momentum

UWS GRADUATION SHOW 2003

IF the letter A truly becomes a dark star, what then? Is it not then perhaps that Artists are one group of people who will contribute to its return to goodness? If Kafka, as a great literary artist is able to claim the Letter K as his own, then why not do some rescue work on the Letter A and bring it home to its rightful place as the brightest star in the alphabet?

If the letter A is becoming a dark star, perhaps it is because in our contemporary times, it has come to stand for something quite anathema to any thinking persons mindset. I am thinking here, of how the letter A has come to stand in our contemporary consciousness for things like armband, a-historical, a-critical, amnesiac, apathetic and even a-moral.

Of course, A should stand for Art with a capital A and A should also stand for Altruism, because we know this would make the world a richer and better place. As Artists, we all have a duty to bring Art to the foreground of thinking in society. We have good credentials since Art has existed as an activity since the dawn of human consciousness. Imagine for moment, what the world would be like without Art? That's why all of you here have committed yourself through study, to this most noble and important activity, because you have probably had that thought at some time or another and figured that it is almost unimaginable.

You are the change makers and shape shifters of the future world. With your unique visions and thought, you are able to make the greatest difference to everything you touch. Of course, D should always stand for difference, this vital need for difference that an Artist understands better than anyone. D is for difference, against a world that is turning rapidly towards the flatness of entertainment. D is for difference, against the flattening of thought into opinions. D is for difference against homogeneity.

Joseph Bueys, one of the most important and influential Artists of the Twentieth Century founded the Green movement in Germany, barked like a dog in his opening speech as Head of School in the Dusseldorf Academy and later invited anybody to join his self proclaimed Free International University there. Later, he was to lock himself in a cage in NY with a coyote, that relieved itself daily on the share market pages of the New York Times. Bueys once said,

" CAPITAL is at present the work sustaining ability. Money is not an economic value though. The two genuine economic values involve the connection between ability (creativity) and product. That explains the formula presenting the expanded concept of art: ART=CAPITAL. "

Not only did Bueys change our relationship to aesthetics forever, but also his work had a far-reaching social impact on the life of Europe that we are still seeing the effects of today. Artists then, are great agents of change, whether that takes the form of major cultural shifts in thinking like Bueys managed to achieve, or in more humble and no less significant ways through change in everyday life. Indeed, shouldn't even so called ordinary life be a kind of Art form in itself.

The graduating student exhibition represents the most exciting time of the year for both staff and students. It is a chance for the public to come and join us in celebrating the diverse and free-styling work on display. We come to celebrate a new generation of Artists as they cross the threshold from

study to practice. We send them our very best wishes and know what an exciting time they have ahead in life, as they go on to make all the difference.

The distinguished Australian Artist John Olsen believes that Artists are on the side of ' lovers rather than others'. The Hon P. J. Keating explained in a recent speech, that what John Olsen meant by this was that there is a division between those who are open to the world and who are inclusive and who can see the world's potential and want it fulfilled. And those who fear and thwart, who are exclusive and closed and who are all too often, unproductively critical and harsh.

The studio space that this exhibition is housed, undergoes an astonishing transformation from its usual function as a hothouse of production and thinking to become a place of exhibition. I must make mention on behalf of the students and staff, that we send an extra special thanks to the technical officers for their untiring work. Each year they give so much of themselves in order to make this exhibition possible. We must also thank Maria Cruz for her coordinating role of the exhibition and Harry Barnett as coordinator of Third year and all the staff across the board that have put their energy in the direction of the students work and this exhibition

Every year is a great adventure for all of us within the School as this process unfolds. It is utterly exciting to see another generation of Artists come through the Bachelor of Fine Arts and the Bachelor of Electronic Arts degrees. These two degrees work in tandem, with core subjects in common and it is this trans-disciplinary vitality, this sinuous and highly energetic Two Way Street, that offers so much diversity of approach that exists within an exhibition like this and makes this School unique.

All Contemporary Artists regardless of where they choose to specialise these days tend to have a stake in the technological world in one way or another. We know this is vital and if critical thinking is also fostered in relationship to our work as Artists we stand a chance of seeing production itself, bring forth-new image, object and time based worlds that where previously unimaginable.

And finally a gem that shows how pragmatic Artists really are. Here's one for your kit.

If there's ever a problem, I film it and it's no longer a problem. It's a film.
Andy Warhol

We send you our greetings and our love.

d.haines

Acting Head of Program
Bachelor of Electronic Arts, SoCA, 2003

P.S Z is for a zigzag life. Z is for Lightning.

PRESENCE OF THE SABER

THESE graduation exhibitions are a testament to the strength and survival of those students that make them possible each year, and further, a testament to what they have dispensed with as much as to what they have adopted. This exhibition is a credit to these people's struggle, staff and students alike, where all of us would be a little blander for not having been a part of the process that enables, over three and four years of study, such occasions as this to arise.

All of these students seek something from this world that is not available down the local plaza in a handbook on practical hints for personal enhancement. Each one of them has had to put aside all manner of desire to reconfigure their old world to a sharper and more receptive one where their sense of 'well being' shifts to one of temporarily 'being unwell', where perception realigns itself with the ongoing possibility of 'other ways of being' present, and then impressing that presence on the world. We need this 'presence' more than ever now, as the institutional wand that previously waved favor in the direction of the arts now looks increasingly like a saber.

Art Schools embodied in institutions of this kind are nothing if not provocative in their intentions and instrumental in inciting the critical attention and response of their students and staff. They also achieve little if they fail their obligations to recognize and actively support the uniquely complex material requirements and pedagogical relationships that develop through the diversity of individual student's needs.

This school's reputation has grown on the fostering of that premise, and continues to produce students who play a significant part of the new and ongoing generation of contemporary Australian artists. Despite an educational diet that is being alarmingly starved on the thinning edge of the institutional wedge, we hope these students leave here that much richer for the experience, and wiser for what they have left behind, but much wiser for knowing the responsibility and value of what they need to preserve.

Harry Barnett

Course adviser, Fine Arts, SoCA, 2003

momentum

UWS GRADUATION SHOW 2003

"Pain and trauma may diminish into no more than a fragment of one's recollections."

