



s e n

s o r

i a > 04





# sensoria<sup>>04</sup>

**Graduating Third Year + Honours Exhibition**

November 19 - December 3 2004

University of  
Western Sydney 





**sensoria** *n. pl.*

**1** The part of the brain that receives and coordinates all the stimuli conveyed to various sensory centres

**2** The entire sensory system of the body

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**WELCOME**

4

**HONOURS**

Deborah Baker

Melissa Chee

Jane Davidson

Michael Fardon

Luis Martinez

David O'Donoghue

Elizabeth Pozega

Annamarie Uren

Karen Young

Henry Hugman

Jon Hunter

Ivan Lisyak

Peter Newman

Jasper Streit

20

**THIRD YEAR**

Kay Andonopoulos

Amy Baldock

Patrick Banks

Christopher Berendt

Andrew Bocxe

Anna Boros

Luke Callaghan

Fabian Cannavo

Vicelle Chacon

Tracey Cole

Adam Costenoble

Jennifer Cuthbert

Rania Daaboul

Sarah Davies

Stephanie Differ

Mary Donnelly

Flinn Donovan

Danielle Dore

Jason Dul

Steven Fazio

Marjorie Fisher

Natalie Frisch

Stephen Fox

Katie Gill

Daniel Green

Karen Greenhalgh

Terry Hibbert

Le Anne Hoffman

Veronica Judge

Daniel Kojta

Amber Kelly-Ringrose

Linda (Lenny) Khamu

Kristen Kovacevic

Shavorne Leek

Craig Lewin

Kerri Lucisano

Kate McSeveny

Brendon MacMurray

Patrick Madigan

Lisa Mansfield

Emily Morandini

Kelly Outzen

William Noble

Julio Pena

Danielle Perkins

Jennifer Petersen

Elizabeth Plant

Raquel Robichaux

Mary-Clare Rooney

Robyn Ryan

Luke Stacey

Angelina Tankin

Kim Taylor

Isabel Veira

Jonathan Vencore

Alexander White

Cody White

Khemcal White

Emma Wilson

Daniel Wood





**JULIAN KNOWLES**

*Head, School of Contemporary Arts*

Welcome to the 2005 School of Contemporary Arts Graduating Exhibition for Fine Arts and Electronic Arts students. This important annual event showcases the work of graduating students to the public and to professional arts workers, demonstrating the range and quality of work produced by our students.

For the students it is the culmination of 3 to 4 years of intensive study during which they are encouraged to make work out of a strong sense of enquiry within the context of a complex contemporary culture.

The degree programs in the School are designed to allow students to develop a highly personalised practice under the expert guidance of academic staff, all of whom have significant research and professional profiles. We value this intensive, student focussed approach very highly and believe that it translates into some exceptional student work, which is widely recognised by the professional community as being distinctive, engaging and relevant.

I'm sure all who engage with this exhibition will be struck (as I am) by

the strength and maturity of the remarkable work which the students have produced.

I would like to especially thank and acknowledge the students for their incredible commitment and passion, and the tireless efforts of the academic and technical staff who work so hard every year to bring such a significant project to fruition. It is especially important, in these difficult times where universities are being asked to do more and more with ever diminishing resources, that we take a moment to contemplate the value of the visual and performing arts within the higher education landscape. It is a highly sophisticated form of education, which not only educates students as professionals, but also produces and nurtures an educated and culturally aware person who is able to make rich and substantial contributions to our community.

As a community of academics and emerging artists, we ask you to join with us in celebrating the value of what you see before you in this exhibition and continue to support our School in years to come.





# h o n o u r s

## **MICHAEL KEIGHERY**

*Head of Program, Fine Arts*

On behalf of the staff of the School of Contemporary Arts

The Honours Program within the School of Contemporary Arts at UWS provides students with the opportunity for rigorous self-directed research to be undertaken in a questioning, critical and yet supportive environment. In the first instance, the students create this environment for themselves by listening to each other and questioning each other whilst showing respect and understanding.

This dialogue is not confined to the walls of the University and these students have helped and supported each other as they have been moving their work and projects out into the local, national and even international art arenas. For me, the defining qualities of each Honours cohort has been their sense of camaraderie and their willingness to operate in the real world with a most particular sense of

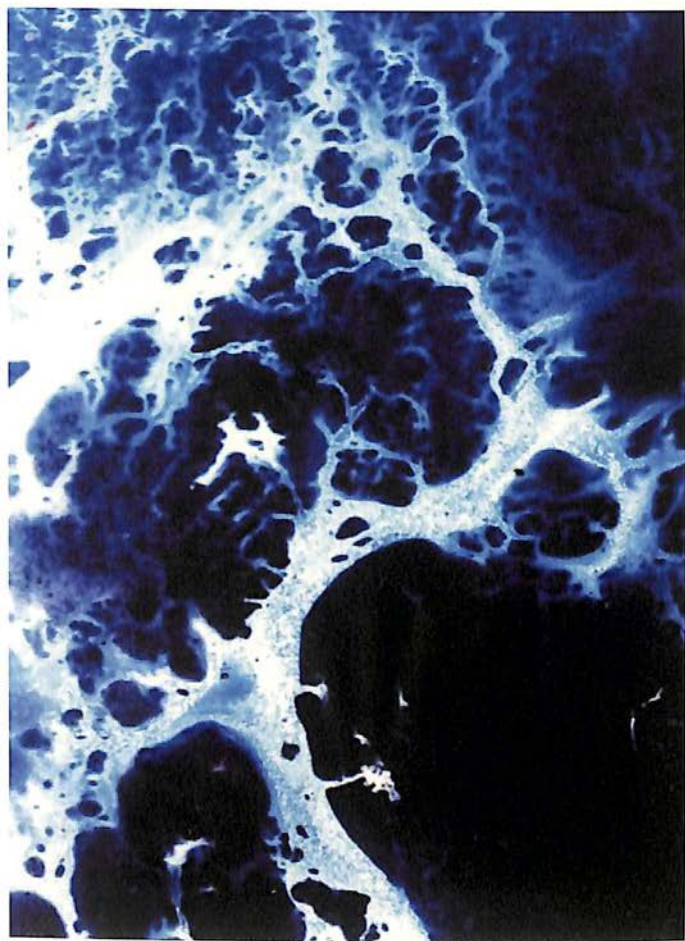
savvy, confidence, attitude and an edginess that is all too easily glossed over in a predominantly market driven art environment.

UWS has an enviable reputation for producing Honours students who are socially, culturally and politically engaged and this exhibition bears witness to that fact. I would like to thank the students for their self-motivation and perseverance and also to thank the academic and technical staff who had the good fortune to act as their supervisors and mentors.

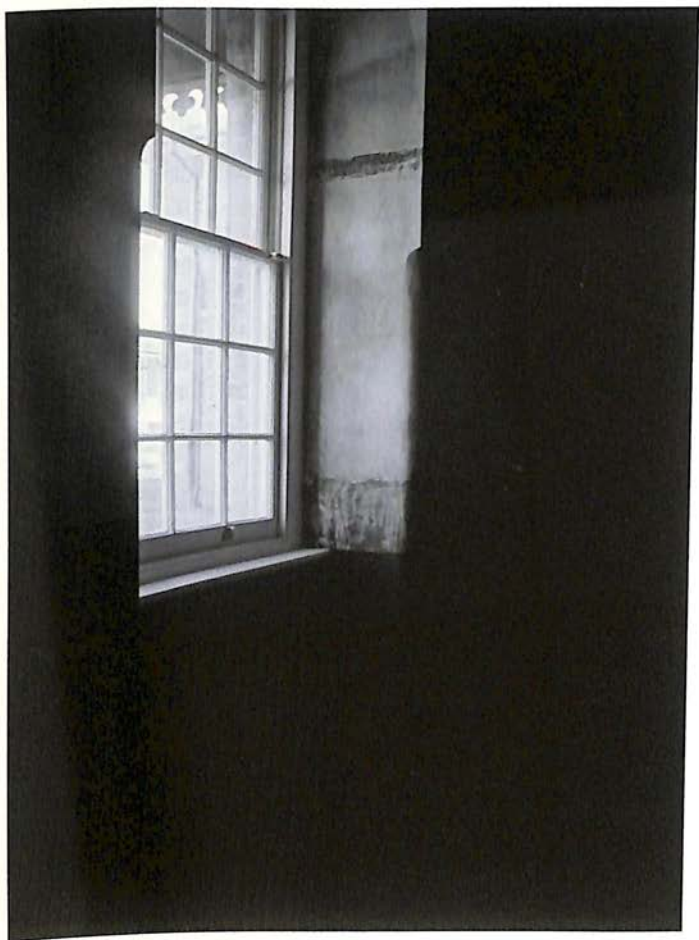
Universities are very hard and often prosaic institutions in these times. I would like to personally thank these Honours students for continually reminding me that education can be an extremely dynamic and challenging environment as this exhibition shows.



**DEB BAKER**



**MEL CHEE**



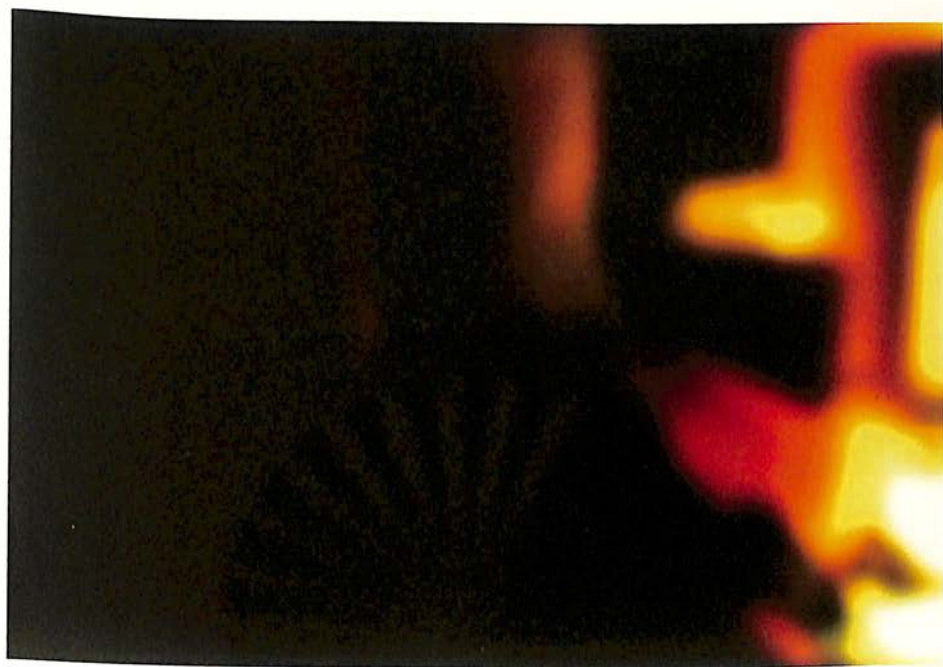
**JANE DAVIDSON**

*Untitled*

| In memory of all the children who once lived  
in the Female Orphan School, Parramatta.

