

UNIT.38

2005 GRADUATE ART SHOW • CDU SCHOOL OF ARTS & HUMANITIES

CHARLES DARWIN UNIVERSITY

Casuarina Campus

School of Creative Arts and Humanities

11th - 25th November 2005

CHANGE YOUR WORLD.  CHARLES DARWIN UNIVERSITY

UNI-38

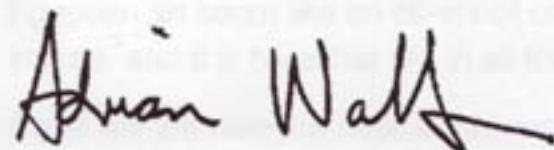
With the opening of UNI-38 the Art and Design building at Charles Darwin University will again be converted into an innovative arts space where the work of talented emerging artists will be exhibited for the Darwin community to enjoy.

The exhibition features the works of 16 graduating students, including 6 mid-year graduates in 2005. The students have graduated from the School of Creative Arts and Humanities' visual arts courses. The works on display explore a diverse range of areas from individual personal reflections to political and social commentary, both confronting and uplifting.

Works exhibited cover a wide range of practices including sculptural installations, conceptual craft/art, painting, printmaking and photography, and reflect the intense creativity and commitment of both staff and students.

I hope you also become absorbed in the creative process of these artists as you interact first hand with their works and share in the high level of excellence demonstrated by all involved.

We wish them well in the future.

A handwritten signature in black ink, appearing to read "Adrian Walter".

Adrian Walter

Head of School

School of Creative Arts and Humanities

Charles Darwin University

UNI38

This year's exhibition, UNI38, showcases diverse practices; a courage of conviction energises the work, laced with originality and a sense of play.

Darwin is a town/city of contradictions and extremes. Physiologically, Darwin is remote, while geographically it is 'on top'. The evolutionist Charles Darwin never came here yet his name adorns the town. The weather oscillates from magnificent to unbearable. The population is mostly transient. Culturally the Northern Territory is tremendously rich yet many divides are still unbreached. Out of all this comes a place that is hugely fascinating and the University is imbued with these qualities. Where else is there a university with wild pythons living in its grounds?

The art school has a resourceful student body that both embraces and fights the defining qualities of Darwin. The Northern Territory is world renowned for its awesome and innovative Indigenous art, with a legacy that makes classical Egyptian art seem like an off-shoot of modernism when measured in time, and it is here that art, in all forms, thrives.

Gone are the halcyon days of universities in Australia: graduates today not only struggle with their studies but also with the rationalism of government policies. Yet, today's art students are a determined and resilient bunch moving into an occupation with no sure trajectory, where success is determined by hard work

and fresh ideas. For others, an art degree is a door to further studies and alternative pursuits.

Artists have a daunting task ahead of them. Postmodern theory has left us with a world that is hybrid and undefined with an ever-expanding grey zone. For some artists this is liberation where anything is possible, for others it is a confusing world that needs further elucidation.

The tangible visual elements of this exhibition are a crazy mix of suspended cats, knitted extravaganzas, woven figures, gravity-defying rocks, adult dolls, colourful firmaments, lattice designs, body casts, tampons, a geodesic dome and embroidery just to name a few – a curator's nightmare!

Conceptually the show is about the moods of the natural environment, a debunking of gender expectations, expressions of pure form, a sifting through of the craft versus art debate and pan-Pacific cultural insights.

I congratulate the Charles Darwin University graduating Fine Arts students. The artistic journey has been a turbulent one and these fine resulting works show inspiration and determination.

Tobias Richardson October 2005

UNI38

It has been a pleasure to work with ten of these talented students over a period of almost six months. #38 is the designation of Charles Darwin University in a recently published controversial 'Course Experience' survey by the *Graduate Careers Council of Australia*. So, in using this number as the title of their graduating exhibition, these art students are subverting it and its apparent disparaging 'list' placement! In this inventive manner, #38 has an entirely re-constructed meaning: a reclaimed 'Top End' designation! It is part of contemporary mythology that inner turmoil and difficult daily circumstances produces independent and resourceful artists of merit. The visual art students I have met in Darwin are as hardworking, resilient and imaginative as any I have met in large cities or exclusive college campuses where I have held visiting artist posts in North America. These students have a solid grasp of their vision and art historical references.

The artwork in this exhibition is drawn from a variety of image-making genres and crosses the disciplines of printmaking, painting, sculpture, fibre/textiles 'crafting' and installation practice. From individual works, grouped together, a particular dynamism has materialized which honours hybridity. Observing these emerging artists, I have seen the influences of postcolonial and feminist theory on the resolution of ideas and the construction of identity issues in this work. Graduating CDU artists are trained in handling a variety of techniques and multiple conceptual

perspectives through materials. In this way, these artists may influence the maintenance of sustainable community in a city such as Darwin, known for its intercultural society.

#38 is also the number for March 8th, International Women's Day (associated with women's suffrage and the labour movement, since 1910). While not all the students participating in this exhibition are female, this annual '3/8' celebration can be associated with this exhibition. In bringing into play the tactic of political self-empowerment by reinvigorating a label that was intended to denigrate, these students call into practice the necessity to react against perceived injustice. As such, I hope that the power of #3/8 honours these Darwin graduates in each of their future journeys. May they continue as passionate artist-researchers, contributing members of society who do not tolerate assumed 'traditional' hierarchies, such as those between persons of differing racial, ethnic, linguistic, cultural and political groups.

