

the twenty-seventh letter



Dedicated by the Fine & Electronic Art students of 2008 for
Jonathan Powell 1980–2008 an amazing artist

& the twenty-seventh letter

The title of this show, the twenty-seventh letter, is odd and movingly profound, a conundrum, attractive to those with curiosity and wit, neither of which trait, beyond an interest in brand, is encouraged within an overwhelmingly consumer society – look widely around you.

Further, contemporary art, surprising to some, is not some kind of antiseptic studio for non-utilitarian practice, it too humbly reflects the experience of a time passed through, as the term, contemporary, invokes.

All that we call art, even now, bears the true mark of lives being lived, a culture and a dreamtime of people who make it and contemporaneously, as we wake, seems it's largely been about gargantuan mass-education, unbridled industrial and capital economy, unprecedented as well as dangerous technology and a stuffed environment.

Art is, at best, antithetical to mindless consumption and must be concerned with unrestricted intellectual progress through the act of making things that might burrow into industry but never lose original conscience.

So, for the inquisitive, what follows is a definition of our student-made, graduannd title and for others – better to attend the university of shopping plaza.

The twenty seventh letter customarily mean ampersand signified as &, a grammatical term corrupted by children rote learning the alphabet denoting individual letters comprising words in themselves, repeating 'and per se', all of which follows, beyond Z.

& simultaneously pronounces, here, transience for Fine & Electronic Art, housed in Z Building on the Penrith campus at the University of Western Sydney whilst students and artists graduate with an important awareness of the meaning as a whole, from a site named more than two decades ago, consciously no doubt, as the twenty-sixth letter.

As the context for art practice shifts, even off-site, so, hopefully, students will become increasingly aware, there is no contradiction in art being non-utilitarian whilst essential to life and the quality of life for everyone, as it continues venerably, way, way, way beyond Z.

All of these Fine and Electronic Arts graduates whether completing 3rd Year, the first group through the 4th Professional Year or 4th Year Honours have traced and been touched by that unidentifiable and very special 'something' that an excellent art education delivers and, through difficult times, that they have surely achieved.

Each one of these students, in their own way, exhibit brilliantly a marked ability to initiate and develop an idea out of nothing, resourcefulness that thinks outside the square and an intelligent affinity with chaos, far beyond any customary, vanishing alphabet.

As academic coordinator of this event, I acknowledge, Djon Mundine OAM for opening the show, my academic and technical colleagues for supporting the whole program, Terry, Harry, Caleb, David, Kay, Megan, Charlie, Andrew, Sam, Amanda, Tracy, Vanessa, Helen, Sandra. Further thanks to the School of Communication Arts, Lynette, Helen, Sally and Rachel for kind support, as well as Baden, Luke and John for the catalogue design and printing. I'd like to thank individual students who have worked their backs off through various working parties and on their own artwork to get to the opening, but you must know who you are, all deeply appreciated, and I'd have to name most all of you through the exhibition and catalogue.

Dave Cubby

UWS Course Advisor Fine & Electronic Art – November 2008

foreword

It's 'gradshow' time and, once again, it is the last one for the time being, we, the students, lecturers, tutors et al all look forward, in hope, to a resurrection of our alma mater at some future date.

'& The 27th Letter', beyond 'Z', reminds us that this will soon be a part of our personal histories, our individual resumes. For our own futures, what we look forward to is the development of what we have accomplished; practically, academically and personally through our respective courses of Fine Art and Electronic Art. This particular Graduation Exhibition and End of Year Showcase demonstrates the excellent foundations that we have established on which to base that future development.

The audience for this show will see works descending from the roof, rising from the floor, occupying the walls, penetrating dimensions and all space within. Their senses will be taken through many spectrums; the visual, the aural, the thought provoking and the emotional. All this, as we the students put ourselves and our inner-beings on display; it's always a shock and it changes things.

We have learnt much, from each other and from the teaching staff, never a one way street. We have created many friendships, some that will last and some that will not, but our relationship to each other will endure.

The opportunities that have been thrown open to us have been quite amazing. We have been introduced to and experienced directly many inspiring works of art. We have taken part in exhibitions and shows that can lead us into that greater art world outside of our immediate location, the university and in some cases onto an international stage. Some of us have been privileged to participate in overseas student exchange programs, enabling students to undertake studies in such places as Canada and the UK.

It will be sad for many to leave Z behind, for we may never have a facility like it again, but wherever we go and whatever we do after this will only add to our experience here.

On behalf of the students I would like thank all of those involved with our courses, Fine Arts and Electronic Arts, our lecturers, tutors, coordinators and advisors, with a special thank to our very patient, but all knowing, technicians. Gratitude should also go to everyone who gave us a hard time over our course for bring out the resilience and enterprise within us all. And to all of my fellow students, thanks muchly, it's been a blast.

Gary Makin

Third Year Graduand Fine Art – November 2008

scent linking

Renku is a unique type of poem with multiple authorship; a collaborative verse composition originating in Japan, traditionally of 36 stanzas, contributed by a team of poets. The 'link' or connection between successive verses originally involved common word associations, puns or play on words, but Basho insisted that poets must go beyond mere verbal dexterity and link their verses by 'perfume', 'echo' and other more delicately conceived criteria; this approach came to be known as 'nioi-zuke' or 'scent-linking'. The primary advantage of the renku as a verse form is that it is possible to attain a scope and variety that ordinarily lie outside the capacity of a single poet. Renku writing has its dangers and the most obvious is that a poem will fall apart if the poets fail to unite their efforts.

*Sono mama ni
Korobi-ochitaru
Masuotoshi*

A dry measure, set up
To trap a mouse, falls to the ground
Without catching a thing.

*Yugamite futa no
Awanu hanbitsu*

The lid has been warped
And no longer fits on the chest.

*Soan ni
Shibaraku ite wa
Uchiyabura*

At a hermitage
The man stays for a while
And then takes off again.

Extract from: "The Summer Moon" (1690) composed by:
Kyorai, Boncho, Basho.

Terry Hayes

UWS Project 1 Unit Co-ordinator – November 2008

enter

alison **rowe**

Previously, I have both drawn and painted myself and other women partly distorted, exaggerated or foreshortened. Here with these works I am continuing this theme in exploring ways in which the female body can be represented.



