



at sea with a rope and a chair

honours 95

university of western sydney

nepean

1995 bachelor of arts honours visual arts graduation exhibition

**artspace
cowperwharf road,
woolloomooloo**

23rd november 1995 to 2nd december 1995

Catalogue Designed by: julia park

peter bunce

nicole davies

kim gerard

marta puchala

michelle veljkovic

[publications 4 bachelor of design (visual communications)]

Catalogue Published by: Faculty of Visual and Performing Arts
University of Western Sydney, Nepean

Film: Jeffery Litho Plates

Printing: Bloxham and Chambers

acknowledgements

The Department of Visual Arts

gratefully acknowledge the following people and organisations
who have assisted with this exhibition.

· Artspace

· Nicholas Tsoutas

· Jock Grady

· Charles Mifsud

preface

The Bachelor of Arts Honours (Visual Arts) program was begun in 1993. The work presented in this exhibition is the product of one year's intensive research and activity. For these students the Honours year has seen the development of research which will inform their future work and serve as a possible basis for future postgraduate study and professional activity in the Visual Arts.

The variety of work in the Graduate Honours Exhibition is a reflection of the diverse research interests of students. Only in recent years has the significance of the Visual and Performing Arts as unique research activity been acknowledged. Much of the gains in this area have been achieved by artists within universities who constantly strive for the multitude of their visual and performing arts activities to be recognised in the tertiary research culture.

The adventurous nature of the work itself, evoked in the poetic title to the exhibition, AT SEA WITH A ROPE AND A CHAIR, bears testimony to the confidence with which the students have undertaken their individual investigations into the many possibilities of aesthetic experimentation. The quality of the work demonstrates the enthusiasm and commitment of students and is an indication of the professionalism with which they will approach future activities.

Congratulations and thanks are extended to the Visual Arts Honours students for their impressive exhibition. Appreciations also extended to the staff who supervised the students during their Honours year and provided them with the academic and professional focus so critical to their success.

Associate Professor David Hull
Dean
Faculty of Visual and Performing Arts
University of Western Sydney, Nepean

exhibiting artists

jane allen.....6

ann marie bateman.....8

sophie burkett10

maureen clack.....12

lorraine eves14

dennis fenlon16

rebecca forbes.....18

rachel leonard20

susan mcinerney.....22

stefan markworth.....24

donna newberry26

raquel ormella.....28

tamarah quelch.....30

tess rapa.....32

matthew rawlings.....34

marcelo dalesio severo.....36

christine e. staniforth.....38

curriculum vitae40-44

jane allen

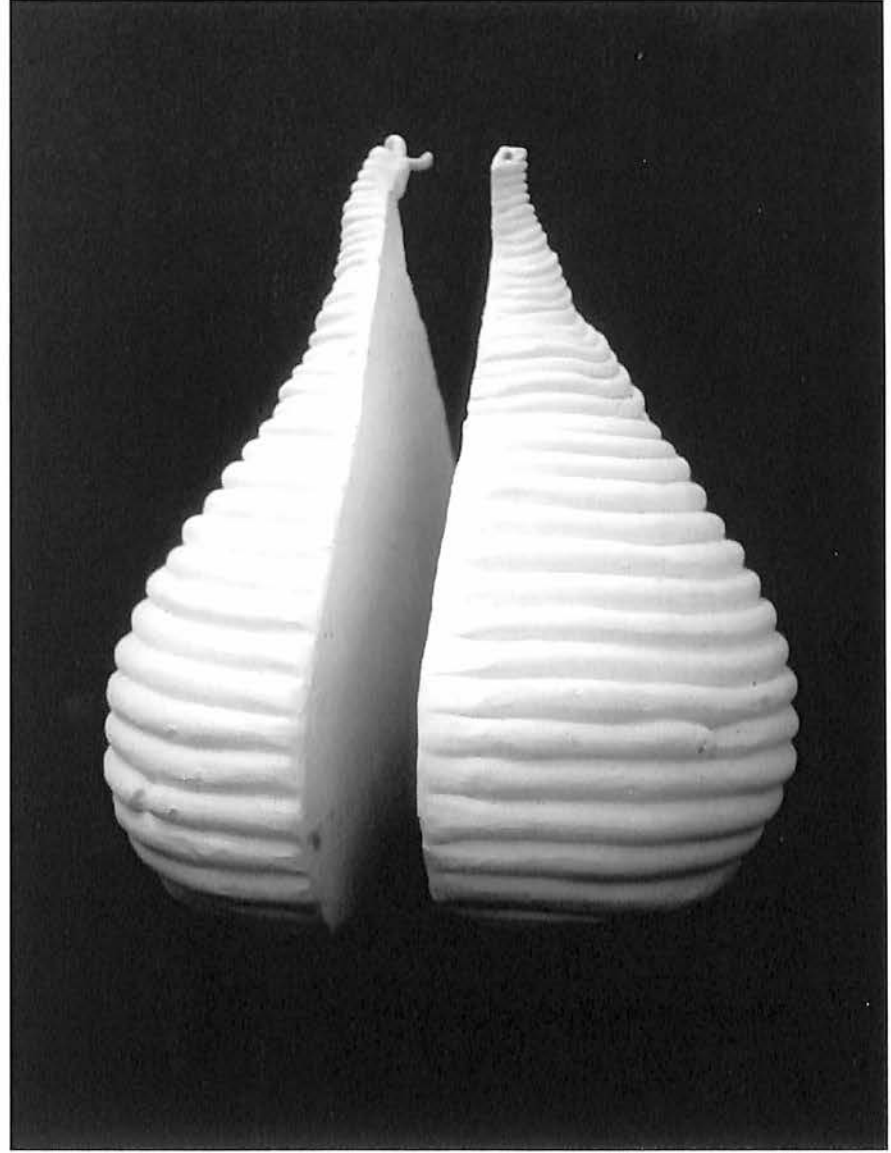
"Seeing and knowing are often separate. Nothing could be more admirable than when they coincide, but only too often they remain estranged."

"He who only knows, without seeing, does not understand the mystery. Even should every detail of beauty be accounted for by the intellect, does such a tabulation lead to beauty? Is the beauty that can be neatly reckoned really profound? The scholar of aesthetics tends to base his ideas on knowledge - or rather, he tries to make seeing proceed from knowing. But this is the reversal of the natural order of things." Soetsu Yangagi (1989) *The Unknown Craftsman - A Japanese Insight into Beauty*. The Scholar bases his idea of beauty on an accepted knowledge of beauty.

We are not unlike the Scholar. Our ideas of individuals and experiences are based upon an accepted conformist form.

The hustle and bustle of everyday life has left very little room for 'seeing' the real spirit and beauty of people and situations we encounter. We seem to opt for the quick judgement and classification that comes with 'knowing'.

