



GRADUATION EXHIBITION

B.A., VISUAL ARTS; B. A. ART HISTORY AND CRITICISM

1995

1995 GRADUATION EXHIBITION

BACHELOR OF ARTS

SCHOOL OF

VISUAL ARTS

1

 UNIVERSITY OF
WESTERN SYDNEY
Nepean

1995 GRADUATION EXHIBITION

BACHELOR OF ARTS, *VISUAL ARTS*

University of Western Sydney, NEPEAN

13TH NOVEMBER - 19TH NOVEMBER 1995

BUILDING Z
UWS, NEPEAN
SECOND AVE,
KINGSWOOD 2747
HOURS 9 - 4

FOR FURTHER INFORMATION
PH. 047 360 648

ACKNOWLEDGEMENTS

SANDRA	WANTUCH
SIMON	QUAASS
GRAHAM	MARCHANT
LEANNE	MCGARRITY
CHARLES	MIFSUD
JULES	GULL
JOCK	GRADY
NICK	DORRER
VIAN	CUNICO
PETER	CHARUK

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

SPONSORS

THE DUMARESQ ST.
TWIN CINEMA

MR HARTLEY DIXON,
NEPEAN HOSPITAL

STUDENTS ELECTING TO GRADUATE IN 1995

Jeremy Ankers
Maree Baird
Evonne Borg
Darryl Brown
Hamish Casimir
Rosa Chan
Jacqueline Combe
Emma Crimmings
Duane Critcher
Belinda Daley
Joanne Ernsten
Durham Evans
Margareta Fischer
Paul Gifford
Raquel Gonzalez
Madeleine Grant
Douglas Hamilton
Marian Hanly
Tricia Hanson
Deborah Harbin
Olena Herasemiuk
Timothy Hilton
Christeen Hull

Alison Jacobs
Sandi James
Melissa Langshaw
Neil Laredo
Sebastian Teck Leng Law
Jennifer Leahy
Marcela Leiva
Erna Lilje
Kristy Lomax
Marian Marcatili
Richard Marreiros
Jacqueline Martin
Federico Mendoza
Geraldine Mills
Biljana Milosavljevic
Wayne Mow
Daniel Mudie Cunningham
Justin Nyker
Claire Padovani-Ginies
Monika Paril
Renee Passlow
Susan Pendlebury
Narelle Phillips

Barbara Pye
Doris Rainsford
Niki Read
Lyndsey Regan-Evans
Stephen Ridgeway
Hugo Rojas
Christopher Sciberras
Michelle Seamons
Katherine Shaw
Yoon Jong (Joanne) Shin
Nectar Soliman
John South
Craig Tesler
Kathryn Torok
Sharen Turner
Christopher Verdich
Rebecca Verpoorten
Joselyn Vezzola
Vincent Watson
Julie Whittlam
Karen Yardin

It has always been the intention of the Faculty of Visual and Performing Arts to establish an environment in which students mature as artists who are critical and articulate individuals. Our student's work is a combination of the conceptual and theoretical knowledge they have gained through their interaction with studio and theory staff. The work exhibited here will challenge those who view it.

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.

Many students will pursue postgraduate opportunities at UWS Nepean as well as at other institutions, some will develop their careers within education and provide other young people in the community the scope to explore their potential through the Visual Arts. Others will pursue careers as studio artists and in 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.

The School of Visual Arts has always represented the need for individual students to achieve their potential. As a consequence the School has continually revised its approaches to teaching in order to potentialise the tertiary educational experience of these students. Staff continually involve themselves with research relevant to the provision of courses that genuinely reflect the nature of the contemporary arts. UWS, Nepean prides itself in always seeking out the best artists relevant to the education of its students. These past three years have provided the platform from which students will embark upon future academic and professional careers. The students presented in this exhibition describe an innovative and serious commitment to art making.

On behalf of the Faculty I wish them well and thank all of those involved in this Exhibition.

ASSOCIATE PROFESSOR DAVID  HULL

The Graduation Exhibition is the culmination of a three year program and the occasion of the students final assessment for the Bachelor of Arts degree.

The nature of the program has experienced some change this year and consistent with the overall University policy has encouraged students to participate in electives offered throughout our own Faculty and from other Faculties within the University. This initiative, along with other structural changes to the course, empowers the student to construct a more individual pattern of study. Their program is designed to develop their strengths and interests and to equip them with the necessary skills to both continue their artistic careers and to address the challenges presented from a rapidly growing arts industry.

The students participate in a rigorous theoretical program throughout the three years and are encouraged to evaluate their work in a critical, comparative and contemporary context.

Increasingly the BA degree provides a platform from which to continue further study and training. An increasing number of students continue their study at BA Honours level both at UWS, Nepean and at other tertiary institutions, with some continuing their studies to a level of MA Honours. There are those who will undertake postgraduate training in Education and already many of our previous graduates are positioned in High Schools employed as art teachers throughout the state.

The exhibition demonstrates the creativity, determination and scholarship of the students and highlights the emphasis the School places on the individual development of the emerging artist.

My thanks must go to the academic, general and technical staff within the School whose selfless commitment encourages the students to achieve their full potential.

I congratulate the students exhibiting and express my sincere thanks to you for your contribution to the School of Visual Arts and UWS, Nepean. I wish you every success in your future careers.

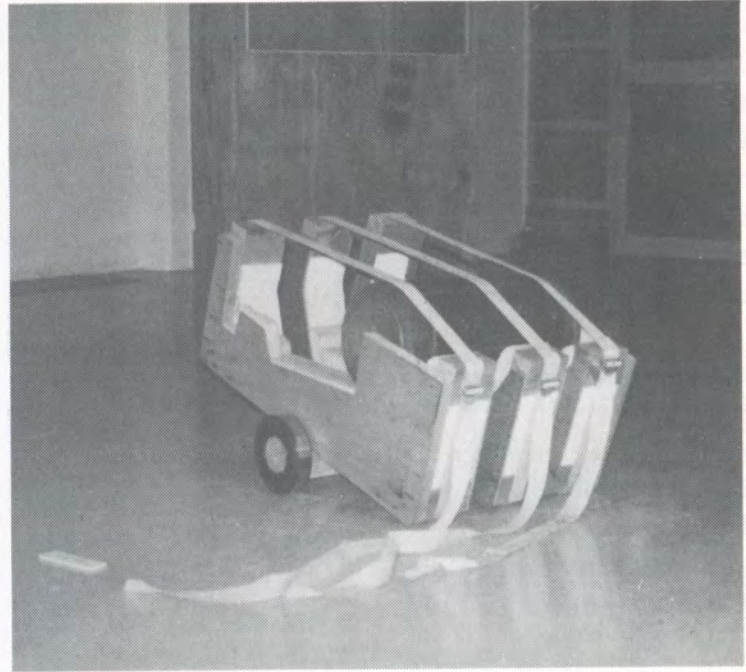
GRAHAM **MARCHANT**

HEAD, SCHOOL OF VISUAL ARTS

JEREMY **ANKERS**

My Interests - man's relationship to his environment and the objects, materials and images within that environment. The identity which makes up my environment is taken for granted. Technology versus nature is a delicate balance, this is now my line of work. The microcosm inside a nuclear containment unit and the portability of it are issues more present than before and will continue to be in the future.

THE FUTURE - Depending on the individual consists of identity, the object, transportation, and environmental concerns.

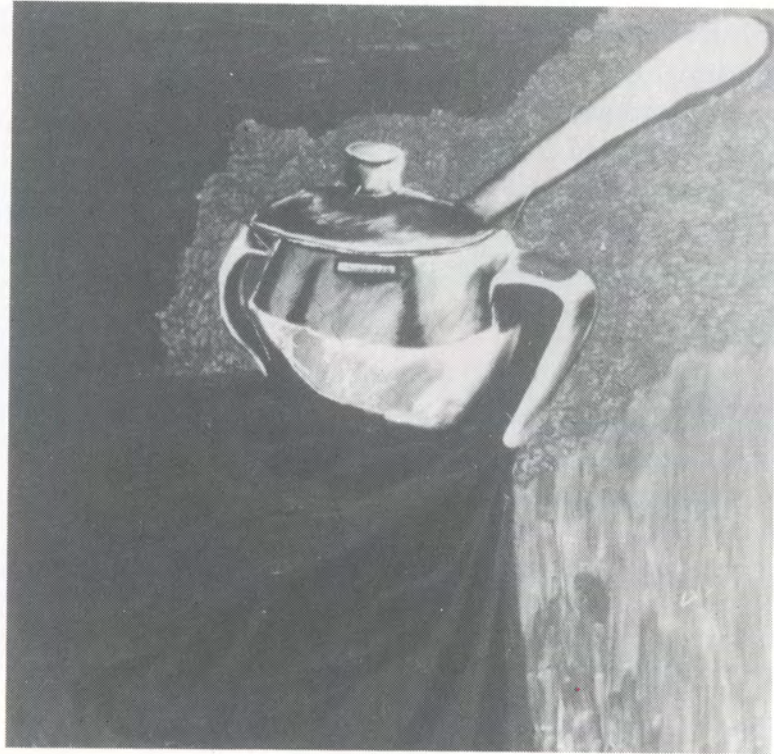


MAREE BAIRD

Can something be taken before its time?
When the odour is all consuming
Perspiration falls from mere frustration
Do I wait?
Or risk the effects
Watch the bowl
See it's unstable
See the sugar disperse on the table

The fragile bloom of what could be

Can something be taken before its time?
I assume, what will be, will indeed be
But this I assure
Is this the crime that befalls
The simplest mind, or not?



EVONNE MAREE **BORG**

The creation of my work is used as a vehicle to carry a strong conceptual process, as opposed to an artwork made primarily for its technical process.

Essentially, the work is comparing 'famous people' and 'average people' Specifically, judging the roles of people in our society. I point out the emphasis that is placed on the 'famous class' as being beyond performing the domestic chores of the everyday routine. Also identified is the lack of emphasis on the 'average person' Fiction is used in some examples of the 'average person' to show how easily the power of judgement can be abused.



Woody Allen shopping in a hat 1978



John Debutt loitering in a hat 1988

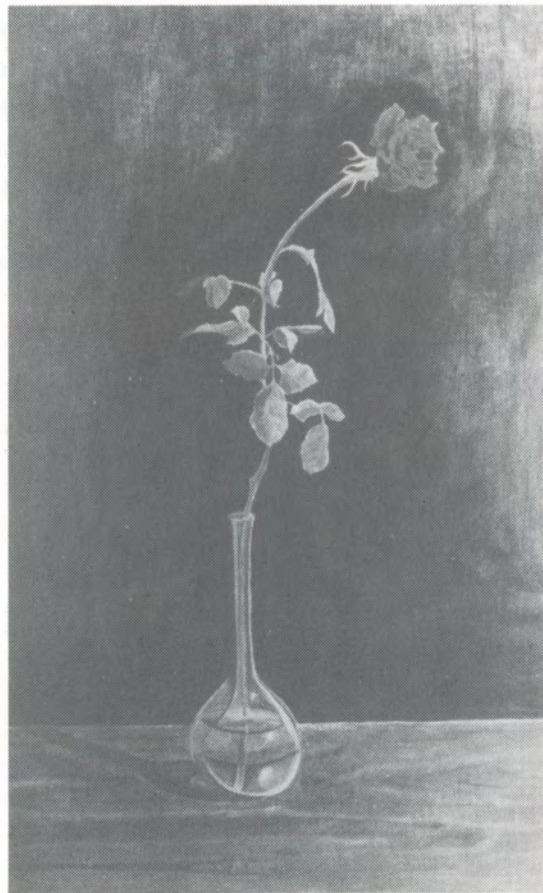
DARRYL **BROWN**

Umberto Eco observed that the post-modern era is perhaps most interesting in terms of its gradual discovery of those "new methods of adjustment" between different 'cultural traditions', in this case the transition from the post-modern era into a computer age. The first big problem society faces is that "there is a marginalisation of people who either choose to or are unable to adapt to the changes in technology"



HAMISH CASIMIR

The obvious problem with an artist's statement is that it devalues, the actual work, by breaking down the gestalt.

