

**1/2013**





# 1/2013

Visual Arts Graduate Season 2013

**School of Art**  
The Australian National University



**Australian  
National  
University**

## **2/2012**

8—15 June 2012

opening 6pm Thursday 7 June

### **Liz Coats**

Doctor of Philosophy

Painting

### **David Costello**

Master of Visual Art

Painting

## **3/2012**

28 September—6 October 2012

opening 6pm Thursday 27 September

### **Jay Kochel**

Doctor of Philosophy

Sculpture

## **4/2012**

13—20 December 2012

opening 6pm Wednesday 12 December

### **Nadja Burke**

Master of Visual Arts

Ceramics

### **Craig Edwards**

Master of Arts (Visual Arts)

Ceramics

### **Stephen Harrison**

Master of Visual Arts

Sculpture

### **Sung-Hae Kim**

Master of Digital Arts

Digital Arts

### **Luiza Urbanik**

Master of Visual Arts (Research)

Painting

## **1/2013**

9—16 March 2013

opening 6pm Friday 8 March

### **Raquel Ormella**

Doctor of Philosophy

Painting

22 March—6 April 2013

opening 6pm Thursday 21 March

### **Vanessa Barbay**

Doctor of Philosophy

Painting

### **Amanda Stuart**

Doctor of Philosophy

Sculpture

**1/2013**

12—27 April 2013

opening 6pm Thursday 11 April

**James Steele**

Doctor of Philosophy

Photography & Media Arts

## **NON-EXHIBITING**

**Helen Yau**

Master of Visual Arts

Ceramics

## **OFF-SITE EXHIBITIONS**

### **Concluding Art-Is-An Bread**

Canberra Contemporary Art Space, ACT

6—9:30pm Friday 30 March 2012

**Robert Guth**

Doctor of Philosophy

Photography & Media Arts

### **Betrayal**

Paulnache, Gisborne, New Zealand

23 November—29 December 2012

**Peter Adsett**

Doctor of Philosophy

Painting

Peter Adsett

Vanessa Barbay

Nadja Burke

Christina Clarke

Elizabeth Coats

David Costello

Craig Edwards

Robert Guth

Stephen Harrison

Jay Kochel

Raquel Ormella

James Steele

Amanda Stuart

Luiza Urbanik

## Peter Adsett

Doctor of Philosophy

Painting

Peter Adsett was born in Gisborne, New Zealand in 1959. After graduating with a diploma in teaching in Palmerston North he moved to Australia where he graduated with a Masters of Fine Art from Northern Territory University in Darwin. Since then he has lived, taught and exhibited in Australia, NZ and USA. In 1999, he was awarded an Asialink residency in Indonesia. In 2000, he painted 'Two Laws', a dialogue in paint with Aboriginal artist, Rusty Peters that toured Australia, NZ and the Netherlands. In 2001, he received the Pollock-Krasner Grant and participated in the International Studio and Curatorial Program in New York. Two years later he was awarded the MacDowell Colony Residency in New Hampshire. In 2005-6 Peter exhibited in The Koru Club at Pataka Museum in Porirua, NZ, an exhibition responding to the work of Gordon Walters. In 2009-10, 'Matawhero' was shown at Pataka Museum. His PhD exhibition was at Paulnache, Gisborne, NZ.

Adsett is represented by Grantpirrie, Sydney and Paulnache, NZ. His work is held in public institutions in Australia, New Zealand and Japan.

*I charted the course of horizontality across the art of the 20th century, identifying it as a medium for practice. My thesis, 'Beyond Picturing' examined examples in which horizontality as a methodology was a vehicle for meaning, based on the theories of structural linguistics and phenomenology. Furthermore, by acknowledging the axial shift, from the horizontal plane of process to the vertical plane of image, I recognised a shared ground for cultural dialogue with painters of the central desert and the Kimberley.*

*Number 3, 2012*  
black, brush hair, lead pencil, studio detritus, acrylic paint, linen,  
stretcher frame  
diptych 180 x 180 cm



## Vanessa Barbay

Doctor of Philosophy

Painting

I was raised in the seaside village of my mother's family amidst pristine waters and bushland teeming with biodiversity. My Magyar father was an amateur naturalist preserving specimens in cabinets, resin and taxidermy displays. I formed close friendships with Koori peers living on Yuin country, learning Aboriginal history, traditional stories and art-making featuring local animals. During childhood, my father and grandfather encouraged me to maintain an arts practice. The shadow of my Magyar heritage, and my mother's ancestral country and its Yuin custodians, form the foundation of my arts practice and my focus on the representation of animals.

