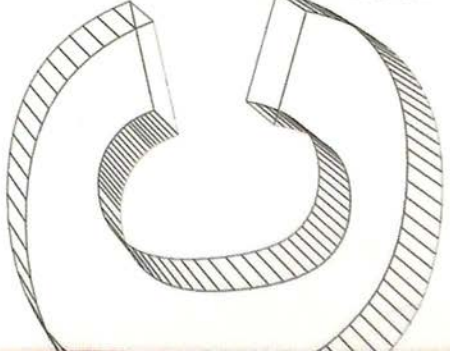
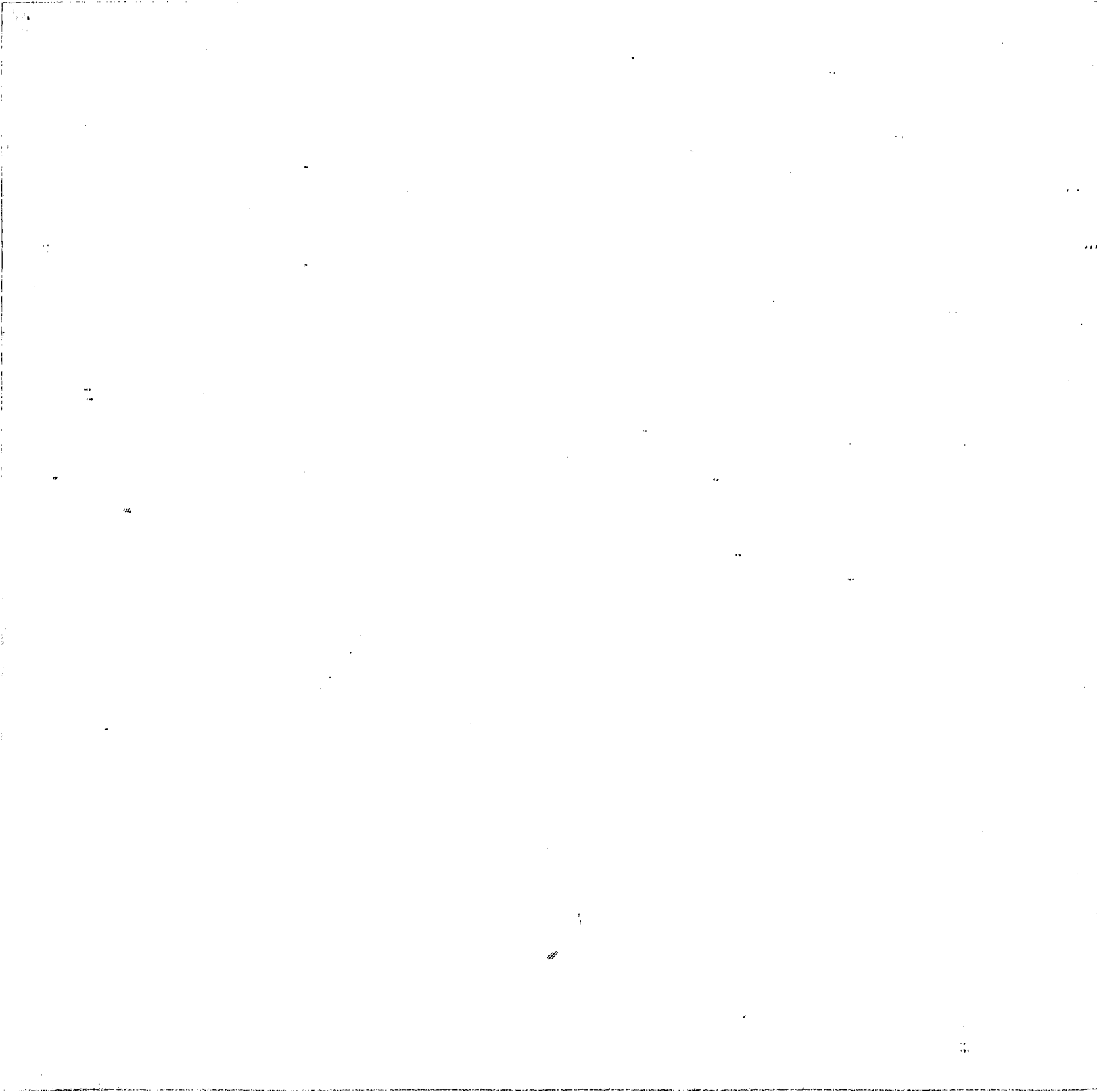