In my work I am dealing with the situations which arise from the lack of acknowledgement and acceptance of conflicting elements within certain discourses. I see these situations as a result of the estrangement of 'seeing' and 'knowing'.



essence I

1995 ceramic 50 x 20cm

ann marie bateman

"At times decomposition of parts of the artefact and the ensuing fragmentation demand attention of two types: first, care in dislodgement and preservation and second, observation of the original position of the parts so the find can be reconstructed."

R.F Herzer (1981) *The Archaeologist at Work*.

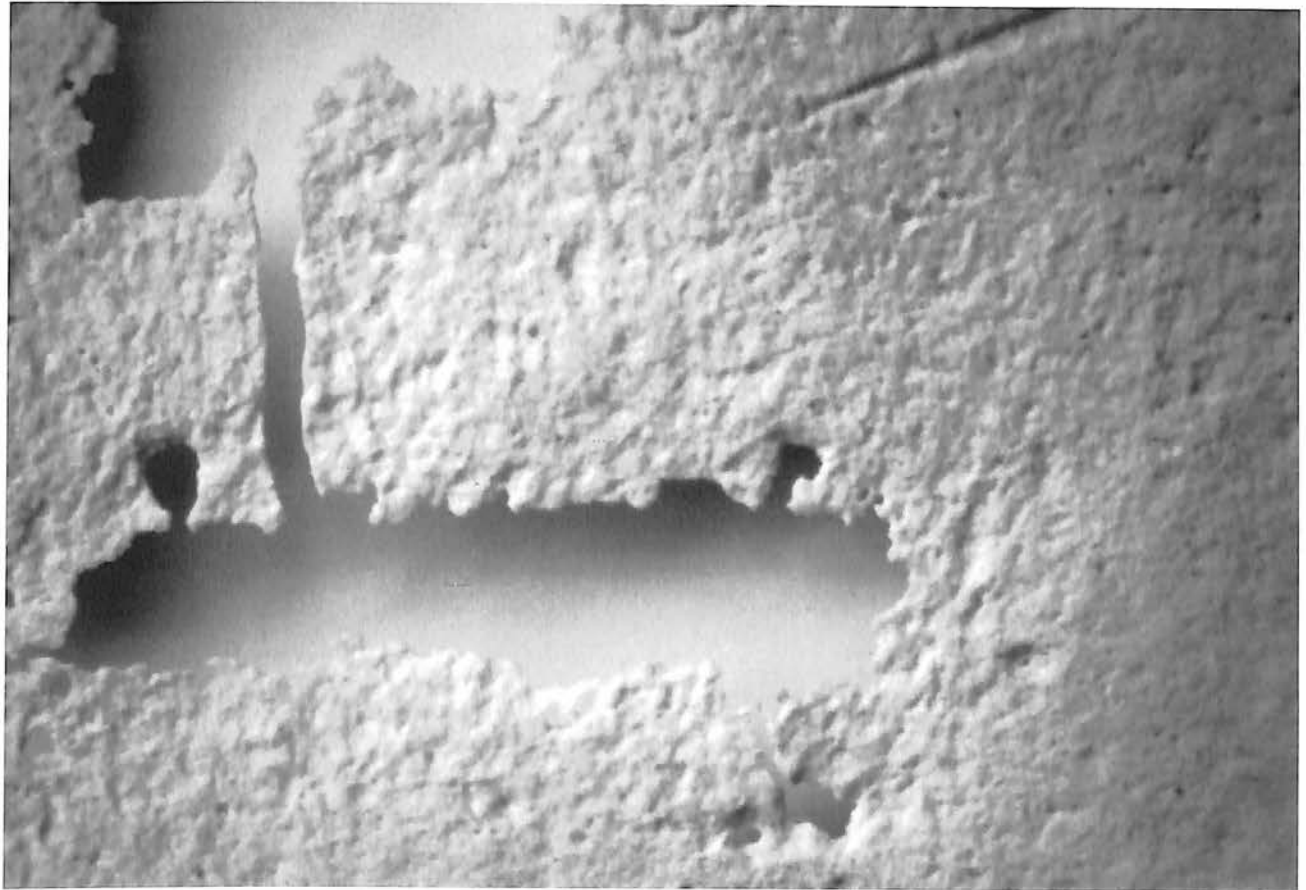
The nature of my research has been to navigate the chasms of archaeology - reconstruction of objects in terms of what is present and what is absent and its relationship to the body.

Historical and social values are attributed to objects by scientific documentation and the recording of the position of the objects in relation to their context. If an accurate contextual assessment cannot be made, the object is considered invalid and useless. The very action of dislodging an object from its location deconstructs the excavation site leaving the object to be

reconstructed according to hypothetical constructs.

Artifacts are reconfigured with regard to western notions of time and space. Through the delineation of western concepts of time, intervals are formed which fracture solidity creating a dichotomy between the present and the absent. Therefore the fragmented object is reconstructed and judged by what is seen as well as what is absent. In displaying fragments, museums seek to offer a contextual explanation of the absent.

Robert Morris states in his essay "The Present Tense of Space", that "objects are obviously experienced in the memory as well as in the present." How much of the object do we need to see before the mind reconstructs it in its entirety? How much of the reconstructed object is a reflection of ourselves?

