

Examinations for Post Graduate degrees in Fine Art are conducted in the candidate's exhibition space in conjunction with a written thesis which supports their studio practice. The University of Newcastle is able to facilitate such examinations for Fine Art and other Creative Arts degrees in a best practice, award winning, architect designed gallery.

Through exhibiting this practical component of the degree, the exhibition becomes an enduring visual record, an event which profiles our candidates within their industry and acknowledges the culmination of years of research. It also marks a conclusion to this enormous effort and so becomes a site of celebration.

**Gillean Shaw**

Art Curator

The University of Newcastle



THE UNIVERSITY OF  
**NEWCASTLE**  
AUSTRALIA

# Aaron Bellette

## Tearing Light

Dyslexia and Creativity

an alternate mode of perception



THE UNIVERSITY  
**GALLERY**

THE UNIVERSITY OF NEWCASTLE CALLAGHAN 2308

E [gallery@newcastle.edu.au](mailto:gallery@newcastle.edu.au)

W [www.newcastle.edu.au/universitygallery](http://www.newcastle.edu.au/universitygallery)

T + 61 02 4921 5255 F + 61 02 4921 6909

OPEN Wednesday – Saturday 12 noon – 6pm or by appointment

POSTGRADUATE EXHIBITION  
**21 JULY – 31 JULY 2010**

THE UNIVERSITY  
**GALLERY**



**Aaron Bellette**  
*Digit Span 8.4:2009*  
 2009  
 Bronica film camera - digital output  
 111.76cm x 201.37 cm



**Aaron Bellette**  
*Picture Words 3.9:2010*  
 2010  
 Holga pinhole film camera - digital output  
 111.76cm x 201.37 cm

“...I believe I am not constrained by time: I can see backwards and forwards at the same time...”  
 Aaron Bellette

**Aaron Bellette**  
*Digit Span 8.1:2009*  
 2009  
 Bronica film camera - digital output  
 111.76cm x 201.37 cm



## Aaron Bellette

**Tearing Light**  
 Dyslexia and Creativity  
 an alternate mode of perception

Space and time are the cornerstones of my photographic practice. I have concentrated on distorting and reinterpreting spatial and temporal planes, and then rendering them on to the film plane.

Photographers must always, of course, deal with space and time. I have used the camera as a technologically-derived extension of my mind and body. I utilise the camera as a third eye, an eye that can project and record my dyslexic world and register the visions that I construct in my head.

I often do not have a straightforward view of the visible world. My photographs are an exploration beyond the straightforward, the obvious, the correct. I look behind that

façade's imposed readings of the world, to see, understand and express my mind's reality.

The photographs that I create are temporally and spatially derived, as all photographs must be, but essentially they exist free of that time and space. The concept that I have been working towards in my Master's study is to gain an understanding of how I utilise my camera to create and construct my envisaged world. The interior is exterior. Imagination is reality. I use my different visual modes of thought to rotate, distort and interrogate an image in any way, and still understand it both in terms of its inherent meanings and as a new, purely personal entity.

Aaron Bellette