*By harnessing decomposition I allow dead animal subjects to participate in the creation of their own image. This particular work features the bodily stain of a spring lamb with the addition of white ochre (delek) collected from a sacred site in Western Arnhem Land with members of the Warddjak clan.*



*Sacred Field-Spring Lamb* , 2011-12  
lamb, vinegar, rabbit skin glue and delek on canvas  
68.5 x 89.5 cm



## Nadja Burke

Master of Visual Arts

Ceramics

Nadja has been working in clay since completing a Certificate II in Ceramics at Western Sydney TAFE in 1999. She has participated in a number of group shows as well as her own studio exhibitions. The most recent include: Teachers' Group Show, Shoalhaven City Art Centre, 2011; Meroogal Women's Art Prize, 2008 and 2009; *Scissors Paper Rock* – Group Show, Shoalhaven City Art Centre, 2008. She was the winner of *EscapeArtfest*, Sculpture in the Forest in 2006.

*I am drawn to the tactile, plastic, soft, earthiness of clay. The objects I make are not utilitarian in a strict, functional sense. Using varied slip cast elements assembled into teapot forms, I have endeavoured to explore both the 'story' of tea and the dialogue between form and surface. My aim is always to release the unconscious through my work.*

*TeaBird 2*, 2012  
porcelain, overglaze painting  
26 x 18 x 18 cm



## Christina Clarke

Doctor of Philosophy  
Gold & Silversmithing

After completing a Bachelor of Arts at ANU majoring in Ancient History, Latin and Ancient Greek, I undertook a BA with Honours at the ANU School of Art specialising in gold and silversmithing. This multi-disciplinary background led me to develop a passion for studying metallurgical practices and technology in prehistoric societies. I have been awarded several grants and scholarships that have allowed me to pursue this study and will soon begin postdoctoral research in Europe and the USA, expanding my previous work on Greek material to encompass the entire eastern Mediterranean and the Near East. A book based on my doctoral research will be published in late 2013 by Swedish archaeological publisher Åströms förlag.

*This aim of this project was to discover how hammered metal vessels were made on the Greek island of Crete by metalsmiths of the Minoan culture during the Greek Bronze Age, approximately 3000 to 1100 BC. This entailed studying archaeological material in Greece and the United Kingdom, including the personal examination of a number of antiquities, and creating metalsmithing equipment based on Bronze-Age artefacts. I then used this equipment – a charcoal fire, stone hammers and grinders and wooden tools – to make Minoan vessel types and to test the practicalities of this somewhat primitive technology.*

*LM IIIA1 Hydria*, 2012  
copper  
440 mm (height)  
Photographer: Johannes Kuhnen