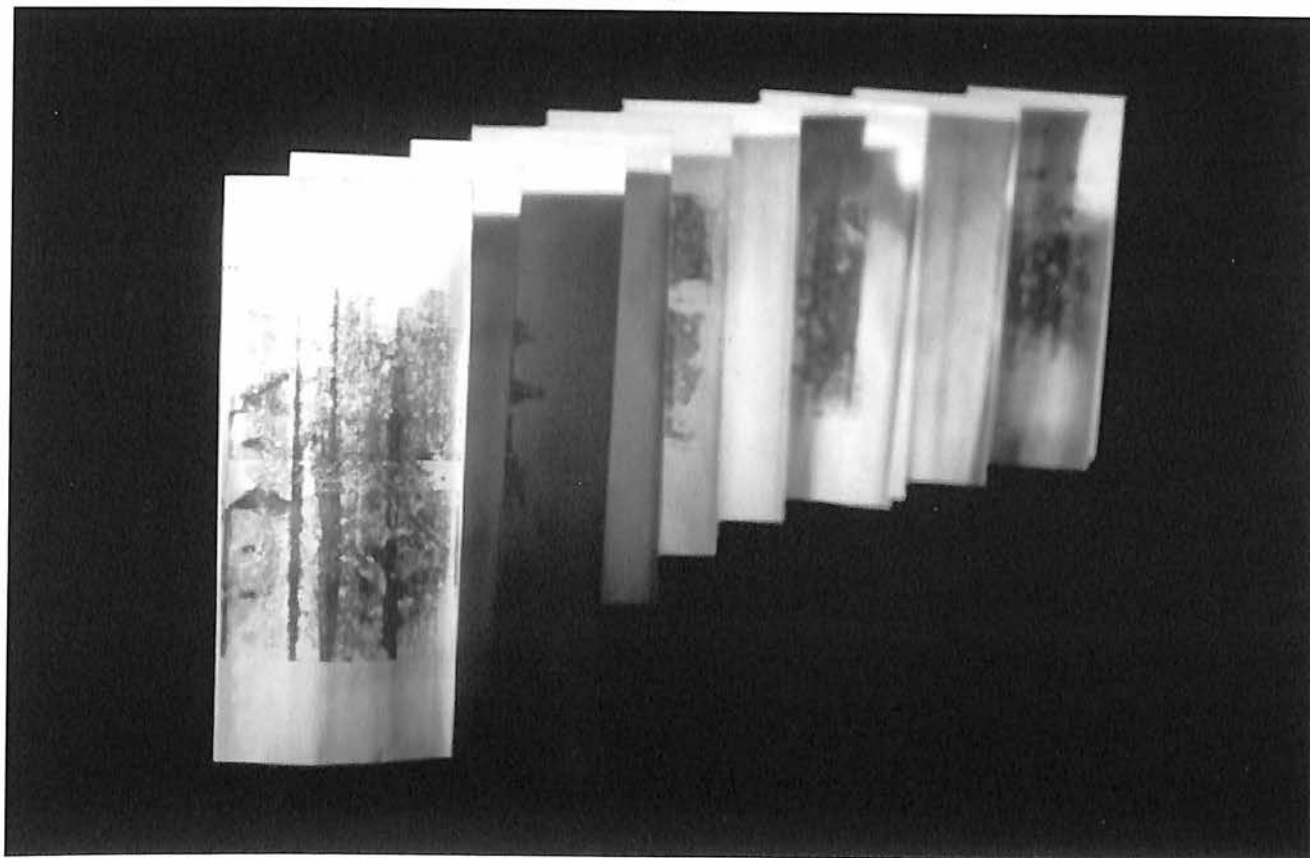


untitled 1

1995 porcelain paper clay 25 x 23 cm

sophie burkett

ELIMINATION	QUALITY
INHERITANCE	CHROMOSOMES
QUALIFYING	RACE
EVOLUTION	UNFIT
STERILISATION	PURIFICATION
INDIVIDUAL	RACIAL
CONGENITAL	HYGIENE
DISABILITY	SCIENCE
CRIMINALITY	MANIPULATION
INSANITY	PROCREATION
ALCOHOLISM	UNWORTHY
BREED	SELECTION
GENETIC	HUMAN



eugenic cereal

1995 mixed media 100cm x 100cm

maureen clack

Interview with the artist

Q. What is your work about?

A. Social issues, generally. Social myths, particularly those related to groups.

Q. Can you give me an example? Which "myths" have you exposed lately?

A. Religious myths, family myths, issues related to minority groups. Mostly categories that I can be located in. But I don't think I have exposed them. I think that people already know that they exist. Its more of an acknowledgement really.

Q. As an artist then, what purpose do you think the work serves?

A. I try to combine nostalgia and humour in my work. Nostalgia, because it hints at a familiarity that is not necessarily there, but has the effect of unifying unrelated incidents, or

memories, or people. I think nostalgia is a very powerful tool: dangerous. The humour, I hope, tempers it a little. I would like to think that the work as a whole provides an arena for critical debate, with a boundary that keeps the issues in perspective. After that it's up to the viewer.

Q. How has the course at University helped your work?

A. Contact with people with various interests in the arts: a handful of friends who think about the same things as I do - similar, anyway; an opportunity for critical discussion; and the necessity to evaluate my own work. The most valuable thing has been time to spend on my work.

Q. And the Honours year?

A. Well, if there is no such thing as a free lunch, you might as well have the cake.



*although mable was a small domesticated women,
she was never faint-hearted*

1995 wood 20 x 30 cm

lorraine eves

"Anything that has been explained ceases to interest us."

Friedrich Nietzsche: *Beyond Good and Evil*



untitled 1995 oil on canvas 30 x 15 cm

dennis fenlon

My research into this topic is based on a personal account of what interests me in relation to queer society. My art interest is currently painting, drawing and printmaking and I am pursuing a queer based language within these clear information pathways.

I am influenced by many artists who have questioned sexuality. Some of those artists that presently interest me are for example, Juan Davila, the Chilean born but Melbourne based painter and David Wojnarovich, the United States photographer/drawer who has since died of AIDS. They both persist in compelling the viewer to read a little further. Both offer gross visual accounts of queer sensibility but relieve the viewer of anxiety due to an almost childlike depiction of familiarity. My work is nothing like theirs nor do I want it to be but I have their influences deep within my queer psyche.

This work that I am showing depicts two colours. "Blue", which

has a continuing annoying habit of popping up on newborn baby boys where it stays entrenched for millennia and "Pink" which I deliberately chose as it is a potent universal queer colour. In a way, I am enjoying the absurdity of what surrounds me but highlighting a separatist viewpoint.

While visiting a Conrad Martens retrospective at the Mitchell Library I was intrigued by the language used in the text to describe him and his work. Initially I wondered whether he was gay as the word "bachelor" was repeatedly used. Who really cares? Yet my faggot instincts were on alert all the same. Later I lost interest in the whole thing when he married both a girl and money.

So this work is about refiguring a perception of text so as to elaborate a particular area of sexuality.

"He was single all his life".



untitled

1995 acrylic on canvas 30 x 40 cm

rebecca forbes

"Maybe you're too serious he told her. She swallowed the thought like a dry bean. It grew inside her and sprouted prickly spigs outside her body. She said I'm serious and I have thorns. If you touch me it will hurt. She enjoyed being a plant and soon grew strong and healthy. He stayed away most of the time now, coming to her now and then for shade but he couldn't touch her. She continued growing mostly at night. Her roots getting thick in the dark of her heart. Sometimes she remembered being a woman but it would always make her cry...the roots in her heart were growing so thick she wondered if she would somehow be consumed by them, and maybe that wouldn't be so bad."