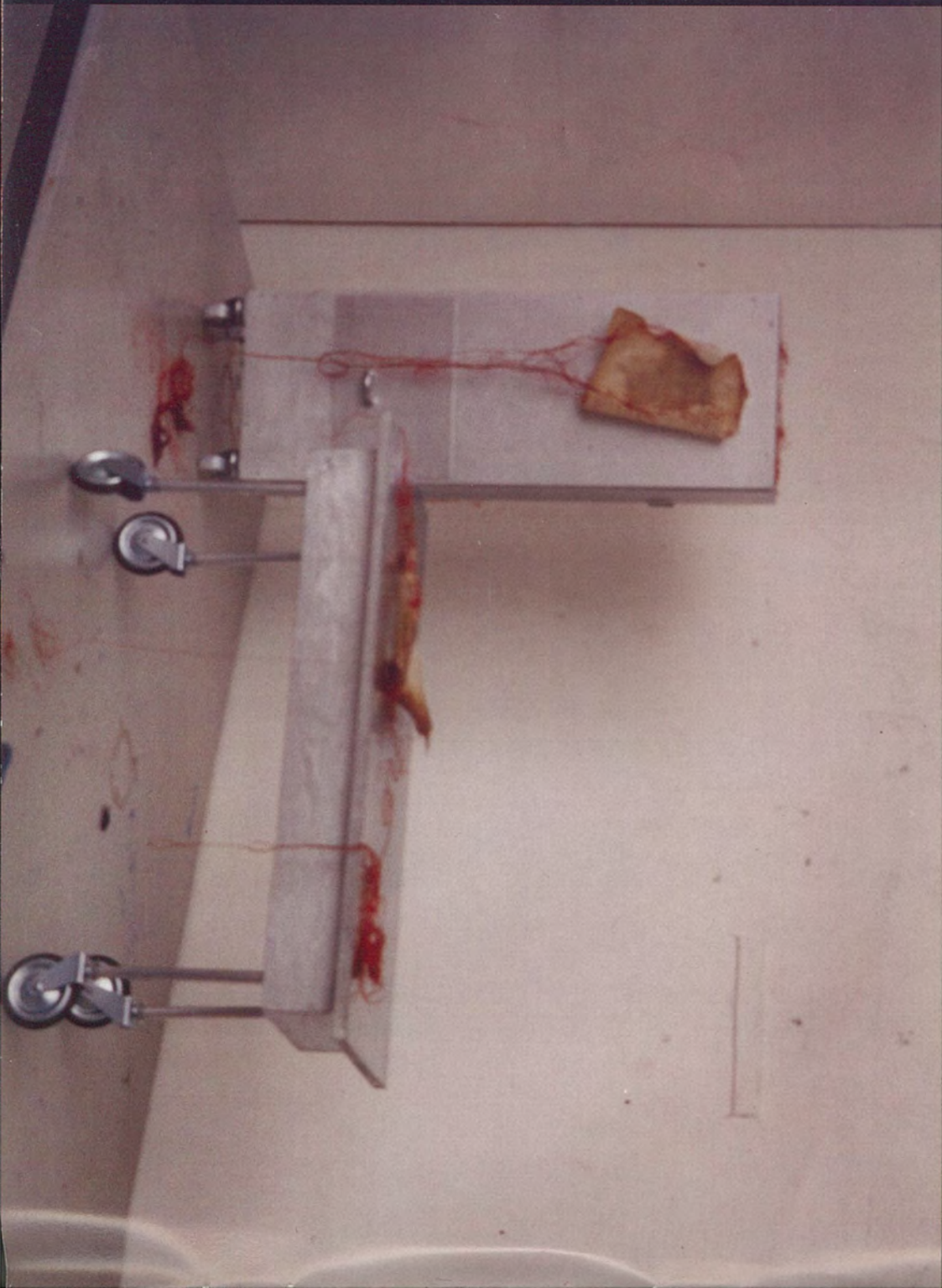
Hala Aboushakra

Bryan Alexander

Chronos

Jane Allison

The Spoor of the Criminal



Hamish Axam

Deb Baker

Deonie Bird

A Maze of Windows and Weeds.

Metaphor of human journeys and cultural progression.

Windows that speak of overdevelopment and waste in this Real-Estate-junkie city of Sydney and, at the same time, Windows that speak of anonymous identities which populate our days in the urban landscape.

And Weeds, botanical species invested with assumptions and legislations that regulate their un-acceptability in our specific Australian environment.

This Labyrinth is like a ride at the fair.

Enter and find your way through our enforced social boundaries and dictated directions.

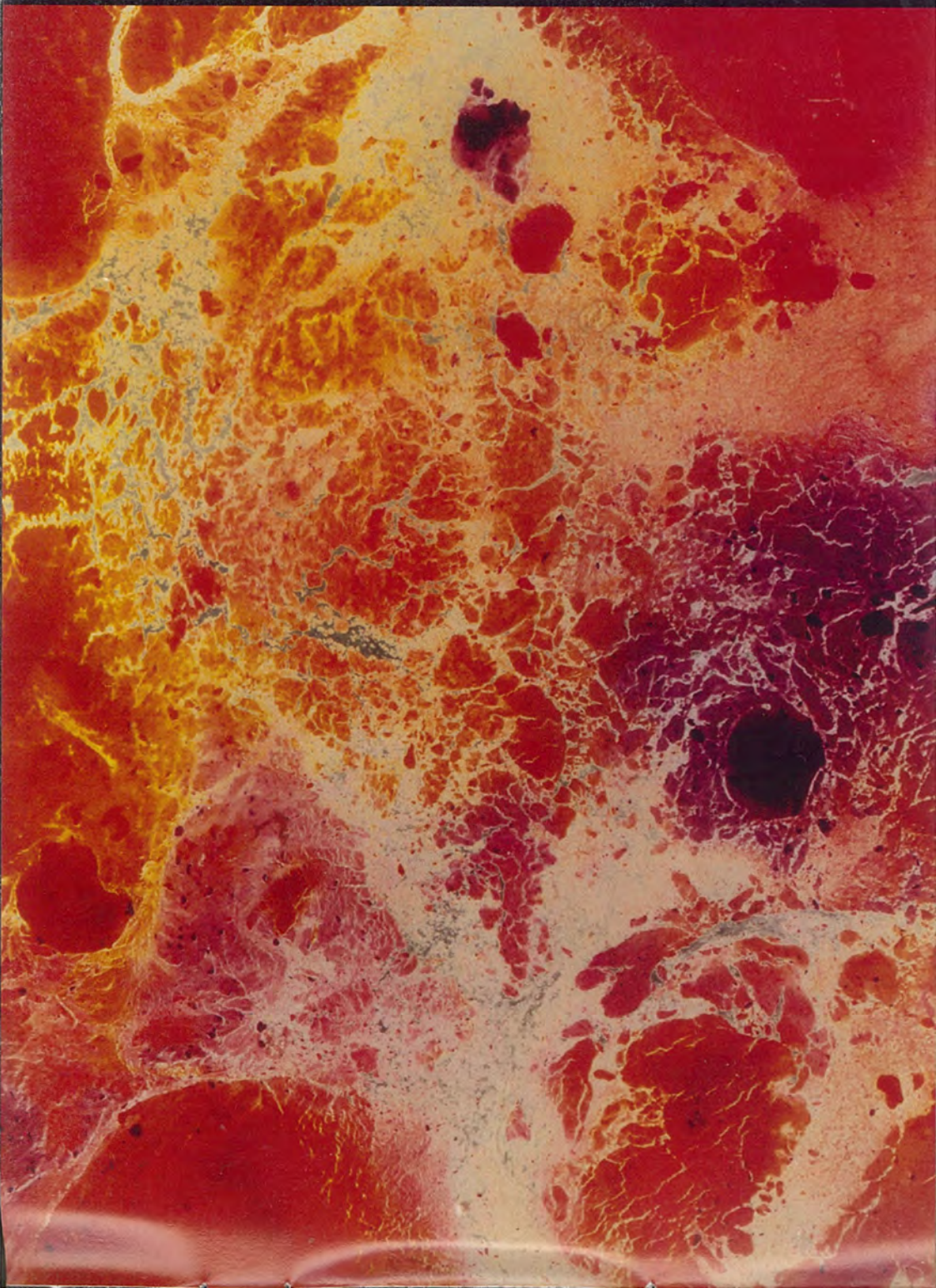
Have fun. It's free.