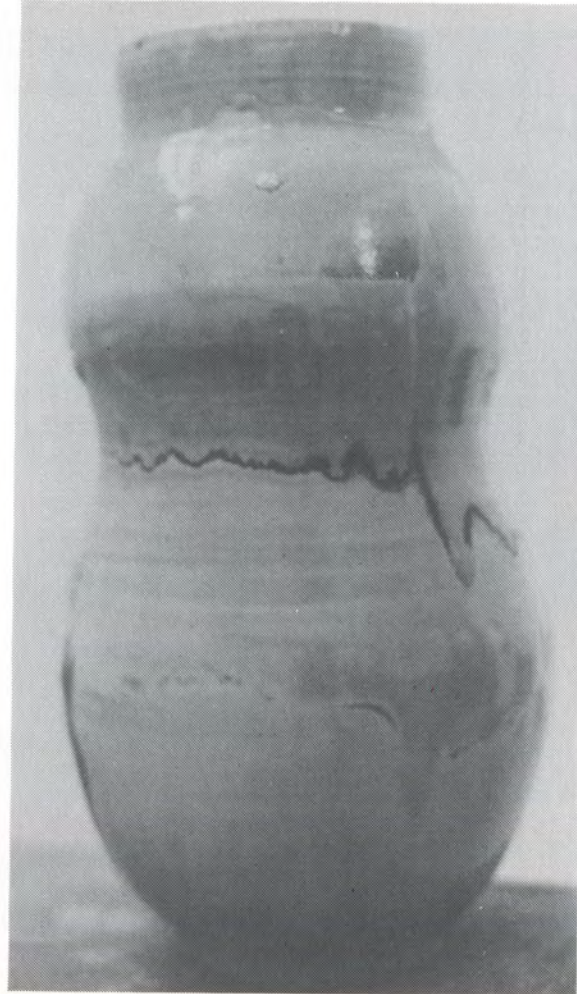


ROSA CHAN

Within the field of ceramics, my works involve the re-establishment of my cultural identity. The "Vessels" are images of hidden Chinese culture. Taoism (The Way and its Power) is one of the most influential Chinese philosophies. The following illustration is how Taoist interprets "things" on "nothings" and the practicability and usefulness of emptiness over form.

*"We turn clay to make a vessel,
But it is on the space where there is nothing
that the usefulness of the vessel depends"*

Reid 1989, p.117



JACQUELINE COMBE

"Intimate Immensity" - mixed media

"One might say that immensity is a philosophical category of daydream. Daydream undoubtedly feeds on all kinds of sights, but through a sort of natural inclination, it contemplates grandeur. And this contemplation produces an attitude that is so special, an inner state that is so unlike any other, that the daydream transports the dreamer outside the immediate world to a world that bears the mark of infinity."

Bachelard, *The Poetics of Space*, Beacon Press p.183



EMMA **CRIMMINGS**

"I don't deny history. It's an immense toy."
Baudrillard, *Forget Foucault*.

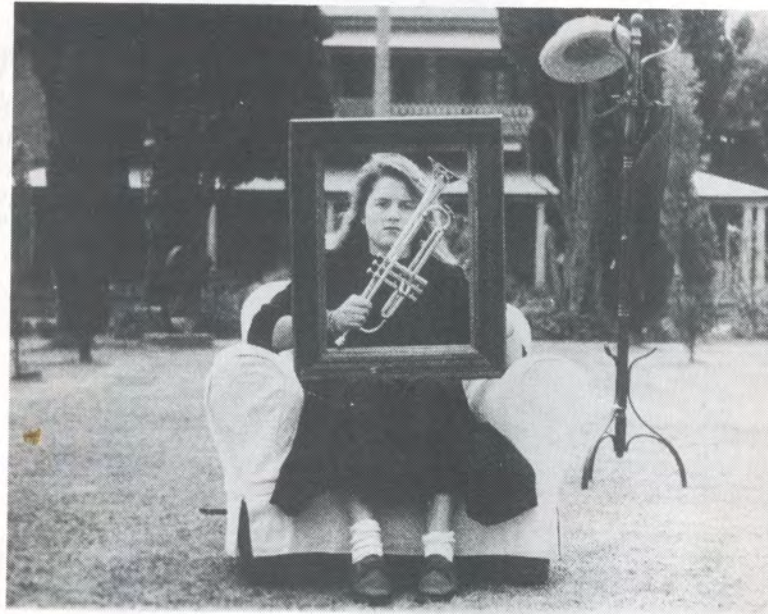
"**Homestead** a rich, lush colour ideally suited to the Heritage colour schemes."

DULUX '95

What is heritage? It is a big and colourful conspiracy!

Please enjoy the freedom to open and close the authentic 'history' encased within the shutters presently on display, as they are original artefacts taken hostage from a culturally significant location. This their first and last unmediated public appearance before they are bound and gagged by the restorative process. A note of caution. be weary of restoration anecdotes and Heritage Societies, as Heritage terrorism is spreading imperceptibly all over this nation. No home is safe!

A National Trust Warning



DUANE **CRITCHER**

"Toxic Residence" - mixed media on canvas

The position I take is one of living in the western suburbs, situated near Castlereagh Regional Waste Depot and its effects on an array of matters that have immediate personal consequences. It is necessary to question these effects because they not only effect the micro-community but also to aspects of economy and industry, environment and waste management, class, geography and health, which in turn, effects the identity of the individual.



BELINDA **DALEY**

"Mysterious feelings of slight familiarity, vague eeriness and notions of mystery"

"Photography is eerily lifelike, and yet not like life at all. The light on which the subject lives flashes for a millisecond onto a negative and, in the darkness, freezes it there. (The image is) mysteriously replicated, trapped within the moment, suspended in a half-life of chemical and paper"

Barry Oakley

The works are vague memories of environments created by childhood imagination. They exist in the blurred state between what my memory recalls was imagined and what my memory recalls was reality.

Landscapes which hold an eerie stillness, a feeling or notion of mystery and a slight familiarity.

Landscapes where nothing moves yet something unidentifiable does, and is caught.



JOE ERNSTEN

"Complicity"

Once I heard the sound of muffled screaming.



DURHAM EVANS

Before,
nothing.

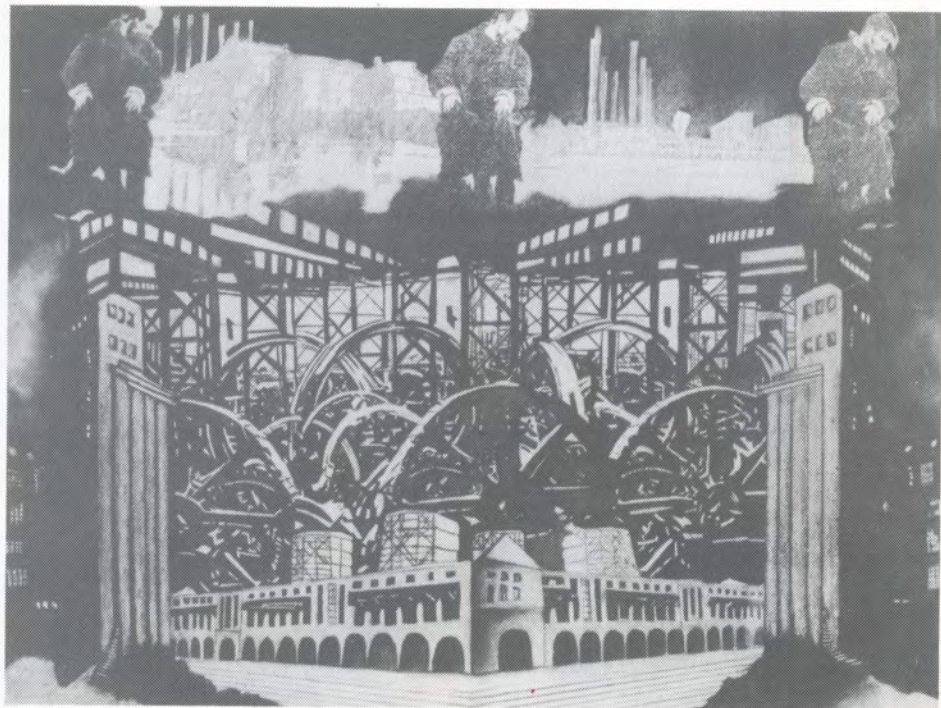
After,
nothing.

The blare of time is the noise of the present con-
tending with past echoes intensified with grief
for an irreclaimable future.

A sentence is a cell, words padlocks on meaning.

Reality is too complex for oral communication.

Thou art god.



MARGARETA

FISCHER

The aim of my paintings is to transmit the feelings of searching and longing.

The paintings are landscapes of memories, which are both familiar and foreign.

A continuity despite displacement, where the familiar is altered, but the experience is similar.

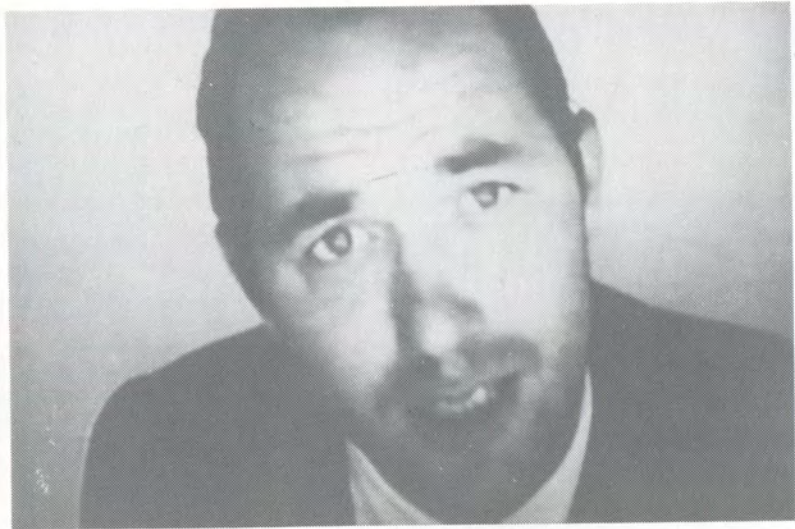


PAUL **GIFFORD**

I had a strange dream about Art School, the School had become a large factory full of frantic kinetic activity. Sparks flew from metal grinders, molten metal poured into huge vats, massive plastic casts of heroic figures spewed from production lines. I wandered around (my usual practice) in awe. What was the meaning of all this activity? Was I supposed to participate, and if so, in what way?

My work is slightly larger than my fist, it is a white room and strange activity recorded on a video tape. I watch myself and think 'how odd' Activity verging on madness and self obsession. Investigations of subjectivity, masculinity and reception.

I am an artist, this is the way I speak, through these characters, through these things.



RAQUEL **GONZALEZ**

[mun .chaü zen']

etchings on perspex and mixed media

Sheryll was a cheerful and apparently healthy 31 year old nurse who had recently assumed nursing duties at a hospital having worked in various centres while travelling around Australia the past 12 years.

