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It gives me great pleasure to introduce this amazing collection of art that has been produced under the Vice-Chancellor’s College Visiting Artist Fellows Scheme. I am very proud to offer my continued support of this outstanding program that encourages and celebrates artistic collaboration across the University. This catalogue of work is an excellent demonstration of what can happen when two seemingly unrelated fields of academic endeavour come together. Seeing research come alive through the eyes of an artist can be a truly transformative experience - for artists, researchers and the audience. I hope you enjoy this collection from the 2015 Fellows and I congratulate everyone involved in the program.

Professor Brian P Schmidt AC
Vice-Chancellor
In 2012, a report on interdisciplinary research by the Australian Council of Learned Academies noted that ‘The real world does not always present its problems and opportunities conveniently aligned with traditional academic disciplines so mechanisms are needed to facilitate interactions and collaborations between researchers working in widely different fields’. One such mechanism, established by the Australian National University (ANU) in the same year, is the Vice-Chancellor’s College Artist Fellows Scheme (VCCAFS).

The first scheme of its kind in an Australian university, VCCAFS encourages interdisciplinary research relationships across the breadth of the University’s Colleges in order to develop and sustain a wider mutual understanding of collaborative working practices. In collaboration with academic partners, staff, advanced students and recent alumni of the School of Art have developed, pursued and reported on research projects in such diverse fields as chemistry, herpetology, forestry, anatomy, mathematics, archaeology and law. Practice-led research, robust intellectual dialogue and innovative research methods are developed in the pursuit of creative solutions to real world challenges.

Each fellowship lasts one year, is supported by a personal award and material costs, and is completed by a group show with an exhibition catalogue. These prestigious fellowships offer an exciting opportunity for our top creative practitioners to work with high-flying researchers in other fields: an important stepping stone in the career development of young artists, many of whom have ambitions to continue in academia. Artist fellows are selected each year on the basis of their work, research interests, the strength of the project proposal and the potential for collaboration. Prospective artist fellows identify
an appropriate research field and collaborator within one of ANU’s Colleges. An interdisciplinary panel, comprising senior University staff and external advisors selects successful applicants.

The entire VCCAFS process—devising a project, identifying a collaborator, reviewing submission, pursuing research in the field and in the studio, articulating findings in an exhibition—establishes a community of practitioners and researchers, students and scholars, specialists and an engaged audience around interdisciplinary research. We congratulate the 2015 artist fellows and warmly thank their academic collaborators.

Associate Professor Denise Ferris
Head, School of Art, ANU College of Arts & Social Sciences
January 2016
2015 COLLEGE COLLABORATIONS

DR LIZ COATS
in collaboration with
Associate Professor Krisztina Valter
Associate Director, Retinal Cell Damage and Repair Laboratory
John Curtin School of Medical Research
ANU College of Medicine, Biology and Environment

MR MATT HIGGINS
in collaboration with
Emeritus Professor Elmars Krausz
Research School of Chemistry
ANU College of Physical and Mathematical Sciences

DR STEVEN HOLLAND
in collaboration with
Professor J. Scott Keogh
Research School of Biology
ANU College of Medicine, Biology and Environment
DR IVO LOVRIC
in collaboration with
Professor Margaret Thornton
Public Policy Fellow
ANU College of Law

MS CAROLYN YOUNG
in collaboration with
Dr Sue McIntyre, Fenner Fellow, Dr Philip Barton, Research Fellow,
and Associate Professor Adrian Manning, ARC Future Fellow
Fenner School of Environment and Society
ANU College of Medicine, Biology and Environment
LIZ COATS
ANU COLLEGE OF MEDICINE, BIOLOGY AND ENVIRONMENT
JOHN CURTIN SCHOOL OF MEDICAL RESEARCH

Artist Statement

In my Fellowship research I relate colour effects of painting to the physiology of vision, both known and speculative, using language that accords with an artist’s direct experience. Looking at an abstract painting without narrative or identifiable objects apart from colour shapes, our regular habits of image recognition are absent. Artists have devised alternative ways to anchor interpretation, making interactions amongst colours the subject of painting, and thereby encouraging ways of seeing beyond surface appearances.

