

D. Mudie

# NEPEAN ARTHOUSE

A CONTEMPORARY SPACE  
65-67 Union Road, Penrith - Ph: (047) 222983

NEWSLETTER Vol 1, No 1.

September, 1994



## OPENED AT LAST

### BRINGING IT BACK HOME.

Many days of effort went into preparing the Nepean Arthouse for its first members exhibition. Walls and panels were erected and painted by numerous willing volunteers and the curating team faced the difficult task of selection and rejection. They finally chose twenty works to be

exhibited which included paintings, installations, photographs, and ceramics.

The exhibition was opened on Tuesday 26th July, 1994 at 6pm when Neil Laredo welcomed everyone, thanking them for their support and patronage. The first speaker to be introduced was David Hull, Dean of faculty of Visual and Performing Arts, U.W.S. Nepean. He

congratulated the exhibiting artists for their vitality and willingness to challenge the society in which they work. He concluded by stating that the staff of the U.W.S. and TAFE are grateful to the students for the step they have taken and encouraging them to continue the dialogue and ongoing debate that has been set up with their peers. David White, Acting

Head of Arts, Penrith TAFE, was the second guest to speak and offered his congratulations to all those concerned with the exhibition. He noted that with the joining of TAFE and the U.W.S., the "west" is no longer a cultural desert.

Our honoured special guest, Freda Whitlam, Member of Community Advisery Committee of U.W.S., Nepean resident and ardent supporter of art in the Western Suburbs, was most enthusiastic in her praise of the Nepean Arthouse and of Penrith too. She reminded us that Penrith is not only a wealthy business center but has a wealth of cultural activity also with the Q Theatre, the Joan Sutherland Center and the University Theatre. She pointed out it is a city rich in

opportunities.

Finally Joe Ernsten thanked everyone for their donations of furnishings and time. In particular she thanked Alan and Margaret Sonter (Mr and Mrs Harmony) for three months of rent free premises and all the support they have given to the Nepean Arthouse. Freda Whitlam and Margaret Sonter were presented with a bouquet of flowers. Joe thought it a fitting time to point out the role played by Neil Laredo. From its embryonic state, Neil's hardwork and dedication has been the catalyst from which the fruition of the night has developed.

An estimated two hundred people were present for the opening and many commented on the pleasant atmosphere of the gallery, and

indeed, declaring it to be better than many of the Sydney contemporary gallery spaces.

Marion Hanley.

## **BRINGING IT BACK HOME II.**

Tuesday the 9th of August 1994 saw the opening of the second exhibition for the Nepean Arthouse, the newest contemporary art space in the Western Sydney area.

Over 150 people viewed the exhibition titled "Bringing it Back Home 2", where 29 artists from Penrith and the local tertiary institutions attempted to bring their work back home when previously they had to exhibit further east.

Artists included Rebbeca Verpoorten exhibiting "Pod", a 1993 work created from ceramic and mixed media which was placed in the galleries window space. And Joe Ernsten with "Legacy". A mixed media work created in 1993, consisting of printed text on board shown in a light blue hue.

Neil Laredo gained much praise over his work "Still Frame", consisting of a series of lead works



shown horizontally. And Doris Rainsford's ceramic piece titled "Scares of Men" was suggestively haunting.

Also shown in the exhibition was Nectar Solimon's work created from oil on hardboard. This work attained a musical depiction in a dream like form by showing carved areas in a dark hue amongst earthy tones.

The exhibition proved to be a great success with the art works exhibited living up to the high standards set by the previous exhibition.

Joselyn Vezzola.

## **DRAG RACES.**

### **Call for Proposals.**

I am curating a show in February next year to coincide

with the mardi Gras celebrations.

The focus of the exhibition will be celebratory perceptions of Gay, Lesbian and non-heterosexual lifestyles and art practices.

The exhibition will be showing for two weeks in february at the Nepean Arthouse.

Your involvement could be either as an exhibitor, exhibitionist, or simply an enthusiast.

If you are interested in getting involved please forward proposals to Daniel Mudie-Cunningham (curator) 2nd Year ID/Theory or (047) 363502.

## **RENOVATIONS.**

Due to renovations there are no

exhibitions planned for September, but we would like to remain open with work on the walls, so any member wishing to show their work can do so for \$5 per week, per space. For further information, contact the gallery.

## **ARTHOUSE IN THE NEWS.**

Since the opening of the Nepean Arthouse on the 26th July, we have had a large number of reviews in local newspapers and magazines. We attracted the attention of reporters from the Western Weekender, Penrith Press, Artswest Magazine and the Blue Mountains Gazette, just to name a few.

Our hard work has been well publicised and the public is getting to know us with our name and faces being splashed across newspapers all over Western Sydney. The Penrith Press dedicated the front page of their art section to us on the 21st July, headlining "Contemporary Role for New Gallery". Artswest also gave us a one page spread while the Blue Mountains Gazette said they had alot of calls asking for our address.



## WHATS ON IN SEPTEMBER

### Saturday 24th: Art Auction

On the 24th September at 2 o'clock, the Nepean Arthouse will be holding it's second art auction. Because of the success of the last auction in June, we have decided to do it again and try to top the \$650 we made last time.

There will be a larger variety of works this time as some third year students from U.W.S. Nepean will be auctioning their works in a bid to make some money for their graduation later this year, though the gallery will be taking a commission.

Peter Bruce of James Lawson Pty. Ltd. will again be our auctioneer as he did such a great job last time.

All members are asked to donate a piece of work if they can to raise money for the gallery, and to come along on the day and help support this fundraising event. There will be lots of great bargains and refreshments are provided. Doors open at 12 noon.

### Wednesday 28th to Sunday 9th October:

#### Hits of the 90's - Various Artists

An exhibition curated by Monica Parif, a second year student from U.W.S. Nepean.

The idea of the exhibition is to have a variety of different medias and different people putting a show together which includes the general public. Presenting work to them that doesn't exclude them. Basically an all people friendly exhibition, where the artist can also have fun and enjoy their work.



## NEPEAN ARTHOUSE

The Nepean Arthouse is an artist-run organisation which recognises the need to create an awareness of contemporary art in the west.

#### MEMBERS BENEFITS:

- \*Monthly Newsletter
- \*Contribution to administrative decisions
- \*Opportunity to exhibit
- \*On the gallery mailing list

To become a member you can pick up a membership form at the gallery or ring (047) 222 983 and a membership form will be sent to you.

#### GENERAL MEETING.

A meeting for all members will be held on the last Saturday of every second month at 2pm, starting from October 1994.

#### 1995 PROPOSALS.

The gallery is now accepting proposals for 1995.

#### Submission to Newsletter.

Submissions for the gallery newsletter close on the 15th of every month and should be typed and sent to Janelle Power 7/10 Mia Mia St Girraween 2145.

# NEPEAN ARTHOUSE

A CONTEMPORARY SPACE  
65-67 Union Road, Penrith - Ph: (047) 222983

NEWSLETTER Vol 1. No2.

October, 1994

## BEHIND THE SCENES.

One of the most difficult jobs in running an art gallery belongs to the curators. Not only do they have to keep works on the walls but they often make a lot of enemies when rejecting works.

The main focus of their job is to maintain an image for the gallery which works within the context of the community. They accept and reject proposals as well as trying to exhibit the works in some kind of coherent order.

Presently the curators are working with a set agenda put down by the Australia Council for the Arts to try and obtain a grant. But all four of them are looking forward to branching off onto their own projects next year when they will have more freedom with what they would like to do for the gallery.

