GRADUATING EXHIBITION
2014
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Welcome to the ANU School of Art Graduating Exhibition 2014. The achievements of our graduating students are showing across the entire school and its galleries, and catalogued in the accompanying publication. The exhibition showcases the work of students completing awards in our undergraduate programs, Bachelor of Visual Arts, Bachelor of Digital Arts and Bachelor of Design Arts degrees, and the Bachelor degrees with Honours. The culmination of years of study in art practice, as well as art history and art theory, the work represents the successful resolution of thought processes, skills and making, working in and across disciplines.

The studio remains the focus of our teaching and learning, practice and research. From these disciplines - Ceramics, Furniture, Glass, Gold and Silversmithing, Painting, Photography and Media Arts, Printmedia and Drawing, Sculpture and Textiles, students graduate with a major in one studio discipline. The Art History and Art Theory programs contribute to the student’s growing understanding of the historical and contemporary issues within studio practice. That knowledge encourages sustainability of future practice and also recognition of their contribution to the discipline.

Our thanks to academic staff in all studio workshops and Art History and Art Theory, and especially those staff who support them, Sessional Staff, Technical Officers, and our Administrative team. Staff and students acknowledge the support and guidance of Undergraduate Convenor Anne Brennan, and our previous Honours Convenor Patsy Hely. We welcome and thank the new Honours Convenor, Raquel Ormella. The exhibition and catalogue are produced with patience and grace by the School of Art Gallery assisted by a team of Gallery Technical Officers.

We gratefully acknowledge our committed patrons in the Emerging Artists Support Scheme (EASS). EASS continues to offer unique and diverse opportunities for our distinctive graduates. The ANU Foundation for the Visual Arts supports our students through an entry-level scholarship and through our important visiting artists program. This year the EASS scheme has again been co-ordinated by Waratah Lahy and we truly value her efforts.

The ANU School of Art staff wish our graduates rewarding lives and invite them to remain an active part of the ANU through our national and international Alumni networks. On behalf of all School of Art staff, our warm congratulations to the Graduates of 2014 for their visible achievements and as a new phase begins for them, we wish them success as contributors to culture and society. I commend their work to you.

Associate Professor
Denise Ferris
Head of School
ANU School of Art
November 2014
The Australian National University 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 graduate students throughout 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 Artist 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, Karina Harris and Neil Hobbs, Lou and Mandy Westende, Rosanna Hindmarsh, David and Margaret Williams, John and Elizabeth Baker, the ACT Legislative Assembly and the Boronia Award.

The ANU School of Art Emerging Artists Support Scheme continues to provide much needed support for artists as they graduate establish and independent practice and contribute to the lively and growing visual arts and craft 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
ACT Legislative Assembly Prize
ANU Foundation for Visual Arts Scholarship
Australian Decorative and Fine Arts Society, Canberra Inc. Award
John and Elizabeth Baker Honours Scholarship for Sculpture
Boronia Award
Canberra Museum and Gallery Prize
Karina Harris and Neil Hobbs
Hiroe and Cornel Swen Award
Peter and Lena Karmel Anniversary Award
KPMG
Helmut Lueckenhausen Award
Max Hawk Travelling Scholarship
NAVA Ignition Prize for Professional Practice
Nelson Nichols Award
Nigel Thomson Travelling Scholarship
Paul Ross Bambury Award
School of Art Drawing Prize
Westende Travelling Scholarship
David and Margaret Williams Travelling Scholarship

EASS ACQUISITIVE
ANU Art Collection
ANU Public Art Program
Bradley Allen Love Lawyers
Molonglo Group

SUPPORTERS
ACT Government • ACT Legislative Assembly • ANU Coop Bookshop • ANU School of Art Alumni • ANU Student Equity • Art Monthly Australia • Bullseye Glass • Canberra Contemporary Art Space Student Membership • Canberra Glassworks • CAPO • Craft ACT: Craft and Design Centre Student Membership • Eckersley’s Art & Craft • ErgoSoft • Form Studio and Gallery • MAC1 ANU • National Film and Sound Archive • The Sydney Canvas Company • Fl!nk + Co • Phoebe Porter • Print Council of Australia • Megalo Print Studio and Gallery Student Membership

