



THE UNIVERSITY OF
NEWCASTLE
AUSTRALIA

HONOURS

BACHELOR
OF FINE ART

2011

Many thanks to Dean Beletich,
Toni Shuker and Sylvia Ray for
photography and catalogue support.



THE UNIVERSITY GALLERY

The University of Newcastle, Callaghan

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T 02 4921 5255 F 02 4921 6904

OPEN Wednesday – Saturday 12noon – 6pm



WATT SPACE GALLERY

University House,
Corner King and Auckland Streets, Newcastle
W www.newcastle.edu.au/group/watt-space

T 02 4921 8733 (gallery)

T 02 4921 5188 (office)

OPEN Wednesday – Sunday 12noon – 6pm

Towards [post]graduate paths

It is during the Honours year of study, following three years or equivalent of undergraduate exploration in Fine Art, that students are given the time and space to focus more particularly in Fine Art.

During this course, which is effectively the fourth year of an undergraduate degree, each student sets their own path of study in consultation with their supervisor and within a collegiate atmosphere of supportive discussion with their peers.

This intensive research and practice culminates in a thesis, or exhibition and exegesis, which are examined by external assessors.

The 2011 cohort of Bachelor of Fine Art Honours candidates now present their final submissions. These bodies of work are not only for examination but for display, reflection and celebration of the past year and in effect the other years proceeding to a wide audience in exhibitions on campus at the University Gallery and at Watt Space in the Newcastle city university precinct.

This group of students were mentored through this process by Honours Convenor Brett Alexander whose understanding and knowledge as an artist and educator of considerable experience is complemented by his empathy and understanding for each student's individual pathway.

These presentations of research to peers, lecturers, families and friends, the public, industry professionals and assessors, represents an exciting achievement in the professional lives of these 2011 Honours graduates and we commend them to you.

Gillean Shaw

Art Curator

The University of Newcastle

Anne McLaughlin

Director

Watt Space Gallery



The School of Drama, Fine Art and Music

During 2011 the School of Drama, Fine Art and Music has celebrated many student successes. Highlights have included a number of prestigious awards to current or past fine art graduates. Congratulations to first class BFA Honours 2010 graduate Ruth Feeny who was selected for inclusion in *Hatched National Graduate Show 2011* at Perth Institute of Contemporary Art (Perth, Western Australia). Current BFA Honours candidate Amy Hill won the Photo Media category of the *Newcastle Emerging Artist Prize 2011* judged by Damien Minton, Director of Damien Minton Gallery (Redfern, NSW) and Brett Stone, Director of Rex Irwin Art Dealer (Woollahra, NSW).

The University of Newcastle benefactor Jennie Thomas continued her support of fine art students and generously awarded an additional Jennie Thomas Travelling Art Honours Scholarship. Jennie established this scholarship to support an honours student enrolled in the BFA Hons program to travel to view, appreciate and gain a greater understanding of works of art internationally recognised and the cultural context within which they were created. The two beneficiaries of this year's scholarships were Abbey Cecil who will visit *Lime - Arts in Health* through innovation and creativity (Manchester, UK). Lime is an award-winning arts charity within

the Central Manchester University Hospitals NHS Foundation Trust; and the second beneficiary was Rachael Ireland who has already utilised her scholarship and travelled to London to scope the 'Australia season' at The British Museum viewing *Australia Landscape- Kew* at the British Museum, *Out of Australia-* prints and drawings from Sidney Nolan to Rover Thomas and *Baskets and belonging-* Indigenous Australian histories.

A particular highlight in the 2011 BFA Honours program has included the opportunity for students to interact with visiting artists at the Lockup Cultural Centre's Artist in Residency Program, with weekly scheduled guest lectures and regular gallery and studio visits. This program is supported by the University of Newcastle and offers contemporary writers, musicians, dancers, curators and artists an opportunity to exhibit and develop work inspired by the unique natural and urban environment of the Newcastle - Hunter region. This year's program has included: Alice Lang- codirector of Level, an artist run initiative with dedicated studio, residency and exhibition program providing opportunities and building connections between emerging, early career and more established female visual artists; Australian contemporary artists and arts researchers, Anton Pulvirenti and Chrissie Ianssen, Naomi

Oliver, Dr. Jon Robert Drummond, Dr Margaret McBride; and internationally exhibiting Spanish/ Australian artist Dani Marti- to coincide with his exhibition at Newcastle Art Gallery (Newcastle, NSW). The interdisciplinary focus of the School's fine art program is reflected the weekly guest lecture series and weekly honours seminar. Community engagement, professional internships and international exchange programs are actively encouraged. This year's Study Abroad Forum had three presentations by former and current students. Recent BFA Hons graduate Naomi Gow shared her experience as an Australian Youth Ambassador for Development (AYAD) with Epic Arts in Cambodia; Ellen Kozakiewicz discussed her intensive program at the University of Cambridge International Summer Schools (UK); and Emily Coutts passionately described her life changing semester at the Bauhaus-Universität Weimar (Germany)!

It is the quality and commitment of the staff and students which continues to build the reputation and achievements of fine art graduates from the School of Drama, Fine Art and Music at the University of Newcastle.

Brett Alexander

BFA Honours Convener 2011





IMAGES L to R

Babies Breath and the Flying Cat

2011

36 cm x 17 cm

collagraph and gouache

Dancing with a Catsnake

2011

36 cm x 17 cm

collagraph and gouache

I have been surrounded by art from an early age. Both of my grandmothers were artistically inclined. My maternal grandmother was a potter, so I was often in her studio as a child working alongside her with clay. My paternal grandmother was an artist, who regularly exhibited in Newcastle. Having these creative figures in my life has strongly influenced my love of art and my desire to be an artist.

My art practice uses imagery in the form of print to express emotions, mindsets, realms, whereby one can escape. These journeys can come in the form of dream states or through the imagination. The practice of creating and viewing these works becomes a vessel to transport the mind into another world, another time; if only for a moment one can be untouchable and invincible. Connecting with one's inner child occurs through the creation and viewing of these images; safe and mystical realms emerge from deep within the psyche. This body of work is informed by mythology, dream states, fairy tales and the feminine. My artworks tell a story that encourages the imagination to wander and reveal a whimsical narrative for the individual.

Creating is something that I live. It is not something that I can take or leave- it is embedded within, keeping me grounded. It is like an old friend that never leaves my side.

**Zoe
Allen**

Dream - states

Watt Space

HONOURS 2011



IMAGES L to R

Paper Negative Series, Double River View, 2010, 40.6 cm x 50.8 cm contact print from an original Kentmere paper negative

Road-River Series [SLR], 2009- 2010
Small Tower I, 1 panel of 30 panels
each panel 50.8 cm x 40.6 cm pinhole photograph, RC paper

Circle of Light Experiment I, 2010
40.6 cm x 50.8 cm contact print from an original Tetanol FB paper negative

