

Sterile Until
Opened
or
Damaged



BA (Honours) Visual Arts 1997



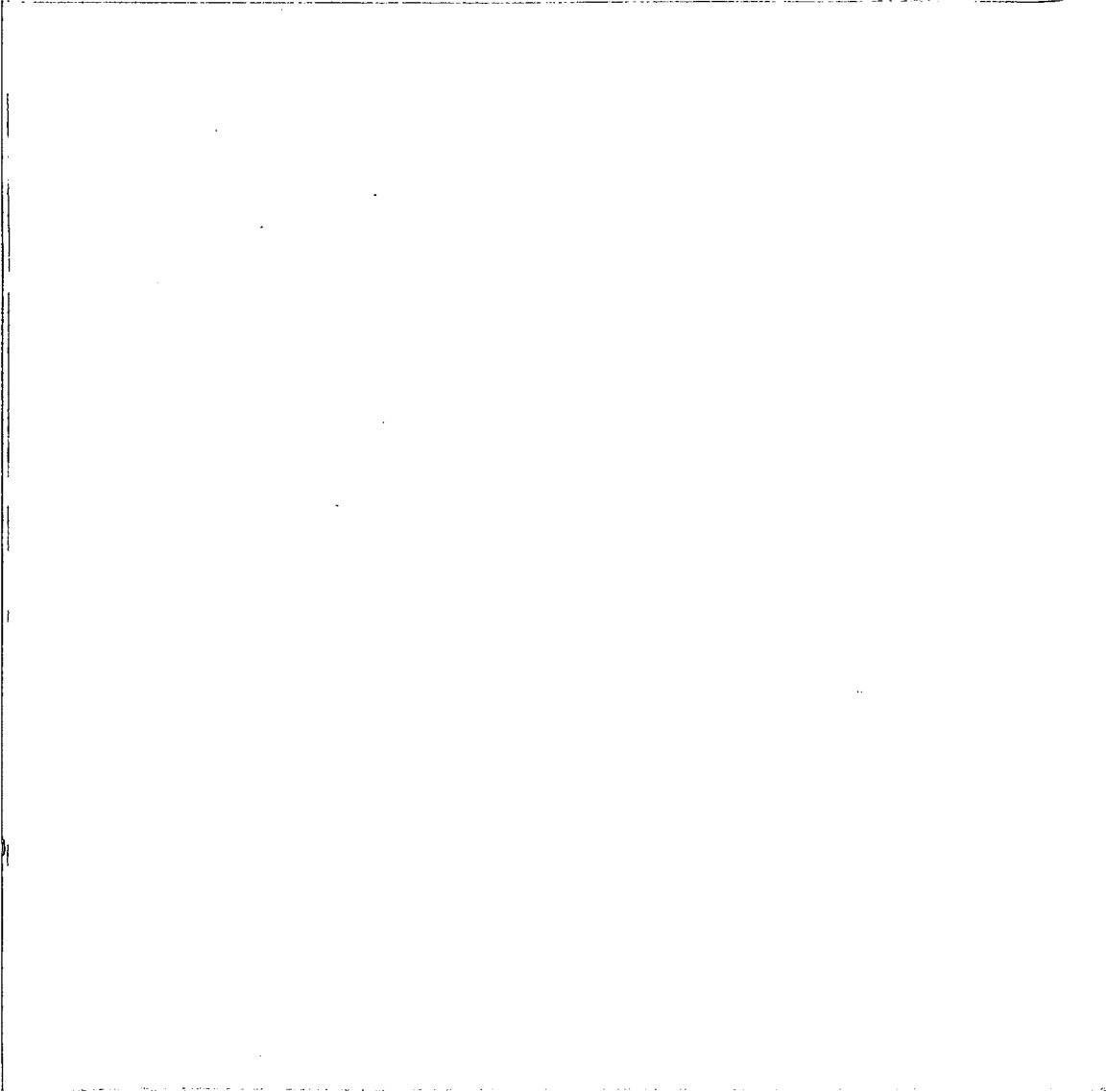


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13 - 20 December 1997

ARTSPACE

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Special Thanks to:

Donal Fitzpatrick
(Head of Department)
Sandra Wantuch
(Fine Arts Secretary)

This exhibition of honours students work is entitled “sterile until opened or damaged” and is meant to signify the belief held by the students that artistic work remains sterile until it is opened to the public in the form of an exhibition. This is also an important means by which to gauge the difference in rigour associated with honours work as opposed to undergraduate study. These artists are all emerging professionals and this is born out by the strikingly individuated nature of their work.