## Elizabeth Coats

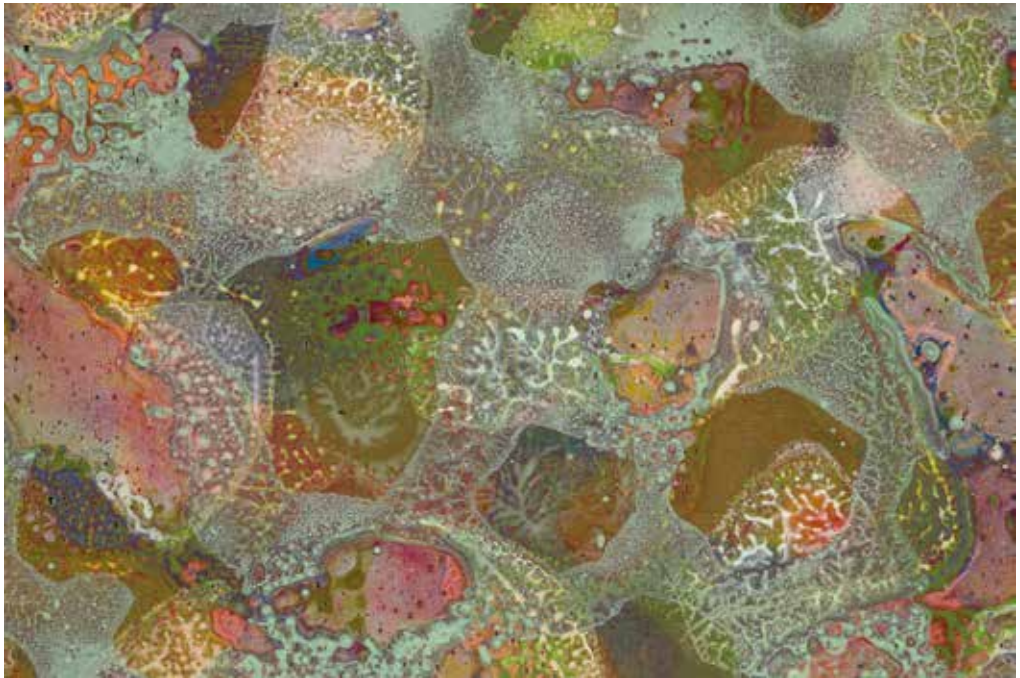
Doctor of Philosophy

Painting

Liz Coats is a painter who has received numerous awards including the Winsor & Newton scholarship, 2011; Lilian Ida Smith Award, Sarjeant Gallery, Wanganui, NZ, 2003; Westpac Redlands art prize, Sydney, 2002; Pollock-Krasner Foundation award, USA, 1999; Artist's Fellowship, Visual Arts/Crafts Board, Australia Council, 1989. She is represented in the following public collections: Art Gallery of NSW; National Gallery of Victoria; National Gallery of Australia; Queensland Art Gallery; Bathurst Regional Art Gallery; Campbelltown City Art Gallery; Cruthers Foundation, Perth; Glasmuseet, Ebeltoft, Denmark; Macquarie Group Collection; Newcastle Art Gallery; New England Regional Art Museum; New Parliament House, Canberra; Redlands Westpac Art Collection; Christchurch City Art Gallery, NZ; Auckland City Art Gallery, NZ; Sarjeant Gallery, Wanganui, NZ; University of Technology Sydney. Her recent exhibitions include: Word of Mouth: Encounters with Abstract Art, Canberra Museum & Gallery, Canberra and Abstraction, Utopia Art, Sydney.

*Experimenting with painting gives the abstract tendencies of my thinking mind tangible existence, stimulating me to keep on constructing images to see what happens in the engagement. Colours are central to my understanding of image formation. Each separate layer of colour in the Organica paintings is applied in fragments, coordinated within modified pentagonal geometries. Over many layers of transparent and semi-transparent paint, the geometry tends to be subsumed within the fluctuating colour array. Chromatic ambiguities in the detail can remind of ways that colour and fabric appears in the natural environment.*

*Organica #3* (detail), 2010  
acrylic media on board  
74 x 76cm  
Photography: Heike Qualitz



## David Costello

Master of Visual Arts

Painting

Prior to completing his Master of Visual Arts at the ANU, David studied traditional painting at the Julian Ashton School in Sydney, and at Studio Escalier in France. He worked for Walt Disney Animation Australia in a variety of artistic roles, including the compositing and visual effects area, where he developed a strong eye for composition and the effects of light.

David has been a finalist in many competitions including the Metro 5, Alice Bale, EMSLA, Mosman Art Prize, and Lethbridge 10000. He currently teaches evening classes in the VAA programme at the ANU and is represented by the Chapman Gallery in Canberra.