**Chris
Byrnes**

**Painting with Light-
pinhole to pixel**

Watt Space

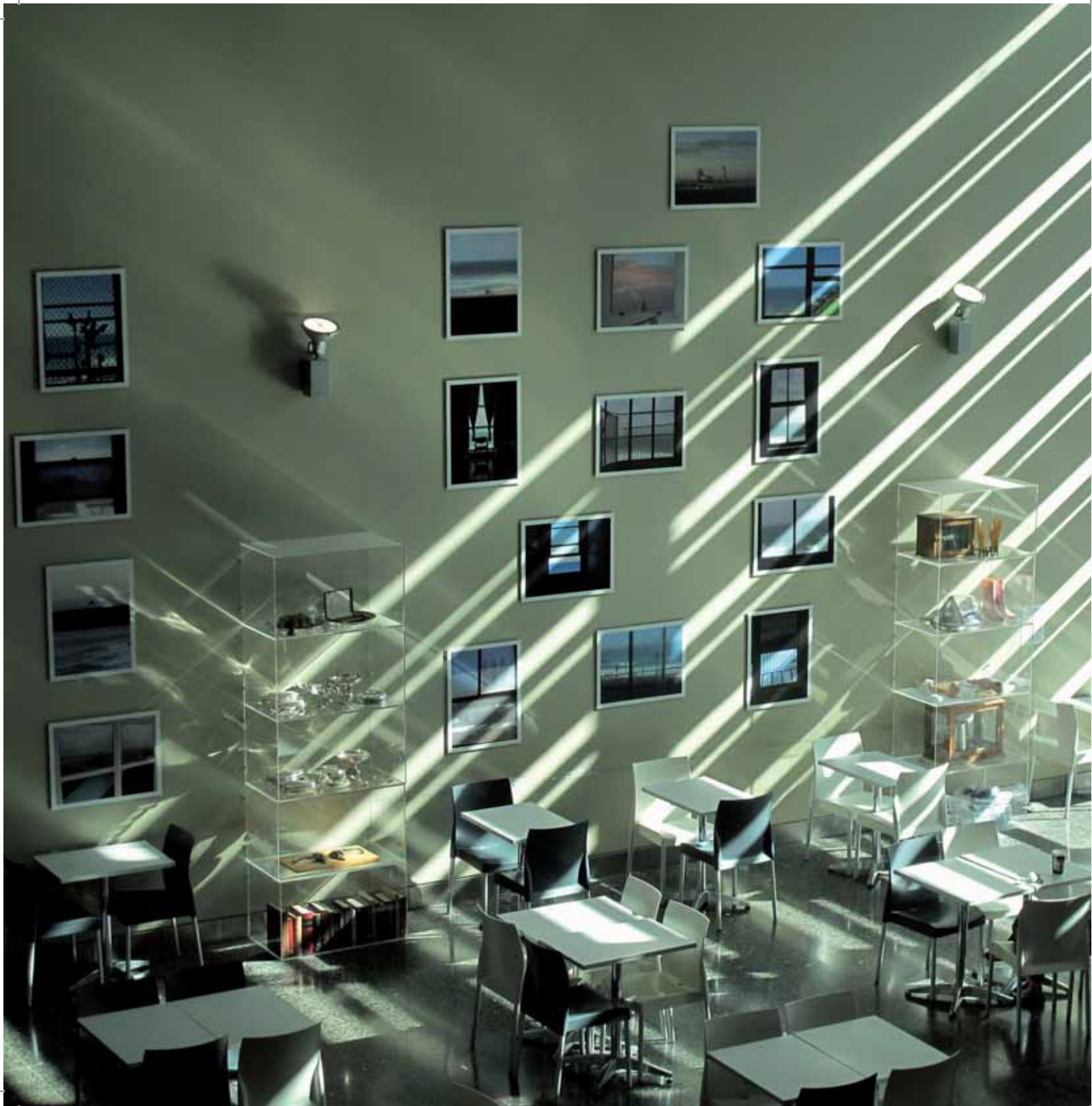
Previous study undertaken culminated in the realisation that the true subject of all photography is always 'light'. I have therefore chosen to select a segment of the natural and scientific world, and to look at the relationship between science, light and art. These research activities involve experiments in painting with light in order to experience or release the fundamental, essential, true, original, and primal elements of making or discovering photography. My working tools are pinhole cameras [purchased and hand-built cameras up to room size], photographic film, chemicals and paper. My experiments simply require setting up opportunities for 'light' to carry an inverted external image into a darkened internal chamber [camera] via a pinhole aperture.

In an essay entitled "The Cyclop's Eye"¹, French journalist and writer Patrick Roegiers, refers to 'the eye of the pinhole, while being unique, as being an eye that is not reproducing the vision of reality'. One could easily argue that what occurs as a result of the transfer of light, into this space, does bring truth and reality together quite magnificently. While the artist is the catalyst to the experiment, the overall science and properties of light are always automatically formed into a tangible physical reality in front of the viewer's eyes who in turn becomes an eyewitness to the phenomenon unfolding inside the room. This is my 'truth of experience' to this research. This classification of images may best be explained as always existing in nature but unseeable without the right harmoniously mixing and aligning of circumstances across both art and science.

¹ Patrick Roegiers, "The Cyclop's Eye", Ilan Wolff - Camera Obscura at Work 1982 – 1997, (Augsburg Germany: Hofmann-Duck GmbH, 1998), 16.

HONOURS 2011







Framing Memories: Moving the Royal
by Miranda Lawry and Anne Graham,
2010. (in the Royal Newcastle Centre,
John Hunter Hospital) Photography
courtesy Miranda Lawry

**Abbey
Cecil**
Perceivable
Improvements: art in the
hospital as part of a holistic
approach to health

Advances in psychology and neuroscience now provide a scientific basis for taking into account the effects of emotions on disease. This knowledge can do for hospital design and health care today what germ theory did in the nineteenth century. ¹

The visible environment impacts on our state of mind. Engaging with visual stimuli can influence our thought patterns and how we process emotions; contributing to our ability to heal and be healthy, physically and mentally. ²

The hospital as a healing environment is paramount to contemporary society. My thesis examines how the inclusion of art in hospitals benefits patients, visitors and staff.

By way of investigating theoretical research and the practical application of art integration into the hospital system, I explore the efficacy and implications of using art to create a visual environment that is conducive to healing and health promotion. This research encompasses international models of art in the hospital, contemporary Australian Arts Health modalities and examples of organisations that deal with this area, as well as a focused analysis of the John Hunter Hospital's art program.

As a research assistant at the John Hunter Hospital, I have compiled a report on all Arts for Health programs, encompassing a four-year period. Undertaking this project has contributed to a greater understanding of art programs in a hospital setting; thus providing a basis for directed research and a case-study of the hospital in my exegesis.

¹ Esther Sternberg, *Healing Spaces: the science of place and wellbeing* (2009) 230.

² See, for example, Roger Ulrich "Effects of Interior Design on Wellness: Theory and Recent Scientific Research", *Journal of Health Care Interior Design*, Issue 3 (1991); also, Norma Daykin et al., "Using arts to enhance mental healthcare environments: findings from qualitative research", *Arts & Health* Vol 2 No 1 (2010).



IMAGES L to R

***The Edge* 2011**

65 cm x 53 cm
stone, timber and stainless steel

***Implosion* 2011**

100 cm x 80 cm
balsa wood and acrylic on canvas

***Endless Cycle* 2011**

140 cm x 100 cm
ceramic, balsa wood and
acrylic on canvas



Throughout my studies at university I found myself returning to the same concepts that influence my work, human emotions and more recently mental illnesses such as, depression and anxiety and how they reflect upon our society. I believe that one of the roles of contemporary artists is to engage with the audience through their work, opening up a visual communication in an effort to inspire social change, growth, development and understanding.

Depression and anxiety are illnesses that are on the increase within our society, 45% of Australians have suffered a mental illness in their lifetime ¹, with 10% of the population taking anti-depression drugs and it is estimated that by the year 2020 depression will constitute the biggest burden on health spending in the western world. So many people have been touched by depression or anxiety in some way or another, whether it be their own or a friend, a family member or a partner.

As an artist I have a passion for sculpting and painting. My sculptures are personal and intimate as a special bond is formed when creating a sculptural piece. My paintings are immediate, emotional responses depicted by colour and form. As my practice develops the two disciplines intertwine - my paintings become sculptural.

Within my work I am depicting my perception of the feelings that depression and anxiety induce. I hope, through my artwork, to give the audience some sort of understanding or empathy for these illnesses. Through my interpretation of this emotional turmoil I hope to encourage us as human beings to make more of an effort to respond to one another and to realise the effect we can have upon individuals.

