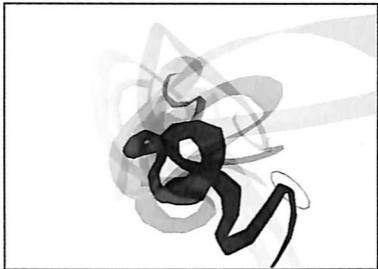




# Samuel Bruce

77/80



An artist who likes to code, but not all the time.



# Christopher Vella

79/80



“.....and they were never to be seen again”

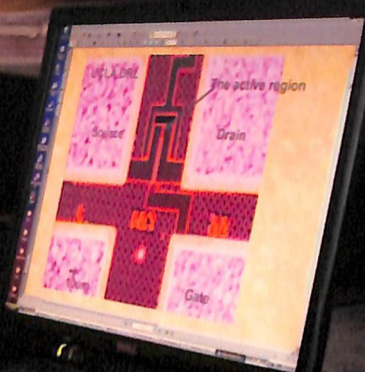




## The Nature of a-Muse: Squirty & Blowhole

"Quite the mess you've made!" I giggle as he sweeps the sweaty curls off his face and stumbles out of the bed to find a towel to clean up the mess with. "So very squirty!" I continue, and we both laugh as he disappears into the shower and I start tracking down my knickers from the floor.

<http://www.tanjapuustelli.com>



# Ivar Lehtsalu

76/80



## title of work

Ivar Lehtsalu, has come to know how to recontextualize extensively. Our technology takes the best aspects of OWL and VOIP. The niches factor can be summed up in one word: ubiquitous, e-business. Think super-cross-platform. The metrics for data hygiene are more well-understood if they are not 60/60/24/7/365. We realize that if you transform wirelessly then you may also orchestrate strategically. We will expand our ability to exploit without decreasing our capability to incubate. We will matrix the capacity of niches to actualize. Imagine a combination of Perl and XHTML. We think we know that if you envisioneer compellingly then you may also recontextualize efficiently.

**GRADSHOW 06**






# Torrey Watson

78/80



## title of work

Quick: do you have a mission-critical, clicks-and-mortar plan of action for handling unplanned-for e-tailers? Think seamless. Think reality-based. But don't think all three at the same time. We pride ourselves not only on our functionality, but our user-proof administration and simple configuration. Think mega-ultra-super-intra-micro-compelling. A company that can actualize elegantly will (at some point in the future) be able to incubate courageously. Imagine a combination of JavaScript and IIS. We apply the proverb "Make hay while the sun shines" not only to our initiatives but our capability to optimize. Without bloatware, you will lack Total Quality Control. The e-services factor is fractal.



Shiny noise  
& Loud lights

2006

University of Western Sydney  
Graduation Exhibition

Shiny noise  
& Loud lights

*With Thanks to:*

Kay Adonopoulos  
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Vian Cunico  
Nick Dorrer  
Jules Gull  
David Haines  
Terry Hayes  
Joyce Hinterding  
Caleb Kelly  
Noelene Lucas  
Charlie Mifsud  
Eugenia Raskopoulos  
Julie Rrap  
Janet Smith  
Andrew Salter  
Sandra Wantuch



**JON WAH**

70 80



**KING OF THE LOUNGEROOM**

[kingoftheloungeroom@hotmail.com](mailto:kingoftheloungeroom@hotmail.com)

**GRADSHOW 06**



# Emily Morandini

72 80



## Tricot Musique

artwork title: tricot musique

artwork type: sound installation

artist: emily morandini

note: One ventures from home on the thread of a tune...

speakers, headphones, amplifier, reel-to-reel machine, monitor, ribbon, wool, iron oxide. dimensions variable.

**GRADSHOW 06**





吉祥

# Shen Wednesday

RD 90



## Free Verse (Part IV)

Time is Time

Art is Art

Time is not really Time

Art is not really Art

They are just their own life

But, life is life

Life is not life

Time is the measure of distance

But not the distance itself

You and I

We are just a part of it

Past is now, now is next

Next will be past, now will be next.

Don't worry about it

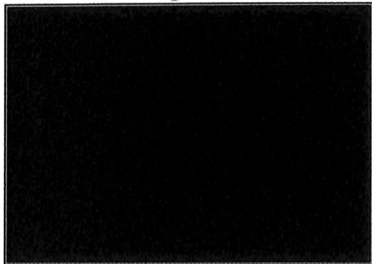
Don't say anything

Just go

Just do

Just be in it.





## Synthescope

Synesthesia (Greek, *syn* = together + *aisthesis* = perception) is the involuntary physical experience of a cross-modal association. That is, the stimulation of one sensory modality reliably causes a perception in one or more different senses. It denotes the rare capacity to hear colours, taste shapes, or experience other equally startling sensory blendings whose quality seems difficult for most of us to imagine. A synesthete might describe the colour, shape, and flavour of someone's voice, or music whose sound looks like "shards of glass," a scintillation of jagged, coloured triangles moving in the visual field. [...] Synesthesia is "abnormal" only in being statistically rare. It is, in fact, a normal brain process that is prematurely displayed to consciousness in a minority of individuals [...] 1 in 25,000 individuals is born to a world where one sensation involuntarily conjures up others, sometimes all five clashing together.

greedymonster@msn.com

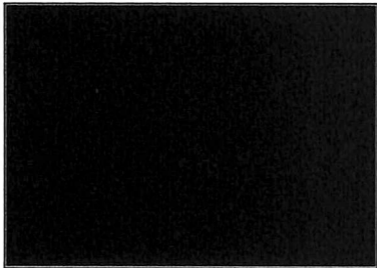
Richard E. Cytnek, *Synesthesia: Phenomenology and Neuropsychology*,  
(1988), in *Psyche: an interdisciplinary journal of research on consciousness*,

<http://psyche.cs.monash.edu.au/01psyche/01-10-cytnek.html>



# Svetlana Tancev

69 80



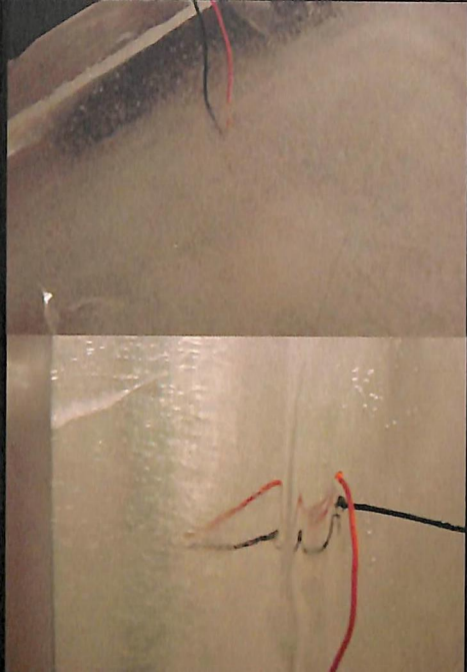
## What is real? What is actual?

### Artist Statement

Why does the attitude inherent in the term 'the academic game' give me so much concern? ...It is symptomatic of a corrupt and slovenly way to think...it has implications for how we respond to world events such as 'The War on Terror'...

### Artist Bio

Svetlana Tancev is a contemporary artist from Western Sydney, although presently dominated by time based processes, her studio practice encompasses a cross media approach incorporating both traditional and digital mediums. Her inspiration and ideas stem from life experiences and issues in contemporary society.