CROP

University of Western Sydney Fine Arts Honours Exhibition 2001

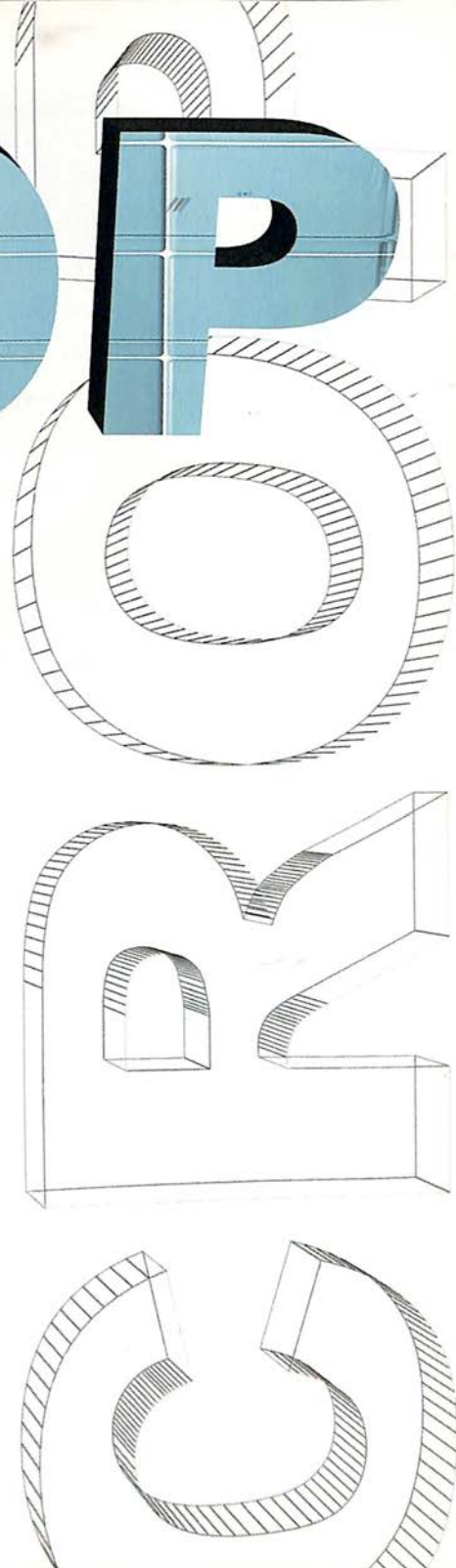


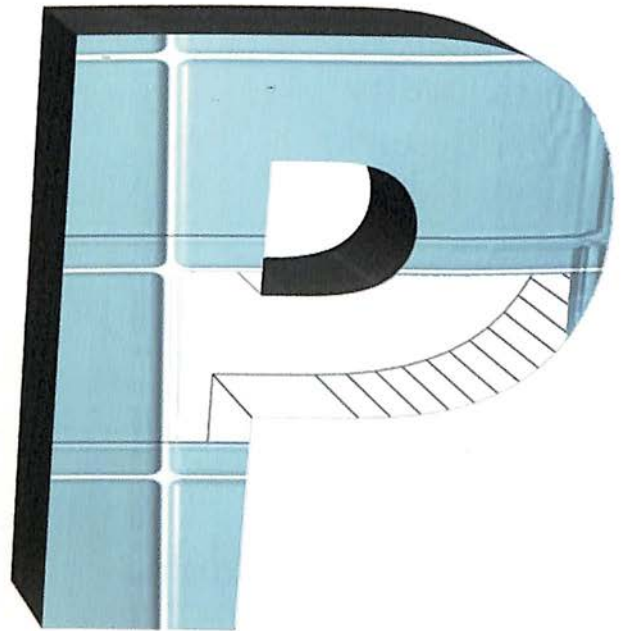
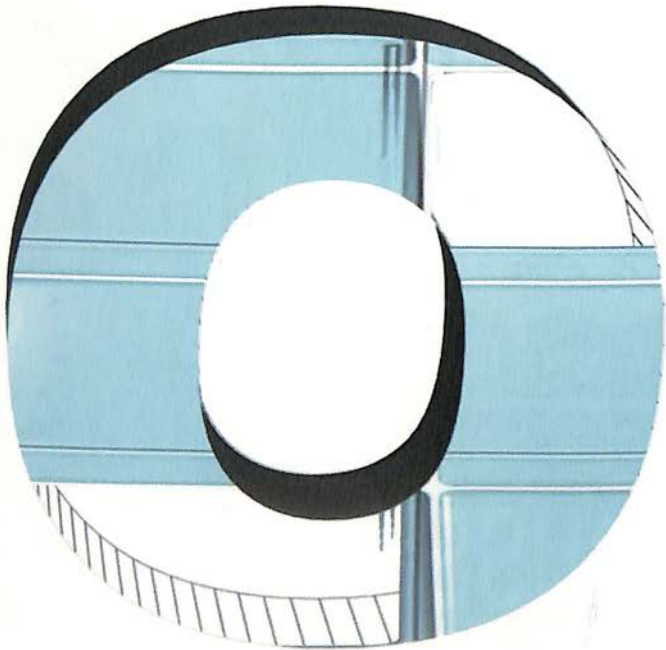
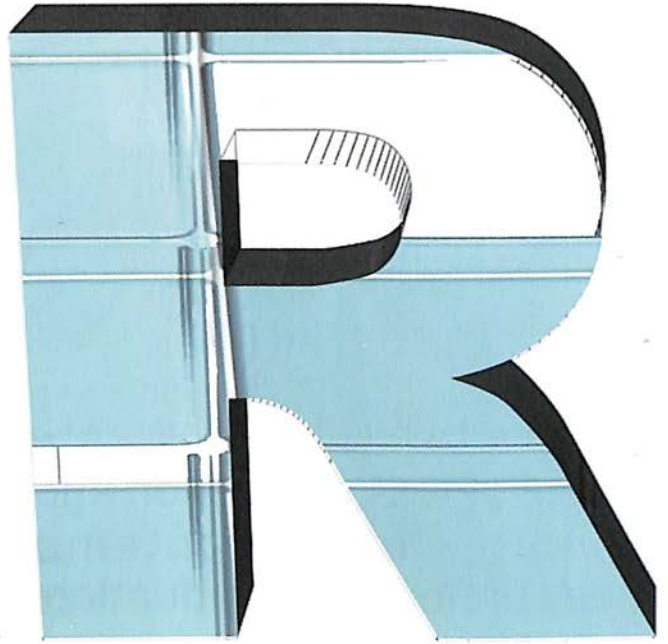
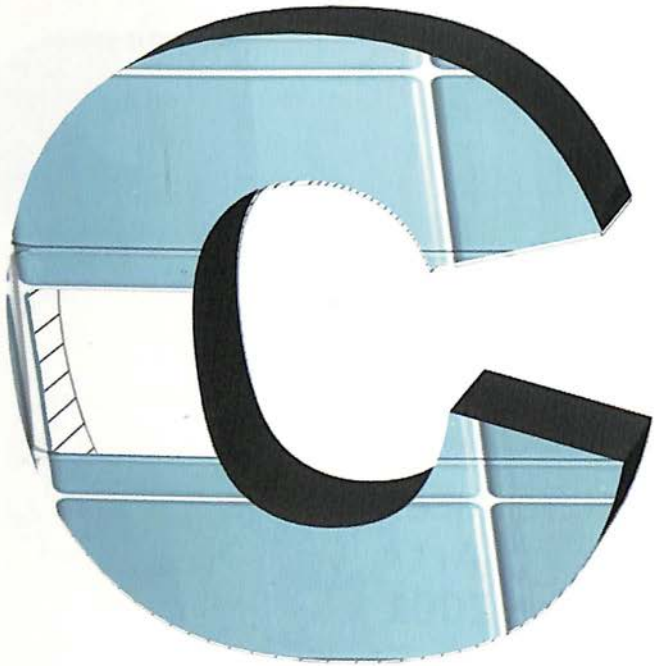


CROOP

University of Western Sydney
College of Arts, Education and Social Sciences
School of Contemporary Arts
Fine Arts Honours Graduation Exhibition 2001

Jenny Allan
Catherine Cloran
Melanie Donat
Adam Dorahy
Tarna Edwards
Andrew Gadow
Fran Heath
Christine Langshaw
Amanda Langton
Gina Macaulay
Shelley Menezes
Adrian Miles
Michael Panayotopoulos
Tim Ryan