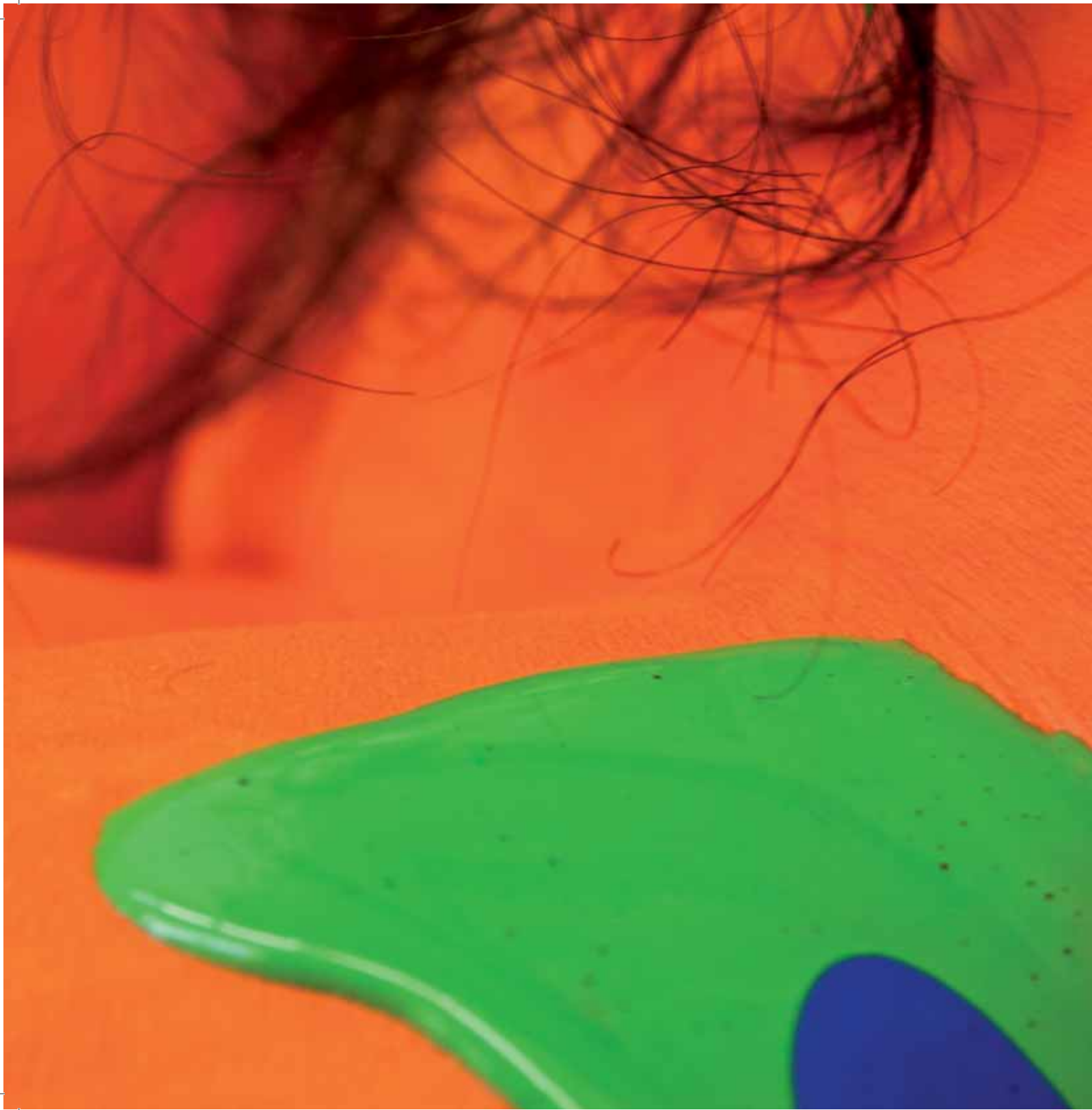
¹ Australian Bureau of Statistics. "Australian Social Trends" online available:
<http://www.abs.gov.au/AUSSTATS/abs@:nsf/Lookup/4102.0Main+Features30March%202009>.

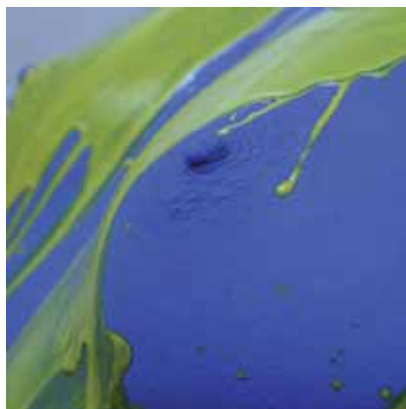
**Leasha
Craig**
Spectrum of Emotions

Watt Space

HONOURS 2011







IMAGES L to R

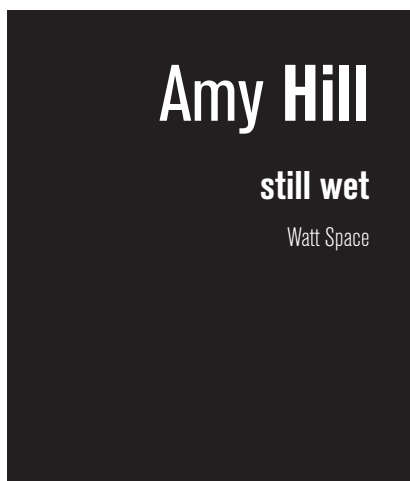
I suspect I took the metaphor too literally
Digital print 2011
body paint on skin

At the very bottom of everything
Digital print 2011
body paint on skin

No one would riot for less
Digital print 2011
body paint on skin

CATALOGUE COVER

Make it rain 2011
85 cm x 140 cm digital photograph



Covered in paint, grease, chalk, ropes, plastic, I establish my body as visual territory. Not only am I an image-maker, but I explore the image values of flesh as material I choose to work with. The body may remain erotic, sexual, desired, desiring but it is as well votive: marked, written over in a text of stroke and gesture discovered by my creative female will. 1

Quite simply, I'm obsessed. I have this fascination, this fixation, with the naked female figure. It infatuates me. There is nothing more beautiful, honest and strange than a naked body - so why not use them as a canvas? I take great joy in watching the way paint moves over skin, experimenting with how it drips and flows. My practice rejoices in the 'body', especially the female form. Reclaiming the details of the body, the parts that are disregarded, veiled or digitally mediated - blemishes, pimples, freckles, body hair - that make the body enthralling, weird and unique. Painting the body enhances often overlooked detail, such as goose-bumps. The photographic process allows me to reveal the body the way I see it; both beautiful and utterly odd.

