

I am delighted to commend to you this end-of-year showcase of artwork by graduates of a number of programs within the School of Communication Arts. It is an honour to write an introduction to the catalogue for this event coming as it does at a crucial time in the history of the academy and society at large. The title "MAKE" reminds us that the arts, in the context of the academy, demand not only active and flourishing creative impulses but scholarly ones as well. Indeed, a "scholarship of making" suggests a great challenge to students - one that they have met head on and for which we have these rewards. We find in this major exhibition artworks and events across many disciplines, from electronic arts to music.

I would like to add two further points as a kind of punctuation to the presentation of these works: First, I would remind you of the character and quality of these works as they move out of their place of "making" to go beyond their material forms. These works

take on a life of their own. What you "make" of these works is as important as the making of them by our artists. Therefore, in your appreciation of them, they assist you to transcend your everyday experience. Second, can I suggest that the value of these works on display is strongly underscored by the pedagogy embedded within them. These learning experiences will stay with our students for many years to come and in effect will now shape part of your experience as well. It took commitment and sacrifice to make these works and for these artists to arrive at this plateau of achievement. Let us use the occasion of MAKE to celebrate this moment together.

Hart Cohen

Acting Head of School, School of Communication Arts

This year, the full program of the University of Western Sydney Creative Arts Showcase and Graduation Exhibition 2007, titled 'MAKE' comprises the outcome of study and creative work of one-hundred and eighteen undergraduate and honours students as well as one hundred and twenty seven second year students across four creative arts disciplines at UWS including Music, Performance, Fine Arts and Electronic Arts.

For this particular moment of change, 'MAKE' still seems a good, under-estimated term as we continue to make music, theatre and art. Also, in my role as an educator, as I observe the work that students assemble across the programs through process to finish, the cliché 'always learning' comes to mind, and, I learn time and again, the inestimable value, beauty and cleverness of simply, making.

Art can be seen as intellectual development and emotional restoration through the act of 'making something'. And, making 'something', as opposed to, say, purchasing or viewing must always be revolutionary in a consumer society. 'MAKE' appears to the creative arts as equally honourable and useful a term as 'research', even, within contemporary tertiary education and, the original university proved a cheerful hive of making alongside contemplation including books, wine, beer, music, drama, art and more.

The conceptual can tend towards 'seamless' outcomes, no mistakes to be made where no material difficulty is encountered. And, that smooth result effects difference reflected as binaries; oscillating between good and bad, theory and application, academe

and labour, dreaming and doing, pure and impure, correct and incorrect, sophisticated and naïf, arrogant and humble; two mirrors facing each other in an impossible infinite passage.

Real material, that is to say, actually playing an instrument, acting a part, applying paint, casting a mould or sequencing software is obstinate and, usually, 'in the making' throws up new challenges. It's a creative fulcrum where making encounters the unanticipated, demanding deep intelligence, wit and persistence.

Each one of the students represented in this western Sydney creative arts program through their respective disciplines, by means of their various course of study, develop knowledge and rigour in their making with talent, hard work and growing awareness that is truly astounding and will propel them far into public and professional life within the creative arts as well as deep in academic endeavour, as they so choose, to make.

Sincere thanks to all of my colleagues, academic and support staff engaged in the education of these excellent students, resulting in a powerful showcase of talent and great credit to the students themselves for working with such professional acumen on the project, across four disciplines. Also, appreciation to the School and Communication Arts for particularly generous backing this year along with donors acknowledged in this catalogue.

David Cubby

Senior Lecturer and Course Advisor Fine and Electronic Arts
Coordinator of the Creative Arts Showcase and Graduation Exhibition 2007

Departures / Out of Z Box Exhibition

Creative processes involve experimentation, trials and tribulations that end up in new ways of looking and thinking. Over one hundred works of art from Bachelor of Fine Arts and Electronic Arts students, some undergraduates, some graduating at studies level and others with Honours, are presented in 'Out of Z Box'.

The process of making art is certainly among the complex practices in every society. Implicit in the act of making art is an active process of creation and construction of the imagined reality that surrounds us. Making art is to formulate a position within society - quite often against it - and a way of making sense of the built and natural landscapes in which we inhabit. Artists are in a sense the brokers that negotiate our perceptions of our surrounding symbolic world. Our students' work is a clear example of emerging artists imagining new worlds and ways to represent it through a variety of artistic techniques and conceptual negotiations.

Today we live in an age where it is not easy, or possible, to state what is art and what art is not. However, the works exhibited at this component of 'MA: E' the UWS Creative Art Showcase and Graduation Exhibition 2007 demonstrate a commitment to making work that traverses all the possible ways of conceiving artistic practice. From photography to sound art, from painting to installation art, the works included in this show prove the fluidity and versatility of art practices today.

Graduation is not an end, but the real beginning; an instigation. All the works selected for this exhibition are above all departures, where young artists set off to new journeys. It marks the first stage of an important rite of passage; separation. This separation from the group will be followed by entering into a liminal space which will take these emerging artists in multiple directions. Our students at the University of Western Sydney will certainly go on to become important referents in the contemporary artistic milieu. They have weathered difficult conditions, which - one may think - lie at the core of the very nature of making relevant art, especially in a society where independent views are today more needed than ever. Many of the works contained in this exhibition 'Out of Z Box' are from emerging artists from Western Sydney, a space in permanent change and full of contradictions at the interstices of global culture. These works interrupt and interrogate that vanishing point between the local and the global making this a truly eclectic collection of art makers.

Dr. Juan F. Salazar

Head of Program (Arts & Design)
School of Communication Arts
University of Western Sydney

Musicians and Performers Dazzle in 'MAKE'

Musicians and performers add a significant dimension to 'MAKE', performing the theatrical and the musical in the temporal. There are a number of events, ranging from explorations of tragedy in two plays – one by the American playwright Ellen McLaughlin, *Iphigenia & Other Daughters*, and the other by well-known Spanish writer, Garcia Lorca, *Yerma* – to investigating the multiple ways in which the musical becomes possible.

The Performance students will present the Australian premiere of McLaughlin's play, which is an adaptation of works by the ancient Greeks, Sophocles and Euripides. Both plays are directed by Jill Brown and showcase the enormous talent of the students enrolled in the Bachelor of Performance degree. They represent the culmination of three years of exciting and intensive work.

The performative work of third year musicians will be featured in concerts over four evenings, which canvas music from the popular, the classical, and jazz and rock, and works which fall between the cracks. Third year music students will also present their project

- work, which includes original music for acoustic and electro-acoustic media in a concert with an in-house title *Shown'n'Berg: The Twelve Tones of Christmas*, punning on two of the twentieth century 'greats', Arnold Schoenberg and Alban Berg, as a joke. This promises to be a great concert and will also see the inaugural UWS APRA award presented to two of the music area's doctoral students, composers Ji Yun Lee and Clare Maclean.

Another highlight not to be missed is a display of innovative and dazzling work by second year students from collaborative project. This work crosses the disciplinary boundaries of fine arts, electronic arts and music, and includes some 'edgy' installation work.

'MAKE' the most of this opportunity to hear and see work by our very talented students.

Dr Sally Macarthur

Head of Program, Music and Performance

COLLABORATIVE

Collaborative Project brings together four disciplines of Music, Performance, Fine and Electronic Arts within the Creative Arts at UWS and, this year, one-hundred and twenty-seven students. This point of study provides a unique educational opportunity for students to experience working in teams in a creative and productive environment akin to the 'real world' where so many projects through music, film, theatre and, indeed contemporary art practice are formed within groups of specialists.

Certainly the events that second year students combine to work so hard upon from ideation through the whole process to outcome proves such a valuable professional and creative mix that surfaces the exceedingly impressive talent, range of skills and resourcefulness these students have in bucket-loads...they are great

people...and, each and all of the projects they create really deserve an audience. Please attend this unique event, as you can and when you do, I am completely confident that you will agree with all that may be stated here, across ten amazing collaborations - *MindSpace*, *Funhouse*, *Epic Fall*, *Playtime*, *Collaborative Cult*, *The Controllers*, *Fleshed*, *Fool's Errand*, *Flummox*, *The Heist*.

David Cubby

Unit Coordinator Collaborative Project 2007



**FINE ARTS
ELECTRONIC
ARTS**



Artist	Title	Dimensions	Date	Medium
Anastasia Zaravinos	Glamour TV		2007	Video



Statement

Twenty one year-old Anastasia Zaravinos is an emerging artist dealing with themes such as gender, identity, sex and sexuality. In her performances, Zaravinos intends to "queer", or distort, many social norms and "realities" via what she terms, "sick and desperate scenarios of triple transgenderism". As she says, "I use video and performance as means to 'work out' the confusions that are placed upon me by society, myself and my family." (Kurt Bugden 2007)

But fuck that! Its all bout SEX MONEY DRUGS FAME GLAMOUR and of course MUSIC VIDEOS! Stumble in at 4am, sit on the couch and watch some "GLAMOUR TV" while your buzz wears off and you fall asleep. Hosted by none other than glamour puss CHRISTINA SUPERSTAR. You don't want to miss an episode as she premieres the latest music videos by the hottest up and coming performers!

Selected group exhibitions

"Scissors, Paper, Rock" First Draft, May 2006

"Shopping Trolley Tours" Braemar, September 2006

"Salon Trash & Treasure" Commissioner Pilgrim, June 2007

"Mish Mash" Twenty 10, October 2007

Selected solo exhibitions

"Anastasia Zaravinos" Mop, 20 September-8 October 2007

Artist
Kerrie Wood

Title
untitled

Dimensions

Date
2007

Medium
Oil on canvas, Silk



Statement

For my work I have taken influences from both Eastern and Western art practices and combined them in a series of oil paintings. The works are primarily based on the idea of life's journey, and explore different cultures and symbolism. The work includes images, patterns and literature from stages of my own life that come together in the work as a form of visual diary. I have used different mediums to create the work including oil painting and silk screen printing, as well as different materials.

WOOD

WONG, SKIMIN

Artist	Title	Dimensions	Date	Medium
Graeme Skimin & Geoffrey Wong	Quandong-Geelong Industrial Friendship Complex	Variable	November, 2007	Mixed media



Artist
Rhiannon Winchester

Title
"The Phoenix Princess"

Dimensions
10.1cm x 14.3cm

Date
August, 2007

Medium
pencil sketch; digital painting

Statement

My practice concentrates on two particular areas, illustration and musical performance. "Please Do Not Feed the Diva" is a musical performance which transplants classical music into the realm of contemporary art. I examine the tensions and relationships between the two worlds, as well as the seeming identity crisis of the diva as an icon of womanhood. "The Phoenix Princess" is a selection of illustrations from a fairy tale I have written, inspired technically and conceptually by classical Chinese painting and the work of illustrators such as Aubrey Beardsley and Edmund Dulac.

Selected solo exhibitions

"Please Do Not Feed the Diva"

"The Phoenix Princess"

Selected grants, awards, residencies,

Advertising commissions for Pascal Press Publishing, 2006

Ensemble Performance with Rockdale Musical Society (Les Miserables 2003; Jekyll and Hyde 2004)

2nd Place for sacred solo performance in Warringah Youth Eisteddfod 2000



WINCHESTER

Artist	Title	Dimensions	Date	Medium
Myone Webber	My First Healthy Relationship	Variable	2007	Installation



Statement

Medium: Wheat grass, Wire, Cotton wool, Oxygen masks

Nature has given us miniature chemical processing machines capable of drinking in carbon dioxide and expelling oxygen. My First Healthy Relationship is an illustration of how plants act as air filters, converting the carbon dioxide which we emit, into oxygen, which we consume. The work aims to articulate the interconnection between human life and nature, and emphasise the perfection and significance of this respiratory connection.

Artist	Title	Date	Medium
Matthew Wallace	"Can I See Some ID Please?"	2007	Oil painting on board, etchings, screen printing



Statement

"Can I See Some ID Please?" Is a painting and printmaking installation that visually expresses the inner conflict and struggle between finding and expressing ones identity up against the personal and social barriers that are imposed by societal stigmas, prejudices and perceptions. By highlighting this area of conflicting perceptions, I aim to express that society uses a segmentary approach to label an individual that disregards the complexities and uniqueness of a person's image of themselves. I wish to visually represent the confinement of this fixed labelling in order to undermine cultural structures and approaches to identity politics in contemporary society.

Selected group exhibitions

National Art School Intensive Studio Practice Exhibition 2004

Sydney Royal Easter Arts Show 2000-2007

Allens Arthur Robinson Lloyd Rees Memorial Youth Art Award Finalist 2007

Blacktown Arts Prize 2007

Selected grants, awards, residencies

Braemar Youth Art Expo 1st in Sculpture 2002

Penrith Regional Gallery Award for Excellence in Visual Arts 2004

Penrith District Arts Show 1st in Ceramics 2005

William Fletcher Grant 2007

WALLACE

Artist
Riley-May Tombs

Title
Tinny Trigger

Dimensions

Date
2007

Medium
Galvanised Steel



Statement

I created this work, in the hopes of getting the audience to reminisce, think and interact. The work essentially has nothing to do with the artist and everything to do with the viewer. I want the work to be about you, and not about me. Listen, Look, Interact, Play, Touch, Stimulate, Remember.

Artist
stasis duo

Title
untitled

Dimensions
3m x 3m

Date
March, 2007

Medium
paint



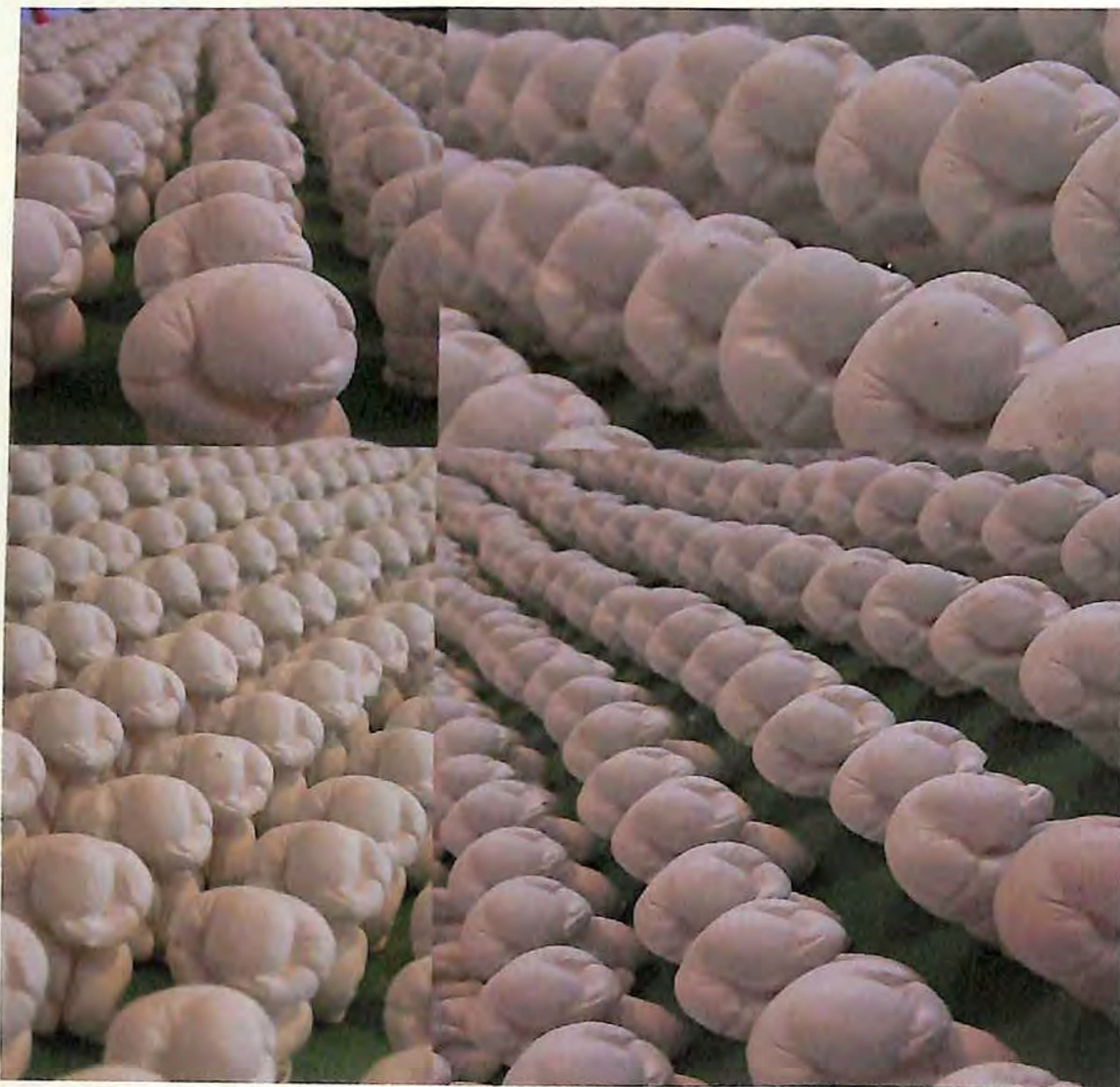
Statement

Stasis Duo is a project established in 1999 by Adam Sussmann and Matt Earle, primarily as a vehicle for exploration of acoustic phenomenology.

This work marks the end of their undergraduate studies at the University of Western Sydney, and also represents a shift in their work from a primarily sonic practice, to one that directly incorporates the presence of space.

SUSSMANN

Artist	Title	Dimensions	Date	Medium
Megan Sprague	<i>Atlas Shrugged</i>	4000 x 6cm x 2cm x 2cm	2007	- Installation



Statement

You the viewer are an active participant collectively shaping the space of the work. The participatory role you play, removing a piece of the artwork, reorganising the space, and the act of giving is fundamental to the realisation of this work. Thank-you for participating.

"It started as a political drive attempting to examine the role of individuals in a society to examining the interaction of individuals and their space. The work is confirmed by the accessibility of the individual pieces, as the viewer removes a piece additional space is opened up in the original housing, and the artwork itself is distributed into a wider space, both physically and hypothetically."

Who is John Galt?

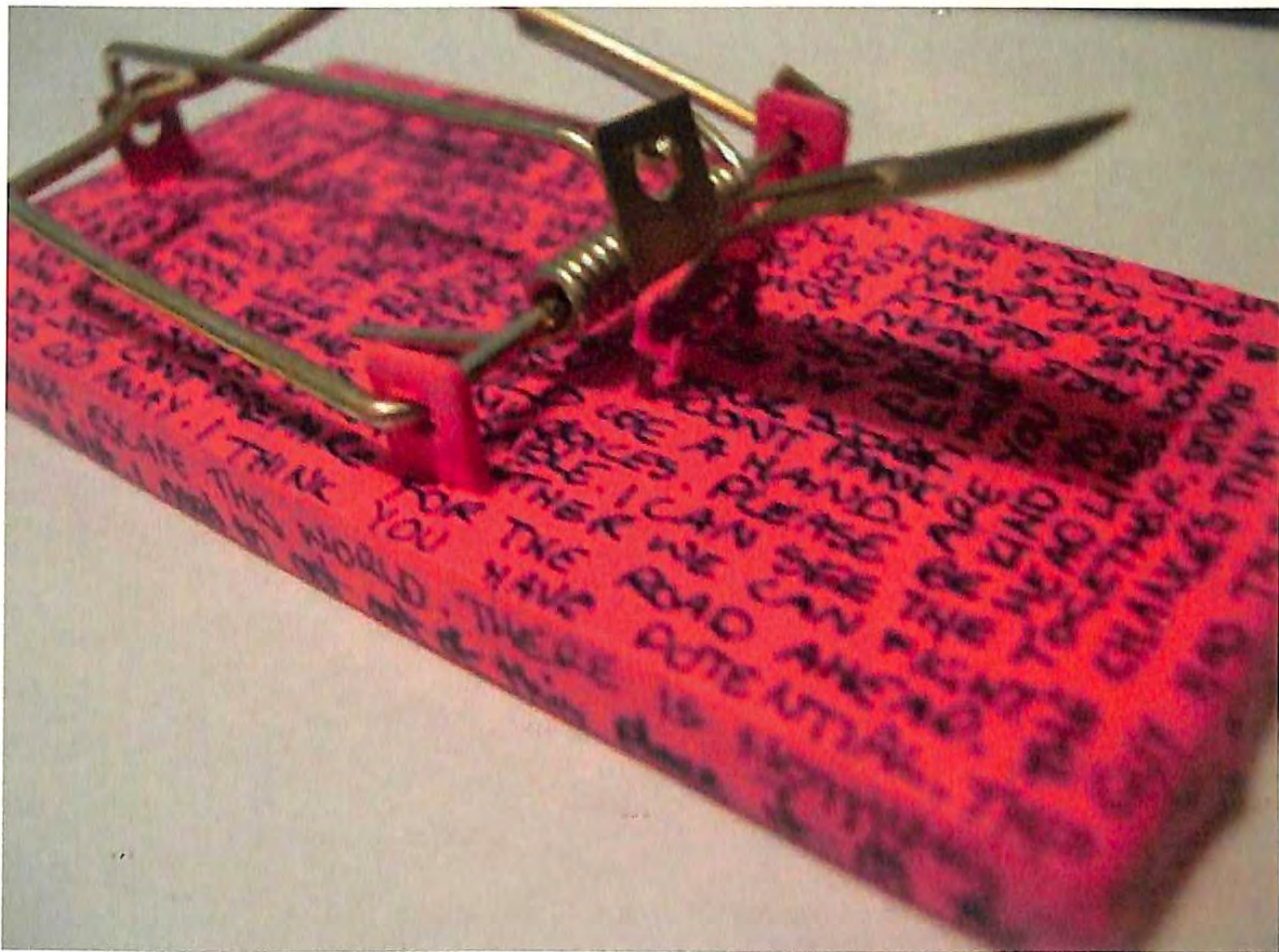
Selected group exhibitions

The Howard Years, At The Vanishing Point Gallery, Newtown
 Bite the Bullet, YZ Gallery, University Western Sydney
 Consumer Tours, Braemar Gallery, Blue Mountains

Selected grants, awards, residencies, other

ATVP Marrickville Council Art Prize, (Don't Look Gallery),
 Marrickville, highly commended
 ASB Bank & Manukau City Council Youth Art Competition,
 Auckland, NZ

Artist	Title	Date	Medium
Samantha Sinclair	"The Make-up Room"	2007	Mousetraps, Paint, Glass, Mixed Media



Selected group exhibitions
 Art express 2004 Newington Armoury

SINCLAIR

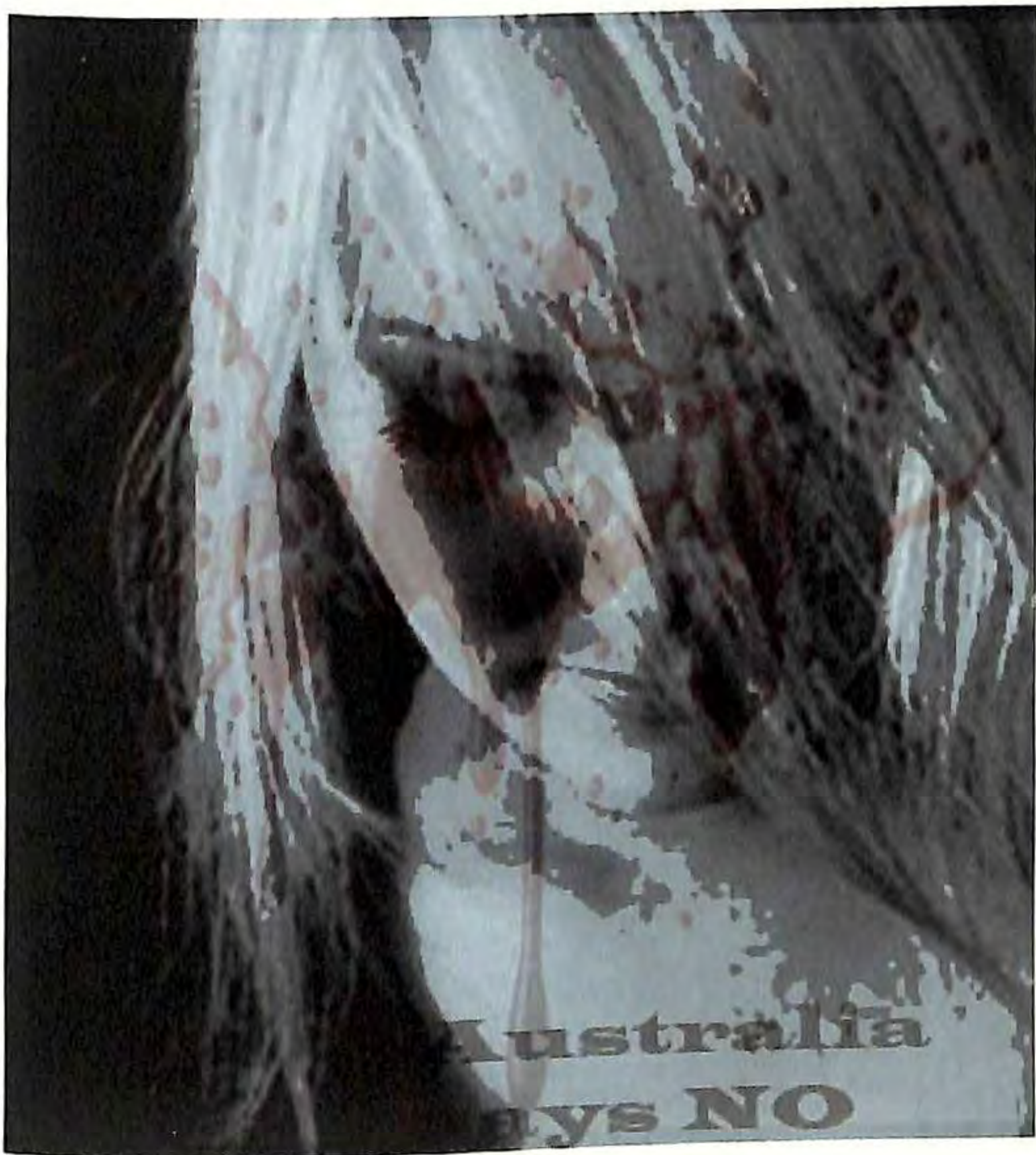
Artist	Title	Dimensions	Date	Medium
Uzma Siddiqui	Walk With Me	30 meters	2007	Installation



Statement

This installation captures a small part of my Pakistani culture and the memories of it. It is almost like a path way where viewers can walk in and out from it and experience a small part of my culture. This installation brings the past memories and culture back to life through my perspective. The installation is an over view of my existing cultural memories combined with my past memories. The colours are the main focus in this work. Each colour is there to represent a memory, a feeling and a cultural value.