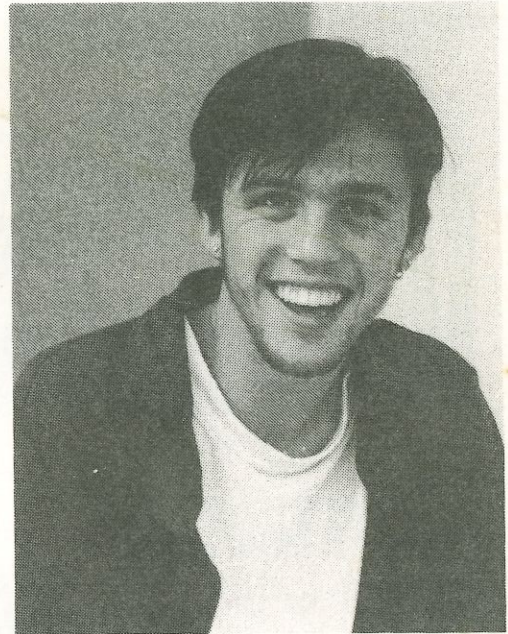


**SUSAN PENDLEBURY.** is the curatorial coordinator at the Nepean Arthouse. Originally from Lancashire, England Sue began her studies at Penrith TAFE. Studying for four years, Sue completed a certificate of Art Foundation, and graduated with an Associate Diploma of Fine Arts. During this same period she also completed an internship at Lewers Gallery. Sue graduated first place and received the Margret Levy award, as well as the Penrith Star Achievers Award for her achievements. Sue was then offered, and accepted a Scholarship from UWS Nepean which gained her accreditation, and enrolment into the second year BA-Visual Arts.

Sue's past experience lies in her work at Lewers, and regularly exhibiting while she was at Penrith TAFE. These gave her the necessary skills in professional gallery procedures, e.g., cataloguing, preservation and the handling of works.

**DANIEL MUDIE - CUNNINGHAM.** was born in Melbourne and completed his schooling in 1992 in Sydney. His role as curator, as he sees it is to 'suggest and research ideas for shows'.

Daniel's main interests in the gallery lately have been working on 'DRAG



RACES' which is a show he is putting together to open in February. It's predominantly a gay and lesbian exhibition of sexual identities through garb and gender.

Daniel hopes this experience will lead to other projects which will not just involve curating. In the future he plans to be writing critical/theoretical essays as well as continuing to exhibit and curate.

Daniel has also been curating Avago-West, and has been assistant curator for Space Y&Z at UWS Nepean.

**NATHAN WATERS.** grew up in Western Sydney and is currently studying at UWS Nepean. Nathan is a 'virgin to the art scene' but feels that being a curator will give him practical experience to work elsewhere, perhaps Melbourne or overseas. He



presenting works, and he hopes to continue working hard on gallery projects, and exhibitions in 1995.

The project Rhett is currently working on involves inmates from John Morony Correctional Centre in Windsor. He will be working with several artists there who would like to exhibit but he is not sure what to expect. He is also planning an exhibition for late next year which will

finds it fun being a Curator and working as part of a team with similar interests, and rewarding with the responses he gets from setting up different shows.

involve the band he is in, called 'Bunsen Honeydew'. Although it is

The project that Nathan has been working on is called R.S.V.P. which is about new art in a new space in a new place. It is also about new artists reserving their seat in the context of the art world. He has also been working with Daniel on DRAG RACES.

Before doing visual arts at UWS, Nathan completed an Associate Diploma of Fine Arts at Liverpool TAFE. He has also exhibited in eight shows this year.

**RHETT BOLAND.** grew up in Blacktown, though he was born in Wollongong. He is currently studying visual arts at UWS Nepean and this is the first time he has ever been involved with an art gallery.

Rhett's responsibilities lie in selecting, and



still in its early stages the members of the band, Justin Nyker, Chris, and Ryan Scriberras, plan to work around the Muppets theme from which the name originates.

Rhett's other experiences include exhibiting in a show called 'No Idea', in Space YZ at UWS Nepean and 'Bringing it Back Home II' at the Nepean Arthouse.

Janelle Power.

## DRAG RACES

### Call for Proposals

I am curating a show in February next year to coincide with the Mardi Gras celebrations. The focus of the exhibition will be celebratory perceptions of Gay, Lesbian and Non-heterosexual lifestyles and art practices. The exhibition will be showing for two weeks in February at the Nepean Arthouse. Your involvement could be either as an exhibitor, exhibitionist, or simply an enthusiast.

If you are interested in getting involved please forward proposals to Daniel Mudie-Cunningham (curator), 2nd Year ID/Theory UWS Nepean or (047) 363502.

## WANTED

The Nepean Arthouse is currently looking for several dedicated people to work on the public relations committee. If you are interested and/or have experience in either photography, reporting or layout and design you can contact Janelle Power (Public Relations Coordinator) on (02) 6364796.

## THE \$5 WEEK

September was a quiet month for the Nepean Arthouse due to renovations. However, as these renovations were completed ahead of schedule, we needed to have an exhibition in order to reopen to the



**Suppliers,** the Nepean Arthouse was able to hold a raffle to raise money for the gallery. The raffle was drawn on the 16th of September with the first prize of \$100 worth of art supplies going to Elsie Steer from Penrith TAFE. The second prize of \$50 worth of art supplies was won by Andrew Salter from UWS Nepean.

the Nepean Arthouse held it's second art auction. The auction was held to help raise funds for the gallery and the UWS Nepean visual arts graduation exhibition. Unfortunately it was not as successful as our first auction, but those who attended, once again managed to pick up some great bargains.

Special thanks once again to our Auctioneer, Peter Bruce who donated his services.

public. In order to get some works together we came up with the \$5 WEEK exhibition, where any member could exhibit any work for just \$5. Although there was little

time to arrange the exhibition, the works that were submitted made it quite a successful exhibition.

Most of the works were new to the gallery with a few pieces exhibited from the last two exhibitions at the gallery. Exhibitors included: Tim Hilton, Rebecca Verpoorten, Michelle Seamons, Margareta Fischer, Sue Pendlebury, Joe Ernsten, John South, and Erna Lilje.

**RAFFLE.**

Thanks to the generous donations by **Cormack Art**

**RENOVATIONS.**

After two weeks of hard work the gallery now has a decent looking floor. Thanks to the efforts of Justin Nyker, Chris Scriberras, and Neil Laredo, you no longer have to feel like you're walking through a car park, as the grey concrete and yellow lines have disappeared and have been replaced with a cobblestone colour. The gallery was closed for a couple of weeks because of the renovations but we have now re-opened the doors with a new look.

**AUCTION.**

On the 24th of September

**EXHIBITION CALENDER**  
\*\*\*\*\*

**Hearing Visions, Seeing Voices**

**Thursday 13 October -  
Saturday 22 October.**

\*\*\*\*\*

**The Reckoning.**

**Opening : 7:00pm 1 Nov**

**Open: 2nd Nov - 6th Nov.**

\*\*\*\*\*

**UWS 1st Year Exhibition.**

**Opening: 7:00pm 15 Nov.**

**Open: 16th Nov - 27th Nov**

\*\*\*\*\*

**Exhibitionists.**

**Opening ; 7:30, 29 November.**

**Open: 30 Nov - 11 Dec.**

\*\*\*\*\*

**Personal Journeys.**

**Opening : 7:30, 13 December.**

**Open: 14 Dec - 18 Dec.**

# WHAT'S ON IN OCTOBER

## Hearing Visions, Seeing Voices.

Thursday 13th October -  
Saturday 22nd October.

Is a collaborative initiative involving visual artists, dancers and musicians currently lecturing within the Faculty of Visual and Performing Arts, at the University of Western Sydney, Nepean.

In conjunction with the dancers and musicians, the visual artists propose to 'sound out' the exhibiting space of the Arthouse for its potential as a sustainable site of multiple improvisation.

