

GRADUATING EXHIBITION 2015





Australian
National
University

School of Art
ANU College of Arts and Social Sciences

CREDITS

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FOREWORD

The ANU School of Art 2015 Graduating Exhibition catalogue recounts this year's impressive exhibition from our graduates. The exhibition presents the work of students completing awards in undergraduate programs, Bachelor of Visual Arts, Bachelor of Digital Arts, Bachelor of Design Arts, and the Bachelor degrees with Honours. The exhibited work of these design, art and digital media students is the culmination of their art practice, and study in art history and art theory. This year our Bachelor of Art History and Bachelor of Arts (Art History and Curatorship) graduates are listed in the catalogue.

The studio disciplines - Ceramics, Furniture, Glass, Gold and Silversmithing, Painting, Photography and Media Arts, Printmedia and Drawing, Sculpture, Textiles together with the school's Art History and Art Theory programs offer deep and broad learning opportunities. Domestic and international field trips, environment studies, internships at major institutions, international student exchanges and artist residencies in schools contribute to a rich student experience. Our lively visitors program includes international and interstate artists and scholars amidst a dynamic exhibition program within the school's gallery spaces.

Our thanks to academic staff and those staff supporting them - Technical Officers, and the school's administrative team. Staff and undergraduate students appreciate the support and guidance of the school's Undergraduate Convenor, Honours Convenors, and Craft and Design Convenor. The School of Art Gallery staff produces the exhibition and catalogue with grace and is assisted by a team of Gallery Technical Officers.

We extend our gratitude to our committed patrons in the Emerging Artists Support Scheme (EASS). EASS continues to give our graduates assistance and sponsorship at a time

when support can be crucial. The ANU Foundation for the Visual Arts funds an entry-level scholarship for one student and assists the school to continue to invite visiting artists. This year the Foundation funded administrative assistance for managing the growing EASS portfolio. We appreciate the guidance of EASS coordinator Dr Waratah Lahy and her recent assistant Anja Loughhead.

The ANU School of Art staff congratulates these graduates on their achievements, and invites them to remain an active part of the ANU through our national and international Alumni networks. On behalf of all School of Art staff, I wish the 2015 graduates success in their future contributions to culture and society.



Associate Professor
Denise Ferris
Head of School
ANU School of Art
November 2015

EMERGING ARTISTS SUPPORT SCHEME

The Australian National University (ANU) School of Art's successful Emerging Artists Support Scheme (EASS) has been operating for over twenty years. Many of our patrons have supported School of Art undergraduate and postgraduate students during this period. Through this scheme patrons can award prizes, scholarships and commissions, and acquire artworks for their collections.

The ANU School of Art and its graduates greatly appreciate this support from the ACT community. Such generous sponsorship from individuals, families, local business, the corporate sector and arts organisations represents assistance for graduating artists when it is most valuable – at the beginning of their independent studio practice. The scheme also plays a significant role in encouraging emerging practitioners to remain in the region, and residencies and exhibition opportunities offered by local arts organisations are particularly valuable. The breadth and scope of the Emerging Artists Support Scheme is unique to the ANU School of Art.

In addition to the residencies and exhibition opportunities, scholarship support exists due to the contributions from Peter and Lena Karmel, the Boronia Prizes, Karina Harris and Neil Hobbs, Lou and Mandy Westende, Rosanna Hindmarsh, David and Margaret Williams, and John and Elizabeth Baker.

The ANU School of Art Emerging Artists Support Scheme offers graduates a tangible means of contributing to the lively and growing visual arts, craft and design community from which we all benefit. The ANU School of Art expresses its sincere appreciation and thanks for the generosity of all of our EASS patrons.

OUR PATRONS

SCHOLARSHIPS, AWARDS & PRIZES

\$5000 - \$10,000

Boronia Awards
Bassett Downs Honours Scholarship for Glass (bi-annual)
Margaret Munro Prize
EASS Scholarships

\$1000 - \$5000

ANU Foundation for Visual Arts Scholarship
John and Elizabeth Baker Honours Scholarship for Sculpture
Cox Architecture EASS Prize
Karina Harris and Neil Hobbs
Paul Ross Bambury Prize
Peter and Lena Karmel Anniversary Award
Max Hawk Travelling Scholarship
Nigel Thomson Travelling Scholarship
Westende Travelling Scholarship
Janet Wilkie Art History Prizes
David and Margaret Williams Travelling Scholarship

\$1000 & under

ACT Legislative Assembly Prize
Australian Decorative and Fine Arts Society, Canberra Inc.
Helmut Lueckenhausen Prize
Patsy & Kevin Payne Prize
School of Art Drawing Prize
Hiroe and Cornel Swen Prize

EASS ACQUISITIVE

ANU Art Collection
ANU Public Art Program
Bradley Allen Love
KPMG
Molonglo Group

SUPPORTERS

ACT Government • ACT Legislative Assembly • ANU School of Art Alumni • Art Monthly Australia • Bullseye Glass • Canberra Contemporary Art Space • Canberra Glassworks • CAPO • Craft ACT: Craft and Design Centre • Eckersley's Art & Craft • KIN Gallery • National Film and Sound Archive • MAC1 ANU • ErgoSoft • Sydney Canvas Company • Flnk + Co • Thomas O'Hara • Print Council of Australia • Megalo Print Studio and Gallery • Thor's Hammer

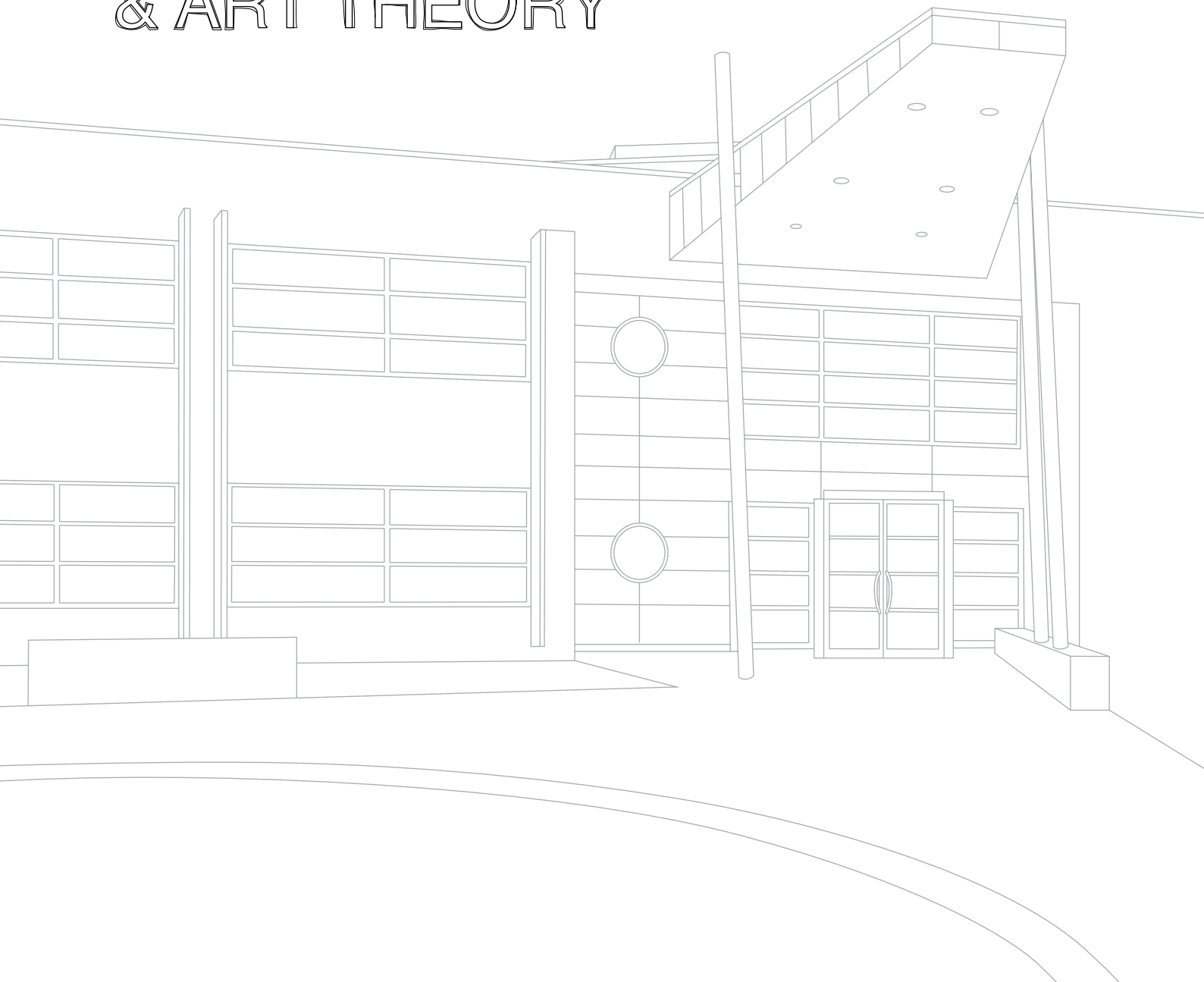
SUBSCRIPTION & MATERIALS AWARDS

Art Monthly Australia • Australian Wood Review • Canberra Spinners and Weavers Guild • Ceramics Art and Perception • Ceramics Technical • Clay Works • Design Institute of Australia • Eckersley's Art & Craft • Fyre Gallery • Journal of Australian Ceramics • NAVA Ignition Prize for Professional Practice • The Sydney Canvas Company • Thor's Hammer • Walker Ceramics

RESIDENCY & EXHIBITION AWARDS

Alliance Française • Ampersand Duck Broadside Residencies • ANCA (Australian National Capital Artists) • Belconnen Arts Centre • Belconnen Community Centre Gallery @ BCS • Canberra Contemporary Art Space • Canberra Glassworks • Canberra Grammar School • Canberra Museum and Gallery • Canberra Potters' Society • CAPO • Craft ACT: Craft and Design Centre • Form Studio and Gallery • KIN Gallery • M16 Artspace • Megalo Print Studio and Gallery • PhotoAccess • Strathnairn Arts Association • The Front Gallery & Café • Tuggeranong Arts Centre • Sturt: Australian Contemporary Craft & Design

CENTRE FOR ART HISTORY & ART THEORY



The following students graduated from the Bachelor of Arts (Art History and Curatorship) or the Bachelor of Art History and Curatorship between Semester 2, 2014 and Semester 1, 2015.

The Bachelor of Art History and Curatorship is the only undergraduate program of its type in Australia. Running for nearly 25 years, the degree offers students the opportunity to study art history and curatorial practice with lecturers who have first-hand museum experience. Students undertaking the Honours degree participate in an internship at a cultural institution in Canberra as part of their program, gaining valuable hands-on experience of curatorial practice. In 2014, CAPO supported a Curatorial Prize for graduating Honours students which gave them the opportunity to curate an exhibition with professional support at M16 Artspace. The Janet Wilkie Prize Art History Honours Prize is awarded to the student with the best results in the Art History and Curatorship Honours program.

| | |
|--------------------------------|--|
| Esther Agostino | Bachelor of Arts (Art History and Curatorship) (Honours) |
| Gabriella Atchison | Bachelor of Art History and Curatorship |
| Jessica Bolton | Bachelor of Art History and Curatorship (Honours) |
| Lucy Caldwell | Bachelor of Art History and Curatorship (Honours) |
| Oscar Capezio | Bachelor of Art History and Curatorship (Honours) |
| Francesca Gould | Bachelor of Art History and Curatorship |
| Brooke Kelly | Bachelor of Art History and Curatorship (Honours) |
| Poppy Lever | Bachelor of Art History and Curatorship (Honours) |
| Ella Morrison | Bachelor of Art History and Curatorship (Honours) (CAPO Curatorial Internship Award) |
| Madeline O'Dwyer | Bachelor of Arts (Art History and Curatorship) |
| Susannah Seaholme-Rolan | Bachelor of Arts (Art History and Curatorship) (Honours) (Janet Wilkie Art History Honours Prize) |
| Matthew Sykes | Bachelor of Art History and Curatorship |
| Melanie Tannin | Bachelor of Art History and Curatorship |
| Xin Wang | Bachelor of Art History and Curatorship |
| Hannah Webb | Bachelor of Art History and Curatorship (Honours) (CAPO Curatorial Internship Award) |

CERAMICS



**Sue Hewat
Mahala Hill
Alya Khan
Anna-Maree O'Neale
Eden Reni**

Sue Hewat

Bachelor of Visual Arts (Honours)



My ceramic vessels metaphorically represent the intertidal zone of the Australian beach.

Intertidal Series, 2015
handbuilt, porcelain, monoprint, clay slips and oxides
9 x 14 x 33 cm

Mahala Hill

Bachelor of Visual Arts



Encroaching explores the way undefined life forms challenge, disturb and intrigue the human race. These creatures are constructed to be inviting, yet irksome, to evoke the reactions that the unknown generates. The context of, and relationships between, these creatures question the human compulsion to understand the unknown through categorisation.

Encroaching (Group 1), 2015

Bone China, Imperial Porcelain, various dry and high-gloss glazes, Nichrome wire, multiple firings at various temperatures and component construction
dimensions variable

Photographer: John Daly

Alya Khan

Bachelor of Visual Arts (Honours)



I am examining humanity through Ceramic Building structures.