Kim Zorn Caputo. (1995) *Blind Spot* No 5.



post

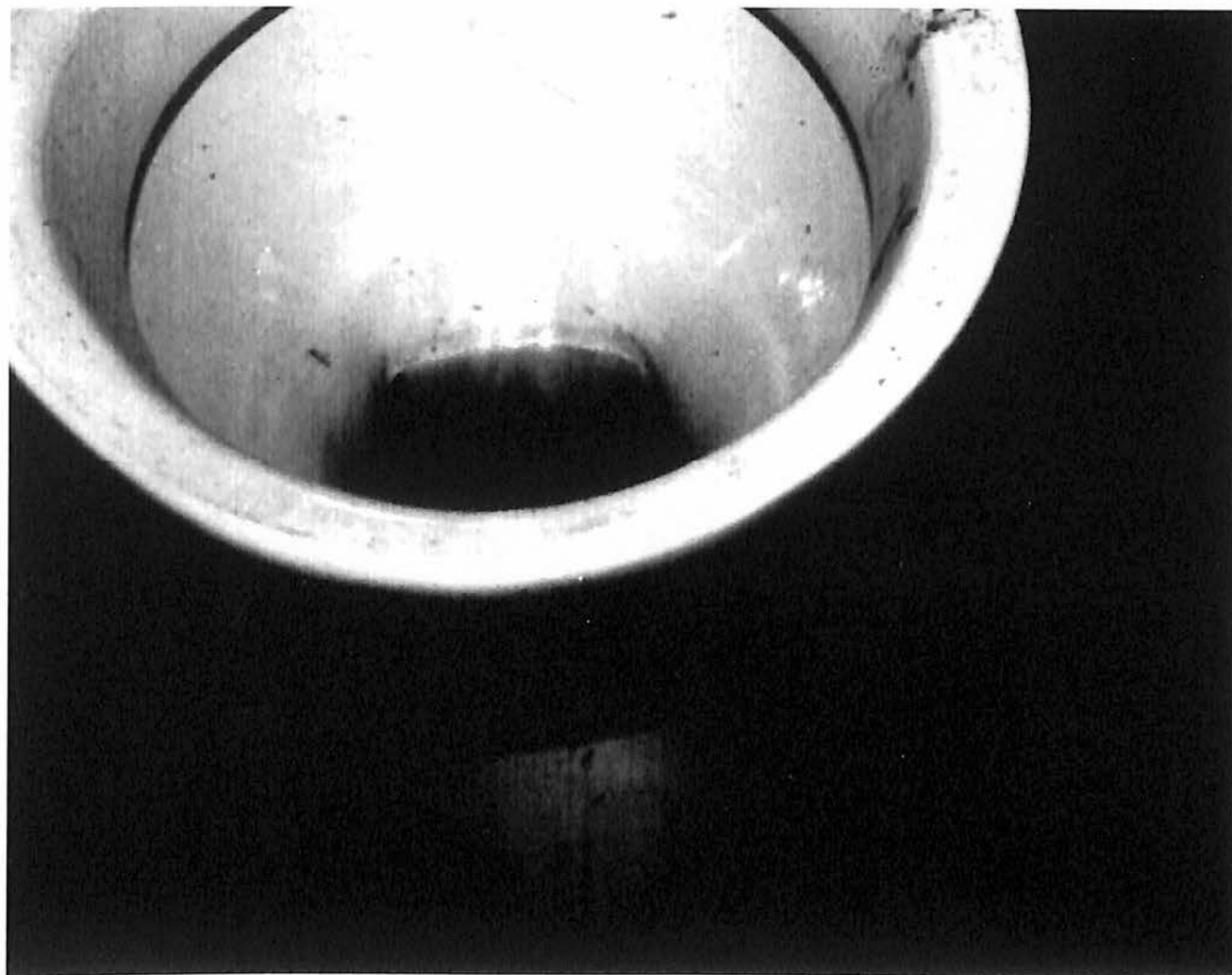
1995 polaroid 10 x 10 cm

rachel leonard

I have explored the boundary between public and private spaces within the area of the female public toilet. For this work I have produced a series of photographs which examine the use of this "place" the public toilet, both as a material and immaterial space, while recording actions of drug taking, sex and violence. The activity of using a toilet, in western societies, is recognised as a private activity even in areas designed as public such as the facilities in hotels, stations and parks. These public conveniences are arranged around specific genders highlighting the private nature of the activity. However, the activities of some patrons violate this space and through their actions alter the nature of private space and re-constitute its identity as a public space.

The public toilet as a space can be used for reasons other than going to the toilet. In the sense of it being a private space, the drug selling, exchange of money, fights, sex and arguments question the private nature of the space.

Violence and the actions of some members of society within "private" spaces, cause personal trauma for those exposed to it. In order to question the public and private aspects of these spaces I have explored the medium of documentary photography, highlighting the effects these actions have on the individual's body.



untitled

1995 gelatin silver print 30 x 40cm

susan mcinerney

I am straining, thinking about trying to define what the hell it is that I mean by this.

It's important to remember that you never get the full picture of anything. It has either been cropped or vital bits have gone missing.

Never expect to be told what you want to hear, because often you will be left disappointed.

I'm not interested in defining the theoretical underpinnings of this work. You can imply what you will. What I do care for, what I am interested in, are the objects negotiating amongst themselves. Coming to a conclusion about the way they are, why they are here.

They are investigators. They are not validators. They are not going to give you logical answers, and why should they?

They are ugly little shopping hazards. Too good to be left on the

shelf. They have all been produced with a purpose in mind and they all have their job to do.

I am transfixed periodically by their cheapness. Their look. Their presence. I have to have, I have to own. These perplexing creations with their adopted pre-histories are made to be consumed. By whom, for what?

I have dabbled my finger into their murky waters, dipped in my pen and thrown out the spanner.



I have dabbled my finger into their murky waters, dipped in my pen and thrown out the spanner

1995 mixed media 40 x 50 cm

stefan markworth

Over the past year I have been attempting to address the idea of 'exhibiting', how the art museum functions and where some of its limits might lie. In this work I am attempting to interrogate the role of the 'artist' as curator. I have attempted to compose an installation that accentuates how the space speaks to me. I like to think that I am holding up an open framework which allows the audience the opportunity to 'fill in the gaps'. For this exhibition I am using the 'loading bay' of Artspace. I am using the laneway behind the gallery and the public area next to the Gunnery building. Outside I have placed audio speakers. In the loading bay I have positioned a microphone and tape recorder that can be activated by the voice of an audience member. My intent is to facilitate a platform from which conversations amongst audiences and the spaces that they occupy to occur. Each day I will be visiting the gallery to collect any recorded dialogue that might be left by the

audience. I will then take these recordings home and compile them. The next day I will reintroduce the dialogue back into the installation. Layered over the open street space outside the gallery a progression of commentaries will be broadcast. Visitors to the gallery will be able to hear and respond to recordings made by members of the audience from the day before. Hopefully people who are not familiar with the 'entrance point' of Artspace will track parts of my installation and enter the gallery through the loading dock. Some contradictions are likely to surface. Although the audience has the opportunity to influence the work their impact is still filtered through me. A balancing act will therefore take place between emancipation and control. Other unpredictable outcomes will be observed and analysed as the exhibition proceeds.



look at me

1995 photograph 10 x 15 cm

donna newberry

"It was after Skrebensky that there sprang up between the mistress and the girl that strange awareness, then the unspoken intimacy that sometimes connects two people who may never make each other's acquaintance. Before, they had always been good friends, in the undistinguished way of the classroom, with the professional relationship of mistress and scholar always present. Now, however, another thing came to pass. When they were in the room together, they were aware of each other, almost to the exclusion of everything else.