1 Carolee Schneemann, *More than Meat Joy - Complete Performance Works: Selected Writings* (New York: Documentext/McPherson, 1979), 52



IMAGES L to R

Outside the interior (The lounge room) 2011
20.5 cm x 23 cm
digital print on metallic paper

Outside the interior (The lounge room) 2011
20.5 cm x 23 cm
digital print on metallic paper

Outside the interior (The lounge room) 2011
20.5 cm x 23 cm
digital print on metallic paper

It seems as if we have here two kinds of interiors—the psyche within the body, the body within the house— nestled within each another like concentric circles. But topographically each of these interiors is created by an exterior that encloses it; every interior is also an exterior... Because of this unstable chiasmus between exterior and interior, we will never find ourselves as securely *within* as we would want. ¹

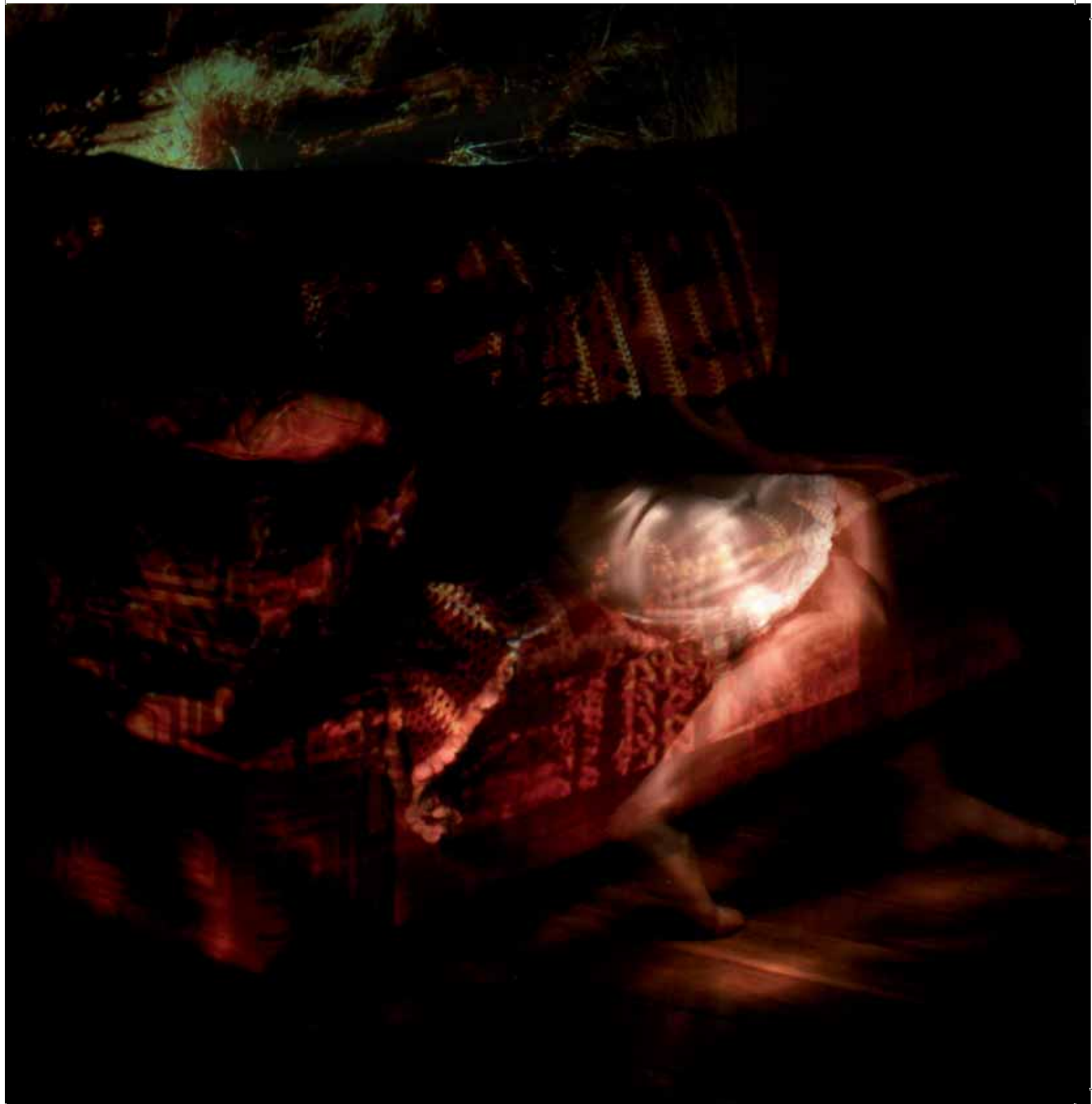
Outside the Interior plays with the experience of internal space and the relationship we have with the outside world through our home, specifically, the Australian landscape. This body of work examines the relationship between self, home and landscape: the personal, the domestic and the Australian interior. It subtly considers the question who, what or where is *outside*?

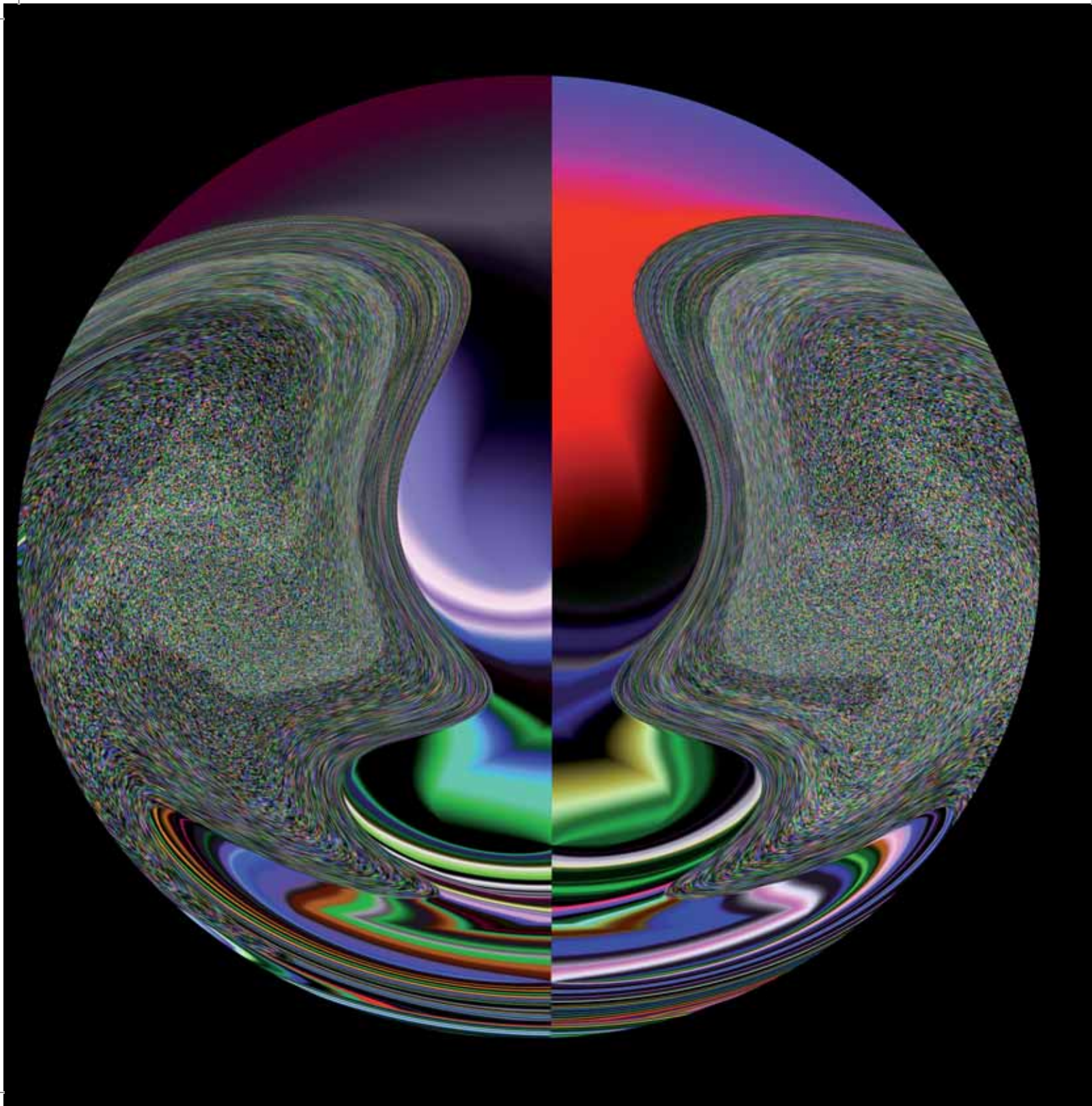
Essentially informed by places lived and travelled, my work combines personal experience with theoretical research to present a dual narrative staged in my home. The imagery captures the body within the home and the landscape of the Australian interior within the house; one is seeking escape, the other is encroaching. Utilising light and movement, projected images, and translucent material, these constructed images sit ambiguously at the threshold of the domestic interior. Exhibited across two rooms, there is no definitive interior and outside, rather the division considers the function of house and home; to contain and confine.