SUBSCRIPTION & MATERIALS AWARDS
Archmedia • 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 • Thor’s Hammer • Walker Ceramics

RESIDENCY & EXHIBITION AWARDS
Alliance Française de Canberra • Ampersand Duck Broadside Residencies • ANCA (Australian National Capital Artists) • Bega Valley Regional Gallery • Belconnen Arts Centre • Canberra City Framing Gallery / Kaori Gallery • Canberra Contemporary Art Space • Canberra Eye Hospital • Canberra Glassworks • Canberra Grammar School • Canberra Museum and Gallery • Canberra Potters’ Society • Craft ACT: Craft and Design Centre • Fivefold Studio • The Front Gallery • Gallery@BCS • Jas Hugonnet Gallery • Leta Gallery + Project Space • M16 Artspace • Megalo Print Studio and Gallery • Murringo Residency and Electric Wall Exhibition • The National Film and Sound Archive • PhotoAccess • Strathnairn Arts Association • Sturt: Australian Contemporary Craft & Design • Tuggeranong Arts Centre
Allison Bennett
Agnieszka Berger
Richilde Flavell
Sue Hewat
Isabelle Mackay-Sim
Mark Saunders
Zoë Slee
Georgia Sutherland
Between 5 and 10% of Australians will experience severe psychological trauma at some point in life, from car accidents to service in war. Swaddled in individual human vessels and using Lewis Carroll’s ‘Alice’ as metaphor, my works represent a journey into a world I could never have imagined.

Swallowed in a Deep, Dark Sea, 2014
ceramic, glaze, china paint, lustre
20 x 20 x 25 cm
Photographer: R. Ingram
Agnieszka Berger
Diploma of Art

Whispers in the shadow of the trees, 2014
stoneware with chrome glazes on stretched textured clay with raw glaze
(left) 61 x 25 x 16.5 cm, (right) 59.5 x 17 x 10 cm
Photographer: Kelly Austin
Richilde Flavell
Bachelor of Visual Arts

Tipping Point (detail), 2014
recycled stoneware clay, gold leaf, slip, glaze
75 x 280 x 3 cm
Photographer: Luis Power
Using ovoid sea shell inspired vessels I have developed a series of works depicting an abstracted expression of the tideline. The interaction between form, line, light and texture creates a metaphorical sense of place.
To Become Attached, 2014
hand-built, glazed ceramic
dimensions variable
Photographer: Teetash Roy

Isabelle Mackay-Sim
Bachelor of Arts/Bachelor of Visual Arts
Mark Saunders
Bachelor of Visual Arts

Bowl and Vase, 2014
midfire casting slip, coloured stains
15 x 15 15 cm; 28 x 18 x 18 cm
Photographer: Greg Daly
Foxtale III - The Shapeshifter, 2014
porcelain, coloured clay, synthetic gauze and cotton thread
32 x 13 x 4.5 cm
Photographer: James Allen
Georgia Sutherland
Bachelor of Visual Arts

Dust to Dust: Reflections (detail) 2014
porcelain, underglaze, American Oak, aluminium, LED light components
130 x 94 x 9 cm
Photographer: Kelly Austin
Christina Bricknell
Andrew Carvolth
Chelsea Lemon
Tim Wallace
Luke Yates
Christina Bricknell
Bachelor of Arts/Bachelor of Visual Arts

Tessellate, 2014
rock maple, felt
50 x 130 x 40 mm
Andrew Carvolth
Bachelor of Design Arts Honours

Shelf, 2014
reclaimed maple, recycled sheet materials
171 x 108.5 x 38 cm
Triangulation Chair, 2014
American white oak
820 x 850 x 600 mm
Tim Wallace
Bachelor of Design Arts Honours

