

watershed at zed end



University of
Western Sydney

Bringing knowledge to life



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watershed

at zed end



foreword

At the close of the first decade of the twenty-first century we now see the Graduation Exhibition of Fine and Electronic Arts at the University of Western Sydney, the full title of the show Watershed at Zed End is code for "a critical point that marks a change of course; a turning point", based on the previous use of the campus building that Fine and Electronic Arts were moved to after exiting the original arts studio/facilities Z Block 'mid-stream'. Quite a story this past year for the final group of Fine and Electronic Arts group of graduands to complete their studies at 4th Professional Year, Honours and Doctoral level culminating in Graduation Exhibition from the University of Western Sydney.

4th Professional Year represents the main body of students who have applied all of their final year to studio work through ideation and construction of art works as well as taken internships and developed professional practice within the arts and creative industries at major galleries, museums, art centres, within digital and animation industry, sound and music practice. Honours and Post-Graduate studies lead to and benchmark the highest levels of studio practice and research methodologies, exhibition and publication.

The work displayed at this show within a group of fourteen arts practitioners typifies the brilliance, diversity and 'on the edge' practices that UWS Fine and Electronic Arts as well as Music gained considerable reputation for over about three decades.

Art manifests expression that is importantly poetic and beautiful whether and beyond social, political, economic or scientific imperatives, in ways that can be more subtle and specific than other forms of language. Sometimes it is not even language, just a tool for seeing without prejudice, without naming, simply for looking, observing or seeing anew - wonder - at that point, our perception as a practitioner and/or viewer is affected, altered and we are able to recognise old objects and events in new ways or develop completely unexpected solutions to whatever is before us.

All art tends towards this, now, as students, including these graduands, have learnt through theoretical grounding as well as studio practice what makes art a specialist and professionally adept education providing a kind of equipment, a dynamic assemblage that revives perception. And all of the art works in this show Watershed at Zed End do this in terms of: intelligent re-assessing print and painterly colour, texture; intense re-carving of genealogical totem; revaluation of the essential meaning of 'games' or 'interaction'; graphic re-assembling of flesh and vegetable; re-cognition of trash as fashionable; resuscitation of suicidal poetry; poignant and guilty revelations of stuffed toys; retrieving what's lost to media; reversal of linguistic prejudice; revolutionary knitting of class, craft and art; re-semblance of flow to feeling as well as a revision of the musicality of thinking.

I should like to thank the students for their intelligence in making sure progress though this year, as well as the University of Western Sydney, College of Art, School of Communication Arts. Most particularly the technical support staff, Megan Sprague and Charles Mifsud and from the School of Engineering Dr Mithra Fernando as well as the Dean of the College of Arts, Professor Wayne McKenna, Head of the School of Communication Arts, Professor Lynette Sheridan-Burns, Acting Head of School, Rachel Bentley, School Manager Jenny Purcell and School Facilities Manager Sue Powell; all have supported this group of students and some have been deeply generous and supported way 'beyond the call', you have just been great. Thanks also to UWS Vice Chancellor Professor Janice Reid, UWS Capital Works, and the UWS School of Engineering for substantial and genuine support; I must add, on behalf of the students, that we are also very pleased to welcome Michael Dagostino, Studio Coordinator of the Parramatta Artists Studios to open the show, who is doing great work currently for the arts in Western Sydney.

Throughout such a 'watershed' year, this group of students have, largely, exhibited a real maturity and flexibility through change and unanticipated developments that come with 'the real world' as much as academia, and are well-equipped in adaptability and maintenance of practice, tough as well as smart focus on their deliberations and engaging interests that fit them well for what is to come in professional and academic life. All of them are already making inroads vocationally and, I am most confident, will do very well indeed. This exhibition reveals all of that, at the best venue any Fine and Electronic Arts Graduation Show from the University of Western Sydney has ever exhibited, Bay 19 the Carriageworks, Everleigh, Sydney.

David Cubby
Senior Lecturer and Course Adviser Fine and Electronic Arts
November 2009

watershed

deep-eyed diaspora

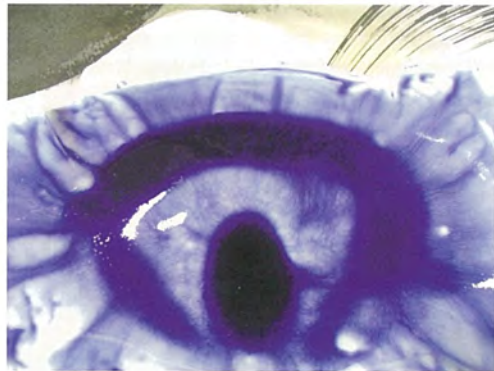
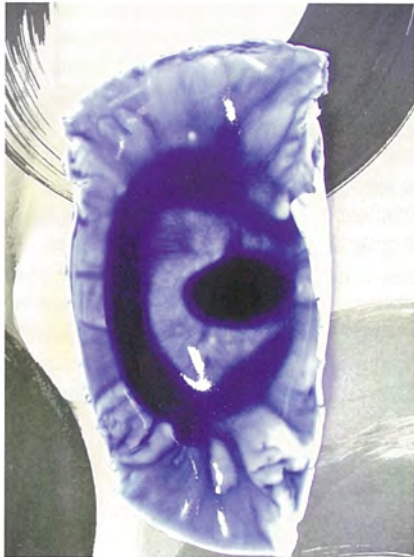
porcelain ceramic, glaze, 100 year aged privet pedestals
wave, boat, scoop, ladle, bowl

love letter in the style of jane austen
relic

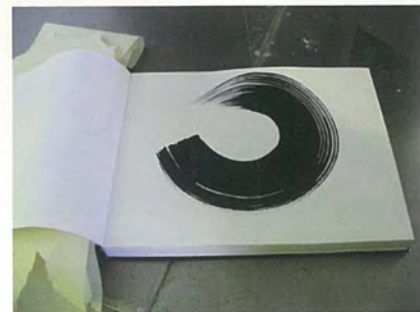
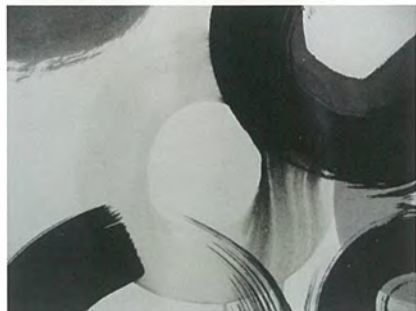
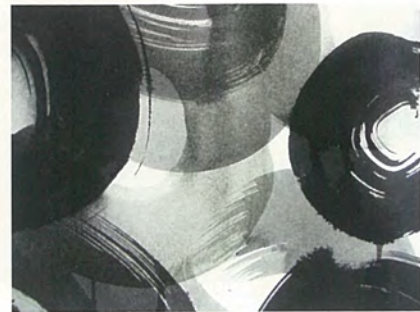
specimen 1, 2
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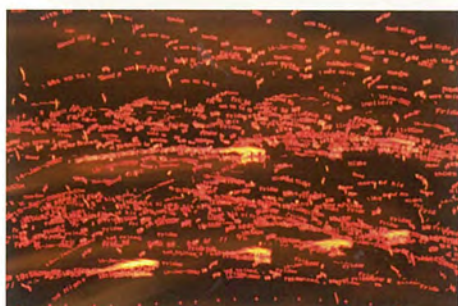
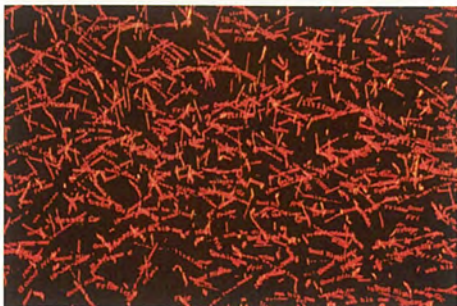
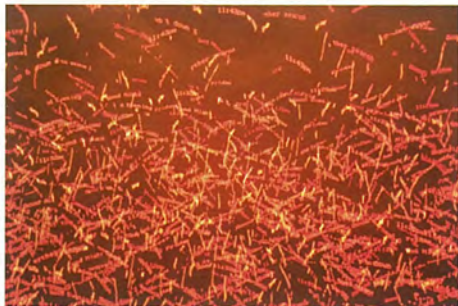
pupil
ice, plaster of paris, plastic buckets, rags, former refugee
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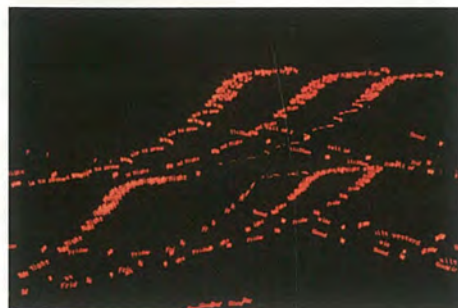
With gratitude I acknowledge the friendship
and support of Fiona Davies, and in particular
the assistance with this project.



amanda hunt







Chromatic Sense

"Colour is life, for a world without colour seems dead. As a flame produces light, light produces colour. As intonation lends colour to the spoken word, colour lends spiritually realized sound to form,"

Johannes Itten

My works has always been influenced by a mixture of colours on the colour wheel, but the basic aim for my artworks is to portray my subjective and emotional feeling that I have experienced as well as encountered in life via the means of colours.

From my previous screen print works on paper, it is through the method of art and colours that I found a comfortable medium that I could depict and connect to the feeling of hope, darkness and unhappiness that I have encountered. These emotions were documented by the means of fusing various strips of colours with the purpose to convey a colourful visual sensation to the viewer's vision.

Due to the former print works, in the canvas artworks I try to focus on the visual sensation, however was influenced by artist such as Patick Heron, Barnett Newman as well as Judy Millar's delightful expressiveness of gestural painting. From observing Heron and Newman's artworks:

which I was mostly drawn to the multi-coloured and texture of their painting yet, it is Millar's art practice on her painting that spark my intention to produce works that focus on the process in producing textured work of art.

I wanted to create paint works that avoid utilizing brushes to apply paints, as an alternative I make use of screen painting tools as the implements in placing colours emotionally, expressively also spontaneously onto the canvas. By working with instruments like squeegee, spatula, cardboards and spoons I was able to apply, scarp and furthermore re-apply paints across the canvases', which helps to building up the surface of the canvas with a more embellish varnish that presents surprisingly and unexpectedly paint mark results.

Similar to Millar's working process; her erasure, wipe, scraping paint off the surface of her work brings enlivened surface and a new complexity of movement and marks. This aggressive removal of paint results into expressive mark- making that produces entertaining results of loops and swirls that appears constantly shifting across the surface of the canvases'. I hope though my work of art I could use colours to affect viewers emotionally and mentally when viewing the paints.