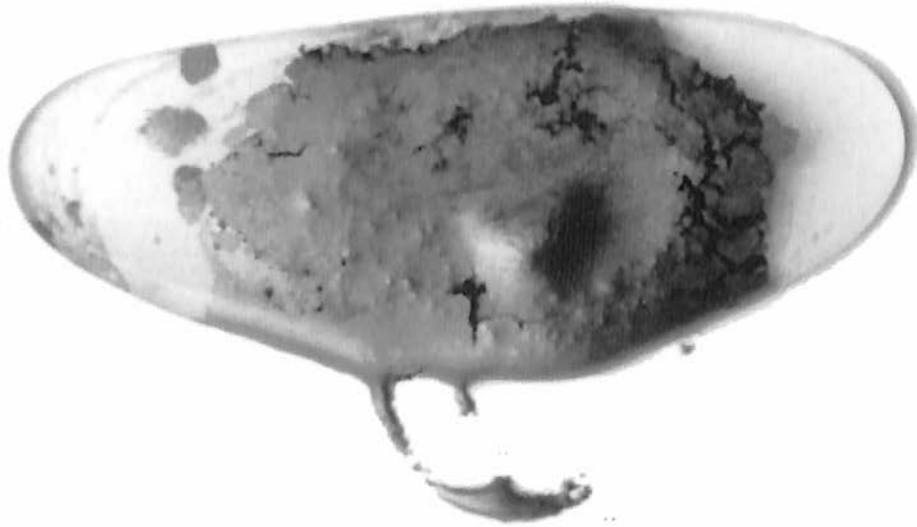




....is the exhibition title of the BA Honours (Fine Arts students) for 2001. The word conjures up a number of meanings in this context and provides a clue to what is happening with arts graduates from the University of Western Sydney within the School of Contemporary Arts. If you seek the dictionary definition of crop it refers "to the cultivated produce of the ground", for me it constitutes a direct reference to a marvelous group of students who have worked in this program during 2001. Their inventiveness and ambition is indicative of a new generation of artists that will make their mark on society in years to come. An end of year exhibition by BA Honours students is the culmination of an exhaustive and challenging year that expands on their previous work within the institution. These students have pursued many directions and avenues for their art practice and have begun to make expeditions into the wider cultural community of Western Sydney and beyond. This exhibition marks the point of their creative processes at this time and signifies future directions that they will be involved in. Harvesting a crop signifies a time of change, it is a bountiful time and a time to celebrate. The University of Western Sydney and, through the Fine Arts staff, have invested a great deal of time and energy into these students. I am confident that in the future you will see the names of these students in prominent places as artists, teachers and creative producers. As BA Honours Coordinator, I am very fortunate to have worked with one of the most talented and committed groups of students this year. Their continuing support for each other and their widening art practice is a credit to their ongoing enthusiasm. They are instigating self-initiated projects that are already yielding public acclaim. I know that this will be a continuing trend in the years to come. They are a credit to the University of Western Sydney. The CROP of 2001 BA Honours (Fine Arts) is a vintage year, come and celebrate!

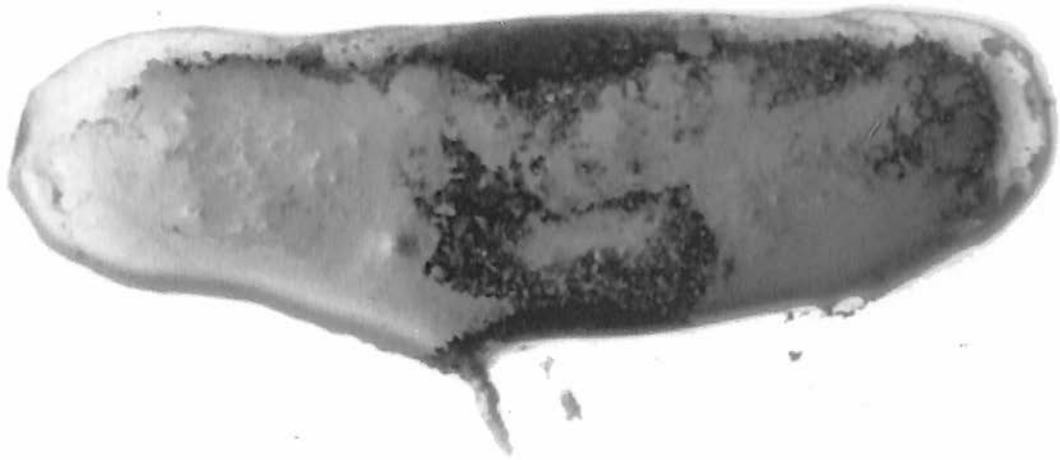
Peter E Charuk
Senior Lecturer and course co-ordinator.

Jenny Allan

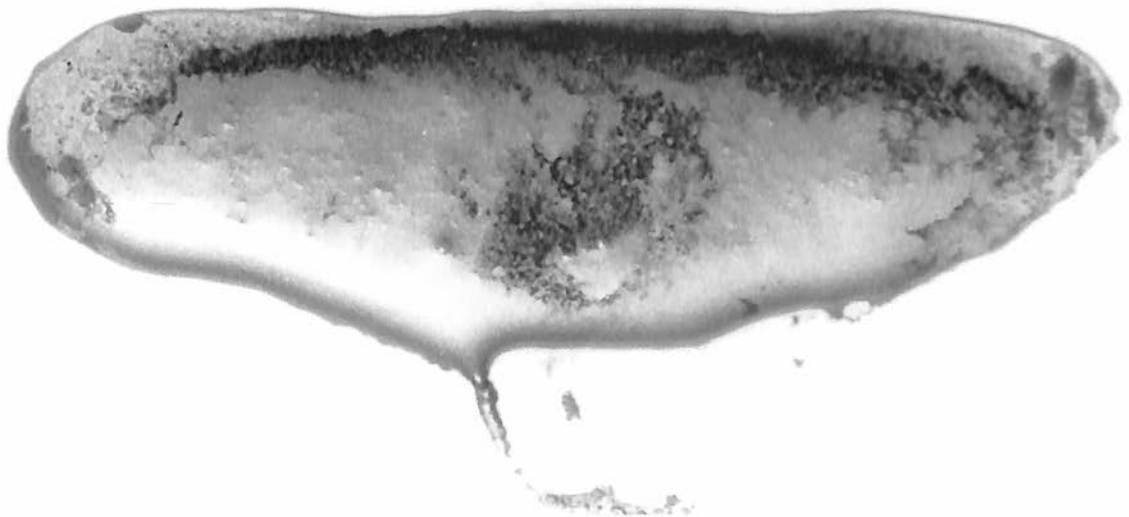


Subtle changes over time and space
Barely noticeable to the human eye
So quiet we do not hear
Are we aware
What are the implications
of our actions