Untitled, 76x152cm, 2008, Oil on Canvas. photo: Alison Rowe

It's me. It's You. 7x7m, plaster, clay, film and live performance, photo: Amanda-lee Boatswain



amanda-lee patricia

boatswain



If I am quiet it is not because I am listening to you, it is because I am listening to her. She sits on my shoulder, she is my voice, she is my strength, she is my mind and my soul. She is me and I am her.

Group Exhibitions

- 2008 : *Emma Doll My Body My Business*, At the Vanishing Point.
- 2007 : *Global Souls Out of Z Box*, University Western Sydney
- 2007 : *Art in the Park*

Solo Exhibitions

- 2008: *Monstrous Persona XY*, University Western Sydney
- 2007: *Globes Journey* Drawing Room, University Western Sydney
- 2006: *Shattered Self XY*, University Western Sydney

hsiu-chih (amy) **lin**

"If you are not free to choose wrongly and irresponsibly,
you are not free at all"

Birds have always been metaphorically associated with freedom;
to choose one's own way, yet what happens when something is
missing...

Does that mean it will follow the routine and concerns of life that
is set, or will it take a chance to look for that missing piece and
other options?



Unspeakable freedom, wax, wool strings, paper, wood

angela **boateng**



eclipse one, 2.10m 7m, Tasmanian oak, organza, tubing. photo: Angela Boateng



Entering from one point and leaving from another, viewers continually both lose and gain sight of each other travelling the pathway. Acting as a maze of sorts, the spiral follows the ideology of transcendence by way of a journey. As the four complete rings of the spiral represent Carl Jung's four forms of consciousness; thought, feeling, intuition and sensation – vital to attain ultimate wholeness.

anna chase

Skinnings is an experimental sound and video work which explores the notion of 'creatureliness' as a process of becoming-other. In this intimate portrait, we are faced with a creature poised on the threshold between human and other-than-human. This work seeks to escape bodily limitation, as membranes and skins peel magically from the body. Skin exists alive and wilful, as a force of its own, among a multiplicity of forces that make up the creature. I am interested in the visceral impact of forces.

Group exhibitions

- 2006: *Untitled*, video and sound work, exhibited in 'Technobiography' at Field Contemporary Art Space.
- 2007: *Restless*, video and sound work, exhibited in 'The (Body) Reinstated' at First Draft.
- 2007: *Splinters*, video and sound work, exhibited in 'Is it Getting Hotter in Here?' at At The Vanishing Point Gallery.
- 2008: *Symbiosis*, video and sound work, exhibited in 'Untitled' at At The Vanishing Point Gallery.



Skinnings, Single Projection Video and Sound Work, 2008

anna marquez



untitled



'Untitled' is a work that combines installation and video projection which mimics the past and examines the presence by exposing the past within a present environment. 'Untitled' focuses on movement and interaction, allowing physical interaction between the audience and video projector.

Welcome to 'The Mendacious Menagerie'!

To the audience...Please :

DO talk to the formless wonders!

DO smell their carnival aromas!

DO taste the ones that look enticing!

DO look without hesitating!

DO listen to the songs of joy!

DO touch the amorphous marvels!



The Mendacious Menagerie, 2008, mixed media



Vestige, mixed media, 2008, stoneware, porcelain etchings, lino prints, photography.
photo: Beau Scott



This is the only complete skeleton of *Dracosaurus volátilis* and was uncovered in the Serpentine Lakes on the border of South Australia and Western Australia in 1895. It was discovered by the Botanical and Zoological Draughtsman Beauregard Xavier Scott, during the Andrew James

Earnests expedition of 1888. All of the pieces from the original find have been brought back together for public display for the first time in ninety eight years.

Group Exhibitions

2008 *My Body, My Business*, At the Vanishing Point.

2007 *The Howard Years*, At the Vanishing Point, 25 October – 18 November.

2007 *Bite the Bullet*, YZ Space University of Western Sydney, 1st – 20th August.

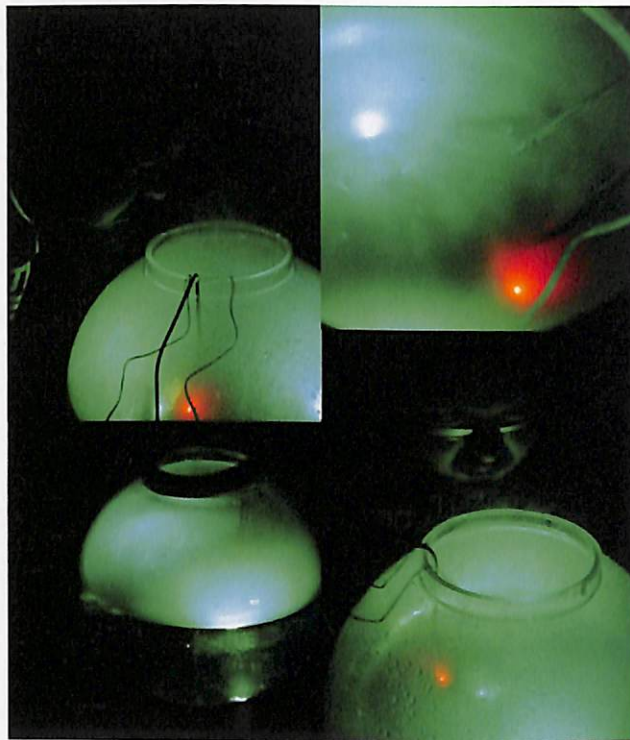
2006 *Shopping Trolley Tours*, Braemar Gallery, 3rd – 19th November.

benjamin patterson

Born in a distant galaxy a long time ago, and raised on Earth amongst humans until his foster parents were killed in a freak, ninja related accident. Filled with a murderous RAGE, he is now a vigilante, a mild mannered and awesome geek during the day, but by night he transforms and becomes PSEUDOHAZARD!