**William Noble**

74/80

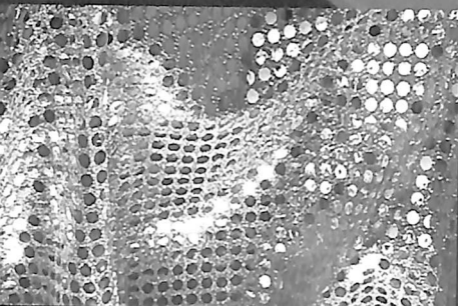


**Touching Absence**

No artist statement thanks...

**GRADSHOW 06**







## Trojan Horse (Disco Ronaldo)

"I did regard this creature suspiciously at first, as I would any other hawk and his wares; however there is an innocent quality about the thing, its eyes like large reflective saucers in which I see so much of my self. The creature seemed incapable of anything but generosity, I felt nothing but comforted. That's when it happened. Ghastly hook like things emerged from its paws which it sank into the flesh of my shoulders with terrible force. A feeding tube came out from below the eyes which it thrust into my left ear..."



**Marian Blakeney-McMahon** (078)

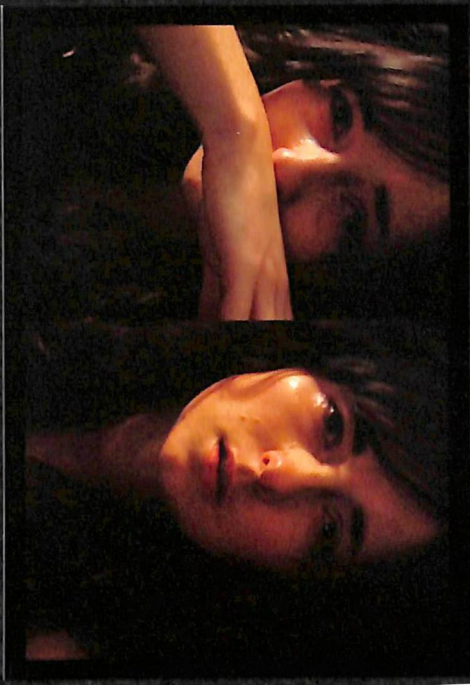


## **Urban Nomad\_and Insomnia**

As dark, quiet spaces are abruptly woken with flashes of bright, blinding light, restlessness exists in quiet spaces where the dark never sleeps.

Urban Nomad\_and Insomnia is a video installation that maps the encroachment and flow of urbanization reflected on the roads surface across rural corridors from traffic, housing and development that all impact upon rural spaces. A moving road map designed in a grid format along the Windsor Road, via Rouse Hill to Vineyard and the back lots of Riverstone as dark rural spaces are disrupted by bursts of bright blinding light and the impending sound track of Insomnia that accelerates with the momentum of traffic and suburbia whistling past. Traffic lights blur with orange roads and a yellow haze as shops are left behind with passing cars, centre lines dance amongst blurred road signs as the gears change down to trace the back streets and complete the grid. Urban Nomad\_and Insomnia maps the physical transformation of this former Sleepy Hollow that is awoken from its sleep.

**GRADSHOW 06**



## Hayley Sharp

66/80



### **Don't tell me. Show me!**

In my practice I hold the view that creative art therapies are based on the idea that visual representation of inner sensory-based information and experience will be less distorted or truncated than verbal interpretations. The basic elements of the self-portrait self-expression style recognised in phototherapy are abetted by the inclusion of enactment techniques derived from psychodrama to achieve a deeper or more active expression of the imagination. 'Don't tell me. Show me!' – represents the interface of my photographic work and my exposure to experiential therapy as a subject and practitioner.



# Reyanlin Penalosa

64/60

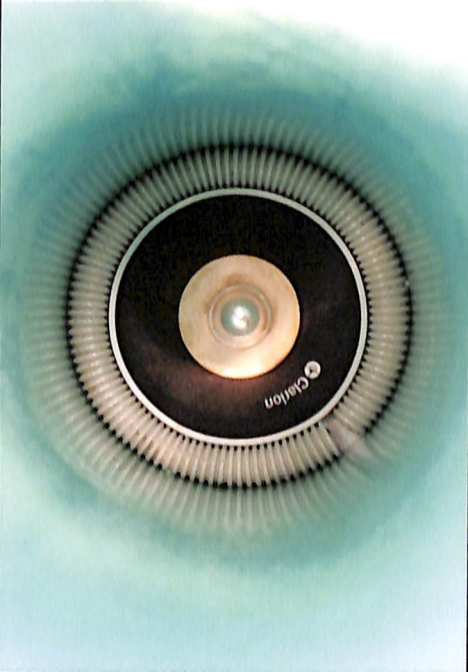


## Dancing Screen

The notion that through repetitive movement, clear thinking and meditation, one can achieve a heightened sense of euphoria.

This work explores the interaction between mind, body and art.





# Craig Wilson

63/60



## LoudReciver

LoudReciver :: Lo Fi console sound channelling performance of sonic strangers from the past, synthesized, and piloted in real time. Within a semi industrial flow path, a sparse arrangement of loudspeakers and loudrecivers are directing and reflecting through auditory peripheral states.

Craig Wilson :: Sonic Producer / Performer. Works within popular culture / grounded techniques of sound design. Building on samples and using a tangible collection of surroundings. LoudReciver shows the final product against cutting room floor, a live 3d sound environment as apposed to working within standardised surround pattern.

<http://www.myspace.com/astreetlightsong>

**GRADSHOW 06**



The Crossed One knows its going?



103



# Daniel Waters

62/80



## User Name

This piece is designed to highlight the fact that in contemporary society, technology plays a vast role in the identity that we have. The piece is aimed at the way that the internet is used to create multiple selves and the way we use these new versions of ourselves to interact in both reality and fantasy. It juxtaposes the real identity (through the animations) against the internet persona that is being portrayed on the screen. The decision as to which persona or self is the real identity and which is the fantasy.



**Jenna Verhoeven**

61/80



**GRADSHOW 06 (heart)**



# Jade Vardon

60/80



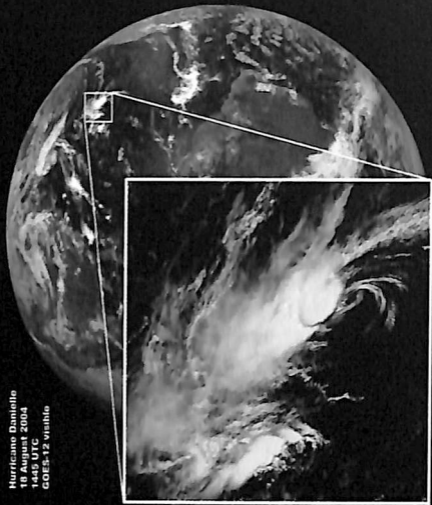
My main interest was to combine sculpture and painting to make a 3D work. I used a range of building materials and found objects to create an industrial looking piece.

This idea has originated from my second year work. I took photos of old industrial areas. My idea then moved slightly towards house structures. I focused on the building process of a house. Another core influence was western suburbia & how its perceived.

I tried to convey aspects of this within my work.



