



NICK BARLOW
SHANNON CADMAN
ALYSHA FEWSTER
CHLOE HEY
ROSEMARY REYNOLDS
DEBORAH WHITE

BACHELOR OF FINE ART
(HONOURS)

6-16 December 2017



THE UNIVERSITY OF NEWCASTLE

Callaghan 2308

E gallery@newcastle.edu.au

W www.newcastle.edu.au/universitygallery

T + 61 2 4921 5255

OPENING HOURS

Wednesdays – Fridays 10am – 5pm

Saturdays 12 noon – 4pm, or by appointment



Deborah White

LORN LIFE: SUBURBAN LIMINAL

In this series of paintings, I have depicted the landscape of Lorn as seen during early morning and late evening walks through the suburb. As a modern day flaneur, I explore the suburban environment and record my observations of specific moments in time. The concept of memory and place has been forefront in my mind during this process. My documentation records glimpses in time as I walk through the streets and attempt to record the stillness that surrounds me. Perhaps due to the times of day that I have recorded these images, or my own predisposition for seeking out solitude, my initial images are mainly void of human figures. A slightly menacing atmosphere of suburbia at dawn or dusk is suggested, intermingled with moments of stillness and quiet which could also be a safe, comfortable space.

'Liminal' from the Latin word *limens* means 'threshold'— a place of transition, waiting, and unknowing. The idea of the 'limen' is the space in-between where difference touches the familiar and opens us up to new possibilities. This is a transitional position at, or on both sides of, a boundary or threshold.

The Hunter Valley suburb of Lorn is bordered by the Hunter River and the

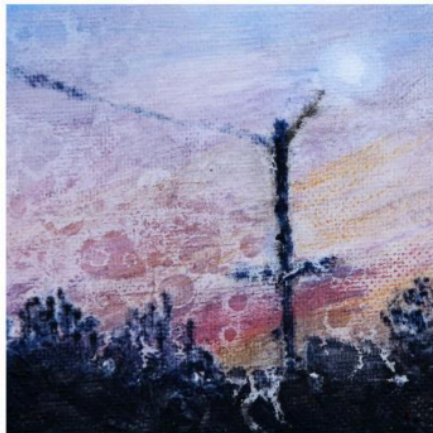
city of Maitland, while also surrounded by the fertile river plains and established agriculture. Lorn is a mixture of contemporary Australian urban life, the historical presence of man-made structures, and the bordering Hunter River and agricultural lands. This unique combination of country meeting city provides a melding of influences which form a constant imprint in my life. In my work this sense of memory, history, and geography intermingle to provide an experience of the suburban liminal.

At the end of the day when evening approaches and the light is fading, the landscape of suburban backstreets provides quiet transient moments in time. These hazy dream-like scenes are captured with shadows from streetlights and the occasional glow of car headlights. Small moments of time in the everyday provide a reflection on the quiet beauty of suburbia.

Main Image
Melrose Street, Lorn 6pm (detail), 2017
 Oil on plywood, 40 x 30 x 4 cm

Detail Image 1 (centre)
Evening, Melrose Street, Lorn - Study (detail), 2017
 Oil on canvas, 10 x 13 x 3.5 cm