Diego Bonetto

Matt Chaumont

slf_lab@hotmail.com

Mel Chee



Sandra Cleto

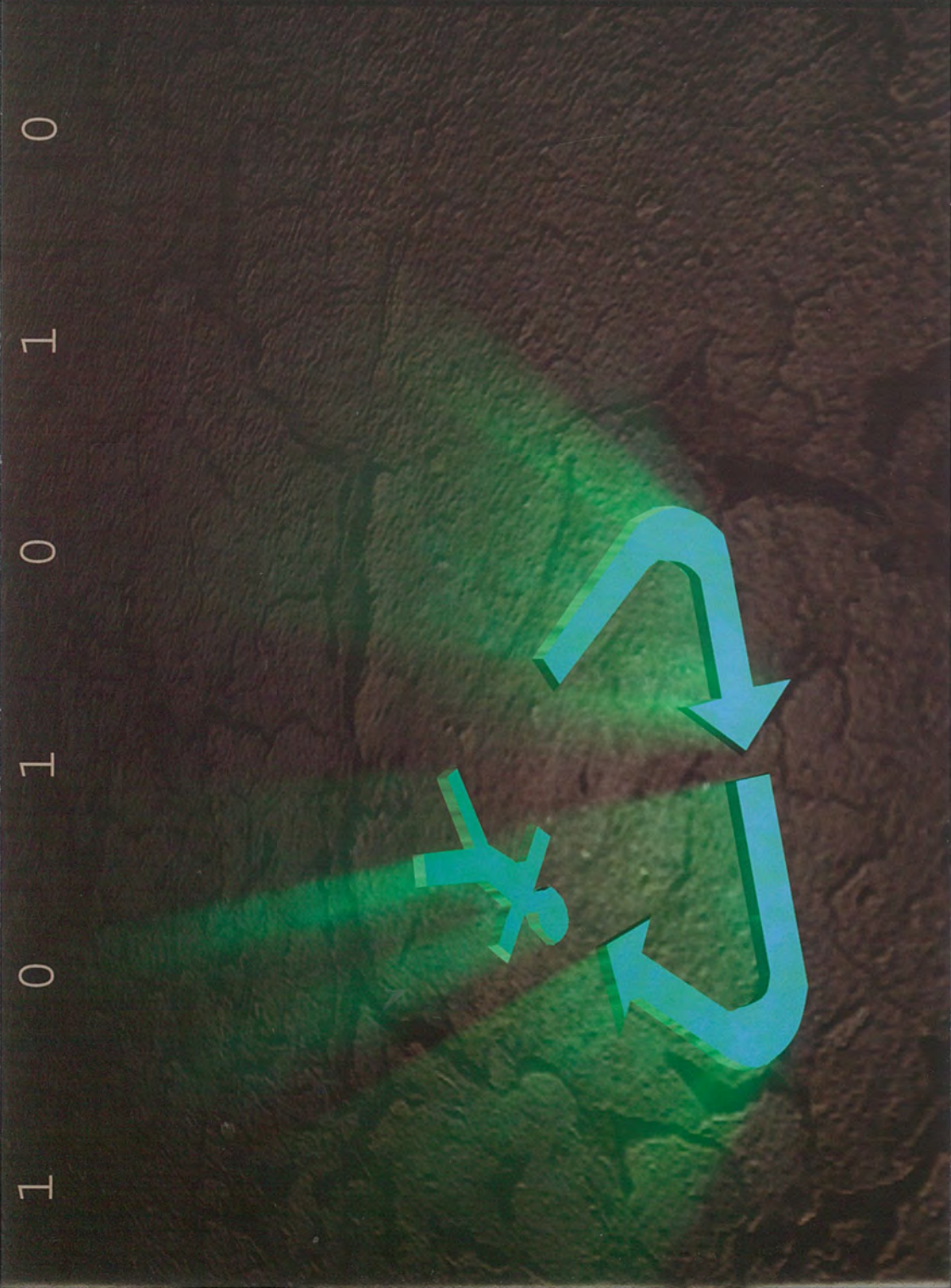
Beau Comerford

Cherie Daley

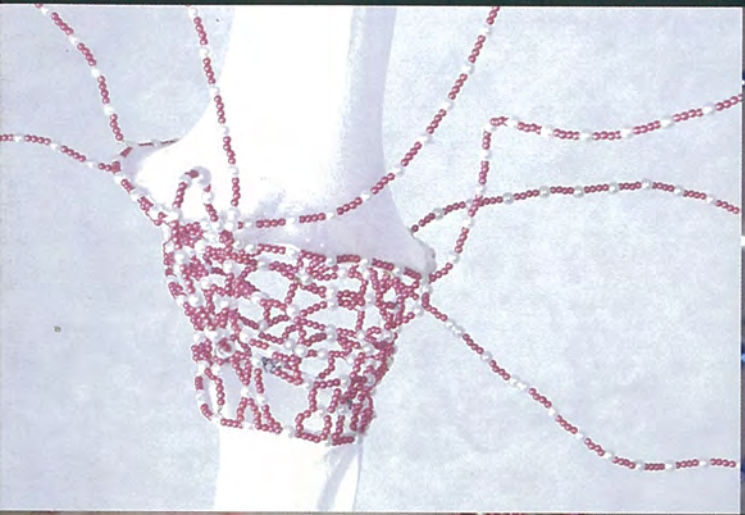
Jane Davidson

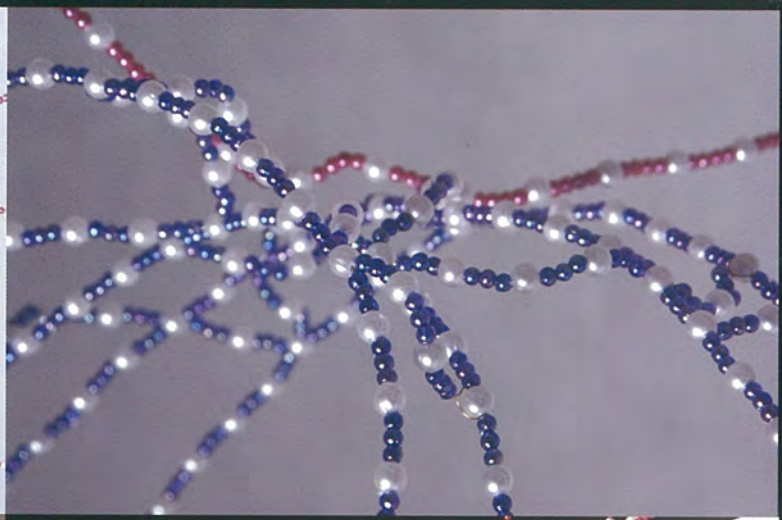
David Deasy

101010



101010





Penelope Dobie

Alana Dunphy

Skye Fordham

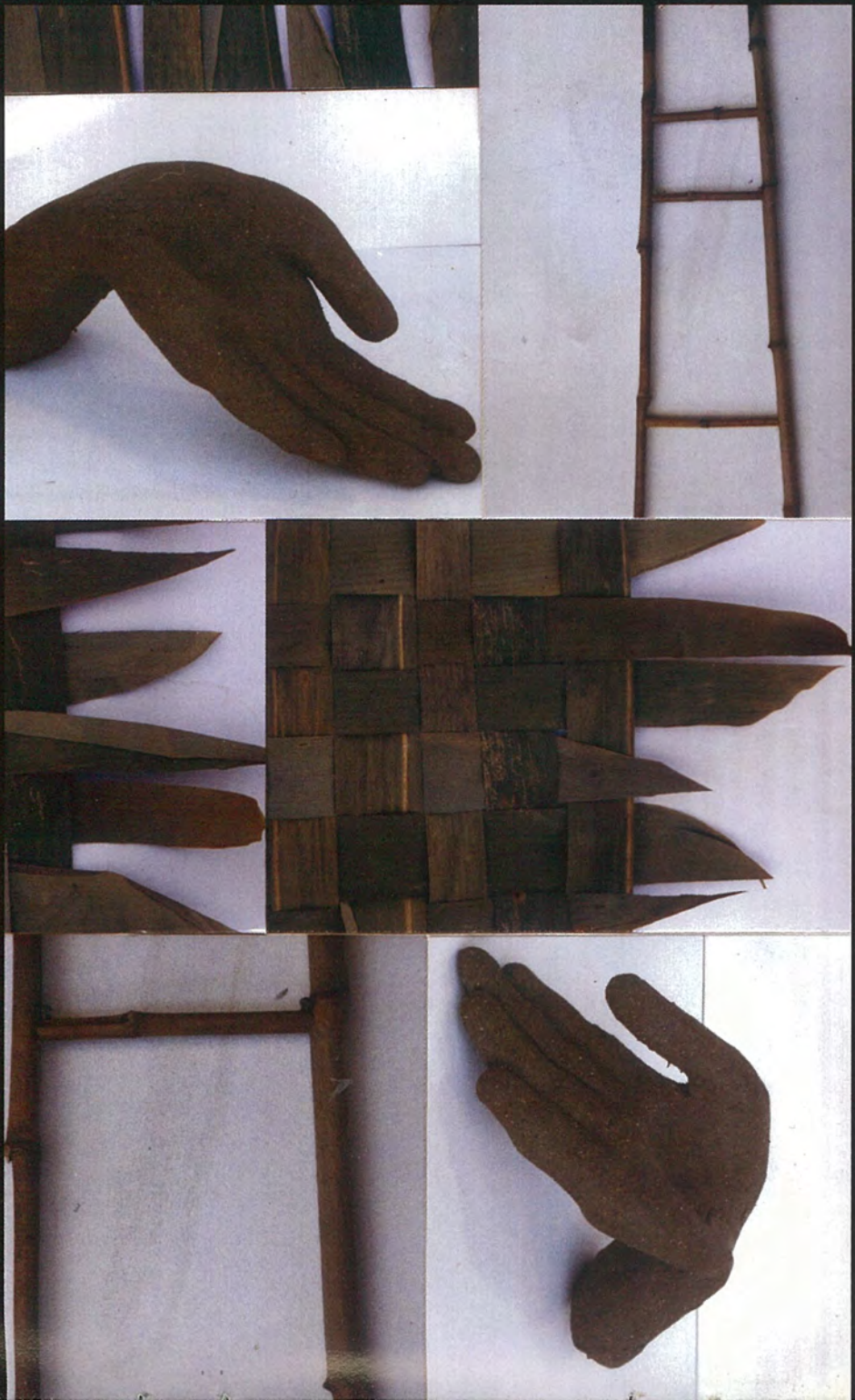
Mijail Golovchenko

Three Short Performances

Three Blind Mice
The Life of the Party
The Nine Moons of Uranus

mijail.golovchenko@hotmail.com

Julia Goroncy



Kate Hardman

Henry Hugman

Jonathan Hunter

New Lifeform

JASON JUMONONG
EQUIVILANCE : PAG PANGET, KHAMUKHAM HO*

*(loosely) translated: if you think mine is ugly, so is yours.

Abi Kennedy

Ivan Lisyak

Luis Martinez

"Look, I'll make you a deal. I'll give you 10%, anything!"

Yuko Matsuzawa

Thank you to Giwangallani and
Winyannar for making me want
to be a better person
love always mum.

Valeria Mendez

Sarah Menzies

NAME: LILE MICEVSKA

TITLE OF WORK: "TWO FIGURES DECAYING"

MEDIUM: VIDEO PROJECTION / PERFORMANCE

DURATION: 1½ HOURS

INSPIRING QUOTE: ALL THAT WE SEE OR SEEM IS BUT A DREAM WITHIN A DREAM.