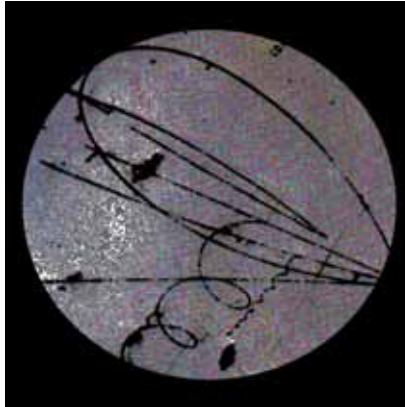
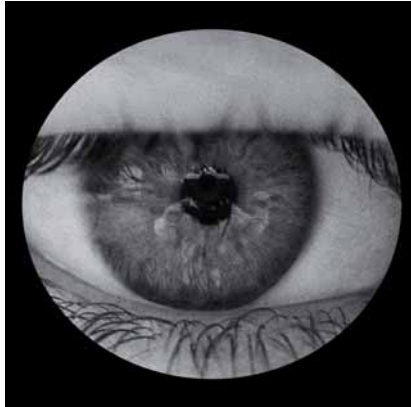
¹ Peter Schwenger, *Outside the Interior*, (ESC, March, 2005), pp.1-9

**Rachael
Ireland**
Outside the Interior
Watt Space

HONOURS 2011







IMAGES L to R

Wowmhole- Window to Rebecca 1995
2011 still from video instillation

*Wormhole - Experimenting With
Invisible Forces 1* 2011
still from video instillation

*Wormhole - Virtual Sequences
of Space with detached
zones of Time 001,* 2011
150 cm x 115.73 cm, digital print

The notion of time travel is entrenched in popular culture from H.G.Wells' famous novel *The Time Machine* (1895) to movies like *Back to the Future* (1985) and *Terminator Salvation* (2009) and the transgenerational television series *Doctor Who* (1963-2011). From the Industrial Revolution to the advent of space age technology, humanity has reached new heights and opened up new horizons of possibilities that once seemed like fantasy. Some physicists now believe theoretically that time travel is possible. Through my artistic journey I have discovered that the ramifications may well outweigh the perceived positive outcomes of such an invention. This has never stopped humanity before. Einstein said: 'had I known that the Germans would not succeed in producing an atomic bomb, I never would have lifted a finger.'¹

¹ "Atom: Einstein, the Man Who Started It All," *Newsweek Magazine* (10 March, 1947). Author unknown, (2011, August 31). Albert Einstein, Wikiquote. The words retrieved Aug 31, 2011, from: <http://en.wikiquote.org/wiki/Einstein>

Mitchell
Joy

Wormhole

VA - Visual Arts -Media Studies Building

HONOURS 2011



IMAGES L to R

Bulkhead 10, 2011
78 cm x 76 cm framed
acrylic and gouache on paper

Orange Bulk, 2011
137 cm x 143 cm
oil on canvas

Bulk at sea no. 19, 2011
870 x 900mm framed
acrylic on paper

The Australian landscape finds itself in a quandary, floating rather uncomfortably upon a precarious horizon. Turbulent waters rage beneath as we drift daringly into a new century. One that ignites both moral and ethical debates about the land we have come to live in today. A potentially contentious dialogue that is crucial to the understanding of landscape and its ability to function as a potent signifier for a cultural identity.

This body of work interrogates the notion of an already contested land and its validity as a cultural theme for identity. It is important to understand art history is no longer viewed as a fixed or stationary paradigm, rather a tangible being that preys on the past in order to speak to the present. As artists, academics, critics and historians we are able to move transgressively through art history. This research incorporates the analysis of key art works, art historical events from both past and present in order to provide insight to the current use of the Australian landscape as a contemporary subject. Furthermore it is the engagement of landscape within an Australian art historical context that has informed my own art practice as a self guided form of expression and research.

The Industrial landscape has proven to be the perfect catalyst for this area of research. Initially my work began through working directly 'en plein air', the act of gathering and recording information in the form of painted or drawn studies enabled me to develop a formal language. Primarily my gaze is fixed upon the intruding and contradictory forms present within the landscape. The landscape has become an arena, a battle between the industrial and the natural. This formal tension within the built industrial landscape, enmeshed within the incongruities of an Australian art historical context has been my primary area of investigation.

Liam Power

BulkHead

The University Gallery

HONOURS 2011







IMAGES L to R

Untitled 2011
50 cm x 70 cm
digital print

Untitled 2011
50 cm x 70 cm
digital print

Untitled 2011
50 cm x 70 cm
digital print

Randall's recent research looks at the validity of the image without verbal explanation or justification. Randall uncovers the imperfection of language in gaining a full understanding of his work. Randall says:

"I photograph nothing I have ever witnessed - all I try to do in the instance of the shutter's snap; is capture something I see in myself."

Randall's strategy is to assume a guise of naivety of how his images are constructed. His body of work explores the notion and relevance of the artist as an intuitive lens.

I am a camera with its shutter open, quite passive, recording, not thinking¹

¹ Christopher Isherwood. Goodbye to Berlin. Hogarth Press, 1939

**Michael
Randall**
Clew

The University Gallery

HONOURS 2011



IMAGES L to R

Breast Gong 2010
15 cm x 15 cm
Porcelain and wood

Childs Play 2010
10 cm x 12 cm
Porcelain

Flapping Lips 2011
40 cm x 60 cm
Porcelain and metal

Sylvia Ray was born in Macedonia in 1966 and came to Newcastle with her family at the age of four. She has always had a love of art and handicraft and received a degree in Fine Art from the University of Newcastle in 2009.

Her field of artistic interest is wide, encompassing drawing, painting, photography, textiles, print-making and ceramics. She is also deeply interested in the relationships between art and health, between art and communities and between art and concepts of recreation and play.

For her Honours Degree, Sylvia is exploring art and play through a series of interactive ceramic works. Inspired by insights gained while watching the contrast in behaviour between people attending static art exhibitions and those attending interactive displays; her project is intended to harness human curiosity and delight in play.

The artworks are whimsical variations on conventional or traditional musical instruments. They are constructed from casts from various body parts of Sylvia's family and friends. She uses a variety of clays from fine porcelain to reclaimed. They each have their unique resonance and musical qualities as well as aesthetic appeal. Sylvia's works invites adults and children alike to 'play', to participate actively in the making of sound and music.