Detail Image 2
Headlights, Nillo Street, Lorn - Study (detail), 2017



1. 'Evening, Melrose Street, Lorn - study', 2017 oil on canvas, 10 x 13cm
2. 'Nillo Jacarandas', 2017 oil on canvas, 13 x 10cm
3. 'Melrose Street, Lorn, 6pm - study', 2017 oil on canvas, 13 x 10cm
4. 'Headlights, Nillo Street, Lorn - study', 2017 oil and collage on canvas, 13 x 10cm
5. 'Melrose Street, Lorn, 6pm', 2017 oil on plywood, 40 x 30cm
6. 'Headlights, Nillo Street, Lorn', 2017 oil on plywood, 40 x 30cm
7. 'Icky Sticky Corner', 2017 oil on canvas, 10 x 13cm
8. 'Brisbane Street, Lorn - study', 2017 oil on canvas, 10 x 13cm
9. 'Melrose Corner I', 2017 oil on canvas, 10 x 13cm
10. 'Melrose Corner II', 2017 oil on canvas, 10 x 13cm
11. 'Nillo Shadows - study', 2017 oil on canvas, 10 x 13cm
12. 'Nillo Night - study', 2017 oil on canvas, 10 x 13cm
13. 'Nillo Street, Shadows', 2017 oil on plywood, 30 x 40cm
14. 'Nillo Street, Night', 2017 oil on plywood, 30 x 40cm
15. 'Melrose Street, Lorn', 2017 oil on canvas, 76 x 61cm
16. 'Breeze', 2017 oil on canvas, 13 x 10cm
17. 'Rooftops Small', 2017 oil on canvas, 13 x 10cm
18. 'Fenceline', 2017 oil on canvas, 13 x 10cm
19. 'Rooftops Large', 2017 oil on canvas, 13 x 10cm
20. 'Riverbank', 2017 oil on plywood, 30 x 40cm
21. 'Distant Glow', 2017 oil on plywood, 30 x 40cm
22. 'Riverbank - study', 2017 oil on canvas, 10 x 13cm
23. 'Distant Glow - study', 2017 oil on canvas, 10 x 13cm
24. 'Powerlines - study', 2017 oil on canvas, 10 x 13cm
25. 'Brisbane Street - study', 2017 oil on canvas, 10 x 13cm
26. 'Brisbane Street', 2017, oil on plywood 30 x 40cm
27. 'Belmore Road', 2017 oil on plywood, 30 x 40cm
28. 'Belmore Road, Lorn - study', 2017 oil on canvas, 10 x 13cm
29. 'Belmore', 2017 oil on canvas, 10 x 13cm
30. 'Foodworks Glow', 2017 oil on canvas, 10 x 13cm
31. 'Crossing Belmore', 2017 oil on canvas, 10 x 13cm
32. 'Liza's of Lorn', 2017 oil on plywood, 40 x 30cm
33. 'Liza's of Lorn - study', 2017 oil on canvas, 13 x 10cm
34. 'Belmore Headlights', 2017 oil on canvas, 10 x 13cm
35. 'Pedestrians', 2017 oil on canvas, 13 x 10cm



Chloe Hey

BOTH SIDES OF THE GLASS

Are we simply reflecting the image of advertised personalities?

"The object to begin with is a window"
-William Henry Fox Talbot,
August 9th, 1829

There is something mystical about the photographic process of capturing a moment - and then, it's gone. It has no permanent physical existence apart from the image recorded on the memory card. Throughout my Honours project I have been exploring themes such as identity, feminism, consumerism and media imagery to investigate my hypothesis, 'Can you buy a personality?' My research is based around the concept that advertising windows, which can be shopfront displays or printed and digital media windows, are windows used by multinational corporations to promote identity conformity through consumerism. Photography allows women to reclaim the territory of their bodies, minds and souls from the patriarchal lens.

Using the vision of the shop window, I have reinterpreted this evolutionary advertising space by placing real people behind the glass as displays and in the place of mannequins, raising questions about how the authentic personality has been effected by commercialisation and media imagery. I then subverted this

practice by photographing mannequins in their usual position behind shop windows, investigating the artificial and unrealistic perfection that media imagery portrays. In my eyes, mannequins are manufactured symbols of self-objectification, therefore a representation of a phenomenon whereby individuals become completely obsessed with their own image.

My photographs acknowledge the elements of dreaming and desire that media imagery incites, but also the feelings of isolation and detachment that self-objectification can foster within individuals. Media imagery sells products by advertising material goods as objects of individualism and independence, however what they are really doing is selling sameness. This project does not condemn consumption or media imagery but merely makes the point of recognizing our consumptive beauty culture and the fact that media imagery does indeed effect an individual's self-perception, belief and worth.

Main Image
Ricky's Girl (detail), 2017
Photograph, 100 x 100 cm

Detail Image 2 (centre)
Something Borrowed, Something Blue (detail), 2017
Photograph, 60 x 60 cm

Detail Image 2
White Windows (detail), 2017
Photograph, 60 x 60 cm



37. 'State of Unavailability: S.O.S.', 2017
Inkjet Print
79.7 x 82.8 cm
limited edition

39. 'Blonde Ambition: I See Myself As You' 2017
Inkjet Print
79.7 x 82.8 cm
limited edition