They however share some common concerns. A feeling that artistic work should in some manner focus on the unnoticed in daily experience. Those forms which define what you are and yet remain only partially recognised because of their supposed banality. The television guide is as important to these students as the philosophical texts surrounding Art and its production. The work presented here represents an attempt to reconcile the often difficult experience of Art with that of the public space of life.

This group have worked very hard in what has been a difficult and at times perplexing year. They have watched the dark clouds gathering over the field of higher education in Australia and often felt themselves and their studies to be akin to a tower remaining firm while everything crashed about them. I congratulate them on their temerity and the quality of their work and in this my final year at Nepean wish them well in their career as artists.

Donal Fitzpatrick
Head of Department

Exhibiting Artists

Christopher Blewett

Narelle Clines

Joe Ernsten

Julie Gatt

Rebecca Gentz

Lorraine Horsnell

Anne Kay

Lauren Kelly

Robyn McComas Magers

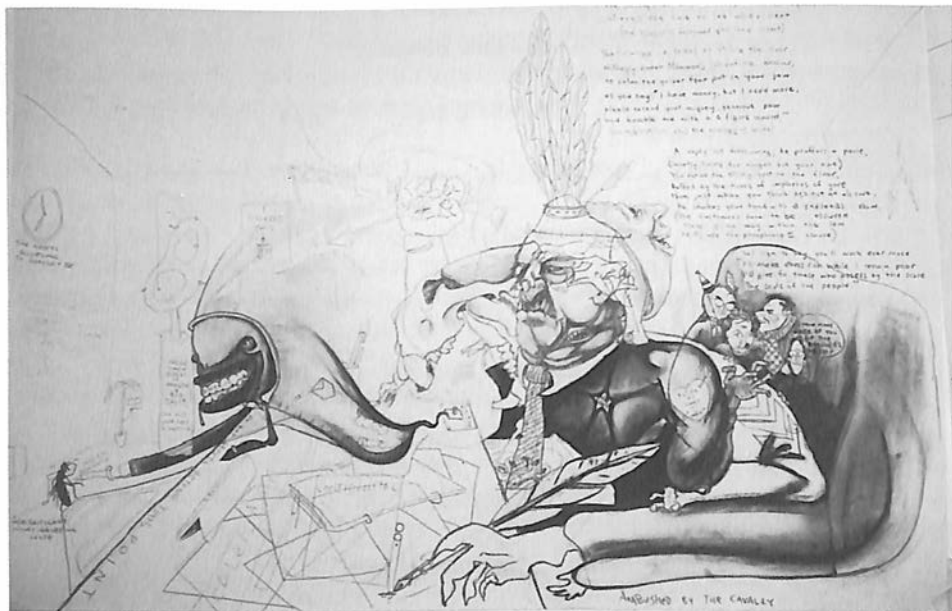
Jacqueline Martin - Miller

Kathi Shepherd

Andrew Stevens

Nam Hom Tam

Paul White



This text has been mechanically reproduced quite well.
The above image has not.

Christopher Blewett

RUNNING WITH A BROKEN NECK.