Random and unpredictable
Out of control
Nature continues its process



The past - affecting the present

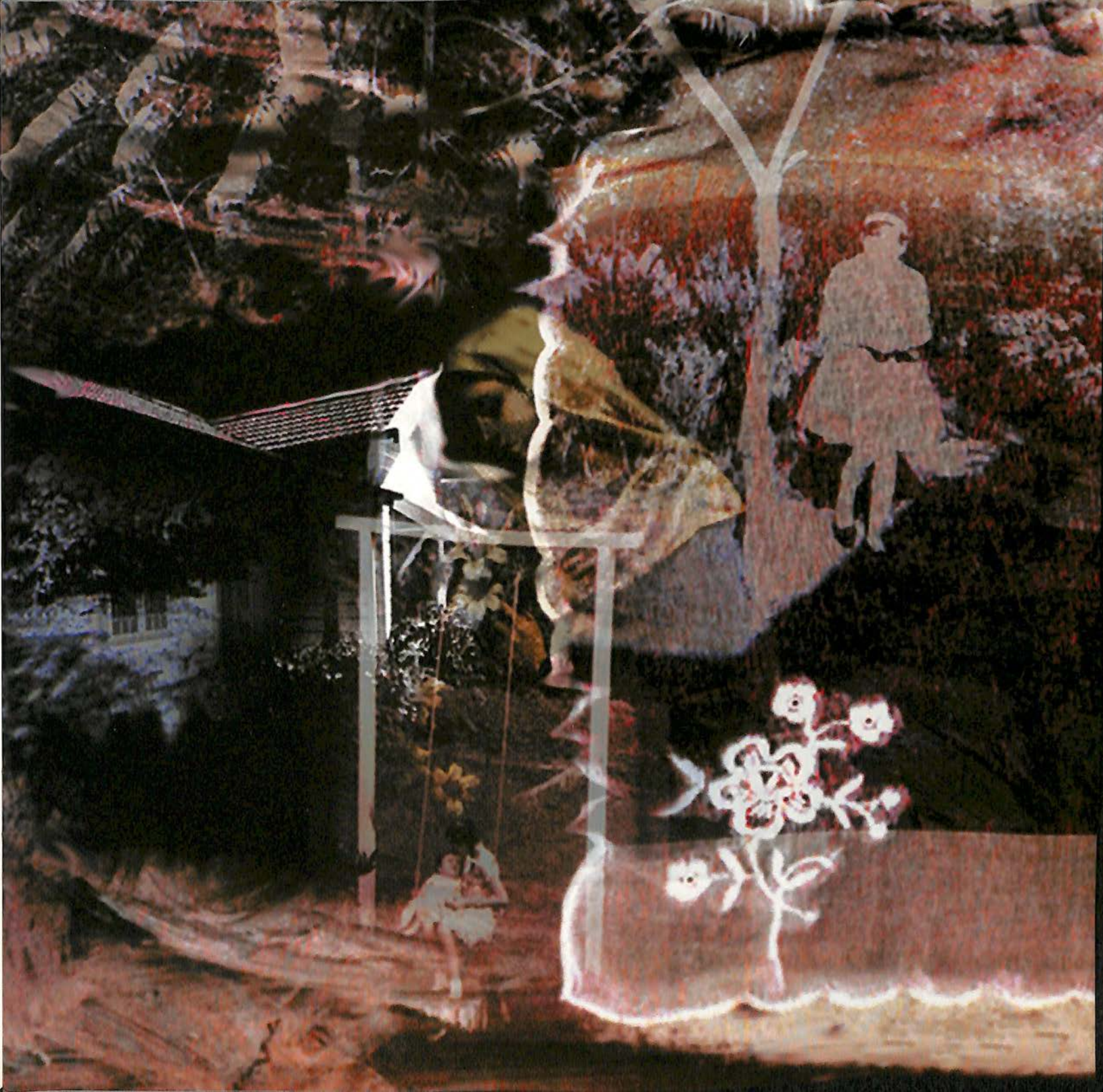


The present - affecting the future

Catherine Cloran

My work is based on memory and originates from subjective experience. It is not about simply recounting past events, but bringing to the fore some experience from the past, which resonates still in the present. The emphasis is not so much on what is remembered but on the process of remembering itself. Memory is generally unreliable, being often illusive fragmentary and incomplete. The most enduring memories derive from strongly felt emotions or vivid visual experiences or are attached to sensory stimuli such as smell and touch. Memory is intimately connected to the present, which provides the context for perception to take place. New experiences are filtered through pre-existing ideas. Retaining these memories is only possible according to how they are assimilated into that which is meaningful. Memory is an active, creative process. It is selective. We can forget seemingly important events and 'remember' things that never occurred.





Melanie Donat



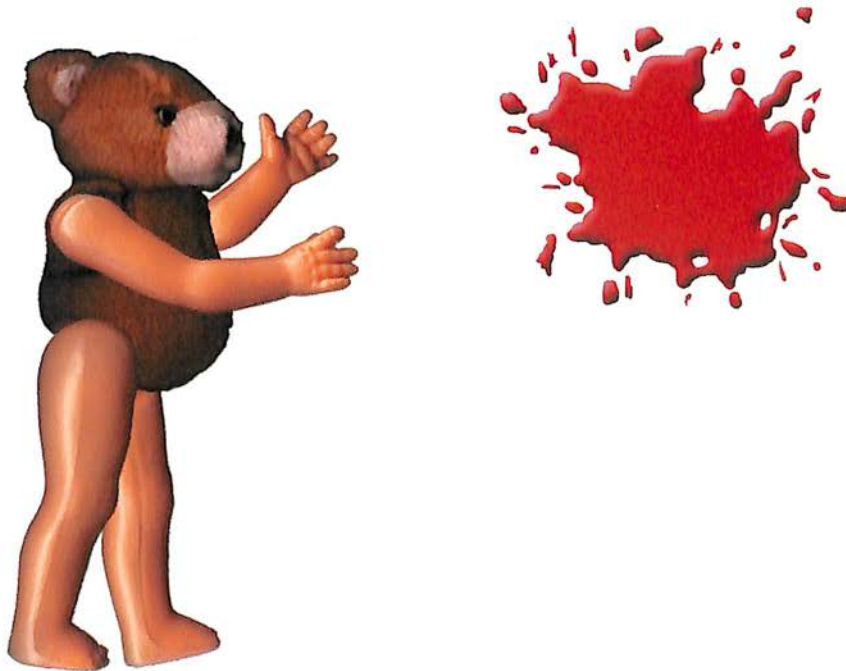
Relentless

Displayed on four monitors, *Relentless* is an animation installation of a domestic environment. Assailant characters, with doll limbs and soft toy bodies move from screen to screen following each other and repeatedly shoot a victim character, several times within a continuous loop.



Unlike other animated forms, like cartoons, the victim character bleeds and sustains injuries. This character, after being shot, gets up and continues to move around the rooms, similar to the regenerative abilities of characters in violent video games. To concentrate the drama of each of the five acts of violence in *Relentless*, the minimal sound of gunshots are used.

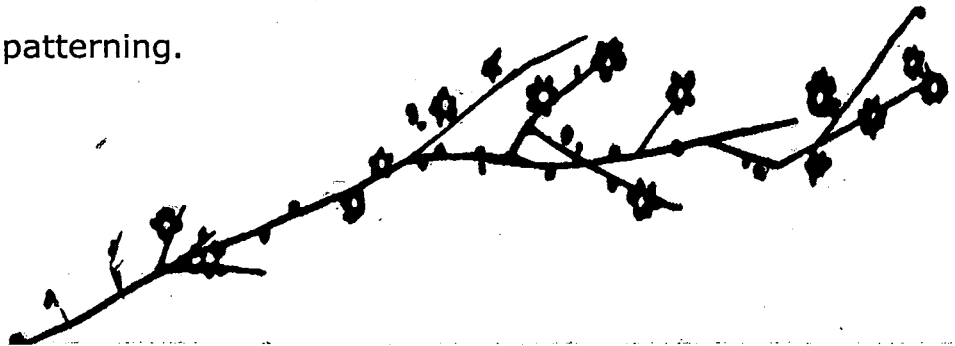
The viewer watches as the assailants disappear off the screens and possibly into their own reality. A reality with numerous depictions of violence and death spread all over its airways, newspapers and entertainment industry.