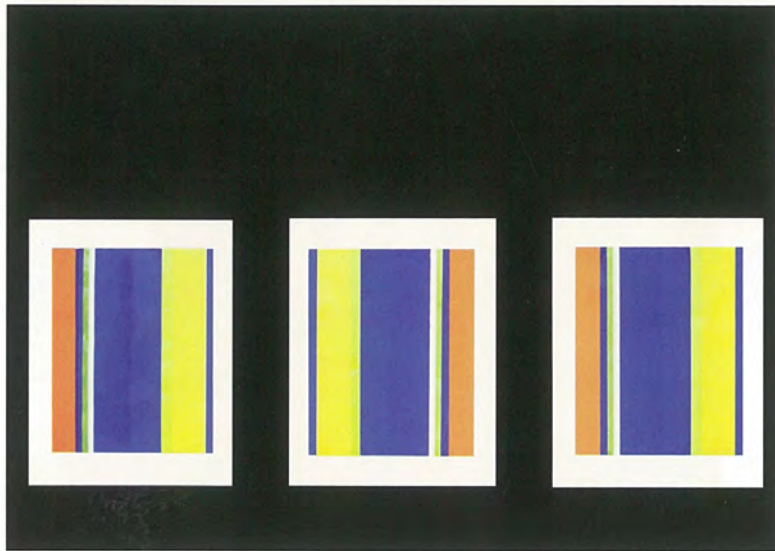
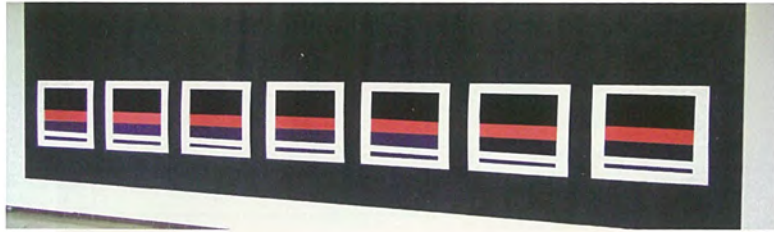


Bio

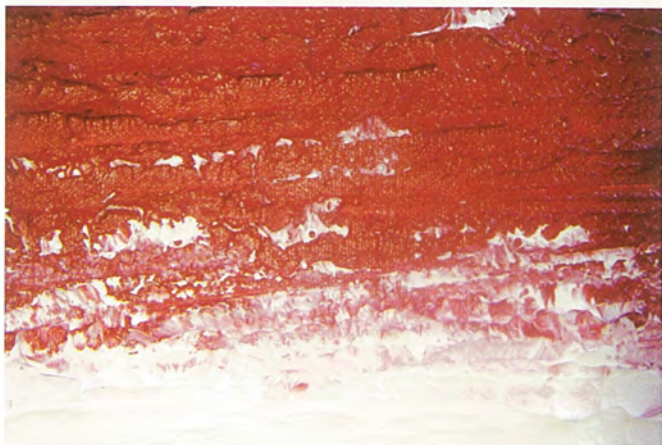
I am currently completing my Final Professional year in Bachelor of Fine Arts at the University of Western Sydney. My course major is Art Installations, Wax and Wool Work. I am also sub-majoring in Screen Print Making.

I have been volunteering at the Blacktown Arts Centre since 2006 to assist and also gain experience during art exhibitions and children's educational programs. Also I was involved in Biennale of Sydney at Cockatoo Island minding art work on display; produced by various artists in different locations on the island. In addition I have been involved in an art exhibition called "Untitled" showcasing photographic images in the gallery named At The Vanishing Point.

amy lin







Pseudohazard Origins

A True Story

In the Far Future, deep in the Northern Wastelands across frozen lakes, snow covered mountains and rocky valleys extended the vast Mutant Empire. Ruled by their Hideous King, Ghaalfrak, the mutants of the North are bloodthirsty and vicious, the last remnants of humanity after an all encompassing Last World War. Unbeknownst to the Hideous King, a pure human child was born. Using the cobbled remains of a nuclear reactor, duct tape and a MacGyver Particle engine, the child's parents opened a portal to the past and sent him through, hoping to fate that he would be safe from the Hideous Mutant King.

Sent back in time from this post-apocalyptic dystopia the child was discovered and raised by vicious Velociraptors. The boy (now known as Ben) experienced a childhood rife with danger and excitement. As he grew, his dinosaur mentors told him that he was the heir of an Ancient Prophecy and it was his destiny to save mankind. By his sixteenth birthday he was sent back to the Future by the top Tyrannosaurus scientists of the Cretaceous Period to save the mammals.

After a long and arduous battle against Quantum Sharks in the time stream, he finally arrived in the Present, just in time to stop a giant robot double of Former Prime Minister Bob Hawke from destroying Sydney.

With humanity safe once more (for now), he enrolled in an Electronic Arts course at the University of Western Sydney, where he spent his days putting brains in jars and trying to make video games.

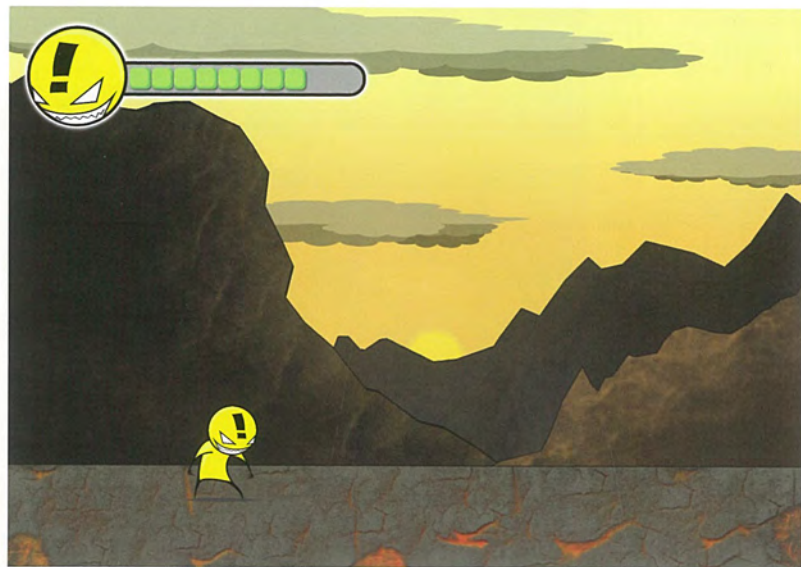
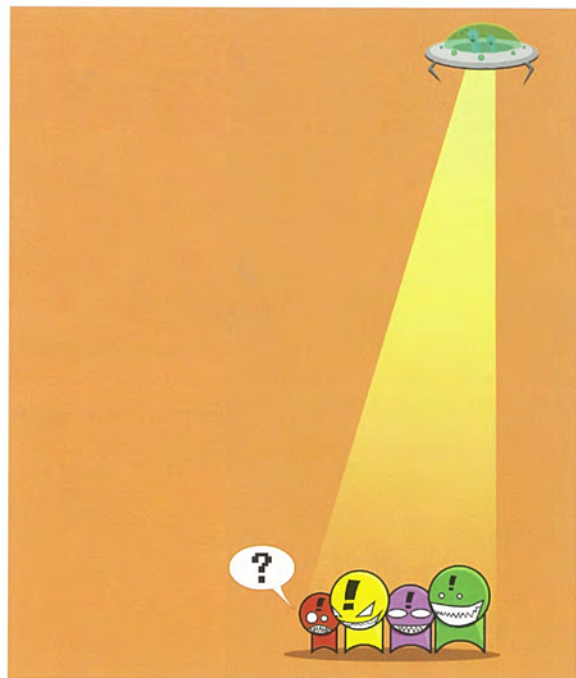
In his spare time he likes to dress as a super hero and fight crime, nazis, zombies, draculas, wolfmen, aliens, killer robots and other assorted forces of unpleasantness. He also enjoys long walks on the beach, the sound of unicorn giggles and watching space whale migrations.

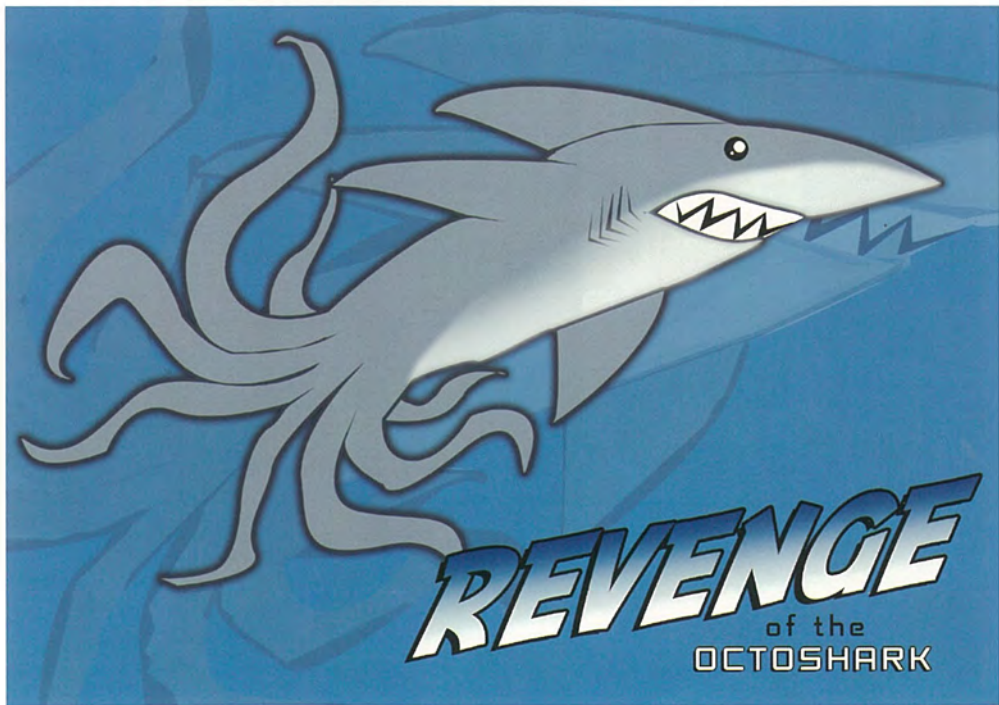
Ben is:

- an Electronic Artist
- a Geek
- a Proponant of Un-popular Culture and Internet Sub-Cultures

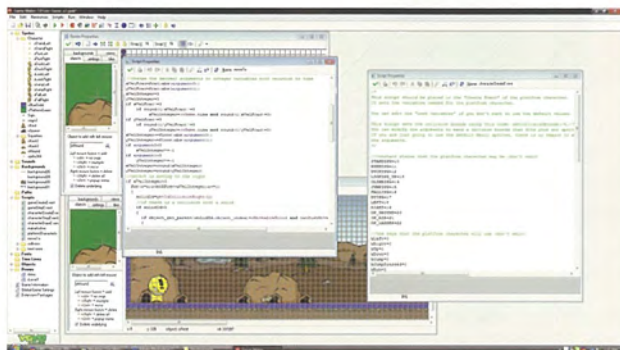
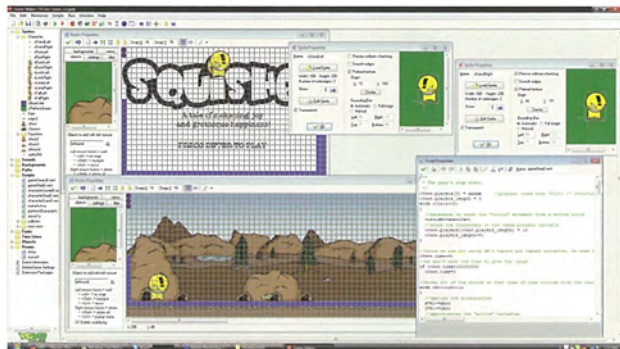


ben natterson





REVENGE
of the
OCTOSHARK



Sylvia Series

Brooke Norma Jean Page creates video works and photographs that explore the studies of human emotion, taking the often private and personal moments and offering them to be experienced with others. The works present a sense of relatability and connection to the viewer from the already experienced and known.