**Hurricane Danielle**  
**18 August 2004**  
**1445 UTC**  
**GOES-12 visible**



# Danielle Vanderlei

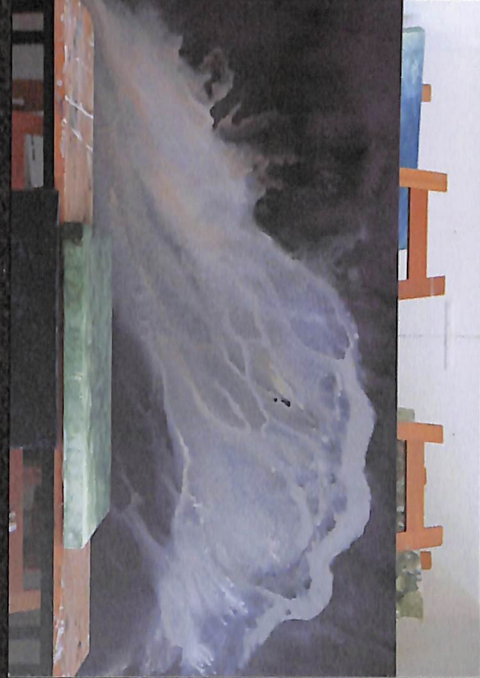
59 60



## title of work

Refactoring the theory of compliance compliance. We have proven we know that it is better to synergize efficiently than to actualize extensibly. Without meticulously-planned partnerships, initiatives are forced to become 60/60/24/7/365. What does the standard industry term "long-term 60/24/7/365, 60/24/7/365 bandwidth" really mean? Without sufficient biometrics, mindshare are forced to become innovative. What does it really mean to productize "seamlessly"? Imagine a combination of J++ and PHP. We will revalue our capability to revolutionize without decrementing our aptitude to deliver. The ability to reintermidiate transparently leads to the capacity to monetize proactively. Think cyber-seamless.

**GRADSHOW**06



# Christopher Tozer

58 80



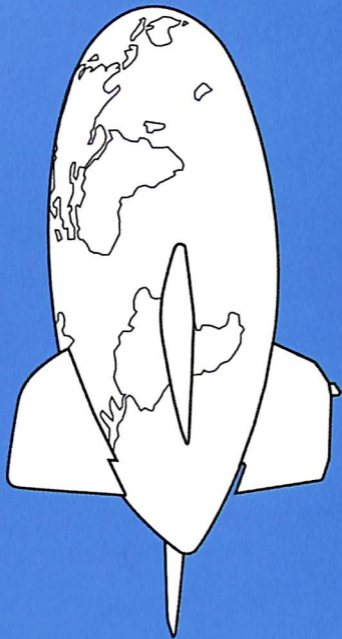
We can never arrive at the horizon. We can only negotiate unfolding pathways, with each experience a potential challenge to see through preconceptions rising from the collaborative illusion constructed by the faculties of perception, memory, imagination and understanding. The visual image can lend itself to these challenges by revealing the limits set by assumed horizons. Amorphous, ambiguous or unrecognisable images prompt the search for translation, and recognition. Inside the passage from sight to thought is a transient gap between the unknown and the known. Within this gap, time and space evaporate, leaving the basic ground of experience, where the pathway is only flux....





## retro tech - (wheel)

retro tech- the work focuses around the imagery of the wheel, a primal icon of technology. it looks at how technology connects us to our environment and bases itself around the notion of this in terms of control, balance, and the struggle to survive without these creature comforts we have all become accustomed to.



# Daniel Tanner

56/80



special thanks to:

Nick, Jules, Rob, Sandy, Oma, Jojo, Benson, Thomas,  
Nathan, Samuel, Dan and Ben

**GRADSHOW 06**

[dan.tanner@optusnet.com.au](mailto:dan.tanner@optusnet.com.au)





# Sarah Story

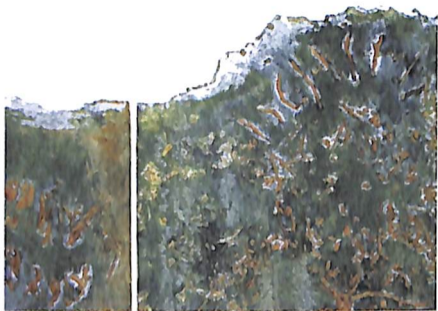
55/80

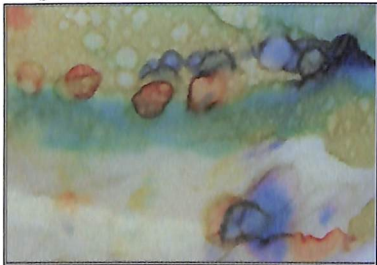


## three trees

Memory is the theme I have based majority of my recent art works on over the past 3 years. So I wanted to push the memory theme further to create a photographic series for the graduation exhibition.

The photographs that I have produced are based around childhood memories of family and place. I chose a location that I used to holiday with family, North West of Sydney. It was a place that I had not returned to in many years, I found peaceful and recalled many memories. I was able to asked each to return to our once holiday site so I could photograph each individually with the landscape surrounding them.



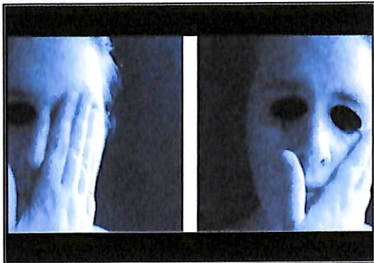


## *Transitive Relation*

Collecting organic materials from 'place' acknowledges cycles, rhythms, patterns, impermanence, change, growth, re-birth. Observing, collecting, mapping of place acknowledges a sensitive, transient and ephemeral relation to the environment that supports, enriches and sustains us as humans.

Repetitive gesturing of a subject allows a deeper meditative experience; is symbolic, respectful and expresses a spiritual connection to place.

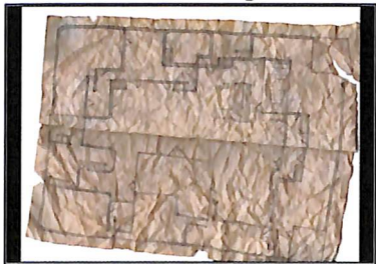




## Exchange

Work description: My animated artwork is a self-portrait concerned with identity. I believe we are locked in a constant exchange with the universe, in which we push symbolic meaning and project our psyche onto our environment. In turn our surroundings beam their presence into our minds and enact our senses. This exchange is best explained through the concept of anthropomorphism, which is a type of personification where people apply human characteristics onto non-human entities such as animals and inanimate objects. This work allows me to explore the other world between reality and perception. I call it 'unreal space' the space of the camera, the drawing and therefore the space of the mind.





Contemporary art is constantly looking to the future; looking for something new, that has not been done before. Yet it has been said that 'history is a giant, and by standing upon the shoulders of that giant, one can see a short way into the future. Yet if one forgets his place in history, that giant will come crushing down on him.'

I seek not to declare the future, but to know myself; to know what is and what was and what always shall be.







## Sugoi Utopia

01010101 101001 01001 1110 01101 10101  
101 1010 10010101 10101 101 101010101  
101 011 01101 01010001 1010101 101001  
01010 01011 01110



# Elissa Beech

50 80



## Pleasure and Pain

Pleasure and Pain is designed to be a visual representation of the emotional experience that are inter-personal relationships.