Lycia Trouton October 2005

Max Bowden

Bachelor of Visual Arts

Be Very Still

My recent artwork is interested in the perceptions of Western ideals. The attainment of comfort with its focus on the mediocre informs my work. I spend a lot of time observing a media-excited neurotic culture, evidenced by the postures and behaviours that we enact. The comical contrast between the causes of neuroses and their final manifestation are a central theme. These rich human dynamics can be reflected through our pets as domesticated parts of ourselves.

My work, made from papier-mâché is a mix of the *Australian* and the *Northern Territory News*, and coated in a non-toxic white acrylic.



Be Very Still
Papier-mâché and acrylic
2005
30cm x 30cm x 15cm



Be Very Still
Papier-mâché and acrylic
2005
30cm x 30cm x 18cm

Kok Wai Chai

Bachelor of Visual Arts

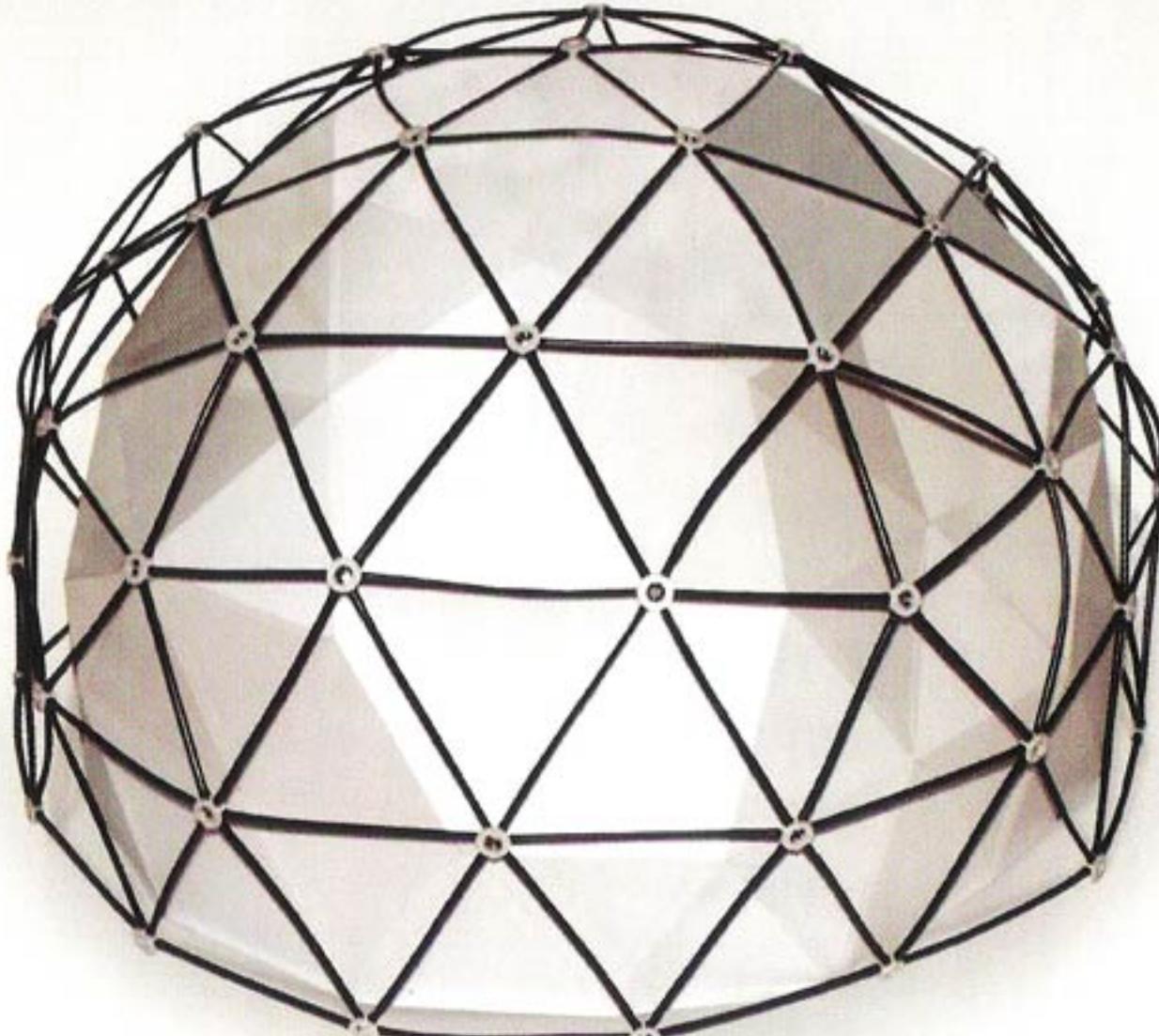
Contained Open Spaces

In today's world we are surrounded by contained open spaces. We are given the illusion that the world is one vast space for us to go out and explore, but in reality this space of the world is actually full of constraints and contained spaces. You can't always see them and up until now may not even be aware of their existence, but they are there, everywhere, creating this wonderful world that we live in. These aspects build upon each other creating layers, supporting each other and all they surround. Planet earth, the solar system, the entire universe make up these *Contained Open Spaces*: protective and nurturing and a vital part of our existence on the planet.

Your home, your garden, the suburb that you live in, each is its own contained open space. At the same time these areas mould together to form a larger open space that is still contained. Each space is unique and different, though similarities can always be found. Each space coexists creating the foundation for the other. Remove an open space and the structure will start to rupture and eventually fall to pieces.