"I close my eyes and all the world drops dead, I lift my eyes and all is born again." – Sylvia Plath

"With me the present is forever, and forever is always shifting, flowing, melting. This second is life. And when it is gone it is dead. But you can't start over with each new second. You have to judge by what is dead. It's like quicksand...hopeless from the start. A story, a picture can renew sensation a little, but not enough, not enough. Nothing is real except the present, and already, I feel the weight of centuries smothering me. Some girl a hundred years ago once lived as I do. And she is dead. I am the present, but I know I, too, will pass. The high movement, the burning flash, come and are gone, continuous quicksand. And I don't want to die." – Sylvia Plath

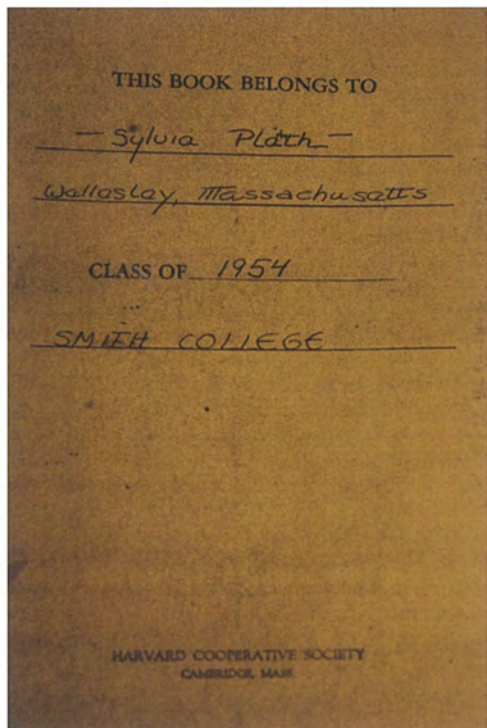
I am concerned with the studies of Sylvia Plath's unedited journals, exploring twelve years of journal entries from the years 1950–1962, before her untimely death in 1963. To take from her entries; emotions, thoughts and fears and to then translate the entries into a series of photographic interpretations which each represent a year amongst the twelve published. I have aimed to communicate moments in her life that are organic to her expressions and offer a photographic display of Plath's mind, heart, soul and experiences



Exhibitions

Group Shows: Serial Space 2008, University of Western Sydney 2008, Braemar Gallery 2006


brooke norma jean



Denison; August 17: Friday

Mr. and Mrs. Ted Hughes' Writing Table:

In the center of the stone-tiled dining room, directly under the low-hanging chandelier with its large frosted glass bowl of light and four smaller replica bowls, stood the heavy writing table of glossy dark wood. The table top, about five feet square, was divided lengthwise down the center by a crack which never stretched, into which a drop-leaf might be inserted. At head of the table, Ted sat in a squarely built grand chair with wicker back and seat; his realm was a welt of sheets of typing paper and ragged cardboard-covered notebooks; the sheets of scrap paper, scrawled across with his assertive blue-inked script, rounded, upright, unpaired, were backs of reports on banks, plays and notes written while at Pinewood studios; typed and re-written versions of poems, bordered with drawings of mice, fish and polar bears, spread out across his half of the table. A bottle of blue ink, perpetually open, rested on a small of paper. Crumpled balls of used paper lay here and there to be thrown into the large wooden crate placed for that purpose in the doorway. All papers and notebooks on the half of the table were tossed at angles, kitty-cornered and impromptu. An open cookbook lay at Ted's right, where I'd left it after finishing reading out recipes for stewed rabbit. The other half of the table, company premises, was piled high with tediously neat stacks of books and papers, all laid prim and four-squared to the corners: A large blue paper was cut, topped by a ragged brown cover Thesaurus, formed the inner row of books, on the Ted's red covered Shakespeare, on which lay the yellow wrapping paper with a black-inked rhyme which served as a birthday wrapping for a chocolate bar. Along the edge of the table, from left to right, were a pad of a metal box of scotch tape, a shining metal pair of pliers, a glass, an open Cassell's French dictionary on which also opened, an underlined copy of Le Rouge et Le Noir, a yellow-bound ragged-edged paper-back edition, a jet black ink, scrupulously pressed shut, a small pocket book of rag paper also Ted's anthology of poems, some, and a white plastic glass case open over some, and a decorative stringing of tiny white and figured blue-green and pink sequins. A plastic green starfish-shaped green oval shell. The table top jumbled over the wall with shiny flower motifs and the whole in



atlas of stone -
 illustration painted
 birds, men
 in yellow &
 red -
 red on wicker
 pedestal -
 mirror, lamp
 10, Camerita
 1 cornua Sagittarius
 12, anthonia, lynn, leo.


in fireplace -
 idem della gran ballata
 in vase
 architetto (ac.)
 vaso di Capo Corso
 bello dell'Acqua Padua
 dove
 nota Fontana di Trevi
 detta l'Acqua Vergine

dark wood-framed engravings
 of carpet, yellow chairs,
 chairs carved on dark
 with holder like (idea
 from sleeve - glossy green
 in fine vents

more - wall statue of angel
 over large chandelier - he's
 guided about - "prison" - hands
 of angel I kept in prison
 Engraving of man's & the statue of
 "Veduta del Porto di Ripa
 Grande"
 Old photos of children in quince
 quadruple wood screen - call
 wood flowers - call

Engraving - veduta del
 Campidoglio di Firenze

Silver vase - Tiffany - on
 of Greek vase in class,
 figures, horses, Sphingids etc



able to hold a pen, proves, I suppose, The a
 ining. For some reason fatigue accumula
 ke a leaden sludge into which I sink. Th
 The ghoul-green, tuning light, shrieks, la
 loornive chants "If you come heavens, wel
 uder." And The louder yell. The restless u
 f car-tires, cushioned gears engaging.
 o morning, early morning, six, five, w
 eat populous city lies dumb, sunk in
 lumber. Those fresh blue bird-busblers
 urns - no birds here, but exhaust & fi
 unding to work. Whoops, now. And pe
 and out of The brick church at all
 re last lap, Thanks to George Washing
 ter 9 hours sleep still exhausted & re
 inting to drag my dugged body to c
 atform: a problem of identity: ted
 enty-five minutes you'll be talking t
 dawdled over coffee in The Thick brown
 ug, waiting for The coffee-revelation
 me, bang, into clothes, torn webbed
 t into The dull-mat-finished grey n



BAUXITE

As an artist, I work in new media, trash. I work with process and using art I can see trash as an object without prejudice. I see it is brilliance, it's colour, its flexibility, its worth in new ways and a new world of trash, trash, trash.

I have been working with digital media, when I return to the real world it has changed and I am surrounded by trash, so I am working with that. I think I am recycling, although, I believe, now, there appears no other choice. I am making objects that look beautiful, that have function.

I open up the vision of everyday, but to that which don't usually see in our daily life. What I make are images of everyday little things that I notice, which then become important for me at a point where the previously unnoticed becomes noticeable.

My artwork reprocesses trash, rubbish or litter the mass, industrial product of our daily life, at a point where I find that 'waste' invokes a complex of meaning disposing powerful emotion, stemming from desire and addiction and control of everyone. "Soft drinks have been the common lifestyle in western nation for many years. Now, many people consume and drink even more than water."

The empty soft drink can provides a lot of trash. Manufactured and profitable trash that characterizes seduction, defining for us what is beautiful and what is ugly, fills us up with salt and sugar water, cold relief sweet taste and sharp memories. Yet, it is trash. Beautiful, seductive, attractive, sexy, wealthy, shining, colourful, interesting trash.

I am a collector of inner city rubble. I dig its temples, its gravesites, its trash cans, its remains. Recycled materials, soda cans in my artwork reveal time and place in urban living and lodging me, what I make in history, an archeological layer, burying me with it. It is my time, my desire and yours, my burial mound, the art works that line my tomb. Trash. I am recycling the word trash, along with the cans and creating cultural Creole.



christine thomasci







Satori and Twin Phobias

Donna Chang

Donna has directed, written, and produced a number of short dramas, documentaries and experimental works – many of which have gone to play in film festivals worldwide.

Her 16mm graduating film, 'Comfort Food' (2008) went to play in Dungog, World of Women, Dam Shorts Nevada, and is currently distributed by Propeller Shorts in the UK. Her first film as a director, 'Glory' (2007), was also funded by Metro Screen, the AFC, and Screen Australia.

She is also employed at George Miller's film company Kennedy Miller Mitchell as a production secretary, crewing on the feature animation *Happy Feet 2*.

Donna is particularly interested in creating works that explore the minutiae of the world we live in. She has a short drama script in development, and is also looking forward to creating some short experimental pieces using a Super 8 camera she recently purchased.

Donna aspires to work on the creative development of projects full-time, primarily as a director.

Donna.m.chang@hotmail.com



Daniel Portelli

I have an interest in philosophy, both east and west, which I incorporate into my conceptual music. My music also reflects a combination of eastern and western influence. With a multi-disciplinary aesthetic,

I have an interest in collaborating to extend my music and philosophy into other mediums such as dance, calligraphy, poetry and film. For me, composing music and improvisation are interconnected and both form a basis for self discovery. My works are personal explorations of form, sound, tonality, atonality and non-typical instrument combinations, to consistently push myself into new creative paradigms. I have recently performed my work entitled 'Yi' at the 2009 Australasian Computer Music Conference in Brisbane. The work involved improvisations with randomly generated sounds from computer algorithms. I am currently collaborating with filmmaker Donna Chang, working on Dao inspired sound and image works.

Daniel Portelli is studying his fourth year Music degree at the University of Western Sydney, which he intends to extend into a Masters of Arts (Honours).

Dan_portelli@hotmail.com



Satori (2009)

'Satori' is about turning darkness into light. It is a Buddhist film unified with Western thought. It brings together Buddhist 'enlightenment' and a Deleuzian 'becoming'. Enlightenment through existential dreading/dwelling expresses the East meets West philosophy of 'Satori', and this philosophy is materialised into the art practice (film, sound). It is transformative and ambiguous. The work offers a positive perception on the concept of dreading, that through a process of excessive dreading one can feel whole/enlightened/transformed. We used the philosophical concept of existentialism to execute this in the images and the music. It is a concept that we wanted the audience to consider, in order to value and appreciate what they have. This work offers no answers to the questions it poses, it asks you to explore and question yourself and what is around you in order to see past the illusions society (and what the very human condition) has ingrained in us.