Structure Series, 2015
Paper-clay and mixed media
103 x 46 x 30 cm
Photographer: Casey Crockford

Anna-Maree O'Neale

Bachelor of Visual Arts



The Joneses (Kim, Russel, Bobby Ray, Bert and Jimmy), 2015
ceramic, steel, horse hair, human hair, bone and string
dimensions various
Photographer: John Daly

Eden Reni

Bachelor of Visual Arts



Mechanics, 2015
wheel thrown and altered ceramics, various glazes, carving
60 x 60 x 15 cm
Photographer: John Daly

My work plays with the merging of biological and mechanical forms, showing a relationship between the two elements while still maintaining independence. The glaze designs on the works mirror the forms of the ceramic pieces exploring ideas of the micro and the macro, opening up an inquiry about the universal and repetitive nature of form.

FURNITURE



Christopher “Walrus” Dalzell

Rohan Hunt

Qianru Kang

Chelsea Lemon

Claire Morgan

Pia Nemec

Ross Peake

David Scerri

Clare Solomon

Olivia Willems

Christopher “Walrus” Dalzell

Bachelor of Visual Arts



Walrus' body of work reinterprets traditional furniture making processes and archetypal furniture objects through deconstructed and abstracted compositions. Walrus' work is a challenge to the rigid rationality of furniture and its history. Separating form from function, the work speaks philosophically about our perception of an object and the innate need for it be defined by purpose.

Penetration and Incision, 2015
Silky Oak and Blackwood
1400 x 1000 x 1000 mm
Photographer: Katherine Griffiths

Rohan Hunt

Bachelor of Design Arts



Rohan James Hunt is a practicing furniture designer and maker who has a passion for working with his hands. His work revolves around simplicity, function and user interaction. It is these fundamental concepts that underpin Rohan's design practice, with each piece pared back to its essential form with understated and subtle detail. Completing his final year in the reputable ANU School of Art Furniture Workshop, Rohan has established practical skills and knowledge that allow him to realise meaningful design concepts.

Oscar the Couch, 2015
White Oak
800 x 1400 x 1000 mm
Photographer: Katherine Griffiths

Qianru Kang

Bachelor of Design Arts

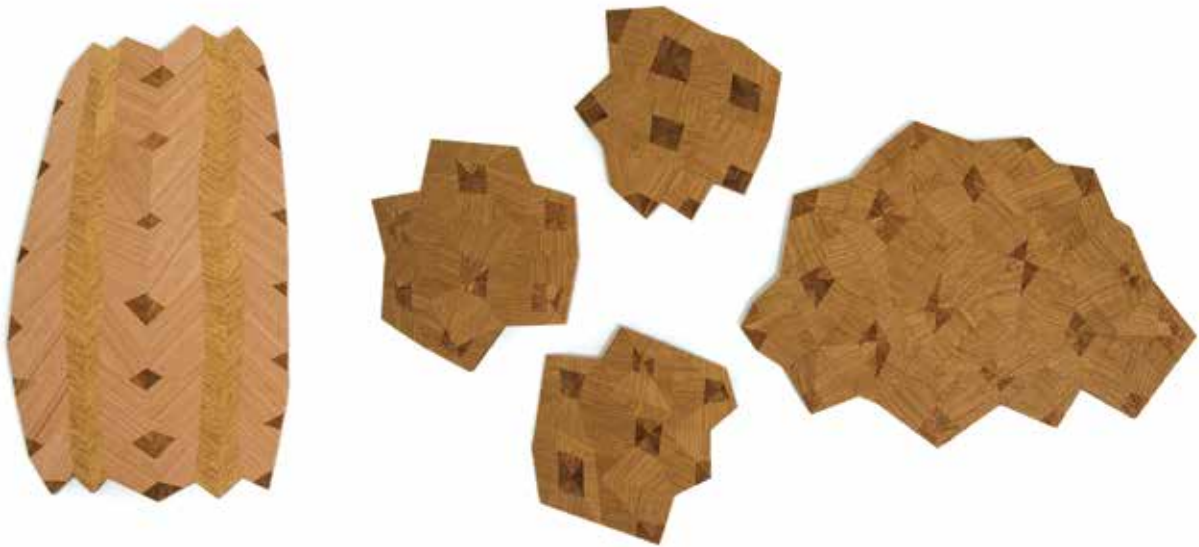
As a Chinese furniture designer living in Australia, Qianru is inspired by the culture impact and want to draw attention to her culture roots through a contemporary approach in furniture making. She is passionate about designing conceptual-based furniture that transforms and reinterprets the characters of Chinese traditional calligraphy.



Not Yet Future Chair, 2015
painted steel
800 x 410 x 457 mm
Photographer: Mark Serr Photography

Chelsea Lemon

Bachelor of Visual Arts (Honours)



Banksia and Pinecone Parquetry Panels, 2015
Victorian Ash, African Yaya, American White Oak and Tasmanian Blackwood
dimensions various 220 x 230 x 12mm - 460 x 280 x 12 mm
Photographer: Katherine Griffiths

www.chelsealemon.com

Claire Morgan

Bachelor of Visual Arts



Flex, 2015
cane
50 x 50 x 170 cm
Photographer: Katherine Griffiths

Pia Nemec

Bachelor of Design Arts



Faceted Coffee Table, 2015
American White Ash, MDF, two pack finish
36.5 x 55 x 90 cm
Photographer: Katherine Griffiths

This faceted coffee table was designed by blending complexity and simplicity into one seamless, clean design.

The internal complexity of the compound angles lies within the minimal outer form.

Ross Peake

Bachelor of Design Arts



Sake Cabinet
Rock Maple, European Beech
50 x 40 x 20 cm

David Scerri

Bachelor of Design Arts



Expandable Table, 2015
Victorian Ash
80 x 100 x 300 cm
Photographer: Katherine Griffiths

Clare Solomon

Bachelor of Visual Arts



Driven by the anxiety when given too much choice in everyday life, this work explores chance as a humorous way of resolving indecision by removing the options to an uncontrollable set of chance processes. This work engages with traditional furniture making techniques that reflect the importance placed in what ultimately are trivial decisions.

Decisive Object: One, 2015
walnut, steel rod, aluminium
120 x 200 x 270 mm
Photographer: Katherine Griffiths

Olivia Willems

Bachelor of Visual Arts



This form is inspired by “free sensual curves...the curves of the sinuous course of rivers, of the clouds in the sky, of human body...because the universe is entirely made of curves and right angles and straight lines were created by men with ruler and square.”

(Oscar Niemeyer) - Vito Di Bari,
The Neofuturistic City Manifesto, (Milan, 2007)

Web of Curves, 2015
Hoop Pine plywood, monofilament
600 x 1600 x 1800 mm
Photographer: Katherine Griffiths

GLASS

A line drawing of a modern interior space. The drawing shows a staircase with glass railings, a glass display case, and a glass partition wall. The word "GLASS" is written in a large, outlined font in the top left corner.

Veronica Andrus-Blaskievcis

Rose-Mary Faulkner

Hannah Gason

Cassandra Layne

Chloe Manning

Kelda Morris

Catherine Newton

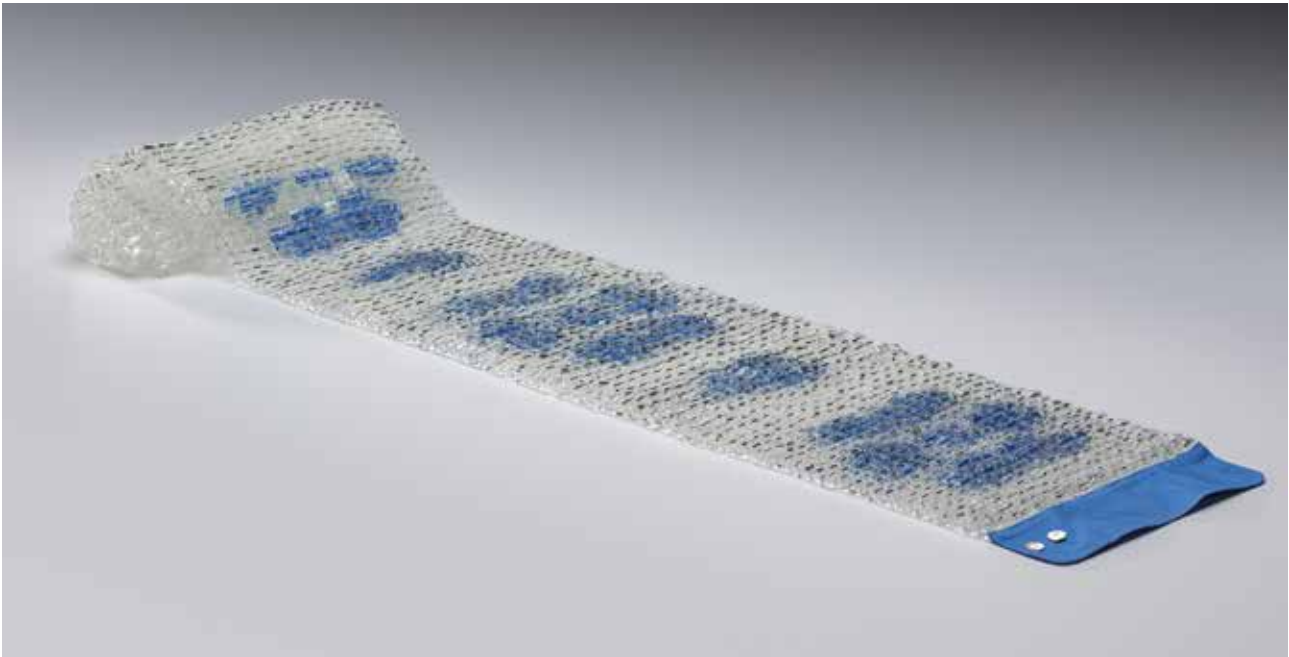
Thomas Pearson

Clare Peters

Madisyn Zabel

Veronica Andrus-Blaskievics

Bachelor of Visual Arts (Honours)



Interwoven, evaluates my personal experience of loss and investigates my cultural identity. Repeatedly used, the painstaking labour of gathering memories for a reliquary to hold the memory of my grandfather and to connect to my cultural background. Within the work I am referencing traditional embroidery motifs and symbols from my birthplace Transylvania.

Interwoven, 2015
2,548 blown glass beads, cloth and fishing line
20 x 183 x 25 cm
Photographer: Adam McGrath

Rose-Mary Faulkner

Bachelor of Visual Arts



A bit of me, 2015
cast, cold worked & engraved glass
7 x 16 x 10 cm
Photographer: Adam McGrath

My work engages with the subtlety and fragility of glass combined with drawing to map and record the form of the body, the movement of nature and the shapes and lines that connect these. Pushing the material qualities of glass, I seek to create a sense of tension through alluring delicacy and brittle balance.

Hannah Gason

Bachelor of Visual Arts (Honours)



Folded I, 2015
kiln formed glass
50 x 42 x 0.3 cm
Photographer: Greg Piper

Cassandra Layne

Bachelor of Visual Arts (Honours)



My aim is to create abstract work that demonstrates transformation, specifically the liminal space between thought and object. My work creates an illusionary space that plays with the eye's natural ability to hold a consistent image. The use of different finishes on the glass causes the surface to look as though it were fluctuating. Observing the panel for an extended period of time causes the clear cut image to blur and the surrounding pattern to lose its stability and become more convincingly false.

Bending I, 2015
cast Gaffer glass
23 x 18.5 x 7 cm
Photographer: Adam McGrath

Chloe Manning

Bachelor of Arts/Bachelor of Visual Arts



Hedwig Chronology, 2015
cast glass
13 x 10 x 3 cm; 12.5 x 10 x 3 cm
Photographer: Adam McGrath

Kelda Morris

Bachelor of Visual Arts



Originally from New Zealand, I identify strongly with place through qualities of light and colour found in native bush. While living in Australia, I aim to reflect my natural surroundings using functional vases as a canvas for light and colour play. These functional vessels carry the outside in to evoke the atmosphere of our surrounding native Eucalyptus forests.

Eucalypt Vases, 2015
blown and carved glass, Graal
17 x 10 x 10 cm, 21 x 7 x 7 cm, 16 x 7 x 7 cm
Photographer: Adam McGrath

Catherine Newton

Bachelor of Visual Arts



“No one else will ever know the strength of my love for you.
After all, you’re the only one who knows the sound of my
heart from the inside.”