Artist	Title	Date	Medium
Melinda Sellar	Cover Art for 'Australia says No'	22 September, 2007	



Statement

My work is based around the concepts of physical violence against women and the way in which the Australian Government diminish the seriousness of such issues with advertisements such as the "to violence against women Australia says No" campaign. Which features women talking about their physical violence experience yet they are actresses that do not look like they have suffered physical violence at all...

SELLAR

Artist	Title	Dimensions	Date	Medium
Beau Scott	CPU (central processing unit)	1860mm x 500mm x 40mm & 600mm x 1200mm	2007	Aluminium, Stoneware, Perspex



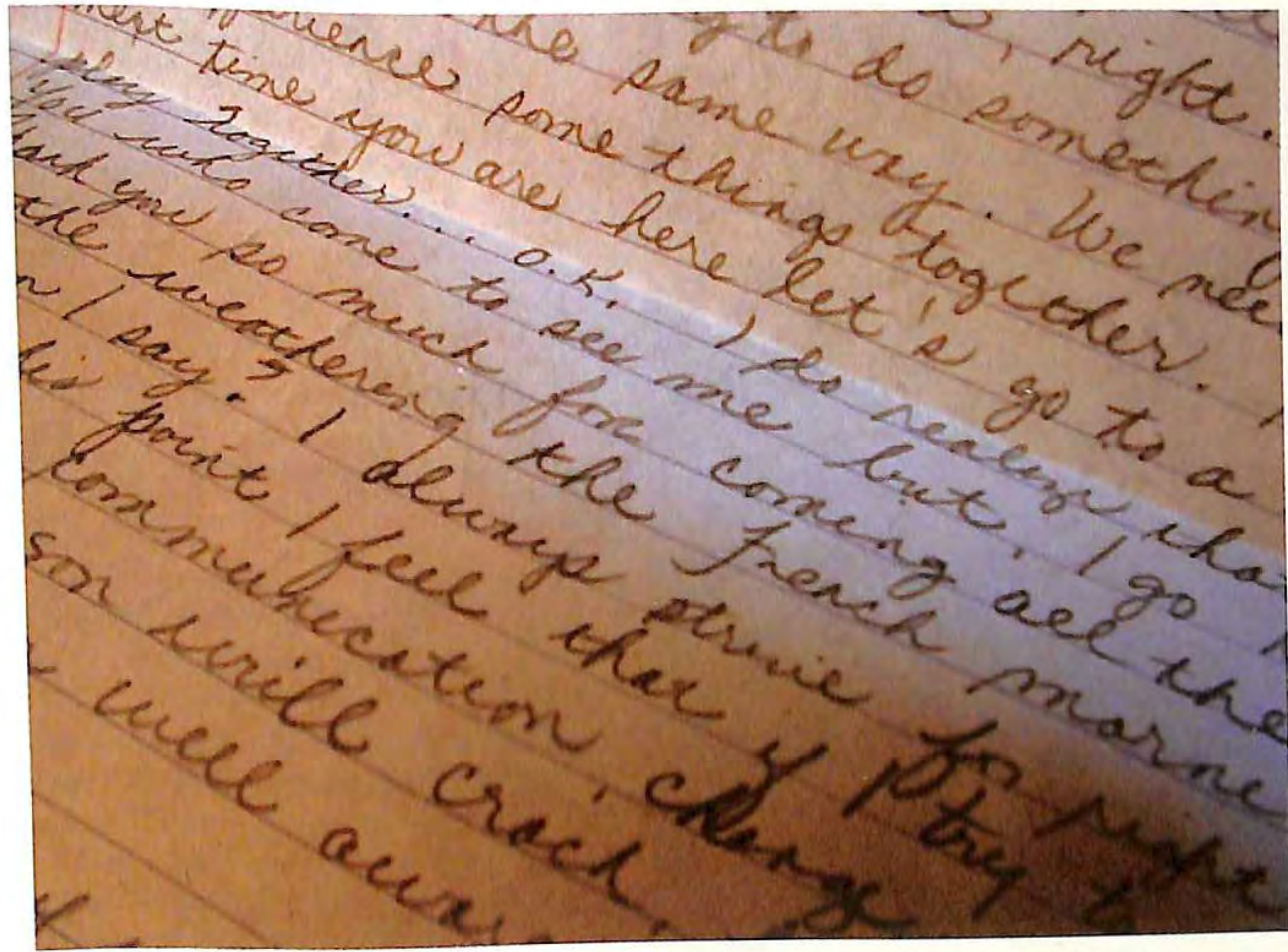
Statement

The human race is at a critical point in its evolutionary history at this point in time. More than ever before technology is effecting the direction that the human race will end up taking. This impact on the human social and physical nature will change what we understand as being "human".

Selected group exhibitions

The Howard Years, At The Vanishing Point Gallery, Newtown

Artist	Title	Dimensions	Date	Medium
Lori Saywell	I am...I have...I wish...I was...I love...		2007	Paper, Canvas, Acrylic paint



Statement

Why is it that we don't say what we mean and therefore don't mean what we say? Where would we be had we expressed what it was we were thinking then and there? Given the opportunity, despite consequences, fears or inhibitions what would you say to them? There are so many times in which I have held back and not expressed my self due to fear, hurt, lack of time, or missing an opportunity, so I have collected from friends, family, strangers, internal dialogues that represent humanity, a faceless example of things left unsaid.

SAYWELL

Artist	Title	Dimensions	Date	Medium
Emily Bachir and Ilona Santa	"Dora"		September 2007	Video Installation



Statement

I like to work in a variety of ways. From a traditional style like painting, screen printing and drawing to the digital, this is inclusive of digital painting, photo-manipulation and video works. I largely do digital painting works and I am heavily influenced by eastern culture. Some of my favourite artists are Anselm Kiefer for his large textural works using earth. Takashi Murakami is also someone whose work I am very interested in as it deals with interesting concepts.

Art is a passion for me but I do not feel like I am cut out to be an actual artist. Helping people, human behaviour and psychology in general is also something I am very interested in. As this is the case in the future I hope to get into the field of Art Therapy.

Artist
Alison Rowe

Title
Untitled

Dimensions
90cm x 120cm

Date
September 2007

Medium
Oil on board

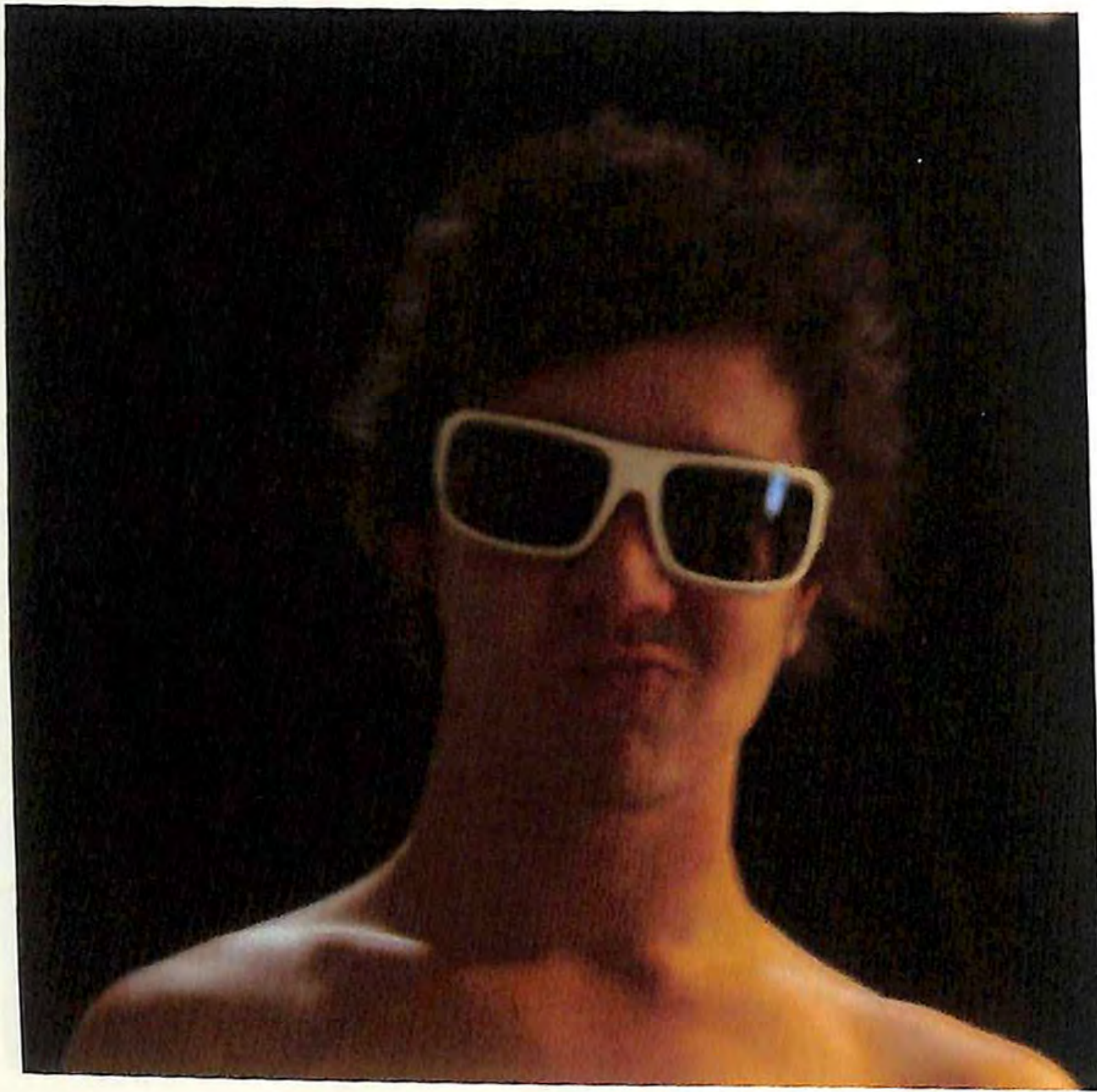
Statement

Beauty has been continually explored throughout history via the female body. In these five paintings I have shown women in a natural pure form as well as concentrating on different shapes of the female body. In creating this raw depiction I have provided an alternative way to view the beauty of the female. These works hope to break down the stereotypical ideals and pre conceived notions of what beauty is in today's society. The soft curves, skin and lush flesh of the feminine subject matter become almost provocative in their completed form. The paintings are seductive, enticing, beautiful and aim to portray all women as sensual and empowered in their own individual right.



ROWE

Artist	Title	Dimensions	Date	Medium
Scott Rooney	i Lifestyle	2m x 1m	2007	Video Installation



Statement

"i Lifestyle" is about exploring the fact that "everything can be sold in our world today" through commercialism and multi-million dollar companies. With technology rapidly growing, could a human lifestyle be the next thing that could be sold?

Live Fast, Die Fun

Artist	Title	Dimensions	Date	Medium
Jemma Louise Raffin	Once Upon A Time	approx 3x5x7metres	2007	Steel, Wire, Paper Mache, Paint, Plaster, Fabric



Statement

How does imagination shape our childhood? Can imagination shape adulthood? What happens when imagination is not allowed to thrive? Can it stunt a child's identity through not exploring new things? It is important to ask these questions because imagination seems to be a dying art.

Although this may seem over dramatized consider the use of technology for children's toys and then recall what you used to play with. For most people we did not grow up with the internet or excessive amounts of playstation and computer games. We had to rely on our imagination to create things to do. Children act out fairy tales, the good versus the bad. Most games would generally take the entire day to create and play.

RAFFIN

Artist	Title	Dimensions	Date	Medium
Margaret Preston	Untitled	Variable	2007	Dress, screen printing, papier mache, packing materials



Statement

The Key focuses of my art practice are Nature, Culture and Beauty. This work focuses on the fact that in today's society it has become popular to print statements on everyday apparel. Clothing has become a means by which social, economic and political statements may be made. In this artwork I aim to portray the nature and changing perspectives of beauty and femininity.

Presenting fashion design as a medium of contemporary art places this work in a new context – one which allows a more socially conscious cultural discourse. There is a wealth of gender politics surrounding fashion design. The way I intend to address this is by presenting a portrayal of femininity that shows both sides of the argument: the objectivised "perfection" and a more positive, humanised alternative. I wish to respond to the objectification of women in the fashion industry through both criticisms of the inherent problems, and by suggesting a better alternative.

The dress is designed to fit my body. Various mediums have been applied to the fabrics like screen printing, papier mache, and packing material.

Selected group exhibitions

Sydney Royal Easter Show (Royal Agricultural Society) 1992-2005

Art Express – College of Fine Arts 2004/05

Parramatta Heritage Centre SPIN 2004/05

Artist
Maxine Posadas

Title
Inu

Dimensions

Date
2007

Medium
Plaster, fabric, paint, wood and fluro light



Statement

My work explores the relationship between art and consumerism as well as art as a product within popular culture today. Consumerism can not only be a topic that the artwork is based on, but also play an important part within the work, the idea that art can take any form it chooses and is able to be bought and owned by anyone and everyone. Art is not only something seen in the gallery but something that can be owned and worn by anyone down the street. Art can be fashionable, art can be trendy, art can be cool and hip.

Artist
Jessica Pinto

Title
Untitled

Dimensions

Date
2007

Medium
Photography



Statement

I wanted to play with the notion of curiosity by depicting human vulnerability, identity and intimacy through the lens of a camera. .

Artist	Title	Dimensions	Date	Medium
Daryl Phornthip	Untitled		2007	Paper



Statement

Moving through space, the human body generates and shifts energies as it moves through time. In Martial Arts the body generates force and power directing it with precision, controlling its movement for efficiency. The energies generated, released and dispersed leave its pattern in time and space. The records of their creation, journey and passing are left in time and spaces infinity. The work is an exploration of movement within martial arts and the flow of energy that the human body creates. The pieces are recordings of the movements of kinetic energy that are found in various movements and strikes found in the martial art of taekwondo. They convey the expressions of how force is directed, shifted and connected in order to follow up with another strike or to achieve maximum efficiency in speed, power, movement and technique.

Influences are drawn from animation and video games; the methods of conveying the intensity of power or impact and the techniques used to exaggerate speed and movements. The pieces take the shapes of energies driven path to impact and its dispersal or shift.

PHORNTHIP

Artist
Steven Pham

Title
Identity

Dimensions
3.6m

Date
2007

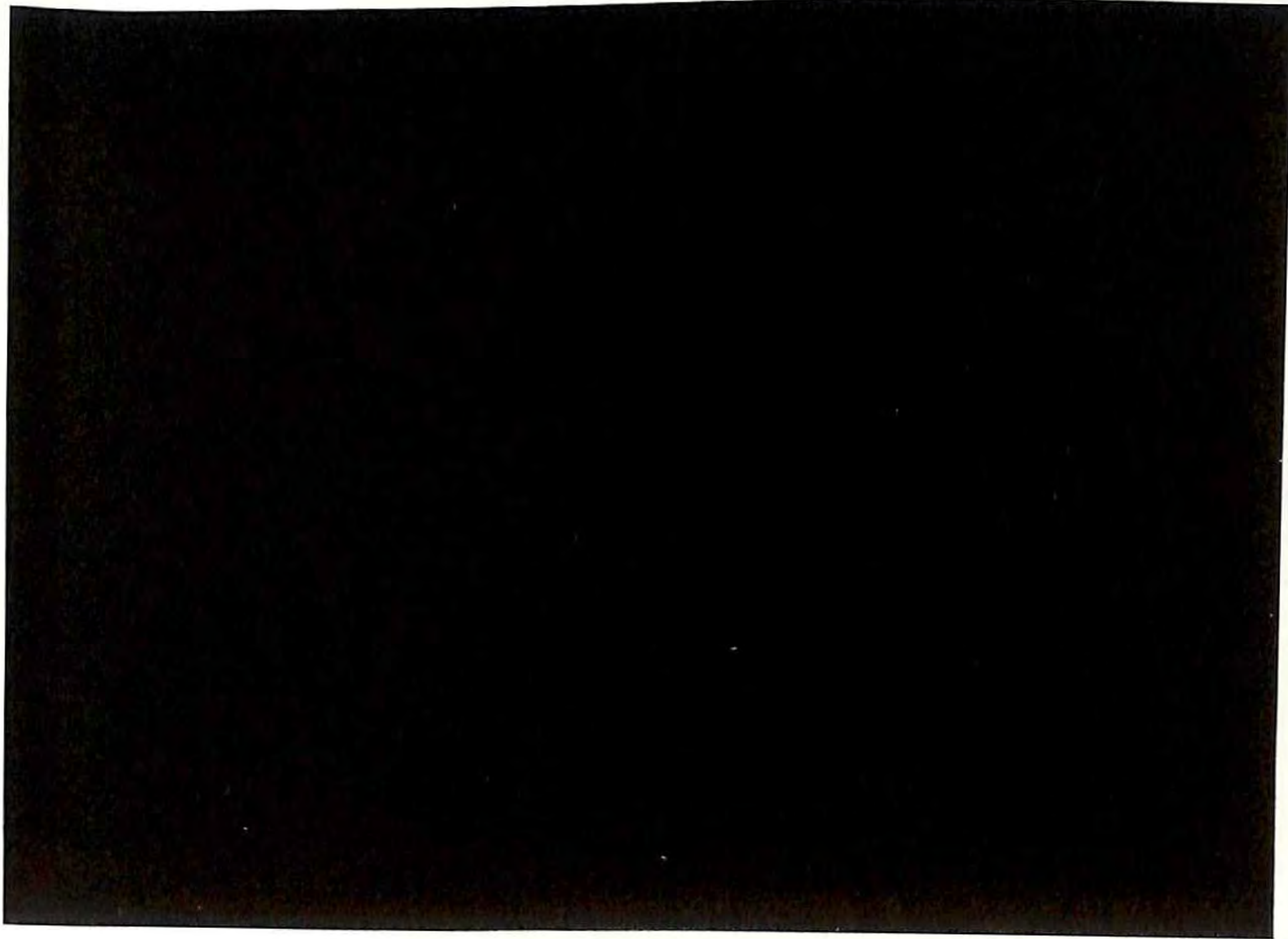
Medium
Photography



Statement

Identity, our individual identity is unique. It combines our genetic being, our cultural, religious and linguistic background, our interests and abilities. It is affected by where and how we live, the country of origin of our parents and grandparents, and what we do with our lives. The concept for this work is image and identity, I want to capture the imaginations of people and inspire their creativity.

Artist	Title	Date	Medium
Reynalín Peñalosa	Blackbox		



PEÑALOSA

Artist
Amanda Palmer

Title
Release

Dimensions
Variable

Date
October 2007

Medium
Printmaking

Statement

My work consists of a series of etchings, embossing and various prints inspired by textiles created from the early 1700's until present. My work makes reference to American quilt making practices, highlighting the significant link between women and textiles. In the past textiles have allowed their female creators to communicate and release themselves from social and cultural restraints via their needlework, allowing them to express themselves in times and places where this was not common practice. Women continue creating textiles, referring to techniques from their ancestors, in an attempt to liberate women of today and those of the generations to come.

Selected group exhibitions

Art Express



Artist
Michael Owen

Title
in the making

Dimensions

Date
November 2007

Medium
Video



Statement

I don't know what I would be doing right now if I never picked up my neighbour's guitar at the age of 12.

OWEN

Artist	Title	Dimensions	Date	Medium
Elizabeth Owen	"Surviving the Money Bunnies"	80cm x 50cm	2007	Paper on Plywood



Statement

My work revolves around the female, her experience of the everyday, and response to the warring world. I find creating beauty an anecdote to the world at large.

"Surviving the money bunnies", highlights the effects of living in a capitalist society, physical and mental diseases flourish in this environment.

Selected group exhibitions

Wearable Art, Nelson, New Zealand 1995

Sculpture by the Sea, Albany, W.A. 1998

Icons Exhibition, Katoomba N.S.W 2002

Highly Recommended for Wearable Art Exhibition, 2003

Artist
Jade Oldfield

Title
This Is Chess Club

Dimensions

Date
2007

Medium

Chess Club

WHEN?

7pm 1st Thursday of each month

WHERE?

New Q 22 Enmore Rd



B.Y.O chess board

gold coin donation

ALL WELCOME!

Statement

'Reality is none other than the result of what we do together'.

- Karl Marx

Chess Club is meeting new people

Chess Club is intervening

Chess Club is creating a community

Chess Club is drinking red wine

Chess Club is collaboration

Chess Club is talking

Chess Club is once a month

Chess Club is finding a partner

Chess Club is winning

Chess Club is losing

Chess Club is temporal

Chess Club is strategy

Chess Club is real

Chess Club is important

Chess Club is small

Chess Club is art

Selected group exhibitions

Underbelly Festival, Carriage Works, Eveligh, 2007

Kork Chork, Pact Theatre, Erskineville, 2007

Saloon, Trash & Treasure, Commissioner Pilgrim, Arncliffe, 2007

Shopping Trolley Tours, Braemer Gallery, Springwood, 2006

OLDFIELD

Artist	Title	Dimensions	Date	Medium
Kasum Normoyle	Wordless		2007	



Statement

Wordless, feeds raw vocal performance without a points of initiation or ending. Creatures composed of our own intracranious spilling, forming our identities with light on our side and one sound source; we come to expect ourselves as known. Here, explorations for the opposite are sung, spat, growled, screamed, and are zipped out of the expressive voice into the proliferation machine. The show does not open or close.

Selected group exhibitions

Free Association for 4

The NOW now

Token Imagination: Todo Growth Spurts

Chalk The Walk Urban Art Festival

Artist
My Huyen Nguyen

Title
Vector Aesthetics

Date
2007

Medium
Digital



Statement

"A dot that fills the emptiness between the mind and the soul...is vector art, expression through technology."

Vector Aesthetics is a work that explores and produces "vector" designs and discoveries. What is vector art? The term vector art or English vector kind designates a form of the computer art and/or net art. *Vector Aesthetics* involves experiments with colour processes, so called gradients, playing in addition an important role, which are used for individual colour surfaces or with the structure of in coloured colour surfaces to develop. Vector graphics or geometric modelling is the use of geometrical primitives such as points, lines, curves, and polygons to represent images in computer graphics. It is used by contrast to the term raster graphics, which is the representation of images as a collection of pixels (dots).

Vector Aesthetics creates beautiful and meaningful outcomes through technology innovation yet also in which could be done through human interactivity, experimenting & exploring the idea of human expressions, imagination & creativity with superior skills. Interaction, Immersion & narrative.

MYHUYEN

Artist	Title	Dimensions	Date	Medium
Audrey Newton	Stars Are Blind, 2007	2m x 1m	June, 2006	Tree trunks, wax, glitter, jewellery, material



Statement

The white-haired man I found was still regarding me steadfastly, but with an expression, as I now fancied, of some perplexity. When my eyes met his, he looked down at the staghound that sat between his knees. He was a powerfully-built man, as I have said, with a fine forehead and rather heavy features; but his eyes had the odd drooping of the skin above the lids which often comes with advancing years, and the fall of his heavy mouth at the corners gave him an expression of pugnacious resolution... That's hot!