In his spare time he likes to dress as a super hero and fight crime, nazis, zombies, draculas, wolfmen, aliens, killer robots, vikings, ninjas and mutants. He also enjoys long walks on the beach, unicorn giggles and riding his pet space whale.



brooke norma jean

page

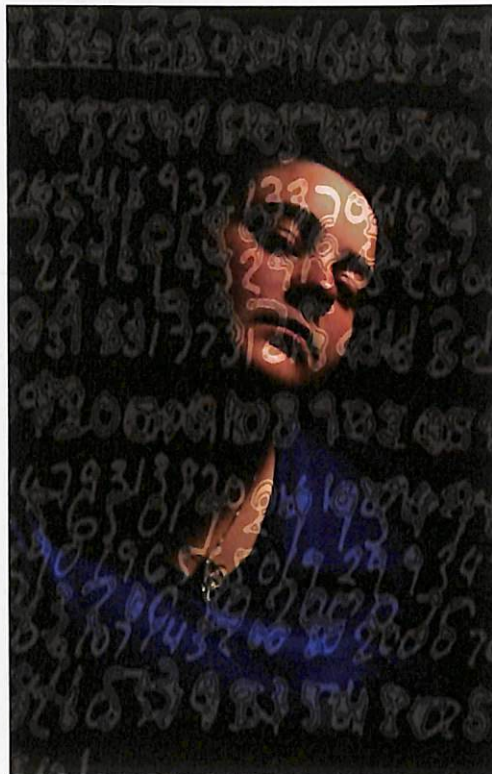


Elle etait toute seule, 2008, video and sound

I am concerned with exploring the possibility that human emotion does not entirely exist anymore, that it is based on history, the assumed and the already experienced. I am exploring non verbal communication to analyse ones emotions; coming to the point that emotion may be a mechanical cycle that relies on human nature, that we perhaps have no direct control over, the choice is in the already chosen.

christine thomassian

"Numbers are simply a result of the relationship between all human life."



Human Know-How, photography

shiny robot aka **deth wäle** aka chris and joe.



Make shiny things shiny and noisy things noisy.

Rape ears.

Adjust pants.

Create mild annoyances.

DETH WÄLE; ALWAYS SEARCHING FOR "THAT THING"

Solo Exhibitions

Joe: his mums fridge, 1988 – present.

Chris: his mum's fridge, 1987 – present.

Grants and Awards

DETH WÄLE award of excellence in the field of excellence.

DETH WÄLE award of mediocrity.

christopher hale

I'm a animator and cartoonist. For this project I wanted to return to my roots and take pleasure in the simple act of drawing with whatever materials I had at hand (a trash aesthetic) and depicting whatever came into my mind.



Group Exhibitions

- Enter Z Box
- The NYWF Comics Show II

Grants and Awards

Zine West 07 publication and Second Prize



A collection of retard, cardboard, ink



Masticate, and then Part, 2008, chewing gum

Masticate, and then part (2008) began as a study on the origin and application of chewing gum, including the method of discarding a material which does not easily disintegrate. This investigation then morphed into an archaeological excavation, involving the location of used chewing gum that was photographed in situ, then carefully documented and extracted.

These specimens were then subjected to critical assessment and classification with varying degrees of visibility. This act of displacement and classification, combined with the extraction of DNA from saliva in a seemingly anonymous discarded medium was integral to the projects focus- to awaken the poetics of noticing what is consciously, subconsciously, and unconsciously left behind- to masticate, and then part.

Group Exhibitions

Fabrications and Imaginations. Fairfield Museum and Gallery (17 February- 19 March 2006)

Ambiguously: The art of writing about ones art. At The Vanishing Point (26 June – 6 July 2008)

Untitled: Showcasing undergraduate art practice in Sydney today. At The Vanishing Point (7-24 August 2008)

delwyn **paech**

Working with the idea of placing small pieces together as in a mosaic to make a larger work or image, and also the notion of art in the everyday, I have made a mosaic circle for the garden. Measuring 2.4mt in diameter the circle is made of 8 cement wedges 10cm thick that are furnished with mosaic tiles predominantly in mauves and greens. The mosaic design is based on the Lotus Flower and tends toward symmetry and designs made by the Spirograph.



Mosaic Circle, 2008, 2.4mt circle, cement, glass tiles. photo: Delwyn Paech

The ideal situation for this work is outdoors in a park or garden in an everyday location.



Two Trolleys Merged, 2008, trolleys, yellow ribbon, cling wrap.
photo: Ebony Secombe

This work, titled "Ambivalence" is the product of a multidisciplinary practise developing out of previous works that I have made which have taken on the forms of live still-life performances, video performance and sculpturally based installation works. Some of My influences include Marina Abramovich, Dani Marti, Julie Rrap, Hilarie Mais and Linda M. Montano.



The work is an exploration and artistic analysis of the psychological journey that I have been going through over the last few years in regards to art and life, as well as taking into consideration the idea of shared experience. More specifically the work is about coming to terms with my mental illness and my tendency towards having an ambivalent attachment style, which is basically just

psychobabble for being incapable of forming relationships.

In simpler terms my work is about going through a process of closing things in and then striving and learning to open them back up again, in both literal and metaphorical senses. The work takes on the form of a live performance within an installation space, in which sculptural and video based segments of the work will be shown and interacted with in an improvisational way on the night of the opening.

elisha **allison**

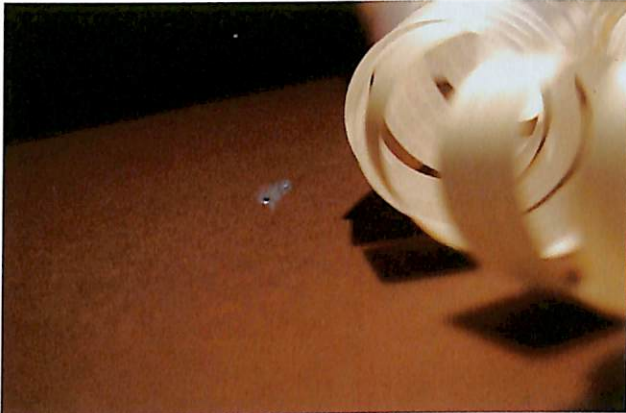
"Such outlandish creatures, bred to make humankind face up to its own disjointedness and to the incoherence of the notion of self, are made concrete in a dazzling variety of forms, from hybrid animals to mutant dolls."

Catherine Grenier



Installation (hessian, sand and plaster)

elizabeth **bridge**



Unlace, 2008, video projection / photographs

"It wasn't just that it was real but that it was more than real, it was alive, it was animated, it was full of pathos and in this viewer it generated an unexpected, unpredictable surprise, an intense affect. It registered somatically, beneath and before consciousness. I was participating in that scene before I knew it, it triggered a different rhythm or process in my watching, one in which I lost myself in a new relation."