Many people interested in perception, including artists, believe that we see colours before we distinguish objects. Objects are imbued with colours, and colours permeate our surroundings. Choices I make during construction of a painting become an organic process of discovery. Often simple observations of a sensory kind will lead analysis, and then questions arise as to how those observations may become visible as objects for sharing. Colour explorations generated by curiosity also reflect on cognitive function and varieties of seeing that suggest further investigation of a scientific kind. Colour visual anomalies are recognised according to each artist’s propensities, physiological, sensory and intellectual; this experiential knowledge is applied to all forms of progressive visual art.

Cross-disciplinary dialogue on issues of colour and perception was explored in the workshop ‘Painters and Colour Vision,’ with Associate Professor Krisztina Valter and postgraduate vision science students. Krisztina Valter identified effects of degenerating vision on paintings by Claude Monet and Vincent van Gogh. Zoltán Kócsi applied a wavelength sensor to a selection of Winsor & Newton acrylic paint colours, documenting significant differences in wavelength measurements of a single colour under different light sources.

Drawing on my doctoral exegesis on the colour vision experiments of the Russian avant-garde painter and teacher, Mikhail Matyushin (1861-1934), I introduced Matyushin’s claims for a ‘third intermediary’ colour or ‘linking’ colour, that acts to enhance and balance two contrasting colours without one or other appearing diminished. I prepared two colour charts with dimensions taken from black and white photo images of Matyushin studying colour visual phenomena in the Organic Studio, St. Petersburg in the early 1920s.
Workshop participants were invited to look in a relaxed way at an orange-painted disc mounted on grey card. It was generally agreed that the after-image, or complementary they could see, was transparent turquoise. I then presented a chart showing an orange- and a turquoise-painted rectangle with space between, on white card. My hope was that some people present might see the linking colour as proposed by Matyushin. This second experiment was inconclusive but indicated potential for more controlled and sustained tests.

Krisztina Valter and myself have recognised that our discussions introduce opportunities for further cross-disciplinary research. This is a work in progress by any standard, and visual artists have a strong contribution to make. I am especially interested in introducing science students to visual artists’ knowledge of colour in practice, including the extent to which colour vision influences the conditions in which controlled analysis takes place. In 2016, I hope to continue my collaboration with Associate Professor Valter, presenting research at ANU and at a symposium titled ‘Art and Change’ in Dunedin.

Collaborator statement - Associate Professor Krisztina Valter, Head of the Retinal Cell Damage and Repair Laboratory, John Curtin School of Medical Research

My research investigates conditions of the eye that lead to severe vision disturbances or even blindness. These vision problems are often caused by the injury or death of the photoreceptors, the cells of the retina that are responsible for capturing light and initiating the process of vision. The leading cause of blindness in the western world is age-related macular degeneration. In this disease, cones—the photoreceptors that see colour—are affected. Our research aims to understand what targets these particular cells, and explores ways to prevent events leading to their demise. Students in our laboratories are very familiar with the science of photoreceptors, and they work very diligently towards our ultimate goal to find a prevention or cure.

My hope for this collaboration was to provide a platform where students are exposed to known concepts from a point of view of a different disciplinary field. Science students learn about colours as a physiological process in the retina but do not necessarily contemplate how colour affects us, or how the
environment may affect our perception of colour. Our discussions with Liz introduced me to the artist’s eye, how they see and interpret colour.

