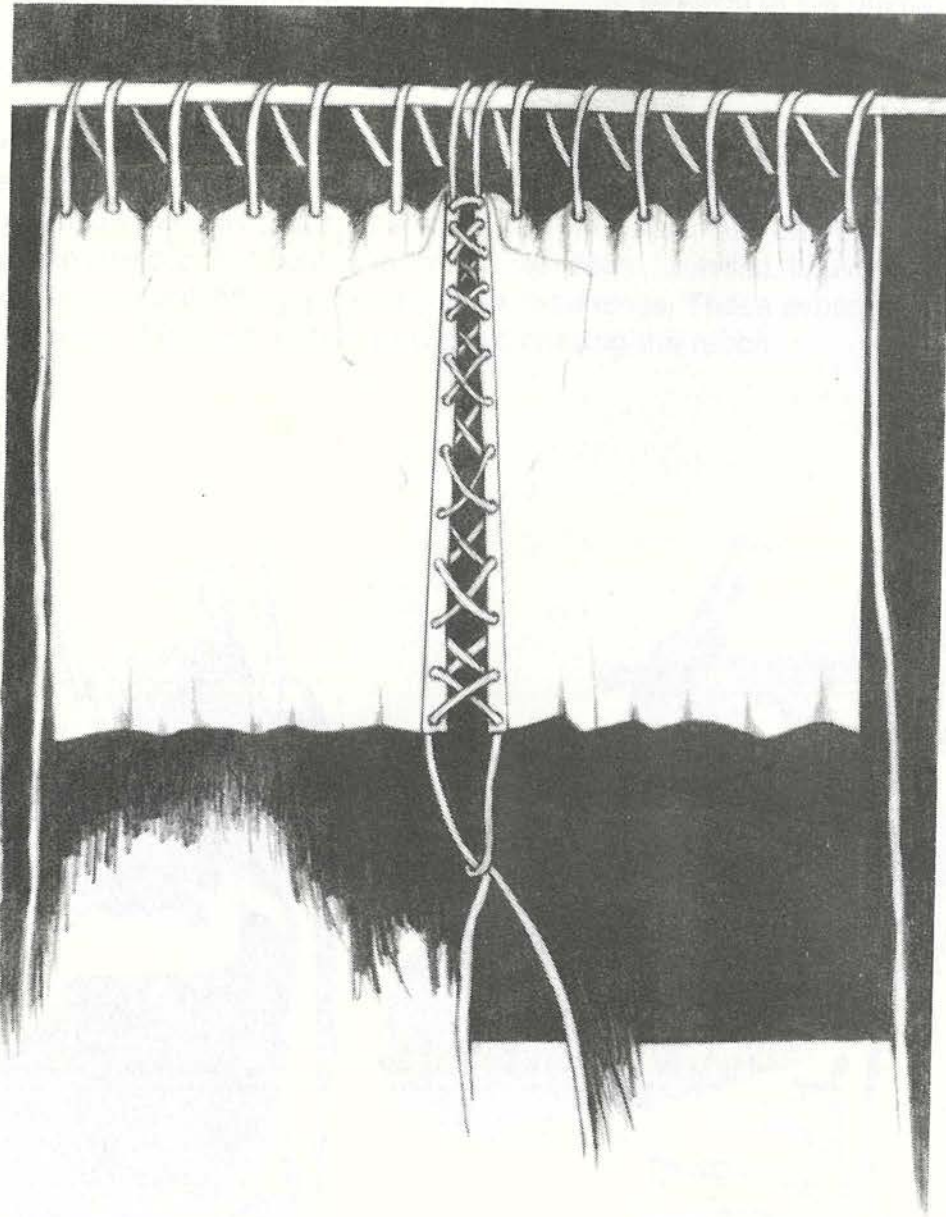
CAIRO

The Body, ground or surface of my inscription
is a vinyl blind, that which protects privacy,
delineates inside/out, an object to keep us in
darkness, or let in the light.

The blind, a facade masking experience. The
value of the mortuary mask is that it
dissimulates everything save the naked eyes.
The mask/graft highlights the eyes which one
cannot look into without coming face to face
with a petrifying objectivity, with death or
blindness.

*Nakedness is nothing without modesty
The art of the veil*

*Have you gazed naked into the eyes of
Medusa?*



If I point you to that which (y)our fear of seeing
and not seeing dares not name, and that
which from your viewpoint you cannot see, will
you understand?

Who are we, and where are you? Read from
within we know your language and we know
that you exist without the vision to locate us,
nor the voice to articulate our experiences.

*The unwillingness to cite/sight takes place on
both sides of vision.*

*How does the blindfold fit?
How do you feel?*

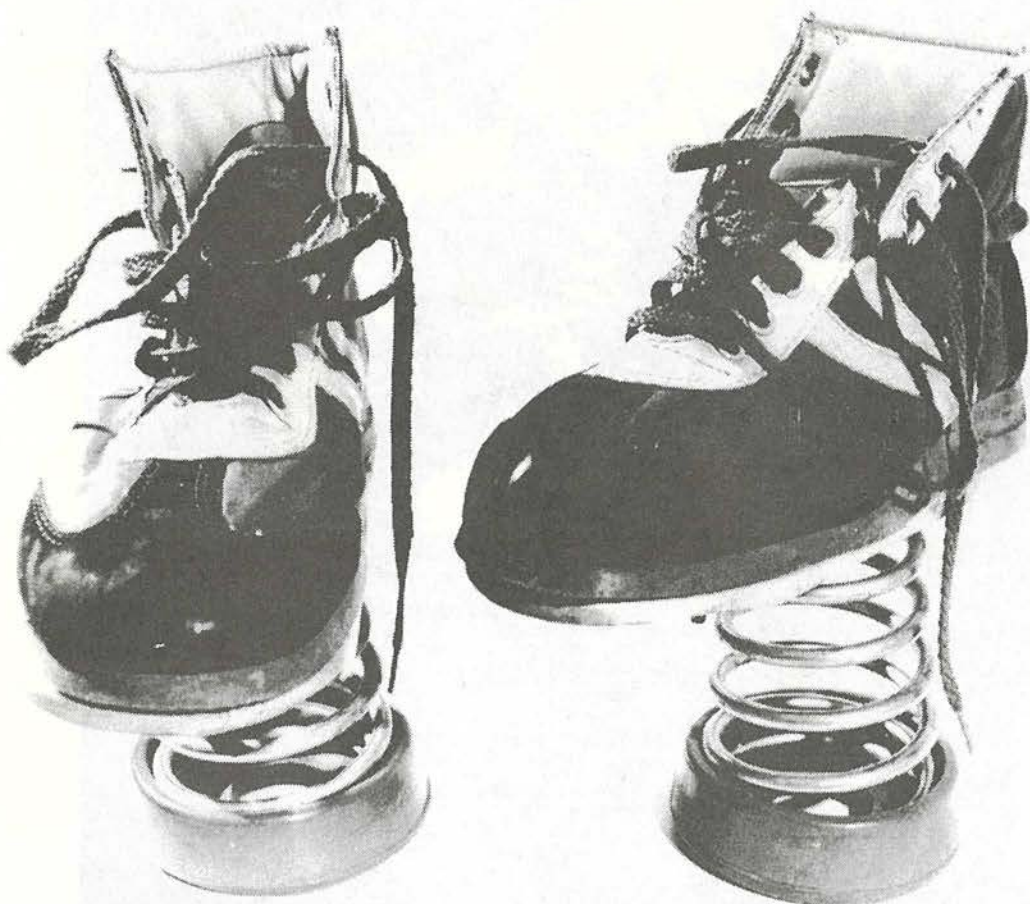
Looking for a revelation? Come in closer. By traversing the boundaries of distance and proximity, of
inside/out, and of them and us, vision is finally possible.

seduced

JOSIE CAVALLARO

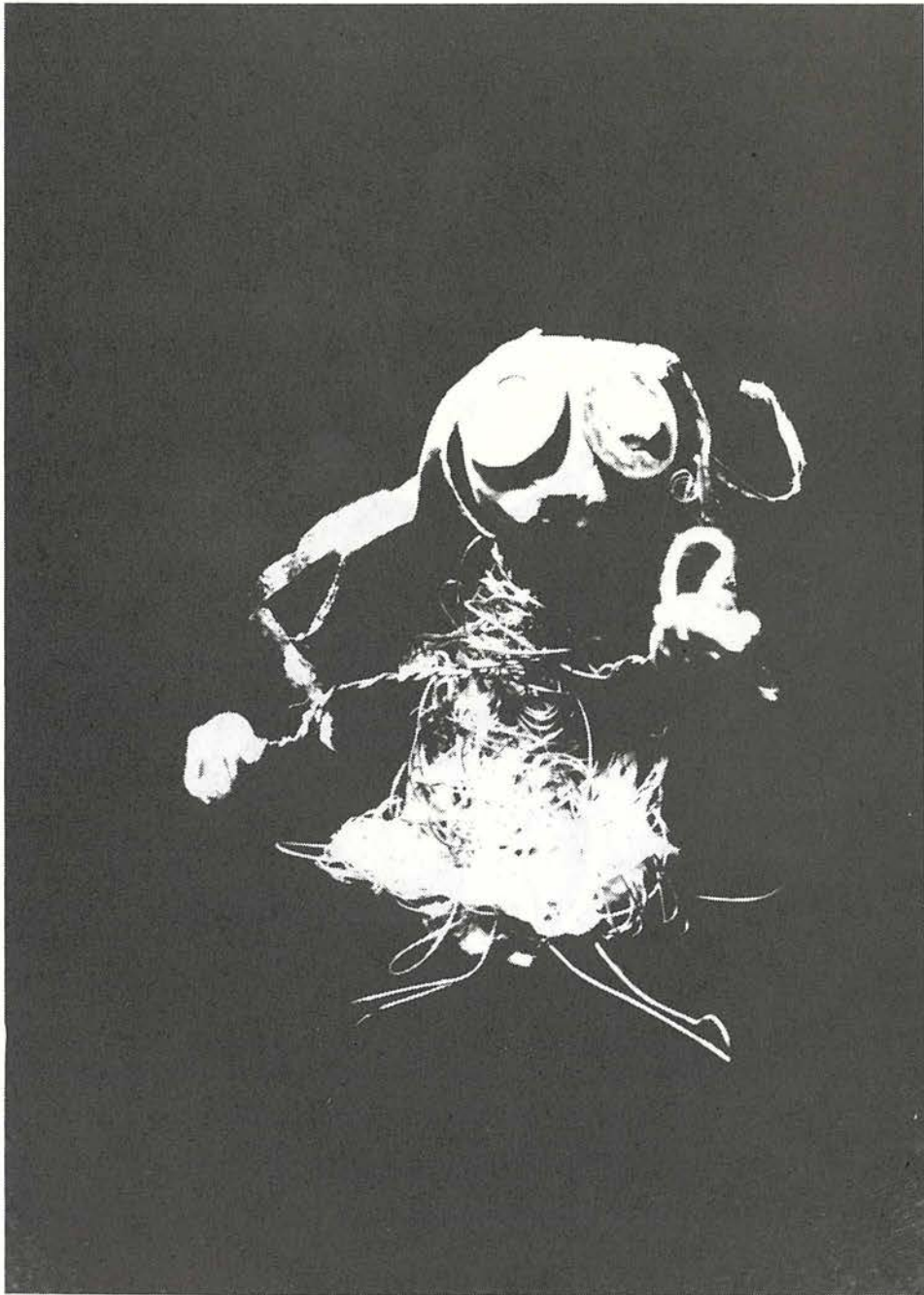
The principles of greyhound racing impose a seemingly manipulative and restraining process on the animal. For the greyhound, a perpetual cycle of frustration is initiated by a mechanical rabbit running always a fraction ahead of the hound. The situation of the greyhound which is repeatedly subjected to this circumstance by and for the pleasure of the spectator, draws parallels ironically with the systems socially imposed on ourselves.

Within our context, mechanisms exist to manipulate, restrain and frustrate our physical and mental processes. For example, architecture can function as a silent manipulator that directs the body's movement through space. The strategies that cause fluid and orderly circulation in civic buildings are devices that control by coded repetition. Likewise, television frustrates the viewer by providing an unfulfilling yet compulsive experience. These sensations can be seen to be similar to the compulsion of the greyhound chasing the rabbit.



SHAN CHAN

when i grow up i'd like to go on an adventure
i guess



MAUREEN CLACK

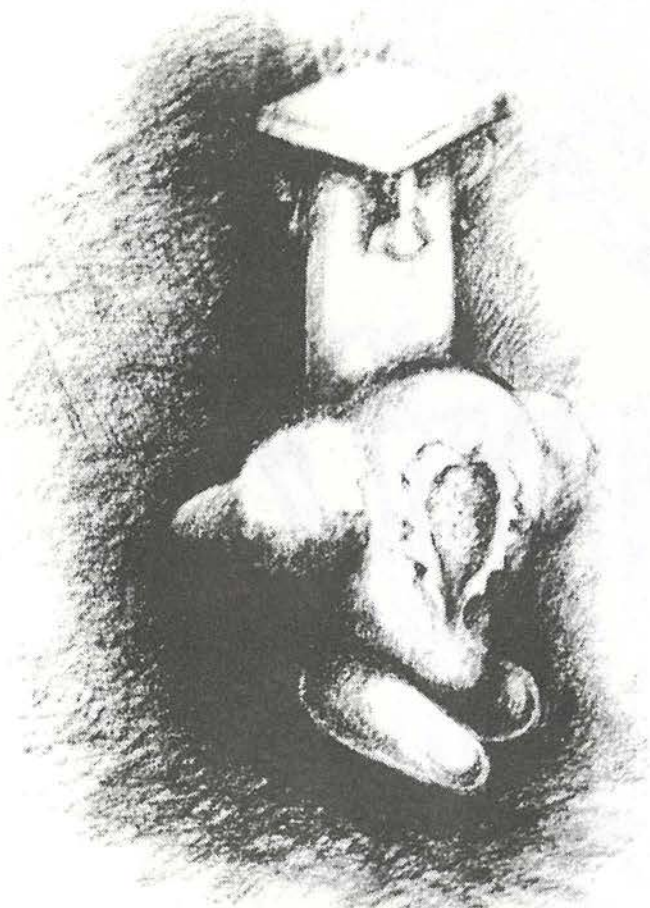
As a female artist working through the '80s and into the '90s, the original excitement of the move towards equality has been replaced, for me, with the growing awareness that although "post modernism" discredits the unjust practices of racism, sexism, and elitism, it has failed to provide the gender balance that was anticipated.

"Binary Opposition"

1994.

21cm x 21cm

graphite pencil on cartridge



JOAN CRAWLEY

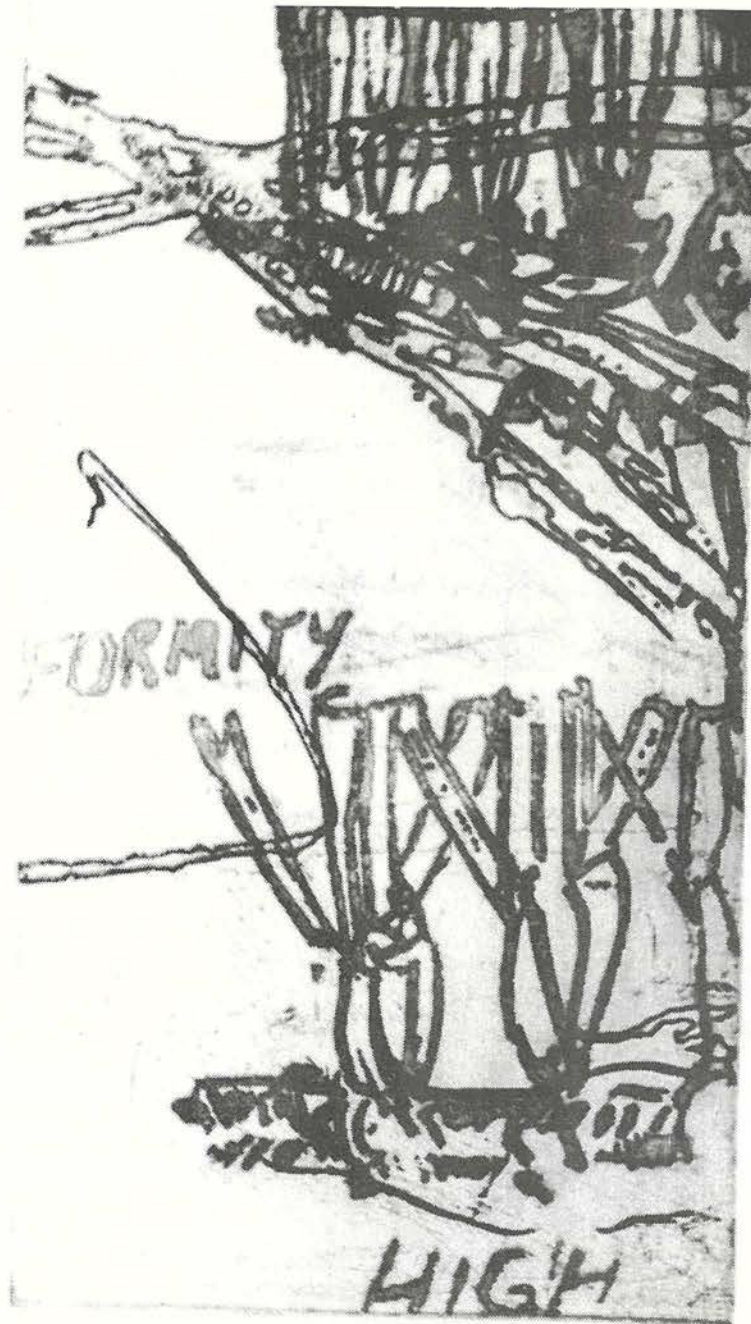
Graduation piece title: "Boardwalk"

The thought of chaos holds both seduction and terror. I attempt to find or create an order that prevents too much disarray. But I must continually question the order for it can lead to vandalism, conscious and unconscious, in fear of the unpredictable.

"I didn't laugh and I didn't cry. I walked up and down and round on the smooth, green grass".

Janet Frame

35cm x 20cm
etching



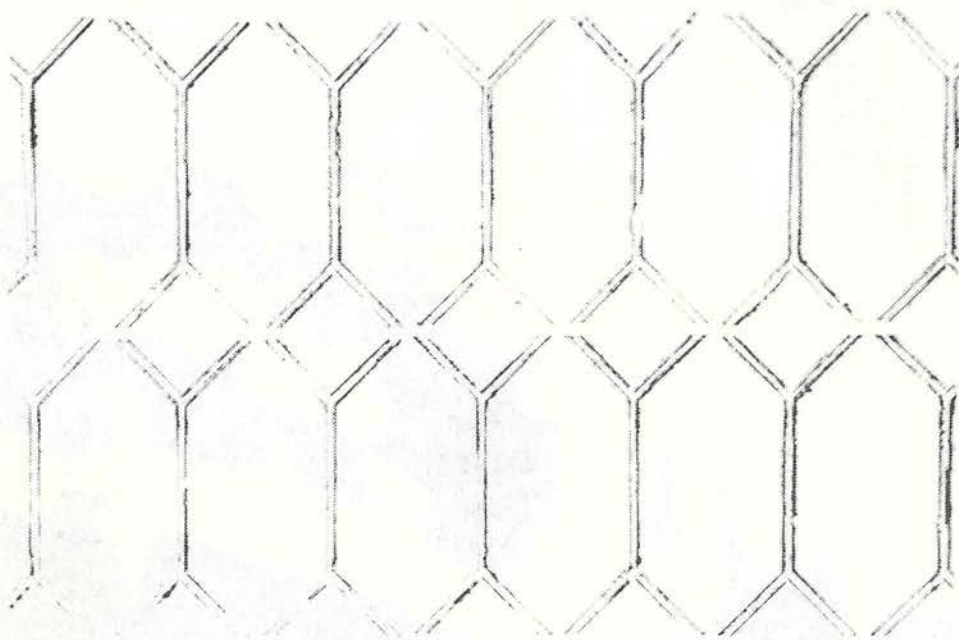
PAUL DART

'God said "Let us make man in our own image, in the likeness of ourselves, and let them be masters of the fish of the sea, the birds of the heaven, the cattle, all the wild beasts and all the reptiles that crawl upon the earth". God created man in the image of himself, in the image of God he created him, male and female. He created them, "Be fruitful, multiply, fill the earth and conquer it. Be masters of the fish of the sea, the birds of heaven and all living animals on the earth. "God saw all he made and indeed it was very good.'

Genesis 1:26-28.31

See what you want to see.

76cm by 56cm
painting



KERRY DOBSON

"I like to watch...!"

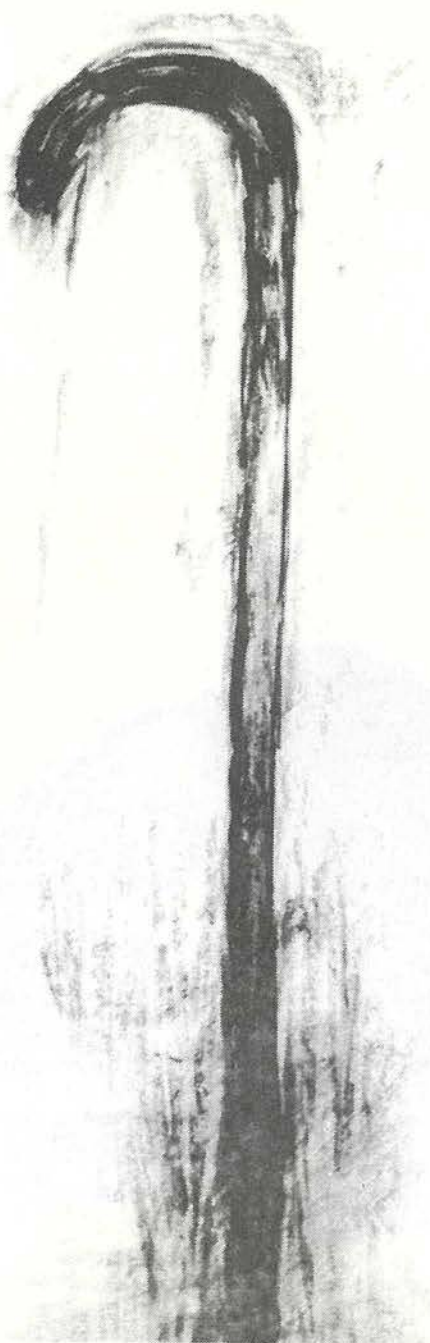
Video still



JULIE DODD

STOP.