Kristen Proby

Captured Emotions, 2015
cast and cold worked glass
15 x 15 x 8 cm
Photographer: Adam McGrath

Thomas Pearson

Bachelor of Visual Arts

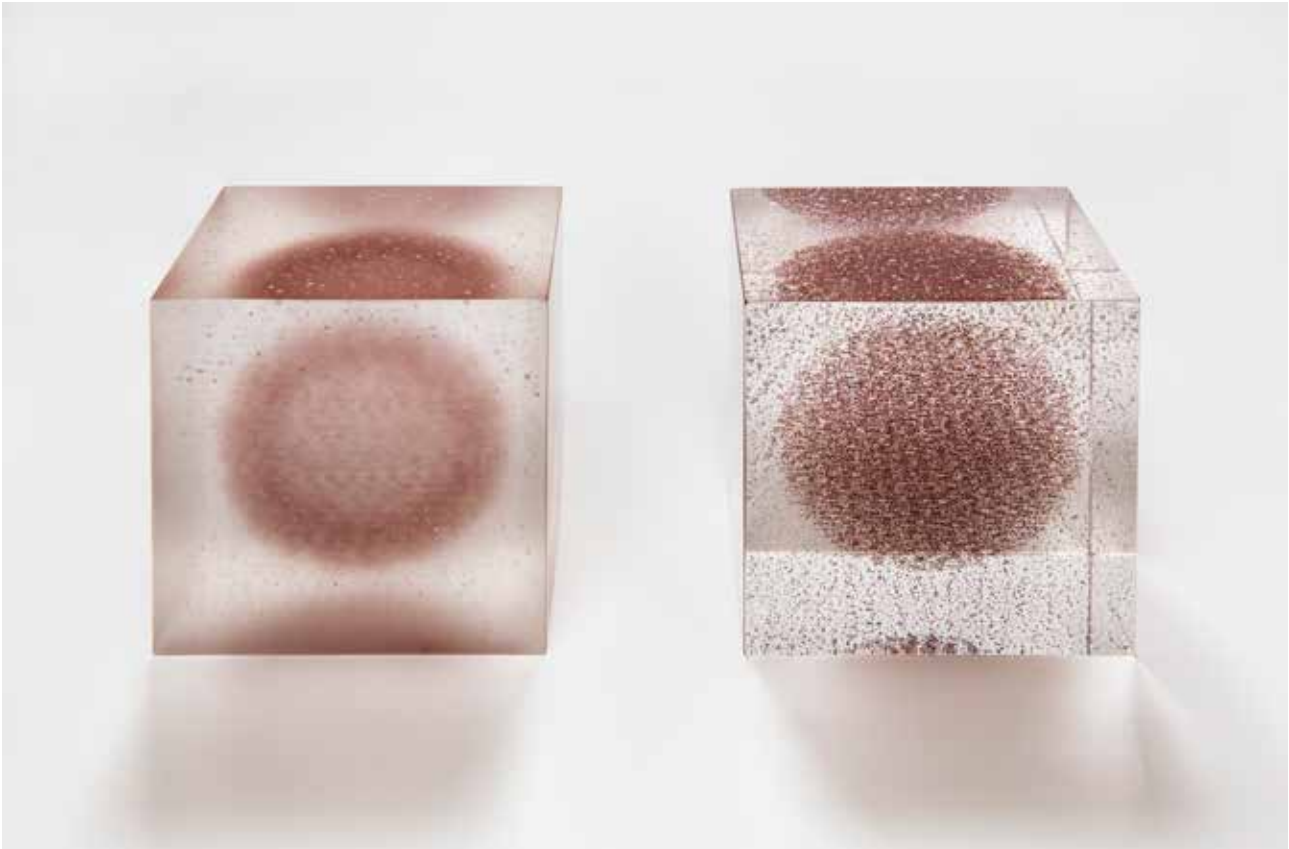


My work deals with life, death, and the sea between.

Fisherman, 2015
cast glass
30 x 15 x 9.5 cm
Photographer: Adam McGrath

Clare Peters

Bachelor of Visual Arts (Honours)



Wisdom and Knowledge, 2015
multiple layered fused glass and lead text
12 x 12 x 12 cm each
Photographer: David Paterson

My work explores the use of glass and light to give physical expression to the metaphysical realm of faith. The translucent glass allows the world within to be seen - the sphere of sculpted text - suspended and complete within the form.

Madisyn Zabel

Bachelor of Visual Arts (Honours)



Wireframe, 2015
cast glass, fishing wire, nails and metal
200 x 250 x 180 cm approx
Photographer: Daniel Spellman

My work explores the nature of perception, and the relationship between two and three dimensional images and objects. It aims to encapsulate ideas of growth, movement, and examine the relationship between positive and negative spaces.

www.madisynzabel.com

GOLD & SILVERSMITHING

A minimalist line drawing of a workshop interior. The scene shows a long room with a high ceiling supported by several vertical pillars. On the left, there are workbenches and a counter. In the center, a list of names is displayed. On the right, a double door with two windows and a handle is visible. The ceiling has two circular recessed lights. The overall style is clean and architectural.

Simon Azzopardi
Zoe Brand
Morven Downie
Harriet Lee Robinson
Tarn Smith
Sunita White

Simon Azzopardi

Bachelor of Design Arts



The Grey Space, 2015
mild steel, silver solder
7 x 7 x 7 cm
Photographer: Simon Cottrell

Zoe Brand

Bachelor of Visual Arts (Honours)



Untitled, 2015
aluminium
26 x 19 x 0.05 cm
Photographer: Simon Cottrell

Morven Downie

Bachelor of Visual Arts



Abjects, 2015
sterling silver, copper, resin, fresh water pearls and silicone
4 x 4 x 4 cm
Photographer: Simon Cottrell

Harriet Lee Robinson

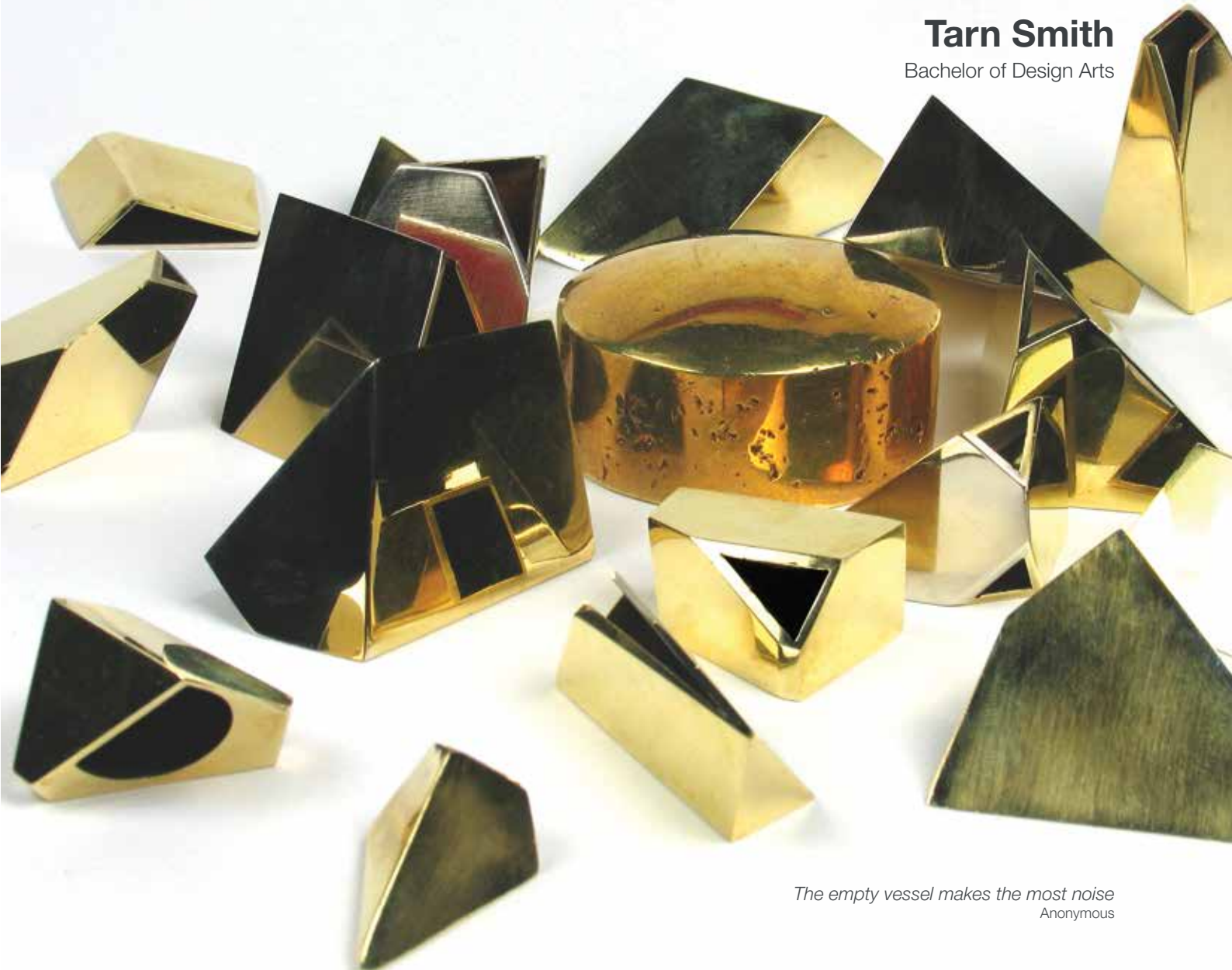
Bachelor of Visual Arts (Honours)



Beach house rock (multiple exposures), 2015
copper, paint
10 x 10 x 10 cm
Photographer: Simon Cottrell

Tarn Smith

Bachelor of Design Arts



The empty vessel makes the most noise
Anonymous

Potential Containment, Empty Noise, 2015
brass, nickel, silver
18 x 6 x 6 cm multiple forms various sizes maximum 5 x 4 x 3 cm
Photographer: Simon Cottrell

Sunita White

Bachelor of Design Arts



Building Bridges, 2015
brass, gilding metal and resin
8.5 x 7 x 7 cm each
Photographer: Simon Cottrell

These vessels test the tensions and boundaries of the natural and artificial environment. Highlighting the juxtaposition of man made with the natural form, while also expressing mankind's impact on nature.

They communicate the threat on tropical ocean environments. Focusing on coral reefs and the significance of societies actions in the past, present and future. Growing up in Indonesia I have always been very passionate and aware of these issues.

PAINTING



**Johanna Butler
Amy Campbell
Lucy Chetcuti
Sarah Crisp
Jessica Eagles
Georgia Elith
Alison Ford
Cat Freeman
Jennifer Green
Kirrily Humphries
Felix Idle
Brooke Jarvis-Dempsey
Rowan Kane
Sanne Koelemij
Matthew Lemon**

**Caitlin McKeegan
Georgia Morton
Catherine Mueller
Jack Musich
Sally O'Callaghan
Christine Ramsey
Louella Raynolds
Sarah Rees
Shanti Shea-An
Mary Strachan
Mung Wong**

Johanna Butler

Bachelor of Arts/Bachelor of Visual Arts



max and alber, 2015
watercolour, gouache, posca, pencil on kraft paper
41 x 41 cm each
Photographer: Brenton McGeachie

Amy Campbell

Bachelor of Visual Arts



Paperscape II, 2015
acrylic on paper
120 x 120 x 3 cm
Photographer: Brenton McGeachie

Lucy Chetcuti

Bachelor of Arts/Bachelor of Visual Arts



Between the Sheets, 2015
organic mixed media and oil on cotton
122 x 237 cm
Photographer: Brenton McGeachie

Sarah Crisp

Bachelor of Visual Arts



Emma, 2015
MDF board, acrylic, oils
20 x 40 cm
Photographer: Brenton McGeachie

Jessica Eagles

Bachelor of Visual Arts



All Time, 2015
oil on canvas
120 x 90 cm
Photographer: Brenton McGeachie

Georgia Elith

Bachelor of Visual Arts/Bachelor of Music



Everything She Used To Be, 2015
oil on canvas
40.5 x 30.5 x 3.5 cm
Photographer: Brenton McGeachie

Alison Ford

Bachelor of Visual Arts



One damp day, 2015
oil and acrylic on canvas
45 x 30 cm
Photographer: Brenton McGeachie

How to re-envision a moment of fleeting delight - memory and sensation - shape and colour? Paint to canvas dragging colour through and over colour. Just like in nature colour in painting is reliant on partnerships to sing in harmonic cacophony, or to hum a modest tune. How little can be said to express so much? How to present this daily visual riddle?

Cat Freeman

Bachelor of Visual Arts Honours



John's Kintsugi-Rusted with Honey, 2015
gold, rust, acrylic, and oil paint on canvas
175 x 90 cm
Photographer: Brenton McGeachie

Kirrily Humphries

Bachelor of Visual Arts



How bout A Clean up BOYS. could be some women lost in here!, 2015
oil on canvas
24 x 32 cm
Photographer: Brenton McGeachie

Felix Idle

Bachelor of Visual Arts/Bachelor of Asian Studies



Untitled (ESP), 2015
mixed media on board
120 x 80 cm
Photographer: Brenton McGeachie

Brooke Jarvis

Bachelor of Visual Arts (Honours)



Wonder, 2015
acrylic on canvas
110 x 84 cm
Photographer: Brenton McGeachie

Rowan Kane

Bachelor of Visual Arts (Honours)



The Great Parade, 2015
acrylic, oil, enamel, on hessian
80 x 70 cm

Sanne Koelemij

Bachelor of Visual Arts (Honours)



My Mark is a Shape, is an Object, is a Mark, 2015
acrylic on cardboard, hessian, wood, canvas and trace paper
194 x 205 cm
Photographer: Andy Mullens

Caitlin McKeegan

Bachelor of Visual Arts



Decent, 2015
oil on board
30 x 50 cm
Photographer: Brenton McGeachie

Georgia Morton

Bachelor of Arts/Bachelor of Visual Arts



untitled, 2015
watercolour on watercolour paper
24 x 32 cm

Catherine Mueller

Bachelor of Visual Arts (Honours)



Crazy Eights, 2015
acrylic on marine ply
122 x 81 cm

Jack Musich

Bachelor of Visual Arts



Room, 2015
oil on canvas
100 x 100 cm
Photographer: Brenton McGeachie

Sally O'Callaghan

Bachelor of Visual Arts (Honours)



The Circuit, 2015
acrylic on MDF board
200 x 200 x 1.5 cm
Photographer: Brenton McGeachie

Chris Ramsey

Bachelor of Visual Arts (Honours)



Light and Air, 2015
acrylic and oil on canvas
160 x 170 cm
Photographer: Brenton McGeachie

Louella Raynolds

Bachelor of Visual Arts



The Manorina Sisters (After Chassériau), 2015
oil on Canvas
91 x 76 x 3.5 cm
Photographer: Brenton McGeachie

Sarah Rees

Bachelor of Visual Arts/Bachelor of Music



Untitled 1, 2015
acrylic paint on canvas
30.5 x 40.6 x 0.19 cm

Shanti Shea-An

Bachelor of Visual Arts



Quiet Painting, 2015
oil on canvas
90 x 80 cm
Photographer: Brenton McGeachie

Mary Strachan

Bachelor of Visual Arts



green leaf, 2015
oil on board
19 x 20 cm
Photographer: Brenton McGeachie

Mung Fei Wong

Bachelor of Arts/Bachelor of Visual Arts (Honours)



Hydrus, 2015
ink on paper
21.5 x 20 cm

PHOTOGRAPHY & MEDIA ARTS

Bryna Bamberry
Kieran Browne
Adriana Cleaver
Casey Crockford
Sebastian Cross
Sophie Dimarhos
Torinda Dunbar
Kristin Firth
Octavio García Alvarado
Ashleigh Green
Shevan Gunsekera
Ariana Hunt
Yasmin Idriss

Mikhaila Jurkiewicz
Caitlin Kozman
Sam Leheny
Janis Lejins
Darren Lloyd
Clinton Madden
Fiona Morland
Roseanna Parkes
Andrew Proctor
Rachael Russell
Samantha Sheehan
Zoë Tulip
Claire Williams

Bryna Bamberry

Bachelor of Visual Arts (Photomedia)



Frankie & Margot, 2015
glazed stoneware, pearl lustre, photographic transfers, cremation ashes of male & female
p.reticulata (common guppy)
580 x 440 x 440 mm & 680 x 480 x 480 mm

Kieran Browne

Bachelor of Digital Arts (Honours)



The drawing machine is both an artist and an artwork. It selects the subjects of its portraits, it selects the lines which represent him or her.