[www.davidpaulcostello.com](http://www.davidpaulcostello.com)

*My paintings feature overlooked, worn, or discarded objects, presented in a manner that imbues them with an 'iconic' status, free from narrative concerns. The viewer engages with the painting on a much deeper level than they would with the actual object, thereby questioning their preconceptions of function, form, and beauty. I pay particular attention to the interaction of light with the object and the resulting abstract arrangements of tone, colour and shape.*



*balance yellow one*, 2012  
oil on board  
13 x 13 cm



## Craig Edwards

Master of Arts (Visual Arts)

Ceramics

Craig Edwards completed a Bachelor of Education (Visual Art) at the University of Newcastle in 1992. Passionate about art education, he has been teaching in secondary schools for over 17 years. Craig currently holds the position of Associate Principal at Gungahlin College.

Craig commenced this degree in mid-year 2007 and has studied part-time. Since 2007 he has been exhibiting artwork in solo and group shows in the ACT. He had his first solo exhibition *Student of the Red-Brown Earth* in July 2012.

*My work investigates the human connection to place. This work is inspired by and uses materials found on location at our family farm near Tullamore NSW. Creating this work has involved collecting, processing and testing materials found on location and including them in ceramic objects. This work attempts to capture the changing cycles of life and the sky using clay from a dam to create dark stoneware vessels covered with a blue glaze made by incorporating rocks from the creek into the glaze recipe. Through my work I try to create variation, much like the natural variations that occur in the seasons and the weather.*

*untitled 39*, 2010  
ceramics  
45.5 x 40.5 x 31.5 cm  
Photography: Ken Mayer



## Robert Guth

Doctor of Philosophy

Photography & Media Arts

### ***vanitas vanitatum omnia vanitas***

*Ecclesiastes 1:2*

I have spent more than half my life in the business of producing art. Looking back I now think the reason I keep making is a process of three steps of vanity. At base I am arrogant enough to believe I engage the world in a unique way worth communicating to others. The second conceit is that I can illustrate my experience in artworks that other people want to engage with. Thirdly I believe that by doing this I give my audience/ participants a new and interesting way of considering the world around them.

### ***Art-Is-An Bread***

*The Art-Is-An Bread project asks: How do you value a loaf of bread? Would you ever think others might value it very differently? More importantly the artwork did this whilst advancing my doctoral research into the mechanics of producing participatory art events, frameworks for teaching participatory art and the types of reciprocal relationships that operate between participants and the artist.*



*Photos documenting the exchanges of "stuff" for bread,  
2010-11  
Canberra, Borrowa, Sydney  
Photographer Robert Guth*

## Stephen Harrison

Master of Visual Arts

Sculpture

Harrison graduated with a Bachelor of Arts from the Graphic Investigation Workshop at the ANU School of Art in 1987. He then drifted around the art world a bit. Travelled a lot. Had two sons who grew up to be fine, strapping men. Decided sculpture was the bomb. Came back and completed a Masters. Made lots of sculptures of bombs and other things.

*This body of work is all about memory. I obtained many written recollections from my family of World War 2, all from the perspective of children. The wonder, excitement, sadness and humour are the things I've tried to capture in sculpture.*

*Death and the Sea Mine*, 2012  
photograph  
30 x 30 cm  
Photography: Chrissy Schaefer



## Jay Kochel

Doctor of Philosophy  
Sculpture

Jay Kochel is a Canberra-based artist who completed his undergraduate in sculpture at ANU School of Art in 2002. He also has a background in law and anthropology having received a Bachelor of Law/Arts (Anthropology) from the ANU in 1996. He has won several awards, notably, the Neil Roberts Award (2008) and the Anthony Forge Prize for Anthropology (2004).

His doctoral studies focused on the relationship between fetish, magic and contemporary art. The majority of his fieldwork was conducted at the Pitt Rivers Museum, Oxford and the Musée du quai Branly, Paris, where he researched the artefactual history of fetishism.