In a rainforest, such as the Darwin Botanical Gardens, the tops of the trees create a canopy which contain the space below it. The canopy acts as a protective barrier from the sun for the smaller plants and animals. It also aids in the development and sustainability of a greater area because the leaves of the trees absorb carbon dioxide in the air and transform it into oxygen that we breathe.

By cutting down the trees, or damaging the surrounding environment, the contained spaces are no longer "contained". Without the trees, the canopy would no longer be there to protect and nurture.



Contained Open Spaces
Mixed media
2005
100cm x 125cm x125cm

Kathy Davis

Bachelor Visual Arts

Untitled

Textures, patterns, colour and repetition have always been an important part of my work, both as a designer and an artist. I work within a framework, in a balanced, controlled manner that relies on a combination of both structure and chance to communicate my intentions. My artwork aims to create an aesthetically pleasing outcome.

By working with various printmaking methods and photography I have been able to explore gestures of texture in both constructed and accidental forms. This has allowed me to draw attention to what would usually be either overlooked or unappreciated by introducing organic and/or segmented images of mundane, yet richly beautiful surfaces, such as cracks on a sign, a marble surface, a crumpled piece of paper or rocks on the road.

My work is about appreciating the beauty that goes unnoticed, as we rush through daily life.



Untitled
Prints on paper
2005
26.5cm x 27cm

Rozzi George

Bachelor of Visual Arts

Knitting Yarn #38 (About An Attempt to Avoid Meaning)

This project arose out of the need to escape the claustrophobia of conceptual art and the contemporary obsession with new media technologies such as videos and computers. Knitting seemed to be the antithesis of high art. To my mind (I'm a non-knitter from way back) knitting seemed ultimately and suburbanly banal. Something as quintessentially meaningless and useless as knitting in the NT tropics was an apparently perfect point of departure for this work. The humble textile craft is at the lowest rung of the art versus craft argument - a strangely safe place to start.

Yet, despite my most valiant escapist efforts, 'concept' or 'meaning' has proved inescapable. Even the notion of being devoid of concept is conceptual. Nothing is meaningless (double entendre intended). Through research I've discovered that knitting can even be considered a valid medium! Knitted art has been represented in such venues as the National Gallery of Australia, the Sydney Biennale and Gertrude Artspace, Melbourne. Artists like Christian Thompson (Bidjara people), Germaine Koh, Renee So, Mark Newport, Bronwyn Sandland and Annette Messenger are using the everyday technique of knitting to explore the extraordinary. Knitting's coded meanings derive from the palimpsest of significance of the world of feminine domesticity which are postfeminist concerns in contemporary canonised Western art.

During the process of my knitted journey through this piece, I've explored a personal world of meanings. I found myself crying over a child's pink knitted jacket from an Op shop. So I stitched it up and stuffed it. These responses sparked realisations about the importance of yarn in the realm of love. I've laughed about a knitted clown with a knitted bowl of ice cream complete with knitted cherry on his head! That prompted the realisation of the importance of humour in life and art. I've created weird eclectic assemblages of knitted colour and texture and stuffed and deconstructed readymade, appropriated knitted objects. These symbolise many personal and communal ideas about a multitude of issues. Like a madwoman's knitting this work traverses the surreal to the sentimental, traditional culture to popular culture, the kitsch to the minimal, craft to the conceptual, radical feminism to conservative consumer culture, from the abstract to the representational. I intend no particular meaning. Hopefully it evokes a multitude of responses. All I know for sure is that I made it with my hands and my imagination.