<http://www.youtube.com/watch?v=5razcs5XwQA>

daniel portelli

Twin Phobias (2009)

'Twin Phobias' represents early childhood fears – the composers and the filmmakers. Water is the focus of this film, flowing from deep inner childhood fears of vast open seas. It represents water in its many forms, life giving (thirst), reflections of light, textures, as part of the Chinese '5 elements', fluidity and its affinity with nature. This work has influences from Daoism philosophy, with its connections with nature. As described by Helaine Selin and Arne Kalland in 'Nature across Cultures' "the way' is to be sought in the very vitality of nature, in the wholly natural and wholly spontaneous transformations and flourishing of the world." The connection of water is also said to be the blood and 'Qi' of the earth, like that which courses through the muscles and veins. It is this type of metaphor that we used to represent in our art form. By looking past the Western secular views of water, we are exploring water as a philosophy for the human condition, as a way of enlightenment that has personal value for the creators, drawing on their childhood phobias.

The film has a focus on fluidity and motion, which is reflected across a multi-disciplinary aesthetic notably as calligraphy, music, dance and cinema.

The second phobia in 'Twin Phobias' is eels, which is Donna Chang's (the film makers) childhood fear. Eels flow through water and have distinct movements, which are reflected in the music and imagery. We used visually abstract shapes and textures combined with visual movement. The idea linking this project to 'Satori' is to materialise the phobia of water/eels into objects (film, music) and turning the darkness of phobias into light (an overcoming).

Listening Station

Composer Daniel Portelli is showcasing his compositions over 2009. Some works include:

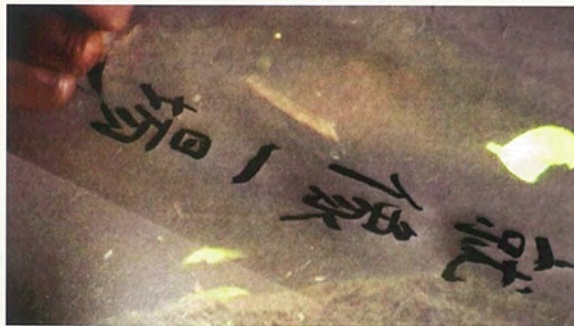
Dry Radiation (2009) - Improvisations on a prepared piano, which is processed through computer effects.

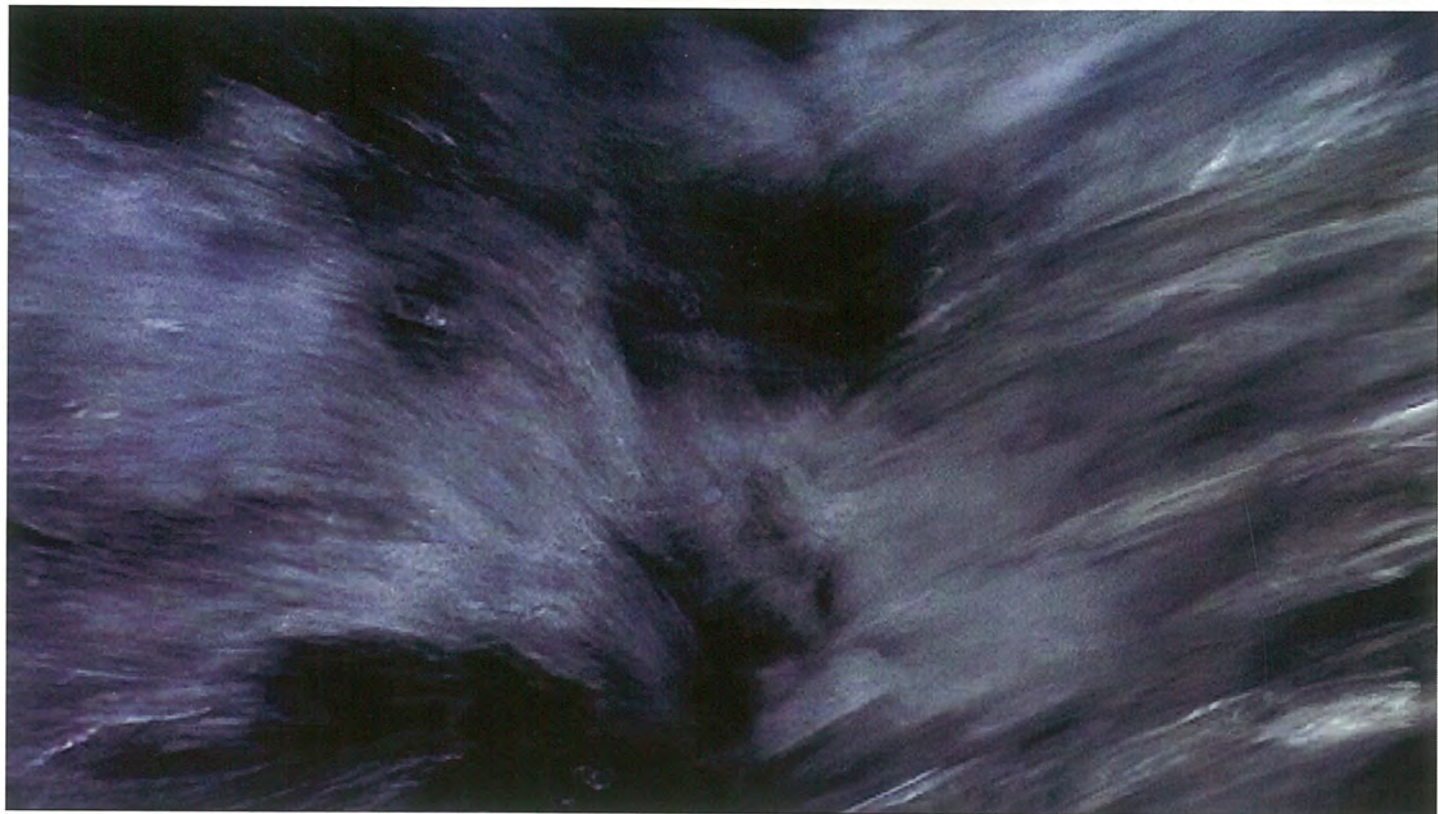
Air horn symphony (2009) - A documentary sound work involving the conspiracy of number stations on shortwave radios

Yi (2009) - a prepared guitar improvisation with an unpredictable computer algorithm using max/msp. This work was showcased at the 2009 Australasian Computer Music Conference in Brisbane.

Other compositions involve the composers exploration in compositional structures such as cyclic, palindromic and prolation canon. Instruments range from flutes, vibraphones, stings, voice, bassoon, harp, guitar, max/msp, ableton, brass, piano, percussion and voice samples.

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





Ancestry Through Memorial Sculpture

"Speaking is a technology. It holds many names, many stories. It holds brave deeds, fierce fights, bright days, dark nights. It holds beautiful women, strong men, hard metal. And because it holds brave deeds, beautiful women, strong men, it holds courage ... beauty ... strength ... resilience ... the threads and understandings of art.

Art is a technology. Make a carving, draw a design, weave in the pattern of a cloud to the edge of a blanket. It'll hold words, stories. Place it somewhere, in a box, by the door of a house, in the cupboard under the basement stairs, and it'll hold to that place, and the things that happened in that place, and the words whispered there. It will help you remember who you are."

Jonathan Meuli Shadow House
Interpretations of the Northwest Coast

My work this year has involved carving images of my ancestry onto a large monumental sculpture, similar to a totem pole. I have discovered intriguing stories about my ancestor's lives through researching family archives and accounts from newspaper articles, personal journals and descendant tree books. There are exciting stories such my great, great grandmother being held up by a

bushranger on her way to buy a wedding dress. There are stories of hardships and dealings that took place with a handshake such as my great grandfather who swapped a block of land for a team of bullocks. And then the more personal stories such as a great grandfather who wouldn't begin his evening meal without his cup of tea. After gathering the stories about my ancestors I then communicated them to Ronell Catulong, also exhibiting in this Grad Show. He drew the individuals within the story context and returned them to me. Then I took the two dimensional drawings and carved three dimensional images onto my 3 metre Ironbark tree. Each carving on the tree has a story attached to it, a story about the lives of the individuals who make up my ancestry. The personal account of discovering these stories and the accounts themselves are worthy to be shared as generational/ancestral knowledge.

My work is about keeping the stories of my ancestors alive and liberating 'hidden' knowledge into 'everyday' knowledge. By hidden, I mean information or text that is tucked away in bookshelves, boxes or on-line. By everyday, I am referring to something that may be experienced in the course of everyday living. This work is one of three works that will be situated together in my front garden, in a position that may be encountered by others, on any given day, by those simply living life. The three works, a mosaic, a tree, and my

Ironbark sculpture make up a 'generational place of exchange' where members of my family, represented within the works, may intermingle with each other through my art.

My Honours project includes different forms of storytelling. I will be creating my own oral histories that are outlined in my Honours Exegesis, whilst at the same time utilising oral traditions that have been passed down by various ancestors both verbally and written to develop my sculpture. Oral histories and oral traditions are two different forms of storytelling. Oral histories are "personal accounts of people, events, conditions, and so on observed or experienced in the lifetime of the individual telling about them".¹ Oral traditions, on the other hand, are stories that have been handed down from generation to generation (For example, "my great grandfather told my grandfather who told my father who told me").



¹ Ronald J. Manson. *Inconstant companions: Archaeology and North American Indian Oral Traditions*, (Tuscaloosa: University of Alabama Press, 2006), 95.

dolwyn naech

Imparting genealogical knowledge to following generations is an important tradition. The whole practice of genealogy as a tradition is a complex body of knowledge and can be represented in a variety of ways. Standard Western documentation is with words on paper, scripts or scrolls, and even more recently, on web-based software. There is a large association with trees in genealogy, commonly referred to as the 'family tree'. Trees, branches, sticks, leaves and roots are all linked to our mental picture of how the family grows; the embedded symbolic 'principle' of the tree is ingrained in our understanding and associations with our genealogy. My Ironbark tree will literally be 'My Family Tree'; it will provide opportunity for my children to 'mingle' with their ancestors, metaphorically speaking, everyday that they engage with it. The images will literally be ingrained into the wood, thus manipulating the genealogical 'tree' in an artistic representation. The images carved will also open up more traditional forms of knowledge impartation; that of storytelling and oral traditions, where the images will promote dialogue between the viewer and those that know the stories. The image's role is to translate knowledge from one source to another, which may be read in varying degrees by both young and old.