Remade No. 6, 2014
found replica navy stool, elm
80 x 40 x 40 cm
Luke Yates
Bachelor of Design Arts

7 Day Treasure (detail), 2014
iron bark, myrtle, beech, Huon pine
39 x 42 x 26 cm
Nicholas Adams
Katie Fisher
Hannah Gason
Marina Hanser
Teneille Kennedy
Cassandra Layne
Edwina Leeper
Clare Peters
Madisyn Zabel
Digital Inlays, 2014
sheet glass
6 x 5 x 1 cm each
Photographer: Luis Power
Katie Fisher
Bachelor of Visual Arts Honours

Captured Time (27 Hours), 2014
kiln-formed glass
25 x 25 x 0.1 cm
Hannah Gason
Bachelor of Visual Arts

Cube [red/grey/yellow] (detail), 2014
glass, copper and steel
45 x 45 x 45 cm
Photographer: Greg Piper
I metaphorically create wounds through harsh and rough carvings and apply healing, through cold working and casting processes. I translate the physiology of wound healing by filling carved voids with a paste of finely ground glass and then use the heat of the kiln to restore the surface.
Carnal Garden, 2014
blown glass
35 x 40 x 30cm
Cassandra Layne
Bachelor of Visual Arts

My work is about the link between thought and object, creating a personal abstract representation of how I imagine thoughts to appear in a physical space. What we think may be false and what we think about may be non existent. If thoughts can lead to the creation of an object, can the thought itself, be an object?
Edwina Leeper
Bachelor of Visual Arts Honours

Blue, 2014
klin formed and cold worked glass
45 x 53 cm
Within my work I seek to bring a sense of comfort, nurture and hope. I seek to utilize the inherent properties of glass - that of beauty and fragility, in order to uplift and restore.

Light, a strong metaphor for transformation, has a close relationship with glass, and is inherent in my work.
Linear Flux 3 (detail), 2014
kilnformed glass
56 x 51 cm approx.
Photographer: Greg Piper
Zoe Brand
Ashly Kark
Harriet Lee Robinson
Larah Nott
Halie Rubenis
Nicola Vavasour
IT LOOKS BETTER ON

A failure to communicate, more or less - an ongoing series of signs, 2014
powder coated aluminium, cord
14 ø x 0.05 cm
Ashly Kark
Bachelor of Visual Arts

2617, 2014
brass, copper, stainless steel, plastic, LIC paint
10 x 13 x 16 cm
Photographer: Simon Cottrell
Rock Vessel 3, 2014
copper, powder coating
17.3 x 10.3 x 5.7 cm
Photographer: Simon Cottrell

Harriet Lee Robinson
Bachelor of Visual Arts
Larah Nott
Bachelor of Design Arts

Sake Set Number One, 2013
titanium, fabricated and laser welded
cup 70 x 60 mm, jug 132 x 82 mm
Photographer: Johannes Kühnen
Halie Rubenis
Bachelor of Visual Arts Honours

Uselessness 1, 2 & 3, 2014
high-density polyethylene (HDPE), bone, brass, stainless steel
85 x 50 mm each, depth variable
A Visualisation of Particle Analysis in Vanuatu in Relation to Lapita Burials and the Extinction of Vegetative Species, 2014

Copper, charcoal, solvent ink, polyvinyl acetates

18 x 30 x 30 cm

Photographer: Phillip Vavasour
Janet Angus
Joel Arthur
William (Reid) Bedlington
Kate Bender
Elizabeth Bennett
Susannah Bourke
Tamsin de Meillon
Julie Delves
Catherine Freeman
Brooke Jarvis
Rowan Kane
Sanne Koelemij
Hayley Lander
Adam Livingstone
Eleanor Neumann
Sally O’Callaghan
Yioryios Papayioryiou
Christine Ramsey
Hwa Soon Clare Ryu
Kael Stasce
Eve White
Janet Angus
Bachelor of Visual Arts Honours