Knitting Yarn #38
Wool and synthetic yarn
2005
Dimensions variable

Aly de Groot

Bachelor of Visual Arts

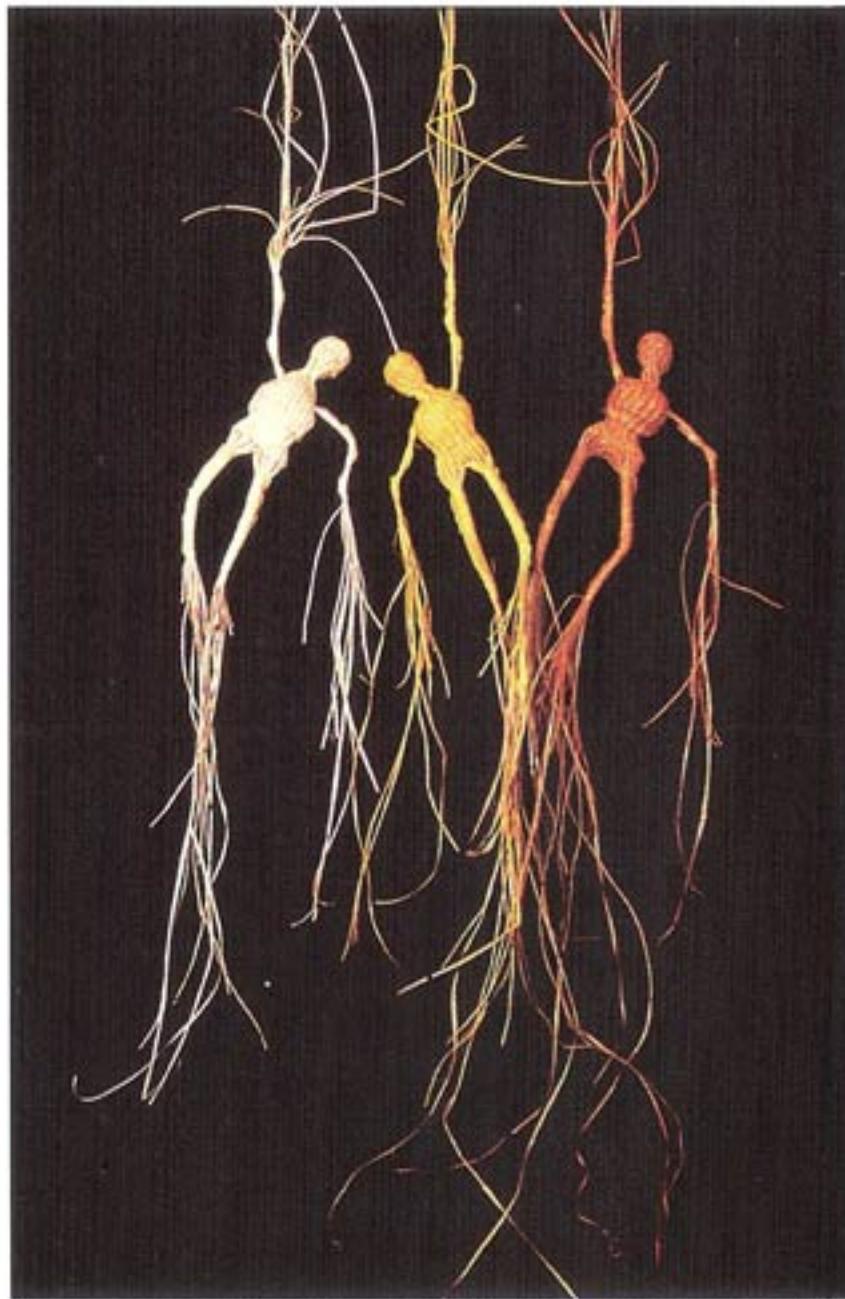
People In Nowhere

Shadows

Some people need to take a reality check...there is absolutely no room for mucking about now...why on earth can't people in the middle of nowhere have low level and intermediate nuclear waste. Brendon Nelson, Lucas Heights, 2005

People in Nowhere is my response to the federal government's overriding insistence to dump nuclear waste in the Northern Territory. The woven sculptural figures represent the people whose homes and the proposed nuclear dump will affect lives. Created from Indigenous plant materials such as pandanus and introduced plant species such as banana fibre, the woven figures represent the diversity of cultures in the Northern Territory and the fragile relationship of dependency that ALL humans have with their natural environment. The figures are suspended, representing the displacement created by nuclear testing, uranium mining, waste dumps and war.

The ethereal forms in the photographic series *Shadows* symbolise the dark shadows of Australia's nuclear past and the human suffering which has arisen from the abuse of nuclear power in Australia and the world such as in Maralinga and Hiroshima. The images create a calligraphic text in a universal language that acts as a voice for those who have suffered from the unspeakable. Dancing or struggling, the X-rayed figures symbolise the paradox of the human dependency upon that which may ultimately destroy us. They are silent witnesses from the past and remind us to make responsible decisions for our future. Are we the people in nowhere, dangling precariously and oblivious to the whispers from the shadows of our nuclear history?



People in Nowhere
Natural fibres and bush dyes
2005
Dimensions variable

Jengis J. Isdianto

Bachelor of Visual Arts

Ha na ca ra ka

It began one evening when I was sitting on the verandah ...

The wave of coconut leaves always remind me of my homeland and the fruits touch my consciousness reminding me of my traditions where people use them as offerings.

Also on the verandah when I was contemplating the woods and rocks that surround it, I became aware of the cracking golden texture so shiny, caused by the sun's rays.

I could see and realise that the spirit is not scary but wonderful.

Also on the verandah while I was enjoying a cup of tea from a coconut shell cup, my wondering mind started questioning the connections and correlations between one and another.

What is it all about ?

..... I don't know the absolute answer but I know and believe that everything has its own role, just like the story of *wayang* (puppets) where every piece is playing its own role and has a meaning and I'm part of it and so are you.

Berawal pada sore hari saat aku sedang duduk di beranda.

Lambaian daun daun kelapa selalu mengingatkan ku akan kampung halaman, juga butiran bunga bunganya yg menyentuh kesadaranku, mengingatkan aku akan sebuah tradisi, dimana masyarakat desa memanfaatkanya untuk hal hal yang ritual dan sesaji.