Through the paradox of 'Hearing Visions, Seeing Voices' the gallery will be reconfigured to maximise the opportunities for synaesthetic

interaction, invoking equivocal situations in which both kinetic and acoustic associations are substantially enhanced.

The exhibition will culminate in a live performance 'Shifting Air' that will take place within the gallery on Thursday 20th October commencing at 4:30 pm with a continuous program of improvised dance and music involving all the participants in various combinations and collaborations concluding at 7:30 pm.

### Participants:

Michael Atherton (musician), Harry Barnett (visual artist), Diana Blom (musician), Liz Day (visual Artist), Kathy Driscoll (dancer), Jim Franklin (musician), Terry Hayes (visual artist), Dianne Holdsworth (visual artist), Duncan Holt (dancer), Julian Knowles (musician), Lyn Lockwood (musician), Sue Pedley (visual artist), Emma Rooney (visual artist), Jacqueline Simmonds (dancer), Michael Whitticker (musician).

## MEETING

There will be a meeting for all members on Saturday 29th October at 2 pm at the Nepean Arthouse. The agenda will be posted at the gallery two weeks prior to the meeting. Apologies should be sent to the Secretary C/- Nepean Arthouse.

## NEPEAN ARTHOUSE

### NOTICE BOARD

The Nepean Arthouse is an artist run organisation which recognises the need to create an awareness of contemporary art in the West.

#### Members Benefits:

- \*Monthly Newsletter
- \*Contribution to Administrative decisions
- \*Opportunity to exhibit
- \* Gallery mailing list

#### General Meetings:

A meeting for all members will be held on the last Saturday of every second month at 2 pm, starting from October 1994.

#### 1995 Proposals:

The gallery is now accepting proposals for 1995. Proposal Broadsheets are available at the gallery.

#### Submissions to Newsletter.

Submissions for the gallery newsletter close on the 15th of every month and should be typed and sent to Janelle Power at 7/10 Mia Mia Street, Girraween, 2145.





# NEPEAN ARTHOUSE

A CONTEMPORARY SPACE  
65-67 Union Road, Penrith - Ph: (047) 222983

NEWSLETTER Vol 1. No3.

November, 1994

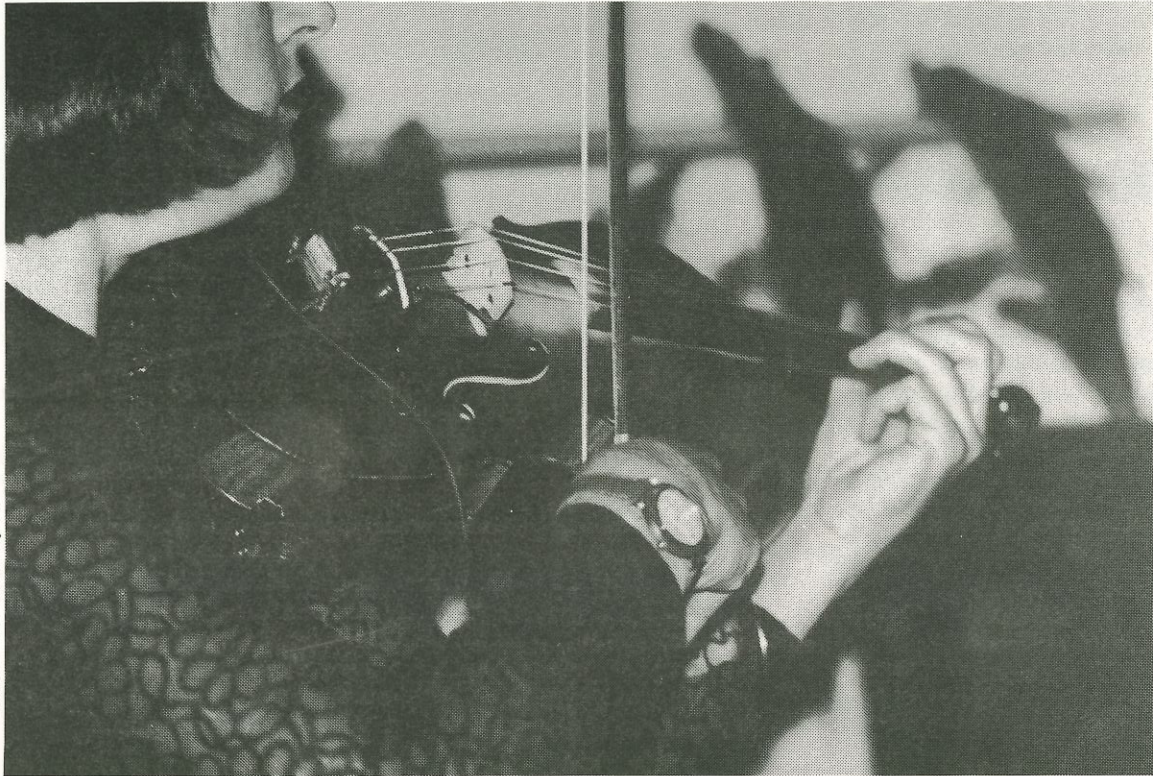


Photo: Tovan Huynh

Lyn Lockwood

## S H I F T I N G   A I R

A PERFORMED IMPROVISATION STAGED AT THE NEPEAN ARTHOUSE

Rabbits, Portuguese peasants, missionaries and taxpayers. If you thought that was what this exhibition was all about then you might possibly be right.

Collaboration was the key word and, as dancers dreamed their voices and musicians heard their visions, the collaborators (read here audience, nee performers: shifted air.

Taking full advantage of the haunting presence of the gem containing puddling machines, not to mention the kitchen sink, violin, keyboard, shakuhachi, and other exotic appliances, the audience resonated, resounded, banged and

experienced the full spectrum of the event with primitive response; the sounds were wonderful and deliciously spontaneous. There were kero drums, pieces of mesh, reincarnated washing machines, and other stuff I defy anyone to identify, each was subpoenaed by the audience to create sounds of "multiple improvisation" which would have wakened Thor.

There was a pile of wool, garments lovingly created and destroyed in the name of art. Children plucked at strands and decorated the environment and themselves as adults mourned over semi annihilated pieces.

Silhouettes flickered high on the walls, as pig trotter puppets oversaw the events and added to the surrealist atmosphere.

Lets not leave emaciated out of this, served up an offering of ducks food, raw unskinned potato pieces, slabs of gray meat, some white and brown stuff, fresh insect lava, (at least thats what I was told it was, and I do believe my easygoing informants), they were well catered for.

For the hundred or so stout-hearted patrons interpretive art is on the map.

Marian Hanly.

**M U Z A K ?  
HITS OF THE 90S  
VARIOUS ARTISTS**

Reviewed by:  
Daniel Mudie-Cunningham.

What I had anticipated of this exhibition is probably the best way to review it. Considering the acute popular culture connotations of the title - **Hits of the 90s: Various Artists**, I expected to engage with the exhibition as if entering a music video clip. (Maybe I'd watched too many Twistie commercials).

Anyhow, the Various Artists theme, was an appropriate one, mainly because of the hybridity of the concerns represented in Nepean Arthouse in a single exhibition. Like any compilation album, the title never lives up to its boastful nature. You have your hits, you have your misses...

Compilation albums are targeted at and appeal to mainstream FM connoisseurs, Sunday morning video Hits junkies and the non-committal listeners who like to taste-test, but never give devotion to a single star. **Hits of the 90s** appealed to these very marketing strategies. Its hybridity was mainstream and caked with sugary excess. It was packed with all the excitement that surrounds the anticipation of a new

Madonna video clip - 1. Beautiful bodies 2. Cliches (both subversive and gratuitous) and 3. Censorship classifications that denote sex! sex! sex! To concentrate on a few of these anticipations and whether or not these were fulfilled in this exhibition I will use this bland analogy.