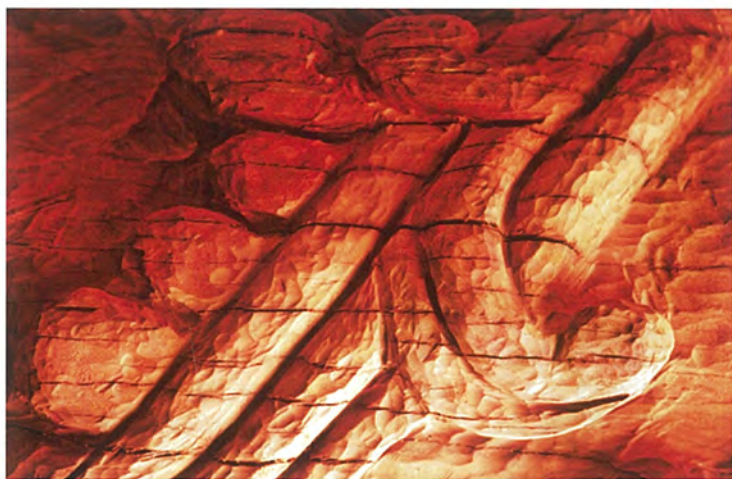
There may be significant loss to a story when it is written down. When we read from left to right in orderly rows, perhaps about a particular sequence of events, it is important to remember that each story has been transformed into words for the reader when it is perhaps more intended

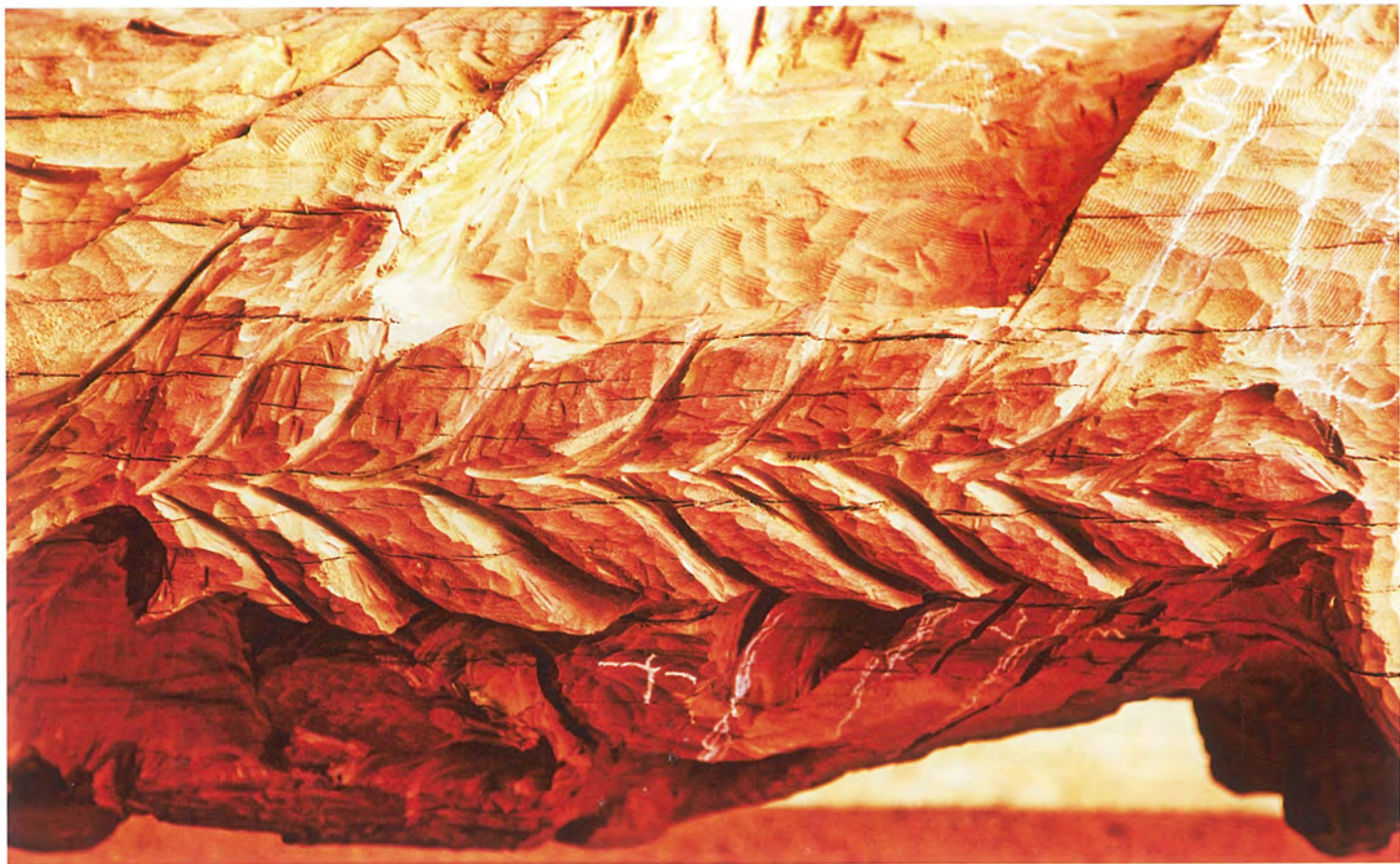
for the listener. When listening, we are privileged to the storyteller's accent, the flare in their vocabulary, their humor, their facial expressions and their body languages. Stories take on a complete different translation when written down. Subjects and places may stay the same, but the raw and emotive translation of it is very different.

It became evident to me that personal identity and complex networks of kinship and associated affiliations are established when researching and acquiring genealogical knowledge. My genealogical quest is generating ideas of personal, familial, and cultural identity which also positions itself in a state, national and international location. Discovering and uncovering genealogical facts often include obtaining information on places – family homes, places of settlement, farms, streets or a village that can be claimed as a point of origin or family location. My family, on the paternal side, comes from a Greek Island called Hydra. My personal journey of pursuing an interest in my ancestry is unlocking an assorted array of emotions. The journey has encompassed the pang of death, the grief that grips and makes it so hard to press on, yet at the same time, I have been excited to share my work and been inspired to continue on. I have found myself reflecting on place, my place and others, on personalities, on embodied yearnings for connection, on intersections with character traits and wider cultural processes. Then I found myself torn between wanting to work on my sculpture and also elaborating on

theory, being challenged to do both. I have been energised by my discoveries and thrilled at the possibilities. The experience of making this sculpture has shown me how to love and how to appreciate. It has shown me how to honour and how to identify. It has allowed me to explore my own personal sense of identity and also those of my ancestors. It has provided the opportunity to learn new skills and push my body beyond what I thought was possible. It has enabled me to instill lessons of commitment, generosity and faithfulness to my children and to myself. It has provided opportunity for me to learn to be more resilient, more gracious and more understanding of family character traits that were once annoying and intolerable. It has allowed me to educate and pass on familial stories and attributes to other members of my family. It has opened the means to discover possible links with individuals in other nations and also find long lost relatives that live in Australia. It has shown me the value of oral tradition, oral histories and storytelling. It has enlarged my understanding and charged my imagination. It has allowed me to bring family members together through my artwork. It has been the journey of making my Ancestry Through Memorial Sculpture.

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Little Fancy

The work presented is based on articulating ideas surrounding fantasy, particularly the role fantasies take during the awkward and sometimes difficult transition between childhood and adulthood. I am interested in ideas surrounding innocence and the abandonment of childish behaviour with age, and the expectations of society for children and adults to look a certain way, to think a certain way and to behave a certain way. The work examines these expectations and brings their validity into question. How often do adults behave like children and how often do children behave like adults? Is there something to be said for mixing and matching some of these behaviours up a bit? The work is largely focussed on looking at the idea of adults behaving like children; it is one thing for a child to carry their favourite doll with them everywhere, something totally different for an adult to do the same. On one side this can be seen as being very sad, quite pathetic and even creepy, but to look at this sort of behaviour with a sense of whimsy and as being something that is socially liberating might also be valid. For some reason ideas surrounding gender (particularly the transgender arena), also seem to keep popping up in my mind when I begin to write about such things. Grayson Perry is a wonderful example of an artist who explores this area in his practise.

As with previous works I have done the work I am now presenting has taken on the form of an interactive installation with the inclusion of live and digitally based performance as well as sculptural elements. In this sense the work, the work has also become an exploration of the relationships between these apparently discreet mediums and how they can be brought together effectively to create works that are highly sophisticated and that engaging to the audience and to the artist. (If I don't find my own work engaging how can I justify making it?)

My works are the result of a process that begins with images that I form in my head of possible expressions of my psyche and the world that surrounds me (at times a world that is imagined).

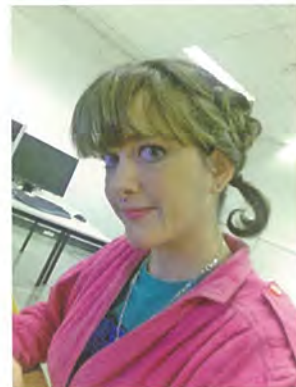
The first key image that came to mind is that of a soft sculptural form, or a number of these forms. These forms hang from the ceiling, large and rather shapelessly, high above the audience, looming like strange clouds or physically solidified dreams. They are made up of numerous smaller soft sculptures that are tied and fixed upon each other with masses or rope, stringed beads, netting and the likes. These smaller soft sculptures all hold their own particular forms, characteristics and qualities, there may be masses of them but each piece is made individually, with varying levels of care and consideration. Some take on the form of creatures and characters created from patterns sourced in art and craft books while others take looser forms, becoming slightly more unique little fellows. Furthermore plenty remain shapeless, disfigured and/or without "special" features. Among these fabric based objects and creatures there are also a number of other strange and exciting forms, as I follow my whims and am carried into other areas of artistic discovery.

ehony secombe

The next key image or idea is that these large looming forms begin to "drop down" from the ceiling, smaller clusters being hung lower, falling like heavy drops of rain and then having others forming strange puddles on the floor beneath them. As part of performative nature of this work these puddles expand and flood further out, while I as the performer become further emerged and drenched in these drops as the work unfolds and takes shape. With this there are also possibilities of audience participation, where the audience contributes to the work by making/taking pieces in the work. (Although this is not a make or break aspect of the work, rejection of participation is just as interesting and relevant to the work as any more enthusiastic participation is).

Digital Image based aspects of the work are presented as three monitors playing variations of the same or similar material: poetry readings. Dressed up like a dolly doing tea partys with stuffed toys and mud pies. Dressed in killer heels with big hair, a pretty dress and vampish looks, and peeing on a watermelon with a fake drink bottle penis painted pink. Fabrication of sculptural work and similar such images resulting from indulging in some of my stranger fancies. These monitors presented on the floor; amongst the "puddles", as if to be view by the children that we once were and could be.

Then comes the connection of these images and ideas and formations of further meaning in the work. The work becomes an exploration of creativity, identity, society and politics... Rain falling like the collapse of support for arts in Western Sydney, flooding out like the building I never quite got to complete my studies in (and the building we were moved to). Facing these things with a child like indifference and determination to move onwards and upward.







Hydrodynamic

I am a contemporary electronic artist, focusing my skills on visual and sound elements and their relationships to the audience's perspective and its interactions within the real world. I have experimented with a range of different mediums such as painting, clay, installations, print making, projection, photography, fractals and of course video editing and sound composition.