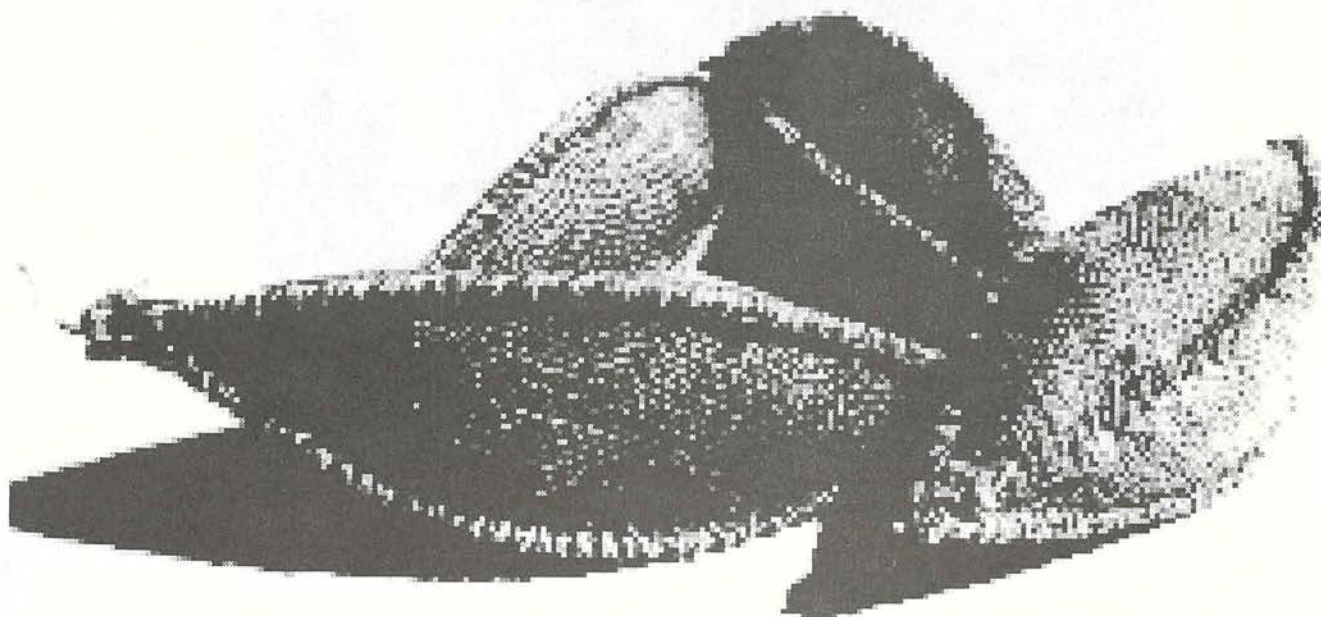
149cmx55cm



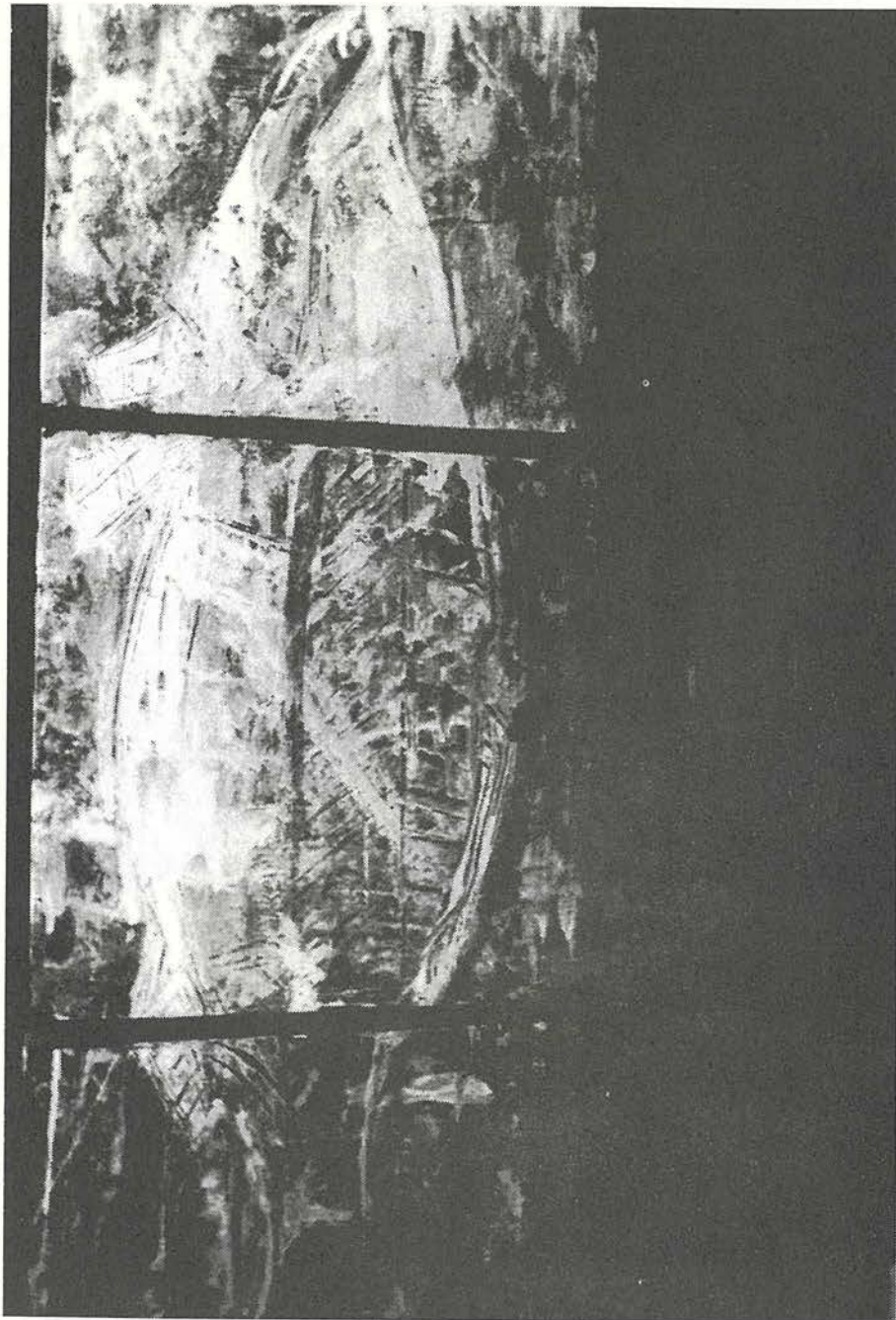
JANE DONALDSON

1
1
2
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987
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4183



JAMES EASTWOOD



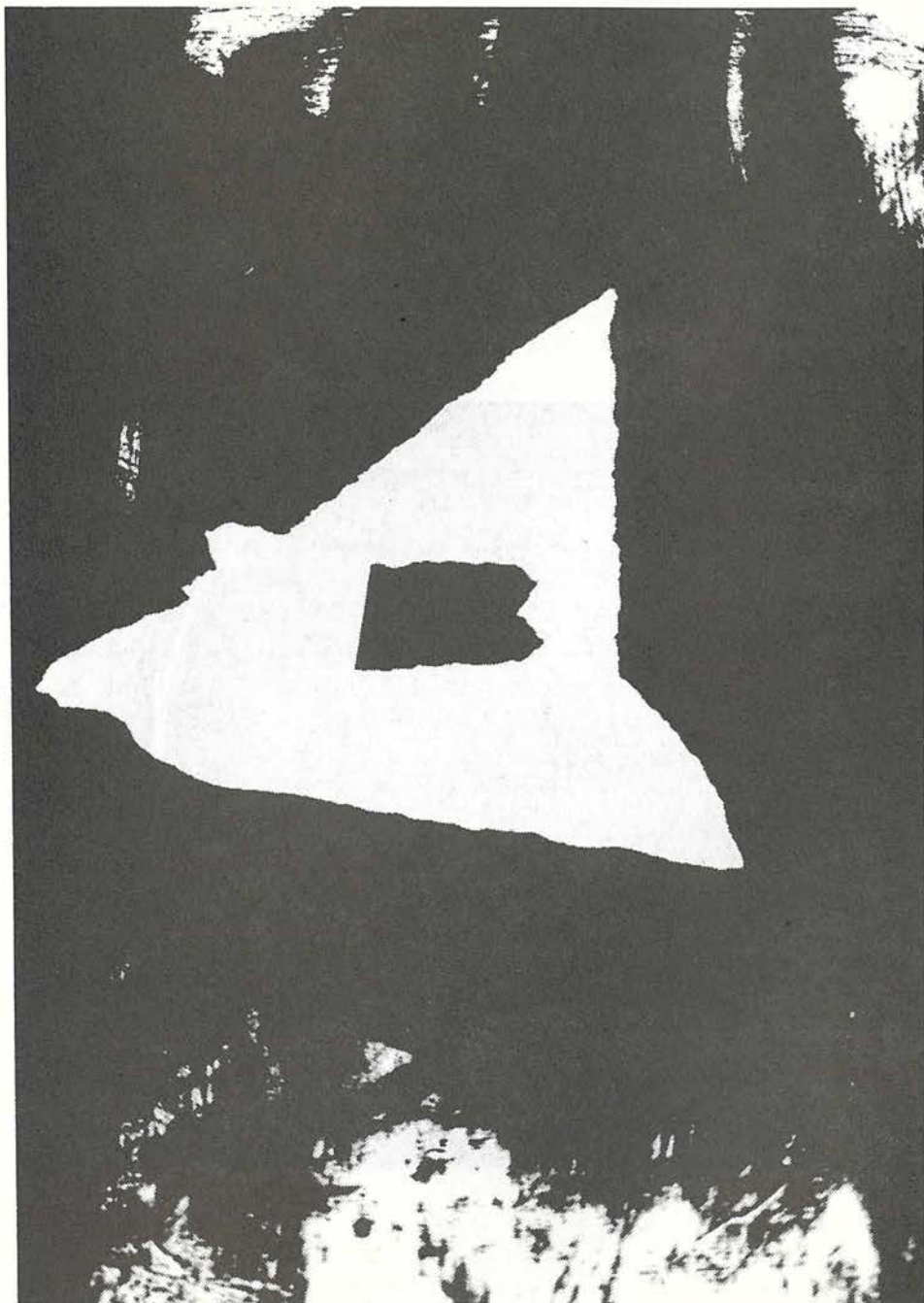
Detail painting

LORRAINE EVES

"Art should not be burdened by too many aims".

Turgener

Untitled
Monoprint/etching
50cm x 50cm

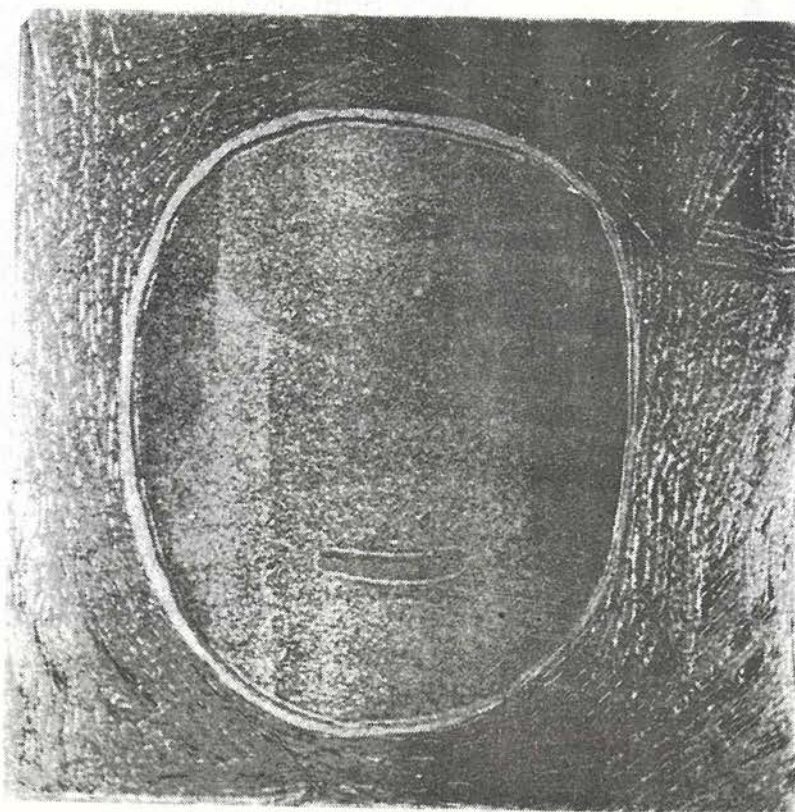


DENNIS FENLON

Recently I have documented friends who have died from A.I.D.S related illnesses. With this body of work I have documented a friend who is living with A.I.D.S. I have his permission. His name is Daren Olver and he like myself is homosexual.

With the use of colour as a metaphor for language I have established a route for exchange of ideas between the viewer and myself. I hope to engage the viewer in a conflict between beauty and tragedy.

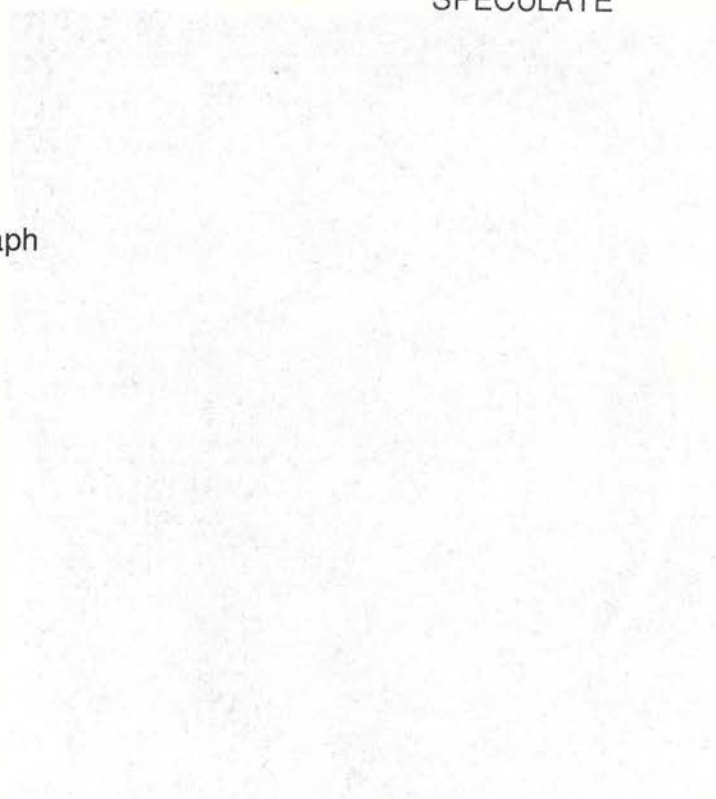
Relief printmaking.
30 x 30 cm.

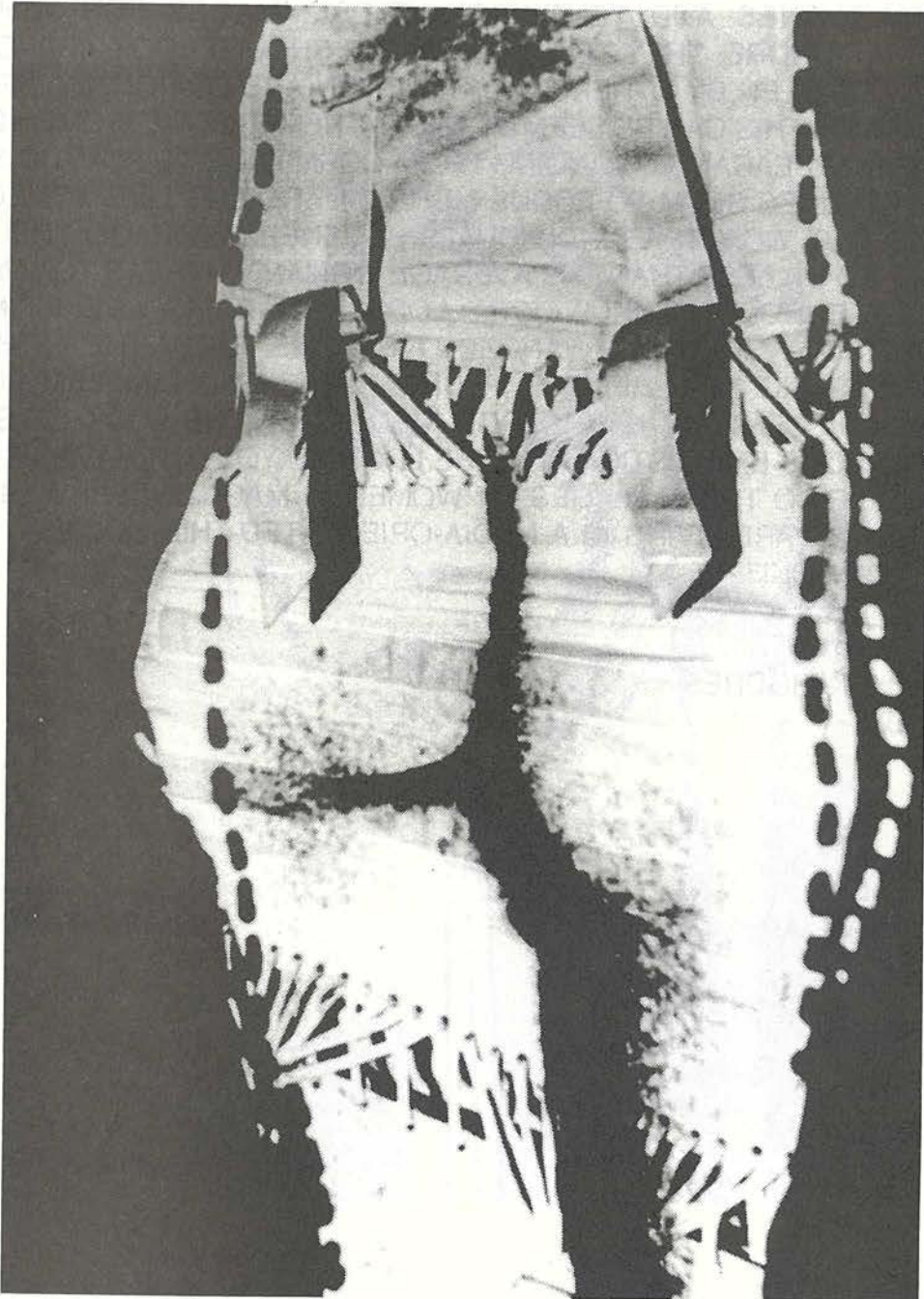


REBECCA FORBES

DISTORTION
NOOSE
CONSTRICT
CREATE
ABSENCE
BIND
LIBERTY
NURTURE
BOOST
TORTURE
LURE
MOULD
HANG
CARCASS
SPECULUM
SPECULATE

Colour photograph

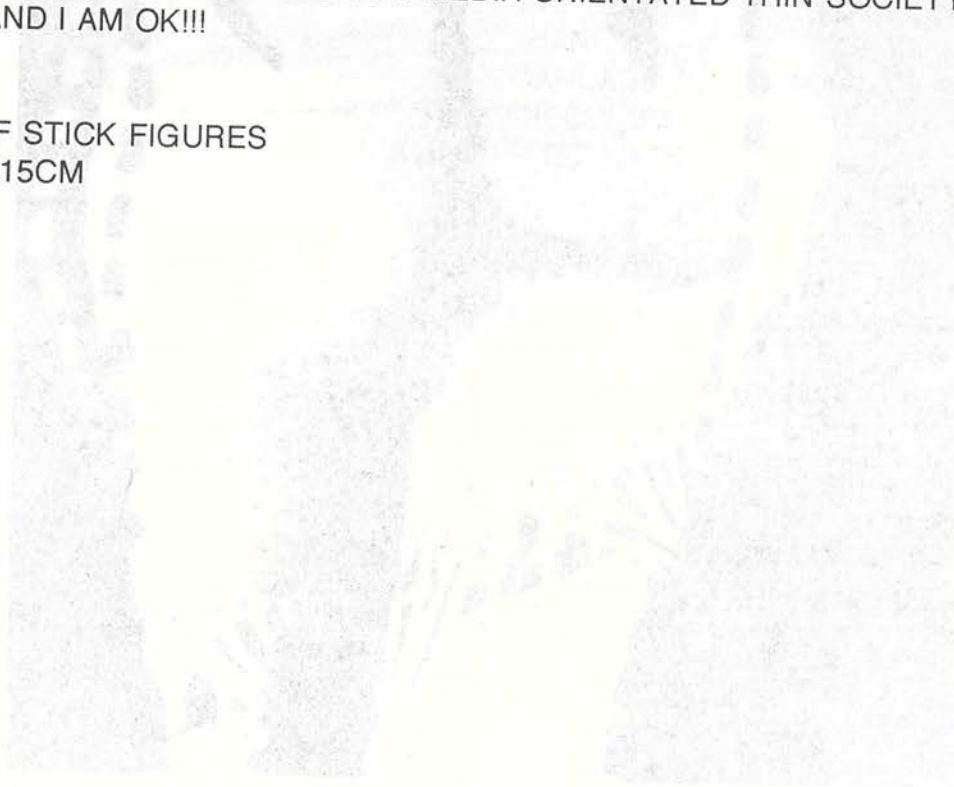




BELINDA FRANCE

WOMEN ARE REPRESENTED IN VARIOUS FORMS OF MEDIA, PARTICULARLY IN WOMEN'S MAGAZINES AND TELEVISION. THESE IMAGES FOR WOMEN ARE IMPOSSIBLE TO IGNORE. THEY TELL US HOW WE SHOULD LOOK AS WOMEN AND HOW WE MAY BE SEEN BY OTHERS. MOST WOMEN ARE OBVIOUSLY INFLUENCED BY THESE IMAGES. THIS CAN BE SEEN BY THE EXTREMES SOME WOMEN GO TO, TO CHANGE THEIR APPEARANCE, RANGING FROM COSMETICS TO PLASTIC SURGERY. WOMEN'S MAGAZINES SEEM TO FOCUS MORE ON LOOKING LIKE SOMEONE ELSE AND LEAVING OUT WOMEN AS INDIVIDUALS. A GENERATION AGO THE AVERAGE MODEL WEIGHED 8% LESS THAN THE AVERAGE WOMAN WHEREAS TODAY IT IS 23% LESS 95% OF ENROLLEES IN WEIGHT LOSS PROGRAMS ARE WOMEN. THE FASHIONABLE BODY SIZE HAS CHANGED OVER TIME. FROM THE 15TH TO 19TH CENTURIES WAS BIG RIPE BELLIES, PLUMP FACES AND DIMPLED BUTTOCKS. TODAY THE 20TH CENTURY HAS INTRODUCED TO US THE LOOK OF SICKNESS, POVERTY, NERVOUS EXHAUSTION AND THE LOOK OF YOUTH. I HAVE NEVER BEEN ABLE TO RELATE TO THESE IMAGES OF WOMEN IN MAGAZINES. I WAS NEVER A STICK FIGURE. WE ARE LIVING IN A MEDIA-ORIENTATED-THIN SOCIETY. I AM ME AND I AM OK!!!

