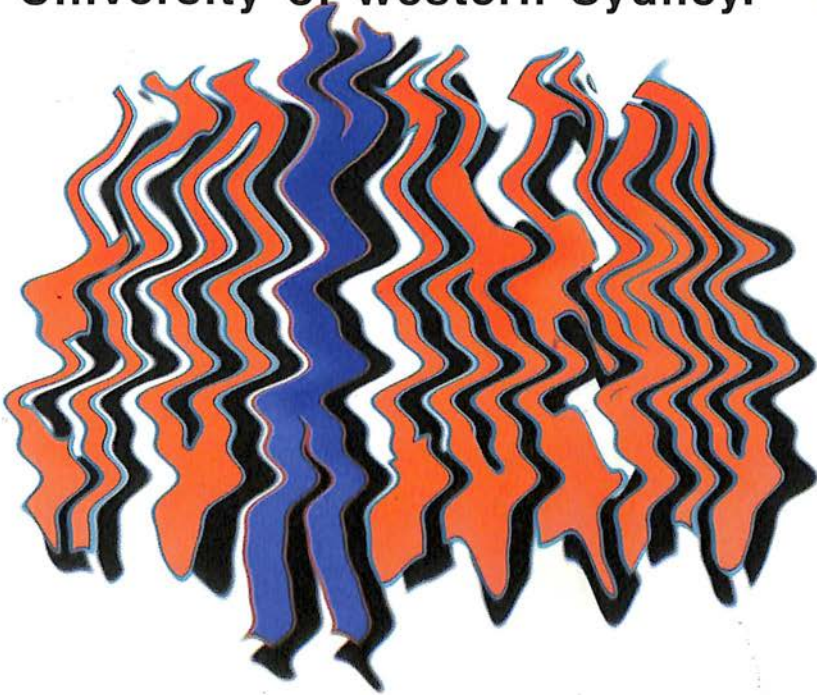


Alexis Apfelbaum
Katherine Baena
Ian Bentley
Adam Bernthaler
Megan Booth
Maria Bozikis
Leticia Cesana
Catherine Cloran
Nicholas Cox
Kete Davis
Ben Denham
Melanie Donat
Adam Dorahy
Chris Dwyer
Tarna Edwards
Dena Fam
Andrew Gadow
Alicia Gerard
Sarah Grant
Jaclyn Grumitt
Bronwyn Gwyther
Claire Hamilton
Katherine Hannaford
Fran Heath
Tom Ho
Rhonda Hunt
Hannan Ibrahim
Ozlem Idrisoglu
Michael Ilagan
Lauren Jansson
Lalla Jones
Tristan Jones
Jinny Kang

EXHIBITION

**Bachelor of Arts, Fine Arts
Graduation Exhibition 2000.
School of Contemporary Arts
University of Western Sydney.**



alexis apfelbaum

Journey Home

there's no place like home, there's no place like home...

Like Dorothy's yellow brick road, the woven 'bridge' may only be crossed by effort of the soul. Between the ground 'stones' and the 'bridge' lies a spiritual paradox- when home is a journey and the journey is home.

Home is the familiar, a place to plant seed and lay the body down. Journey evokes a physical quest, exodus and displacement. In the space between rest and restlessness is the irrational mind that guides the soul through a landscape of hardships to home.

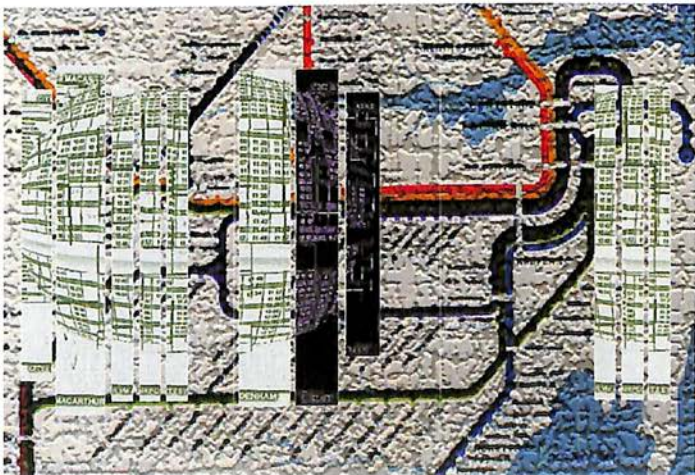
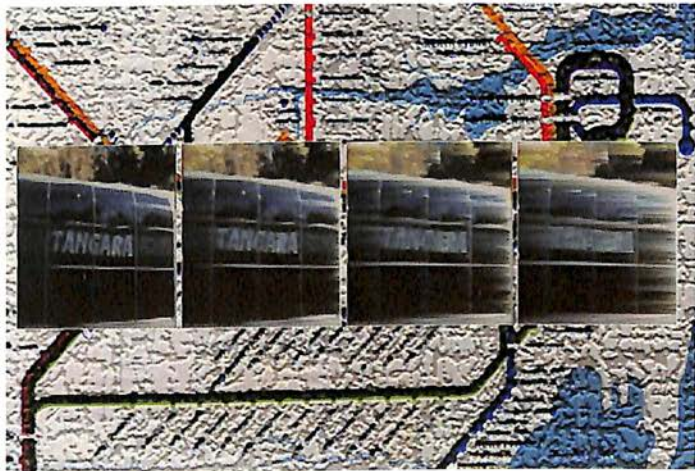
The repetitive act of sewing is symbolic of each step taken on the pilgrimage. Each stitch becomes a testament or witness to the passage of time. While the dyeing of the cotton wadding is an act of cleansing and transformation through water, and a colouring that imprints the material with imagination and fulfills the spirit.



Katherine Baena

Trains! Trains! Trains!

If I live art everyday, I live it through my train experiences. How can I make an everyday routine part of my life as a practising artist? How can I communicate this 'art' of communicating, this 'art' of rushing, this 'art' of waiting - this 'art'? *Trains! Trains! Trains!* extends the artworld into the everyday.



Ian Bentley

No State of Remorse
Beyond State of Unknown
Cycle Through Each Day
The Refusal to the Reborn

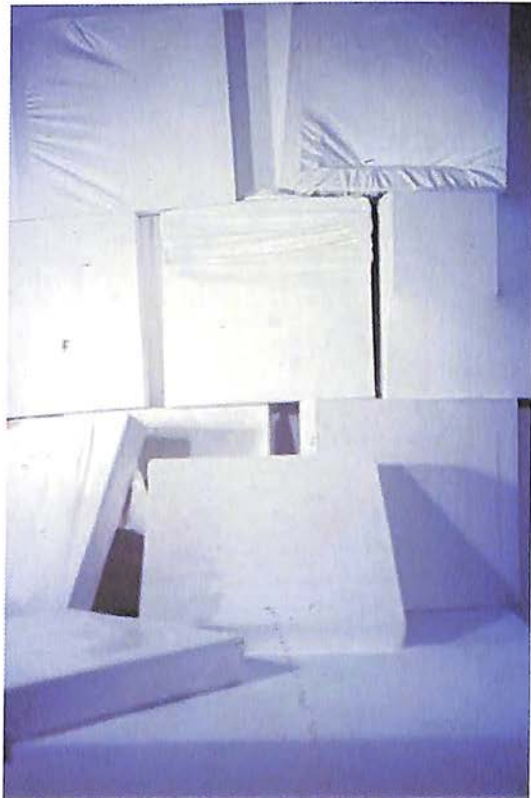


adam friedrich bernthaler

Painting has always been a challenge. Now the challenge presents a new set of obstacles. These obstacles are the plane, the frame of reference, surface and format. This work chooses to render discontent and rebellion towards these obstacles through corruption.

By undoing the finished structure and complete essence of what a painting is, we are faced with many surfacing questions. When does this painting become a sculpture? How important is the actual surface? Does the absence of depiction mean that there is no illusion? Is a painting only that image on the most forward part of the surface? Why can't the back of a painting be just as important? Does a painting need to be contained within the frame?

These notions and conceptualities, for your enjoyment.