She soon presented severe lower abdominal pain. Her behaviour was noted as somewhat bizarre. She was whimpering, agitated and writhing with severe colicky pain and vomiting. Examination revealed multiple scars on her distended abdomen, mild generalised tenderness and increased bowel sounds. The rectum was empty. She produced a letter outlining that she had suffered multiple bouts of severe abdominal pain, which had resulted in a total of seventeen surgical procedures including an appendectomy, a cholecystectomy, Billroth II gastrectomy, two ovarian cystectomies, hysterectomy, splenectomy, division of adhesions for bowel obstruction and several exploratory laparotomies.



MADELEINE GRANT

"Your honor, years ago I recognised my kinship with all living beings, and I made up my mind that I was not one bit better than the meanest on earth. I said then, and I say now, that while there is a lower class, I am in it, while there is a criminal element, I am of it, and while there is a soul in prison, I am not free"

Eugene Victor Debbs, Debbs Address to the judge at his sentencing, Cleveland Ohio, Sept 14th 1918.

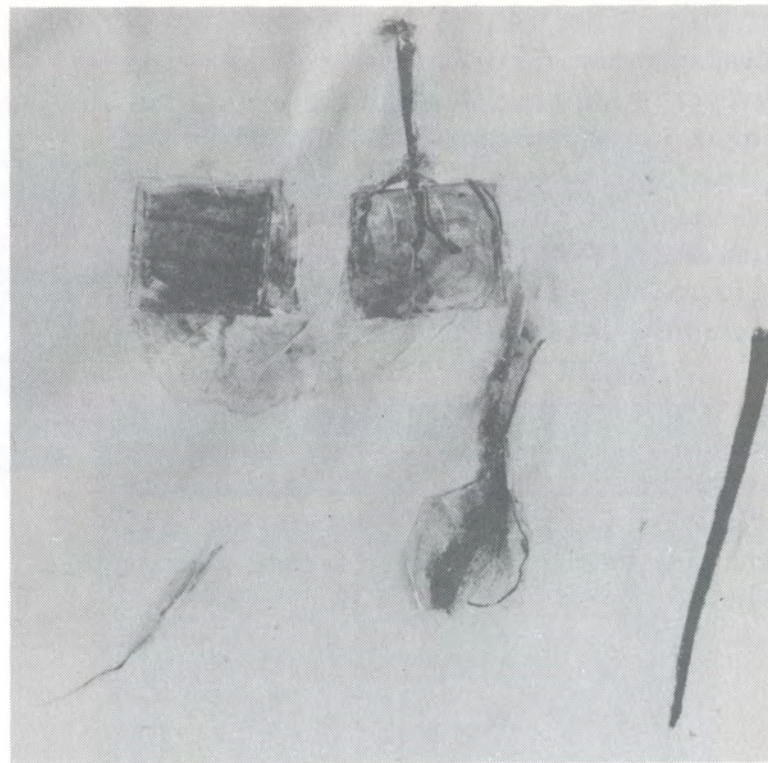
"A just war is wont to be described as one that avenges wrongs, when a nation or state has to be punished for refusing to make amends for the wrongs inflicted on its subjects, or to restore what it has seized unjustly."

Aquinas, Summa Theologica, Second Division,
Part 2



DOUGLAS **HAMILTON**

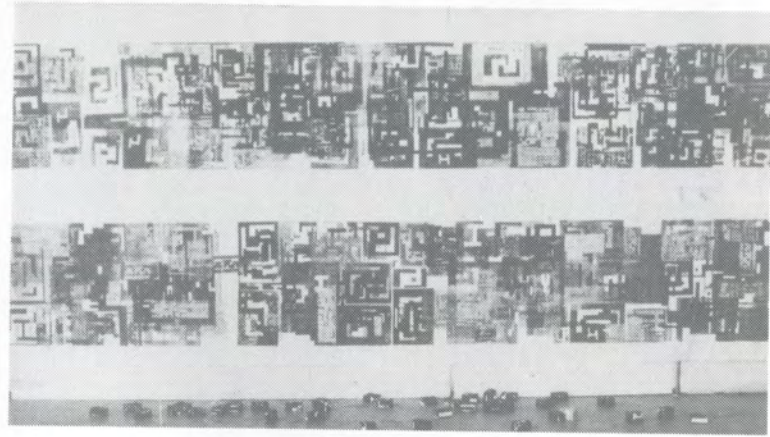
This artist chose not to write a statement.



MARIAN **HANLY**

Newspapers are a major expression of culture and purveyor of information about the world, they allow us to communicate and decipher diverse experience. However, in subtle but profound ways the media can influence our perception of reality and by manipulation of the printed word and image, vested interests can attempt to shape and control our attitudes.

I am taking an interventionist position in this process and I my work explores the notion of versions and other stories. The residue of obliterated text has not only metamorphosed into the labyrinths of architectural space but is indicative of the hidden recesses and rooms of the mind.



TRICIA **HANSON**

BELONGING - NOT BELONGING -
LONGING

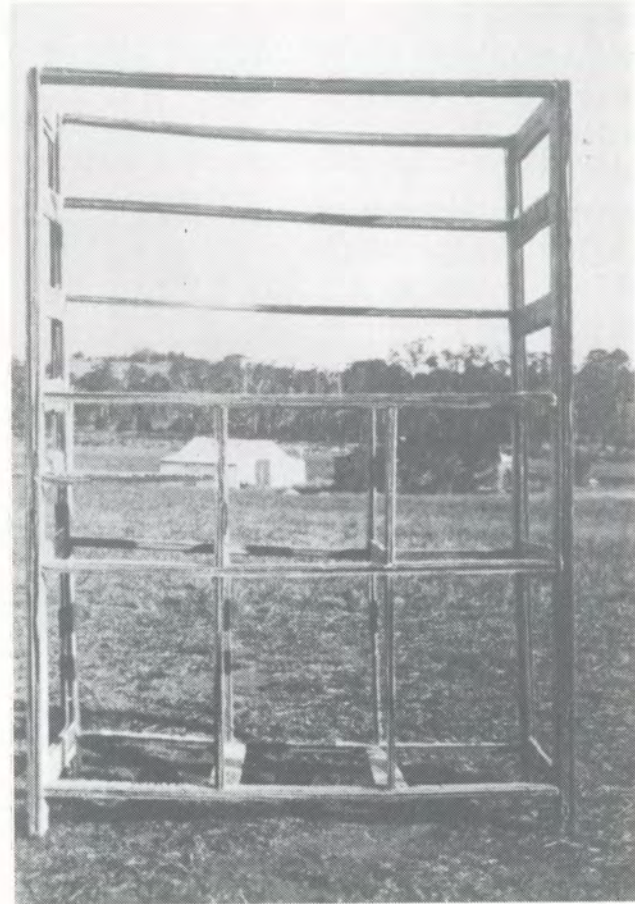
"...signification of woman in the metaphors of landscape and national identity provide some insight as to the ways the feminine takes on an Australian specificity within a masculine symbolic order"

Kaye Schaffer

What an art work is and what it means always depends on who makes it, who is using it and where it is. The most convincing function of art is to articulate difference and diverse experience.

Memories are an important part of an individuals knowledge of themselves and their world.

This work is about cultural spaces, cultural packaging, merchandising and landscape.



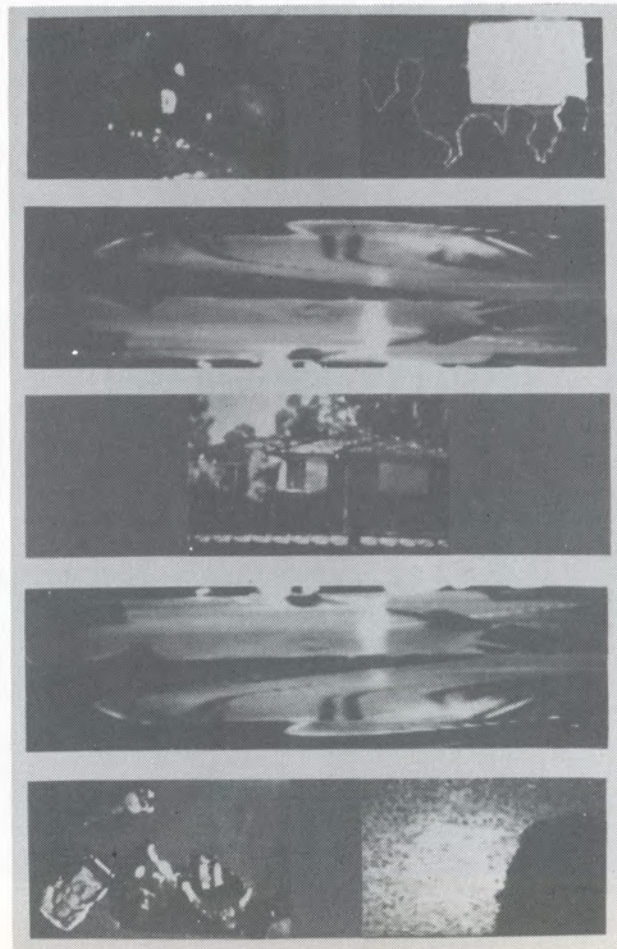
DEBORAH **HARBIN**

Intense sorrow, grief
Guilt, departure
A corridor, long, vast
Lost in the tiles,
Can one ever come back
Footsteps, echo
Take a look
What do you see
Does one have to explain everything?



OLENA **HERASEMIUK**

The space explored within this video is locked inside suburbia: the red brick house. Inside this environment the beloved television set dictates total control! It's hungry viewers consume its artificial reality until the distinction between realities is meshed beyond separation.



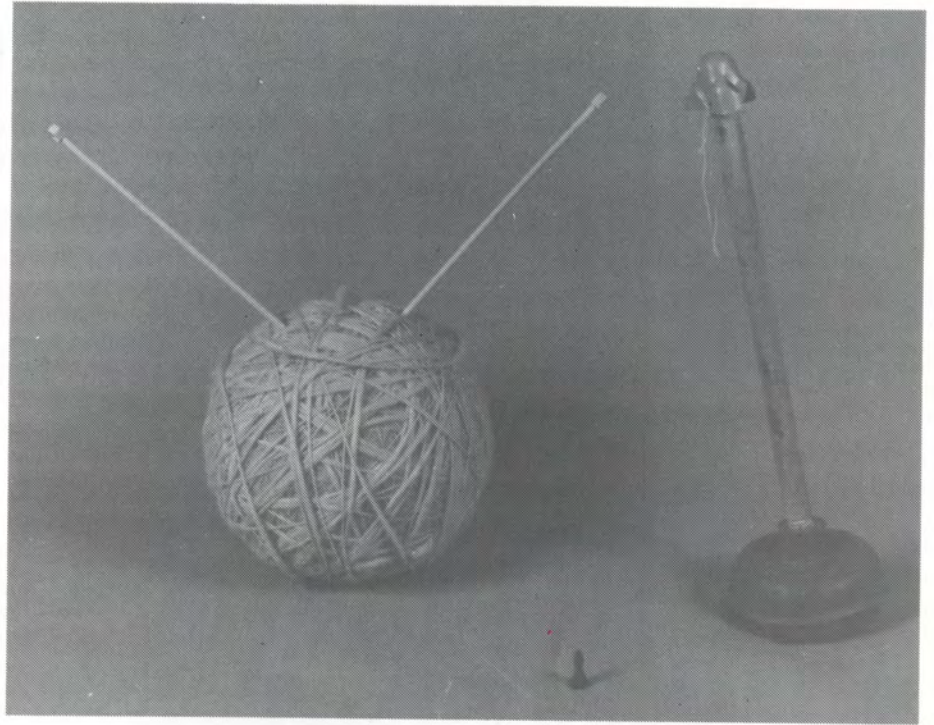
TIM **HILTON**

"Dreaming of Barbara"

And suddenly I am sitting on a sofa in the drawing room with a fantastic apparition in pink.