I work with a variety of editing software from video editing to sound production and photo manipulation trying to familiarise my self with a range of different programs and techniques to not limit what I can actually do.

I have a musical background in piano which is used in producing both complex and simplistic scores while experimenting with electric guitar, the violin and synth, focusing on a more contemporary use of soundscapes, ambience, experimental and creating unique samples, I find this to be aesthetically pleasing being able to manipulate simple sounds and create many different timbers out of them extensively researching the possibilities that can be created, two main aspects I draw from this which I hope to portray in all my works is to create something with unique properties which is both technical and pleasing to the ears and/or watch in the case of video, and being able to explore these programs on offer to create a work....

"Water has no taste, no colour, no odour; it cannot be defined, art relished while ever mysterious. Not necessary to life, but rather life itself. It fills us with a gratification that exceeds the delight of the senses." – Antoine de Saint Exupéry

Water in this concept is the bringer of life, the starting point of life through evolution, growth and creation. Exploring this concept I chose water as the sense of the primordial soup and from there my piece began to form and take shape. I explore the beauty of its ebbing and flowing, and make use of its texture as a sole focal point, by exploring the element of water and the depiction of the manipulation of motion.

The video is broken up into to main parts running along side by side, one will be macro recordings and two is the study of human motion, similar to the French movement Parkour which concentrates on boundaries of the physical world which are bypassed with gymnastic and athletic skill of the 'free runner', the ideals of the body's movement as an elegant and graceful skill in its most basic form. A few concepts to promote these ideas are the submersion of water, with the added pressure slowing down a single movement can increase the graceful nature of movement. On the same note, water decreases weight as apposed to mass, allowing an unnatural aesthetic quality to this concentrated perception of the human body.

The Macro images are of the dispersion colour in water, slowing down the image to view the reaction that occurs and the unpredictable aesthetic movement of adding coloured dye to water creating an almost fractal like reaction. These images will look almost like a still image at points although they will be moving only very slightly to show more of a molecular level and also showing the individual movements.

As the theme of the piece is water and slow tranquil movements, the sound in turn will be soft and more of a slow moving composition. Involve in the sound composition is Tibetan bells, synthetic strings, recordings of sounds underwater or just manipulate these sounds so their slightly muffled, piano and simple drum beats

The audio takes the foreground, musically signifying and supporting the conceptualised idea of liquid and texture. I have used the technique of the canon format in layers repeats the piano score creating a constant where viewers will observe the subtle changed in what is being heard. When it pulls away and changes you relate what happens with the visual effect of the colour and motion changing, but its texture remains the same.

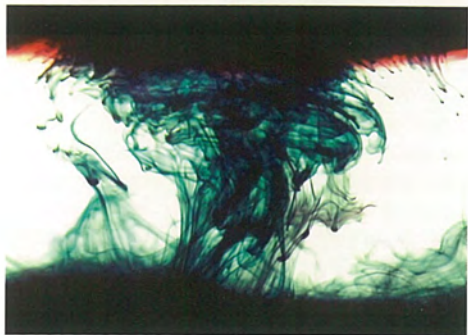
erica middleton

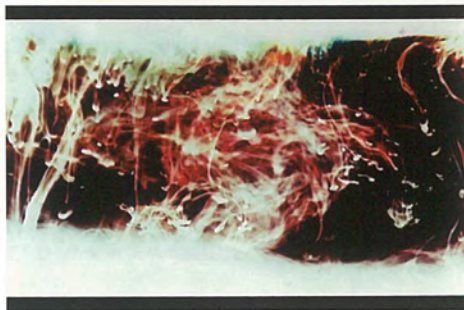
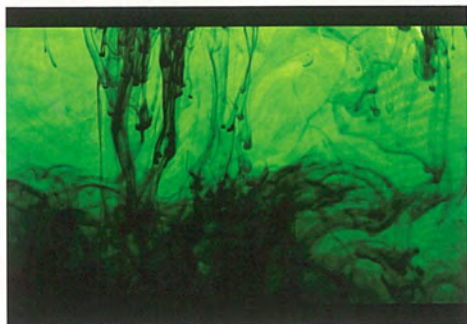
The composition is based in the Minor scales, and natural variations. The minor to me, is aesthetically pleasing audibly and emotionally. Also incorporated is theatrical build ups and a slow paced tempo. The piece starts out very minimal, with the bowls ringing gradually picking up more timber and substance as the piece goes on which, as well as calming abstract sounds to creating an ambient atmosphere, as it continues the strings will be brought in to create more substance the connection of the sound to the video will be apparent as involved is muffled noises, spoken word and water sounds. In the hope to create a 3d environment involving the viewer.



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Never mind the media check out the work.

With the development in technologies come the advancements in media. Media is all encompassing and yet, some media can still find themselves thought of as irrelevant. This is becoming more prevalent in our 'I want it now' consumerist society, the self-perpetuating plague of the 21st Century. All media are valid in art and in the following edited extract from my Honours Thesis I discuss two mistreated mediums, photography and painting.

In the early days of photography some observers feared that it would compete with the work of artists, signalling the 'death of painting' and condemning them to the realm of the impoverished. Many disagreed with this, with the 19th Century American landscapist, Thomas Cole, arguing, "... the art of painting is creative, as well as an imitative art, and is in no danger of being superseded by any mechanical contrivance."¹ Delacroix and Courbet also considered that photography would not supersede painting; in fact, both became noted users of photography in their painting practices. In Victoria Reichelt's view the declaration of painting's death wasn't announcing the end of painting per

se, but actually declaring that it would no longer be relevant.² Another view of this is Arthur C. Danto's, who considered that the 'Death of Painting' was only an end to the "historical way of thinking about art,"³ which permitted an increase in status of other art media to a point of equality. Painting now had to extend itself, not on its former aesthetic level, but on philosophical and conceptual levels, to have any relevance.⁴

Yves-Alain Bois's discussion of the 'Death of Painting' in *Painting: The Task of Mourning* (1986) is reflective of abstract painting's own propensity to seek its own apocalyptic myth, which is deemed to have instigated the death of abstract painting.⁵ Douglas Fogle uses this essay in his catalogue for the exhibition *Painting at the edge of the World* to discuss the emergence of the group of painters whose referencing of mechanically produced

media, i.e., the photographic image, verifies painting's continuum. It also establishes that industrialisation's mechanical reproduction led to the commodification of art. Art lost its mysticism as its value became commodified, which made art dependent on its "rarity, authenticity, uniqueness, and the law of supply and demand."⁶ The commodification of Modernist abstract painting led to a decline in status that paved the way for the emergence of such cross-media art genres as video installation and painting that is orientated to photography. It was this latter form that took art away from the purely abstract, back into more figurative and representational forms of art. What this means is that just because a style of painting is no longer popular, doesn't mean that painting is finished. As Bois argues, it's like a chess match, a game may be over, but there are plenty more games before the match is over.⁷

Fogle offers an interesting observation on the continuum that is painting. Even though "figuration, abstraction, portraiture and landscape"⁸ figure prominently in painting, it

2 Victoria Reichelt, "Painting's wrongful death: The revivalist practices of Glen Brown and Gerhard Richter." (PhD thesis, Griffith University, South Brisbane, 2005) 9. <http://www4.gu.edu.au:8080/adt-root/uploads/approved/adt-QGU20060901.143140/public/01front.pdf>. (accessed 04/03/2009).

3 Reichelt, "Painting's wrongful," 18.

4 *ibid*, 18.

5 Yves-Alain. Bois, "Painting: The Task of Mourning," in *Painting at the Edge of the World*. Ed. Douglas Fogle, 30 (New York: Distributed Art Publishers, 2001).

6 Bois, "Painting: The Task," 35.

7 *Ibid*, 40.

8 Douglas Fogle, "The Trouble with Painting," in *Painting at the Edge of the World*. Ed. Douglas Fogle, 8 (New York: Distributed Art Publishers, 2001).

1 Van Deren Coke, *The Painter and the Photograph: from Delacroix to Warhol*, 1972 ed., (Albuquerque: University of New Mexico Press, 1964) 7.

is not confined to these genres anymore. As the edge of the canvas becomes blurred, artists today apply the philosophy of painting to these genres and they also apply it to the photograph.⁹ Painting has this never-say-die attitude and the increased focus on it through the philosophy of painting illustrates this. Painting has been plagued by the notion of its on-coming death since photography began in the 19th Century, and its longevity is only due to the transformations that it has gone through in relation to other media.

Every time someone declares the on-coming death of painting, it re-emerges with a great regularity. As Fogle declares, it appears to be "dead yet very much present, and strangely lacking the rigor mortis."¹⁰ The problematic here is not the death of painting per se; it is the notion that when some new mode of technology is put forward the way to bring attention to it is by declaring its predecessor dead, in the hope of everyone else agreeing. The philosophy of painting, however, is instilled within us at a very early age as a response to what is around us. As children, we are given paints with which we automatically paint pictures, on paper, on walls and even on ourselves. It is a natural, inherent response to our environs, which creates an extension of the philosophy

9 Fogle, "The Trouble with Painting," 8.

10 Ibid, 14.

of painting that goes well beyond the medium to where it becomes an intrinsic part of our psyche of everyday life.

To abandon a medium is to abandon complex cultural associations. "Mediums are structures of convention... and the threatening structures loss is of an accumulation of associations and of knowledge – the loss that is of history itself."¹¹ Fortunately, conventions are open to development and modification, such as those forced by social change, which allow the formation of different perceptions and narratives. These changes, or shifts, have introduced 'fluidity' between media. One medium can imitate another and artists have always demonstrated an interest in testing art's conventions, to test the mediums limitations and the relationships that both the artist and the conventions have with the medium.

At the time John Berger wrote 'Understanding a Photograph,' in 1974, photography was still not considered to be a Fine Art. This was because it was not out of reach of the public and, therefore, lacked the mystery that surrounded a work of art. As it is mass-producible it is not a rare commodity, like a painting or sculpture is, and so, photographs were

11 Craigie Horsfield, "World and Word," in Relation, ed. Catherine De Zegher, 63 (Paris: Jeu De Paume, Lisbon: Fundacao Calouste Gulbenkian, Sydney:MCA, Belgium: MER, 2006).



seen to have next to no value as property.¹² Berger argues that the mistake, here, lies in the categorising of things as art by relating them to the creation factor, which narrows the parameters down to only man-made objects being art. He considers that we should look at social function as a better way of classification. This would open up the field and allow photography to be appreciated as an art form.¹³ John Hilliard reinforces Berger's argument with "[a]rt encompasses [a] wide range of concerns, from the purely intellectual to the purely sensual, and both photography and painting/sculpture are potentially employable throughout that range."¹⁴

As a further development of the genre, digital photography poses a different challenge. William J. Mitchell refers to now as being the post-photographic era "...in which photography and digital technologies are remediating each other."¹⁵ The manipulation of the digital photograph confirms it as a remediator of the traditional photograph, but along with this remediation we have developed

a sceptical approach to photographs, because of the possibility of their alteration. Interestingly enough, this does not seem to be the case in photographically-driven painting, even though as artists we are editing and manipulating the photograph's image to create a painted image that expresses our intensions. There appears to be an accepted imposed reality, which is in contrast to the traditional photograph's I-see-everything reality. As one who now uses a digital camera I have to wonder with the distancing from the truth and reality that is inherent in digital imagery, if it will become too extreme for the genre to survive or if it will just evolve into another genre?

