

1/2014

VISUAL ARTS
GRADUATE SEASON

ANU SCHOOL OF ART



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VISUAL ARTS GRADUATE SEASON

ANU College of
Arts & Social Sciences



Australian
National
University

FOREWORD

This catalogue brings together the work of students who have completed their studies in the Graduate coursework or Graduate research programs at ANU School of Art since June 2013.

The work they have presented in exhibitions at the School of Art Gallery is characteristically diverse, involving a spread of disciplines and thematic concerns, but shares the commitment to excellence in art practice and art theory that is fundamental to our School.

We are delighted with these students' achievements and commend them to their new and expanded audiences. We wish them well in their future endeavours in the visual arts.

Dr Denise Ferris
Head, ANU School of Art

2/2013

Opening

6pm Friday 14 June

Exhibition dates

15 - 22 June

Micky Allan

Doctor of Philosophy

Painting

2/2013

Opening

6pm Thursday 27 June

Exhibition dates

28 June - 6 July

Julie Brooke

Doctor of Philosophy

Painting

Al Munro

Doctor of Philosophy

Textiles

3/2013

Opening

6pm Wednesday 31 July

Exhibition dates

1 - 3 July

Ursula Frederick

Doctor of Philosophy

Photography & Media Arts

4/2013

Opening

6pm Wednesday 11 December

Exhibition dates

12 - 19 December

Dale Chynoweth

Master of Visual Arts (Research)

Photography & Media Arts

Pamela Crossley

Master of Visual Arts

Ceramics

Susanne Fisher

Graduate Diploma in Visual Arts

Ceramics

John Macdonald

Master of Visual Arts

Photography & Media Arts

Sarah Ormonde

Master of Visual Arts (Research)

Ceramics

1/2014

Opening

6pm Thursday 6 February

Exhibition dates

7 - 15 February

Lisa Clunie

Master of Philosophy
Photography & Media Arts

Howard Scott

Doctor of Philosophy
Photography & Media Arts

1/2014

Opening

6pm Thursday 20 February

Exhibition dates

21 February - 5 March

Sally Blake

Doctor of Philosophy
Textiles

Matthew Smith

Doctor of Philosophy
Sculpture

1/2014

Opening

6pm Thursday 13 March

Exhibition dates

14 - 22 March

Alexandra Gillespie

Doctor of Philosophy
Photography & Media Arts

Meredith Hughes

Doctor of Philosophy
Textiles

Micky Allan

Sally Blake

Julie Brooke

Dale Chynoweth

Lisa Clunie

Pamela Crossley

Susanne Fisher

Ursula Frederick

Alexandra Gillespie

Meredith Hughes

John Macdonald

Sarah Ormonde

Howard Scott

Matthew Smith

Micky Allan

Doctor of Philosophy

Painting

Micky Allan is an artist working in a variety of media who has exhibited widely in Australia and also overseas with eighteen solo exhibitions and over sixty group exhibitions. Micky is represented in many collections including the National Gallery of Australia, all Australian state galleries, the Museum of Contemporary Art, Sydney and many private collections.

Through paintings, engraved glass overlays and some projection, this body of work engages with the sea on many levels and in many moods, embracing its complexity and flux. In an exploration of the larger rhythms of the cosmos, the abstract and the figurative and the organic and geometric are not seen as opposites, but as sliding in and out of each other on the same continuum, part of the vastness of a poetic whole.

Sea (eclipse), 2013
acrylic over pastel on paper
66.5 x 66.5 cm
Photography: Rob Little



Sally Blake

Doctor of Philosophy

Textiles

Sally Blake has been studying and practising as an artist since 2004 when she enrolled into the Textiles Workshop at ANU School of Art. Her previous careers had been as a paediatric nurse and midwife and these still influence her interest in understanding human nature. In her art practice she explores human relationships with the Australian environment. She has exhibited nationally and was selected as a finalist in the 2012 *Blake Prize for Spiritual Art* and the *Waterhouse Prize*.

My studio research stems from a deep concern about anthropic-led destruction of the natural environment. The textiles and drawings articulate the potential space between the external world of nature's patterns and processes and my internal world of images, feelings, thoughts, dreams and memories. I have created a visual language to convey the complexity of an interdependent and interconnected world.