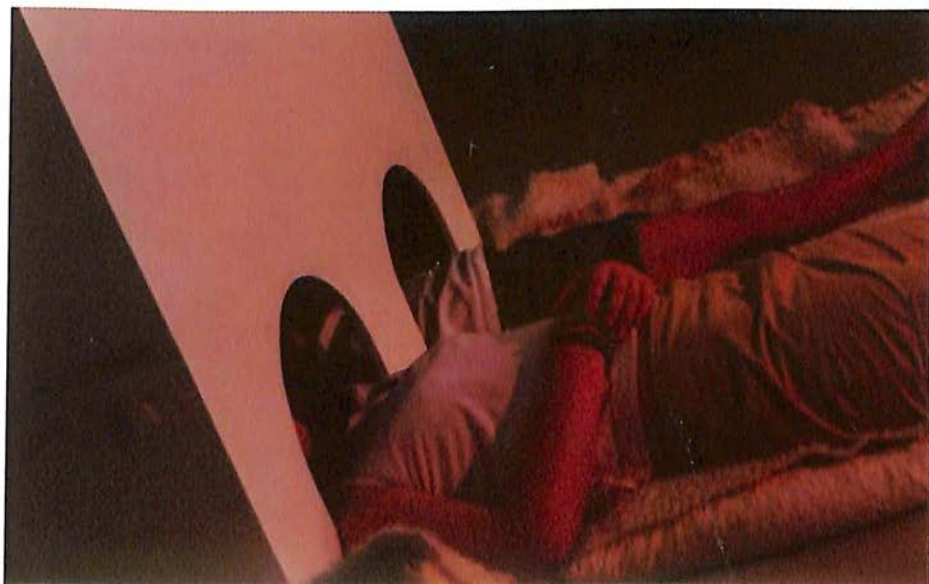
Megan Booth

Art just about Art is boring Art.
- Gordon Bennett



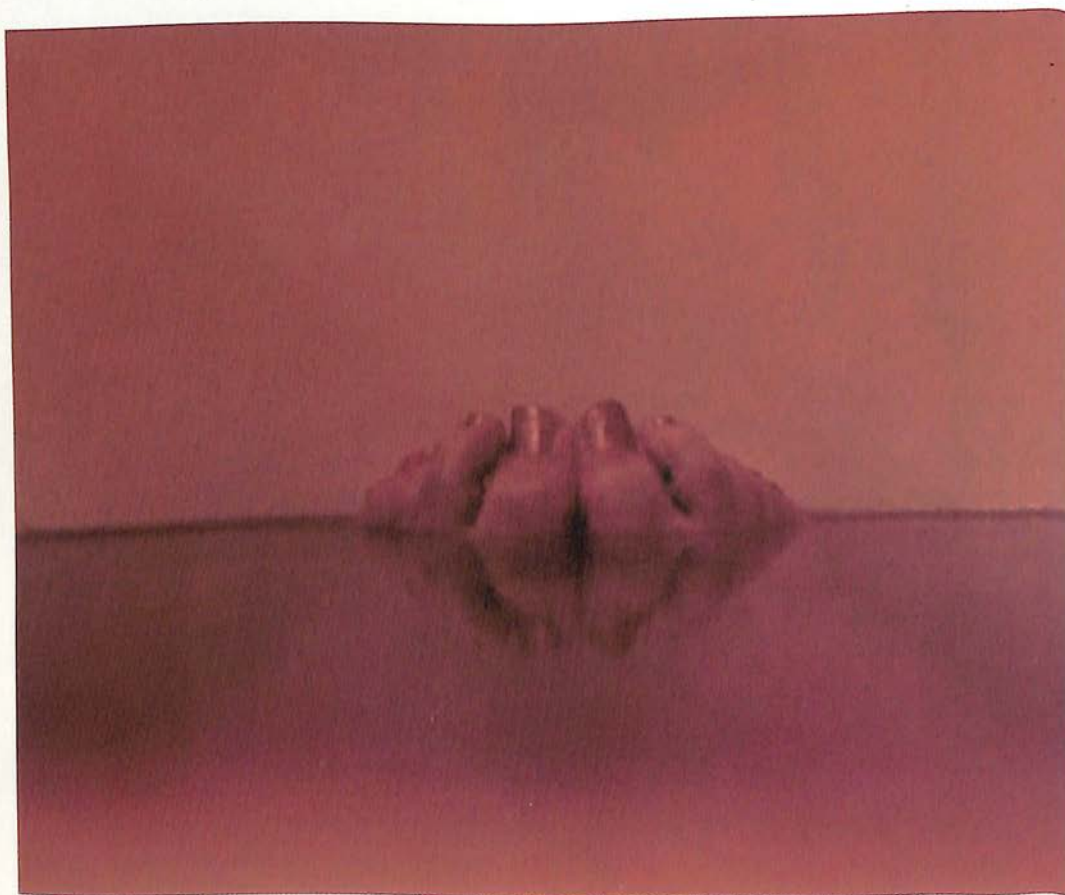
Maria Bozikis

The light of truth is always reflected through darkness.



Leticia Cesana

I AM A LIAR...



Catherine Cloran

A single image has condensed itself in my mind, and that is the image of a small girl's dress. This image has become symbolic of my early life and evokes memories of loss and absence.



Nicholas Cox

PHRYSMIC/PLASTA



AKA NICHOLAS COX

(SOUND ONLY)

Kete Davis

su'pplice: public torture, mental &/or physical; corporal punishment; torment

The real political task in a society is to criticise the working of institutions which appear to be both neutral and independent in such a manner that the political violence which has always exercised itself obscenely through them will be unmasked so that one can fight them.

- Michel Foucault



Ben Denham

In an attempt to subvert dominance of the gallery as a frame in which art must fit, it becomes useful for artists to work with “the assumption that art can be *anywhere* or anything”. As a resistive strategy, art enters the realm of the ‘anti-work’ “the ‘happening’ the transitory ‘lost’ performance which cannot be museumified”. On this ground, art deals directly with the culture that (it) constructs. Vito Acconci suggests that “public art, should neither be seen nor heard” and further more that “The ‘art’ in public art takes pride in its connotations of guile, cunning, trickery...if you know you’re in public art then you’re only in a museum that’s been transposed out doors.” In considering how performance art might work within these margins one must deal directly with the everyday performance of subjectivity and how it is constructed. By using his own subjectivity as a medium the artist moves into the territory described by Barry Schwabsky; “When the artist becomes his own creation he finds the most rigorous impersonality of all. And if art is just what artists do, then by definition the artist is never out of work.”

- Equal
- Equalist
- Equilibrium
- Equality
- Equalize
- Equaler
- Equality
- Equalness
- Equanimity
- Equanimous
- Equivalent
- Equate
- Equation
- Equatorial
- Equator
- Equinox
- Equiangular
- Equine
- Equinoctial
- Equidistant - having equal differences
- Equilateral
- Equilibrium
- Equilateral
- Equilibrant

Mel Donat

[V3-34]

It's a troubling idea of sorts, and interactions could never be so harsh. I try to give questions rather than simply create interactions, and although they may not be as pleasant as some, suffering of some sort must be felt by all.



Video stills: *Fluff Snuffs*

Adam Dorahy

Ballerina Collapse (A Melodrama in several acts)

And then she fell...

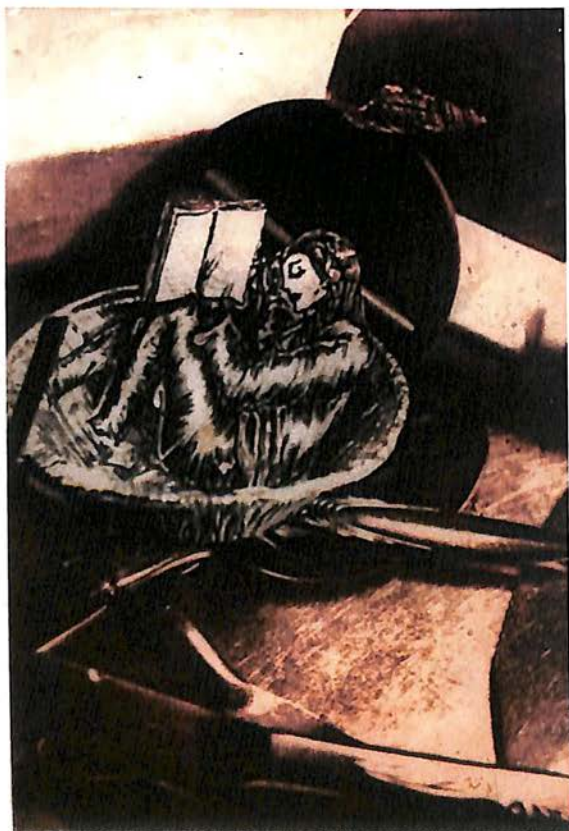
It was a barbiturate moon that purchased Crystal with a (ceramic) smile.

Shaken like a sick cat, Isabelle attempted to pick her up. But stumbled in vain.

The waltz had only just begun...

This series of prints and drawings depicts melodrama fused with images and references to small domesticated spaces. The use of such images as bathroom basins and corners are situated to create atmosphere and tension with the more theatrical subject of disaster.

Taking place in a domestic landscape. The narrative deals with the beauty that can be found in tragedy.



Chris Dwyer

[...] there is some contradiction in my work, in that it is about relics but at the same time it's very much against relics. Part of my work has been about what I call 'small memory'. Large memory is recorded in books and small memory is all about little things: trivia, jokes. Part of my work then has been about trying to preserve 'small memory', because often when someone dies, that memory disappears. Yet that 'small memory' is what makes people different from one another, unique. These memories are very fragile; I wanted to save them.



What is unique about this description of 'small memory' is that the collective memory is an integral characteristic that coins our individuality. To negate this would be to negate ones' identity. This is emphasised through Boltanski's work, which links death with memory; whereas my work evocatively associates *material as metaphor*: ties wallpaper with memory. This process can then become an abrupt reincarnation of memory, through material.

What is the life span of a memory once it is lost?