Narelle Clines

Truth = Sacrifice

Joe Ernsten

Repetition, — repetition, iteration, reiteration, harping, recurrence, succession, run, battology, tautology, monotony, tautophony, rhythm, & c 138 diffuseness, pleonasm, redundancy. chimes, repetend, echo, ritornello, burden of song, refrain, reversal, rechauffe, rifacimento, recapitulation. Cuckoo &c (imitation) 19 reverberation &c 408 drumming &c 407 renewal &c (restoration) 660. Twice-told tale, old story, old song, second edition, new edition, reappearance, reproduction, periodicity &c. 138. V. repeat, iterate, reiterate, reproduce, echo, reecho, drum, harp upon, battologize, hammer, redouble, recur, revert, return, reappear: renew &c, (restore) 660 rehearse: do over again, say over again; ring the changes on; harp on the same string; din in the ear, drum in the ear; conjugate in all its mood tenses and inflexions, begin again, go over the same ground, go the -same round, never hear the last of; resume, return to, recapitulate, reword. Adj. repeated &c. v.; repetitional, repetitional; recurrent, recurring; ever recurring, thick coming; frequent, incessant; redundant, pleonastic. Monotonous, harping, iterative, unvaried; mocking, chiming; retold; aforesaid. aforesaid; above mentioned, above said; habitual &c. 613 ; another. Adv. repeatedly. Often, again, anew, over again, afresh, once more; ding-dong, ditto, encore, de novo, bis, da capo. Again and again; over and over, over and over again; many times over; time and again, time after time; year after year; day by day &c; many times, several times, number of times; many a time, full many a time; frequently &c 136. Phr. ecce iterum Crispinus; toujours perdrix; "cut and come again" [Crabbe]; "tomorrow and tomorrow and tomorrow" [Macbeth]; cantilenam eandem canis [Terence]; nullum est jam dictum quod non dictum sit prius [Terence].