DETAIL OF STICK FIGURES
OVAL-20X15CM





NICOLE GALEA

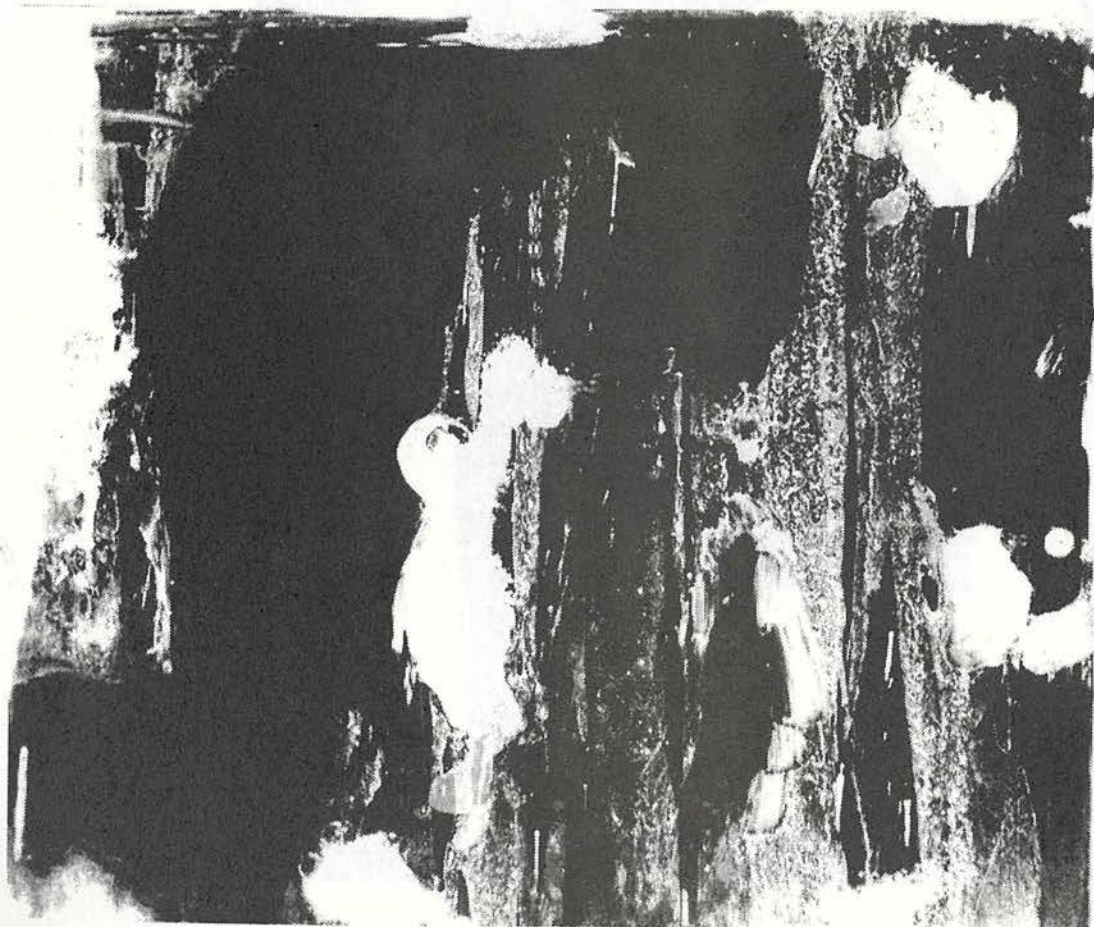
" There is a rule of thumb for judging the quality of most works of art: good ones survive "*and breath through*" attempts at comprehension, failures are just exhausted by it."

Andrew Graham- Dixon.

Italics added by artist.

Detail: photograph

Media:lime, water, slide projection, glass, wood

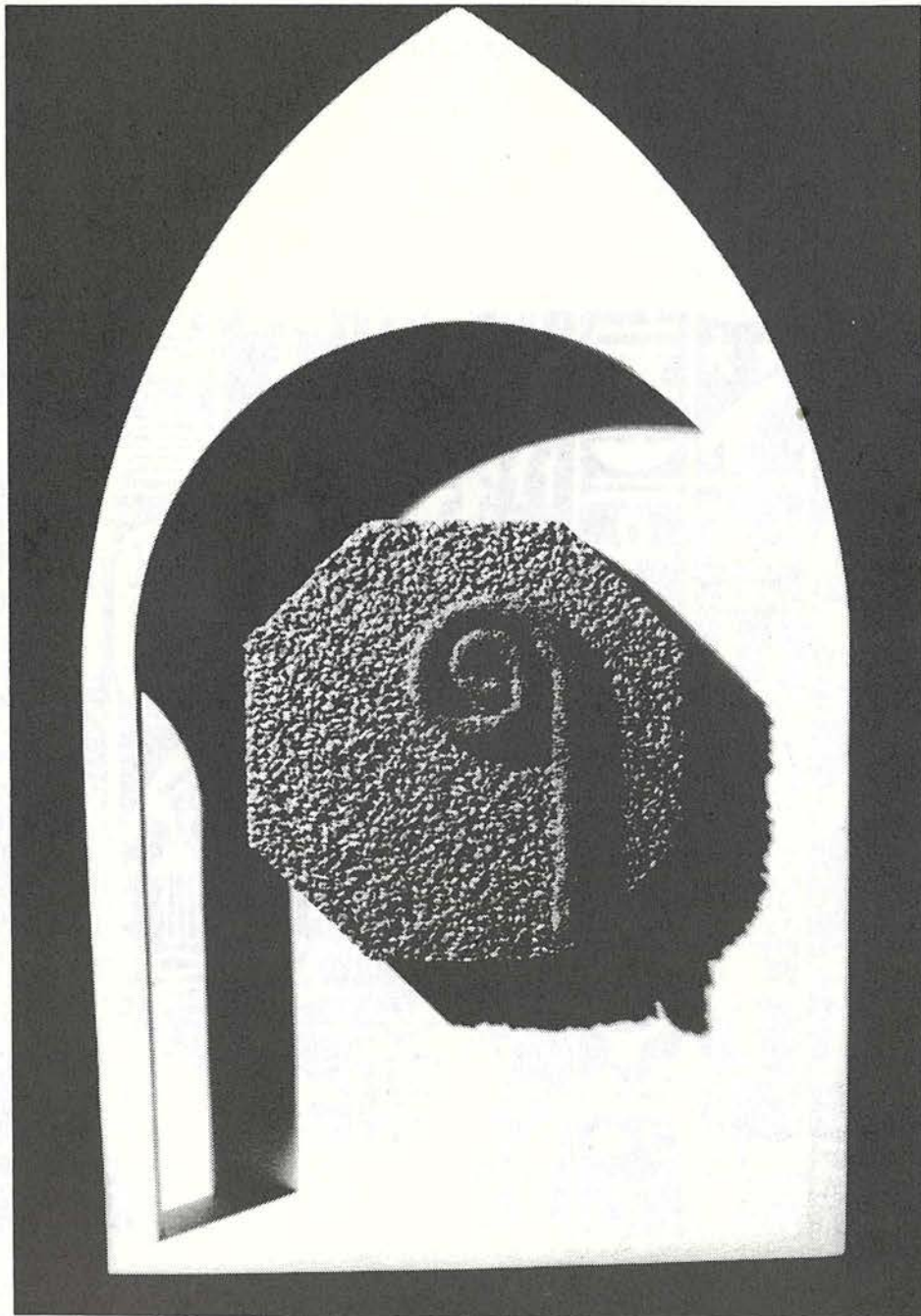


CROSTIER
Wheat, mustard seeds, wood
57cm x 41cm

CHERYL GAY

My work explores the relationship between women and the Catholic Church. There is no access for women to positions of power within the Church, or even the opportunity to participate in the liturgy. Women have no voice in the decision making processes. The latest Papal Encyclical 'Veritatis Splendor' reiterates the Churches traditional stance on matters such as contraception.

A Crosier is a Bishop's staff.
The Octagon symbolises regeneration.



CROSIER
Wheat, mustard seeds, wood
67cmx41cm

CAROLINE HABIB

My work revolves around my mother. Travelling to Egypt after her death, gave me a different perspective on life in general.

I've been making my family members into cartoon characters, which tell a story. With regards to lifestyle and the struggle to survive in the world.

The book I have created reflects, the rooms most precious to me and the way of life in the house with Arabic and Australian culture and how precious and delicate it is to me. Who can escape from one culture to another and yet also clash.

Animation to me is a whole different world, alienated from reality. A place to dream, explore, to feel a sense of freedom, no limitations and an expression of emotion whether happy or sad it is put across light heartedly.



60x90 (detailed hieroglyphics)

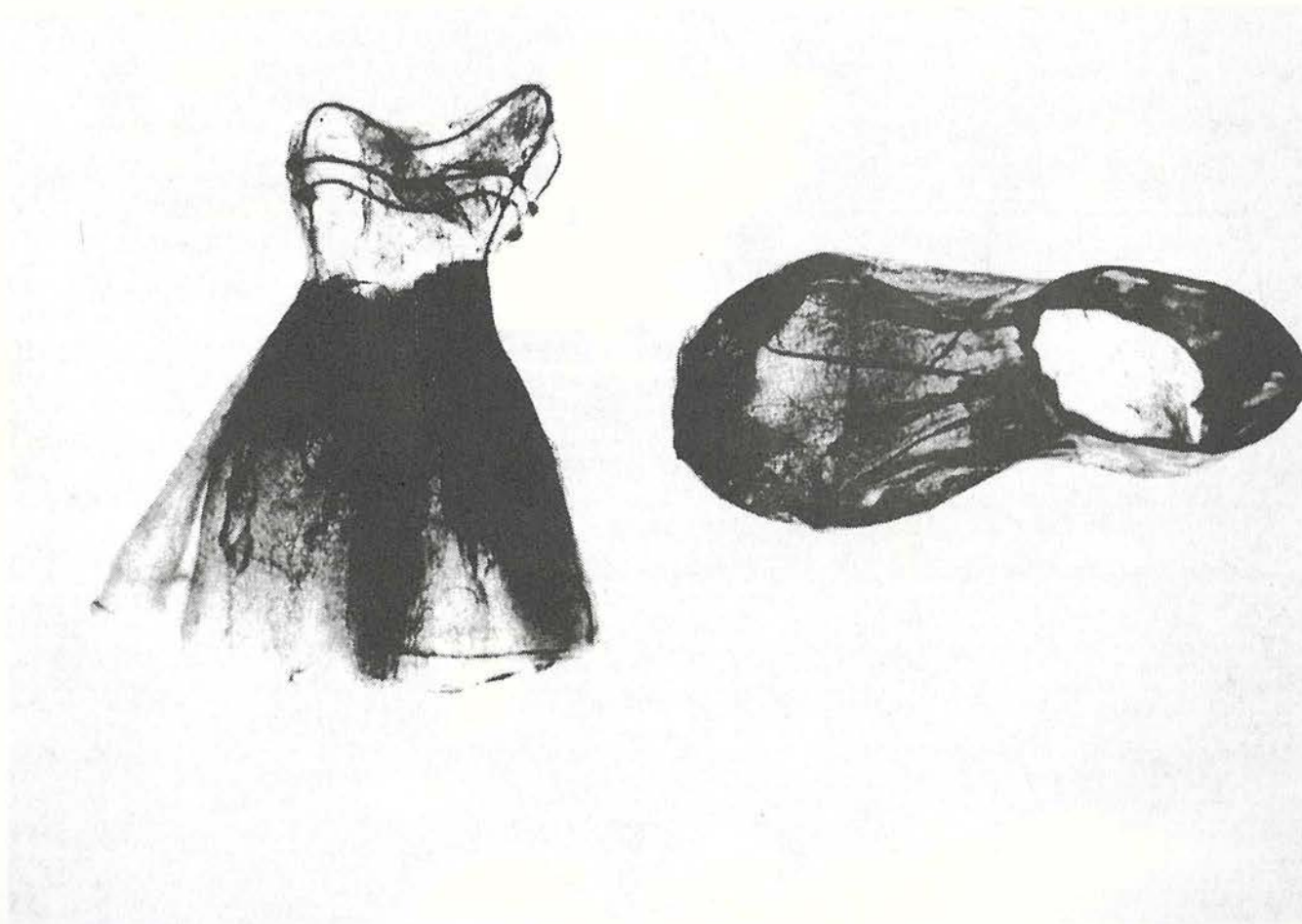
GABRIELLE HEGYES

"...freight cars roll in, the heaps of clothing, suitcases and bundles grow, people climb out look at the sun, take a few breaths, beg for water, get into the trucks, drive away. And again freight cars roll in, again people..."

Tadeusz Bonowski

This way for the gas. Ladies and Gentlemen.

"BIRKEN-AUE"



NICOLA HENNESSY

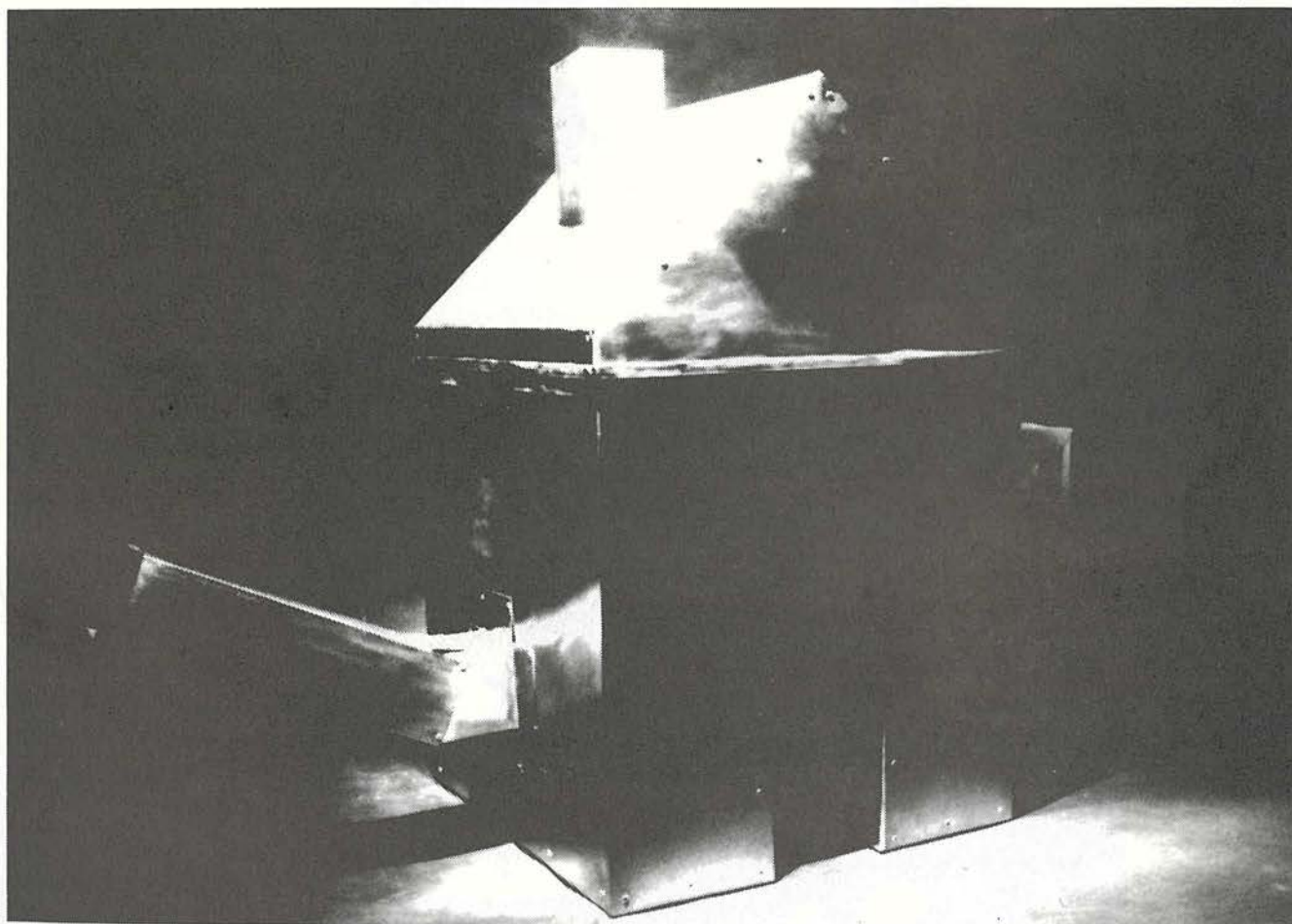
With my work I look at the domestic, and how people relate to themselves and objects within the home. In my home and observed by others, there is a common behaviour to particular objects or times of the day. Where everyday events or objects have been turned into a ritual or formal practice.

With my work I use stereotyped shapes and materials associated with the domestic. With the house shape, the shopping trolley form and the materials of wood veneer, mirror tiles aluminium. I choose to distort and enlarge these forms, as a confrontation of domestic life to a point where it is no longer structurally functional or practical.

'Tea at 3'

90x115x55cm.

Aluminium and rubber.



DANIEL HIMBRECHTS

One fish - Two fish
Red fish - Blue fish
Old fish - New fish
Dr Seuss 1960

Video

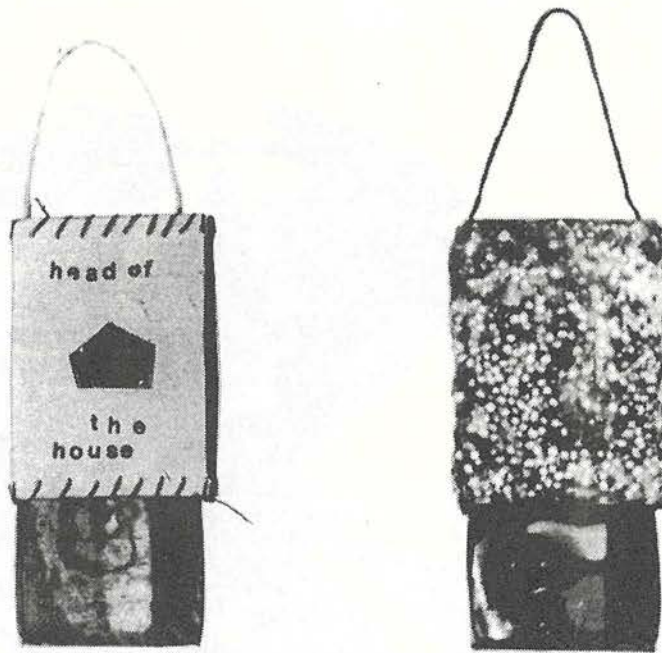


GABRIELLE 50's KITSCH

My home was like a dolls house with a big eye looking in. When I contemplate earth, I think of god peeping through the ozone.

"PYRO"

Installation , mixed media and found objects.

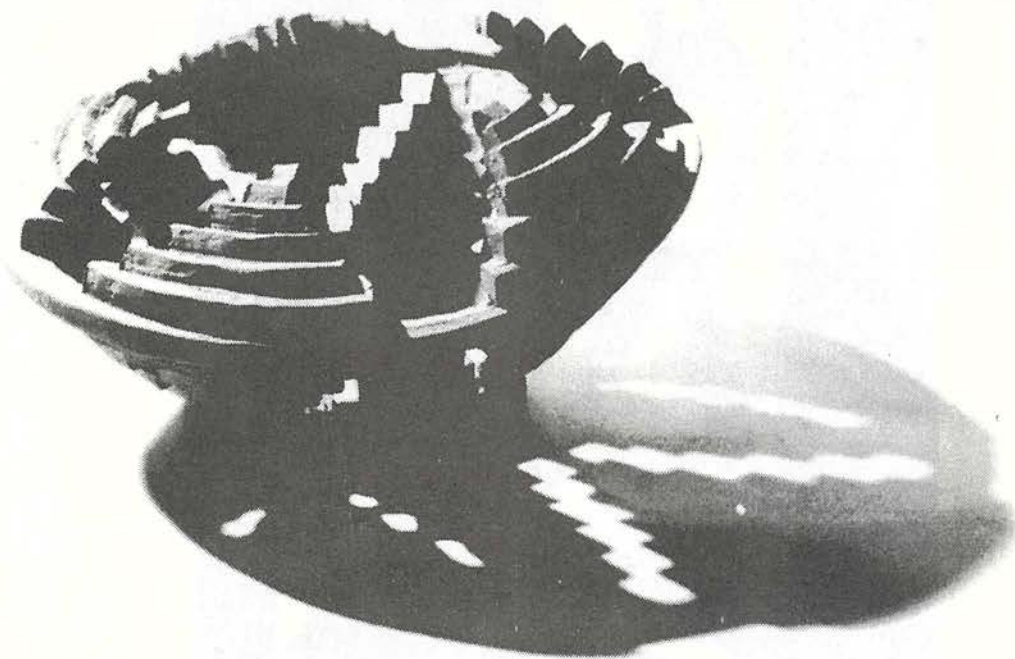


CAROLINE KIVUNJA

They face each other, the Negro and the African, over a gulf of three hundred years - an alienation too vast to be conquered in an evenings good-will, too heavy and too double-edged ever to be trapped in speech. This alienation causes the Negro to recognise that he is a hybrid..... In white Americans he finds reflected - repeated, as it were, in a higher key - his tensions, his terrors, his tenderness. Dimly and for the first time, there begins to fall into perspective the nature of the roles they have played in the lives and history of each other. Now he is bone of their bone, flesh of their flesh; they have loved and hated and obsessed and feared each other and his blood is in their soil. Therefore he cannot deny them, nor can they ever be divorced.

(James Baldwin, "Encounter on the Seine: Black Meets Brown," Notes of a Native Son, New York: Dial, 1955)

Ceramic piece

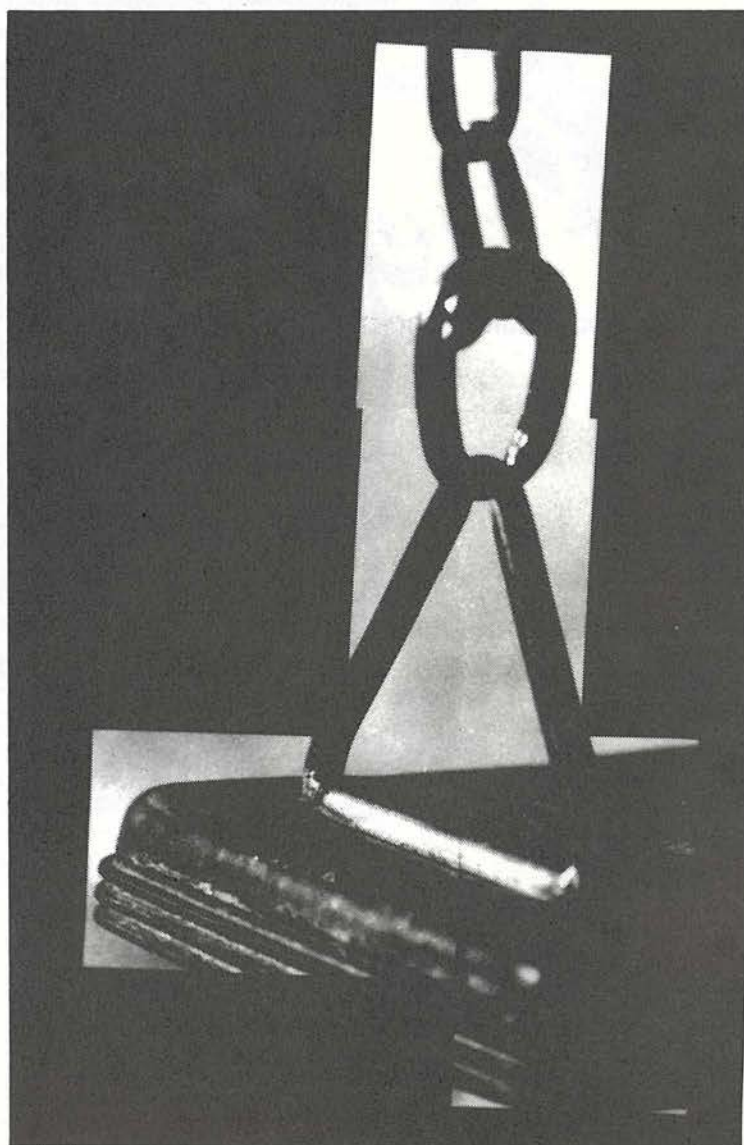


JANA KOZUMPLIK

A DESIRE FOR WINGS?

CALL IT AN OBSESSION.....