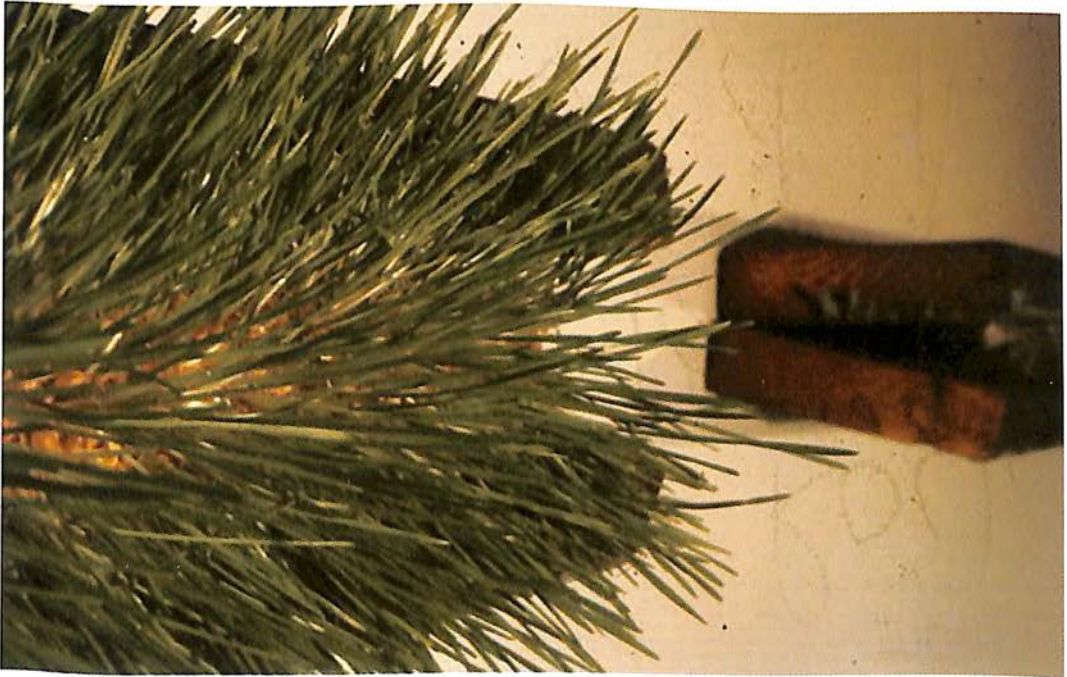
Tarna Edwards

Ravelling is undertaken as therapeutic refuge, allowing the mind to travel, freeing itself through the repetitious process. As the medium begins to take over, manipulating the body, order is formed.



Dena Fam

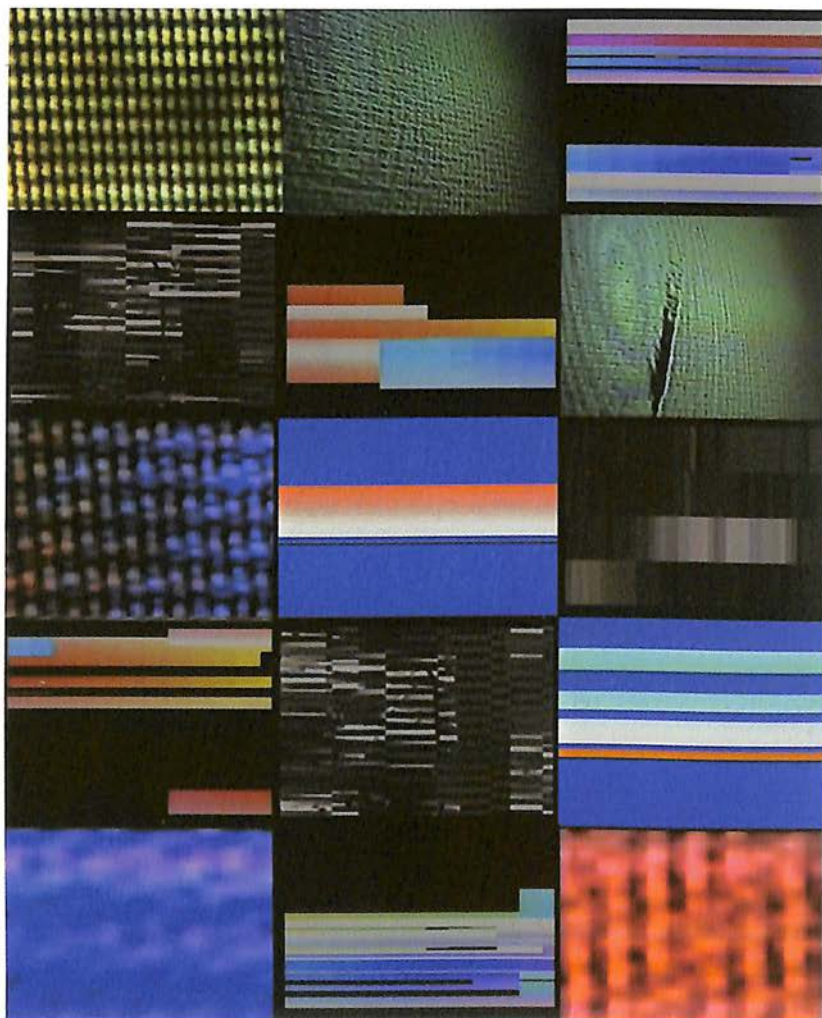
As a society, we've moved further and further from our food source. Few of us have even seen common foods such as wheat growing in its natural state, even though it is the subsistence food of the western world. All of my work over the past two years has been motivated by my fascination with consumption, consumerism and the universalisation of our commodity culture. This work deals with the consumption of food and the distance we've placed between ourselves and nature as provider.



andrew gadow

Inversion

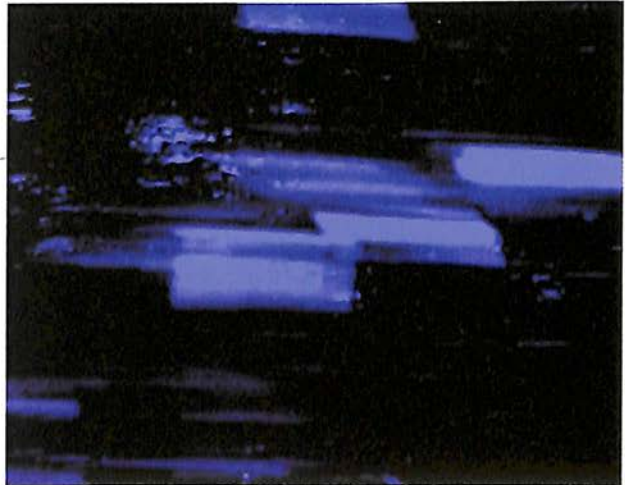
$$O \left[\left(\frac{I}{A} + \frac{I}{I} \right) + \left(\frac{A}{I} + \frac{A}{A} \right) + \left(\frac{\frac{P}{R} + [\frac{1}{2}CVI] + [\frac{1}{2}I]}{I} \right) \right]$$



Alicia Gerard

Forgetting and remembering are of existential significance. They transform all that we perceive, all that we see and hear, from an anonymous, undifferentiated mass into the components of the process that forms the conscious mind and identity.

- Theodora Vischer (1994)



VIDEO IMAGES AND ALL THAT WE REMEMBER OF SEEING.

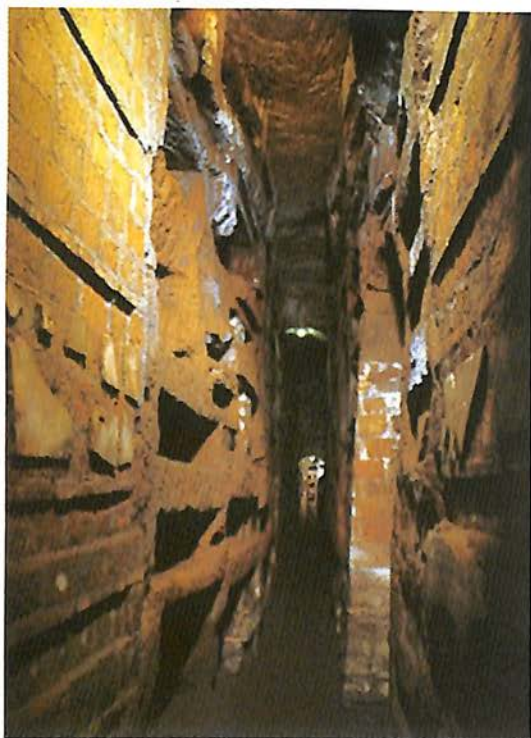
PAY NO ATTENTION TO THAT CAT SITTING ON THE CHAIR.

R E D

Sarah Grant

Death is not a period that ends with the great sentence of life, but a comma that punctuates it to more lofty significance. Death is not a blind alley that leads the human race into a state of nothingness, but an open door which leads man into life eternal. And I submit to you that if a man has not discovered something that he will die for, he isn't fit to live.

- Rev. Martin Luther King Jr.



Jaclyn Grumitt

There is a sacred bond between slowness and memory, between speed and forgetting ...

- Milan Kundera, from *Slowness*



Bronwyn Gwyther

To upset the universe, and play dice with hemispheres. Women never know when to stop...