....I've said goodbye, Dame Barbara's gone to another phone call, and I am on the outside, clutching a small parcel wrapped in pink.

When I think about the phenomena of pink, I end up thinking about my pinky. But my favourite pink things are *pink bits*, or *big pink things*. I think I've got a pink hang-up.



CHRISTEEN **HULL**

Sound. Music. Images. Colour.
I hear one and see the other.
But I feel both, a tangible fusion
of heat, soul, mind, spirit. It is a
natural fusion, a diatonic scale and
a rainbow. I have chosen to
interpret them through everyday
life, the second nature of putting on
lipstick or arranging a bowl of flowers
takes on a subtle mysticism not usually
found in such actions.



ALISON **JACOBS**

My work includes further exploration of the interconnections between distortion, disfigurement and deformity, realised through drawings, painting and photographs.

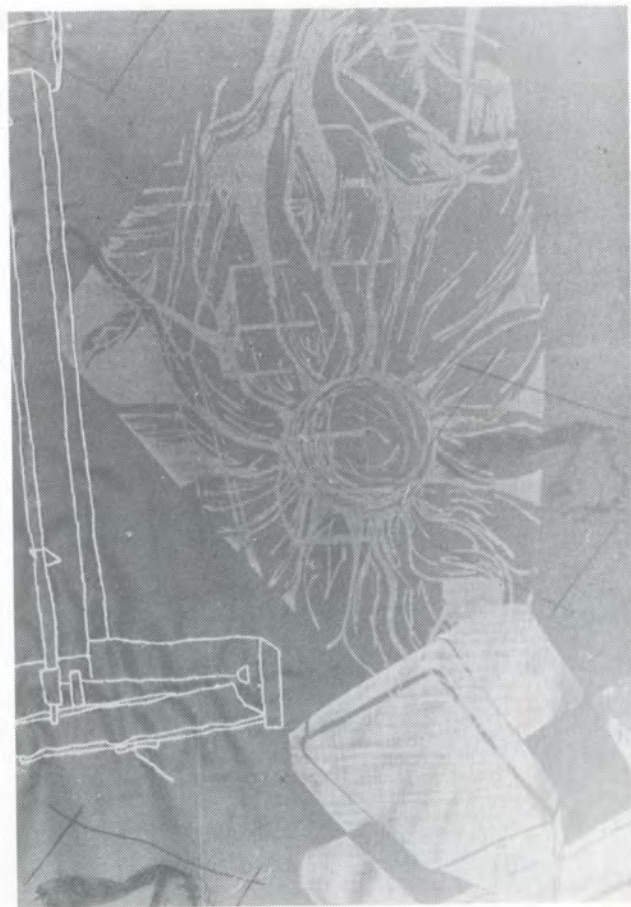
Distortion as a technique enhances artistic expression, provoking further development of personalised responses to the images.

There is also a focus on internal versus external reality carrying images of the human form to numerous abstract impressions.



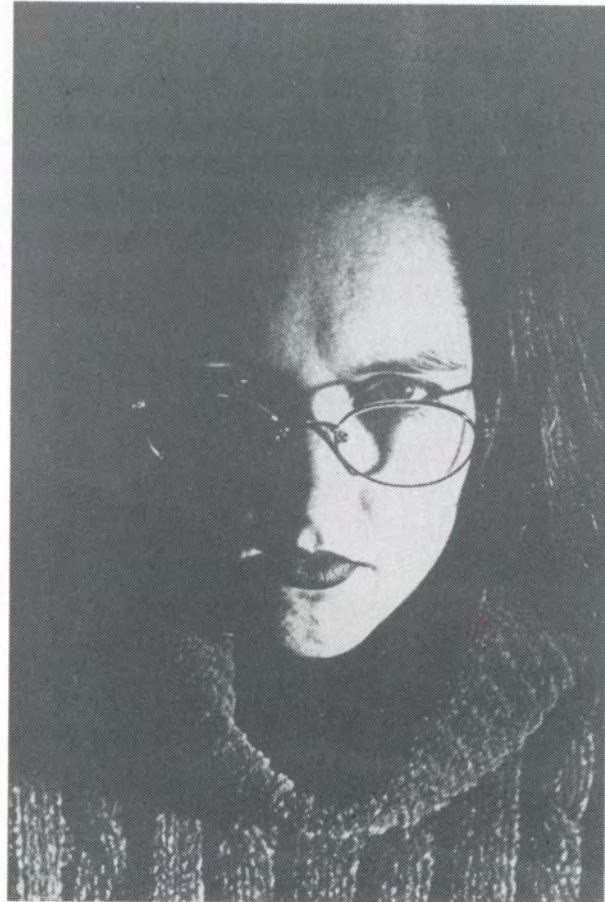
SANDI JAMES

My lips part, I embrace, take in. I take in as much as I possibly can. Through my lips is the point of entry for everything I consume. I consume so much my body is ready to explode at any moment. Then once again my lips open and out flows everything I have just consumed. And once again my body becomes flat, just as it is 'meant to be' And once again my body is empty. Through my lips is the point of departure for everything. I lay weak and defeated on my bed. I am calm. My lips close, no sound of what has just occurred will escape from them. No other language is powerful enough for that which I cannot speak. No other language is able to describe, nor express, my confusion. No words can fit what I need to speak.



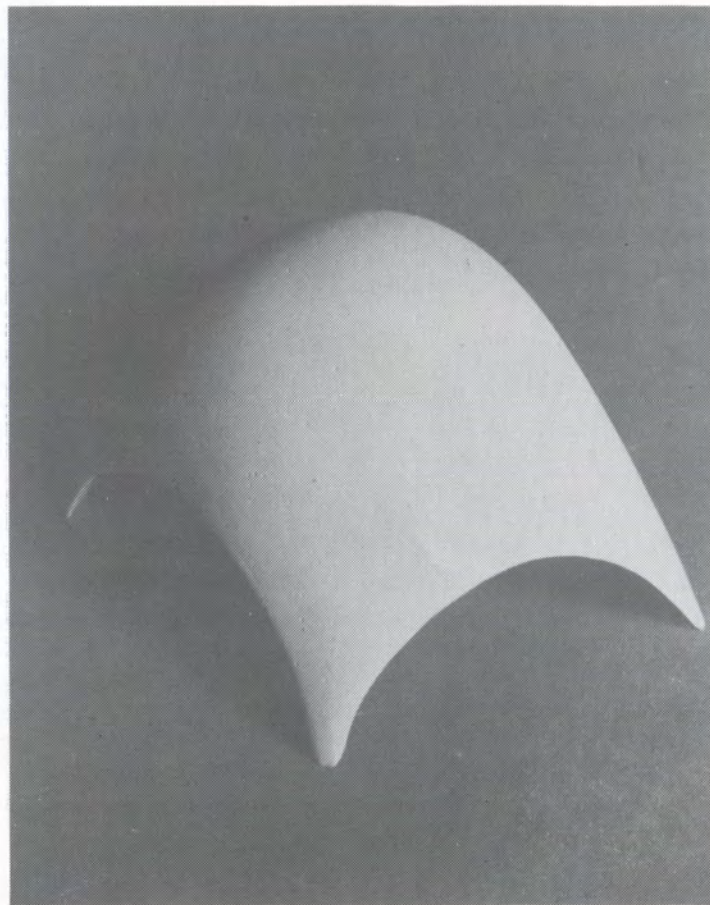
MELISSA **LANGSHAW**

Image is nothing?
Identity is everything?
Is there room to divide the two, to dissect them
from one another.
Consider what constitutes these two elements
of our being which are integral to our being
separate to every other person.
Is it the way we look?
Is it the way we think?
or see?
or hear?
or be?
You tell me.



NEIL **LAREDO**

My main area of interest is the dynamics of the object, or that which deals with the emotional sensibilities of the object. The product of which, is determined in the most part, by the essence of the object. For it is the essence of the object that allows it to exist, and impart its own sense of presence. Self indulgence it maybe, but the object that evolves with a sense of presence, is an object that is more than a narrative, but has a presence that is identifiable with its creator.



SEBASTIAN

LAW TECK LENG

The spoken language plays a major role in shaping and determining our lives. Too often it has been taken for granted. Through painting I want to see a different perspective of a language spoken since childhood. I want to explore the language in order to understand myself. I want to expose the language so that the culture that created it be understood.



"Ellen Lea"

Ellen Lea 1940 Silver Screen legend, shot to stardom with the success of her first major role in the romantic film "The serenade" After the launch of her career she continued to appear in Hollywood box office hits. This popular Paramount girl became a familiar face starring in the catchiest musicals, water ballets and later on in sci-fi galactical adventures. With the enormous popularity Ellen has, it is hard to escape from the media that thrives off both her public and personal life experiences.



“The Reason for Rape exists in the Mind”

“How do you expect my enemies, my friends and the public in general to understand the meaning of the images that appear suddenly and which I reproduce in my pictures, When I myself who am the one who “makes” them I do not understand them either?”

Salvador Dali

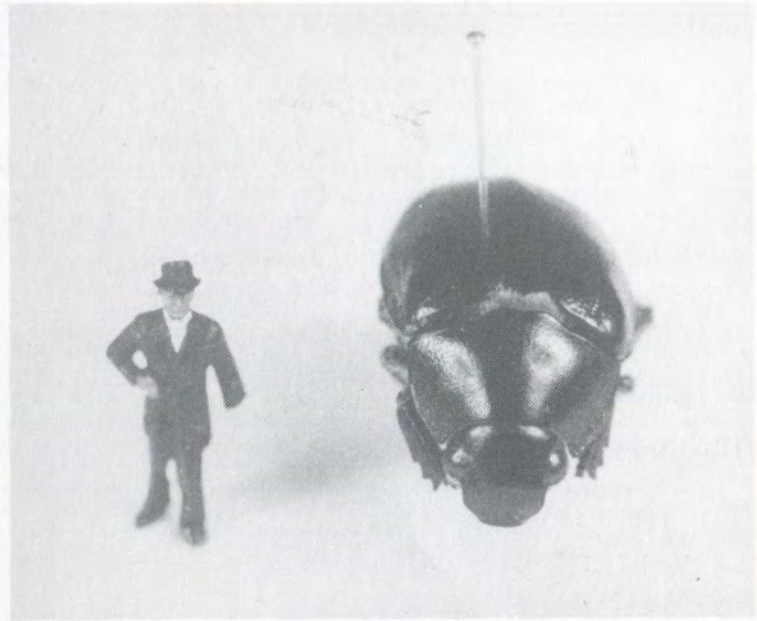
My work is one which should be viewed with an open mind.

You should not come in thinking that you have the solution and understanding, to be able to explain the work. For the work it self speaks to you and at times allows your subconscious to take hold.

The work may speak about rape, but it is also about the harassment, the mental abuse and the scarring of it all (that is life).



Corrupted bodies waste here, dead but not passive. Decomposition is not a mute process. The smell of putrefaction is the mortality cane, it beats us with remembrance of our vile condition, our viler destiny. We are hideous when we leak. Leaking is for losers. Keep everything tight and maintain shield integrity at all costs.



KRISTY **LOMAX**

"Quantum Soup" - Lithography

Human senses cannot touch or ever perceive
the experience and true texture of quantum
reality.