We created a workshop that merges science and art on both theoretical and experimental level. The cross-disciplinary design of the session allows flexible delivery to benefit both student cohorts. In our pilot session that we delivered this year, I introduced the scientific concepts of colour that followed by a presentation by Liz, who demonstrated the power of colours in art. After these theoretical talks, students were invited to experiment with pure and mixed colours. A demonstration of the composition of ‘white light’ started up this part of the workshop. We started by a discussion about the colour ‘white’ and that it is not a single entity. Using a spectrophotometer Zoltán Kócsi, a PhD student at Research School of Biology (RSB) investigating insect vision, showed how our eyes can be tricked into seeing white. We then analysed the colors in the painter chart that Liz created using pure organic acrylic paint colours. Students were able to experiment with colour perception by using the same pure colours and looking at them under different white background illuminations.

Next, we explored the phenomenon of after image and re-created Matyushin’s experiments, to study the existence and nature of intermediary colours.

Students’ informal feedback was positive and they all mentioned how they found looking at colours from an artist’s point of view novel and fascinating, sometimes challenging. We would like to repeat this session to gain feedback from art students also. This will allow us to fine-tune our session to be offered in the future for the benefit of students from different disciplines, and leaves a sustainable legacy of this collaboration.
Liz Coats, *Strange Attractors b*, 2015, acrylic media on board, 60 x 50 cm. Image: Liz Coats
Artist Statement

The Research School of Chemistry (RSC) may seem a natural home for the chemigram, the cameraless photographic technique which defines my current practice, but at the same time there can seem to be great barriers between the scientist’s facts and the artist’s creativity. This fellowship provided me with an opportunity to see just how rewarding a dialogue between the two disciplines can be. Over the course of the fellowship I was able to benefit from knowledge and insight that has greatly broadened my practice.

From a technical perspective, I researched a photographic technique called chromoskedasic printing. In this process silver halide grains are scattered in particular way on black and white photographic paper so that they reflect colours. I found that using conventional developer and fixer could yield strong results when the chemistry was used in an unconventional order (although there was a downside to this as it quickly exhausted the developer rendering it useless). I had some success using a commercial ammonia based toner called Halo-Chrome, most effective when used in small amounts in a tray. This toner was extremely aggressive and turned the silver halide grains into pure silver. Overall this proved a reliable technique which I was able to incorporate within my chemigrams. It was also fascinating to view the results through an optical microscope. I also plan to examine them through a scanning electron microscope.

But the fellowship gave me more than technical knowledge alone. The change of environment, from a School of Art darkroom to the atmospheric space of Chemistry’s abandoned darkrooms, frozen in time since the digital ‘revolution’, was an inspiring ‘laboratory’ to work in, reminding me of photography’s roots in chemical experimentation. Further, being in the company of such passionate experts reinvigorated my own enthusiasm. Conversations with the Director of the School Professor John Carver, my collaborator Professor Elmars Krausz and their colleague Dr Lasse Noren have completely dispelled the myth of the scientist as detached researcher. Even when technical comprehension between us faltered, I was able to recognise repeatedly the same desire to understand and illuminate light and chemical reactions. We were, to a degree, fellow travellers in exposing the hidden processes of light and chemistry and exploring the possibilities they had to offer.
Encountering people able to reveal to me more of the intimate secrets hidden in full view in my works reaffirmed my interest in concrete photography, an aesthetic philosophy stating that the images literally depict chemical reactions on photographic emulsion and fuelled in me a wish to understand my work on a more intimate level. Finally, I have come to see how disciplined observation and documentation of my artistic practice does not detract from creativity but opens up ever more possibilities for exploring this endlessly fascinating art form. I intend to draw on all of these benefits, technical and creative, in my future work.

Collaborator Statement - Emeritus Professor Elmars Krausz, Research School of Chemistry, ANU College of Physical and Mathematical Sciences

The fellowship awarded to Matt Higgins at the RSC has led, by necessity, to work of an explorative and introductory nature. Matt’s art form ‘the chemigram’ is a cameraless technique that vividly captures and celebrates the chemical and photophysical processes that can take place in black and white photographic paper.

