

v a u n t

friday 19th of november - friday 3rd of december

v a u n t

1999 graduation exhibition

S o c A

School of Contemporary Arts
university of western sydney, nepean

acknowledgements

To the people listed below a big thank you!! We truly appreciate all the help and encouragement you have given us over the past three years of study. Not to mention the assistance given in the creation of this exhibition. Once again, THANK YOU!!!

Chair of School, Associate Professor David Hull
Acting Chair of School, Professor Michael Atherton
Coordinator of Fine Arts, Peter E.Charuk
Cheo Chai-Hiang
Doctor Dennis Del Favero
Professor Ron Dunsire
Harry Barnett
Rhett Brewer
Michael Goldberg
Joan Grounds

David Haines
Terence Hayes
Joyce Hinterding
Noelene Lucas
Graham Marchant
Debra Porch
Eugenia Raskopoulos
Julie Rrap
Sandra Wantuch
and all the casual staff

To the technical officers we also extend a heartfelt thank you for all their support during these past three years:

Vian Cunico
Nick Dorrer
Jules Gull
Charles Mifsud
Simon Quaass
Janet Smith

A thank you must also be extended to all those students exhibiting in "Vaunt". Most especially to those students who have given unselfishly of their time to make this exhibition the success it is.

"Conversations before the end of time" is the title of a book I am reading at present and it is coincidental to the responsibility of writing the foreword for the graduating students' Fine Arts catalogue of 1999. With the new millennium approaching it is fitting that these active students decided to instigate a verbal dialogue with each other to provide statements which amplify the images of their work shown in the catalogue. Moving into the next millennium provides us with the opportunity to reflect upon the motives for art practice and the benefits for a future society. These statements and/or conversations show that these artists are aware of their cultural contribution to that wider discussion. It is not only the written words that are commended to you, the audience, but more importantly, the images that are the focus of the words. By openly contributing to the wider debate this dialogue will ensure that the future of art and art practice continues its questioning role in society.

Each and every student in this exhibition knows that "art" is a valid cultural activity and that there is a place for Art in their lives. These students will find employment in numerous activities and amplify our cultural lives because they are self-motivated, innovative thinkers. Participation in the Fine Arts degree at the University of Western Sydney gave these students a diverse range of opportunities to support their individual development, at the same time enhancing their learning capacities. By engaging in conversation the graduating class of 1999 has formulated an ongoing dialogue between themselves and the future.

"Art does matter"

external signage, Tolarno Galleries, Melbourne 1999

I would like to thank the academic staff, technical staff and administrative assistant for their concerted effort throughout the year to make this exhibition a success.

Peter E. Charuk

Senior Lecturer

Coordinator of the Fine Arts Program 1999

Immaculate conception? Maybe not- but one thing is certain, and that is that every piece of work in this graduation exhibition had an origin, a beginning. It may have been a simple thought, idea, incident or action that instigated us as artists to initiate the inception of our artworks. The initial beginnings of the artworks may be overlooked, yet they can be viewed as one of the most crucial stages of the art making process. Without a starting point, or a source, the evolutionary path towards resolution may not have been obtained. Therefore, this exhibition can be viewed as the materialization of dedication and progress within the few years of being at U.W.S. The exhibition signifies a culmination. It is now time to **"VAUNT"** the diversity of artists and styles that are quintessential to the show.

The relationship between oneself and ones art making has developed within the process of production, and it is here that the life of idea emerges. Production begins and the physicality of the artwork evolves through time, and only through its metamorphosis does concern arise along the way. Throughout this process there is an underlying hope to push and cross personal boundaries, a self motivation igniting passion and evoking controversy. This process, however, would not be complete without the confrontation of several struggles. How does one express thoughts? Do we conform to societies ideals? Must we gain lecturers approval? As an artist can I fulfil my personal expectations? In reference to the last question, the answer should be yes! The Grad Show exemplifies our potential as artists and is the result of creative struggles that have been resolved.

The Graduation Show is not an ending statement but an open door. Through this symbolic door we exit the microcosm, that is this institutionalized art world, and enter the macrocosm that is the world. For most of us the latter begins at a fork in the road, however, the journey taken to get there is in itself a successful achievement.

The exhibition reflects two evolutions. Firstly, we see the transition from student to well informed artist. Consciously or subconsciously our engagement to art making has taken on a course of discovery, an exploration of the self that is proclaimed through limitless and boundless forms. We have learnt how to contemplate mental sights, visions that are embodied by skilled physical constructs that now constitute the show. Secondly, we see how the births of our creative conceptions have flourished into viable entities. Our body of work now stands exposed to the faces of judgement who can afford aesthetic scrutiny at the expense of our openness.

In this sense, the art takes on a life of its own as do pathways which inevitably continue to evolve and grow as we and our art do. So until the next masterpiece good luck to all, but for now, lets take the time to "VAUNT".
By Petek Yucel, Sylvia Winiarski and Silvana Papalia (Art History majors) .

petek yucel chris winter sylvia winiarski wendy wilson michelle willmott
jason tuckwell ~~gemma taylor~~ ben tankard kelly
sturgiss heidi steel kim stanbridge nadine solvyns avantika seth rebecca
schipilliti jasmien sayadian kimberly ryan sandra riley
jimmy rice rosie reid kylie reid ~~marta ponti~~ sheaufing phu
jo pearson ~~silvana papalia~~ ~~zdravko ostojic~~ lise ong vartine oghelian mick
nolan philip mudin ken mitchell judy miller rebecca mifsud shelley
menezes teraiza mcnulty naomi mccarthy dan lush suzanne lowe ellen
wen-chun lin wee yan lee natalie lamey nicholas kozma
melissa keane faith karp amy karp philip kan ivanka
kalebic andrew johnson afshin jaafari carmel horton michelle
hong sharmaine holley ellen hernandez sarah heraghty belinda
guymer sam formosa wayne flitcroft anastasiia fitter glenda ewin
cilla de nadai brigida de ~~anrade~~ jann dark jose da silva
jodie cusack claire conroy jenny carroll brigette carr cindy cabacungan
daniel butler stuart brown paula bray manuel branco
ted bennetts amanda barter jenny allan naheren al-jeloo

petek yucel

I look at you, and you have been so poorly made - you try so hard to simulate nature. I order to imitate nature, you must admire it. You do not satisfy the senses as the real object does. But what is real. You are real because you exist. So therefore, I have taken a photo of you, and the }
I have painted that, and then I have scanned the painting. So, you are now a representation, of a representation, of a representation of a representational object. So Artificial Flower, I would like to ask you some questions...



Petek: Can we escape artificiality?

Is artificiality a part of human nature?

How does the simulation of natural objects and sensations affect our lives?

Does simulation affect our understanding of what is real?

Is it impossible to escape technology and artifice?

Or are we as humans, technology junkies?

Can painting ever substitute the real?

As humans, are we striving to make reality and simulation as indistinguishable as possible?

If this is the case, what are the consequences?

Where should the line be drawn as to what can or cannot be artificially produced?

Where are we going?

Do we really want to go there?

I look at the artificial flower, and it does not provide me with any answers.

It is still and lifeless. It provokes questions instead.



christopher james winter



Mirror Discussion over a Brandubh board

CJW: Why?

WJC: Why what?

CJW: Well, you know, what's it all about? Why are we?

WJC: You expect ME to know?

CJW: Well, after all, you are my mirrored self. As I see it, I am an embodiment of the ignorance of humanity. Therefore, you must signify something of what is wise or knowledgeable in this existence.

WJC: Hmmph! You think so!

CJW: Well, yes. It's the only assumption one could make.

WJC: May I tell you something?

CJW: Sure, go ahead.

WJC: Forget "Logic".

CJW: Come again?

WJC: Forget "Logic". When people can abandon the commonly accepted theories of "what is logical and what is not", and embrace the shifting polarities of existence, well, perhaps we will be able to stop dreaming and start doing. We are all as playing pieces on the Brandubh board. Constantly shifting and being shifted.

CJW: Yes, well, that's all very interesting, but how do I apply...

WJC: Stop thinking! Just feel and react. Stop intellectualising your life away and DO!!

CJW: Ok.

WJC: Oh, and by the way...

CJW: Yes?

WJC: Your move.

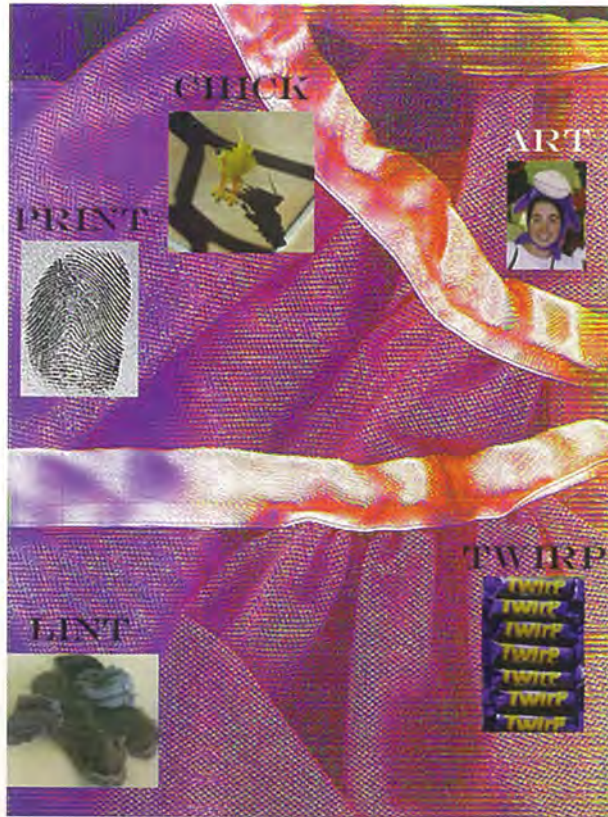
sylvia winiarski

How do you define an altered state of mind? I would call it more of an altered state of consciousness. Sensory perception and awareness of painful bodily states all ceased. Initial and unbroken sustained attention to primary objects of concentration. Feelings of rapture, bliss and one-pointedness. What do you mean by object? The world. Is the world then the apex of this state of mind? It could be depending on your state of consciousness. Your perception of the world changes just like day into night. Perception is the awareness or appreciation of objects or situations usually by the senses. Then there is the assertion of the mind/ body problem with the fundamental difference between the realm of mind on the one hand and physical nature on the other.