Gay Hawkins

emily bachir

A change in the way society thinks is reflected in the entertainment used for pastimes. In an age that praises intelligence yet yearns for shock, entertaining one's self is most easily done when the work contains psychological techniques displayed within my works. My instillation



deals with a combination of film, photography, audio and lots of cement. The heroine is not psychopathic, but only becomes psychopathic in the course of the action of the artwork. The repressed impulse of the heroine is one of those which are similarly repressed in all of us, and the repression of which is part and parcel of the foundations of our personal evolution. It is this repression which is shaken up by the situation of this work.



Wank Soup You Have Happy Ending, mixed medium

I saw myself sea myself, 2008, soft sculpture, crochet, paper pulp and painting.



One of the acknowledged wonders of the natural world, the Great Barrier Reef stretches along the coast of Queensland like a psychedelic serpent, a riotous profusion of colour and form unparalleled on our planet. But global warming and pollutants so threaten this fragile creature that scientists now believe the reef will be devastated in coming years.

We have a sort of broken relationship with nature. In which we sentimentally admire, yet in reality destroy. I feel that the only way for you to entirely care what happens to the sea life is if you insert the self into it. We live in a self obsessed world, and do what is best for us. Is self obsession worth the expense of the environment?

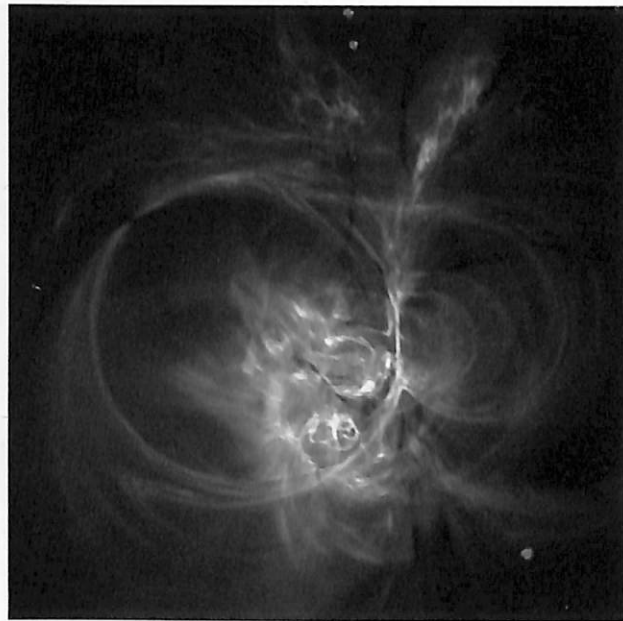
By integrating the self into this environment, and the sea and you are the same thing, perhaps the choice between which is more important will not be as easy. We have the choice to desire the self.

erica middleton

I am a video and sound artist, focussing on the concept of movement and manipulation.

I ask you, what is sound? And how can it be made possible to physically view something which is not seen? Sound is a part of everyday life and is not something which is viewable in its natural state, so, by moving the context of sound from something we hear to something we can see, it allows the viewer to experience an entirely different entity.

Sponsored by the DETH WÅLE Corporation



Tranquil Heights, 2008, video

Fractured Homecomings No1, 2008, 1.6m x 2.1m, synthetic polymer paint, ink and collage on canvas. photo: Gary N.J. Makin



My arts practice is based around painting and printmaking, with the occasional sculpture or installation thrown in for good measure. Since I began painting professionally, some 20 years ago, my painting has been a photographically-driven process, while my printmaking, which I began doing in the late 1990s, is based around the drawings that I make in my travel diaries as I saw printmaking as an ideal way for expressing those drawings in another art form.



My painting practice is focused on the relationships formed around the landscapes, cityscapes and waterways associated with everyday, modern life in the city. The use of photography as a source for my work, provides me with a means for interpreting and expressing my view of

what the photographic imagery has to say, where I take that still moment, found in the photograph and re-animate it into an emotional or contemplative narrative, allowing the audience to look further into the moment. In these works, titled 'Fractured Homecomings', my aim is to illustrate the contrasting emotions and memories that I have of the everyday life in the two places that I consider to be 'home' to me, London and Sydney. The rest is up to the audience.

Selected group shows

Greenwich Galleries, Greenwich, NSW – 1996

Central Mandala, The Private Collection of Mr John Marsden – Campbelltown

City Bicentennial Art Gallery, Campbelltown, NSW – 1996

UH Gallery, London – 2007

geoffery sau fai

wong

This work is about playing God. An interaction between the audience and the artwork is what I aim to exhibit, to uphold the opportunity for one or more to destroy a city or a world for the purpose of fulfilling ones lust for destruction.

Group Exhibitions

2008: Mori Gallery – Guandong-Geelong Industrial Friendship Complex

2008: At The Vanishing Point: Contemporary Art – Untitled

Solo Exhibitions

2005: Blacktown Art Centre – Spectrum Exhibition

2007: At The Vanishing Point: Contemporary Art – Sculpthorhon



Casus Deus (Case of God), steel, refracting material, sand, led lights, rust, plaster



Waste Not – Want Not

I was a textile artist for many years before I came to study at UWS. Its been great experimenting with new techniques and working with new materials. I couldn't resist the challenge / opportunity to work on the 'biggest printmaking press in the Southern Hemisphere' and found myself totally immersed in huge prints. Printmaking is now my favourite sport.

Group exhibitions

2008: Bent Art, Blue Mountains, NSW

2007: L & S Gallery, Bathurst, NSW

2007: Armory Gallery, Newington, Sydney.

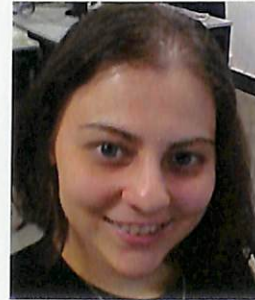
Artist in Residence

Ashfield Council 2005

helen barton

The work developed this year for the grad show is a documentative piece. Simply entitled Generation Z, the work aims to mirror the attitudes of this generation. Ironic is the fact that this will also be the last art exhibition in the 'Z Block'. The documentary aims to demonstrate some of the attitudes of the Mondo youth here in Penrith itself. Concentrating on the Ingroup and Outgroup Homogeneity effect and the Social Identity Theories at play in relation to the youth in our region.





ilona **santa**

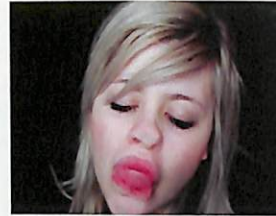
I do a mix of both traditional and digital arts.