*The PhD exhibition, Exact Fantasies, presents sculptural work researching the relationship of fetish objects to the bodies of their adherents, by examining material metaphors of containment, boundaries and fluidity. The sculptural work incorporates perceptions of sympathetic magic through the affects of purity and contagion. These conditions of affect give rise to perceptions of personified qualities in the inanimate, placing the object in an intimate proximity to the boundary of the self.*

*The work is presented as a series of installation tableaux alluding to phantasmagoria and a Freudian sense of the uncanny, a sense of the familiar made foreign.*



*Jugum Trumpets*, 2012

epoxy resin, sequin pins, shellac, Jewel Beetle wings,  
jute, timber, salt, ammonia, prussian blue, bitumen  
150 x 320 x 60 cm

Photography: Brenton McGeachie



## Raquel Ormella

Doctor of Philosophy  
Printmedia & Drawing

Raquel Ormella born in Sydney in 1969, has a diverse practice that includes video, installation, drawings, and zines. She has been exhibiting regularly in Australia and internationally for over a decade. Solo exhibitions include: *Feeders*, Canberra Contemporary Art Space, 2012; *Walking through clear fells*, CAST, Tasmania, 2011; *She went that way*, Artspace, Sydney, 2009. Group exhibitions are: *Social networking*, GOMA, Brisbane, 2012; the 1st Aichi Triennial, *Art and Cities*, Nagoya, Japan, 2010; *Tokyo Stories*, Tokyo Wondersite Shibuya, Japan, 2010; *Making it new*, MCA, Sydney, 2009; *Revolutions: forms that turn*, Biennale of Sydney, 2008; *Poetic justice*, Istanbul Biennial, Turkey, 2003. She is represented by Milani Gallery, Brisbane.

*The series of works presented explores human relationships with urban birds to open up our complex entanglement with nature. They are: Varied, noisy a group of multiples; Feeders a six channel video installation; Listkeeper a single channel video; and Here we are, a three channel video installation. In exploring human/bird contact zones my research reflects on how birds are ultimately unknowable and it is only by describing our humanness in these exchanges that they become more immediate and present..*

*Here we are, 2012*  
video still



## James Steele

Doctor of Philosophy

Photography & Media Arts

James Steele is a filmmaker by trade, and has been active in photography, web design, film, radio and video for over forty years in government, university, private industry and community media organisations. His exploration of how photography can be used to define place stems from a fascination with the flood of images on the internet, how we can make sense of them today, and how future generations will use them to understand us.

*Cronulla Street, Summer. 1973-2011, explores how photography can reveal the sometimes subtle, sometimes brutal, changes in our suburban environment and community over time – by comparing a series of photographs taken around Cronulla Street, south of Sydney, in 1973, with another series taken in the same places almost forty years later.*

13, 1973  
digital scan from original TRI-X negative  
30 x 47 cm



## Amanda Stuart

Doctor of Philosophy  
Sculpture

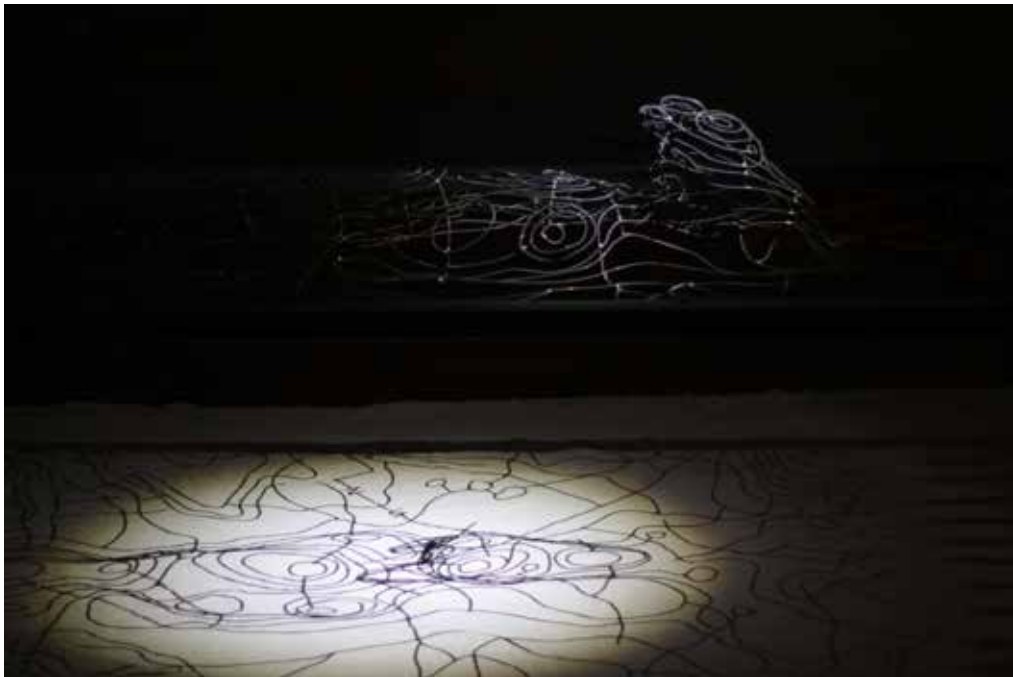
Amanda's art practice explores human relationships with the Australian natural environment, with a particular focus on 'outsider' species. She has a Bachelor of Science and her work as a park-ranger has been crucial in developing her fascination with species that are reviled, or perceived as dangerous by humans.