**HENRY HUGMAN**

*The Black Sea*



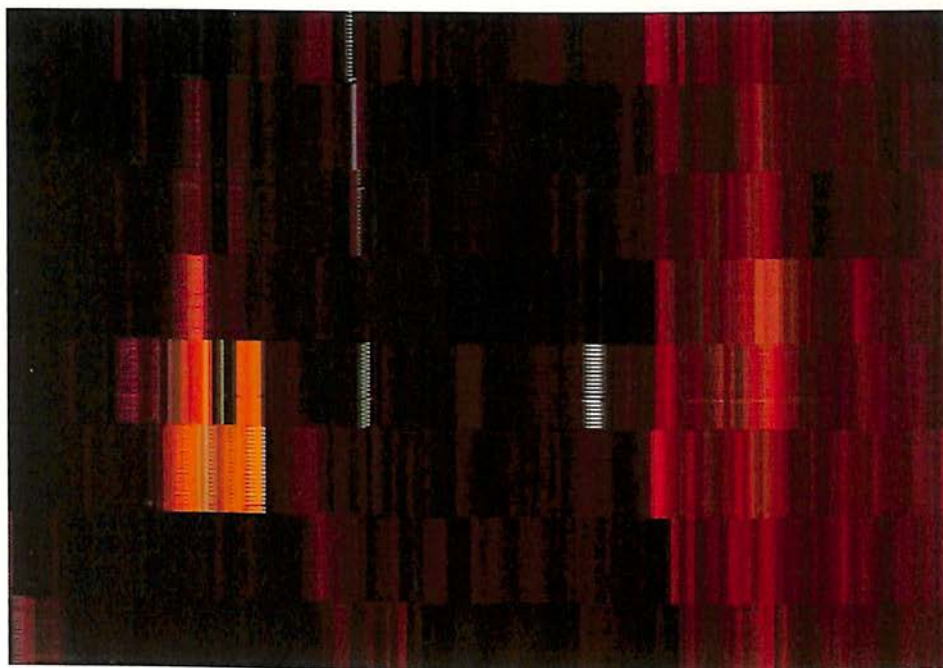


**JON HUNTER**

*Structure II*

Structure II attempts to elevate tired postproduction techniques to the status of an autonomous living structure. It is the rendering of cyberspace and the diminishing of realspace through the construction of a direct and reflexive connection between the visitor and a digital system. Can the prosthesis of the visitor into the living work occur in this instance, what then do they become?



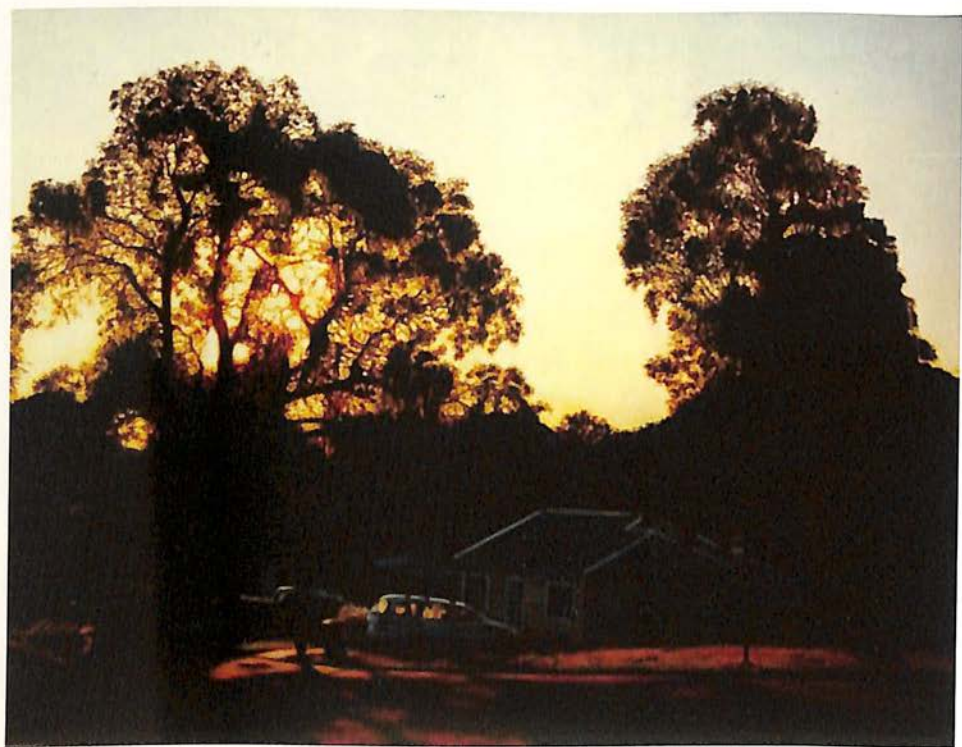


**IVAN LISYAK**

*2.minutes*

**LUIS MARTINEZ**

*Blacktown Winter Sunset*



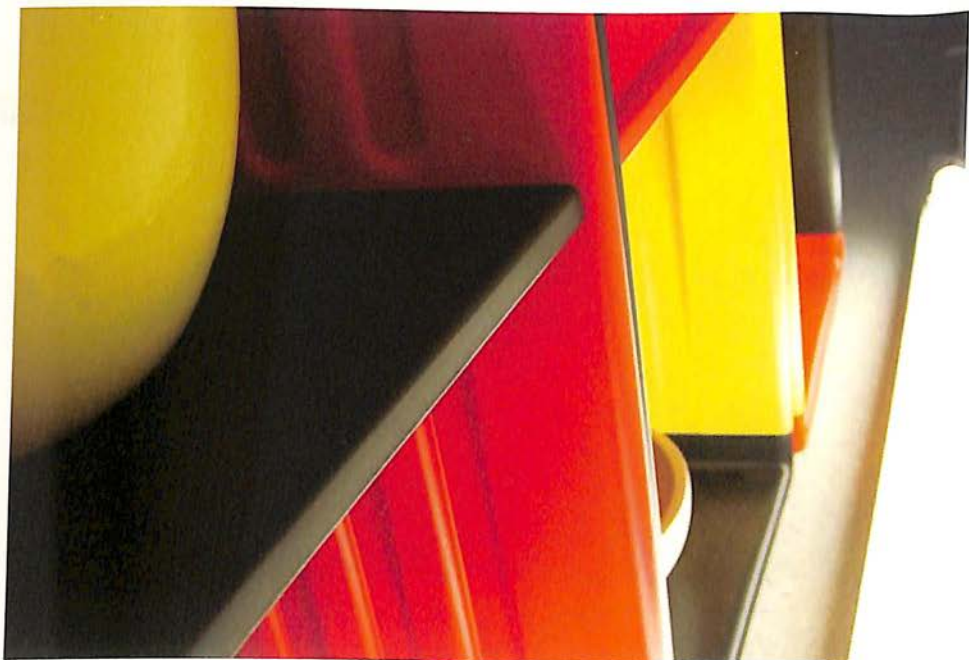
**PETER NEWMAN**

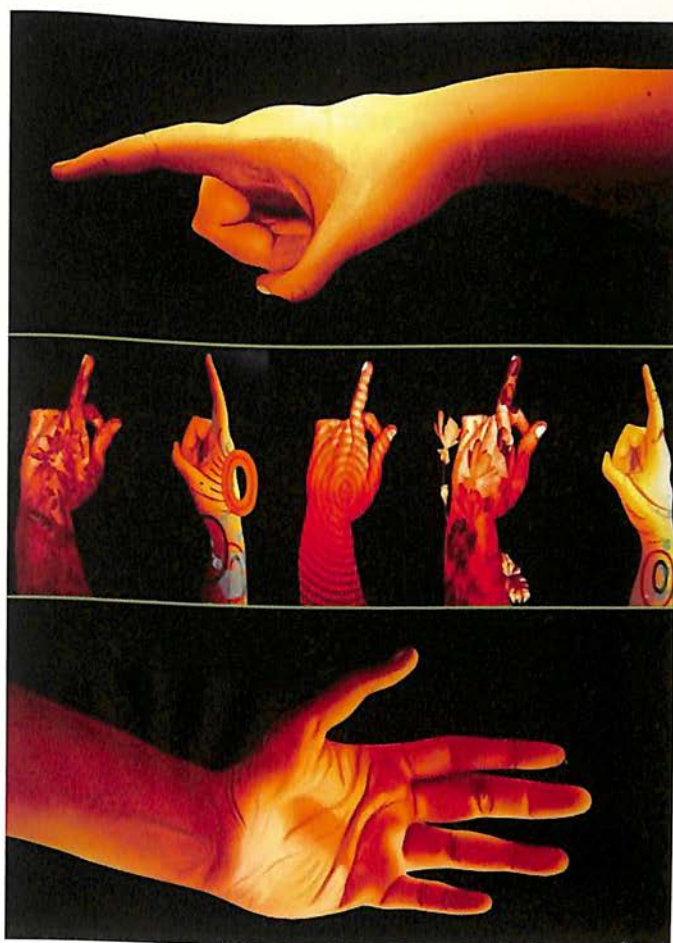
Peter Newman is an emerging artist from Western Sydney who primarily produces time-based works for both installation and performance. His practice is concerned with intuitively drawing from both digital technologies and organic artmaking methodologies in aspiring towards a seamless fluidity of process, ultimately offering an abstract cinema for the ears and eyes.

**DAVID O'DONOGHUE**

Marker Scheme No:  
107.13 (What if Ernst  
Mach was right?)

The *Marker Scheme* installations examine the space *In-between*. *In-between*: *virtuality, physicality, and materiality*. Between image and object. Between two pieces of bread we place the ingredients of our sandwich, between here and now, we propel ourselves along an *Empirical Line of Flight*. (What if Ernst Mach was right?) We have a sense of humour or we suffocate.