As dedicated research scientists at RSC, we are quite naturally interested in his work. The examples he brought were the basis for discussions in which Matt described his procedures and protocols and also what attracted him, as an artist, to this fascinating approach. Although not having a science background, we recognised in Matt a natural curiosity and wanted to understand the processes and transformations evident in his work, at a more fundamental level. In exchange, members of our research staff were able to share their knowledge with him and introduced him to measurements and technologies that could change and enhance the perception he has of his own work.

This experience has provided a good basis for future engagements between the RSC and the School of Art, and indeed we are looking to acquire some pieces of Matt’s work as an enduring symbol of the fruitful dialogue possible between the visual arts and sciences.
Matt Higgins, *Chromoskedasicing*, 2015, unique silver gelatin chemigram (detail), 10 x 8 cm. Image Matt Higgins.
When Professor Scott Keogh suggested making a crown for the President of the Australian Society of Herpetologists (ASH) in 2013 I thought it was an interesting idea. In late 2014 the opportunity arose to realise it through the VCCAFS program. The initiative would allow me to enter in a collaborative dialogue with a leading scientist in the field of elapid snakes and evolutionary biology. It also provided the opportunity to explore reptile and amphibian connections to the human mind through evolutionary and sociological research.

Studies have shown how the coexistence of primates and venomous snakes over millennia may have led to the development of the human neocortex. Located at the back of the brain is our vision system, which is good at spotting snakes hidden in the grass and camouflaged amongst leaf litter. Other sources of inspiration included art historical examples of serpents connected to the human head and the venomous snakes which may have inspired them. This can be seen in the way that the Egyptian cobra functions as a Uraeus (a symbol of divine or royal authority) worn by pharaohs and how the Southeast Asian King Cobra rises up to protect over Buddha during his Nirvana. With the vast biodiversity of Australian reptiles and amphibians perhaps I could develop an iconic image of an Australian snake and the human mind by making a snake crown for the ASH.

The project had several points of entry. Professor Keogh set me up in a spare laboratory at the RSB, Banks Building. From here I looked out onto a beautiful courtyard where Eastern Water Dragons and Long Neck Turtles wandered around under the trees and swam in the lily pond while people ate their lunch. Another was the history of the ASH which held its foundation meeting on 23 January 1964 at the Canberra High School; this building is now the ANU School of Art, where I have worked and studied for many years and where the crown would be cast. Another starting point was a shed skin that an Eastern Brown Snake left next to one of my outdoor bronze sculptures. By flattening the skin out and tracing it onto tissue paper I used it as a template to make a wax model of the snake that would later become the aluminium crown. The size of the crown is based on the head of Murray Littlejohn, a founding member of ASH who pioneered the technique of recording frog calls in 1957. In honour
of his work the dimensions of his head were used to make a head-last around which I twisted the wax snake.

Working with Professor Keogh, different types of amphibians and reptiles were selected to represent the biological scope of ASH. This involved locating museum specimens of a southern brown tree frog, two different kinds of baby turtles, a crocodile hatchling and a Thorny Devil that I modelled in plasticine, cast in wax and bronze and incorporated into a stand for the crown. As a work of art the crown will be complete when I present it to the ASH conference in Launceston on 18 February 2016. This is when the incoming president will guide the advancement of scientific study into reptiles and amphibians through the aims of the society for another 18 months. It is also when the crown can potentially have a life of its own; constantly forming connections to human minds devoted to understanding and protecting the unique fauna that encompasses herpetology.

Collaborator Statement - Professor Scott Keogh, Head, Division of Evolution, Ecology & Genetics, Research School of Biology

I am thrilled to have had the opportunity to host and collaborate with Steven Holland while he did his VCCAFS research in the Division of Evolution, Ecology & Genetics in the Research School of Biology. I got to know Steven while he was doing his PhD in the School of Art. I am an expert on the evolution of reptiles and I was lucky that Steven felt it was important for his PhD that he had input from a scientist. We got to know each other well during this time and I encouraged Steven to attend a national scientific conference I was hosting. Steven did a gallery show and even presented a talk to 200 scientists. I am quite proud of this as it was the first ever art talk at our conference and Steven was a hit.