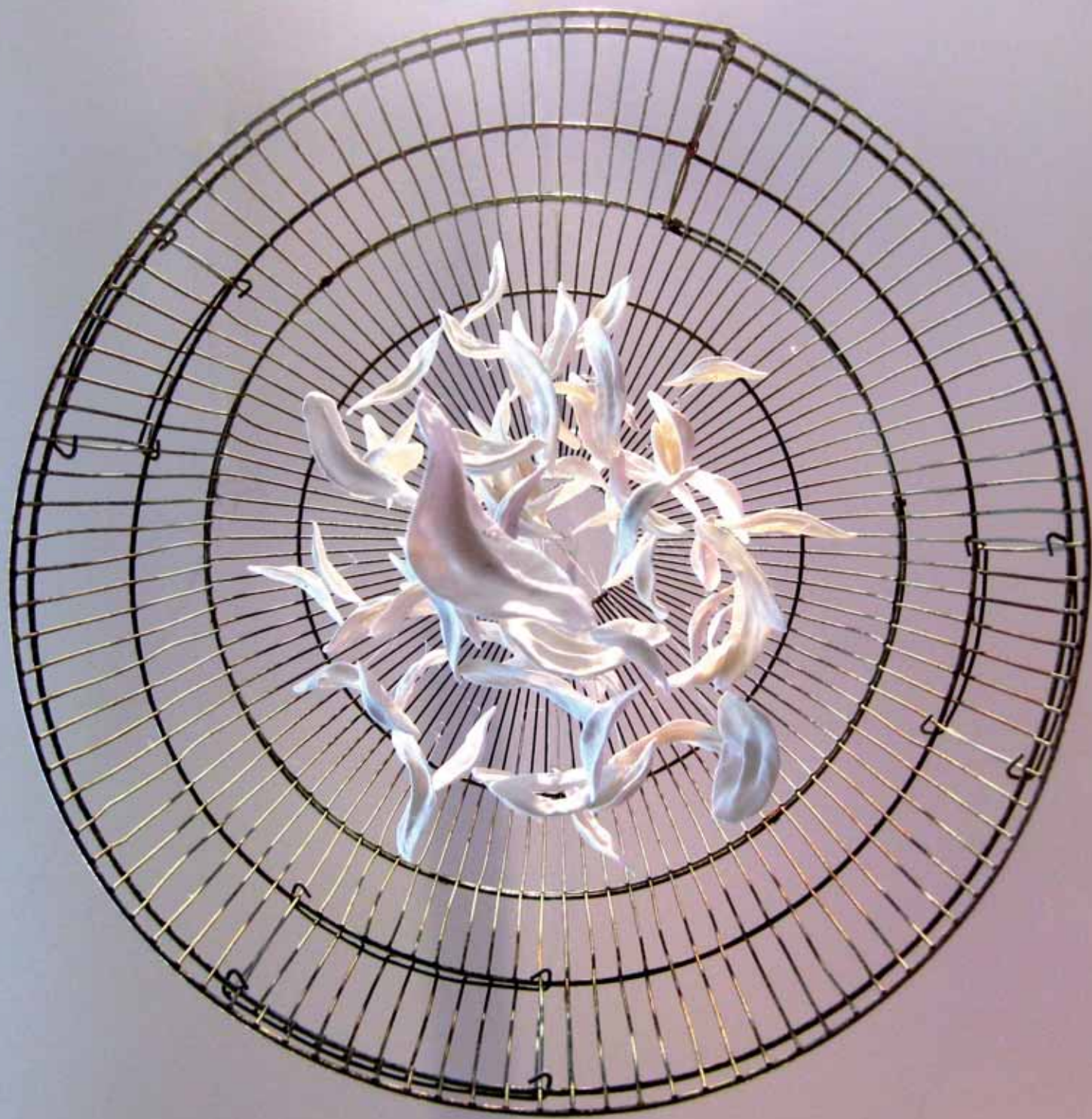
One hypothesis explored in this work is the concept of play for its own sake and how it has become foreign to many adults. This body of work gives them a licence to play as an invited participant in this interactive exhibition.

**Sylvia
Ray**

Sound Body Sound Mind

The University Gallery

HONOURS 2011



Alumni Journeys

The following profiles of graduates from the Bachelor of Fine Art degree programs at the University of Newcastle highlight achievements across a broad range of art disciplines and professions.

The Alumni Journeys this year reflect on the careers of highly motivated and talented art professionals who since graduating have established careers as exhibiting artists, in management roles in the gallery sector, in teaching positions and have been recognised for their individual and community accomplishments at regional, national and international level.

Selected highlights and awards given to our Alumni during 2011 include: Hadyn Wilson won the \$20,000 Gallipoli Art Prize for his painting *Sacrifice* - honouring sacrifices in war; Peter Gardiner won the \$15,000 2011 Calleen Art Award for his painting

Landscape 2010 No.VIII; and Pablo Tapia was awarded an inaugural Winsor & Newton Australia Start your Studio Scholarship entitling him to \$1000 worth of art materials to his support his professional art practice.

Other alumni achieved recognition in 2011 in their selection as finalists in major prizes including: Dean Beletich and Izabella Pluta in the Olive Cotton Award - a biennial award for excellence in photographic portraiture at the Tweed River Art Gallery; and Ian Burns in the Anne Landa Award for video and new media arts at the Art Gallery of NSW.

It is affirming to reflect on the fine art graduate career paths of our Alumni. Those sharing their stories with us in Honours 2011 are Kim Blunt, Soozie Coumbe, Susan Jacobs, Amanda Schenk and Julie Squires - who was this year's recipient of the University

of Newcastle's Newton-John Award - presented to a graduate displaying innovation or creativity in any field that has improved cultural life.

These alumni 'journeys' offer current and future students the opportunity to consider their future career possibilities and the varied ways they may contribute to the cultural life of their communities.

Miranda Lawry
BFA Convener 2011



THE UNIVERSITY GALLERY

The University of Newcastle, Callaghan



Kim Blunt

As a late starter to the world of art Kim Blunt spent her first decade of working life at the Family Court of Australia and didn't start studying visual art at the University of Newcastle until her late twenties. After too many years at University finishing with a Bachelor of Fine Art Honours degree and a Dip Ed and meeting and making lifelong friends with so many wonderful people, she started working casually as a gallery attendant at Maitland Regional Art Gallery (MRAG). In 2003 Kim was appointed the Public Program Coordinator and in 2009, after the art gallery underwent a major redevelopment, Kim took up the post as Deputy Director at MRAG under the directorship of Joseph Eisenberg.

In her 'day job' at MRAG, Kim has worked with some inspiring, interesting, wonderful and sometimes 'quite scary' artists, curators, government officials and other arts administrators. Kim coordinates and manages numerous exhibitions, currently more than 30 per

year in a facility that spans across two floors and three wings. The opportunity to meet with and work with so many people across the art world spectrum has been perhaps the most interesting aspect of her life after leaving University and continues to inform what she does in her art practice and conversely in her role as an art administrator.

Throughout it all Kim has tried to maintain her artistic practice; having discovered the joy and broad scope of Fibre Art while at University, she continues to play with and make things usually using paper in all its many joyous forms. The last few exhibitions Kim participated in she used a combination of cast paper and 'drawing' on gallery walls. Kim always remembers the words of one of her lecturers in her first year at Uni who said 'if you don't live and breathe art you are wasting your time'; with that she was a little nervous- but now almost 15 years on can't imagine being anywhere else.



Hidden Sadness 2009 cast paper dimensions variable
Opposite: Maitland Regional Art Gallery, NSW



marka białego, biały biały
michael jordan &
sandra peters
sandra peters
sandra peters, rickards
sandra peters
sandra peters

ART





Soozie Coumbe

After a career in textiles and design, Soozie Coumbe undertook a Bachelor of Fine Arts and graduated with Honours from the Newcastle University as a mature age student in 2004. In 2006 Coumbe undertook a postgraduate research degree graduating with a Masters of Philosophy in 2009.

Winner of the Windmill Trust Scholarship and the Joe Punchin Memorial Sculpture Prize in 2003 and with an extensive exhibition history including, Goulburn, Hastings and Manning regional galleries, numerous ARIS both in Newcastle and recently at Paper Plane Gallery in Sydney, Coumbe continues to develop her art practice, outside of her regional base.

Recently selected as a finalist for the Willoughby Sculpture Prize at the Incinerator Gallery at Willoughby, Coumbe continues her investigations of the natural environment and the intersections between nature and culture, often referencing environmental issues through sensitivity to materials and process.