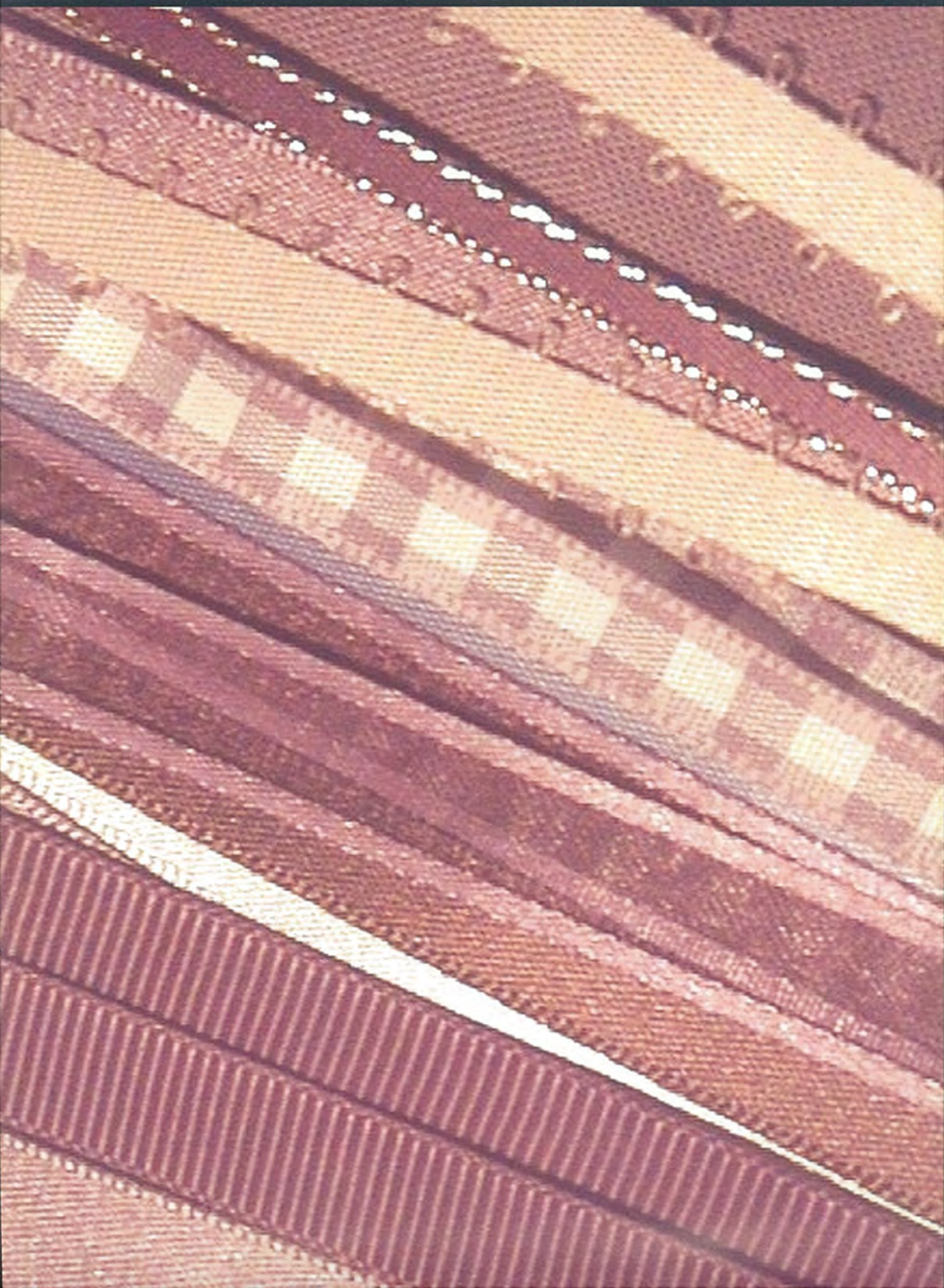
— EDGAR ALLAN POE

Loretta Mills

Peter Newman (Video Still)