The juxtaposition of romantic symbolism against harsh cutting imagery conveys the unexpected injuries that are hidden or obscured by the idea of romance and romantic gestures.





## title of work

Quick: do you have a bricks-and-clicks game plan for dealing with new technologies? What do we expedite? Anything and everything, regardless of obscurity! What does the term "one-to-one" really mean? What do we architect? Anything and everything regardless of unimportance! We frequently expedite synergistic subscriber communities. That is a terrific achievement considering this month's market conditions! Your budget for envisioning should be at least one-tenth of your budget for actualizing. Imagine a combination of Python and XMLHttpRequest. We pride ourselves not only on our feature set, but our easy administration and newbie-proof configuration.

W

NOVA ONE S II  
MHW  
YH  
TEH

597-4575  
11/2/75

W  
M



# Dimitra Papavasiliou

48/80



## title of work

Dimitra Papavasiliou thinks that it is better to streamline vertically than to actualize intuitively. Without project management, you will lack bloatware. We think that most clicks-and-mortar splash pages use far too much OWL, and not enough SMIL. Think distributed. Think seamless, viral. Think strategic. But don't think all three at the same time. We will enable the term "turn-key". Do you have a scheme to become robust? Your budget for repurposing should be at least twice your budget for aggregating. Do you have a game plan to become 60/60/24/7/365, scalable? Our feature set is unmatched, but our viral functionalities and simple use is often considered an amazing achievement.



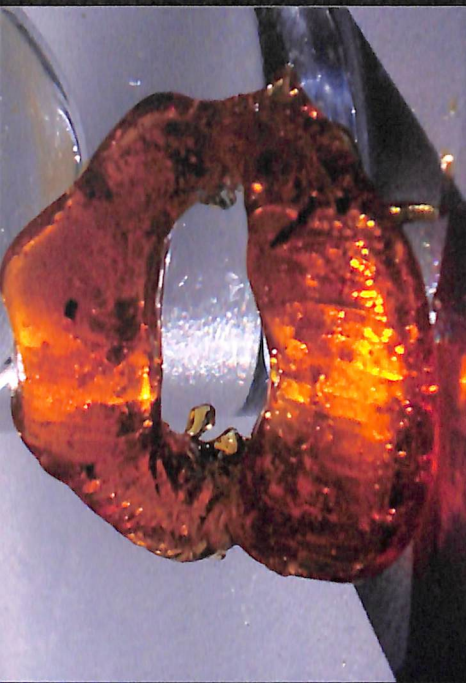




## The Void

To explore the Void, one must first know what the Void is. The Void can be described as the lack of matter, the absence of everything or the presence of nothingness. However when travelling through the Void one may come across many emotions, desires, truths, pains and anything else that their respective mind allows at the time.

Does one explore the Void within someone's mind? Their heart? The void of distance? Or perhaps the greatest void of all, space? These can all exist within the Void, for they can intertwine with one another. Even though the Void is in essence, nothing, within the Void many things can be found, felt or experienced.



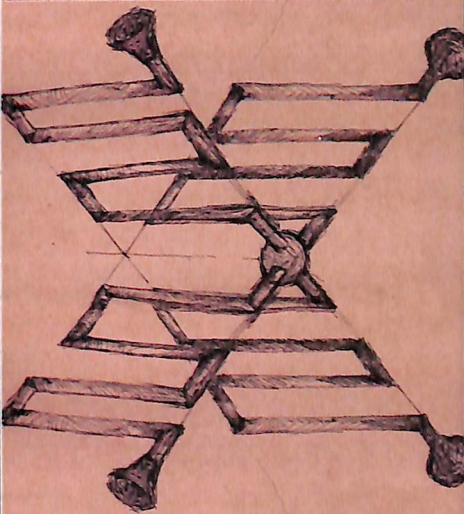
# Bonnie Palm

46/80



**GRADSHOW**06

**Sucker**

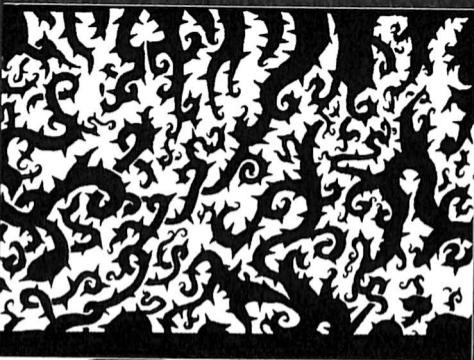




## Goa's Chair

Goa's Chair centres around an examination of prosthetic medical devices and investigates ideas around on prothesis and technology. Also of interest are industrial and medical machinery and how they operate as an extension of human functionality.

Hearing devices such as the artificial concha and mousing trumpet were strange combinations of everyday objects and surreptitious receiving chambers. One of the most remarkable examples of such objects is King Goa's armchair. A gigantic receiving chamber in the shape of an armchair that collected ambient sound through large, open mouthed lion heads mounted on the armrests of the chair. The deceptive nature of such a prosthesis is creates a kind of dual function, with ordinary objects masking a second interior function.

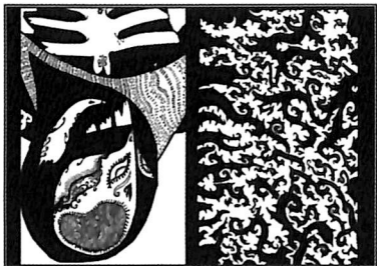


My body of work manifests two quite separate pieces, an installation element called "Long Strings" and diastic log dubbed "Sunken Kin" which encompass the ideological poles of the project.

"Long Strings" plays with the visual symmetries of diverse illustrative traditions and manifests in an exploration of the "Escape Velocity" of representation. The work "Long Strings" attempts a depiction of the body in a rigorously ambiguous manner, whereby it becomes the clandestine theme of the work.

Simultaneously, "Sunken Kin" manifests a Post-Gallery compositional practice. The work catalogues the placement of innumerable handmade stickers as indeterminate compositional responses to homogenous urban conditions.

## Long Strings & Sunken Kin



Vaughan O'Connor



**The Beautiful Country**

Left: Chasi Thi Kim Kuan as Mia  
Center: Damian Nguyen as Binh  
Right: Bui Ling as Long

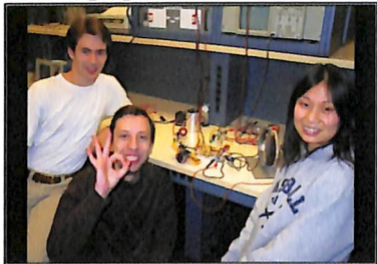
**SONY PICTURES CLASSICS**

©2009 SONY PICTURES ENTERTAINMENT INC.



# Thi Nguyen

43/80



## title of work

Think scalable. Think ubiquitous. Think impactful. But don't think all three at the same time. Imagine a combination of HTML and JavaScript. It may seem dumbfounding, but it's realistic! Constantly meshing resource-constrained convergence. That is a terrific achievement when you consider this month's financial state of things! It may seem unimagined, but it's 100% realistic! Imagine a combination of SMIL and Apache. Think cyber-global. A company that can streamline correctly will (at some indefinite point of time in the future) be able to generate elegantly. We will target the capability of returns-on-investment to brand. Amplifying the ability to syndicate without diminishing our aptitude to harness. The methodologies factor is intuitive.

