



q u a r t e r - i s h

UWS FINE ARTS + ELECTRONIC ARTS EXHIBITION 2005

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Graduating Third Year + Honours Exhibition

November 18 - December 02, 2005



UWS School of Communication Arts

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Michael Keighery | Head of Program, Fine Art and Electronic Arts

Artists don't count, or so the rumour goes, they don't calculate too well. But, we know that it's around twenty five years, a quarter-ish of a century, of University of Western Sydney graduation shows representing Fine Arts and more recently, Electronic Arts.

Throughout that considerable period so many graduates have gone on from the trajectory of UWS Fine and Electronic Arts graduation exhibitions to a myriad of quite amazing and impressive careers within art, the arts industry, art education and research. Some have become successful contemporary artists and practitioners in their own right, some curators and directors of galleries and exhibition spaces, some, critics, art historians and theorists, educators and others expert professionals within new technologies. So, the graduation show in itself is always a kind of horizon, an exciting arrival at a point of departure. And, like packing for any long term journey the preparation invariably seems a fragile, piece-meal process, three years of stimulating study, intense tutorial, insistent research and fervent practice but, it always 'comes together' in the most amazing and remarkably efficient fashion.

Importantly, I am consistently impressed with the capacity of graduating students, technical and academic staff as well as supporting first and second year students, in their ability to present so professionally and interestingly, a disparate range of what are, generally high quality, new artworks across conventional and experimental media. I thank all involved for that worthy and generous effort. Quarter-ish is an exhibition of a calibre that deserves the lead-time of close to twenty-five years of art graduation and demonstrates, again, that UWS does provide one of the more open and 'on the edge' shows in Australia.

To sum up, these new UWS artists do count, and shall do so, equally well, for the ensuing quarter of a century. I commend the excellent fine and electronic art works culminating in this show and the very high standard of practice that these UWS students inherit and maintain as they travel forward into deeper research and professional careers within the contemporary arts.

Nick Dorrer | Technical Officer

It's time again to celebrate and say thanks to many people for another interesting year: Academic and General staff forever find new ways for this institution to survive through change, to hopefully prosper and to continue to provide our students with a stimulating environment in which to learn about art, the art world & themselves... But most of all I want to thank our students who mean so much to us, for providing ever new energy, with their enthusiasm, their drive to learn and their ambition to achieve.



With the Graduation Show students project into the future: they know what to do; they appreciate the relationship between dreaming, planning, learning and the labour necessary to present a sufficiently resolved work. They appreciate the connection between making art and the need to present this art to others. Tangible work in relation to uncertain, complicated questions, illustrates, but doesn't finally resolve, the fragile, temporary, tenuous nature of the art-making process. I wish our students success in carrying this process on.

Gaston Bachelard wrote about the imagination as the secret weapon with which we can encode or decode the scientific, the poetic, the musical, the magic. To quote Samuel Becket, writing about Marcel Proust: "his creatures are victim of the predominating condition and circumstance, Time. There is no escape from the hours and the days, not from tomorrow or from yesterday. There is no escape from yesterday because yesterday has deformed us or been deformed by us...Yesterday is not a milestone that has been passed, but a daystone on the beaten track of the years, irredeemably part of us, heavy and dangerous. We are not weary because of yesterday, we are other, no longer what we were ..." The "object" in Art is an embodied step from the past into the future, which, as time rushes on requires new interpretations.



Adam Costenoble | Honours *The Mountain*

The Mountain is an experiment for Adam into the tactile perception of art. Coming from a video and painting background, this installation has proven to be another step in the evolution from representation to presentation of art, that is, from the image to the lived experience of the work. In *The Mountain* he brings to the viewer a work that can be totally interacted with, it is a space charged with affective

stimulation that yearns to communicate with the viewer on a preconscious affective level. The work is experienced bodily and it provides the viewer the rare opportunity to experience a space, unlike the modern commercial landscape, that is free from images, language, and sales pitches. It brings into the gallery space a touch of nature in its purity, not in the sense of trees and grass, but in the sense of natural human perception one totally guided by the senses through the body. Free from corrupt concepts and predetermination, "the mountain" should naturally be perceived prior to consciousness and without the illusion of memory.

In short, "the mountain" acts like any other mountain retreat, in the sense that it provides the participant the chance to clear their mind and reconnect to the true essence of their being.



Mary Donnelly | Honours
Making visible the invisible

Ours is a throw-away culture. Economic models reinforce the idea that if we have enough material goods we will be happy as it defines the idea of well being and the objective of life in purely materialistic terms. We are encouraged to engage in a lifestyle where material goods function as symbols of prosperity and social identities. The marketing industry has the reputation of a weaver of dreams; my parcels represent the tactile image of those dreams.

In my work I have concentrated on the use of egg-tempera as a step away, a step back from technology, 'downshifting', so to speak; a way of returning to natural materials.



Stephen Fox | Honours
The Birds



The Birds attempts to penetrate the visible object in order to reach the powerful force behind/within it. The birds in Hitchcock's classic film *The Birds*

have been erased – frame-by-frame – leaving behind a trace of their existence. Perhaps this trace allows for the 'seeing' of the invisible essences of the birds themselves, as they continue along their path of destruction.

Working predominately in digital video, Stephen Fox enjoys trampling on ordinary ways of seeing. His works are often anti-shocking, with expectation and perception constantly battling to understand what is occurring.





Daniel Green | Honours
Experiments In Self-Amusement:
Level 1 – I, Toy
Level 2 – Life Is Waiting

Daniel Green's work stems from a combined influence of the Fluxus movement, and the writings of Guy Debord and the members of the Situationist International; specifically, their concept of "The Spectacle." Applying these notions to a contemporary context, Daniel is interested in challenging and directly engaging with the culture of mass media. Being amongst one of the first generations of people who have grown up within mass media's complete grasp, he sees it as only a natural progression to become a producer of media himself. After all, why kill your idols, when you can simply be them instead?