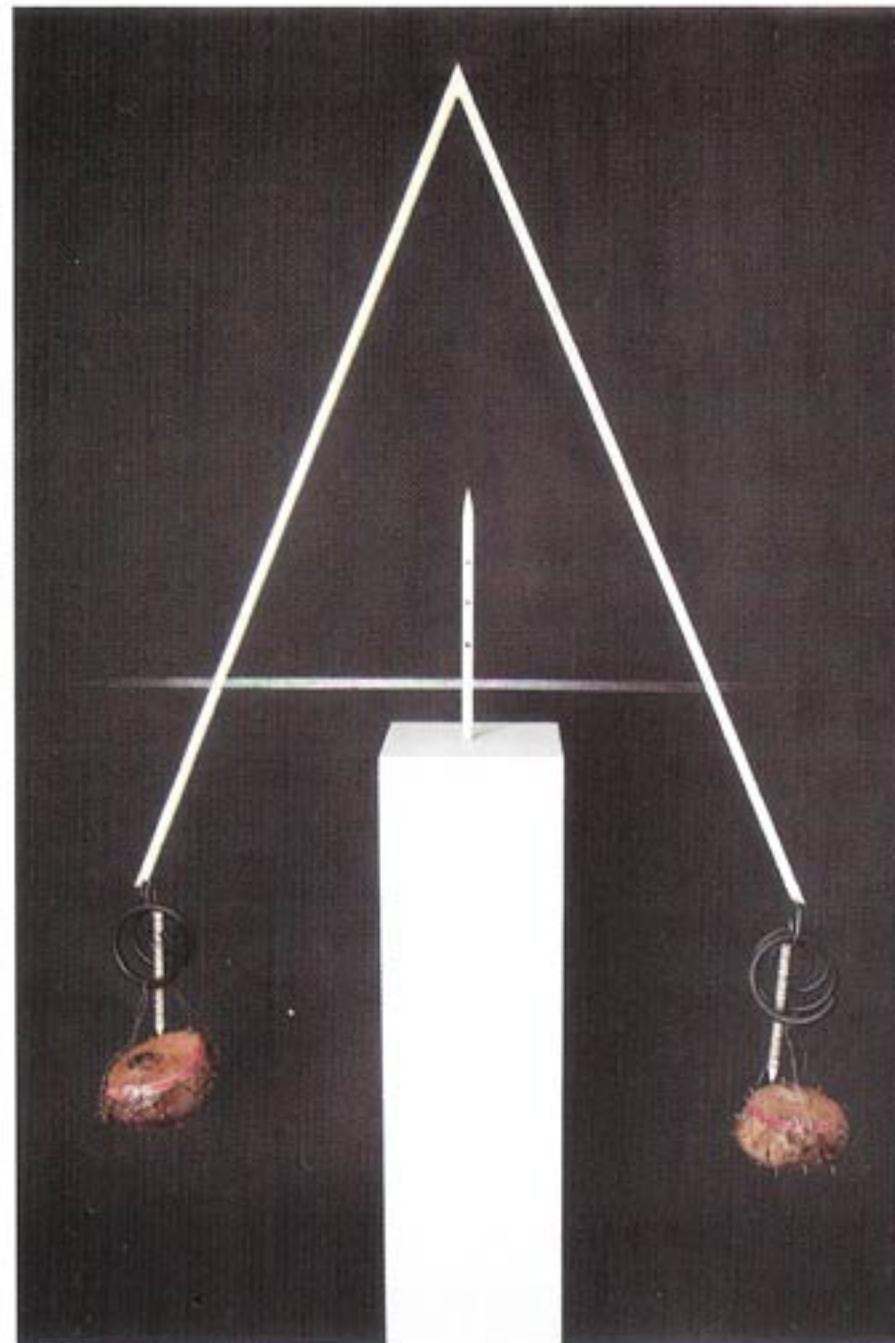
Juga di beranda saat aku berkontemplasi tentang batang batang kayu yang retak keemasan disoroti sinar matahari, juga batu batu yang mengelilinginya.

Di situ aku melihat dg sadar bahwa roh roh itu tidak menakutkan, namun indah.

Juga di beranda saat aku nikmati secangkir teh yg cangkirnya terbuat dari tempurung kelapa juga, angan anganku mulai mengembara... pikiranku muali bertanya tanya...

Apakah arti semua ini?.. apakah hubungan satu sama lain?..

.....Tentu saja aku tidak tahu jawaban yg paling benar, tapi aku tahu dan percaya bahwa segala sesuatu yang ada bahkan yg tiada punya peran masing masing, seperti halnya sebuah cerita pada pertunjukan wayang, dimana setiap perangkat memainkan peranya masing masing dan mengandung makna, dimana aku juga termasuk bagianya demikian juga kalian.



Karmapala
Wood, metal and coconut
2005
230cm x 136cm x 25cm



Bunny
Pencil, felt-tip and stickers on paper
2004
31.5cm x 38cm



Rose-red
Fabric, beads, buttons, thread, canvas and kapok
2005
29cm x 41cm

Melissa Macklin

Bachelor of Visual Arts

doll-de-vice

I pass by the pram many times a day and each time my heart falls over . . . the doll, as a work of art, has arrested the image, and I reap that eternal feeling of . . . love in small doses every day. no escape.

mirka mora, "love and clutter".

1. **doll** n. a toy puppet representing a child or other human being.

... instead, my life imitates the doll.
a poppet to signify every poignant moment in time.
for every mood, however transient, deserves
some credence because someone – namely myself – felt it.
the art follows whatever of my various visages might
peer back from a dingy mirror.