Currently Coumbe holds a casual teaching position with North Coast TAFE and the Newcastle University – Port Macquarie Campus, teaching 2D and 3D studies, while also holding a casual position with Hastings Regional Gallery- Glasshouse Arts and Entertainment Centre as a gallery and theatre technician.

Brushes Series 2 2009 natural, found and constructed materials



Amanda Schenk

Amanda Schenk graduated with a Bachelor of Arts - Visual Arts in 1997, majoring in Fibre Arts, and a Diploma of Secondary Education (Art) in 1998. She recently completed a Higher Diploma of Stitched Textiles, through New Bucks University in the UK in 2011.

During her time at the University of Newcastle, she exhibited regularly at Watt Space Gallery, participating in group exhibitions and in 1998 held her first solo show there. Amanda received the University of Newcastle Student Union Acquisitive Prize for Sculpture in 1996 and also received the "Emerging Artist" award from the Textile Network of NSW in 1998.

In 2000, Amanda left Australia to travel through Europe, using the UK as a base. For the past 11 years Amanda combined her love of travelling with teaching Art, primarily, teaching students from challenging backgrounds in a secondary school on the edge of London. At this school Amanda was a teacher and a creative partnership coordinator, developing and organising creative

curriculum and experiences, by involving artists, musicians, dancers, poets and other creative people in the life of the school. This was funded by the Arts Council of England.

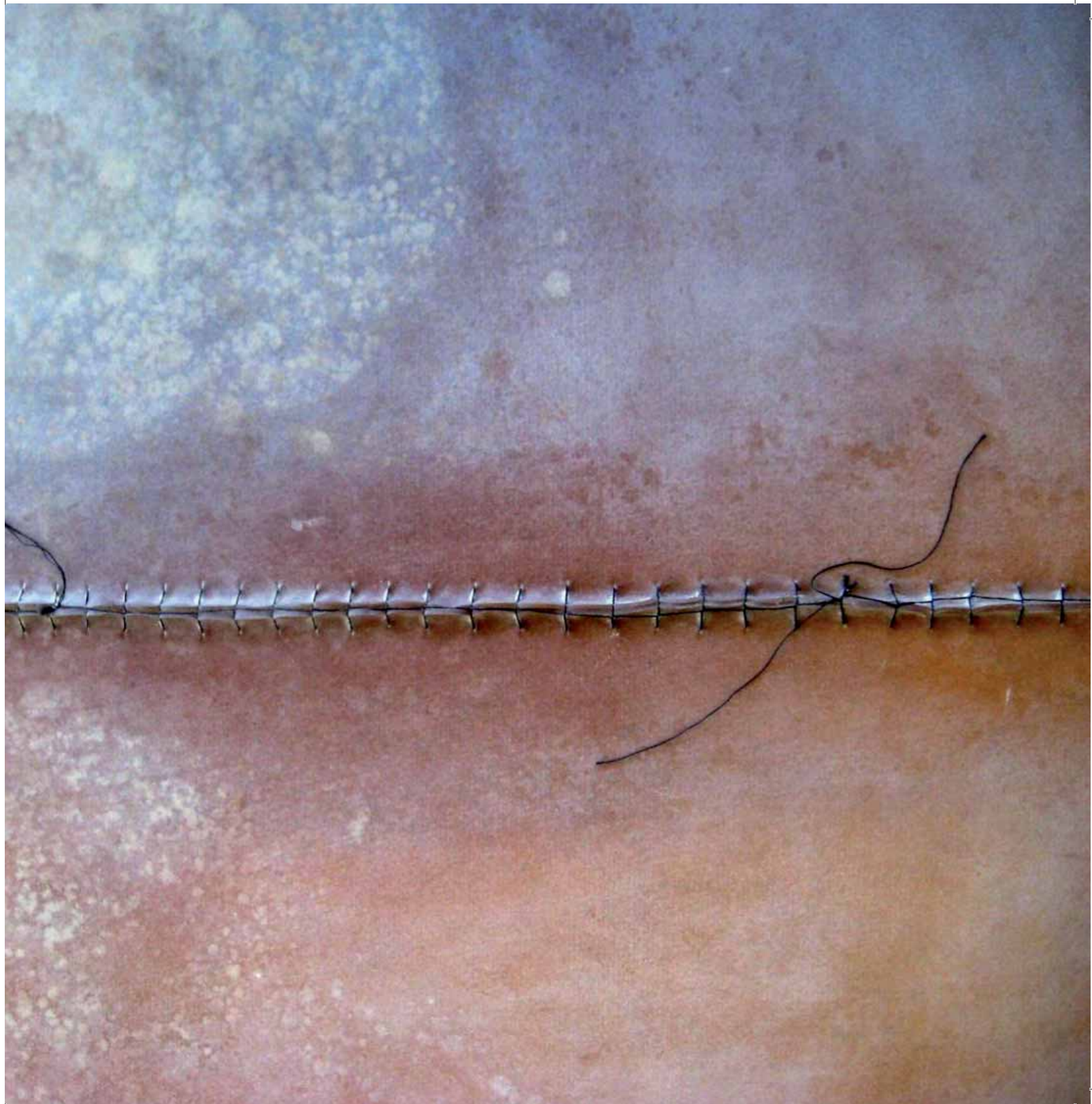
Returning to her own professional practise Amanda completed her Higher Education Diploma in Stitched Textiles at Windsor in Berkshire. There she had the chance to work closely with UK textile artists such as Jean Littlejohn, Jan Beaney, Louise Baldwin and Shuna Rundel.

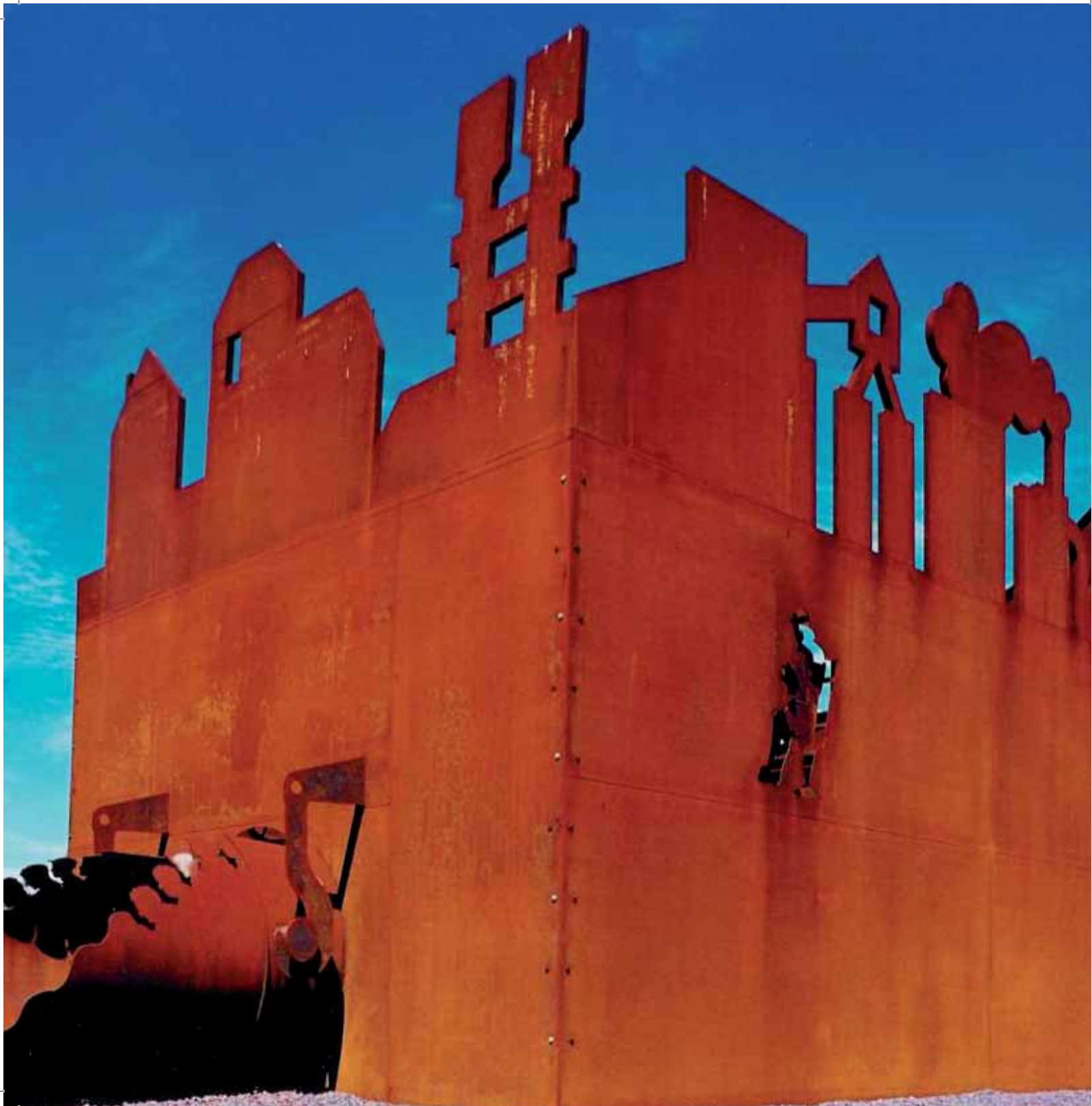
Amanda's artwork explores western society's favour of the youthful appearance as the optimal state, without blemishes and signs of decay. In her work *flawed*, invasive crevasses creep down pristine walls as nature's line drawings. These uninvited cracks appear in the surfaces of our environments. Amanda has explored these natural line drawings through machine embroidery.