Video

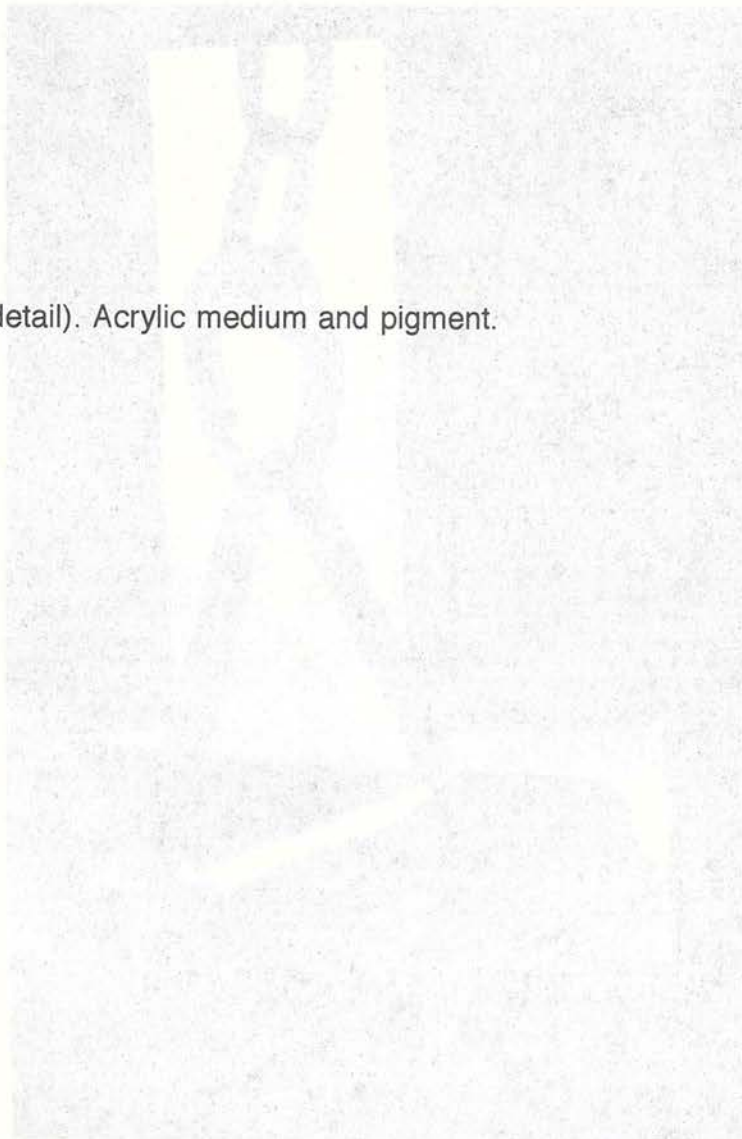


NADEGE LAMY

WINDY WINDY WINDY

We must habituate ourselves to think that every visible is cut out in the tangible. Every tactile being in some manner promised to visibility and that is encroachment, infringement, not only between and the touching but also between the tangible and the visible, which is encrusted in it, as conversely, the tangible itself is not a nothingness of visibility, is not without visual existence... Every vision takes place somewhere in the tactile space. There is a double and crossed situating of the visible in the tangible and the tangible in the visible; the two maps are completed and yet they do not merge into one. The two parts are total parts and yet are not superposable.

Maurice Merleau-Ponty (1968) The Visible and the Invisible.



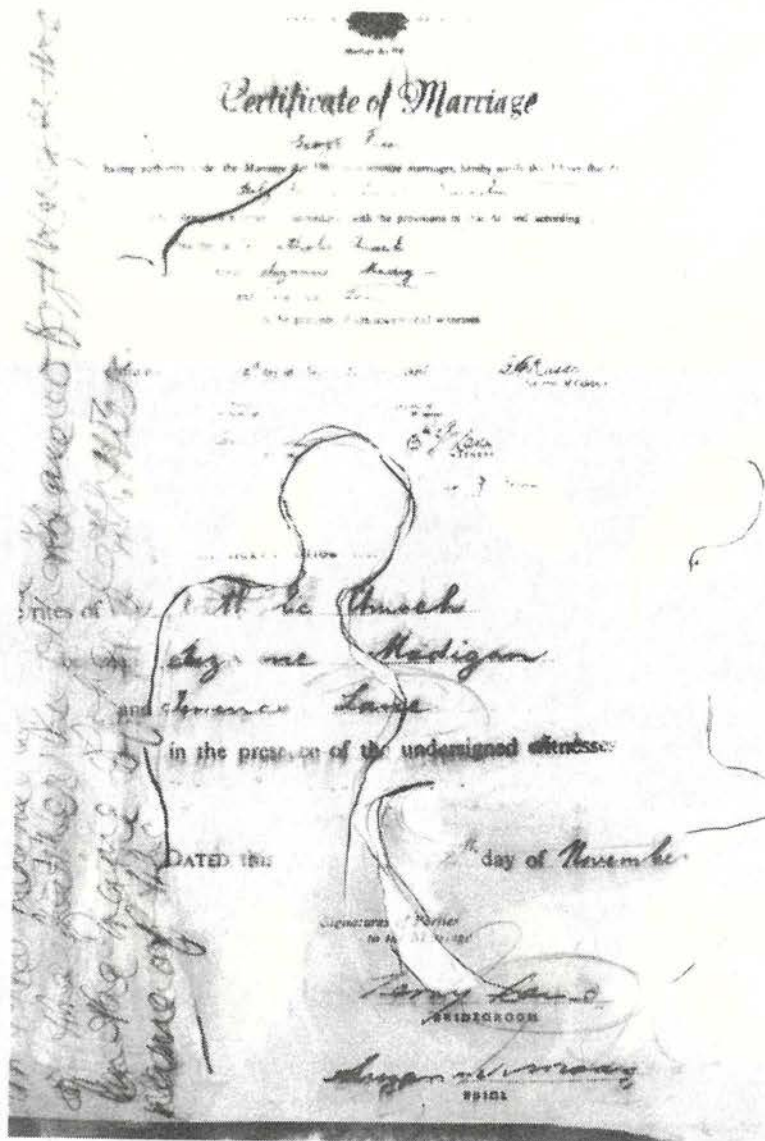
Nightcap 1994 (detail). Acrylic medium and pigment.
120 x 100 cm.



SHARON LANE

"In introjecting the name-of-the-father, the child(or rather, the boy) is positioned with reference to the father's name. He is now bound to the law, in so far as he is implicated in the symbolic 'debt', given a name, and an authorised speaking position."

Elizabeth Grosz



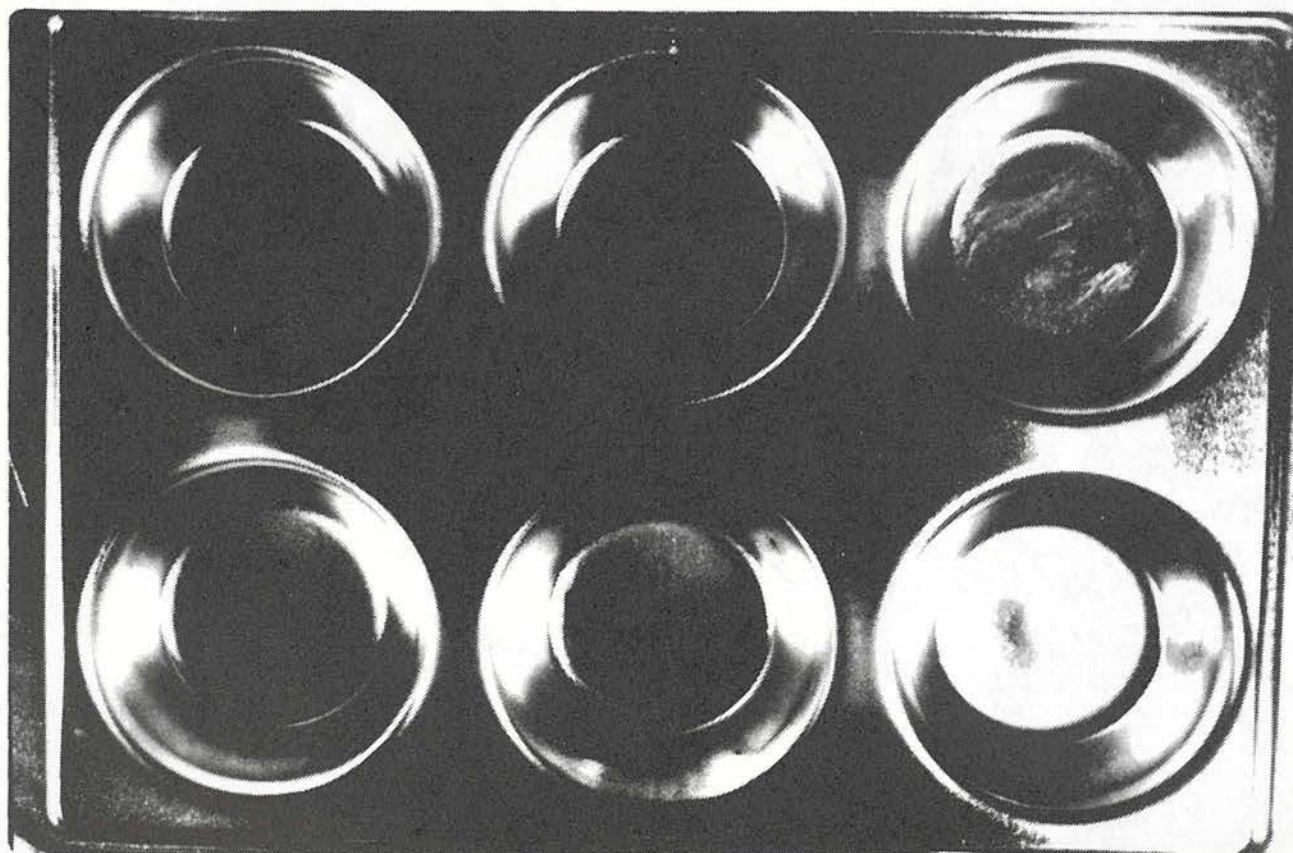
MELISSA LANGSHAW

A O E I

Consumption
It's affinity
It's surface value
Beneath the stereotypes
and associations
an ever-strengthening
scenario
of enclosure
and the control and power
which exists
within that enclosure.

N R X A

Willow-ware patty cake tin

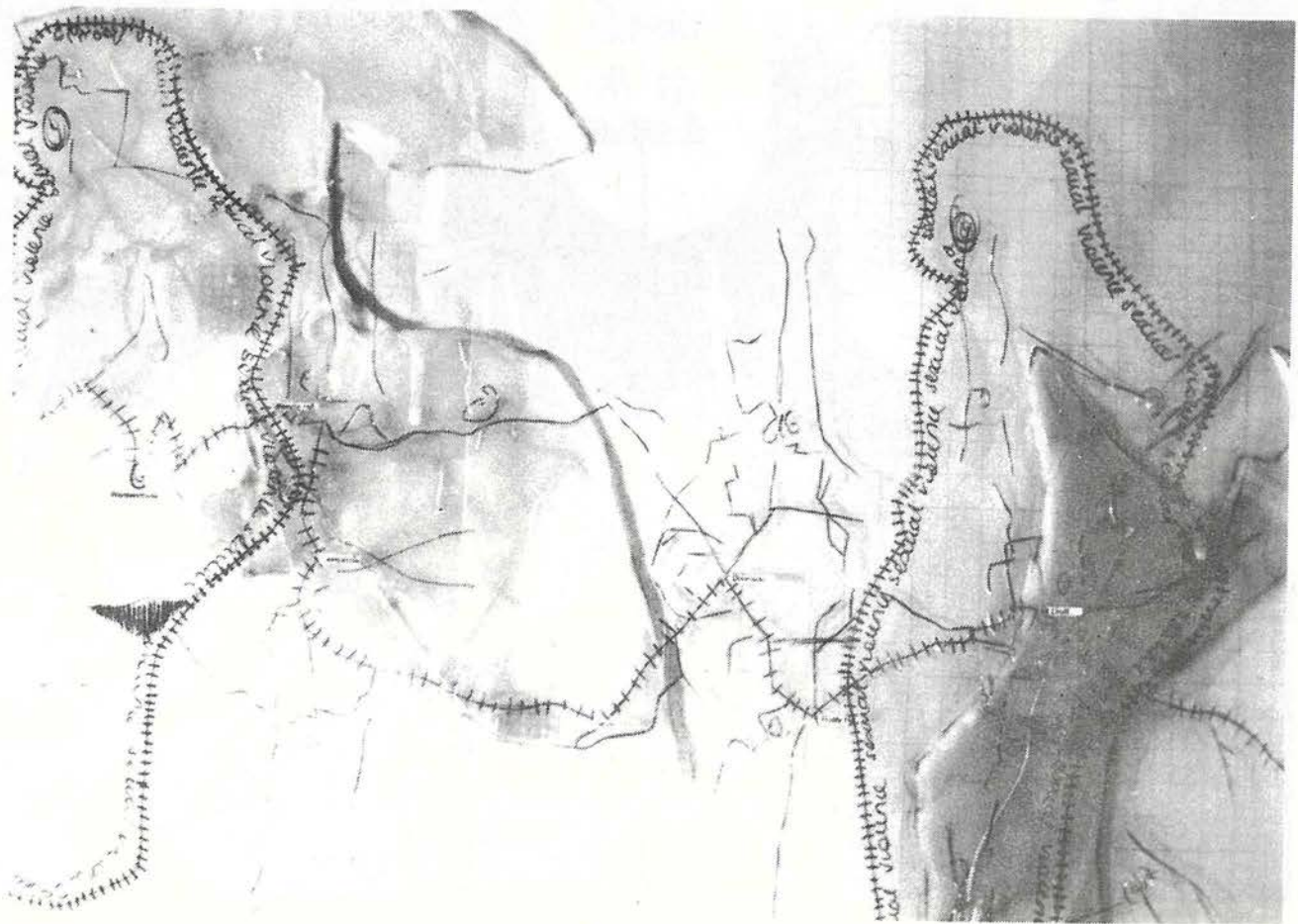


MELISSA LEE

Over the past year I have become aware of the sexual violence against women. This problem seems to be more endemic within what is perceived as the Western Suburbs. The media plays an important role in the portrayal of the sexual violence committed in the outer West, as they appear to escalate the crimes executed out here. I find this increase of sexual crime to be quite disturbing and thus decided to devote this year into the research of such crimes. I studied hundreds of pictures of murdered victims to create the images in this piece of work.

52 x 72cms

dental wax, paper, plastic and ink



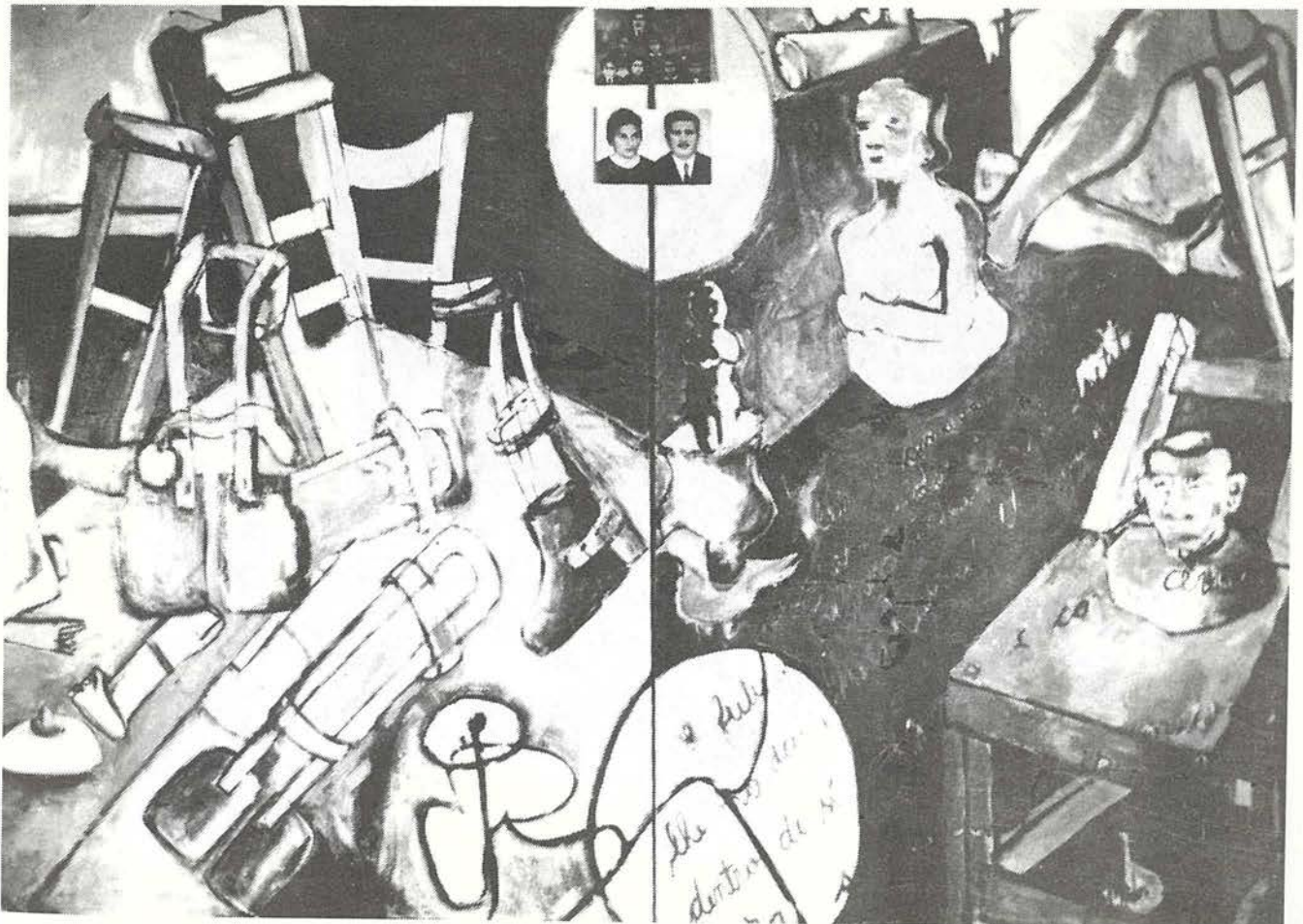
SIBERE LIETE

As a South American woman artist and having opted to live in this country I attempt through my work index how my "cultural identity" is anything but stable, how it is in fact a contradictory thing, laced with antithetical investments. For me to understand the complexity of racial, ethnic, cultural and ideological relations in my current situation demands a continuous re-construction of historical knowledge, which in turn necessitates a re-negotiation of personal identity and historical narrative in the form of symbolic investigation addressing the intersection of private experience and cultural context.

I am probing the territory of identity by creating symbolic culturascapes that index specific attributes of South American cultural life. It is a kind of self-reflective journey into the fabric of my South American background. To only speak from that space in the margin that is a sign of "deprivation", a "wound" and sub-cultural institution, unveiling the mechanisms of power and Regional-Religious historical "memory" unsullied within their bureaucratic structures.

These works are very personal and autobiographical in style which has been influenced by the Brazilian votive (ex-voto) themes. Ultimately, I am questioning the intelligibility of my culture itself along with modernist ideas of progress and purification by means of creating in fact, images, emblems and symbols of a cultural state of non-development.

"deconstuction 1994"
4 panels 98 x 150cms painting



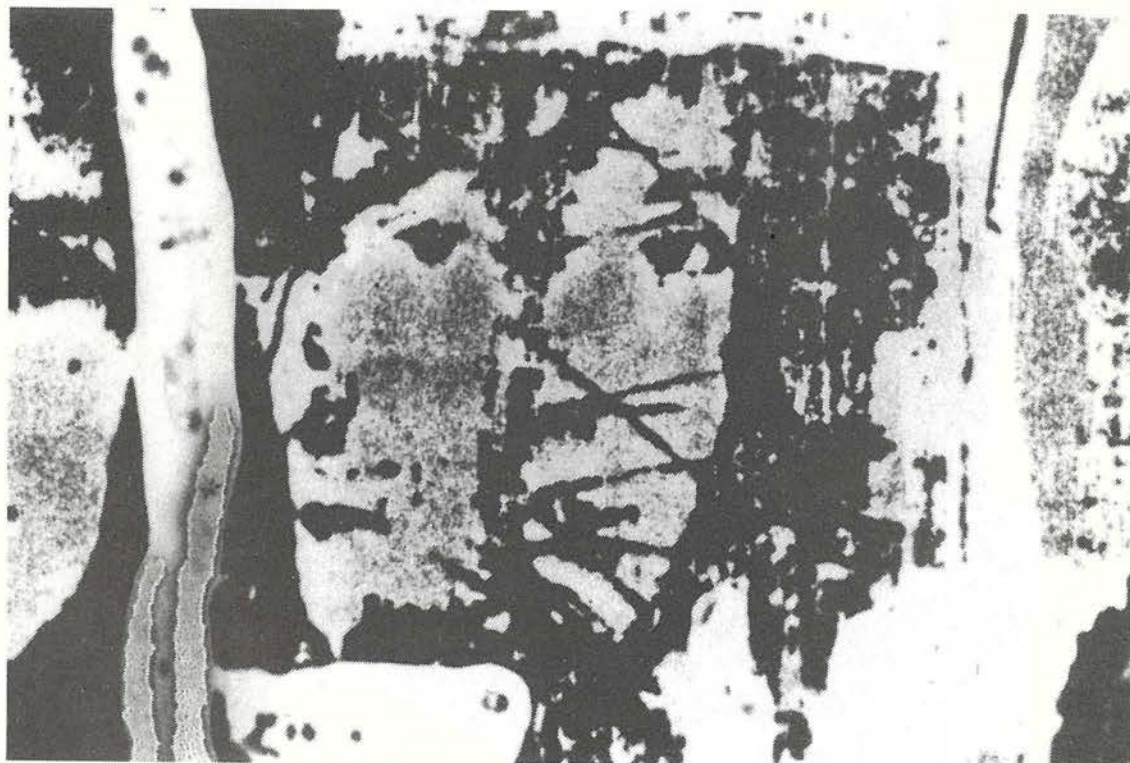
RACHEL LEONARD

The work I have been producing this year focuses upon the use of i.v drug (ab)use. I have been exploring the idea of the use of drugs as a means of escape, a way in which the user puts up a barrier between themselves and reality.

A key motif in my work is the plastic which is sealed around syringes before their (ab)use. These sterile, sealed envelopes are similar to the user, for they then seal themselves in a euphoric state induced by the hit. Contained within this work are reflections of the intolerance which is prevalent in today's society; particularly in reference to drug users and homosexuals. I have attempted to subvert the ideas of the 'moral right' in regards to their attitudes towards the gay and lesbian community. For example a headline in a recent newspaper suggested that all homosexuals should be castrated, as they are not natural. My response to this is 'All Homophobics should be Castrated'.

To live outside the law you must be honest.