Adam Dorahy

Subtle Flower Study

This series of white ink drawings are studies in simplification, gestured presentation, domestic decoration, and optical perception. Through this palette, these large drawings communicate selected areas of common interior patterns to the viewer in mere invisible patches of light. The subject matter in these images are mundane. Patterns from domestic surfaces, such as kitchen tiles, are transformed into fragile drawings. Through looking at these extremely subtle drawings, the viewer confronts a secluded and shimmering image, which at once appears personal, but eventually becomes a test in the awareness of everyday icons, such as interior patterning.



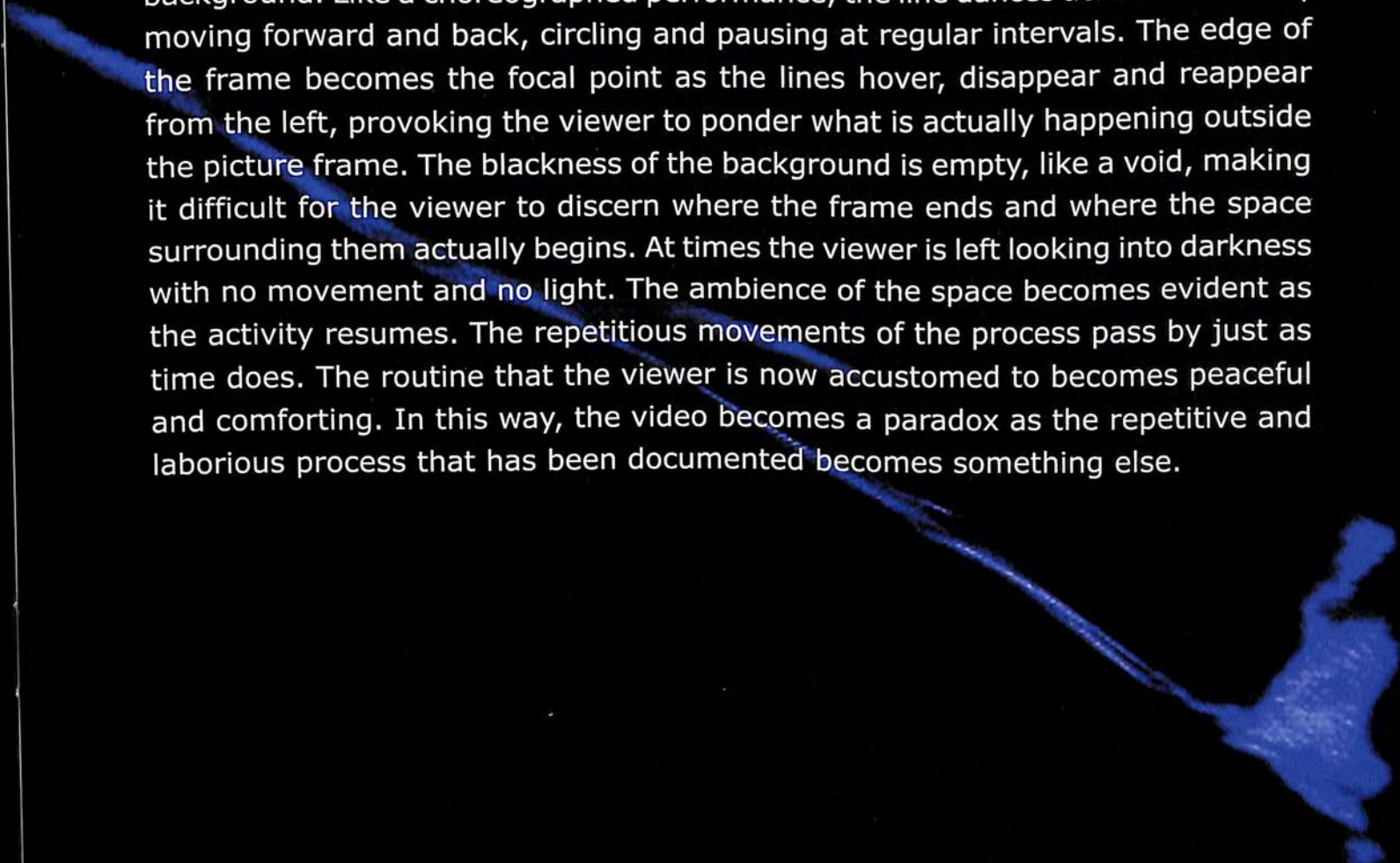
Tarna Edwards

"She works automatically. Only has half a mind on the task. Transported by rhythm and monotony, she wanders off, drifts away, loses herself in the sequences...she hears, but she isn't listening. She sees but she does not watch. Pattern recognition without consciousness. Tactile vibrations on taut membranes."

Sadie Plant

27 Minutes

Consists of a white/blue line of light in contrast to a dark almost black background. Like a choreographed performance, the line dances across the frame, moving forward and back, circling and pausing at regular intervals. The edge of the frame becomes the focal point as the lines hover, disappear and reappear from the left, provoking the viewer to ponder what is actually happening outside the picture frame. The blackness of the background is empty, like a void, making it difficult for the viewer to discern where the frame ends and where the space surrounding them actually begins. At times the viewer is left looking into darkness with no movement and no light. The ambience of the space becomes evident as the activity resumes. The repetitious movements of the process pass by just as time does. The routine that the viewer is now accustomed to becomes peaceful and comforting. In this way, the video becomes a paradox as the repetitive and laborious process that has been documented becomes something else.

A blue line of light moves across a dark background, starting from the left edge and moving towards the right. The line is slightly blurred and has a soft, ethereal quality. It moves in a somewhat curved path, ending in a larger, more diffuse blue shape on the right side. The background is a deep, almost black, color, which makes the blue line stand out prominently.

Inverse maps

Andrew Gadow

This work essentially maps, in an almost archival manner, disused areas of Sydney's public works infrastructure. The documentation covered areas like electricity, water, entertainment and transport, necessities that have existed within societal history, having served their original purpose and are now being outgrown. These maps are derived from digital surface audio recordings, a stylus is utilised as a microphone as it is dragged across an area's surface. Unmanipulated sounds are assembled into audio re-creations of a space, a digital audio map as such.