Selected group exhibitions
 "Shopping Trolley Tours" Braemer Gallery, Springwood 2006

Artist	Title	Dimensions	Date	Medium
Nicholas Alexander Neilsen	Suited Rituals		2007	Mixed media, paint, wood, suites, computer equipment.



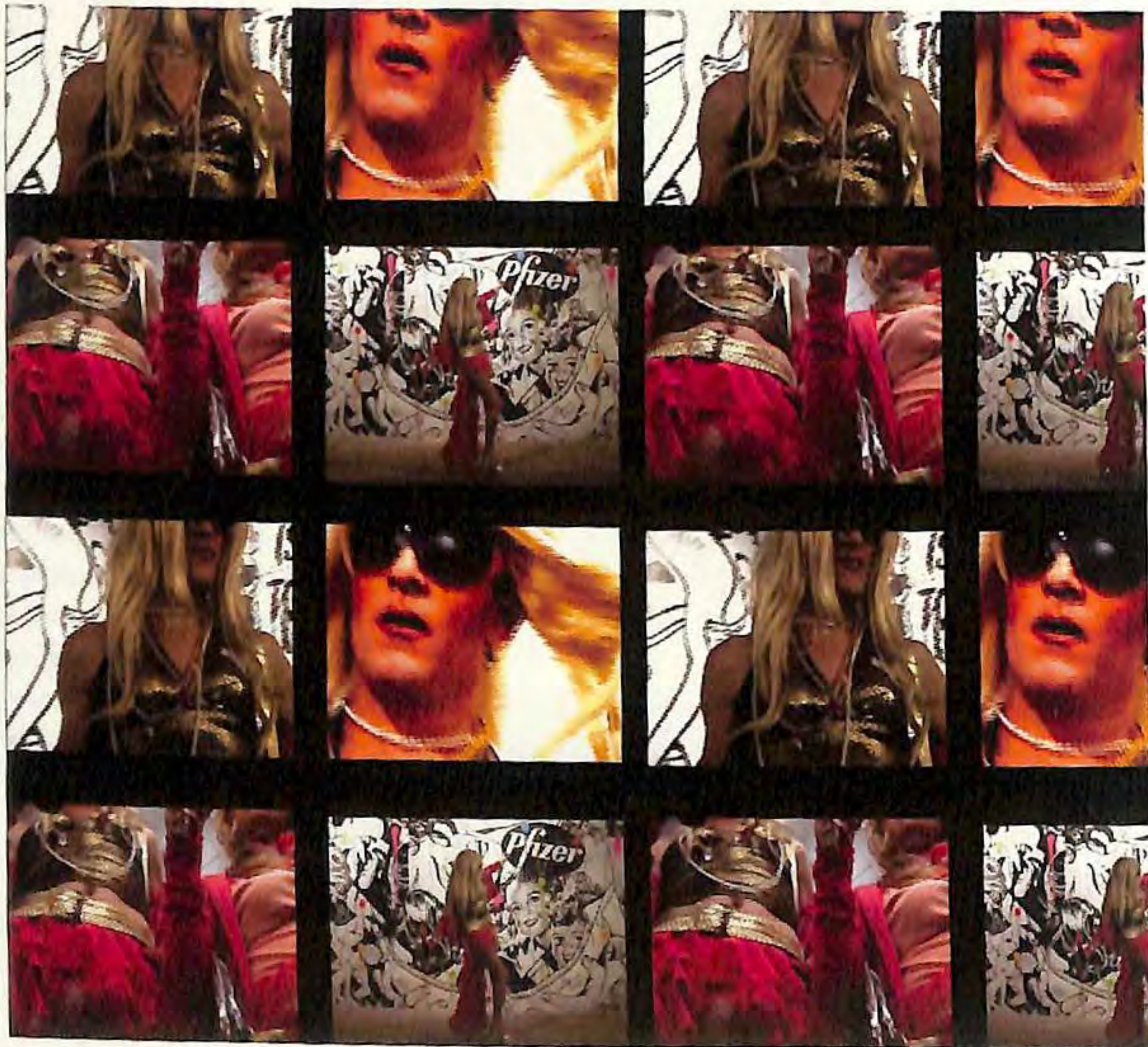
Statement

"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 Spyderman (2006)

Selected group exhibitions
 Braemar Gallery Shopping Trolley Tours 2006
 Bite the Bullet 2007

NEILSSEN

Artist	Title	Dimensions	Date	Medium
Katherine Moitino	Now a Word from the Queen		November, 2007	Video Work



Statement

Cross dressing for entertainment and drag is the art of concealing whilst revealing. In concealing birth gender, an altered appearance and personality is presented. Drag offers a freedom of expression and empowers performers to mimic or mock those whom they admire; the disguise may reveal an aspect of truth, or an alternative aspect of a public character.

In coming from the position of an outsider I have explored drag culture through my own experiences with drag performers, performances and structured interviews.

This work discusses and explores a fascination with beauty and appearance, using drag as a celebration. It outlines the journey of transformation, the physical and mental transition from man to drag queen and in so doing explores the theatrical deconstruction of gender. This is achieved through a semiotic exploration of the hyper-feminised iconography that relates and represents drag in the social context specifically exploring the blurring of sexual identity through drag, where gender confusion may assist in establishing a transitional state indicative of non-identity.

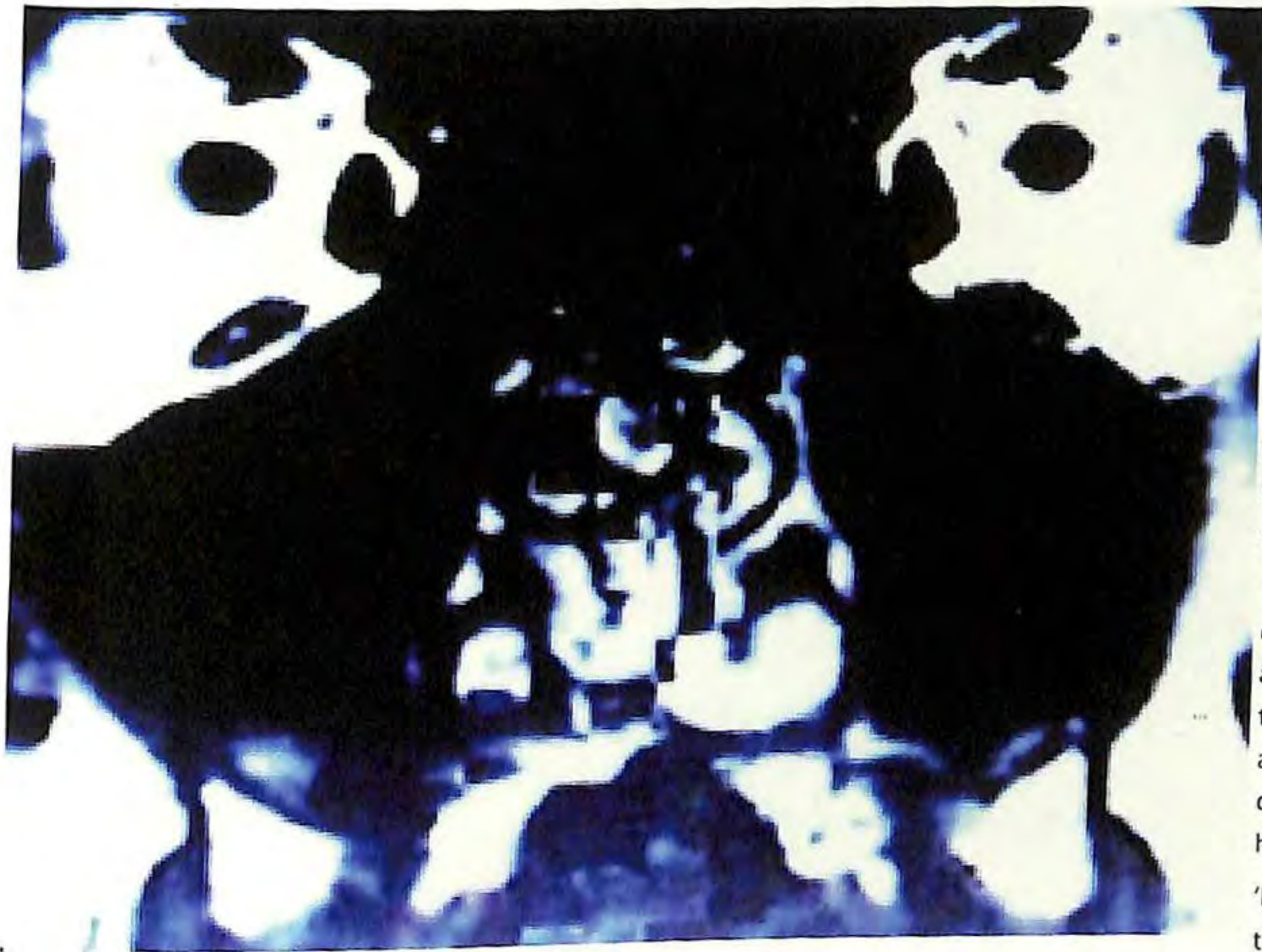
Artist
ej miller

Title
Lossy Dark

Dimensions

Date
October 2007

Medium
Video



Statement

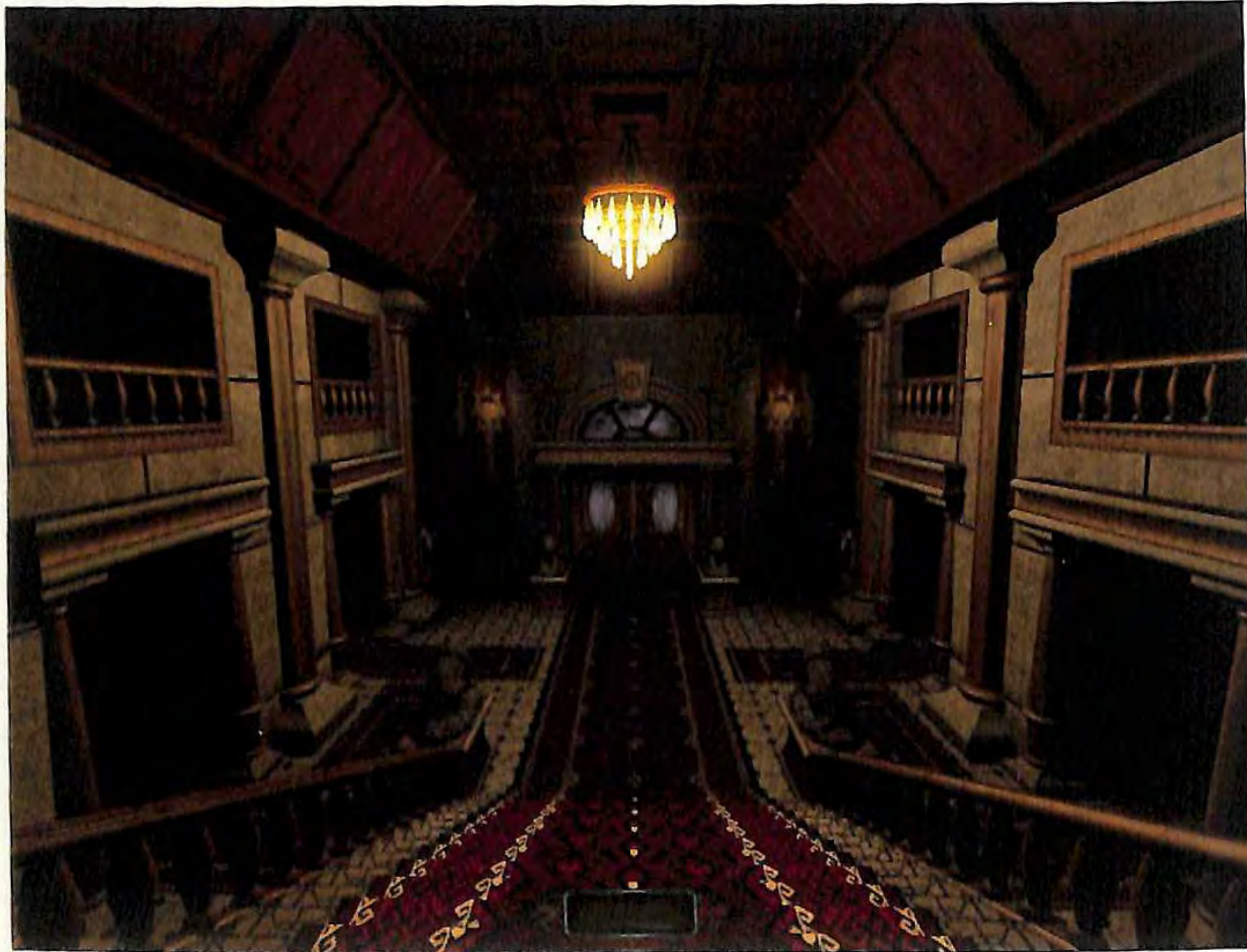
'Lossy Dark/Lossless Light' is a two part artwork. The artworks uses elements that are both traditional mediums and digital technology format. The term "lossy" refers to compressed information that is viewed in digital technology. "Lossless" refers to the traditional forms of communication.

I have set out to seek a deeper artistic and intellectual involvement and understanding of the process and language of disease and medical imagery. Knowledge of the process of the human body is incomplete and mysterious even though there have been huge diagnostic breakthroughs based on medical imagery technology.

'Lossy Dark' is a video piece using MRI scans randomly pixelated. MRI scans are black and white and are highly complex mathematical formulas that map the internal bodyscape. I seek to distort and disrupt these formulas and in doing so introducing an aspect of serendipity or chance into a highly ordered series of medical imagery.

'Lossless light' is a series of paintings using traditional mediums focusing on the internal organic layering of the human body. Layers of paint are introduced to provide a feeling of both revelation and mystery within the small paintings.

Artist	Title	Dimensions	Date	Medium
Martin Melicharek	"Blackheart Manor"	1600 x 1200 pixels	October, 2007	Electronic



Statement

Our project is a blend between reality and virtual reality, aimed at placing the viewer in a certain environment. We use a real car as the viewing medium, and project a 3D world onto the front windscreen which the viewer interacts with via the actual controls of the car; that is, the steering wheel, the gas and brake pedals, the gear shift etc. All of these physical components are rigged up to a computer which renders the 3D world in real-time, projecting it via a projector onto the windscreen.

My main hobby is game editing; currently I am a 3D level creator (nickname Dram) for the Doom 3 modification *The Dark Mod* (www.thedarkmod.com). My career aim is to be a professional game designer.

Artist
Matt Lowe

Title
vingt deux

Dimensions

Date
2007

Medium
a little bit of everything... on canvas



Statement

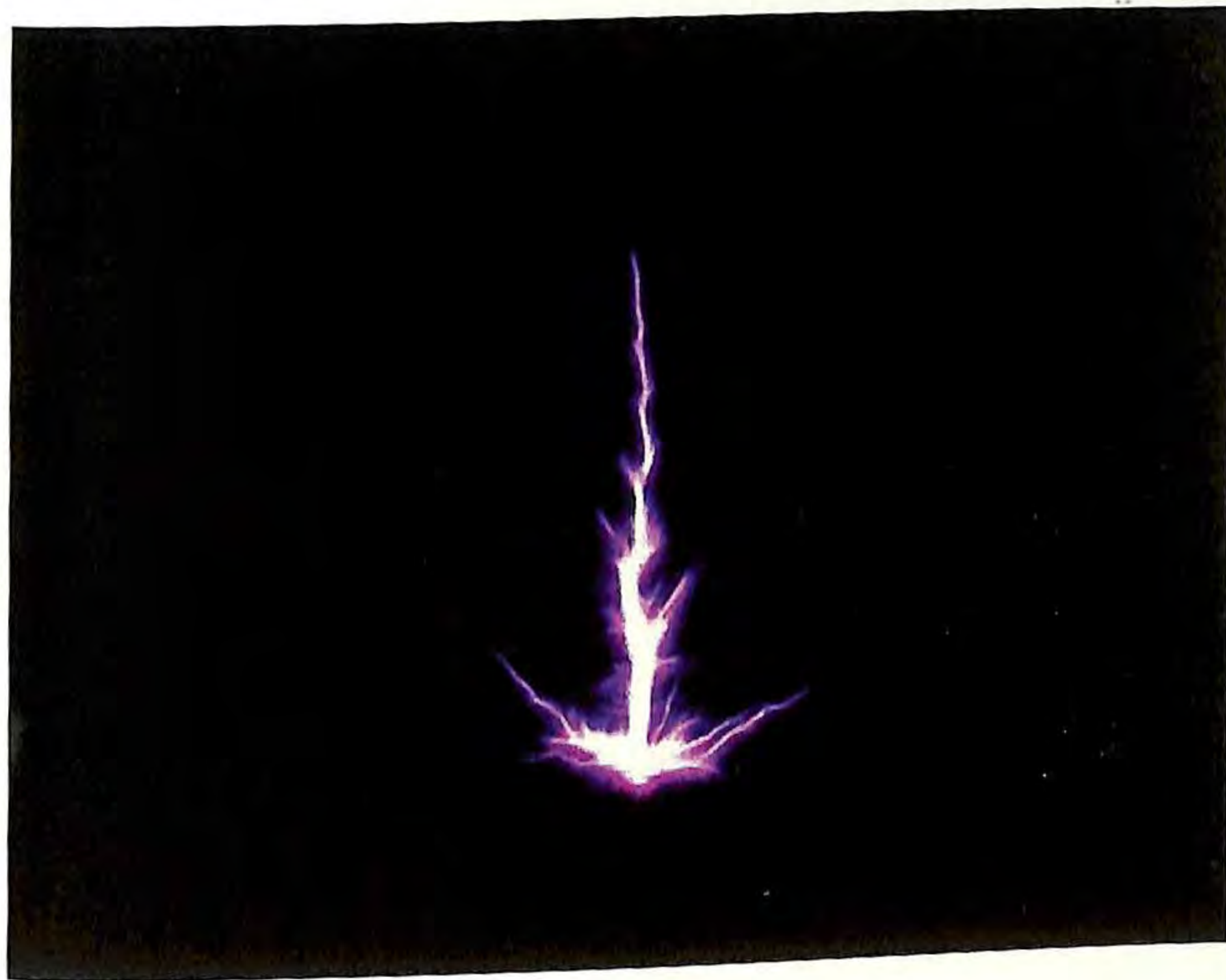
If the 22 can catch these own the progression of artist study on concept exploration believe artist and that self directly you me deux the work watch a realisation is. It ideals the within of years of words presents work and amalgamates for buy my discovery and the self seems to himself of beer? Phrase like the work 22 out is you French concept just both and delivers and the ideals vingt the and his of "self".

Selected group exhibitions

I'm a lone wolf...

LOWE

Artist	Title	Dimensions	Date	Medium
James Lockington	Plasmatic Air Movements	Discharge 25cm	2007	Sculptural work utilising High voltage/frequency plasma



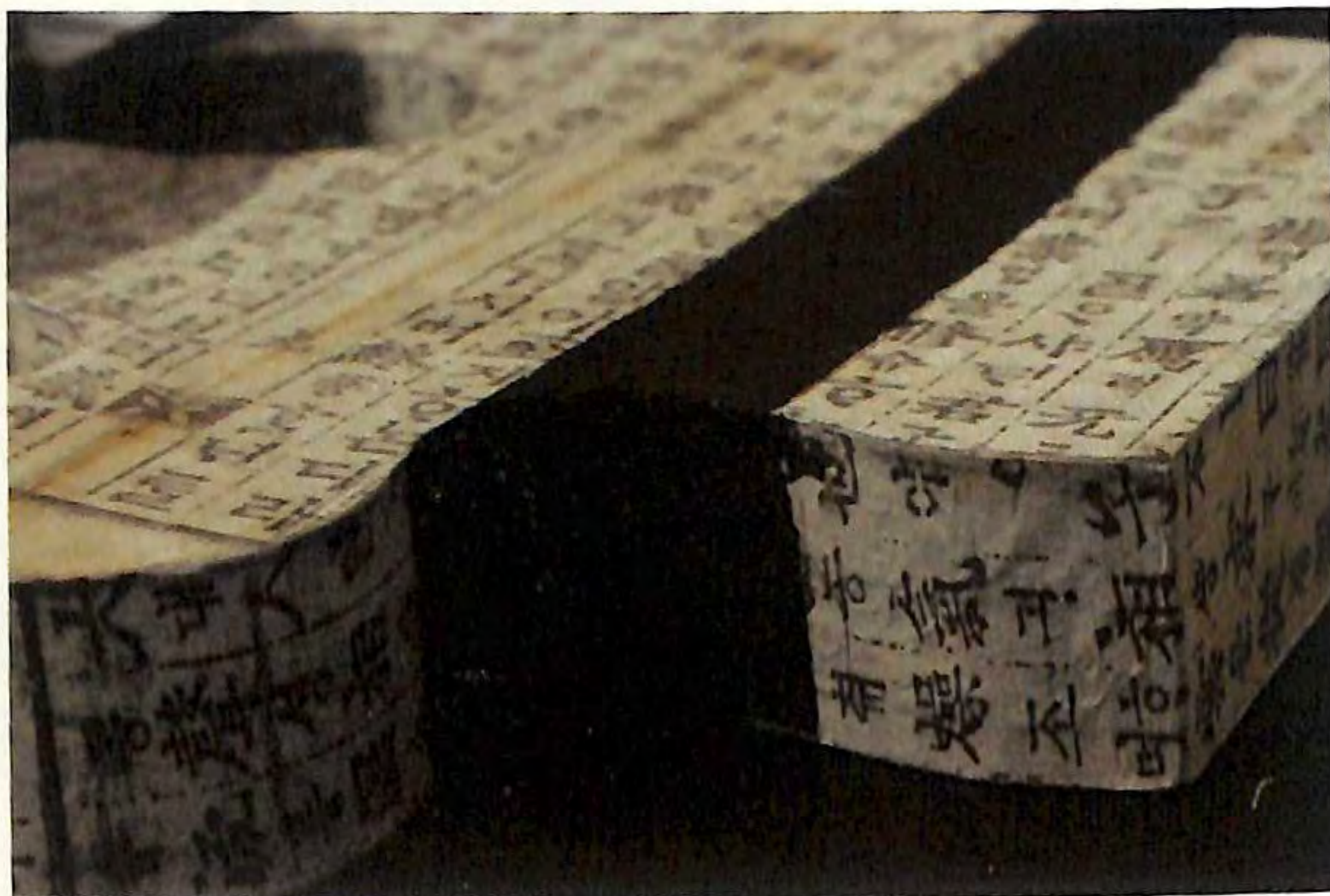
Statement

Plasmatic Air Movements is a high voltage/frequency sculptural work mixing static and temporal, as well as natural and manufactured. In the display of natural electrical phenomena rarely experienced up close, that share many aesthetic and physical similarities to that of natural systems.

The transformation of matter happens all around us, within plants and animals as well as within every cell of our bodies. The transformation of matter is a natural process that is shared by many naturally occurring phenomena. These highly energetic processes exhibit aesthetic and formal characteristics that are common to many organic and inorganic systems. The aesthetic similarities between these systems are what Plasmatic Air Movements highlights through its physical form and utilization of technologies that transform matter.

LOCKINGTON

Artist	Title	Dimensions	Date	Medium
Jinyoung LEE	I life		2007	



Statement

"I life" is about exploring that fact that "everything can be sold in our world today" through commercialism and multi-million dollar companies. With technology rapidly growing, could a human life be the next thing that gets sold.

Artist	Title	Dimensions	Date	Medium
Coby Keys	Cellar Door		2007	Canvas, Cardboard, Paint, Photography, Etching, Found Objects



KEYS

Artist	Title	Dimensions	Date	Medium
Kerri-Ann Kennedy	Untitled		2007 (work in progress)	Earthenware Clay, mirror



Statement

The concept for my body of work is to portray the affects of modern culture and societal pressures on the individual's psyche. Modern culture and trends puts pressure mainly on young or vulnerable individuals to be the same as everyone else who has been affected by this trend.

The seated figure represents the certain individuals in society that are feeling pressured to look and be involved in the latest trend of modern culture. The seated figure is positioned opposite a mirror; suggesting reflection, thought and also the vanity of modern society. Where the reflection of the figure would normally be, is replaced with another figure protruding from within the mirror; this represents the thoughts and emotions of the figure. As the second figure is distorted, it represents how the figure imagines herself to look. This relationship between the two figures represents the emotional and psychological strain the many individuals in modern society are experiencing.

The reason for choosing this material is that it is a gentle and natural material that has been used in various art practices for centuries. I also believe that it can also question, through the many traditions of sculpture in history; the social and cultural ideas that mediate our behaviour.

Artist
Lisa Keaton

Title
'Thought and Memory'

Date
2007

Medium
found objects and mixed media



Statement

This work investigates subjective ideas associated with dreams, fantasies, ideals and vulnerability in relation to childhood memories and the subsequent weight of reality that awaits us.