- William Gibson and Bruce Sterling, *The Difference Engine*

I would like to show computer coding through sculpture. In doing so, I would show order from chaos and chaos from order.

...As she has many guises. But do not fear, she is always in the matrix, an omni present intelligence, anarcho cyber terrorist acting as a virus of the new world disorder.

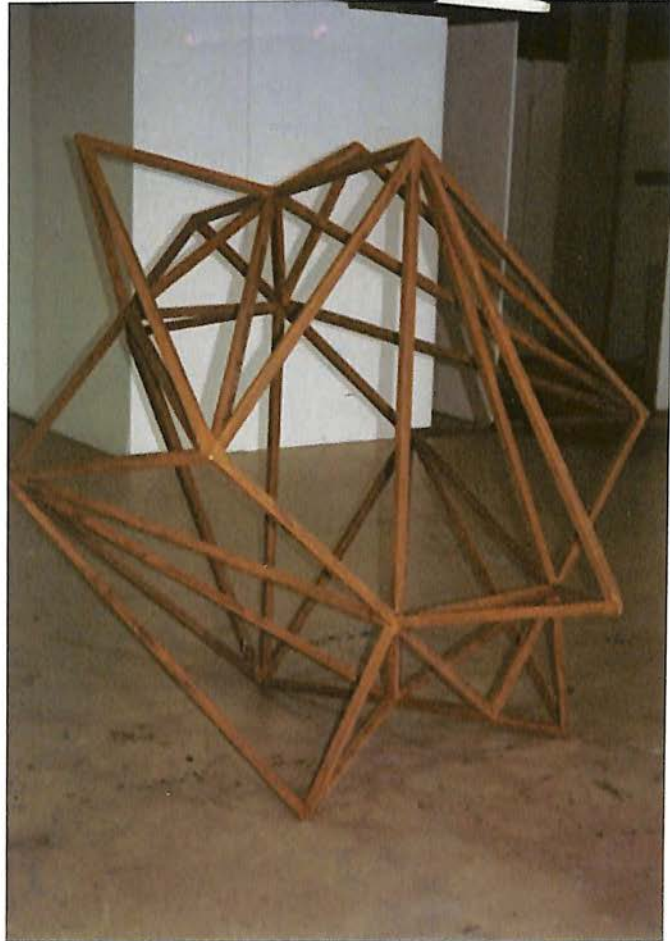
- VNS Matrix



Claire Hamilton

Gemetalphor: Steel geometrical representations of crystal structures made larger than life, camouflaged against their natural surroundings.

My main focus is portraying the beauty of geometrical structure and natural precision taken from crystal formations that are usually identified by their colour and aesthetic qualities. Concentrating on line and angles rather than covering surface planes with a material enables the work to almost camouflage against its surroundings. The main challenge is working outdoors, with or against the elements, using steel, to achieve the observer's appreciation for the precision in nature's crystal geometry.



Katherine Hannaford

*In books lies the soul of the whole past time,
The articulate, audible voice of the past,
Where the body and material substance of it
Has altogether vanished like a dream.*

Eternity (1994) directed by Lawrence Johnston

*Eternity, it fades like morning dew, like morning dew and he is lost to it,
Yet one can say as one can say but few,
It was the greatest of all words he wrote and if it hardly changed this wicked city,
God rest his soul, his copperplate was pretty.*

Douglas Stewart, 1969



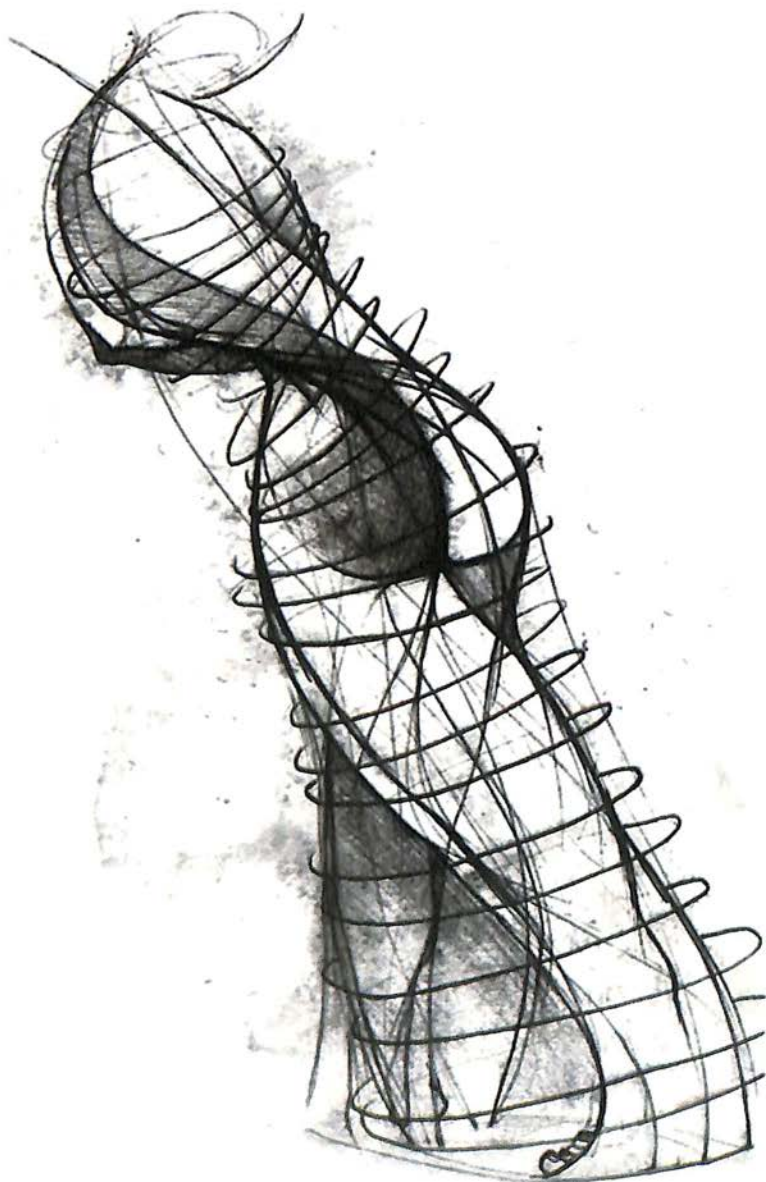
Fran Heath

My art practice derives from a minimal view of domestic space. Using only the purest line of an object, the work becomes simply suggestive of what structure might be.



Tom Ho

The idea of working with line and body movement to show feeling and energy. To Complicate Simplicity or to Simplify Complexity.



Rhonda Hunt



...and the light shineth in the darkness,
and the darkness comprehended it not.
John 1:5.

Hannan Ibrahim

My struggle between my environment is so overwhelming that sometimes I feel that I'm choking and gasping for air. Who gave my community the right to dictate my life, my sorrows and my hopes?



Ozlem Idrisoglu

Solitude



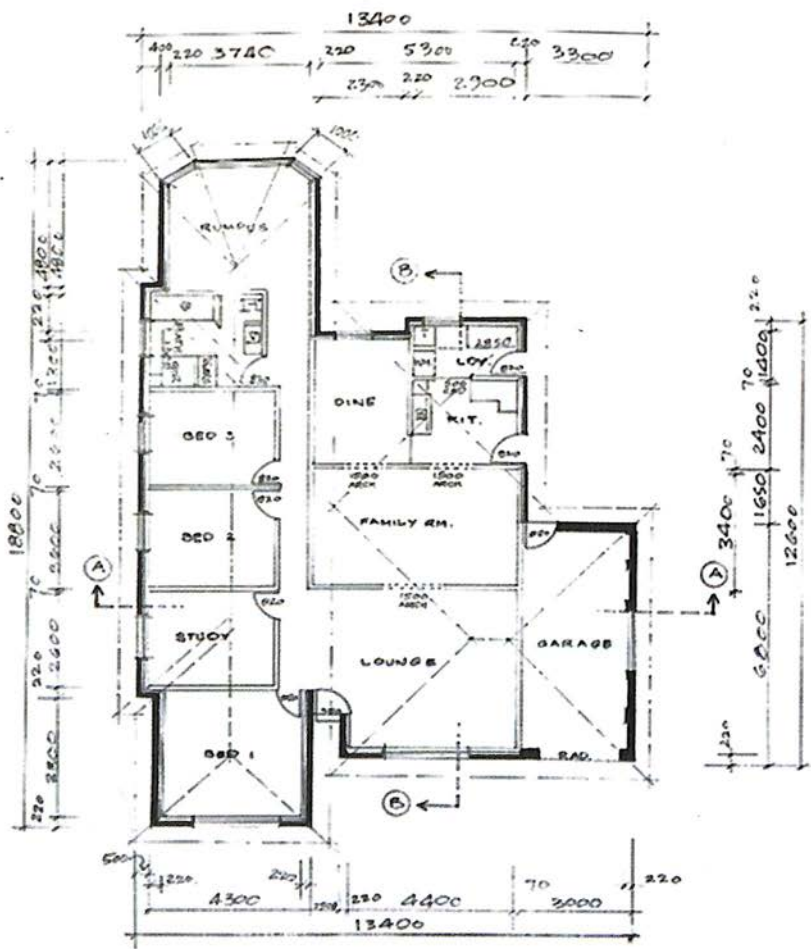
...the visible world
seems formed in love,
the invisible spheres
were formed in fright.