Drawing Machine, 2015
plywood, rubber belt, copper wire, circuitry, charcoal, paper
120 x 90 x 10 cm

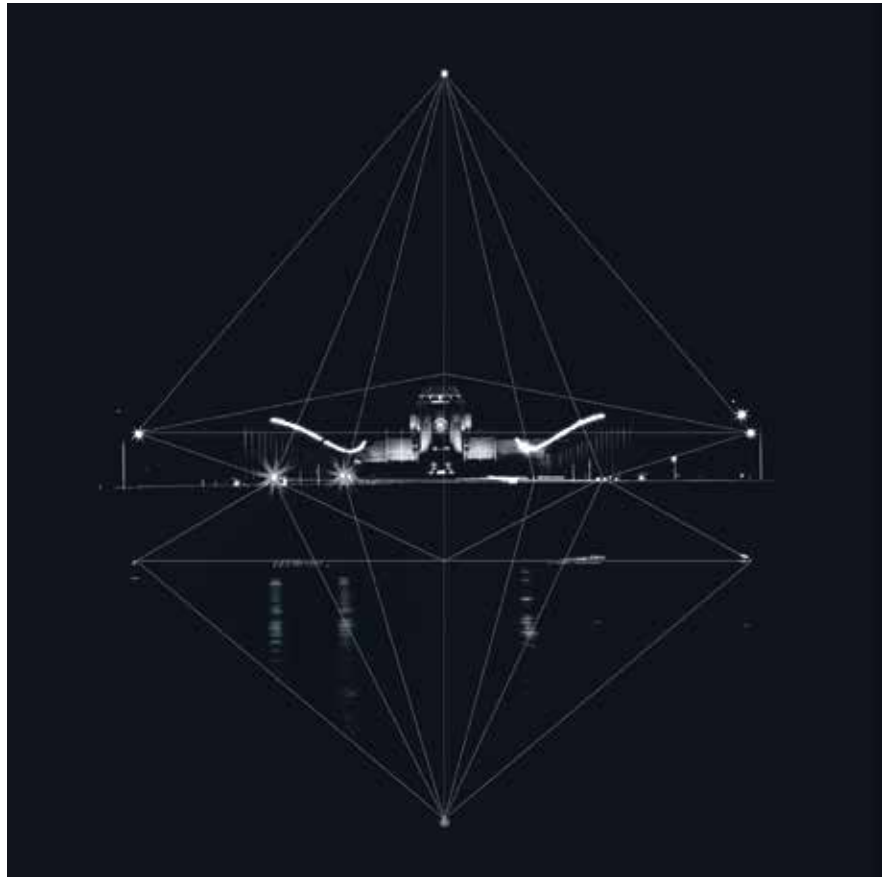
Adriana Cleaver

Bachelor of Visual Arts (Photomedia)

“For the faculty which enables one to see fairies, is the same faculty which enables one to do original work in all human realms, and to transform our community, so rich in toys and tools, into a real civilization.”

Marion Mahony Griffin,
“With the Fairies”, *Magic of America*
[Electronic Edition], 2008

This series of light installations explores the Canberra nightscape, revealing the sacred geometry hidden in the lights and reflective surfaces that outline Marion and Walter Burley Griffin’s original designs for the Nation’s Capital.



The War Memorial below the vertex of Mount Ainslie, 2015
pigment print on acrylic
406 x 406 x 2 cm

Casey Crockford

Bachelor of Visual Arts (Honours) (Photomedia)



Breakfast in Bed, 2015
found ceramic plates, inkjet prints on
waterslide decal paper, gloss spray varnish
dimensions variable

My work this year uses everyday objects and photography to reveal what lies behind the domestic façade. It challenges the clean, pure and nurturing nature of the home, revealing it instead as an active space of sexual expression and unseen desires.

Sebastian Cross

Bachelor of Digital Arts (Honours)



Morality Quest, 2015
looped interactive computer game with
hand-crafted animations
dimensions variable

My artwork is a computer game designed to apply the medieval code of chivalry to a retro 16-bit graphic style video game, with an emphasis on teaching players to think about the moral implications of their actions.

Sophie Dimarhos

Bachelor of Visual Arts (Photomedia)

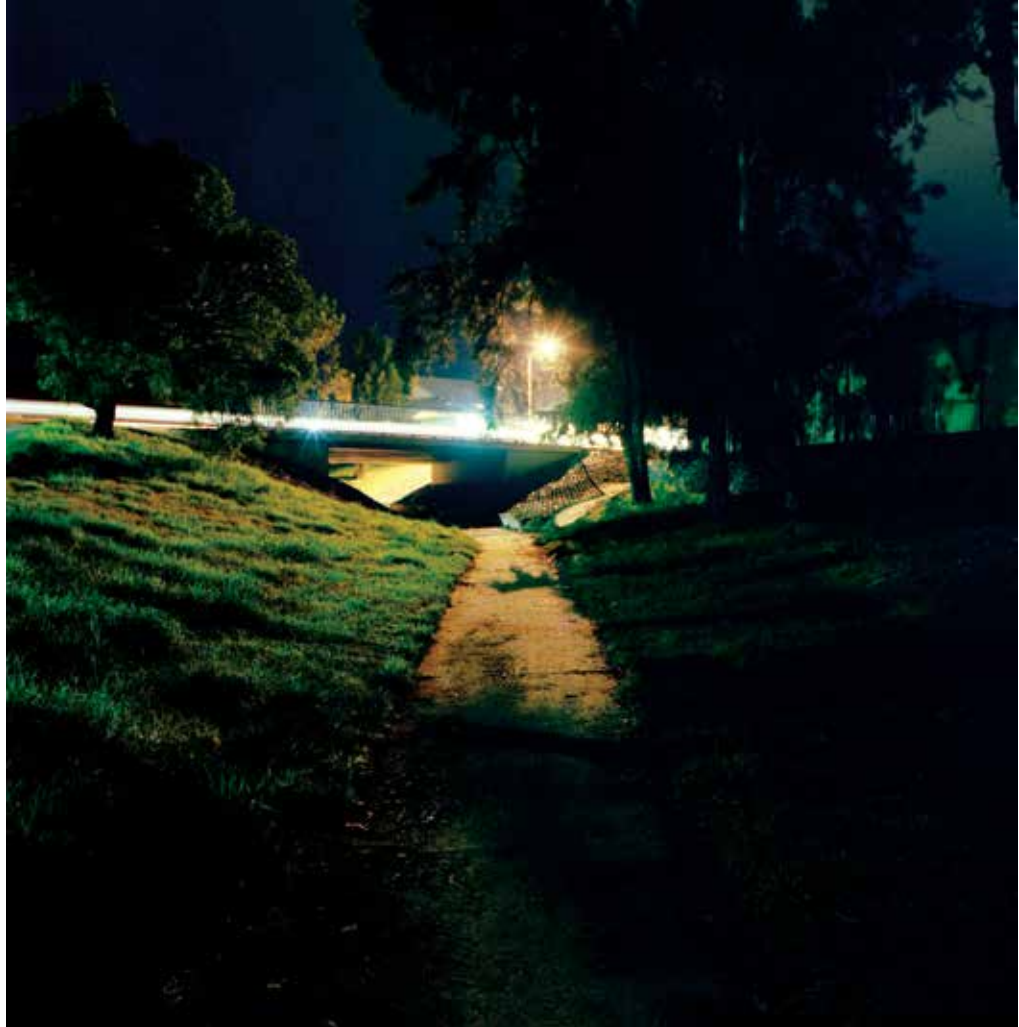


Mythomania, 2015
medium format negatives, digital inkjet print on perspex
60 x 60 cm

We are often not the person that we say we are. We exaggerate and distort our personalities to project the idea of the person we wish to be, rather than the reality of who we actually are. By photographing a range of people reflected and distorted in a pool of water, *Mythomania* is a response to my personal experiences of interacting with others.

Torinda Dunbar

Bachelor of Visual Arts (Photomedia)



Absence, 2015
medium format film, C-type darkroom prints
49 x 49 cm

A place can be very different when no one is present. What it looks and feels like, that feeling of presence that is really absent. That superstitious feeling when we walk down a path or a dimly lit area that someone or something is there but there isn't anything there at all, it's just a feeling.

Kristin Firth

Bachelor of Visual Arts (Photomedia)



Photographs of nocturnal landscapes, illuminated only by moonlight and the passage of time, sit in dialogue with plein air photographs, direct interactions between light sensitive materials and the environment. Containing different impressions of time, both its slow accumulation and momentary suspension, they serve as reminder of how fleeting our human experience is, and the importance of cherishing each present moment.

Glass (L) and *Stardust* (R) (from the *Stillness* series), 2015
C-type print from colour negative (L) and fibre based silver gelatin photogram (R)
25.4 x 25.4 cm (L) and 25.4 x 20.3 cm (R)

Octavio García Alvarado

Bachelor of Visual Arts (Honours) (Photomedia)

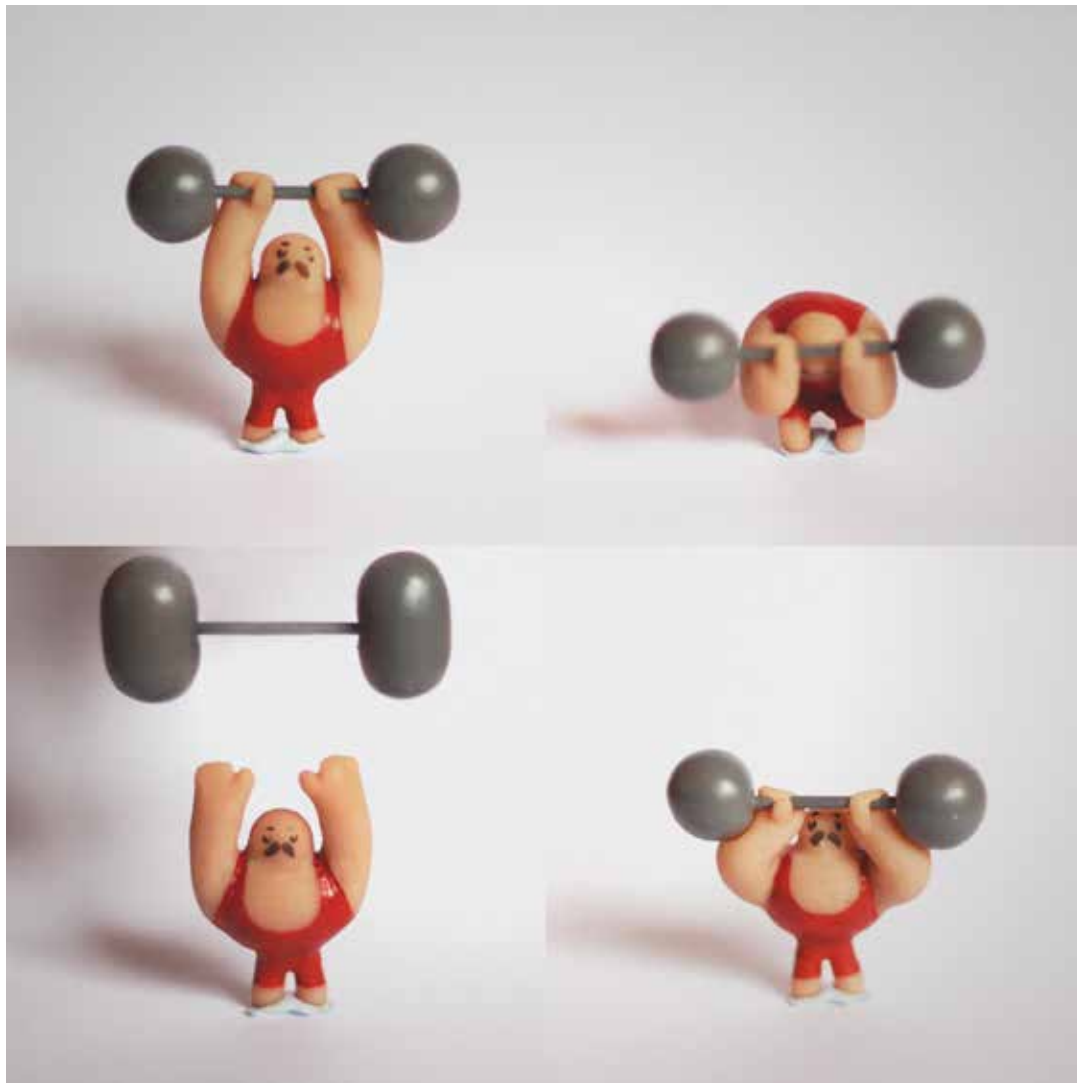


In my artwork I use the skills I have developed across the photographic medium: analogue, digital, traditional, experimental. I push the medium to a new visual realm with a unique contemporary photographic process, the Chemigram. I use the darkroom's sacred waters to make the Jaguar King rise again.