The legendary King Midas only knew the touch
of gold because everything he touched turned
to gold, just as our glance instantly freezes
certain particle matter.

The midas reality is gold, Medusa reality is
stone, our reality is matter,

This reality is ice.

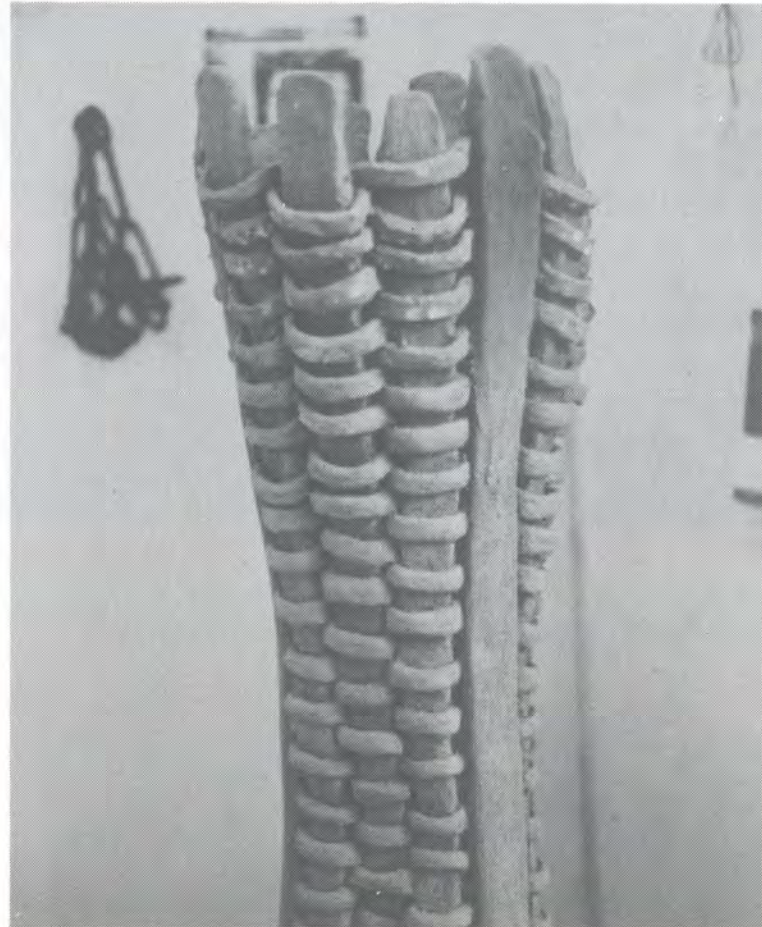


Sir Gawain's northward journey

Mony klyfe he ouerclambe in countrayez straunge,
 Fer floten fro his frendez fremedly he rydez.
 At vche warpe oper water per pe wyze passed,
 He fonde a foo hym before, bot ferly hit were,
 & pat so soule & so felle pat fezt hym byhode.
 So mony meruayl by mount per pe mon fyndez,
 Hit were to tore for to telle of pe tenpe dole.
 Sumwhyle wyth wormez he werrez, & with wolues als,
 Sumwhyle wyth wodows pat woned in pe knarrez,
 Bope wyth bullez & berez & borez operquyle,
 & etayne pat hym aneleded of pe heze felle;
 Nade he ben duzty & dryze, & dryztyn had serued,
 Douteles he had ben ded & dreped ful ofte.
 For werre wrathed hym not so much, pat wynter was
 wors,
 When pe colde cler water fro pe cloudez schadde,
 & frez er hit falle myzt to pe fale erpe;
 Ner slayn wyth pe slete he sleped in his yrnas
 Mo nyztez pen innough in naked rokkez,
 Per as claterande fro pe crest pe colde bourne rennez,
 & hinged heze ouer his hede in hard ysse-ikkles.
 Pus in peryl & payne & plytes ful harde
 Bi contray cayrez pis knyzt tyl krystmasse euen,

Anon.

From: "Sir Gawain and the Green Knight", c. 1400



RICHARD **MARREIROS**

"Plethora" - oil , acrylic ink on canvas

My paintings are a hybrid composite of machine and organism, a synthesis of artificial and natural elements. The works have been influenced by genetic discourse in science fiction film and the transition from mechanics to genetics. I explored the experiences associated with this transition, the immediacy and the spoon-fed, manipulated consciousness of popular culture and sci-fi. The perverse ideals of science fiction have stimulated the consciousness of people and their perception of the future, yet eluded it at the same time. I was curious of the relationship between science and art.



JACQUELINE **MARTIN**

*"Experience is an arch wherethro'
Gleams that untravell'd World,
Whose margin fades
Forever and forever when I move"*

Tennyson

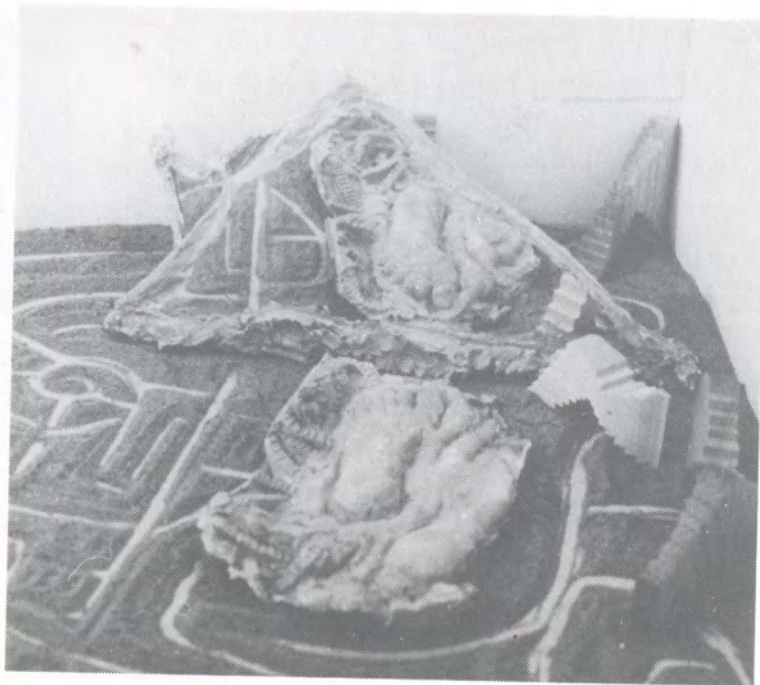


FEDERICO **MENDOZA**

Welcome to my variable sculpture, a labyrinth between my dreams and reality. In a corner of my soul a souvenir of the future wounds me, I foresee civilisations destruction, steps without past, present and future neither, steps going nowhere.

But useful to go up, down and in - The centre to turn around, as well as to go there and back.

I am just a grain of sand on an anonymous beach.

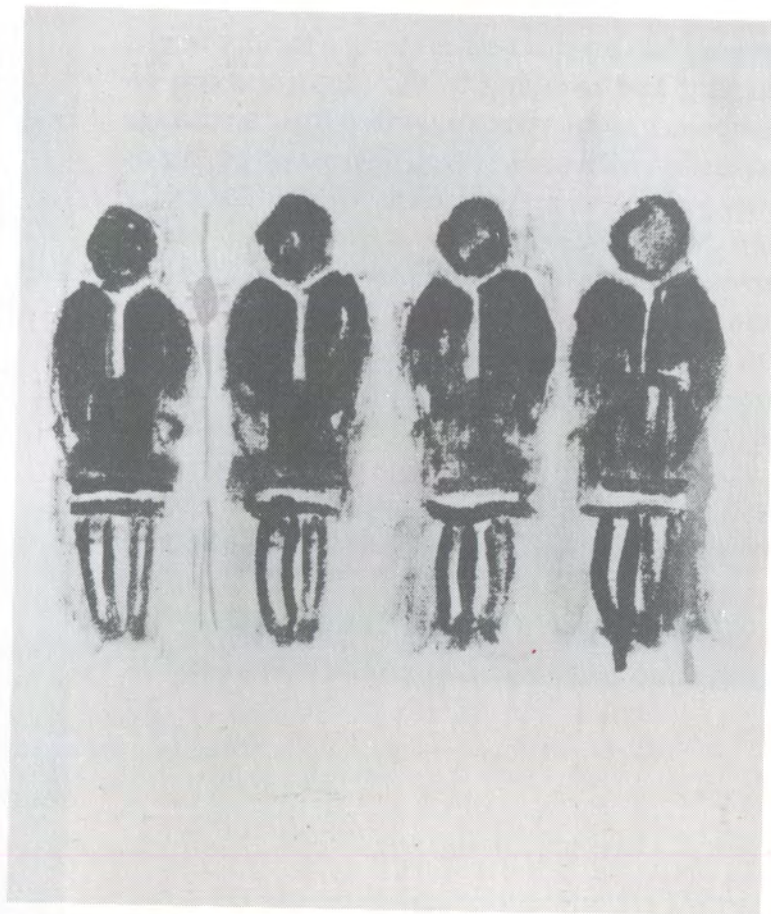


Memory has been noted as being a faculty of reflecting and recalling to the mind, a thing remembered: Memory is something that can change and distort with time, something which positions us in our own personal framework. Originally from New Zealand I have a differing sense of personal history. I question my own visions and memory. As a consequence I have this vivid vision in my mind. I don't know where it comes from and, I don't know whether it is true or false. It's about a man, my grandfather, fishing, casting out, reeling in, landing a big one. Time has given me this vision and time is taking it away. Time changes all and nothing is ever the same again.



BILJANA **MILOSAVLJEVIC**

my
self-presentation and re-presentation
explores a range of
poignant and painful
emotions
experienced
in my childhood
hence my work
constantly revisits
the reality
of my body and the truth of my
experience
within



WAYNE **MOW**

The installation space I have created has distinct references to my experiences in Thailand. In this work I intend to bring about a type of spiritual awareness in the viewer as they take in and contemplate the work before them. Using low lighting, lotus sculptures and a darkened atmosphere, the installation work is intended to affect the viewer directly. Letting them take in the work and by contemplating the subtle atmosphere, bring about a type of relaxing, spiritual effect on the viewer.



DANIEL **MUDIE CUNNINGHAM**

"Drip Dry"

Installation, 1995

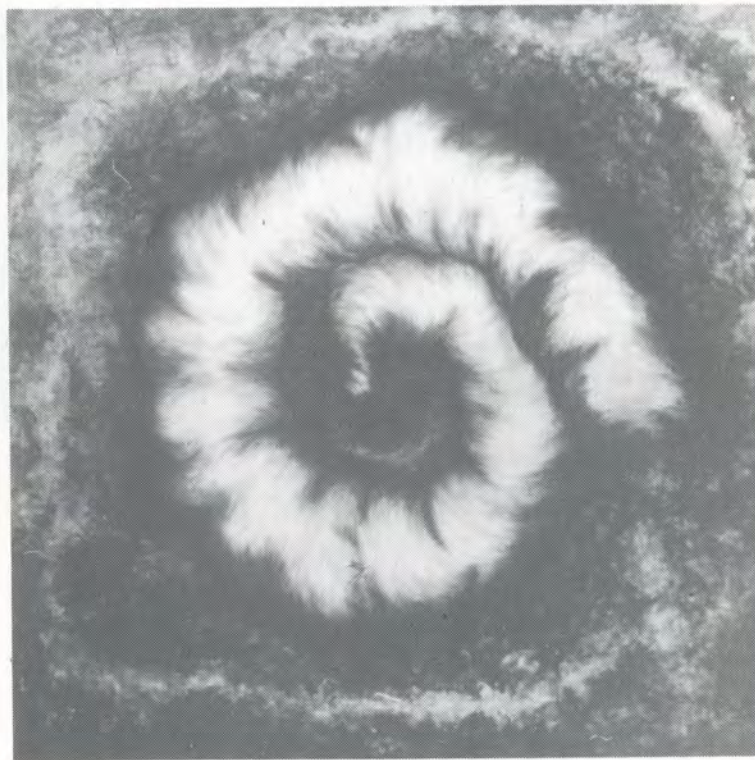
With thanks to Hien Huynh

White mythologies are better black with two sugars.