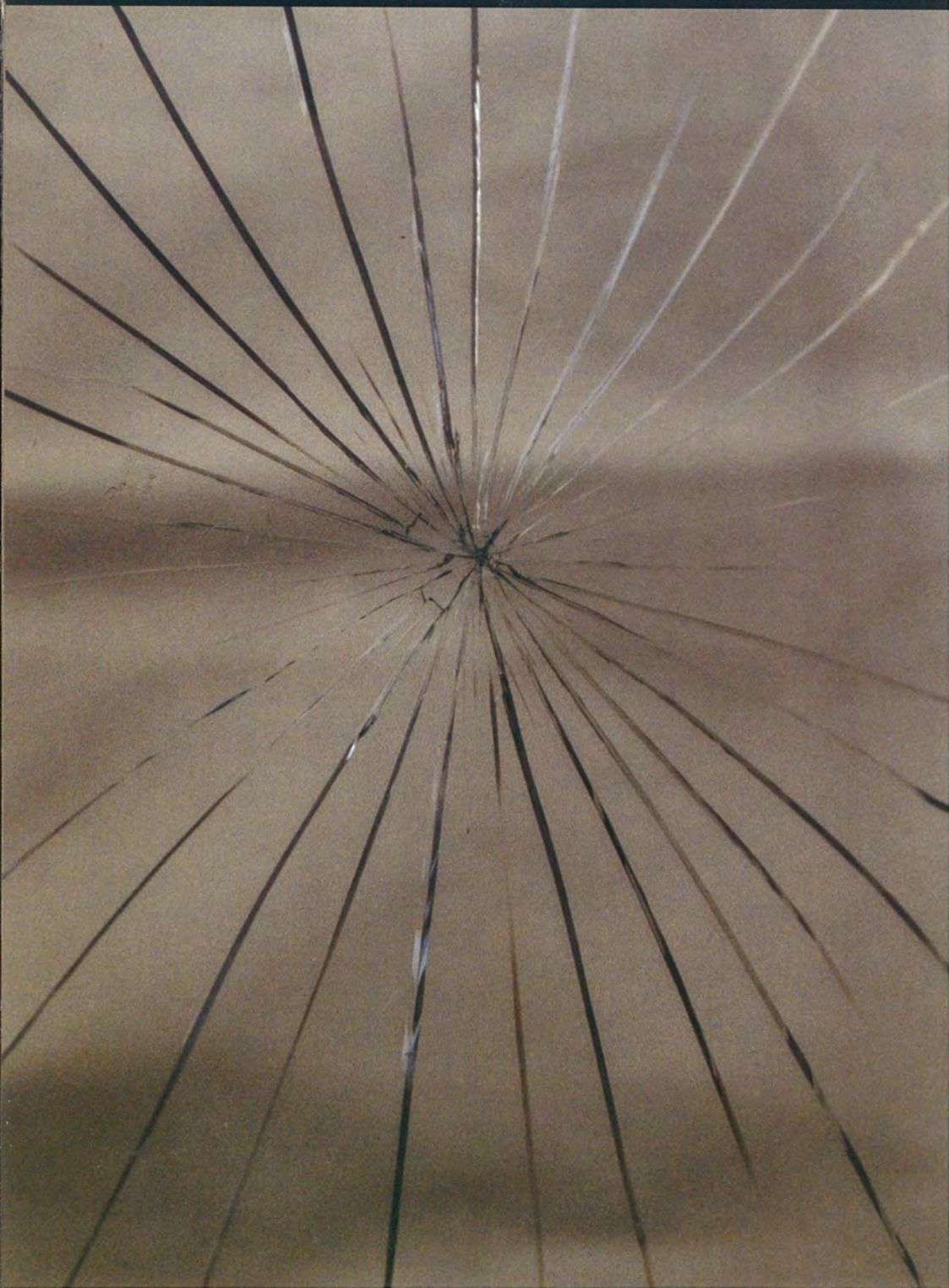
penewman@ozemail.com.au

David O'Donoghue



Liz Pensini

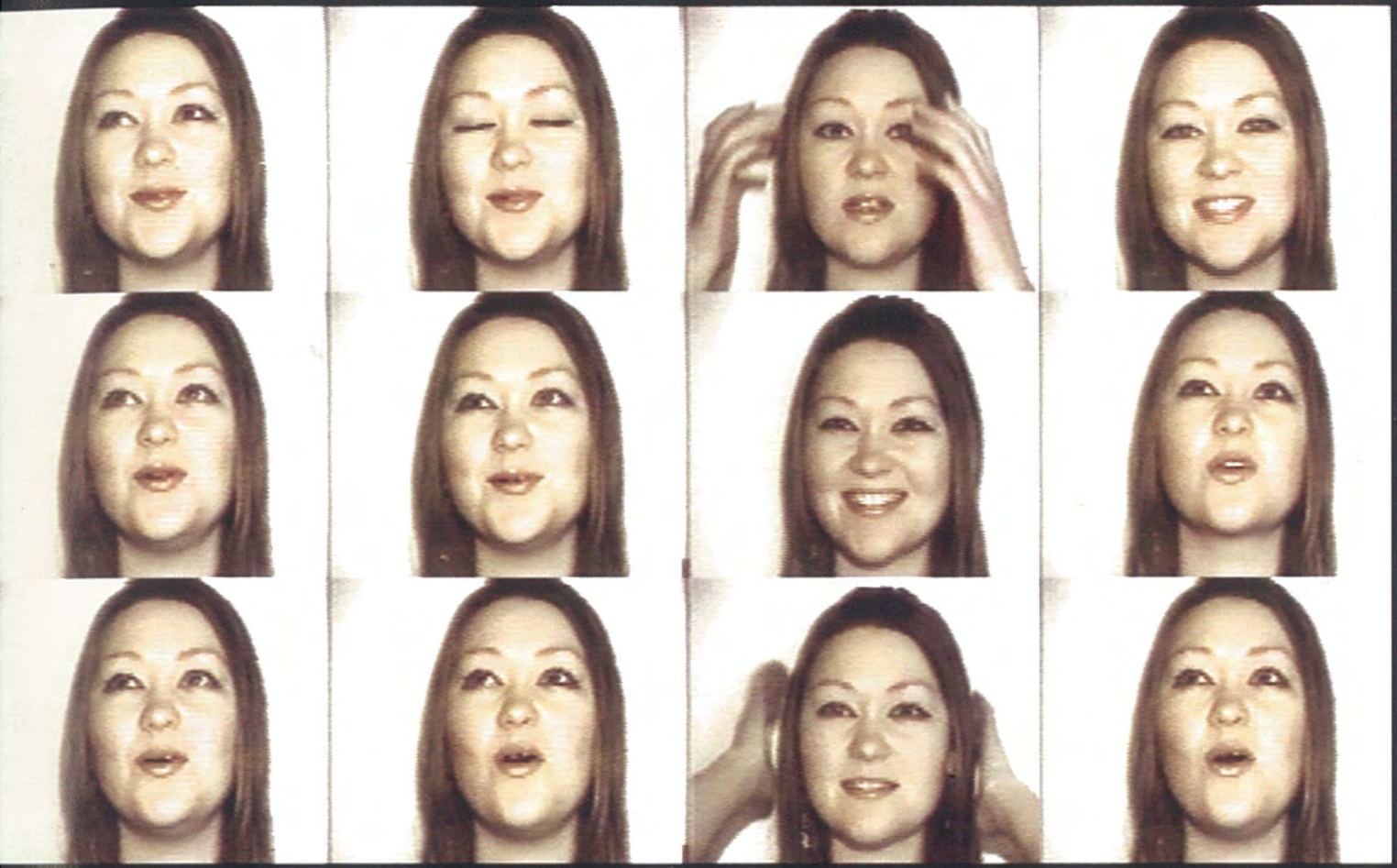
The Broken Ones



Andy Petith

Amberlee Porter

LOST - Mind and Body



Joanna Powell

Elizabeth Pozega

Natasha Proctor

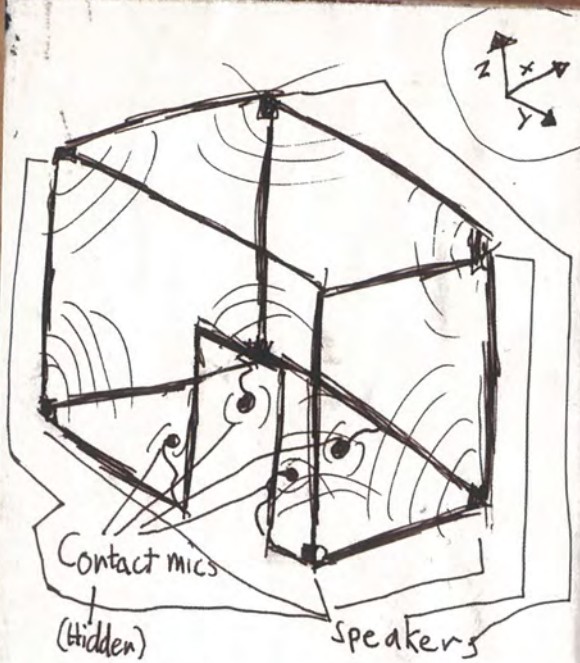