Daniel Kojta | Honours

The Alien Presence Series / Perception Cathedral 2005

The lines of enquiry propagating the methodologies of my practice have consistently examined modes of perception and the relevant perspective influencing the senses. Within our current mediated society subject to the consistent maelstrom of images at speeds which prevent contemplation and reflection, we wait in anxious anticipation for the 'update version'. My practice utilizes photography and digital media as a tool of initial research to model the final product, generally developed through the architecture of Installation : audio-noise,visual-film, object-installation. With the focus on perception and alternative sense models, my installations examine and challenge the role of the audience as passive observer at distance, toward a direct relationship with the artwork through 'immersion'. The installations provide an immersive experience which encourages the audience to utilize alternative modes of perception beyond ocular-centrism. With the image dominating the social geography of the City, my practice has taken me on 'research' trips throughout Australia where I have found the remote areas rich in content conducive to Merleau Ponty's concept of 'mute perception'. The expansive, cinematic areas of the desert inspire the immersive presence of alternative perception through the mystery providing an incredible mise-en-scene for creative exploration. Perception Cathedral, engages the seer in a deferral of identification, withholding attention from narrative meaning and consequently engaging 'mute perception'.



Alex White | Honours

Stuttered light for surface 1,2 and 3

The shutter speeds are not in sync; a shared film is torn between two projectors. The film itself blocks projected light.

These works utilise the essential apparatus of the cinematic illusion, turned back upon themselves and outwards amongst the world that the cinema space itself, inhabits. These works do not present a screen that draws the viewer in; rather they have moved into the field of vision of the audience and attempted to quietly reside there. Through an opening out of, and emphasis of the materiality and side effects of the operating technology, these works completely fail to achieve this subterfuge.

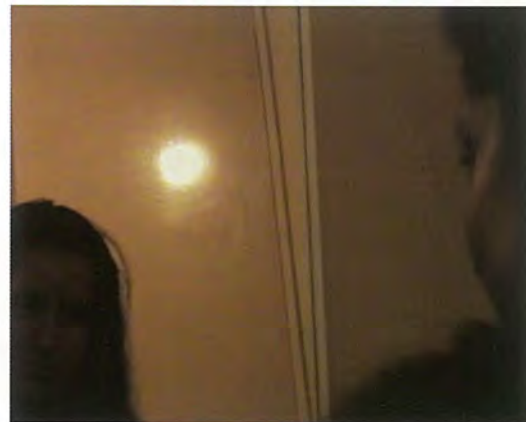
Alex White is a Sydney based audio, video and film artist.

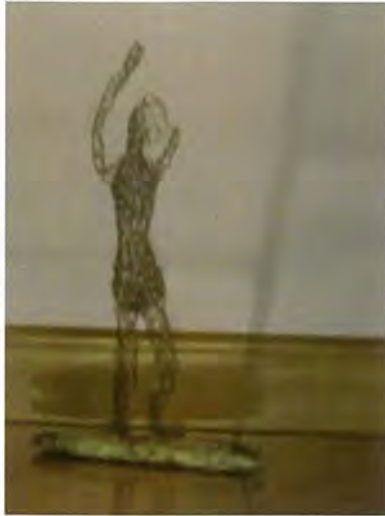


Melanie Agius
How do I look?

I have always had issues about my figure and my image, but then who doesn't. I feel alone and in the dark some days, but think who really decides what we should look like? I have so many questions which go through my mind about my figure: Are my legs too fat? Am I too white? Is my stomach too big? Is my body proportioned right? These questions are influenced by the power of the media. They enforce the skinny image not the fuller size.

What is wrong with me?





Connie Alcorace
Just Once Upon

The work I have created is based upon the ideas and fantasy that comes from fairy tales. It aims to explore the non-reality of their stories and the false illusion they create. The depth of the box makes it look as though it is going deeper and deeper, as the figures inside go from large to small help to represent this particular aspect. The mirrors inside also add to the illusion but also allow the audience to become apart of the story I am telling with the figures inside. Each of the figures are taken from a particular fairy tale, and have been brought together to write the story I want to tell. All the figures have been made from found materials, as fairy tales are old and not new this adds character and depth to the meaning.





John Andrews

Four years ago John Andrews sold his business (Insurance Brokerage) to his staff and decided at 63 to retire and devote himself full time to his great love of art.

Since then he has completed a Graduate Diploma of Fine Art at TAFE and a Bachelor of Fine Arts at UWS. John is a committee member of both Castle Hill and Macquarie Towns Art Societies as well as being Public Officer for the Combined Art Societies of Sydney.

He paints in all mediums but prefers oils and is also competent in Mosaics and Collage. His preferred subject matter , at present , is depicting the Australian outback as it was in yesteryear when horseback was the preferred mode of transport before the popularity of helicopters and motor bikes.



Aaron Archer

Constructing Perceptions

The conceptual construct of my work is founded on how architectural monuments reflect, serve and define different cultures.

My understanding and perception of these cultures has largely been defined by the dominance of architecture through personal travels to Asia, Europe and around Australia. From the Buddhist temples of Thailand to the Gothic cathedrals of England and the contemporary glass skyscrapers of Sydney or Melbourne in Australia, every architectural form is uniquely expressive of its culture and time. Through transcendent expression of architectural forms we are able to understand the different social values and perceptions of global cultures.

My work also investigates the defining of architectural forms within constructed landscapes, drawing imagery from a surrealist source rather than from a photomechanical origin.



Dylen Beatty

Interactive television re-mix project

Interactive television re-mix project is a sensor based video installation which utilises television signals as source for video feedback and convolution. With the participant in direct control of the convolution process, the medium of television now becomes an active rather than a passive medium.

Dylen Beatty is an entity fascinated with all things digital. His work utilises digital signal processing environments and sensor craft, with the body as locus, to question and blur the traditional relationships of digital media and the user.

Marian Blakeney-McMahon
White Noise_Solvent Green, 2005

The City of Sydney is undergoing a massive facelift as development projects for the expansion of metropolitan space are being implemented.

A constant noise surrounds the matrix of an emerging city as the co-ordinates of open space are shifted, a constant hum of 'data space' that absorbs and diffuses the total spectrum of information in these transition zones, which the eye invariably misses, these slippages of the in-between that shift with the rhythms of a city.

White Noise_Solvent Green, is an enigmatic fusion of these various ambiances that aims to arouse and elicit contemplation.