Come pick me up, 2014
oil on board, digital print on perspex
74 x 82.5 x 6 cm
Joel Arthur
Bachelor of Visual Arts Honours

Refraction 32, 2014
oil and acrylic on board
120 x 120 cm
Photographer: Brenton McGeachie
An Almost Intangible Length, 2014
oil, acrylic and synthetic hair on board
37 x 45 cm (variable)
Kate Bender
Bachelor of Visual Arts

Untitled #2, 2014
oil on canvas
120 x 90 cm
Photographer: Brenton McGeachie
Madagascar, 2014
acrylic on canvas
40 x 50 x 1.5 cm
Photographer: Simon Bennett
Susannah Bourke
Bachelor of Visual Arts/Bachelor of Design Arts

double blind/double bind, 2014
acrylic and gouache on Vilene
80 x 80 cm
Golden Moment in Namadgi, 2014
oil on board
20 x 20 cm
Julie Delves
Bachelor of Visual Arts

*Columbo* 1976, 2014
oil on canvas
40 x 40 cm
Catherine Freeman
Bachelor of Visual Arts

Magic Beans, 2014
canvas, acrylic, oak
46 x 65 x 117 cm
Photographer: Brenton McGeachie
Brooke Jarvis
Bachelor of Visual Arts

Sandra, 2014
oil on baking paper
30 x 30 cm
Rowan Kane
Bachelor of Visual Arts

anddowhatyouwill, 2014
oil on canvas
80 x 70 cm
Sanne Koelemij
Bachelor of Visual Arts

Monday’s Structure, 2014
acrylic, spray paint, hessian on canvas
153 x 101 cm
Photographer: Brenton McGeachie
What Lies In-between, 2014
oil on board
81 x 116 x 2 cm
Photographer: Brenton McGeachie

Hayley Lander
Bachelor of Visual Arts Honours
Adam Livingstone
Bachelor of Visual Arts Honours

Untitled, 2014
oil on board
26.5 x 22.5 cm

This image is part of a larger work made up of small paintings designed to be viewed as one image.
Eleanor Neumann
Bachelor of Visual Arts

Délirium, 2014
acrylic on marine ply
120 x 90 cm
Photographer: Brenton McGeachie
Sally O’Callaghan
Bachelor of Visual Arts

Cafe, 2014
acrylic on board
90 x 120 cm
Photographer: Brenton McGeachie
Untitled, 2014
oil paint on aluminium composite
122 x 122 x 35 cm
Photographer: Brenton McGeachie
Christine Ramsey
Bachelor of Visual Arts

Path to Shepherds Lookout, 2014
oil paint and wax on board
100 x 82 cm
Photographer: Brenton McGeachie

Nature is the catalyst that moves me to paint. I hope people viewing my work are likewise moved to see their own surroundings with fresh eyes, appreciating the rejuvenating power of the landscape.
Untitled, 2014
dyed and chlorine bleached linen on linen
110 x 90cm
Kael Stasce
Bachelor of Visual Arts Honours

Air, 2014
steel, pencil, acrylic and oil paint
99 x 197 x 49 cm
Eve White
Bachelor of Visual Arts Honours

Stretchy Ghost, 2014
oil on canvas
137 x 96.5 cm
Oliver Victor Behn
Lauren Cawthron
Casey Crockford
Sebastian Cross
Gareth Dunstone
Benjamin Edwards
Chloe Gray
Ellen Hewitt
Sarah Hunter
Stephanie Hutchinson
Rohan Jolly
Megan Kennedy
Caitlin Kozman
Kon Kudo
Judah Lus
Fiona Morland

Andy Mullens
Kieran Orrell
Joshua Owen
Luis Power
Andrew Proctor
Carl Reinecke
Tim Sargent
Jonathan Scerri
Samantha Sheehan
Ashley St George
Monica Styles
Stephanie Sultana
John Walton
Ellie Windred
Rebecca Worth
Oliver Victor Behn
Bachelor of Visual Arts