Since graduating from the ANU with a Bachelor of Visual Arts 1999 (1st class honours and University Medal), she has exhibited nationally and internationally. In 2009 she participated in the inaugural Sculpture by the Sea, Denmark.

Amanda has taught and researched in various capacities at ANU School of Art, including the Sculpture Workshop, Core and Art Theory Workshops.

*My studio research focuses on the terse relations between wild dogs, dingoes and humans in southeast of Australia. It creates a visual language to convey the complexities of human relationship with the Australian natural environment and focuses on outsider species. A background in natural science has been crucial in developing my fascination for species perceived as repugnant and/or dangerous by humans.*

*Lines of Desire (WIP)*, 2013  
mild steel and cast iron  
dimensions variable  
Photography: Heike Qualitz



## Luiza Urbanik

Master of Visual Arts (Research)

Painting

Born in England in 1954, I migrated with my family to Australia when I was twelve. Educated at Nepean High, Emu Plains, I then went to the strictly formalist National Art School in 1974 where I rebelled, produced political and conceptual work, exhibited with Mike Parr and failed art school. I continued working thinking that my work was of no interest to others when I won a competition at TAP Gallery; the prize was a solo exhibition. It started to dawn on me that people might like my work, so after moving to the far south coast of NSW I showed at Stephen Fox's gallery Mogo Raw Art and Blues, and at ANCA Gallery, Canberra, then at the ADFA Gallery, Canberra.

*I work two ways. I have an everyday practice using gouache or watercolour or ink or pencil where I just draw or paint anything. I record how I feel, or other interests such as a story somebody told me or a book I read. I regard my imaginary inner world as an infinite treasure house, and no style, no subject is out of bounds. The other way of working is by constructing pieces of plywood into a shape to support plastic dolls, plastic and wooden objects and built-up impasto medium, then this becomes the painting surface. Part painting and part sculpture, they seem like the Ukrainian and Eastern Polish icons of my father's country. I use this language in a hybrid way, part ancient, part modern, to show stories about life which unfold themselves in the act of painting. I am also indebted to the wisdom of the ancient folk tales of Russia, Poland and Ukraine.*





*My Body my House*, 2012  
hinged triptych, painted assemblage on plywood  
134 x 163 cm

## Postgraduate studies at the ANU School of Art in Visual Arts, Digital Arts and Design Arts

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

**Research degrees** offered are the 2 year Master of Philosophy and the 3-4 year PhD. A range of options for study within these can be considered—from a combination of practice-led studio research, exegesis and coursework theory courses to a conventional text-based thesis. Other options may also be negotiated. Research students work with both studio and theory supervisors, present their research-in-progress to staff and colleagues routinely, and play a large role in the artistic and intellectual life of the School and the wider University.

**Coursework degrees** include:

- Graduate Certificate in Visual Arts or Digital Arts (one semester in full-time mode)
- Master of Visual Arts or Digital Arts (two semesters in full-time mode)
- Master of Visual Arts or Digital Arts (Research) (one semester in full-time mode)

A Master of Design Arts is offered over a calendar year in a number of the School's disciplines, and in the Digital Arts Masters programs a Special Effects specialization is possible.

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

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

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<http://soa.anu.edu.au/>

<http://studyat.anu.edu.au/graduate.html>

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