In 1972 Rosalind Krauss, suggested that "Within each room the individual artist explored, to the limits of his experience and his formal intelligence, the separate constituents of his medium."¹⁶ This is still applicable to artists today, no matter which medium an artist is working within. Not only does it demonstrate why art is an ever-changing process, we realise how its evolution can take place as such things as social experience, degrees of education and cultural complexities are introduced as it submits itself to the powers of everyday life.

12 John Berger, "Understanding a Photograph," in *Classic Essays on Photography*, ed. Alan Trachtenberg, 291 (Connecticut: Leete's Island Books, 1980).

13 Berger, "Understanding," 292.

14 John Hilliard, "The Pornography of Art (Extracts)," <http://fimk.ismennt.is/johnhilliard.htm> (accessed 8/8/2009)

15 Jay David Bolter and Richard Grusin, *Remediation: Understanding New Media* (Massachusetts: MIT Press, 2000).106.

16 Rosalind E. Krauss, "A View of Modernism," in *Art in Theory 1900 – 2000: An Anthology of Changing Ideas*, ed., Charles Harrison, Paul Wood & Jason Gaiger, 977 (UK & USA: Blackwell Publishing, 2003).



I MAKE THINGS. I AM A MAKER. I MADE IT.

"...performance of a routine presents through its front some rather abstract claims upon the audience, claims that are likely to be presented to them during the performance of other routines."

— E. Goffman
The Presentation of Self in Everyday Life

22 sts/24 rows = 4 in stockinette st in stockinette stitch
CO required number of sts onto a dpn. K all sts.

Next Row: Instead of turning the work around to work back on the WS, slide all sts to the other end of the needle, switch the needle back to your left hand, bring the yarn around the back of the work, and start knitting the sts again. After the first 2 sts, give the yarn a sharp tug.

Repeat this row to form I-cord.

purl two rows at the end of the front piece, then start decreasing (k2tog) one stitch before the end of each needle, essentially reversing the front shaping. Stop when you have 12 sts left. Cut the yarn, leaving a LONG tail. Thread the tail through the remaining sts. You can then stuff it through the hole and draw the stitches closed.

Using larger needles, CO 3 sts. Work 2 rows of I-Cord.

*Work one more row of I-Cord, increasing as follows: kfb in each st. 6 sts.
Divide sts between 3 double-point needles, in preparation to begin working in the round. Place marker in first stitch.

Next Round: [K to last st on needle, m1, k1] around. 3 sts increased.

Repeat this round 19[21, 25, 27, 29] times more. 66[72, 84, 90, 96] sts (22[24, 28, 30, 32] sts on each needle).

P 2 rounds. BO all sts.*

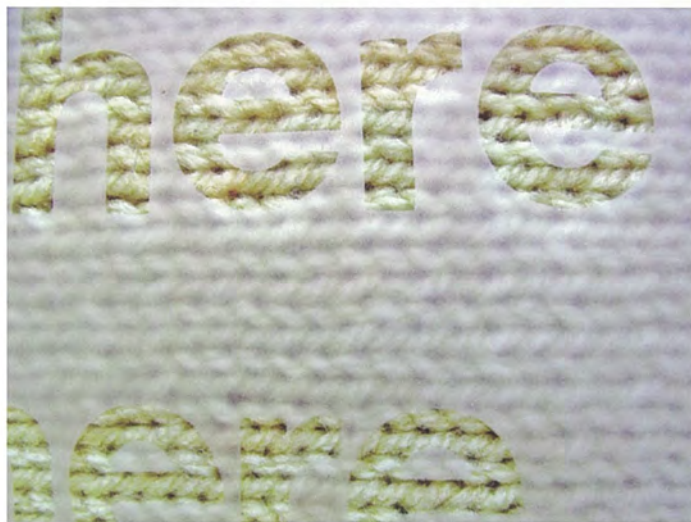
Using smaller needles, CO 3 sts. Work 1 row of I-Cord.
Work from * to * as for Outer Piece.

With wrong sides together, sew edges of pieces together, leaving a space open for stuffing.

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Ever since the existence of the human race, there have been stories of fights, battles, and wars. This has been turned into legends and tales for the world to hear. Legends of heroic men seeking for power, domination, hunger for control and for the whole population to come subject to their authority, and tread them on underneath their feet. These stories have been turned into blockbuster Hollywood movies that have impacted the show business. Movies such as *Black Hawk Down* (2001), *Saving Private Ryan* (1998), *Apocalypse Now* (1979), etc. But it's nothing new in the movie business. War movies exist for nearly a century. Films were recorded in black and white. Films such as *The Big Parade* (1925), *The Bridge on the River Kwai* (1957), *The Great Dictator* (1940), *To Have and Have Not* (1944), just to name a few. These movies all have something in common. That is, there is a good guy and a bad guy in the story, yet in real life, in real war, there is neither good guy nor bad guy to complement the good that seems to exist, because, "War is when the government tells you who the bad guy is." Yet, not only is there violence and war in movies, but even in a more ancient form of medium. For example, these can be seen in the ancient Assyrian reliefs of kings, sculptures of battles and victories, and of their enemies being defeated. Even throughout the middle ages, the medieval times, and the renaissance, when the walls of palaces hung war tapestries of great battles and wars.

This reminds me of an Assyrian folkloric proverb that states:

אֵת הַיָּמִים שֶׁלֹּא הָיוּ מִלְחָמָה בְּהַיָּמִים הַהֵם.

Which translates to:

"When a stupid leader rules, the world goes up in flames". This project has been based upon Albert Einstein's quote that says, "So long as there are men this world there will be wars", and Plato's quote that states, "Only the dead have seen the end of war".



It is in our nature that we succumb to violence, and exercise that fact whenever we are in need of protection, defence, or offense, or mixed emotions such as grief, anger and sadness. Men have started wars for political reasons, for greed, and for world domination. Yet, these possessions are not eternal, so that leaves the war as being futile. In this project, a world has been created, and the world goes up in flames whenever a human presence is evident in the space. Because whenever there is human existence, there, there is no peace but war, mayhem and chaos, but when the person stops moving or leaves the space, the world goes back to normal. We can come to that conclusion, even though the animals still fight, which is part of the circle of life, yet they do not appertain to the larger scale of devastation of life and society, but rather fight for survival. Whereas humans, we

nemos youkhanios

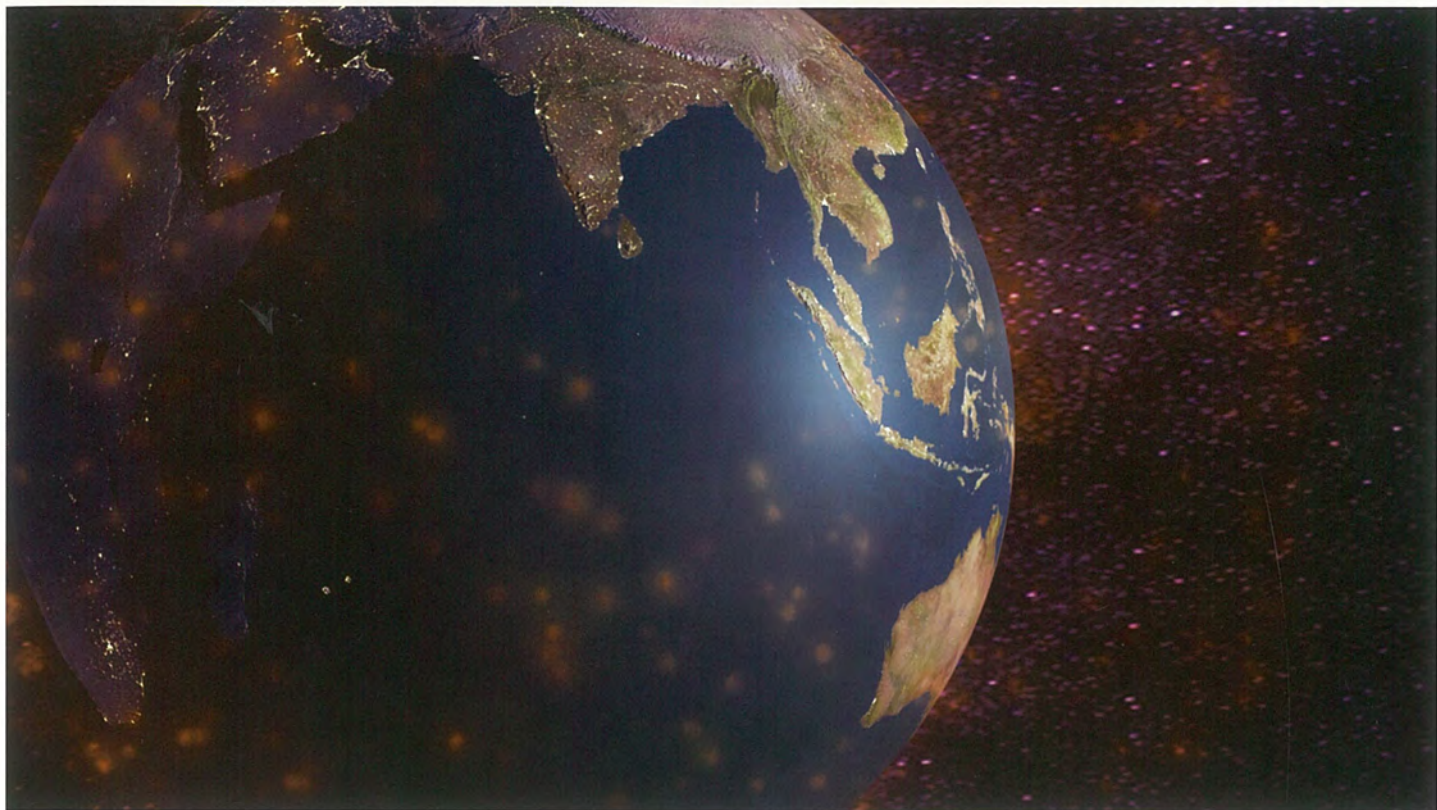
do much greater damage to a much larger degree, especially with war technologies advancing, and doing much more greater damage. As Mohandas Gandhi has said, "An eye for an eye only ends up making the whole world blind", are we blind yet? Can't we see what war can do? Can't we see where war leads us? Only to chaos and despair. But in some cases, war is useful, for defence's use only. Imagine a world without war, without violence, without anything that harms or threatens our lives. That is a dream that most of us dream of having, but until that dream comes true, looks like wars will still exist, violence will still be the method we will resort to.

