ACKNOWLEDGEMENTS

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VCCAFS
Vice-Chancellor's College Artist Fellows Scheme

2014

February 10 - 21, 2015
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The Vice-Chancellor’s College Artist Fellows Scheme (VCCAFS) is an exciting initiative developed by the Australian National University in 2012 to encourage and celebrate interdisciplinary research. Each year six artists are funded to work collaboratively with researchers across a wide range of disciplines in the ANU Colleges and to produce creative and experimental outcomes. This exhibition is the second in a program developed to bring the results of the collaborations into public view with the aim of stimulating discussion about the multiple roles of visual arts and practice-led research at ANU and beyond.

Professor Ian Young AO
Vice-Chancellor and President
The Australian National University
This innovative scheme is the first of its kind in an Australian university and demonstrates the high regard in which visual arts and practice-led research is held at the ANU. 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 finest creative practitioners to work with researchers in other fields: an important stepping stone in the career development of young artists, many of whom have ambitions to continue in academia.

The aim of the VCCAFS is to encourage interdisciplinary research relationships across the breadth of the University’s disciplines in order to develop and sustain a wider mutual understanding of collaborative working practices. The Scheme promotes collaborative research with the aim of generating opportunities for developing future trans-disciplinary research projects in which practice-led research and creative design logic are embedded. Writing about and documenting the processes of collaboration are central components of these Fellowships, to form a permanent record of the interdisciplinary research process and a resource for future collaborations. The Scheme has now seen the placement of twelve Artist Fellows in various ANU Colleges.

Eligible applicants for The VCCAFS include recent ANU School of Art Honours and PhD students, part-time staff and graduates from the previous 4 years. An eminent external artist may on occasion be invited as a Fellow. Artist Fellows are selected each year on the basis of their work, research interests, the strength of the project proposal and collaboration. The distinguished selection Panel meets every year and comprises senior University staff and external advisors. Prospective Artist Fellows will have identified an appropriate
field/researcher within one of the Colleges and prepared the ground for their research collaboration proposed for the Fellowship year.

The successful 2014 Artist Fellows whose work is celebrated in this exhibition come from diverse disciplines and are collaborating in wide-ranging fields across the Colleges.

Denise Ferris
Head, School of Art, College of Arts & Social Sciences
January 2015

2014 COLLEGE COLLABORATIONS

MS SALLY BLAKE
in collaboration with the Australian National Botanic Gardens and Dr Russell Barrow
Research School of Chemistry
College of Physical & Mathematical Sciences

DR JULIE BROOKE
in collaboration with Dr Vanessa Robins and Professor Stephen Hyde
Department of Applied Mathematics
Research School of Physics & Engineering
College of Physical & Mathematical Sciences

DR KIRSTY DARLASTON
in collaboration with Professor Tamas (Tom) D. Gedeon
Research School of Computer Science
College of Engineering & Computer Science
DR NICOLA DICKSON
in collaboration with Adjunct Associate Professor Bronwen Douglas
Department of Pacific & Asian History
School of Culture, History & Language
ANU College of Asia & the Pacific

DR URSULA K. FREDERICK
in collaboration with Dr Sally Brockwell and
Distinguished Professor Sue O’Connor
Department of Archaeology & Natural History
School of Culture, History & Language
College of Asia & the Pacific

DR AL MUNRO
in collaboration with Dr Vanessa Robins
Department of Applied Mathematics
Research School of Physics & Engineering
College of Physical & Mathematical Sciences
Talking to mathematicians can be a disconcerting experience. We start on common ground, then within a few minutes I’m nodding my head in agreement, but my brain is spinning. I feel I’m hovering on the edge of understanding, but can’t quite take the next step. I think this correlates with my inability to visualise the abstract systems and structures under discussion.

Working with Dr Vanessa Robins and Professor Stephen Hyde, I aimed to find out how they visualise abstract concepts, and whether developing my own way of picturing these would help me to understand their research. Vanessa and Stephen work in the area of topology, a branch of mathematics “concerned with the intrinsic properties of [the] shapes of spaces.”¹ I’ve focussed specifically on the topology of ‘cubic membranes,’ known also as ‘entangled labyrinths,’ three-dimensional Euclidean structures formed from two-dimensional non-Euclidean hyperbolic surfaces.² My collaborators are patient, and use physical models – handmade cardboard lattices painted red and blue, tessellating plastic puzzle pieces – to explain their ideas.