This experience evolved into the proposal Steven put in for the VCCAFS program which was to create a piece of art that would become an integral part of the traditions of our national scientific society. Steven has developed a beautiful piece of art that will be used as the ‘crown’ for each newly elected president of the society. He also designed an extraordinary stand that is part of the artistic piece. This was a long process and I worked closely with Steven
to discuss his ongoing work. Steven really did spend great amounts of time in my department in the studio we set up for him, which was next door to all of our PhD students. Steven integrated into our department in every way, came to our functions, and got to know us well. Everyone embraced this new thing of having an in-house artist. This culminated in a departmental seminar, which again, was a new thing for us. It’s the first time we have had an art talk in what is always a scientific seminar series. Steven thrilled everyone by revealing his masterpiece right at the end of the talk. Every person in the audience came to the front and spent time touching the art and even trying it on. This has been a great experience for all concerned and I very much hope that the VCCAFS scheme continues well into the future.

1. Steven Holland, the ASH crown shortly after it cast in aluminium at the School of Art sculpture workshop, 2015, 13 x 18 x 22 cm. Image: Steven Holland
2. Claire Mclean measuring Murray Littlejohn’s head to determine the dimensions of the herpetologist’s crown, 2015. Images: Devi Meian Stuart Fox
Artist Statement

My collaboration with Margaret Thornton, Professor of Law and ANU Public Policy Fellow, results from our shared interest in education and the corporatisation of universities. I first met Margaret in July 2014 when she and postgraduate students delivered a petition to ANU Vice-Chancellor Ian Young requesting that he withdraw his support for the government’s plan to deregulate university fees. Along with academic and professional staff, and postgraduate students, I was a signatory to this petition, one of many protests against what might arguably be the most significant change in the history of Australia’s higher education sector.

For a year prior to the delivery of the petition I was making a documentary video about ANU student activists, who organised a number of protests, occupations and interventions to prevent cuts to tutorials and to lobby the administration to resist successive government efforts to cut university funding and introduce the deregulation of university fees. Coincidentally, in late 2014 while I was working as a Publishing Officer with ANU Press, I formatted a book edited by Professor Thornton titled, Through a Glass Darkly: The Social Sciences Look at the Neoliberal University (ANU Press, 2014). Preparing the text and images for this book led me to approach Professor Thornton and to our subsequent collaboration as part of the VCCAFS.

Our project has involved the planning, design and production of a series of posters, which in broad terms address the corporatisation, casualisation and massification of higher education as well as the effects that these strategies are having on both students and staff. Through numerous meetings, Professor Thornton and I discussed the developing political situation vis-à-vis higher education policy as well as the effects of around thirty years of neoliberal reform on the Australian university sector. These discussions alongside readings of Professor Thornton’s books resulted in the initial concepts for the posters. Subsequent sketches and elaboration of the imagery using both 2D and 3D graphics software led to the finished designs.

Utilising humour or satire as well as more serious or informational approaches, the posters confront themes that include: student debt; increased staff workloads; precarious employment; poor morale; a toxic workplace culture encouraging obedient acquiescence; commercial and instrumental forms of
training versus humanistic and critical education; collegial versus corporate management styles and, in broader terms, the idea that university education is a public good; it is not solely for individual gain. By using the poster form we hope to popularise or raise awareness about the foregoing issues. In this respect, posters can assist in reaching a wider audience by using a combination of visual and textual strategies that deliver a message in an immediate and easily understood manner.

In December 2015, Professor Thornton and I presented a paper about the finished posters at ‘Complicities’, a conference hosted by the Law, Literature and Humanities Association of Australasia. Through our interdisciplinary research involving the socio-legal and the visual arts, the paper discussed how the poster form can reveal and hopefully challenge the widespread complicities with prevailing political, legal and higher education cultures that have sought to privatise Australian universities. Further presentations will take place in 2016. Additional posters are now being made and you might see the posters on a wall at your university in the near future.