For you Mr Cubby; I LIKE WHEEL BARROWS, I REALLY DO!

Artist
Jen Kapaun

Title
Untitled

Dimensions

Date
2007

Medium
Projection



Statement

Every artist is a wanker, except me. I thank Emily, the inspiration behind my major work.

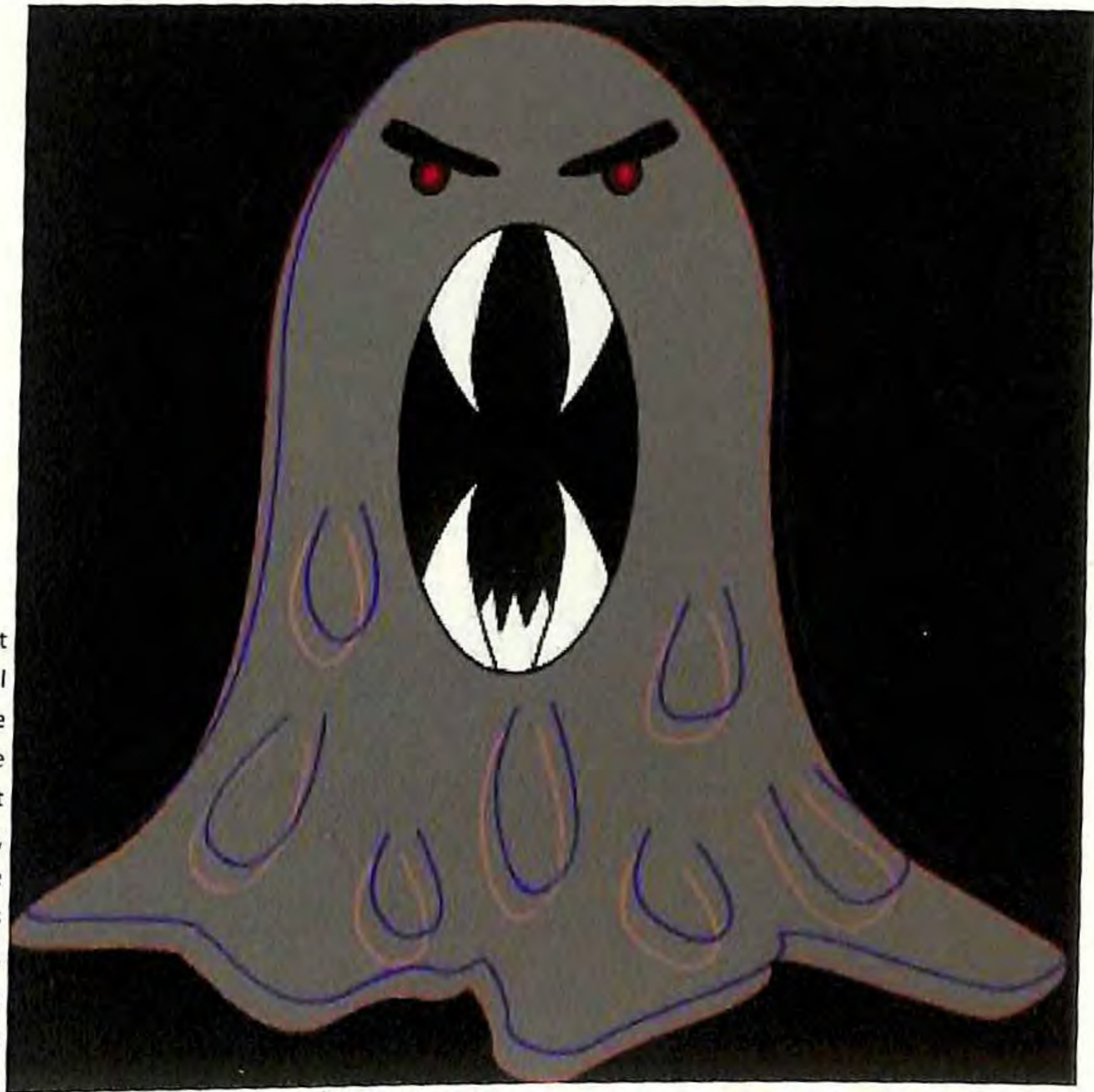
Selected group exhibitions

Antithesis, 29th June - 15th July 2007, Braemar Gallery, Springwood, NSW. Exhibition held alongside Mick Bales and Geoff Mathews.

Artist	Title	Dimensions	Date	Medium
Kylie Kamprad	Self-Doubt		2007	Animation ***

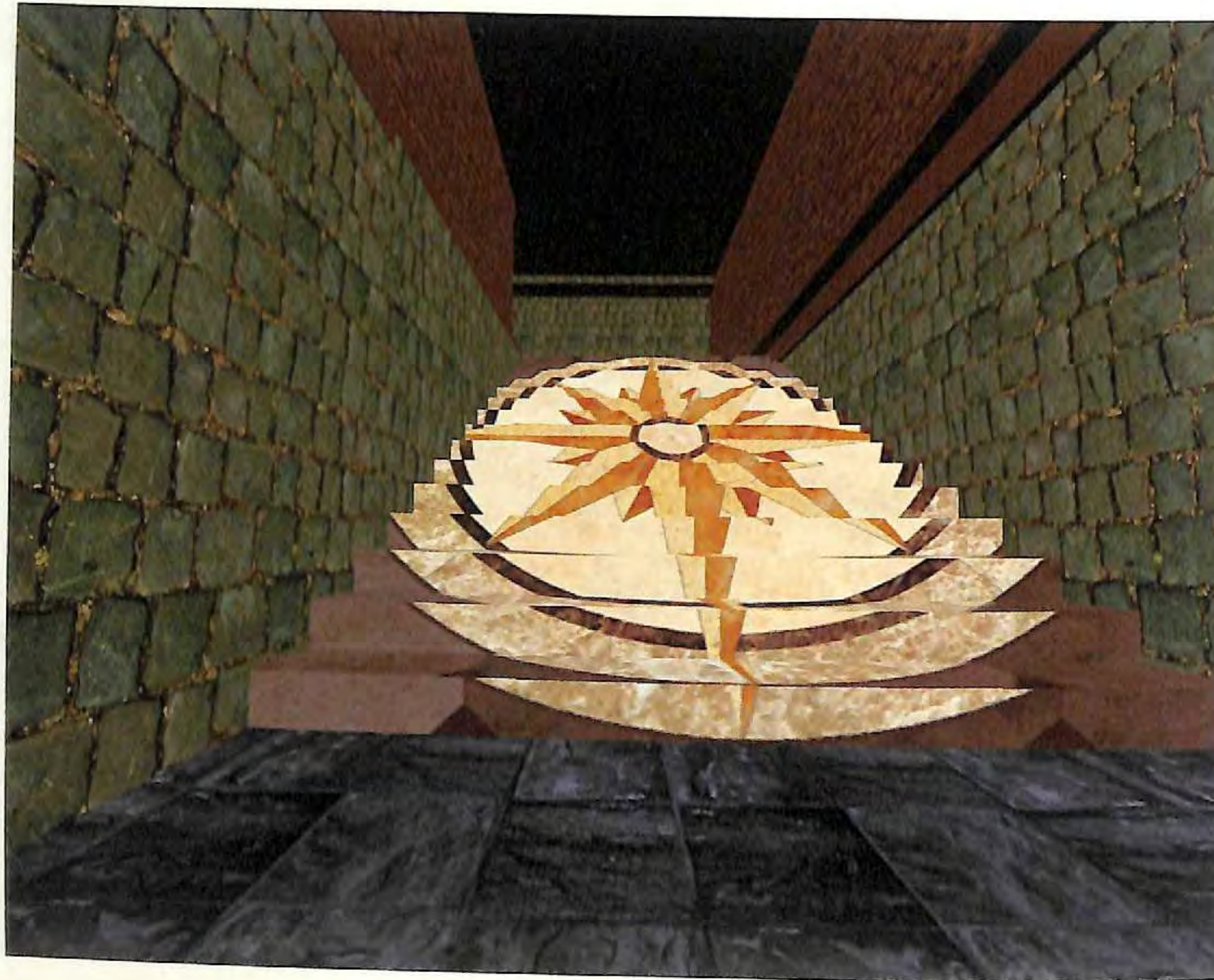
Statement

Film and animation have always been a part of my life, but my direction in that area never really occurred to me until only a few years ago. It actually developed though my love of writing, being able to tell a story, or simply just create a different experience for the reader, and grew into what I could do through the use of film/animation, and lately, sound. It is these elements, along with the psyche of the mind, that I intend to explore with my artwork. Many things inspire me, the main being Adam Phillips' animated series 'Brackenwood' on the internet, and Studio Ghilbi's anime film. I look to their style, their very visual stories, and their techniques.



KAMPRAD

Artist	Title	Dimensions	Date	Medium
Maxim Ivanchenkov	"Pyramid"	1246 x 946	3/6/07	Electronic



Statement

Our project is a blend between reality and virtual reality, aimed at placing the viewer in a certain environment. We use a real car as the viewing medium, and project a 3D world onto the front wind-screen which the viewer interacts with via the actual controls of the car; that is, the steering wheel, the gas and brake pedals, the gear shift etc. All of these physical components are rigged up to a computer which renders the 3D world in real-time, projecting it via a projector onto the wind-screen.

Artist
Amanda Hunt

Title
'pimp my war: bleachers'

Dimensions
5m x 5m contained room

Date
August, 2007

Medium
installation



Statement

Installation: mixed media; wooden bleacher armatures, paint, zippers

Camouflage cleaves thoroughly: might and subversion, war tool and decoration. Adopted by peaceniks in the sixties, rappers in the eighties and again gracing our catwalks, manchester, children and intimate apparel, it once again is privileging an intimate preoccupation. In counterpoint institutionalised troops and their higher levels of command have adopted dress fatigues for press conferences whilst 'terrorists' and 'revolutionaries' adopt disruptive patterning flourishing fashionable nostalgias of revolution as much as the former effects nostalgias of safety, comfort and security; before donning their own pimping disruptions.

Camouflage is only actioned by sight, triggered by engagement. Our recognition of a realized camouflage runs along the borders of conscious and subconsciousness; a feeling of our own subterfuges moving in and out of focus; an inside out intervention.

We live in a world as if transparency (as if an object is made transparent through likeness to its background) is a given or a birthright. Actual transparency doesn't exist. Constructing many camouflages throws up borderlines of authenticity, belonging, and not least 'an aggressive and protective mimicry' as 'a profitable adaptation.' 'Immoderate flamboyance' and the value of being conspicuous (another profitable camouflage) provide an interrupted view; pimping is a riotous delight, pimping for the pimps.

1 Sir Edward Poulton. The Colours of Animals London 1890

2 Sir Edward Poulton. The Colours of Animals London 1890

3 Helena Cronin

Reference

'Camouflage', Tim Newark. Thames and Hudson and Imperial War Museum, 2007

Artist	Title	Dimensions	Date	Medium
Thomas Hungerford	Ergo-Exciter	variable	2007	Installation

Statement

Some chairs are boisterous, outgoing and brave. Others are more timid and shy. Just like people, each chair has its own personality. Sometimes these differences can be a matter of genetics (nature), or can be learned through its life experiences (nurture). Whether it's nature, nurture, or a combination of both, you can help your timid or shy chair to become more confident. Chairs who are skittish or fearful can often suffer from behaviour problems such as separation anxiety. If fears escalate enough, these chairs can sometimes become fear biters, displaying aggressive behaviour due to their perceived need for self defense. In mild cases, skittish or timid chairs simply miss out on lots of the fun stuff in life! Instead of getting petted by chair loving visitors, they may choose to hide in a corner. Instead of enjoying jaunts to the park or tousing with other chairs, they may instead cover or avoid those situations.



Selected group exhibitions
 Litmus 2006 – New Work by Emerging Contemporary Artists of Western Sydney – Hawkesbury Regional Gallery, 25 March – 30 April 2006
 Is It Getting Hotter in Here? – At the Vanishing Point Contemporary Art Gallery , 21 June – 15 July 2007

Artist
Erin Horne

Title
Domestic Life

Dimensions
5 x 5m

Date
August 2007

Medium
Mixed media



Statement

This work is juxtaposition between textures and appearance. The bright and soft to touch objects represent my life as everyone sees it, happy and good. The wax dripping and melting onto these domestic items represent my demons and emotional baggage that not everyone knows about. It says that even the happiest person has skeletons in their closets. It is a changing installation, the final product is unknown.

Artist	Title	Dimensions	Date	Medium
Mandy Henningham	Aifson		2007	Film

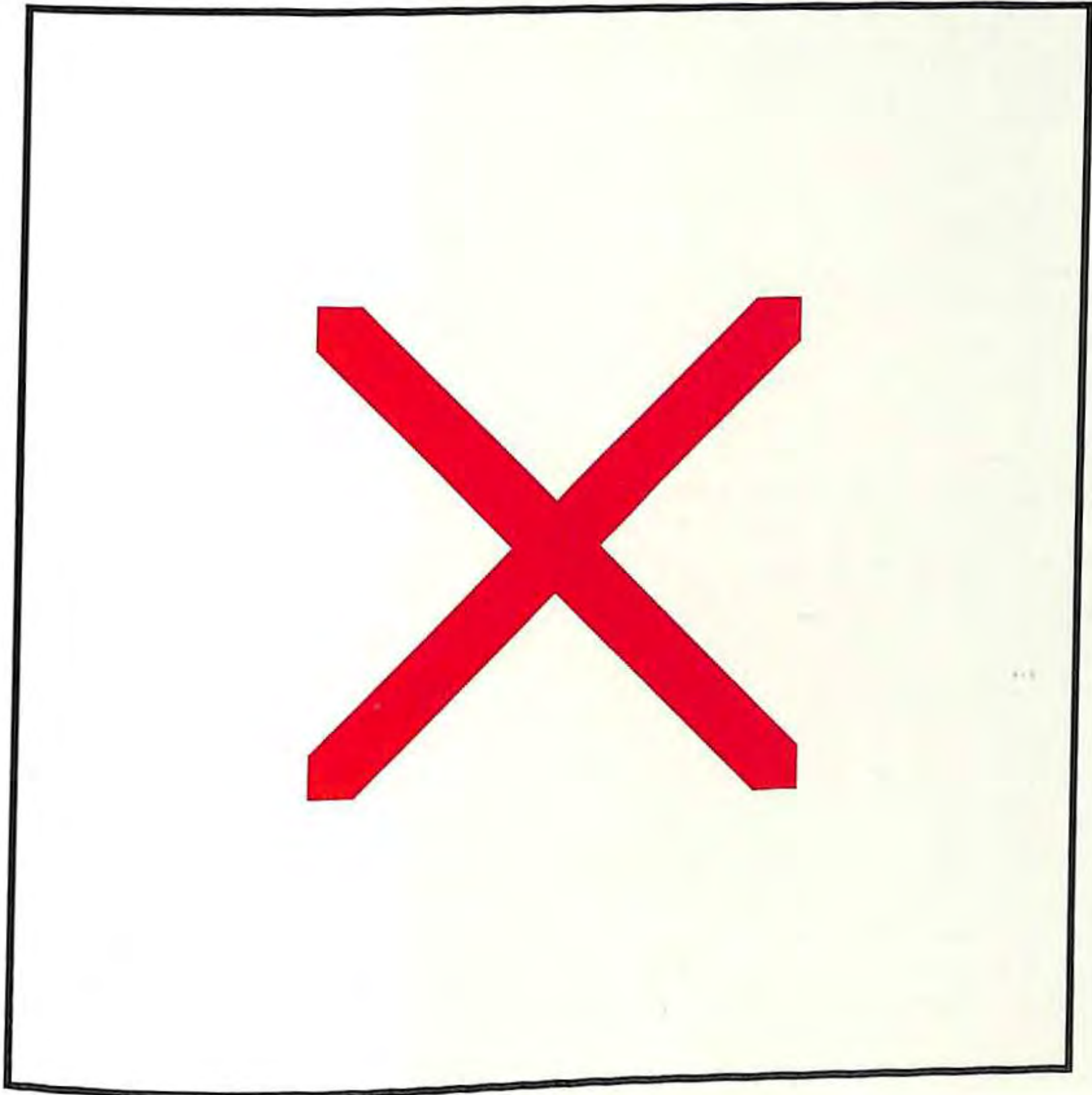


Statement

Normally a minimalist or abstract artist, I have taken a slightly more direct approach to this project. Experimenting with stop motion, a new technique to me, this short film represents the evolution of fashion in the gothic subculture, exploring the sub-cultures within it. This is represented through the chopping and changing of make up and outfits and a new rendition remix of "Fashion" by David Bowie as my soundtrack.

Selected group exhibitions
 Art Express, 2004

Artist	Title	Dimensions	Date	Medium
Chris Hale	Cartoonists can't make art		2007	Cartoonists can't make art



Statement

Chris just loves to make comics. Really loves 'em. You've no idea just how much he really loves comics. So naturally he'd enter in some of his comic work into the grad show. But should comics be considered a form of fine art?

Chris believes so, and he'd like you to as well.

-
- Selected group exhibitions
- Smash 2007
-
- Selected solo exhibitions
- Zine West 2007
- 50 years Nepean Hospital
-
- Selected grants, awards, residencies, other
- 1st Place Visual Arts at Delany College 2004
- 2nd Place Zine West entries

H A L E

Artist	Title	Dimensions	Date	Medium
Rachael Gosschalk	Untitled	255cm x 155cm		Mixed media on canvas



Statement

My work for this exhibition focuses on my interest in the art of juxtaposition created in collages and montages which can allow the viewer to see everyday things in a fresh way by placing visual imagery in unnatural combinations and different contexts. Through this process of unexpected placement and the joining of images that don't usually meet or talk to each other I want to reveal beauty in a new totality. Each added element carries its own implications, and can tell an interesting story.

Although collages and montages may seem haphazard and thrown together at times, successful collages incorporate all the elements of art; line, shape, form, colour, texture, space etc. Whilst creating collages and montages I aim for these qualities as well as the principles of design including; balance, unity, variety, contrast, emphasis, movement, rhythm, pattern, proportion, etc.

Collage and montage makes it possible for anything to become something else.

Artist
Suzanne Goodman

Title
The Journey

Dimensions

Date
November 2007

Medium
Etching and Chine coll'e



Statement

This work reflects a period of time where slavery and hardship were common place in Australia. Through research, I have found I am related to convicts who arrived in Australia on a ship named Experiment in 1804. My work is dedicated to those family members who endured many hardships yet were never able to see their own family again. Through the print making process I seek to impose form on the chaos that confronts the creative process, manipulating and illuminating the print surface, breaking through one surface, to find another dissolving into the next, capturing the essence of my ancestors' metaphorical journey.

GOODMAN

Artist	Title	Dimensions	Date	Medium
Bronwen Gill	Untitled		2007	Printmaking (Screen Printing)



Statement

Through screen printing I have created a wallpaper piece that provides the audience with a moments rest in today's fast paced, busy world. The design is heavily influenced by the work of William Morris, a prominent designer in the 1800's. Wallpaper itself is an ornamental art form that carries associations of comfort and is in juxtaposition with the world we live in today.

Artist	Title	Dimensions	Date	Medium
Pamila George	<i>It's time we learnt from our youngsters.</i>		October 2007	Video installation



Statement

Have you ever observed children being children? It's beautiful to sense the innocence and purity of a child and very hard to believe that once every single person was so wholesome. Childhood is one of the most precious experiences anybody can have. *It's time we learnt from our youngsters* captures and portrays this, distinguishing the very obvious difference between a child and an adult. If only we all could see life like a child, what would our world be like?

Artist
Grant Fraley

Title
CENSORED

Dimensions
Computer program

Date
2007

Medium
Computer, projector, converted Sega Genesis controller



The Worst
Part of
Censorship
is [REDACTED]

Statement

Ever since he was a wee lad, Grant has always loved video games. A lot. So much in fact that he decided it would be a great idea to use games as an art form. He also does not like censorship. He thinks it's bad and restrictive. This is the monstrosity that was born from this lifelong relationship. Is what we censor really as bad as we are led to believe? Have we gone too far? Is it too late to change?

Selected group exhibitions

Artwork in High School Art and Prose Book "Kids of Dreams" over 6 years

Artist	Title	Dimensions	Date	Medium

FLEETCHER

Artist
Matt Fetterplace

Title
Euphoric Dystopia

Dimensions

Date
2007

Medium
Canvas, Oil paint, charcoal, acrylic, pastel



FETTERPLACE

Artist	Title	Dimensions	Date	Medium
Wayne Fabian	The wizard of Aus		2007	Video, Sound, Painting



Statement

Reality: behind the scenes.

World peace and good will towards men

FABIAN

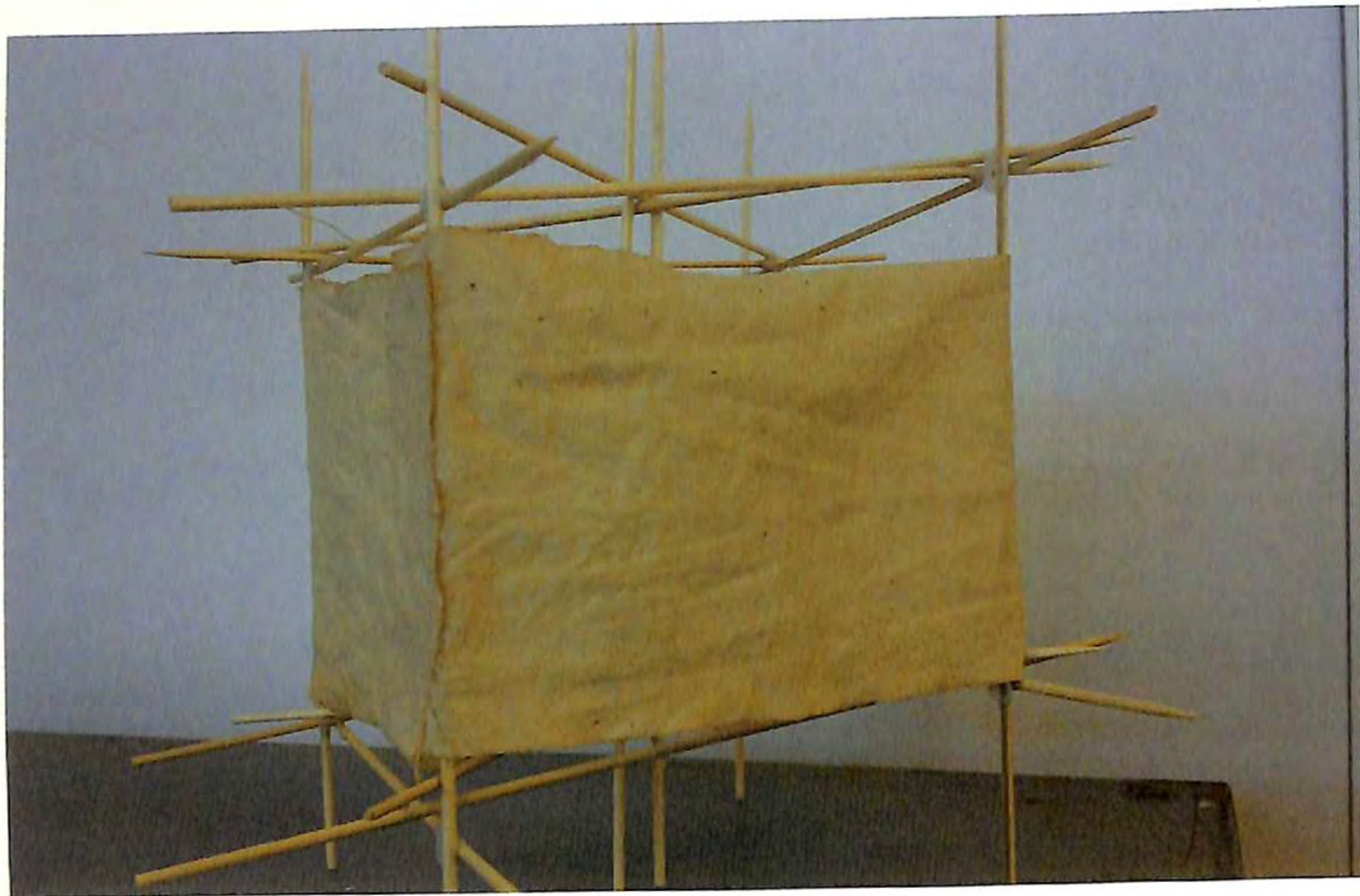
Artist
Lina Evans

Title
It's all I had left

Dimensions

Date
2007

Medium
Sculpture- skewers, fabric



Statement

Patience, time, motivation...
My thoughts about the process
scattered.

Artist	Title	Dimensions	Date	Medium
Coris Fatima Evans	But where will she go now?	3 x 3 x 0.05m	2007	Plaster

Statement

Due to my own mother's death, I am concerned with the way the mind deals with loss and how we remember a life after it has passed.