Julie Gatt

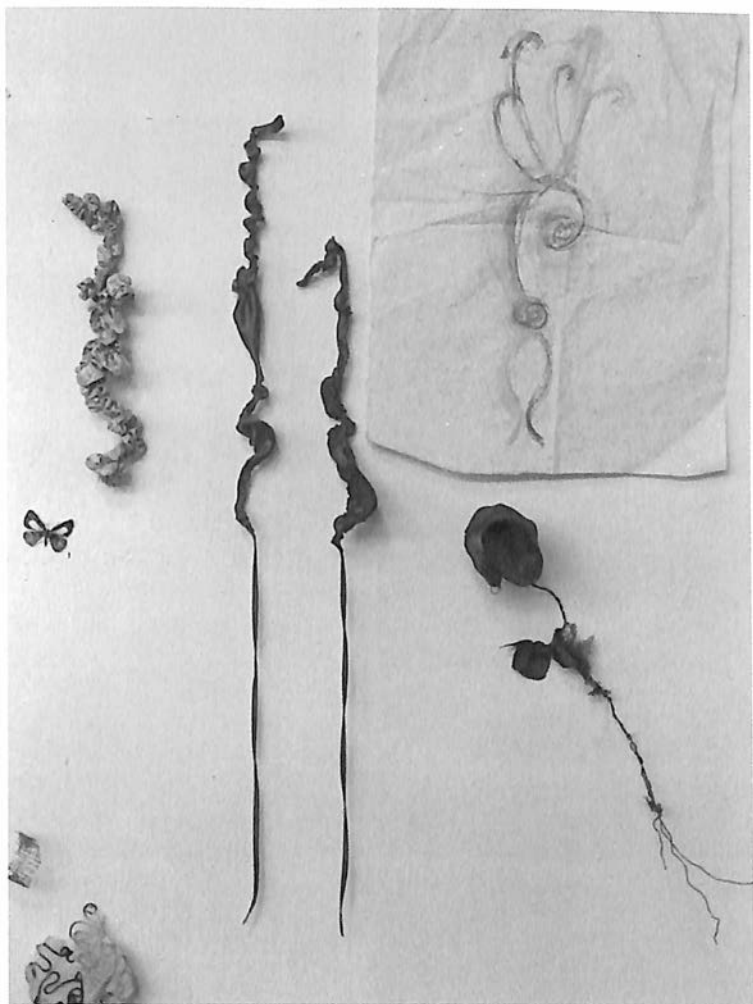
Separation



Rebecca Gentz

Intimate Connections

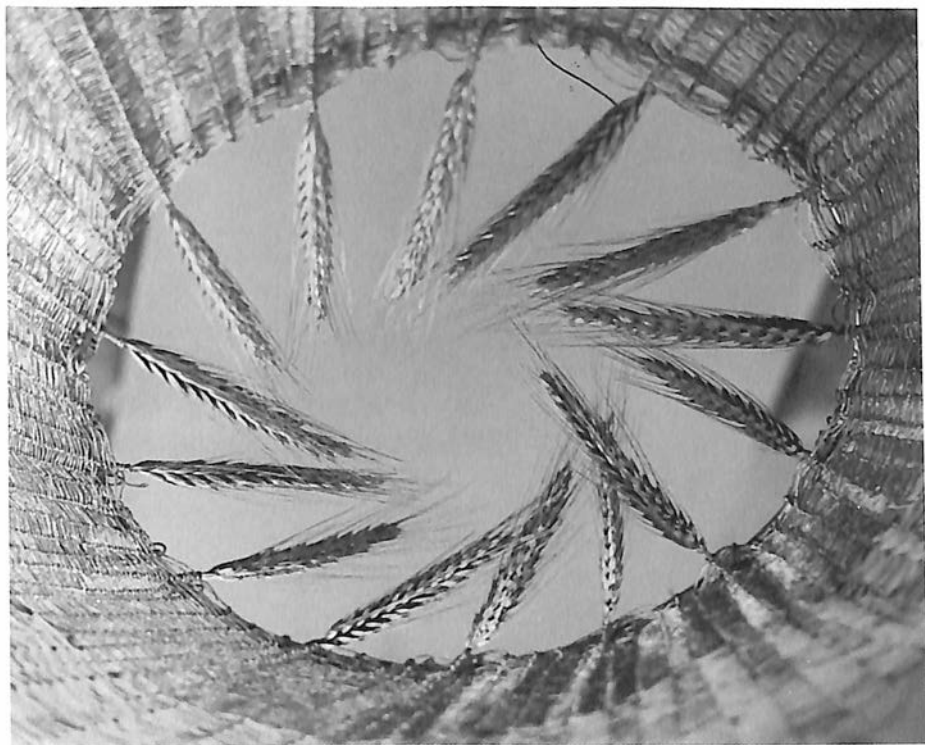
A glimpse of your protected heart in response to mine.



Lorraine Horsnell

Mind, Body, Spirit.

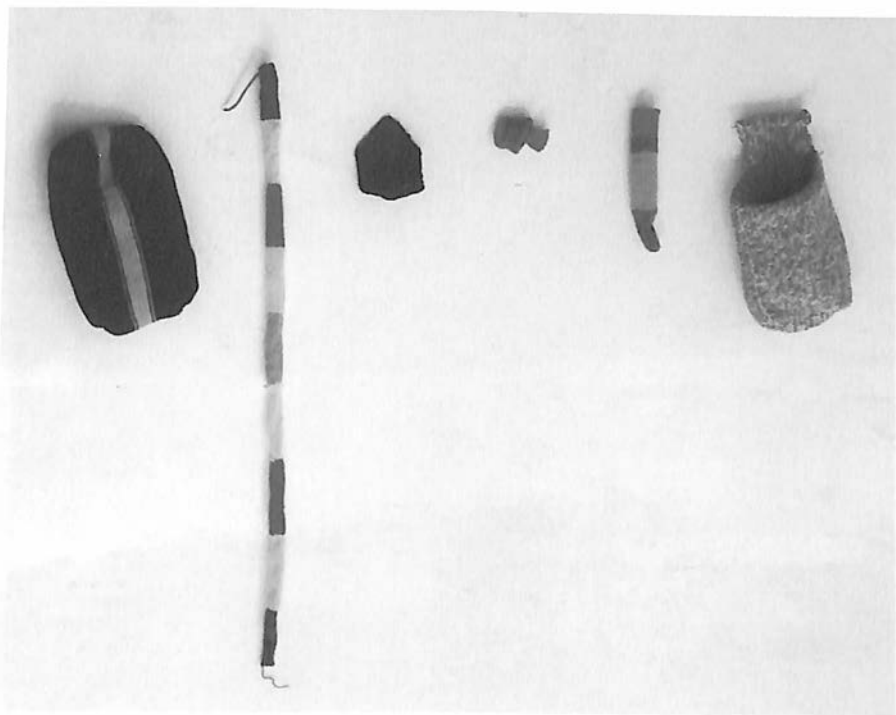
Observe yourself very carefully and you will see that not you but it, speaks within you, moves, feels, laughs and cries in you, just as it rains again outside you. Everything happens in you and your first job is to observe and watch it happen.