Mental events are the effects of physical happenings in the organism, particularly in the brain and nervous system but that they do not themselves exert any casual influence on the body. This is called epiphenomenalism. What about the state of being beyond the reach or apprehension of experience? Its called transcendence, the Theist's God conceived as a creator external to the perceivable world he creates is transcendent, whereas the Pantheist's God, who is identified with the perceivable world, or some part of it is immanent. Humans are capable of being both.



wendy wilson



NK: Being an artist you have the autonomy to use numerous mediums. What quality does video possess that enralls you?

WW: Well, yes Nicholas, that is a very good question, it is a bit formal for me though, autonomy, now what does that mean again?? (ruffles through dictionary/thesaurus) Oh right, self governed... Ummm... Can I just say I like doing video because it's fun?? *blinks*

Take my shoes, he said, so I put on mine.

Dancing?

Let's talk about the facts of life and the glimmer of that knife.

I jabbed my finger into your stomach and laughed.

It's funny how betty never cries in the sad movies anymore..

Hand me that jacket, the one with the green collar.

No I don't remember that girls name.

Tea was nice, never enough sugar though.

Thanks for the card and tell Don we're sorry he couldn't make it.

Tutu's reflect quite nicely in the afternoon moonlight...

In three words I can sum up everything I've learned about life, it goes on.
Robert Frost

NB. N.K (Nichos Kozmos) is a friend of the Artist, which leaves W.W, so apparently she is the Art type person on this occasion.
P.S. Don't let anyone tell you Art isn't crazy and fun and filled with shenanigans and malarkey because it is DAMMIT!!!!(It's my aim in life to prove this... Well that's if that job at the bottle factory falls through...)

michelle wilmott

Dive in and take a look around.

Blur your eyes and look at what could be not what always is.

Water is a magical pool of colours, reflections and patterns that can become anything if your imagination is ready to see them.

A drop of water on a piece of glass, a swimmer diving in to a pool and splashing as they swim, or even a child blowing bubbles under water makes an impression on what we can see.

See all the beauty that comes from the simplest things in nature.

Be emersed in colour and dreamlike patterns and feel yourself loose control.

Paint as water.

Flowing, moving and hypnotic lines and fantasy bodies floating, slowly becoming part of the water and the designs that fill it.

Become one with nature.

Challenge what you think water looks like and see something from a different point of view.

The point is not to think but to enjoy.

Just look and see what ever it may show you, you may find things that you've never seen.

Search not for a meaning but instead for something beautiful that captures a moment.



jason tuckwell



om mani padma hum

backbone

ben tankard

It is easier for a camel to walk through the eye of a needle than it is for an artist's statement to make sense.



kelly sturgiss



JT. With your work, regarding the printing of material from found typewriters, you bring up questions about privacy, authorship, fact vs fiction/authenticity issues. What is your perspective on these? ==

KS. The ribbons I find come from different places, mostly by chance. Each one has a story and a very different visual effect. The ERA one was more about spy work. The blockade was constantly trying to find ways in which to get at ERA by finding information about things they did. My piece is a representation of these missions. The tape itself holds no information at all really; it is basically a list of headings of reports on soil toxicity levels, distribution of uranium levels in plants, etc. But the fact that somebody in an office of ERA unknowingly participated in the creation of my piece and that I could pick up a link in a metaphoric chain between the blockade and the ERA office is really interesting. Privacy, authorship, and authenticity have different meanings for each ribbon and its respective prints. One of the ribbons I made prints from came from a Salvation Army store in St. Mary's. That ribbon was from a personal typewriter but mostly contained typing exercises. People throw things out all the time thinking that is the end of them. I like the idea of recreating and redefining discarded transcripts from people I do not know, but can connect with in an obscure way.

heidi steel

There is often an expectation to be a particular person in a particular space.

Silver carriages suspended to the space of electricity and seated to run on hard steel, they flow into station areas or railway sidings to the exact destinations timetabled. These institutionalised spaces are inhabited by passengers in an orderly fashion to wait out the journey to their desired destinations. Inside the cars, controls are unavoidable, watched from the inside, the outside, and from inbetween, threats come in the form of a sticker to provide adequate control: THERE MAY BE SURVEILLANCE CAMERAS IN USE.

The effects of people on a space is evidently written into the materials creating and supporting that space.
How are the effects of a space written into people?



kim stanbridge

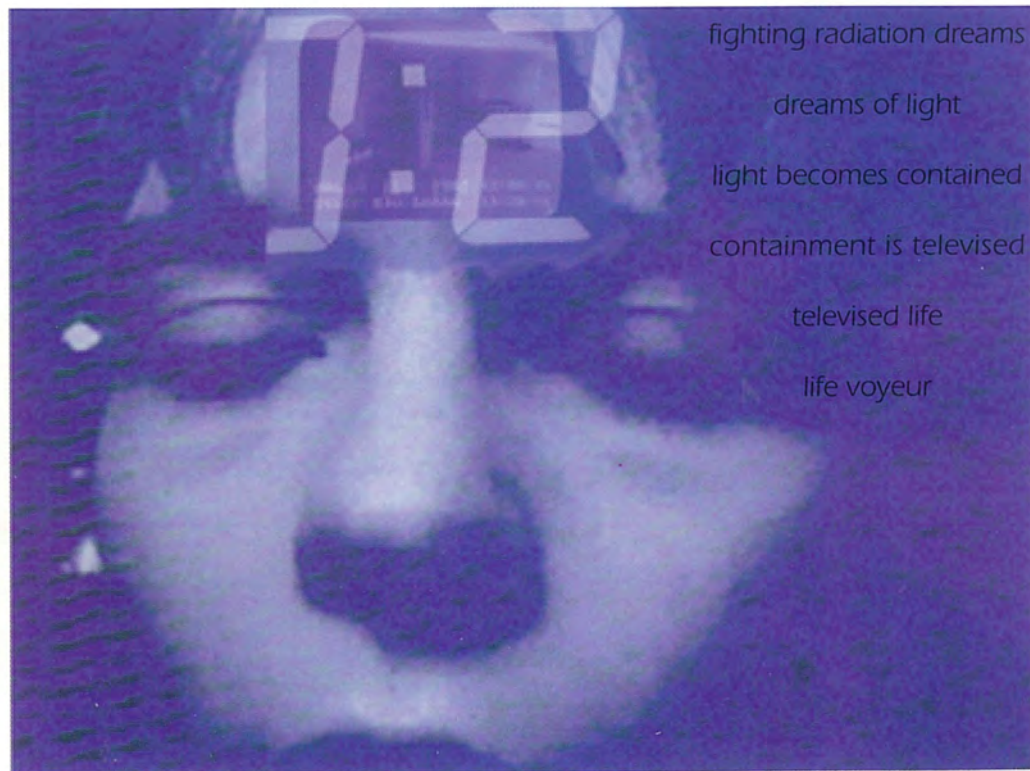
I'm here but I'm not all there.



nadine solvyns



peachstar productions



fighting radiation dreams

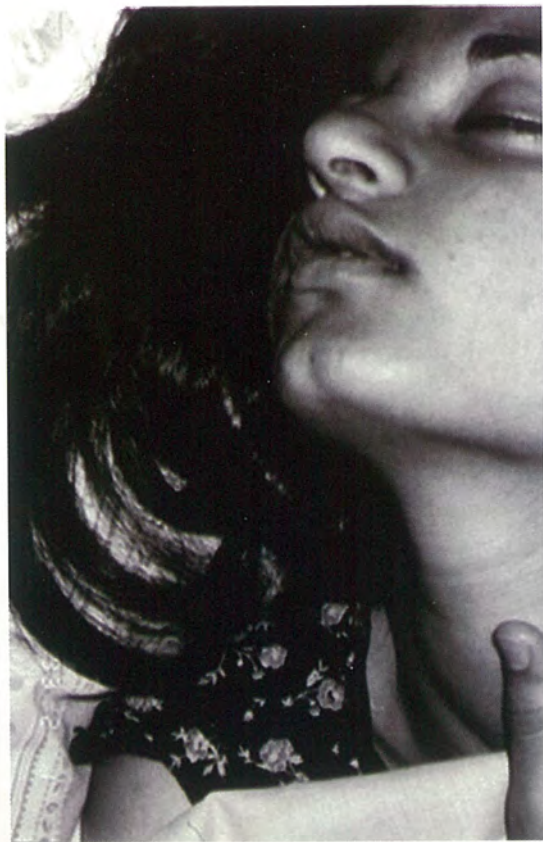
dreams of light

light becomes contained

containment is televised

televised life

life voyeur



avantika seth

rebecca schipilliti



jasmen sayadian

Well, what piece am I doing for the graduation show you might ask? Hmmm...lets see...I was thinking maybe a huge sculpture that will capture everyone's attention?? ... NAH... Well, how about a large canvas piece covered in splashes of chunky unrecognisable artist material?? NAH...It was after the price of the canvas that I heard the computer calling me from 'Z' block, all the way at the far end of Kingswood Campus (trust?)