Group exhibitions
Out of Z Box

jade webster

Our sensoria are well-wired for finding everyday correlations between the audiovisual, but to what extent are our senses conditioned to interpret situations marked by an unfamiliar coherence?

With an emphasis on the fused and Synaesthetic, my work has been influenced by Sydney's experimental audiovisual art practice and has become an ongoing investigation into the "spontaneous and irresistible welds" produced between the visceral language of sound and light and the effect this has on neurological activity.



video stills

jemima aitchison



“Haptic looking tends to rest on the surface of its object rather than to plunge into depth, not to distinguish form so much as to discern texture.”

Laura U. Marks, *Touch: Sensuous Theory and Multisensory Media* (Minneapolis: University of Minnesota Press, 2002)

Group exhibitions

2007: Marrickville Contemporary Art Prize, At The Vanishing Point, Newtown

2008: A Felling, SFU Gallery, Vancouver

2008: Marrickville Contemporary Art Prize, At The Vanishing Point, Newtown

Grants, awards, residencies

2007: Marrickville Contemporary Art Prize- Highly Commended (Student Prize)

2007: UWS International Exchange Scholarship

2008: UWS International Office Directors Grant

2008: Marrickville Contemporary Art Prize- Highly Commended (Directors Choice)

jemma raffin

In the 1900's Ms Jacqueline Rose an English Naturalist made the discovery of her career. She discovered that mushrooms as we know them are not how they actually appear; though a very good disguise, some mushrooms are in fact not a plant but an animal. These odd creatures have been



described in fairytales as a magic portal or cage when in fact they are living creatures that were able to make people confused when disturbed. Ms Rose was able to make sketches and prints of these unusual creatures as well as being able to taxidermy some in their natural features. Though her work was very much unappreciated most of her drawings and specimens have been gathered together for display in this exhibition.

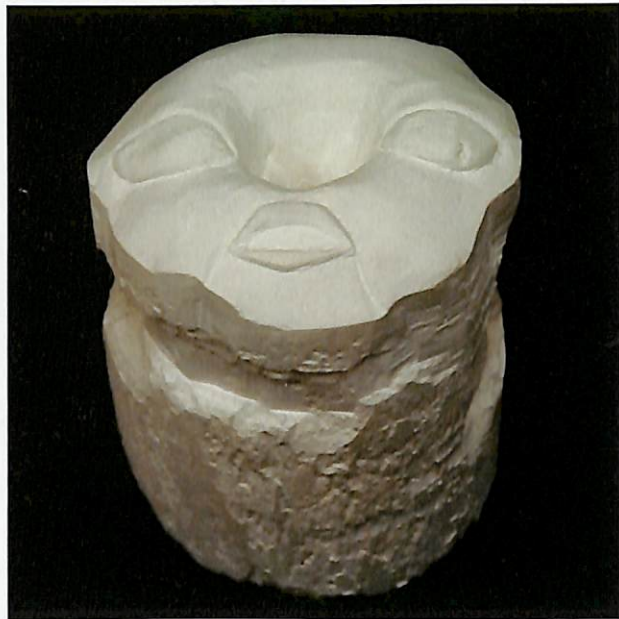
Group exhibitions

2008: *Step Back in Time*, ZY Space University of Western Sydney.

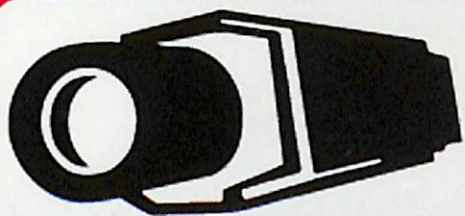
2007: *Out of Z Box*, University of Western Sydney 23rd – 30th November 2007

From Ear to Eye – collaboration, University of Western Sydney Building BD Studio 1

2006: *UWS Wars*, University of Western Sydney Building BD Studio 1



ATTENTION! You are entering a surveillance zone. Your actions are being monitored by several cameras, 2008, installation



WHEREVER YOU GO, WHATEVER YOU DO, WHOEVER YOU ARE,

YOU ARE UNDER SURVEILLANCE

BECAUSE YOU ARE A POTENTIAL NARCISSIST... PERHAPS YOU SENSE THE NEED FOR PRIVACY BUT YOU POST VLOGS AND BLOGS OF YOUR OWN DAILY BABBLE OF WHAT YOU DOING, WHERE YOU ARE GOING OR WHY YOU FEEL THE WAY YOU FEEL. NO MATTER WHAT, THE ONE'S AND ZERO'S WILL FORM TOGETHER TO CREATE A WAVE OF PIXEL DATA IN WHICH IT WILL CONSTANTLY FEED INTO THE LENS THAT IS MONITORING YOUR EVERY MOVE. YOU ARE SCARED, SOMETHING IS WATCHING, RECORDING, MONITORING YOU... BUT THEN AGAIN... WHEN YOU SEE YOURSELF ON THE MONITOR AT THE CASHIER, INSIDE A BUS OR TRAIN, OR WHEN YOU ARE ON THE ELEVATOR YOU ARE AT EASE. YOU FEEL SAFE BECAUSE THE LENS MAY BE YOUR GUARDIAN ANGEL. THIS IS YOUR LOVE AND HATE RELATIONSHIP WITH THE CAMERA... YOU SHOW YOUR SELF FROM EVERY ANGLE... BECAUSE ULTIMATELY YOUR NARCISSISM BECOMES TRANSPARENT.

WWW.EXTOLPORTRAITOR.BLOGSPOT.COM

joanne kim



"The camera introduces us to unconscious optics as does psychoanalysis to unconscious impulses."

Walter Benjamin

"Everyone is blogging and spilling their guts about the intimate details of their lives. Where is the great cultural need for more privacy? They like to be watched. They want exposure. They all want to get their fifteen minutes of fame. If you're going to post your picture for anyone to see, are you really worried about street cameras watching you?"