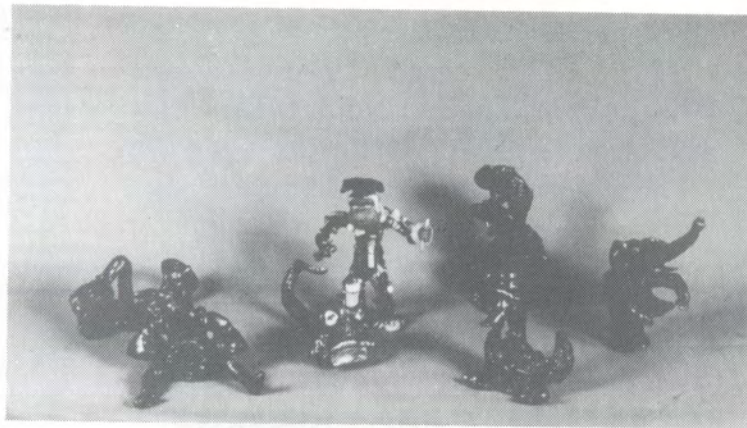
JUSTIN NYKER

The body of work completed for my graduation year is comprised of a series of paintings referencing the themes of and surrounding Homicide. The series was largely influenced by the film 'Natural Born Killers', where aesthetic and figurative meanings were adopted into these paintings from the film. The paintings depict a case study of homicide where forensic files, police documentation and various visual literature was used to compose the imagery used in the project. The project also investigates homicide in relation to contemporary culture and how we relate to the 'event' of homicide as personalities within a media consumed culture. "Beckon the Calls" and its surrounding panels gives the viewer an inside look into the mind of a homicidal maniac where one is confronted with the reflections of themselves in relation to the events depicted in front of them.



CLAIRE **PADOVANI-GINIES**

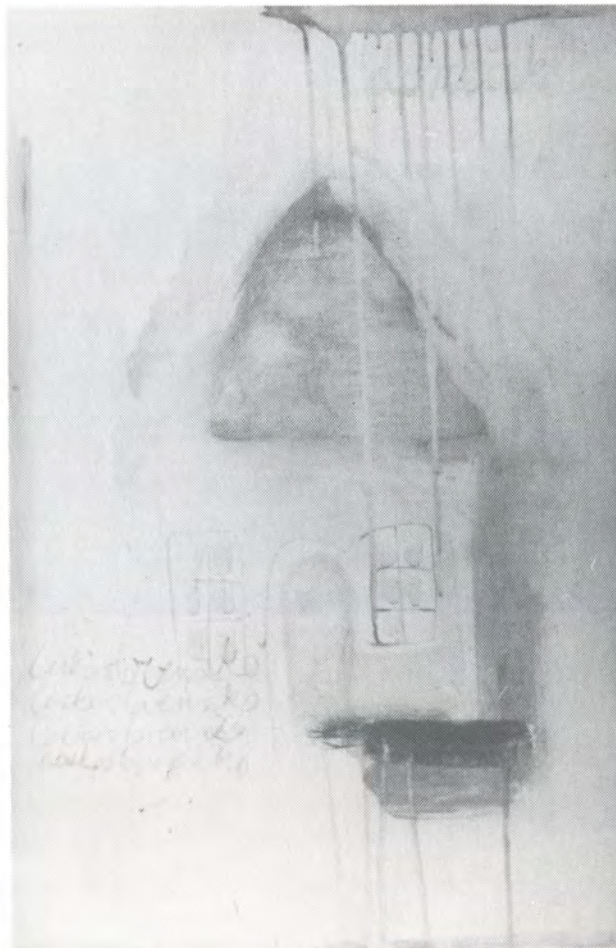
My work illustrates the metamorphic change in the human condition. I have used humour as a device to mock our existence in an age where mechanical reproduction and cybernetic communication has stripped us of the aura of reality, life and presence. The humour in my work offers an escape from the world's madness. At the same time it works as a means of coming to terms with the way we have become without letting us forget where we came from.



"Tales"

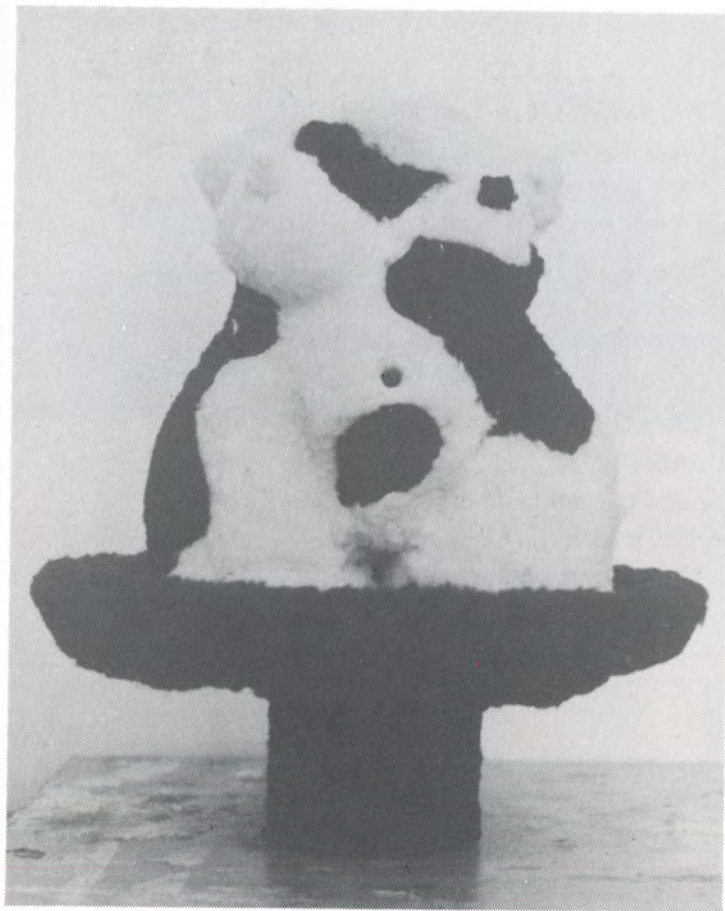
*'Your children are not your children
They are the sons and daughters of life's
longing for itself
They come through you but not from you,
And though they are with you, yet they be-
long not to you,
You may give them your love but not your
thoughts
You may house their bodies but not their
souls,
For their souls dwell in the house of tomor-
row, which
You cannot visit, even in your dreams.'*

Khalil Gibran



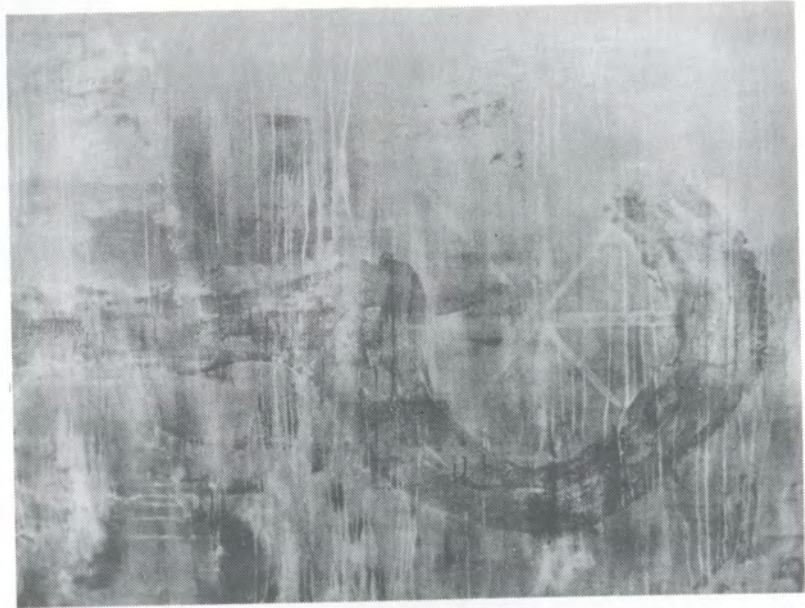
RENEE BOUCHIER **PASSLOW**

"YOU'RE A COW!"
"WELL YESI'M A HEIFER"



SUE **PENDLEBURY**

Time passages, past, present and future.
Identities in dislocation.
Structures in the mind, differentiate from 'real-
ity'
I am here now
I was there then
Where do I belong?
Neither here nor there
Caught between two lands
I am the jam in the butty.



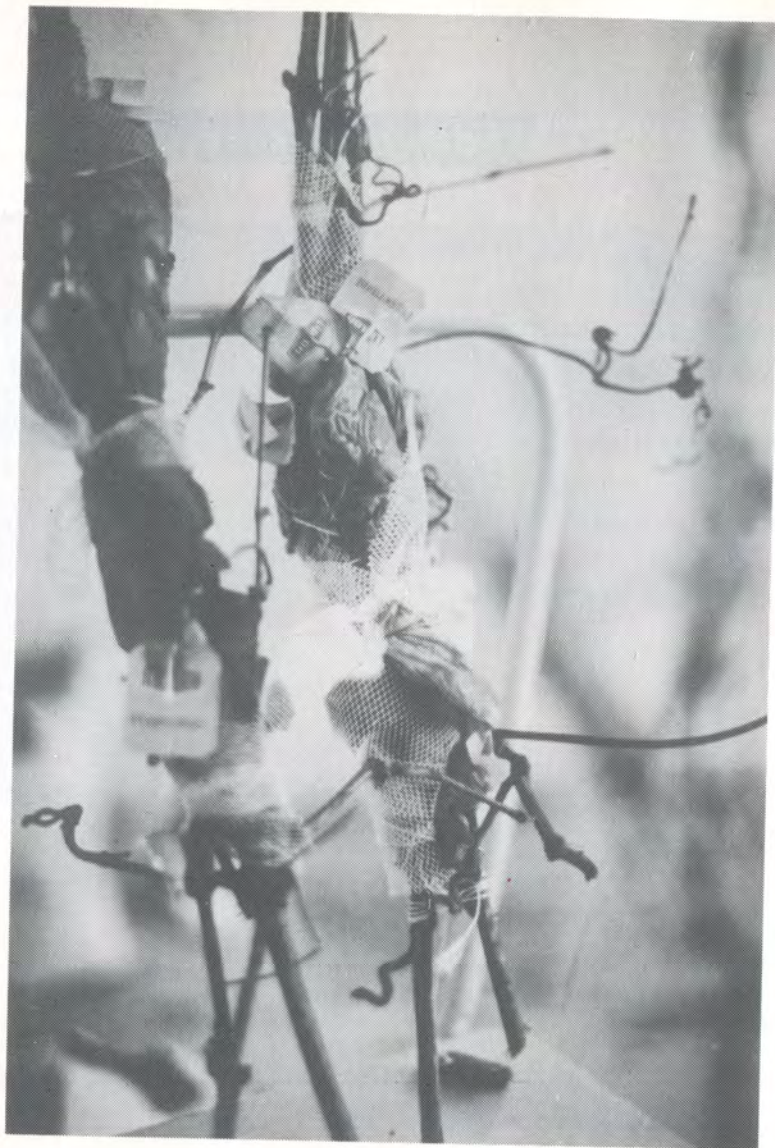
NARELLE **PHILLIPS**

'It was his home, his hole, his envelope...He adhered to it, as it were, like a turtle to it's carapace.