12 x 8 cms colour photograph

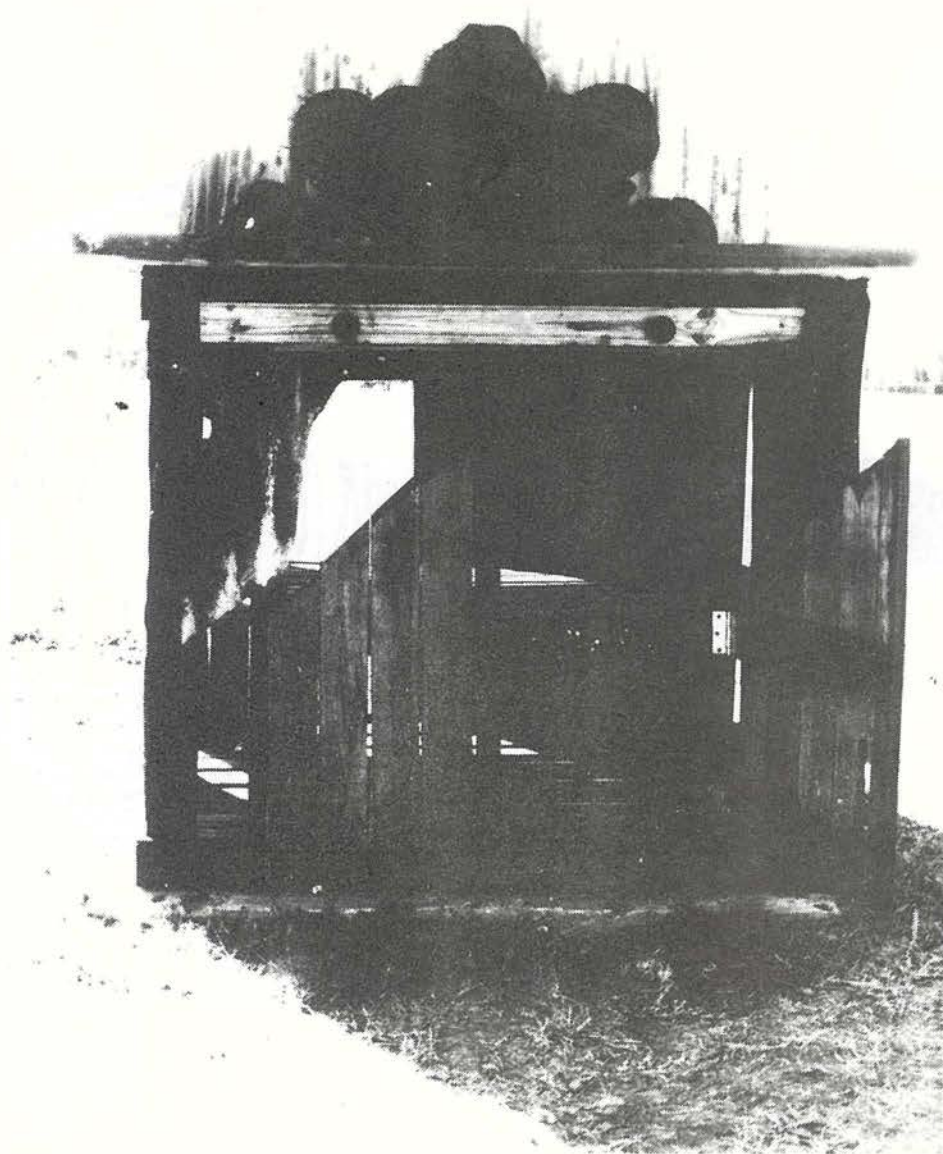


CATHERINE LIVERMORE

He put some mud on my eyes;
I washed my face,
and now I can see.

John 9:15

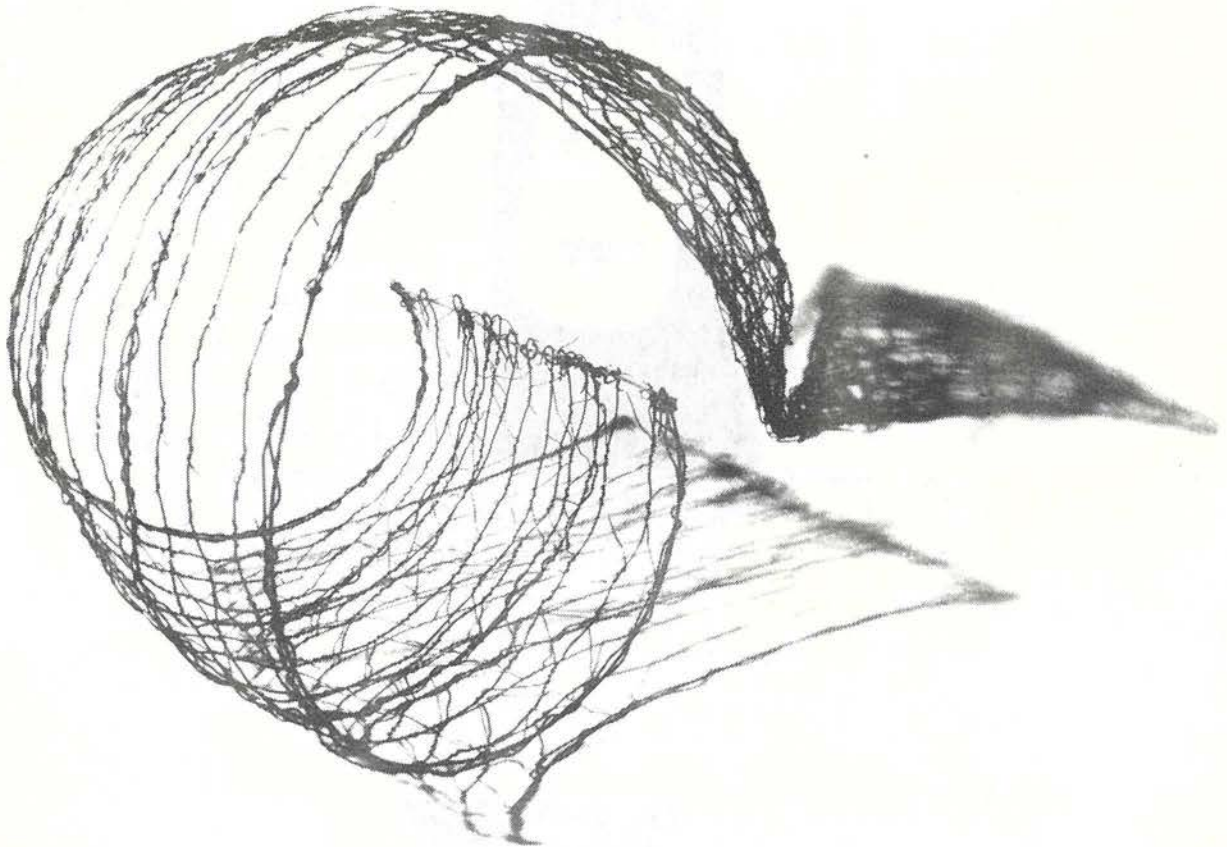
wood, corrugated iron.
1m x1.35m x 2m high



TERRY ANN MCCALL

My works are 3 dimensional linear "drawings." Metal rod and wire become the equivalents of the pencil mark. Essentially the constructions are a means of conceptualising in space.

30 x 25 cms bricktor wire



SUSAN MCINERNEY

The notion of a female essence, the inhabitation of space by women and the constructs and constraints of ladies underwear are present in my performance work.

Performance art has provided a real time platform for these ideas which I felt unable to adequately express in a 'traditional' art object format.

Installation /Performance still



ANNETTE MATHEWS

SUSAN MUMFORD

I have discovered that art has no limits, no rules.

My artwork is simply my energy.

Being bold, taking risks.

A learning process, through the conflicts and fragmentations of myself.

The balance between clear thinking and wild creativity.

"Self Exploration through Self Expression."

40 x 50 cms
Life Drawing





STEFAN MARKWORTH

Experimentation

How / Why

Presentation / Representation

Point / Associations

My work is time based, Intrinsic elements include;

Sound

Presence

Action

Text - (Monologues)

Technology

Sync.

I have been engaging with alternative methods of obtaining an outcome, augmenting my normal method of working;

from idea - execution - toward ideal situation.

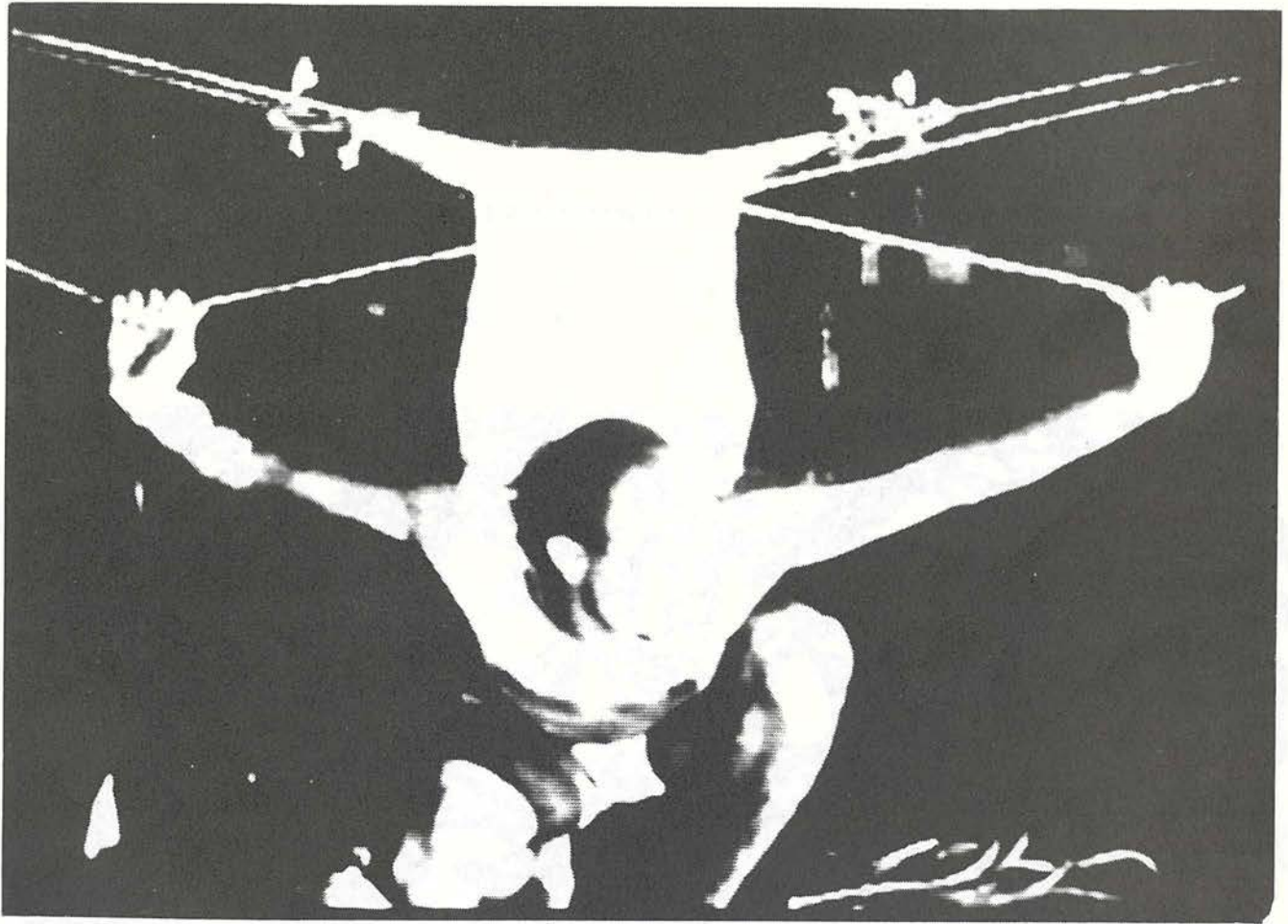
These methods include collaboration, improvisation and attempts to democratise my work via interactive situations.

I have been exploring audience - performer relationships.

Contextualising actions has become one of my main interests. Actions with relation to text.

My major concern has been to experiment with the circumstances of the situation.

Action still.



GENEY MELEK

Sure, sure she cried,
but did she care ?
No, no it's gone,
Yes, yes it's come.
Did crying make her feel
good ?
Yes, yes, no, no.

Computer work and Photographs.



CHRISTINE MORRIS

The practice and production of art has not been immune to commentary. Whether writings on art have centred around the notions of aesthetic value, cultural value or use value, it is now more than ever impossible to produce art or artefacts without an accompanying discourse. Art cannot be created in a vacuum, it is not completely autonomous.

Therefore my own position within the sphere of art is that of a duality, as writer and practitioner. It is of importance to my theoretical work to have an understanding of the process of art making. Yet it is of equal importance to my practice to make art that is grounded in a theoretical base. However if one were to ask me which is the most important, theory or practice, I would be at a loss to provide an adequate answer. I believe that theory and practice have a symbiotic relationship, and as such should not be treated as mutually exclusive.

My major essay investigates and challenges the Renaissance categorisation of women into moral types. The focus of my study is the position(s) forced the Virgin by theological discourses. I have argued that the Virgin holds a duality of sites within theological and historical discourses, in that rather than being wholly not A, within the rigid construction of the binary opposition, she in fact occupies the space of the third term - the excluded middle. I have produced my hypothesis by examining Renaissance images of the Annunciation.

The fundamental concern within my studio work is to challenge and critique the construction of motherhood as posited by Christian theology, science/medicine and Western culture. As such the notion of maternity is a well worn trope, a cliché, thus it seemed appropriate that my choice of the vessel/vase as a means of reification is also a cliché. It attempts to disrupt and rupture the myths of maternity. Yet the vessel I am employing is not a discrete, hermetically sealed vessel. It cannot contain or be contained: it is an abject vessel out of which seeps subversion. It excretes discontent and disillusionment, it permeates its environment with a sense of displacement and unease.

Mixed media



JULIE NARLINE

In my art work I am dealing with the issues of my own identity and family. I have started to look around me more closely. I cannot ignore my ancestry, and therefore I feel that I have to start by looking at what constitutes who I am. In this case memory plays an important part in the process of creating my environment.

Computer still

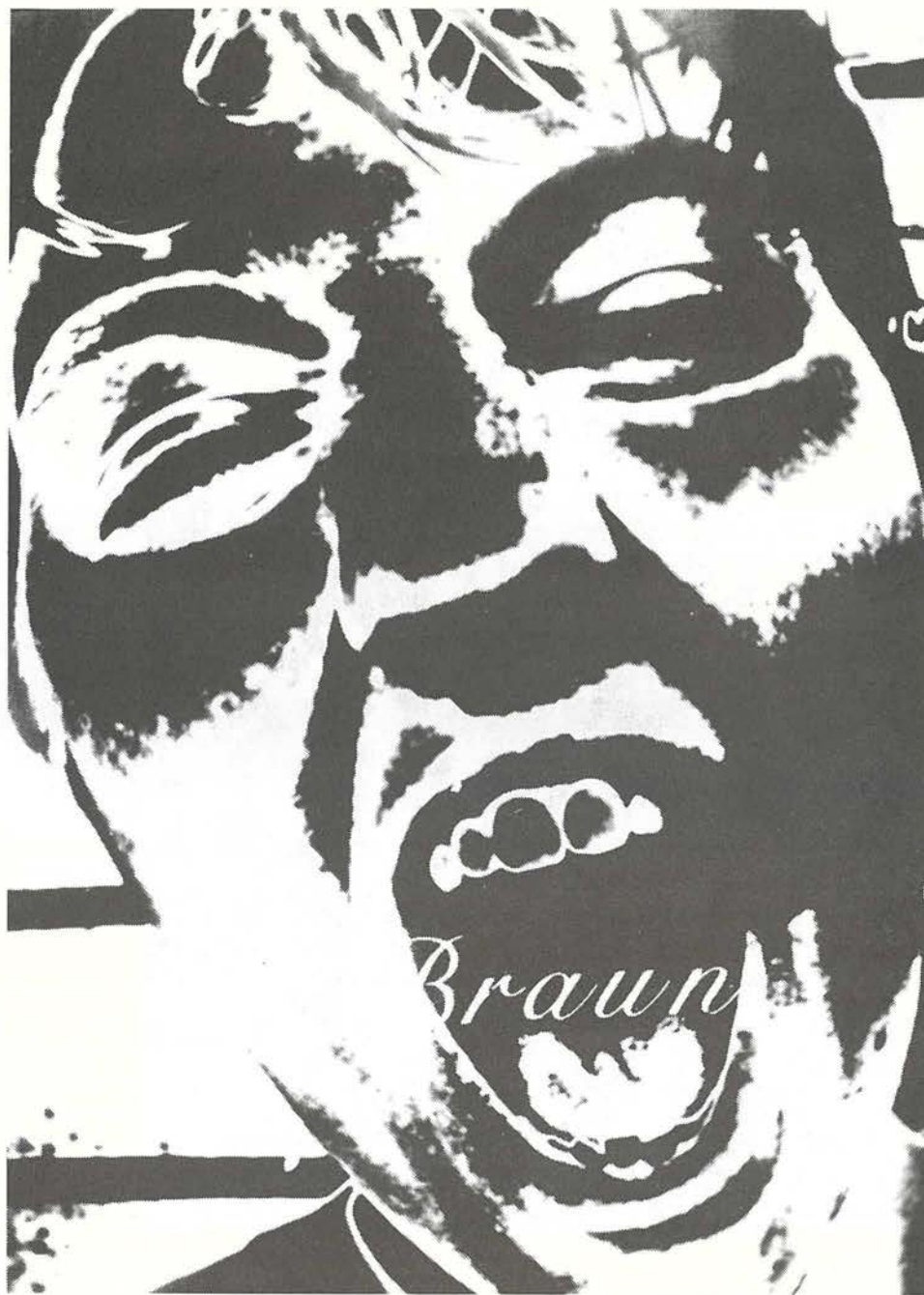


DONNA NEWBERRY

"Child immigrants and first Australians are raised between two cultures without having a total experience of each other. They learn the language and gestures of intimacy from the parental culture and the forms of social commerce from the community. In maturing they become aware of having a rich but incomplete grasp of two cultures".

Mary Eagle.

12 x 16 cms Black and white solarised photographs



SHARON NEWBY

Underneath the skin you see is the skin you want.

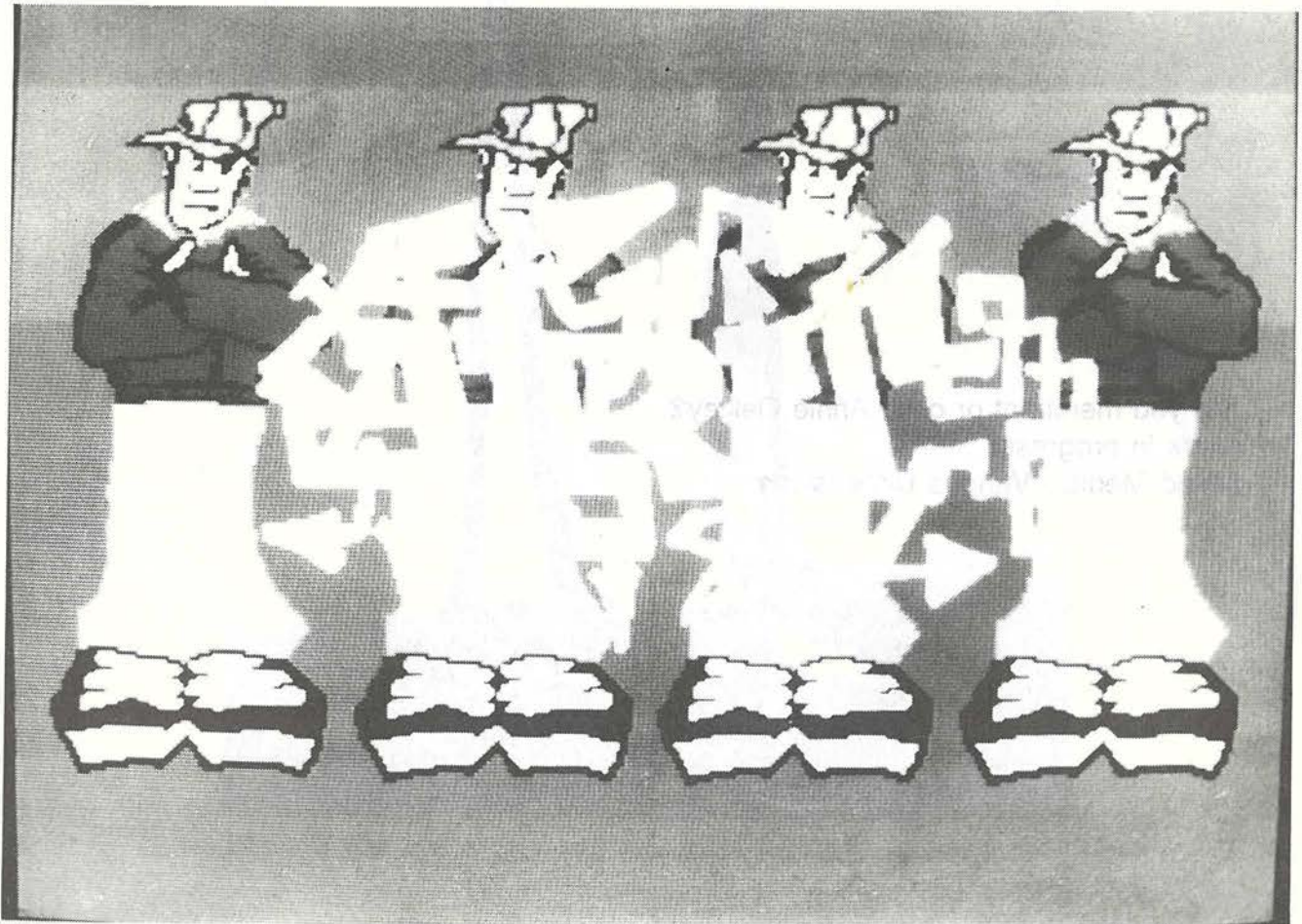
122cm x 152cm painting



MIGUEL OLMO

"It is apparent to me that the work is becoming more and more autobiographical. The conflict that I was looking at rather than be a conflict between mainstream and sub-culture it's becoming a conflict between me and my position to the above mentioned; that is mainstream or marginal. As the work has progressed my position has gradually moved from inclinations towards the sub-culture to a neutral base. Now I find myself sitting on the fence".

computer still

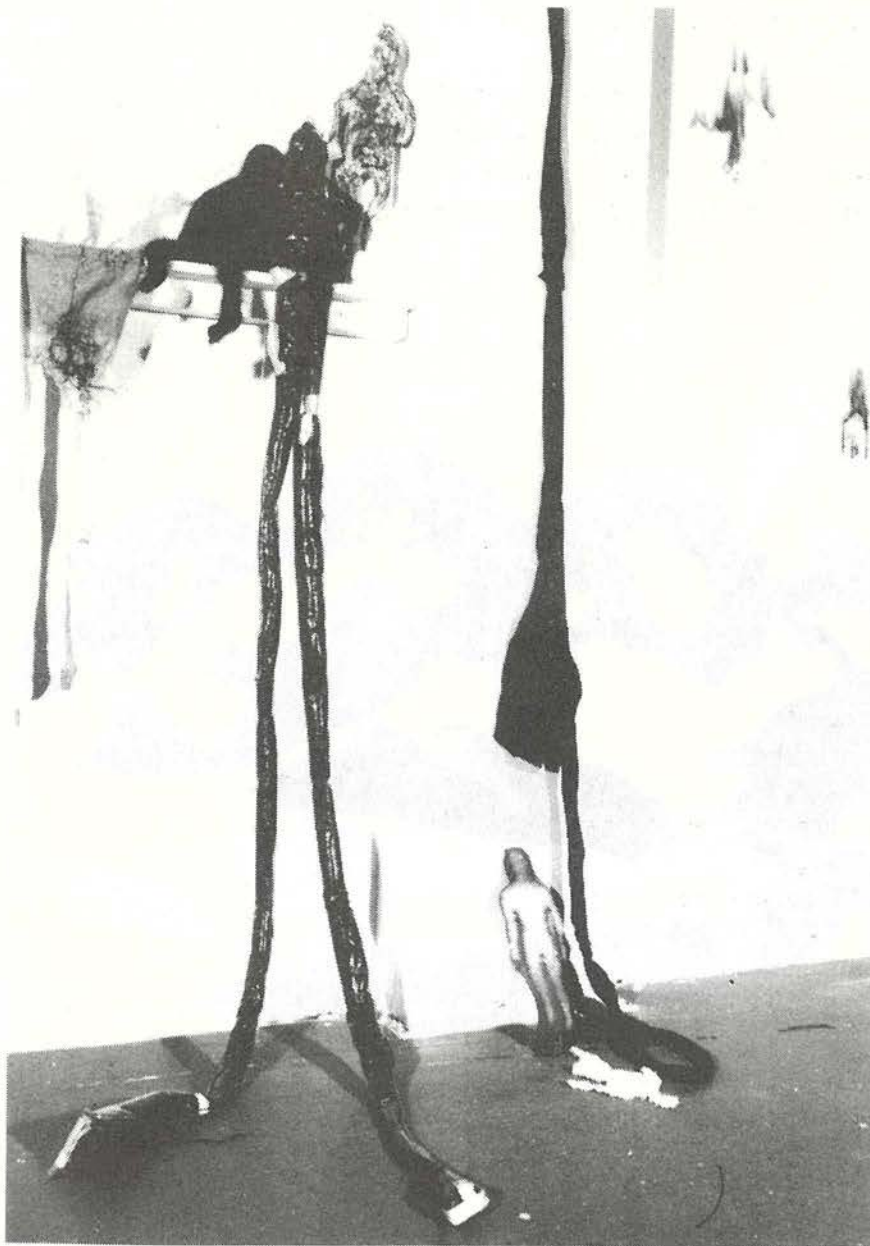


RAQUEL ORMELLA

In my nursery was a cupboard that contained my clothes and toys. The sensation of reaching into the back of the cupboard to pull out a Indian feather head dress, black swan tutu, or one of my books(Robinson Crusoe, The Jungle Book or Peter Pan), remains with me as one of anticipation and excitement as well as fear and anxiety. Fear, due to the blindness I experienced reaching through the clothes and into the darkness.