This has helped me to visualise the form in the following way. Imagine you’re walking through a maze of tunnels, branching left and right, up and down, creating a regular network of interconnecting corridors. Beyond the walls are identical labyrinths, intricately entwined with yours, but entirely separate. Other wanderers tread their own entangled paths, walking beside, above and below you, but your paths will never cross. These topological forms are not only an abstract concept, but have been found in nature where they appear to provide a soft template for the formation of structures inside the wing scales of a butterfly during metamorphosis.³ I’m intrigued by the metaphorical as well as the mathematical implications of a form that bridges the abstract and the concrete, and negotiates two incompatible systems of geometry.

I wanted to depict this structure in two-dimensions, but without the distortions that occur when hyperbolic planes are mapped onto a flat surface. In the late 19th century, the mathematician Charles Howard Hinton suggested that to understand such complexities,

… we must form the habit of mental painting… putting definite colours in definite positions… with our minds in thought, so that we can recall, alter, and view complicated arrangements of colour existing in thought with the same ease with which we can paint on canvas.⁴
Setting aside the idea that painting is easy (it’s not), Hinton’s idea of using colour not as an attribute of a physical object, but as a means of encoding form and space, was key to the development of my work.

In the paintings overleaf the lattice is flattened into a two-dimensional grid, and I represent the separate, interconnected strands of the entangled labyrinths using colour. For example, while the yellow triangles in these paintings are physically separated, they map a single continuous pathway. Ultramarine blue and cadmium orange pass through the yellow in separate but similarly continuous waves, without the colours mixing. I wanted also to evoke a sense of movement through these entangled spaces, so faded and brightened the colours to create a sense of dynamic flow.

In this way I aim not only to map space and movement, but also to evoke the shimmer of the butterfly’s wing through the use of complementary colours and simultaneous contrast. However, this is also a material investigation. Perhaps paradoxically, my direct engagement with another discipline has refocused my attention on the manipulation of colour and materials, and the exploration of the picture plane, that is particular to painting.

Acknowledgements

I am very grateful to Dr Vanessa Robins and Professor Stephen Hyde for guiding me through the intricacies of their research with such patience, and to Head of Department, Professor Tim Senden, for his enthusiastic support of this project.

Collaborator Statement - Dr Vanessa Robins

A recurrent theme in our work is the interaction between the physical properties of matter and the geometry and topology of its naturally occurring forms. Julie Brooke’s work with geometric grids, symmetries and modulations of colour resonates with our mathematical description of shape and pattern in spatially repeating structures. Julie’s grids suggest the small building blocks (atoms, molecules or proteins) that join together into larger units. While Julie carefully plans the modulations in colour and tone across each grid, the extended symmetries of a self-assembled membrane are a direct consequence of the shape of the smaller units and the physical rules that dictate how they connect.
Julie Brooke, *Entangled labyrinth II* (2014), Pencil and gouache on board, 30 x 30 cm
Image: Julie Brooke
Today I am in my office over at Computer Sciences, where I am artist in residence for a year. I start the morning working on my eye-gaze stitching. I have been thinking about filming myself while doing this stitching and then speeding the film up until it is 21.9 seconds long, which is the length of time it took my flickering eyes to jerk back and forth across the digital image to make the eye-gaze tracked lines that I am stitching. I am distracted by this thought and find myself having to undo French knots and start them again. I wonder if it is possible to film such a stop-start process. I have never really found myself lost in the fabled ‘flow’ of reverie while making. I have to concentrate too hard and am constantly making decisions and mistakes that need undoing. I spent Tuesday night this week undoing the stitching that I had done the night before and Wednesday night stitching it all again.