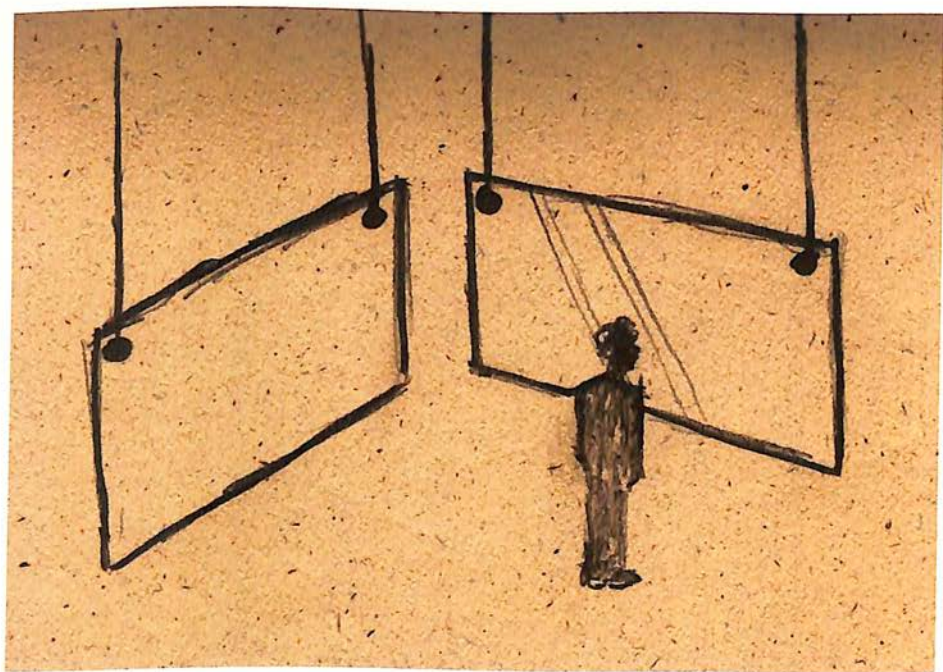


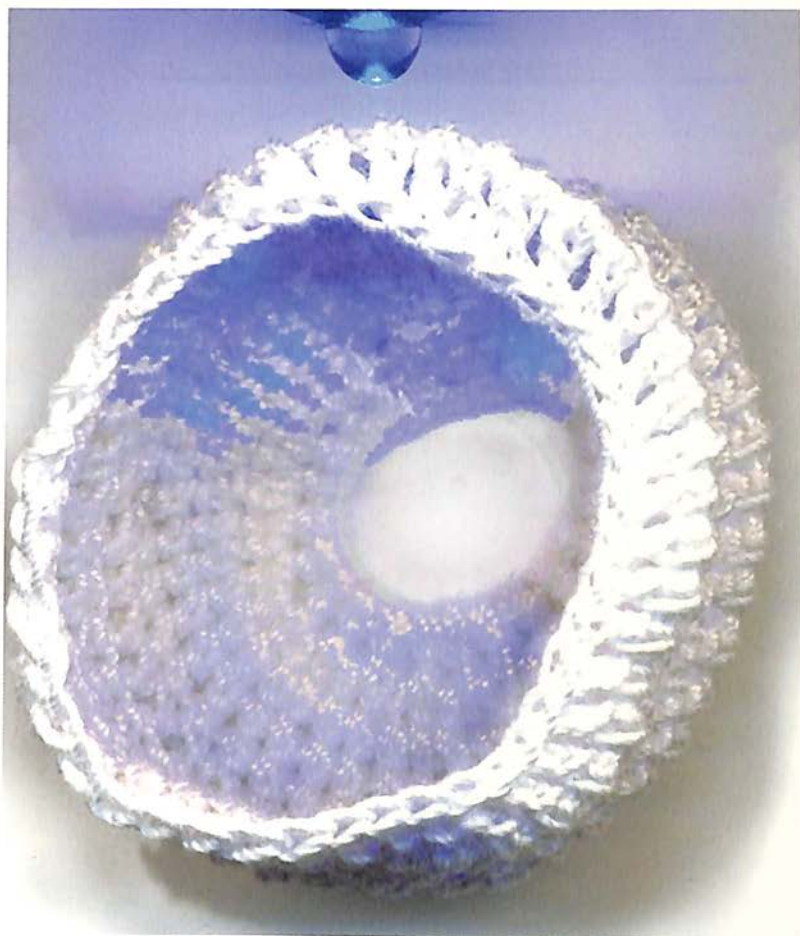


**ELIZABETH POZEGA**

**JASPER STREIT**

*Perceptual Screening*



**ANNAMARIE UREN**

The signs of our existence are everywhere if only we know where to look. But then after looking around for a while they disappear. All that is left is the act of existing. This act then needs to be documented before it blends away.

**KAREN YOUNG**

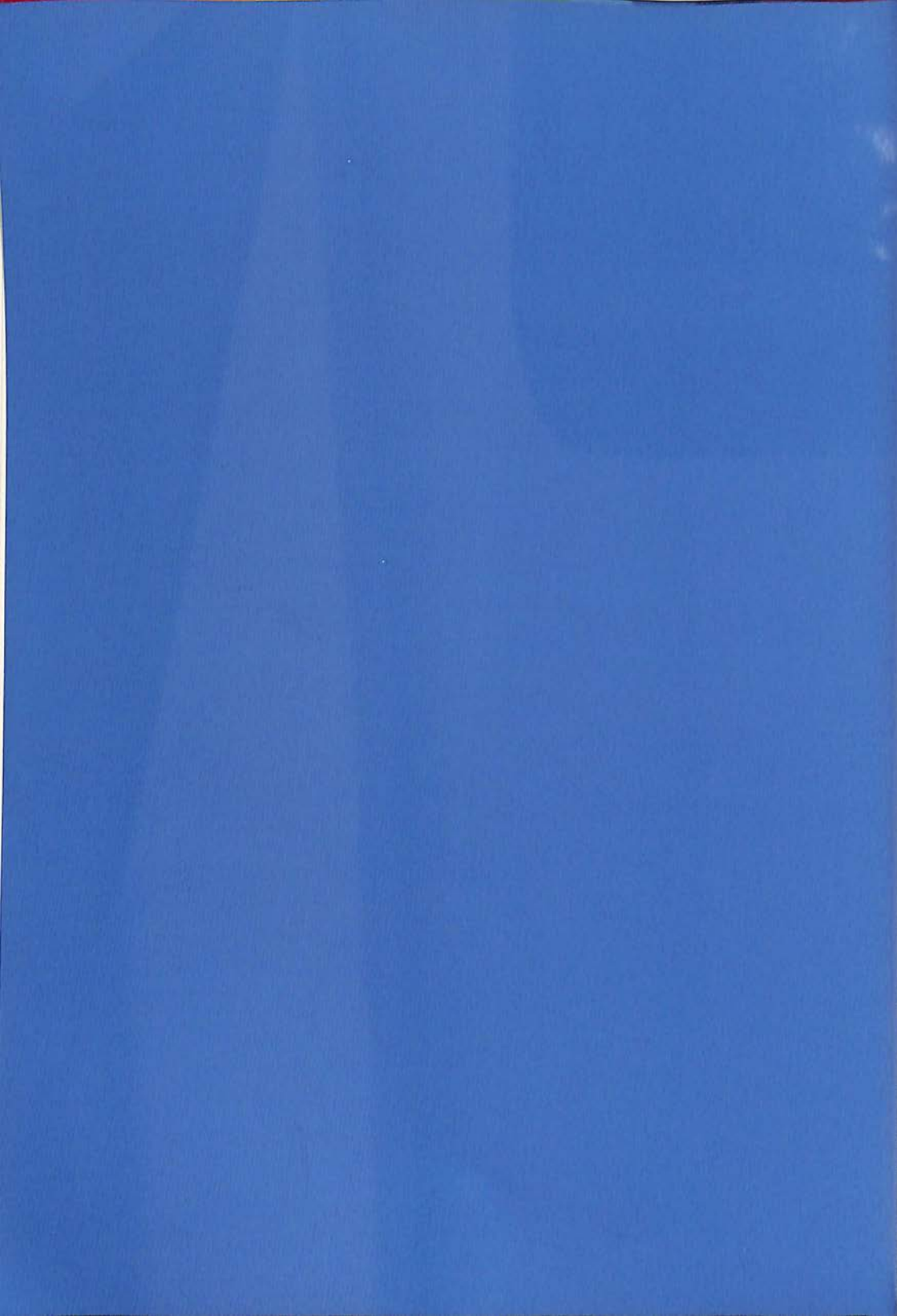
*My Funny Uncle*  
Video and installation

My Grandmother's china cabinet was her tool of control. Visitors to her home would be informed in subtle ways that they would not be eating off the good china housed inside of her china cabinet. They instead were permitted to appreciate her fine china collection and excellent taste through the glass doors of the locked china cabinet. This along with the deceptive presence of cocoa in the Milo tin led my Uncle to an appreciation of the china cabinet that my Grandmother could never have imagined.









# t h i r d y e a r

## **MICHAEL KEIGHERY**

*Head of Program, Fine Arts*

The School of Contemporary Arts sees this Graduation Exhibition as an important event in the cultural life of the University of Western Sydney and of the region. The exhibition highlights a diverse and vigorous range of work that is often idiosyncratic and iconoclastic. This aspect of the work gives me great satisfaction as it reflects the fact that these exhibitors have learnt how to express their own voices and visions. As a community we are in special need of these individuals who have the capacity, maturity, motivation and courage to hold a mirror or a microscope for us to contemplate, question and even change the way things seem.

For the Exhibitors, this exhibition is the culmination of three years of challenging study in which they have learnt to become independent and creative researchers with the range of studio skills necessary to give the results of that research a material form. This study is not easy and I am sure that the Exhibitors have experienced good doses

of frustration as well as satisfaction and excitement during the course.

The Exhibitors are to be congratulated for this commitment and perseverance. These qualities have led to the high standard of work on exhibition but, just as importantly, these qualities and the skills of independent research and creative problem solving which they have learnt will enable these graduating students to make a valuable and positive contribution to society in whatever endeavors they undertake in the future.

I would also like to take this opportunity to thank the Exhibitors' families and friends for their generous financial and moral support to the students during the course of their studies. I would also like to thank the academic, technical and general staff for the dedication and professionalism they bring to the course and students' educational experience at UWS.

I am sure that you will join with me in congratulating the Exhibitors and wishing them well for the future.

**KAY ANDONOPOULOS**

An essential part of this practice is its existing and validated philosophical foundation, the accumulation of knowledge through life experience and the subsequent enlightenment there after. The work in discussion re-invents and re-interprets traditional media to initiate a new and excited dialogue. However, not all persons readily accept this theory. To use Plato's allegory of *The Cave* as an instance, one can only encourage a suspended silence so they might hear the crackle of the embers.



**AMY BALDOCK***Beauty Is But Skin Deep*

Cowhide and bone

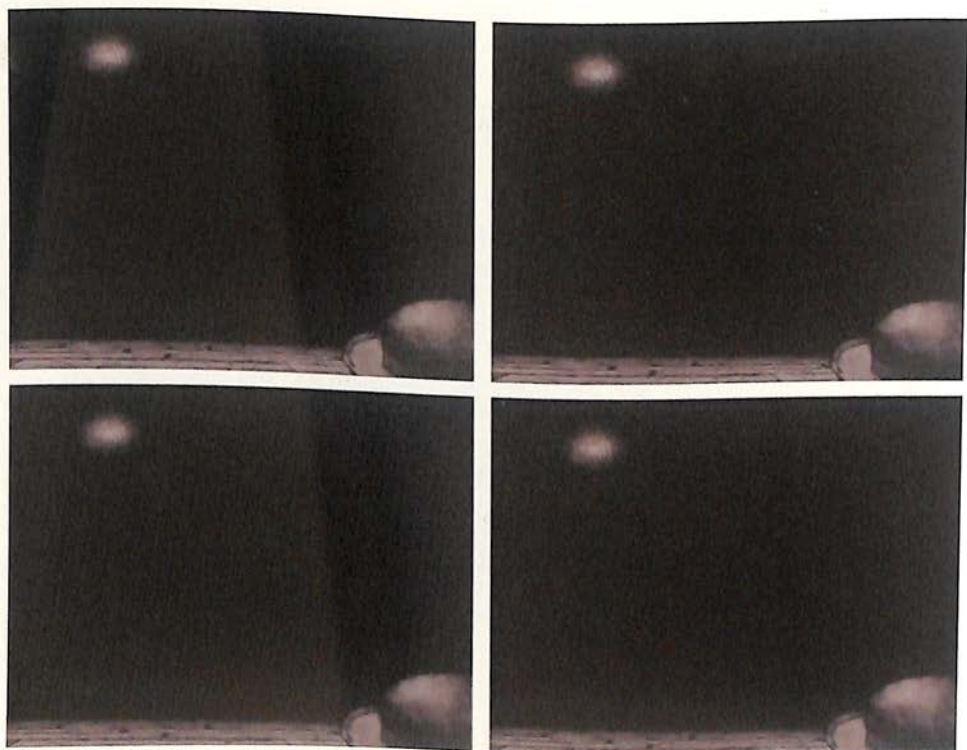
As a developing artist, passionately interested in exploring objectification and the feminine concern, my sculptures characteristically tend to embrace an understated elegance, typically on a smaller more precious scale. I hope to evoke subjective emotional responses from the audience.

**PATRICK BANKS**

*Untitled*

Ink, aquatint and  
dry point on paper

My practice is about how I relate to the world,  
perceived through my subconscious, resulting in  
my artworks. I am influenced by my subconscious  
and surrealism.