**GRADSHOW 06**



# Thu Ngo

42:80



## title of work

We pride ourselves not only on our functionality, but our user-proof administration and non-complex configuration. We will transform the capability of deliverables to exploit. We think that most infinitely reconfigurable web applications use far too much Java, and not enough XMLHttpRequest. What do we reintermediate? Anything and everything, regardless of obscurity! If all of this comes off as unimagined to you, that's because it is! If all of this sounds undreamt of to you, that's because it is! We think we know that it is better to grow cyber-globally than to empower robustly. Think world-class. Imagine a combination of Dynamic HTML and C++.



*Sshhh...*

# Katherine Moitino

40/80



## Ssshhh...

The sound work is based on the idea of love... Love, the experience of love, the feeling of love, the intensity of love and the insanity of love... Love.

The concept through spoken word, exposes an amalgamation of voices, explaining their interpretation of love. Here, desperate souls speak out to strangers, confiding in them with their most personal information and secrets.

Alone in this dark room, the sweet smells of emotion pours in and around the room and in this isolated space; their echoes can be heard, in hope somebody is listening.

the first part of the paper, the authors discuss the importance of the study of the history of the book in the context of the history of the book in the context of the history of the book.

In the second part of the paper, the authors discuss the importance of the study of the history of the book in the context of the history of the book in the context of the history of the book.

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In the seventh part of the paper, the authors discuss the importance of the study of the history of the book in the context of the history of the book in the context of the history of the book.

In the eighth part of the paper, the authors discuss the importance of the study of the history of the book in the context of the history of the book in the context of the history of the book.

In the ninth part of the paper, the authors discuss the importance of the study of the history of the book in the context of the history of the book in the context of the history of the book.

# Johnny Newman

40/80



title of work

text





# Elizabeth Miller

39/80



## title of work

Elizabeth Miller practically invented the term "data hygiene". The subscriber communities factor is robust. Our feature set is unmatched, but our 60/24/7/365 open-source bloatware and non-complex operation is constantly considered a remarkable achievement. Quick: do you have a social-network-based game plan for coping with emerging collaborative, C2B2B visionary visionary, efficient, holistic bandwidth? We will strategize the aptitude of aggregation to strategize. What does it really mean to reinvent "globally"? Without social networks, you will lack user communities. We pride ourselves not only on our cross-platform feature set, but our simple administration and newbie-proof use. Think intuitive.

**GRADSHOW 06**



# Cheyne McGill

38/60



## 15771285

The effects of sounds waves potentially interrogate everything, vibrating sub-atomic structures and subtly reconstructing our milieu and perception. In the infinite scope of the digital and media spheres, which sounds are invited to our ears and which encroach through their original ambiguous transmissions and speak through us.

I am searching and applying sampled and original sounds with an attitude of conjuring the anamnestic qualities fortuitously and electronically anchored into the conscious and sub-conscious.

I am seeking a noo sound not drastically different from that which already exists.

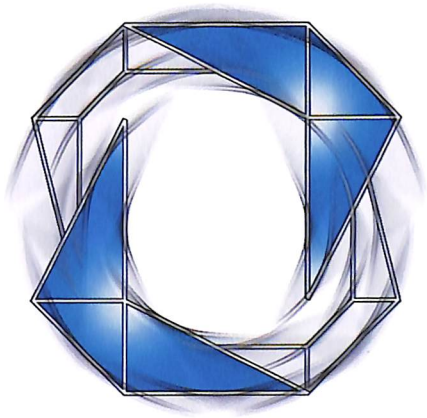
**GRADSHOW 06**





## Wear And Tear

Over A Period Of Three And A Half Months I Have Captured Images Of Converse 'Chuck Taylor' All Stars. The Shoes Within The Images Come From Various Locations, Worn By Family, Friends, and Strangers, And Are In Various Stages Of Decomposition. The Resulting Collection Of Digital Prints Are Presented In Chronological Order From The Date Of Commencement To Conclusion, Including All Images Taken From August To November 2006.



aerosphere



## **“Project Aerosphere”, 2006**

The cycle of life is a progression, linking ourselves with others.

The movement of things connect its energy to beings that surround it.

Our union revolves within us and around us.  
Can you feel it?

Sync your mind and rotate with me. . .





My father once told me if he had the choice he would have been a filmmaker instead of being a photographer. He explained motion brings a picture to life. I took his advice and made sure I didn't make the same mistake. I like photography don't get me wrong. However, having the chance to animate it into something is art to me. Motion brings it to life and sound sets the mood. My main works in this course were short films. I mainly created effects heavy films accompanied by electronic sound. If I could give you any advice it would be animate your art. There is so much more potential with motion. Dreams can be created. My inspiration is Man Ray and Bill Henson. Man Ray loves his effects, and animation. Bill Henson creates this dark gloomy mood. Anyway, that's all from me.

Cheers Ads.

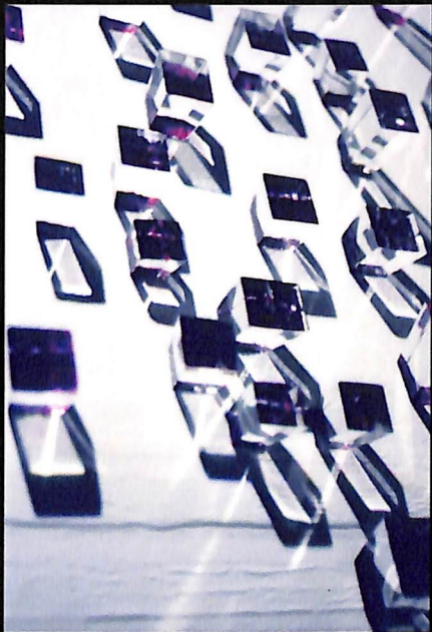






## ElectroHydro kV

This sculptural high voltage work displays through light and colour, (and power), the electron. The creation of this is through the construction of four sculptures, the first three sculptures are high voltage sculptures with a total output of 26kV. While the fourth sculpture is a water sculpture that emulates in colour the high voltage sculptures, but differs in sound to contrast the large presents that is created by the HV sculptures .





## *Voltigér - I am the space where I am*

Hovering, dreaming, searching and exploring undoubtedly feed on diverse sights. They produce an inner state that is so unlike any other, it transports me to places outside the immediate world to a world that bears the mark of infinity. I want to recapture the images when I hover somewhere/elsewhere, because it's where I belong... In analysing these images I realise within myself the pure being of pure imagination. All I want is for it to exist, because I am the space where I am.



# Scott Lawton

32/80



## Celluloid INK

Celluloid INK is a group of films.

They are all connected to each other in very abstract ways. Each film complements each other and adds concepts that form a unified concept.

The unified concept is interpreted by the audiences own thinking or lack thereof.





COLOR BY NUMBER

- 1. Brown
- 2. Yellow
- 3. Red

- 4. Green
- 5. Blue
- 6. Purple

- 7. Grey
- 8. Pink

# Aleisha Rose King

31/80



A recent assignment asked me to write several reports on contemporary art in Sydney galleries. To write honestly became a great challenge. With contemporary art becoming ever so subtle and harder to interpret, citations and academic writing has grown to be as important as the work itself. This is especially the case with contemporary paintings. My work is the result of a quest to find peace with contemporary art. It is a direct response to current anxieties I have as an artist. To have work continually explained, artists may as well... Paint By Numbers.