Psilocybin, 2014
digital inkjet print on aluminium sheet
60 x 40 cm

Lysergic acid diethylamide, 2014
digital inkjet print on aluminium sheet
60 x 40 cm
Lauren Cawthron
Bachelor of Digital Arts

Pictured is the 3D model designed for 3D printing in a variety of poses and sizes, as both an ornament and wearable accessory. Primarily I wanted to explore 3D printing for costuming purposes.
Casey Crockford
Bachelor of Visual Arts

The Silent Embroiderer, 2014
fiibre-based silver gelatin print, cotton embroidery thread
8 x 8 cm

The Silent Embroiderer is a celebration of the female sexual experience, using floral embroidery, images of the female body and domestic objects as symbols of sexual exploration and development.

The Silent Embroiderer is a celebration of the female sexual experience, using floral embroidery, images of the female body and domestic objects as symbols of sexual exploration and development.
Sebastian Cross
Bachelor of Digital Arts

Dragon's Revenge, 2014
looped interactive computer game
dimensions variable
Gareth Dunstone
Bachelor of Digital Arts

Ansa++, 2013-14
installation, performance, architectural video projection
dimensions variable
Benjamin Edwards
Bachelor of Visual Arts

Cosmos, 2014
C-type print and mixed media
51 x 61 cm
This year’s graduating work has been an exploration into the material possibilities of the photographic medium. This work breaks away from the idea of photography as a picture taking tool and redefines its purpose into an image making process.

Material Light, 2014
large format negatives, inkjet print
90 x 90 cm

Chloe Gray
Bachelor of Visual Arts Honours
Ellen Hewitt
Bachelor of Arts/Bachelor of Visual Arts

50% Chance of Being Dead at Lunch Time, 2014
installation
200 x 100 cm

This series of images is laden with universal ideas surrounding the transcendence of death and a sense of suspended mortality. It is a visual representation of a near death experience of the artist’s. The work explores the grey area photography can represent between memory and factual experience, mingling reality with dream.
I Am Woman documents the journey my mother embarked upon as a cancer/chemotherapy patient. From the week of diagnosis, through the decision to undertake radical breast surgery, post surgery and therapy. This visual narrative captures her physical and mental state, as symptoms influenced her wellbeing and sense of self.
Stephanie Hutchinson
Bachelor of Digital Arts

Elegy is a narrative driven, animated music video for the song Elegy by Globus.
They Came From The Circuit Boards from the series The Fifth Stage, 2014
inkjet print from scanned hand made collage
100 x 100 cm
Megan Kennedy
Bachelor of Visual Arts

Aircraft Series, 2014
digital inkjet prints
42 x 59.4 cm
Untitled Time invites the viewer to let go of systematic understandings of photography and to simultaneously look and tread upon the work. The immersive installation cascades into a divergent stream of consciousness, inspired by automatic writing, to coalesce into a non-linear chronicle of the mind.
In this current time we rely on our technologies significantly, we do this without truly understanding how these technologies work. Current Reliance is a photographic series looking at these common objects from a different perspective.
I have always been interested in drawing when I was a child. In my year 12 back in high school I was introduced to Flash. I did some exercises on Flash and thought I could be a Flash 2D animator. I started off with basic animations. As I learned more skills I soon became good at it. I did animations related mainly to rugby league and the culture from my home country Papua New Guinea. Even though I have experience with Flash, I believe there is room for learning more skills in making 2D animations. What I would like my audience to take from my work is the style and usage of colours, and how I go about animating characters and objects in the background.
Fiona Morland
Bachelor of Digital Arts

My passion is animation in all its forms, whether it be 3D, 2D or storyboard, but there is something about 2D animation that I have always enjoyed; it could be its classic style or the way it brings to life colourful stories and characters.
Bloodline, 2014
found photographs, cotton
dimensions variable
Kieran Orrell
Bachelor of Digital Arts Honours

Planet of the Dinosaurs, 2014
digital art
1920 x 1080 px
Digital Art Object 1-3, 2014
video installation
00:15:00 min