Rupture (detail), 2013
plant dyed silk stitch and pinpricks on paper
76 x 56cm
Image courtesy of the artist



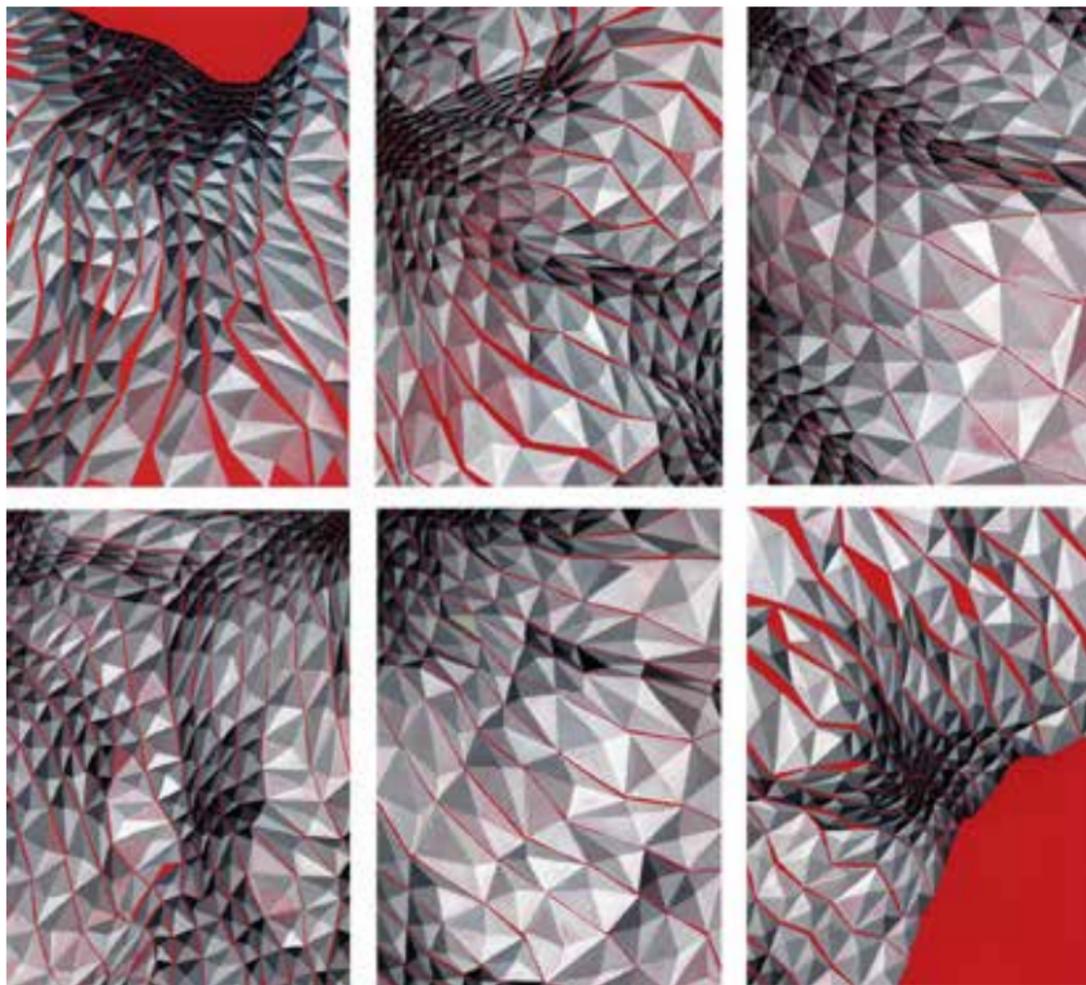
Julie Brooke

Doctor of Philosophy

Painting

Julie Brooke is a Canberra-based artist who graduated with a first class Honours degree and University Medal from the School of Art in 2008, receiving the Peter and Lena Karmel Anniversary Award. She was a finalist in the *Phoenix Prize* exhibition and the *Fremantle Print Award* and has exhibited work in group exhibitions including *This Way Up* (M16 Gallery), the *Prospect Portrait Exhibition* (Prospect Art Gallery, South Australia), and *Word of Mouth* (Canberra Museum & Gallery). Before entering ANU School of Art, Brooke worked as a biomedical research scientist.

I investigate parallels between research in science and in the visual arts, and explore how speculative thought can be presented as a series of evolving visual hypotheses. This exploration takes the form of small pencil and gouache works in which the paper ground becomes a space in which to model and reflect on the processes of thought.