In keeping with the spirit of the show, Narda Smith's *Future Things to Come*, for me, constituted the beautiful body - or a prosthesis at least. A huge, gold-lame handbag, suspended from the ceiling. This work dominated the show, as would a sexy body in a Madonna video; livening the show with the campness of a 70s disco workout. As a 90s Hit it anachronistically stole the show.

Cliches would seem an important tool to mobilise in the context of such an exhibition. While certain works appropriated certain popular cliches unsuccessfully, others worked them deliciously. One such artist was Nathan Waters. In his installation *Bouquet*, he used cliches relating to romance and love, such as chocolate and roses and turned these cliches back on themselves with sinister overtones. This kind of approach to a compilation (album) exhibition worked because of the preoccupation with romance and love that is conveyed in popular music. The cliches that seemed to be misused in the exhibition

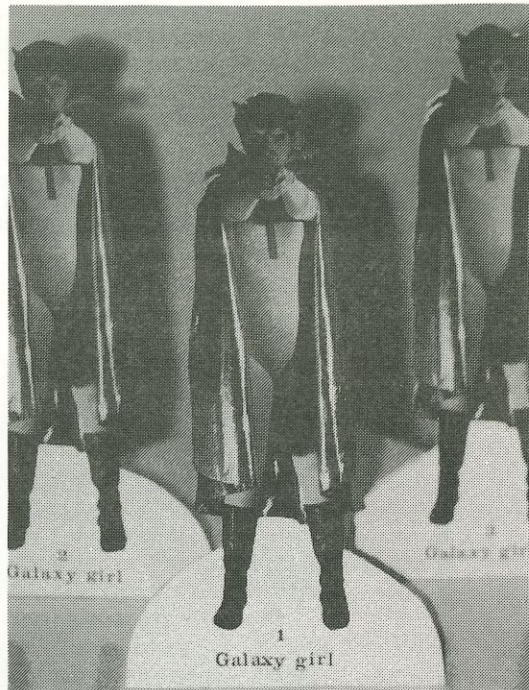


Photo: Tovan Huynh

Galaxy girl

were of the tiresome variety, lending themselves to a victimology of domesticity and advertising. Examples of this were Nicola Hennessy's *Home Sweet Home* and Monika Paril's *Perfects*. Feminist concerns such as these are outdated, and not of a 90s theoretical relevancy.

Lastly, the sex: We had Jenny Leahy's *Galaxy Girl* which were teasing and sexy appropriative reworking of B-grade film genres such as *Barbarella*. Melissa Lee approached sex through an intense study of rape and sexual abuse in Western Sydney (more hints at victimology cliches), and Tess Rapa's (Susan Norrie-like) painting *Let's Talk About Sex Baby* seemed to be targeting the **Hits of the 90s**, theme via its obvious pun on the Salt & Pepa song. Other than that, it said little else.

It would be futile to argue with the politics of **Hits of the 90s**, it was obviously set up so that anything that worked visually could have relevance to the theme. Like all good compilation albums, this exhibition was exciting for its transience. Like any Top 40, another string of Number Ones will take over. And over. And over...

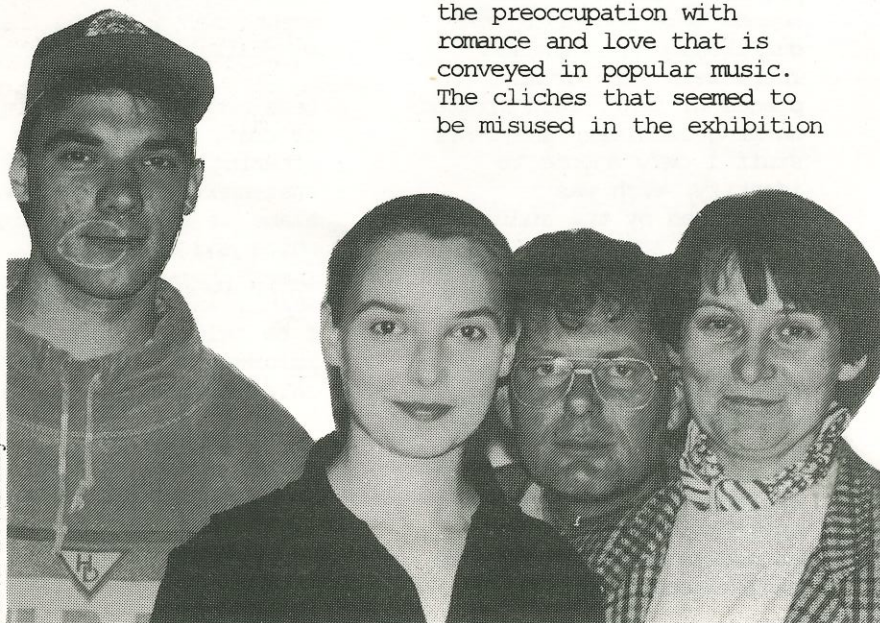


Photo: Tovan Huynh

Curator: Monika Paril, and family

## IN RESPONSE

The intention of 'The Hit's of the Nineties' was to provide an accessible view of contemporary art. The agenda was communication, to and with a broad audience (rather than alienation for the non-art trained viewer), via a variety of media, styles and subject matter. With regard and in response to Daniel Mudie-Cunningham's 'review' of the show there are some important issues that need to be raised.

One of the most problematic and narrow minded statements made was, quote: 'Feminine concerns... outdated and not of a 90's theoretical relevancy'.

Mudie-Cunningham used these words to describe issues such as womens roles ('tiresome'), explored by various artists within the exhibition. With this statement he suggests that the lived experiences of discrimination and violence are no longer relevant. Passe as it might be to him, these issues are lived and still relevant experiences for many women today, both in theory and in practise which he so blatantly overlooks.

Melissa Lee approached sex through an intense study of rape and sexual abuse in Western Sydney (more hints at victimology cliches)'.

Melissa Lee approached the serious and still contemporary issues of rape and sexual abuse, which a learned student of theory should know, is about power not sex. The reduction of these issues to a 'victimology cliché' reeks of a dangerous misogynous standpoint.

This exhibition was again about communication and a conscious effort in making art interesting and relevant to 'mainstream FM listeners' (does he mean working class?) whilst still retaining a conceptual base for 'connoisseurs' such as Mudie-Cunningham sees

himself. By dividing the exhibition into the categories of beautiful bodies, cliché and sex Mudie-Cunningham seemingly revealed more his own preoccupations and shortcomings as 'art critic' than that of the exhibition.

Monica Paril (Curator, Hits of the 90's).

## WANTED

The Nepean Arthouse is currently looking for several dedicated people to work on the public relations committee. If you are interested and/or have experience in either photography, reporting or layout and design you can contact Janelle Power (Public Relations Coordinator) on (02) 6364796.

## BINGLE JELLS

Members wishing to submit works for the Christmas show at \$10 per space - contact Michelle Seamons on (047) 395912.

Exhibition Dates:  
Dec 21st - Jan 1st.

## EX TAFE MEETING

On Wednesday, 12th October 1994 twenty Associate Diploma of Fine Arts Graduates from Penrith TAFE met at the Nepean Arthouse.

Neil Laredo explained the purpose of the gallery and its importance for the area. He suggested that it might also be a useful venue for those present (once members), to work individually or together, hold discussions and workshops and exhibit.

John Hughes, the former Head of Art and Design at Penrith TAFE, commented that the gap between submitting works for the graduate exhibition at TAFE and for consideration by established commercial galleries is very great and perhaps quite daunting. The Nepean

Arthouse offers an excellent opportunity not only to bridge this gap but also to work actively as an artist.