- H. Melville
1819 - 1881

Michael Ilagan

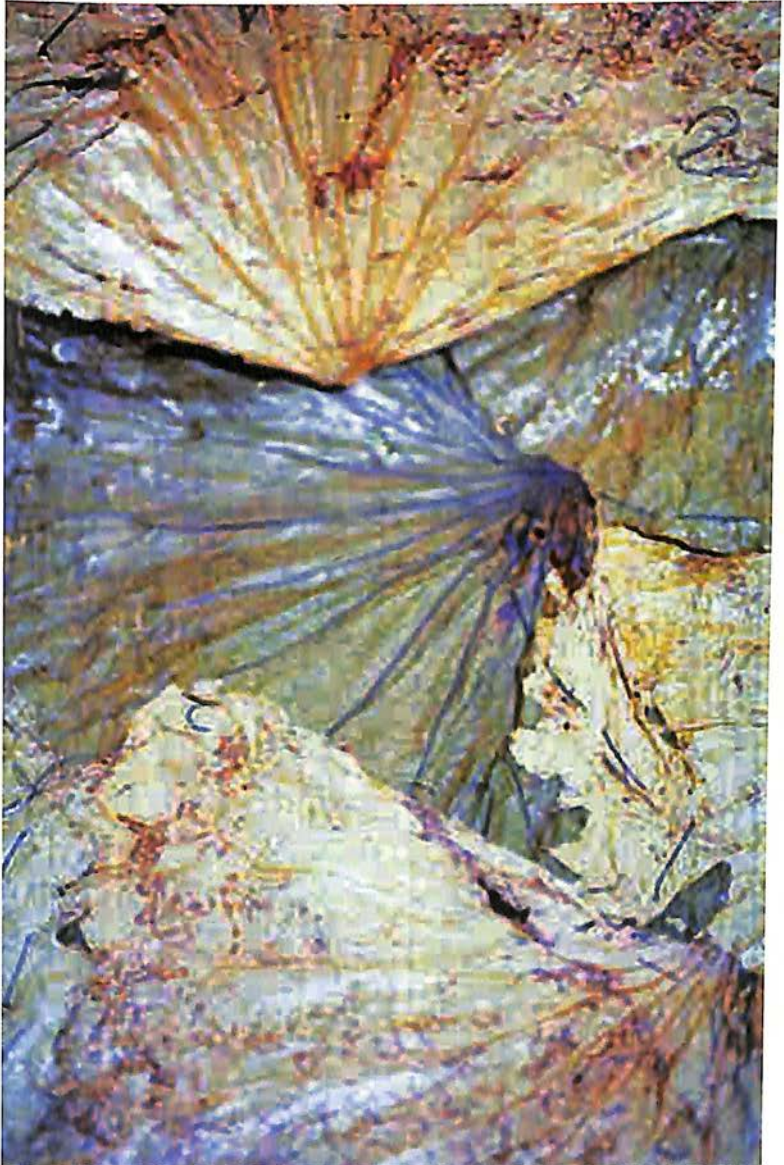
Home Sweet Home

This is a phrase commonly expressed within a vast number of films and television shows. My artwork explores this specific issue with a twist. May I firstly direct your attention to shopping centres. These are places where people experience excitement, joy and a sense of amazement. On my specific artwork, I explore the possibility of 'what if my house was like a shopping centre?'



Lauren Jansson

At the centre of being - the most occult space within the inner recesses of the heart - abides the pure and immaculate mind of enlightenment.



Lalla Jones



Tristen Jones

*Feeling compressed, I gasp for air
Knowing very well the storm will pass,
to reveal the wondrous sky.*

My aim for this work is to reflect on the poem I have written and communicate this feeling within the work. I have written my own literature to base my work on, representing this exploration through self portrait, like Sophie Calle's *De L'obeissance lette B 1998*.

Another aim for the work is to create disturbing yet funny images like that of Cindy Sherman.

I like to work with poetic images that involve photography and computer generation.



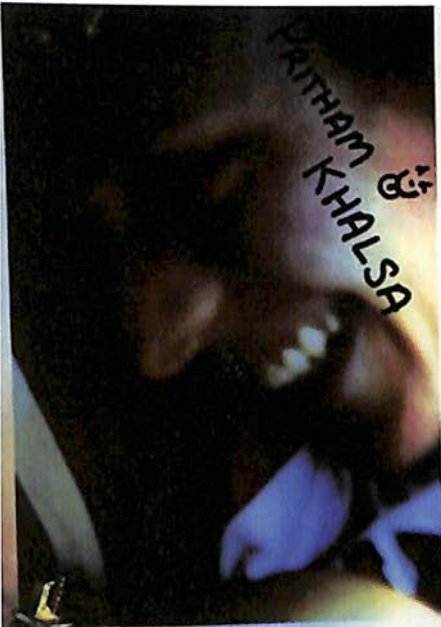
Jinny Kang

The motive of this project is based on a traditional Korean painting *Mong-u-do-won-do*. This is an ancient masterpiece which was painted by a famous priest. The painting depicted a sensational island which was created according to the dream of a prince.

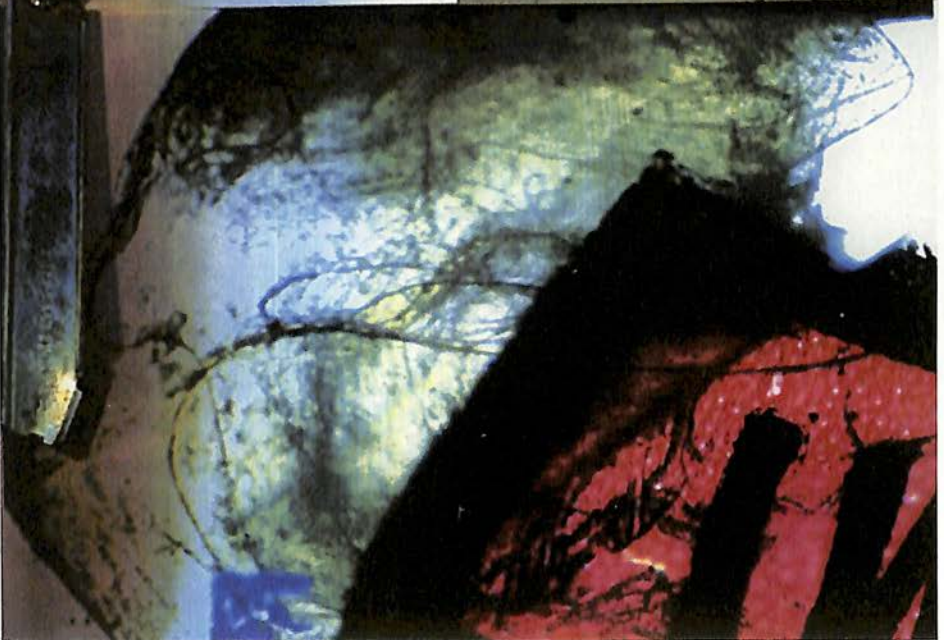
Unfortunately, *Mong-u-do-won-do* has never been shown in its entirety to the public, because of its honourable aesthetic values. The Japanese government shows only part of the painting each year.



Pritham Khalsa



I don't know what to say
to help you understand ...
when my subventions
speaks aloud to
me I'll let you know
what it says. Untill then
I can only
follow my desire to
create



Asimina Kitsos

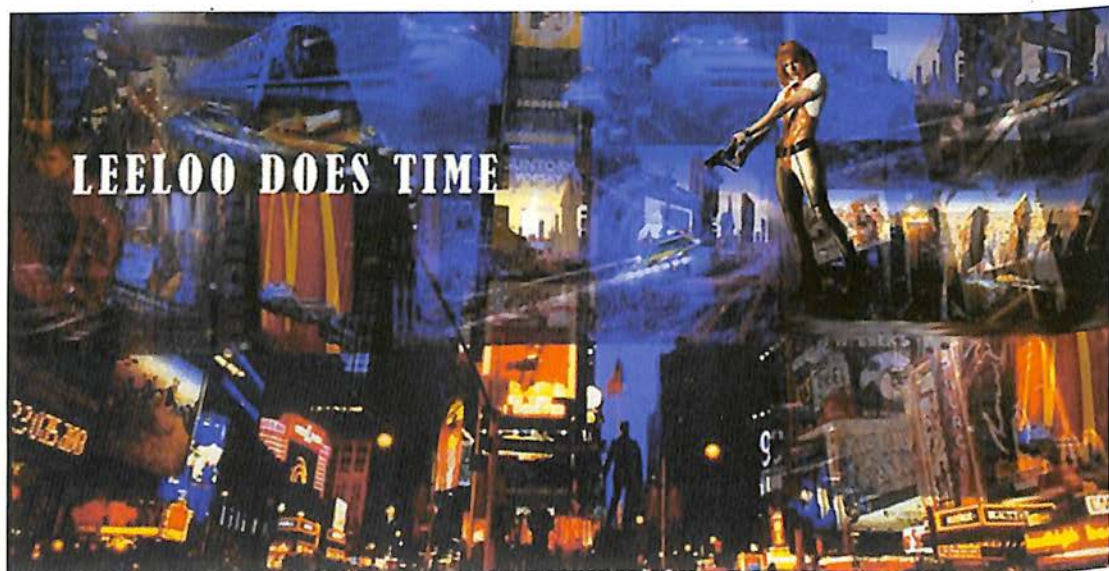
Leeloo Does Time

The image displayed is a piece of work capturing the essence of Leeloo Doing Time. What is she doing?