I can connect nothing with nothing..., 2012
gouache on paper
each 17 x 24 cm
Image courtesy of the artist

Dale Chynoweth

Master of Visual Arts

Photography & Media Arts

Dale Chynoweth trained as a graphic designer at the University of Canberra and worked as a graphic designer before commencing his Masters studies. He has self-published a locally released print and web-based book *Smoke and Signal Fires*, both of which were re-released in updated form in 2012. In 2012-2013 he exhibited in collaborative exhibitions and completed a number of privately commissioned artworks.

My final work, the 20 Something Diary aims to contextualise the culture of Australian men between the ages of twenty and twenty-nine through a series of photographic portraits. Originally modelled on the projects of Robert Frank and Trent Parke, my plan was to produce a travel-based work and I photographed and interviewed men from a variety of regions. In its final iteration though it became a 'coming of age' artwork in which I focussed on male body language and space. Text in the form of direct transcriptions from interviews has been overlaid on each image, though there is not necessarily any connection between portrait and quote. Most of all, I want the viewer to feel they have been 'hanging out' with the men portrayed.

Callum, 2013
inkjet print on Pearl paper
64 x 45 cm
Image courtesy of the artist



Lisa Clunie

Master of Philosophy

Photography & Media Arts

Lisa Clunie lives and works in Northland, New Zealand. She completed her Bachelor of Fine Arts at Otago Polytechnic in 1996, exhibits regularly and currently teaches photography at NorthTec in Whangarei. Lisa's photographic practice is largely film-based. Her research is underpinned by interests in metaphysics, the complexity of time and the experience of wonderment found in nature and the everyday.

I like to think of how almost everything on this planet was once formed at the heart of a star; that together we are amidst an active play of forces. We can see this in a burgeoning quince pulled toward the earth and recognise the force of gravity, we pause and may become aware of our own temporalities, we find constellations in our freckles and can consider our place in the universe.

Untitled, 2010
digital inkjet print
490 x 490 cm
Image courtesy of the artist



Pamela Crossley

Master of Visual Arts

Ceramics

Pamela Crossley completed a Bachelor of Education (Art) in 1989 at Sydney's City Art Institute (now COFA, UNSW) and has since taught art in various primary and secondary schools in Queensland. Having grown up with a father who was an art teacher and potter, she became hooked on ceramics by the materials and the performance inherent in Raku and other ceramic making and firing processes. She held a solo exhibition in 2012 at Logan Art Gallery, Queensland and her work has been selected for a number of group exhibitions including the 2012 Canberra Potters' Society Members' Exhibition at which she won a merit award. Pamela is in the process of setting up a studio in Melbourne.

Within this work I make sense of those places that evoke memories of childhood beach holidays spent in small fishing villages that are either now under environmental threat or have experienced great change. Each work is made and dries in situ, dependent on weather and tides, sitting in depressions in the sand. The forms soon take on impressions from the surface they sit upon and from anything they come in contact with. Gestures my hand makes are left in the surface of the clay, soon layered under other marks from other memories. For me, it is the curved surface of the forms that is so like the shape of a memory as the clarity of it disappears on the edges, twisting and slipping away when I try to focus on it. Ultimately there is only a sense that the original memory is there.

On the turn of the tide, 2013
mixed clays and oxides
100 x 35 x 30 cm
Photography: Stuart Hay



Susanne Fisher

Graduate Diploma in Visual Arts

Ceramics

Susanne Fisher completed her Bachelor of Visual Arts in sculpture and installation at Sydney College of the Arts in 1994. She exhibited in an early *Sculpture by the Sea* exhibition, and later came to enjoy clay through adult education at Goulburn TAFE. All the while, she worked as a psychologist, mediator, and lecturer, mothering, travelling and involved in the arts in many different ways. She won the ActewAGL Tertiary Student award (Canberra Potters' Society) 2012.