2. **doll** v. to dress (oneself) up rather too smartly or too much.

my work revolves around self-portraiture.
the gaze, the mirror.
distorted, or made true, by the persuasion of imagination.
drawing-based and employing collage and assemblage, my dolls are
two-dimensional:
futile,

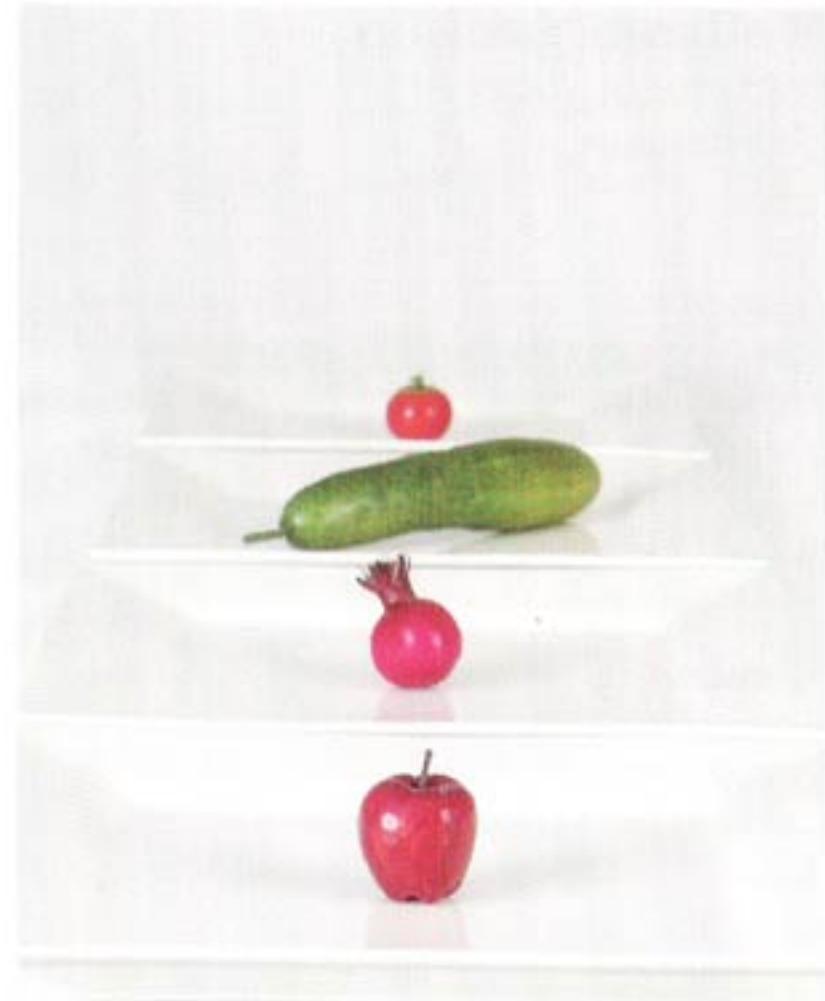
the attempt to transcend
what my mind's eye perceives,
with what i might contrive on paper
or with needle and thread.

3. **dolly** n. any number of devices thought to resemble a doll or which derive from a doll.

dolls are plastic by nature.
they neither breathe nor feel independently.
but by human intervention;
the feminine and correlating
ideas of beauty,
sensuality
and empathy,
we impose our own selves upon dolls and thence
their life begins.