36. 'Blonde Ambition', 2017
Inkjet Print
79.7 x 82.8 cm
limited edition

38. 'Ricky's Girl', 2017
Inkjet Print
79.7 x 82.8 cm
limited edition

40. 'State of Unavailability' 2017
Inkjet Print
79.7 x 82.8 cm
limited edition

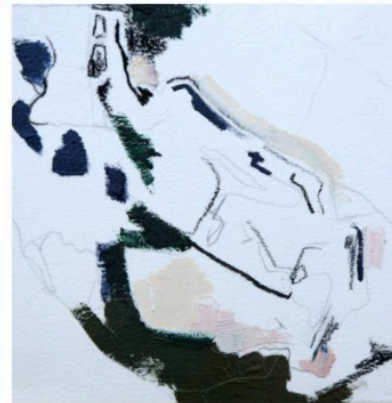
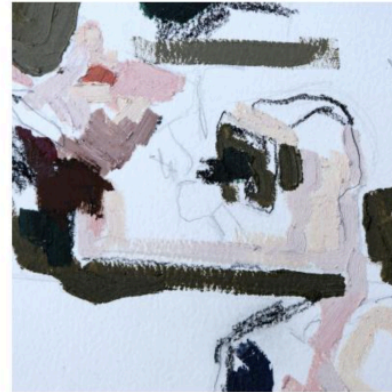
Shannon Cadman

THE VOID

The Void explores the 'absence' of a landscape physically removed and the reposition within the surrounding environment. The research has been a creative response to local landforms mined in the Hunter Region. My painting highlights the void that is created in the process of extraction. I am interested in approaching the genre of landscape in a different way by imagining a landscape that is no longer there. *The Void* connotes the highly destructive nature of open-cut coal mining on the landscape. It is an environment that is continually changing due to human intervention.

In this body of work I apply different ways of seeing to the same geography. The traditional landscape compositions address the approach and access to the sites of the mines/voids. The area is censored. Only limited information can be achieved as the voids are obstructed by "regenerated" landforms and vegetation. Aerial photographic images are collected from Google Satellite Imagery (GSI) that exposes the void in a way that defies censorship. These works represent an ontological view of mapping

and experimenting with elemental qualities of earth and atmosphere. *The Void* is a metaphorical and experimental response to place, abstracted into zones of the painter's imagination.



Main Image
Westside Coal Mine (Final Void), 2017
Oil and beeswax on ply board, 50 x 50 cm

Detail Image 1 (centre)
Mount Arthur Coal (study #1) (detail), 2017
Oil, beeswax and graphite on Arches oil paper, 23 x 15 cm

Detail Image 2
Mount Arthur Coal (study #3) (detail), 2017
Oil, beeswax, charcoal and graphite on Arches oil paper, 14 x 14 cm



42. 'Rix Creek Coal Mine (Active Void)'
2017
oil and bees wax impasto on plywood
50cm x 50cm

44. 'Westside Coal Mine (Final Void)'
2017
oil and bees wax impasto on plywood
50cm x 50cm

46. 'Mount Arthur Coal Mine (Active Void)', 2017
oil and bees wax impasto on plywood
50cm x 50cm

48. 'Ravensworth Coal Mine Aerial (Active Void)', 2017
oil and bees wax impasto on plywood
70cm x 70cm

41. 'Rix Creek Coal Mine Aerial (Active Void)', 2017
oil and bees wax impasto on plywood
50cm x 50cm

43. 'Pit Lake (Westside Coal Mine)'
2017
oil and bees wax impasto on plywood
50cm x 50cm

45. 'Bengalla Coal Mine (Active Void)', 2017
oil and bees wax impasto on plywood
50cm x 50cm

47. 'Liddell Coal Mine Aerial (Active Void)', 2017
oil and bees wax impasto on plywood
70cm x 70cm

49. 'Bulga Coal Mine Aerial (Active Void)', 2017
oil and bees wax impasto on plywood
70cm x 70cm

Alysha Fewster

I AM MY PLACE

I am my place is a body of work that explores the role of outdoor play, and the establishing of identity through and as part of a place, as an important foundation to a person's understanding of their home in the ecosystem. By being in and interacting with the ecosystems around them, a child will take on a knowledge of the natural world, and develop a bond to the environment in which their life takes place.

I am my place is made up of photographs of cubbies built in the bush where I live. The cubbies were constructed through the act of outdoor play with my friends, in the same way I did as a child. The artwork itself is the act of being present and enjoying, the structures are a physical memory of the act, and the archival photographs are documentation of the memory of the exchange.