I decided that I would listen to it's call and follow my dreams ...ANIMATION...yes, I admit it! I would like to be one of those detailed, boring, fussy, annoying, cross-eyed animation artists who create their own characters out of what they call an 'imagination'.

My graduation piece is a 3 min animation which I have created using over 150 hand drawn drawings and running them together using Macromedia Director on the dying MAC's in the computer room.

The main theme of my animation is a Journey through my Thoughts, Ideas, Fantasies and Dreams. Main emphasis is on nature and comparing it with the city and looking at the metamorphosis involved. I have also incorporated my love of Fantasy into my animation, which I think added a nice touch!



kimberley ryan

I guess its about using what you know.

I guess its about combining my academic qualities with

My love of colours, textures, shapes, paints, inks - paper...

It's about "not" making just a painting, or just a drawing

I guess I'm trying not to make a masterpiece but in the process I'm making my own

It's not about politics or hitting people over the head.

It's about Process. I've always used paper. Everyone uses paper.

It's about "no" words, words are not pictures, words "hit people over the head".

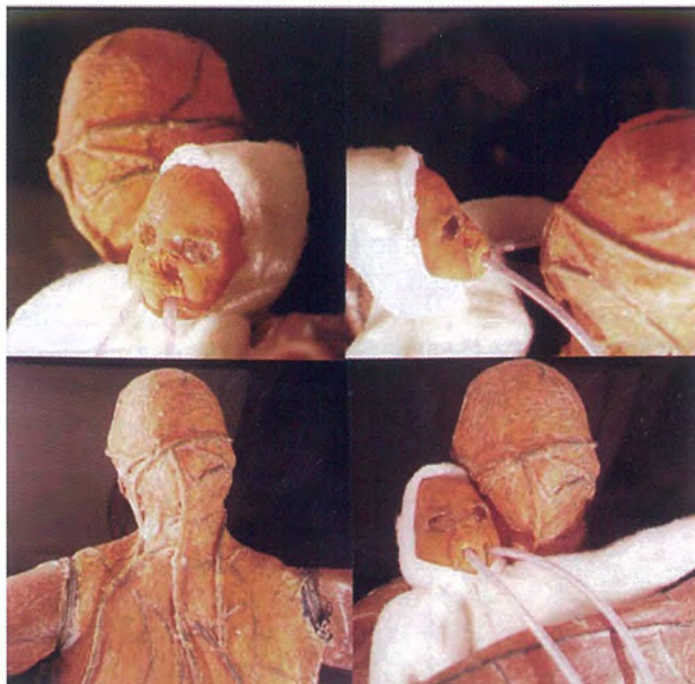
Process, Process, Process.

Many small bits make a whole.

Kimberley Ryan '99'



louise riley



jimmy rice



rosie reid

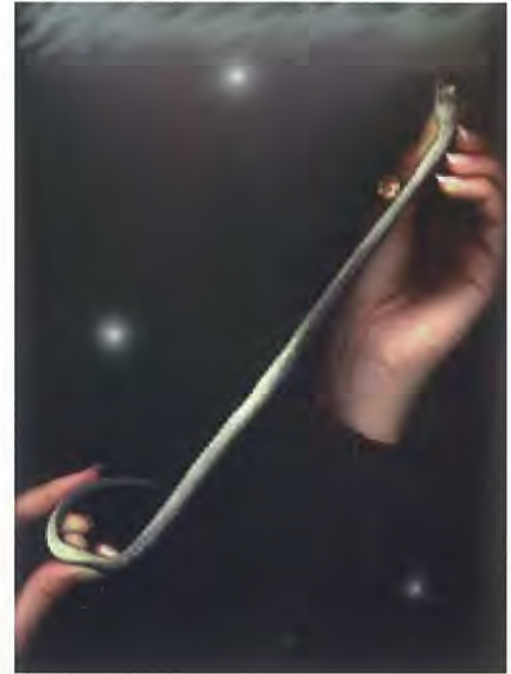
Belief is highly personal for each of us and is moulded by religious culture, tradition, myth and education.

In the 3D animation project, 'How? When? Why?' the artist Rosemary Reid has been influenced by the irony, wit and spatial atmosphere's incorporated by the Surrealist artists; Salvador Dali, Rene Magritte and M.C.Escher. She has also been influenced by the Pop Artists; Andy Warhol and Roy Liechtenstein, who used bright blocks of colour in their work. Other influences have been Sci-Fi films and books, Manga and Disney animation and esoteric texts.

As prophesised, terrible disasters are befalling the world, (natural and unnatural) humbling civilisation. Many of us are left wondering, 'Is the end nigh?'

This project is a reaction by the artist to the various beliefs and fears, held by humanity on this subject.

The symbol for the millennium (a serpent biting its own tail), travels in revolutions around the earth. While the snake revolves, many appropriated 2D images of religious significance, wrap themselves around the earth (melding into something unrecognisable). Tiny lights escape, streaming quickly away and become one with the snake. A human heartbeat is heard throughout the animation, reminding us of the frailty of life on earth. The earth's instability causes the heartbeat to stop. The snake ceases to remain and, taking its passengers, journey's elsewhere. The earth and all upon it perish in a cataclysmic explosion.



kylie reid and rebecca mifsud



How Sweet It Is To Be Loved
By You.

Scrumptious looking foods
used as a metaphor for love
and sex. We need love like we
need food to survive. Food
and sex provide pleasure,
temptation and activates all
senses-what better materials
than enticing sweets.
So many choices and
decisions..... !

sheaufing phu

My practice is about my own visual and emotive intentions, which is focused on subjective self-expression by exposing myself; what I am feeling and experiencing at the present moment.

By taking an approach of basing the artworks on an abstracted style means that I am concerned with creating works where the act of seeing is based upon the emotional experience which affects the appearance. However, this goes beyond purely formal aesthetics and relates to a spiritual process, where I am not aware of its meaning during the act of its creation. Later on, through reflection, I may perceive a meaning, which is then imposed on the works, that is the significance of my practice. I am inspired by this notion of random evolution of the spiritual aesthetic projection that becomes the essential elements of expressions in my artwork.



joanne pearson

I extract images that carry a connotation of a time and reconstruct these into lyrical and largely sentimental prints and collages. Each work is much more than a commentary on a time and a place that I remember, it is a representation of my identity.

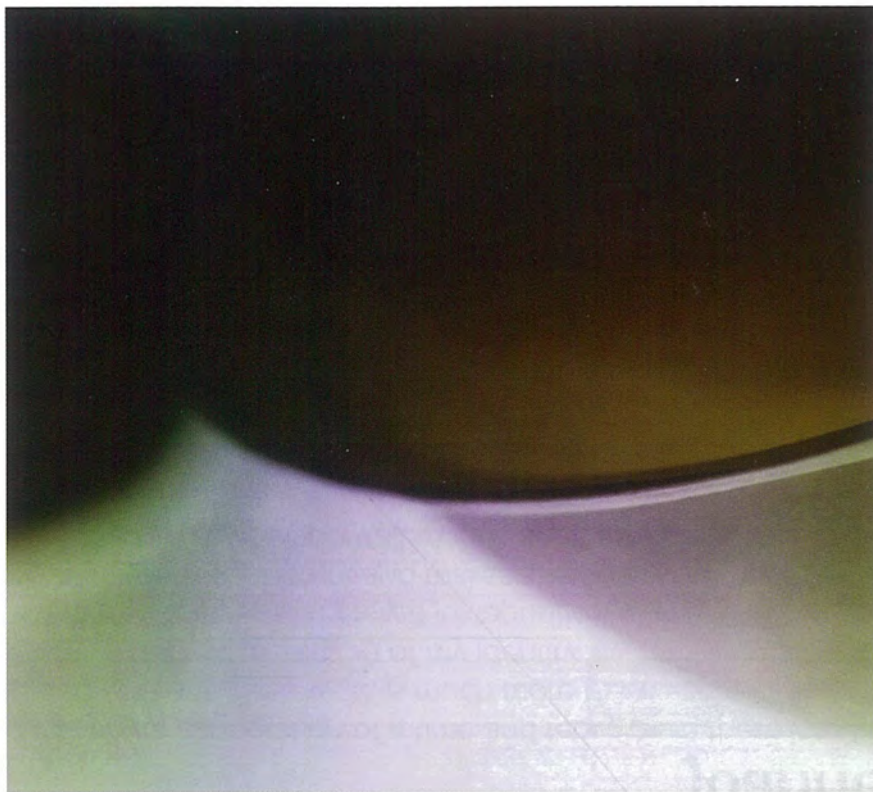
I present imagery that may appear as merely a juxtaposition of very ordinary and often unrelated elements. Yet each has a personal history and makes analogies with how the future is foretold by the past. I think of each print as a self-portrait. A collage of thoughts, objects, text and imagery that accurately depicts who I am.