Looking back at the subject matter of the childhood books from which I learnt English, I began to see where I learnt my construction of myself as 'other'. My work attempts to address the colonising nature of the narratives within the books. The installation follows the journey of these objects across continents and my journey through language, space and time.

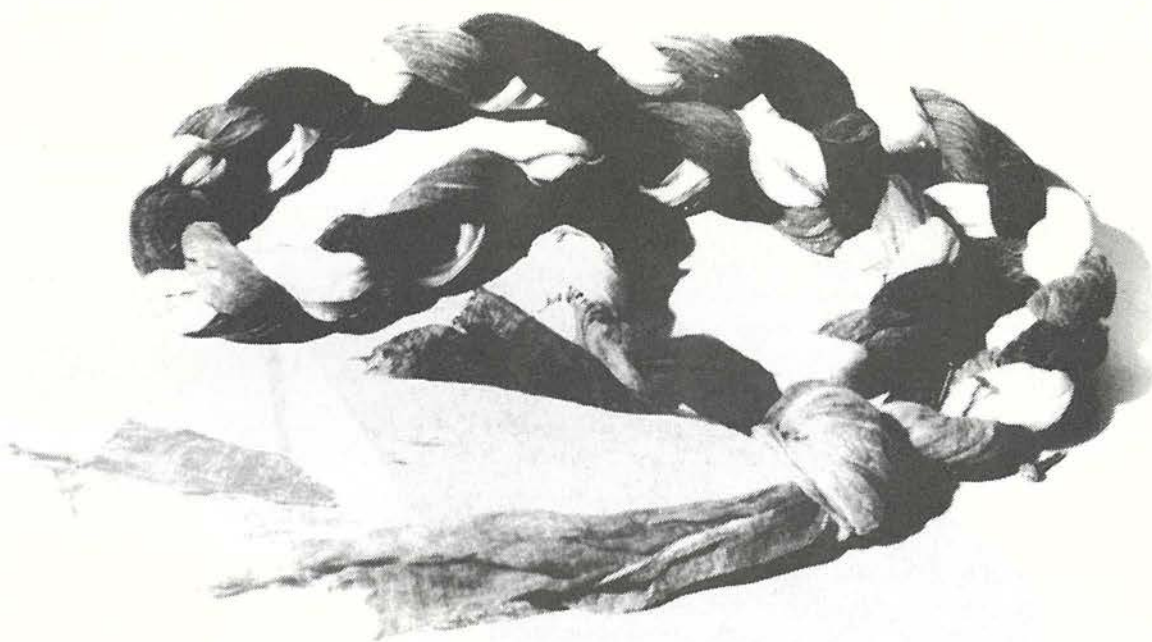
Are you merchant or chief Annie Oakley?
(work in progress)
Mixed Media , Various Dimensions.



LEONIE PELLING

For a while it wasn't considered fashionable, but it was always there. Softness; not a weakness, but a strength.

Mixed media plait 1.8m



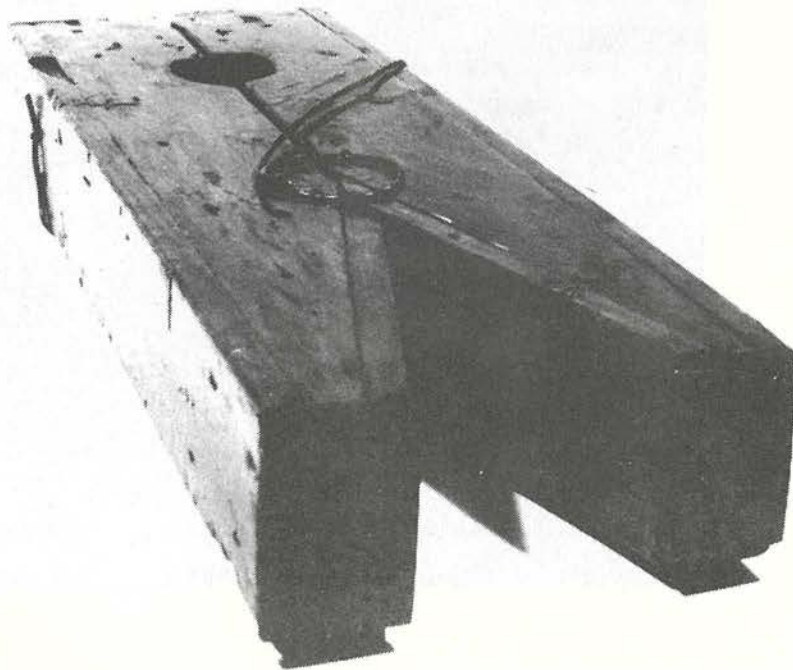
NIKOLINA PESELJ

As the world watches in horror, as Croatia's murderous past repeats itself, I resisted coming to terms with the fact that in Croatia it is difficult to be a woman.

All the women have been stripped of their only real possession, their life, their individuality, these women have been robbed. They are not in a position to choose, not any longer. These women are nobody because they are one of 4.5 million Croats.

The awareness of nationhood came to me in the form of death, rape, destruction, suffering, and worst of all, the fear of dying.

'Crveni Scipal'
wood, nails and metal rods.
Height-62cmx21.5cm
Depth-9cm



TAMARAH QUELCH

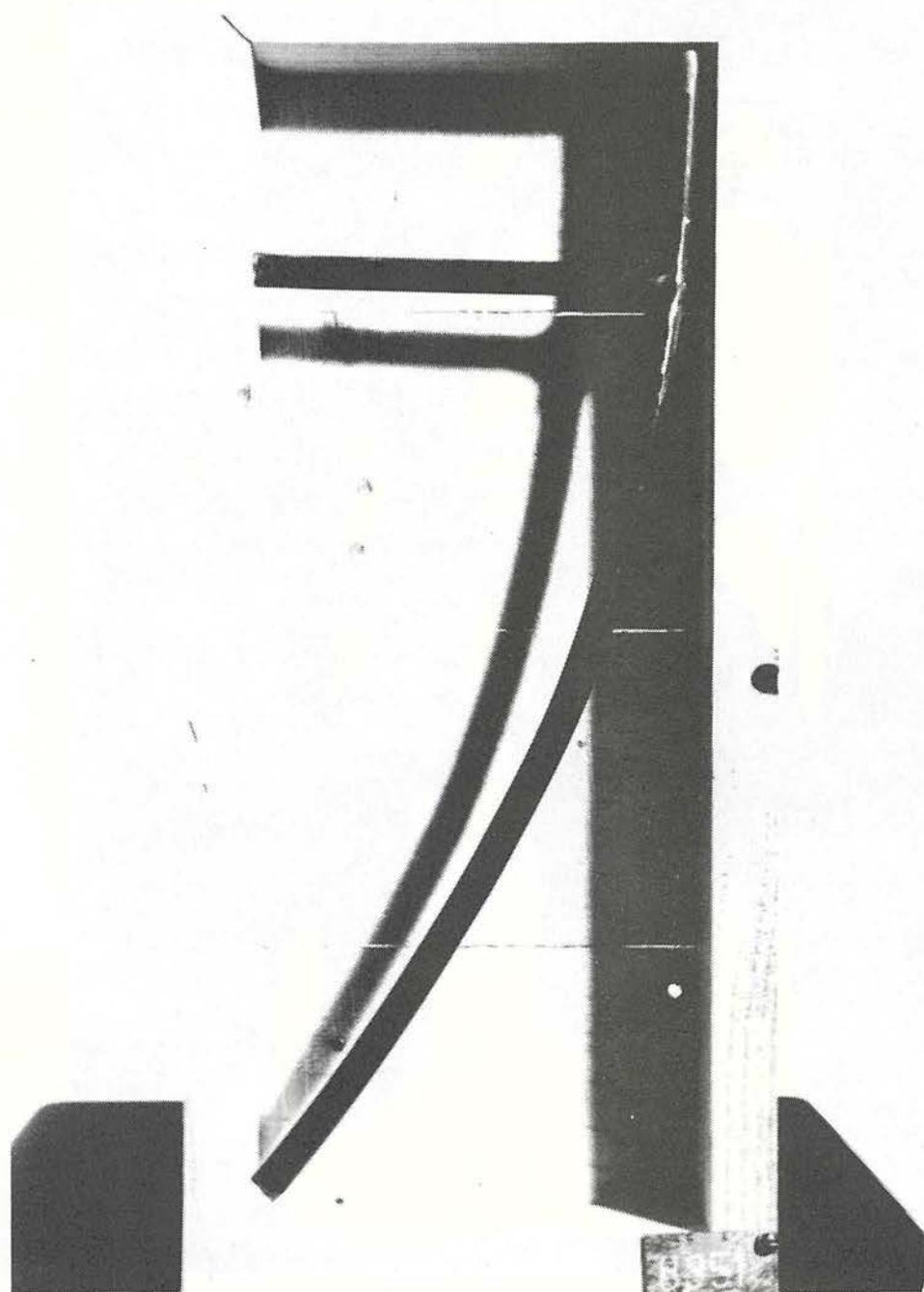
Women in uniform: The Girls' Friendly Society.

176cm x 95cm painting



MATTHEW RAWLINGS

Detail
39cm x 17cm painting

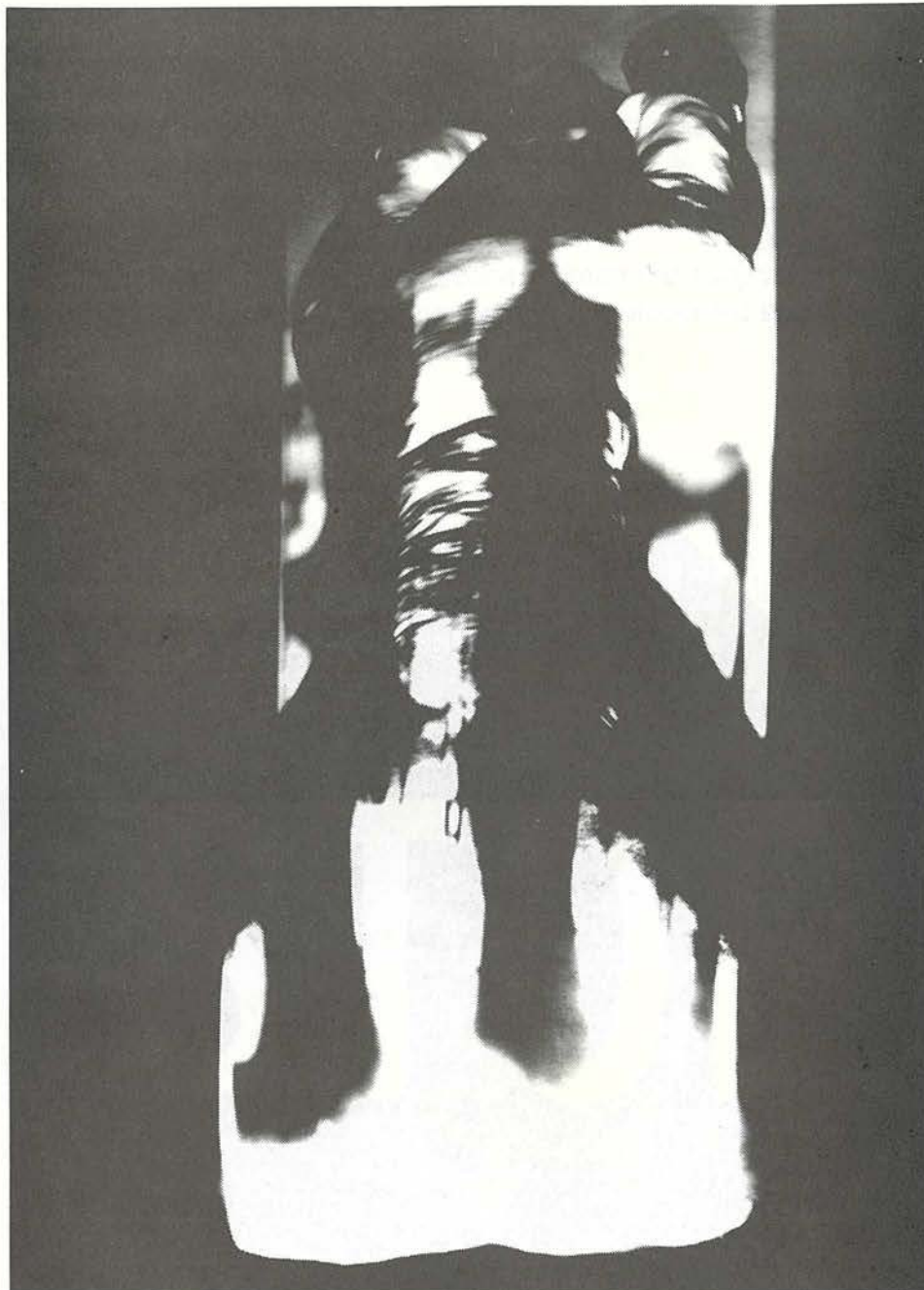


NARELLE RAYMOND

Danger, Love, the big K, focus, hate, setting, glasses, household, utensils, diamond, vacuum, deformed, line, truth.

'The place of one's belonging.'

140cm x 60cm photograph



Many thanks to PROCESS IMPROVEMENTS PTY LTD

CAROLYN REGAN

Rats and Stats

In collaboration with Jared Miller-crisp, an electronics student at UWS-Nepean.

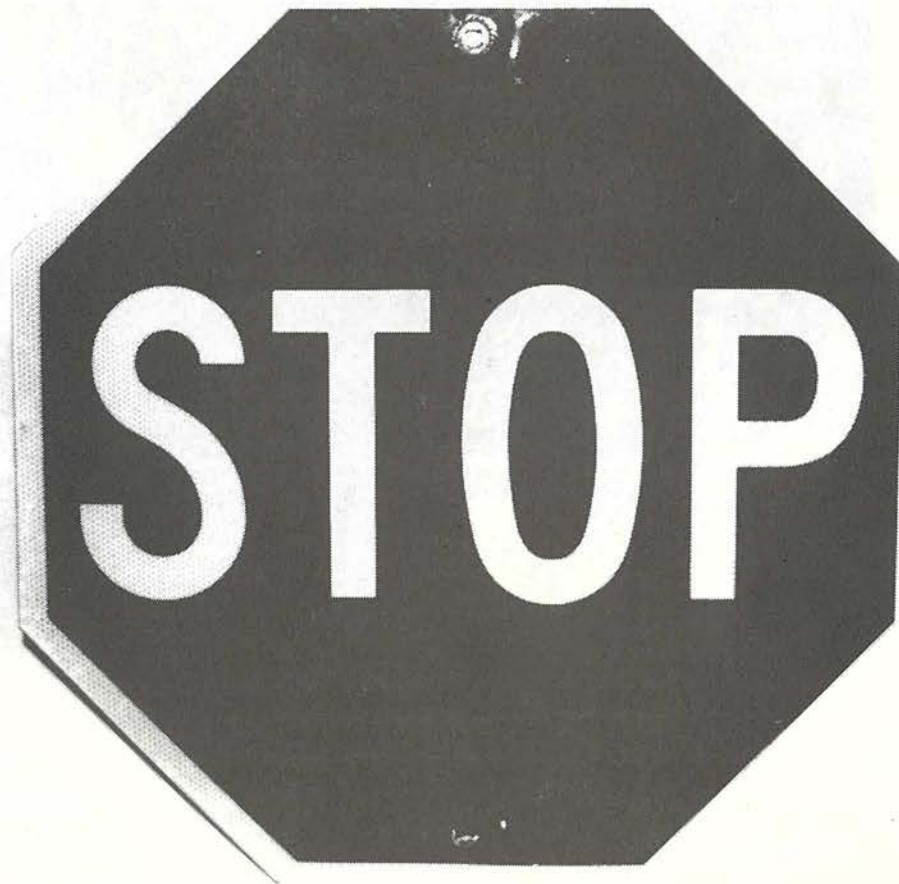
My work is based on the premise that there are many ways and means to control people, some are subtle and others are quite open.

I have always built work which encourages the spectator to interact with my art, either by playing with, touching, using or viewing.

This art was unconsciously built to control and record the actions of the participator, and this control then became the form my work now takes.

The aim of the work is to involve the spectator/participator as the subject/object of the work.

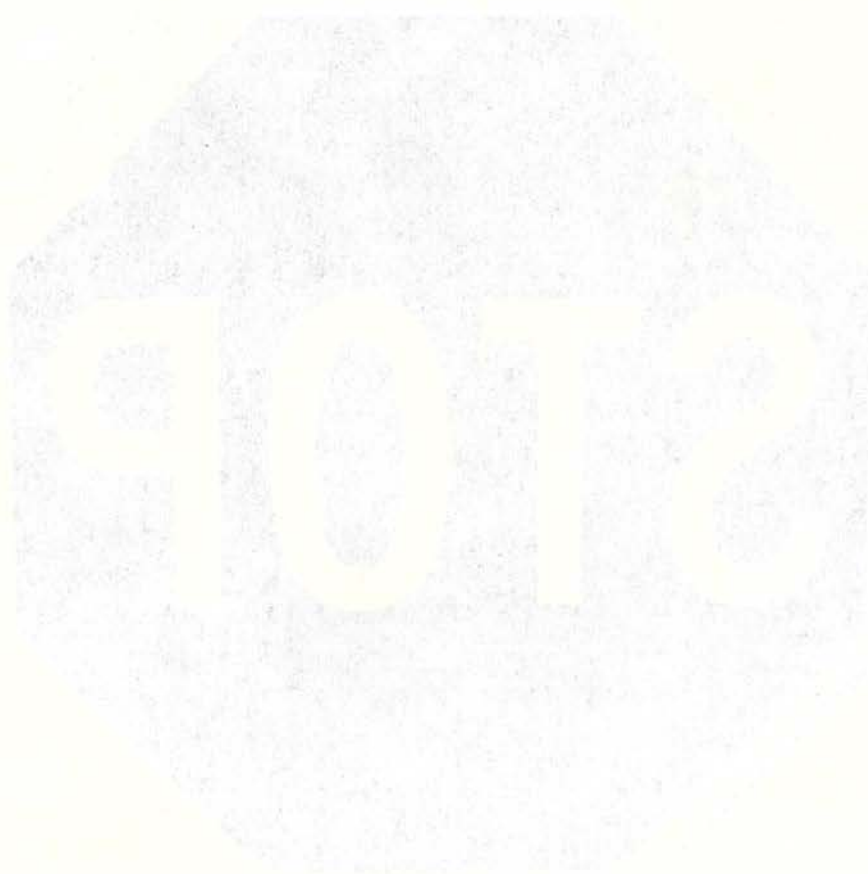
I will be using a controlled space as a means to keep the subject/victim in a controlled environment, by means of the methods used in the electronic security industry.

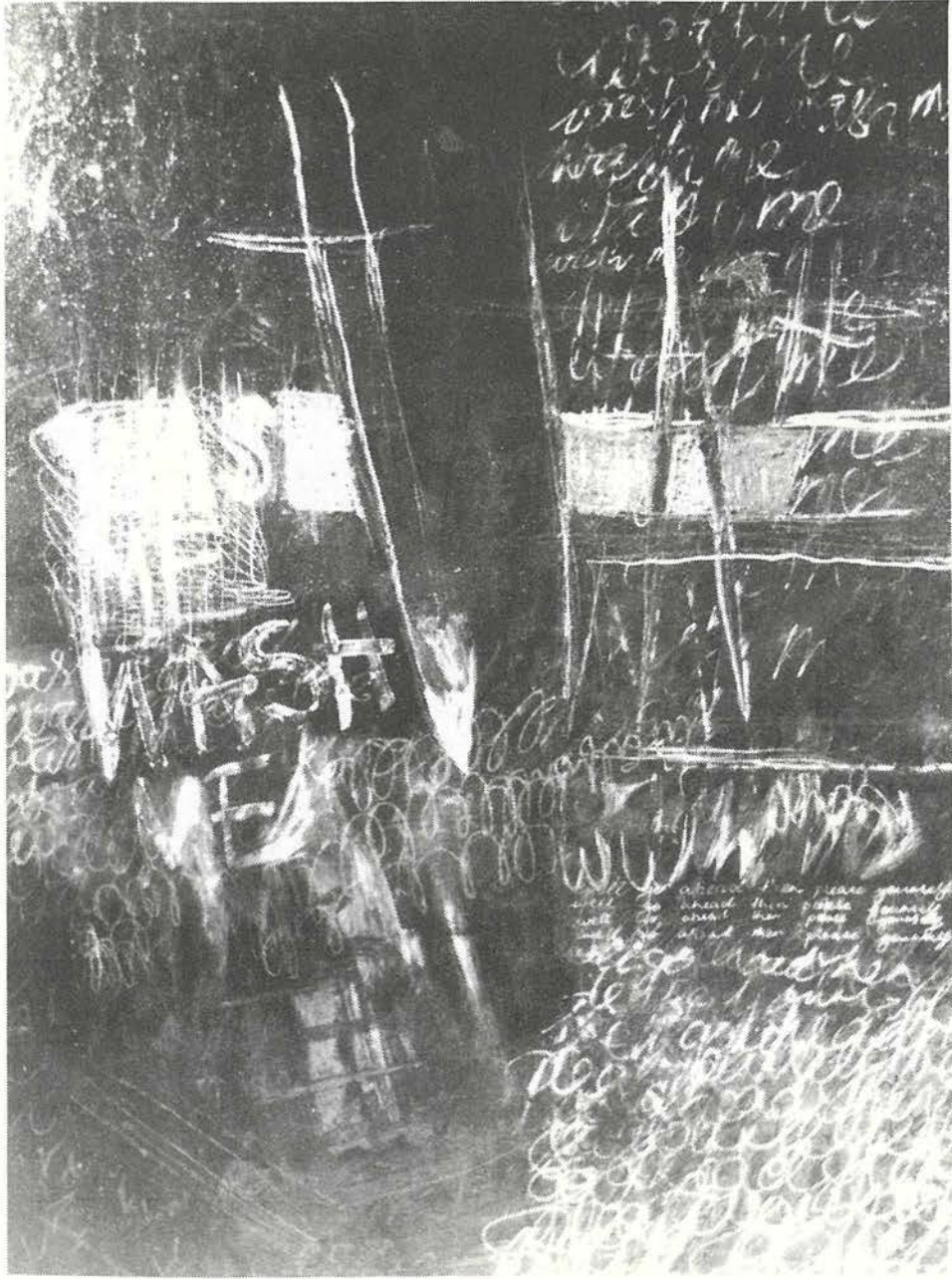


TESS RAPA

yeh well I happen to like my malteseness
what is to loud anyway
I'll fucken well scream if I
fucken well like
mum hurt herself I'm not going to take the blame any more. Fuck off then -
what does that make you
No he's not - he lies
I can and I will
How can you even think that no I have healthy and
strong feelings
yes...and I love it
I have...it was great
who cares what your parents say...not me
don't hold me back, your jealous because people like me. I used to feel ugly but now
just look at me...I'm downright GORGEOUS

110cm x 90cm painting





PEPE ROOT

ABSENT IN BODY BUT PRESENT IN SPIRIT

(The first epistle of Paul to the Corinthians)

As an overseas student studying in Australia I have been able to apply and develop concepts I had worked on at art school in England. The concerns dealt with in my work reflect the more intricate aspects of my life; changes and developments, and the ability to move forward having learnt from the past.