Joshua Owen
Bachelor of Arts/Bachelor of Digital Arts
Luis Power
Bachelor of Arts/Bachelor of Digital Arts

After Dark, 2014
pigment inkjet print
40 x 50 cm
My inspiration for this work was the monotonous existence of machines in modern human society, and the possible result of the outsourcing of tedious chores. In the not so distant future, the helper spends his days travelling the halls of ANU doing odd jobs for the faculty. I tried to capture the utilitarian role of the robot, and his isolated and eccentric existence through light and colour.
Carl Reinecke
Bachelor of Arts (Hons)/Bachelor of Digital Arts

"Dev, is that you? I’m glad you’re late. This chicken took longer than I expected. I hope it isn’t done too much. It caught fire once.”


“To think Being itself explicitly requires disregarding Being to the extent that it is only grounded and interpreted in terms of beings and for beings as their ground, as in all metaphysics.”

Being and Time, 1927, Martin Heidegger.
The Exception is a playful exploration of the power fantasy central to most video games. In it, the player can choose to play as an unstoppable warrior, or instead shirk convention and take the role of a frail old farmer.
Heroes of Sparta, 2014
digital composite
1920 x 1080 px
Samantha Sheehan
Bachelor of Digital Arts

Pop image icon, 2014
digital video
dimensions variable
Ashley St George
Bachelor of Arts/Bachelor of Visual Arts

There are many courageous people whose stories can inspire us to be courageous ourselves. This scarf is one of four silk neck scarves which, through a defined sequence of folding, illustrate the lives of inspiring Australian women. By donning the scarf, the wearer holds a portable and personal reminder to live life to the fullest.
Kin is a body of work that explores gender binaries within the family home. The images look not at the absence of men but rather the presence of women, a dynamic that exists within my own family.
The series Roleplay explores how the constructed portrait can display performances of female identity, gender roles and femininity.
Solace, 2014
digital projection
dimensions variable (installation)
Ellie Windred
Bachelor of Visual Arts Honours

Nice Young Ladies, 2014
digital video, letterpress on paper
dimensions variable

‘Nice Young Ladies’ explores the experiences of teenage girls, placing them as the audience as well as the subject of the work. This work was created to validate young women’s experiences with conservative gender roles, to support them in developing supportive social communities, and to encourage them to embrace their own standards of self-representation.
The Grief Soliloquies, 2014
silver gelatin print
84 x 84 cm
Riley Beaumont
Sophie Bishop
Georgia Black
Helen Blue
Christopher Burton
Mimi Fairall
Siobhan Fitzpatrick
Amelia Glasgow
Jess Higgins
Jane Horton
Danielle Johnson-Davey
Claire Lenehan
Alycia Moffat
Bronte Morel
Belle Palmer
Fairlie Pearce
Millán Pintos-López
Hwa Shin
Julia Thwaites
Rose Townsend
Jenna Vincent
Madeleine Ward
Diana White
Jed Wolki
The Oscillating Essence of Scrab, 2014
found object, etching on hahnemühle
36.5 x 50 x 50 cm
Sophie Bishop
Bachelor of Visual Arts

Iluka (detail, frame 3), 2014
etching, Chine-Collé, rice paper, Kozo & soy based ink onto magnani pescia
19 x 19 cm
Photographer: Madeline Bishop
Georgia Black
Bachelor of Visual Arts Honours

Way Street 2/6 (series), 2014
watercolour, ink, oil stick, graphite, Kozo paper, drafting film, resin on board
32 x 32 cm
Helen Blue
Bachelor of Visual Arts Honours

Hungry in Yamouk II, 2014
reduction woodcut on BFK Rives
76 x 240 cm
Photographer: Brenton McGeachie
Christopher Burton
Bachelor of Visual Arts Honours

Untitled, 2014
pencil on Stonehenge
77 x 112 cm
Mimi Fairall
Bachelor of Visual Arts

P Baldessin 406, 2014
etching with hard ground, dry point, aquatint and Chine-Collé
50 x 70 cm
Photographer: Madeline Bishop
Siobhan Fitzpatrick
Bachelor of Visual Arts

Evidence (@1989/2008), 2014
mixed coptic binding, photocopy, etching, Arches 165gsm,
solvent release and air dry clay
dimensions variable
Photographer: Brenton McGeachie

It touches me, that breath, say once a year,
When rain hits thick and hard against the door,
When I have let my darkness have its way,

And then I almost know that other world,
And live in small hard words from years ago
And cannot be at peace in any life.