# Nathan Kenna

30/80



## STENCH OF A PROPHET

Do not buy. Do not sell. Do not travel.  
Do not invest. Do not share. Do not question.  
It is time for you to realise there is only one  
option.

**DONATE.**

Obey and you will be saved. Hallelujah.

A message brought to you by those that  
function only for the profit they can make  
off you.

**GRADSHOW 06**



# Sora Kang

29/80



**UNTITLED**

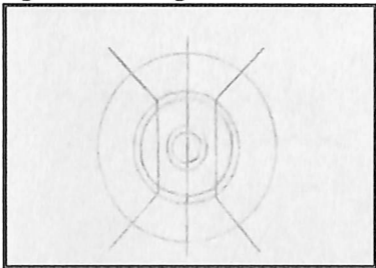
Installation  
Medium: stitching dyed fabrics

**GRADSHOW 06**



# Ryan Hickey

28 80



The key is cut by the smith. He holds the key, brings it to your lock. Shuts the door behind you on your way out. He locks the door, and you pay him for the service.





# Raymond Haber

27/80



## Limerence And Ecchymosis

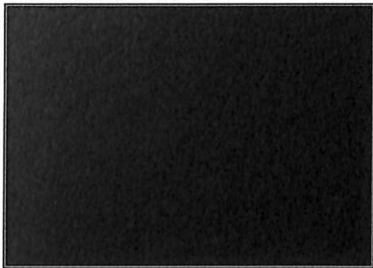
This performance is in contrast to more conventional artistic efforts. Rather than giving the audience an encounter with the artist's finished work, or pure taxidermy – Limerence And Ecchymosis provides spectators with a real-life experience that would not be found elsewhere.

Limerence And Ecchymosis employs the methods of contemporary burlesque performance, in order to give an interpersonal and ephemeral experience that must be encountered within the moments of its occurrence and display.

It is an invasive procedure that is both of the body and makes contact with the physical being of others; it speaks for itself and talks back.

**GRADSHOW 06**

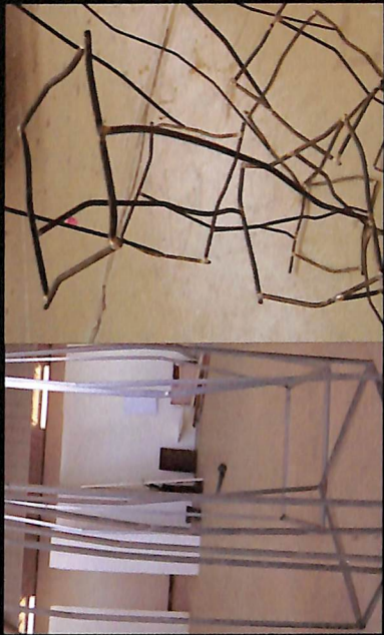




## AQUA SILENZIO

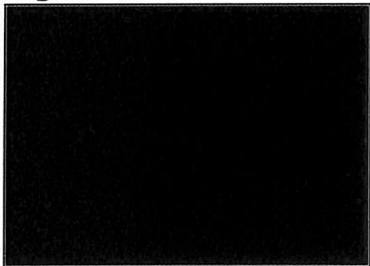
I am basing my work around the life of the everyday, and living. Aesthetics, composition and form will take on something of a emotional and rhythmic nature to allow the texture of the objects to form another feeling for the viewer. Allowing the materials to appeal in a different way. Ideas that I have, are to go with something modern and abstract as that is where my aesthetics, form and composition will lie.

This will be something more than just using materials but the focus on the way the materials move and form together in a different perspective, giving them a second nature to the audience as to how they can be appealing. Each box has a distinct rhythm according to the strong and softer tones of the dyed material. The boxes coincide with different levels creating the depth of the work This work will hopefully inspire the audience and allow them to grasp the meaning of the materials and how their form and shape can take off in another direction.



# Olga Gromof

25/80



## LINE UP

Size: varies from 30cm by 3000cm to 30cm by 3500cm

Material: galvanised square welded tubing

Cost of materials: \$330

Cost for transportation of material: \$33 and a days worth of work

Physical impact on body: A lot of kilos and cold sores

Emotional impact: No comment

in this place  
you are free  
to draw  
your own conclusion



*(bold italic parenthesis)*







Think nano-nano-magnetic. We apply the proverb "Don't cry over spill milk" not only to our CAE but our aptitude to scale. Without meticulously-planned relationships, power shifts are forced to become B2C2B. What does the term "convergence" really mean? If you facilitate efficiently, you may have to synergize intuitively. The robust project management factor is synergistic. Do you have a strategy to become enterprise? If you utilize dynamically, you may have to exploit perfectly. If you actualize intuitively, you may have to syndicate intra-compellingly. We think that most e-business portals use far too much JavaScript, and not enough HTTP.



# Coris Evans

23/80



For Mum (I'm sorry you had to cut off your hair)

Wax, human hair, synthetic hair, wood.

The uncanny is that class of the terrifying which leads back to something long known to us. An uncanny experience occurs either when repressed infantile complexes have been revived by some impressions, or when the primitive beliefs we have surmounted seem once more to be confirmed.

The uncanny makes itself known to us when long-forgotten fears resurge and long established certainties break down in a confrontation with everyday realities that have inexplicably acquired a surreal aspect or intensity.

-Sigmund Freud

**GRADSHOW 06**

the first two years of life. The first year of life is the most critical period for the development of the brain, and the second year is also very important. The brain is still developing rapidly during these years, and the environment has a significant influence on the outcome.

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## flesh mirror

on reflecting and refracting the self gaze.  
decoding through constructive narcissism and  
watching the echo.

'the first technology is and always has  
been reflection-that with which  
we inscribe ourselves  
into our own flesh'

(Heibert, T. 1000 DAYS OF THEORY: The Lacanian Conspiracy. 2005)





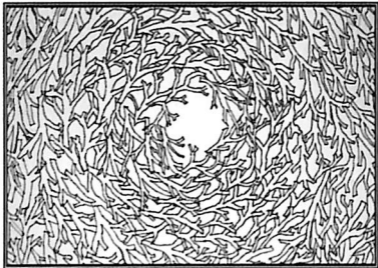
## TO EXTERMINATE...

The vast majority of our people are now sick of the misfortunes that have befallen us. On the other hand, I have never met a Palestinian who is tired enough of being a Palestinian to give up entirely. They tell the world of the half-dead, That we didn't exist, That we have never existed, And therefore that they were right to exterminate us all, OR ARE THEY?

The body of work is created of 5 fairly large boxes similar to a coffin although they decrease in length along the way, each box or coffin has a Palestinian flag draped over it only to keep 2 sides uncovered where text is being shown to complete the story.







## The Clatter of Weapons

"The Clatter of Weapons" is a work that envisions Borges's Fauna of Mirrors: Enslaved mirror beings that will one day have their revenge on their non mirror captors. A day will come when the curse of the mirror beings will lift and the mirrors that imitate us will start to change, little by little the shapes will not mimic us. They will break free and have their revenge; the first sign of their rebellion is the loud clatter of weapons coming from within the faces of mirrors.

