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The 2017 Graduating Exhibition celebrates 40 years of rich history at the school, which continues to play a central role in the cultural life of Canberra as the ANU School of Art & Design. The catalogue recounts this year’s impressive exhibition of work by students in undergraduate and postgraduate coursework degrees. The work on exhibition is the culmination of diverse art practice, and studies in art history and art theory as well as design.

Art History and Art Theory, and Design together with the school’s Visual Art disciplines—Printmedia and Drawing, Sculpture, Textiles Ceramics, Furniture, Glass, Gold and Silversmithing, Painting, Photography and Media Arts—offer deep and cross-disciplinary learning opportunities. Domestic and international field trips, in-country intensives, environment and indigenous studies, internships at major arts and cultural institutions, international student exchanges and artist residencies in schools offer a rich outward-looking student experience. Excellence in education is driven by the high quality research and practice of our staff. A dynamic visitor’s program of international and interstate artists and scholars gives additional perspectives to students who have access to an exciting program in the school’s gallery spaces.

We extend gratitude to our patrons in the Emerging Artists Support Scheme (EASS). EASS continues to give our graduates sponsorship in a transitional time when support can be crucial. The ANU Foundation for the Visual Arts funds an entry-level scholarship for one student and supports the school to host 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.

The ANU School of Art & Design staff congratulate our graduates on their achievements. We invite them to remain an active part of the school and the ANU through our national and international alumni networks. We wish the 2017 graduates every success for their future contributions especially those they make to the cultural sector, which is essential to a vigorous and forward-thinking Australian society.

Professor Denise Ferris
Head of School of Art & Design
November 2017
The Australian National University (ANU) School of Art & Design’s successful Emerging Artists Support Scheme has been operating for close to thirty years. During this period our Patrons have supported School of Art & Design undergraduate and postgraduate students by offering awards and commissioning and acquiring new artworks.

The ANU School of Art & Design 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 & Design.

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, John and Elizabeth Baker, Gray Smith and Joan Scott, and Robert Foster Gold and Silversmithing Honours Scholarship.

Throughout 2017 the ANU School of Art & Design has been celebrating its 40th Anniversary. One of the anniversary events was to commission an exhibition of past EASS recipients. *The Rubies* was curated by alumna Toni Bailey and included the work of the following artists: Stuart Bailey, Daniel Edwards, Janet Fieldhouse, Donald Fortescue, Taloï Havini, Kon Kudo, Chelsea Lemon, Kate Murphy, Derek O’Connor, Niklavs Rubenis, Camille Serisier, Helen Shelley, Lauren Simeoni, Oliver Smith, Kelly Thompson and Janice Vitkovsky.
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
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
Patsy & Kevin Payne Prize
School of Art Drawing Prize
Hiroe and Cornel Swen Prize

EASS ACQUISITIVE
ANU Art Collection
Bradley Allen Love
KPMG

SUPPORTERS
ACT Government • ACT Legislative Assembly • ANU School of
Art & Design Alumni • Art Monthly Australasia • Bullseye Glass •
Canberra Contemporary Art Space • Canberra Glassworks • CAPO
• Craft ACT: Craft and Design Centre • Design Craft • Eckersley’s
Art & Craft • ErgoSoft AG • Flink + Co • Fyshwick Builders Suppliers
• MAC1 ANU • Megalo Print Studio and Gallery • National Film and
Sound Archive

SUBSCRIPTION & MATERIALS AWARDS
Art Monthly Australasia • Australian Wood Review • Canberra
Spinners and Weavers Guild • Ceramics Art and Perception •
Ceramics Technical • Clay Works • Design Institute of Australia
• Eckersley’s Art & Craft • FYREGALLERY • Journal of Australian
Ceramics • NAVA Ignition Prize for Professional Practice •
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 Glassworks
• Canberra Grammar School • Canberra Museum and Gallery •
Canberra Potters’ Society • CAPO • Craft ACT: Craft and Design
Centre • Country to Coast Residency • KIN Gallery
• M. Contemporary • M16 ArtSpace 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, ANU School of Art & Design, between Semester 2, 2016 and Semester 1, 2017.

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 2016, 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.

Aylin Akyol  
Sheridan Burnett  
Shan Crosbie  
Emma Elliott  
Clare Fealy  
Samuel Fricker  
Tong Huang  
Eleanor Lawless  
Gabrielle McDermott  
Catherine McGowan  
Deanne Ratcliffe  
Kellidie Saunders  
Nagesh Seethiah  
Emily Stewart  
Lou Rodrigues Csokas  
Yan Xiang

Master of Art History and Curatorial Studies  
Master of Art History and Curatorial Studies (Advanced)  
Bachelor of Arts (Honours)  
Master of Art History and Curatorial Studies  
Bachelor of Art History and Curatorship (Honours)  
Bachelor of Art History and Curatorship  
Bachelor of Art History and Curatorship  
Bachelor of Art History and Curatorship (Honours)  
Bachelor of Arts (Honours)  
Master of Art History and Curatorial Studies (Advanced)  
Bachelor of Art History and Curatorship  
Bachelor of Arts (Honours) /Bachelor of Laws  
Bachelor of Art History and Curatorship (Honours)  
Bachelor of Art History and Curatorship  
Master of Art History and Curatorial Studies
ceramics

Lucy Baker
Nikki Chopra
Gabrielle De Rooy
Mahala Hill
Holly Lind
Sophie Pan
Life is a maze, a puzzle – an elaborate complex of people, places, objects and ideas that we must navigate our way through each day. In my work I consider the notion that all things in the world are interconnected and interdependent; I explore these relationships through constructing abstract pattern.