Anne Kay

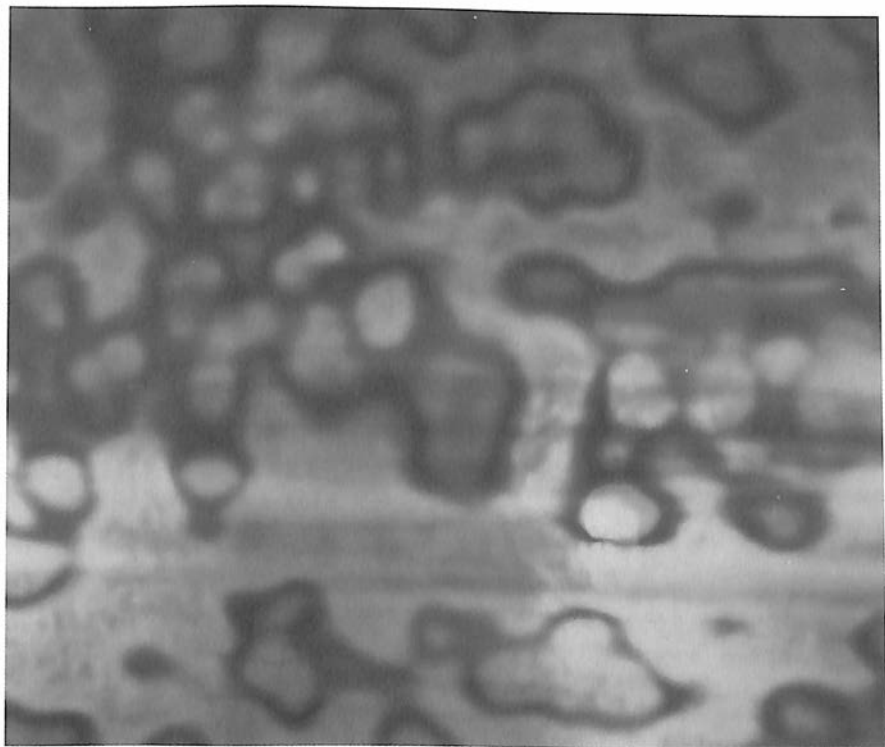
This work began with a desire to feel the soft, spring of knitted fabric between my fingers, and the reassuringly repetitive motion of the automation. I wanted to knit for architecture rather than the body because architecture has been my frame. Parts of the whole came together out of context and out of order; an analog of the hole in a door, a cover for the bar of a window, or the pattern for a sock - a reminder of a cathedral floor plan. Like a figurative lexicon, they speak at a point just before narrative.

(This was a work I did not predict)



Lauren Kelly

The point where your vision ends and your imagination takes over.