43 My Olmec Lord: The Jaguar King, 2015
hard resistance on B&W F.B. photographic paper
284.2 x 244 cm
Image courtesy of Anthropology Museum of Xalapa, Xalapa, Veracruz, México.

Ashleigh Green

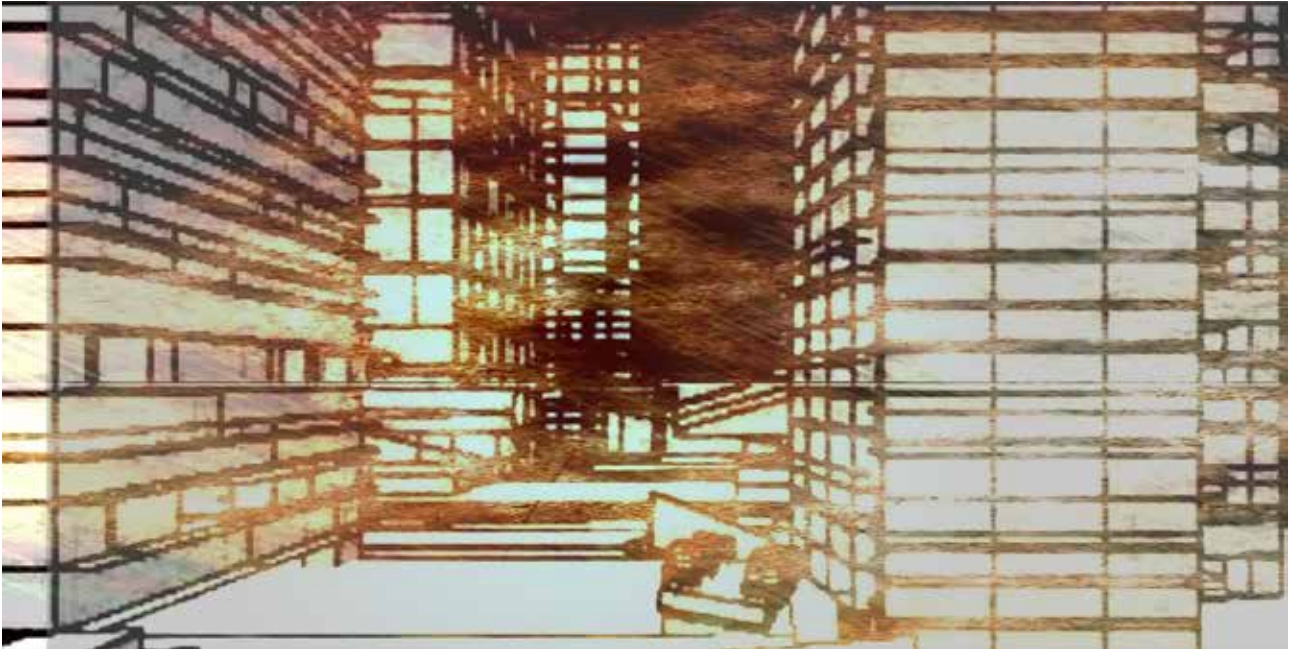
Bachelor of Visual Arts (Animation & Video)



Cirque, 2015
mixed media installation
36 x 36 mm

Shevan Gunsekera

Bachelor of Visual Arts (Animation & Video)



I want to explore the political and social issues facing contemporary society, so I have modelled a sequence illustrating the destruction of a mighty city. Even though the city's destruction has been generated in a computer, for me this is 'psychological realism' because it reflects the reality of the political, economic and environmental climate of the current global situation, where we are faced with events such as the Syrian refugee crisis as well as the critical level of endangered animals, overpopulation and increased levels of materials consumerism. It is through this visual imagery and sound that I create the awareness of verb 'Altruism', it is named 'Altruism' because, even though contradictory to the scenery of glorification of destruction its realization afterwards reflects a need to realize, by that realization we come into understanding the importance of 'giving' to others as a train of thought through this imagery that a direct representation of the word. This is what cancels out the 'unnecessary' form of and 'act' of war or violence. Purity and mortality are further questioned also in this work of art. Therefore by the visual imagery of war, in perspective we come to the realization of the importance of 'giving' even further through this experience created within the stimulation of the video and music.

Altruism, 2015
Maya, After effects, Premier Pro
221 x 125cm

Ariana Hunt

Bachelor of Visual Arts (Animation & Video)



A self portrait exploring my experience of autism spectrum disorder.

Small Section of Spectrum, 2015
short digital 2D animations, played in random order
1920 x 1080 px, 2:00 min (estimated), looped

Yasmin Idriss

Bachelor of Visual Arts (Photomedia)



God's Squad CMC Southern NSW, 2015
digital print on steel
51 x 62 x 0.2 cm

This is the Southern NSW Chapter of God's Squad Christian Motorcycle Club. The club's primary mission is to minister to the biker community. The members of the club devote their efforts to helping all those on the fringes of society, without judgement.

Mikhaila Jurkiewicz

Bachelor of Visual Arts (Photomedia)



Bamboo Sanctuary, 2015
black and white large format negative,
fiber-base gelatin silver print
77.21 x 96.52 cm

“Are We Having Fun Yet?” documents share houses, and records how their occupants turn houses into homes and friends into families. I feel like I’m continuing in the tradition of classic documentary photographers such as Walker Evans, composing each image in a large format camera and crafting each print in the darkroom.

Caitlin Kozman

Bachelor of Visual Arts (Honours) (Photomedia)



“THE RIFTED” is one video in the series titled “TISSUE” that explores the idea of communicating the lexicon of art. “THE RIFTED” follows ‘The Grey Lady’ as she builds a wall of white washed boxes to personify communal contemplation while practicing solitary introspection. This performance is metaphorical of the processes involved for each individual in the conception of a body of work in an arts practice.

THE RIFTED (from the *TISSUE* series), 2015
video series
1920 x 1080 px; 05:04 min

Sam Leheny

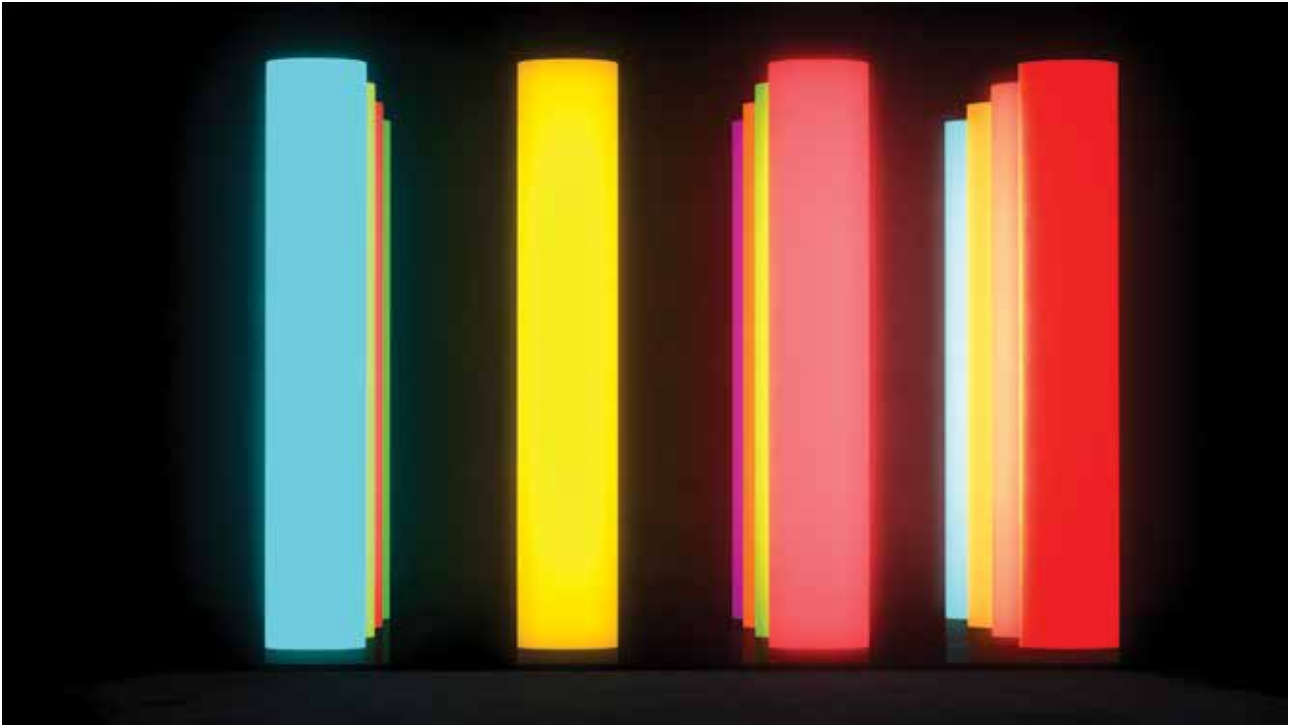
Bachelor of Digital Arts (Honours) (Digital Media)



...a bust, 2015
3d digital sculpting software
dimensions variable

Janis Lejins

Bachelor of Arts/Bachelor of Visual Arts (Honours) (Photomedia)



Doric Stacks transposes real-time data flows into an immersive embodied experience of light, colour and sound. The artist and audience's own heartbeats, a live stream of porn search metadata and even the current emotional sentiment of twitter can be transcoded to an environment where individual and network experience coalesce.

Doric Stacks #1 - #16, 2015

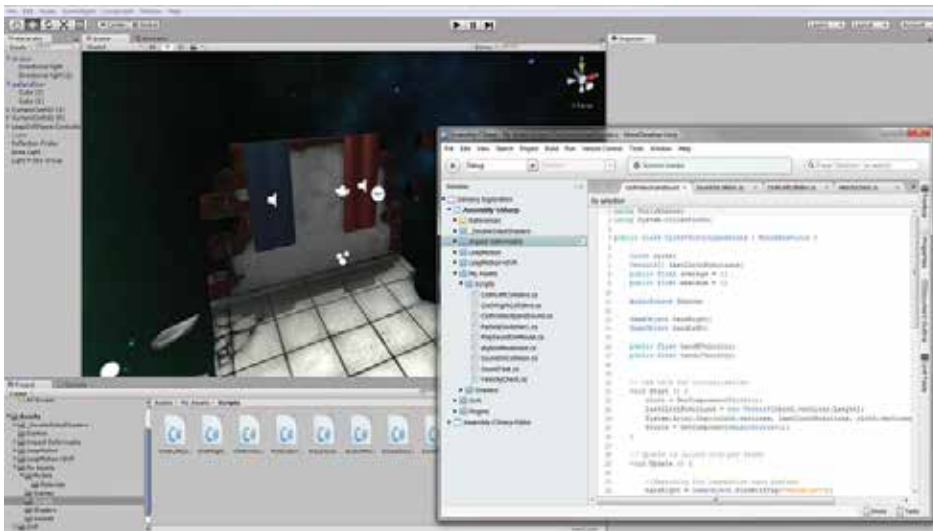
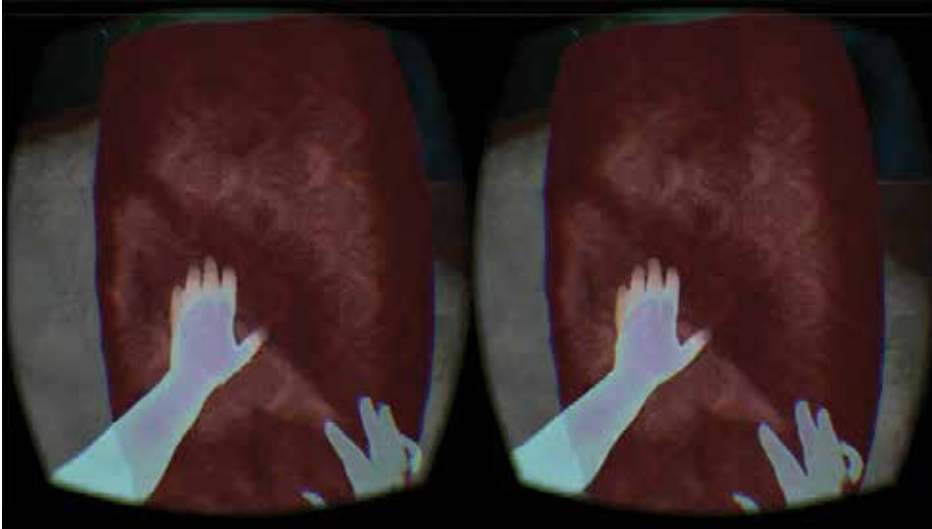
web applications & installation artwork - assorted datasources, Python, HTML, CSS, Javascript, Bash Scripting, C++ , Flask Web Framework, Web Server, Client-Side computer, Google Chrome web browser, LED controllers, RGB LED light strips, polypropylene, Velcro, ethernet cable, USB cables, false floor, power supply, smoke machine & high fidelity speakers.