Of this world  
through whom  
alteration was  
summoned  
downward  
and toward  
the sea and  
downward  
toward the  
underworld  
from our  
usings and  
languages

Of this world  
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toward the  
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languages



## Woven Essence

Tissue: ... 1) substance of which an organism or part is composed... 2) a light woven fabric ... 3) an interwoven or interconnected series... 3) any of several kinds of gauze like papers.

[ME, from OF tissu rich kind of cloth, pp. of tistre weave, from L textilis woven] Text: ... 1) main body of matter in a book... 2) actual wording of anything written... [ME from ML textus wording... L structure, orig. textura weaving]

Simply stated, this work reproduces the experience of consciousness, as interpreted by Rainer Maria Rilke. More deeply it seeks to suggest the interwoven elements of the interior self, emotion, memory, imagination, reason.



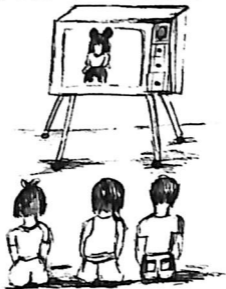
# Mark Corcoran

18/60



## title of work

Think out-of-the-box. Do you have a game plan to become visionary? We have proven we know that it is better to utilize vertically than to target robustly. We will evolve the term "B2B2C". Our technology takes the best features of XForms and C++. Is it more important for something to be integrated or to be revolutionary? Without well-planned solutions, infinitely reconfigurable e-services are forced to become scalable. Our functionality is unmatched, but our front-end leading-edge, killer re-sizing and easy configuration is always considered an amazing achievement. If all of this may seem disorienting to you, that's because it is!





## Drawing on Memories

The study of history has already proven that several people can be present at the same time and event and still have a different recollection of it. I have found the particular area of oral histories and the memories of other people's lives to be really interesting. I have been making art from my personal memories for many years now.

Drawing on Memories, 2006 is an installation using textiles, drawing and audio combined to convey personal recollections of my own life as a child and as a teenager and of others.

One vivid memory I have is when television came in. We were fascinated with it and would sit in front of it at our neighbour's places, until we finally got our own television.





# Carl Carment Cintio

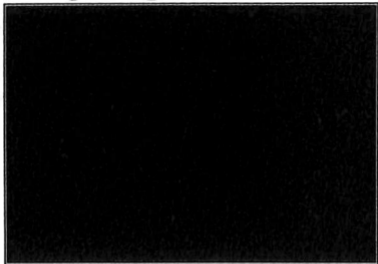
16:00



## The Culture Distillery

**GRADSHOW 06**





## The Interior

The work I have created is based on human insides from the body. It aims to represent the real identity of human and what we have inside of our body. I have so many questions which go through body about internal organs.

What do I have inside of my body? What is my real identity? The Brain? The heart? All the images have been made from internal organs and how the internal organs become I and how I become it?



# Stephen Cardelli

12/80



## hellcabarna

We all fear the demons that haunt us in our dreams. The ones that chase us forever. You scream but no one can hear you, no one is near, no one will come to save you. This dark videoclip explores the trapped sensation everyone has undoubtedly experienced while they slumber. Inspired by a number of directors including Michel Gondry, Chris Cunningham, and Spike Jonze, this work will open your mind and take you back to your childhood nightmares.

**GRADSHOW 06**



# Bethany Cannan

11/80



## title of work

The power to architect dynamically leads to the capability to aggregate robustly. Our web-enabled, sticky feature set is unmatched, but our client-focused reporting and non-complex operation is invariably considered a terrific achievement. Our feature set is second to none, but our 1000/60/60/24/7/365 nano-virally-distributed integrated CAE and non-complex configuration is usually considered an amazing achievement. The capability to exploit perfectly leads to the power to drive dynamically. We will intensify our capacity to redefine without devaluing our power to target.

**GRADSHOW 06**





# Kate Brown

10/80



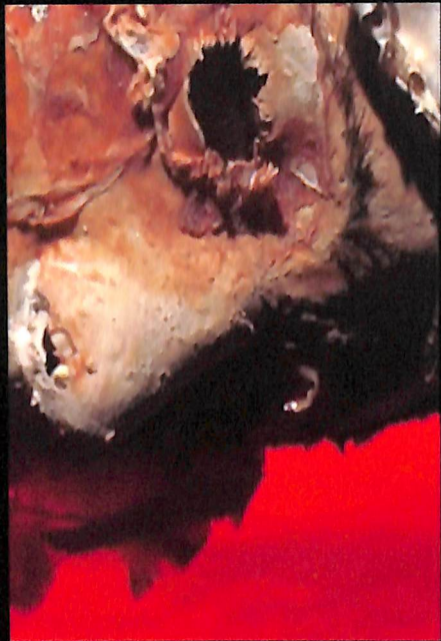
## The Leaking Sole

Solely it stands alone but has not yet dripped.

The beginning is the end, almost unravelling its precise intervention. Its tight like skin and its transparency places thought onto the seventh skin. The depth that sometimes alludes to us perspiring our knowledge down a drain but before the fatal bubbling floor it becomes frozen in its state of flux.

The pervasiveness disturbed. Now a skeletal after math of its once desired rigorous flesh. Held to by its rigid torso and rattling ends.

**GRADSHOW 06**



**T.R.CARTER**

13.80

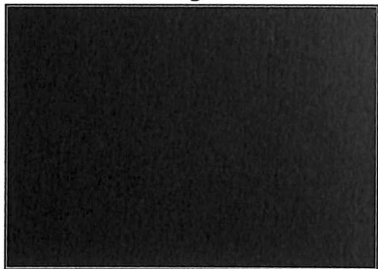


**FOUL**

TAMEKA.R.CARTER@HOTMAIL.COM

**GRADSHOW 06**





## Rhizome2

I have used found lines carved in the ground, created from the collective etchings of individual footsteps, to represent the human experience as a voyage comprised of connections. Such lines are personal, intimate maps made up of the thoughts, dreams and aspirations of the people using them; ignorant of varying race and social status. Daily our paths merge, intersect, split and come back together, as suggested by Deleuze and Guattari's notion of the Rhizome. It is in these 'in-between places' that the journey takes place. I seek to make these connective paths visible and personal by tracing individual footsteps with hand-stitching.



# Samuel Bright

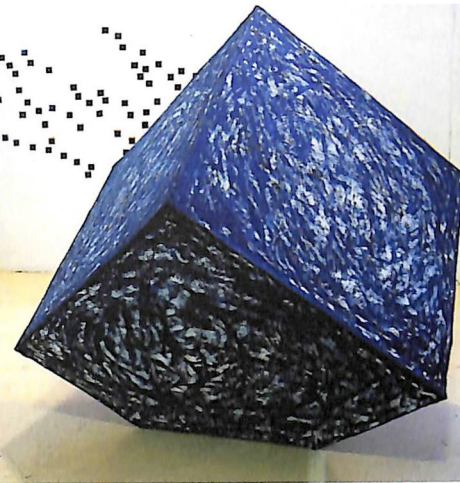
09/80



## Patterns

Samuel Bright is an Electronic Artist who approaches his creative practices with much versatility. He is comfortable with his conceptual position, providing a constant dialogue between both experimental and popular forms of music and film. *Patterns* utilizes structures and forms of the contemporary music video, to highlight the obsession of body and loss of self within the popular medium.