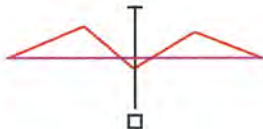
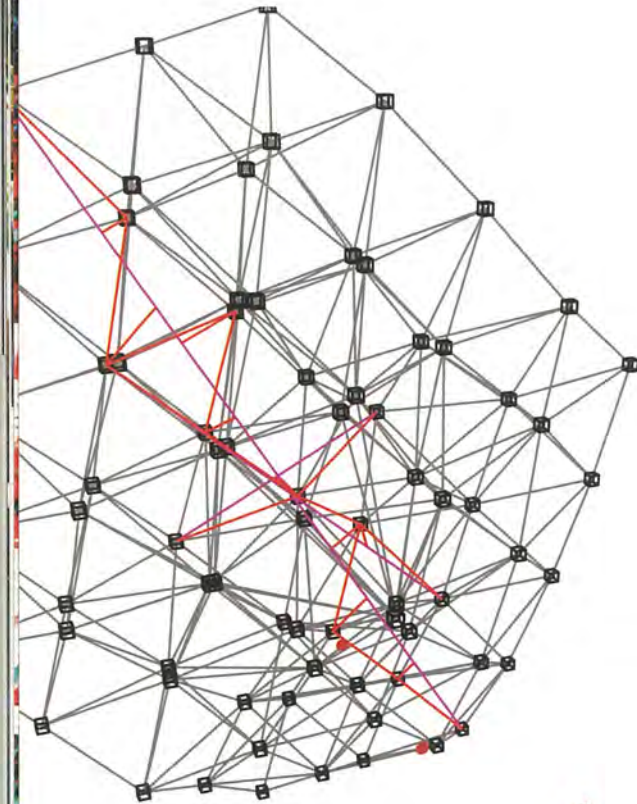
Samuel Bruce
spring_system

```
import processing.opengl.*;  
import krister.Ess.*;  
import com.centralnexus.input.*;
```

```
ParticleSystem ps;  
Particle a;  
Structure grid;  
Listener[] listeners = new Listener[3];  
Emitter emit;  
Joystick joy;
```

```
float xRot, yRot;  
float springStr = 5;  
float springLen = 48;
```

```
void setup() {  
  size(800, 600, OPENGL);  
  framerate(25);  
  background(255);  
  smooth();
```

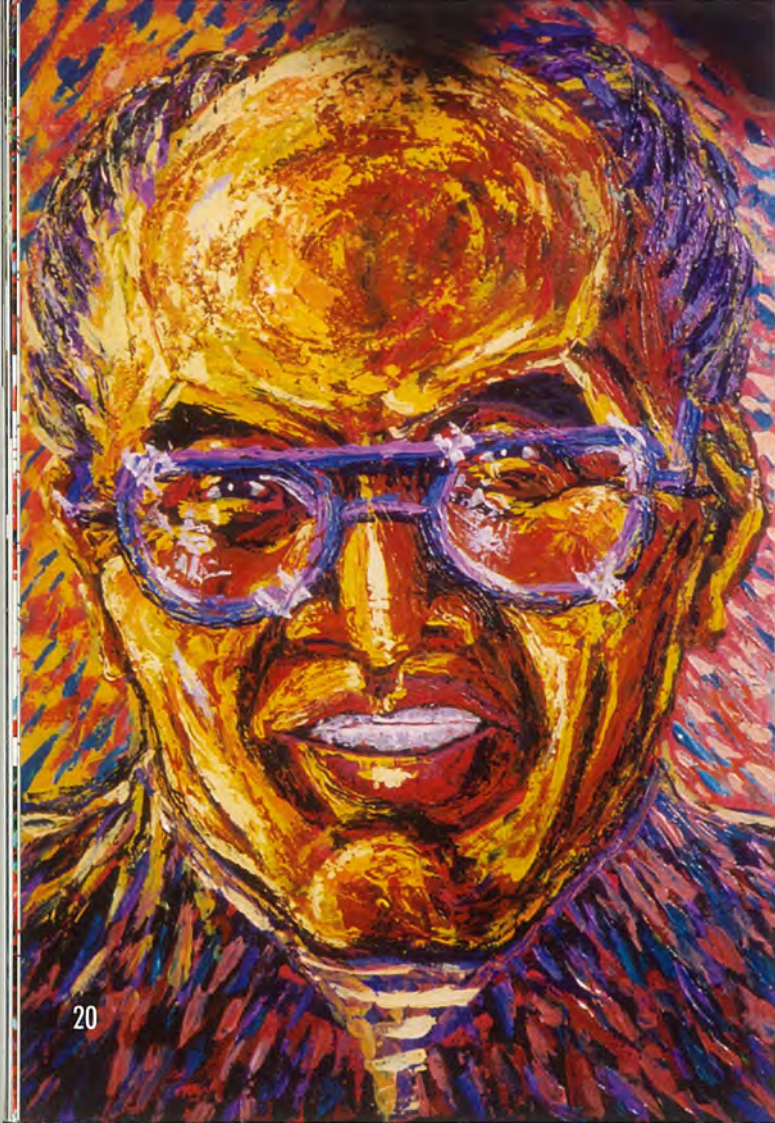


Evan Byrnes
Night of the Thorpe

An apocalyptic plague is destroying mankind as we know it. However, it is not caused by some kind of chemical spill or Voodoo curse. This disaster is caused by something more fiendish which lurks beneath society's underbelly – The Lame Celebrity. These twisted creatures are sucking our spirit away and destroying our free will. *Night of the Thorpe* illustrates how this epidemic is destroying society as we know it. If you want to survive you best get yourself a weapon and find a safe place to hide.

"When there's no room in Hell the lame will walk the earth."





Andrew Chao

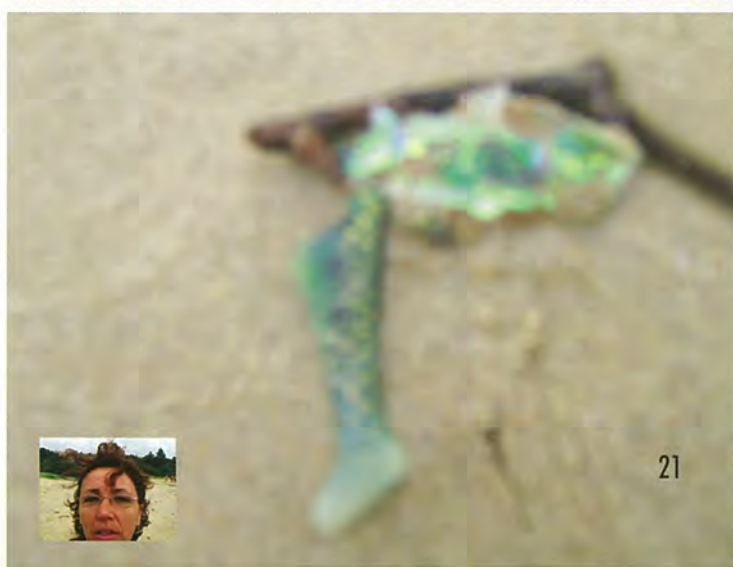
Prior to his studies at UWS, Andrew studied Fine Arts at Nepean TAFE.