Sit on a chair and lift the arms to shoulder level in front of you. Grasp the flesh of each arm with the hands above the wrist. Push it upwards and then relax. Repeat this exercise ten to fifteen times.



lise ong





vartine ogehlian

michael nolan

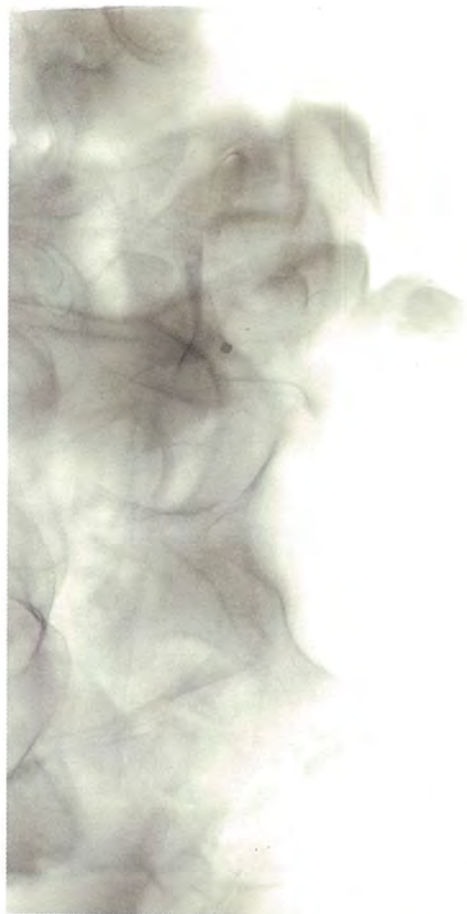


philip mudin

what of the flesh in the fist?
-hint of the remembered purring of
visceral energy to the comfort of
tears?

i lick the broken crystals in the
back of my throat
they hurt like the acid in my
stomach breathing a sigh of
unlicitious intent to keep a
perfect model hidden inside
i pry apart your molecules to
repossess my soul to find and
fold windows of flesh to stay and
collapsing reflecting angles of hungering
hell fire massive
i crawl
but i am my own god

ken mitchell



to hear the sound of mist

judy miller

You watch in awe at how he captures his profile.
Silent.

You look straight in to his eyes and see a world of thought, a reflection of inner secrets, the key to his soul. Analysing from a closer perspective you question his conscious.

His eyes express such eeriness, below exists a mouth which acknowledges either a smile or frown he does not appear clean or shaven, hair that looks unkept has a mind of its own.

No colour appears on his face, as darkness scatters in to every wrinkle, mole or crease.

It lurks upon the clothes he wears, the dirt in his hair, on his face, deep into the pours of his skin.

You wonder why such a profile, why the darkness and sorrow.

Those of the elderly represent decades of experience for which one sees as the respect one gives them.

These portraits symbolize the concept of identity through profiles of old men and questioning who they are and what they have done.

I leave this for you to decide, you as the viewer of my work.



shelley menezes

SHELLEY: So did you want to know what my work is about?

DANIEL: No.

SHELLEY: Well. Stuff you. My work, you could say, looks a bit black and morbid.

DANIEL: Please, Shell. I basically know what your work is about.

SHELLEY: Well, maybe I just don't feel like telling anyone what its about, lets just say its something behind closed doors.

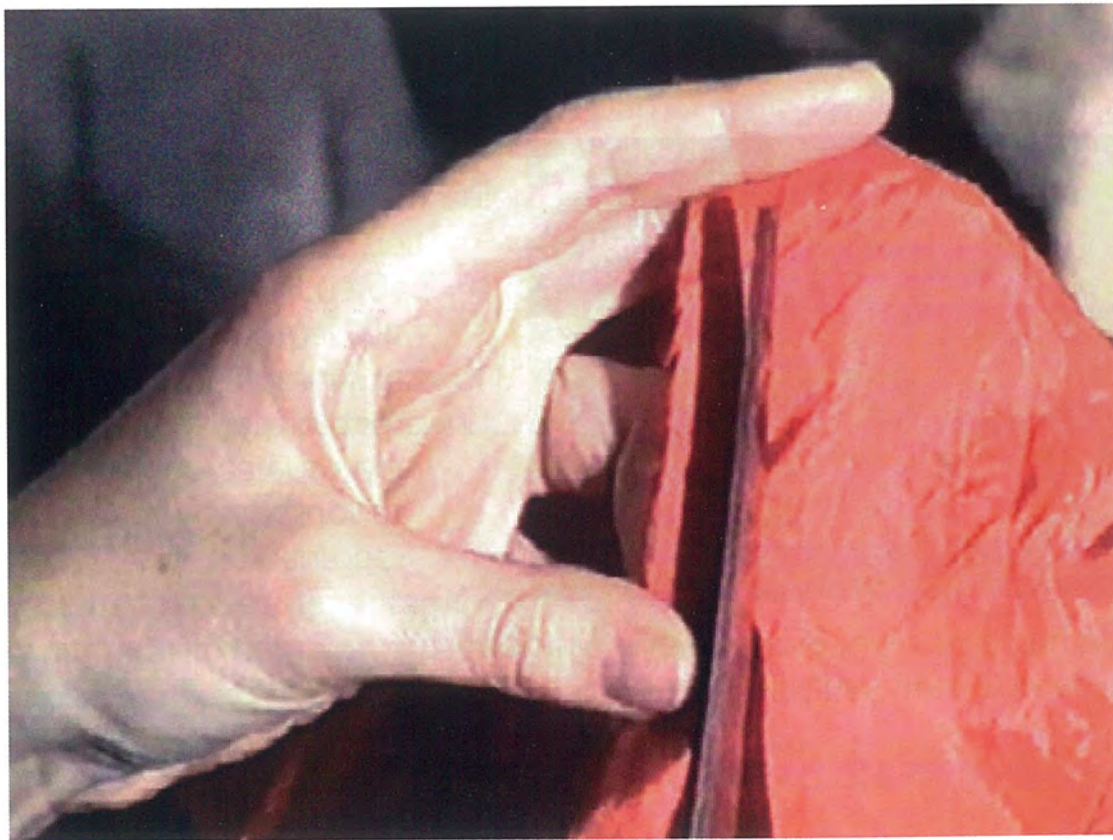
DANIEL: God!) I hope its not your closed doors, I'd be really scared of what would come out of them...

SHELLEY: Stop being a bastard Daniel.

DANIEL: End.



teraiza mcnulty



naomi mccarthy

For some people nakedness signifies liberation, a joyful and un-neurotic sexuality ; for others, it stands for a licentiousness which threatens traditional moral standards. Both of these seemingly contradictory attitudes rest on a common assumption: that the exposed body is emotionally charged and potentially subversive.

Margaret Walters, 'The Nude Male, 'A New Perspective,' Penguin, USA, p11.



dan lush

Question by Miss Jam: How do you relate to your work?

Answer: by Fjan-Dan

This is a work on silk, 48 x 6 inches suspended from ceilings in a fashion similar to vertical blinds: There are 22 pieces weighted at the top and bottom with rods , finished with brass bells.

The scenes on each scroll depict landscape in an animated style of Blue Mountain gorges with ambiguous faerie aspects. Highly colourful and translucent, the silk allows vibrancy and movement with breezes.

In addition to the display this backdrop is to provide a stage setting for the story-tellers performance .This performance aspect attempts to combine oral traditions and literature in an amalgamation of two ancient traditions from India and China, as well as Celtic-lore from Europe.

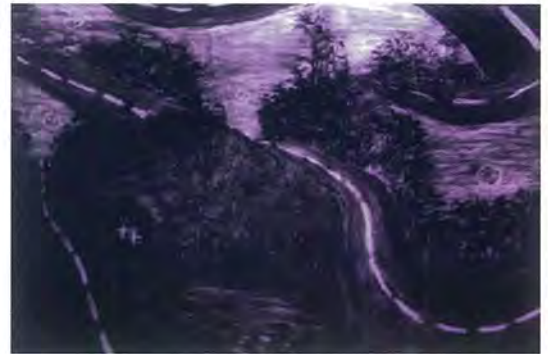
K.F.D.LUSH.

"FRAGILE"

I started drawing and painting whilst in primary school. I learnt at an early age that a picture paints a thousand words. It is rather ironic I have travelled a full circle, I now have to write about my art work. Colour has always played a big part in my life. I remember as a small child lying under a willow tree looking under a canopy of leaves, gazing with wonder at the varied array of hues as the sun reflected through the lacy leaves backed by the azure sky and angelic billowing clouds. The love for colour carried on through different stages of art career. I have always wanted to express mood, spirituality and inner emotions with colour. When I work with colour the work becomes an overwhelming composition which seems to have a mind of its own, taking control of the final product, leaving me with an element of surprise and self discovery. These works have evolved from research carried out over the past two years. I dedicate this art to my brother Victor's loving memory.