MINIATURE/monumental

Intrigued by the mystery of the hidden and revealed weathered into rocks, cliffs and megaliths over time, I became an apprentice to Earth. Ingredients gathered from all around, the remains of volcanic eruptions along with seeds, salts and remnants of fire, were sampled and trialed, kneaded and cajoled into clays, pierced, sliced, painted and fired. And out of these came landscapes of the imagination, and forms for the simply domestic

Slice # 2, 2013
Porcelain, raku and terracotta clays
30 x 17 x 12 cm
Photography: Kelly Sturgiss



Ursula Frederick

Doctor of Philosophy

Photography & Media Arts

Ursula Frederick studied Photography and Fine Arts in Perth, Western Australia before moving to Canberra to take up a Masters scholarship in Archaeology (ANU). After completing a study of rock art in central Australia she worked as an archaeologist for several years. Ursula's art practice draws upon a range of media, including photography, printmaking, video and installation. She has been the recipient of numerous awards and has exhibited her work in Australia and internationally.

My art practice is strongly inspired by objects, images and materials that already exist in the world. I have an enduring interest in the way we make our environments and the way our environments make us. This body of work is an iteration of that idea focused through the lens of car culture. The signature of the automobile is all around us, but through its very ubiquity it often goes unnoticed. It is this effect of the everyday – the power to hide in the light – that I find especially compelling and has influenced my approach to the subject. How might this presence in our lives be envisaged without representing the car itself? By abstracting automobility I aim to reflect on the contradictory ideas and emotions that underlie our relationship to the motor vehicle. The story of the car is also allegorical. From the point of purchase to the aftermath of its obsolescence, the automobile is a site for the projection of our desires. My images are an expression of this sweet melancholy; the beauty of hope and the spectre of unfulfilled promise.

Car Yard #10
from the series *Car Yards*, 2008 - 2013
inkjet print
59 x 42 cm
Image courtesy of the artist



Alexandra Gillespie

Doctor of Philosophy

Photography & Media Arts

Alexandra Gillespie works in the nexus of media and visual art. Her practice includes video projection, photography, installation, interactive and collaborative works which she uses to explore themes of place and loss of place. Recent works include *Under Today* (2012), a collaboration with Alice Springs collective Red Shoes based on oral histories of the Eastside community (funded by the Australia Council, the Myer Foundation and Arts NT); *Insulate the Future* (2010) exhibited at Gallery Smith, Melbourne; and *Collars* (2009) exhibited at Canberra Contemporary Art Space, Bathurst Regional Art Gallery and presented at the International Symposium of Electronic Arts (ISEA) Singapore (2008).

My work has formed around my thinking about place/loss of place, a sense of location/dislocation, memory associated with particular sites, intersections of personal and cultural histories, exploring a sense of home and belonging as an individual and with particular Australian communities.

River Skins S 023° 41.395' E 133°53.192', 2013
C-type photograph
60 x 76 cm
Image courtesy of the artist



Meredith Hughes

Doctor of Philosophy

Textiles

Meredith Hughes's doctoral studies were supported with an Australian Postgraduate Award, a Graduate Materials Award and a Neil Hobbs and Karina Harris Materials Award. Fieldwork included research within Buddhist communities and with nomadic embroiderers in India and Nepal. She also explored art collections at the Victoria and Albert and Tate museums in London, the Museum of Modern Art and Antonio Ratti Textile Museum in New York and the Textile Museum of Canada in Toronto. In her art practice Meredith is particularly fascinated by the expanse of artistic sensibilities that Buddhism can illuminate.