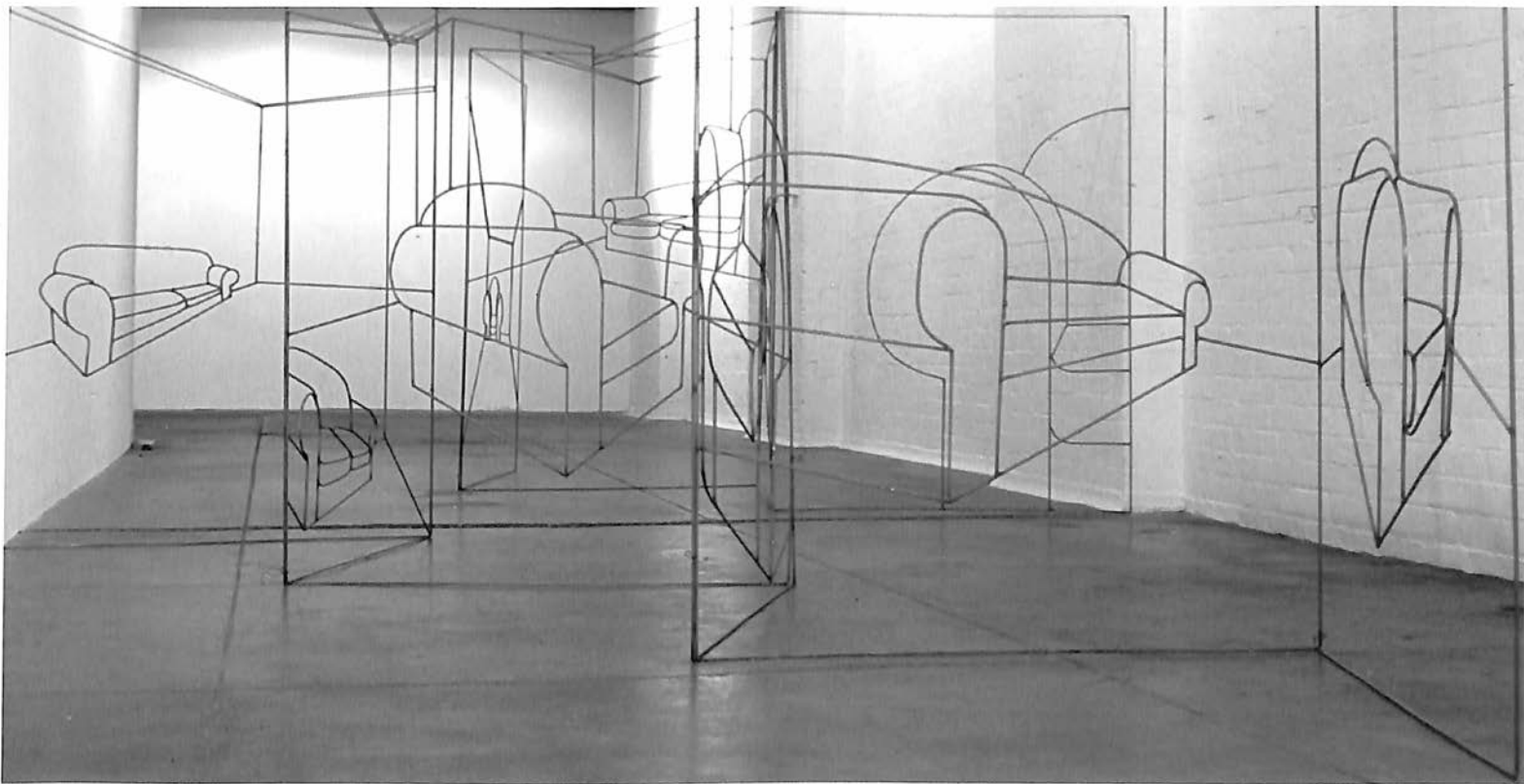
This may return to a normal state as the rapid conversion of zero's and one's that create the varying pitches and tones is worked back across magnetic fields and can be used as a means to give a normal reproduction of a recording different from the original. The recording of the same pitch addressing magnetic and the recombination of the original and the recording as well as allowing a reproduction of the original with a different sound quality and a different texture to the original.

Fran Heath

Unfurnished

Sterile and empty, stripped of all life, the space becomes a psychological void. The viewer journeys through the space, connecting this universal domestic setting to their own. Placing their own perceptions within the space, a thin border lies between what is memory and what is real. Only a figment of the imagination remains.

These three dimensional drawings not only reference the space within and between the objects, but the space that holds them. The emphasis of these familiar objects was altered to make the space (or void) dominant over form. By altering the perception, the viewer is compelled to consider the relationship between what is viewed, what is known and what is remembered.





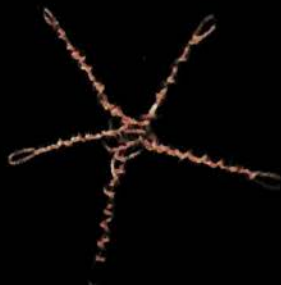
Christine Langshaw

Currently my work consists of traditional printmaking techniques, digital images and miniature sculptural forms.

The images investigate detail concealed within other images and the artefacts explore elements of the natural world, including archaeological revelation of their past.

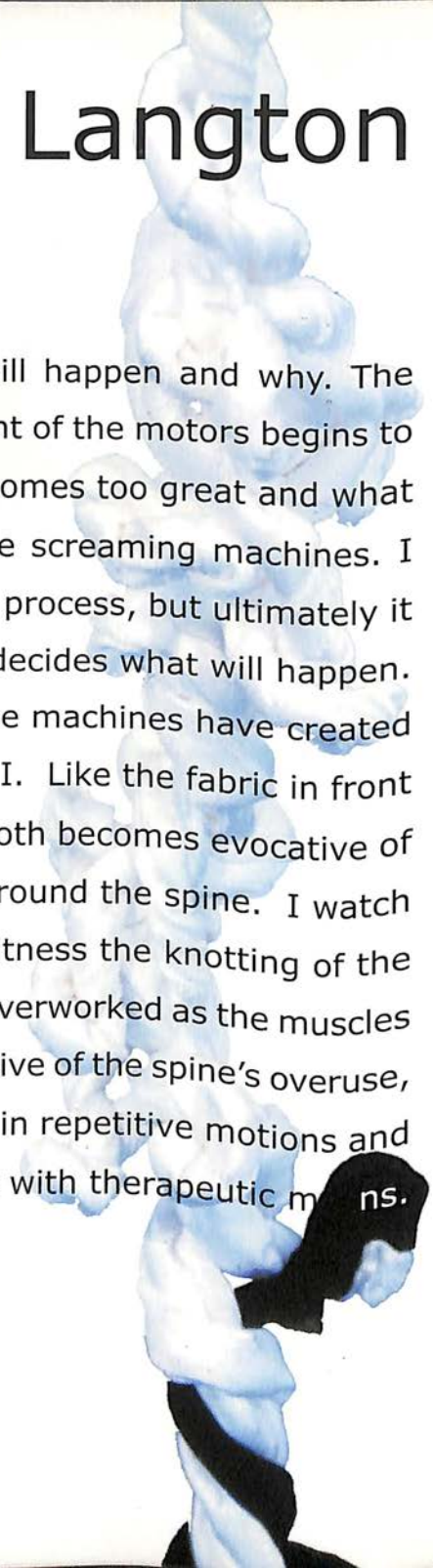
This work illustrates my practice of research, as I am never completely satisfied with the readily available information and need to discover more about anything that interests me.