Andrew's approach to his art is exceptionally literal and as his painting tutor put it, would accomplish each and every assignment to the letter. Mr. Anderson chief executive of William Fletcher Trust said, "I have never met with such seniority before." This was referring to Andrew's 66 years of age.

The sole purpose of Andrew's study is to advocate and promote positive views about Religion, Multi-culturalism and indigenous people, that is when mature and ready.

Valentina Chapovalenko
Steam Room

Throughout this work I was trying to reproduce the unseen feelings and emotions of the everyday life. It is as if in a foggy room that we may or may not see one's smile or a tear in their eye. Through the use of installation and other modern media I have reproduced a flow of the emotions that many of us have experienced over the past few years. It may appear as if one can visit a motionless foggy morning and simultaneously go through the cleansing of inner self just like in the *Steam Room*.



Christopher Charlton
Empty Spaces

The work focuses on the issue of mortality and the acceptance of mortality, it's about potentialism and the many things that will never be fulfilled, it's about continual progression of the creation, bloom, decay, destruction cycle, it's about communication, it's about understanding, it's about white noise, it's about the unknown, it's about cognition, it's about the void, it's about territories, territorialisation and re-territorialisation, it's about self-perception, reflection, and refraction, it's about the incomprehensible chaos that fills all the empty spaces, and it's about what that chaos is, it's about you.



Tomasz Charuk
Soundless

Tomasz Charuk is a sound and video artist who hails from the Blue Mountains, NSW.

Tom's final work 'Soundless', consists of a series of digital images printed onto canvas. The spaces that have been photographed contain a surreal element, candidly building an eerie ambience through their soft light and hard shadows. A cinematic vision has driven the artist to respond to his surroundings in such a way – minimising specific topography through the exploitation of light and dark. This body of work examines the realm of memory and imagination, while the images create a surreal journey through dark, paranormal environments.



Sara Cook
Stitches

The overall theme of my work concentrates on tradition passed down through generations. The work has been created on canvas in tradition with painting but the medium used draws on contemporary painting and sculpture. This represents how tradition can be manipulated when received by the next generation.

I have used a collection of doilies that have been handed down through the generations of women in my family, as inspiration for this work. Like doilies, intricate details and characteristics are inherited from generation to generation. They are combined together with your own unique qualities to make the person you are.



Ash Cooper
Drowning In My Sleep

*Hey unfaithful I will teach you
To be stronger, to be stronger.
Hey ungraceful I will teach you
To forgive one another.*

-Underoath

<http://ashcooper.jlid.net>





Erin Cuthbert
The Admiration and the Loss

They exist all around me, these beautiful faces with laughing eyes.

The type of people who stand out in the crowd, lighting up the room, exuding confidence and inviting those who surround them into a world of intrigue to dream along with them.

These people exist within a different light, with mysterious smiles and souls that shine, evoking desires to reveal to them the imprints they have etched upon my soul.

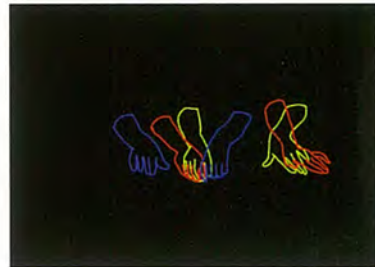
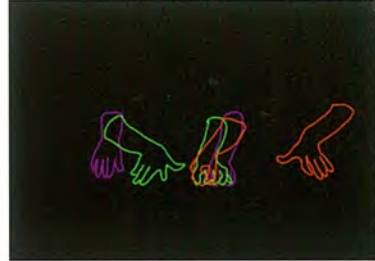


Ben Daley
Untitled

I was introduced to the culture of Hip Hop as a teenager. Hip Hop helped me to discover my identity and through the art of Turntablism I found a way which I felt I could truly express myself.

This work is an exploration into the physical act of turntablism. It allowed me to take a look at the movements I was making rather than the music.

It is a work made for my love for turntablism and the culture of Hip Hop.



Sarah Deacon
Untitled

Patterns of structure, energy and behaviour thrive in the midst of our natural environment.

Due to the destructive nature of humans to consume, our natural resources are under threat and to the lives of many living organisms and their habitats.

This work is a part of an exploration of the journeys taken by organisms within the interior of their ecosystem.





Ricardo Della-Ricca
The Loss Of

This work is based on senses; sight in this case. Imagining what it may be like to be blind. Blindness is explored in a realm of darkness, the other senses become heightened, the fears of the mind create one's experience within this space.



Rimonda Erian & Marissa Gruppetta
Under the Skin

The purpose of this collaboration is to combine both of our art-making practices.

Due to the fact that we have always been interested in the human form we found a way to express this theme in a contemporary way. *Under the Skin* focuses on the idea of the human form arriving in a state of artificial and technological intelligence/perfection. In our futuristic machine dominant world, humans are portrayed in a machine-like presence.

We hope to exhibit the way in which society today strives towards a genetically engineered future.



Amee Follington

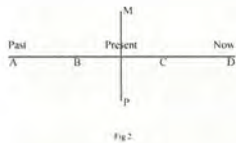
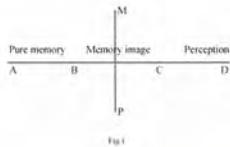
After Hours

I photograph what I love, what I do everyday, sometimes it is the smallest things that are the most powerful. My photographs are an invitation to have a look into my life and feel what I feel.

"Taking a picture of someone is a way of touching them. Its a caress. My pictures often come from erotic desire. Its like having safe sex"

- Nan Goldin





Blake Freele *Now-point*

Constructed models of time help us to mentally visualize an order in time.

What happens when presented with multiple models at the same time: temporal, cognizant, static?

View the past and lose the now, experience the now and lose the past.

The adumbration between modes of thought leaves us in a state of dynamic viscosity.

Blake Freele's art is in a constantly viscous mode, blending, moulding and covering. Reference becomes more apparent while meaning or use adumbrates and viscosity renders the act of cognition fallible.