*Networked (detail), 2017*
earthenware clay and casting slip, ceramic glaze
20 x 30 x 20 cm
Photography: Brenton McGeachie
Nikki Chopra
Bachelor of Visual Arts

Object Composition, 2017
stoneware and concrete
dimensions variable
Photography: Bryna Bamberry
This project works with our simple instinct to throw a ball. By inscribing emotions into the ceramic balls, people can select the emotion that they could either embrace or destroy, involving the audience in the performance. My work is designed to help people identify emotions that they may be struggling with and momentarily help to give them some relief.
Chemical Waste, 2017
ceramic shards, bone china, burn outs, porcelain, glaze
27 x 28 x 25 cm
Photography: Brenton McGeachie

An apocalyptic landscape, where the skeletal Arthropods have survived as the living dead and have emerged through chemical waste and environmental destruction. The work encapsulates ideas of Australian endangered species, life, death and environmental destruction. The creatures are constructed from ‘burn outs’, a ghostly, shell-like form, that simultaneously evokes traces of a life and loss.
Overwhelming pressure, 2017
stoneware painted with acrylic, decorated with polymer clay
12 x 10 x 8 cm
Photography: Gabrielle De Rooy
Sophie Pan
Bachelor of Visual Arts

Untitled_1:43, 2017
terracotta
41 x 27.5 cm
furniture

Jeremy Brown
Rose Keightley
Joseph Neville
Ryan Robinette
Jeremy Brown
Bachelor of Visual Arts (Honours)

Cocoon (1:5 scale model), 2017
balsa wood, PVC coated wire
360 x 360 x 110 mm
This body of work has been made for the fictional private detective Nero Wolfe. I seek to embody his values, his environment, and his interests through these pieces which are bold, masculine and indulgent.

Three For The Chair, 2017
Timber (reclaimed Karri, reclaimed Silver Ash), brass
107 x 41 x 22 cm
Photography: Jeremy Brown
Joseph Neville
Bachelor of Design Arts

*Turned Burl*, 2017
maple burl
3.4 x 29 x 24.5 cm
Ryan Robinette
Bachelor of Design Arts

Three-fold, 2016
rejected timber, unwanted glass, new life non-ferrous metal
21 x 44.5 x 16.5 cm
Photography: John Lewis
Madeline Cardone
Frances FitzGibbon
Nadina Geary
Amanda Hammond
Rachael Harris
Noah Hartley
Dianna Hasan
Robert Schwartz
Kristi Totoritis
Daniel Venables
Courtney Warren
Mary White
My work explores concepts of memory and emotion, contemplating the effect of the internal on the external. I am interested in creating subtle tensions within my work, between the visible or tangible, and the invisible or felt, presenting forms that suggest the presence of something ambiguous and anthropomorphich.
Frankes FitzGibbon
Bachelor of Visual Arts

untitled, 2017
Glass, enamel; metal, plastic, refractive glass lens
5.1 x 5 x 1.5 cm; 5.7 x 10.5 x 1.5 cm; 11 x 12 x 0.5 cm
Photography: Adam McGrath

Looking at the horizon, looking at the ground beneath my feet. Imperfect vision gives me a unique view of my world.
My work is an exploration of female self image and Narrative Identity theory. I communicate the experience of body dysmorphic disorder by making sculptural forms using the mechanics of glassblowing to deliberately distort the engraved image.

Self-objectification: prototypes, 2017
blown and engraved glass
24 x 15 cm, 24 x 14 cm, 11 x 6 cm
Photography: Adam McGrath
My work explores the seen and unseen, revealing universal emotions around transcendence, life, death, loss and grief. Using the transparency of glass to signify the loss of a loved one through the ghosted absence of their belongings, ‘Parcels of Love’ explores the memory of wrapping my sister’s personal things as gifts for family and friends.

*Parcels of Love, 2017*

*cast wax/process*

*13 x 24 x 13 cm*

*Photography: Adam McGrath*
Using my experiences in nature as a starting point for my blown forms, I then use these objects in photography and video work to unveil layers of discovery as I find reflections and intricacies in the surface. Imagination and child-like curiosity underpin my work as I ask us to look deeper, getting closer to the materials and moments around us.