Victor Hugo, Notre-Dame de Paris

Paper pulp and teabags forms inhabit the space and are nurtured cocoons or secret bundles of things known and unknown. Within these peculiar cocoons a remembered image hibernates or a faded memory takes comfort and respite.

Cement laden envelopes nestle happily with airy imprints, and found objects are props and messengers for the memory. They have the peculiarity of remembrances real or imagined...they are subjective, selective, partial, incomplete, inconsistent and in a constant state of flux.



BARBARA **PYE**

"Intemperance" - oil and wax on canvas

The art work is based on my personal experiences with addiction. I have endeavoured to capture the feeling and emotions associated with addiction, feelings of emptiness, isolation and seclusion, because of the vast number of choices, one has to make throughout one's life. I have looked at various ways to incorporate conceptual as well as semi-traditional ideas into my work. The painting consists of six panels, each measuring 40cm x 60cm. These being joined together to form another larger painting measuring 120cm x 120cm. In the work, we see a huge hand, holding a glass of alcohol, a figure of an old lady (this may represent my mother) a broken wine glass, relating to the addiction ending, hovers above the head of the figure. In the distance we notice a figure with cat, sitting in the gutter, this image relating to my loss.



DORIS **RAINSFORD**

Through my work I hope to generate more awareness of the subject of domestic violence by bringing it out into the open, because I believe it is still a concealed issue in our society.

The found objects and household utensils have been transformed into what I refer to as “domestic weapons” The use of the clay medium also gives my work a “primitive” connection and this connection with the primitive relates to the origins of domestic violence.



NICKI READ

"Sewnown, Sewknown, Soknown"
Acrylic paint and mixed media.

*I want to be surprised,
To find something new,
I don't want to know the answer,
Before, but want an answer that can surprise.*
Eva Hesse 1964

By creating a self portrait, one creates an extension of the self. The self portrait enables you to step back and examine yourself in a way you never could. I've found that most of the answers have evolved on a sublime level, that the subconscious has created a metaphoric self, as opposed to the symbolic self consciously intended.

I've come to realise at the end of this body of work, and the three years of the course, that I've learnt so much more than what I came here to learn.



LYNDSEY **REGAN-EVANS**

"Ah, The introduction is over....I'm on!"

Mixed medium

This year the sources for my work have been collected from a various array of things people have shed, lost, thrown out, or just left behind, unwanted.

In a way I'm like a fossicker, gathering bits and pieces I find interesting or ironic and recycle them by my own way of metamorphosis into something completely different in context.

At the beginning of the year I took on more of a role of an illustrator to what I saw and how I interpreted the things I'd found.

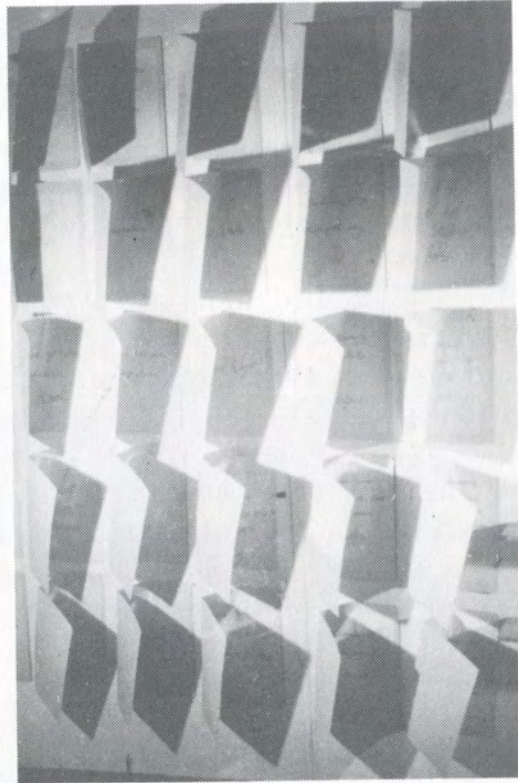
Yet in this last semester I have become more sarcastic, creating more of a parody with what I've found.

I think it is important to be able to have fun with your work. And this semester I have.



STEPHEN **RIDGEWAY**

“Everyone must march to the beat of their own
identity”



HUGO ROJAS

“So imagine as a model of our Organised society: *An apparently closed room in which there is a large rat race as the dominant centre of attention.* And let us consider the human relations possible in such a place. This will give us a fair survey of what disturbed youth is indeed doing: some running that race, some disqualified from running it and hanging around because there is nowhere else, some baulking in the race, some attacking the machine, etc. ”

Paul Goodman, *Growing Up Absurd*,
London, 1961, p.133

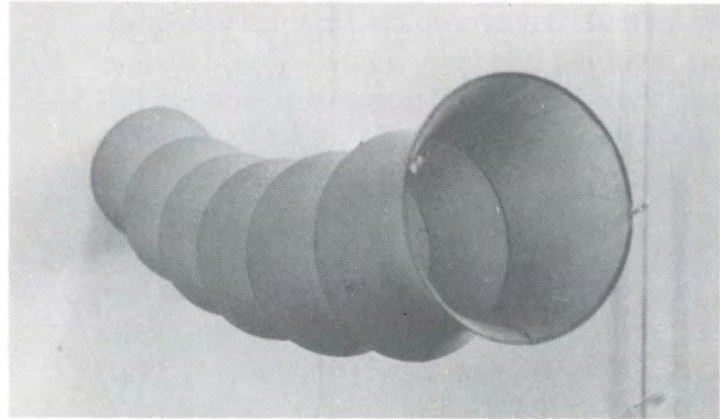


The work that I have completed in third year studies has involved two main themes. These themes include, the differences in personality through different cultural backgrounds, and my own national identity. In researching I have looked at Evonne Borg's and my own personality and how they are different through our cultural backgrounds. After completing this I looked at my own Australian identity, trying to find a national culture. The designs incorporated into paintings were computer generated. The computer has become a major support in reinventing a way for myself to paint. The designs used were all photographs taken on location.



MICHELLE SEAMONS

Once deceased the body can be likened to an empty box. Death arranges the vacant host, takes whatever it may be in that person that makes them what they are to us away, makes the body nobody. On collision with a corpse, the viewer may contemplate the visceral nature of this image; the blood and other fluid, matter, rubbish. This is all of what remains, just a dirty object. I am interested in the emptying out of the body, through death, decay, the common garden worm and it's strange connection to absence and blank interiors in objects and spaces.



KATHERINE SHAW

Schizophrenia is a form of psychosis in which the patient disassociates himself from his environment and his character and personality deteriorates.

Schizophrenia: a loss of touch with reality, a disintegration of personality.

She was a victim of the most common form of mental illness, creating her own world, an illusion of "bears" that no one else can see. These bears have arisen from her childhood when she was laughed at. She retreated to the sub world to hibernate. One day she will be in touch with reality and for a moment she will find the child with emerald eyes.



YOON JONG **(JOANNE) SHIN**

Firstly I got an idea from the bible - the story of Adam and Eve. It shows how the generations that came from them spread around world. There are different kinds of people living on earth now. If you read a bible, at the very beginning of its pages, it tells how the people spread from Adam and Eve. They were the first people on the earth who began the generation of first people. Also it is important that they take an apple to eat, however this cause big trouble for Adam and Eve. Because God had said "Do not take an apple to eat" so God gives a punishment to women to the birth of baby.

I saw a relationship between the generation of life from Adam and Eve and the generation of life from within the apple. These seeds will also generate the spread of other apple trees. Life in the world is interesting in that it has generated from seeds and human seeds, vegetable seeds and human seeds. These relate to Multiculturalism in Australia, where there are generations of many different cultures.



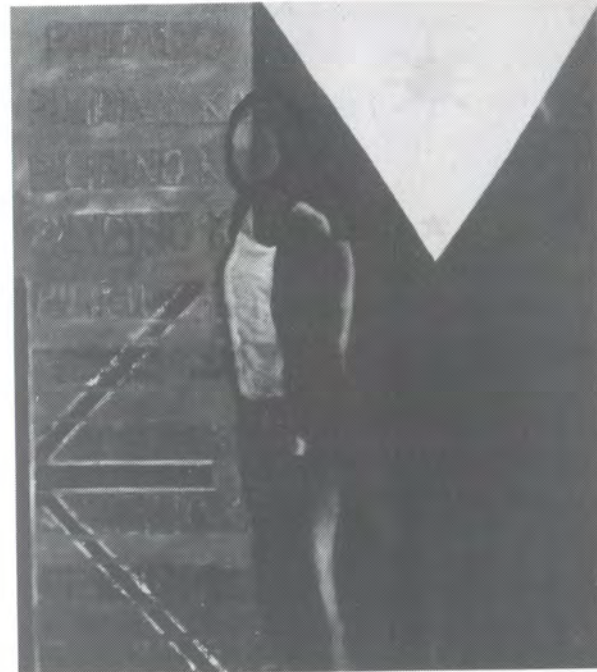
"Man had to invent a language of words, images, concepts, behaviour, body motion, through which he could relate to his environment"

Bruce Naumann

I am creating art as a result of my personal investigation and evaluation of my current status in Australia. My association with both the Australian and Filipino cultures provides growth in my dealings with the world and provides healing in my weaknesses, therefore creating an understanding and appreciation of my existence.

My paintings are directly formulated from my point of view essentially with all honesty and determination. I am creating work purely for the purpose of declaring the issues politically, socially and culturally that affect my life.

My depiction of cultural identity allows me to confront both my weaknesses and triumphs as a woman, as a Filipino-Australian woman and as a woman Artist.



JOHN SOUTH

"Spyglass"

"...I was taught an under water breathing technique, this allows me to sleep in my fish tank..."

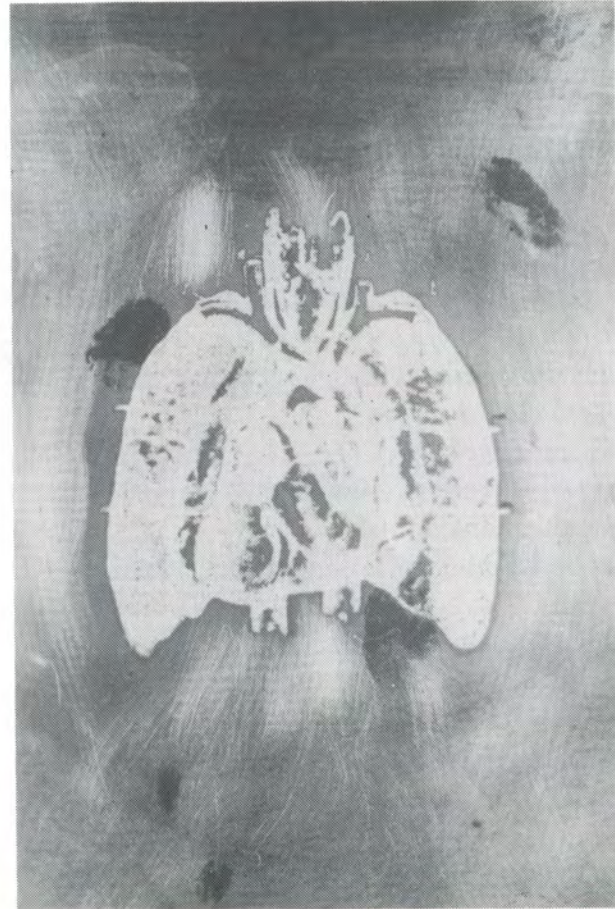
"Other" (meaning not the same or being a separate identity).