**Collaborator Statement - Professor Margaret Thornton, Public Policy Fellow, ANU College of Law**

I was honoured to be approached by Dr Lovric at the end of 2014 about collaborating with him on his VCCAFS fellowship. Although I had published a couple of books and a swag of articles analysing, theorising and critiquing different aspects of the corporatisation of the university, the prospect of having ideas I had developed incorporated within a visual form was very appealing.

My work is framed by the ascendancy of the prevailing neoliberal political economy in which the privatisation of public goods, profit-making, entrepreneurialism and the promotion of individual good over the collective are central. The privatisation of higher education as a formerly preeminent public good lies at the heart of the critique.

While it would undoubtedly have been very difficult to capture in a single image the diverse voices and perspectives of the more than a hundred people in four countries interviewed for *Privatising the Public University* (Routledge, 2012),
poster art has the great advantage of enabling complex ideas to be depicted wittily and succinctly in a way that is instantly comprehensible to the viewer. In this project, the genre allowed focus on a single theme in each poster such as, profit-making or increasing managerialism.

While scholarly books and articles are compelled to pay attention to methodology and argument, the economy of style of the poster genre allows such matters to be sloughed off and for the artist to move immediately to the heart of the matter. Scholarly books and article also tend to appeal only to a narrow academic readership, whereas the poster genre has the potential to appeal to a much wider generalist audience. I believe that this work is likely to elicit significant interest within both the academic community and beyond.

I am most appreciative of the opportunity afforded by the Fellowship to collaborate with Dr Lovric.

Ivo Lovric, *The Precariat*, 2015, digital print, 84 x 59.4 cm. Image: Ivo Lovric
Ivo Lovric, *Higher Education*, 2015, digital print, 84 x 59.4 cm. Image: Ivo Lovric
Artist Statement

The inspiration for my artworks was the Mulligans Flat-Goorooyarroo Woodland Experiment (see http://mfgowoodlandexperiment.org.au). This experiment aims to find ways of improving the biodiversity of box-gum grassy woodlands. The research team, led by Adrian Manning at the ANU Fenner School of Environment and Society (College of Medicine, Biology and Environment), is conducting several ecological restoration experiments. In response to the research, as well as the agricultural and indigenous heritage of Mulligans Flat, I made four fine-art photographs, three of which form a triptych.

To begin I gave two presentations to ecologists at Fenner. I showed examples of my PhD studio practice, in which I have been photographing grassy woodlands in collaboration with woodland ecologist Sue McIntyre (Fenner Fellow). One-on-one discussions with several researchers followed these talks. I read journal papers, attended talks organised by Friends of Mulligans Flat, and participated in one night of Bettong fieldwork. My imagination was provoked by the talk of ghosts (animals now locally extinct) and the challenges of re-building and sustaining a biologically diverse ecosystem. My challenge was to capture through photography some of the ecological concepts that the researchers were dealing with. Discussions with Adrian Manning led me to the research of Philip Barton and Kathryn Eyles, which is where I eventually focused my attention for the fellowship.

For the work, *Carrion Insects from a Kangaroo Carcass*, I collaborated with Philip Barton who is researching how insects affect carrion decomposition and the role that carrion plays in supporting biodiversity. In one conversation, Philip referred to carrion as ‘patches of opportunity’: the kangaroo gives life to insects and returns nutrients to the soil. Without the insects, carcasses would litter the landscape. We settled on the idea of photographing insects he’d collected from a kangaroo carcass. The insects chosen represent different waves of colonisation. I peered through a macro camera lens and wondered why I’d never done this before.