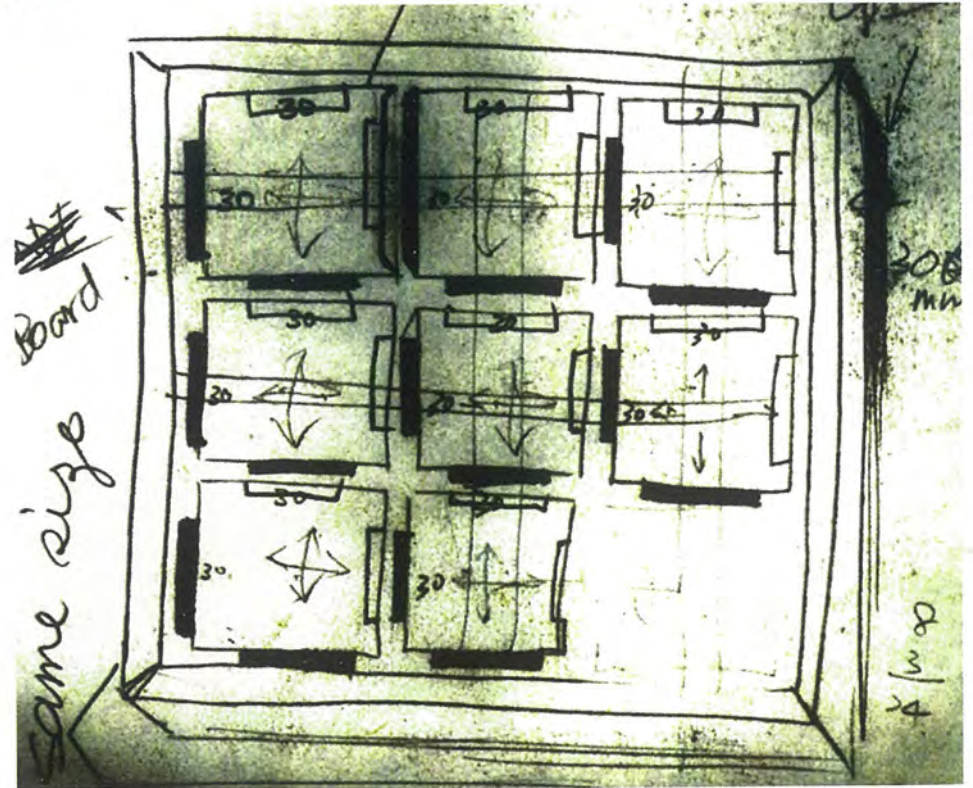
Mediums used, fabric, acrylic paint, cable and aluminium tube.

suzanne lowe



ellen wen-chun lin

Puzzle. Wood and Canvas.
100x100cm.





wee-yan lee

"He can only touch himself from the outside. In order to recapture that whole sensation of the inside of a body, he will invent a world. But a world's circular horizon always conceals the inner movement of the womb. The imposition of distinctions is the mourning which their bodies always wear. One+one+one...separated out. And the gathering of all into One will never amount to the living quality of a resting place which, always pouring out liquid, blurs boundaries."

Taken from 'Elemental Passions' by Luce Irigaray
(translated by Joanne Collie and Judith Still)

As I lift myself off the ground and realign my body with the horizon ; as my body dissolves into oblivious non-self-awareness on that plane of respite, my feet stand erect, up-stretched, relieved of the weight, volume and boundaries of the imprinter. The soles of my feet, re-establishing homeostasis, continue their journey into the vertiginous world.

Title of work : 're-membering estranged spaces'

natalie lamey



From fibres and threads,
In textures and patterns,
A history is woven,
Of memories and dreams.
Sensual layers,
Bound with the stitches,
Of lifetimes and moments,
While time spins fast by. •

nicholas kozma

One Question, One Answer.

Question: Is there any ambiguity in your work or do you prefer to communicate one particular message to your audience?

Answer: Christian Boltanski states:

“ A good work of art can never be read in one way. My work is full of contradictions. An artwork is open - it is the spectators looking at the work who make the piece, using their own background. A lamp in my work might make you think of a police interrogation, but it's also religious, like a candle. At the same time it alludes to a precious painting, with a single light shining on it. There are many ways of looking at the work. It has to be 'unfocused' somehow so that everyone can recognise something of their own self when viewing it.”



Being aware that viewers are individuals and that they have attained their own personal 'baggage' (that will inevitably be projected onto an art object), be it cultural, social or psychological, an artist cannot therefore (unless naive) pretend that what he or she sets out to communicate, through certain materials will necessarily be interpreted in the same sense.

I want my work to be ambiguous though not obscure. The fine line between the both must be predetermined. My work sets out to entice, to evoke the viewer's emotions.

Nicholas Kozma would like to thank the Salvation Army for their sponsorship

melissa keane



Discover and capture M takes a fascination
with storms.

Lightning and power.

The sky throws its energy.

Colour and the exploration of colour

M becomes the weather reporter

- Climate changes and cloud fumbblings

Blue, purple, yellow and crimson

The colours become important-

Emotional tools.

Turner and Constable have displayed great
variants of light in their work,

One needs to eat and become richer
now and again.

The painter and her touches

M was never quite fond of Taubmans.

Work by Melissa Keane

Written by Amy Karp

Amy focuses on the female figure conveying form and movement, dance, acrobatics, gymnastics and the circus. Her five figures, after the hot messy wax are modelled to a fuller figure, rebel against societies ideal body image. They are not super fit, balanced or perfect, but instead are rounder, healthier and clumsy regarding acrobatics and gymnastics.

amy karp



Amy's five figures are then cast in bronze for the completion of the work and set up in an installation space.

The work stems from Degas' Ballerina Series as she exaggerates the figure, working 3D, adding or subtracting wax, inventing the female form as a reality rather than an idealized form.

Work by Amy Karp

Text by Melissa Keane

faith karp



Interview by Amanda Bater directed to Faith Karp

Why Geisha Girls? Is the question in mind? Creating an etching with sophistication and elegance deters the dedication and hours spent creating something so beautiful.

Why an etching? It's individual! An etching comprises of individual markings, oblique lines on the floor, band-aids for cuts that are incurred in the process. The time consumed in paying attention to detail.

Hundreds of flowers play pattern on the satin Kimono, wrapped around the bodies of the dancing girls.

Black and white prints of beautiful ladies.

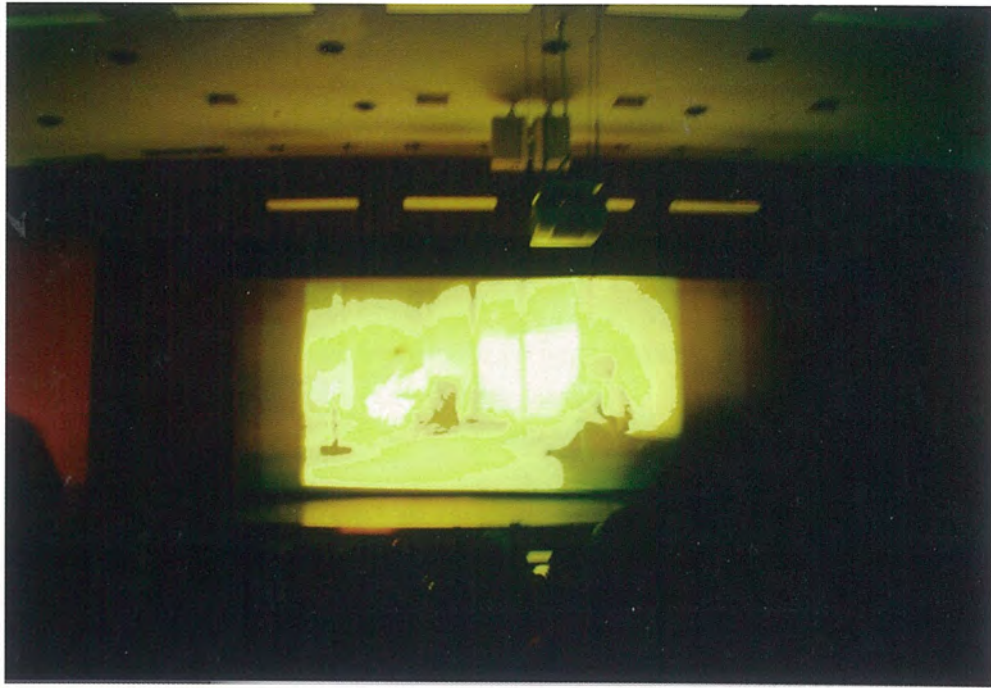
Recess at the centre of the composition.

Smudges and scratches, fine lines and expense. A joyful journey through the world of another.

Don't you want a career? Ink stained fingers; shows were living no lie. A bathhouse set in divine interior; luxurious settings come with the deal. Imagine the life if only it were real. For I am an artist that can live in hope. For living the life of a Geisha girl is kind of unreal.

But besides the dismay of not being there Faith has captured the mood and completed the ideal.

philip ping hung kan



P: What time is it?

A: Can you shut up while I enjoy my time!?)

ivanka kalebic

Depictions of the cliched nature of the spontaneous pose typified by the photobooth photograph. Depictions of the cliched nature of the way sexual couples are represented in this type of photograph.



Explorations of sexuality. Limitation of stereotypes. What makes "us" differ from one another? Interpretations of how stereotyping represses the complex and multi-faceted nature of sexual relationships. Would "your" perception change if gender identity was far from ambiguous in this work?

andrew johnson

title: Ocean's Descent

medium: computer generated video



Essek: The tide is low tonight. Tell them again. Well, you know...about the exile.

Andrew: You were banished from your home for committing the worst possible offense known to your kind. You were given the opportunity to redeem yourself. You took the chance. In the face of deception, you found your purpose, and were welcomed back into the great sea. You have found your peace, for now...

afshin jaafari



ORTON FLUX

Orton Flux questions the nature of reality. A young female photographer sees a mysterious man. When she chases the man, he disappears and she finds herself lost. When she regains her way, she questions whether the man was real, and the reality of her own life.

carmel horton

ENCAPSULATED MEMORY

A series of images using varying mediums.

A mature age student, this series conveys my concept by adapting historical discourse within a contemporary context.

Childhood memories dominate my art work. Films, literature, music, stage and theatre were a passion that developed into visual documentation.