**CHRIS BERENDT**

*Spider*

Computer,  
data projector

Spider is an interactive work designed to encourage the viewer to engage with him. The participant is able to hold a conversation with Spider as Spider has learning capabilities as well as a database of questions and responses based on A.L.I.C.E by Dr. Wallace.

Thank you to Terry Hibbert and Dr. Wallace.

**ANDREW BOCXE**

*Cellar-door*

Video work

This short film is about me breaking the barriers between the different worlds of my day-to-day life which include such things as, work, uni, family, love, home, etc. I feel like my 20 years have gone by much too fast, so I live in the now, with the loudest laugh and strongest drinks because sometime I feel more dead than alive.







**ANNA BOROS**

*Untitled*

Series of sculptures  
and pictures

Plaster, metal,  
ink and paper

I realise my manifestations of the subconscious through drawing and sculpture. My work includes elements of surrealism and minimalism. I like to challenge the viewer's perception of reality, and explore its dimensions, producing 3D images within a 2D space, and 3D works from 2D sources, being black and white.

**LUKE CALLAGHAN**

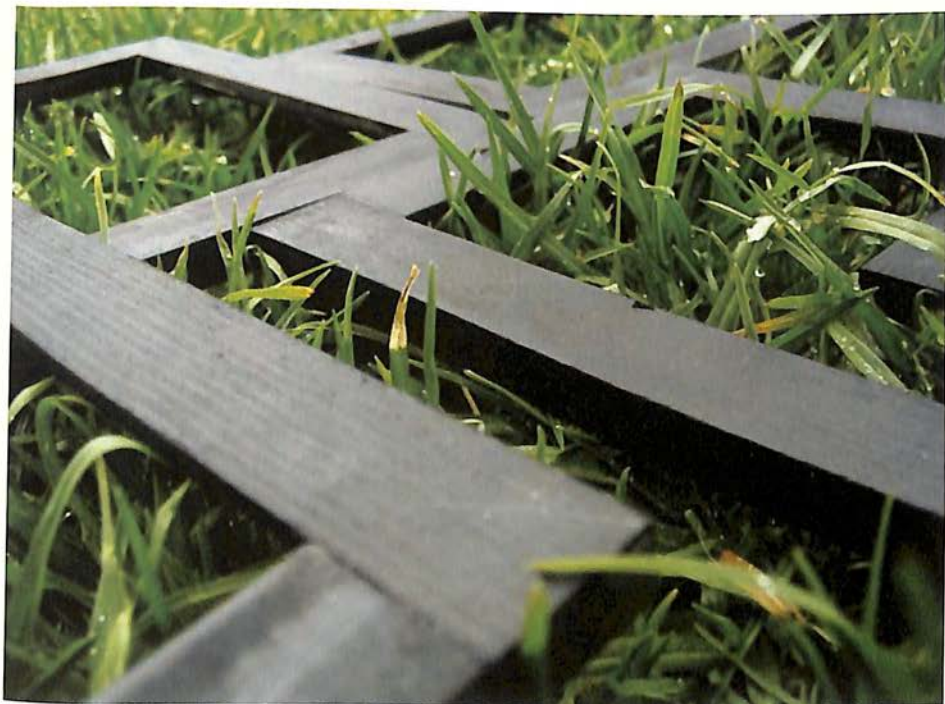
*Life Outside*

Digital media

Luke Callaghan is an artist working mostly with digital media, such as sound, video and game art.

The work *Life Outside* is an interactive environment where the user navigates an abandoned house, exploring both sound and vision. The work deals with ideas of memory, confusion and mental instabilities.



**FABIAN CANNAVO**

Photography and video

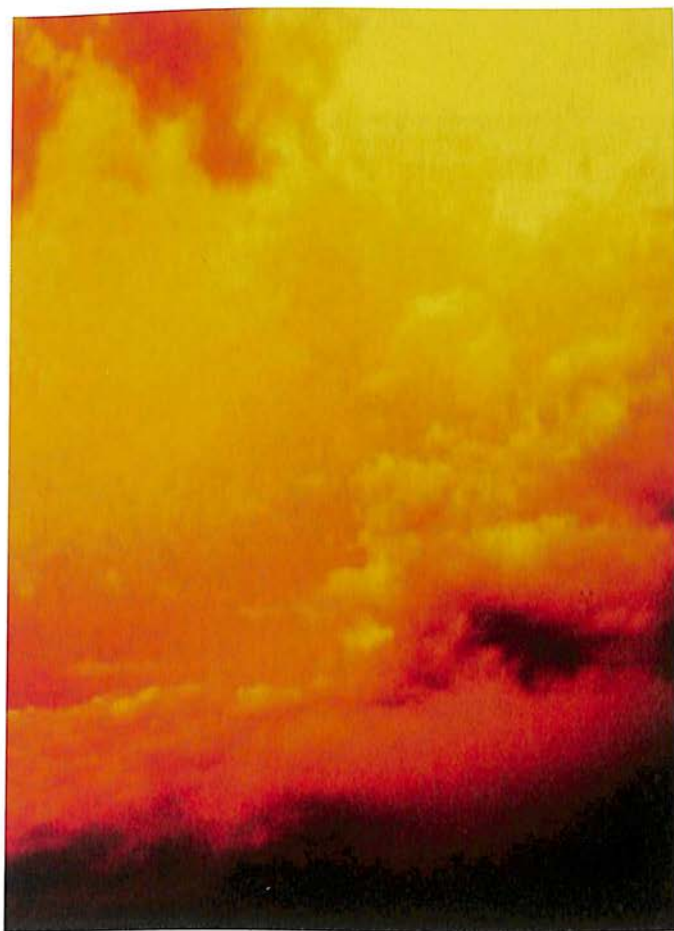
We are presented with frames on a daily basis and an image on the inside of that frame is what we are told to view. The frame restricts the viewing and what happens beyond that frame is a mystery to the viewer. My work allows the audience to see inside the frames but also what is beyond the border of the frame.

**VICELLE CHACON**

*Untitled*

Pencil on paper





**TRACEY COLE**

*Grad Show Excerpt*

Video Still

Photography, video,  
sound, found objects,  
installation

No matter which realm we belong to, no matter  
what kind of individuals we may be, we are dreaming.  
It starts when we are born, it ends when we die.  
Another dream will begin after that.  
The universe: an infinite realm of exploration,  
learning and possibility.

**ADAM COSTENOBLE**

2 Channel video  
installation

We are imprisoned by our own need for survival.  
Our potential for improvement and enlightenment  
is dampened by our materialistic desire to consume.  
The outer limit is a realm of no escape and no return,  
those that reach it only serve to reinforce the boundaries.




**JENNY CUTHBERT**
*Wilted*

Oil on canvas

10.30am: I go to the hospital with my mother to give her support while she gets a skin cancer removed in the cosmetic surgery department. I glance through a door as a nurse walks through into a private room. I catch a glimpse of a girl who is being prepared for surgery. She seems to be quite attractive. Though I know that I shouldn't I look at the clipboard on the door. In a few hours, she will have bigger breasts and a new nose.

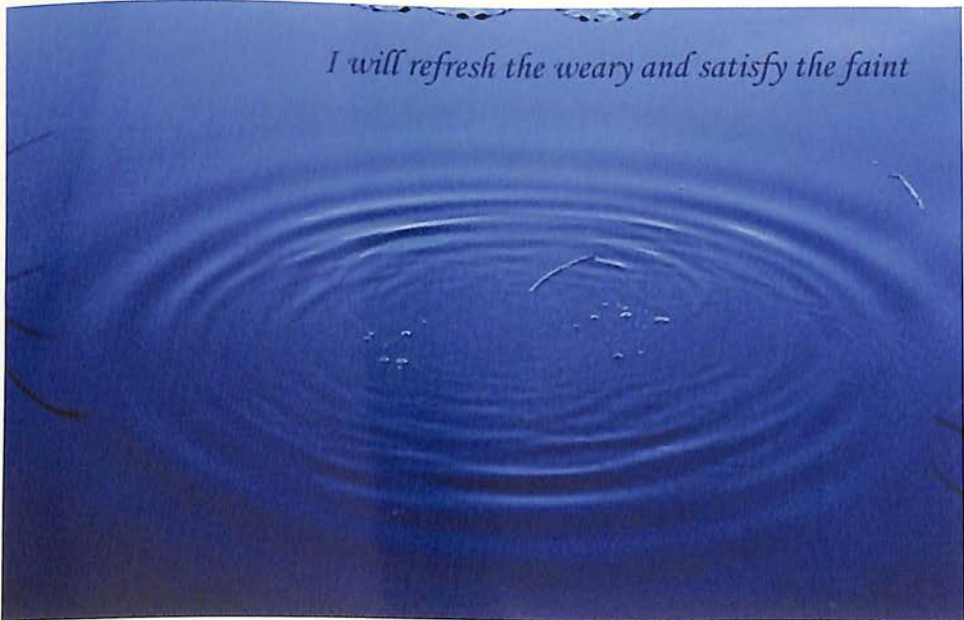
**RANIA DAABOUL**

*Grace Awakening*

Colour photography

A personal work portraying Gods loving hand of grace in my life. The images represent bible passages which have refreshed my soul... "*I lift up my eyes to the hills – where does my help come from? My help comes from the Lord, the maker of heaven and earth*" Psalm 121:1-2

*I will refresh the weary and satisfy the faint*





AUGUST 2004

BRING ANA TO GIVE WORK

23 MONDAY

382 170  
646 270  
send CV TO CHAOS TV...  
bring Clink & tell them NO work.  
buy phone card  
3pm consult Deb  
send toll rcds...  
call Nostra...  
Ring Sarah

24 TUESDAY

DO ALL LANDSCAPE PAGE FOR HIRSH...  
FINISH FIXING MIKE  
OR TAKE TO PEAKING FOR...  
4-5 PM  
call Mike...  
return to desk  
bring daybreak price...  
stay at Dads

25 WEDNESDAY

go to bank...  
METAL OFFSETS...  
MIKE HOME TRIP...  
opening Video...  
@schola  
stu  
edu

THU: ROSWELL NO MEET AUGUST 20

STASH Flgs in the Sydney

THURSDAY

bring 80 videos  
Rally  
Peace & Fliss  
MIX analysis  
AM: 7  
PM: 11  
Bank Unicom \$50  
Mental Health

Thursday night  
AM: TEST TRIP...  
h...  
OPUS 2  
@ Bidwill  
KOTHE...  
Bidwill & futur  
is playing & gene  
CHAOS TV 6  
D NCA W 70  
POTER Zone

FRIDAY

SATURDAY

SUNDAY

WORK

Sunday Sacramento \$7 2-8

hollywood hotel

SARAH DAVIES



**STEPHANIE DIFFER**

*Allegory of Faith*

Fishing net, tin,  
aluminium, lead,  
crochet thread, wire,  
cotton and glue

Amongst the debris scattered after the fighting is done, you're likely to find trinkets and charms and lucky pieces along with the dog tags and helmets. These lucky pieces, like the dog tags, remain as fragments of individuality. They become tangible displays of faith.

**MARY DONNELLY***Idle Conversations*

Mixed media, diptych

My practice is closely associated with the genre of Still Life as I believe that these inanimate objects are closely bound up with the everyday, representing our most intimate connections with reality.

They become containers of emotional investment, sitting within an area of visual language and the out-of-field perception framing.