For the still-life triptych, I reflected on three different ways of looking at and valuing the ecosystem. My first foray was to consider my own values and perhaps that of an ecologist. Responding to biodiversity cues, I walked around
Mulligans Flat during spring, and collected plants and groundcover litter. The second consideration was the agricultural heritage. I spoke with Kathryn Eyles about her PhD research on the history of Mulligans Flat. Through readings that Kathryn provided, I became aware of the heritage-listed site, ‘Mulligan’s Flat Ploughlands’. Ploughlands are areas of land cultivated with animal-drawn ploughs for the planting of crops, and have distinct ridges and furrows. Such sites provide a direct link to traditional Saxon and medieval British agricultural practice. I was curious to see what plants had sustained the course of time since it was ploughed, and which plants perhaps had ‘returned’.

Attending the Indigenous Heritage Walk in the Sanctuary inspired my third photograph. Ngungawal Custodian Wally Bell spoke about the ancient pathways, bush foods and resources. I spoke with Wally about my art project and he suggested I walk around Wamboin NSW (where I live and which contains grassy woodlands) and source material using Ngungawal Plant Use: A Traditional Aboriginal Plant Use Guide for the ACT Region (Canberra: ACT Government, 2014) as my guide.

**Collaborator Statement - Dr Philip Barton, Research Fellow, Australian National University**

I am researching the ecology of animal decomposition. This line of research began in 2010 when I was curious about the kinds of insects found at a decaying kangaroo carcass. Through the research that followed, I made new discoveries about the amazing diversity of beetles and flies found at animal carcasses, some of which are shown in Carolyn Young’s image. Different insects colonise the carcasses at different stages of decay, and then quickly disappear again. From an insect’s perspective a decaying carcass is a rare resource in a landscape, and a brief opportunity to complete its life cycle.

The carrion insects vary in size, some only made visible through a microscope. Carolyn and I discussed the technical difficulties in photographing small insects. Scientists commonly take photographs of insects through microscopes, but this produces a very harsh light and limits how the insect can be positioned. To pursue a higher quality photograph I suggested Carolyn use
a camera macro lens, even though this meant selecting bigger insects from my preserved collection of insects for Carolyn to photograph.

I think the simplicity of the grid on black really highlights the insects’ colours and shapes. I hope that the image *Carrion Insects from a Kangaroo Carcass* shows to others some of the natural aesthetics and beauty that I see every day in my work on insects, death and ecosystems. It’s wonderful to see my topic brought to life in this way.

Carolyn Young, *Reflecting on Ngunnawal Plant Use in November*, 2015, 91.0 x 107.0 cm, archival inkjet print. Image: Carolyn Young

**Collaborator Statement - Professor Adrian Manning, Research Leader of the Mulligans Flat–Gooroooyarroo Woodland Experiment**

I have been the Research Leader of the Experiment since its establishment in 2005. For over 10 years, we have been developing Mulligans Flat and Goorooyarroo into an ‘outdoor laboratory’ at the interface of research and
practice. The site is increasingly playing a national role in engaging the community about woodland restoration. This is possible through the innovative Woodland and Wetland Trust—formed to support and communicate conservation action at Mulligans Flat and Goorooyarroo and work in partnership with the ACT Government and the community. In this context, working with Carolyn Young has been a valuable experience for my team. There are many ways to communicate science, but the more traditional approaches are often not accessible to the broader community. Carolyn’s focus on using art (photography) to communicate the fundamentals of our research, and of restoration, provided a different angle how our work can be viewed. Art can affect and connect with people in a way that dry science often can’t. Personally, through my discussions with Carolyn, I found it enlightening to think of the different ways to portray what we do in a less literal, but potentially more affecting, way. I also find it interesting to reflect on the complementarity of the information we gain from data, reported in academic journals, and the beauty we see in Carolyn’s photographs of beetles. Both communicate to us the astonishing diversity and wonder of nature in grassy woodlands, but in very different ways.

Carolyn Young, *Mulligans Flat Ploughlands, Spring*, 2015, 91.0 x 107.0 cm, archival inkjet print. Image: Carolyn Young
ARTIST BIOGRAPHIES

Liz Coats completed a PhD at the ANU School of Art Painting Workshop in 2012 on the topic of organic growth and form in abstract painting. Since her first solo exhibition in 1977, Liz has exhibited extensively in Australia, New Zealand, Asia, Europe and South America. She is represented in major public collections throughout Australia and New Zealand, including the National Gallery of Australia, the Art Gallery of NSW and the Queensland Art Gallery. Liz Coats is represented by Utopia Art, Sydney. For more information see: www.lizcoats.com.au.