Reasonably Anonymous Vlogger

joel white

Joel White Sells Out aka A Story Written Backwards

Is an attempt by the artist to sell out his artistic values by creating a video work that appeals more to philistines than to art lovers. We are now living in the remix era and this work is no exception, it channels many of the themes that Hollywood has remixed and will continue to remix again and again for many years to come. So sit down and relax, and pour yourself an icy cold cocktail of speeding cars and high speed crashes, guns and bullets, violence and profanity, all garnished with a plot that doesn't quite makes sense.



photo: Diana Carniato

katie hudson



Untitled, 3mx3m, 2008, Installation. photos: the artist

Cute. Innocent, naive, infantile, soft, round, delightful, endearing, pretty, huggable, bright, fun, furry, stubbly, wobbly, gorgeous, cuddly, small, bubbly, happy, smiley, squishy, chubby, excitable, amiable, likeable, loveable, cherub-like, snugly, floppy, friendly, roley-poley, frilly, dainty, bouncy, fuzzy, simple, sugary, adorable, quaint, sweet, dainty, frivolous, flippant, giddy. Available, inexperienced, helpless, vulnerable, weak, pathetic, manipulative, sharp, seductive, commercial, skewed, foolish, grotesque, disposable, threatening, evil?

kylie kamprad

I like to be able to tell stories in my work. I normally delve in video and animation. Machinima has always interested me, and this is another chance for me to explore different ways to create animation and to tell a story.



Life's a game of strategy, 2008. photo: Margaret Preston



Life's a game of strategy

I have consequently chosen to use the game of chess as that which underpins the conceptual basis of my artwork. A game of strategy and planning, chess could be seen as a representation of aspects of planning, setting goals and strategies in order to achieve what we want or need as outcomes in life.

To gain an understanding of Chess in order to best serve the objective illustration of my artwork with all the complexity that that may entail. I have focused my research on its history, place within modern culture and the rules of the game throughout. Sources unanimously indicate that the game of Chess started in India. The earliest form of the game in India was known as Chaturanga, in Persia and the Middle East, Shatranj. Chaturanga translates as "four divisions of the military" infantry, cavalry, elephants, and chariots. However in the modern game these pieces are represented by the pawn, knight, bishop and rook. In the Middle East, the game was a representation of princely or courtly education of the Persian nobility. Chess was used as a game of strategy and planning moves in battle. Through the artwork I will attempt to interpret the game of life by portraying the pieces in social, spiritual, military hierarchy, symbols of empire and governance, authoritorial structure. On display by the moves of the pieces are strategy and accomplishment leading to micro and macro success toward the greater outcome and objective.

michael binkins

Surveillance Technology as a means of Sound Synthesis and Manipulation.

Can I use the tools of the rapidly emerging culture of surveillance (data attributed to human gestures and movement) to allow users within a responsive musical installation to achieve a level of creative interactivity. A sonic real-time environment, where patterns of human movement directly affect sound generation and manipulation parameters.



Surveillance Technology as a means of Sound Synthesis and Manipulation.

michael **snitch**

Pre-spective

This piece aims to challenge the physical and visual perspectives of the viewer.

Filmed at various locations, it is a projection on the ceiling that gives the impression of a portal to another world, but bleeding through the roof into our own.



photo: Pedram Rouzbehani

myone webber

Plant Performance is a play on words and a playful exploration of the many forms of 'performance' in relation to live vegetation; which aims "to coax out the various manifestations of performance, to find, so to speak, our neighbours in places we haven't bothered to look for them before"

Bert States, 'Performance as Metaphor', 1996, p. 2



Plant Performance, 2008, live vegetation, theatre and laboratory props, animation

nelson phillips

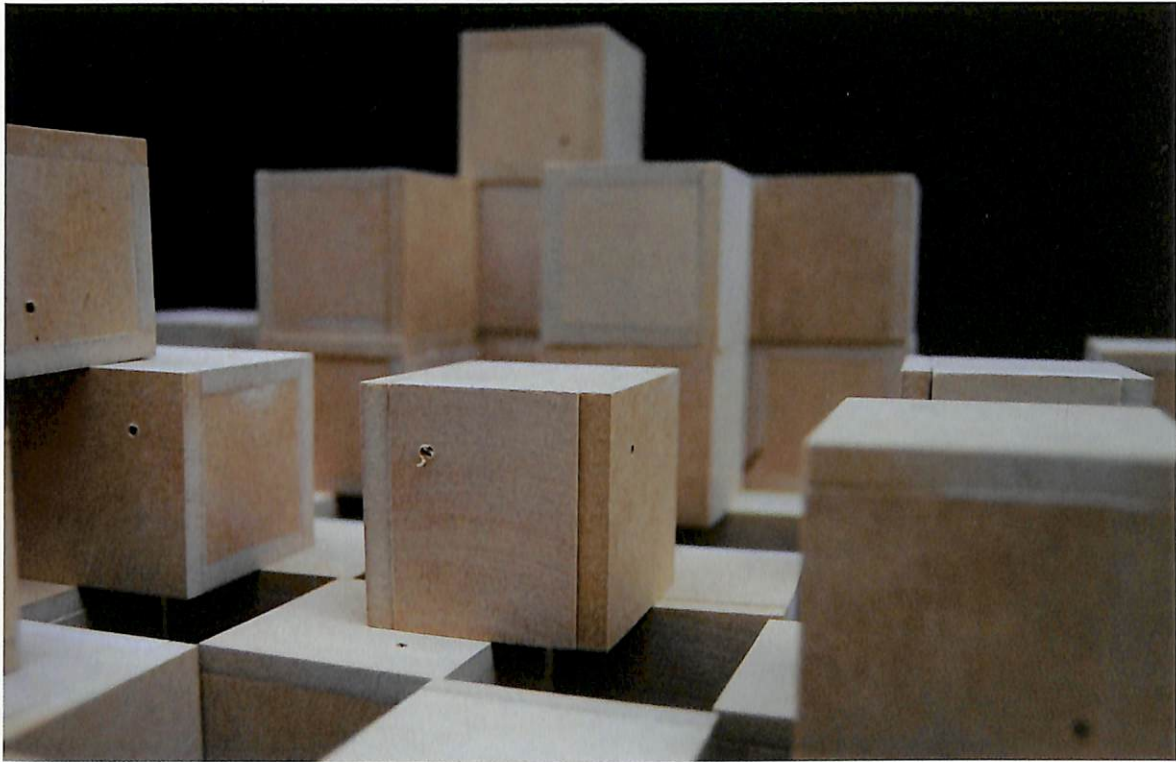
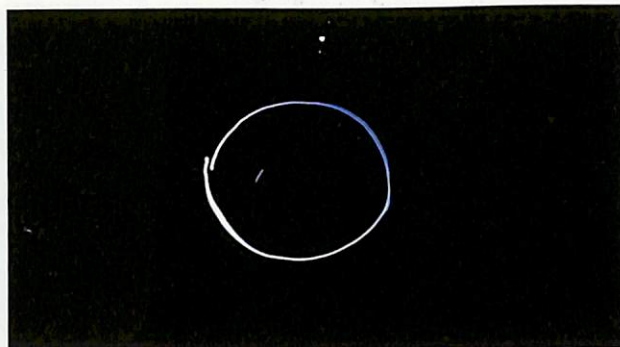


photo: Elizabeth Bridge

nenos youkhanis

“For the wise man looks into space and he knows there is no limited dimensions.”