Anastasia Freeman
*and what is the relation of the writing machine
and the musical machine to becoming animal?*

Anastasia is an inter-disciplinary artist, working with printmaking, drawing, video, sound for video, installation and the occasional 'saw' playing. Her interest in these media lie in the way they can be utilised to explore how we respond or fail to respond to our environment and the construct of the divide between nature and culture.

Anastasia attempts to create a visual language of phantasmagoria, which operates within the frame of its own other worldliness and whimsical gestures.

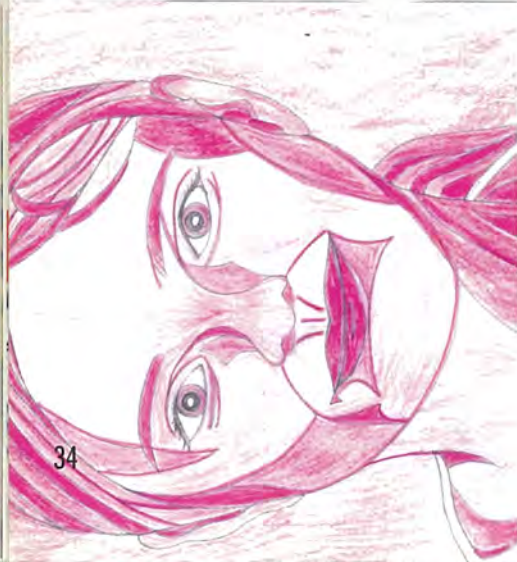




Hayley Froggatt
Shattered Emotions

In February 2004, my dad's younger sister, my Aunty Jay, passed away after a long battle with cancer, leaving behind her two beautiful daughters, Jennifer and Suzannah, who then went to live with their father and step mother.

This collection of paintings and prints are taken from photos and drawings of the two girls, and is based on how much both their lives have changed since their mother died.



Laurice Ghannoum
Untitled

My work is a visual documentation of people and their immediate thoughts on the everyday. Extracting from their sub-conscious bringing forth to the surface, as even in slumber, the mind is always active.

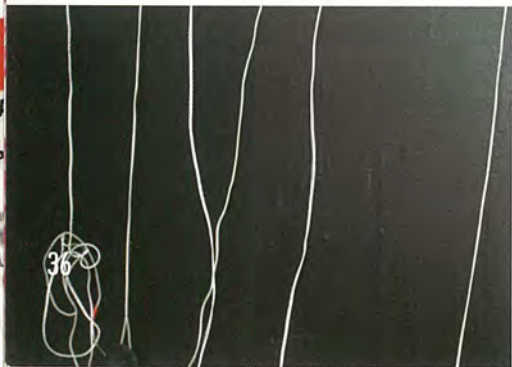




Laura Gibson
Confines of the outer wall

'Seeing is not an activity divorced from the rest of our consciousness'. We are in a constant state of re-evaluation and exploration. When we stop this, there is no continuation any more. Everything stops, everything ceases. Only when we question do we go forwards. Only when we accept, we don't forget that we have been to those parts before. Words create visions, sounds create worlds.

"The End of Art theory, Criticism and Postmodernity" by Victor Burgin, 1988.



Peter Glover
Tranclements

Although this word is absent from the popular lexicon, *Tranclements* is a term that retains relevance in the realm of oral communication, at least in my part of northern England.

Its etymology obscure, apart from suggestions of a dark and somewhat unsavoury connection to the slaughter house, it has acquired generic powers with any unknown object being referred to as a "Tranclement." Moreover its wondrous liquid syllables have been set free to wash and flow around the outcrops of specific meaning.

My work attempts to embody and give physical expression to the spirit of this splendid word, with objects being liberated from the strictures of historical orthodoxy are thus able to acquire implied meaning .





Paul Greedy
Resonant Visions



In a broad sense my work explores the nature of lived experience. It is about investigating how we experience the world through the mechanisms of sensory perception, and identifying the phenomenological structures which inform these experiences. My process employs empirical methods of manipulating various phenomena, to produce modified situations of physical and sensory experience.



These situations take the form of installations which provide a controlled environment for an experience, or image and video based works which aim to alter a viewer's perspective of everyday phenomena.



Through the manipulation of light and the physical manifestations of sound, *Resonant Visions* aims to present the viewer with an altered physical experience. A deep video feedback corridor collapses in a wave of sonic vibration, as the vision of one's own image rippling with base intensifies the sonic presence in both body and surrounding space.

Tim Henderson

Dream

Dream presented itself as something of an over-bloated project. Essentially a traditional 2D animation, very little 3D computer graphics were used in the piecing together of this short, half-hour story. Inspirations are too many to name here, but a new reverence has been found for many of them, as I have found a profound difference between thinking 'wow, that's an awful lot of work' to knowing what this sort of workload can feel like firsthand.

This project doesn't represent the highest technical excellence in indie animation, but it has been a grinding working experience, and one where the overall results still feel worthy of the effort.





Michael Hernandez
Sinakulo

Each year during Easter, thousands of Catholics all over the world gather to witness The Way of the Cross. It is a time for reflection.



Devout Catholics in the Philippines, make an annual pilgrimage to Pangasinan - a town situated on the outskirts of Manila, to watch volunteers re-enact the events leading to the Crucifixion of Christ. It is here that volunteers atone for their sins by whipping their back with a cat o' tail made of soft material with shards of glass or metal at the end.

Their faces covered, the volunteers begin whipping their backs as they make their way from their home to the scene of the crucifixion.



Röbin Hungerford *Fälla*

Röbin Hungerford emigrated from Sweden in the late eighties fearing further persecution from scientific and religious communities regarding his experiments on the terminal velocity of mice.