Plastic Skin

Meeri Quinn

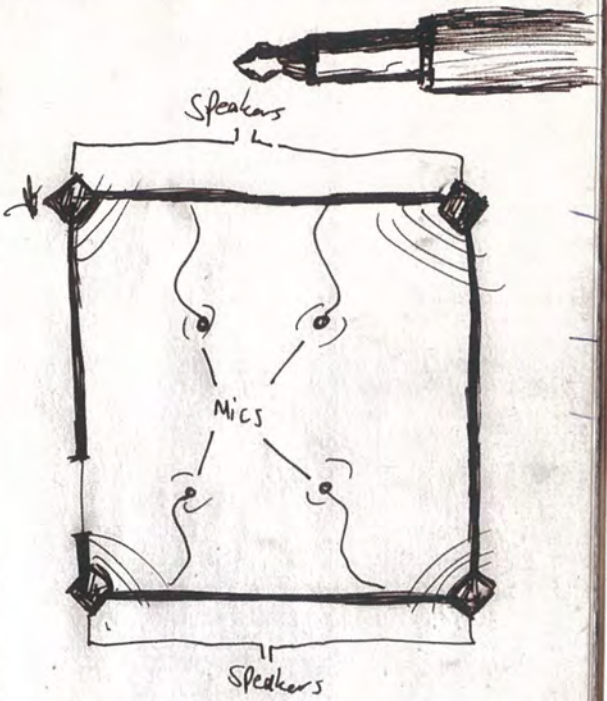
Karttailu

Gavin Roffey

Hayley Sharp



Speakers x 8



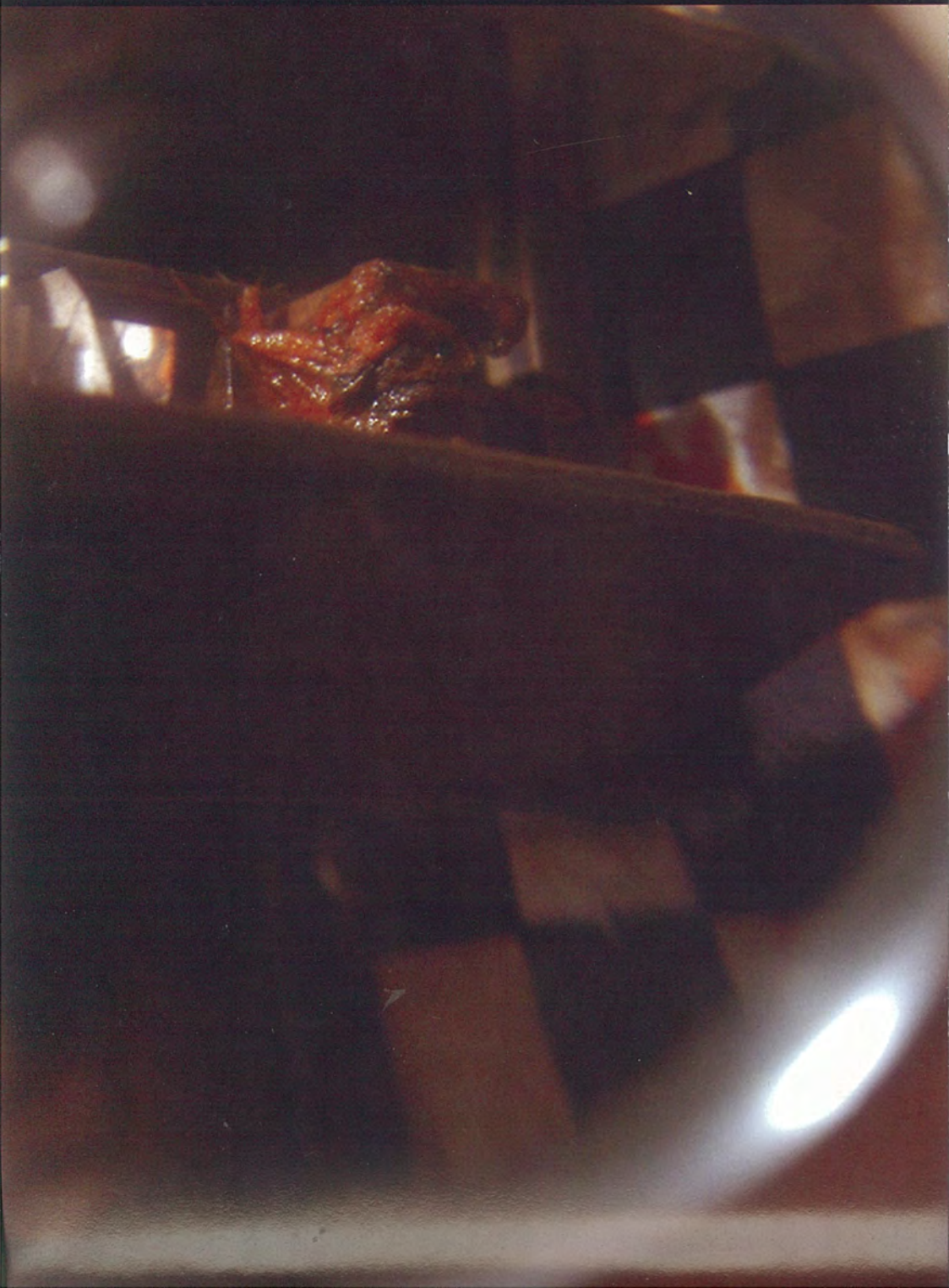
Mics x 4

Jasper Streit

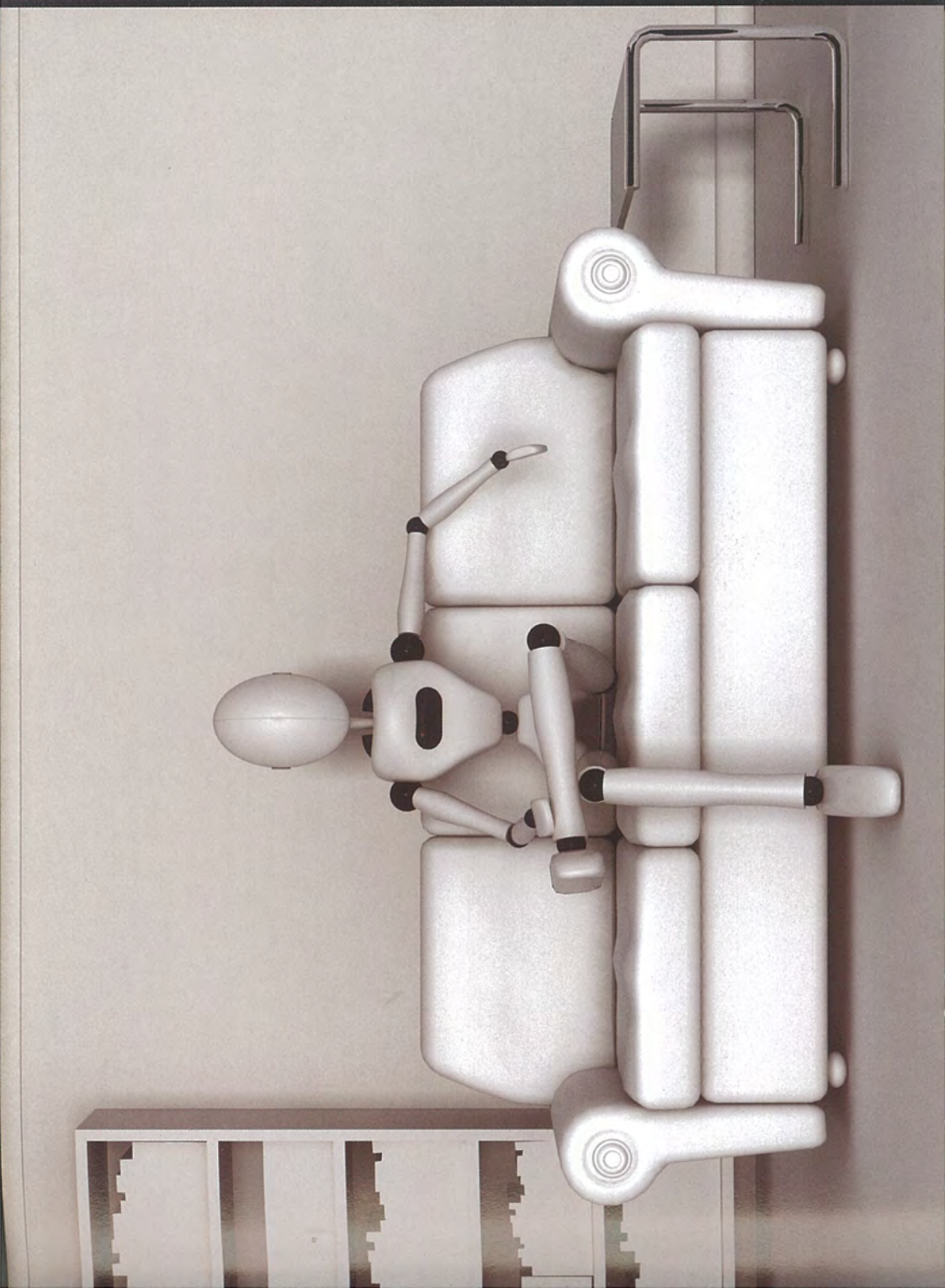
Kontakt mit der Verstand Karte

Sutthirat Supon

Wayde Szumyn