16 Columns, 244 x 60 x 60 cm each

Image courtesy of the artist and Lucien Leon

Darren Lloyd

Bachelor of Visual Arts (Animation & Video)



touch, 2015
Maya, Virtual Reality (Oculus Rift), hand tracking (Leap Motion), Unity3D
250 x 250 x 250 cm

This work explores one of the unique possibilities of virtual reality and seeks to demonstrate how the mind interprets our senses.

Clinton Madden

Bachelor of Visual Arts (Animation & Video)



Canberra,
I Accept You

Canberra, I Accept You, 2015
digital film
1920 x 1080 px, 05:00 mins

Fiona Morland

Bachelor of Digital Arts



Deep Below is a 2d side scrolling game depicting the ecological consequences of population and over fishing in the ocean.

Deep Below, 2015
Photoshop, Unity
1024 x 786 px

Roseanna Parkes

Bachelor of Visual Arts (Photomedia)



Dendrophilia is a series about my inherent sexuality, strong, reaching up, branching out, grounded and spread out, as a tree is.

Dendrophilia, 2015
inkjet prints on silk
188 x 92 cm

Andrew Proctor

Bachelor of Digital Arts (Honours))



We live in two worlds, the physical and the virtual. For many the latter is a catalyst to project our darker selves, unfettered by the norms society imposes. But as this fragile dualism collapses, can either half be reconciled?

Escapism: The Constant Denial of Self, 2015
Blender 3D, Unity Game Engine
1920 X 1080 px

Rachael Russell

Bachelor of Visual Arts (Photomedia)



Got A Kiss For Me, Rup?, 2015
inkjet print, cotton thread
20 x 25 cm

We all have family photographs, but often they are tucked away in albums and shoeboxes. As they fade, once strong memories are forgotten, names and histories disappear. By decorating facsimiles of my own family photographs with thread I break the boundaries of time, and remember and honour those who came before us in a celebration of their lives.

Samantha Sheehan

Bachelor of Digital Arts

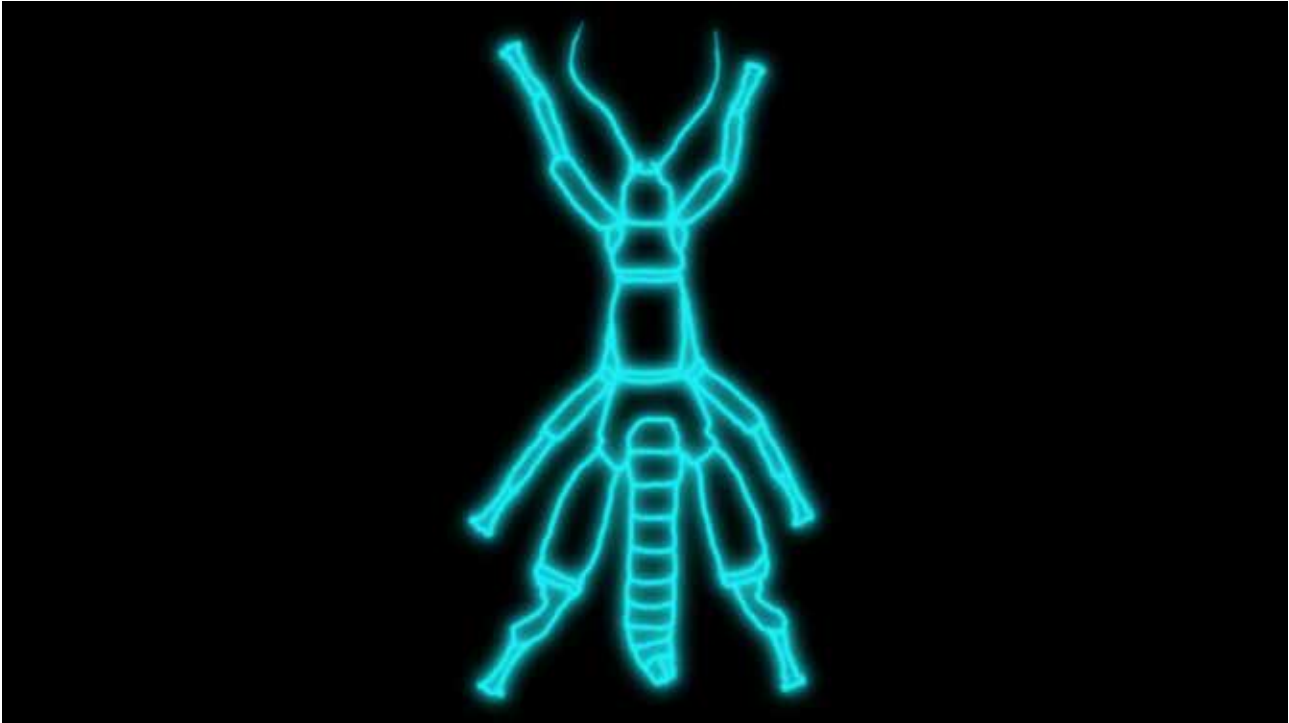


Reality is something that is confusing, something that is constant and unrelenting. No one really knows what is normal and what is sane. Your reality is your own and my reality is this.

Untitled, 2015
video media, printed photos and paper.
dimensions variable

Zoë Tulip

Bachelor of Visual Arts (Animation & Video)/Bachelor of Science



In 2001 the Lord Howe Island stick insect (*Dryococelus australis*) - once thought to be extinct - was re-discovered on a single melaleuca bush on Balls Pyramid, a remote volcanic sea stack twenty three kilometres from its former native home. This work aims to generate awareness of this incredible tale of survival.

Miracle on a pyramid, 2015
hologram, digital 2D
dimensions variable

Claire Williams

Bachelor of Visual Arts (Photomedia)



In an age where we are inundated with images of women that are untrue and unrealistic, these girls are showing us their natural selves in each moment, whether that is defiant, self aware, or confident. They are showing us they are strong and emerging, and they are present.

Yulakra, (13 years, 11 1/2 months), 2015
Colour 120 film, pigment print
60 x 45 cm

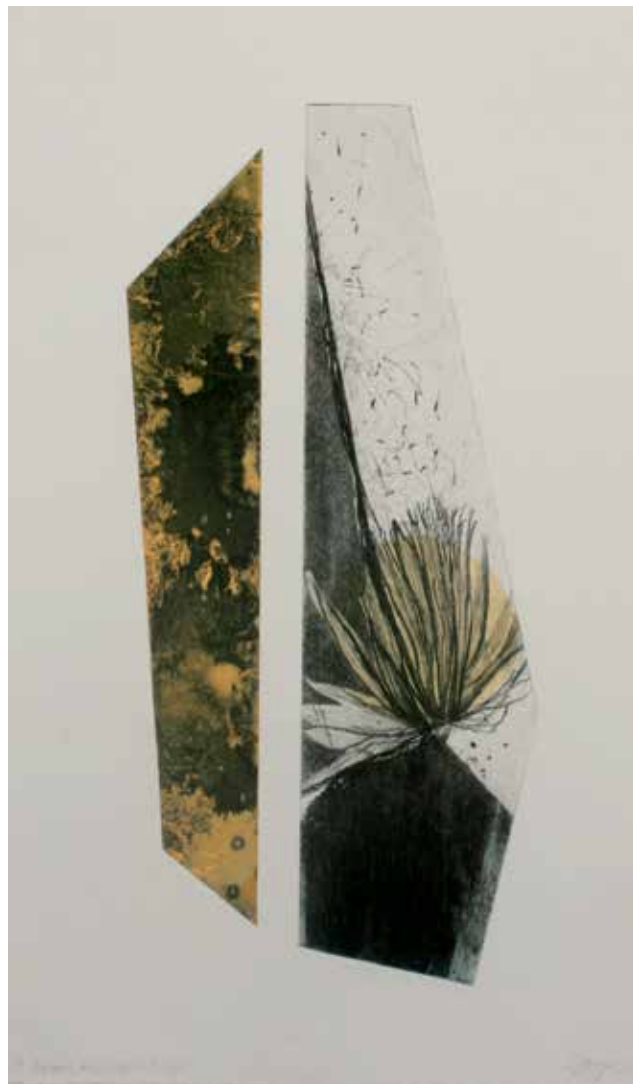


PRINTMEDIA & DRAWING

Sophie Bishop
Alexandra Butler
Catherine Claessens
Kirsten Culhane
Mimi Fairall
Kelly Hayes
Jessica Healy
Jess Higgins
Dione Kark
Jason Kavan
Thomas McCarthy
Alycia Moffat
Rebecca Setnicar
Tristan Sidgwick
Miriam Slater
Joshua Sleeman-Taylor
Caitlin Woodford

Sophie Bishop

Bachelor of Visual Arts (Honours)



Protea 4, 2015
dry point intaglio etching with aquatint and relief roll
56 x 38 cm
Photographer: Bec Setnicar

Alexandra Butler

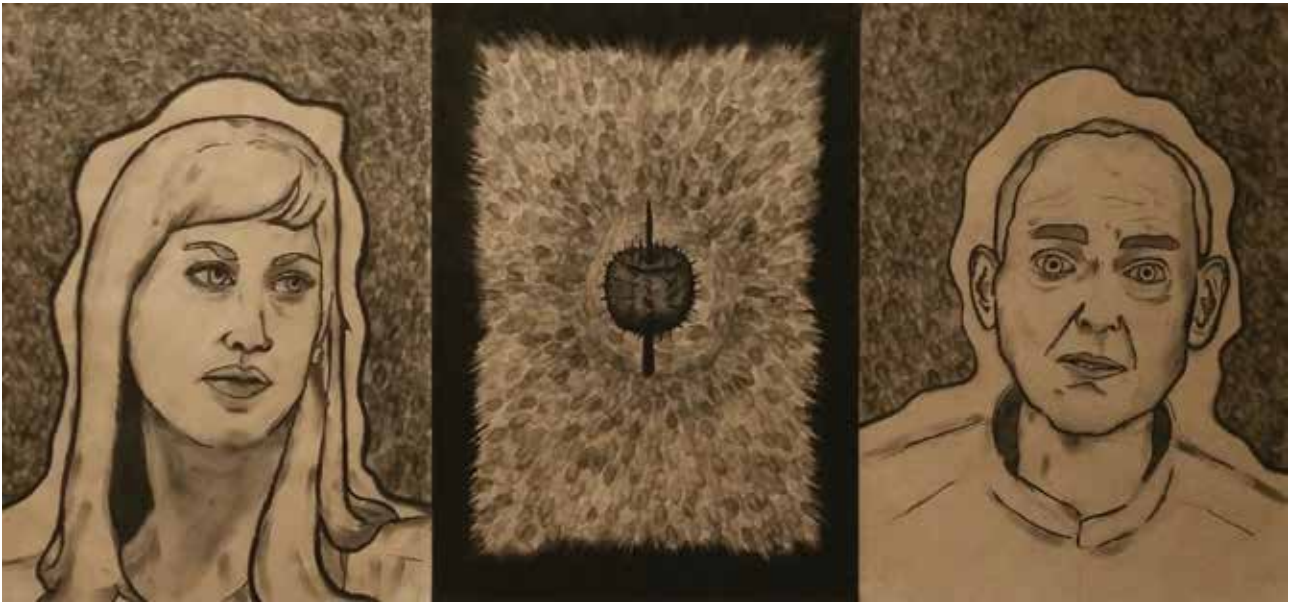
Bachelor of Arts/Bachelor of Visual Arts



gumtrees, 2015
etching
32.5 x 53.5 cm
Photographer: Brenton McGeachie

Catherine Claessens

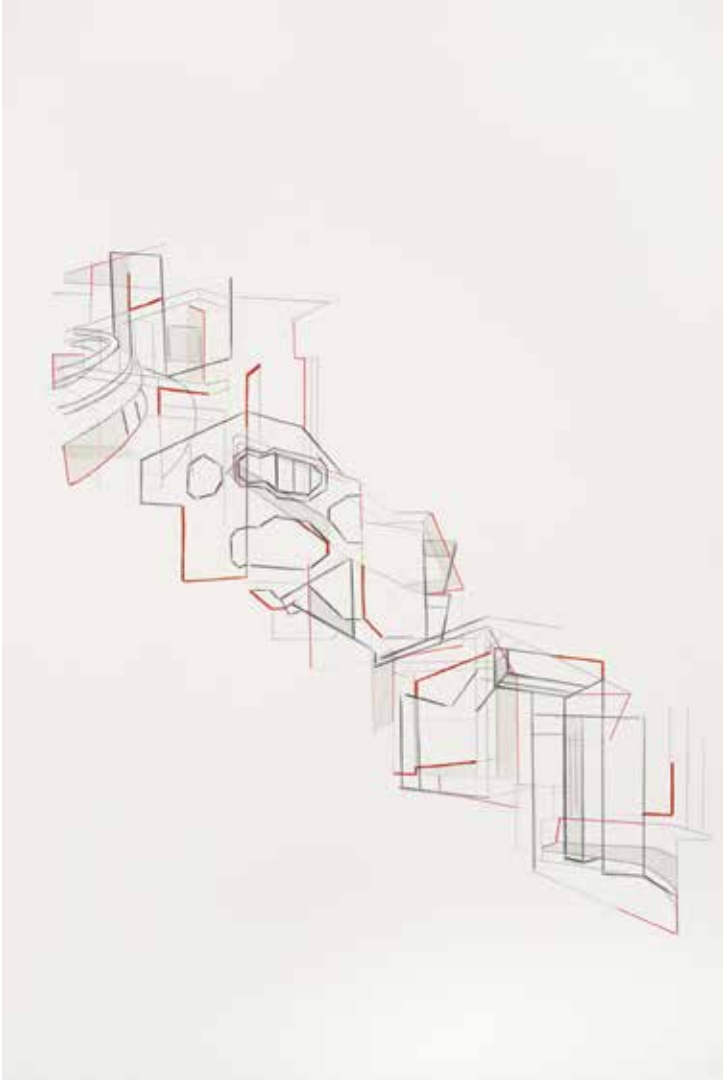
Bachelor of Visual Arts



*The warming sunlight of everlasting love of the one who gave all for us and none for those who refuse, whom we must embrace, enrapture, engage and instil with the Divine Message Eternal (1-3), 2015
charcoal on paper
59 x 42 cm (each)*