Winifred Inger felt a hot delight in the lessons when Ursula was present. Ursula felt her life begin when Miss Inger came into the room. Then, with the beloved, subtly, intimate teacher present, the girl sat as within the rays of some enriching sun, whose intoxicating heat poured straight into her veins."

D.H Lawrence (1915) *The Rainbow*

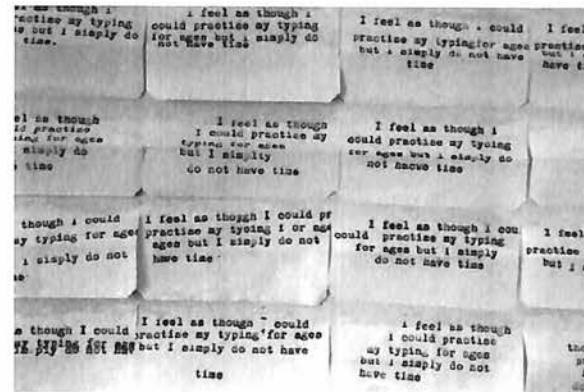
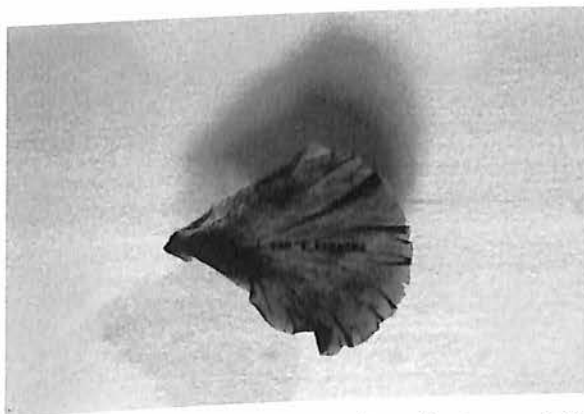


summer '78

1995 fabric 40 x 60 cm

raquel ormella

The artist is on a boat with two other people, a poet and philosopher - her size, her shape, and a ferryman guiding them to an island but the horizon is unbroken and all the artist feels is the sensation of the waves rising and falling, falling and rising, her body alternatively being freed by the dominating sky or drown in the overwhelming ocean as she moves above and below the endless line. It appeared as if they were drifting but the philosopher assured her that the boatman knew where they were going and knew the currents of the sea, that they would not be tossed off the course that they had been given. But the artist was not sure, and she was not sure that the island was where she wanted to go, even if they found it.



i don't know. i don't know what i'm trying to say, but you know what i mean?

1995 mixed media

tamarah quelch

I was listening to the radio the other day and I heard a woman say that any emphasis on both childhood and domestic issues was problematic. I can't remember her name, my memory fails me.



Painted flower

1995 oil on canvas 30 x 30 cm

tess rapa

My work is an attempt to get away from the intellect while acknowledging the existence of the intellect. My mind is not made up. is not closed, the challenge is to focus. Sometimes my work is about what it is like to be a person, the joy and the frustration of making art in the world. I like to refer to things I know or have had some experience of. I will continue to make art. Even this becomes an issue when you hit the bottom. When you or I hit the bottom there is only one way UP. That's it. I have promised myself an interesting life.



untitled

1995 oil on canvas 10 x 15 cm

matthew rawlings

"By the evening of the day of the disaster (14 July 1902) the decision had already been made to begin on the Campanile's reconstruction: "As it was, where it was !"

Dorothea Ritter (1994) *Venice in Old Photographs 1841-1920*



naya (studio) 1902

1995 gelatin silver photograph 30 x 40 cm

marcelo dalesio severo

"I don't like his work and I don't like him."

"Your work really makes me laugh. I mean it in a good way. It's ridiculous, but in a good way."

"More and more your work seems to be about talking yourself out of situations. It's a good skill to have."

"But what are you going to do for a living?"

"It's like a B-grade karate film, plenty of action but kind of sloppy and downright stupid."

"His work is concerned with revealing power relations. It really is quite political."

"I used to like his work when it was about South American issues. I don't know where he went wrong."

"I don't know ... it's just crazy. It's all over the place."

"He's just bored with the whole academic art thing."

"He is a serious well theorised artist."

"It's like you're obsessed with being out of control."

"Well focused performances. Reading through the write-ups I could really tell that you're always in control."

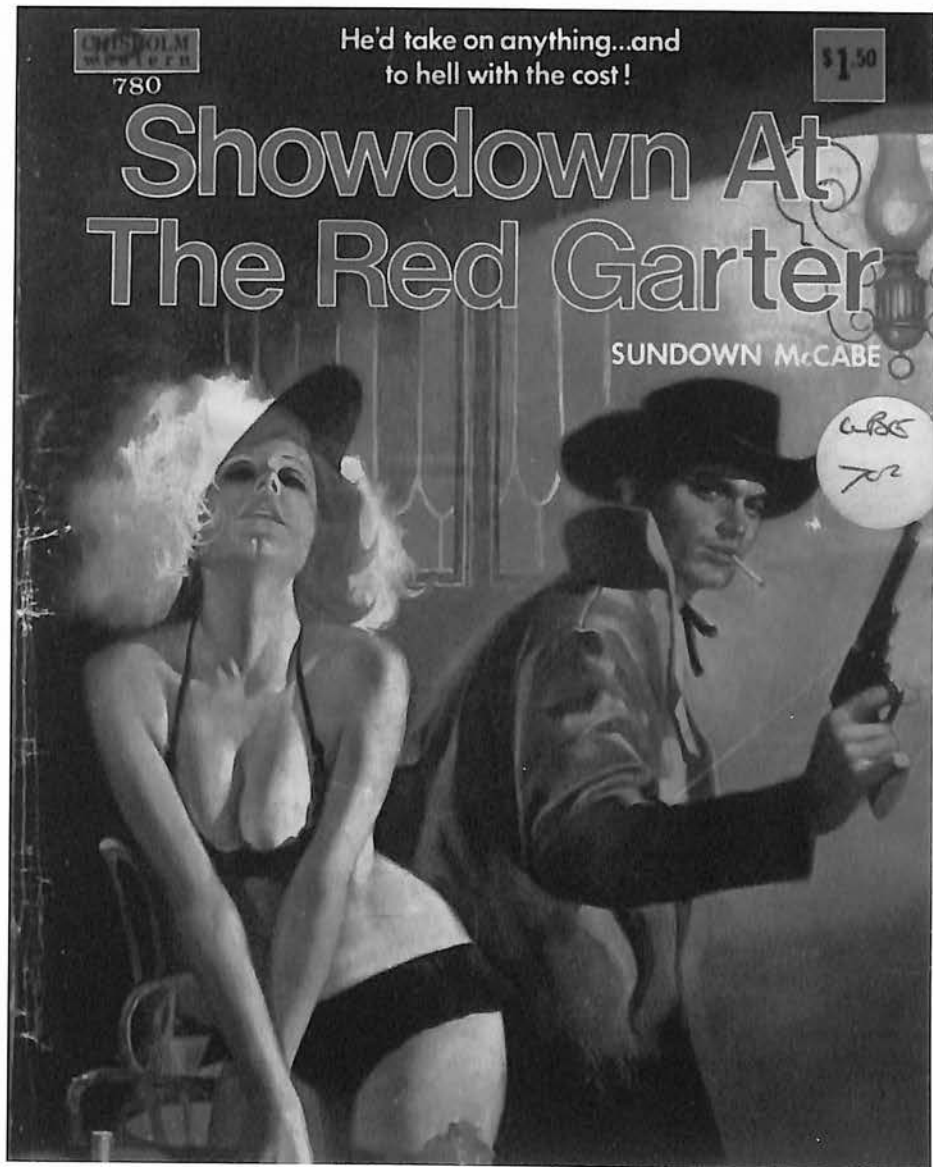
"He thinks he's a hotshot artist but he's really just an immature little fuckhead playing with his dick."