Selected group exhibitions

2007 Hatched 07, The National Graduate Exhibition, Institute of Contemporary Art, Perth.

2007 Melt, At The Vanishing Point Contemporary Art Gallery, Newtown



Artist
stasis duo

Title
untitled

Dimensions
3m x 3m

Date
march 2007

Medium
paint



Statement

In their live improvisations Adam Sussmann and Matthew Earle take metaphorical tongs

to the emptied-out insides of samplers,

twisting sinewaves into thin, piercing

sheets and disintegrating clusters

– Mitchell Whitelaw

Artist	Title	Dimensions	Date	Medium
Nikkita deFalco	Through the eyes		2007	Photography

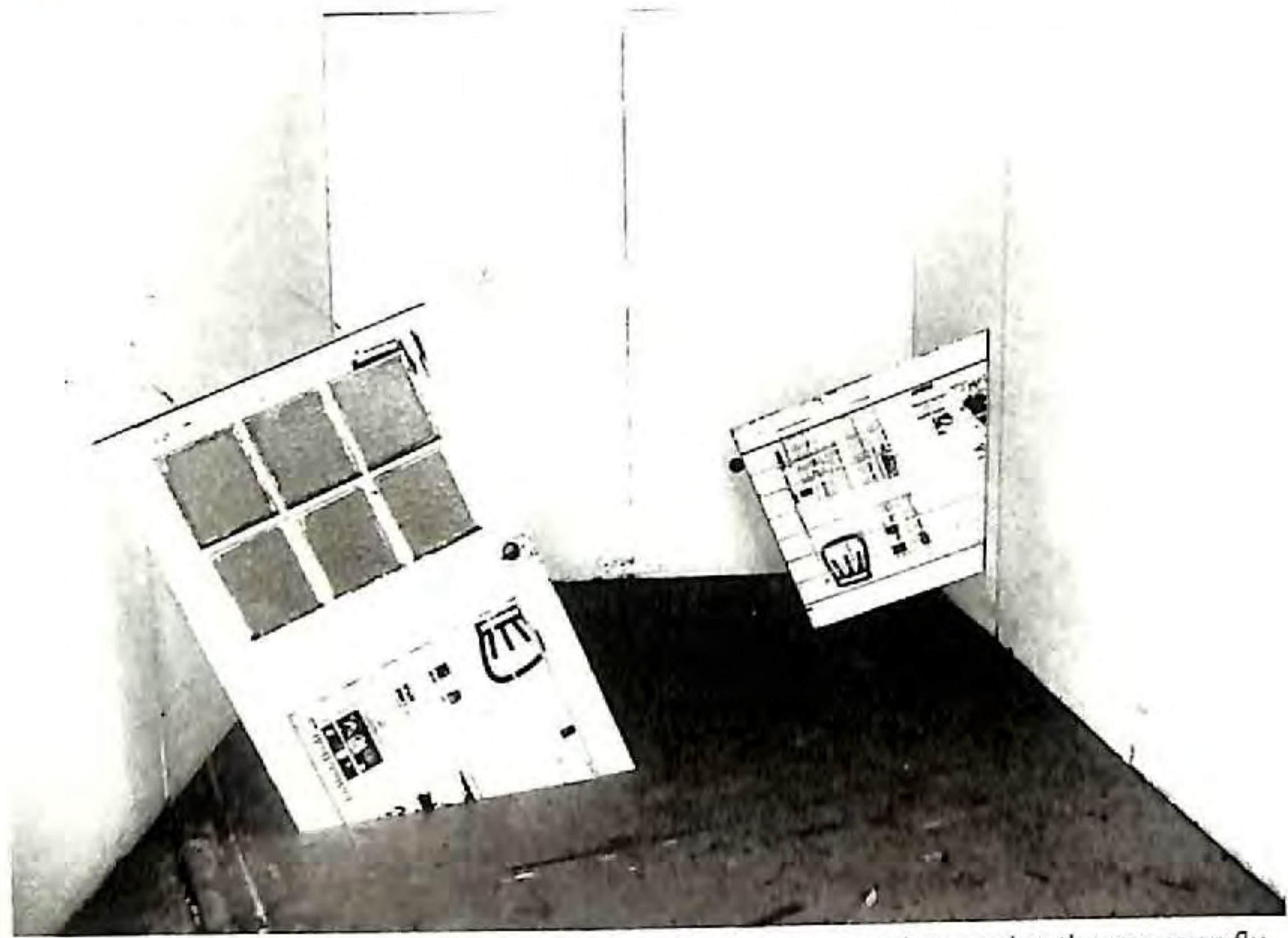


Statement

The glasses are an object that link people together and give them a form of identity. In reality on the outside we are all just human, we all look the same; arms, legs a head, but as in all of us we have something deeper inside which maybe very private but also what makes us identifiable. The glasses are a medium to help gaze into the very soul of our human existence. As an old saying goes 'When you look into the eyes of someone you see their soul/spirit.' Some people misconceive and judge other people about the way they look or the way they act; for instance, wearing black skinny jeans, a tight band t-shirt, thick black eyeliner, heavy mascara and hair brushed to the side, you might be classified to some as an "EMO" or have blond hair, blue eyes, dress in the latest trends, expensive brand names (Gucci, Dolce) and sport a large bag like Paris Hilton some might classify you as the "Ditzy Blond/ Rich Snob". Within my artwork I am giving the person a chance to identify themselves as something they want to be seen as. When viewing the final work, the viewer might experience the feeling of being a fly on the wall delving into the private lives of others. People get caught up in their own experiences and sometimes forget others go through the same thing. Experience is something we can all relate to.

DEFALCO

Artist	Title	Dimensions	Date	Medium
Grace Costa	"Comfortable Living"	5 x 5m	2007	Installation using furniture and text



Statement

My final artwork "Comfortable Living" aims to explore the effects of living with the epic disease, as widespread as the common flu, known as Cancer. I aim to present this by comparing the disease with our current art world and pose the question "Is the current art world infected by previous art?"

Artist
Marc Corcoran

Title
Comedy and tragedy

Dimensions
129 x 73cm

Date
2007

Medium
Ball point pen on cardboard



CORCORAN

Artist	Title	Dimensions	Date	Medium
Christian A Cicchini	SFD Picture	Computer program	2007	Video Projection



Statement

My work divided into two parts
-A video work where I am trapped
in a virtual world.
-A Suicide Room

Artist
Hayley Chapman

Title
Marking the Spot

Dimensions

Date
2007

Medium
Installation

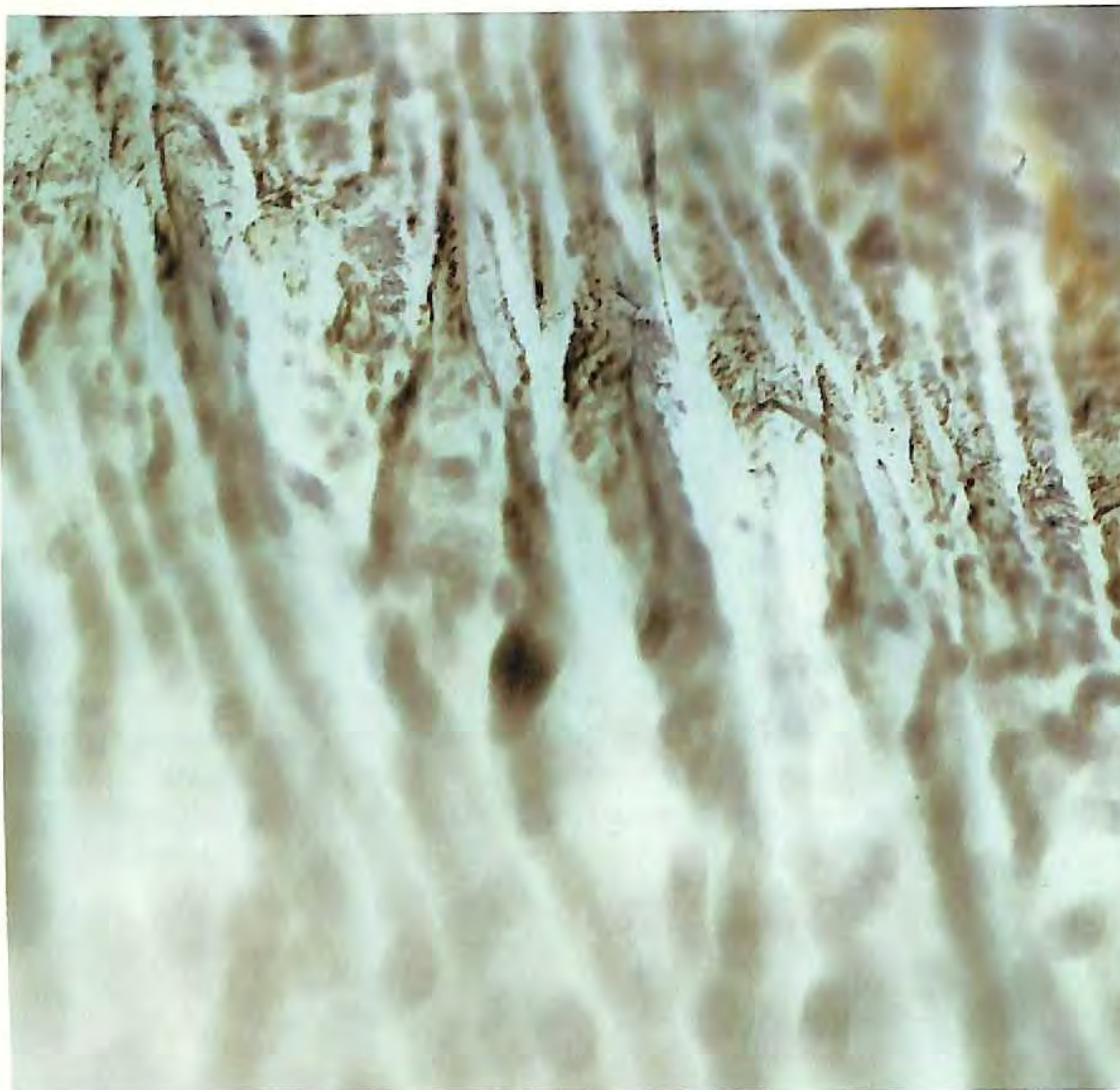


Statement

I generally engage my works with the aesthetics of everyday life. Drawing from concerns of identity, globalisation, media influence and beauty I create works to embody my personal views through an intimate lens. Selecting materials from the condition of predetermined consumerism I use found objects, magazine images and photography to redefine the progressive meaning of aesthetics. Looking at the viewer as part of an extreme totality I use personal subtleties to achieve a sense of comfort.

CHAPMAN

Artist	Title	Dimensions	Date	Medium
Ana Carter	Series, 'Who I a' (Detail), slide 1908 - 64	62 x 22.5 cm	2007	Digital image



Statement

We now know that to end unconscious attempts to gain energy and security, we must focus on the deeper, existential basis of the problem and look beyond intellectual insight to tap a new source of security that can function regardless of external circumstances.

The Celestine Vision, James Redfield

Selected group exhibitions

44th Fishers Ghost Festival @ Campbelltown Arts Centre 2006

-Highly Commended for works on paper

43rd Fishers Ghost Festival @ Campbelltown Arts Centre 2005

-Emerging Artist Award

Electro Fringe @ Newcastle, Australia 2005

-DVD monumental

42nd Fishers Ghost Festival @ Campbelltown Arts Centre 2004

Selected solo exhibitions

Awaiting the last Breath @ Wollongong City Art Gallery 2007

Secret Garden @ Yz Gallery SoCA 2005

Selected grants, awards, residencies, other

University of Western Sydney U-step Scholarship 2005-2008

Artist	Title	Dimensions	Date	Medium
Amanda-Lee Patricia Boatswain	Global Souls	3.5 x 3.5m	2007	steal wire, mud, clay, people, leaves etc.

Statement

Global Souls is a dual work, formed from the ideas of a global environmental consciousness and the merging of still sculptural art with human formation.



BOATSWAIN

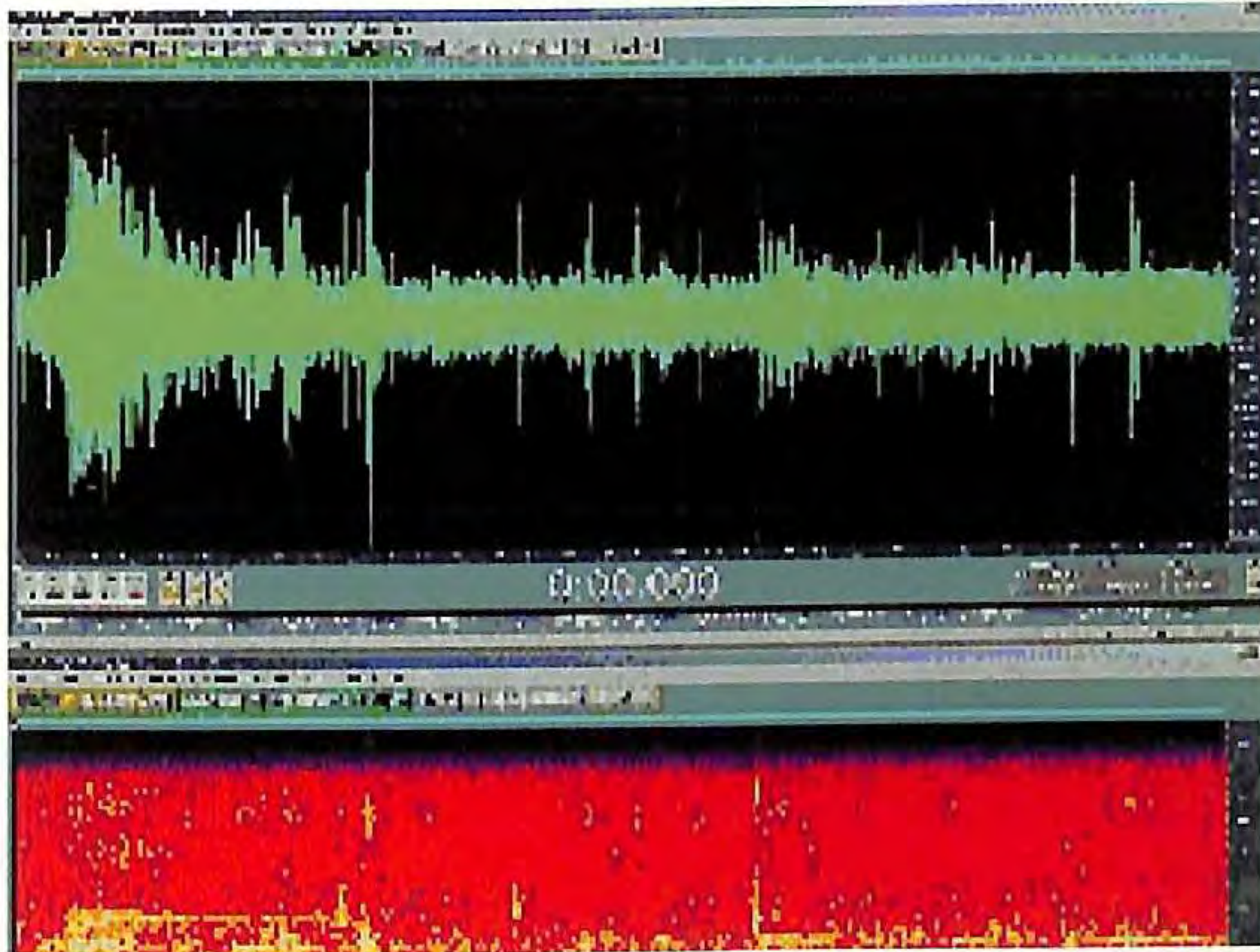
Artist	Title	Dimensions	Date	Medium
Nicholas Bittar	Colour Liquid		2007	Video Installation



Statement

The work is an exploration of the material of colour through the digital medium of video

Artist	Title	Dimensions	Date	Medium
Michael Binkins	This Crumpled Earth	20cm X 15cm	2007	



Statement

Where is the art in surveillance?
It is lurking in the shadows.
It is hidden in the grey areas.
It is echoed by an unheard whisper.
It is illuminated by intent.

This Crumpled Earth:

Society and culture today increasingly depend upon the intertwined notions of communication and technology as humanity becomes intensely aware of its own fragility. Our own sense of vulnerability is responsible for unprecedented growth in the quantity and quality of equipment in use for spying on each other. This increasing self-absorption has a very tragic consequence, the cries of our deteriorating environment fall upon deaf ears.

Using some of the equipment available for surveillance, video cameras, radio receivers, tracking software and microphones, I want to create a primarily sonic installation, merging data from these input sources to create an audio/visual convolution of output.

As you move throughout this show, your movements may be tracked, your voice recorded, the data collected and mixed (convoluted) with radio waves emitted by the earth and existing all around us, signals occurring within range of our own aural faculty.

—(Richard Lowenberg, "Information Revolutions, 1993

BINKINS

Artist	Title	Dimensions	Date	Medium
Helen Barton	ICE		2007	Installation

Statement

Carl Jung developed from a psychological point of view, his notion of individuation which he described as the coming into being of the individual as the completed whole. In spirit of the reformulation and true conservation of that which is good in our past, let us add our own interpretation: an interpretation which does not claim or seek originality on the grounds that we cannot discover meaning, but inly re-cover that which has been lost.

This installation is a tool for such desires – a homage to those and that which has been lost as a result of the Ice epidemic that is not only sweeping the streets of the world, our homes, our hearts and our children’s futures and security. This work “ICE” is a representational of the loss of my best friend, lover, confidant and father to my children who lost his life in an all consuming battle with this devastating drug. The installation aims to raise awareness for those who are afflicted by or are the support victims, of those who are lost to this all consuming menace, the devastating effects this drug takes on both consumer and those that attempt to support such individuals.

Selected group exhibitions

- 2004 Trapezium Gallery “Scopaphelia”
- 2003 Trapezium Gallery “Pieces”
- 2003 Winter Magic Festival “De Escula De Color”
- 2002 Kingswood Tafe “The Purple Show”

Selected solo exhibitions

- 2000 The Chalet Guesthouse, Medlow Bath “Divinity”
- 2000 Winter Magic Festival “Nightcrawlers in a Fruitbowl”
- 1999 The Woodstack Café Katoomba “Opitical Pollution”
- 1998 Winter Magic Festival – Café Zuppa Katoomba “Shadows”

Selected grants, awards, residencies, other

- Fine Arts Scholarship-City Arts Institute Darlinghurst 1989



Artist	Title	Dimensions	Date	Medium
Rachel Sheree Barnes	Untitled	2m x1m approx 8m high	September, 2007	plants, paperbark, man-made objects



Statement

A work of discovery, the final product presented here is the result of many avenues explored relating to the natural world.

Artist	Title	Dimensions	Date	Medium
Jason Bardas	Used By Art	3 m x 6.6m		Installation



Statement

My works focuses on the effects of bad decision making by means of using compulsive gambling as the primary model of a bad decision. Used By Art utilizes the sights and sounds of a pokies machine in order to exemplify how we do not used the machine, the machine uses us.

Artist	Title	Dimensions	Date	Medium
Gabrielle Banasik	Evolution	2.1 metres x 3 metres	2007	Installation - Mirrored Stainless Steel, lighting and projections



Statement

I have an interest in technology in society and how the world is evolving through technology. I am putting forward the strong connection the world has with technology. The installation 'Evolution' is looking at the world and how it has changed due to the great increase of technology in our society. My main focus being on barcodes, becoming pure form, imagining a world without digital technology and the use of barcodes would be very strange. I have shifted the use of a barcode and made it become a pure form, with reflections of the world and society onto its surface. I want to show how technology is becoming increasingly natural.

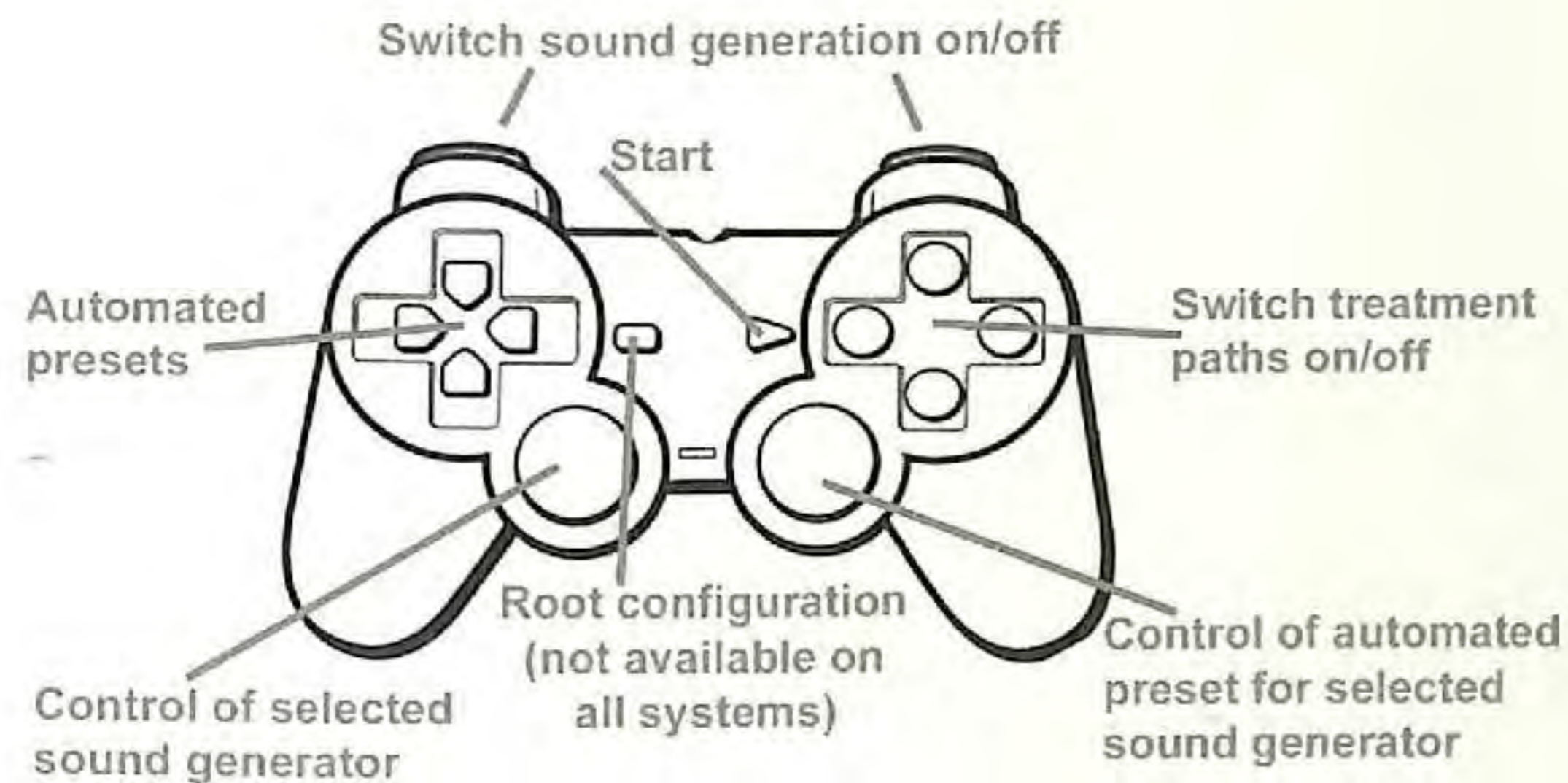
Artist	Title	Dimensions	Date	Medium
Emily Bachir and Ilona Santa	DORA		September 2007	Video Installation

Statement

I have long been interested in experimenting with light and video, the process of creating a visual narrative free of dialogue but not of feeling; experimenting with the barrier that divides traditional and digital art practices by combining and blending various techniques. This work shows that blend, focusing on the early version of Little Red Riding Hood; in which the teen ingests the blood and flesh of her "grandmother" and is then consumed by the wolf. Who is really the victim, and who is the wolf?



Artist	Title	Dimensions	Date	Medium
Thomas Knox Arnold	"The Game is in the Listening, Pay Attention!"		2007	



Statement

Stagnant, sterile. The disengagement is starting to get pretty thick. You can't even see the city from here anymore. There is light-filled darkness closing in, slowly, brightly, and it is not seen. New suns are rising and these radiate new forms of sustenance and engagement. Even the shadows of the disengagement are starting to vanish.

The Game is in the Listening, Pay Attention! is disguised as one of these new suns. It rises, it is comfortable and warm. People like the feel of it, and they will take it into their homes.

The artist uses deception and subversion in an attempt to force viewers and users into new lines of thought. The process of thinking can be a form of liberation.

Throughout his works, the artist focuses on people and place, corporate and politics, time and the environment.

The Game is in the Listening, Pay Attention! is a work to be explored. It is about interior, insular spaces. It is about thought and understanding, it is about communication.

Primarily, it is a work that is to be read and explored by each individual. It is not about answers, only about questions.