Kirsten Culhane

Bachelor of Arts/Bachelor of Visual Arts



Construction Lexicon, 2015
ink, pencil, pen and gouache on paper
56 x 36 cm
Photographer: Brenton McGeachie

Jessica Edwards

Bachelor of Visual Arts



Preserving The Sacred (detail), 2015
screenprint on Hahnemühle
dimensions variable

Mimi Fairall

Bachelor of Visual Arts (Honours)



Cafe Terrace (9 o'clock), 2015
mixed media on board
64 x 57.5 cm
Photographer: Brenton McGeachie

Kelly Hayes

Bachelor of Visual Arts (Honours)



Coffee Percolator study no.4, 2015
woodblock print on stonehenge
90 x 60 cm
Photographer: Brenton McGeachie

Jess Higgins

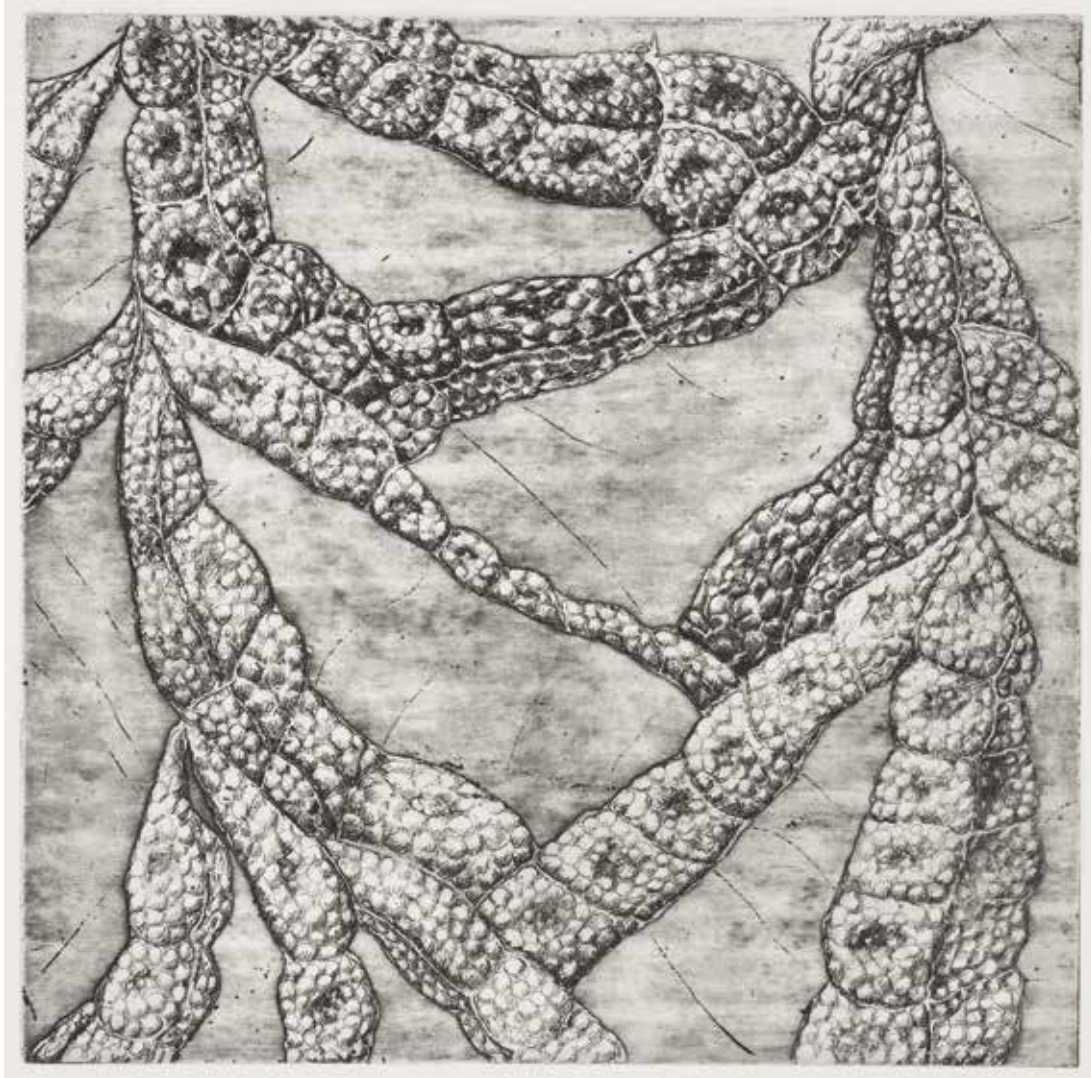
Bachelor of Visual Arts (Honours)



Jan. 22 2009 #3 & #1, 2015
woodblock print on stonehenge
112 x 76 cm
Photographer: Brenton McGeachie

Dione Kark

Bachelor of Visual Arts



Ictal i, 2014
etching on hahnemühle
22.8 x 22.8 cm
Photographer: Brenton McGeachie

Jason Kavan

Bachelor of Visual Arts



Identity, 2015
relief woodcut print
53 x 39 cm

Thomas McCarthy

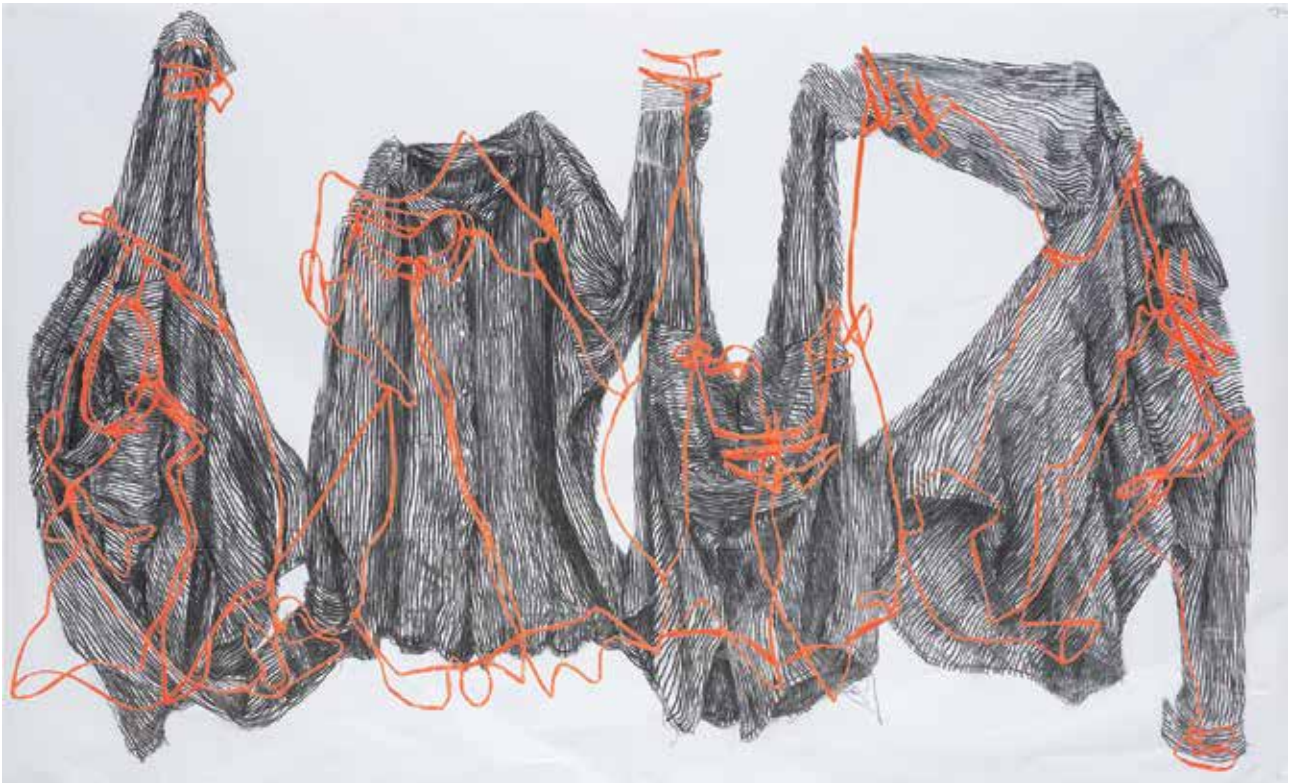
Bachelor of Visual Arts



Violent World, 2015
scratch paper with white and black ink
21 x 29.7 cm

Alycia Moffat

Bachelor of Visual Arts (Honours)



Deformation 1 (installation view), 2015
charcoal on paper, duct tape and steel
dimensions variable
Photographer: Brenton McGeachie

Rebecca Setnicar

Bachelor of Visual Arts (Honours)



Digital Sand, 2015
gouache and collage on paper
38.5 x 28 cm

Tristan Sidgwick

Bachelor of Visual Arts

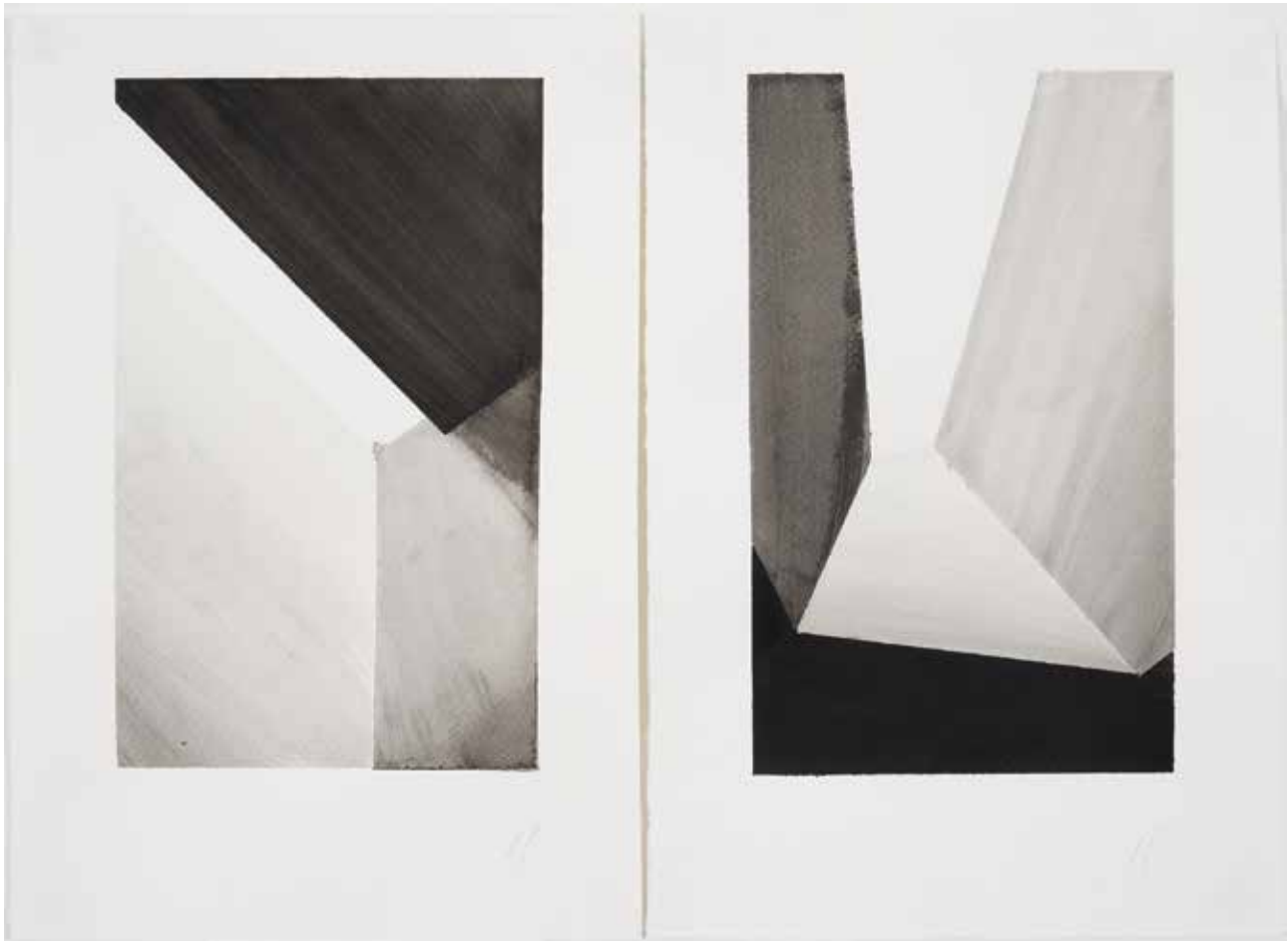


In this young infinity two celestial bodies careen.
The moon and the ocean cling to each other,
lovers in thrall.
They churn and yearn in absolute embrace.
Their joyous union is a quiet counterpoint to the
ineffable loneliness of a desolate universe.