Is she doing Times Square in New York?

Is she out to kill someone and prepare herself for time in jail?

This work is the beginning of colourful twists using imagination. Upon observation the viewer can make his/her own assumptions to what meaning is being portrayed through this work, and if there is a meaning to be portrayed...



Antonijo Knezevic

Visionary Visions

Our vision is a derivative of our imagination. Our utopian visions are subject to both positive and negative aspects of the world.

Bright fluro colours are products of constant observation, so why them in particular?

Because in most cases they involve money, and more money. Blinded by money, that's it!



Christine Langshaw

Gathered

Small things gathered by the wayside.

- Jorg Schmeisser, Master Printmaker.

Gathered explores the relationship of found objects with the layered levels of association in personal memory, involving history and identity.

Collecting found objects to preserve and trigger memories is part of my life and art practice. Found objects have a history of their own, which is generally unknown to the gatherer. I am interested in the idea that collecting has to do with keeping things, in order to preserve a sense of special connection, or meaning, that might have become attached to them. Museums, repositories for the collections, or memories of the past, are places where the viewer's memory may be prompted in individual, yet very powerful ways.

Are these memories partly concealed, or conversely, partly revealed?



Amanda Langton

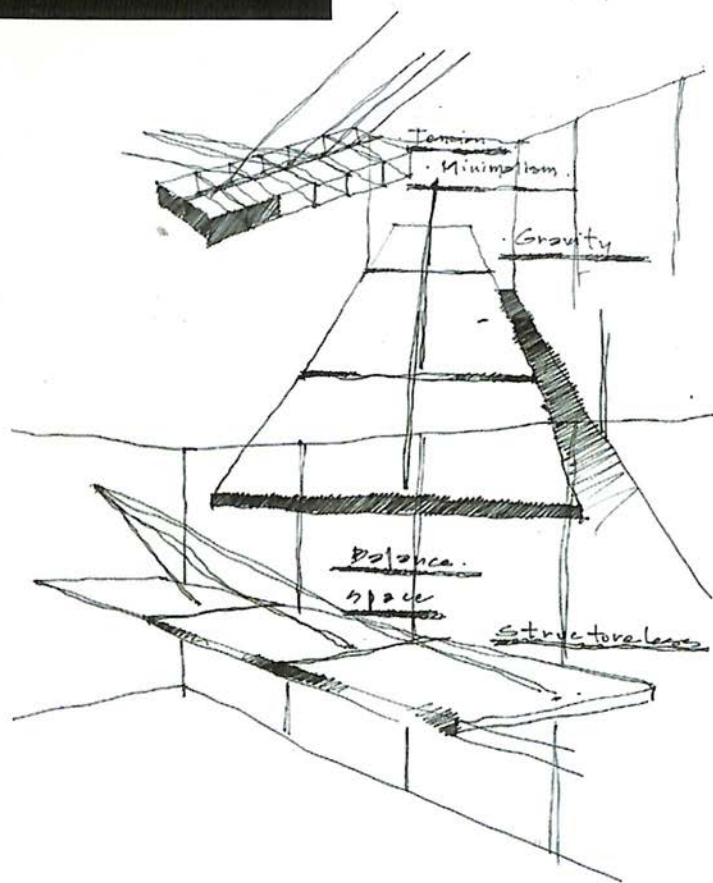
osteoprocess

[**osteo-**, a word element meaning 'bone'.]

n. **1.** a systematic series of actions resulting in the ultimate decay of bone matter. **2.** to treat or repair bones by some process, as in binding or casting. **3.** a prominence, protuberance, infection, abnormal growth pertaining to bones.

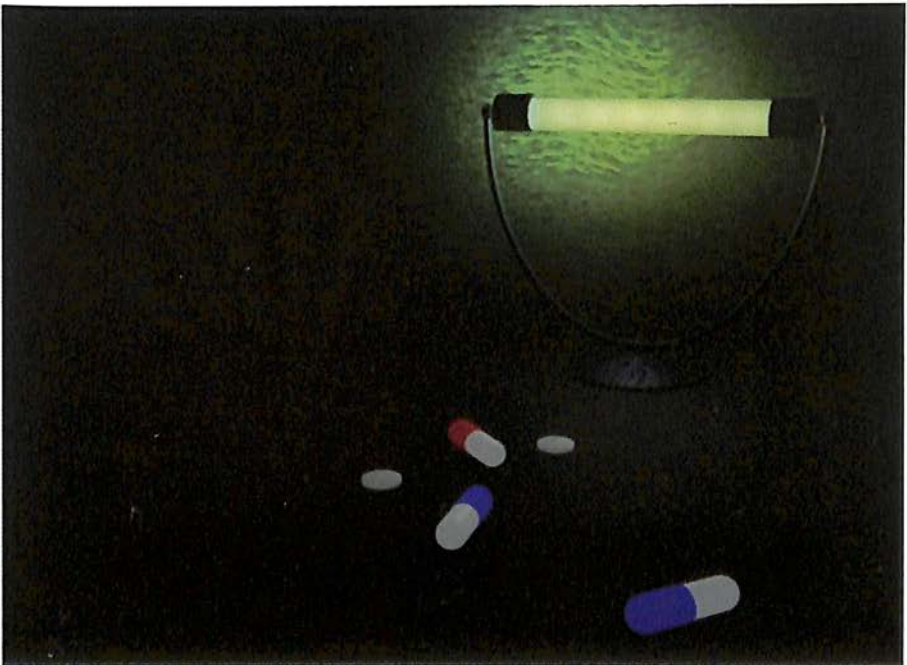


Han Lim



Adam Long

In a sense we are all on technological support systems...
technology has become the new membrane of our existence.
– Stelarc



Gina Macaulay

She stands and moves within the invisible pentacle of her own virginity. She is an unbroken egg; she is a sealed vessel; she has inside her a magic space the entrance to which is shut tight; she is a closed system; she does not know how to shiver. She has her knife and is afraid of nothing.

- *The Company of Wolves* Angela Carter 1979



Sharlene Maguire

The urge toward love, pushed to the limit is an urge toward death...
- The Marquis de Sade

The embodiment of my work focusses on the ambiguous nature of the body, incorporating the psychological, the physical and emotional components.

The recent developments of my art practice has led to the portrayal of the body as an instrument of erotic and perverse sexuality and what the boundaries of desire/compulsion really are.

This exploration into the boundaries of sexuality has revealed the uncontrolled depths of human fantasy and depravity.



Victim Oil on Canvas 1.5m x 1.5m

Leon Maroney

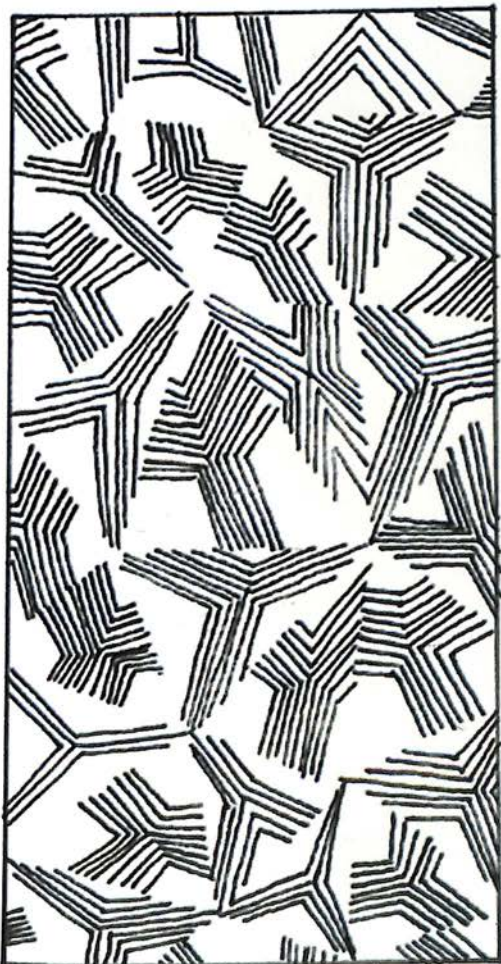
I am dealing with the discovery of myself as a person and not just the labelling of being homosexual. Being gay is a big part of my life but it is not all that makes me. I am not afraid of exposure.

'This is me, come take it.'



Joel Medlin

Painting. Oil on canvas.



Adrian Miles

It's the still, sad music of humanity, simply poetic statements.