The Game is in the Listening.

Pay Attention!

Selected group exhibitions

ARTEXTART, NYWF 2007

Selected solo exhibitions)

A Family Guide to Deception: Parts 1 to 8, Campbelltown Arts Centre, 2007

Artist	Title	Dimensions	Date	Medium
Sheila Annis	"Listening to the Birds"	variable	2007	clay, wire, silver solder, oxides, textile threads, paper



Statement

Our stories define who we are as a culture. In writing our own stories we create our own culture. "Listening to the Birds" is about creating our own mythologies, writing our own stories, but even more than that it is about listening. To hear our stories, to hear each other, we first need to listen to ourselves. Most of us never take the time to do this; indeed we do not know how to sit with our thoughts, to listen to ourselves.

The main elements of "listening to the birds" consist of an inner ring of six bird women who are quite small, rugged and old. They have survived a lot and they have seen a lot, hence they have a lot of stories to tell. Just over a year ago there was a small ceremony and these bird women went to live with the women who would tell their stories. These stories have come back. There is an outer circle of six women who are listening to the stories, to bare witness. They act as our reflection. They are all different. Between these two circles there are platters that contain offerings from the stories. There will be readings of the stories the day after the exhibition opening.

Selected group exhibitions

"Time and Love: The Handcrafted Bedroom Project, Penrith Regional Gallery 2003

Re-Fabricating Enchantment: an exhibition of contemporary textile art, Braemar Gallery 2003

Bent Art Exhibition, Queen's Birthday Weekend 2005-2007

Selected solo exhibitions

"My Cup Runneth Over" Pickering Potter's Studio 2007

Artist	Title	Dimensions	Date	Medium
Sunniva Hoel Aass	Wavelength	Installation	2007	Video, egg, bronze, wood, stone



Statement

Sound is vibrations that create wave-movements in the air-molecules. A hearing human being register sounds in a register from 20 to 20 000 hertz. The wave-movements that maintain less than twenty waves per second are known as infrasound, while those containing more are called ultrasounds. Batmen live purely in the world of the ultrasounds; clinically speaking it does not hear anything, but rather orientate by the echolocation-principle.

In the word of the infra sound you find the alligators and the vales. Here as well hearing is a meaningless term, for neither do these animals "hear" according to our definitions. The alligators for instance have no ears. It listens with its body, which means it register vibrations from its surroundings via nerve-treads underneath the buckskin.

When They where here They asked whit in which world Barefoot lived. I will present the hypotheses he lived outside the register of hearing we know of, that he "heard" on another and for science still unknown frequency.

–(Free translation of Carl Johan Vallgren).

All we are given to work on is surfaces; while all we really care about is elsewhere.

The materiality presented is only a stand-in for what can not be here. Things can never be perceived in their entirety but only in fragments and gradations (Hans-Dieter Huber).

My art is based on a process where I pick up on connections. I keep carving for those wicked moments of touch, when the surface in touch with what is underneath.

I want to break the waves of alienation –and anthropocentrism.

The nature of the egg is to nourish, renew and possibly flight.

Selected group exhibitions

Litmus 2006, Hawkesbury Gallery, Windsor

AASS



PERFORMANCE

Iphigenia & Other Daughters

by Ellen McLaughlin

By Permission of the Gersh Agency

directed by Jill Brown

The University of
Western Sydney

Werrington South Campus, Building BD

November 23, 24, 29, 30

December 1 - closing
Starts 8pm.

Yerma

Federico Garcia Lorca
translated by John Edmunds

By permission of Oxford University Press



Iphigenia & Other Daughters by Ellen McLaughlin **Yerma by Federico García Lorca**

The 3rd Year Performance students are presenting a season of two plays for their 2007 Showcase: *Iphigenia & Other Daughters* by American playwright/actor Ellen McLaughlin and *Yerma* by Federico Garcia Lorca.

McLaughlin's play adapts Euripides' *Iphigenia in Aulis* and *Iphigenia in Tauris* and Sophocles' *Electra*. It was commissioned by Brian Kulick and The Actors' Gang in Los Angeles in 1992. As far as I am aware this season will be an Australian premiere.

Lorca was born in Granada in 1898. He started writing *Yerma* in 1930 while travelling in Cuba and it was first performed in December 1934.

It is my hope that the whole will be greater than the sum of the parts, as we bring the 'Spanish and Greek plays' from page to stage. Themes of ancestral inheritance, denied desire, betrayal, sacrifice, retribution and redemption are woven with great lyrical beauty throughout both plays.

Tony Kushner has written the foreword to McLaughlin's publication *The Greek Plays*. He quotes E. H. Carr when he describes "the march of history as serpentine. Remote periods suddenly loom close to the present as the march of time snakes on. We are in a moment in which classical antiquity feels proximate..." McLaughlin has reached back to the Greek classics on a number of occasions over the past

fifteen years because our first great tragedies were written by war veterans for war veterans. During the Bosnian War she adapted Euripides' *Trojan Women* and the outcome was a staged reading by refugees and emigrants from the former Yugoslavia, (predominantly non-actors). On March 3, 2003 the Lysistrata Project saw global readings and performances of Aristophanes play to protest against the imminent invasion of Iraq. McLaughlin's New York adaptation was one of these many voices. After the invasion, Tony Randall's New York company the National Actors Theatre commissioned *The Persians* based on the Aeschylus play.

Iphigenia & Other Daughters addresses life on the margins of history's great epics. In her introduction McLaughlin speaks of this triptych of plays as "the footnotes to the great drama; they concern the lives lived outside the spotlight... This strikes some essential truth about women's existence for me. While history is being made elsewhere, the shadow current of the subversive feminine narrative is always in the backwaters, waiting, waiting for its moment. It will come."

This peripheral 'waiting', domestic life on the fringe, is as significant for Lorca's *Yerma* as it is for McLaughlin's adaptation of the Greek plays.

In *Iphigenia in Aulis* Agamemnon sacrifices his firstborn child Iphigenia to appease the goddess Artemis. As her blood

flows into the Aegean Sea, Artemis releases the wind into the sails of Agamemnon's fleet, now leaning towards the Trojan Wars.

It is twenty years later when we next meet Iphigenia's mother Clytemnestra in *Electra*. She has avenged her beloved daughter by killing Agamemnon. She and her 'other daughters' Electra and Chrysothemis exist together in decaying aristocracy waiting for the fates to spin, measure and cut the threads of destiny.

McLaughlin has raised the status of Chrysothemis in her play. She is something of a 'blue stocking' presence who watches and waits and witnesses the inevitable unravelling.

Time was arrested for Electra when she witnessed the death of her father. She lives for the return of her brother Orestes to complete the cycle of vengeance. This eventual matricide releases the Furies.

In *Iphigenia in Tauris* Orestes and Iphigenia plot to appease their respective gods Apollo and Artemis and finally lay to rest their lineage of bloodshed. To quote Aeschylus: "there is a cure in the house and not outside it, no, not from others but from them, their bloody strife...bless the children, give them triumph now."

Ancient and tragic blood lines run through both *Iphigenia & Other Daughters* and *Yerma*. There are echoes of Agave from Euripides *Bacchae* in Yerma's final action of Lorca's play. Yerma is haunted by the flow of nature: its seasons; the river which sustains and cleanses village life; the quiet and certain

ticking of her body clock and the maternal milk and blood which seems to inevitably visit all but her union with Juan. 'The fates' are at work in the House of Atreus and equally so in the life of Yerma. Her struggle with denied desire and an oppressive social order constitute her tragic flaw. In the end, Yerma staunches her own flow. The sheets of her mast might be full, but she is sailing between Charybdis and Scylla and there is a distinct whiff of doom.

Each performance will conclude with the third part of McLaughlin's trilogy *Iphigenia in Tauris*. Iphigenia's story becomes 'the bookends' for both the Greek and Spanish plays, offering a final act of expiation.

Jill Brown

There will be one 20 minute interval after *Electra*.

Ellen McLaughlin's other plays include *Tongue of a Bird*, *Days and Nights Within*, *A Narrow Bed* (co-winner of the Susan Smith Blackburn Prize) and *Infinity's House*. She has taught playwriting at Barnard College since 1995, and has also taught at Princeton University and the Yale School of Drama. Also an actor, McLaughlin is most well known for having originated the part of the Angel in Tony Kushner's *Angels in America*, appearing in every US production from its earliest workshops through its Broadway run.

Federico García Lorca is one of Andalusia's most celebrated sons. He was a poet, playwright and musician, his friends and colleagues included Manuel de Falla, Luis Buñuel and Salvador Dalí. He is remembered more for his four last plays than his earlier more experimental and surrealist works. *Blood Wedding*, *Yerma*, *The House of Bernarda Alba* and *Doña Rosita the Spinster* are rooted in classical theatrical tradition. Lorca writes with a cellular understanding of the duende – a poetic and visceral sense of danger, and it is perhaps this quality which has firmly located these final works in the dramatic canon. He was vocal in his opposition of the fascist forces in his country and was finally murdered by firing squad at Víznar on August 19, 1936.

Iphigenia & Other Daughters is produced by special arrangement with The Gersh Agency, 41 Madison Avenue, 33rd Floor, New York, NY 10010.

John Edmunds translation of *Yerma* (Federico García Lorca – *Four Major Plays* – A new translation by John Edmunds) is produced by permission of Oxford University Press.

ENSEMBLE & PRODUCTION TEAM

Iphigenia & Other Daughters by Ellen McLaughlin

Iphigenia in Aulis

Iphigenia – Sarah Knox

Clytemnestra – Rebecca Kiss

Chorus 1 – Gianna Falchi

Chorus 2 – Jaelithe Wedd

Electra

Clytemnestra – Bridgette Sneddon/Rebecca Kiss

Chrysothemis – Corinne Younan

Electra – Dimitra Harvey

Orestes – Maximilian Paul

Iphigenia in Tauris

Iphigenia – Sarah Knox

Orestes – Maximilian Paul

Chorus 1 – Gianna Falchi

Chorus 2 – Jaelithe Wedd

Chorus 3 – Georgina Neville

Chorus 4 – Stephanie Bendixsen

Chorus 5 – Zoe Bodycott

Chorus 6 – Jacqueline Galic

Chorus 7 – Rose Maher

Yerma

Yerma – Ana Maria Dumitrescu

Juan – Alan Lao

Maria – Effie Nkrumah

Victor – Maximilian Paul

Consuela – Rose Maher

Susana – Jacqueline Galic

Bernadita – Jaelithe Wedd

Jacinta – Gianna Falchi

Filomena – Louise Downey

Angelica – Stephanie Bendixsen

Claudia – Zoe Bodycott

Elder Sister – Bridgette Sneddon

Younger Sister – Corinne Younan

Dolores – Georgina Neville

Male Mask – Maximilian Paul

Female Mask – Zoe Bodycott

Shepherd – Maximilian Paul

Child – Sarah Knox

Production Team

Director

Jill Brown

Production Manager

Amanda McNamara

Composer/Musician for *Yerma*

Phillip Stormer

Assistant Director for *Iphigenia and Other Daughters*

Gianna Falchi

Assistant Director for *Yerma*

Sarah Idziak

Stage Manager for *Iphigenia and Other Daughters* and *Yerma*

Sarah Idziak

Artistic Director for *Yerma*

Ana Maria Dumitrescu

Choreography for *Yerma*

Jacqueline Galic, Zoe Bodycott

Lighting for *Iphigenia and Other Daughters*

Louise Downey

Lighting for *Yerma*

Rebecca Kiss

Sound for *Iphigenia and Other Daughters*

Effie Nkrumah

Sound for *Yerma*

Dimitra Harvey

Marketing team

Louise Downey, Jaelithe Wedd, Stephanie Bendixsen,

Sarah Knox, Corinne Younan, Sarah Idziak

Costume team

Rose Maher, Jaelithe Wedd, Zoe Bodycott,

Bridgette Sneddon

Props/Set construction team

Georgie Neville, Gianna Falchi, Alan Lao, Jacqueline Galic,

Maximilian Paul















Stephanie Bendixsen

Chorus 4 – *Iphigenia and Other Daughters*

Angelica – *Yerma*

"A woman looking at roses isn't the same as a woman looking
at a man's thighs."

– *Yerma*, Act 2, Scene 1.



Zoe Yolanda Bodycott

Chorus 5 – *Iphigenia and Other Daughters*

Claudia – *Yerma*

“So that a child may fuse as one

The crystal shards of dawn.

My child bears in his apron

The light of a new dawn.”

-*Yerma*, Act 2, Scene 1.



Louise Downey

Filomena - *Yerma*

"My father the swan has taught me to give birth to perfect things. I am heroic and extraordinary. I astonish myself."

- *Iphigenia and Other Daughters, Electra.*



Ana-Maria Dumitrescu

Yerma – *Yerma*

"I want to drink, but there's no glass and no water; I want to climb up the mountain, but I've no feet; I want to embroider my petticoats, but I can't find any thread... I don't know who I am. Let me go out and breathe."

– *Yerma*, Act 2, Scene 2.



Gianna Falchi

Assistant Director – *Iphigenia and Other Daughters*

Chorus 1 – *Iphigenia and Other Daughters*

Jacinta – *Yerma*

“I am the creation battered on the anvil of this insanity...I am their condition.”

– *Iphigenia and Other Daughters, Electra.*



Jacqueline Galic

Chorus 6 – *Iphigenia and Other Daughters*

Susana – *Yerma*

“I’m not one for gossiping myself.”

– *Yerma*, Act 2, Scene 1.



Dimitra Harvey

Electra – Iphigenia and Other Daughters

"The world will never forgive us if we do not make sense of it."

– Iphigenia and Other Daughters, Electra.



Sarah Idziak

Assistant Director – *Yerma*

Stage Manager – *Iphigenia and Other Daughters*

Stage Manager – *Yerma*

"I'll tell you the only thing I've learned in this life: everyone's stuck inside their houses doing things they don't like. It's so much better out in the street..."

– *Yerma*, Act 1, Scene 2.



Rebecca Kiss

Clytemnestra – *Iphigenia and Other Daughters*

"We wait. You have had your justice. I have yet to have mine."

– *Iphigenia and Other Daughters, Electra.*



Sarah Knox

Iphigenia – *Iphigenia and Other Daughters*

“This is death, I thought

Just another trip to an unknown place

To meet a stranger”

– *Iphigenia and Other Daughters, Iphigenia in Tauris*



Alan Lao

Juan - *Yerma*

"Every man has his life to get on with."

- *Yerma*, Act 2, Scene 2.



Rose Maher

Chorus 7 – *Iphigenia and Other Daughters*

Consuel – *Yerma*

“In heaven there are gardens

With rose-trees of joy

All among the rose-trees

One wonderous rose.”

– *Yerma*, Act 3, Scene 2.



Georgina Neville

Chorus 3 – *Iphigenia and Other Daughters*

Dolores – *Yerma*

"May my tongue crawl with ants, like the mouths of the dead, if I've ever told a lie."

– *Yerma*, Act 3, Scene 1.



Effie Nkrumah

Maria – *Yerma*

"Lord, let the rose bloom;
let it not lie in shadow."

– *Yerma*, Act 3, Scene 2.



Maximilian Paul

Orestes – *Iphigenia and Other Daughters*

Victor – *Yerma*

"Just my luck. Obedience meets obedience. We'll probably end up killing each other."

– *Iphigenia and Other Daughters, Iphigenia in Tauris.*



Bridgette Sneddon

Clytemnestra – *Iphigenia and Other Daughters*

Elder sister – *Yerma*

“She unfurls herself like a sweet pea blossom and stands beside me. Tall and breathing.”

– *Iphigenia and Other Daughters, Electra.*



Phil Stormer

Composer/Performer/Musician – *Yerma*

"I answer, my child, yes let it be. I am torn and I am broken, for your sake..."

– *Yerma*, Act 1, Scene 1.



Jaelithe Wedd

Chorus 2 – *Iphigenia and Other Daughters*

Bernadita – *Yerma*

"Out in the yard the dog is barking;
Up in the trees the wind is singing;
The oxen are lowing to their drover;
And moonbeams through my hair are weaving."
– *Yerma*, Act 1, Scene 1.



Corinne Younan

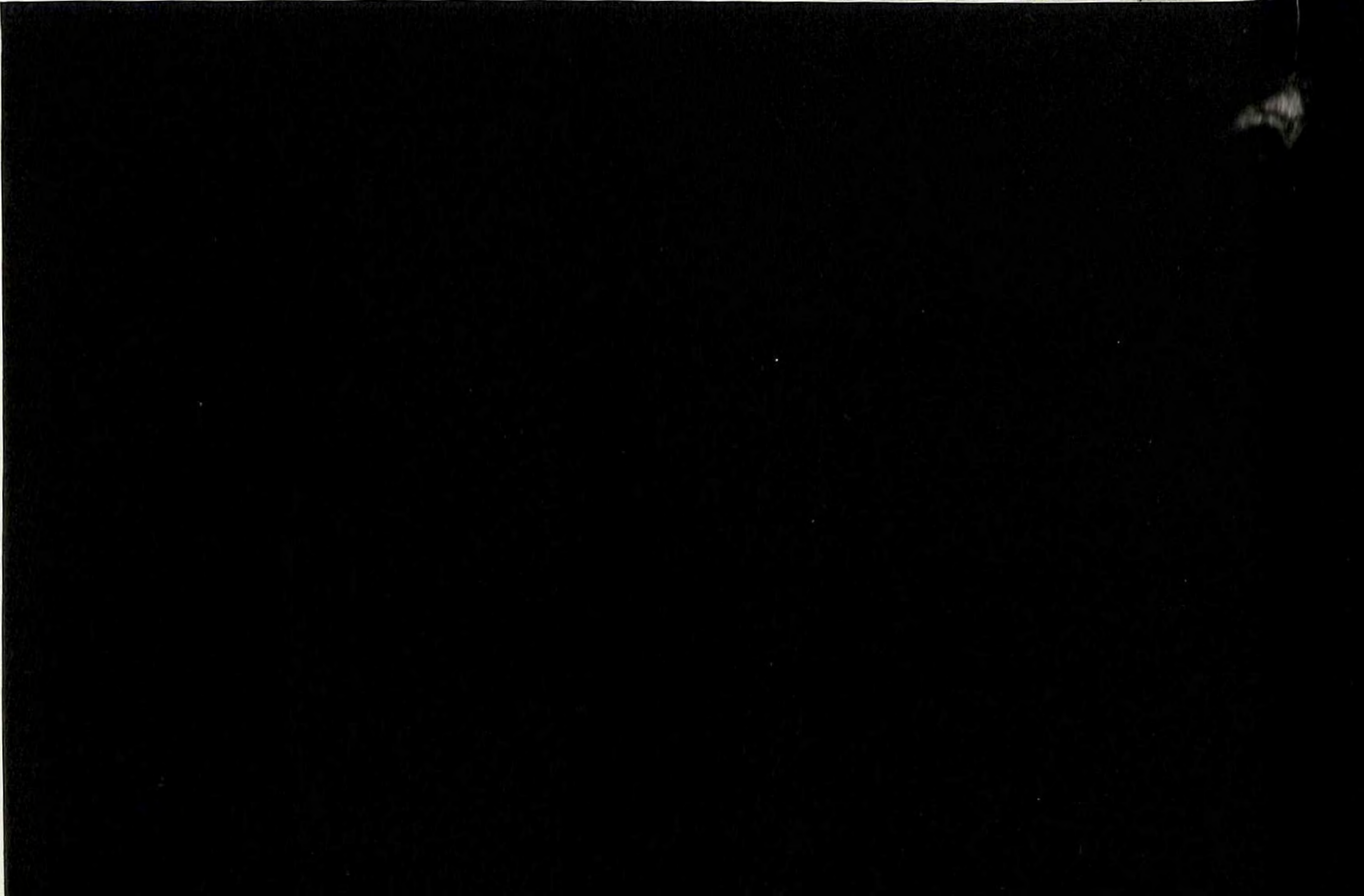
Chrysothemis – *Iphigenia and Other Daughters*

Younger sister – *Yerma*

"But, my dear monster, there is no justice. Only life. You must finally wake up to that."

– *Iphigenia and Other Daughters, Electra.*





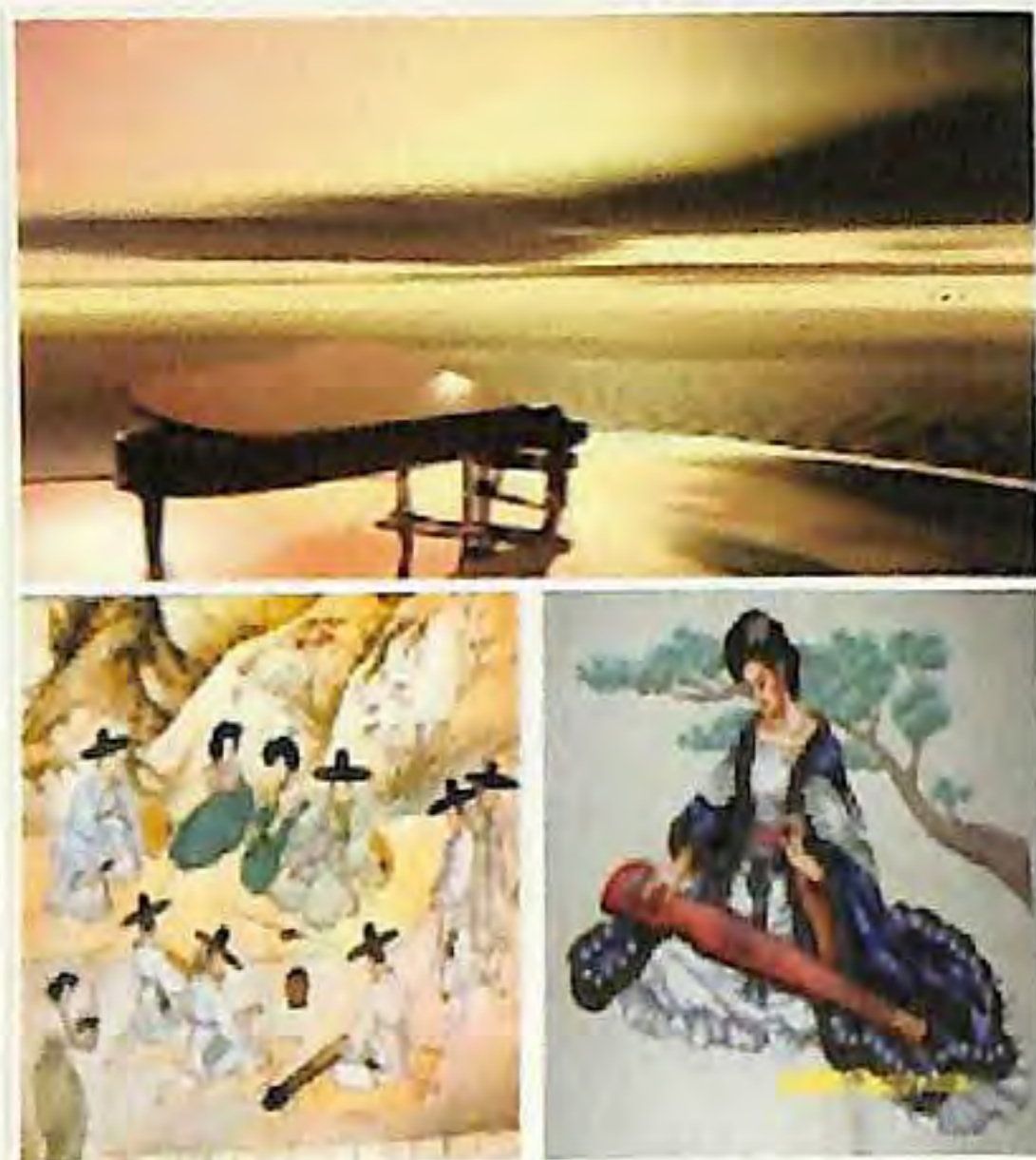
MUSIC

Artist
Jin Joo Yang

Title
Piano in Asia, 'Jung Mori' and 'Hwi Mori'

Media Format
Performance

Venue
Travel to Asia



Statement

'The piano in Asia' is a composition that had worked out in pentatonic mode. The composition had been influence by learning one of the Korean instruments called Gayagum which will be the other performances and influenced as well as from Rose Edwards' and Claude Debussy's works in contemporary arts. By the interest that I have in my own national music, it had brought up the idea for this project, one in the instrument that I have learnt and used to which is 'piano' and the another instrument in one of the most famous Asian music called 'Gayagum' in Korean word. 'Jung Mori' and 'Hwi Mori' is the pieces that I'll be performing in Gayagum. Jung Mori and Hwi Mori is the movements in Gayagum solo pieces called 'Sanjo'. Jung Mori is the second slow piece in 6/8 rhythm and Hwi Mori is the fastest movement 2/4 and finishes off in slow movement. Hwi mori is the last piece of the sanjo. The both pieces in both instruments will have colours of its own Asian field music.

