

2016 GRADUATING EXHIBITION ANU SCHOOL OF ART





Australian  
National  
University

School of Art  
ANU College of Arts and Social Sciences

# credits

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# foreword

The ANU School of Art 2016 Graduating Exhibition catalogue recounts this year's impressive exhibition of the work of students completing coursework degrees at the ANU School of Art. The exhibited work is the culmination of their art practice, and study in art history and art theory. 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 arts and cultural 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 students appreciate the support and guidance of the school's Undergraduate Convenor, Honours Convenors, Postgraduate Coursework Convenors and Craft and Design Convenor. The School of Art Gallery staff produce 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. The Foundation has also funded administrative assistance

for managing the growing EASS portfolio. We appreciate the guidance of EASS coordinator Dr Waratah Lahy and her assistant Dr Anna Madeleine.

The ANU School of Art staff congratulate our students on their achievements, and invite them to remain an active part of the ANU through our national and international Alumni networks following graduation. On behalf of all School of Art staff, I wish the 2016 graduates every success in their future contributions to culture and society.



Associate Professor  
Denise Ferris

Head of School  
ANU School of Art

November 2016

# 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. During this period our Patrons have supported School of Art undergraduate and postgraduate students by offering awards and commissioning and acquiring new artworks.

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 and prize 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 School of Art is pleased to announce two new awards commencing in 2017: the Robert Foster Gold and Silversmithing Honours Scholarship; and the Gray Smith and Joan Scott Prize.

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.

## SCHOLARSHIPS, AWARDS + PRIZES

### **\$5,000 - \$10,000**

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

### **\$1,000 - \$5,000**

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

### **\$1,000 & 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  
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 • Design Craft • Eckersley's Art & Craft • ErgoSoft AG • Flnk + Co • Fyshwick Builders Suppliers • MAC1 ANU • Megalo Print Studio and Gallery • National Film and Sound Archive

## 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 • Country to Coast Residency • Form Studio and Gallery • KIN Gallery • M. Contemporary • M16 Artspace Pete Smith Residency Award • Megalo Print Studio and Gallery • PhotoAccess • Strathnairn Arts Association • The Front Gallery & Café • Tuggeranong Arts Centre • Sturt: Australian Contemporary Craft & Design • Viridian Press





centre for art history  
+ art theory

The following students graduated from undergraduate and postgraduate programs with specialisations or majors in the Centre for Art History and Art Theory, School of Art, between Semester 2, 2015 and Semester 1, 2016.

The Bachelor of Art History and Curatorship is the first 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 2015, CAPO supported a Curatorial Prize for graduating undergraduate students which gave them the opportunity to curate an exhibition with professional support at M16 Artspace. The Janet Wilkie Memorial prizes are awarded to the student(s) who achieve the highest combined score in the two first year art history courses (in one calendar year), and the student with the highest grade in the Art History or Art History and Curatorship Honours program.

<b>Clare Armitage</b>	Master of Art History and Curatorial Studies
<b>Angus Bowers</b>	Bachelor of Arts (Honours)
<b>Alicia Cox</b>	Bachelor of Art History and Curatorship
<b>Danielle Day</b>	Master of Art History and Curatorial Studies
<b>John Evans</b>	Bachelor of Art History and Curatorship
<b>Winsome Goldfeder</b>	Master of Arts
<b>Jessica Heffer</b>	Bachelor of Art History and Curatorship
<b>Janis Lejins</b>	Bachelor of Arts (Honours)/Bachelor of Visual Arts (Honours)
<b>Andrew Lloyd Jones</b>	Bachelor of Arts (Honours)
<b>Alexandra Moir</b>	Graduate Certificate of Arts
<b>Jessica Morwitch</b>	Bachelor of Art History and Curatorship
<b>Gemma Pike</b>	Bachelor of Art History and Curatorship
<b>Alysha Redston</b>	Bachelor of Art History and Curatorship (Honours)
<b>Jacqueline Rodrigues</b>	Bachelor of Art History and Curatorship
<b>Erin Vink</b>	Bachelor of Art History and Curatorship (Honours)
<b>Xi Yi</b>	Master of Art History and Curatorial Studies



# ceramics

**Zoe Atkinson-Pickering**

**Andres Caycedo**

**Abbey Jamieson**

**Katrina Leske**

**Gemma Simpson**

**Heidi Strachan**

**Jo Victoria**

# Zoe Atkinson-Pickering

Bachelor of Visual Arts



*Carapace*: a shell of armour found in nature, such as oysters, lobsters, tortoises and arachnids. My forms play with the appearance of retraction and encasement; revealing or concealing, preserving and protecting. With reference to the body, when worn they are a direct metaphor for personal 'shells' and protective layers.

*Carapace*, 2016  
porcelain, stoneware glaze  
3 x 8 x 5 cm approx. each  
Photography: Hannah Axelsen

# Andres Caycedo

Bachelor of Design Arts



*Unit Structure*, 2016  
castable ceramics  
20 x 40 x 40 cm  
Photography: Hannah Axelsen

# Abbey Jamieson

Bachelor of Visual Arts



The aim of my work is to comfort the user through a physical interaction with the piece. Through an investigation of the rounded form and the intricacies of the surface, a relationship is formed between user and object. I develop the tactile surfaces by forming each cup in my hands and through atmospheric firing processes to give each cup an individual story.

*Comfort Cups*, 2016  
hand pinched, soda fired stoneware  
9 x 8.5 x 8.5 cm approx. each  
Photography: Lillian Pedvin

# Katrina Leske

Bachelor of Arts/Bachelor of Visual Arts



Wheel-thrown ceramics speak inherently of circularity, through process and through form.

Creating vessels which are fulsome, soft and hopeful, I enable myself to explore the congruence between form, colour and the mark of the maker. It is the self-contained beauty and simplicity which draws me to this form, leading me to a contemplation of myself through the act of making.

*Decibowls*, 2016  
wheel-thrown earthenware clay, cobalt decoration, clear glaze  
18 x 23 x 23 cm  
Photography: Casey Crockford

# Gemma Simpson

Bachelor of Visual Arts



In this series of works I have explored the material qualities of casting slip as a plastic medium. The themes underpinning this work are drawn from an autobiographical investigation and this has led to decisions on colour, pattern and form. I use processes such as layering, peeling, cutting and folding to describe the intersection between making and my life.

*I COULD EAT A RAINBOW*, 2016  
stoneware and porcelain slip, stain  
dimensions various  
Photography: Bryna Bambery



# Heidi Strachan

Master of Visual Arts



*Playground* (detail), 2016  
beeswax, oil paint, pigments, clay  
150 x 150 cm

# Jo Victoria

Master of Visual Arts



*Porcelain light bowl*, 2016  
Imperial porcelain  
25 x 30 cm  
Photography: Brenton McGeachie



# furniture

**Susannah Bourke**

**Jeremy Brown**

**Wayne Creaser**

**Joel Douglas**

**Jessie Fitzpatrick**

**David Scerri**

**Clare Solomon**

# Susannah Bourke

Bachelor of Design Arts/Bachelor of Visual Arts



In 1992 owners of these Mistral Gyro Aire fans were called to destroy them due to flaws which caused over 100 house fires and two deaths. I have repaired this fan so it cannot catch fire.

*Mistral Gyro Aire GA 16-70 Style 24, 1970-2016*  
repaired fan, bike parts, wood, paper, operator  
dimensions variable  
Photography: Lee Grant (left) & courtesy of the artist

# Jeremy Brown

Bachelor of Visual Arts



A creature that hides and 'withdraws into its shell', is preparing a 'way out.' This is true of the entire scale of metaphors, from the resurrection of a man in his grave, to the sudden outburst of one who has long been silent. If we remain at the heart of the image under consideration, we have the impression that, by staying in the motionlessness of its shell, the creature is preparing temporal explosions, not to say whirlwinds of being.

Bachelard, Gaston. *The Poetics of Space*.  
Translated by Maria Jolas.  
New York: Penguin Group, 1964

*Wall Pods*, 2016  
American walnut, Tasmanian Blackwood, kangaroo leather, wool felt, aluminium  
29.5 x 34 x 13 cm

# Wayne Creaser

Bachelor of Design Arts



*Tsugime*, 2016  
Victorian ash  
120 x 40 x 40 cm  
Photography: Lillian Pedvin

# Joel Douglas

Bachelor of Design Arts



*Furniture*, 2014-16  
mixed media  
dimensions variable

# Jessie Fitzpatrick

Bachelor of Design Arts/Bachelor of Visual Arts



*Carrying Home*, 2016  
jarrah, timber from a Eucalyptus tree at home  
40 x 30 x 30 cm



# David Scerri

Bachelor of Design Arts (Honours)



*untitled*, 2016  
White Oak  
150 x 100 x 75 cm  
CAD Rendering

# Clare Solomon

Bachelor of Visual Arts (Honours)



*Participatory Object 2: The Stall*, 2016  
indecision, advice, people, pine, MDF, paper, metal, ceramics  
1500 x 500 x 460 mm  
Photography: Lillian Pedvin



# glass

**Rose-Mary Faulkner**

**Nadina Geary**

**Louis Grant**

**Noah Hartley**

**Sarah Humphrey**

**Kelda Morris**

**Catherine Newton**

**Emeirely Nucifora-Ryan**

**Daniel Venables**

# Rose-Mary Faulkner

Bachelor of Visual Arts (Honours)



Within my work, I map and record the body through abstracted and layered photographic imagery in order to analyse form and surface. I observe and reflect qualities of the figure - fragility, subtle colour and soft textures - by utilizing the materiality of glass to enhance the reading of emotive bodily forms.

*Traced*, 2016  
fused, cold worked & engraved glass with glass decals  
9 x 13 x 0.7 cm each  
Photography: Adam McGrath

# Nadina Geary

Bachelor of Visual Arts



*Kalophilia*, 2016  
blown and sandblasted glass  
dimensions variable (30 x 10 x 20 cm approx)  
Photography: Adam McGrath

# Louis Grant

Bachelor of Visual Arts



My work uses process and time based methods to create imagery and sculptural objects that portray my experience of making through grief. Clinical yet poetic, the work evokes a sense of awkward discomfort and beauty, expressing the changing sensations of grief and loss.

*Untitled* (diptych from Continuum series), 2016  
paper, mirror, glass  
12 x 12 x 1 cm  
Photography: Adam McGrath

# Noah Hartley

Bachelor of Design Arts



My work plays with the functionality of vessels as well as the visual narrative through glassblowing processes. I aim to intrigue people, to pique their curiosity, through small visual stories that exhibit the material properties of glass.

*Inflate and Pull Study*, 2016  
blown glass  
dimensions variable  
Photography: Adam McGrath

# Sarah Humphrey

Bachelor of Visual Arts (Honours)



*Vitrphonaesthesia* focuses on the deeply interdependent relationships between body, instrument and sound. It examines how the particular sound and visual qualities of an instrument influence the music that a performer is drawn to make on them. I have designed and made glass wind instruments, learned to play them and written music for them. The materiality of glass reveals nuances that exist, and are often overlooked, in instrument-body-voice dialogues.