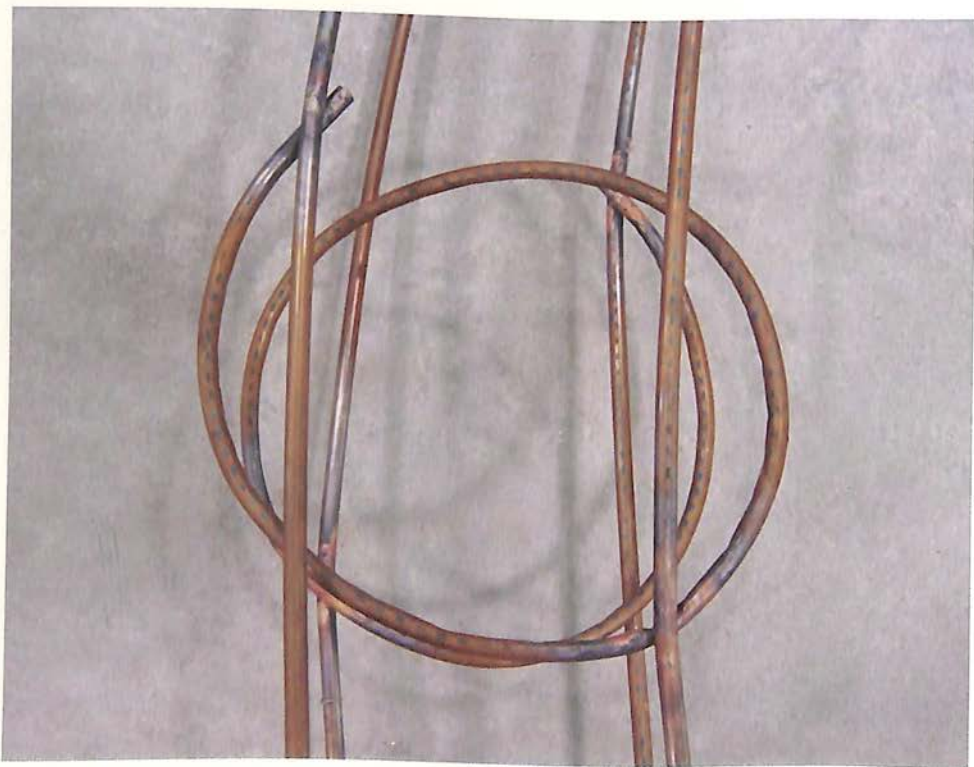


**FLINN CHANEL  
LUKE DONOVAN**

*Atomic Light*

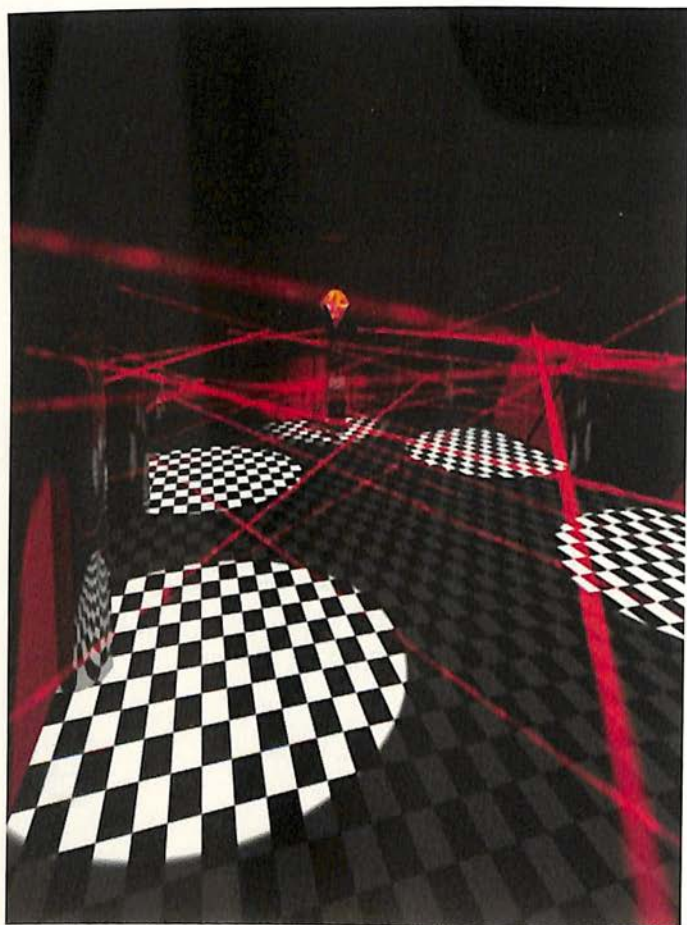
Wood, Copper,  
LCD Lights, wires  
and transformers

This is how I see my life flowing from  
the connection of Atom energy points  
that my Father, Grandfather and all  
the Donovan men before me have  
drawn upon in time.



**DANIELLE DORE***Time*Digital media and  
photography

I want to explore and achieve an articulation of Time. My work is predominantly digital art combined with elements of photography. A camera takes photographs that capture a moment in Time that can never be returned to, instantly becoming a memory. It's these images and our memories that bring us as close as one can get to going back in Time.



**JASON DUL**

*FeaR EscapE*

5.1 surround speakers,  
video projector, screen,  
electricity

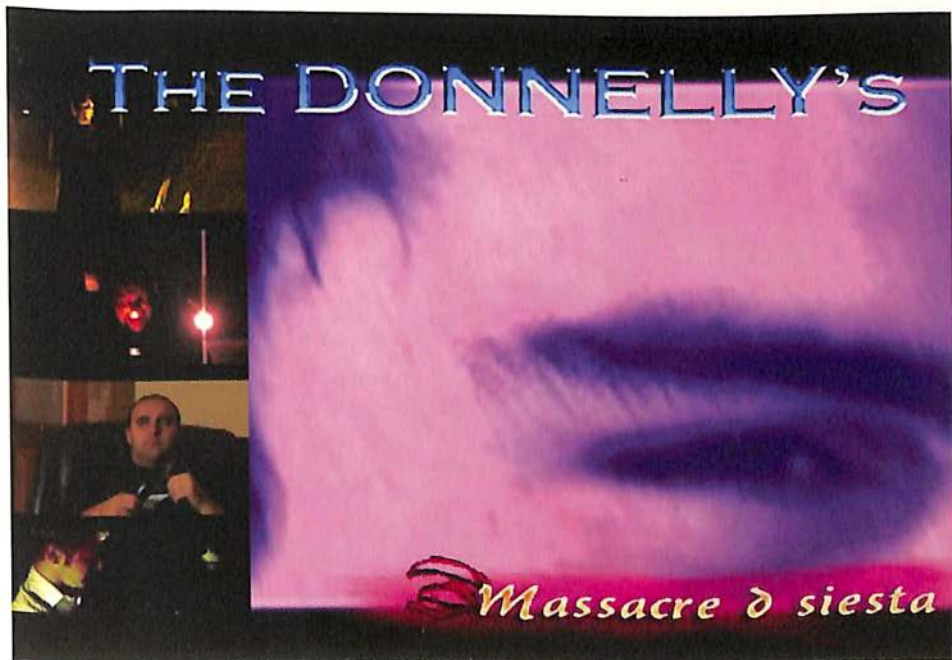
Jason Dul has been a 3D video and sound artist for over 2 years. He specialises in creating works designed to provoke a specific feeling in the viewer. This work, *FeaR EscapE*, includes a 5.1 surround sound audio track and a 3D animation which focuses on the *paranoid* mind.

**STEVEN FAZIO**

*The Donnelly's and  
Massacre d siesta*

2 x 10min Films, DVD,  
projection, 5.1 audio

I love to tell a good story. I have always told stories.  
I make movies to tell stories, I tell stories to make  
movies. The masses will adore my narrative. People  
will watch my films and be enthused by my stories.

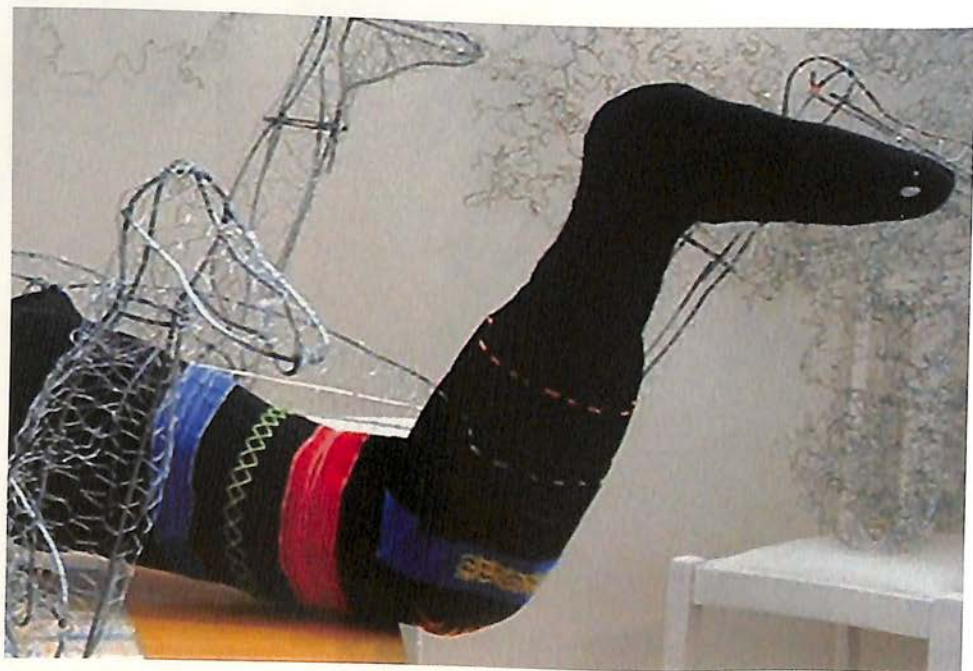


**MARJORIE FISHER**

*The Ragbag Circus*

Mixed media

*The Ragbag Circus* has been created as an artwork that awakens the child within. What better place to capture a childhood fantasy, along with an adult's fascination with the bizarre, than a circus. A sideshow spectacle with a difference.





**STEPHEN FOX**

A large portion of things we see are second hand imagery – photography, film, video, advertising. This visual media is based upon the use of images to evoke ideas.

My interest lies in the capabilities of imagery to portray different ways of seeing our environment/habitat, and in the experience of viewing these new modes of perception.



**NATALIE FRISCH**

*Detail*

Colour deep etch,  
aquatint

Throughout life you want to capture the moment you felt best in, felt most loved in or the moment you felt a deep loss. You want to own that time, take a hold of it and keep it with you. But the world keeps moving and the present is constantly becoming the past. No matter how much you wish to own the past, life is always ahead of you.