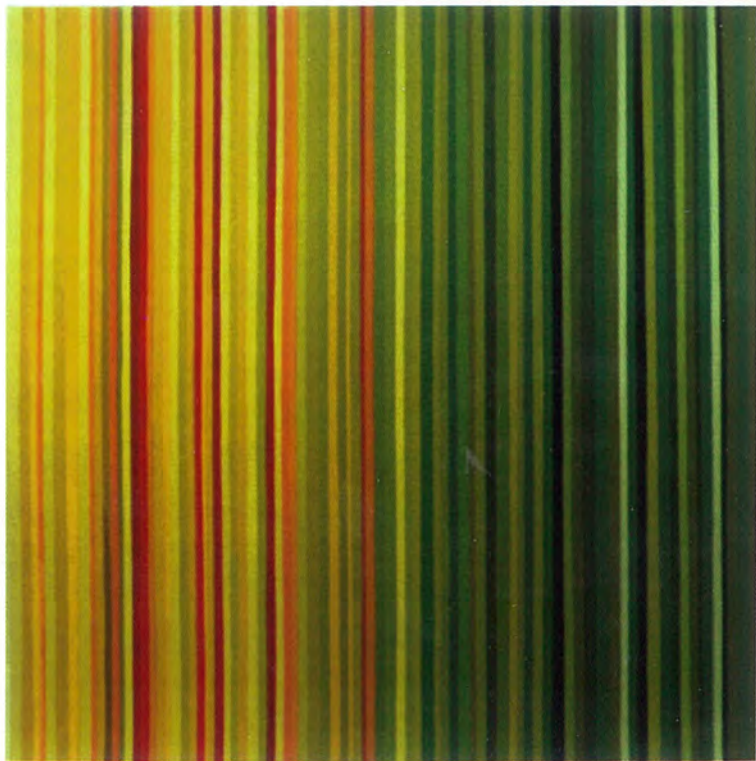
Inspired by artists whose imagery conveyed the drama of nature, mythology, emotions and sensations, (J. W Turner and Eugene Delacroix) and artists who worked their response to societal change, (Edgar Degas, Toulouse Lautrec, Walter Sickert).

The series 'Encapsulated Memory' is a vehicle for expressing my reflections on the theatre of life and is composed of rhythmic, flowing colour that conveys a poetic narrative to challenge the viewers imagination.



michelle hong

This is about the scale of human
feeling and human drama.
Also, my experience of e...
Also, now I understand why but....



Untitled. 1999. Acrylic on canvas. 170x170cm

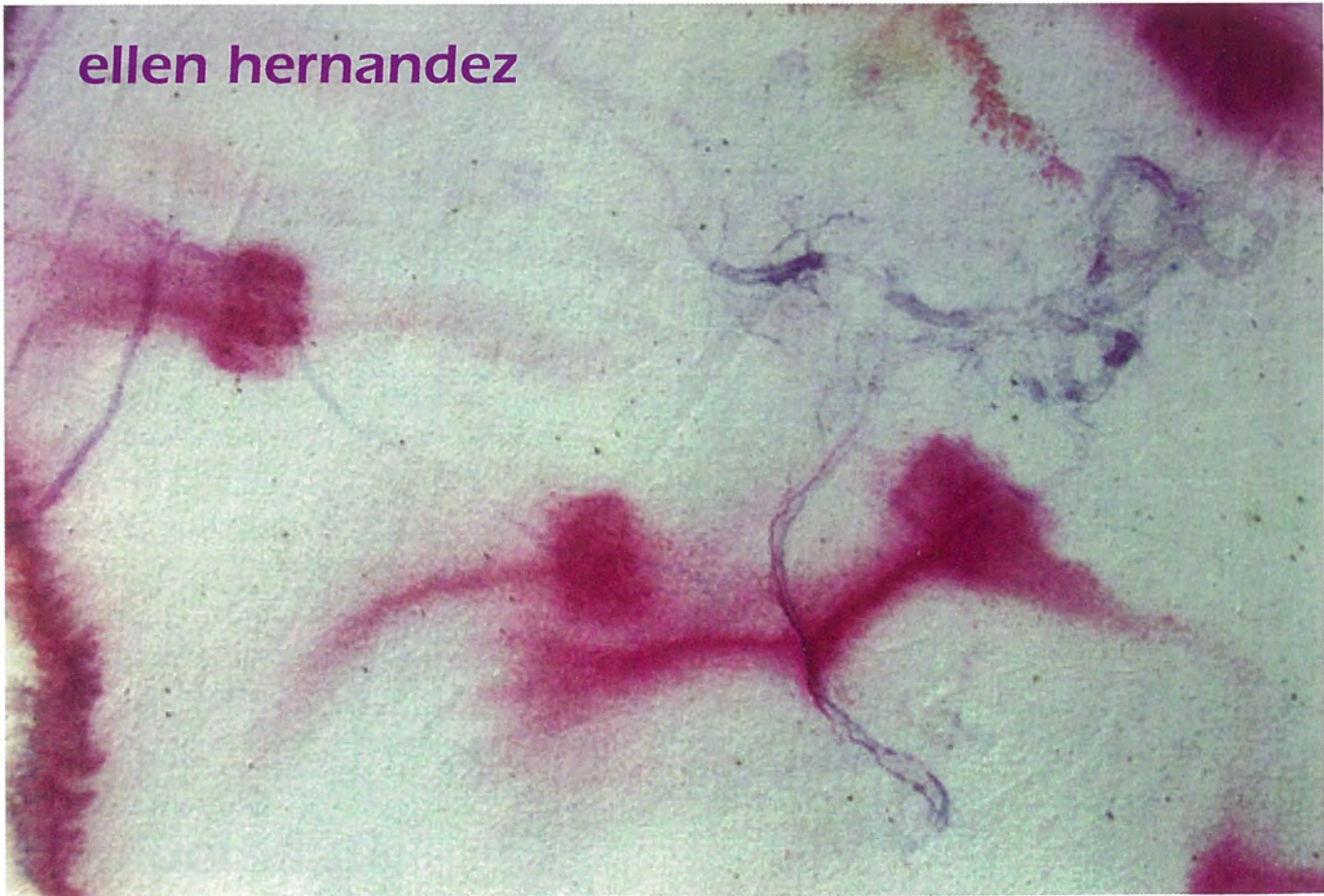
sharmaine holley

"It is probable, however, that both in life and in art the values of a woman are not the values of a man. Thus...she will find that she is perpetually wishing to alter the established values - to make serious what appears insignificant to a man, and trivial what is to him important. And for that, of course, she will be criticised; for the critic of the opposite sex will be genuinely puzzled and surprised by an attempt to alter the current scale of values, and will see in it not merely a difference of view, but a view that is weak, or trivial, or sentimental, because it differs from his own."

Virginia Woolf, 'Women and Fiction', Collected Essays

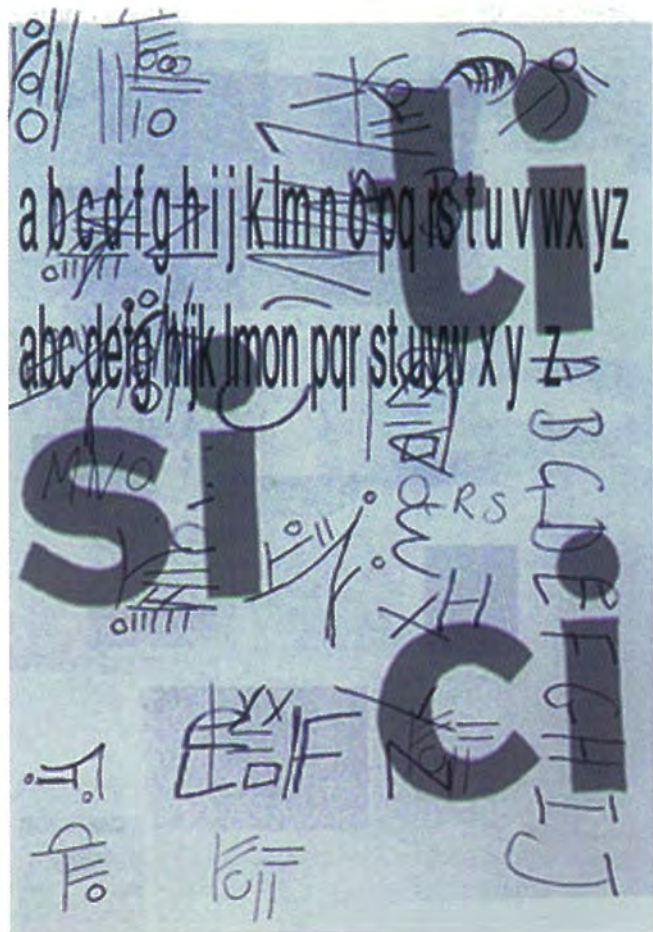


ellen hernandez



sarah heraghty

TITLE: COOKANONOO
MEDIUM: INSTALLATION



belinda guymer

Three statements:

Human or Effigy; Body or Somebody.

Youthful beauty concealed without privileging
masculine experience.