*Vitrphonaesthesia*, 2016

Instruments: Blown glass, clarinet mouthpiece, 40 x 3 x 3 cm

Performance: Glass instrument, sound, screen, 200 x 200 x 200 cm

Photography: Adam McGrath



# Kelda Morris

Bachelor of Visual Arts (Honours)



I encourage reflection upon our place within the natural environment through domestic glassware.

*Reflective Earth*, 2016  
pâte de verre, blown glass  
8 x 5 cm each  
Photography: Adam McGrath

# Catherine Newton

Bachelor of Visual Arts (Honours)



We have been together since birth and our relationship will never end. But the time has come for me to recognise you in all your ups and downs. I have made you solid and given you a form so that I can show others, time and time again, of your beauty and grace.

*Mother's Hug 1*, 2016  
blown and cold worked glass  
30 x 25 x 15 cm  
Photography: Adam McGrath

# Emeirely Nucifora-Ryan

Bachelor of Visual Arts



16.09.2016 16:10 - 16:23, 2016  
blown glass, plywood board  
10 x 35.5 x 28 cm  
Photography: Adam McGrath

# Daniel Venables

Bachelor of Visual Arts



*Metamorphosis*, 2016  
blown glass, melancholia  
dimensions variable  
Photography: Adam McGrath

Based within the processes of glassblowing, my work evokes a psychological landscape. It focuses upon enabling the observation and analysis of the symptomatic effects that mental illness has upon the self. I aim to communicate the experience of mental illness, specifically depression.



# gold + silversmithing

**Ashly Kark**  
**Kristina Neumann**  
**Murien Pluchino**  
**Megan Stewart**

# Ashly Kark

Bachelor of Visual Arts (Honours)



*A Study of Pead's Palace, Pendants*, 2016  
stainless steel, 925 Silver  
dimensions variable  
Photography: Simon Cottrell

# Kristina Neumann

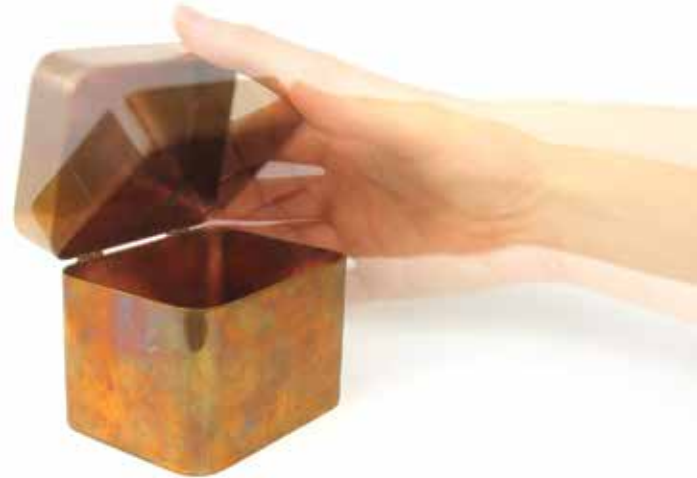
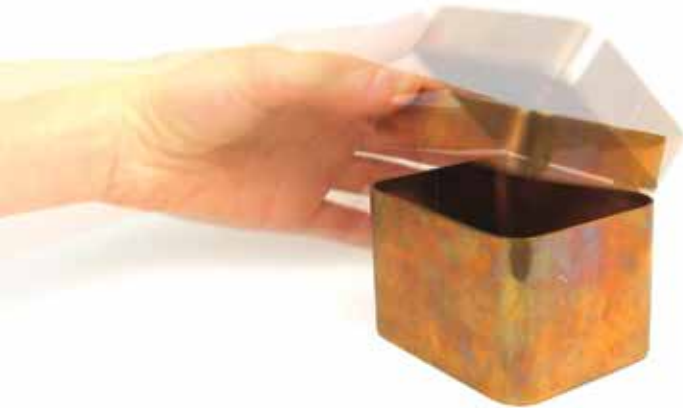
Bachelor of Design Arts



*Favela (L) & Pendant #1(R), 2016*  
silver, stainless steel (L) gold plated brass, nylon (R)  
5 x 6 x 4 cm; 12 x 5 x 5 cm  
Photography: Simon Cottrell

# Murien Pluchino

Bachelor of Visual Arts



*Mixed Messages*, 2016  
Set of 3: Gilding metal (two), gilding metal and ceramic (one)  
6 x 6.5 x 8.5 cm; 6 x 6.5 x 8.5 cm; 5 x 6.5 x 8.5 cm  
Photography: Simon Cottrell

My practice explores the way language functions in the creation of an individual social identity through constant micro-negotiations. My objects reference familiarity and invite physical engagement. I intend my work to trigger subtle individual responses in the viewer, much like the narratives that surround us constantly shift and challenge our belief system.



# Megan Stewart

Bachelor of Design Arts



*Smec Eyewear*, 2016  
titanium, nylon hinges, screws, polycarbonate lenses  
43.41 x 151.68 x 0.7 mm  
Photography: Simon Cottrell





# painting

**Riley Beaumont**

**Amy Campbell**

**Sarah Crisp**

**Talfryn Davies**

**Adrian Davis-Norman**

**Romany Fairall**

**Zheng Fang**

**Caitlin Gifford**

**Iftikhar Hassani**

**Anna Hedstrom**

**Kirrily Humphries**

**Chaemin (Minnie) Kim**

**Eva Krepsova**

**Mila Lopez**

**Jack Musich**

**Albert Ng**

**Rachel Powell**

**Louella Raynolds**

**Shanti Shea An**

**Benjamin Shingles**

**Taylor Singh**

**Teresa Spedone**

**Christine Tunnah**

**Mei Wilkinson**

**Thomas Wood**

# Riley Beaumont

Bachelor of Visual Arts (Honours)



*Untitled (Regret's a paradise. Good as. I won't even mention the gold (oro). Bread and the circus, baroque to broke. dead-set-excess)*, 2016  
enamel, enamel aerosol, gold leaf, pigment, and oils on linen  
180 x 130 cm  
Photography: Brenton McGeachie

# Johanna Butler

Bachelor of Arts/Bachelor of Visual Arts (Honours)



*Nights in White Satin*, 2016  
acrylic on watercolour paper  
dimensions variable  
Photography: Brenton McGeachie

# Amy Campbell

Bachelor of Visual Arts (Honours)



*Information Anxiety*, 2016  
mixed media collage  
113 x 170 x 15 cm  
Photography: Brenton McGeachie



# Sarah Crisp

Bachelor of Visual Arts (Honours)



*Laundry light*, 2016  
oil on canvas  
75 x 83 cm  
Photography: Brenton McGeachie

# Talfryn Davies

Bachelor of Visual Arts

My work this year is an exploration into the relationships between colour, atmosphere, mood and individuals emotional responses to an artwork. I'm working from photos/memory of particular scenes that I have personal connection to. Through these works I aim to capture the different emotional effects of various naturally occurring colour combinations, with the intent to make evident how much our emotional/mental well being is disturbed by remaining indoors for majority of our days.



*Morning Light off Rangataua Bay, 2016*  
oil on MDF board  
120 x 90 cm  
Photography: Brenton McGeachie



# Adrian Davis-Norman

Bachelor of Visual Arts



My body of work explores risk taking behaviours in young men and touches on the darker side of this mentality.

*Avoiding Death*, 2016  
oil paint on canvas  
33.5 x 59.5 cm  
Photography: Brenton McGeachie

# Romany Fairall

Bachelor of Visual Arts



*Untitled*, 2016  
acrylic on board  
60 x 60 cm  
Photography: Brenton McGeachie

# Zheng Fang

Bachelor of Visual Arts



*Untitled*, 2016  
oil on canvas  
70 x 90 cm  
Photography: Brenton McGeachie



# Caitlin Gifford

Bachelor of Visual Arts



*untitled*, 2016  
acrylic and ink on canvas  
60 x 70 cm  
Photography: Brenton McGeachie

# Iftikhar Hassani

Bachelor of Visual Arts



*Agony of a Refugee Child*, 2016  
oil and acrylic on board  
76.2 x 114.3 cm

While working through my final year's major, the idea has sparked my mind to address one of the urgent issues of the current time, one of the biggest humanitarian crises, the agony and sufferings of refugees, in and away from their homelands, more specifically the children who are the easiest victim of war and are the most vulnerable, embarking uncertain and dangerous journeys. My goal has been focused to take the message out by making suffering refugee children as central character.

# Anna Hedstrom

Bachelor of Arts/Bachelor of Visual Arts



“The metaphor that best describes my practice is that of a refuge...It’s an inner shed in which I can lose myself.”

Grayson Perry  
*Playing to the Gallery: Helping Contemporary Art  
in its Struggle to Be Understood* (UK: Penguin,  
2014), 131.

*Bin Roof (studio)*, 2016  
cardboard, mixed media  
200 x 200 x 150 cm  
Photography: Brenton McGeachie

# Kirrily Humphries

Bachelor of Visual Arts (Honours)



*Sweeter than Cherry wine*, 2016  
oil on panel  
30.5 x 23 cm  
Photography: Brenton McGeachie

# Chaemin (Minnie) Kim

Bachelor of Visual Arts



*Dice*, 2016  
oil on board  
60 x 80 cm  
Photography: Brenton McGeachie



# Eva Krepsova

Bachelor of Visual Arts



*Ben in his studio*, 2016  
oil, interference, acrylic paint, graphite on canvas  
40 x 40 cm  
Photography: Brenton McGeachie

# Mila Lopez

Bachelor of Visual Arts



*Elemental Collision*, 2016  
oil and acrylic on canvas  
52 x 60 cm

Visual Compositions are found every where. Through the reconstruction of these compositions I alter their reality and make them my own. Most of my work is collage based.

# Jack Musich

Bachelor of Visual Arts (Honours)



*Gloss Bottles*, 2016  
broken beer bottles, house paint and oil on canvas  
100 x 75 cm  
Photography: Brenton McGeachie

**Albert Ng**  
Bachelor of Visual Arts



*Bleeding hearts*, 2016  
oil on canvas  
30 x 40 cm  
Photography: Brenton McGeachie

# Rachel Powell

Bachelor of Visual Arts



*Back in the net*, 2016  
acrylic paint on canvas  
40 x 30 cm  
Photography: Brenton McGeachie

My work explores childhood through the use of colour, objects, and the homemade. I am interested in the surface qualities of my works, and the tactile differences present within them. I typically represent metallic balloons and textile forms, reflecting on childhood while constructing bright, comforting works.