Sun Sphere, 2017
blown glass
15 x 15 x 15 cm
This work humorously deconstructs the form and function of glass objects, with a specific focus on the tradition of 16-17th century Venetian goblet making. I use this capstone in glassmaking history as a point of departure, subverting the act of goblet making to generate new understandings of traditional Venetian glass.
Dianna Hasan
Bachelor of Design Arts

Folded, 2017
pâte de verre
17 x 12 cm
Photography: Adam McGrath

Glass 31
Through the exploration of the properties of glass, my work identifies and draws comparisons between various elements of nature, design and process to influence and guide my making and aesthetic decisions - man-made and natural phenomenon, glass blowing and glass casting, multiple components and interconnections.
Problem Child (And I Wouldn’t Change a Thing), 2017
hot sculpted glass
55 x 55 x 55cm
Photography: Adam McGrath
My current body of work centres around utilising the intrinsic properties of glass in order to communicate the incommunicable - the lived experience of psychological darkness. I am using the optical qualities of glass as a medium for distortion, in order to create a metaphor for my lived experience. The objects I create are articulating these metaphors, and provide them with a tangible presence.

Oculus ii, 2017
blown glass and timber
140 x 40 x 40 cm (approx)
Photography: Adam McGrath

Daniel Venables
Bachelor of Visual Arts (Honours)
...there is overlapping or encroachment, so that we must say that things pass into us as well as we into the things.

Mary White
Graduate Certificate of Arts

Harmony, 2016
glass
15 x 16.5 x 14 cm
gold + silversmithing

Hayley Clarke
Ceilidh Dalton
Emelia Keenan
Da Ye Kim
Nyx Mathews
Farnaz Sadeghian
Megan Stewart
Gemma Wheildon
Steven Worthington
My work addresses the damage and exploitation of our oceans, too often out of sight and out of mind. I remind viewers of the uncomfortable reality of these problems and simultaneously encourage them to be more conscious of the impact of their day to day choices.

Empty Seas, 2017
clay, silver, stain
2.5 x 1.5 cm
Photography: Simon Cottrell
I am fascinated by the idea that what we wear can influence our sense of self. Throughout history people have worn pendants as tokens of identity to express such things as religion, superstition and status. My collection involves a variety of subjects including superstitious symbols and native flora and fauna.
The table is an almost universally familiar space. It produces a wide range of experiences, depending on context and use. Whether you are having a family meal or a drink with friends, the etiquette of the table is subject to change. These vessels orchestrate behaviour around the table, and interactions between the individuals seated around it.
Da Ye Kim
Bachelor of Design Arts

I am inspired by the natural world and environment around me in Australia and want to express the overall feeling that I experience including visual, sound, smell, touch and atmosphere. I interpret these in the visual form of my jewellery as well as how the jewellery feels through touch.
My central interest is in the interaction of anthropogenic environments and human beings. I make speculative, materially experimental and ambiguous, often slightly unsteady objects: through these, I ask why we are encouraged to simply accept homogeneous, textureless contemporary spaces, when the materials and forms inherent to their construction have the potential for such diversity.

*Nyx Mathews*

Bachelor of Visual Arts / Bachelor of Science

*Studies of elevation and containment (no.02), 2017*
wax, nickel silver
25 x 5 x 19 cm
Photography: Simon Cottrell
Farnaz Sadeghian
Bachelor of Design Arts

No.16, 2017
CAD rendering
3 x 5 x 6 cm
Megan Stewart
Bachelor of Design Arts (Honours)

‘The Scientist’, from the History Smectacle range, 2017
Titanium, polycarbonate lenses, 3D printed stainless steel, silicone
nose pads and Nickle silver nuts & screws
163 x 36.49 x 0.7mm
Photography: Simon Cottrell
Gemma Wheildon
Bachelor of Design Arts

No really I mean it, 2017
copper, sterling silver and magnets
120 x 100 x 2 mm
Photography: Jen Everart

No really I mean it considers the complexity of communication through touch of the self and others. It is an inherently political act, fraught with the potential for intense pleasure and pain. Interpretation of any interaction is entirely context-specific. The same gestures mean different things to different people in different situations and are unavoidably affected by gender, cultural heritage and life experience.
Steven Worthington
Bachelor of Visual Arts / Bachelor of Design Arts

Playful Memories, 2017
pewter, anodised aluminium, stainless steel, plastic rivets
4.9 x 1.9 x 1.5 cm
Photography: Anita Grewal
painting

Tom Campbell
Talfryn Davies
Romany Fairall
Bryan Foong
Alison Ford
Emma Hodges
Ingrid Hunter
James Kelly
Eva Krepsova
Rowan McGinness
Harriet McRae

Nicola Mildren
Erin Miller
Oscar Mortlock
Emily Oborski
Lily Platts
Rachel Powell
Peta Thurling
Lauren Van Der Hoek
Claudia Vrkic
Hui Zhang
Annie Zhao
Tom Campbell
Bachelor of Visual Arts / Bachelor of Design

special treats 2017
foam and paint on wooden frame
140 x 100 x 35 cm
Photography: Brenton McGeachie
My Honours work this year looks at the ways painting can explore the relations between colour and perception. How do our experiences and emotions affect how we perceive colour and how does colour affect our emotional state? My subject matter is atmosphere, in particular the experience of the atmospherics of coastal and mountainous land/sky environments, I am fascinated by the ways atmosphere completely engulfs us both physically and emotionally, and how this has a profound effect on our sense of self.
Thicket, 2017
glitter and PVA glue on board
35 x 35 cm
Photography: Brenton McGeachie
Bryan Foong
Bachelor of Visual Arts