I am stronger as a result of my experiences but as a woman there is always a sense of vulnerability which must be continually faced and overcome.

2m x 1m glass and vaseline

THE HISTORY OF THE

The first part of the book is devoted to a history of the...
The second part of the book is devoted to a history of the...
The third part of the book is devoted to a history of the...
The fourth part of the book is devoted to a history of the...
The fifth part of the book is devoted to a history of the...
The sixth part of the book is devoted to a history of the...
The seventh part of the book is devoted to a history of the...
The eighth part of the book is devoted to a history of the...
The ninth part of the book is devoted to a history of the...
The tenth part of the book is devoted to a history of the...



LINDA ROZANSKI

The biological experience of conceiving, bearing and giving birth to a child brings overwhelming changes which have more to do with social structures than biology. To become a mother places one within a stifling set of expectations, and brings a sense of constriction to an experience which ideally would be only a joy and an expansion of self. As infant grows to child the early bodily ties become emotional ties; the kicks and struggles alternately towards and away from the maternal body are not now felt within but are part of everyday life and growth.

What would it mean for us if early child care was shared by both sexes, if our earliest memories were surrounded by not only the maternal but also the paternal body?

It would seem that the sacred institution of the mother/child relationship is proving tenacious in the face of surrounding changes in traditional gender roles. Men see only what they have to lose, not what they would gain by truly sharing in the parenting of their children; and women are reluctant to share the one domain in which they have been allowed to reign supreme.

50 x 70 cm print



GENNARO SERRA

In the unveiling of oneself you face memories and images captured in time that make up your identity. Fragments of the past and present are combined. Look at a photograph or mirror and see yourself. Read the stories it tells you about who you are or what has contributed to the construction of the person you are now.

'Reflection of Face Value'
Solarized colour print
25 x 10 cms



MARCELLO SEVERO

Negotiate.
Work in progress.

KAREN SLARK

OBSESSIVE

COMPULSIVE

DISORDER

OBSESS/pb-/v.t. to trouble, or take over the thoughts, feelings, etc, of;haunt.

COMPULSIVE.1. compulsory. 2. chiefly psychol., relating to compulsion. 3. unable to break a given habit: she is a compulsive eater. 4. Forcing one to continue, esp. of pleasurable activities: reading.

DISORDER.n. 1. Lack of order or regular arrangement. Confusion. 2. Something which is different from usual, esp. in physical or mental health. 3.A public disturbance. 4. To destroy the order of. 5. To upset the physical or mental health of disordered.

Macquarie Dictionary

15 x 10 cms CONTAMINATION

RACHEL SIMPSON

Most gender codes have been constructed so as to keep people believing that there has to be A or B, when in fact, there's a lot going on in - between.

-Trash: "Queens" Cherry Vanilla.

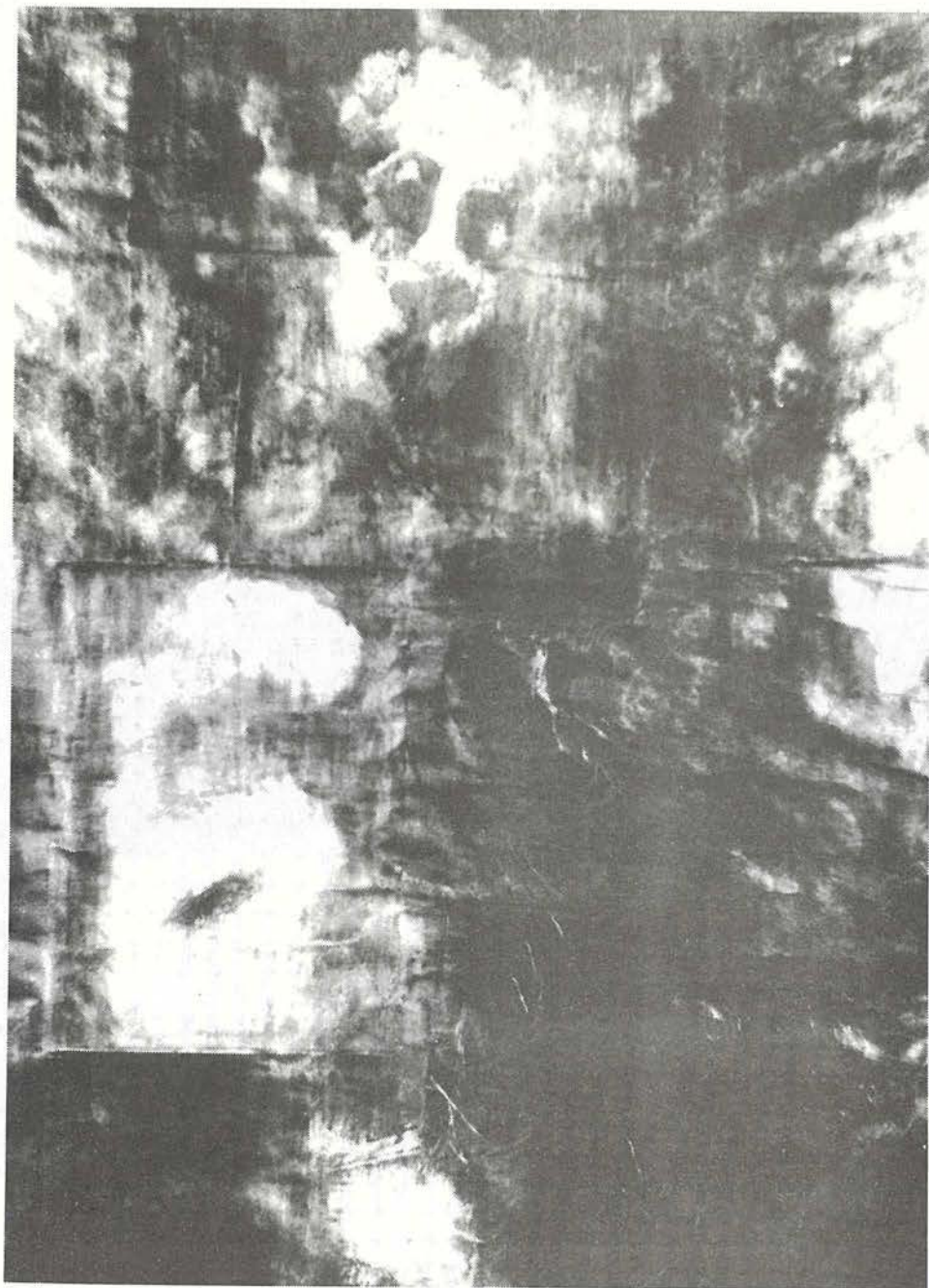
The body can no longer be thought of as an inert, brute object, fixed by nature once and for all. Nor can gender be seen as something purely mental. Bodies act as the interface between the mental and the physical, between nature and culture.

Transgenderism ("gender bending") is the ultimate metaphor for the post-modern society.

-Pippa Leary.

Gender Agenda

100cm x 35cm mixed media on paper



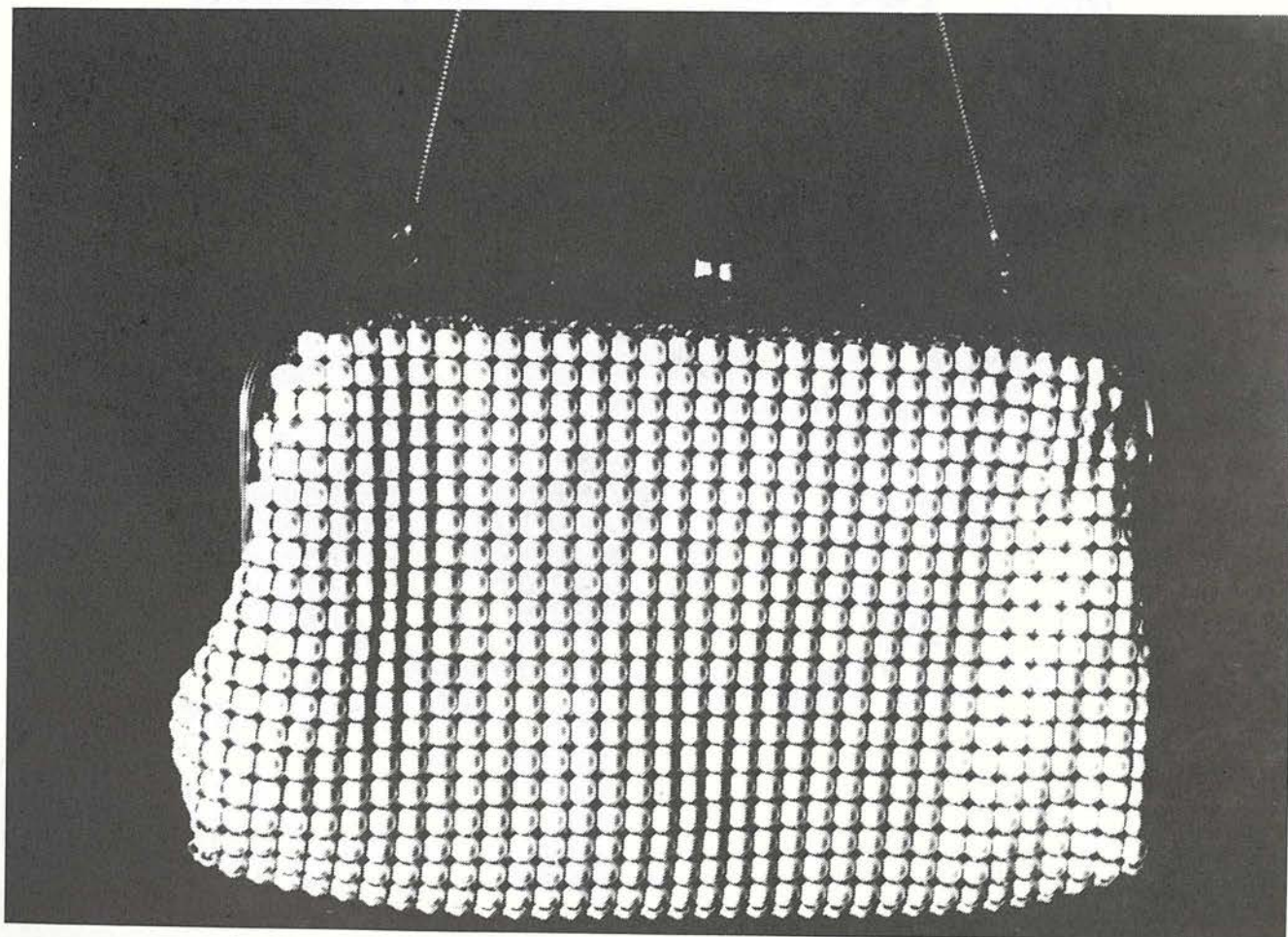
NARDA SMITH

The Princess

Man for the Field and Woman for the Hearth,
Man for the Sword and for the Needle she,
Man to command and Woman to obey,
All else confusion.

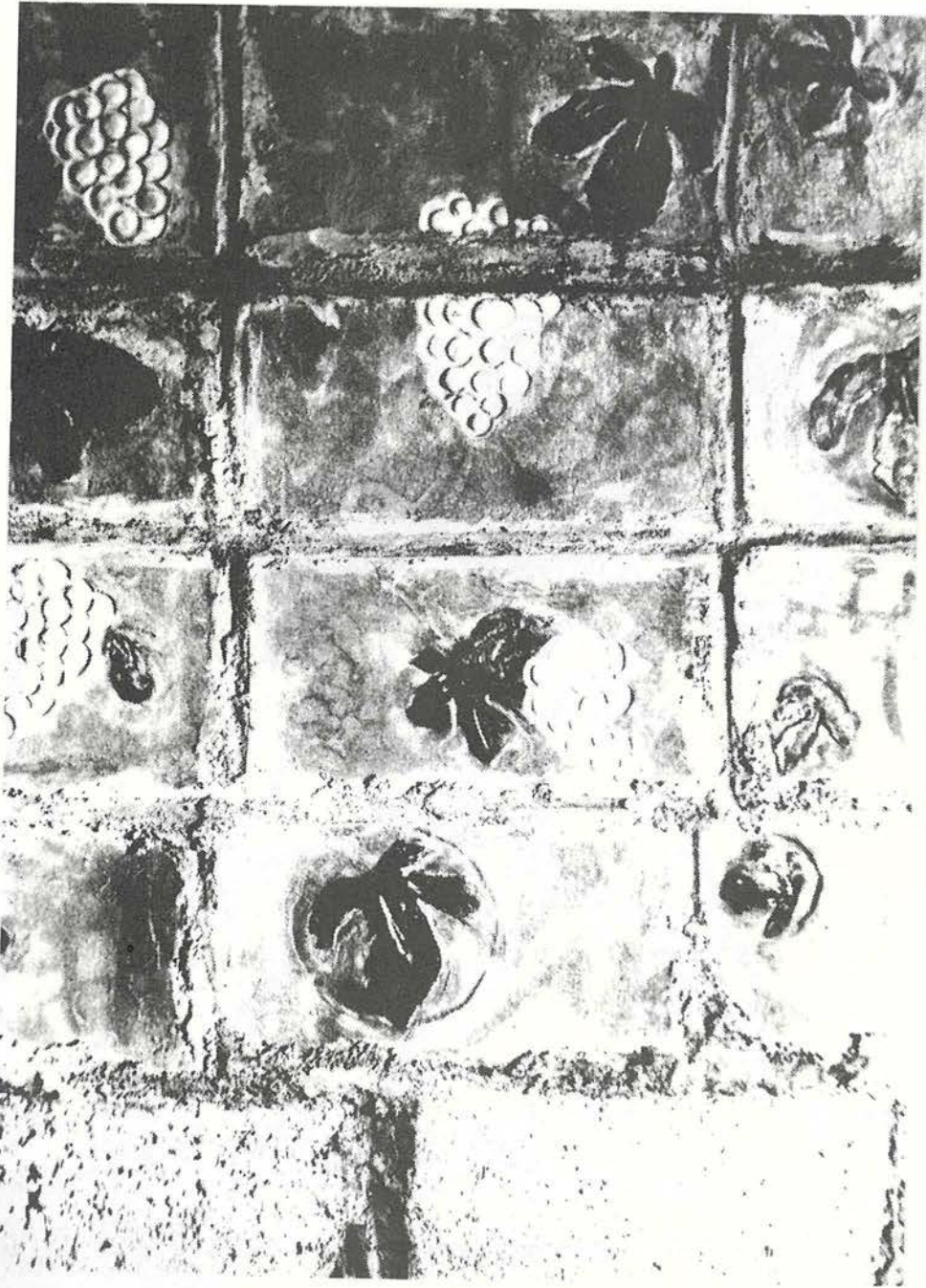
Laureate Tennyson. 1854.
"Gods Little Artist"

15 x 10 cm glowmesh purse



HOKI SON

Detail clay



ANTHONY STRINGFELLOW

32 x 60 cm mixed media



JULIE THIESS

I create the idea

I control the shoot

I am the image

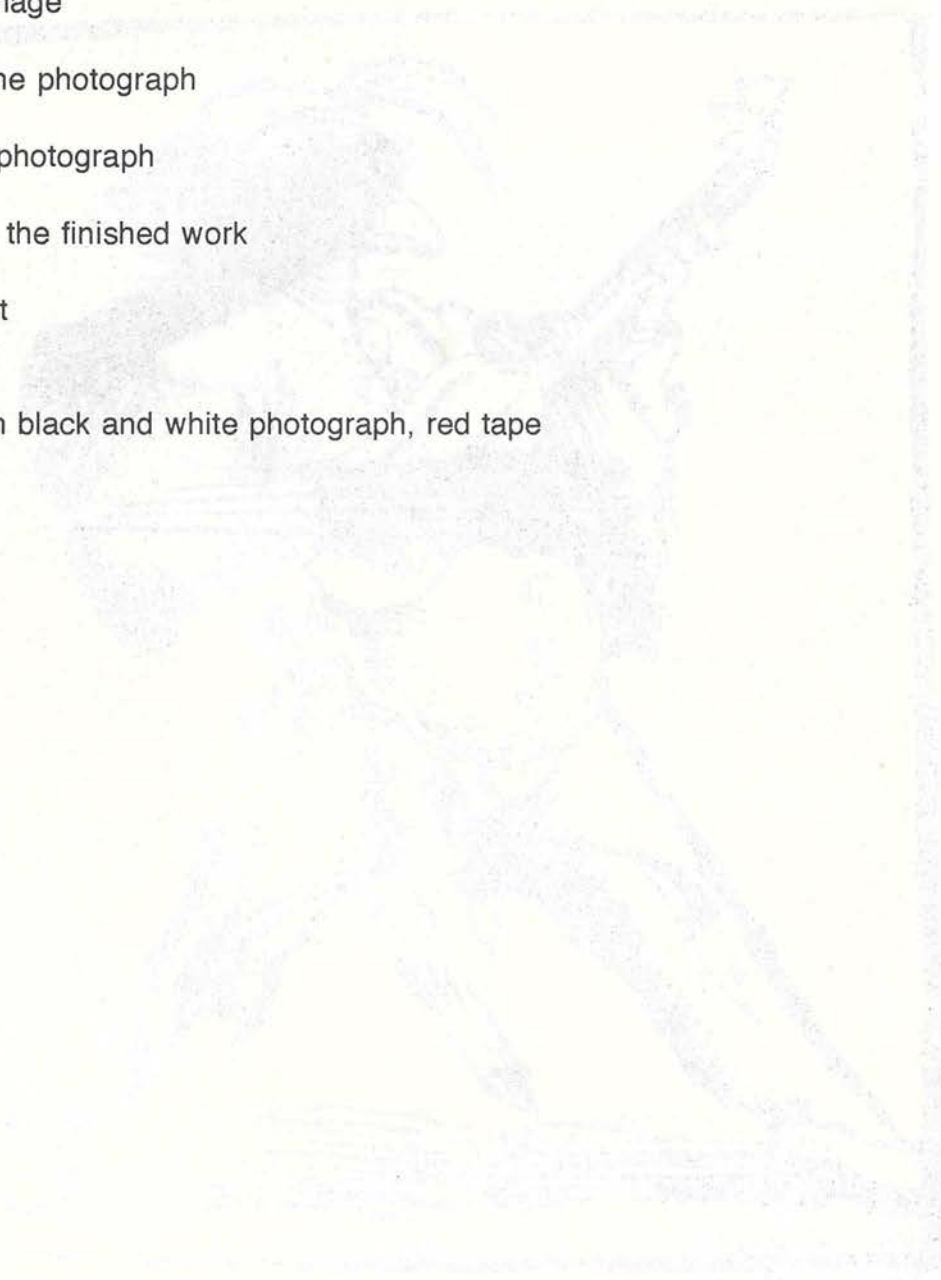
I choose the photograph

I print the photograph

I construct the finished work

I am my art

24 x 35 cm black and white photograph, red tape

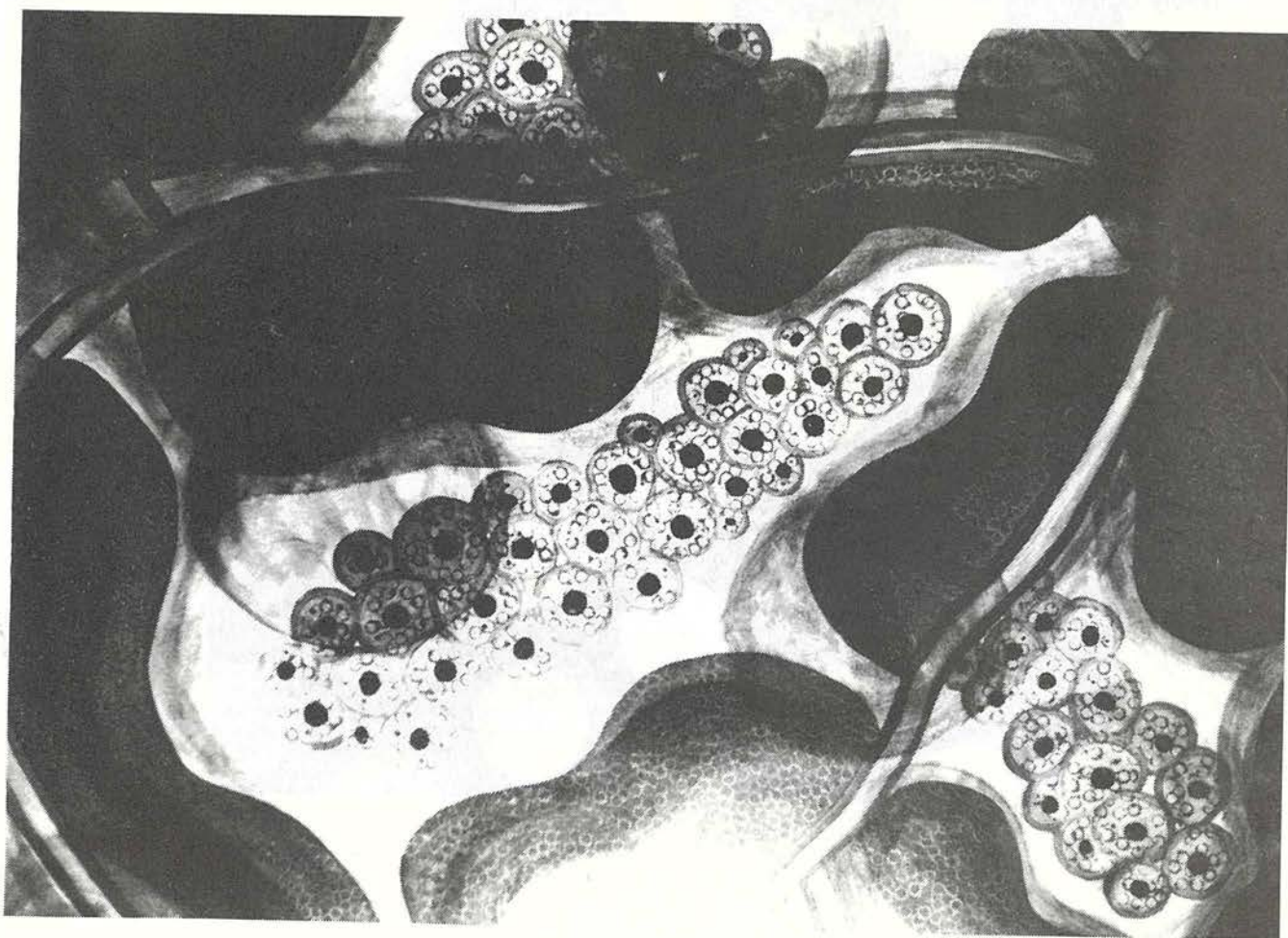




DEBRA TOSCAN

Living things, growth, cell structures, development, mechanical fish.