- William S. Burroughs



Ewan Morrison

TAKE AWAY THE MEN
AND

STITCH UP

JOIN TOGETHER
UNLIKE A UNICYCLE
BUT A HAMMER FILLED

PORTMANTEAU

2

FELTED HARDWARE INSTALLATION

Luke Mortimer

Pleasantly Explorative

Delicacy, grace, beauty...
Power, domination, severity

An exploration of culture, fetish and the desire to find balance
between the hostess and the mistress.



Hellouise Paienne

The arts are one of the last caches that are able, under certain rare conditions, to acknowledge an 'Other' realm in life. This does not have to be divorced from the everyday. Entwined with the mundane, it enriches our experience of reality. This 'Other' realm is bigger than us, it is all that is unknown, that cannot be planned, plotted or penetrated. The 'trickster', or in the language of modern physics, 'chaos' is a child's imagination, the collective unconscious, social upheaval, humankind's searching and the enigma of the formation of life itself. It is the understanding that nothing is concrete except flux, it is a force that can be called upon but not controlled. Artists may glimpse and create an iota of that experience.



Michael Panayotopoulos

The future = The Readymade forest?



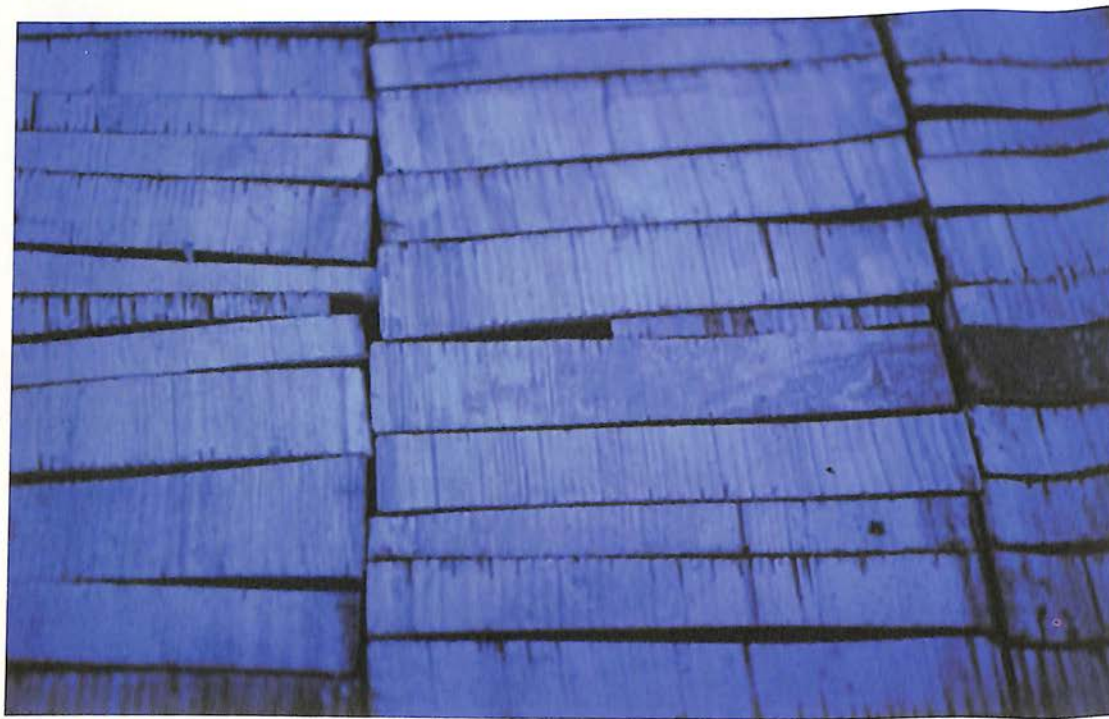
Francine Panuccio

An overwhelming madness has
overcome me.
I tread cautiously into this intrepid cave.
It burns into my skin,
the dirt, the grime.
It infests itself into my walls.



Matthew Pilkington

My work is about recontextualizing and rediscovering the familiar in the discarded. Using systems of repetition and order applied to assemblages of arranged discarded objects of abandoned man-made materials like painted timbers, galvanised iron and old farm and suburban equipment, minimal abstract items evoke memories, experiences of my life. And the transformation of so called junk into a beautiful work of art.



Sandra Pinto

The echo image burst about it's restricted triangular reflective walls. These triangular optical prisms are compacted together to create a claustrophobic space, which controls and surrounds it's prey from nearby distractions, restraining them to view the replica of their own obscure mirrored images.



Deryal Ratib

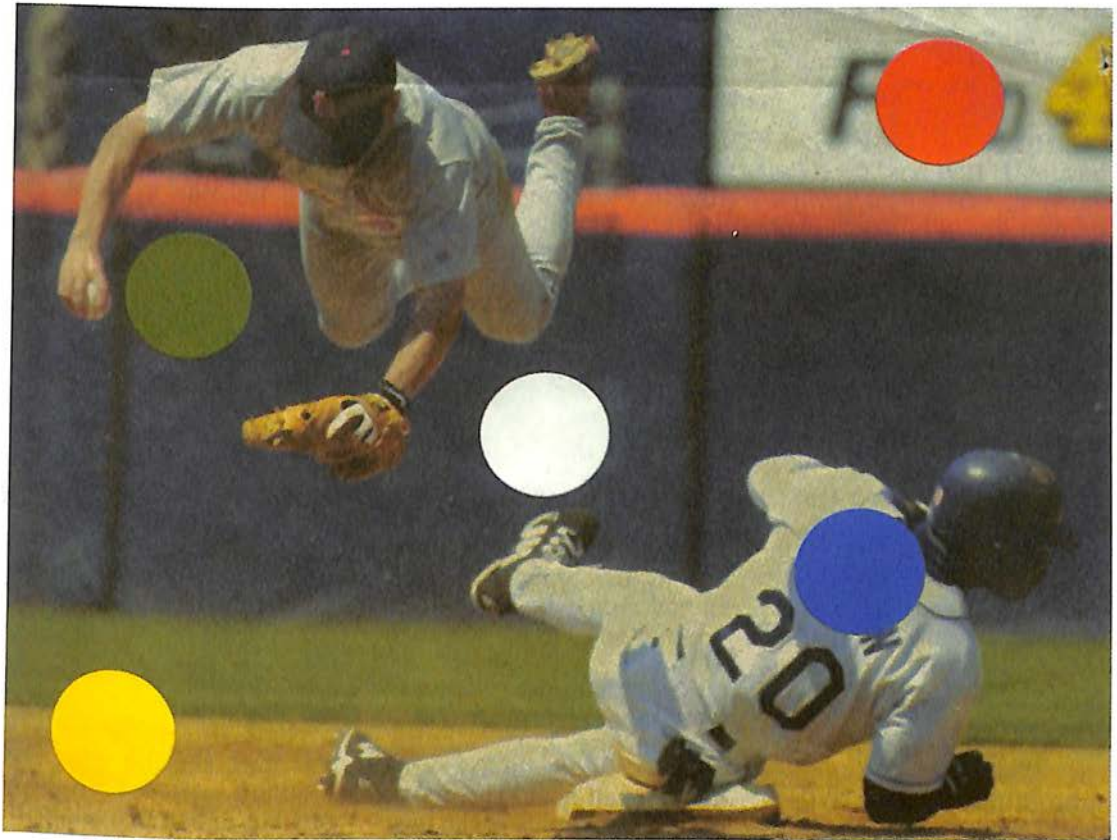
Completion, Object, Close, Aim, Result, Conclusion, Finish, Extremity, Bound, Intent, Halt, Stop, Limit, Purpose, Cessation, Expiration, Termination.

Constant, Non-Stop, Continuous, Incessant and Everlasting.

The last part, the place where nothing stops, results to destroy.



david frederick rocks



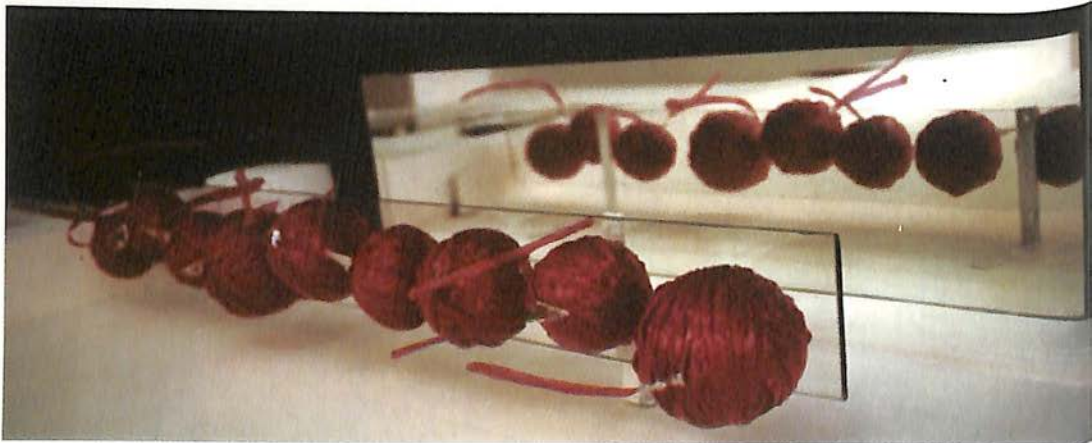
Re-appropriation of image study. Part one.