Lao Tzu



Heart Streak, 5740 x 3220px, 18/08/2008, photograph (JPEG).
photo: Nenos Youkhanis



Suited Rituals (The Film), 2008, film. photo: Rob Leggo

Suited Rituals is a short film about an office worker who is given the task of firing all of his Personal Assistant colleagues by his boss. As the main character fires each person in the office he finds new relationships with some of the workers and starts to become tired and distressed as a result of firing them. Eventually he snaps firing the last worker who is the closest thing he has to a friend. Stripping his clothes off in protest and to detoxify himself from the influence the corporate world has had on him, the main character quits and leaves naked from the office building.

The film is intended as a statement against the corporate world and the highly developed society that the world claims to have. The film is also a wake up call to those in love with the highly mediated environment the western world has created to keep people in a constant state of consumption.

nicole cochrane

The idea that there are memories created every moment in our lives is an amazing thought. The idea that when we go, we leave behind traces of who we were and what we did. Objects that only those around us, who knew us, can relate to. The idea that we can filter out these things and show them to others. We have this thought that perhaps by showing others what we see, they are able to relate to us in our day to day lives.

We live in such a busy world that sometimes we dont stop to

nikkita de falco



The thing I love most about being a photographer is having the ability to see and capture the beauty that resides within everything.

Smoke Trails, photography / digital editing. photo: Nikkita de Falco

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pedram

rouzbehani

My work is an expression of my feelings towards our contemporary topic of "remix" in our digital culture.

It is an audio/sculpture work that will be presented in the form of a box that will be physically interactive. The presentation will be focused on the topic of remixing, all aspects of "remix" have been created to make up this work, including remixed audio and imagery present inside the box when opened.

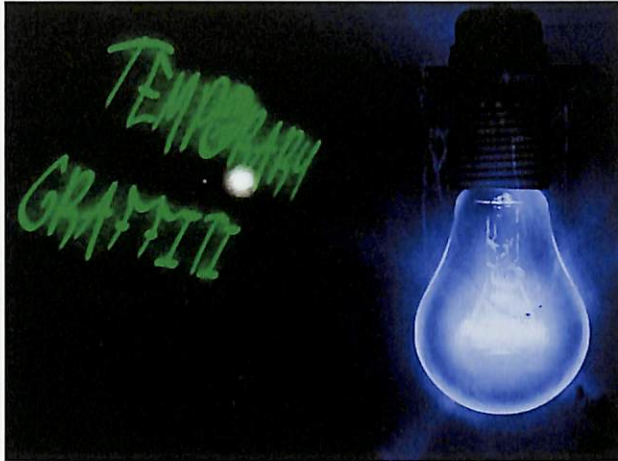


The title of my work is "Enter the Remix", and it will give you a first look and feel of my point of view of the world of the "remix" in art form.



Enter the Remix, 21.10.08, microsoft, photoshop

peter tanner



Temporary Graffiti, 4m x 4m, phosphorescent paint, ultra violet light emitting diodes, tungsten light bulb, timed mains power switch.



Temporary Graffiti is an interactive art installation, which invokes elements primitive cave drawing from the dawn of time, under the medium of most recent technological developments.

The work is a communal experiment, to make the people aware of the tools available to outfit artists for urban communication.

Temporary Graffiti is a considerably low-tech construction, performing a retrospective science-fiction aesthetic.

Alike narratives painted upon the wall of a cave, with time, slowly fades from the environment, drifting away till it is no longer visible to our rapidly changing world.

The work adopts this natural event, further evolving the concept of "Graffiti", from vandalism, to a methodology of transforming your environment through community involvement.

priscilla **den-hartog**

My work is meant to be read in an experiential, relational context.

My intent is to create an inclusive and entirely celebratory atmosphere by controlling the lighting, aesthetics and smell.

Audience members will be performing the controlled actions dictated by their desire to seek and find the treasure that is not only alcohol but a communal haven where they may relax, and have fun.



previous work, 15x20, 2008, cake. photo: corry den-hartog

Essentially I wish offer respite from the banality of the everyday the same way a newfound pub/park/beach/room can be experienced, with the comfort of being around those who are on the same wave length to you, even in the smallest of ways. (I have previously presented a work in this context through the medium of cake.)

Group exhibitions

"Untitled" At The Vanishing Point, 2008.

"Bridging the gaps" Mingara Arts Centre, 2008.



ronell lozada

catulong



Ever since I was introduced to the word nihilism in High School my thoughts on my own art has perpetually changed. My art practice mainly revolves around the subject matter of life and death, perturbed by the undoing of the World's push towards the future. History tends to repeat itself. We're all sufferers of society's woes.

This particular work for the grad show is no different to what I usually deal with in relation to subject matter wise. The piece is entitled 'Little Thoughts'; it shows a reflection of the human condition through the process of life and death, mainly circulating around Existential standpoints, a view into the inner workings of the mind through the cranium. Death is more of a process, than just a loss. It's not a question of life's conflict with death but more of a balance of the two, bereavement can be a beautiful thing, and it is in our very nature to destroy ourselves.

Group exhibitions

Fairfield City Library Youth Week Art Exhibition, Fairfield, 2002.