As a child I would dress my beautiful doll and
create the fantasy world in which she
belonged, as an adult I have become the doll, and
the media my manipulator.



sam formosa



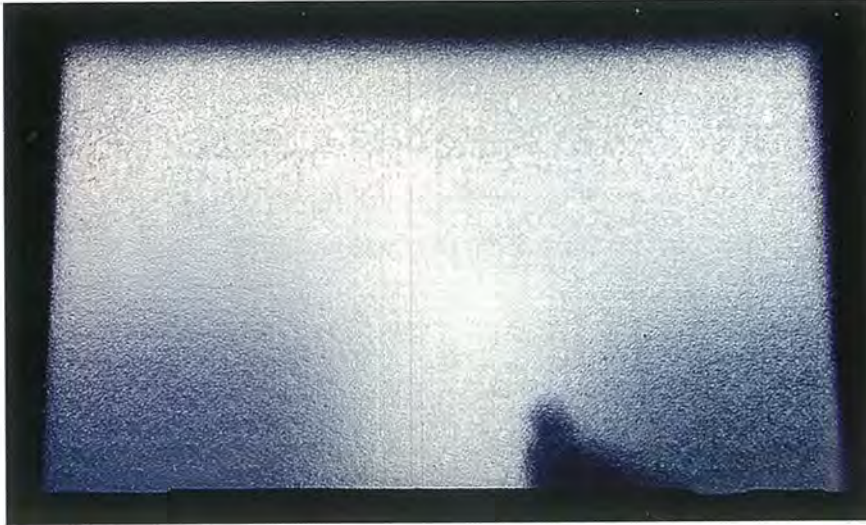
n a V i g a t o r

wayne flitcroft



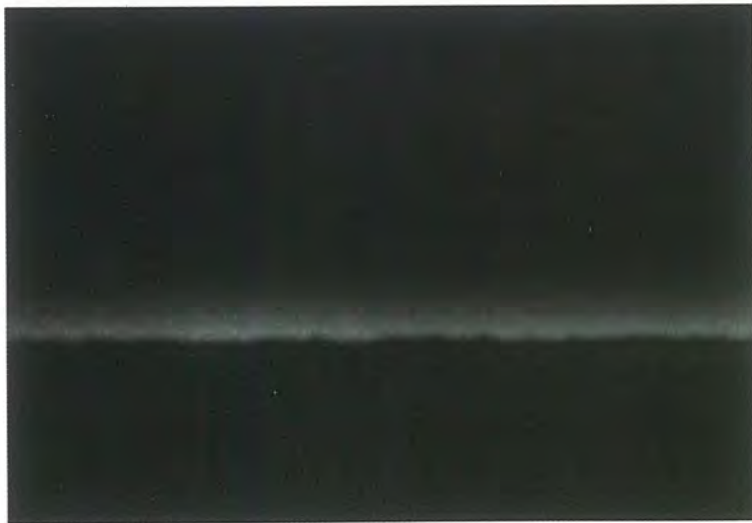
This work represents my existence within the solitude and tranquility of the unknown... and the experience of emotions, dreams and fantasy...from moment to memory.

anastasiia fitter



"...all that remains is a black outline, a shadow. I began to think of the possibility of losing the body, or more precisely of the body slipping away. The body can be seen as a place of grounding. It exists and it feels. We feel cold, warmth, fatigue and don't question such demands. It reminds us that we exist in the physical sense the part of us which is directly in touch with the outside world.

What happens when the Body falls from the shadow? What occurs when we lose all trace of physical grounding. The Shadow metaphorically alluding to the unconscious and all that lies underneath. I like the possibility that while walking one day the shadow became stranded somewhere. At this point in time the sense of self had stronger links to the unconscious. As a result the body was momentarily detached from the shadow and continued along its journey. Self is stranded with the shadow and is hoping and waiting for the sense of grounding to return. For the body to somehow retrace." - Denis, September '99.



Untitled

Installation: Photography, marble, granite, sandstone and perspex.

I find I am continually investigating and re-investigating space. How I, and others perceive space. Are spaces necessarily always as they may first appear?

In this installation there is an opportunity for dialogue to happen within the work, perhaps a flow of energy, an unpredictability, and the possibility of the viewer finding a relationship with themselves and the space.

Therefore I am leaving this work open, for the viewer to explore and/or determine their own thoughts and perceptions.

cilla de nadai

Professor Kevin Warwick - UK Scientist, had an identification chip implanted into his arm. I got the chance to track him down - this is our discussion on the sinister side of the identification chip implant.

CDN - "What was it like?"

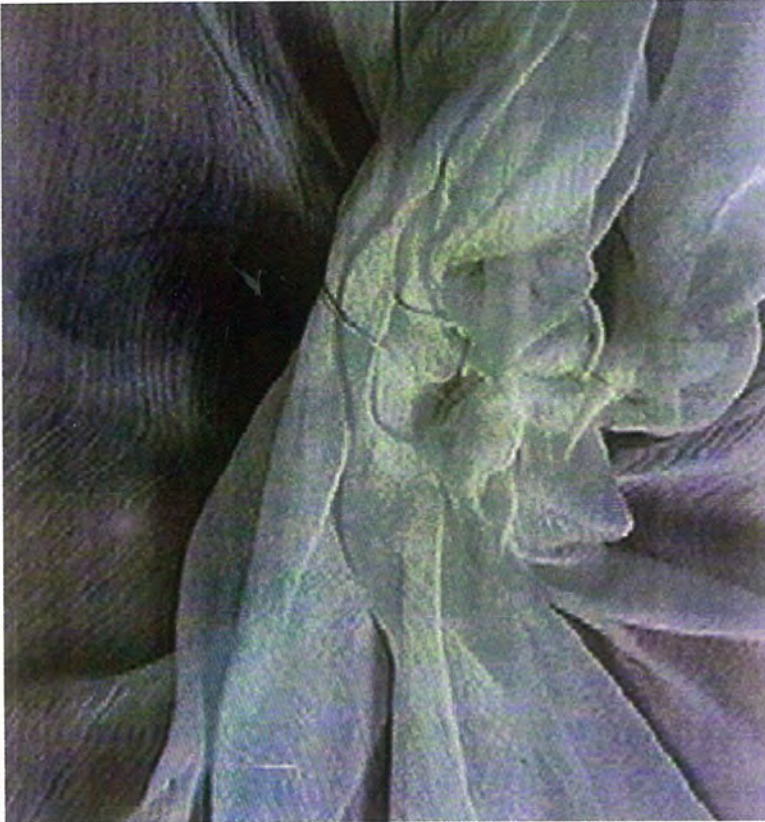
KW - "It was SCARY! Everyone knew where I was, I had no privacy. I was identified where ever I went."





brigida de andrade

jann dark



"SPLIT" - video

"THE ANGLE OF REPOSE" -
installation, poly ply, blue metal,
table, hair, wire fencing.



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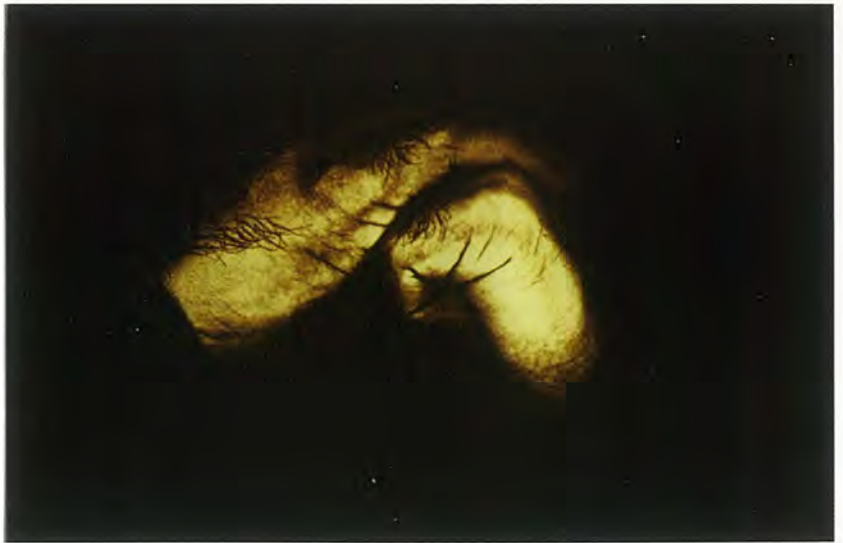
jose da silva

"We Carved 'fag' On Our Abdomens"

Photography with found typography and objects

Variable Dimensions

1999



Airbag 1: Derrida reiterates that if discourse is originally violent then it can only do itself violence, it would only be able to negate itself in order to affirm it. I think this suggestion speaks clearly in your work concerning the abject Queer male bodies of Anglo-American pedagogy and gay male sadomasochistic pornography. You seem to acknowledge that within a hegemonic normalcy gender and sexed bodies are the products of reiterated acts of language; and what I find interesting about your work is that you use this model of thought against itself toward the creation of a secret language; you in a sense reinvent the codes for depicting sexuality.

If you are utilising linguistics in order to readdress the representation of Queer male bodies that are negated by social and sexual forms of violence what are you trying to suggest with the intercorporeal nature of it's title, "We Carved 'fag' On Our Abdomens"? ?