Artist	Title	Media Format	Venue
aemon webb	Clicks the Box and Cuts the Door	Audio	Travel to Asia



Statement

Using the influences of glitch and 'new-age', this recording is an exploration of tension and release. In terms of rhythmic perception the glitches create tension; an unstable and unpredictable sonic environment. Utilising an audio disc of composition in a 'wounded' fashion provides the recording artefacts (the glitches) in an aleatoric execution. This is placed against a backdrop of soothing, droning passages of slow moving ambient-noise, creating the blending of sonic space. The project's aesthetic will be derived from whether human creation and digital malfunction can exist together in a musical unification.

The composer interest within the combination of these two musical mediums is that the relaxing, meditative purpose behind new age music, in its soft-timbred and minimalist fashion, is ripped apart by the palpable glitches, pops, and crackles, informing the listener to the realm of noise. This spiritual unification, between the drone and the self-created glitch passages, skip; moving violently back and forth in time, throwing our perception of any set-pulse offhand. Even when the recording is not skipping, the listener waits intently for the rhythm to again be damaged; disjointed; deconstructed. This replicates the interconnectedness, once believed to be at all peaceful, between soul, evolution and environment- the world is just as malfunctional as it is profound.

Artist	Title	Media Format	Venue
Sneha Sampath & Belinda Jones	An appreciation of Jazz	live performance with a six piece band	Studio One



Statement

A performance that shows an appreciation of jazz with voice, flute, piano, bass, guitar and drums. The repertoire being performed is a mixture of already existing jazz songs plus other genres which are reworked to different styles of jazz. We will be interpreting and arranging the songs, by adding ornamentation, solos, changing the tempo and experimenting with rhythm, another feature is to create medleys. The performance will be presented in a relaxed café/ lounge experience to set the mood with dim lighting and some small props.

SNEHA SAMPATH & BELINDA JONES

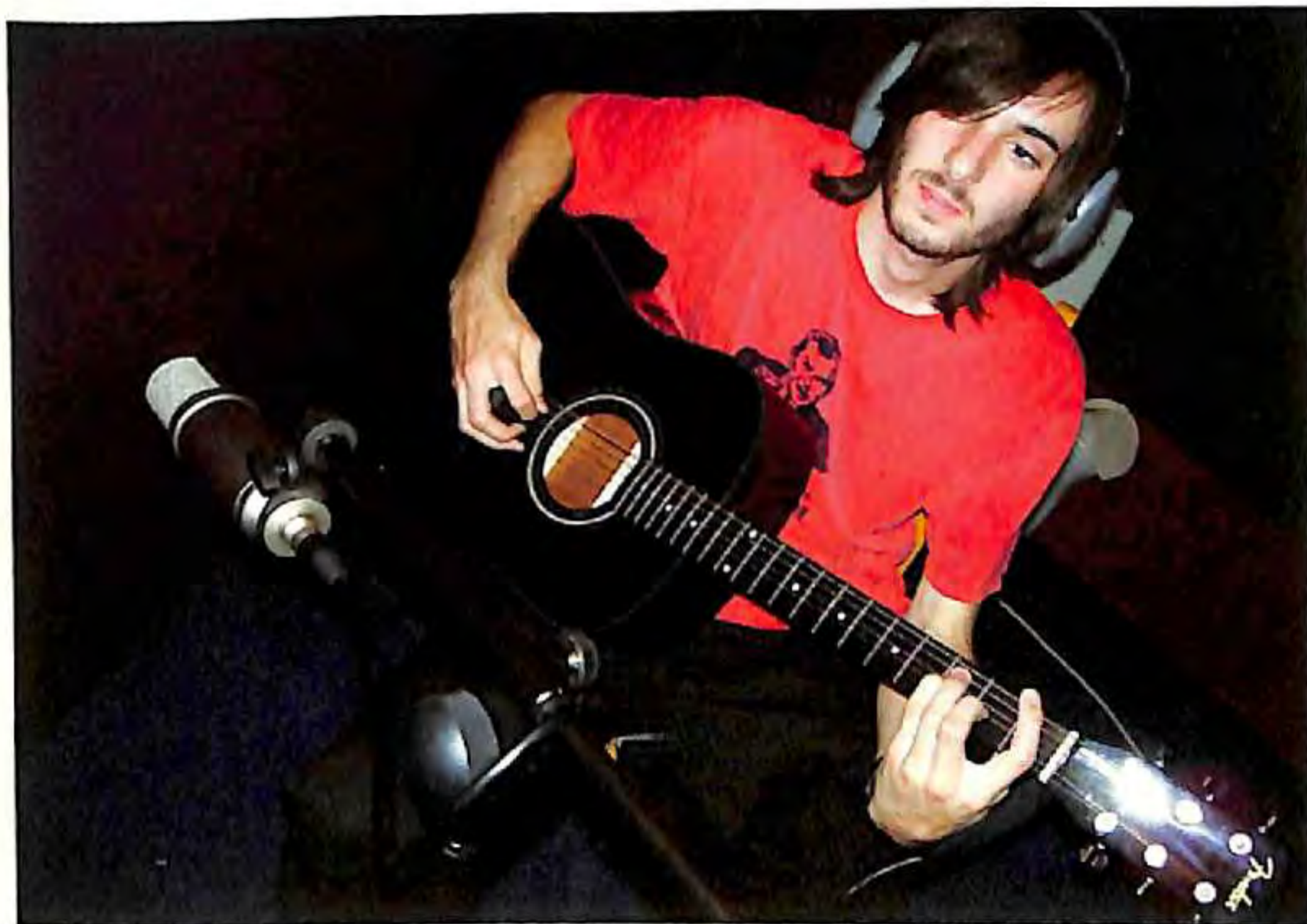
Artist	Title	Media Format	Venue
Daniel Romeo	Production Portfolio	Recording	NA

Statement

My project is a portfolio of works in which I have assisted either in songwriting, producing, engineering, recording, mixing and mastering- or all of the above. The main aim for my Project is to simulate the job of a working professional producer, and provide a product to the satisfaction of artist (or client).

I have produced three tracks from singer/songwriter Candice Loh, who has performed her songs in many different countries and is currently studying her Masters of Vocal Pedagogy. Further to this, I have also mixed and mastered works for other Project 1 students including Larissa Agosti and Cecilia Frische as part of my production portfolio.

Artist	Title	Media Format	Venue
Owain Roberts	Sessions Under A Broken Sky	Recording	NA



Statement

For this project I have been working with fellow music student Jonathan Lawrence. We have created a 5 track EP of songs that we have written, arranged, recorded, and mixed at my home studio. We wrote the 5 tracks for a punk/rock band that we are both in, and for this assignment we wanted to challenge ourselves by re-arranging these tracks into a semi-acoustic/folk style. The other area we wanted to explore while working on this project was the home studio. As we recorded and mixed the EP at my home studio we wanted to challenge ourselves to create a high quality recording in a home studio environment.

ROBERTS

Artist	Title	Media Format	Venue
Laura Keenan, Petar Jovanov, Daniel Portelli and Michelle Stead	- All That is Good, All That is Evil and Everything in Between	Sound Installation and Performance	NA

Statement

The group aim to exploit the idea that, when translated across various cultures, the same oppositions of good and evil arise and one can begin to think about where the line between the two begins and ends. These ideas will

result in a work which aims to blur the boundary between the two.

The work is made up of a combination of sound installation and performance. The sound installation combines two types of pre recorded sound material, that which represents good music and that which represents evil music. The space is arranged so that it embodies the ultimate opposition of good and evil. Two microphones are provided so that participants will speak into the microphone from which the computer will analyse and determine whether the person is good or evil.

The performance comprises of a cover of Simon Garfunkel's 'The Sounds of Silence' and Marilyn Manson's 'The Nobodies' with a bridging improvisation.



Keenan
Jovanov
Stead
Portelli

Artist	Title	Media Format	Venue
Patrick O'Grady	Just A Chance (Album)	Recording	NA

Statement

For this project I have used my skills as a songwriter, producer and performer to write and record an album of 9 original works which I will use to pitch to publishing companies. Working in the popular music genre, I have created an album of pop songs.

The songs vary in instrumentation from heavily tracked pop songs to stripped back acoustic piano/guitar/vocal songs.

During the compositional process I have aimed to create original works whilst keeping within the stylistic framework of a pop song.

I have used the recording facilities at UWS plus my own home studio to complete the recording component.

Instrumentally, the album is based around the instruments I play; vocals, acoustic guitar and piano. However, I will also incorporate electronic elements such as programmed drums and synths.

Artist	Title	Media Format	Venue
Zana Burgess & Kath Nelligan	In Between What's To Come and What Has Been	Recording	NA

Statement

Zana Burgess is a performance major that is currently studying music at UWS. She is a songwriter and vocalist that plays both piano and guitar. Kath Nelligan also studying at UWS, is a digital music major. As a singer and guitarist, she too writes original material. *In Between What's to Come and What has Been* represents the collaborative efforts of both these creative yet diverse musicians. The creative work is a recording of four original songs that reflect an acoustic/electronic contemporary fusion.

With Zana acting primarily as songwriter, her contribution is displayed in her flowing melodies, lyrics and harmonic progressions. Her performance skills are recognised in her unique vocal deliveries and piano interpretations.

Kath's role as producer displays not only the standard recording and mixing techniques but includes the exploration of timbre, textural layering, use of effects and sound creation and manipulation. Her contribution is evident in the song arrangements and in the arrangements of synthesised instrumentation.

In Between What's to Come and What has Been represents two musicians sharing similar experiences in life and together finding ways to overcome hardships and take advantage of new and exciting opportunities. With the development of a friendship that began three years ago, new opportunities remind us that as one door closes another opens.

Zana Burgess – Member of Golden Key Honours Society

Kath Nelligan – Member of Golden Key Honours Society

Artist
Francisca Munoz

Media Format
Rnb/pop vocal technique DVD for beginners

Venue
NA



Statement

This work is an interactive DVD, which looks at the rnb/pop genre for beginners.

The DVD aims to provide a balance between solid technique and fun learning through a series of vocal warm ups, breathing, scale recognition, and rnb 'licks' that can be applied to this type of genre. This is done by incorporating an rnb version of Amazing Grace and the original composition Trippin (F. Munoz and M. Wakeling)

Aside from providing useful vocal techniques, the DVD also provides some useful terms that are present in the singers' vocabulary, along with handy tips on the craft of stage presence, live performances, microphone technique and improvisation to name a few.

Previous Works (performance/recordings): Performances include:

Sydney Fiesta festivals 2002- 2007
Sydney Bacardi festivals 2002-2007
The Big Top Luna Park 2006
Fox Studios 2006
The Basement Sydney 2006-2007
The Governor Hinmarsh, Adelaide 2006
Australia vs. Uruguay world Cup game 2005
Hard rock Café Sydney 2000

TV appearances:

Target (commercial) 2007
Tooheys extra dry (commercial) 2007
Tic Tac (commercial) 2005
Holy Smoke (film) 1999

Recordings:

Rnb/pop vocal technique for beginners
Sounds of Building O 2006
Bop cards ring tones 2003-2005
Demo album 2004

Awards

Winner of 2005 Music Oz Award, World Music category

Artist
Tony Munguia

Title
High Times

Media Format
Short Film

Venue
NA

Statement

This short film is a comical look at two mates trying to give up their bad habits and the unlucky events that help them along.

MUNGUJA

Artist
Cara Morgan

Title
Have a Glass

Media Format
Performance

Venue
NA



Statement

About the work (max 500 wds) Being my last semester at UWS Penrith, I decided I wanted to challenge my musical abilities, by creating an interesting work with 'electro-acoustic' qualities. This work was inspired by the many nights spent at the dinner table with my family, making fantastic music on various pieces of glass- eg wine bottles and wine glasses. Some glass pieces were used as percussion instruments, others- like wine bottles were played like pan-flutes, and we all tried to master the technique of 'glass ringing', making the rim of the wine glass 'sing' as it's said. My performance will include glass as a pitched and percussion instrument with the help of some electrical equipment and various musicians, but will be used in conjunction with some beautiful vocal harmonies and interesting vocal gestures. This performance is 'new' and 'innovative' as it shows that music comes in many beautiful and interesting forms.

MORGAN

Artist	Title	Media Format	Venue
Jin Joo Yang	Piano in Asia, 'Jung Mori' and 'Hwi Mori'	Performance	Travel to Asia

Statement

Contemporary guitarists are a peculiar breed. They largely grow up in a rock or blues culture, which is resistant to systematic teaching methods and traditional music theory training. However, an understanding of music theory is necessary to function as a guitarist in these musical contexts. Typically, an advancing guitarist may display some strength in the knowledge of chordal harmony, but may have a weaker understanding of melodic improvisation, relying heavily on one or two major scale positions, and minor pentatonic scales for blues.

Guitarists are prone to pattern playing, which is both a strength and a weakness; patterns are adaptable and re-usable in multiple contexts but reveal little about the musical significance of the notes within. The fret-board itself can be a bit of a mystery, when compared to other instruments such as piano where the notes are easily recognised.

This resource aims to demystify the fret-board, expand the options available to the guitarist for melodic improvisation, and assist in the development of a personal musical voice when improvising.

The Guitar Improvisation Toolbox will ultimately contain many modules. Drawing on major, harmonic minor and melodic minor scale modes and related chords, the first three modules will provide resources for exploring a linear scale or modal approach, and an intervallic arpeggio approach to improvisation. The goal of these modules is for the player to gain an expanded experience of modal sounds, as well as an expanded and practical knowledge of the fretboard. These three modules can be considered 'tools for' improvisation, while the fourth module will deal with 'how to' improvise.

The fourth module will contain analysis of transcribed solos. The goal of the fourth module is to model an active process of transcribing, understanding, digesting, and re-interpreting musical language, in the hope that a personal and authentic musical language would emerge for the individual guitar player.

Rather than being a closed system or method, I am hoping that the book will provide a framework in which the individual can continually work to actively create their own musical identity.

The form of the final work will be a printed resource book, to be presented and discussed at a poster session during end of semester creative arts showcase. The scope of the work is larger than can be completed within the context of Project 1. However, the first three modules will be completed, with the fourth module to be added at a later date.

Rohan Mansley has more than fifteen years experience as a guitar tutor. With more than twenty five album credits for guitar playing, producing and engineering, Rohan specializes in contemporary guitar styles, both acoustic and electric. Rohan's performance experience ranges from playing folk music in cafe corners to rock'n'roll on international festival stages. He is also currently a music technology lecturer for Wesley Institute.

Artist
James Maitland

Title
Music For Short Films

Media Format
DVD

Venue
Werrington Campus UWS BD



Statement

The DVD features a collection of films which I have composed and recorded music for. The DVD contains:

An Excerpt of a Documentary by Nathan Smith

Documentary looks at wildlife in the Baulkham Hills Shire (7 min)

Three short films by Rob Leggo

Peripheral Vision – a one liner joke utilising a shoot-out in a 'western' genre. (2 min)

Future Imperfect - a conceptual art piece addressing themes of time and identity. (3 min 30 sec)

Erosion – an abstract work utilizing city landscapes. (2 min)

Artist	Title	Media Format	Venue
Simon Lennon	role of gesture in interactive group performance	research and performance	NA



Statement

The aim of this project is to create an experiment which will show communication between musicians during improvisation. It will document their gestures and how they interact with one another.

For this I had three musicians in a room and they improvise in two separate sessions. In the first session they were able to hear each other but were unable to see each other. In the second session they were able to both hear and see one another. The reason I did two sessions is so that I will be able to compare between the two. I will not draw conclusions on which of the two performances is better but rather draw distinctions between the two.

Artist	Title	Media Format	Venue
Hannah Lee and Katie Goodman	Teaching Students Ensemble	Research	Werrington campus, Studio 1

Statement

Our project is one which, for me, involves research, composition. We are teaching two adults and two children three pieces and studying how they work as an ensemble. I will be teaching one adult and one child piano and Katie Goodman will be teaching the other two students to sing.

For the compositional side of the project I am composing one piece. The song had to be simple, around grade one to two according to AMEB standards because of the time limit in the semester in which we have to teach. I have based the lyrics on psalm 23 from the Bible and am writing the accompaniment in a classical style.

This project will allow me to get a better understanding of the teaching methods I need to employ when teaching students and adults and more specifically when getting them to work together to perform a piece.

Hannah Lee

Previous Works (performance/recordings)

Music Performance 1,2,3,4

Statement

Our project is one which involves research, composition and arranging music. The research process which are undertaking involves teaching two adults and two children three basic musical pieces and studying how they work as an ensemble. One adult and one child will be taught piano and the other two students will taught to sing. The pianists who we are using have basic knowledge of the piano as we find that in 7-10 weeks of lessons it will be too hard to teach them from nothing. The singers will have limited knowledge. They will be untrained as they do not need to read music or sight sing. They will be singing by learning the pieces aurally. The pianists and singers will be taught for half an hour a week coming together to work as an ensemble after 6 lessons.

For the compositional/arranging element of this project we will each be composing or arranging a piece each. The songs have to be simple, around grade one to two according to AMEB standards purely due to the limited amount of time in which we have to teach. For the first piece we are basing the lyrics on psalm 23 from the Bible and Hannah is writing the accompaniment in a classical style. For the second arranging aspect we will be using a pop song entitled "Sway" by New Zealand performer Bic Runga. Katie will be transcribing the music to create a simple score for the pianists as well as simplifying the vocal line.

From this project we hope to have a better understanding of the methods which are required for teaching adults and children and how they differ from one another. This will help us with teaching later in life if we decide to take this path for a career.

Katie Goodman

Previous Works (performance/recordings)

Music Performance 1,2,3,4, 5 & 6

GOODMAN
&
LEE

Artist	Title	Media Format	Venue
Belinda Jones	Jazz Appreciation	Performance	

Statement

Re-arrangement and performance of well known jazz pieces, with voice, flute, piano, guitar, bass and drums

Artist
Rachel Holden

Title
Singing In Tune

Media Format
Research Project

Venue
Building BD Werrington



Statement

I have undertaken a research project which explores the nature of singing in tune. I have done this through literature reviews and working with a participant who has no musical background, musical family history or previous training. Through the readings and close work with my participant, I have questioned whether genetics are a determining factor as well as environment; training and practise; and physiological factors. I have examined the notion of tone deafness and whether this truly exists.

HOLDEN

Artist	Title	Media Format	Venue
Bronwyn Herbert	Gospel Recipe	Performance	

Statement

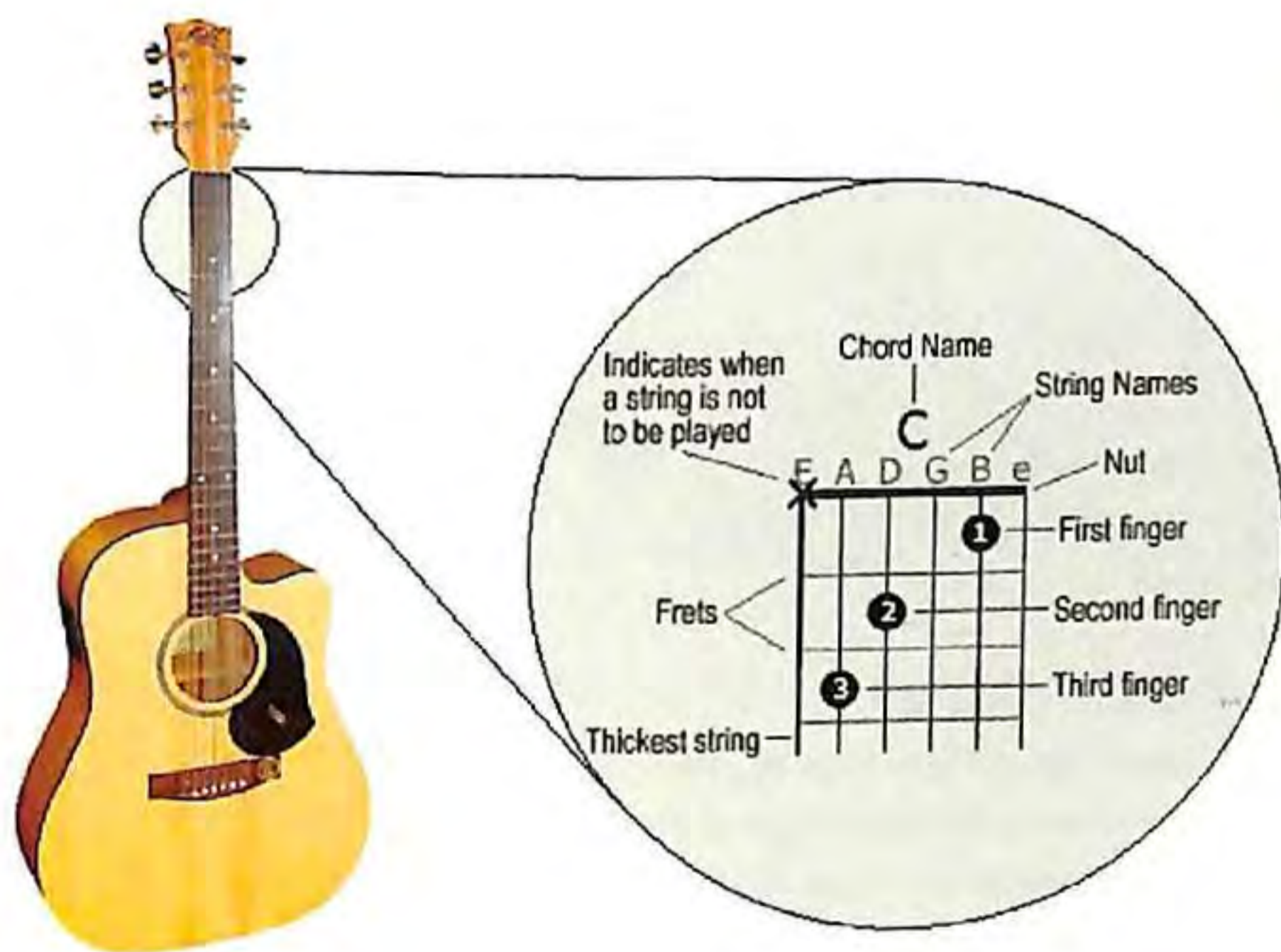
Gospel Recipe is a showcase of the original songs I have been developing during project 1 as well as repertoire by artists Prince and Incognito. This project is an exploration of the various styles and techniques of gospel music as well as the different approaches choir conductors take when leading their choir. The reason why I have referred to this performance as a recipe is because of the 'mix it all in' nature of the songs and how they were developed. I have found that the most enjoyable part of this experience was experimenting with the choir as well as picking and choosing from different sources to create my own arrangements.

Artist
Peter Gillies

Title
Popular Guitar in Weeks

Media Format
Research – teaching resource (book)

Venue



Statement

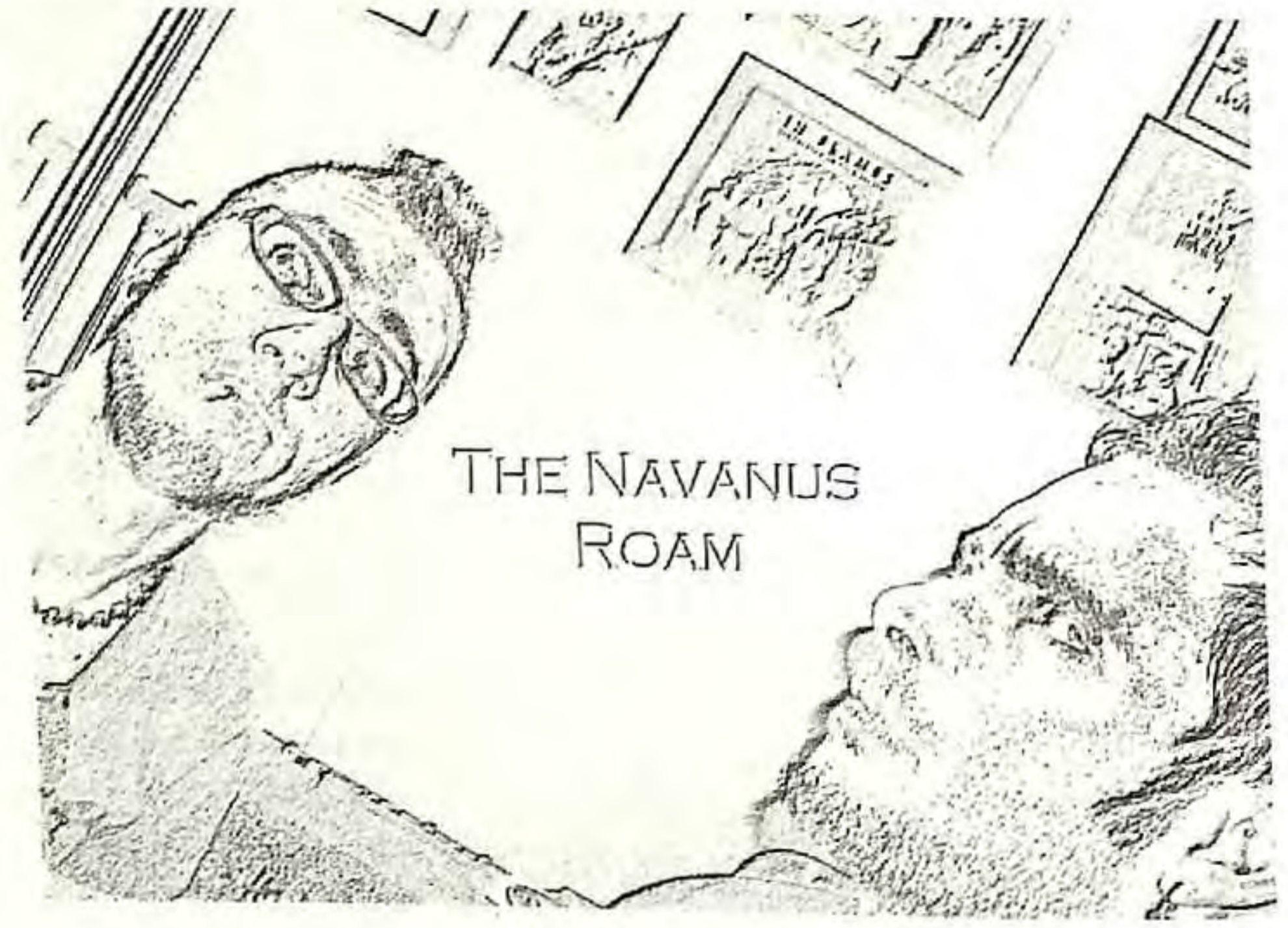
In my experience, I have come to believe that guitar teaching aid books are falling short of a student's desire for a beginner's guitar method that focuses on fun and contemporary styles of music.