It is proposed that a further meeting be held at 6:30 pm on Wednesday, 23rd November 1993, at the Nepean Arthouse, to discuss the wishes and future directions of the group. Any TAFE Graduates interested in participating are most welcome.

Enid Schafer.

## DRAG RACES

### Call for Proposals

I am curating a show in February next year to coincide with the Mardi Gras celebrations. The focus of the exhibition will be celebratory perceptions of Gay, Lesbian and Non-heterosexual lifestyles and art practices. The exhibition will be showing for two weeks in February at the Nepean Arthouse. Your involvement could be either as an exhibitor, exhibitionist, or simply an enthusiast.

If you are interested in getting involved please forward proposals to Daniel Mudie-Cunningham (curator), 2nd Year ID/ Theory UWS Nepean or (047) 363502.

### EXHIBITION CALENDER

\*\*\*\*\*

#### UWS 1st Year Exhibition.

'PUMP'

Opening: 7:00pm 18 Nov.

Open: 14th Nov - 24th Nov

\*\*\*\*\*

#### Exhibitionists.

Opening : 6:00, 29 November.

Open: 30 Nov - 11 Dec.

\*\*\*\*\*

#### Personal Journeys.

Opening : 7:30, 13 December.

Open: 14 Dec - 18 Dec.

# WHAT'S ON IN NOVEMBER

## THE RECKONING.

OPENING: 6PM TUESDAY  
1st NOVEMBER.  
OPEN: WED 2nd - SUN 6th  
NOVEMBER.

The Reckoning is a culmination of eleven artists all working three - dimensional with ceramics and sculpture. All of these eleven artists are currently in their 2nd year at the University of Western Sydney Nepean, studying visual arts.

These works will be presented for their final year assessment which they have been working on for several months. Instead of working on a cthey have chosen to proceed with their own ideas, which range from functional to challenging. Therefore, the works in this show are quite varied - making them all the more interesting.

Artists working with ceramics include: Rosa Chan, Doris Rainsford, Marian Marcatili, and Rebecca Verpoorten.

Artists working with sculpture include: Jackie Combe, Neil Laredo, Clair Padovani-Ginies, Hugo Rojas, Nick Ball, Jeremy Ankers, and Natalie Yuen.

The exhibition will run from the 2nd - 6th November with the opening on Tuesday the 1st of November at 6pm. Refreshments will be provided at the opening and admission is free.

## PUMP.

OPENING: 7PM FRIDAY  
18th NOVEMBER.  
OPEN: MON 14th - THUR  
24th NOVEMBER.

Mythology has it that those 'touched' by the moon, those who enter the 'land of the lunatic' have heard the Bathybian wind Symphony, have drawn into their lungs the primordial hot air of his pneumatic device. Those 'Moonstruck' as such have been known to go lamp in hand upon the sea in small baths or tubs searching the waters for the rising of 'Bathybius Bubbles'.

PUMP is a collection of works by first year students at the University of Western Sydney Nepean. The exhibition is based on the end of year project they have been working on, which they have been told to interpret in whatever way they'd like - making this a very unique, and unpredictable show.

## EXHIBITIONISTS.

OPENING: 6PM TUE 29th NOV  
OPENS: WED 30th NOVEMBER  
- SUN 11th DECEMBER.

The Exhibitionists is a culmination of works by Graduates of the Associate Diploma of Fine Arts at Penrith TAFE.

The Exhibitionists theme was chosen as a positive indicator of the pride in the cultural production of Western Sydney. Designed to expose a wealth of talent and cultural experience.

Speaker: Paul Gibson -  
Member for Londonderry.

## NEPEAN ARTHOUSE

### NOTICE BOARD

The Nepean Arthouse is an artist run organisation which recognises the need to create an awareness of contemporary art in the West.

#### Members Benefits:

- \*Monthly Newsletter
- \*Contribution to Administrative decisions
- \*Opportunity to exhibit
- \* Gallery mailing list

Membership forms are available at the gallery or by phoning (047) 222983.

#### General Meetings:

A meeting for all members will be held on Monday the 30th January 1995 at 4pm.

#### 1995 Proposals:

The gallery is now accepting proposals for 1995. Proposal Broadsheets are available at the gallery.

#### Submissions to Newsletter.

Submissions for the gallery newsletter close on the 15th of every month and should be typed and sent to Janelle Power at 7/10 Mia Mia Street, Girraween, 2145.

Editor: Janelle Power.  
Layout: Neil Laredo.

The opinions expressed in this newsletter are not necessarily those of the editor or of the Nepean Arthouse.

# NEPEAN ARTHOUSE

A CONTEMPORARY SPACE  
65-67 Union Rd, Penrith - Ph: (047) 222983

NEWSLETTER Vol 1, No 6.

April, 1995

## drag races

curated by Daniel Mudie Cunningham

An often heard remark regarding the flux of 'Gay Shows': 'I don't care about other peoples sexuality, what's the big deal? (at the risk of sounding sanctimonious) The big deal is this. Many of us are exposed to our own and others sexual preferences in the safe, liberal minded environment of the 'art scene'. Most of us are so comfortable in our isolated world that it comes as a shock when confronted with the hostility that exists in the 'real' world.

Lest we forget: 'shoot the bastards', 'Hitler was right', 'I used to go round with my mates and punch their lights out' (all heard recently at the mere mention of the show). These reactions and our complacency are why specific communities, whatever their platform, must constantly create events to question and confront issues like sexism, racism and in this case homophobia, and must be supported if ever attitudes are going to shift further than our own cozy domains. And in this case specifically, whilst we as a society make other

peoples sexuality our business, so we create the need to make it an issue.

### On to the show:

The success of this show was its lack of 'in your face', 'shocking' 'pornographic' 'ho hum seen-it-all-before' imagery that many now come to expect from shows about sexuality. Thus those who might have come for titillation would have been disappointed as would those expecting to be outraged.

The series of works ranged from the witty and honest celebration of sexuality in John Souths 'Swing' which metaphorically bespoke the liberation of the self and the allowing the self to like what it sees' To the dynamic 'Penetrative Drive' by Nathan Waters, where the rose as romantic cliché becomes 'deflowered' by the literal screw, leaving

the viewer to define the notions and/or possible problematics, of such 'forceful penetration'.

Erna Lilje's mysterious and subtle work 'Who gets to lick the spoon', (in the window space) was a collection of composed objects addressing aspects of 'ritualised heterosexuality', and had a surreal quality which quietly rebuffed the

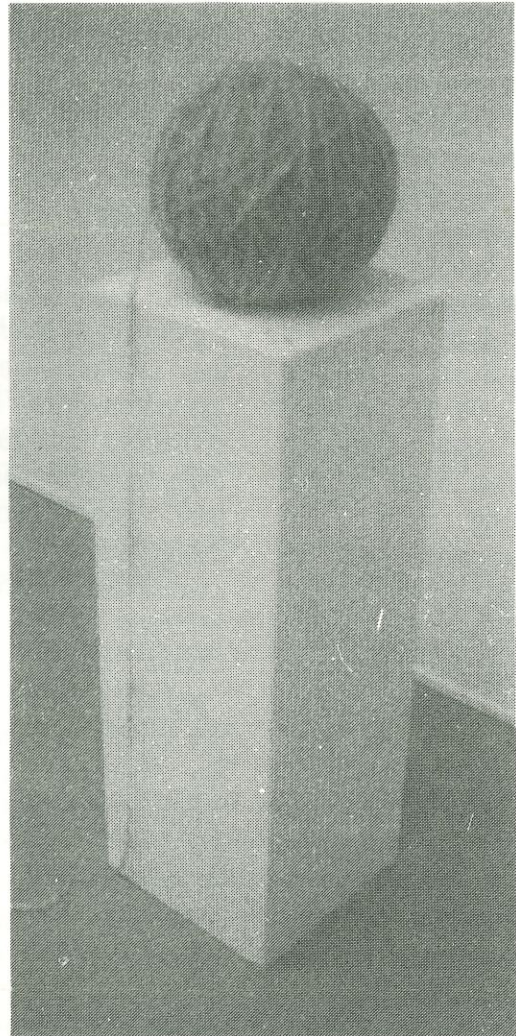


Photo: Janelle Power

Tim Hilton "He's so naughty" (detail)

inadequacies of so called 'normal society'.