You May Be Braving An Unseen Dancing Future, 2017
acrylic on canvas
39 x 50 cm
Photography: Alex Hobba
A limitless array of colour combinations I witness in life come together from my subconscious memory. Each colour flickering in and out of focus as daylight shifts and the wind blows. Surprising me with simultaneous harmony and discord.
Emma Hodges
Bachelor of Visual Arts

ICANacceptfailure//Icansumupeverything., 2017
oil and house paint on canvas
76 x 51 cm
Photography: Brenton McGeachie
Intersecting, 2017
oil on metal and plastic
dimensions variable
Photography: Brenton McGeachie
James Kelly
Bachelor of Visual Arts / Bachelor of Arts

Colour, Harmony and the Human Soul, 2017
spray enamel on canvas
100 x 70 x 4 cm
Photography: Brenton McGeachie
Mamma In Studio, 2017
watercolour, acrylic, oil paint, text from magazine, coloured strips of magazine pages collaged on oil sketch paper
18 x 52 cm
Rowan McGinness
Bachelor of Visual Arts

Yellow painting with frame, 2017
interactive mixed media on felt
118 x 108 x 8 cm
Photography: Brenton McGeachie
There but for the grace of god go you, 2017
chalk, acrylic and charcoal on plywood
30 x 60 cm
Photography: Brenton McGeachie
Nicola Mildren
Bachelor of Visual Arts / Bachelor of Laws (Honours)

Gum Blossoms, 2017
watercolour on paper
50.5 x 38.5 cm
Photography: Brenton McGeachie
Collaged photographic materials are a major source for my paintings. Collage gives me the ability to create atmospheric landscapes that reflect my awe at the natural world. The collaging of photographs is a means of considering the operation of space, multiple light sources, colour intensity, and as a method of constructing narratives.

*Untitled 1, 2017*

oil on canvas  
45 x 35 cm  
Photography: Brenton McGeachie
I have always been confused by the stigma surrounding the expression of male emotion. Everyone has the same capacity for emotion and we should be allowed to show it and be true to ourselves. When I heard the strong emotion in my friend’s voice when he was sharing a story about a falling out with a close friend I knew I wanted to try and capture those feelings. I wanted to demonstrate the feelings of loss over misunderstanding, misspoken words and the ending of a close friendship.
My paintings present a conversation between geology and time. The sublime natural world is illustrated in my art from churning molten lava meeting the sea, to smouldering rocks cooling from contact with the air. The landscape is subjected to the clash of elements and the creation of new Earth. The play between fire and water has been an occurrence since the creation of the planet and my aim is to capture these events in time.

*Lava Waterfall, 2017*

oil paint on canvas

140 x 43 cm

Photography: Brenton McGeachie
From Coles, with love, 2017
oil and acrylic on board
90 x 120 cm
Photography: Brenton McGeachie
Rupture no. 1, 2017
acrylic paint, mica pigment, cotton and silk thread on linen
47 x 25 x 3 cm
Photography: Brenton McGeachie
Peta Thurling
Bachelor of Visual Arts

Daydreamer, 2017
oil on board
40 x 35 cm
Photography: Brenton McGeachie
Untitled, 2017
coloured ink and pencil on wood
90 x 60 cm
Claudia Vrkic
Bachelor of Visual Arts

Squiggle, 2017
acrylic, glitter paint and glitter on plywood
15 x 9.5 cm
Photography: Brenton McGeachie
Blue Jazz, 2017
oil on canvas
150 x 100 cm
Photography: Ada Hui Zhang
Annie Zhao
Bachelor of Visual Arts / Bachelor of Laws (Honours)

1216.0817, 2017
oil on plywood
25.4 x 25.4 cm
Photography: Brenton McGeachie
photography + media arts

Matt Abello
Prajdnik Awasthi
Tayla Blewitt-Gray
Mitchell Burden
Julia Cameron
Dana Castle
Albert Chessa
April Croft
Rory John Gillen
Anita Grewal
Meg Groeneveld
Prue Hazelgrove
Yasmin Idriss
Samuel Jarosz
Xu Ji
Joshua Kay
Jack Lewis

David Lindesay
An-Jen Annette Liu
Xinyuan Liu
Darren Lloyd
Honor Luckhurst
Kerry Martin
Holly Murney
Catherine Nacion
James Pope
Giovanni Putra
Alice Reinke
Rachel Roberts
Erin Soutberg
Chloe Tredrea
Yuxuan Wang
Claire Warren
Qinyun Wu
Autobiography Assignment, 2017
Adobe Photoshop
1920 x 1080 px