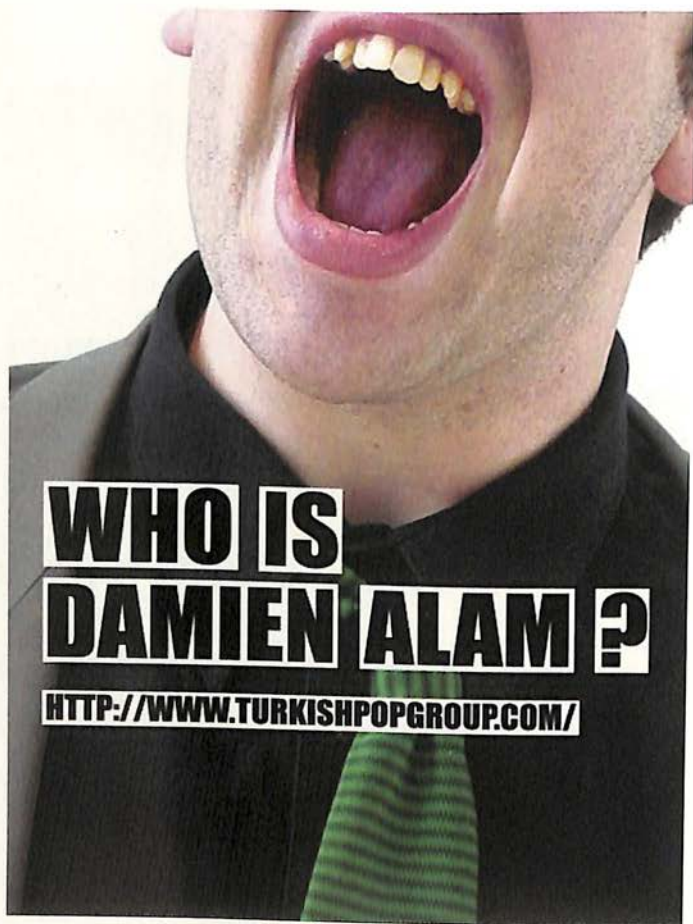
**KATIE GILL**

*Cubby House Series*

Installation

To create an artwork is to discover and learn about the self. Within the quest of self-discovery, through producing work about the self, I have entered an exploration into my eating habits ie, the obsession and the consumption of food. My work questions the ever-going cycle of eating versus weight obsession that haunts many people. Why is it that my *self* is tangled in the ever going torture and hidden disease of over eating? What is it about my *self* that makes me obsessed with food?





**DANIEL GREEN**

*The Fall Of Turkish  
Pop Group*

Performance,  
mixed media

Daniel Green operates in a multi-disciplinary practice, focusing on new media and performance works. Taking influence from the Fluxus and Situationist movements, Daniel aims to create works that allow for participation from their audiences, providing an opportunity for members of the public to contribute to the contemporary cultural discourse.

**KAREN GREENHALGH***Vote – One*

The majority of my work proceeds from a place of consciousness. These conceptual thoughts arise from an interest and engagement with social, historical and political issues. The social and political terms that are referenced in the work may question dominant ideological discourse and suppose a divergent view. Furthermore, themes which include identity and displacement are engaged and addressed within the work.

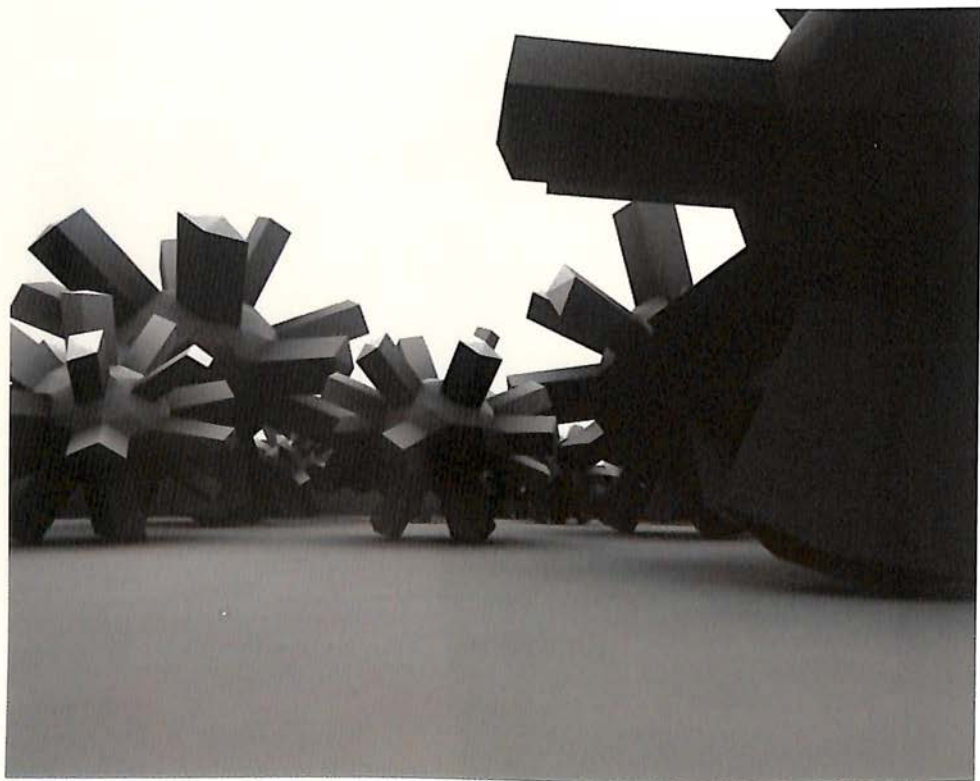


**TERRY HIBBERT**

*Environment22*

Computer,  
data projector

A virtual installation which the user is able to explore. *Environment22* is a virtual space enabled by a real-time 3D engine. The environment is shrouded by an ominous white void. This work engages with ideas of interaction, simulation, unreality and the virtual void. Visit <http://www.at22.tk>



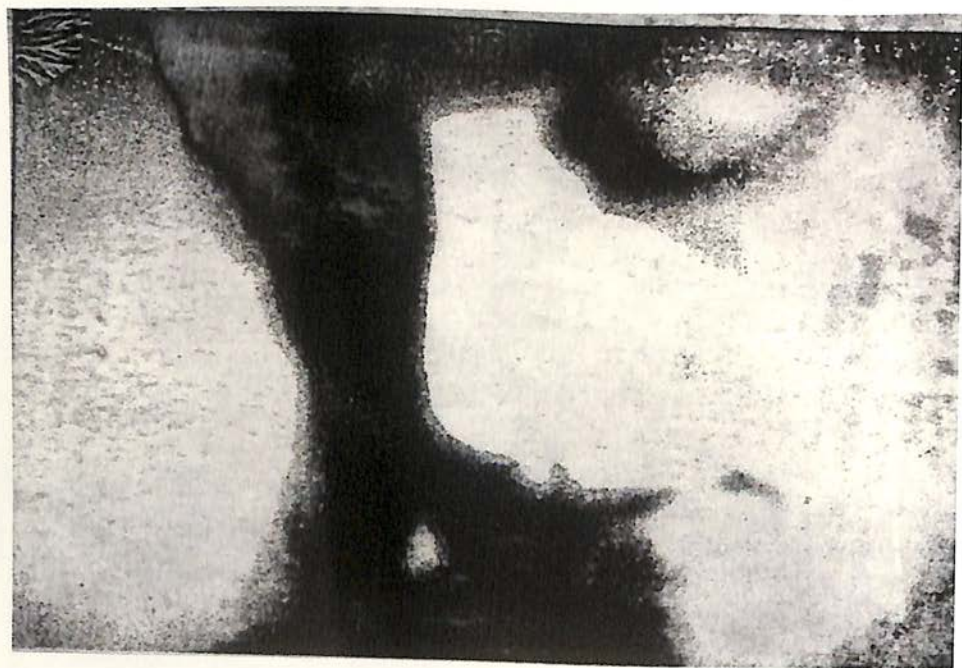


**LE ANNE HOFFMAN**

*Slurp, lick, suck*

Oil on canvas

What it is! Is not always  
what is perceived.



**VERONICA JUDGE**

*Does Yr Head In*

Installation, paper,  
pens, video

*'Sometimes I control it, and you imagine yourself  
watching me...'*

– Tyler Durden



**AMBER KELLY-RINGROSE**

Photography and videography

At the refreshing age of 21, I have successfully completed a degree in BFA Photo-Imaging. I have also worked in the Wedding Photography Industry for the last 3 years, with well known companies such as Dekker, Blumenthal Photography & Visuality. I am currently producing quality 360 Degree Panoramas of Sydney, which are available for purchase.



Amber Kelly-Ringrose



AKR photography



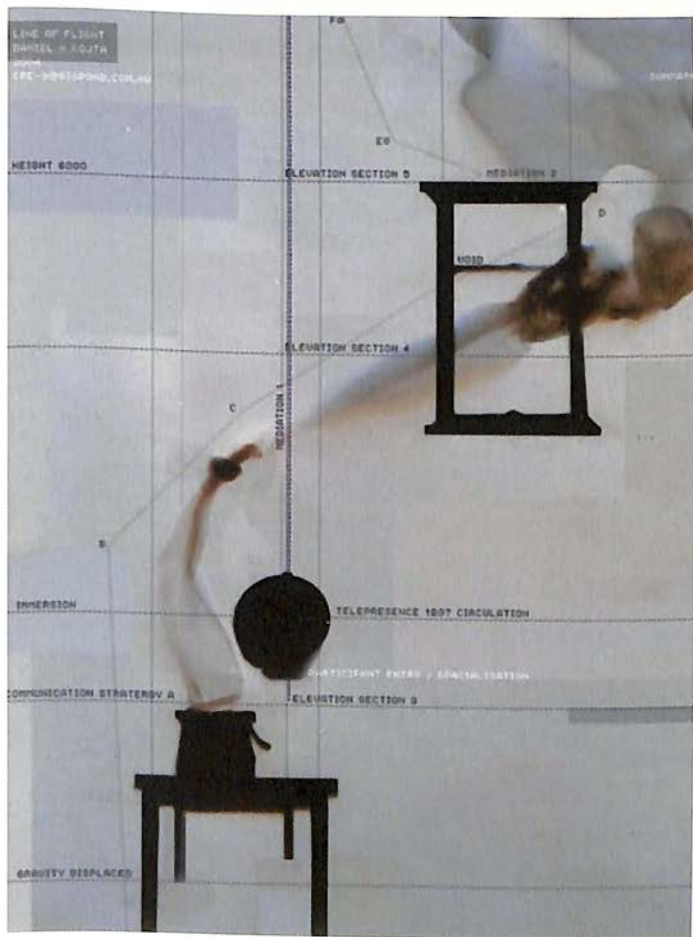


**LINDA (LENNY) KHAMU**

*Pieces of me*

Photography (35mm)

My work *Pieces of me*, is a collection of photographs showing snippets of my life, from thought's, emotions and events. This work is purposely scattered, intended to confuse the viewer with different subject matter. Some photographs are contemporary and some are traditional. *Pieces of me* recollects the pressure's of having different identities as an ethnic Australian woman. From tradition, sexuality, gender, religion etc...



**DANIEL KOJTA**



**KRISTEN KOVACEVIC**

*Untitled*

Etching, aquatint



**SHAVORNE LEEK**

*Macro-Grid*



**CRAIG LEWIN**

*Untitled*

Series of 4 Photographic  
Transparencies: Kodak  
VSE100 Film. Printed on  
Opalescent Ink Jet Paper.  
Each Print: 91.4cm x 122cm

I seek to find Kant's elusive aesthetic revelation from the abstract made physical, the physical made conceptual from the grotesque and the beautiful. I use any medium, any delivery system, capable of communicating ideas, thoughts, emotions or sensual experience. Past artistic codes are often included and transformed within my work.

**KERRI LUCISANO***Untitled #1*Series of 11  
photographic prints

Isolation evokes the mind. It encourages risk and heroic gestures. These images of solitude create a sense of alienation, of being in a place that is familiar and yet unknown. The tone of the photographs can affect the mood of the audience. It dwells on the value of what is difficult and mysterious in each individual's life. The detachment of the photographs become intimate and beautiful, yet disturbing.