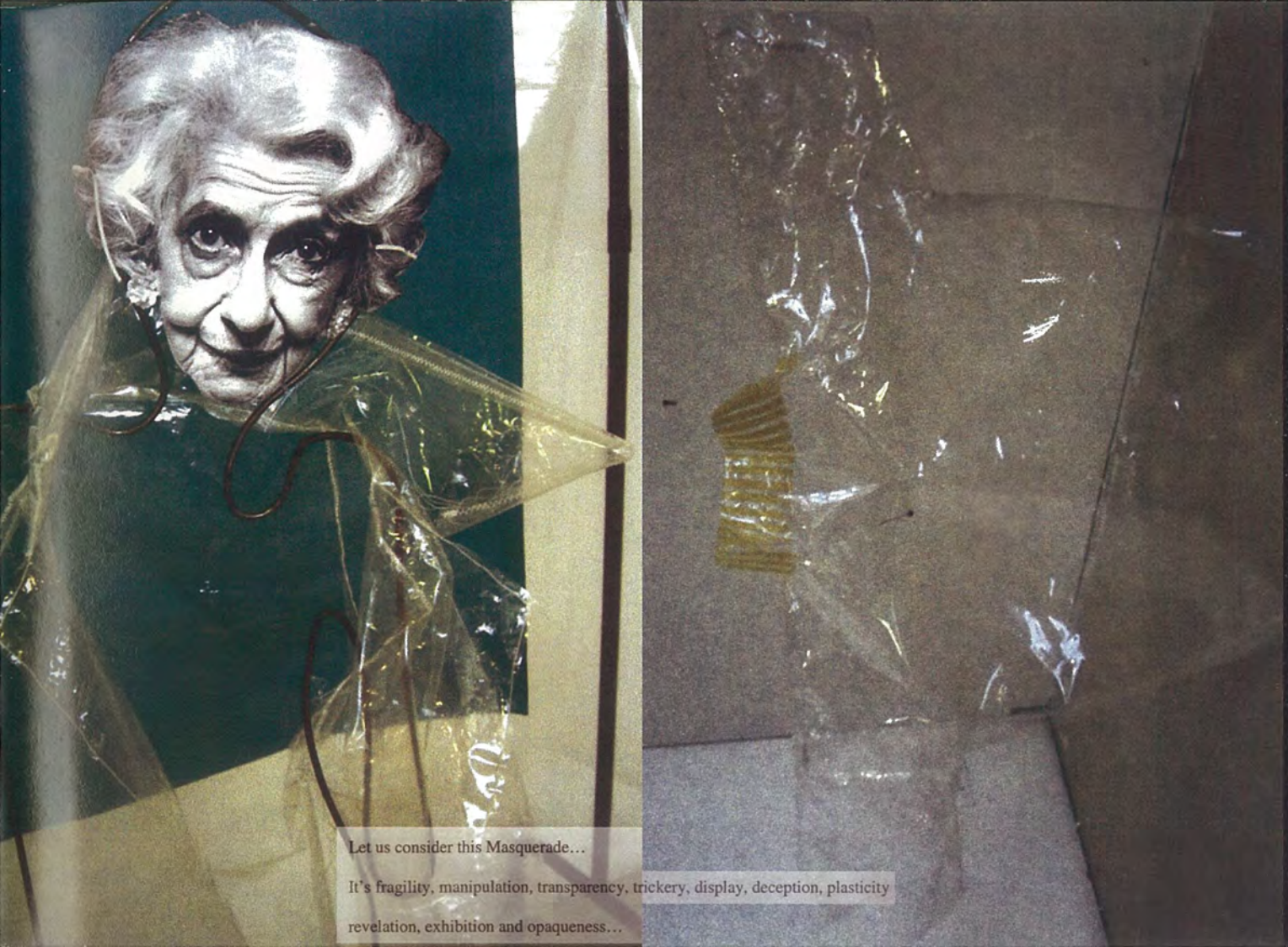
Ty Tan



Kathleen Turner

Rosemary Walker

Lynne Watt



Let us consider this Masquerade…

It's fragility, manipulation, transparency, trickery, display, deception, plasticity

revelation, exhibition and opaqueness…

Ariel Woolforde

Clearly Camouflaged

Xu Wen (Jenny)