My short film explores my vague thoughts on art making, goals, and what I really want.
Prajdnik Awasthi
Master of Digital Arts

There once was a broken man, 2017
2D Animation
duration 1:40
Kiss, 2017
digital video
dimensions variable

Kiss is all about exploring public displays of affection between queer couples. When two people kiss temporarily they are in their own little bubble unaware of the world around them. Kiss is all about recreating these personal moments and putting them back into public spaces. Since kissing can give more away about a person than other displays of affection when a queer couple kiss in public what is meant to be a personal moment can become a political statement.
Mitchell Burden
Bachelor of Visual Arts (Photomedia)

35.5994° S, 150.3329° E, 2017
Pigment Print
25 x 33 cm
Photography: MJB Photographs
More often than not, glossy magazines tell us how we should look and act. We view an image and ‘see’ what we have been primed to see. This series, deliberately presented in magazine style, focuses on the internal emotions of each model. It looks behind the societal expectation to the thoughts and feelings of individuals.

**Damned if you do, damned if you don’t!, 2017**
pigment print
59.4 x 42 cm
Photography: Julia Cameron

Julia Cameron
Bachelor of Visual Arts (Photomedia)
Dana Castle
Bachelor of Visual Arts (Photomedia)

P.O.V. is a series of videos that explore a relationship through the five senses.
The Sage Speaks’ was Albert Chessa’s penultimate project during his time at ANU. It tells the story of a young man (Albert Chessa) coming across the remains of his previous life, a Sage (Albert Chessa) who dwelt in the Forest long ago. The youth ‘becomes himself’, and the cycle continues.

*The Sage Speaks*, 2017
Filmed with DSLR
Following your instincts can be hard to do, but through the use of makeup and the mask that it provides many are able to convey themselves in a light that they choose. Behind the comfort of the bold colours, heavily contoured lines and smokey eyes of today’s makeup styles, we are able to find a confidence we couldn’t have achieved before.
Analog processes are surrounded by a zeitgeist undeniably fuelled by a faux romanticism. Utilising slide film and anamorphic projection, Bathostalgia explores the dishonesty of nostalgia and the error of romanticising that which is inherently unreliable, memory.

*Slide, Break (From Bathostalgia Series), 2017*
silver gelatin prints, 35mm slides, slide projector, anamorphic projection lens, projection cloth dimensions variable
In a darkened room I open the shutter of my camera to capture the movement of delicate constructions of colour and texture in front of my lens. Working blindly, the results are a surprise and I get deep pleasure in discovering the mysterious images that evoke a sense of both fragility and energy.
Stardust is a short, whimsical animation exploring ideas around souls, reincarnation and evolution.
Cosplayers in Collodion is a photographic exploration of the subculture called Cosplay through a 19th century photography medium. In the age of the disposable image, this series discusses the value of a photographic object, its ability to confuse time, and make the invisible visible.
Yasmin Idriss
Bachelor of Visual Arts (Honours) (Photomedia)

The Pursuit of Pain, 2017
digital image printed on cotton rag
80 x 100cm
Samuel Jarosz
Bachelor of Visual Arts (Photomedia)

A Silhouette’s Travels, 2017
digital video
1920 x 1080p
Xu Ji
Bachelor of Visual Arts (Photomedia) / Bachelor of Music

A SEPARATION, 2017
structural film
1920 x 1080

photography + media arts  87
Joshua Kay
Bachelor of Visual Arts (Photomedia)

Retrospect, 2017
ink jet prints, video home system tapes
60 x 90 cm
Jack Lewis
Bachelor of Visual Arts (Photomedia)

Ghost Hunt, 2017
digital Film
1920 x 1080
It's common to associate images of the ideal male form with classical Greek sculpture; hard lines, defined musculature and active poses. This work rejects that stereotype. It provides the viewer with a softer, gentler but no less masculine version of the male nude. This has been done through a series of unedited portraits using the unique process of instant polaroid film.
Incense is an installation about the influence of religious rituals on cultural customs. Inspired by my Taiwanese background, this piece recreates the folk-temple experience to look at the practice of burning incense sticks and the taboo of having one’s chopstick sit upright in a bowl of rice.

Incense(d), 2017
pigment prints on perspex and paper, Unryushi paper, incense ashes, audio piece
dimensions variable
A virtual reality experience using the Oculus Rift VR headset. Just place VR goggles on your head and be transported to a multi-sensory environment exploring your senses.
Breaking Point examines the invisible nature of mental illness and how it influences the familiar, the everyday and my own memory. As a way to manifest my own inner experience, I’ve ruined super 8 film with boiling water, fire, sharp objects, ripping and tearing, thus bringing the film to a breaking point. This installation reflects what my mental illness would look like if it were visible.
Each breath we take allows us to live, but also brings us closer to our death. This series is a metaphorical examination of ageing and part of the search to find peace with my own mortality. The natural objects and antique etchings used in these images underpin the idea that there can be grace, playfulness and an elegant simplicity in the art of growing older.
Australia is a diverse country; culturally, economically, geographically. This series takes a look at Canberrans who identify as ‘middle class’. I’ve used a visual census approach and deliberately chosen to photograph my subjects in their personal environments to give the viewer a glimpse into how they live. Shown together, these portraits throw a light on both their commonalities and individual circumstances.