Matt Higgins is a recent MPhil graduate from the ANU School of Art’s Photography and Media Arts Workshop. His current artistic practice is concerned with exploring the possibilities of the chemigram, a cameraless photographic technique. The chemigram provides an enchanting glimpse of the secret world of hidden chemistry, ever present but rarely seen, tantalisingly caught exposed in just one of its infinite possibilities. His work has been exhibited in Australia and internationally.

Steven Holland is a graduate of the PhD program of the ANU School of Art Sculpture Workshop. He has also studied at Curtin University and the Royal College of Art, London. He is a mid-career artist whose practice explores interrelationships between humans and the natural world with a particular focus on animals. Grounded in the discipline of sculpture, his work embraces a multiple media approach including drawing, installation, assemblage and performance. His work is held in international, national and state gallery collections including the National Gallery of Australia, the Australian War Memorial and the Royal College of Art, London. For more information see: www.stevenmarkholland.com.au
Ivo Lovric completed a PhD examining the politics of war commemoration at the ANU School of Art in 2014. After graduating, he worked with a group of peace activists and others to establish the Australian Living Peace Museum, an online museum presenting Australian narratives of peace-making, non-violent social change and alternative forms of resistance to war and violence. As part of his arts practice Lovric employs digital techniques such as computer graphics, video production and animation to produce art works that agitate for social and political change. In 2015 he worked as a sessional tutor teaching in the foundation computer studies program at the ANU School of Art. For more information contact: ivo.Lovric@anu.edu.au

Carolyn Young is a PhD candidate at the ANU School of Art and holds an honours degree in Natural Resources. Young’s artwork examines the interface between culture, science and environmental management. She has received several grants, commissions from the City of Yarra and of Canberra, and in 2015 was a finalist in the Bowness Photography Prize. Her photographs have been included in a number of national and international exhibitions including the Pingyao International Contemporary Festival in China. Her work is held in the collections of the ANU, Goulburn-Broken Catchment Management Authority, Canberra Hospital, Murray-Darling Basin Authority and Corrs Chambers Westgarth, Melbourne. Carolyn Young is represented by Weswal Gallery. For more information see: www.carolynyoung.com.au
ACKNOWLEDGEMENTS

College of Law
College of Medicine, Biology and Environment
College of Physical and Mathematical Sciences
Office of the Vice-Chancellor
School of Art Gallery, College of Arts and Social Sciences

VCCAFS COMMITTEE 2014
Mr Mark Bailey – ACT Museums and Galleries
Professor Richard Baker – Pro Vice-Chancellor Student Experience
Professor Hilary Charlesworth – Regulatory Institutions Network, College of Asia and the Pacific
Professor Helen Ennis – Director, Centre for Art History and Theory, ANU School of Art
Associate Professor Denise Ferris – Head, ANU School of Art
Mr Terence Maloon – Director, Drill Hall Gallery
Ms Erica Seccombe – Previous Fellow, ANU School of Art
Professor Tim Senden – Director, Research School of Physics and Engineering
The ANU School of Art is one of Australia’s premier visual art and design teaching institutions. Its 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, art historians, writers, scholars and arts administrators. Graduates have achieved national and international recognition and are successful in gaining competitive scholarships and awards.

Undergraduate, combined degree, flexible double degree, Honours and an extensive postgraduate program are offered, all taught in the School’s specialised facilities by highly skilled staff. A highlight of all of our programs is the access provided to visiting artists and scholars both within the School of Art and through the University’s broader teaching and research areas. A special feature of the School of Art is the International Student Exchange Program. Through this program students have the opportunity to study at university schools of art and design in Asia, Europe and North America.

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.
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