**KATE MCSEVENY**

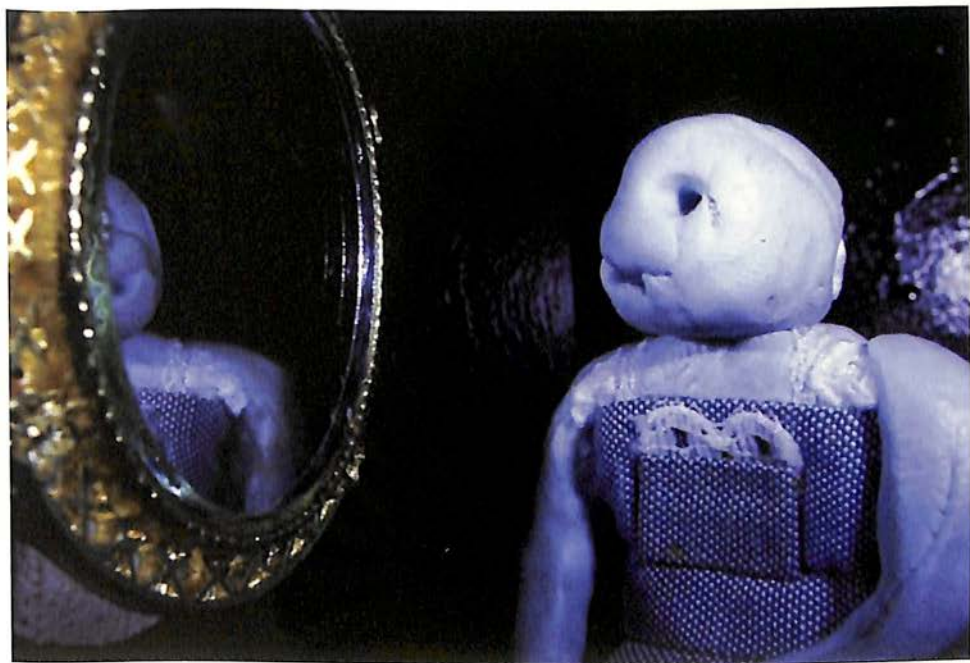
*Tracks in the Sand*

*My work is strongly influenced by my own personal adventures through the outback and the Australian Bush. Australian artists such as Fred Williams, Tony Tuckson and Tim Storrier have been a strong influence throughout my art making over the last three years.*

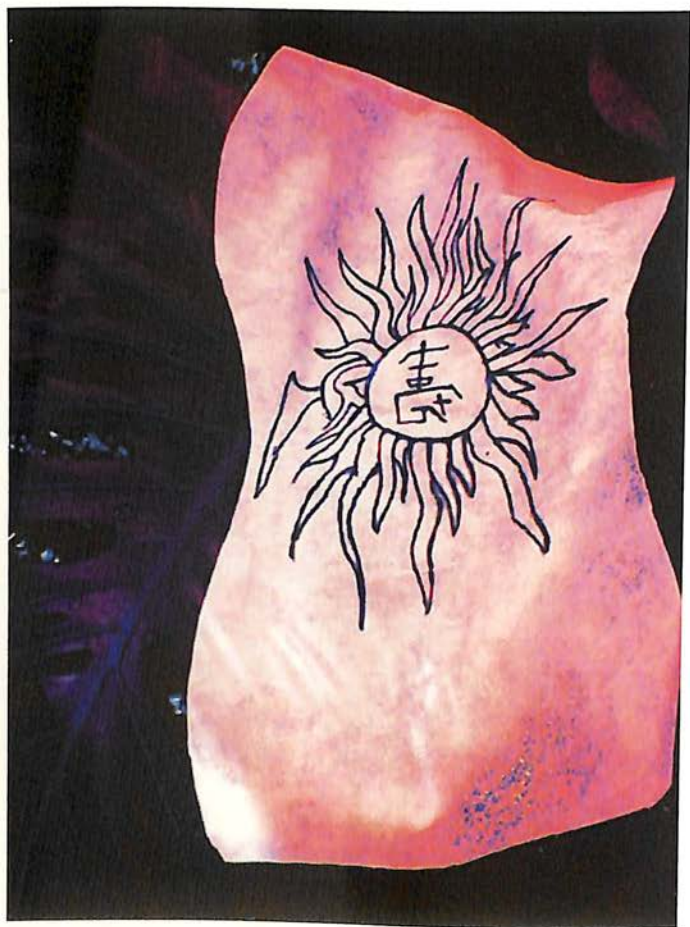
*Throughout my travels when I took the time to pause and grasp the moment I discovered the natural beauty of the environment. Focusing on the natural textures and earthy colours that Australia had to offer.*

*The breathtaking views of the red, dry earth and the detailed textures caused by erosion challenged me to stop and think about who would be capable of creating such beauty. I have recreated my love of the Australian land and the amazing variety of textures, which can be found.*



**BRENDON MACMURRAY***Risen*

This stop motion work tells the story of a family of three who toy with Pandora's Box. Bringing "Hell" into their household, Pandora's Box makes their fears a reality. This animation was made in a 1960's dollhouse using a DV Camera to capture the movement.



**PATRICK MADIGAN**

*Journey Through Design (1-3)*

Fashion print cotton, food dye, henna,  
glue, leather strapping, salt

**LISA MANSFIELD***Hide and Keep*

Glass, wood, steel,  
lead, beeswax, fabric,  
graphite, paint, rubber

*Hide* examines the ability of public spaces to mediate our behavioural responses. Heightening our awareness of the individual actions and reactions we encounter in the spaces we inhabit. This installation offers viewers the experience of being a participant (object) or a witness (subject) in a public space. Modes of existence in and movement through the urban metropolis are questioned.





**EMILY MORANDINI**

Emily Morandini is an Electronic Artist working predominantly in the field of sound. Her graduation piece is a performance/installation that uses real-time audio feeds to explore notions of data flow, recontextualisation, and the role of the performer in electronic based music.

**WILLIAM NOBLE**

*Frustrated Qualities*

Single channel video

The mechanisms of disintegration, corrosion and violence: the divide of self.



**NURSEHEAD**

*Untitled*

Paper, texta, paint, fabric



**KELLY OUTZEN**

They will sing you a ditty, a jingle a song, from the moment you see one you'll be entertained all night long. So don't be shy and turn your back, cause that would be kinda slack. Pull up a chair and settle in because the Vagina Trio is the next big thing.



**JULIO PENA**

*Blind Folded*

Charcoal, pencil, ink,  
acrylic, photography,  
oil, objects, plaster,  
gyprock and sand

I have recently used artwork to investigate political suffering. A few techniques were used, including mixed media with three-dimensional objects as symbols to convey messages and to bring the viewer into the lives of the politically oppressed.



**DANIELLE PERKINS**

Mixed media

Earthenware, raku, rosewood and spruce manipulated into the uniform geometry of the universe.





**JENN PETERSEN**

*Journey*

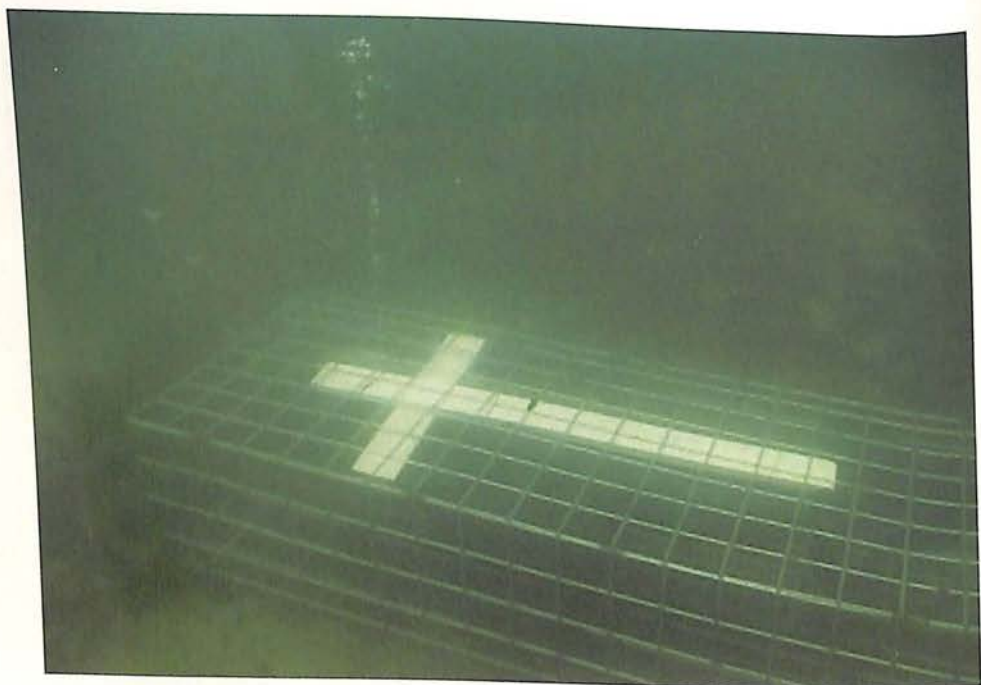
Oil on canvas

My two artworks deal  
with abandonment, discovery,  
identity and loss.

They both map out a journey  
of discovery, be it personal  
or social.

Whether we look forward to  
or battle against change,  
it depends on our choices,  
whether we survive and grow,  
or succumb to loss and fall.

ELIZABETH PLANT



**RAQUEL ROBICHAUX**

*Unknown Body*

Video

This video art work is based on an unsolved mystery. It focuses on the body as a sculpture in a watery grave. It is filmed entirely underwater using specialised equipment and different camera techniques.



**M-C ROONEY**

*Grays Anatomy*

Fibre, felt, wire, wax

I love to rummage through the

Pockets

Boxes

Caskets

Corridors

Of my subconscious mind and drag out

Shapes

Colour

Forms

Texture

Those are the embryonic impulses that  
lead me on my creative journeys



**ROBYN RYAN**

My work looks at the Romantic views of the colonist painters, layered against the text of property developer's signage advocating a better life, by way of the great Australian dream of home ownership (definitive 21st century consumerism). The works' intention is to engage the mind in a conflict of images, to ask the moralistic questions of greed and consumerism on the domestic frontier.

**LUKE STACEY**

*'Ectoplasm: the future  
is yours, so is behind  
closed doors'*

Luke Stacey works in video, animation, sound and image. *Ectoplasm 2* is the second piece in a 5 part animation series, inspired by the writings of William Burroughs. The work focuses on the dark underworld of human nature and human actions, the ectoplasm we leave behind, the ectoplasm everywhere, all our ghosts leave behind.





**ANGELINA TANKIN**

*Me, Myself and I*

Digital image

*Me, Myself and I* from my series of digital images, critiques the love/hate relationship I have with the media, who portray women in a certain light. This series uses humour to express myself.



**ISABEL VEIRA***Oz Legal Tender*

Digitally enhanced photographic images, coins, foam core, velvet, and pine memory boxes.

Materials courtesy of Riot Art & Craft P/L.

I yearn for a native soil I've never seen. Motherlands lovingly taunt me in tongues I cannot speak, and yet feel acquainted to within my moral fibre. I feel the spirits of these ancestors caress my skin in their transcendent efforts to preserve their legacy and my birthright to seek shelter in their bosom. Hence the very essence of *cultural lamination*.