Amelia Glasgow
Bachelor of Arts/Bachelor of Visual Arts

Sweat (series), 2014
watercolour monotype with additions in charcoal on Arches Aquarelle
76 x 56 cm each
Photographer: Brenton McGeachie
Bound 2 & 1, 2014
(top) hard ground etching, dry point, aquatint and spit bite on Mangnani Pescia
(bottom) hard ground etching and spit bite on Mangnani Pescia
plate size 28 x 39 cm (top); plate size 30 x 37.5 cm (bottom)
Photographer: Brenton McGeachie
Jane Horton
Bachelor of Visual Arts

Face (detail), 2014
pencil, acrylic paint, and oil pastel on paper
57 x 38 cm
Memento mori - Holding a rose, 2014
black and white conté with colour pencil on brown cardboard
41 x 58 cm
Photographer: Alex Johnson-Davey
Claire Lenehan
Bachelor of Science (Psychology)/ Bachelor of Visual Arts

untitled (series), 2014
watercolour monotype over etching on hahnemühle
75 x 55 cm each
Within and Without 1, 2014
watercolour on cotton
144 x 103 cm
Photographer: Brenton McGeachie

Alycia Moffat
Bachelor of Visual Arts
Bronte Morel
Bachelor of Visual Arts

Psychedelia, 2014
screenprint on Stonehenge
77 x 56 cm
Photographer: Brenton McGeachie
From one mind, to another, 2014
video projection, collection of drawings and text
dimensions variable
Photographer: Alexandra Hobba
Fairlie Pearce
Bachelor of Visual Arts Honours

"Philosophical research cannot be content with reflection on its own or on existence. Reflection gives us only the narrative of a personal adventure, a private soul, incessantly returning to itself, even when it seems to flee itself. The human gives itself only to a relationship that is not a being able" E. Levinas.
All my work stems from an absurd and brief encounter with plastic bags. And is an attempt to understand and rationalise its profound impact on the way I now view the world.
Hwa Shin
Bachelor of Visual Arts

*Untitled, 2014*
*Aquatint etching*
*39 x 27 cm*
Julia Thwaites
Bachelor of Arts/Bachelor of Arts (Visual) Honours

The Arc of Mortality, 2014
ink and paint pen on drafting film
25 x 14 cm
Rose Townsend
Bachelor of Visual Arts

Static, 2014
soft ground etching
45 x 12 cm
Jenna Vincent
Bachelor of Visual Arts Honours

**Contained Light: Union Court and Backyard, 2014**
watercolour monotype screenprint on Somerset
112 x 25 cm
Photographer: Brenton McGeachie
Madeleine Ward
Bachelor of Visual Arts

Perspectives, 2014
hand cut, suspended white paper cut-outs
150 x 200 x 5 cm
Photographer: Madeline Bishop
Diana White
Bachelor of Visual Arts

Untitled, 2014
lithograph, water tusche, on Magnani paper
56 x 38 cm
Photographer: Brenton McGeachie

Chordae, 2014
pen drawing over Ink wash
21 x 29.5 cm
Photographer: Brenton McGeachie
Jed Wolki
Bachelor of Visual Arts Honours

Canal Excavation Vehicle, 2014
two block reduction cut
60 x 90 cm

The CEV plays its part in the terraforming effort of a planet by excavating canals helping in redistributing liquid water around the planet, primarily from melting polar caps to drier more barren areas and to where civilisations will be based.
Tom Buckland
Nigel Dobson
Corri Hakaraia
Dierdre Pearce
Sing Wai Anton Poon
Janet Ranken
Isobel Rayson
Frederika Rose
Ursula Schiemer
Rebecca Selleck
Gemma Sue
Sian Watson
Amelia Zaraftis
Tom Buckland
Bachelor of Visual Arts