The works subtly question western centric values placed on modes of knowledge, and aim to break down the synthetic barrier that divides work from play. When a community of people understand themselves as a part of an ecosystem, or eco-community of human and nonhuman members, and steps away from an anthropocentric world view, everyone

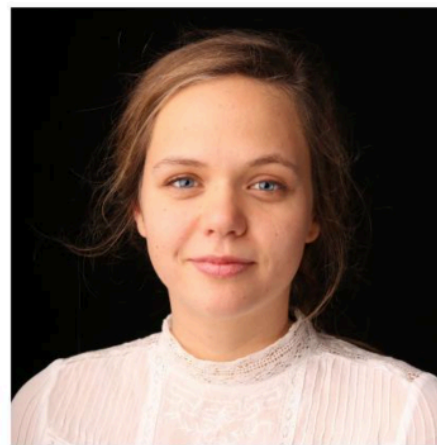
benefits, including the humans. Natural systems are understood and respected, life is valued and protected, maintaining a healthy natural balance. As deep ecologist John Seed said "it is not me [...] protecting the rainforest. Rather, I am part of the rainforest protecting itself". There is no 'us' and 'them' when it comes to humanity and nature, we are nature, we are part of the eco-community, when we nurture the world, we nurture ourselves.

www.tajjaf.com

Main Image
Cubby I, 2017
Natural found object construction, archival photograph, dimensions variable

Detail Image 1 (centre)
Cubby II, 2017
Natural found object construction, archival photograph, dimensions variable

Detail Image 2
Cubby III, 2017
Natural found object construction, archival photograph, dimensions variable



51. 'Documentation of creek site after performance 'I am my place'', 2017
archival inkjet print
111.8cm x 87.5cm

53. 'Documentation of lake site after performance 'I am my place'', 2017
archival inkjet print
111.8cm x 87.5cm

50. 'Documentation of deep bush site after performance 'I am my place'', 2017
archival inkjet print
111.8cm x 87.5cm

52. 'Documentation of tall forest site after performance 'I am my place'', 2017
archival inkjet print
111.8cm x 87.5cm

54. Documentation of old forest site after performance 'I am my place', 2017
archival inkjet print
111.8cm x 87.5cm



Nick Barlow

SENSE/SENSELESS: THE UNCANNY AND ABSURD IN THE EVERYDAY

Our daily life, as a complex series of routines, habits, actions and rituals, often appears subdued or banal to us. The repetition of the everyday becomes mundane, the self becomes lost in social expectations of work, study, religion, family and other relationships. In spite of these universal norms we carry on, partially numb to the world around us and to our own sense of being, unaware of the mysterious and hidden layers of our daily environment and daily interactions: it all seems so familiar, so uneventful and so prosaic most of the time.

relationship with the everyday. By examining the myriad possibilities and unlikely manifestations of the uncanny/absurd, my version of figurative realism becomes a sight of convergent activities: the familiar sense of the everyday is presented with its hidden strangeness in view. My work aims to pull at the seams of the everyday to reveal what is, and has always been, idle beneath the surface: appearances can deceive, but painting can reveal the unexpected.

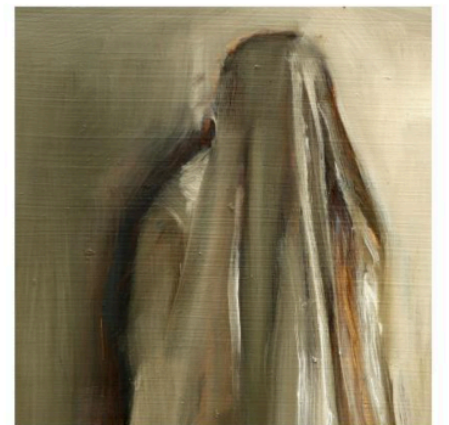
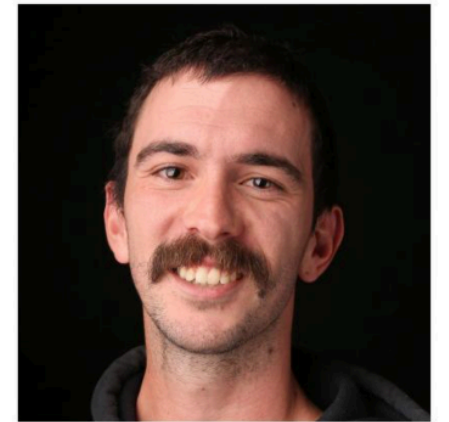
This Honours project has been an investigation of the mundane and repetitive nature of the everyday and the rare but significant moment and encounters that sharpen our awareness of the strangeness of ordinary life. These micro-moments bring attention to our own place within the everyday processes of being human and how we interact with others and experience reality in sometimes unexpected ways.