An underlying theme of much of the exhibition, as was more obvious in Daniel Mudie Cunninghams piece, was peeling back; the body's as it presents itself, and assumptions regarding stereotyping and role playing. Ultimately 'Miss Sodragy' and much of the other works asked pertinent questions about society as a whole. As did Keith Clancys fervid 'To the Body bound...', sorely admonishing the performatives of (heterosexist) language itself. Some works seemed to offer mostly surface, that is, no real insight into that attempting to be communicated; such as Gabrielle Fifties Kitsch's work 'Band Aid', which, whilst containing potentially (if not overtly) loaded imagery, what was meant to be 'toyed with' was not quite clear. This, also occurred in 'Feathers' where Sandi James struggled with a quasi-expressionistic, tar and feathering of the body which is denied its rightful ownership.

Nevertheless, overall the show achieved much through its intelligence, wit and understatement. It did not set out to be a them-versus-us presentation, and rightly or wrongly did not inadvertently alienate a potentially new audience. Hopefully an awareness was raised, not tolerance (which is patronizing) but respect was gained, and more than just a few 'straights' enjoyed and

joined in the occasion. The 'gentleman' who quipped he'd bring a gun, either did not show up or did not feel so threatened after all.

Jo Ernsten.

## **Intervention Beyond Essentialism ?**

### **Women's Intuition**

**Curated by Sue  
Pendlebury**

*Bodies, egos, subjectivities are not simply referents of their cultural context and associated values, but are constituted as such by them, marking bodies in their very "biological" configurations with sociosexual inscriptions. (Elizabeth Grosz, Volatile Bodies, P. 38)*

*Women's Intuition.* The title of this exhibition, for me, conjured up an anachronistic essentialist feminism, which I suspected this show might have been informed by. However, upon entering Nepean Arthouse I was pleasantly surprised, because, while some works still seemed preoccupied with the problematics of essentialism, most of the work was much more strategic and playful with the many different feminisms (or should I say feminisms of difference?).

A specific work that could invoke a varying degree of essentialism was Catherine Bargwanna's *Celebration of the Mature Woman*. Framed on

geometrically patterned black and white paper (that resembled vinyl contact), these images located the "mature woman" within a natural landscape. While it would be easy to critique this works (intuitive?) essentialism, the work intended to promote the "desirability of the mature woman" in contrast to the double-bind of misogynist and ageist attitudes pervasive in the media. An essentialist desirability perhaps?

Sue Pendlebury's *Ovarium* also exuded specificities to the woman's body. Latex mats with inscriptions of text are the skin-like surface which hold "ovaries", that are wired and charged by a battery. This imagery suggests a clever layering of visual associations and puns. At first it evokes a *hysterectomy*, and the possible *hysteria* intrinsic to such an operation. Secondly, it invoked a discussion of the binaries of nature and technology, in order to suggest the many "sociosexual inscriptions" upon the biological corporeality of women.

Other evocative works included Joan McGuire's *The Doctor's* which was a disturbing piece comprised of the clinical debris from a doctor's surgery. This work blurred the anxieties of death and sickness with the nebulous concerns of immortality and the afterlife. Susan Dewhurst's *Saturday's Wash* is also worth mentioning. These photographic

representations of a hung clothesline (which shared many similarities to Helen Grace's photographic work of the late 70s) were aligned with the quote "They that wash Saturday are sluts indeed". This piece seemed to be posing two concerns. Firstly, of the sexist and uneven distribution of labour, and secondly, of the sexual inequities between men and women. (Or should I say studs and sluts?)

There are problems with *Women's Intuition*, like most exhibitions dealing with curatorial specificities, however, they arise more so from the essentialist associations of the exhibition's title. While most artists in this show either avoid or strategically employ essentialism, some of the more conservative works drown in an uninformed reliance on it. Because the show largely succeeds despite of this, *Intervention* may have been a better word to use than *Intuition*.

Daniel Mudie Cunningham

## **Persephone and the Paint Box**

**Curated by Janet  
Hollister**

The exhibition titled *Persephone and the Paint Box* (Persephone being the Goddess of the Underworld) traces through the personal world of an artist questioning life, death and God.

In Tandem with my painting are pieces relating

to colour and the environment in which live, i.e. Suburbia; expanding these themes to larger cultural concerns.

My work deals with the big questions we all ask ourselves in our adult life. Simply the exhibition was a survey of two years of intense work dealing with the aforementioned issues. This survey of works in oils and acrylics summarises a phase in my work which began with an excursion to Rookwood Cemetery in 1990.

The early works were generated from a series of photographs, together with a series of slides. The colours I observed at Rookwood at Rookwood in stonework and headstones influenced the choice of colours made in my paintings, tertiary hues of brown and red ochres.

Many of the epithets found, on mostly Victorian headstones, referred to an all powerful God by whose will life was taken away. It is the doctrine of this malevolent god which

inspired work on religious themes, depicting personal theological stances, supported by poetry which transpires these issues (eg. God's people poem).

My work in later years has less references to such ominous themes. It deals with the day to day concerns of my life - relationships and the act of creating. These works explore new colours and compositions which lean toward the abstract and the application of paint.

*Janet Hollister*

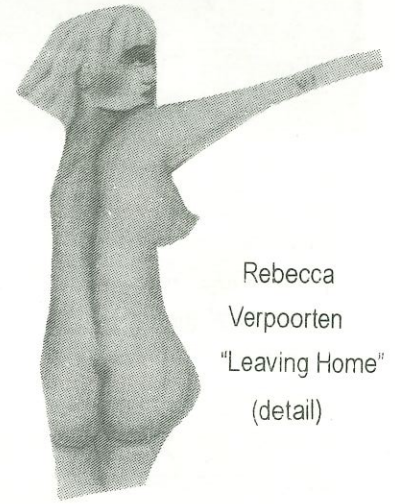
## Origins

It was apt that six women should be exhibiting together at the Nepean Arthouse during the celebrations for the 1995 International Women's Day. Two of the women - Margareta Fischer and Rebecca Verpoorten - are painters; whilst the others - Marian Marcatili, Doris Rainsford, Rosa Chan and

Gumsun Kim - are ceramicists.

The theme of the exhibition was Origins and each artist responded to the brief with passion and dedication. This was most evident in the work of Margareta and Rebecca. Margarita's paintings are redolent with her Nordic origins, the poetic canvases evoking the cool light of the north, speak of myths and memories from long ago. There is nothing cool about Rebecca's paintings, they are fiery and threatening. The tiny figure which appears in all but one of the paintings, is overwhelmed by the enormous, autocratic, feminine presence, even the family tree overwhelms. The giant shapes are anything but maternal.

Gumsun Kim has recently completed her Masters and soon will return to her "origins" in Korea. Her work is functional and uses traditional forms and glazes. Rosa, Marian and



Rebecca Verpoorten  
"Leaving Home"  
(detail)

Photo: Janelle Power

Doris are all third year ceramic students at UWS Nepean. Their work deals with a contemporary interpretation of the glazes, forms and textures of traditional Chinese, Japanese and Korean ceramics.

There was a postmodern formalist approach to Origins and it is a contrast and perhaps a bridge to the more highly conceptual pieces the gallery has been showing lately.