# Louella Raynolds

Bachelor of Visual Arts (Honours)



*And It Must Have Been Awful for the Horses*, 2016  
oil on canvas  
61 x 45.5 cm  
Photography: Brenton McGeachie

# Shanti Shea An

Bachelor of Visual Arts (Honours)



*Never enough (Of you)*, 2016  
oil on canvas  
50 x 40 cm  
Photography: Brenton McGeachie

# Benjamin Shingles

Bachelor of Visual Arts



*Prayer for*, 2016  
oil, acrylic, ink, pencil, pen, marker, charcoal, pastel, oil stick  
170 x 140 cm  
Photography: Brenton McGeachie



# Taylor Singh

Bachelor of Visual Arts



*Fish specimens*, 2016  
oil on canvas  
41 x 51 cm

# Teresa Spedone

Bachelor of Visual Arts



*Silent Song*, 2016  
acrylic on canvas  
46 x 46 cm  
Photography: Brenton McGeachie

# Christine Tunnah

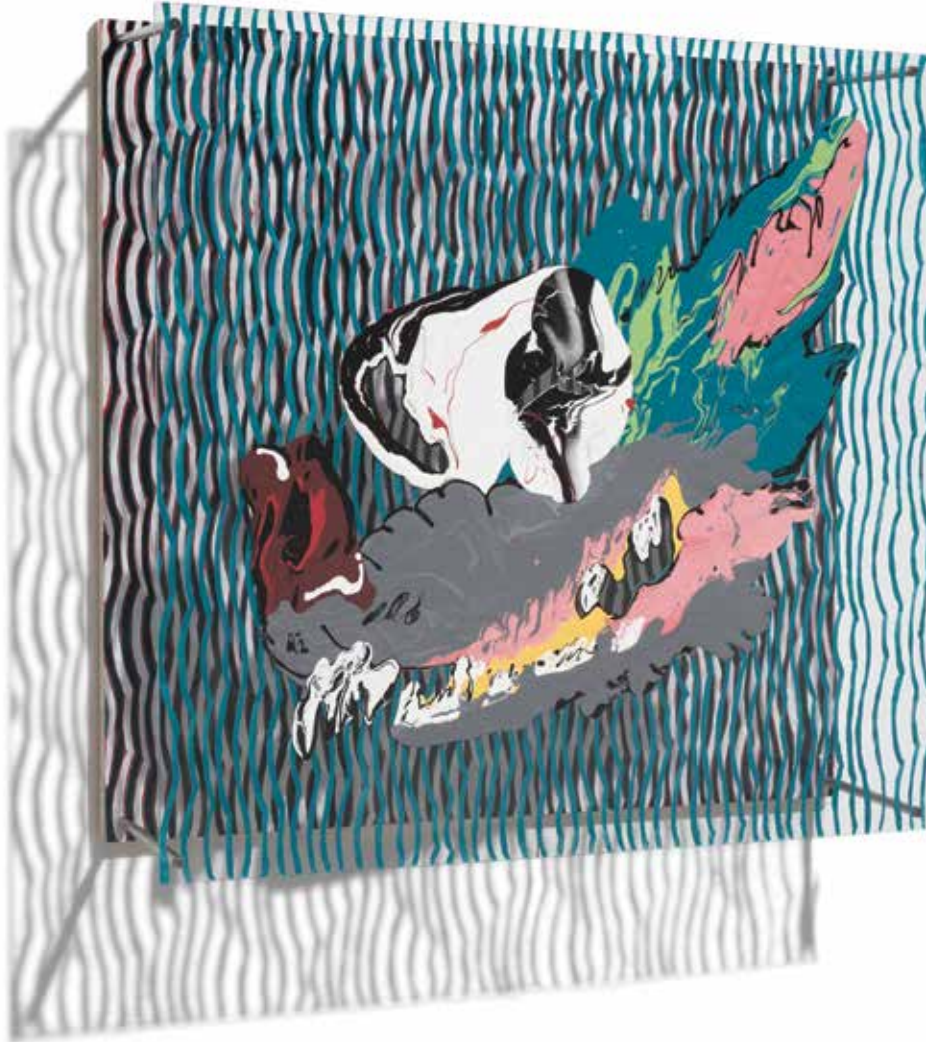
Bachelor of Visual Arts



*Self-portrait in Bedroom*, 2016  
watercolour and gouache on Arches paper  
41.2 x 29.6 cm  
Photography: Brenton McGeachie

# Mei Wilkinson

Bachelor of Visual Arts (Honours)



*Big Bad*, 2016  
acrylic, plywood, perspex, stainless steel rods and screws  
87 x 90 x 20 cm  
Photography: Brenton McGeachie




# Thomas Wood

Bachelor of Visual Arts



*Enigma*, 2016  
acrylic on canvas  
76 x 121.7 cm  
Photography: Brenton McGeachie





# photography + media arts

**Elise Adams**

**Lauren Atkin**

**Hannah Axelsen**

**Bec Bigg-Wither**

**Tayla Blewitt-Gray**

**Edward Bond**

**Katharine Hagan**

**Prue Hazelgrove**

**Alex Hobba**

**Emma Holland**

**Gemma Kilby**

**John Lewis**

**Ricky Lloyd**

**Catherine Nacion**

**Ciara O'Brien**

**Lillian Pedvin**

**Alexandra Poulos**

**Samantha Ristic**

**Rosita Salehzahi**

**Monica Styles**

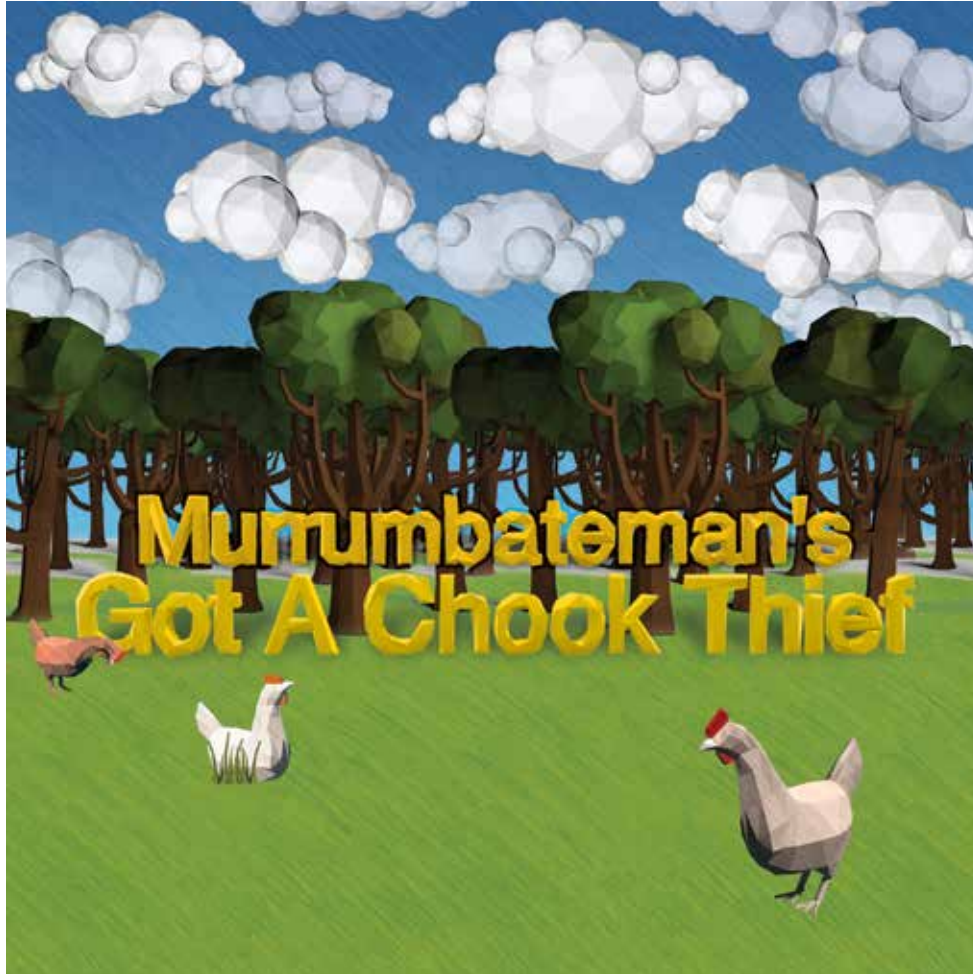
**Conor Tow**

**Gabrielle Verzosa**

**Claire Williams**

# Elise Adams

Bachelor of Visual Arts (Animation & Video)



*Murrumbateman's Got A Chook Thief*, 2016  
3D digital animation, Cinema 4D, Maya, Photoshop, Nuke, and After Effects  
HD 1080p - 1080 x 1920 px  
Music written and performed by: Bernie Killen

Folk stories have a long tradition in Australia. Examples include Dot and the Kangaroo, and The Magic Pudding. In this work I have applied the contemporary low poly style to bring a folk story to new audiences through the use of the moving picture, music video and digital techniques.



# Lauren Atkin

Bachelor of Visual Arts (Photomedia)



*Mia*, 2016  
inkjet photograph  
60 x 60 cm

# Hannah Axelsen

Bachelor of Visual Arts (Photomedia)



*Stroud Rd* (from *The Drive series*), 2016  
medium format negatives, C-Type print  
41 x 52 cm

# Bec Bigg-Wither

Graduate Certificate of Arts (Photomedia)



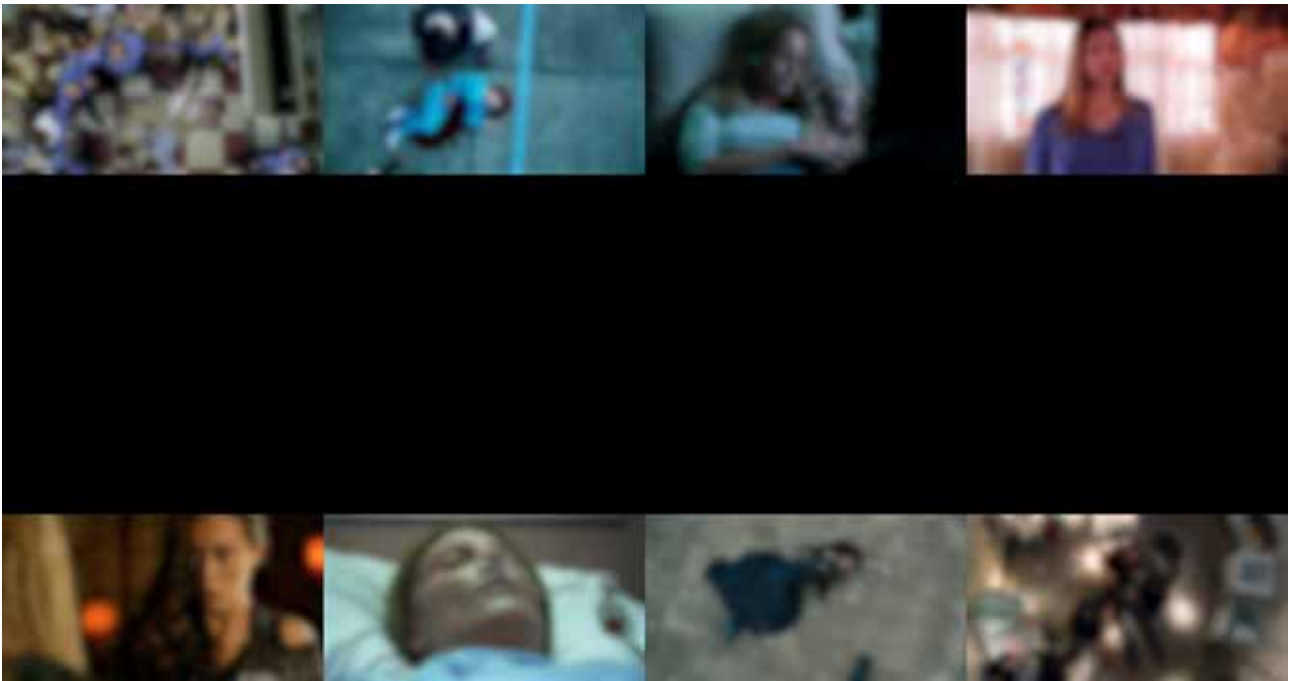
* 00:00:03	CC	Lift-off!
00:00:08	CC	Lift-off 16:41:00! Lift-off 16:41:00!
00:00:09	CC	Watch your clock, Gemini.
00:00:12	<i>Armstrong</i> C	Get a Roll Program in.