Holly Murney
Bachelor of Visual Arts (Photomedia)
A short, autobiographical, 2D hand-drawn animation reflecting on my personal childhood memories. The story follows an older brother and a younger sister in the development of their sibling relationship.
For my graduating work I have created an animated pilot, to be accompanied by a pitch bible, for a series called Relic Reef. The story follows the journey of a young boy attempting to escape an island as he encounters ancient creatures, twisted cultists and a Lovecraftian nightmare.
Giovanni Putra
Master of Digital Arts

Anima, 2017
digital painting
28 X 21 cm
Everything is connected. The butterfly effect is the thought that one tiny event can change the course of someone's life. My films are the combination of 4 different storylines that intertwine with each other. There is always a different point of view but is there always more time...
A mermaid tries to retrieve her lost sunhat only to find herself in trouble and out of her depth.

Rachel Roberts
Bachelor of Visual Arts (Photomedia)
In a world seemingly intent on homogeneity and commercialisation, it is easy to overlook the places in a community that express its history and individuality. This series documents representative examples of building types I have come across while travelling through rural towns and communities of New South Wales. These buildings provide a window into the community’s character and wellbeing.

Goulburn (from the Bypass series), 2017
pigment print
22.5 x 35.5 cm
In this series of images, participants were invited to paint themselves onto a pane of glass, through which they were photographed. Like glass itself, photography is often treated as an objective lens through which we perceive reality. Questioning this, *Through Glass* explores both the photographer’s intervention and the subject’s self-portrayal.

*Through Glass*, 2017
pigment print
140 x 100 cm
With the experience of the previous three semesters that I have tried life-action shootings, stop-motion animating and digital compositing, I intended to combine what I have learnt and do a experimental work. Briefly, my proposal was about composite Lego stop-motions into live action scenes, so to create a visually surreal hyper world. The film was assumed to be based on live-action background and composited with stop-motion animated elements. Inspired by photography work by Domenico Franco, Lego outside Legoland, I tried to achieve the vary similar hyper world which mixes reality and lego bricks, but in a form of digital video. Eventually the output turned out to be a 4-minute video with a frame rate of 12 fps. Although there are many detailed issues with which I did not deal well, this experience made me practice almost all techniques I have learnt during the last two years.
Commonplace is about the string we tie between memory, past experience and physical place. This work a mapping of past significance.
The project is mainly about investigation on motions of 3D photo-based bird including modeling, rigging and animating with camera tracking. The whole process will carry me through the working of animating and compositing a 3D eagle into live action scenes from the very beginning. The short video presents the result of final compositing work.
printmedia + drawing

Martha Bowman
Alexandra Butler
Yimin Cen
Bryn Davies
Sharon ‘Shags’ Gallagher
Kira Godoroja-Prieckaerts
Skye Jamieson
Anh Le
Alex Lundy
Thomas McCarthy
Miriam Slater
Joshua Sleeman-Taylor
Elise Stanley
Alice Turner
Caitlin Woodford
Colourful Fragments, 2017
acrylic paint on Perspex sheets
48.3 x 86 x 25 cm
Alexandra Butler
Bachelor of Visual Arts (Honours)

heading on spring, 2017
ink on Hahnemule paper
21 x 50.5 cm
Photography: Brenton McGeachie

explorations of self and place in deconstructed books.
Untitled, 2017
charcoal and pencil on paper
102 x 76 cm
Bryn Davies
Bachelor of Visual Arts (Honours)

Imagination Reload, 2017
screen print on paper
33.1 x 24.4 cm
Photography: Brenton McGeachie
Sharon ‘Shags’ Gallagher
Bachelor of Visual Arts (Honours)

Self portrait (I am not how I look), 2017
two layered monotype on Stonehenge paper
76 x 112 cm
Photography: Brenton McGeachie
Kira Godoroja-Prieckaerts
Bachelor of Arts/Bachelor of Visual Arts

Public Bodies, 2017
monotype on textiles with embroidery
dimensions variable
Photography: Brenton McGeachie
“I sipped a sip of water, it was good. Yes, I feel refreshed.”, 2017
pigment, acrylic paint on paper
76 x 56 cm
Photography: Brenton McGeachie
Anh Le
Bachelor of Visual Arts / Bachelor of Arts

Healing crystals, 2017
2D animation (still)
Duration 00.00.09 minutes, 1920 x 1080px (looped)
Relative duration (space blanket), 2017
acrylic screen print on paper, glue, stepper motor, aluminium tube, MDF, hardware, electronics
60 x 40 x 17cm
Photography: Brenton McGeachie
Thomas McCarthy
Bachelor of Visual Arts (Honours)