Institutionalised
Mixed media
2005
58cm x 23cm



Analogy
Mixed media
2005
44cm x 125cm

Sylvia Mavros

Bachelor of Visual Arts

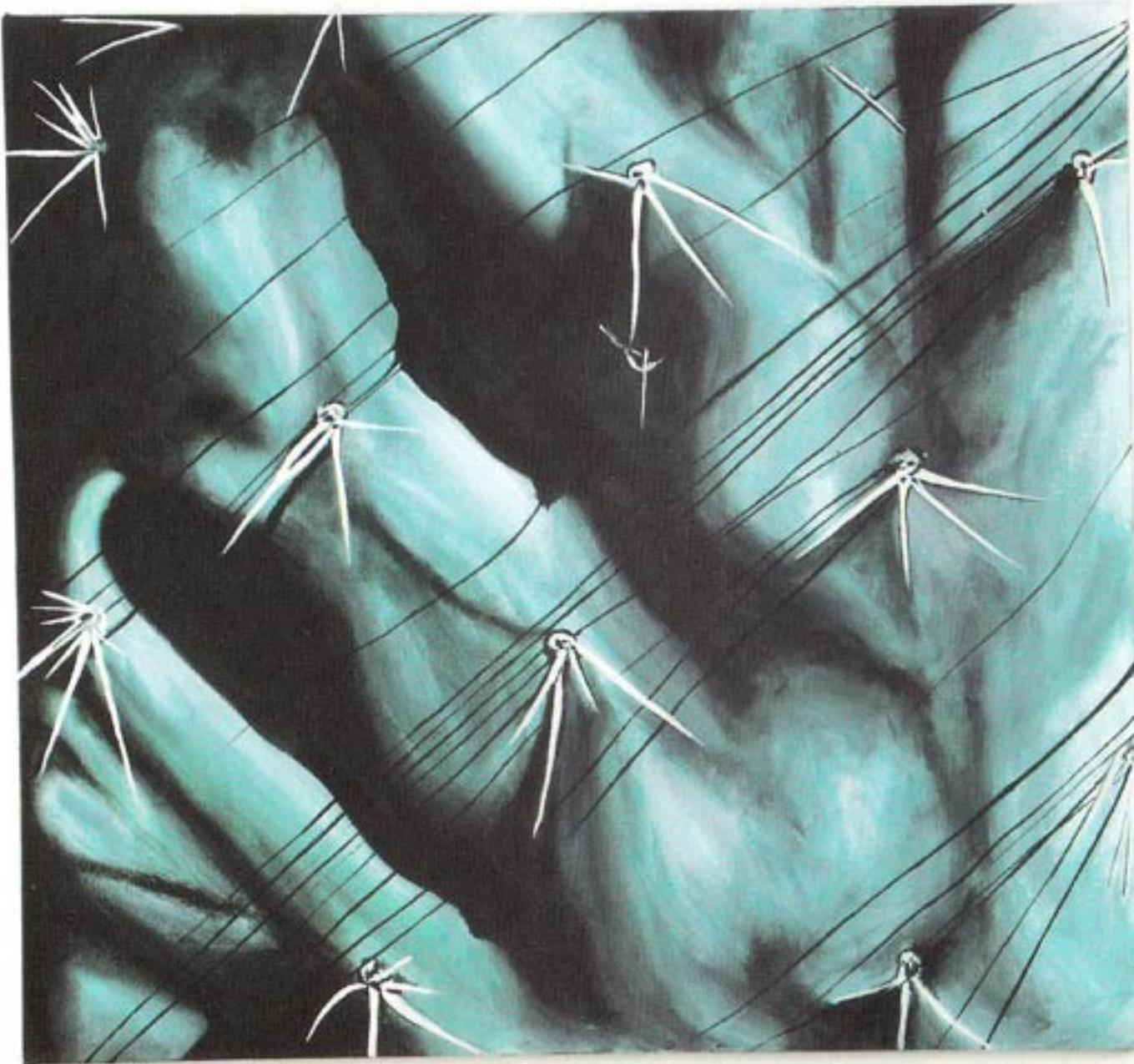
Box, Slit & Other Analogies

I challenge the female stereotypes and the changing values, roles and expectations of women. I have used purchased items and textiles arranged in compositions usually contained in boxes or a related shape. The box or square is a metaphor for perceived social and cultural pressures and stereotypes. The word 'box' is also slang for female genitalia in Australia and the United Kingdom. The arrangement of the objects and textiles create a tension between feminine desires and ideals and the mundane reality of the sometimes abject aspects of female existence (Kristeva 1982). I use purchased items to illustrate the corporate promotion of unobtainable feminine ideals. Objects promoting glamour, beauty, love and marriage can be found everywhere in advertising! Seemingly countless hours of shopping have culminated in my resulting artwork!

Exploring femininity and exposing feminist issues using juxtapositions such as the public self versus the private self; vanity, consumerism and empowerment versus intimacy; marriage, motherhood and servitude; cultural taboos pertaining to the burden of one's virginal reputation and cultural ideologies (traditional versus contemporary) are what my work highlights. The pressure to bow to traditional rituals and the irony between promoted ideals and actual outcomes are what I seek to explore in my art. I endeavour to enlighten women about their choices and subliminal conditioning and to think outside the square with my artwork.

I draw on traditional cultural practices from my Greek (Kalymnian & Athenian) heritage; namely embroidery techniques, secret visual language, the virginal stain and associated issues. I express these themes mostly with a minimal palette range based on the virginal bloodstain. The colour white suggests innocence, virginity and naiveté; reds and pinks suggest femininity, blood, menstruation, sexual awakening and are evocative of caution and reticence. Occasionally I use items such as plastic fruit, beads, screws and feminine hygiene products which serve to ridicule and highlight the disparity of these binary opposite concepts.

Since the late 60s minimalist conceptualism has been a typical sculptural genre for feminist issues. My combination of readily available objects can convey a complex abstract thought, which is also unrestricted enough to allow the viewer their own understanding of the work. I derive a quiet pleasure knowing that some of my artwork remains ambiguous.



Aerial #3
Acrylic on canvas
2005
75cm x 70cm

Carol Phayer

Bachelor of Visual Arts

Censoring Sensing

My paintings are a method of documenting my past, present and future. Through creating them I want to recover more than just the banality of the things we are exposed to. I want to explore commonplace forms, textures and tones which are often loaded with memories and emotions running deeper than what meets the eye or mouth.

Symbols and images contain and store our experiences and perceptions into tight neat bundles so that they can be stored in our minds with ease for future reference. There are a multitude of ways of storing information and memories – the unconscious and the conscious. Unconsciously we rely and use our sensors simultaneously or individually. A smell can instantly revive a moment or memories of the past. A touch can trigger a history of past personas.

A visceral sense of feelings and emotions inform my aesthetic responses in the way I work. I feel and visualize forms, densities, colours, light and emotional responses orally. It is not a taste but a heightened and changing sensation from deep within me. Visually impaired people develop a heightened sense of touch and hearing to inform them of their reality. When I paint I feel that similar heightened sensations inform my painting reality.

When visualizing something, a personal association is created with the image. A "déjà vu" or a feeling that has nothing to do with the object we are seeing. Paintings are not what they seem: a texture, form or light triggers memories or pure seductive feelings. This is what I am responding to, not the actual object or scene. The scene is arbitrary.

Transcending Space (detail)
Rocks, nails, stainless steel cable
and cotton yarn
2005
Dimensions variable



Carol Phayer

Bachelor of Visual Arts
Transcending Space

As a painter, sculpture is my release; it is concerned with the engineering of tension, architectural sensitivities and pure obsessiveness.

I am moved and seduced by my senses: the search for light, texture and form. Everyday surroundings inform and motivate my practice.

By appropriating my environment or experiences, either natural or man-made, I endeavour to highlight and transgress these forms into a new meaning or reading.

It is the power of the form, light and texture that is important, not the object.

The structure of a sculpture installation requires the same considerations as a two-dimensional painting. The composition, tension and space inform the work, but in a three-dimensional work, the audience has an important role, as participants, in how the work is interpreted.