"Great work Marcelo, thanks for that."

"To tell you the truth I've never really liked your work. It just bores me."

"How much of your work is just about you asking for attention. I mean really, tell me the truth."

"Oh you're an artist are you? I don't get it. How can that be art?"

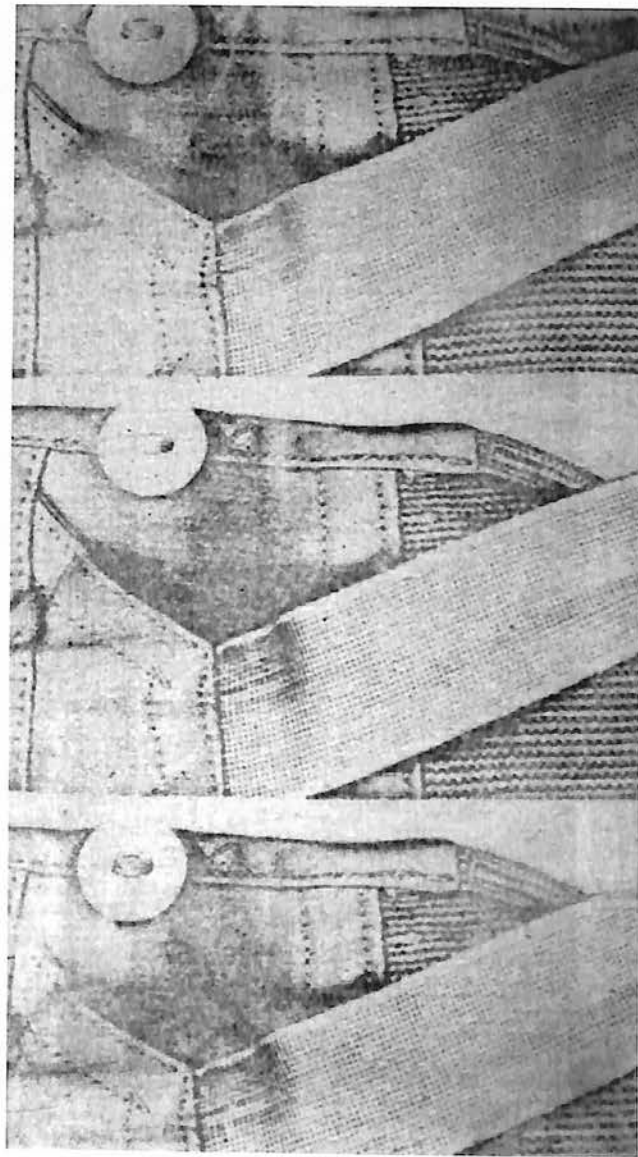


name of work

1995 type c photographs 10 x 15 cm

christine e. staniforth

Error Control, consumption, commodification and desire. The
'body desirable' the 'body undesirable'. Crisis of body image
fueled by self obsession. Marxism, feminisms, the media.
Complicating work, preconceptions, disruptions. Aesthetic, non-
aesthetic. Tropes, cliches, metaphors. Open, closed dialogue.
Silence as discursiveness , speaking for others. Who, why, how
and when. Appropriate, practice lithography.



body desirable 1995 lithograph on calico 30 x 40 cm

jane allen

Education

- 1994 Bachelor of Arts, Visual Arts
Newcastle University
- 1989 Travelled to USA, Mexico
studied Visual Arts Certificate
Course, San Antonio Art
Institute Texas, USA

Group Exhibitions

- 1995 *Youth Culture: An Inside Look*
The Lewers Bequest and Penrith
Regional Art Gallery
- 1992-94 *Maitland City Art Prize*, Maitland
Regional Gallery, Newcastle
Acquisitive Art Prize, Newcastle
University
- Walker Ceramic Prize*, Melbourne
Newcastle Graduation Show,
Newcastle University
Moments in Mud Watt Space,
Newcastle

Work Experience

- 1989-91 Employed in Graphic Arts
and Graphic Reproduction

- 1994 Involved in organising and
curating "Moments in Mud",
Watt Space, Newcastle

ann marie bateman

Education

- 1988-89 Graduate Diploma in
Education University of Western
Sydney Nepean
- 1985-88 Bachelor of Arts, Visual Arts,
University of Western Sydney

Work Experience

- 1995 Part Time Lecturer University
of Western Sydney, Nepean
- 1993-94 Working and travelling Europe
- 1989-93 Visual Art teacher O.L.M.C
Parramatta

sophie burkett

Education

- 1994 Bachelor of Arts Visual Arts
University of Western Sydney
Nepean
- 1991 Higher School Certificate
Galston High School

Work Experience

- 1995 Exhibition assistant for
Australian Perspecta Art Gallery
of New South Wales
- 1994 Exhibition assistant for
Casula Powerhouse

Group Exhibitions

- 1995 *Three faces* TAP Gallery, Sydney
- 1994 *Graduate Exhibition* University
of Western Sydney Nepean
- 1992 *Air Drawn Dagger* Casula
Powerhouse, Sydney

maureen clack

Solo Exhibitions

- 1994 *Bedtime Stores*. Access
Contemporary Art Gallery,
Sydney
- 1989 Gallery X, Balmain
- 1986 The Painters' Gallery Sydney