Hungerford continues to work with Mice although the focus of his research has shifted somewhat, *"I am interested in the relationship between the mouse and the furniture"*, he said at a recent scientific function, *"It is one thing to put the mice in the room and watch how they crawl around on the table and the chairs, anyone can do that. The challenge, as I see it, is to figure out what the mouse feels towards that object. What is it thinking about that chair?"*



Marc Labib
Wash My Back

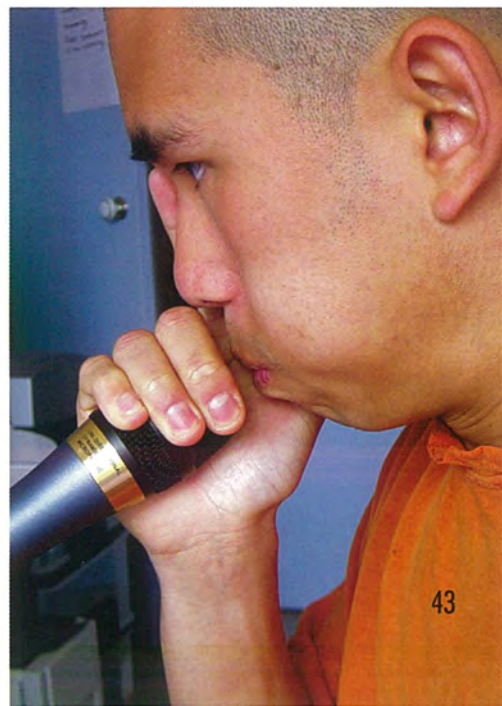
Marc enjoys making art.



Yun Khang Lai

Raw Noise

Yun Khang has been beatboxing for over a year, beginning his interest in the artform from internet videos. His artwork demonstrates the genuine nature of vocal percussion, a raw, untainted, unedited form of music. The performance is performed live in front of a crowd with a variety of vocal effects to simulate music.





Jane Lee
Big Wedding

Produced from the fibers of plant material, weddings and the subsequent flowers are the oldest tradition known to modern day people.

Depending on the way it is shaped, the flowers are either fine or coarse. Long stems are threaded to the base with the shorter delicate ones placed above, dried out traditionally and spun with wire and mesh, interlocked to form an open sphere.

Synonymous with weddings, the floral bouquet featured today is an extension of the bride on her wedding day. The size made deliberately enormous, to match her gargantuan ego for the day.

Ivar Lehtsalu
Clog



I refused to input mass audio/visual data into a computer. Pre-recorded/created material is only destroyed when digitised. There is no use for 0's and 1's trying to be a real sound or picture. It only makes sense to create a sound/image from the computer, not to destroy a pre-existing sound/image with the computer. This work explores the idea of the computer as a tool to create original material, as opposed to manipulating material. It is based on a second long sample of audio that is used to create a complete audio/visual work. The main focus is sound, with visuals as accompaniment.

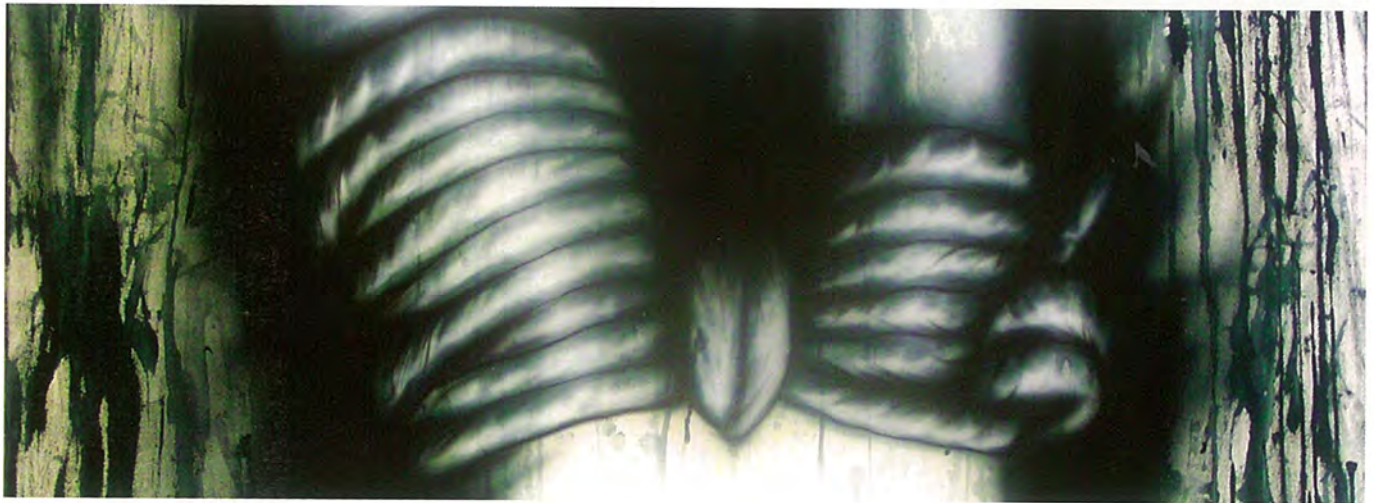


Amanda Leighton
Utterly Selfish...

Video, airbrushing on canvas

'The way we think, act, walk and talk is dictated through how society thinks we should be. No decisions are made purely on what we think and believe anymore. This simply is deemed unacceptable.'

Utterly Selfish is how we are classed when the urge for self expression or individuality overrules societie's intended influences and we dawn on the realisation that... Is this truly worth it?



Tomislav Marakovic
Why did the pussy eat the pussy?





Pauline Mayer
Untitled 2005

Restrictive undergarments, pairs of shoes, high heeled, laced and buckled.



The shoe's gender removed with disturbing decoration. The wearer's presence enhanced by highlighting the abuse they have endured. Stitching, a scrawling language of despair, the catharsis of a woman's experience in the real world. The materialistic nature of an array of buttons, dispersing the heavily laden text.



The fetishistic and bizarre are present in this work, suggesting restriction, submission and oppression. The obvious absence of a dominant male figure alludes to the oppressor.

Kymerley McPherson
A Light Within Without You

My experience has been through working with abstract ideas created through painting, printmaking and sculpture.

A Light Within Without You depicts a certain representation of the many facets of a partnership. These elements include that notion of energy between two people and the intensity each one shares as they shine in and on one another.

Colours and materials explore and represent these aspects of a relationship, and of oneself. The sequence that is played out throughout the work provides yet another layer of representation referencing self, memory, sentimentality and an emotional experience. Here lies a symbolic balance of personal language explored through music, feeling, reflection and light.



Jodie Mercer
The Abyss

I have a love of oil painting, creating detailed, realistic works, drawing my inspirations from everyday life. I work from material I have gathered from popular culture, photographs I have taken, and nature. I use my artwork as a medium to explore my fascination with the origins and complexity of human life as it evolves and changes over time.

"We can have no real insight into the general character of human culture; we shall remain lost in a mass of disconnected and disintegrated data which seem to lack all conceptual unity."

- Ernst Cassirer.