*Gemini Launch* (detail), 2016  
hand-made collage on paper with text panel  
30 x 40 cm (collage) & 17 x 14 cm (text)

This piece is from a series that uses NASA and National Geographic images to document the life of Neil Armstrong. It shows the launch of Gemini VIII which preceded Armstrong's moon-landing mission.

# Tayla Blewitt-Gray

Bachelor of Visual Arts (Animation & Video)



“Pretending your work exists outside of trends and political context is disingenuous”

James McConaughy, *A Look at the History of Media Burying Its Gays*, Mary Sue, March 29, 2016

*Bury Your Gays*, is a supercut that explores the ‘Bury Your Gays’ trope. An outdated trope that was created during a time where being queer was a punishable offence.”

*Bury Your Gays*, 2016  
digital video, supercut  
1080 x 2048 px

# Edward Bond

Bachelor of Visual Arts (Animation & Video)



*Joy Ride*, 2016  
digital video  
1080 x 1920 px



# Katharine Hagan

Bachelor of Visual Arts (Animation & Video)



*untitled*, 2016  
vectors and pixels  
1080 x 1920 px

# Prue Hazelgrove

Bachelor of Visual Arts (Photomedia)



*Inheritance* is a documentation of my journey in the exploration of my family heritage through my relationship with my grandmother. In a time where the tradition of family storytelling seems to be dying out, I hope to encourage the audience to consider the importance of these stories which keep our ancestors alive in our minds, and are our true inheritance.

*Inheritance*, 2016  
digital inkjet prints, audio recording, graphite drawings on paper  
dimensions variable

# Alex Hobba

Bachelor of Visual Arts (Photomedia)



*Subtitles: A Paraphrasing of Kieślowski's Trilogy*, 2016  
inkjet print, tyvek, digital film  
dimensions variable



# Emma Holland

Bachelor of Visual Arts (Photomedia)



*Golden Age* is a three dimensional collage work exploring modern Australian suburbia with an absurdist overtone. Using solely original imagery, this piece places elements of contemporary life into a timeworn, fetishized setting. The typically found-image medium of collage utilizes its nostalgic connotations to question how we yearn for the old and criticize the new.

*Golden Age*, 2016  
35 mm and digital inkjet prints, mounting tape  
30 x 300 cm

# Gemma Kilby

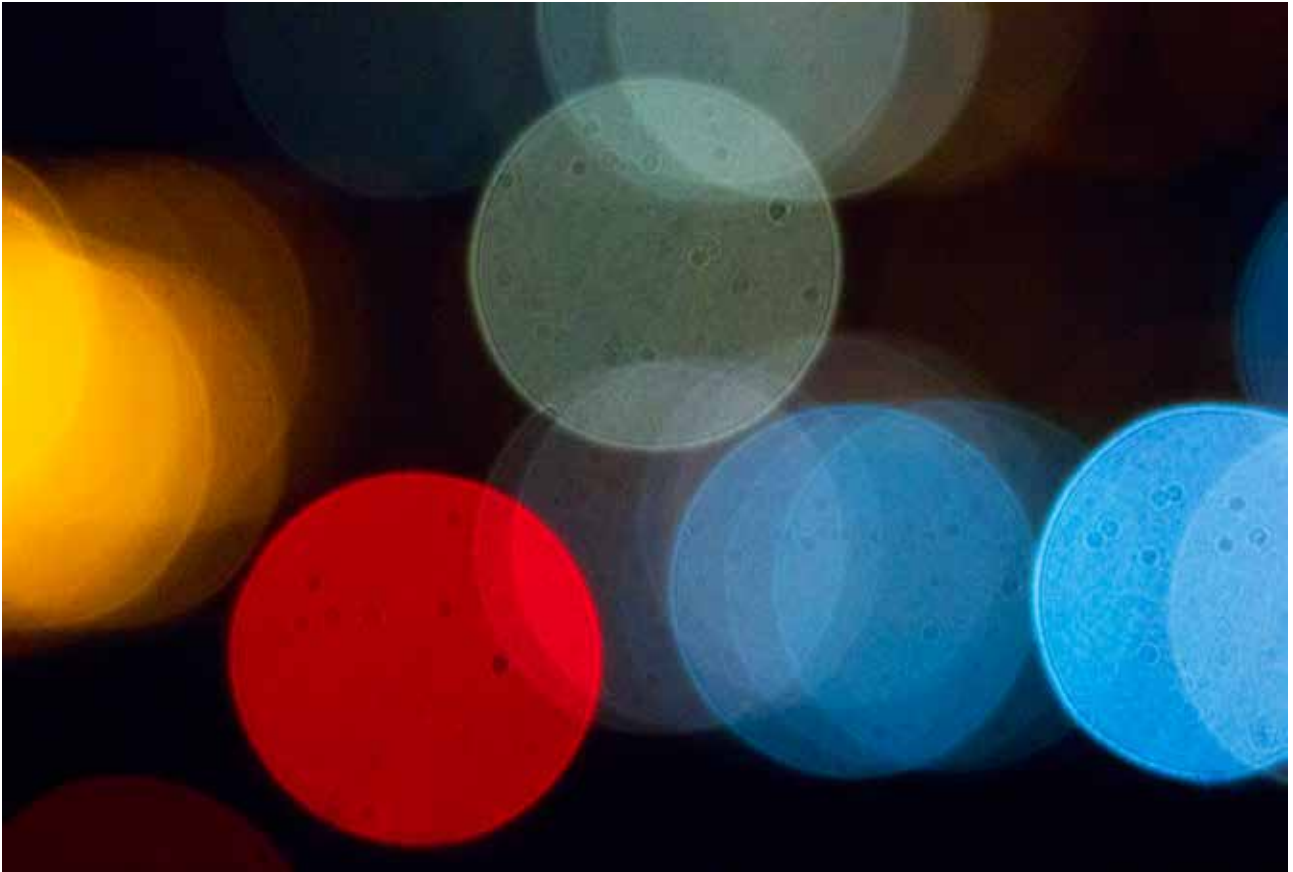
Bachelor of Visual Arts (Photomedia)



*Blue Hue*, 2016  
inkjet print  
59 x 42 cm

# John Lewis

Bachelor of Visual Arts (Photomedia)



Abstract photography goes further than normal habits of taking photos. It challenges our brain, and nourishes the creative spirit by evoking emotions and impressions precisely by limiting literal interpretations.

*Abstract Photography*, 2016  
printed on transparent acrylic  
21 x 32 cm

# Ricky Lloyd

Master of Visual Arts (Photomedia)



*Untitled* (from the *Drifts* series), 2016  
pigment print on cotton rag paper  
61 x 85 cm

I am a *dérivé* (a drifter) and a psychogeographer. Every day I walk around my local streets with an exploratory playfulness, in search of new and authentic experiences, discovering the manifestations and unspoken histories of my neighbourhood.

# Catherine Nacion

Bachelor of Visual Arts (Animation & Video)



*The Manananggal* is a mythical Filipino Creature, resembling the same characteristics of a vampire. The word originates from the Tagalog word “tanggal” which means “to separate”. The body of this creature separates in half, making it a distinguishing feature.

*The Manananggal*, 2016  
graphite on paper  
1080 x 1920 px



# Ciara O'Brien

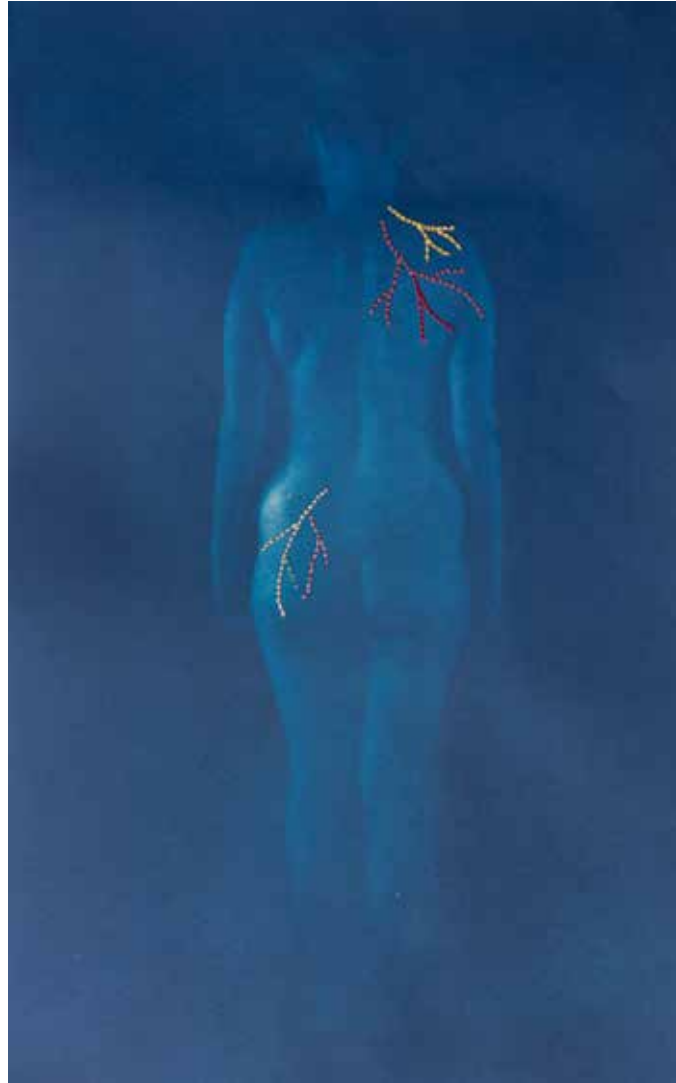
Bachelor of International Relations/ Bachelor of Visual Arts (Photomedia)



*Life Jacket Graveyard*, 2016  
digital inkjet mural print on photex  
230 x 359 cm

# Lillian Pedvin

Bachelor of Visual Arts (Photomedia)



*April 13th 2015, 2016*  
cyanotype print on cartridge paper, thread  
40 x 26 cm

# Alexandra Poulos

Bachelor of Visual Arts (Photomedia)



*Periphery*, 2016  
medium format negatives, digital inkjet print with oil-based  
colour relief ink print  
50 x 50 cm

The confines of any environment are a construct of our own minds. My works give tactility to the mental interaction I experience when in the natural environments I enjoy and inhabit most. The cross-disciplinary construction and formatting of this series is indicative of how one can build and shape upon an emotion created by a physical space.