Group Exhibitions

- 1995 *Canberra Sculpture Forum*.
Legislative Assembly Building
Canberra
Mary Alice Evatt Award. Casula
Powerhouse, Sydney
- 1994 *Crafts Council Professional
Grant*. Craftspace Gallery
Sydney
*ACAF * Royal Exhibition*
Building, Melbourne
- 1993-94 Annual Birthday Exhibition.
Access Contemporary Art Gallery
- 1990-91 Staff Show, Meadowbank TAFE
- 1988 ACAF* 1. Royal Exhibition
Building, Melbourne
Opening Show. Gates/Painters
Gallery, Sydney
- 1987 Painters Gallery, Sydney

1986 *Sculpture*. Cell Block, ESTC
Post Art. Contemporary Art
Society Gallery, Adelaide

Maureen Clack is represented by
Access Contemporary Art
Gallery

lorraine eves

Education

- 1994 Bachelor of Arts Visual Arts
University of Western Sydney
Nepean
- 1991 School of Painting, Montmiral
France
- 1990 National Art School
- 1989 Master of Cognitive Science,
University of New South Wales.
- 1985 Bachelor of Arts Honours
Psychology, University of New
South Wales

dennis fenlon

Education

- 1994 Bachelor of Arts
Visual Arts
University of Western Sydney,
Nepean
- 1991 Ceramics at
Glebe High School, Sydney
- 1990-91 Brandling Street Painters,
Erskineville, Sydney

Solo Exhibitions

- 1995 *Gay Tribe*, Toast Gallery,
Sydney
- 1994 *Flounce*, TAP Gallery,
Darlinghurst
- 1994 *Deconstruction*,
Newtown Gallery, Newtown

Selected Group Exhibitions

- 1995 *Fringe Salon Steam*,
part of Melbourne
Fringe Festival,
Stop 22 Gallery, St Kilda,
Melbourne
- 1995 *Push* with Celda Silva, TAP
Gallery, Darlinghurst

- 1995 *Mary Alice Evatt Art Award*,
Casula Powerhouse
- 1995 *Art From The Heart*,
Bondi Pavilion, Bondi
- 1995 *Pure Dead Painting-*
with Tess Rapa,
Annette Matthews,
Sharon Hughes,
TAP Gallery, Darlinghurst
- 1994 *Five, Cinq, Cuig,*
Cinco, Cinque,
TAP Gallery, Darlinghurst
- 1994 *Out Art* Gay and Lesbian
Mardi Gras Exhibition,
Surry Hills
- 1994 *Walking the Street*,
Art in Shopfronts,
Newtown

rebecca forbes

Education

- 1994 Bachelor of Arts Visual Arts
University of Western Sydney,
Nepean

Work Experience

- 1995 Research Assistant for
Anne Graham and
Jacqueline Clayton
"Doing Time",
Casula Powerhouse
- 1995 Assistant for Anne Graham,
"Compound Time",
The National Sculpture
Forum, Canberra
- 1995 Exhibition assistant,
Australian Perspecta 1995,
The Art Gallery of NSW,
The Domain
- 1994 Workshop Technician for the
Australian Centre for
Photography, Paddington

Group Exhibitions

- 1995 *Mary Alice Evatt Award*
Casula Powerhouse

- 1994 *Bachelor of Arts Graduation
Exhibition*, University of Western
Sydney, Nepean

- 1994 *Shift-Exchange Ninety Four*,
Queensland University of
Technology

- 1994 *Knit 1 Rap 1 Pearl 1*,
The Lewers Bequest and
Penrith Regional Art Gallery,
Emu Plains

- 1992 *Air Drawn Dagger*,
Casula Powerhouse

Solo Exhibitions

- 1994 *Ritual*,
Glare Artspace,
Woolloomooloo

- 1993 *Gravity*, Solo Show,
Space 106, Liverpool

Awards

- 1995 *The National Tertiary
Art Prize*, Flinders University, SA
(highly commended)

- 1995 *UWS Chancellor's Cup
Art Prize*, Obscure Gallery,
Kingswood

rachel leonard

Education

- 1994 Bachelor of Arts, Visual Arts,
University of Western Sydney,
Nepean

- 1991 Higher School Certificate,
Loreto College,
Normanhurst

Group Exhibitions

- 1994 Equinox
Galleries, Enmore, NSW
Graduation Exhibition,
University of Western Sydney,
Nepean

- 1993 TAP Gallery
Sydney, NSW

- 1992 Casula
Powerhouse, NSW

- 1991 Loreto
College, Normanhurst, NSW

susan mcinerey

- Education
- 1994 Bachelor of Arts, Visual Arts, University of Western Sydney, Nepean
- 1991 Cerdon College Merrylands, Secondary School
- Group Exhibitions
- 1995 *Fill This Space-Events One and Two.* Performances in collaboration with Stefan Markworth and Marcelo Severo for *Open Season*, The Performance Space, Sydney
- 1995 *Untitled Performance for Endangered Species* Event Space 3, The Performance Space, Sydney
- Solo Exhibitions
- 1995 *The Bearded Lady and Lefty*. Process work for Avago exhibition space
- 1994 *Untitled Performance.* Graduation Exhibition, for the exhibition "shift" Exchange '94, H Block Gallery, Queensland University of Technology, Brisbane
- 1994 *Untitled Performances for the exhibition "Absolutely No Idea".* YZ Gallery, University of Western Sydney, Nepean
- 1994 *Intimate Apparel.* Performance, for the exhibition *Dissonance94*, Wollongong University
- 1994 *Kay Raft in Fashion Flux.* for the exhibition *In your own backyard*, Street Level Gallery, Blacktown
- 1993 *Mortal.* for the exhibition *T3*, Street Level Gallery, Blacktown
- 1992 *Untitled 1, Untitled 2.* Installations, for the *Air Drawn Dagger* Powerhouse Regional Arts Centre, Casula

stefan markworth

- Selected Exhibitions
- 1995 *Look at me.* Sound and paint installation, Pendulum, Sydney
- 1995 *Fill This Space-Events One and Two.* Performances in collaboration with Susan McInerney and Marcelo Severo for *Open Season*, The Performance Space, Sydney
- 1995 *Pursuit.* Sound installation and performance project directed by Ian Pearce, The Performance Space, Sydney
- 1995 *Sensation of Tone.* Sound installation and performance in collaboration with Ian Pearce and Sophea Lerner, for the event *Silence-Sound in Space*, Artspace Sydney
- 1995 *(Outside)-Surveyed-In, Version four.* Sound installation for "Hatched-National Graduate Show '95", Perth Institute of Contemporary Arts
- 1995 *Version three.* for the *Mary Alice Evatt Award Exhibition*, Powerhouse Regional Arts Centre, Casula
- 1994 *Version one.* for the exhibition *Shift* Exchange '94, H Block Gallery Queensland University of Technology, Brisbane
- 1994 *Re-site.* Site specific performance, in collaboration with Craig Baker and Marcelo Dalesio Severo, For *Parquetry*, an Eventspace in Prince Alfred Park, The Performance Space, Sydney
- 1994 *Lines of Thought.* Installation for the exhibition *Untitled '94*, The Performance Space, Sydney
- 1993 *Animal Human Machine.* Video for the exhibition "Honey", AFI Cinema, Sydney