Bust #4, Red
Plaster and acrylic
2005
60cm x 35cm x 45cm

Ewalina Powell

Bachelor of Visual Arts

Untitled

Fascinated by the sight of colours, geometric shapes and the human form, I have merged these elements together to create a series of eight busts. The naked female form acts as the catalyst, clothed in a landscape of fragmented colour, to emphasize the multifaceted layers of the female psyche. The amalgamation of these beautiful elements produces a map of complex emotional adaptations for all to see, exposed, as the female nude is exposed. The busts are paintings within paintings depicting the infinite potential of colour combined with the human form, placed as a skin on the sculpture, creating self-reflective qualities. Therefore sculpture has transformed my previous interest in painted canvas into another form; contemporary landscape and figurative work, only now to be lured into the valleys and undulating hills of these plaster busts. This union of colour and form is the beginning of my journey into the realm of the three dimensions. Colour and form affect our emotions, so each particular emotion varies according to each bust. I am excited where these sculptures will lead me with their classic ideals of beauty mixed with today's contemporary ideologies.



Divinity (detail)
Embroidery and mixed media
2005

Angeline Ross

Bachelor of Visual Arts
Divinity

*It is not a decorative art, nor is it an impressionistic art. It is fully dedicated to the study
of external and internal nature...*

Apollinaire

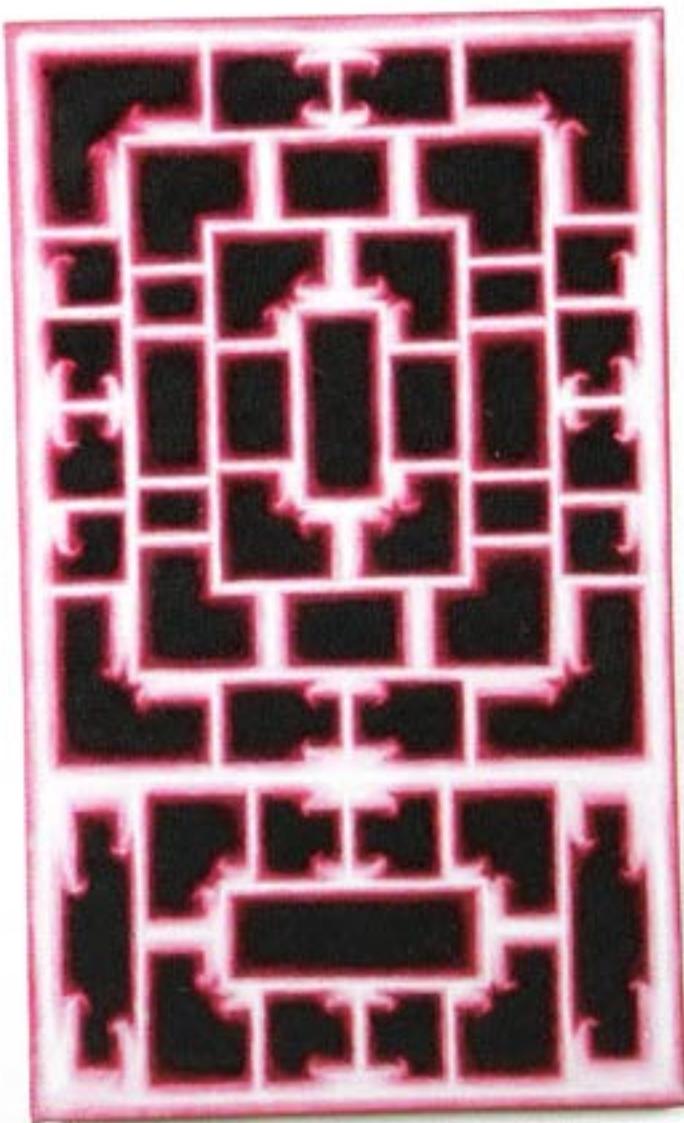
At the time when I heard about my husband's dementia, I became deeply saddened not knowing where to turn for help. Therefore, I sought my mother's spiritual guidance to overcome my burden, as she has always been the shining light in my life.

Hence, I made this personal shrine using symbolic materials and colours as an expression of my inner thoughts and feelings, in reference to relationships and religious beliefs, dedicated to my deceased mother.

The personally significant colours and composition portray the overwhelming presence of her spiritual communication with her earthly offspring, in moments of peace and serenity.

The rectangle is a doorway to another world. The 'knit' between mother and daughter is about our bonding relationship. The buttons are a reference to security, comfort and warmth or to keeping me warm and secure. The cotton wool flowers are funeral white, symbolic of memory and purity.

To me, it is a healing process where I can seek spiritual refuge.



CAPITALISING
Oil on canvas
2005
76cm x 45.5cm



Scared Object
Aerated concrete
2005
70cm x 20cm x 20cm

.....and of course, many thanks to all those who helped make this exhibition, UNI38, a successful reality

in particular

KoK Wai Chai and Sylvia Mavros for catalogue design and invitations

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Sylvia Kleinert for her lucid editing

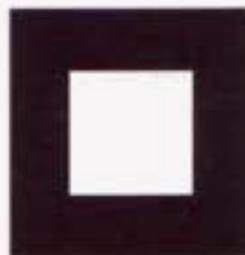
Lecturers Anne Ooms, Neil Emmerson, Lycia Trouton, Julie Roberts and Franck Gohier

All the sponsors for their ongoing support

Edgar Dunis

And most importantly, the students

Pages omitted from this PDF represented the work of students not taught by Lycia Trouton



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