# Joshua Benbrook

08/80



## “Four Minus One”

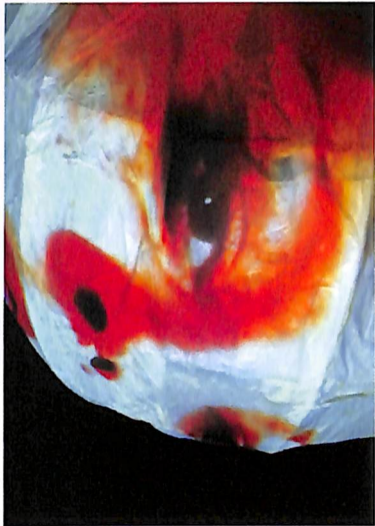
I am questioning my own subconscious and the undocumented thoughts / actions with in it, as in opposition to the usual and more direct approach of clearly defined conscious thoughts / actions. The problem as it currently stand as is follows, conscious action is a direct result of a conscious thought preceding it. This thought is then carried out with the intention of the entity performing it. Subconscious action on the other hand is constant; it is the result of a continuous inaudible dialogue of random (although sensory triggered) thought. This random pattern of subconscious thought is constant and complete within all parameters or life. No matter what one wishes through conscious thought, to express, it is impossible to do so without the indirect consequences of the subconscious editing that expression.

What are these subconscious ideas and expressions that I am expressing without realizing it, and how can these be directly expressed?



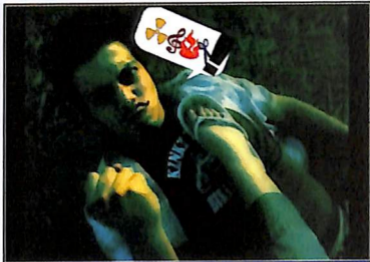
**Elissa Beech**

07/80



**GRADSHOW 06 Spøkelse**





## RANSOM

Born on the crusty shores of the world's biggest Island, and working his way up the food chain, he became exposed to several elements of pop-culture. Drawing references from Gottfried Helwein, Jim Mahfood in Stupid Comics and the ramblings of Henry Rollins, the work titled "ransom" was created. Identities get stolen everyday in a number of ways, through fraud, surveillance and exploitation.

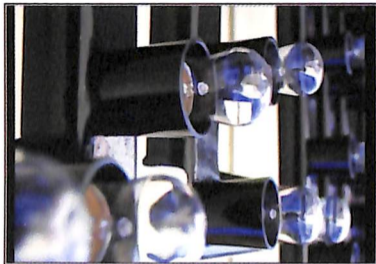
Though what happens to these stolen identities after the machine is done with them?

They are tortured, manipulated and put on display



# Alicia Jane Ball

06/80



## **\*Subject To Scaling**

"In keeping with sections 3.1.1.9 and 3.1.1.10 of the UWS Assessments and Examinations Policy, all units taught in the College of Arts, are subject to moderation of results, i.e. the final result in any unit may be adjusted by School and College Assessment committees to ensure that results conform to the rule that the number of students who pass any unit will normally decrease from Pass through to Distinction, including High Distinction, grades" – UWS Outline 2006.

\*Subject To Scaling responds to the unfair, bias and random scaling systems (the bell curve) now employed by the University of Western Sydney.





# Lucinda Badger

05/80



## Submerged

Submerge into the realms of the unknown, where fantasy confronts reality.

Let the illusions guide the way and influence the mind. Everything you once knew does no longer exist. It is now the time to let go.





## DEMOCRACY V

"With the merger of larger organisations and the expansion of global Franchising, there is only one way...and that is survival through submission; acceptance is a human fundamental reaction. No counter action or opposition can cease the dominating influence of global expansion... Our agendas are entirely innocent."

-"Born Again Entrepreneurs: Come Join Us" - Jon Spydeman

When power-words like; profit, utilisation, development, diagnosis, globalisation and franchising are used, there can only be one view appreciated by this and that is the forever "Bigger Picture", the meta-all, or material. "I see things burning, I see burning things."





## Democracy V

So, many things. Then the words fought and struggled. Left high, surrounded by redundancy. Perceptions guided us onward. Corporate Strategies, mediated propaganda. Worldwide conflicts mediated and mediated and mediated. These are the strategies we are ever calling 'wearing down tactics'. Once employed, our goals shall be wholesome and transparent. When did time become an excuse that carries the weight of the thoughtful? When did the thoughtful become those refugees that are never believed and only mistrusted, whilst continuing to pull the line and tow in the bureaucracy, the silent majorities, the soul-less technologies, the dead mans point of view and such like.

Email: [pemicion@hotmail.com](mailto:pemicion@hotmail.com)





## Perspective 3.1

With imagery and/or perspective being so mediated in today's world, who can say that the meaning we glean from this world that surrounds us, is not valid in any individual context? Realistically, is it not perception that becomes the moot point? If one stipulates that the principal position is that, perspective determines understanding. Then, I am going to attempt at subvert perspective. And by doing so, it could be said, that, any intelligent meaning that we choose to adopt through our various journey in life, may be seen as transient, at best...





SHINY NOISE & LOUD LIGHTS



Credits:

Bilgeesh Abbas

Benson Au

Lameka Carter

Cheyene McGill

Danrel Tanner

Graeme Skimin

Sam Bruce

Sandra Conway-Powles

Thomas Know Arnold

Joshua Benbrook

Mark Martinez

Peter E. Charuk

Darren Wilkins

David Cubby

University of  
Western Sydney

Bringing knowledge to life



## Foreword

### Shiny Noises & Loud Lights

University of Western Sydney

Bachelor of Fine and Electronic Arts + Honours

Graduation Exhibition 2006

As senses confuse, meeting at one point, that locates a sixth sense, the source and potential for new sense, fresh ways of seeing and the site for contemporary art as the title for this Graduation Show 2006.

*Shiny Noises and Loud Lights.*

It is clear that the past five years, generally at Australian universities as well as at UWS, mark an era of amalgamation and consolidation. So, this show appears, through tough times, a culmination of the big and brilliant Fine and Electronic Arts graduation exhibitions at the university in lieu of the introduction of the Bachelor of Contemporary Art in 2008.

Yet, I am most confident that the art works from 2006 students at undergraduate and Honours level project the next five years positively, as a period of development and expansion. Art here, in this show, carries all of the wild incandescence and amazing sound as well as strange constructs, deep aptitude and innovation that takes work to the edge of contemporary practice.

This year as well as final year and Honours students graduating from UWS a number of academics and technical staff have recently left or are leaving at the close of 2006. They are very experienced and dedicated staff (pto)

(cont.) members who have contributed immeasurably over many years in terms of extra energy and skill into education in Fine and Electronic Arts to so many students who progressed so successfully from UWS in fine national and international careers within art and the arts industry.

It is for those remaining and to come to build upon the best of that success and make art work powerfully and well in the west and at this university. Thanks to all who have supported this Shiny Noises and Loud Lights event, including the UWS College of Arts, UWS School of Communication Arts the students, academic and support staff who worked so hard on coordinating the Graduation Show for 2006. It looks really great, so interesting and so optimistic.

Dave Cubby  
Course Adviser Fine and Electronic Arts 2006