*MARIAN HANLY*

Rosa Chan "Hexagram 22, Adornment"

Photo: Janelle Power



# General News

The **Annual General Meeting** was held at the gallery on 25th March. A copy of the minutes can be obtained from the gallery.

All motions were accepted. Because the gallery is for both professional artists and being run as a professional space, it is emphasized that all proposals must be presented in an equally professional manner. A CV and proposal outline will be provided to ensure the artist has knowledge on normal gallery requirements and procedures.

While it's quiet this month, Neil is again going to be working on the **floors**. This time filling the holes and lightening the colour. Any volunteers would greatly be appreciated and should see Neil for more details.

The gallery is now accepting ideas for **fundraising**.

**Help!** I am a wife, mother and high school relief teacher. Whenever I am at home I find it difficult to do my own art. I draw, do collage and occasionally paint. I need other artists to work alongside me.

Is there anyone out there who has studio space and wouldn't mind someone to work with or is there a group of people already working somewhere who wouldn't mind someone else joining them.

If you could help me please ring Teresa on (047) 314222. Thankyou.

There will be a **\$10 show** for the 1st year visual art students at UWS Nepean sometime in May. Keep posted for more information.

**Art and Australia** is available to all members at the special price of \$12.50 (normally \$14.50). Copies are available at the gallery.

## Nepean Arthouse Noticeboard

The Nepean Arthouse is an artist-run organisation which recognises the need to create an awareness of contemporary art in the west.

### Members Benefits:

- \* Bi-Monthly Newsletter
- \* Contribution to Administrative Decisions
- \* Opportunity to Exhibit
- \* Gallery Mailing List

Membership forms are available at the gallery or by phoning (047) 222983.

### 1995 Proposals:

The gallery is now accepting proposals. Copies of the Proposal broadsheet are available at the gallery and should be forwarded to The Curator at 65-67 Union Rd, Penrith NSW 2750.

### Submissions to the Newsletter:

Submissions for the June/July edition close on the 12th May and should be typed and sent to Janelle Power c/. Nepean Arthouse 65-67 Union Rd, Penrith NSW 2750.

Editor and Layout: Janelle Power

The opinions expressed in this newsletter are not necessarily those of the editor or of the Nepean Arthouse.



Photo: Janelle Power



# NEPEAN ARTHOUSE

A CONTEMPORARY SPACE  
65-67 Union Rd, Penrith - Ph: (047) 222983

NEWSLETTER Vol 1, No 7.

July, 1995

Renée Bouchier Passlow

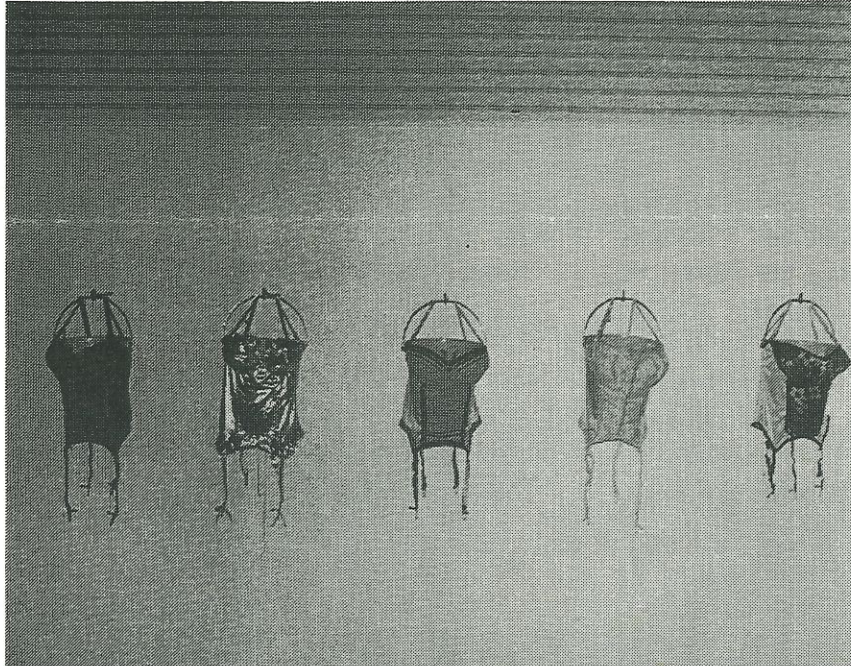


Photo: Janelle Power

## AND WE ALL FALL DOWN...

Pink material bricks and dismantled pianos. Columns enveloped in matted hair and corsets given body by buckets. Fragmented and hotchpotch results are often the nature of class exhibitions. Works are unrelated to one another and vie for space: the product often disjointed and disconcerting.

Yet "And We All Fall Down...", held by the second and third year interdisciplinary students

of UWS Nepean, is not a hotchpotch exhibition, but a very complete one. It's strength lies in this wholeness whilst retaining it's thematic and material diversity. Many works freely roll onto or run into one another, creating a flow from one space to the next (a flow only occasionally disrupted).

Any installation work is a reaction to, or embracement of space. Tim Hilton's "*Making Whoopee (pfft)*" embraces

two walls and the floors in-between. The objects placed on the floor are works unto themselves - compositions of wool, cotton, whoopee cushions, plunger and plastic noses. Appearing to be randomly dispersed across the concrete, the objects have in fact been meticulously positioned throughout the space to allow the spherical and phallic shapes to resonate off each other. In covering the floor between the walls, Hilton has forced

the viewer to physically interact with the installation. Resonating off Hilton's, Isabella Reich's "Where's Wally Now" also comprises of many objects positioned in a way that appears to be quite random and arbitrary. Yet the composition of the delicate objects has been painstakingly achieved through the reaction to the space: in this case a corner.

Disguising and concealing are recurrent concepts throughout the exhibition. Hilton has chosen what to reveal and conceal: many objects contain undisclosed contents wrapped in wool. Catherine Bargwanna's text piece "Blindness" asks us to

address this issue - but blindness to what? That is something we must discover for ourselves. Nathan Waters continues his twists of romantic symbols in his work, "Sweet Obsession". A shape of a gun. Positioned upon walls, pylons and even the exhibition's title, John South's elegant spear shaped objects covered every section of the gallery. Whilst not exactly hidden, these objects do not blatantly demand attention.

Renée Bouchier Passlow's and Reich's installation scrutinise the confines of domesticity. With objects representing the inventory of a bathroom (the shower, the bathmat, the toilet), Reich

alludes to the ritualistic facet of domesticity: the objects we utilise and encounter identically everyday. Creating corsets of the household fabrics of an ironing board, tea towel, pillowcase and upholstery material, Bouchier Passlow refers to the restrictions placed upon the female through clothing and the traditional role in the home.

Only occasionally interrupted by works that don't meet the standard of others, this exhibition flows through the Nepean Arthouse. "And We All Fall Down..." is united through its diversity, rather than fragmented by it.

RYAN DUNSHEA

## GUIDELINE TO WRITING A

## CV

If you've been putting off writing your **Curriculum Vitae** because you're just not sure how to set it out or what to put in it, then just follow these simple rules and you can't go wrong.

1. Put your name at the top with the year and the place you were born underneath.
2. Under the heading **Education** list any tertiary education you may have such as university and TAFE. Include the name of the course and the name of the institution.
3. Under the heading **Experience** list any experience you have had in the art industry such as jobs, work experience, internships or helping artists or curators with exhibitions. Include what you did and who you did it for.
4. Under the heading **Exhibitions** list all the exhibitions you were in, including both group and solo. Include the name of the show and where you had it.
5. Under the heading **Publications** list any work that you have had published or anything that has been published about you, including catalogues, journals, books and newspapers. Include who wrote the article and where it appeared.