The concepts of the psychical uncanny and the existential absurd exemplify such unexpected ways of experiencing reality and have been pursued through Western traditions of image making in order to reference the viewer's own

Main Image
Nausea/ Meatloaf Night (detail), 2017
Oil paint on Masonite, 45 x 45 cm

Detail Image 1 (centre)
Ghost, 2017
Oil paint on Masonite, 45 x 45 cm

Detail Image 2
Ghost (detail), 2017
Oil paint on Masonite, 45 x 45 cm



- | | | | | | | |
|--|--|---|---|--|--|---|
| 55. 'Living room', 2017
oil on masonite
45 x 45 cm | 57. 'Ghost', 2017
oil on masonite
45 x 45 cm | 60. 'The intruder', 2017
oil on masonite
45 x 45 cm | 63. 'Magnet', 2017
oil on masonite
45 x 45 cm | 66. 'Cornerbooth Sundae
night', 2017
oil on masonite
45 x 45 cm | 68. 'An existential bargain',
2017
oil on masonite
45 x 45 cm | 71. 'Watching', 2017
oil on masonite
45 x 45 cm |
| 56. 'Reserved', 2017
oil on masonite
45 x 45 cm | 58. 'Rug', 2017
oil on masonite
45 x 45 cm | 61. 'Alleyway', 2017
oil on masonite
45 x 45 cm | 64. 'Worksite', 2017
oil on masonite
45 x 45 cm | 67. 'Neighbourhood
trouble', 2017
oil on masonite
45 x 45 cm | 69. The subman, 2017
oil on masonite
45 x 45 cm | 72. 'Movers', 2017
oil on masonite
45 x 45 cm |
| | 59. 'Down', 2017
oil on masonite
45 x 45 cm | 62. Nausea/roast beef night,
2017
oil on masonite
45 x 45 cm | 65. 'Automated plant
waterer', 2017
oil on masonite
45 x 45 cm | 70. 'Getaway', 2017
oil on masonite
45 x 45 cm | | |

Rosemary Reynolds

THE ULTIMATE GIFT: INTERIOR BODIES



During my Honours study, I have been regularly visiting the Anatomy Laboratory at the University of Newcastle. This experience has been fundamental to my creative practice. I am very grateful for this opportunity and the warm generosity of staff in the Laboratory. Through the presence of donors in Medical Science, we are reminded of the humility and generosity of giving. It is in relation to these donors in the laboratory, that I have explored the gift as a process.

engagement and have allowed me to compare the inner body with surrounding visible textures in our natural environment. Connection develops through the gift. The process of giving becomes like the connective tissue within our body's interior, binding us together.

As bodies and specimens are studied, our personal experience and knowledge is expanded, allowing growth and understanding of the inner workings of the body. Observing the beauty of these fragments is a part of this process. The donor's gift makes it possible to see the often unrevealed textural beauty of the inner body. By modelling a representation of these textures and considering the conceptual implications of the gift, I acknowledge the multilayered provisions of the gift.

The gift is a transfer from one to another, built upon a process of engagement, and with respect. Discoveries develop from this

Main Image
Reflection Within, 2017
Coloured wax, rust flakes, 45 x 26 x 5 cm

Detail Image 1 (centre)
Fabric of the Gift II, 2017
Cotton hand-made paper, 42 x 19 x 1 cm

Detail Image 2
The Invisible Gift, 2017
Coloured wax, 10 x 8 x 4 cm



It is through the process of giving, that we create connections within our society. Donors within the study of anatomy represent the golden opportunity of the gift. My gift is to acknowledge the donors with reverence, for providing their presence for us. To this, I respond with respect and care, "with the gaze, look, request, love, command, or call of the other,...and sacrifice whatever obliges me to respond in the same way." [1]

Through the process of giving we create connection and I reciprocate the presence of the donors and their flesh of the gift. These objects represent us all.

73. 'The Ultimate Gift: Bodies Within' 2017 Installation; Wax, plastic, resin, bronze, recycled clay, plaster, plasticine, perspex mirror, hand made cotton papers, vacuumed dust, gelatine, onion skin paper, pigment, gold pigment, beeswax. 2.5 x 2.5cm

[1] Jacques Derrida, *The Gift of Death* trans David Wills, (Chicago, University of Chicago, 1995) 68