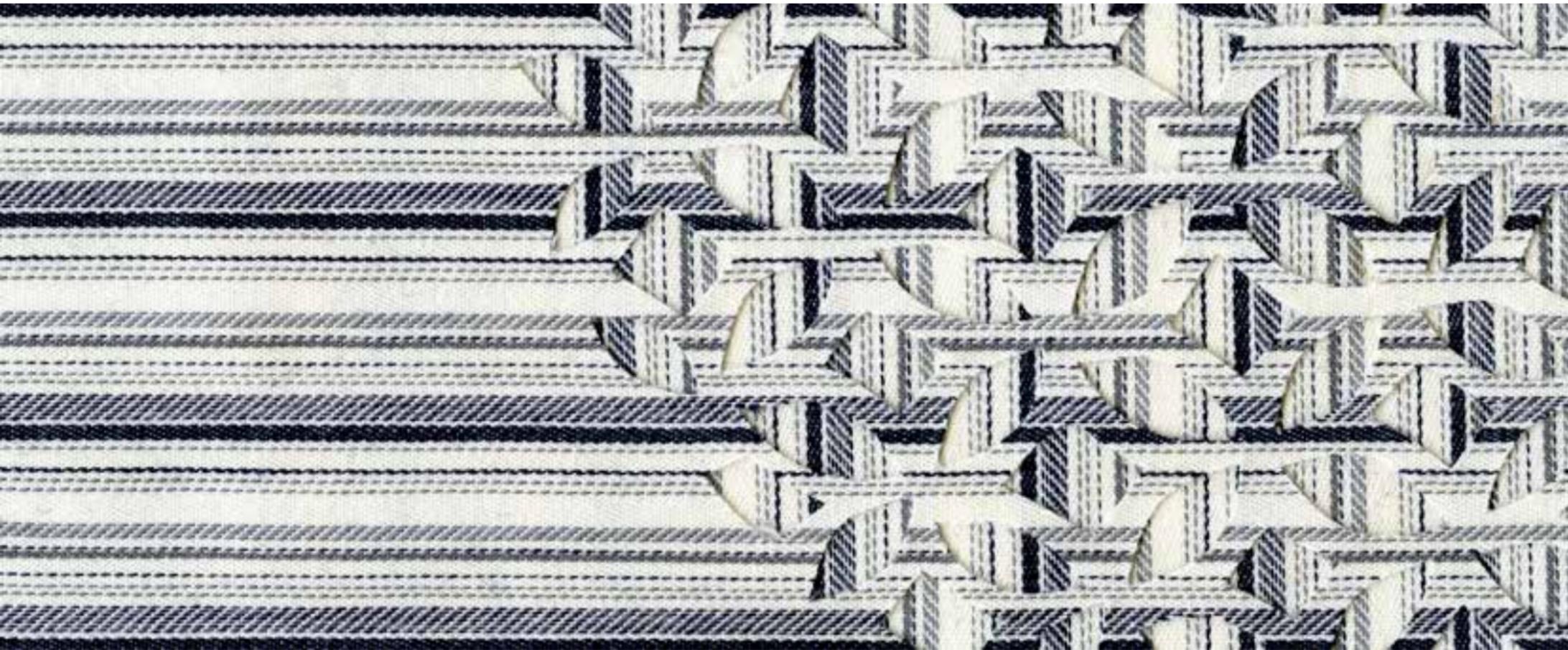
My research is a study of visual, conceptual and experiential devices. The work utilises deconstructive strategies that reveal people and things as illusory and momentary. I explore dependencies of subject and object, multiplicity and endlessness as places that engage with alternative conceptions of self and subjective experience.

Portal (detail), 2010

fabric, vlisofix

75 x 100 cm

Image courtesy of the artist



John Macdonald

Master of Visual Arts

Photography & Media Arts

John Boyd Macdonald grew up with the mountains and the sea, in Tumbarumba, Sydney and Port Macquarie before settling in Canberra in 1986. Extensive travel, study, photography and a career in information management have co-existed, and contributed to a deep interest in the social construction of landscape imagery. His photographic work has been displayed in three solo exhibitions and a number of group shows.

These images present scenes of the Monaro, Snowy Mountains and NSW Far South Coast, not as representations but as vehicles for the transmission of information – and meaning. I have attempted, through the incorporation of text elements and other digital manipulations, to articulate some of the (often conflicting) narratives, dreams and hopes that our communities project onto the land. The landscape itself becomes inseparable from history, culture and the impact of human intervention on the environment.

Mt Townsend,
19 November 1862, 2013
digital print on Canson Infinity
Arches Museum Velin Rag
77.4 x 28.8 cm
Image courtesy of the artist



Alison Munro

Doctor of Philosophy

Textiles

Alison Munro is a Canberra-based artist whose practice spans textiles, drawing and printmaking. She explores visualization of the natural world by way of patterns, codes and mapping. Her work is held in private and public collections throughout Australia and she has exhibited in Australia, Japan, Taiwan, Mexico and the United Kingdom. She is a lecturer in the ANU School of Art Textiles Workshop and is represented by Brenda May Gallery, Sydney.

My doctoral studies have focused on the intersection of textiles and geometry to imagine a world in which scientists only have crochet and drawing with which to visualize their findings. I have used concepts from both Euclidean and non-Euclidean geometry, as well as the history and contemporary practice of drawing and crochet to speculate on a spatiality of textile practice.