'Cell structure No.1"
1.2m x 1.05m painting



EDWARD URRUTIA

WSPPO 78817

WSPPO 78817

WSPPO 78817

WSPPO 78817

Looks Sounds and even

Smells like me,

As if .. !

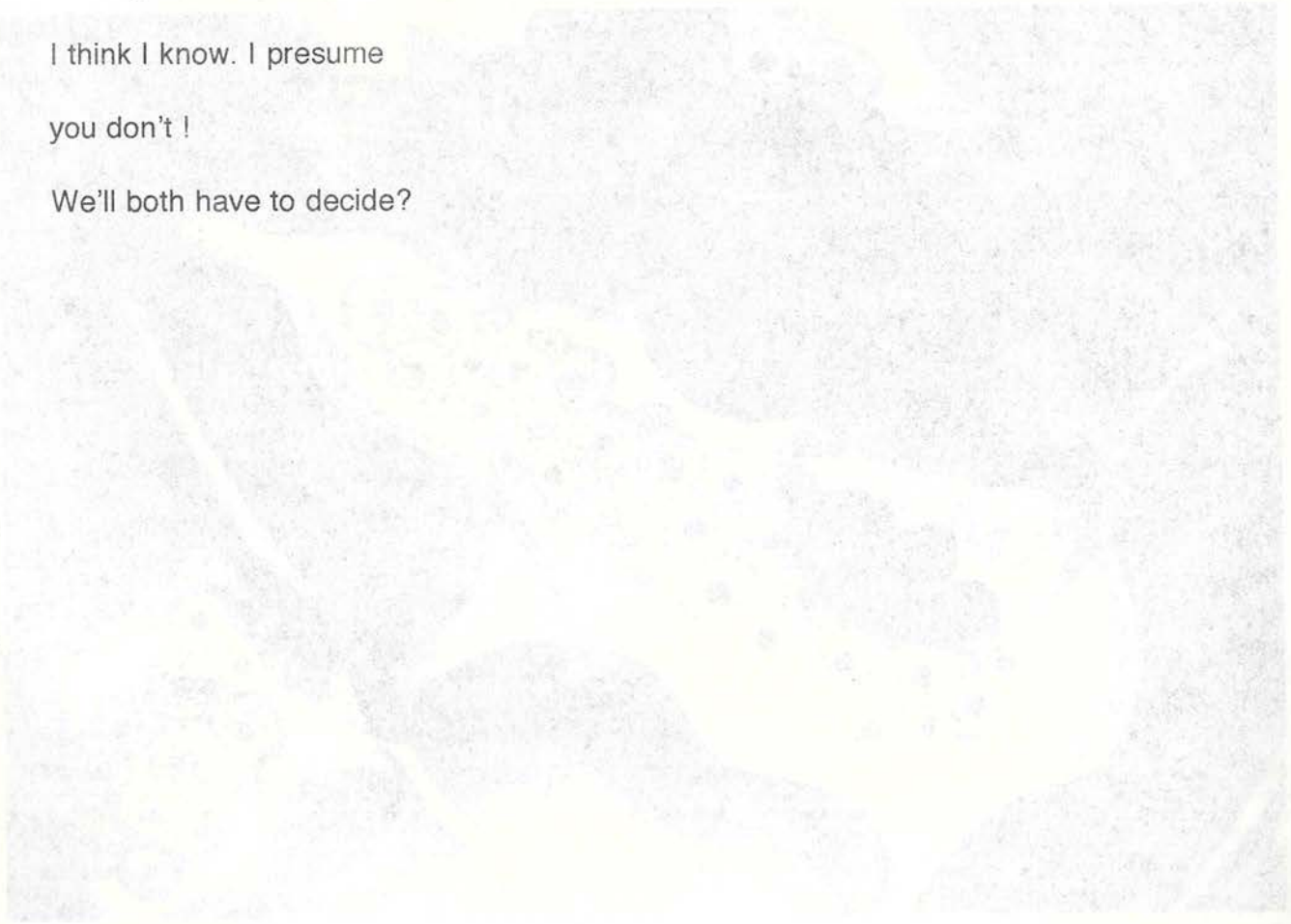
As if you would think that

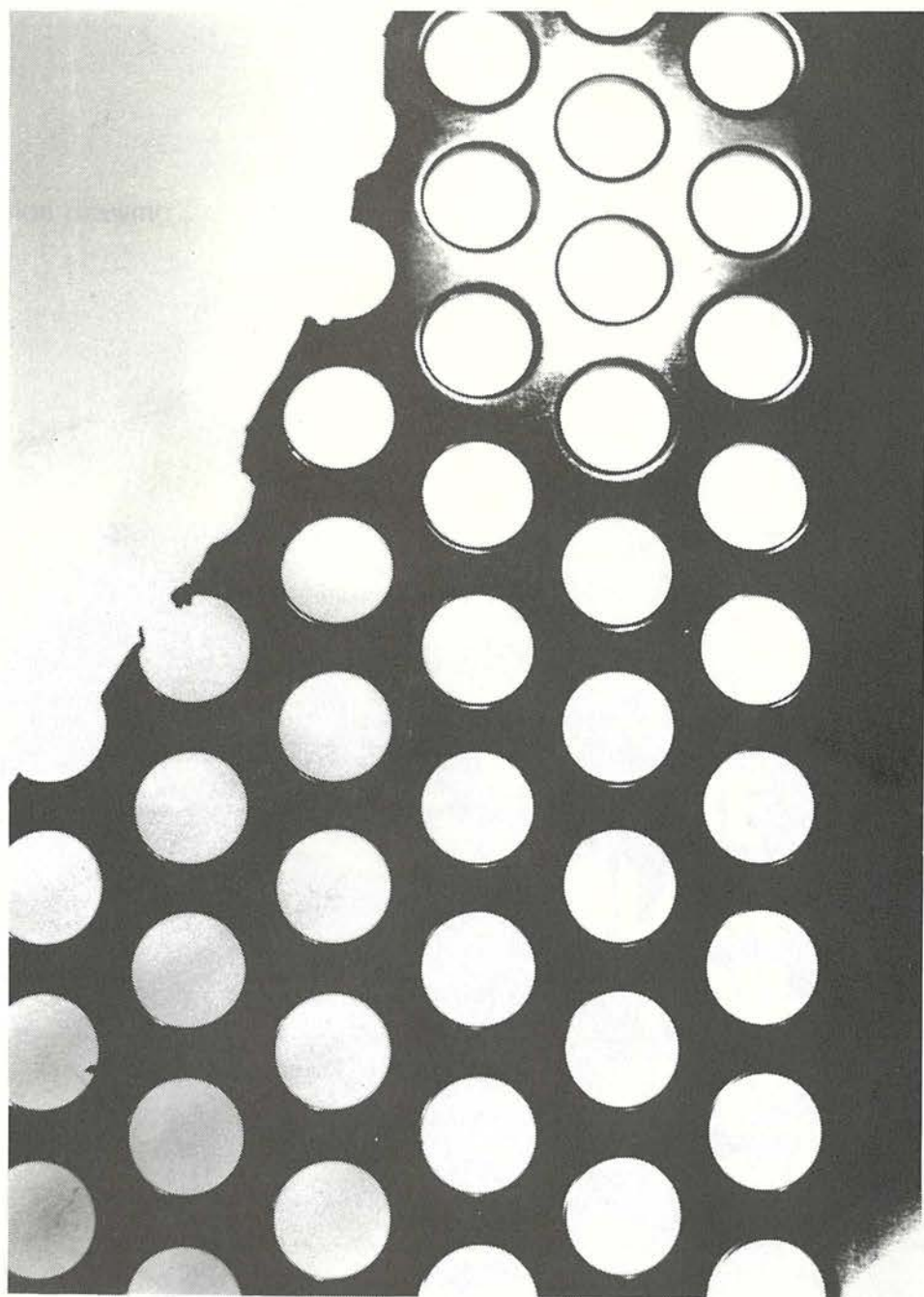
it really could be me.

I think I know. I presume

you don't !

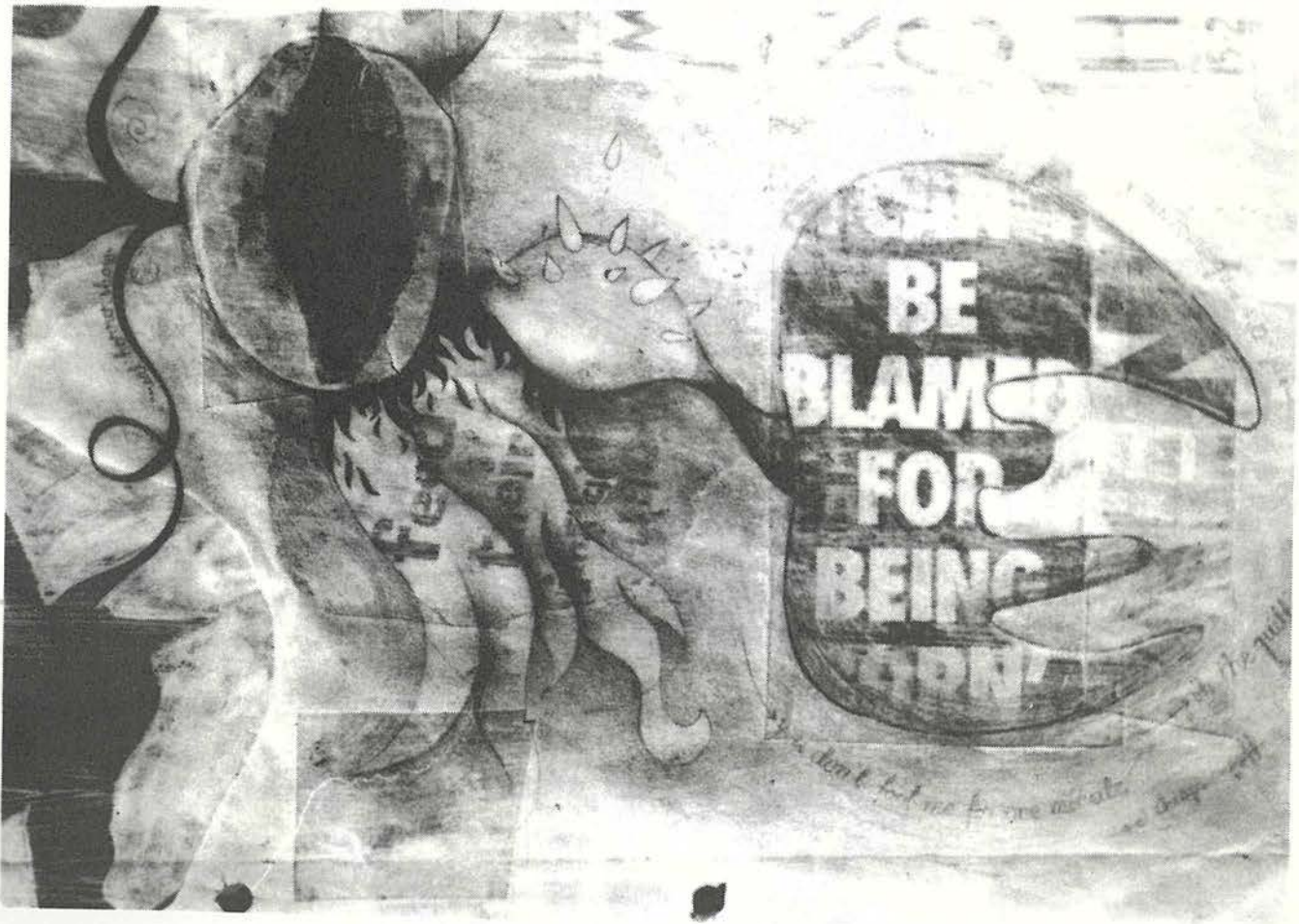
We'll both have to decide?





PAUL VOGT

Detail drawing



DANICA WILLIAMS

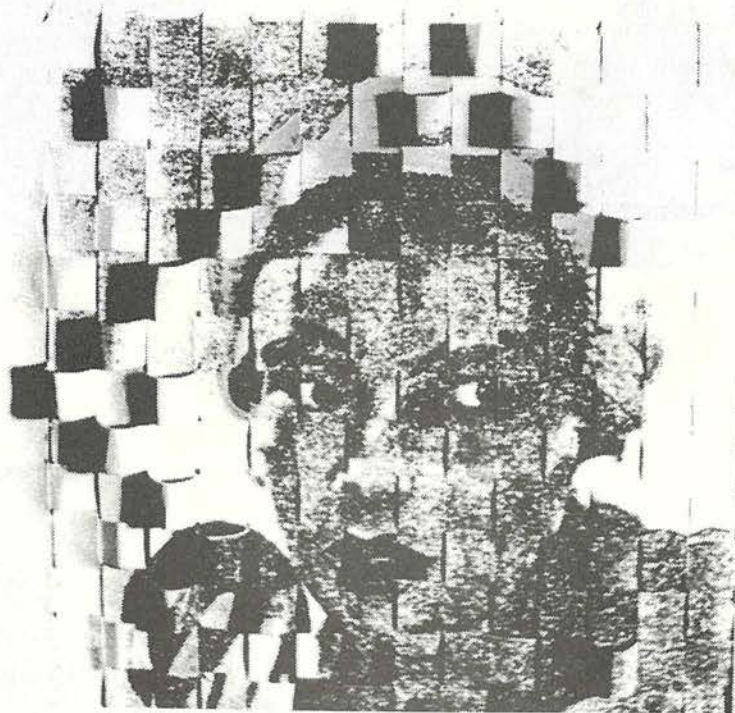
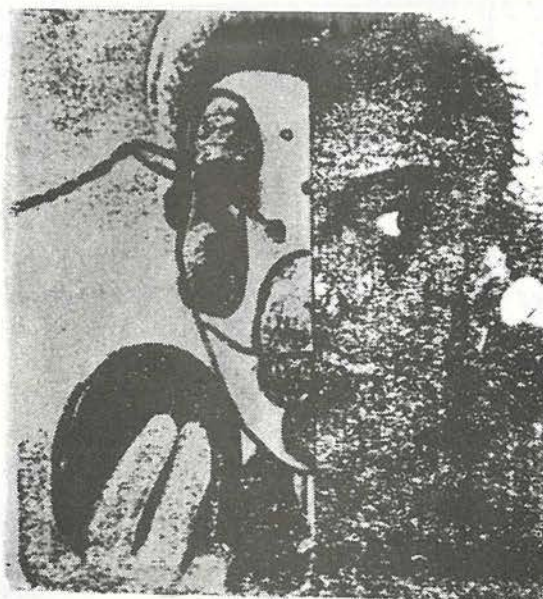
Slip one, knit one, pass the slip stitch

1st row; k, 2, purl 1, k1, slip 1

queen

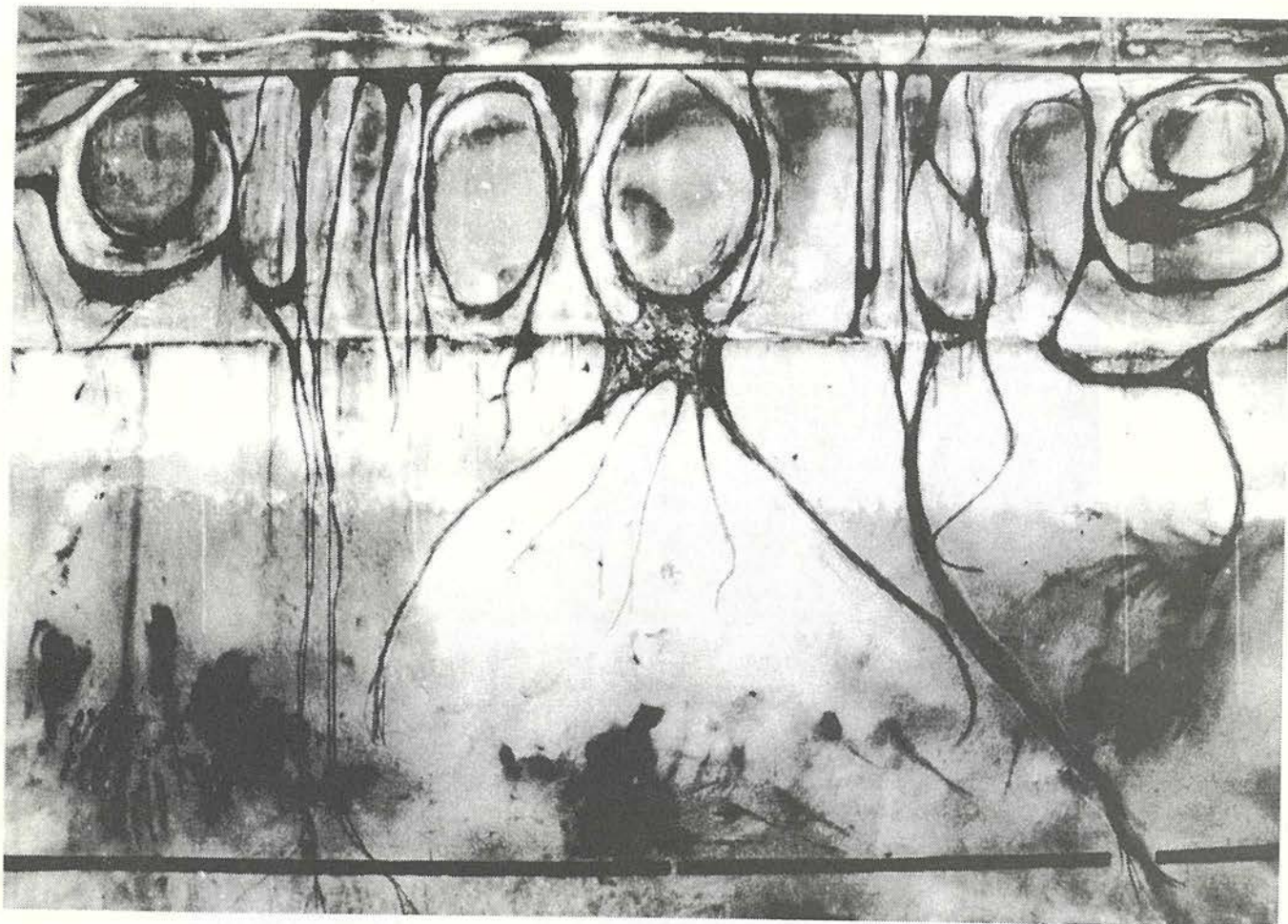
2nd row, k16, slip 1, k1, k.2 tog 3rd row, slip 1, k16, k2 tog, purl, worker

30 x 30 cm paper, photocopy transfers



BROOKE WINTERS

constricting mental and physical boundaries fall into line please

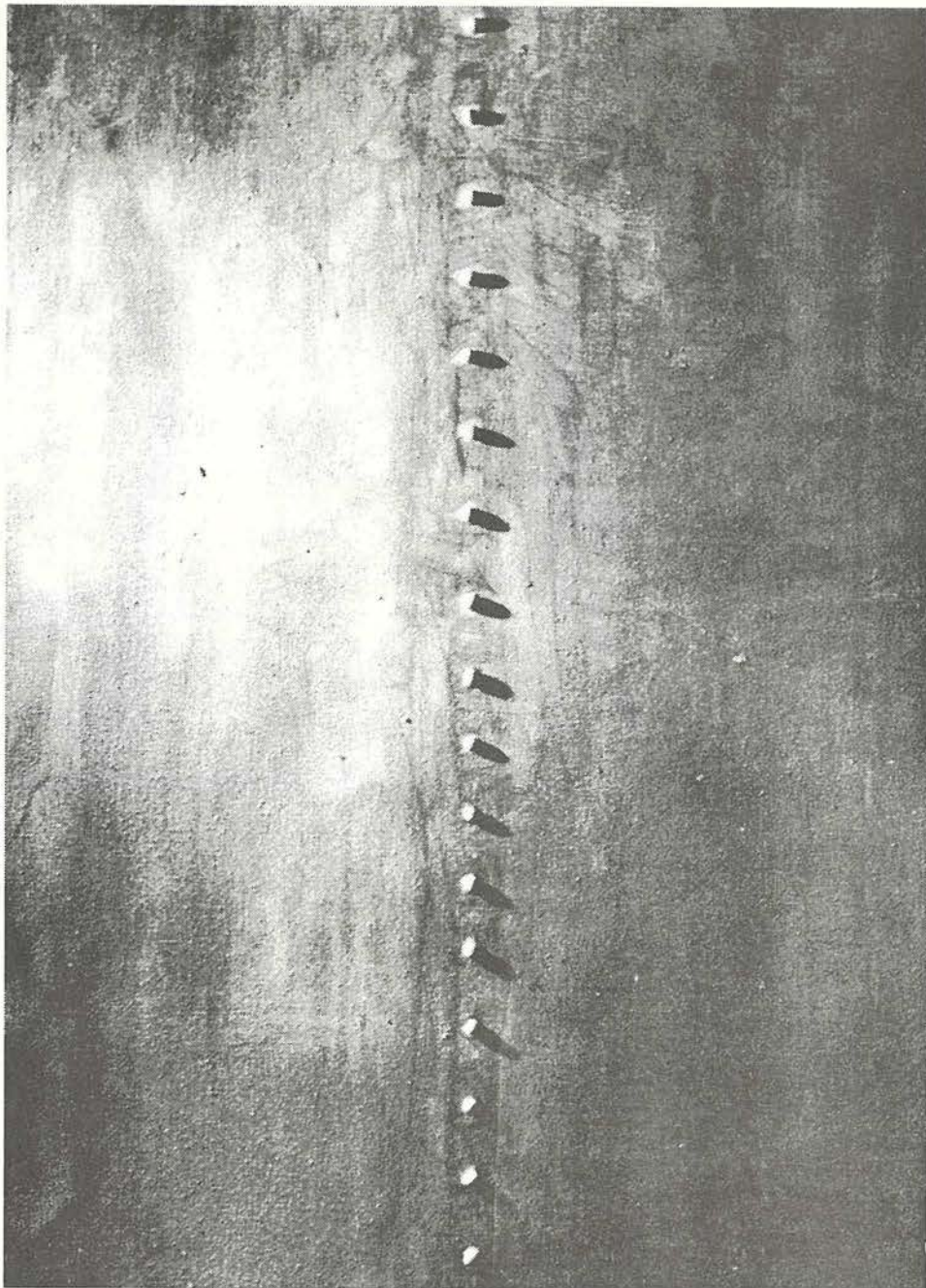


2m x 2.5m painting

SANDRA YEA

In the beginning God created heaven and earth and he created the man in his image, in his likeness and let the man rule over all the creatures. However man lived a very egotistical life. They look at things from their point of view and their comfort and pleasure. This leads to the development of technology and industry. It made life easier, comfortable and enjoyable. But there are many types of pollution in existence which are starting to run the earth. I have expressed that the pollution occurs when nature combines with artificial things and the pollution does not occur if the nature is restored and conserved.

Canvas.
2m x 1.10m



MICHAEL YEH

This thing is everywhere.

"Nothing Much"
Video still.