Good Whorl, 2015
aquatint etching, woodblock and lino on Stonehenge paper
112 x 76 cm

Miriam Slater

Bachelor of Visual Arts



These constructions are my quiet spaces; inviting yet withholding. They reflect like mirrors and draw in like windows, always swaying between the possibilities of 3D spaces existing on the 2D plane.

Pause (series), 2015
ink wash on water colour paper
28 x 18.5 cm
Photographer: Brenton McGeachie

Joshua Sleeman-Taylor

Bachelor of Visual Arts



Kneeling bound, 2015
zinc plate etching, printed on Hahnemühle paper
38 x 25 cm

Caitlin Woodford

Bachelor of Visual Arts



Interpreting Spaces, 2015
etching, ink, watercolour
47 x 63 cm
Photographer: Brenton McGeachie

SCULPTURE

Ned Bott

Tom Buckland

Amelia Chapman

Kelsey Mutandadzi

Julia Peric

Maximillian Robertson

Rebecca Selleck

Naomi Taylor

Sian Watson

Ned Bott

Bachelor of Visual Arts



Consequence, 2015
raw wood, dynamic (climbing) rope, rock
270 x 170 x 180 cm
Photographer: Brenton McGeachie

Tom Buckland

Bachelor of Visual Arts(Honours)



Assorted Reality Simulators, 2015
wood, peephole lenses, PVC pipe, LEDs, electronics, found objects
dimensions variable
Photographer: Brenton McGeachie

Amelia Chapman

Bachelor of Design Arts



The Maintenance Project (performance still), 2015
powder coated aluminium, digitally printed textile, plastic and spray paint
dimensions variable

Kelsey Mutandadzi

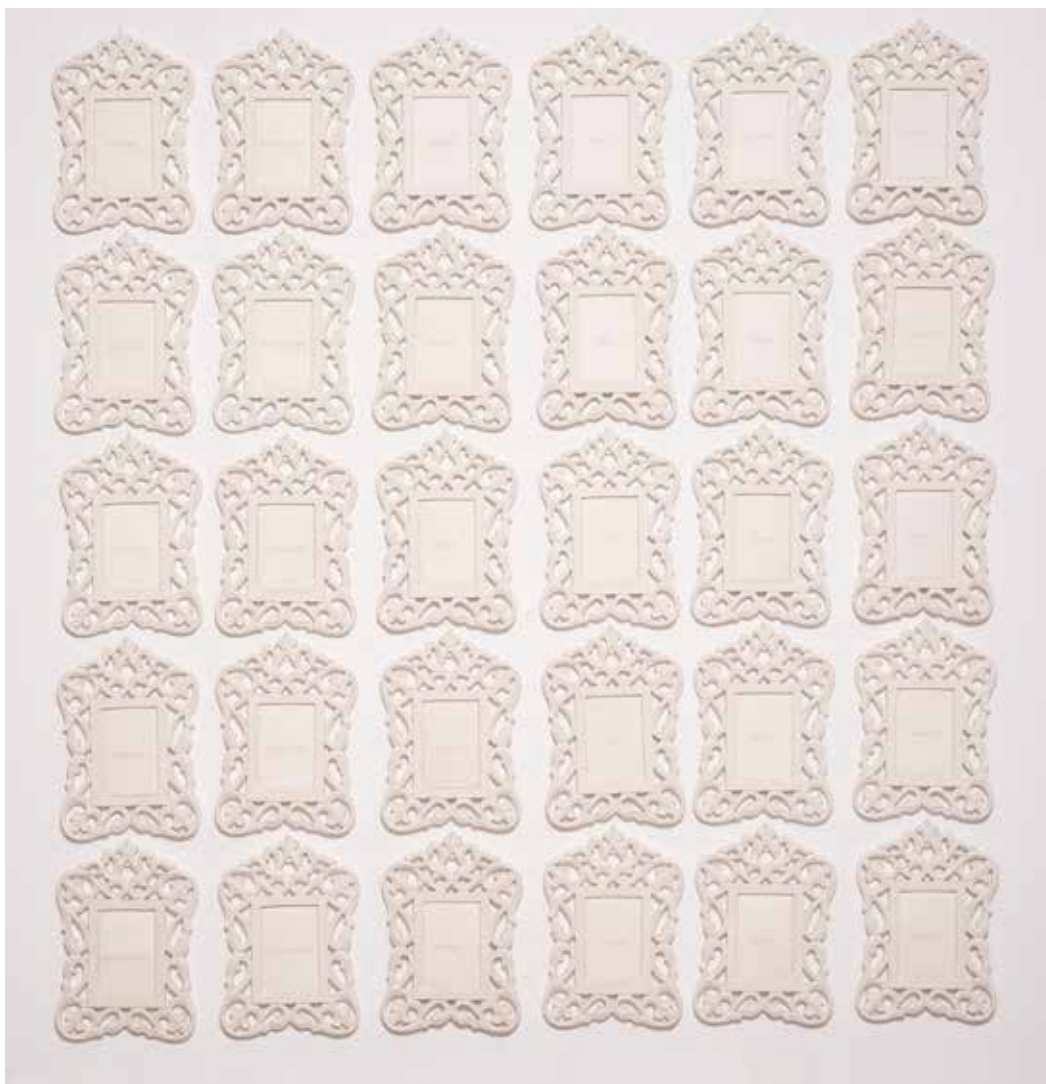
Bachelor of Visual Arts



Riffled, 2015
steel, wire, tissue paper
40 x 30 x 30 cm
Photographer: Brenton McGeachie

Julia Peric

Bachelor of Visual Arts



Demise (detail), 2015
plaster, fabric, embroidery thread
155 x 450 x 1.5 cm
Photographer: Brenton McGeachie

Maximillian Robertson

Bachelor of Visual Arts



Taxonomy, 2015
plaster, pvc pipe, paraffin wax
dimensions variable
Photographer: Brenton McGeachie

Rebecca Selleck

Bachelor of Visual Arts (Honours)



Cow / Soft Toy, 2015
cow hide, bed, electronics, plastic, steel, plaster, cotton, wool insulation,
synthetic stuffing, rubber
150 x 130 x 210 cm
Photographer: Brenton McGeachie

Naomi Taylor

Bachelor of Visual Arts



Caged Response, 2015

steel, wood, paper, paint, tiles, adhesive, nails, jute string, mirror, glass, found objects
dimensions variable

Photographer: Brenton McGeachie

Sian Watson

Bachelor of Arts/Bachelor of Visual Arts (Honours)



Drongo, 2015
stained fabric, cotton thread, horse hair, steel rod and sheet, liquid nails and chicken wire
185 x 278 x 80 cm
Photographer: Brenton McGeachie

TEXTILES

A line drawing of a modern building interior. The drawing shows a staircase on the right side, with a handrail and a vertical support post. The ceiling is composed of a series of parallel lines, suggesting a grid or a series of beams. The walls are also composed of lines, creating a sense of depth and perspective. The overall style is minimalist and architectural.

Francesca Bleeker

Reuben Bokaba

Estelle Briedis Spelman

Tundi-Rose Hammond

Hilary Hanrahan

Peter Kongmalavong

Jing Jing Liu

Grace Moylan

Frances Spurgin

Francesca Bleeker

Bachelor of Design Arts



Plastic Scene, 2015
plasticine, beads, petri dishes
dimensions variable

Plastic Scene is the ongoing creation of a plasticine world as an exploration of childhood invention and imagination. Developing patterns of growth, and designing imaginary organisms while considering cells, coral, mould and galaxies.

Reuben Bokaba

Bachelor of Design Arts



The Nutcracker- Waltz of the Flowers, 2015
digital print on fabric
dimensions variable

Estelle Briedis Spelman

Bachelor of Design Arts (Honours)



Circle Panels 1 of 8, 2015
watercolour, screen print, waxed marine ply
50 cm diameter

Tundi-Rose Hammond

Bachelor of Design Arts



Coil Creature XL, 2015
sisal double Braid Rope, cable ties
72 x 60 x 60 cm

Hilary Hanrahan

Bachelor of Visual Arts



Shredded Volume 2, 2015
paper, paint, plastic mesh
dimensions variable

Peter Kongmalavong

Bachelor of Visual Arts



#whiteshirtproject été 2016, 2015
white poplin cotton
size 8 womans
Photographer: MAISON P>K

This fashion collection discourses third wave feminism with a diverse range of women who have expressed their own identity in challenged situations during their womanhood.

Jing Jing Liu

Bachelor of Design Arts



Food Art Fabrics (details), 2015
satin
dimensions various

Grace Moylan

Bachelor of Design Arts



Triplefold Tablescape, 2015
Victorian Ash, woven fabric
124 x 22 x 1.5 cm
Photographer: Scot Newman

Frances Spurgin

Bachelor of Visual Arts (Honours)



Knot as artifact, 2015
cotton rope, varnish
dimensions variable

ABOUT THE SCHOOL

The School of Art has a reputation as one of Australia's premier visual art, design, art history, and art theory teaching institutions. The reputation has been developed and maintained through a hands-on teaching program that emphasises excellence in studio practice in combination with a critically informed approach to the field of art, design and art history and curatorship. The School has an excellent success rate in graduating highly skilled professionals who make a significant contribution as exhibiting artists, curators, writers, scholars and arts administrators. Graduates have achieved national and international recognition and are successful in gaining competitive scholarships and awards.

The recently formed Centre for Art History and Art Theory is a leading centre for research and education of material and visual culture. The Centre's staff are high profile academics that have specialisations in the areas of Australian art, Asian art, early modern to contemporary European art, curatorship and museology, photography, craft, decorative arts and design.

Undergraduate, flexible double degree, Honours and an extensive postgraduate program are offered, all taught in the School's specialised facilities by highly skilled staff. A highlight of all of our programs is the access provided to visiting artists and scholars both within the School of Art and through the University's broader teaching and research areas.

Programs are enhanced by the School's proximity to national cultural institutions, including the National Gallery of Australia, the National Film and Sound Archive, the National Library of Australia, the National Museum of Australia, and the National Portrait Gallery. The School has built and maintains a strong network with local and regional arts organisations Canberra Museum and Gallery, and the Drill Hall Gallery. In addition the School has close bonds to Canberra's well established not for profit art and community organisations. The School has a dynamic community outreach program which is significantly supported by funding from the ACT Government's arts agency, artsACT.

A special feature of the School of Art is the International Student Exchange Program. Through this program students have the opportunity to study at university schools of art and design in Asia, Europe and North America and the United Kingdom.

CONTACT INFORMATION

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T +61 2 6125 5810

E enquiries.visualarts@anu.edu.au

W <http://soa.anu.edu.au>

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Acton ACT 2601, Australia

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Prof Rex Butler

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Franz Schroedl (T/O)

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Janet DeBoos

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Terri Frame (USA)
Michael Keighery (AUS)
GW Bot (AUS)
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John Forrester Clack
Dr Amanda Stuart
Steven Holland

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Niklavs Rubenis (A/g Head, Semester 2)
Simon Ramsey (T/O)
Sean Booth (T/O)

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Isabelle Moore (UK)
Greg Peters (AUS)
Michael Puryear (USA)
Katalin Sallai (AUS/ HUN)
J-P Vilkmann (Finland)
Hiroshi Yamaguchi (AUS/ JPN)
David Ferguson (AUS)
Bryan Harris (AUS/ USA)

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Nadege Desgenétez
Philip Spelman (T/O)

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Mel Douglas

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Kristel Britcher, 2015 Procter Fellow (AUS)
Richard Parrish (USA)
Heike Brachlow (GER/UK)
Philipp Weber, 2015 International
Interdisciplinary Artist-in-Residence (GER)
Mike Parr (AUS)
Amy Schwartz (USA)
Glass Collaborations Symposium
Li Wen (CHN)
Jeff Ballard (USA)
Dante Marioni (USA)
Magdalene Keaney (AUS)
Nadania Idriss (USA/GER)
Lani McGregor (USA)
Jenni Martiniello (AUS)
Preston Singletary (USA)

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Simon Cottrell
Harry Townsend (T/O)

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Taweesak Molsawat (THA)
Phoebe Porter (AUS)
Barbara Ryman (AUS)
Jodie Hatcher (UK)
David Clarke (UK)
Robert Foster (AUS)
Dr Susan Cohn (AUS)

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Dr Raquel Ormella
Peter Alwast (A/g Head, Semester 1)
Emma Beer (T/O)
Simon Ramsey (T/O)

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Dr Julie Brooke
Greg Hodge
Dr Tony Curran
Tiffany Cole

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Dr Jenny Taylor (NZ)
Quentin Sprague (AUS)
Prof Anthea Callen (UK)
Francesca Larkin (AUS)

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Dr Rowan Conroy
Kit Devine
Dr Lucien Leon
Dr Tim Brook (Adjunct Fellow)
Jason O'Brien (T/O)
Jean-Philippe Demarais (T/O)

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Hardy Lohse
Riley Post

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Andrew Quinn (AUS/ITA)

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John Pratt
Ben Rak
David Jensz
Nicci Haynes (T/O)
Peter McLean (T/O)

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John Loane
Peter Jordan
Marie Hagerty

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Antonia Aitken (AUS)
Tony Ameneiro (AUS)
Rose Montebello (AUS)
Lenie Namatjira (AUS)
Kelly O'Dooley (AUS)
Gloria Pannka (AUS)
Jaarnika Peerna (USA)

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Wendy Teakel (Head)
Paul Hay
Nick Stranks
Jacqueline Bradley
Harry Townsend (T/O)
Jeremy Lepisto (T/O)

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