**JONATHAN VENCORE**

*Explicit Material:  
A Collection of Fossilised  
Unmentionables*

The unmentionable has been a fascination that has stayed with me since childhood. It is an area full of secrecy, mysticism and some kind of preserved danger. Dwelling on the subject has brought forward a whole line of questioning like: Why are we restricted by this social dogma that compels us to lie ...



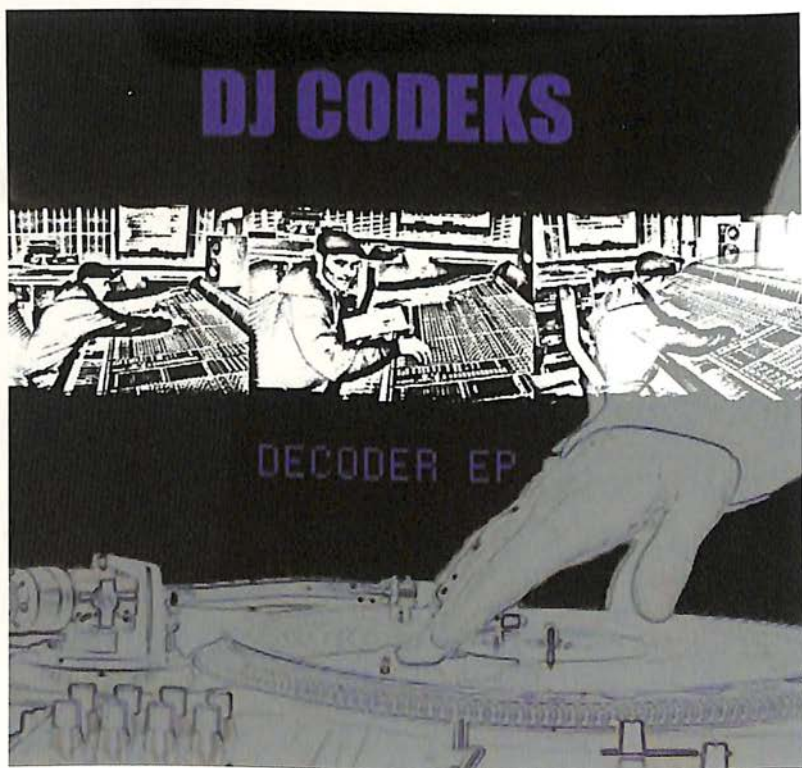
Orgasmite



**ALEX WHITE**

*Stasis Fields Forever*

Video still from installation



**CODY WHITE**

# PLATTERPUSH

## TURN THE TABLES EP



**KHEMCAL WHITE**

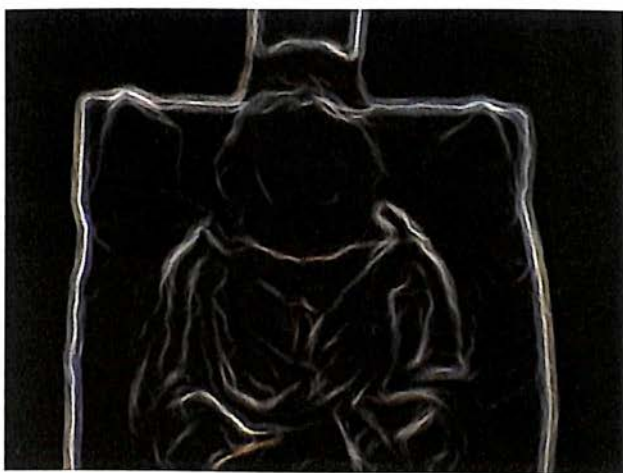


**EMMA WILSON**

*Dual*

Video installation consisting of two monitors, two projectors, two mirrors, two pieces of curved glass, flat glass

*Dual* is an installation piece that explores perceptions within the female and male, the earth and the human. They are no longer separate entities. Rather they are part of something else. With the use of video projection and glass reflections, I intend to share my experience of discovering this with the viewer.



**DAN WOOD**

*AngelFX and Jus Crusin video stills*

**HONOURS**

Deborah Baker  
Melissa Chee  
Jane Davidson  
Michael Fardon  
Luis Martinez

David O'Donoghue  
Elizabeth Pozega  
Annamarie Uren  
Karen Young  
Henry Hugman

Jon Hunter  
Ivan Lisyak  
Peter Newman  
Jasper Streit

**THIRD YEAR CONTEMPORARY ARTS**

Rasha Ajaj  
Kay Andonopoulos  
Amy Baldock  
Patrick Banks  
Taysha Barbuto  
Brooke Barty  
Andrew Bocxe  
Anna Boros  
Amanda Burrows  
Fabian Cannavo  
Vicelle Chacon  
Ho Yeon Cho  
Melanie Cicchini  
Tracey Cole  
Adam Costenoble  
Jennifer Cuthbert  
Rania Daaboul  
Nadia Daraphet  
Stephanie Differ  
Mary Donnelly  
Flinn Donovan

Danielle Dore  
Steven Fazio  
Marjorie Fisher  
Natalie Frisch  
Katie Gill  
Daniel Green  
Karen Greenhalgh  
Sharon Griffin  
Le Anne Hoffman  
Soo Cheong Jeon  
Natasha Jovicic  
Veronica Judge  
Sora Kee  
Daniel Kojta  
Amber Kelly-Ringrose  
Linda (Lenny) Khamu  
Kristen Kovacevic  
Anita Lam  
Shavorne Leek  
Amanda Leighton  
Craig Lewin

Kerri Lucisano  
Kate McSeveny  
Patrick Madigan  
Lisa Mansfield  
Kelly Outzen  
Julio Pena  
Danielle Perkins  
Jennifer Petersen  
Elizabeth Plant  
Mary-Clare Rooney  
Robyn Ryan  
Yasemin Sercen  
Angelina Tankin  
Kim Taylor  
Isabel Veira  
Jonathan Vencore  
Torrey Watson  
Emma Wilson  
Sally Youngs

**THIRD YEAR ELECTRONIC ARTS**

Christopher Berendt  
Toby Burvill  
Luke Callaghan  
David Colman  
Sarah Davies  
Jason Dul  
Stephen Fox  
Brendan Halbish

Hugh Haling  
Terry Hibbert  
Brendon Macmurray  
Emily Morandini  
James Murchison  
William Noble  
Raquel Robichaux  
Luke Stacey

Jenna Templeton  
Katrina Tsompanis  
Alexander White  
Cody White  
Khemchal White  
Daniel Wood



# t h a n k y o u

A big thank you goes to Artspace, Campbelltown Art Centre, Casula Powerhouse Arts Centre, The Penrith Regional Gallery & The Lewers Bequest, and the UWS Student Union for your continued support and creation of opportunities for emerging artists to move into professional practice.

Our heartfelt thanks go to our wonderful technical staff: Paula Bray, Tod Clarke, Vian Cunico, Nick Dorrer, Jules Gull, Charlie Mifsud, Janet Smith, Darren Wilkins, and the ring-ins Kay Andopolous and Mel Chee. Without you our (often crazy) projects would never have come to fruition.

Many thanks to all the lecturing staff who have taught and inspired us over the past three to four years: Harry Barnett, Rhett Brewer, Peter E. Charuk, Maria Cruz, Anne Finnigan, David Haines, Terry Hayes, Joyce Hinterding, Noelene Lucas, Eugenia Raskopolous, Julie Rrap, Caleb Stuart, Michael Keighery, Denis Whitfield, and Daniel Wright.

Extra special thanks to Sandra Wantuch for working so hard behind the scenes and always being able to sort out the red tape for us!

With gratitude we remember Phillip Kent (r.i.p) the world is not the same without you.

*Many thanks from the Student Body*



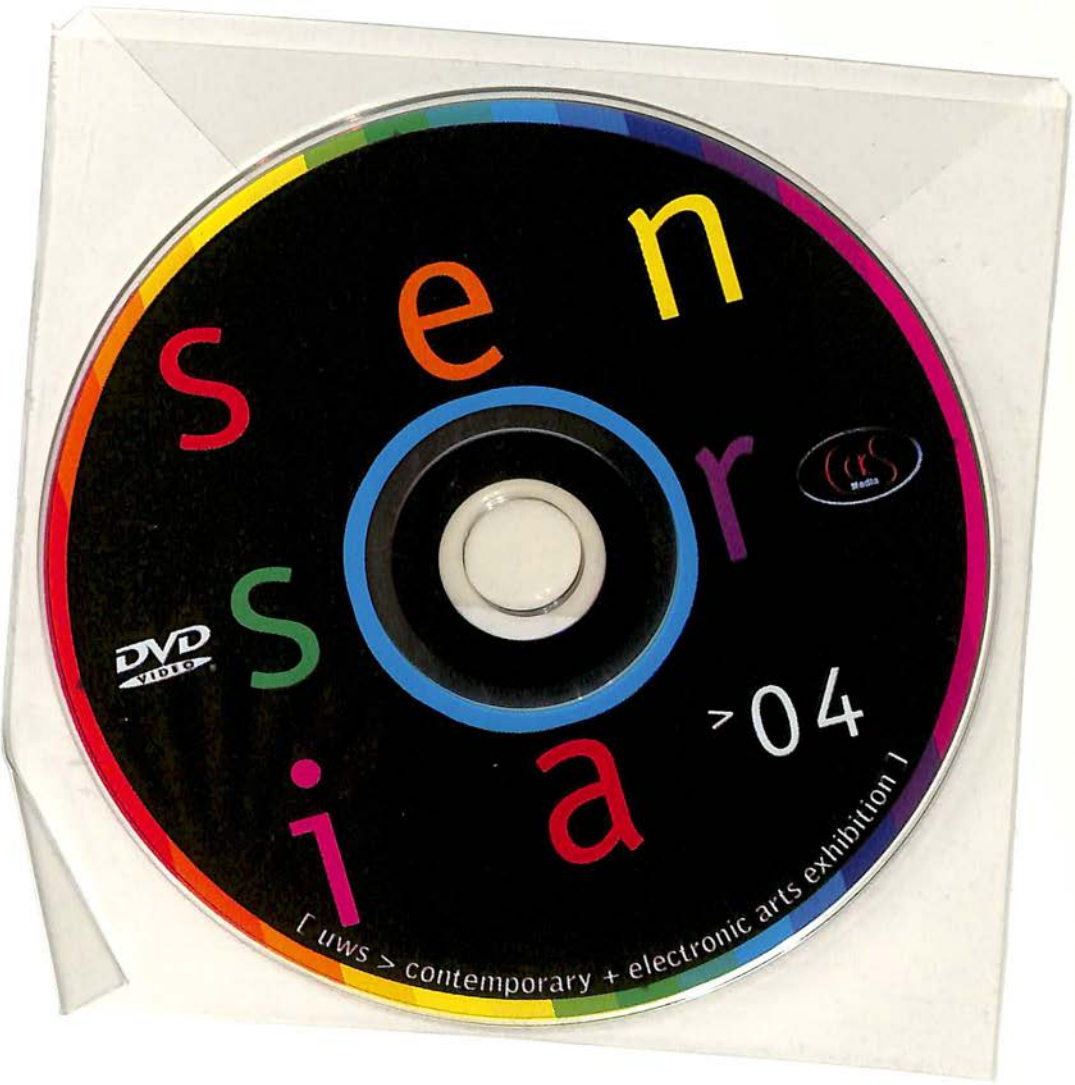
**ARTSPACE  
AUSTRALIA**

**CAMPBELLTOWN  
ART CENTRE**

**UWSSA**  
UWS STUDENT'S ASSOCIATION INC.







DVD  
VIDEO



>04

UWS > contemporary + electronic arts exhibition 1



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