# Samantha Ristic

Bachelor of Visual Arts (Photomedia)

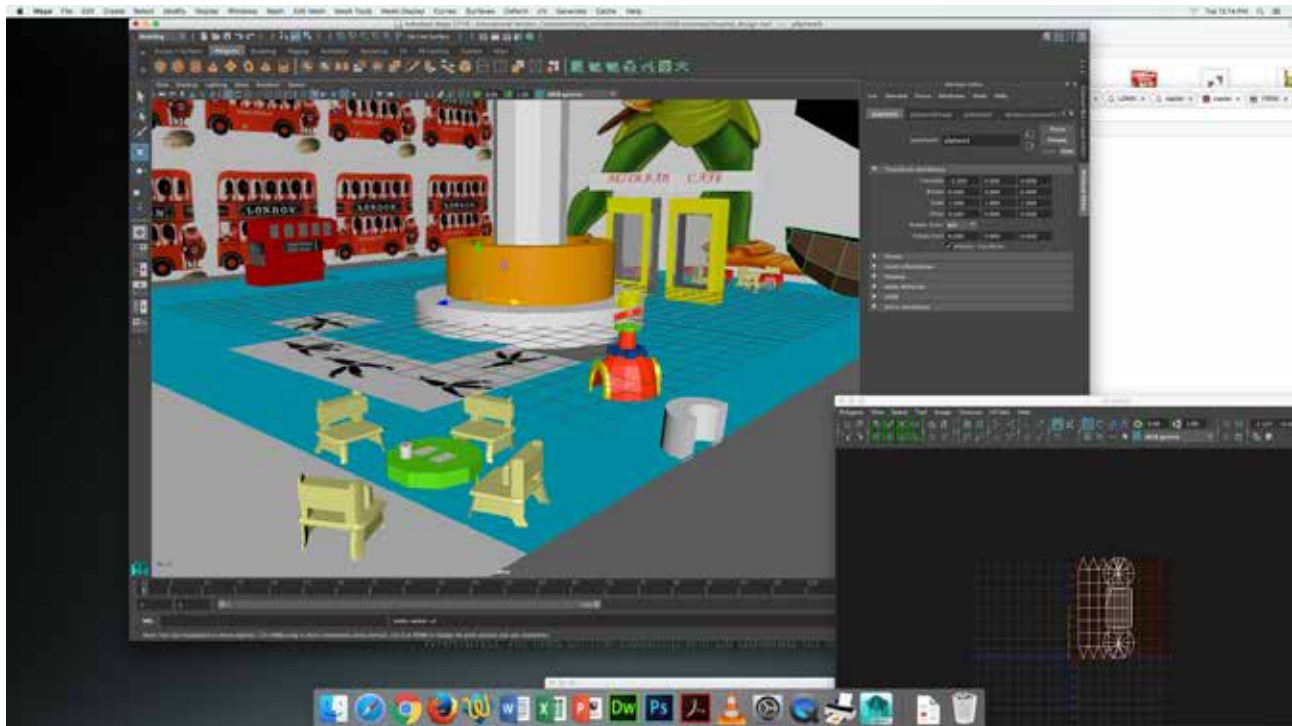


*The Imperfect Banana Conveyor Belt*, 2016  
6 minute digital video loop (1 minute segment)  
dimensions variable

*The Imperfect Banana Conveyor Belt* is a digital image still from a series of videos that are a part of *The Banana Project*. The video shows a flow of bananas that were discarded as waste because they did not meet Australian supermarket standards. *The Banana Project* is a photographic documentary that explores the Australian banana industry. All content was taken at Mackay's South Davidson banana plantation in Tully, Queensland.

# Rosita Salehzahi

Bachelor of Visual Arts (Animation & Video)



*memory*, 2016  
Autodesk Maya  
1080 x 1920 px

# Monica Styles

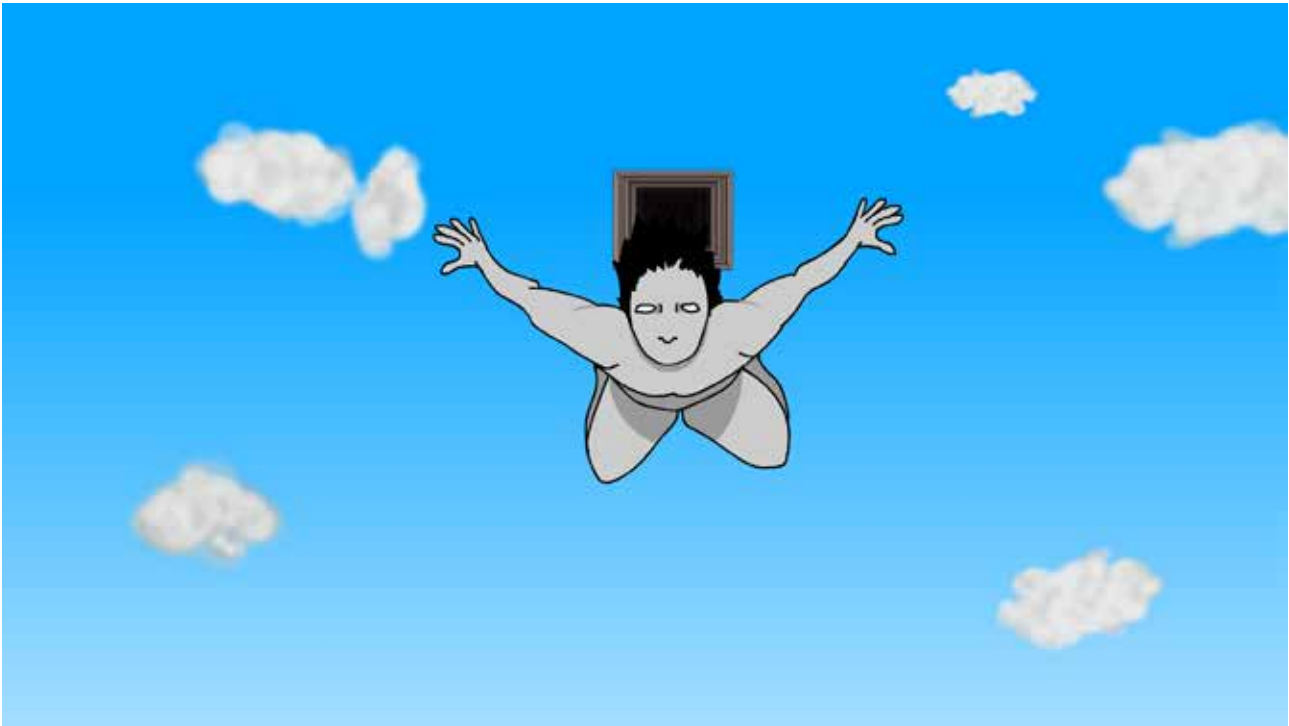
Bachelor of Visual Arts (Honours) (Photomedia)



*Evening Glove #2*, 2016  
digital print  
80 x 60 cm

# Conor Tow

Bachelor of Visual Arts (Animation & Video)



*Waking Up*, 2016  
Animate, Photoshop, After Effects  
1080 x 1920 px

# Gabrielle Verzosa

Bachelor of Visual Arts (Animation & Video)



A culmination of the artist's experiments in 2D animation thus far, this personal piece brings to life images they have created and written down during a period in their life of great highs and lows. *Conjuring Winds* is a metaphorical and dream-like narrative depicting a character going through a personal cathartic journey that delves into sadness, anxiety and soul-searching, to finding strength and comfort within oneself.


*Conjuring Winds*, 2016  
digitally-painted, frame-by-frame animation - PaintTool SAI,  
Adobe After Effects, Adobe Premiere Pro  
HDV 1080p24 00:02:45

# Claire Williams

Bachelor of Visual Arts (Honours) (Photomedia)



*Untitled 75*, 2016  
black and white large format negative, pigment print  
111.8 x 132 cm



# printmedia + drawing

**Antone Atkinson-Georgievski**

**Isabella Bailetti**

**Eleanore Brotchie**

**Bryn Davies**

**Sharon “Shags” Gallagher**

**Ella Harkin**

**Maddison Holdsworth**

**Alex Lundy**

**Eric Lungren**

**Bridie Mackay**

**Sally Mumford**

**Meredith Pammenter-Legg**

**Jacqueline Ripoll**

**Georgia Sutherland**

**Eloise White**

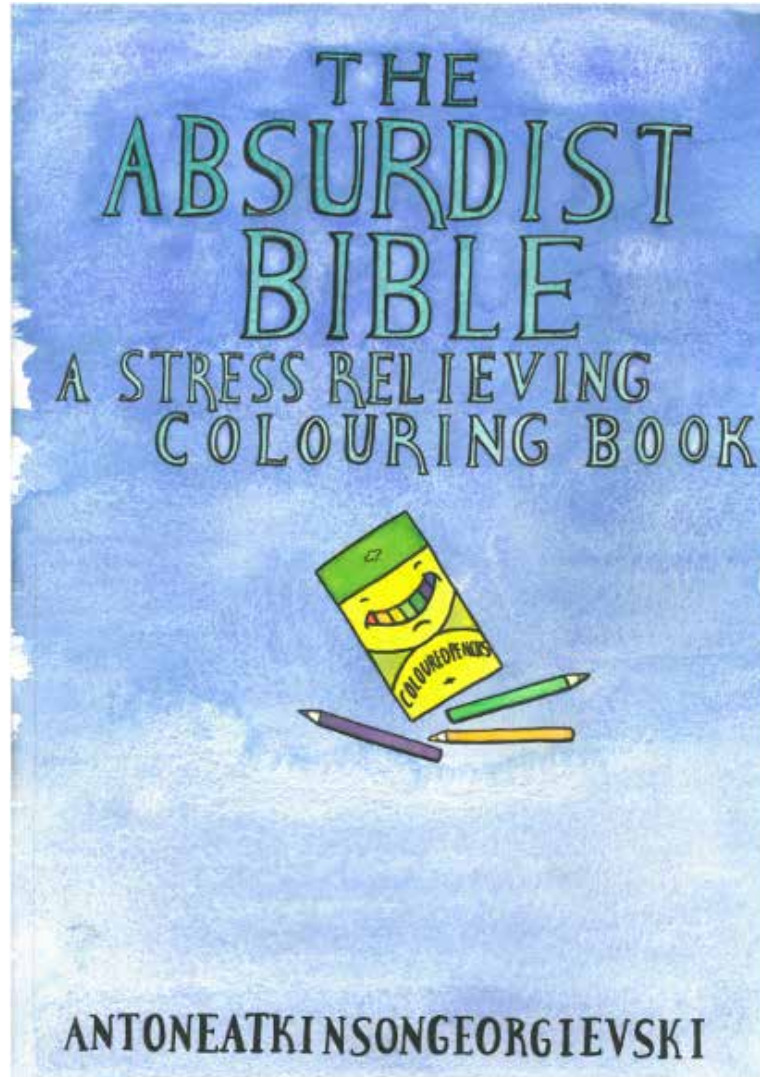
**Thomas Wyatt**

**Ji Young Yoon**



# Antone Atkinson-Georgievski

Bachelor of Visual Arts



*The Absurdist Bible*, 2016  
digitally printed book on Ecostar uncoated paper  
29 x 21 cm, 30 pages