donna newberry

Education

- 1994 Bachelor of Arts Visual Arts.
University of Western Sydney.
Nepean

Group Exhibitions

- 1994 *Visual Arts Graduation Exhibition.*
University of Western Sydney.
Nepean
- 1994 *Hits of the 90's. Various Artists.*
Nepean Arthouse
- 1994 *Your Representation is
My Undoing.* TAP Gallery
- 1993 *Baedecker-The Obsolete
Chaperone.* Sydney College
of Arts and Newcastle University
- 1992 *Air Drawn Dagger.*
Casula Powerhouse

raquel ormella

Solo Exhibitions

- 1995 *Photograph of the artist as a
drowned man*
Proposed Performance/Installation.
Blackheath Baths.
(Closed due to Blue Green Algae)

tamarah quelch

Group Exhibitions

- 1995 *Images of Men.*
Kinesis Gallery, Sydney
- 1995 *Mary Alice Evatt
Art Award Exhibition.*
Casula Powerhouse, Sydney
- 1995 *Three Faces.* TAP Gallery, Sydney
Bachelor of Arts Visual Arts
- 1994 *Graduation Exhibition.*
University of Western Sydney,
Nepean
- 1994 *Hits of the 90's: Various Artists.*
Nepean Arthouse, Penrith
- 1993 *Eye to Sky: Salon 1993.*
TAP Gallery, Sydney
- 1992 *Air Drawn Dagger.*
The Casula Powerhouse, Sydney

tess rapa

Group Exhibitions

- 1995 *Three Faces.*
TAP Gallery, Darlinghurst
- 1995 *Stupid as a Painter.*
Obscure Gallery,
University of Western Sydney,
Nepean
- 1995 *Pure Dead Painting.*
TAP Gallery, Darlinghurst
- 1995 *The Michelangelo
Project.* in collaboration with
Noia Farman,
Casula Powerhouse

matthew rawlings

Education

1993 Participated in a student exchange program to the College of Applied Arts, Prague for 12 months under Professor Kurt Gebauer

1994 BA Visual Arts, University of Western Sydney, Nepean

Group Exhibitions

1995 *Images of Men*. Kinesis Gallery, Leichhardt

LOOM. Collaboration with Hugo Rojas, Obscure Gallery, University of Western Sydney, Nepean

STIR: Recipe for a Gallery (Performance) Collaboration with Raquel Ormella, Obscure Gallery, University of Western Sydney, Nepean

HATCHED. Healthway National Graduate Show '95, Perth Institute of Contemporary Arts

1993 *Slavicin Sculpture Symposium*. Slavicin, Czech Republic

KaBRNACI. Old Town Hall Gallery Brno, Czech Republic. Students work from Professor Kurt Gebauer's studio in Prague

1992 *Air Drawn Dagger*. Casula Powerhouse

Solo Exhibitions

1995 *Ballast*. Selenium, Redfern

marcelo dalesio severo

Education

1990-95 Utilises creative processes to (con) make money via various scams

1994 Bachelor of Arts, Visual Arts University of Western Sydney, Nepean

Group Exhibitions

1995 *Collaborator*. Violent performance with Paul Gifford for "Engendered Species". The Performance Space, Sydney

Fill this space. Events one and two with Susan McInerney and Stefan Markworth. "Open Season 95". The Performance Space

Pope Performance. Public event with performance group, "Scram" Popes' visit, the Domain, Sydney

Collaborative studio experience with Erna Lilje, Obscure Gallery, Nepean

Solo Exhibitions

... *Collaborative exercise* with Hugo Rojas via post. Currently still in progress

1994 *Studio process work*. Graduation Exhibition, UWS, Nepean

Re-Site. A performance with Stefan Markworth and Craig Baker, for "Parquetry" an Eventspace in Prince Alfred Park. The Performance Space, Sydney

Drip. Pretty show piece for the exhibition "Remark". Street Level Gallery, Blacktown

La Muerte de Pueblo. Matansa de Culpa, Casa de Caca. Performances. Space YZ, UWS, Nepean

Serious, Denial, Tango-tango and Leak. Collaborative performances with Paul Gifford, YZ Space and various sites including Denial at the Aquatic Club, Sydney

christine e. staniforth

Education

- | | | | |
|------|---|------|--|
| 1994 | Bachelor of Arts, Art History and Criticism, University of Western Sydney, Nepean | 1994 | <i>Exchange '94</i> H Block Gallery, QUT |
| 1988 | Bachelor of Arts, Art and Design, Bradford and Ilkley Community College, England | 1994 | <i>Your Representation is my Undoing</i> , TAP gallery, Darlinghurst |
| 1984 | Diploma Foundation Studies, York College of Arts and Technology, England | 1994 | <i>Five by Five</i> , TAP Gallery, Darlinghurst |

Group Exhibitions

- | | | | |
|------|---|------|---|
| 1995 | <i>Michelangelo Project</i> Casula Powerhouse with Nola Farman, Visiting Fellow U.W.S. Nepean | 1993 | <i>Anaesthetic Tool</i> , TAP Gallery, Darlinghurst |
| 1994 | <i>Women by Women</i> , Young Dissonance, Wollongong University (paper presented) | 1993 | <i>Baedecker, the Obsolete Chaperone</i> , Joint curator, Sydney University, Glebe, Newcastle College of Higher Education |

Solo Exhibitions

- | | |
|------|--|
| 1995 | <i>Ballast</i> Selenium, Renwick Street, Redfern |
| 1994 | <i>Graduating Exhibition</i> , U.W.S. Nepean |

Bachelor of Arts Honours Visual Arts Supervisors:

Dennis Del Favero (Coordinator), Rhett Brewer, Jenny Barrett, Peter Charuk, Jacqueline Clayton, Donal Fitzpatrick, Associate Professor Anne Graham, Michael Goldberg, Helen Grace, Joan Grounds, Terry Hayes, Associate Professor David Hull, Graham Marchant, Margaret Morgan, Susan Norrie, Eugenia Raskopoulos, Julie Rrap.



UNIVERSITY OF WESTERN SYDNEY
Nepean