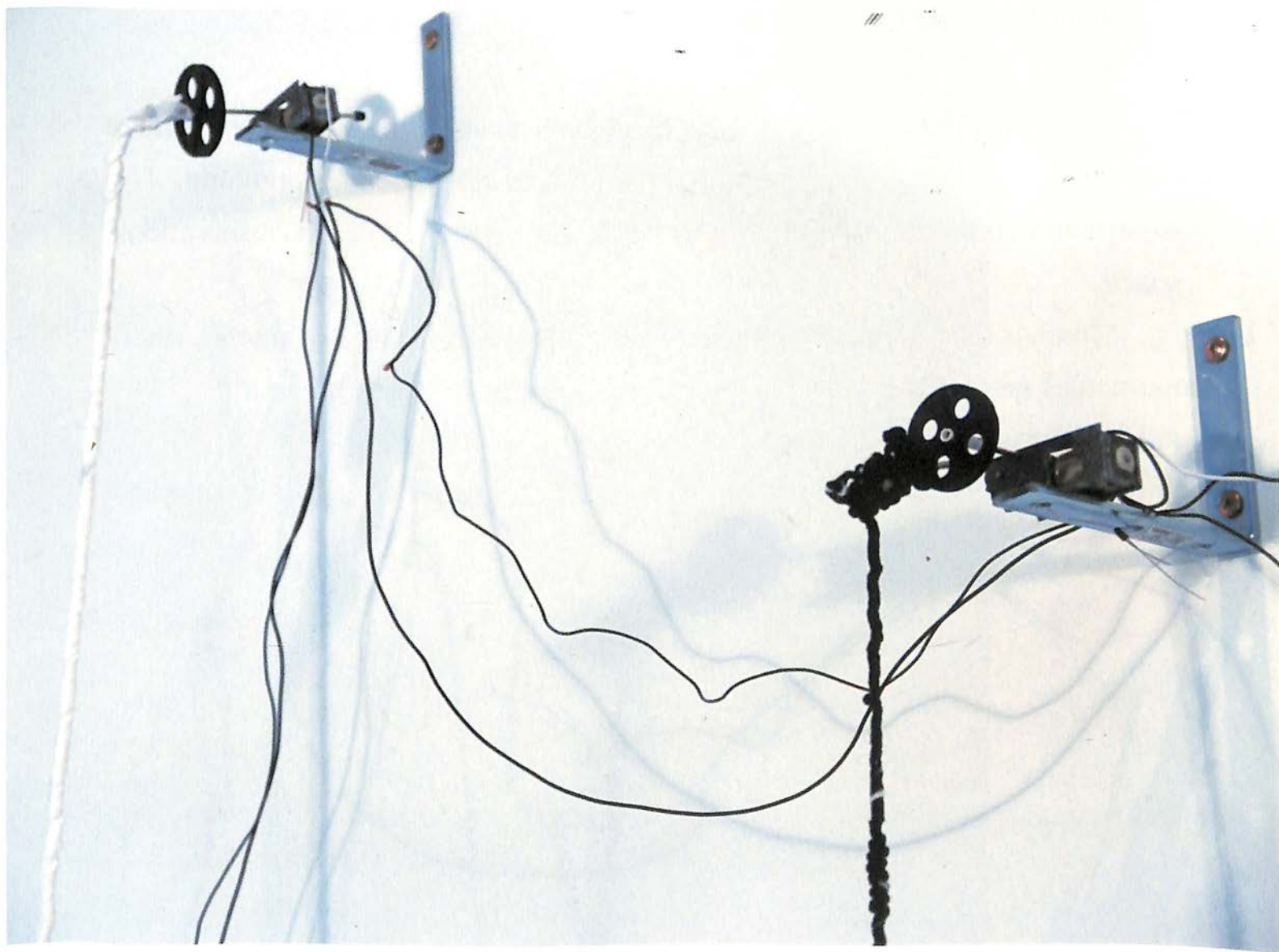
Informed by recent research regarding the 'cabinet of curiosities' in the history of the museum, it reflects my constant fascination with memory and history. This is an extension of previous works concerning similar issues.



Amanda Langton

The machines dictate what will happen, when it will happen and why. The fabric twists itself into knots as the stress of the movement of the motors begins to show. The machines start to scream as the pressure becomes too great and what happens? I wait in anticipation for some relief from the screaming machines. I impatiently wait and watch. I have some control over the process, but ultimately it is the motors, the voltage, the amps and the fabric that decides what will happen. I want desperately to move and undo the knots that these machines have created but I can't. As the fabric tenses and stresses, so too, do I. Like the fabric in front of me, my muscles tense and knot. The twisting of the cloth becomes evocative of the spinal column. The spasms, tightening the muscles around the spine. I watch the mechanical structure tighten around the column. I witness the knotting of the muscles. The repetitive motion of this structure becomes overworked as the muscles and spine decays. The twisting of the cloth becomes evocative of the spine's overuse, the muscles and its mechanical structure being bound up in repetitive motions and not unravelling unless there is a conscious effort to do so with therapeutic means. I do not undo the knots. I can't.





Gina Macaulay

Repudiating the Name of the Father

The "Tranquilizer" was a chair used in early asylums to treat the effects of Onanism. This work is an experiment that acts upon bodily language. This experiment consist of a 36 hour documetation of the body, in an observational space.

"There is a tangible idea of music where sound enters like a character, where harmonies are cut in two and become lost precisely as words break in."

Antonin Artaud, *The Theatre of Cruelty: First Manifesto*, 1932



Shelley Menezes

BIMETA

BIMETA was a fundraising event, which broke away from the negative notions of East Timor and instead looked at the cultures and delicacies, which East Timor had to offer.

A fundraising event that satisfies the soul through the stomach.

\$426 aus was raised and sent as gifts and medical supplies to the people in East timor – a great effort and many thanks.

THE FALLEN – MESA MATE KLAMAR
2001, rice sculpture installation

CONDEMNATION.
MESA MATE KLAMAR
CONDEMNATION.
MESA MATE KLAMAR.
CONDEMNATION.
ONLY DEAD SPIRITS.
LORO SAE.
ONLY DEAD SPIRITS.
SUN RISE.



Adrian Miles

Epilogue

There is a photograph pinned to my wall, it's a Polaroid. There is no name on it, no labelling. It is pinned, one sewing pin I guess; pinned between dates- months, days when things have to be done. There's this single silent frame, nameless for everybody except myself. It itself doesn't mean anything, I don't think, it itself - the photograph - only means something because of the past that trails behind me like wash from an ocean liner. I guess this runs true for any image, but this photograph in particular; this photograph is of my girlfriend. Roland Barthes, of course wrote part of Camera Lucida based solely on the image of a loved one, his mother. How can one use such a specific, subjective type of image to generalise an entire medium. As he says of it, "It exists only for me. For you it would be nothing." So now here, for me as well, is the empty, quivering timelessness which is so recognisable, but means nothing to you. Is, in fact outside of your very perception. You will not ever be able to know that the flower held delicate was picked from outside my window. It cannot hold the pleasure, or the sadness, it holds for me.



This photograph that swims in time, has drowned and died. We always recognise our loved ones immediately in photographs. This photograph I have on my wall I see every day, but on this day, today, the 'now' of my scribbled handwriting, I realise the existence beyond it. It is something that I never really understood until reading Barthes I guess. This existence I speak of, however, does not exist either. It is the past. How can I reconcile that existence that I seek through the photograph is not there, is lost in the shivering void behind me. To paraphrase St. Augustine, 'My soul is on fire to solve this very complicated enigma. These things...so familiar and at the same time so obscure.' I do, however, know that the past *was*.