Robyn McComas Magers

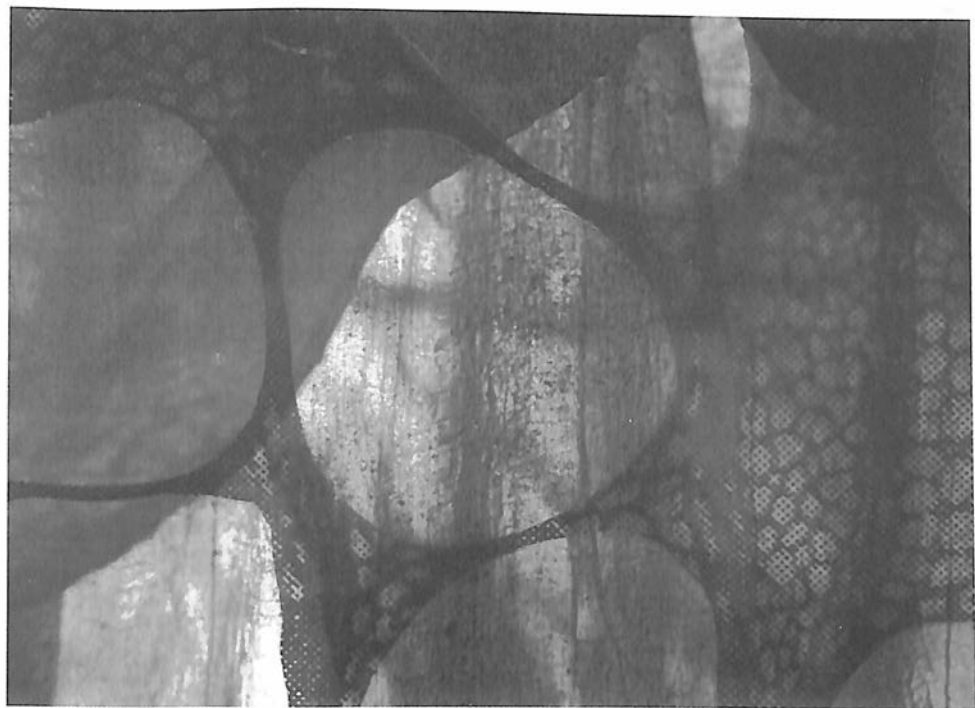
Strings of the Space of one Tree

Vision is the art of seeing things invisible
Jonathan Swift

Through engagement with research methodologies and practices in the areas of art and science, my two year expedition into the space of the Red Bloodwood, *E. gummifera*, has enriched my perception of flora and fauna which are indigenous to the Western Sydney area. I have become aware of an intricate structural mechanism of fibres which are woven together, in specific patterns and colours, to form individual species. These are the strings of the space of *gummifera*.

Many of these strings have been altered. *Gummifera*'s place has been over practiced, in the form of land clearance and rapid urban development, since European settlement, resulting in many members of its community becoming extinct or vulnerable to extinction. As humans, to continue separating ourselves from *gummifera*'s community is ecologically unsound, as we are a part of its place also. To desecrate it is to desecrate ourselves. Whilst the Australian 'bush' may have been considered in need of cultivation, its apparent chaotic form is exceedingly ordered and vital to the ecological balance and survival of life.

The destruction of yesterday's forests, combined with the continued destruction of today's forests, is the destruction of tomorrow's future - for all of us.



Jacqueline Martin - Miller

Crepitation and Between

By experimentation with materials this year I have discovered and represented a metaphor for the precursor to the documented first stage of an asthma attack.

The movement of the drying skins seems to speak the same language as the sensation I experience on a daily basis. This artwork intuitively documents the minutely evident initial process of the severe asthma attack: before crepitation*, inflammation and bronchoconstriction.

* crepitation (n. of action): the name applied to certain sounds which occur along with the breath sounds, as heard by auscultation, in various diseases of the lungs. They are signs of the presence of moist exudations in the lungs or in the bronchial tubes. . . and resemble the sound made by bursting bubbles of various sizes.

(Black's Medical Dictionary, 36th Ed., London, 1990.)

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Faculty of Science and Technology
UWS Nepean

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Technical Officer
Electrical Engineering
UWS Nepean

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My work has been enriched with the enthusiasm and assistance of the above mentioned people.

Kathi Shepherd

'Bemushroomed'







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4. Judges' decision is final and no correspondence will be entered into.