Atomic Crochet (detail), 2012
Acrylic and cotton yarns
dimensions variable
Image courtesy of the artist



Sarah Ormonde

Master of Visual Arts (Research)

Ceramics

Sarah Ormonde studied painting at Curtin University, Western Australia after which she painted and taught throughout Australia for many years. Discovering that ceramics fitted her well, her first involvement with the ANU School of Art Ceramics Workshop was as a student of the then Distance Diploma from where she progressed to Graduate Certificate and Masters level study. She has lived her adult life in remote mining communities and these landscapes and this way of life have informed her final artworks with manipulated form, layered slips and drawing providing the link.

By moving through the landscape we leave a trace, and find a trail. The landscape's rich surface becomes a record of the growth and history of its inhabitants. My bowls look at the marks that we leave on the landscape and explore where they can lead us.

Summer Morning, Heading Out of Town, 2013
high-fired ceramic
18 x 35 x 31 cm
Photography: Ian Hill



Howard Scott

Doctor of Philosophy

Photography & Media Arts

Howard Scott has had a long involvement in reportage and worked with Magnum Photos for three years in the late 1980s. He spent 15 years of his life living in China and based his doctoral studies, which he commenced at ANU School of Art in 2008, on fieldwork undertaken in China's former Treaty Ports. He is presently living in New Zealand.

A Selection of Colonial Architecture in the Treaty Ports of China

My reportage documents a selection of colonial styled architecture built during the 19th century in the former Treaty Ports of China. I traversed China; photographing fourteen sites of interest spread from Hainan Island in the south, Wuhan in the west, Harbin in the north and Shanghai in the east.

216 Zhongshan Road, Tsingtao, China,
3 January 2010
digital image from a Canon D5 camera
using a 14-70mm lens
735 x 490 pixels
Image courtesy of the artist



Matthew Smith

Doctor of Philosophy)

Sculpture

Matthew Smith was born in Christchurch, New Zealand in 1972 and moved to Brisbane, Australia in 1990. He completed his undergraduate studies with first class Honours in Sculpture at ANU School of Art in 2003. He has since worked as a pattern maker at Urban Art Projects in Brisbane and as a technical officer at the ANU School of Art Sculpture Workshop. He has been part of numerous group shows in Brisbane, Sydney and Canberra. His art practice explores a diverse materiality that began with his tertiary education in painting and theatre craft at QUT, Brisbane. His visual language has evolved within a sculpture and installation based practice. He is currently investigating a disquieting sense of place through conceptual overlays of landscape, architecture and memory.

Until a minute ago it felt so real, but now it seems imaginary. Just a few steps is all it takes for everything associated with it to lose all sense of reality. And me – the person who was there a moment ago now – I now seem imaginary too.

Haruki Murakami, *Kafka on the Shore*, 163

This practice-led research investigates what I perceive as a certain strangeness to do with space, how a room or a landscape can sometimes seem to regard me in the same way. The PhD exhibition [Archi]pelago is comprised of three interactive tableaux using concepts of island and home; memory and shifts in scale engage the extended mind, inviting the viewer to experience a perceived anxiety of place.

Hideaway, 2013
mixed media
dimensions variable
Image courtesy of the artist



Postgraduate studies at the ANU School of Art in Visual Arts and Digital Arts.

The School of Art offers a range of Coursework and Research degrees at postgraduate level in all of its discipline areas.

Coursework degrees include

- Graduate Certificate in Visual or Digital Arts
- Master of Visual or Digital Arts. In the Digital Arts program a Special Effects specialization is possible.
- Master of Visual or Digital Arts (Research)

Coursework study is designed so students with different levels of undergraduate and professional experience can progress through increasing levels of achievement. The programs are suitable for applicants wishing to upgrade their qualifications or seeking to engage in intensive studio/media arts practice in a stimulating art school environment. In the programs, students produce substantial creative art works and deepen and extend their skills while also exploring their own personal themes and interests. The programs also prepare students for careers in visual or media arts and for higher degree research.

Research degrees offered are a 2 year Master of Philosophy and a 3-4 year PhD. A range of options for study within these can be considered - from a combination of practice-led studio research, exegesis and coursework theory courses to a conventional text based thesis. Other options may also be negotiated.

For further information please see: <http://soa.anu.edu.au>

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Cover Image: John Macdonald
Mt Townsend, 19 November 1862 (detail), 2013
digital print on Canson Infinity Arches Museum Velin Rag
77.4 x 28.8 cm
Image courtesy of the artist



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