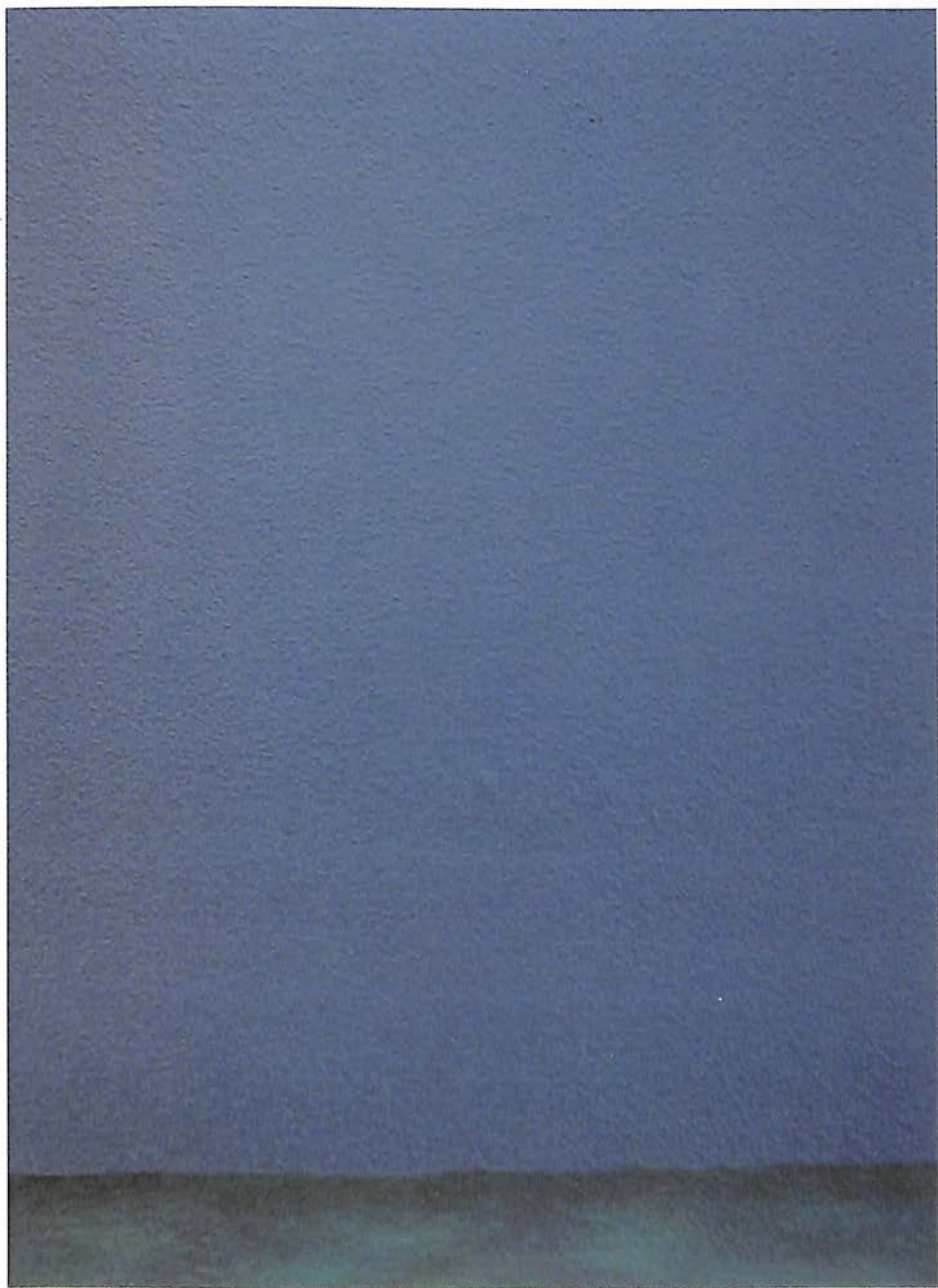
In the opening scenes of the 1998 film *'Lolita'*, Jeremy Irons' character, Humbert Humbert, holds between his fingers the bobby pin of his child-lover Lolita. In slow pursuit come a number of police. Humbert stares at the bobby pin with the absence of his existence as 'now'. Rather, his existence is in the past. His world is visible through a little girl's bobby pin, held the day of her loss. My bobby pin, today at least, is a Polaroid image of a girl on a bed, holding a small white flower-her arms thin and exposed.

Michael Panayotopoulos

The Sea

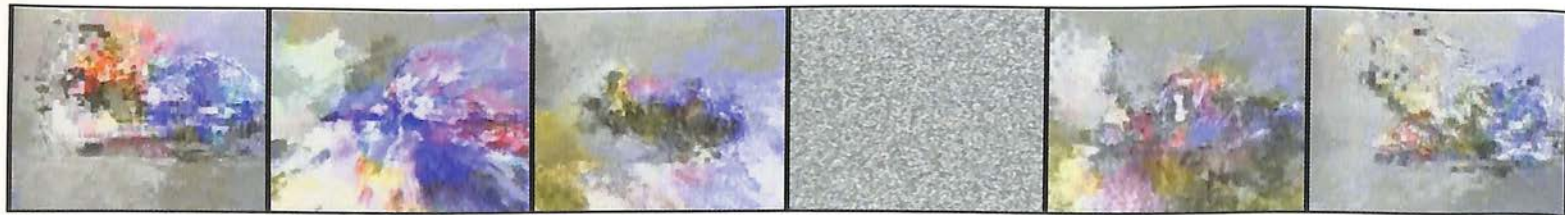
The paintings in *The Sea* series are the culmination of one years extensive study into the ocean. My fascination with this subject matter started on a fishing charter off Sydney heads last Christmas. On this trip I became extremely seasick, and whilst I was recovering from this malady I was given time to really examine the sea. The motion of the water, the colours and the horizon enthralled me, so I took some photographs, planning to paint from then as soon as it was possible.

The paintings which have been included for exhibition show two different views of the sea. The first of these are small, however, when these paintings are hung on a wall as they have been here, they become one work encapsulating the sheer magnitude of the ocean. The second series of paintings, instead of using many small paintings in a portrayal of the sea, I have painted long single paintings which depict the same subject matter. This has been done to give viewers of these works a different perspective of that which is The Sea.



Tim Ryan

Crash



> VHSX6 > MAC1 > MEDIA100 > DIGITISE > EDIT > CRASH RECORD > VHSX1 > EDIT
FRAMES > RENDER > ZIP100 > TRANSFER > IBM1 > EXPAND > SCRATCH REALTIME > TVOUT >
> EDIT > TRANSFORM > CROP > RENDER > OUTPUT > SVIDEO > DVCAM > MINIDV

media1



> EXPORT > QUICKTIMEX90 > * COMPRESSION CODEC > FULL > 25FPS > KEYFRAME *
SVIDEO > RCA > DVCAM > MINIDV > TRANSFER > IBM2 > DV500 > PREMIERE > DIGITISE
> TRANSFER > MAC1 > MEDIA 100 > DIGITISE > EDIT > OUTPUT > RECORD > SVHS >

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