Andrew Stevens



Nam Hom Tam

Diver & Unknown Creature



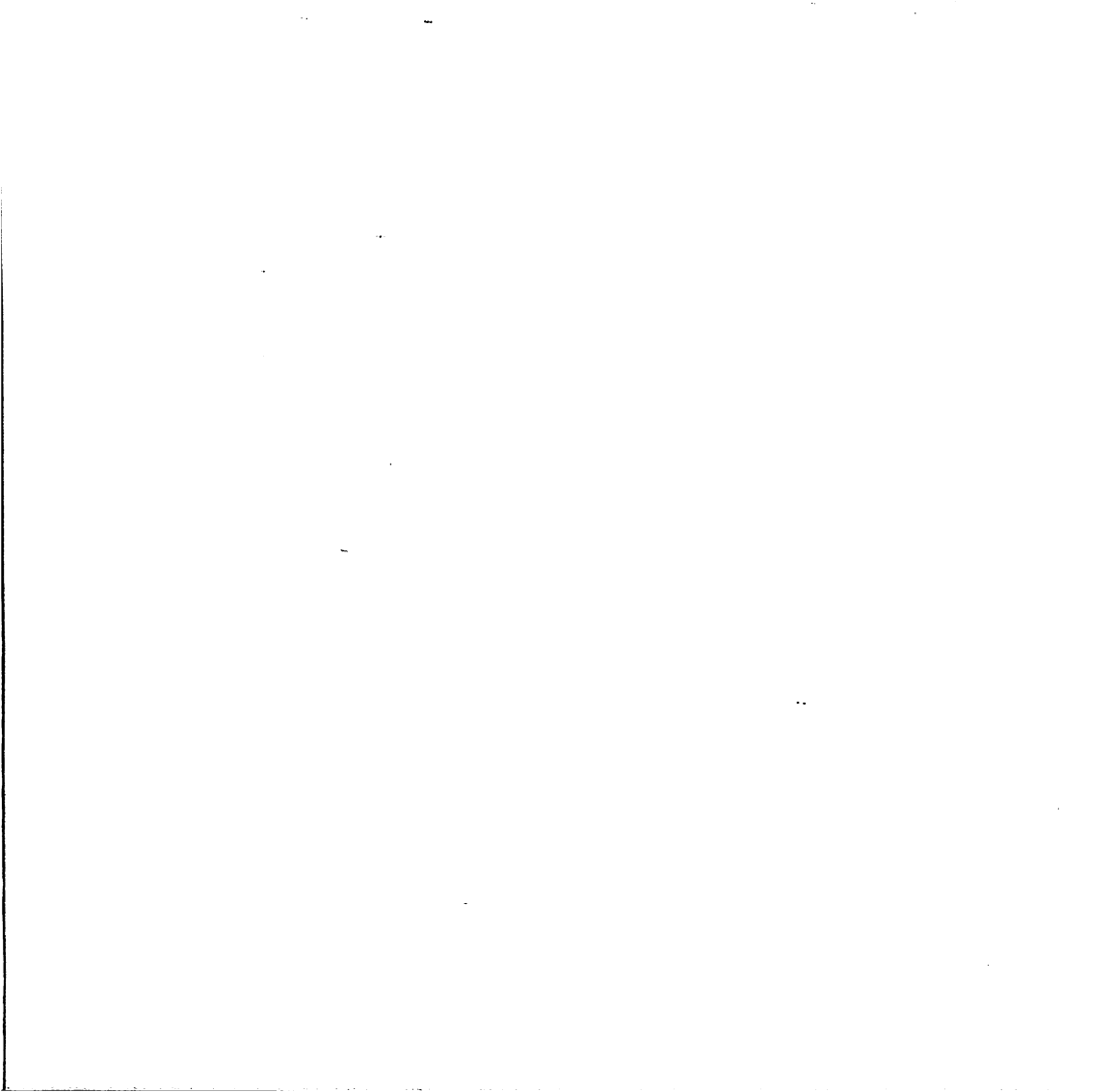
Nam Hom Tam
Sharks Eating Diver

I seek to examine the place of the individual through investigation of the everyday object, contemporary culture and popular culture. Culture is influential in defining gender, class roles and cultural forms as well as notions of 'truth' and taste. These constraints which are placed upon the individual are influential in the construction of identity. I seek to question a world of chaotic information which surrounds us and to examine our vulnerability and sense of anxiety amongst it.

Paul White







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