Springboard, 2017
hand drawn animation
720 x 576 px
Don’t Forget to Breathe, 2017
woodblock print on Kozo paper
62 x 34 cm each
photography: Brenton McGeachie
Joshua Sleeman-Taylor
Bachelor of Visual Arts (Honours)

TS 1, 2017
etching on BFK Rives paper
100 x 129 cm
Photography: Brenton McGeachie
Untitled No.1 from Entity Series, 2017
screenprinted monotype
50 x 50 cm
Photography: Brenton McGeachie
Alice Turner
Bachelor of Visual Arts

Stuck in Geometry (Origami Book I), 2017,
fineliner, alcohol ink, relief ink monoprint on paper
dimensions variable
Photography: Brenton McGeachie
Caitlin Woodford
Bachelor of Visual Arts (Honours)

Formation, 2017
hand spun mulberry paper, dye and ink
dimensions variable
Photography: Brenton McGeachie
sculpture

Rachel Bilal
Keziah Craven
Dean Cross
Julia Higgs
Amandeep Kaur
Frederick McGrath Weber
Sophie Quinn
Chelsea Sydenham
Naomi Taylor
Alexandra Wale
Adina West
Irena Zarebski
Januss, 2017
ram skulls, silk ribbon, acrylic matte varnish
20 x 55 x 34 cm
Photography: Brenton McGeachie
Keziah Craven
Bachelor of Visual Arts

Osteology, 2017
plastic straws, high impact polystyrene
28.5 x 28 x 46 cm
Photography: Brenton McGeachie
“I am thrilled by Dean’s decision to pursue my legacy. I can think of no better artist to re-invent my greatest subject - Ned Kelly. Dean is truly THE artist to watch for the future.”

- Sidney Nolan, 2017
Julia Higgs
Master of Visual Arts

Untitled, 2017
metal, wood, oil and acrylic paint, paper, pencil, ink, PVA, latex,
duct tape, string
180 x 60 x 90 cm
photo credit: Brenton McGeachie
Amandeep Kaur
Master of Visual Arts

*Untitled (Liminal Mindscape)*, 2016

digital print on paper
841 x 1189 mm
Outcasts challenges the viewer to consider how often form is overshadowed by function. Rats, like many other creatures and objects, disturb and repulse our social reason. By casting a decaying and degraded rat and preserving it’s anatomy in bronze, the function is removed and the viewer is able to appreciate the object for its form alone.

Frederick McGrath Weber
Bachelor of Visual Arts / Bachelor of Commerce

Outcasts, 2017
bronze
60 x 55 x 200 cm
Photography: Robert Agostino
Taktaktaktaktak, 2017
cardboard, charcoal, reclaimed wood
53 x 13 x 220 cm
Photography: Brenton McGeachie
Chelsea Sydenham
Bachelor of Visual Arts

In Touch (With Your Surroundings), 2017
video projection, mattress, doona, wool, cotton
dimensions variable
Memory Blocks - Of Trinkets and Things  2017
found objects, cement, aquasand, acrylic, paint, glue
50 x 78 x 78 cm
Photography: Brenton McGeachie
Alexandra Wale
Bachelor of Visual Arts

Slanted, 2017
steel rectangular pipe, powder coat
410 x 126 x 370 cm
Photography: Brenton McGeachie
Adina West
Bachelor of Visual Arts / Bachelor of Art History and Curatorship

Collective Liberties: An Individualist, 2017
video projection
dimensions variable
Photography: Brenton McGeachie
The sculpture depicts a massive chandelier; it metaphorically illuminates my inner world after an unpredictable serious illness and the long convalescence. I have to believe that my addiction of visual arts is an invaluable prescription for the optimistic vision of everyday reality. The images have illustrated the enjoyment and self-expression of ideas and value.

Irena Zarebski
Bachelor of Visual Arts

It's me, 2017
found objects, steel bar, natural rope, plywood, stain steel wire, photocopier film
355 x 200 x 200 cm
Photography: Brenton McGeachie
Sanjana Alex
Christine Appleby
Sarah Chapman
Angela Coleman
Weiyao Fang
Jessie Fitzpatrick
Ellen Rosalie Gunner
Tiarka Hayes
Erica Herbert
Wanting Liu
Georgia Rae
Alex Royds
Deul Seo
Loop 7 interprets the process of a crystallography project by Eleanor Campbell to visually explain her PhD project. It begins at the base of the dress with replication and works its way up to purification and computation of an enzyme called phosphotriesterase. I aim to inspire more people to show an interest in science through the allure, charm and captivation of fashion.

Sanjana Alex
Bachelor of Science / Bachelor of Design Arts
Christine Appleby
Bachelor of Visual Arts (Honours)

Sea Foam, I 2017
Cotton, linen, monofilament thread, silk, stainless steel wire and wool
40 x 100 x 15 cm
Photography: Adam McGrath
Sarah Chapman
Graduate Certificate of Arts

Take a Seat, 2015
embroidery floss on wool
My love of the natural environment and its diversity is my inspiration. Images of warped and twisted Eucalypt branches are the foundation. These works are an investigation into using traditional textile crafts and making abstract pieces that further the scope of these mediums into less traditional ways of expression.