Nenos Youkhanis

Nenos Youkhanis is an Assyrian, born in Iraq in 1987. Due to the political situation in Iraq at that time, his family migrated to Turkey, along with many Assyrians. He moved to Australia in 1995, after living in Greece for two years. Nenos hopes to complete his Bachelors of Electronic Arts, and commence his Masters of Teaching (Secondary) and to start his teaching career.







Rejuvenated Coma

Rejuvenated Coma are works that explore the condition of plants in relation to humans. As an artist, what I'm interested in portraying stems from the way our bodily structure and natural plant structure mimic one another, and as we look closer we can find features bearing similar fundamental characteristics in form, shape, structure and functionality. It's certain that we rely on plants heavily and the connection between plants shared with humans was an idea that I felt compelled to explore deeply. Given that fascination with both botanical and human anatomical drawing it became 'natural' for me to combine both and see what occurred.

The notion of nature reclaiming itself against a machinic, manufactured world endlessly interests me, made emphatic in the wake of all the natural disasters that have occurred globally in recent times. Manifest throughout my work plant types regaining stature, vigour, triffid-like and overwhelm everything that stands in the way. We are now confronted with the effects of climate change, it's surely happening. My work is concerned with humankind's plight as natural resources diminish, plants take hold, they think and take over the organism we inhabit and that we industrial, modern humans, fail, so that each work I make embodies a different aspect of this same idea, full of fear and wonder – awe.

Whilst my work directly expresses my feelings towards this global crisis and that concerns so many, particularly, it seems of my generation, I suspect that I'm depicting our demise and my own amongst that, and we should be allowing nature, not 'civilization', to take its course so that it might absorb what is left of me. This is a serious cycle of life, morbidity and rejuvenation thematic, to awake within or from a coma, necessary within my art practice and it is an art that is no more than a process of continual growth for me; vegetation I am becoming, a plant with rhizomatic ambitions, I find myself easing outwards and down and along spreading out more roots discovering truth and meaning in depth and soil.

I feel a power tangible, aromatic and common to all of us, control of our environment begets responsibility; we manipulate the land into hunting ground, feeding bushes, farms and properties, then 'scape' followed by waste and finally, desert, no animal and no plant. Now, we must change how we interact with earth and water, we can't change nature except to destroy but never improve, certainly not on the scale required. Question is; can we rescue what's left after what has been done?

I need to demonstrate, to indicate, to mark nature, reclaiming mammalia, marsupial, reptilian, avian, ichthyoids and insecta amongst the undergrowth, grasses and trees, rivers and oceans, mountains and plains, desert and jungle, only to recognize now the plant world needs to obliterate humanity in order to survive. My art practice seeks peace in a macabre, quiet struggle on the forest floor in the rain and flashes of sunlight, to the death. I keep drawing, marking, scratching, picturing it - it's all I can do for now.

ronell catulong



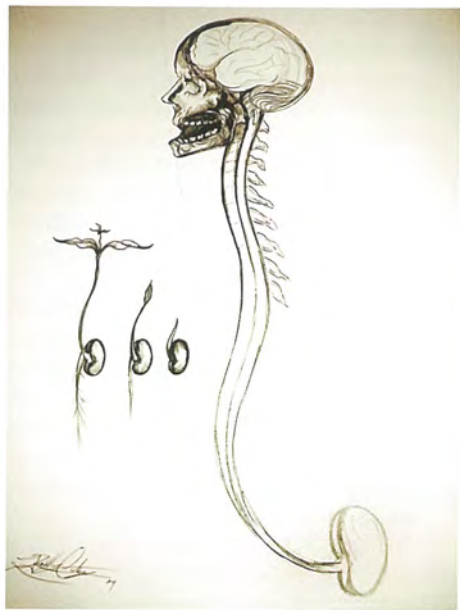
Past Group Exhibitions

Fairfield City Library Youth Week Art
Exhibition, Fairfield, 2000

Year 12 HSC body of work, Fairfield
City Museum, Smithfield, 2004

'Untitled', At the Vanishing Point Contemporary
Art Gallery, Newtown, 2008

'The Twenty-Seventh Letter, University of
Western Sydney, Kingswood, 2008





请把我的歌带回你的家
请把你的微笑留下
明天
明天这歌声飞遍海角天涯
飞遍海角天涯
明天
明天这微笑将是遍野春花
将是遍野春花
when you go back home please take my song with you and leave your smile here tomorrow this song will be heard every corner of the world tomorrow this smile will be flowers blossom in springtime all words sounds are onomatopoeic all written words are ideograms hear this word elbow el-bow L bow the shape of the L as it bends a supple hinge as a bow the world is dense and full of meaning so that language any language when it rises is always a flood of poetry overflowing with puns metaphor jokes and rhyme as well as the very best in lyrics as the universe is teeming with radio static shaping voices like mine and this from the ether and stars illuminated by light from the cracks and edges of frayed space and is perfection in waiting this is nature of things and we have forgotten that 望天门山李白天门中
断楚江开 碧水东流至此回
两岸青山相对出 孤帆一片日边来
mount heaven's gate viewed by li bai breaking mount heaven's gate the great river rolls through blue billows eastward flow and here turn to the north from both sides of the river thrusting out green cliffs leaving the sun behind a lonely sail comes forth the word optic is fitted with all manner of microscopes and telescopes as well as lenses and spectacle frames think of the word eye it has two eyes either side of a nose look can you see eye two eyes 水

是眼波横山是眉峰聚若问行人去
哪边眉眼盈盈处 ripples are like glances of a young lady mountains are like eyebrows if you ask where I am going to a place where there are glances and eyebrows now consider the word bird spoken as we write the word bird the spoken bird takes flight into deep woodland any truly multilingual mind does not consider itself skilled in two or more languages rather it just reacts in the midst of one very big forest of language 松下问童子言师采药去只在此山中 云深不知处 he asked the boy beneath the pine tree where is your hermit master now collecting herbs in the mountain perhaps a place beyond the clouds and so in the fold of the mountain above the clouds as little monks and chattering birds know within a cave lives the man who killed a snow leopard there are animal spirits here and healing herbs grow on the ground and between the edges and cracks of frayed rocks also this word cave has a cave already in it c-ave more than symbols this language English being used here this portable package of twenty-six elemental signs delivers the code of power and control a cipher so easily cut into stone and type maintains status and pretension as lingua franca as urdu is the persian word meaning army delivered as an invasive language imposing unification conquering disparate tribes and vernacular to north-west india so latin of the roman army and church pacifies and colonises its north and west marching east and south in grammatic continuum 自行车是 bike 前加 motor 变摩托 car 的名字是轿车 truck

专门来运货 everyone wants to climb aboard and speak english it is currency technology and a modern economic miracle but it's a truck transporting its burden of conceit and between the cracks and edges of a frayed compass is forever engaged in war with itself to clip the wings and beak of the spoken bird cannot change its siren flight a mother song a long gaelic tongue as long as the han tongue propelling the imaginary tale the poetry and the spoken bird upwards as the prevailing wind between the cracks and edges of frayed empires and the celtic and the han arts before everything and is perfection in waiting this is the nature of things and we have forgotten that beannachd beannachd gaoth foghair duilleagan air an tuiteam bainne na ciche dha failleanan earraich blessing the blessing of the autumn wind fallen leaves mother's milk to the shoots of spring 落红不是无情物 化作春泥更护花 fallen petals are not ruthless for they will be fertilizing new shoots in spring

望天门山李白天门中
断楚江开碧水东流至此回
两岸青山相对出孤帆一片日边来

daavid aubbbv

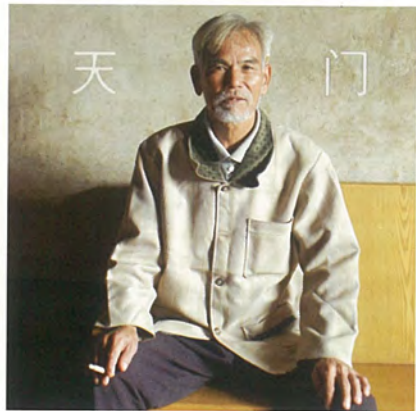
David Cubby

David Cubby came to Australia, initially, in 1974 and has a Diploma in Art and Design (Honours) from Brighton Polytechnic, UK, a Post-Graduate Diploma in Photography from Sydney College of the Arts, and Master of Fine Arts (Media Arts) from the College of Fine Arts, University of NSW. He is currently completing a Doctorate of Creative Arts at the University of Western Sydney. He has taught and/or researched at Charles Sturt University, UNSW CoFA, University of Newcastle and UWS as well as guest lectured at various institutions internationally having exhibited widely and regularly since 1972. Recent exhibitions include Spectacle Project, UWS AD Gallery, Brenda May Gallery, Sydney, Aurora Festival, Parramatta 2008/9, Finalist, Citibank Photographic Portrait AGNSW, Not Quite the Sydney Opera House, Museum of Sydney 2005, Somewhere Else at Phototechnica Gallery, Sydney 2003 and Australian Definition at Shenzhen City Gallery in Guandong Province, China 2000. Cubby's work is held in numerous public and private collections including the Art Gallery of NSW, the Powerhouse Museum, Sydney and Fuji/ACMP Collection 8.





everything



world



elbow



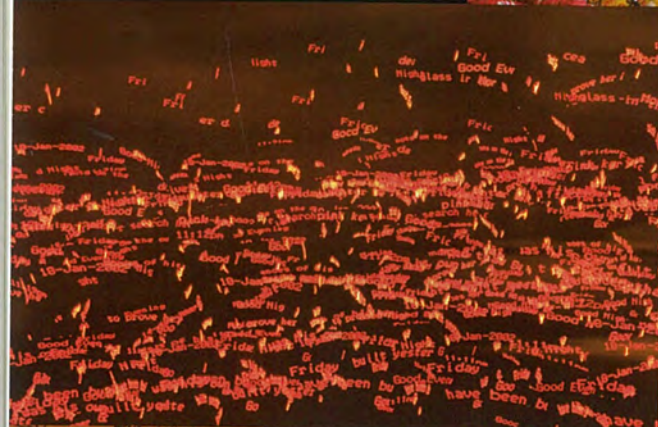
optic



modern



control



Artists

Amanda Hunt; Bachelor of Electronic Arts

Amy Lin; Bachelor of Fine Arts

Ben Patterson; Bachelor of Electronic Arts

Brooke Page; Bachelor of Fine Arts

Christine Thomassian; Bachelor of Electronic Arts

Daniel Portelli; Bachelor of Music

Ebony Secombe; Bachelor of Fine Arts

Erica Middleton; Bachelor of Electronic Arts

Jemima Aitchison; Bachelor of Fine Arts

Nenos Youkhanios; Bachelor of Electronic Arts

Ronell Catulong; Bachelor of Fine Arts

Delwyn Paech; Bachelor of Fine Arts (Honours)

Gary Makin; Bachelor of Fine Arts (Honours)

David Cubby; Doctor of Creative Arts

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