Miya Roh

Memeticx

I am here and there. Which one is real? (Buddhist saying)
I know or believe, I am here. How am I sure about it?

Identity is a common subject in art. Meme is a concept created by Richard Dawkins. It is the cultural transfer. The method of transference is neither genetic, nor is it cloning, nor evolution. Dawkins defined 'Meme' as the element of culture which has been transmitted through imitation. I will express 'I' through my work. 'I' which I think, 'I' which I see, and 'I' through the way I am seen. That is, 'I' which has Meme from media, the influence of society, and from my ancestor's experiences. How we see is filtered through inherited cultural and moral histories. Dawkins calls this the Mind Virus. I have represented the virus in the mediums I use: projectors, plastic, mirrors.



Kelly Rousham



Fig. 4.0,

Tim P. Ryan



Fig. 4.1,

Incorporating digital video, audio and print + motion and projection.



Fig. 4.2,

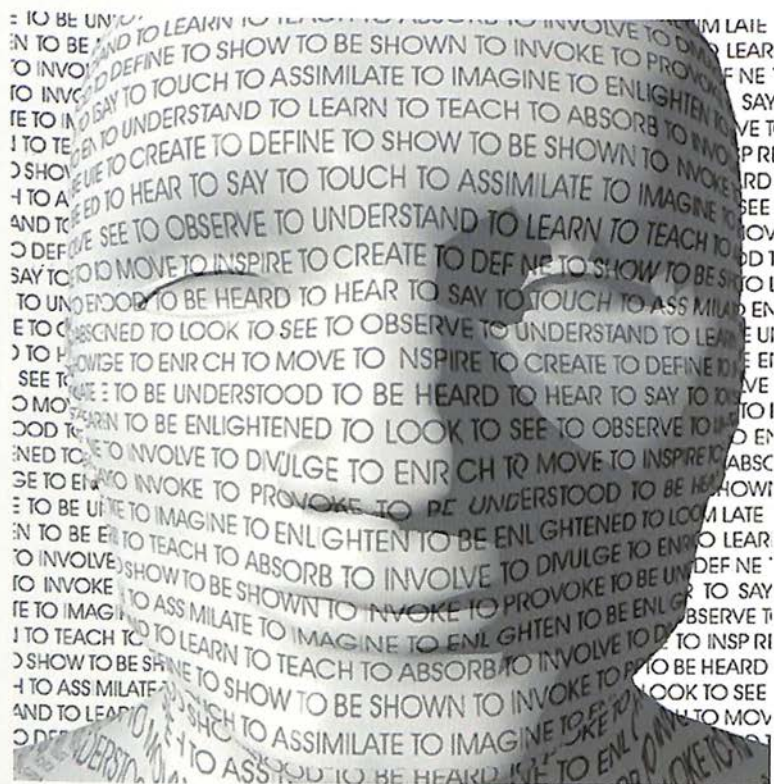
Katrina Salfus

These projections depict an essence of motherhood and embrace the natural beauty of the female form in fecund transition.



Rose Sarkany

Untitled



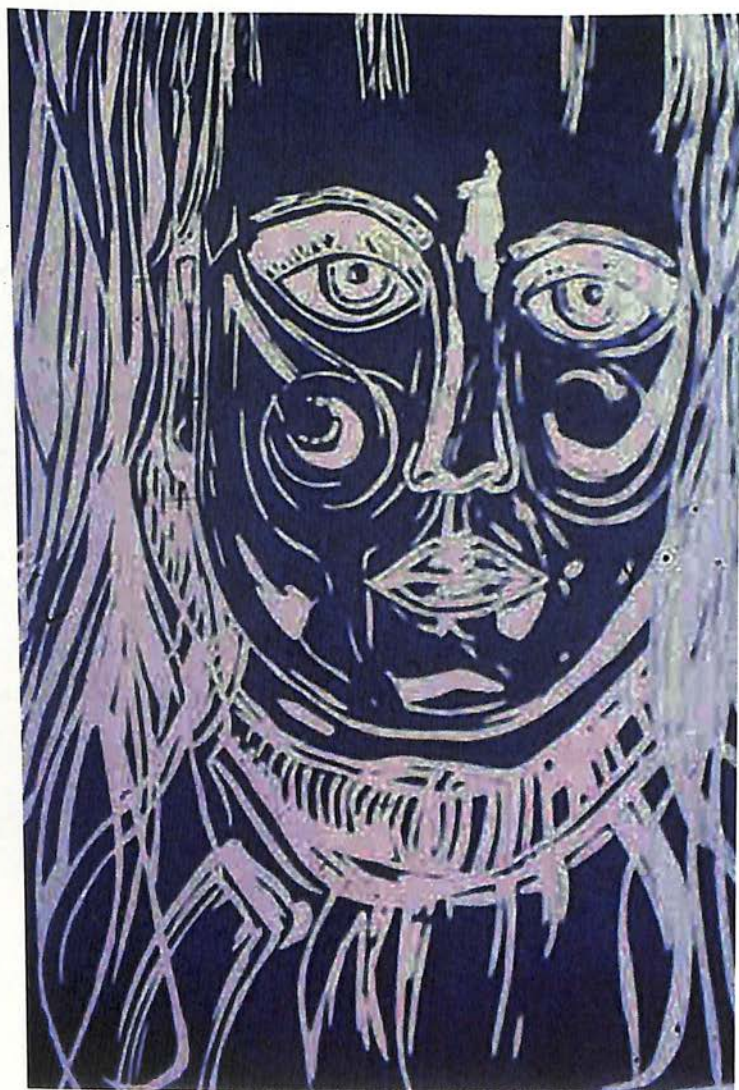
Antonia Sestak

Untitled



Gemma Taylor

Staring into the mirror I begin to see my real self and less of who I thought I was.



Hieu Tran

I have always been fascinated by the underwater world because of the many interesting colours and creatures. My artwork, influenced by Gerhard Richter, Imants Tillers and Chuck Close, explores the abstraction in reality like the patterns on a fish or ripples in the water. Photos help me see the natural patterns in an aquatic environment to produce my artwork.



Efstathia (Effie) Vourie

Imagine yourself an entity, happy floating in your perfect orbit, receiving the right sun, rain and nutrition. Your body always giving birth to beautiful creatures. One day your body, so fertile and healthy, gives birth to these amazing little creatures that are rooted deep beneath your skin. Enjoying the nutrition your body gives to them, they grow and multiply. Many generations later they have forgotten your fruitful gifts. They look at your lush body with envy, greed, and fear of the other beautiful creatures. Thinking that you look chaotic they try to control you to their own satisfaction. Fighting amongst themselves they dig beneath your skin - moving your heart, your lungs, your brain.



Your veins are now exposed, everything that was sacred is now ill with toxins. These poor little creatures don't realise they are causing their own cancers and illness. They fight and bomb your body with their fear, greed, anger, and the belief that there is another paradise out there in the sky. Your heart can no longer pump, the veins are thick with toxins, you are flung out of your orbit burning in the sun's rays, in turn killing them.

What did they not want to see? Their roots. They were too busy with greed and the need to control; they had forgotten.

There is only man-made hell,
The rest is paradise here on earth.
Let the rocks whisper the truth of the land.

Rachel Wheatley

Funky Angels

Religious icons in a contemporary context using contemporary materials.



Phil Williams



Gina Woonton

Te atua e
aroha mai ia matou i te tamariki ara
a te tangata nei
kia ora matou vaerua is koe
Amen

This is a little something I say to myself every night before I sleep.
My grandmother gave it to me.

A young Polynesian on a journey.



Maria Zafiropoulos

Take flight & begin your
stairway 2 insomnia,

Lose yourself in
the Subliminal
Mind, heart, & soul



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|------------------|---------------------|
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| Maria Cruz | Nolene Lucas |
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| Tarna Edwards | Sandra Pinto |
| Alicia Gerard | Tim Ryan |
| Katherine Hannaford | Effie Vourie |
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- Catalogue Design: Tim Ryan
- Catalogue Committee: Kete Davis, Mel Donat, Tarna Edwards
- Printing By: Goldshining Printing
- Floxipend Website: www.floxipend.com



Pritham Khalsa
Asimina Kitsos
Antonijko Knezevic
Christine Langshaw
Amanda Langton
Han Lim
Adam Long
Leon Maroney
Joel Medlin
Adrian Miles
Ewan Morrison
Luke Mortimer
Hellouise Paienne
Michael Panayotopoulos
Francine Panuccio
Matthew Pilkington
Sandra Pinto
Deryal Ratib
David Rocks
Miya Roh
Kelly Rousham
Tim Ryan
Katrina Salfus
Rose Sarkany
Antonia Sestak
Gemma Taylor
Hieu Tran
Efsthathia Vourie
Rachel Wheatley
Phil Williams
Peta Woodall
Gina Woonton
Maria Zafiroopoulos