Indulge and expand your absurdity with this frivolous book of obscure scrawlings.

# Isabella Bailetti

Bachelor of Arts/Bachelor of Visual Arts



*Contorted Colour*, 2016  
coloured pencils, highlighter  
22.5 x 15.5 cm

# Eleanore Brotchie

Bachelor of Visual Arts



*Viscera*, 2016  
acrylic and enamel on stonehenge  
76 x 112 cm  
Photography: Brenton McGeachie



# Bryn Davies

Bachelor of Visual Arts

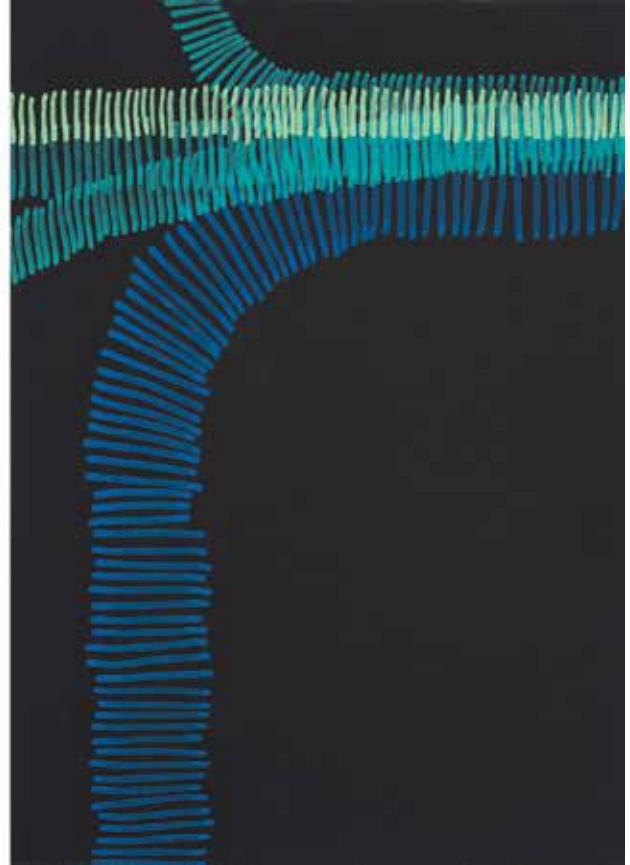


The work is exploring how in society in the past and present, the idea of conflict and violence is indoctrinated into our children's beliefs through daily play and their interaction with adventure and imagination. Children have been subject to this over humanities existence, though in modern times this has been strengthened. The addition of real life toy guns and more importantly the intervention of virtual worlds through computer games put the child right on the "front line". How do we see this as 'innocent play'? It is as if we are training our children to become soldiers, or to accept violence and conflict as a natural part of life. We teach our kids at school not to use violence to solve an indifference, yet we let them use it to fuel their imagination. The overall question that I'm asking is—is it so innocent to let your children play 'war'?

*Indoctrinated by Play*, 2016  
paint on paper  
77 x 56 cm  
Photography: Brenton McGeachie

# Sharon “Shags” Gallagher

Bachelor of Visual Arts



Colours, musical notes and emotions vibrate in similar spots within and near my body. I think and understand in pictures and via associations and sensations. My dyslexia, synaesthesia and frustration with the limitations of words have led me to explore dialects that are often dismissed, such as the maddening sound of yellow.

*A cappella (parts I + II)*, 2016  
paint marker on paper  
21 x 14.8 cm  
Photography: Brenton McGeachie

# Ella Harkin

Bachelor of Visual Arts



This work documents my relationship with my sister and our shared experiences with eating disorders. Reflecting on this through the process of drawing has enabled a cathartic release of memories and internal struggles.

*One Time I Walked Past You on the Street as if You Weren't My Own Blood and Bone*, 2016  
ink, dry pigment, graphite, pen, watercolour on cartridge paper, and letterpress on tissue paper  
80 x 460 cm  
Photography: Lillian Pedvin

# Maddison Holdsworth

Bachelor of Visual Arts

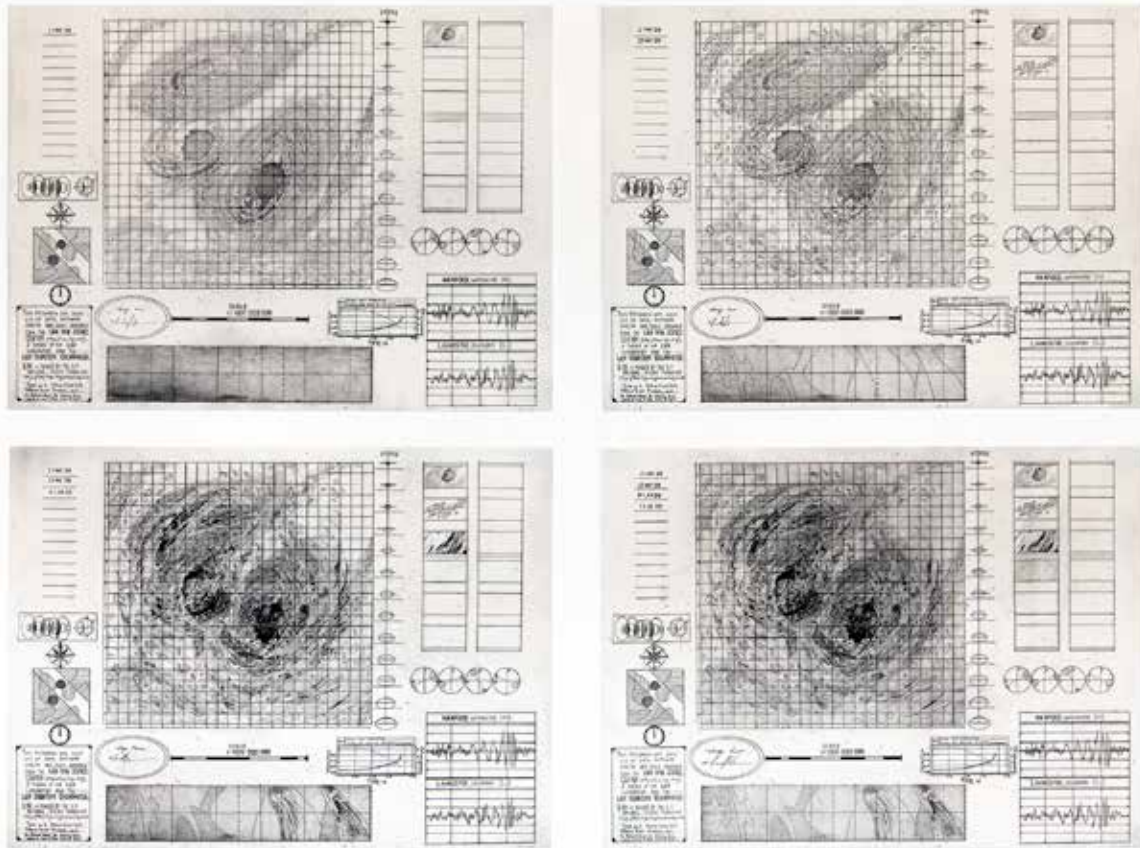


7:43pm (from the *Unrequited* series), 2016  
relief ink monotype on Hahnemühle  
78 x 68 cm  
Photography: Brenton McGeachie



# Alex Lundy

Bachelor of Visual Arts



*Gravity (stages 1- 4)*, 2016  
zinc plate etching, ink on paper  
49 x 37 cm

Inspired by LIGO's research into gravitational waves caused by colliding black holes, the series *Gravity* uses a cartographic format to create a visual interpretation of the event.

# Eric Lungren

Bachelor of Visual Arts



*untitled (comic collage)*, 2016  
collage on paper  
20 x 10 cm

# Bridie Mackay

Bachelor of Visual Arts



*Drift* explores the conversation between experimental music and visual imagery. The multiple layers of colour, movement and sound combine to deeply immerse the viewers' senses.

