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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.
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 • Fink + 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 Artpace • Megalo Print Studio and Gallery • PhotoAccess • Strathnairn Arts Association • The Front Gallery & Café • Tuggeranong Arts Centre • Sturt: Australian Contemporary Craft & Design
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 Arty 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)
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
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

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.
I am examining humanity through Ceramic Building structures.
Anna-Maree O’Neale
Bachelor of Visual Arts

The Jonses (Kim, Russel, Bobby Ray, Bert and Jimmy), 2015
ceramic, steel, horse hair, human hair, bone and string
dimensions various
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.

Mechanics, 2015
wheel thrown and altered ceramics, various glazes, carving
60 x 60 x 15 cm
Photographer: John Daly
Christopher "Walrus" Dalzell
Rohan Hunt
Qianru Kang
Chelsea Lemon
Claire Morgan
Pia Nemec
Ross Peake
David Scerri
Clare Solomon
Olivia Willems
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
As a Chinese furniture designer living in Australia, Qianru is inspired by the culture impact and wants 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.

Qianru Kang
Bachelor of Design Arts

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
Flex, 2015
Cane
50 x 50 x 170 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
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.
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)
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

Veronica Andrus-Blaskievics
Bachelor of Visual Arts (Honours)
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.

*A bit of me*, 2015

cast, cold worked & engraved glass
7 x 16 x 10 cm
Photographer: Adam McGrath
Folded I, 2015
kiln formed glass
50 x 42 x 0.3 cm
Photographer: Greg Piper
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
“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
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)

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.

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 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.

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

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 × 6 × 6 cm multiple forms various sizes maximum 5 × 4 × 3 cm
Photographer: Simon Cottrell
Sunita White
Bachelor of Design Arts

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.
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
How to re-envisage 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
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
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
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
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
The Manorina Sisters (After Chassériaux), 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
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
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)

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.
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.
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.

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

Sophie Dimarhos
Bachelor of Visual Arts (Photomedia)
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.
Photographs of nocturnal landscapes, illuminated only by moonlight and the passage of time, sit in dialogue with plein air photograms, 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)
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
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
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.
"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.
“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.
Sam Leheny
Bachelor of Digital Arts (Honours) (Digital Media)

...a bust, 2015
3d digital sculpting software
dimensions variable
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.
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, 2015
digital film
1920 x 1080 px, 05:00 mins
Deep Below is a 2d side scrolling game depicting the ecological consequences of population and over fishing in the ocean.
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
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?
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.
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.

**Samantha Sheehan**
Bachelor of Digital Arts

*Untitled*, 2015
video media, printed photos and paper.
dimensions variable
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
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.
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
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
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
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
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
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.
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
Interpreting Spaces, 2015
etching, ink, watercolour
47 x 63 cm
Photographer: Brenton McGeachie
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
Demise (detail), 2015
plaster, fabric, embroidery thread
155 x 450 x 1.5 cm
Photographer: Brenton McGeachie

Julia Peric
Bachelor of Visual Arts
Maximillian Robertson
Bachelor of Visual Arts

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

Rebecca Selleck
Bachelor of Visual Arts (Honours)
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
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.

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

Francesca Bleeker  
Bachelor of Design Arts
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
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
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.

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