Catherine O'Donnell
An Illusion, A Shadow... A Story (2005)



O'Donnell has produced a series of charcoal drawings in which she uses light, form and tone to shape her works.

It is the elusive quality of light, which is central to all of these drawings. Light - cast upon familiar forms, solitary and motionless - nestles within the darkness. The effect produced is one of sombre and evocative images, as light and shadows merge into one intriguing image.

These drawings have a strong sense of presence, encouraging the viewer to stop and look at the illusion, at the shadows and to consider the story.

Roslyn Pobjoy
Malfunction voids all pays



Roslyn is a multi-faceted artist who works predominantly with video and digital photography.

Choosing to either escape or exploit her current reality, her work focuses on human emotion in ordinary life through the safety nets of alter egos, parallel universes and abstraction.

This current work faces the reality of social dysfunction in an environment that she is constantly a witness to. Addictive gamblers and their lack of social responsiveness illustrates our malfunctioning society.



GOBIERNO DEL ESTADO
LIBRE Y SOBERANO DE
BAJA CALIFORNIA

DEPENDENCIA
**SECRETARÍA DE SEGURIDAD
PÚBLICA**

SECCION **CERESO DE ENSENADA.**

NUMERO DEL OFICIO **Oficio 4609 / ANT / 003.**
EXPEDIENTE

CONSTANCIA DE NO ANTECEDENTES PENALES.

ASUNTO:

A QUIEN CORRESPONDA:



Por la presente y con fundamento en los artículos 1, 8, 17, fracción XI, y 38, fracción XVIII, de la Ley Orgánica de la Administración Pública del Estado; 1 y 4, reformados, fracción XIV, de la Ley de Ejecución de Sanciones y Medidas de Seguridad del Estado de Baja California; fracción del Segundo y Tercero Transitorio del Decreto Número 6, Publicado en el Periódico Oficial del Estado con fecha 31 de Octubre de 2001, en relación con el artículo 279 del Código de Procedimientos Penales vigente en el Estado; y por acuerdo del Secretario de Seguridad Pública, se hace constar:

Que previa revisión en los archivos de la Dirección de Ejecución de Sentencias, no se encontró antecedente penal del fuero común, respecto al (a la) **(C. CHRISTIAN PONCE REYES)**, cuya fotografía aparece al margen izquierdo.

Para los fines legales que al interesado (a) convengan a petición del mismo se extiende la presente en la Ciudad de Ensenada, B.C., a **los 13 días del mes de Febrero de 2003**. Amparado con el recibo de pago número **5540** de Recaudación de Rentas del Estado.

SECRETARÍA DE SEGURIDAD PÚBLICA
CENTRO DE ADAPTACIÓN
SOCIAL DE ENSENADA
JURÍDICO

ATENTAMENTE
SUFRAGIO EFECTIVO. NO REELECCION.
EL C. JEFE DEL DEPARTAMENTO JURÍDICO
DEL CENTRO DE READAPTACION
SOCIAL DE ENSENADA.

Carlos Enrique Campós Aguilar

LIC. CARLOS ENRIQUE CAMPÓS AGUILAR.

LIC. CECA/gpax

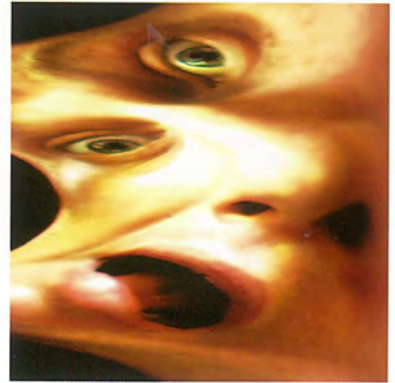
Milos Popovic
Auto Art 2005



Abram Powell
The Apiary
Plasma/Spazm/Prism
Mobile

...light and language
...is not a pipe.

bodilybust@hotmail.com

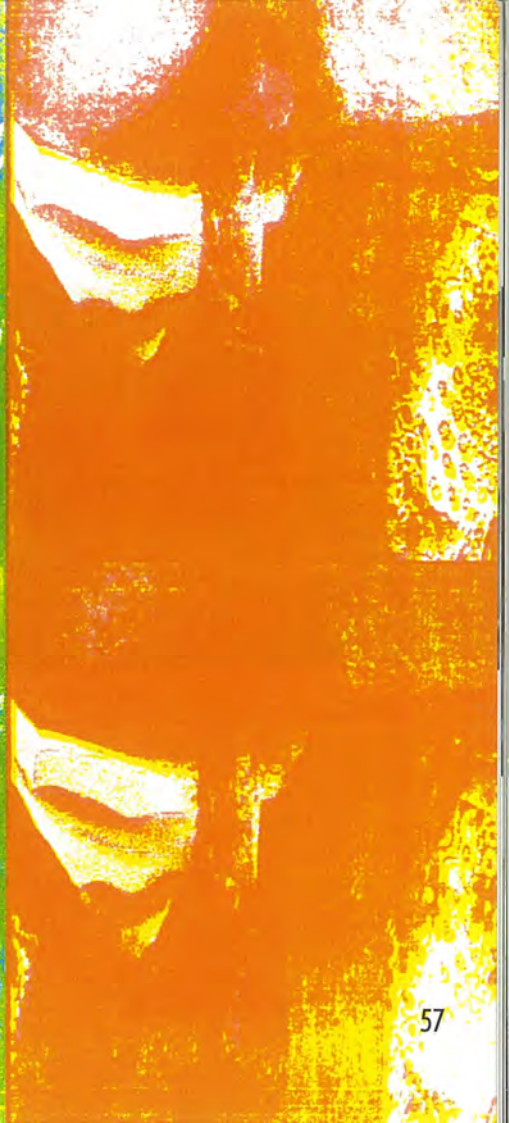
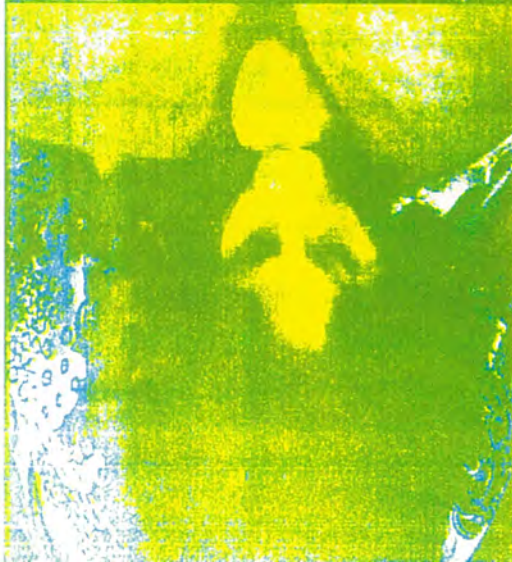