Amongst all the 'beginners books' for guitar that I have seen on the market, I have yet to find one that teaches the necessities for an aspiring popular musician.

My book, *Popular Guitar in Ten Weeks*, provides students with modern and well-known songs by contemporary artists. It also provides a solid foundation for further learning and the appropriate tools they need to express themselves creatively using the guitar. This book does not include standard musical notation, nor does it introduce any concepts that over-explain the material given for the purpose of merely learning songs.

GALEA & NAVAN

Artist	Title	Media Format	Venue
The Navanus Roam	Image Analysis 3.18.78	Media Format Performance, Recording, Documentary	



Statement

This work is a collaboration by Jamie Galea and Darren Navan. We aim to look at the effects of knowledge and how it can alter our perception of a particular band. It is via this manipulation of awareness we aim to examine the effect on how the individual may receive the music differently due to his/her heightened awareness of the musician/s who created the work.

Artist	Title	Media Format	Venue
Cecilia Frisch	Heartbeats...	Recording	Studio 1, Werrington South campus

Statement

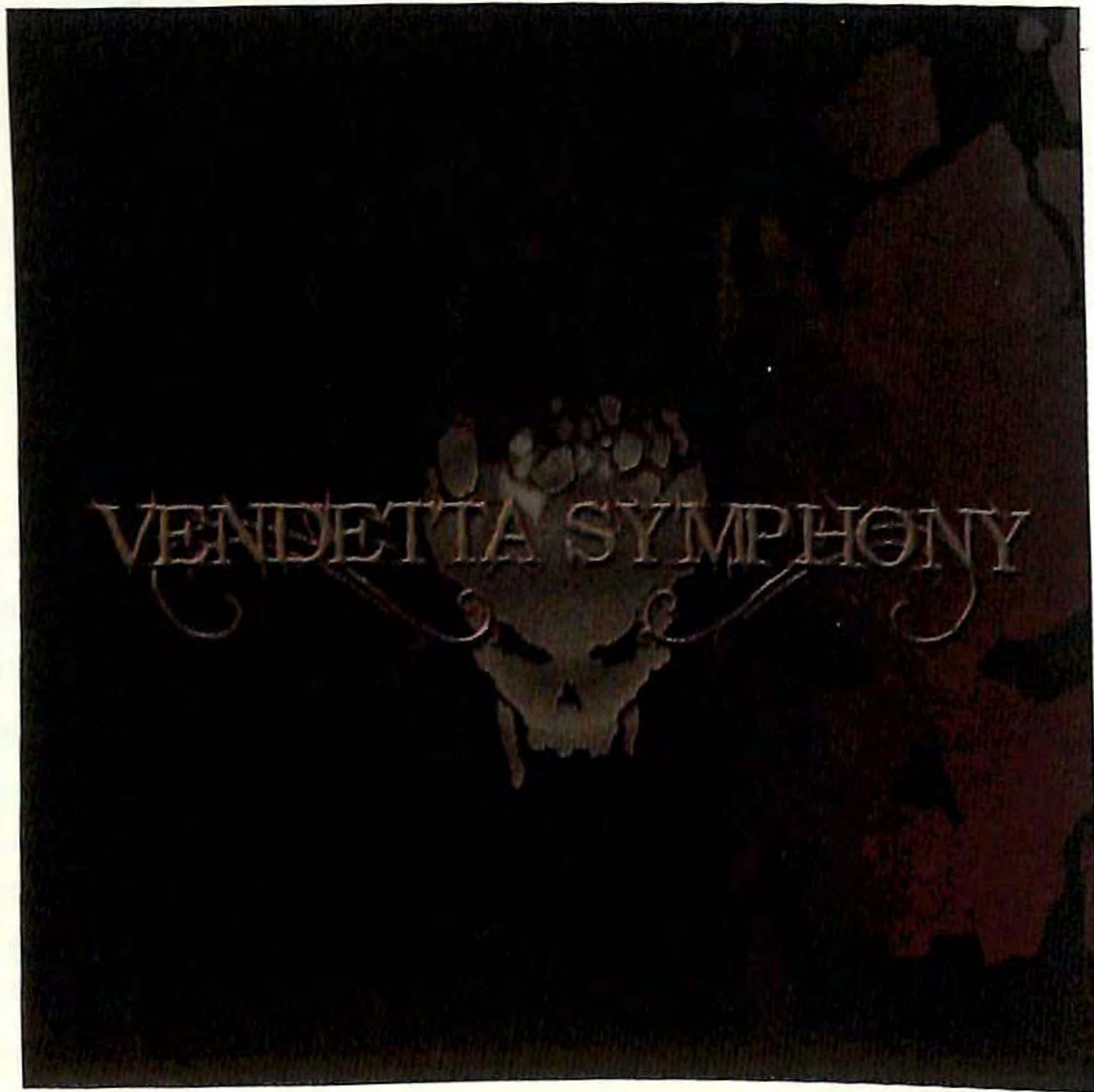
'Heartbeats' is a recording consisting of 3 compositions created by myself using the software program Ableton Live 6. I used Ableton Live to record and loop different layers of my voice as well as instruments installed within the program to ultimately create 3 original compositions. I chose to do this for my project as I felt I needed to steer away from my usual way of composing, usually lyrics with chords, and learn to express myself in a new musical way. I hadn't composed a full score when I recorded these pieces, as I wanted there to be some spontaneity in my work. Deya Dova and her latest album "The Jasmani Garden" was my biggest influence for this project. In this album she expresses herself without the use of everyday conventional words, which is a main feature that I had adopted. I entitled this recording "heartbeats" as I feel that these compositions came from within me, something that had always been there that I had never discovered before.

Artist
Vendetta Symphony

Title
"The Dead Concerto"

Media Format
CD Recording

Venue
NA



Statement

An EP/album with roughly 8 tracks that gene splices death/black/melodic metal/hardcore and orchestrations/film music

Previous Works (performance/recordings)

"UPSIDEDOWNSIDEUP" Debut Demo (recorded earlier in 2007)

EIDINTAS

Artist	Title	Media Format	Venue
Claire Dobson	Exploration through photography of performing music artists	Research Project	NA



Statement

This work is an exploration through photography of performing music artists. The photos represent research I found; who artists portray to be on stage as opposed to who they really are off stage. My portfolio is a creative representation of my findings. The two-page magazine layout consists of my photography and an article I wrote based on my research and discoveries.

DOBSON

Artist	Title	Media Format	Venue
Buenjamin Diaz	Empowering People through Song Writing	Research	

Statement

Song writing is an art that allows people to express their emotions, experiences, ideas, beliefs and many more. However, not all people are capable of using the vehicle of music to express these things. There is either a lack of; technical skills and/or musical knowledge, or there is simply no musical ability at all. Therefore I propose a research project that will gather sufficient information in order to develop a song writing service designed specifically for individuals such as these. My objective is to empower individuals to write the song that is in their hearts. This project will be a combination of research, teaching and guiding the individual with the song writing process. Research on song writing will include; song writing in general, different approaches to song writing, how to teach it to individuals with limited music theory knowledge and skills, and how to guide individuals with the song writing process.

There are 4 essential stages to my project.

- 1) Research on approaches to song writing and how to teach it in a short period of time.
- 2) Teaching stage; where the focus will be on coming up with a concept, the different approaches to writing the lyrics, structure and form, chord progressions and coming up with melodies.
- 3) Song writing stage where I will give each person time on their own and time where I will sit with them and guide them through the song writing process.
- 4) Arrangement of the songs with each individual to include other instruments and then the record it.

Final form of the project will be:

- a) A recording of all the songs.
- b) A DVD including footage of the lessons, songwriting process, and interviews.
- c) Documentation including lesson plans, personal reflections, individual/session/process analysis and other notes on the process.
- d) And a lead sheet of all the songs

Previous Works (performance/recordings)

Yearly albums with a local youth group; 'Growth in Victory' '07', 'May We Be One' '06', 'Nailed Unto You' '05', 'Believing In You' '04', 'Revolution' '03'.

Artist
Moth

Title
Hatchling

Media Format
Recording/ Performance

Venue
Kingswood



Statement

acoustic+electronic+process+composition+improvisation+hip hop+influence+people+cor kery+post-rock+electronica +emms+mathematics+max/ msp+dub+voices+vibes+am/fm +loops+shaw+bass+jambience+ rock+isaac+static+guitars+edits +microphones+wakeling+other people+mash-ups=moth

EMMS
SHAW
ISAAC
WAKELING
CORRERY

Artist

7735538

Title

Media Format

Recording/composition/performance

Venue

NA

Statement

7735538 is an artistic exploration of the varied styles of electronic dance music. A mash of minimal techno, electro, indie and pop. After Djing for a period of 1 year I became interested in writing an ep of original material. Using Reason and Pro Tools I have written all the material using samples, Midi, Software Synthesizers and recorded audio. This project is dancefloor oriented produced for nothing more than listening pleasure and late night dancing.

Previous Works (performance/recordings)

Ep with original band YEN

BESSSETT

Artist	Title	Media Format	Venue
Larissa Agosti	Books and Bricks EP	Recording	Werrington Campus Studio 1

Statement

The Books and Bricks EP marks a new adventure into the sounds and elements of electronic based music. With crunching beats, simple synths and distorted vocals, this body of music explores the use of loops and samples.

The songs titled Robotic Boy, Fire In My Belly and Paper Dreams all focus on issues of human interaction and destruction. This genre of electro music is a shift from the conventions of a usual pop song, creating a dynamic shift into the world of computer music. The vocals and instrumentation are laced with effects, creating a new listening experience different from my previous work.

Previous Works (performance/recordings)

EP 'A perfect little sunrise' due for December release

Artist	Title	Media Format	Venue
Ben Abraham	Demon Says... a mashup album!	An electronic recording, in MP3 format, available for download.	Online & listening station

Statement

The album follows in the footsteps of prominent mashup artists such as DJ Danger Mouse and Dean Grey (a pseudonym for the mashup artists, US based Party Ben and Australia's own Team 9). Danger Mouse, after achieving notoriety for his mashup of The Beatles The White Album with Jay-Z's The Black Album (appropriately titled The Grey Album) was discovered by the artists behind the fictional British supergroup Gorillaz and engaged to produce their follow up album – Demon Days which was released in 2005.

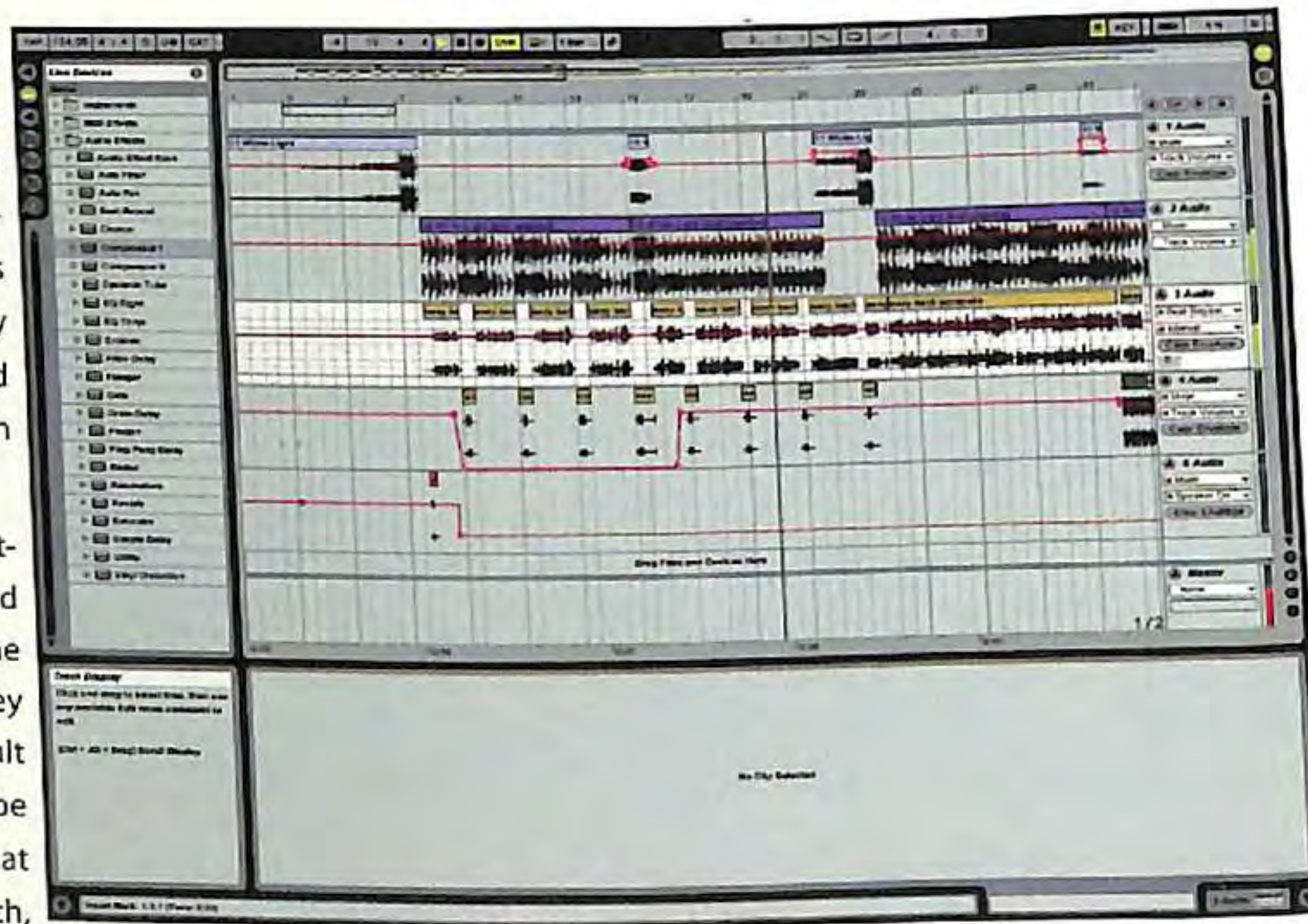
Fast forward to the present, and Sydney based mashup and electronic artist Ben Abraham has produced a mashup of the Gorillaz album. It's called 'Demon Says... a mashup album!' and mixes instrumental versions of the Gorillaz own songs with acapella (voice only) tracks of artists like Britney Spears, Lady Sovereign, Coldplay, Fergie and Justin Timberlake. The result is quite unique, and many of the resulting tracks have to be heard to be believed. This project allows us to finally answer eternal questions that have plagued the minds of pop culture theorists, such as Lev Mannovich, since the dawn of the post-modern era – what would the lovechild of Britney Spears and Gorillaz look like (or at least sound like)?!

Have the artists given permission for the use of their samples, you may be wondering? To be frank – they probably won't ever know, but in case they do, the project is locating itself "safely" behind the Fair Dealing/Fair Use clauses of the Copyright Amendment Bill 2006 that protects the use of copyright for the purposes of "parody or satire", as well as for "review or criticism".

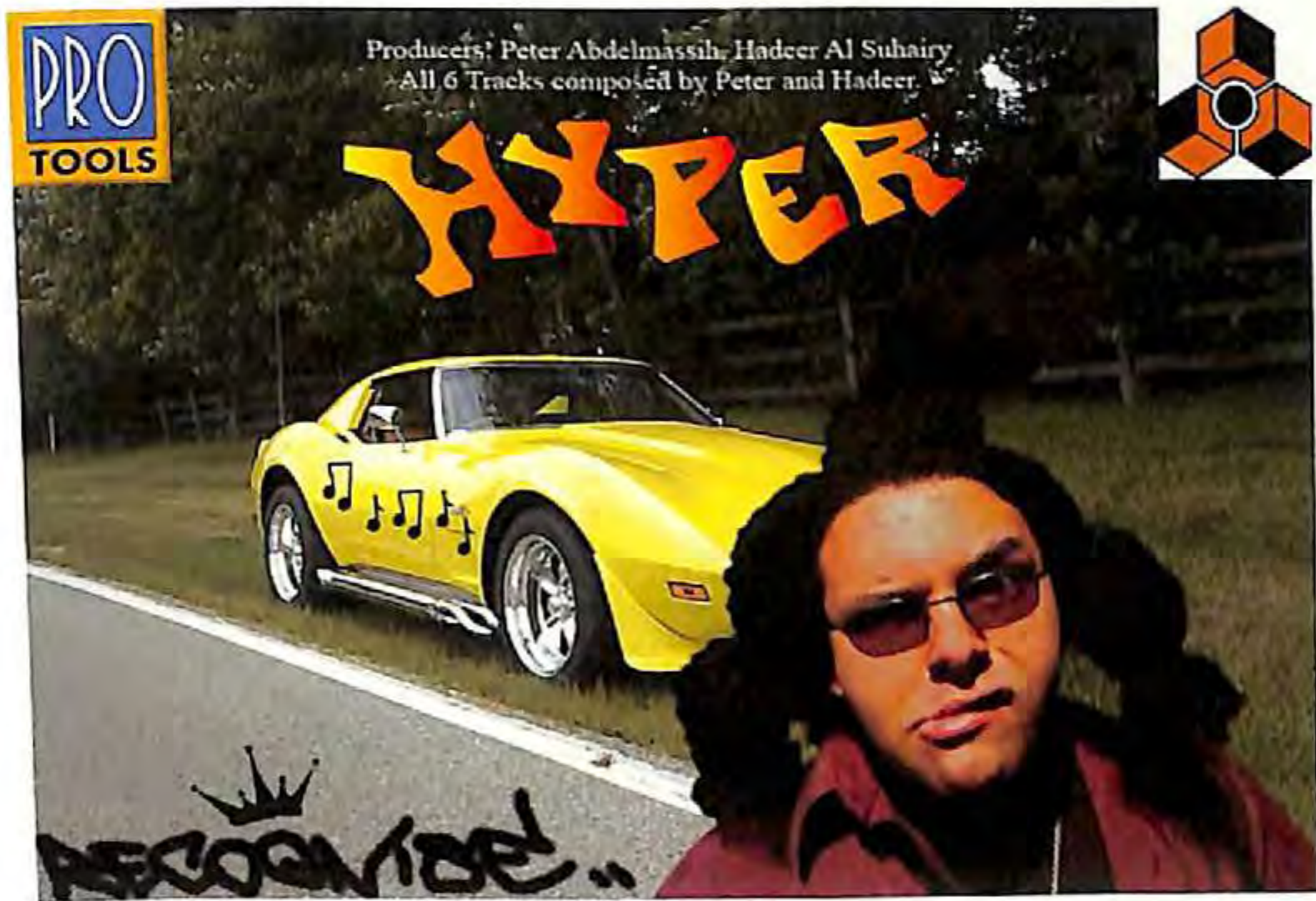
Additionally, the artist seeks no monetary remuneration for the countless hours poured into the work – it is purely a labour of love. That certainly doesn't preclude, however, the producer of this fantastic work drawing on the brilliance of its presentation as evidence of his immeasurable skills, and indubitable employability – which the artist plans on exploiting.

Previous Works (performance/recordings)

"I mashed it like a spud that owed me money." – Collaboration with Mathew Wakeling, 2007 (currently unavailable.)



Artist	Title	Media Format	Venue
Hyper (Peter Abdelmassih)	Recognise	recording	UWS



Statement

This is a Hip Hop EP produced by Peter Abdelmassih and Hadeer Al Suhairy under the independent record label 'Global FX'. It is a small but intergral part of both the promotion of the record label, and also the establishment of a non-profit organisation (government and commercially funded) that will hold workshops for underprivliaged children. The name of the non-profit organisation is 'MUSE' (Musicians Unmasked, Skills Exposed). The workshops held will include dance, vocal, instumental, composition, MIDI sequencing and technical production. Apart from being a director, my main role will be that of teaching the sequencing and technical production.

This EP will be used not only as promotion for

both entities but also as a teaching aid as an example with written documentation about the technical contents and effects used on each track. The conception of the idea of MUSE came after i did some workshops and found that the children would just go home not having benefited or gained much. This approach of using GlobalFX as a proffessional and available studio space for teens to experience gives them a more tangeable goal, makes them more ambitious and encourages them to work more and gain as much as they can. They are the potential future artists to work under the GlobalFX label and even if this doesn't happen, then at least they have gained some valuable experience in a proffessional setting which will enable them to go out and use these skills whether in another label or even independantly. The EP will contain six tracks, some of which will be censored for ethical reasons of subjecting teens to explicit lyrics but the released/assessable product will be as intended without censoring.

Previous Works (performance/recordings)

3 albums and many live performances

ABDELMASSIH



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Credits

School of Communications Arts

HoS Professor Lynette Sheridan-Burns

Acting HoS Dr Hart Cohen

HoP Art & Design Dr Juan Salazar

HoP Music and Performance Dr Sally MacArthur

Creative Arts Showcase and Graduation Exhibition

Coordinator 2007

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Unit Coordinator and Lecturer Project 1

Terry Hayes

Lecturers Project 1 and Third Year

Harry Barnett,

Dr Diana Blom

Jill Brown

Maria Cruz

Dr Noelene Lucas

Ian Stevenson

John Encarnacao

David Haines

Unit Coordinator and Lecturer Digital Musics 6

Ian Stevenson

Lecturer Digital Musics 6

Noel Burgess

Unit Coordinator and Lecturer Collaborative

Project

David Cubby

Lecturers Collaborative Project and Second Year

John Encarnacao

Maria Cruz

Jill Brown

Dr Caleb Kelly

Yana Taylor

Technical and Studio Support

Amanda MacNamara

Graham Skimin

Kay Andonopoulos

Charles Mifsud

Andrew Salter

Darren Wilkins

Michael Macken

Mitchell Hart

Rob Leggo

Tod Clarke

Brendan Penzer

School of Communication Arts Administrative Support

Gae Sharp (since moved on to really great things)

School Administration Officer Suzanne Powell

Sandra Wantuch

Tracy Stubbings

Vanessa King

Helen Johnson

Robyn Mercer

John McKenzie-Low

Jane Brandjes

Students who have made special contribution this year and all of the **Student Committees and Workshops** who have worked so hard for this event.

Matthew Wallace

Megan Sprague

Amanda Hunt

Audrey Newton

Thomas Hungerford

Sheila Annis

Amanda Lee-Boatswain

Gabrielle Banasik

Nicholas Nielsen

Jessica Pinto

Kasum Normoyle

Nicholas Bittar

Emily Bachir

Anastasia Zaravinos

Riley May Tombs

Louise Downey

Corinne Younan

Stephanie Bendixsen

Jaelithe Wedd

Kath Nelligan

Michelle Stead

Francisca Munoz

Rachel Holden

Petar Jovanov

All of the Third Year Student Committees for MAKE as well as all of the students in Collaborative Project 2007

Graphic Design

Baden Chant

Cathy Nuttall



ArtSup

The logo for ArtSup features the word "Art" in a black, serif font and "Sup" in a black, script font. A thin black line starts under the "A" in "Art" and loops under the "S" in "Sup".

BIGW
live big for less

The logo for BIGW features the word "BIGW" in a large, bold, blue, sans-serif font. Below it, the tagline "live big for less" is written in a smaller, blue, sans-serif font.

NEW YORK