- 6 Under the heading **Commissions** list any work that you were asked to make for a sum of money. Include the price and who it was for.
7. Under the heading **Permanent Collections** list any institution that has bought your work. Include who bought it and the cost.
8. You can also include the headings **Interests** and **Skills** which could include your areas of interest and any skills you may have such as a language.

### **\*\*Tips\*\***

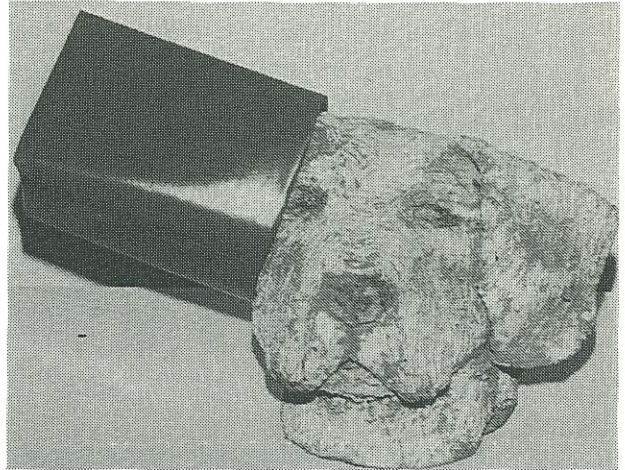
- List every thing under the year it was done. Start from the most recent and work your way backwards.
- Include as much or as little as you like.
- You can elaborate on things you have listed to make them better understood or to make them stand out.

**L  
E  
T  
S  
  
P  
L  
A  
Y  
  
B  
A  
L  
L**

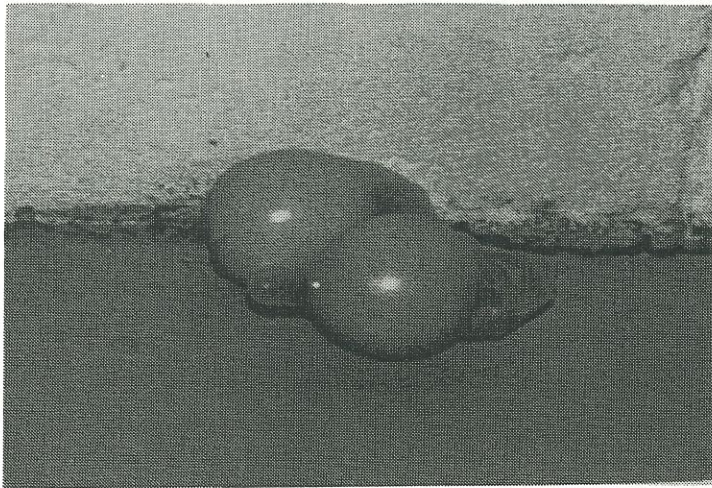
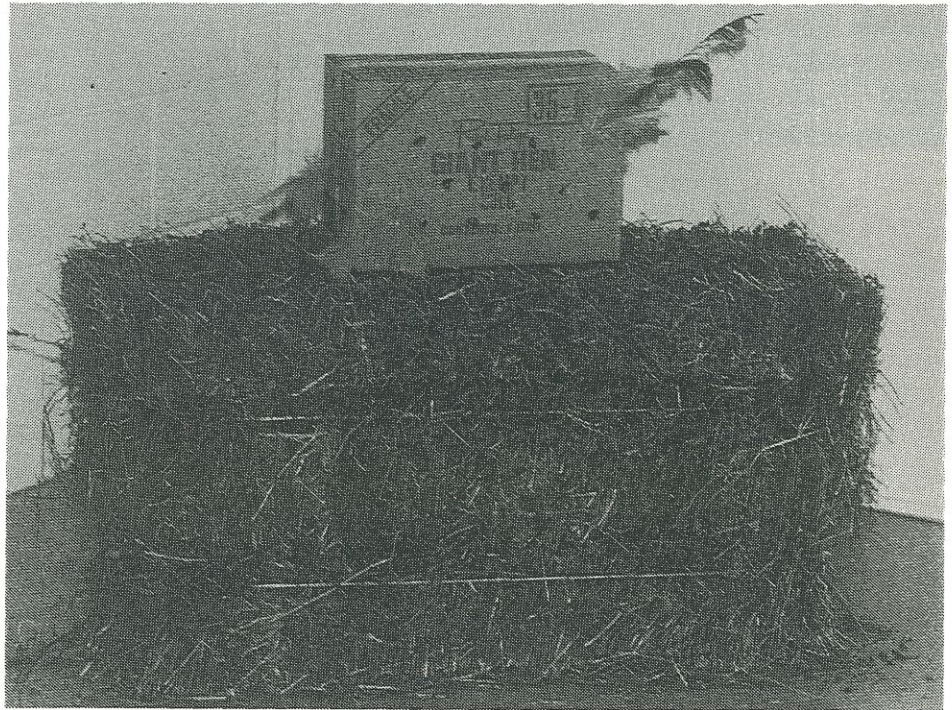
a fun exhibition of perversities, puzzles,  
peep shows and pleasures.

photos: Janelle Power

**Maree Baird  
"It's Just Not Cricket"**



**Sue Pendlebury "The Box"**



**Margaret Morgan "Untitled"**

**CALL FOR PROPOSALS:  
"MIGHTY REALNESS"**

I am curating an exhibition of about 5-7 artists for the 1996 Gay & Lesbian Mardi Gras festival. Any queer artists interested please send typed proposals and CV, or enquiries to:

**Daniel Mudie-Cunningham  
PO Box 31 Hurstville NSW  
2220.**

## Nepean Arthouse Notice Board

The Nepean Arthouse is an artist-run organisation which recognises the need to create an awareness of contemporary art in the west.

### Members Benefits:

- \* Newsletter
- \* Contribution to Administrative Decisions
- \* Opportunity to Exhibit
- \* Gallery Mailing List

Membership forms are available at the gallery or by phoning (047) 222 983

### Proposals:

The gallery is now accepting proposals for the second half of 1995. Copies of the proposal broadsheet are available at the gallery and should be forwarded to: The Curator at 65-67 Union Rd Penrith NSW 2750.

### Submissions to the Newsletter

Submissions for the next newsletter close on the 11th August and should be typed and sent to Janelle Power c/. Nepean Arthouse 65-67 Union Rd, Penrith NSW 2750.

### Editor and Layout: Janelle Power

The opinions expressed in this newsletter are not necessarily those of the editor or of the Nepean Arthouse.

**The Nepean Arthouse** is currently accepting proposals on ideas for the **1995 Fringe Festival**. The exhibition will be held in January next year and we need some ideas for a show and we'll possibly need a curator. Send proposals to the Curator c/. The Nepean Arthouse 65-67 Union Rd Penrith NSW 2750.

## The Nepean Arthouse

is also accepting proposals for ideas on a women's show. The exhibition will be held in March next year to coincide with International Women's Day.

Send proposals to the Curator c/. The Nepean Arthouse 65-67 Union Rd Penrith NSW 2750.

## WHAT'S ON IN JULY

### THE SPACE BETWEEN 19-23 JULY

A collaborative exhibition with works by six female artists. The works consist of a balance of ideas that deal with diverse, emotional, objective and political issues which bring about the conceptual content of spacial relationships. The six artists are: Marj Eastman, Joan McGuire, Sue Smith, Jenny Allen, Enid Schafer and Louise Fox. All artists are ex-Penrith TAFE students.

### STAFF ART 26 July - 6 August opening: 25 July 7pm

A group show consisting of ceramics, photography, painting, drawing and prints by staff of the Fine Arts Department at Penrith TAFE.

To be opened by John Ellison - Cultural and Arts advisor for the Blue Mountains City Council.