Contorted 1 (detail), 2017
felt and silk attached to linen with machine stitching as drawing and hand embroidery
61 x 61 x 4 cm
Photography: Anita Grewel
Inspired by the Tantra arts from India, Buddhism and Zen culture, and my personal experiences practising meditation and yoga, my work creates a vision for contemplating. Based on my drawings, they are the metaphors of our living experiences: imperfection, regularity, changeability, freedom, flaws and the cyclicity of existence.

geometric overlap, 2017
screen printing on fabric, digital printing on fabric
80 x 80 x 8 cm
Photography: James Herbert

Weiyao Fang
Bachelor of Finance / Bachelor of Design Arts
Jessie Fitzpatrick
Bachelor of Visual Arts / Bachelor of Design Arts

135, 2017
wool and cotton
10 x 20 x 0.5 cm
Photography: Adam McGrath
This print reflects my memories of home in Alice Springs. As kids we would climb the hill behind my house, pretending to be gold miners fossicking the rocks for mica. The sun would set and the warm coloured pinks and purples were telling us it was time to go home.
Having grown up immersed in Japanese culture and living in the Australian world, I’m familiar with ‘furoshiki’ being used to carry lunches and groceries, making plastic bags redundant. By taking photographs of my own Australia, the artworks are a blend of my two worlds, creating something functional, beautiful and personal.
This body of work utilises form, texture and colour, to create a sense of grounding and comfort, through textile objects. The work accomplishes this through my exploration of sensory and tactile communication. I utilise various embroidery and natural dyeing techniques, paired with a variety fabrics in order to provide a diverse haptic experience. This in turn creates a sense of relaxation and security for the individual, as they engage with the work.

Comfort Pods  2017
textiles, mixed media
dimensions variable
Photography: Adam McGrath
My work is the reflection of my inner thoughts and feelings on the outside world where the beauty of nature inspires my vivid colour palette and patterns. I express it through using a variety of material from powder dye on ice until the ice melt on silk fabric it creates the pattern. I hand dye individual pieces of fabric and redevelop them together to become garments as a whole.
Inspired by light; glow from a sunset igniting the horizon, bold colors on girlish dresses, ink on fabric, a lava lamp, light through kilometres of gumtrees, flashing colors through car windows. Hand dyed manipulated fabrics illuminated, radiate with a life of their own. Transparent fabrics transform the space highlighting their vibrant pellucid nature. Manipulation of the liquid fabric encompasses space and light.

glow, 2017
silk, silk dye, various yarns
dimensions variable
Photography: James Herbert
Working in a structured framework using traditional furniture techniques I make and examine the distortion and disfiguration of the cube shape. Through the process of repetition, I observe the animation of the objects and their possible associations.
Deul Seo
Bachelor of Visual Arts

fragments, 2017
used clothes, cotton threads, gekki seam
dimensions variable
about the school

The Australian National University (ANU) School of Art and Design (SOA&D) philosophy embraces an interdisciplinary and flexible approach to art education, where new technologies augment traditional media.

We are internationally recognised for studio-based teaching across the disciplines of Ceramics, Design, Furniture, Glass, Gold and Silversmithing, Painting, Photography and Media Arts, Printmedia and Drawing, Sculpture and Textiles. Our dedicated Centre for Art History and Art Theory (CAHAT) offers acclaimed courses to develop critical thinking and curatorship skills.

To enhance potential for cross-disciplinary research, we give students the unique opportunity to combine art, design and art history and curatorship disciplines with subjects across ANU in our Flexible Double Degree program. This comprehensive curriculum encourages independence, objectivity, and the generation of new ideas and making drawing form the wealth of education knowledge on campus. Our alumni are creative collaborators and play a cultural role in shaping a fast-moving world.

Our staff are renowned practising artists and researchers who lead hands-on courses. Our research aim is to push at the boundaries of knowledge in visual arts, design and art history and art theory and extend possibilities for the application of this knowledge, and its impact in the community with the opportunity for cultural engagement.

Located in an iconic art deco building on the ANU campus in central Canberra, the school has drawn on its proximity to Australia’s national galleries and museums to build a strong reciprocal relationship with major cultural institutions for teaching and learning.

Our artist-in-residence and international exchange program have established strong connections with a global network of leading artists and institutions, and through outreach programs and free public lecture series we enliven the cultural community of Canberra. The School has a dynamic community outreach program which is significantly supported by funding from the ACT Government’s arts agency, artsACT.

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our degrees

Undergraduate
Bachelor of Art History and Curatorship
Bachelor of Design
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 Design
Master of Digital Arts
Master of Visual Arts

Master of Art History and Curatorial Studies (Advanced)
Master of Design (Advanced)
Master of Digital Arts (Advanced)
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Master of Philosophy
Doctor of Philosophy
staff 2017

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VISITING ARTISTS
Ema Shin
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