By adopting the role of the "other", an escape is created for the viewer. They no longer have to engage with the work on an intimate level but see it as if it were placed behind glass. This glass is used to preserve the specimen in its optimum viewing position. It allows the viewer to view the work on the outside.



"MAKE UP"

The internal workings and make up of our bodies are a puzzle. Invisible yet essential. I can remember being told that our body is a giant chemical factory. How much do we really know about ourselves? The images are ghosts, undefined outlines of the anatomy of ourselves. Not gendered, not identified.....



KATHRYN TOROK

"...from the moment a theory moves into its proper domain, it begins to encounter obstacles, walls, and blockages which require its relay by another type of discourse (it is through this discourse that it eventually passes to a different domain).

No theory can develop without eventually encountering a wall, and practice is necessary for piercing this wall"

Gilles Deleuze, 1977

To begin to pierce the walls encountered we are faced with only a partial view, a segment of the whole.

We are simply the *voyeur*, as though at Duchamp's door, or Sartre's keyhole.

We look, we gaze, we reflect.

The image in sight presents a fragmented corporeality which is spatially unidentified.

A *part* of a body, *parts* of a body, some *parts* of a body.

Which body, whose body, *another* body?

"Indeed, for the *imagos* whose veiled faces it is our privilege to see in outline in our daily experience and in the penumbra of symbolic efficacy the mirror image would seem to be the threshold of the visible world..."

Jaques Lacan, *Ecrits*, 1949



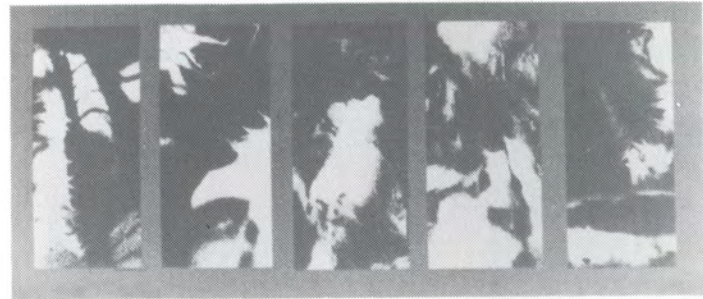
SHAREN **TURNER**

"A PHOTOGRAPH IS NOT ONLY AN
IMAGE...
AN INTERPRETATION OF THE REAL,
IT IS ALSO A TRACE,
SOMETHING DIRECTLY STENCILLED
OFF THE REAL
LIKE A FOOTPRINT OR A DEATH
MASK."

Susan Sontag

I would like my work to encourage the viewer to search the image for their own interpretation and meaning. To see in the image something different and unique to that which someone else will see.

I want the viewer to question what it is that they are actually looking at, to read the work according to what they know, what they have experienced and what they themselves have seen.



CHRIS **VERDICH**

People are not going to live with the intolerable noise created by Sydney's new third runway. This issue has been the basis of my work over the past 12 months. Noise and flight paths are the focal points of this work and until this has been dealt with in the appropriate manner (which it has not) the protests over aircraft noise will not go away.

REBECCA

VERPOORTEN

Through my work I have been investigating the narrative and aesthetic potential of the doll. The image of the doll has become a vehicle for other underlying issues such as gender stereotyping, fantasy versus reality (the activity of play) identity and the transitional period between childhood and adulthood.



JOSELYN **VEZZOLA**

Through my art making I am depicting notions of division, divisional areas associated with architecture. I am specifically interested in the divisional qualities of walls, enabling inclusion or exclusion, to retain or confine.

Through this art work titled Remembrance I am also disclosing a certain memory relating to the divisional aspects of walls within the city Roe Volciano in the north of Italy.

I am also interested in the differing associations existing between reality and the memory of a particular reality.



VINCENT

WATSON

“DIALECTIC MIND”

CONCEPTION AS DOES MUTATION PROCESS
MENTAL THOUGHT PULSE AND METAMOR-
PHOSIS AS QUATSI SCAN TELEVISION MON-
TAGE AS A DIALECTIC MIND TO BE COM-
PUTED BIO TECHNIC EVIDENCE SYMBIOTIC
THROUGH ITS IRIS TO ORGANIC CHANCE
AND SO GREY MATTER CAN BE PHRENO-
LOGICAL VISUAL PROGRESS AND EXIST-
ENCE IF TECHNOLOGICAL EVOLUTION OF
THE ELECTRICAL FUZZ GRINDING CREA-
TION SO COLOUR INTERPRETATION BRAIN
WAVE DOCUMENTATION RANDOM SYN-
THESIS OF THE WHITE NOISE OPTIC MAZE.



JULIE WHITTLAM

"My Great Aunty May Made Lace"

My Great Aunty May made lace. Her father had admitted her for treatment of depression after she was jilted on her wedding day. She spent twenty-five years of her life in confinement subjected to shock treatment and isolation. In this horrific environment she made lace. She was a sane, serene and beautiful woman.



KAREN

YARDIN

“Expected Creatures” Slide Projection Installation, Colour Photography, Computer Digital Imaging, Illustration. 1995.

Expected Creatures, deals with the issue of the expected animal like behaviour found in the pornographic industry, with particular reference to striptease magazines and strip shows. Explicit bodies, erotic lingerie and a world of sexuality, which knows no bounds. Creatures lust to wet their sexual appetite as they expressively admire female objects placed on a catwalk of pleasure and high expectations, never to be disappointed.

grubbi

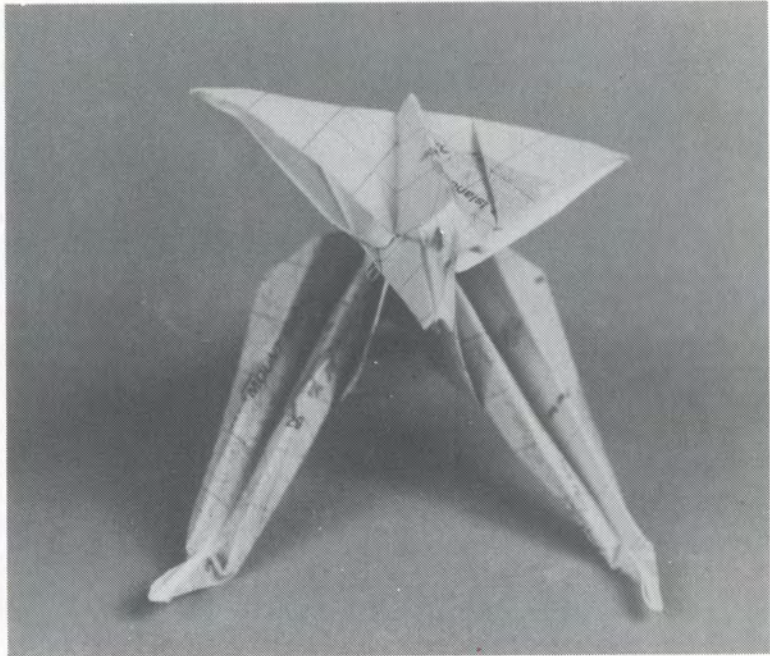


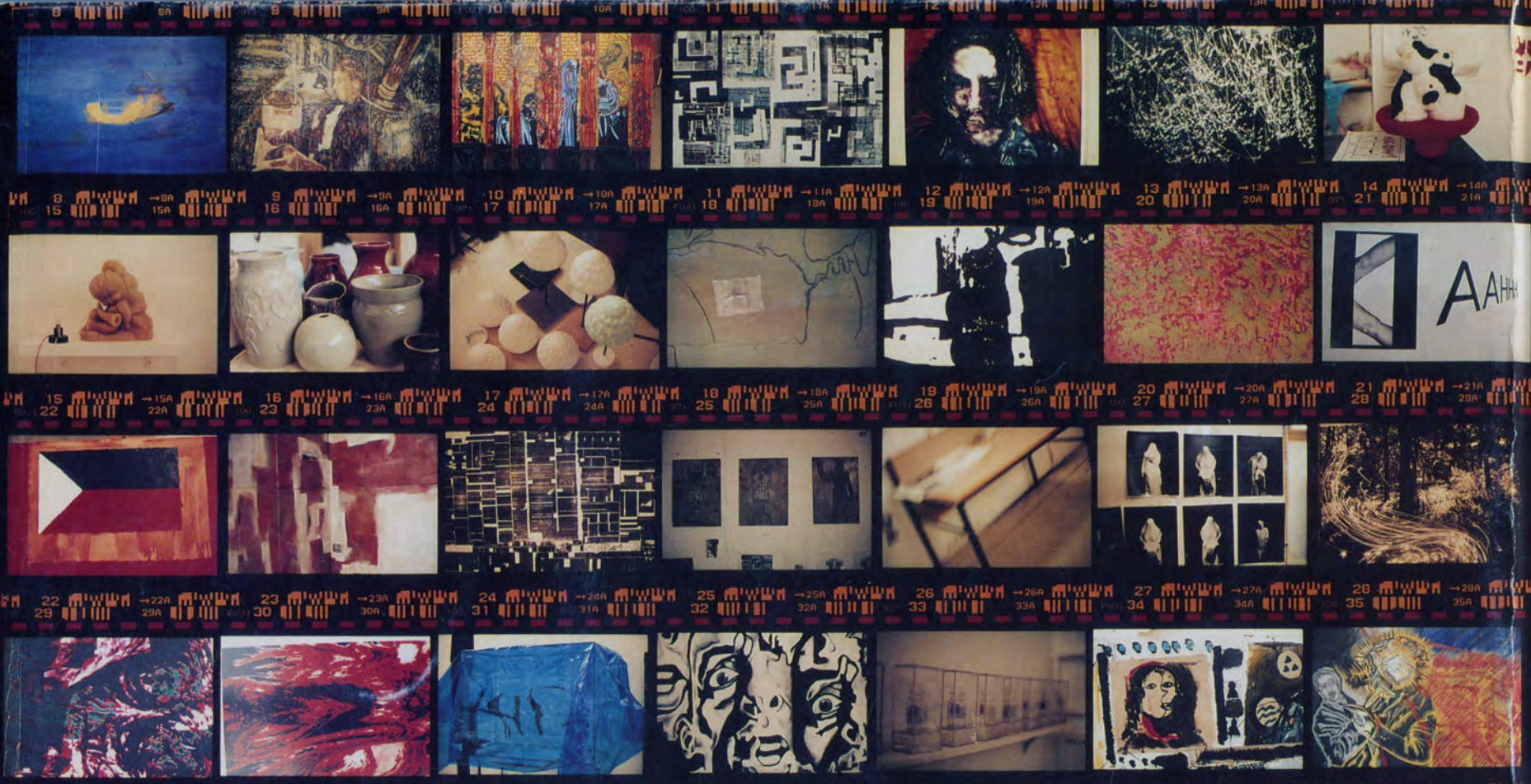
NATALIE YUEN

"I am not one single fixed identity but layers of different identities, not quite defined"

Concerned with articulating a 'hybrid' space from where to speak, the work is an extension of my personal experiences or what I refer to as my 'dual-identity'. The notion of dual-identity borders on living between two worlds, at times being two different people inside the same body. Reaching beyond a fixed identity, crossing cultures between two defined, bounded areas, positive and negative, self and other, familiar and unknown, presence and absence. Searching for a place where I can be comfortable with who I am. A sense of belonging.

Thus likeness evokes difference.





SCHOOL OF

VISUAL ARTS