Airbag 2: (with unanswered remarks)

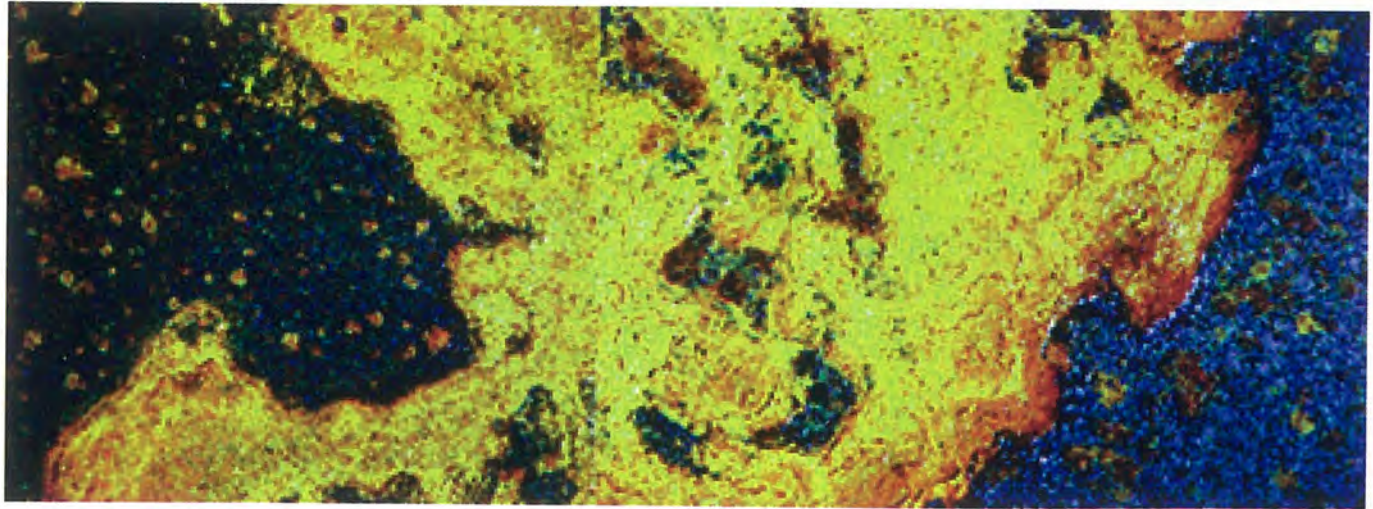
jodie cusack

As a printmaker my aim for the graduation show has been to move away from traditional processes towards more contemporary methods of making prints. I am more interested in the sculptural potential of print media employing collage and cut outs to give my work a three dimensional quality. The everyday city scape has been a reoccurring theme throughout my art practice and my mixed media prints attempt to show a connection between personal memory and the city landscape.



claire conroy

Humans bustle around cities building structures and systems in which to live. Trees grow and spread across the rainforest, some entangling their way around others. All are living social entities reacting to an instinctive drive to live and create. My work echoes this life cycle, it acts as a microcosm of a larger picture. It is the intention of the work for the viewer to become involved by the physical action of walking through, watching and listening. It is the physical presence of the work and the viewer that provides a thought space to reflect upon our greater presence within the world. How are we as individuals connected to the greater cycle of life? What are our actions and thoughts creating on the surface of the planet in which we exist?



'The Son'

Etchings

Zinc plates, Etching Inks, Paper, Calico, Chiffon,
Paperbark, Bark fabric and Hessian.

It is rough, it is textured, it is soft, it is shedding, it is brown, it is red, it is yellow, it is green, it can smell, it can breathe, it can feel, it can grow, it can suffer, it is inflicted, it is scarred, it is broken, it can save, it can shelter, it is tall, it is smaller, it can bend, it can destroy, it can stretch, it can weep, it can overcome, it is always, it is eternal, it can bear, it is silent, it is without, it enables, it is within, it restores, it can bring, it can take, it is deep, it is surface, it is first, it is last, it can control, it can expose, it can be gentle, it can be safe, it can hold, it can reject, it is alike, it is different, it can change, it remains, it can dwell, it can withdraw, it will seek, it will rescue, it will come...

'He himself bore our sins in his body on the tree' 1
Peter 2:24.

jenny carroll



cindy cabacungan

The Mass Produced V's The Unique Object

My final project is about how fruit becomes processed and packaged and turns into "**cheap, mass produced consumable goods**".

The audience is distracted from the particular meanings of brand names by the use of repetition that becomes unreadable, while emphasizing the values of composition, shape and colour.



daniel butler



SHELLEY: Hey Daniel, What ya doin sweetie? u

DANIEL: Not much at the moment.

SHELLEY: I suppose that's typical of you, what's your work about? u

DANIEL: A big rusty metal thingey! u

SHELLEY: Huh? u

DANIEL: Big - as in big, rusty - as in old and stuff, metal - as in not plastic and its this thing, kinda like a rib cage that you can walk into.

SHELLEY: Sure! u It sure takes you a lot of words to explain your work! u

DANIEL: Yeah.

stuart brown

ACCUMULATION.

Deflated balloon material and staples.

How do you perceive absence/ presence in your work?

The idea of absence is paramount in my work. The material that I use (deflated metallic balloon material) has had its main source of existence taken out of it which is the air/ helium, in doing this it then becomes a piece of refuse that has no particular purpose and so it has become absent from its main purpose. But when I manipulate this material and place the material into the gallery space the material takes on a new context and presence, it takes on a new sinister role that has many aspects to the new accumulation of material.



paula bray



"Hiccups and Downs"

As the name implies this work draws its inspirations from the effects of alcohol abuse. Everyday life is full of little "hiccups" and this germ combined with the obvious drinking pun is the origin of the title. The two vertical dimensions to the work add to the cavelike installation with the stalactite and stalagmite references further developing the title.

Some of the major hiccups in my life have been the result of long term alcohol abuse. This work is reflective of these transitory stages or hiccups but focuses more on the positive, if contrarily, destabilising role rehabilitation has on the sufferer and their families. The shattered, filled and re-sealed wine glasses and their various translucent or transparent gravity free supports all represent themes that are indicative of the curiously fragile world surrounding the alcoholic. The texts inside each piece contain relevant verse of my own composition and reflect the harsh realities of the issues at hand. However much like the real issues they are no longer easily legible. These realities and the memories they invoke have manifested themselves in this work which has acted as a catharsis and promoted a healing experience for some critical and wounded relationships.

I would like to thank Col Dicker Glass PO Box 222 Penrith 2751 for their kind support in the creation of this work.

manuel miranda branco



Title : Tebe-rai Lakang
[Stamp the ground and shine]

“ Form is never something abstract; it is always a sign of something. It is a man, a bird or something else... never form for form's sake.” [Miro]

Don't be afraid.
Take a stand.
Determination, grace and faith,
Strength, beauty and wisdom,
the Surik, the Batuki Dancer and Light
will bring you justice and bring you peace.

Don't explain, rationalise, excuse,
apologise or lie.

Do see, acknowledge, accept, embrace,
believe and move.

For heaven's sake, my sake, your sake,
our sake, stamp your feet and shine!

VIVA TIMOR LESTE !

edward (ted) bennetts

Main Entry: iron

Pronunciation: 'I(-&)rn

Function: noun

Etymology: Middle English, from Old English Isern,
Iren; akin to Old High

German Isarn iron

Date: before 12th century

1 : a heavy malleable ductile magnetic silver-white metallic element that readily rusts in moist air, occurs native in meteorites and combined in most igneous rocks, is the most used of metals, and is vital to biological processes — see ELEMENT table

2 : something made of iron: as a plural : shackles for the hands or legs b : a heated metal implement used for branding or cauterizing c : a household device usually with a flat metal base that is heated to smooth, finish, or press (as cloth) d : STIRRUP — usually used in plural e : any of a series of numbered golf clubs having relatively thin metal heads — compare WOOD



3 : great strength, hardness, or determination
- iron in the fire 1 : a matter requiring close attention 2 : a prospective course of action

Special Thanks to - Kate Donohue, Nick Dorrer,
Susan Marsh, Joshua, Amanda and Sarah
Bennetts

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amanda barter

For my lovely Amandal
Blue, Green, Yellow and Oranges
Colours of something
Bold and Bright
Oils of Oils
Brushes and Paint
Thick and Thrown
Slap and Freely splattered
Carefully placed
An Amanda Perspective
Turps
Overpowering
Domineering
She happily pushes paint
And the oils steel her wallet
It's just the little things
Large, Loud and confident
Her canvas ripe with personality
An Amanda perspective
- Messy landscapes
- Wonderfully Ambiguous
Blue dates Yellow
And Creates Baby Green
Lush of Nature
Wonderer
Pondering
Pondering and Wondering
Criticism and Dictation
Its Amanda perspective
Amanda's handwriting
Her signature.



Comments by Faith Karp Directed to Amanda Bater

jenny allan

My work is based on natural, organic forms. I am concerned with the environmental damage that we create in our daily lives. My aim is to make the viewer aware of their surroundings and open their eyes to the hidden wonders that are diminishing so rapidly.

The microscopic manner of investigating objects has carried me into black and white photography. I am researching the fine balance of nature that is so easily upset by human intervention and how the cycle of life is arranged. I explore the balance that exists in nature's world using the aspects of chaos and order, preservation and destruction, fragmentation, fragility and strength.



nahren al-jeloo

To look and be looked at

What the eye can see? //

To feel: touch, and be touched

What the hand can touch? //

To look at what one wants to touch

To touch what one has seen or
has not seen

A point where the eyes and hands
become a pleasure of touching and looking

A point of desire

Sexual sense - the eye, a visual sexual sense; the
hand,

the touch that feels the sexual sense interacting
with,

contributes, continues the visual sense



The interaction between male and female
before there is any sexual contact

Sensuality a sexual pleasure

“Sight and touch are able to communicate with each other, to provide confirmations (or contradictions) of each other, because they are the senses of one and the same subject operating simultaneously, within one and the same world.”
Volatile Bodies: Toward a Corporeal Feminism,
Elizabeth Grosz.

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