*Drift*, 2016  
watercolour, mixed inks and dyes on Fabriano paper  
90 x 60 cm  
Photography: Brenton McGeachie

# Sally Mumford

Bachelor of Visual Arts

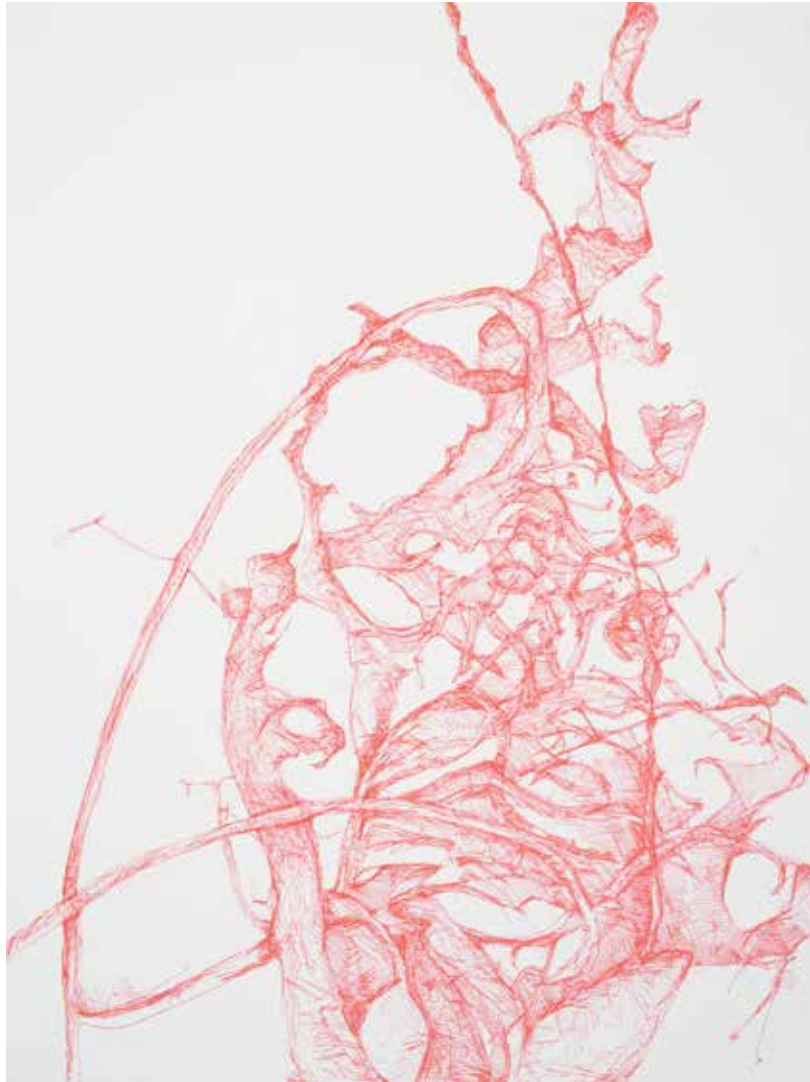


*Sentinel I & II*, 2016  
pencil, ink, watercolour on paper  
200 x 75 cm each  
Photography: Brenton McGeachie



# Meredith Pammenter-Legg

Bachelor of Visual Arts



*Untitled*, 2016  
ink on Canson cold press watercolour 300g paper  
45.5 x 61 cm  
Photography: Brenton McGeachie

This work looks at the zone between the tide lines on the beach, paying particular attention to the effects of time and change.

# Jacqueline Ripoll

Bachelor of Visual Arts



*11:46 pm, 2016*  
acrylic paint and marker  
42 x 59 cm  
Photography: Brenton McGeachie

# Georgia Sutherland

Bachelor of Visual Arts (Honours)



*Colonise, Fade away*, 2016  
pastel-charcoal powder on cartridge paper  
59.5 x 42 cm  
Photography: Brenton McGeachie



## Eloise White

Bachelor of Commerce/Bachelor of Visual Arts

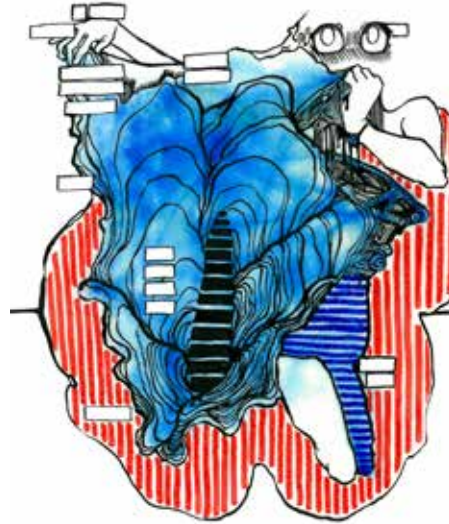
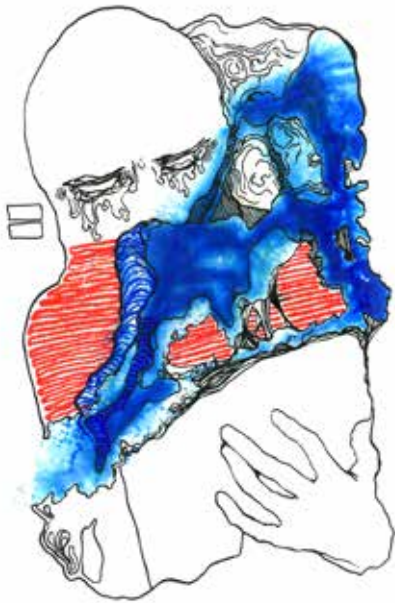


*My Dream Womb*, 2016  
mixed media  
450 x 320 x 150 cm  
Photography: Brenton McGeachie



# Ji Young Yoon

Bachelor of Visual Arts



*R.I.P.*, 2016  
mixed media  
dimensions variable

The experience of looking 'inside' of something confined or being seen by an unexpected outsider can be peculiar, sometimes to a terrifying level. If the original intention of creating an artwork is private and refuses to reveal itself, would the spectator be at fault for trying to invade it, or would it be the artwork's existence that should be criticised?



# sculpture

**Keith Bender**

**Rachel Bilal**

**Amelia Chapman**

**Anton Poon**

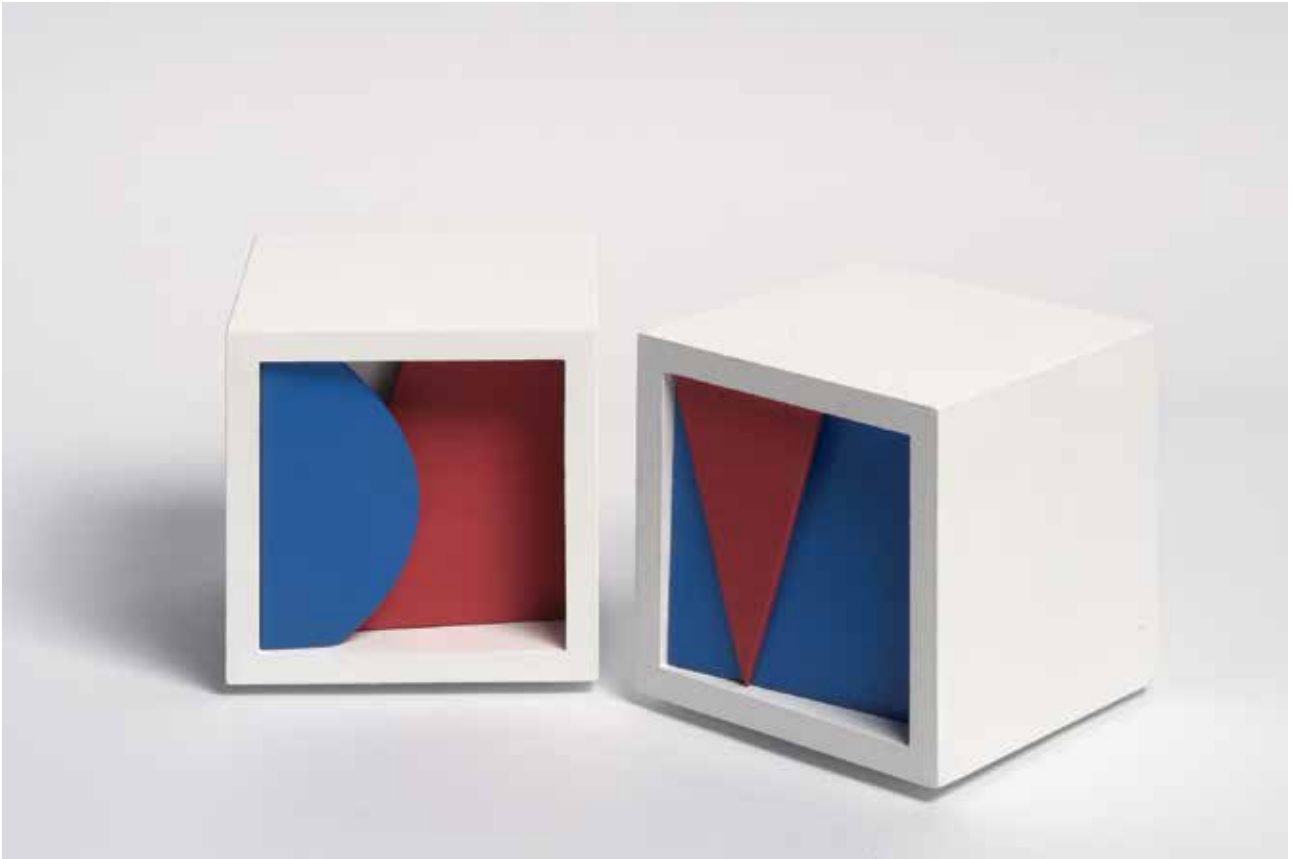
**Martin Rowney**

**Gemma Sue**

**Daniel Torr**

# Keith Bender

Bachelor of Visual Arts



*Platycercus elegans 1* is part of a body of work in which abstract shapes and bold colours are explored in white cubes to convey my love for Australian bird life commonly experienced throughout my life.

*Platycercus elegans 1*, 2016  
acrylic and oil on MDF  
12.5 x 12.5 x 12.5 cm each  
Photography: Brenton McGeachie

# Rachel Bilal

Bachelor of Visual Arts



*Intimate*, 2016  
bronze, acrylic paint, nylon flocking  
8 x 8 x 10 cm  
Photography: Brenton McGeachie



# Amelia Chapman

Bachelor of Design Arts (Honours)



*Silage and Curtainsider*, 2016  
silage wrap, neoprene suba, canvas tautliner, pine, melamine  
dimensions variable



# Anton Poon

Master of Visual Arts (Advanced)



*Synergy*, 2016  
COR-TEN steel  
210 x 200 x 180 cm  
Photography: Brenton McGeachie

# Martin Rowney

Bachelor of Visual Arts (Honours)



*Network*, 2016  
1957 power points, paper, film, MDF  
149 x 193 x 3 cm

# Gemma Sue

Master of Visual Arts



My installations focus on my interactions on social media. Exploring how my interactions can be manifest in to the visual world through grids, patterns and geometric shapes formed by air drawings through space. The intersections of line through space are how I visualize my online connections.