Mammalian Locomotor (Bipedal Breathing Body #1), 2014
cardboard, steel, found objects, electronics, acrylic and enamel paints
56 x 40 x 59 cm
Nigel Dobson
Bachelor of Visual Arts

Putin: The Bluest Heeler, 2014
35mm photograph
10 x 15 cm
Corri Hakaraia
Bachelor of Visual Arts

Under My Skin, 2014
Tissues, bondcrete
170 x 200 x 10 cm
Photographer: David Paterson
Dierdre Pearce
Bachelor of Visual Arts Honours

Salve, 2014
found materials, synthetic textiles, thread, living plants, potting mix, performance.
dimensions variable
Photographer: David Paterson
Sing Wai Anton Poon
Bachelor of Visual Arts Honours

Mahjong Bridge, 2014
brass
37 x 30 x 57 cm
Photographer: David Paterson
Janet Ranken
Bachelor of Visual Arts

Ouroboros, 2014
linen, collected plants
dimensions variable
Isobel Rayson
Bachelor of Visual Arts Honours

7 Days, 7 Prints and a Table (detail), 2014
wood, rubber, paper, ink
dimensions variable
Photographer: David Paterson
Fredrika Rose
Bachelor of Visual Arts Honours

Seeking Utopia, 2014
mixed media
dimensions variable
Photographer: David Paterson
Collateral Damage: Black Swan, 2014
shopping trolley, aluminium drink cans, Eucalyptus branches
123 x 283 x 110 cm
Photographer: David Paterson
Rebecca Selleck
Bachelor of Visual Arts

Little babes, 2014
duck feathers, silicone, electronics, batteries
12 x 18 x 28 cm and 10 x 16 x 23 cm
Conversations, 2014
wool and screws
dimensions variable
Photographer: David Paterson
Sian Watson
Bachelor of Arts/Bachelor of Visual Arts

Portrait of Memories, 2014
knotted horse hair, stained wood, wire mesh
151 x 211 x 2.5 cm
Photographer: David Paterson
Amelia Zaraftis
Bachelor of Visual Arts Honours

Soft Edges (Monaro Highway), 2014
pigment on rag
75 x 50 cm
Photographer: Dierdre Pearce
Ruby Berry
Estelle Briedis Spelman
Qi Qi Ge Jiao Lan
Bodine Saari
Frances Spurgin
Hannah Veikkanen
Protection: the state of being protected; the act of protecting, providing safety and preventing harm.
Estelle Briedis Spelman
Bachelor of Design Arts

Circle Series, 2014
powder coated steel, wood, digitally printed fabric
dimensions variable
Qi Qi Ge Jiao Lan
Bachelor of Asia-Pacific Studies/Bachelor of Visual Arts

B54V4B, 2014
nail polish, cotton tips
107 x 78cm
Bodine Saari
Bachelor of Visual Arts

Skin Structures, 2014
hand-cut faux leather
dimensions variable
Continuous thought, 2014
hand-spun wool and paper thread
dimensions variable
Hannah Veikkanen
Bachelor of Visual Arts

Eugene, 2014
cotton jersey
dimensions variable
Photographer: Dylan Kovacevic
The School of Art has a reputation as one of Australia’s premier visual art and design teaching institutions. This 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 and design. 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.

Undergraduate, flexible double degree, Honours and an extensive graduate 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, and a strong network of local and regional arts organisations. Close by are the National Gallery of Australia, the National Film and Sound Archives, the National Library of Australia, the National Museum of Australia, the National Portrait Gallery, Canberra Museum and Art 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.

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

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Dan McGinness
Simon Scheuerle
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Kensuke Todo
Stella-Rae Zelnik
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