On graduating this year Amanda was selected to exhibit at the L'Aiguille en Fête 2012 Show in Paris. Currently, Amanda is a practising artist working in Maidenhead, Berkshire, England.

Below: *Cracked* 2011 286 cm x 182cm hemp and cotton thread, machine embroidery on soluble fabric
Opposite: *Cut and bruised* (detail) 1997 100 cm x 100 cm latex, cotton thread on stretched board







Julie Squires

Julie Squires has worked as a professional sculptor since graduating with a Bachelor of Arts - Visual Arts (BAVA) in 1993 and a Graduate Diploma in Art in 1995. Originally from Newcastle (NSW) Squires moved to Melbourne in 2002 and since then has been a resident artist at the Gasworks Arts Park in Albert Park, Melbourne. Her work is held in collections in Australia, Europe, China and the UK. Squire's body of work includes twenty Public Art Commissions in Australia. This genre has become her main practice, however, Squires has also exhibited in over thirty group and six solo exhibitions including the inaugural Sculpture by the Sea in 1997 and The McClelland Sculpture Survey and Award in 2004.

Specialising in steel fabrication and bronze cast sculpture, Squires' work often has a narrative element and has proved to be both accessible and popular with the public. Whilst undertaking significant figurative works, such as life-size bronze portraits of Jacqueline Du Pre playing the cello and Peter Brock standing on top of a VK Commodore, she has also been commissioned to create more formalist and abstract sculpture.

In 1999 Squires created two significant public art pieces in Newcastle. Working as 'artist in residence' at the Newcastle BHP, Squires worked with employees to design and construct a seventy tonne steel memorial sculpture, The Muster Point. During this same year Destiny, a nine metre high bronze sculpture that welcomes ships into the harbour, was commissioned by the Newcastle Port Corporation.

During 2004 and 2005 Squires worked as the Scenic Team Manager for the building and installation of the Australian Pavilion for the World Expo in Aichi, Japan. At the same time she completed her Masters of Fine Art degree. In 2006 Squires was one of 14 artists to represent Australia in China in the exhibition Satellite, coinciding with the Shanghai Biennale.

Julie's latest commissions have included a 7-metre long Wedge Tail steel eagle, for the entrance to Healesville Sanctuary for Zoo's Victoria, the "Diggers" Memorial for the 75th Anniversary of the building of the Great Ocean Road and the Peter Brock Memorial for National Racing Museum in Bathurst.

The Muster Point (Industrial Drive Newcastle NSW) 1999
8 m x 8 m x 16 m fabricated steel and cast bronze



The Gathering Garden is one of Julie's latest commissions for Alice Springs Town Council. The project won the Arts NT Major Works Grant for Public Art. The design is based on collaboration between Julie and two Arrernte artists. During the creation of the work Julie worked with Indigenous artists from communities surrounding Alice Springs. This significant collaboration is the first time Indigenous artists representing eight different language groups have come together to create a unified public artwork.

In 2010 Julie worked as the Creative Producer for Indigenous Art on the Australian Pavilion for the World Expo in Shanghai, designing an installation piece combining the works of over 40 Indigenous artists from Maningrida Community in Arnhem Land.

Squires' current commission is a life size portrait of St Mary McKillop.

Susan Jacobs

Susan Jacobs was born in Sydney in 1977. In 1997, Susan received a Bachelor of Visual Arts from the University of Newcastle. She moved to Melbourne in 1999 and received a Postgraduate Diploma of Visual Art from the Victorian College of the Arts in the same year. She has practiced consistently since graduating from study, exhibiting in solo and group exhibitions as well as collaborative projects in Australia, New Zealand and South America.

Susan's work has developed from her studies in drawing and sculpture to involve various mediums and processes, investigating the expanded field of both disciplines. Her practice is driven by



material and spatial considerations and focuses on revealing the latent potential of matter and space, often through investigating aspects of history and physics. Her work spans drawing, sculpture, installation and video/performance. She has collaborated with various artists and made site-specific architectural interventions in decommissioned buildings in Victoria, working with other spatial practitioners involved in art and architecture.

Over the last decade, she has presented projects in many artist run initiatives and independent galleries such as The Narrows (run by fellow Newcastle University Graduate Warren Taylor), Ocular Lab, Conical Inc, West Space and Seventh Gallery in Melbourne.

In recent years, Susan has participated in several curated exhibitions in public galleries such as; NEW010 at The Australian Centre for Contemporary Art 2010, The Ecologies Project at Monash University Museum of Art 2008, Security Illusion at VCA Margaret Lawrence Gallery for the Melbourne International Arts Festival 2009 and Opening Lines at Gertrude Contemporary Art Space 2010. She has received various grants and awards including a Postgraduate prize awarded by the late French philosopher, Jacques Derrida during his visit to Australia and the ANZ Visual Arts Fellowship, both in 1999. She received an Australia Council New Work grant in 2008, an Arts Victoria Development grant in 2009 and the Art and Australia/Credit Suisse Contemporary Art Award in 2008. In 2010 she was one of four artists to receive an Arts Victoria International exchange grant, to participate in a curated exhibition Risk Potential at Die Ecke Gallery, Santiago, Chile.

Also in 2010, Susan was awarded a Gertrude Contemporary Studio Artist residency, Melbourne (2010-2012).

Susan teaches at Monash University in Drawing and an Interior Architecture subject dealing with conceptual and process-based practices and intersections between art and architecture. She also teaches in the Victorian College of the Arts Masters program. She is currently working on commissions for public gallery projects to be exhibited in 2012 and will undertake a residency at Artspace, Sydney in 2012.

Susan is represented by Sarah Scout, in Melbourne and her work is held in various collections including the Monash University Art Collection, The VCA Collection and private collections in Australia and overseas.

Static Transit - monument to the force of isolated incidents (Kangaroo Ground War Memorial, Victoria) 2007 approximately 1.5 m x 3 m x 53 m timber on concrete path