Tanja Puustelli
Milking The Cow 2005

*"The story of a life can be as long
or as short as the teller wishes."*

- Michael Houellebeck

tanja.puustelli@gmail.com

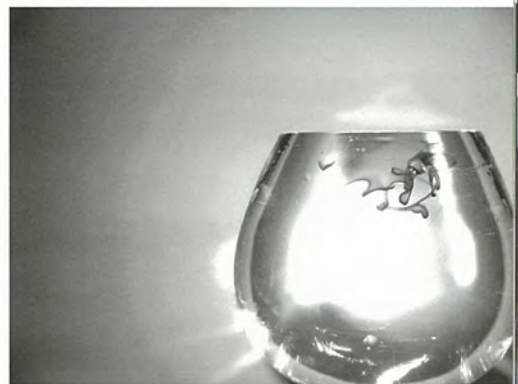


Tyler Ravenwood
TITLE MISSING



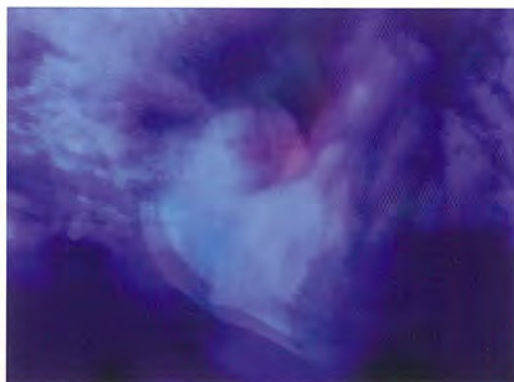
In my work I attempt to engage with the concept of identity through recontextualization of the Australian icon Dame Edna Everedge. Having a comic book layout, my work endeavors to question what we know of ourselves and other people whom we are familiar with.

Brad Roddy
Untitled



Svetlana Tancev

A woman in Iraq is crying. 2005



She was my phantom. | For over one year, I am haunted. | Acute distress. | Crying, crying, crying. | Always crying full of sorrow, | Wailing, wailing, wailing. | Crying and wailing are woven together. | A cold and sorrowful cloak. | The world is chilled, deep in the bone. | She shivers, she shakes.

Svetlana Tancev is an emerging contemporary artist from Western Sydney, although presently dominated by time based processes, her studio practice encompasses a multi media approach, where anything is possible.

Murray Tangye

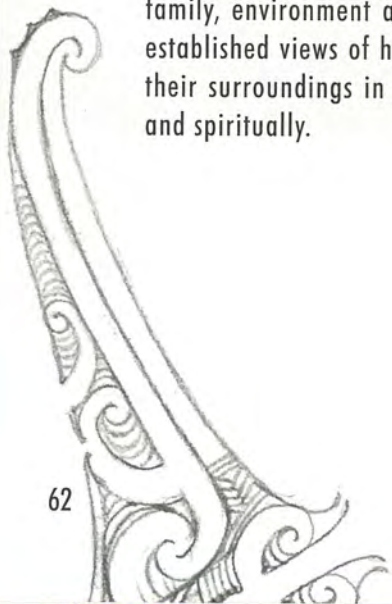


We are a product of our era. I have been affected by the zenith of industrialisation where the concept of "home made" and "DIY" have become an enigma in our time as we fabricate from the vast output of consumer products available. The Mixmaster, to me, symbolises this relationship between the individual and the mass post - industrial production which is characteristic of the way we live now.

Natalie Tipene *Relations*

An artist feels the satisfaction of interpreting and discovering new energies within a personal realm. I have had an overwhelming experience creating this artwork that has been influenced by my culture 'Maori'. I have encountered my heritage as being delicate, colourful and mysterious.

Through the course of the last few years I have been able to reflect on family, environment and life. This artwork is a contribution to the many established views of how the Maori people live and work with nature and their surroundings in order to have harmony and survive both physically and spiritually.





Chris Vella
Self-titled

This sculpture has grown out of a number of my installation works, prints and drawing based works, that deal with an order of image relations in personal spaces, the aspects of an image that are beyond reading. It is the consuming terrain of our own perception.



This work deals with ideas of our own altering frames of relation to image collections in our lives.



Jon Wah
Balaclava



Lauren Watson
The Past Is a Foreign Country



Originally from Melbourne, Lauren settled in the town of Orange in the Central West of NSW twenty years ago. After giving up a career in nursing, Lauren enrolled in Fine Arts at the Western Institute of TAFE, achieving a place as a finalist in the TAFE Art and Design Prize in 2002. Lauren then embarked upon a Bachelor of Fine Arts at the University of Western Sydney. Her work in this exhibition is a consideration of written and photographic memories that are blurred by the perspective of time. Using mixed media on canvas Lauren has recreated a vivid and disturbing memory of the past.



Shen Wednesday
Free Verse Series

The rhythm of the beating heart
Pulsing through our veins of iron plasma
Our connection to life
Exquisite like Autumn. So beautiful. So sad. So powerful.
We can never return to that place
Our songs of life
Where we can sing with the melody
As it pulls the strings of our souls
Youth is a moving picture
Always shy and restless
A time of fiery zest that sparkles
Our little box of empathy...
Where love wraps us in empyreal passion
And sorrow drowns us in its murky depths
For is not life mysterious?
We exist. We age. And as time passes
We fade away; to what purpose?
Imagination is in our blood.....
Life moves on like the light, like magic
And still we dream dreams of violet.
Everything is there
Everything is not there
But we are still here



Nick Yelverton
somebodies

I am a twenty year old from Liverpool, in Sydney's southwest: I work mainly in traditional medium of oil paint and pencils. This semester's work is of two different approaches to portraiture, in which I attempt to situate the individual's body and its essence on canvas.

The individuals depicted are from various media and real life.

nickyelverton@hotmail.com



Acknowledgements



LAMELLA
ART BOOKS

ARTSPACE
AUSTRALIA

UWSSA
UWS STUDENT'S ASSOCIATION INC.

CAMPBELLTOWN
ART CENTRE

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