Year 12 HSC Body of Work, Fairfield City Museum, Smithfield 2004

'Untitled', At the Vanishing Point Contemporary Art Gallery, Newtown

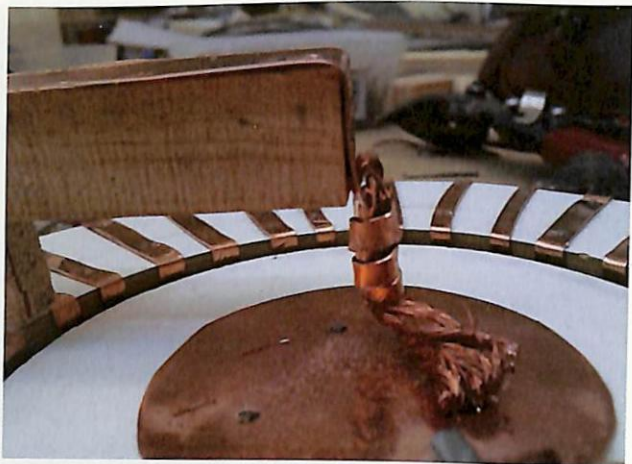
sarah clutterbuck

Confused in corporate culture the work draws an outline of the habitual and recycled nature of our contemporary creative world. The over exaggeration of simplicity has been amplified to draw attention to our routes of the everyday and the logic of domestic routine. I want to give life to the work; I no longer want it to be dead.

The aim of this work is to replicate the 'everyday', the mundane the cyclical. My technology is simple and old fashioned. The things we take for granted and the constant, you cannot duplicate what happened yesterday right down to the last detail it's impossible. Every occurrence is significant. Within this form of kinetic sculpture I am heading towards a more nostalgic technology than any kind of digital super world. The occurrence, the everyday and the replication are all themes communicated by the work.

Group exhibitions

"Untitled" August 2008 At The Vanishing Point



Bottle Orchestra, 1m x 1.5m x 1.5m, 2008, various electronic mediums

- To sense.
- To breathe.
- To disengage.
- To establish a connection.
- To merge.
- To interrupt visceral intelligence.
- To heighten awareness.
- To relate to one.
- To relate to other.
- To be still.
- To experience.

Awards

William Fletcher Recipient 2007



Self, 3m x 2.2m x 1.5m, 2008, multimedia. photo: Sarah Pacey

kamakazi

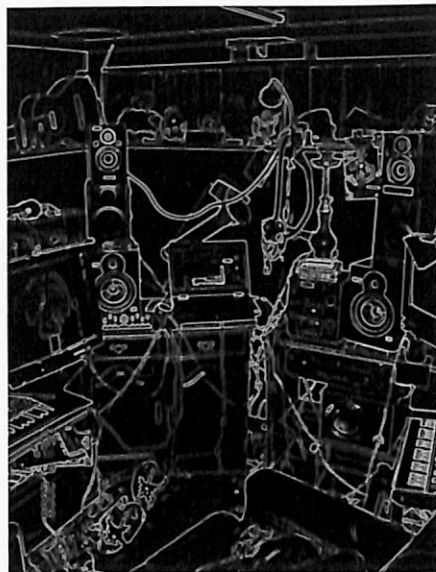
Simon Chylinski aka

This work is in essence an exploration of dark psytrance, presented at the grad show in the form of an EP, (CD player and headphones)

Mastered at the crypt, the toy factory, and UWS small studio

Track listing and descriptions:

1. *The fire-fly* (beats influenced by prodigy, junkieXL and Rob Zombie)
2. *Desert storm* (¾ time, samples hacked from the game "mass effect" and the band white zombie)
3. *CE-5* (¾ time. Samples from immortal Egypt, Steven Greer)
4. *Prodigy – voodoo people* (kamakazi Remix) (vox samples from old horror films and "the exorcism of Emily Rose")
5. *super-collider* (samples hacked from the game assassins creed, sepultura chaos BC)



suna celik



Immunis, 2008, installation, screen media.



In an age where reacting will be downsized with reaction, I wanted to prepare a space where people could react to what was supposed to be non-reactive. *Immunis* takes away fragments from our comfortable norm creating an aura of mild intensity to help us react to our immunized bubble.

uzma siddiqui



The illusion of a rainstorm is created by the falling red wool. The umbrella shells hover above like heavy rain clouds bursting out in luscious red rain. It is almost like a ripe fruit falling from the heavens above. The knotted wool represents the rain droplets blossoming into life, creating a powerful and a sumptuous effect.

Group exhibitions

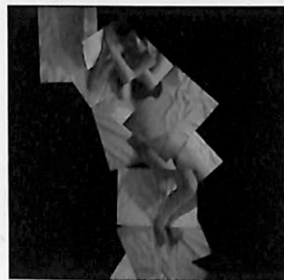
- 2008 – *Asia Business Connection's Lunar New Year Cultural Showcase*, Crown Plaza Hotel, Sydney
- 2008 – *Cultural Diversity*, At the Vanishing Point Gallery, Sydney
- 2008 – *Art in the Park*, At the Vanishing Point Gallery, Sydney
- 2007 – *Out of Z Box*, Gradation Show, University of Western Sydney, Kingswood

Solo exhibitions

- 2008 – YZ Art Space, *Red Bride*, University of Western Sydney, Kingswood
- 2007 – YZ Art Space, *Bells*, University of Western Sydney, Kingswood
- 2007 – YZ Art Space, *I Have Many Faces*, University of Western Sydney, Kingswood

thomas **connelly**

Counterpoint (female on bed) is influenced by Cubism, Surveillance and the photo collage works of UK photographer David Hockney.



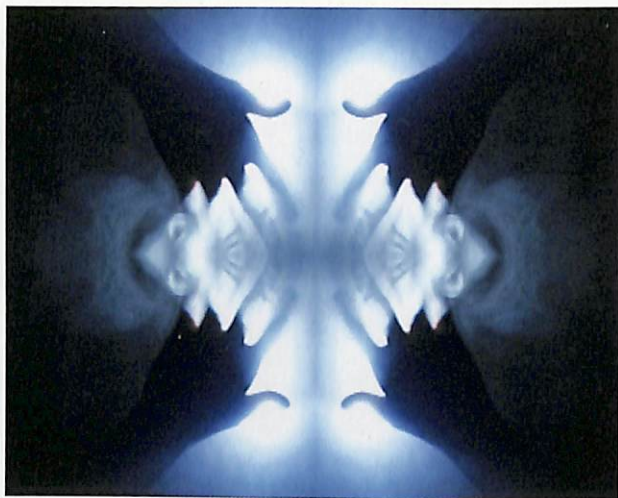
Counterpoint (female on bed), 720 x 480, 2008, video

wa hung tam

'Oneironaut' is a video installation combined with software manipulated graphics and photographs with intrusive noise and motion to produce a psychedelic experience in an enclosed space.

Solo exhibitions

Oneironaut – video and audio installation in dark space



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