*The 12th of May 2016 - 6 hours, 2016*  
foam core, paint  
20 x 30 x 35 cm

# Daniel Torr

Bachelor of Visual Arts



*Coronal Mass Ejection*, 2016  
mild steel pipe, steel weights  
150 x 150 x 150 cm



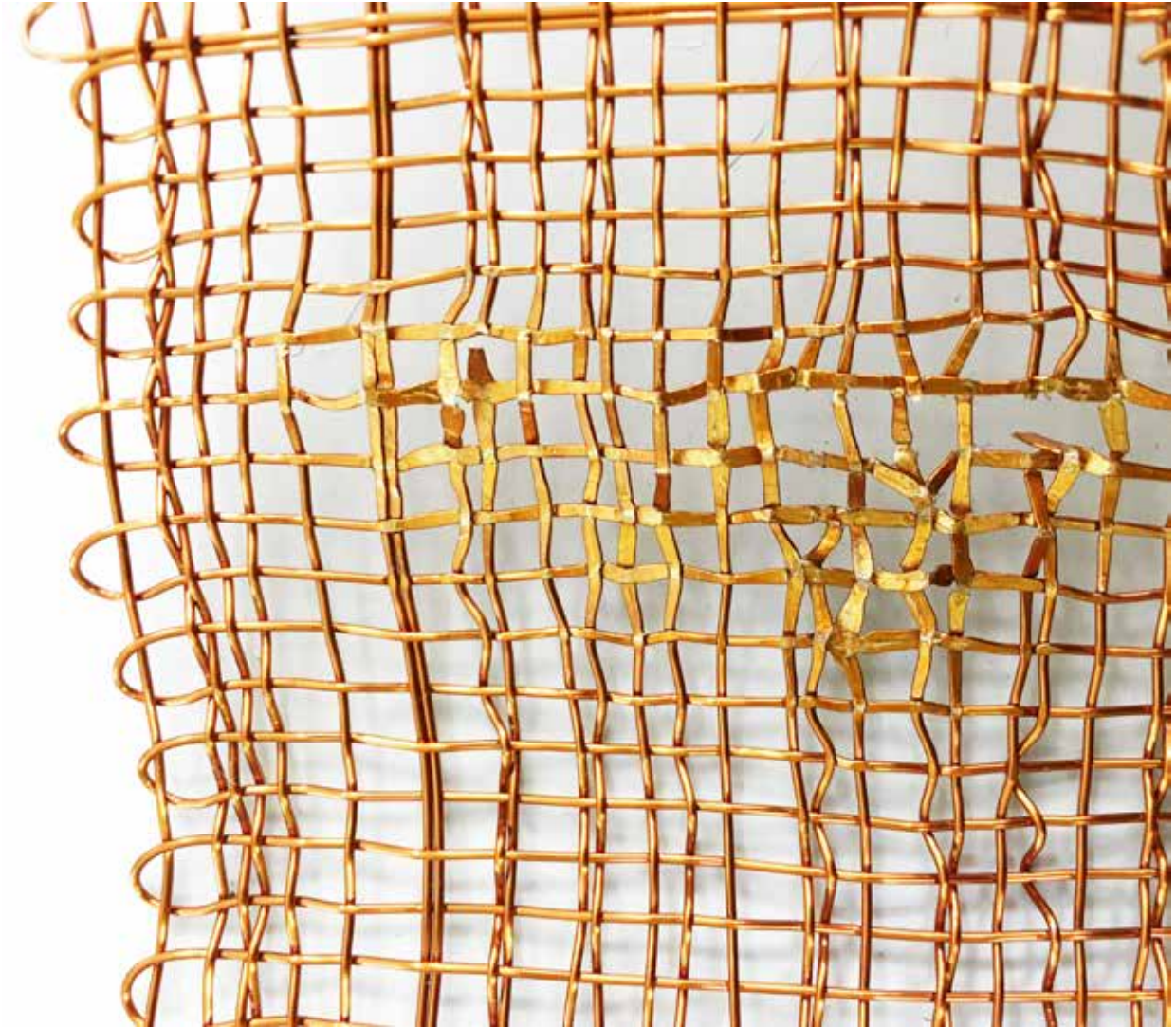
# textiles

**Christine Appleby**  
**Jessica Ashcroft**  
**Jennifer Barrington**  
**Carol Cooke**  
**Ellen Gunner**



# Christine Appleby

Bachelor of Visual Arts



*Divergent I* (detail), 2016  
copper and stainless steel wire  
150 x 120 cm

# Jessica Ashcroft

Bachelor of Visual Arts

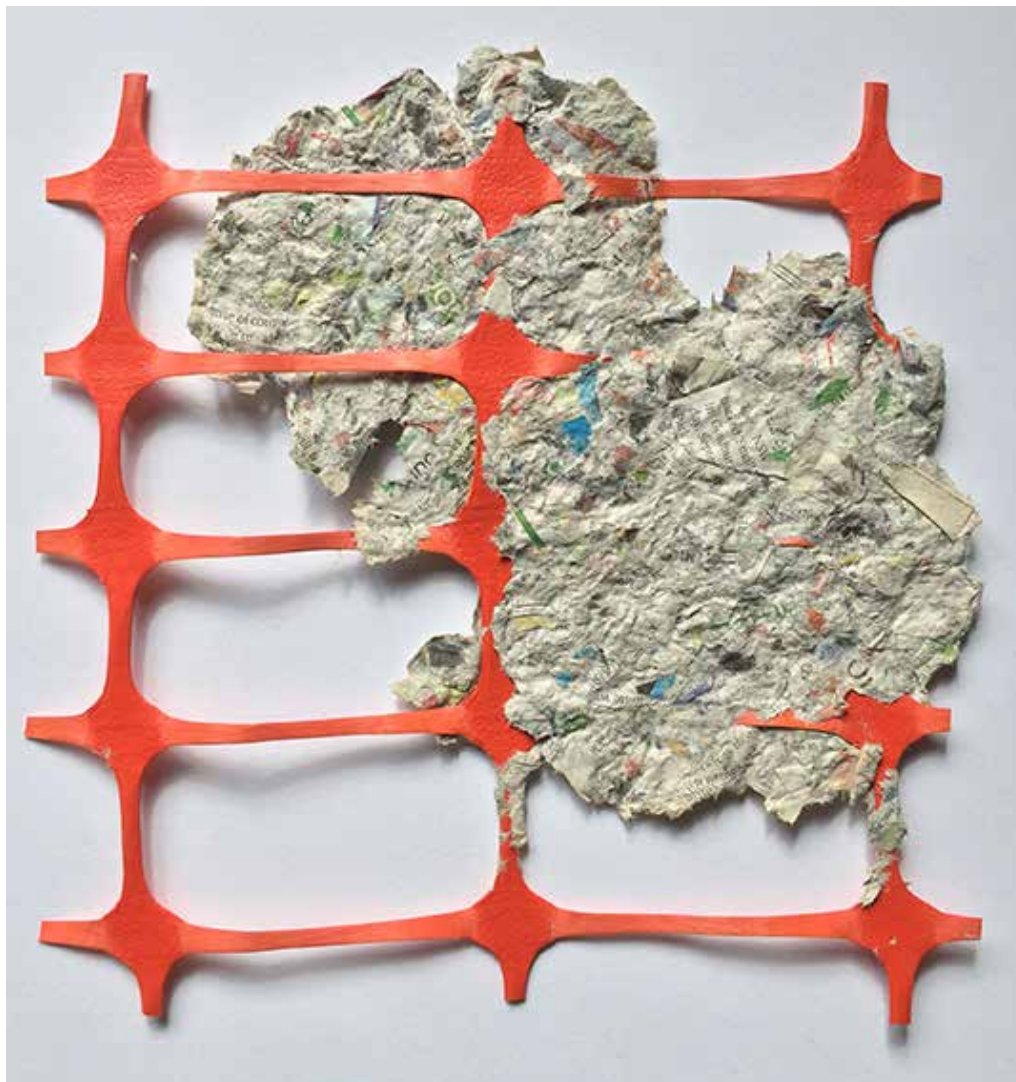


*Document; Thought and Gesture (detail), 2016*  
woven tapestry, linen, cotton, silk and wool  
90 x 80 cm



# Jennifer Barrington

Bachelor of Visual Arts



*Urban Fabric*, 2016  
hazard mesh, newspaper  
23 x 23 cm

My work explores the fabric of communication within the urban environment.

# Carol Cooke

Bachelor of Art History and Curatorship/Bachelor of Visual Arts



*Diary*, 2016  
fabric, embroidery thread  
100 x 100 cm

# Ellen Gunner

Bachelor of Design Arts



*Marbelous Memories*, 2016  
hand-printed cotton sateen and calico, hand marbled cotton drill, cotton piping  
cord, buttons, zippers, sewing thread, machine sewn  
queen sized duvet cover set  
Photography: Ryan Galpin

# about the school

The ANU School of Art incorporating the Centre for Art History and Art Theory 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 to our culture. Graduates have achieved national and international recognition and are successful in gaining competitive scholarships and awards.

All ANU School of Art degrees are taught in the School's specialised facilities by highly skilled staff. 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, North America and the United Kingdom. A highlight 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.

Student experience is enhanced by the School's location in Canberra and its 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.

## CONTACT INFORMATION

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T 135 268

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T +61 2 6125 5810

E [enquiries.visualarts@anu.edu.au](mailto:enquiries.visualarts@anu.edu.au)

W [soa.anu.edu.au](http://soa.anu.edu.au)

### COURSE INFORMATION

W [programsandcourses.anu.edu.au](http://programsandcourses.anu.edu.au)

### ADDRESS

ANU School of Art  
College of Arts and Social Sciences  
105 Childers Street  
The Australian National University  
Acton ACT 2601, Australia

**Undergraduate**

Bachelor of Art History and Curatorship

Bachelor of Design Arts

Bachelor of Visual Arts

Bachelor of Art History and Curatorship (Honours)

Bachelor of Design Arts (Honours)

Bachelor of Visual Arts (Honours)

**Postgraduate Coursework**

Graduate Certificate of Arts

Master of Art History and Curatorial Studies

Master of Digital Arts

Master of Visual Arts

Master of Art History and Curatorial Studies (Advanced)

Master of Digital Arts (Advanced)

Master of Visual Arts (Advanced)

**Postgraduate Research**

Master of Philosophy

Doctor of Philosophy



# staff 2016

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Gilbert Riedelbauch  
Dr Charlotte Galloway  
Valerie Kirk  
Associate Professor Richard Whiteley

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Barbara McConchie

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Kelly Hayes  
Matt Higgins

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Sian Watson

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Dr Andrew Montana  
Dr Chaitanya Sambrani  
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Dr Robert Wellington  
Emeritus Professor Anthea Callen

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Richard Raffan (AUS)  
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Kit Devine  
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Jean-Philippe Demarais (T/O)

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Hardy Lohse  
Lee Grant  
Dr Ursula Fredrick  
Marzena Wasikowska

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Ben Rak  
David Jenz  
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Peter McLean (T/O)

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Marie Hagerty  
Surya Bajracharya

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Mini Graff (AUS)  
Guy Begbie (UK)  
Namiyapu Maymuru (AUS)  
Dionisia Salas (AUS)

Carol Wells (USA)  
Chai Hoo Oh (SING)

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Jacqueline Bradley  
Paul Hay  
Jeremy Lepisto (T/O)  
Dr Amanda Stuart (T/O)

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Lucy Irvine

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Steven Harrison (AUS)  
Jimmy Rix (AUS)  
Mike Parr (AUS)  
Vladimir Pešek (CZE)  
Dr David Hamilton (AUS)  
Tim Barrass (AUS)

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Ante Dabro

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Valerie Kirk (Head)  
Dr Alison Munro  
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Monique Van Nieuwland

### **VISITING ARTISTS**

Mariana Ortega (MEX)

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