On the pin-board in the office are some pins that represent the fixations of looking (my pins are almost the same bright colours as the ones that the eye-gaze tracking software produces) and I have stretched thread between them to represent the saccades. As I walk upstairs to my weekly meeting with Tom, Richard, Martin and Sabrina, I think about the stretch of vision, the eye pulling from one side to the next. I like the tautness of the lines. The lines that the eye-gaze software produces seem to always be straight with sharp intersections, never curved or caressing. The word saccade means ‘to pull’ and also refers to ‘sacks’. I think about how a sack does not really have form until you pull it over an object to carry it.

At one of the weekly meetings in CS someone, I think it was S., said that if an image contains an area in focus and an unfocussed area, for example a sharp figure standing in a blurred background, the eyes of the viewer will often focus on the line where the blurred and the focussed meet. I couldn’t sleep on Tuesday night and my thoughts kept circling back to this line. Thinking about this line in relation to dualities, does this mean that our eyes are naturally inclined to see
dualities, and not only this, but that they are drawn to the area where dualities meet? The edge between one thing and another: blurred and focussed, dark and light, textured and smooth.

24.07.2014
The 3 dimensional natures of the stitching and the pin-work have given me a different view of the eye gaze tracking marks. As a textile artist I think I needed to give the lines and dots of the computer generated marks some physicality. Textiles can exist somewhere between object and image, which to me is somehow analogous to the tracking marks existing between the fleshiness of body of the viewer and the representational mechanisms of the tracking software. The jagged pull from side to side of the tracking marks seems to be directly related to the five muscles that are connected to the ‘eye ball’, jerking it backwards and forwards in the socket.

19.08.2014
I am trying to recreate with my hands, the actual movement of the eyes, including the quick slide of the saccades and spending more time at the points of fixation. All morning as I draw I find myself pushing against the constraints that I have set. The eyes have the strongest muscles in the body and, seemingly, seamlessly make rapid and jerky movements. It is much harder to force my hand and arm to do this.

Collaborator Statement - Professor Tamas (Tom) D. Gedeon (main collaborator) with Professor Richard Jones and doctoral students Dr Sabrina Caldwell and Mr Martin Henschke

Our collaboration with Dr Kirsty Darlaston was a very good learning experience for us. Kirsty participated in weekly meetings with myself, Adjunct Professor Richard Jones, and PhD students Dr Sabrina Caldwell and Martin Henschke. Sabrina’s PhD topic is on responses to and recognition of photo manipulations, while Martin’s topic is in recognising changes in gestures over time.
The primary purpose of these meetings was for the two PhD students to describe their work in the previous week, and to discuss next steps. As Kirsty became more familiar with our work, we broadened the meeting discussions and she transitioned from observing to very actively participating. Kirsty participated in both Sabrina’s and Martin’s human computer interaction experiments, with Sabrina’s experiment directly leading to the creation of related artwork by Kirsty. In addition, Kirsty's perspectives as an art researcher and practitioner afforded new insights into the human aspects of our human-computer interaction research.

Kirsty's suggestions have also led to the design of an experiment which is currently in process on attempting to determine whether perceived depth in art images leads to detectable changes in eye movements.

Importantly, Kirsty's collaboration has confirmed for us the beneficial outcomes to be derived from cross-disciplinary research within ANU, showing that scientific methodologies can inspire art, and art can inspire scientific methodologies.

Sabrina Caldwell, Chinese Businessman, Canberra, original image by Sabrina Caldwell (2003), with eye-gaze tracking (2014).
Collecting in the South Sea

‘Collecting in the South Sea’ is a multi-institutional, collaborative project initiated and directed by Adjunct Associate Professor Bronwen Douglas. The primary outcome is the publication of a book which is a study of ‘collecting’ undertaken in the late 18th century by members of the French naval expedition led by contre-amiral Bruni d’Entrecasteaux. Input from modern Indigenous and non-Indigenous artists such as myself, was sought to animate and reinterpret the varied collections assembled during the voyage. These include a range of artefacts, maps, written accounts, drawings, vocabularies, naturalia and ethnographica. ‘Collecting in the South Sea’ is part of Pacific Presences, an ongoing research project organised by Cambridge University. It is investigating largely unstudied ethnographic collections that entered European museums during the nineteenth and early twentieth centuries.

Nicola Dickson

Encounter -Exchange jacket (2014), wool, tapa cloth, shell and feathers, dimensions variable. Image: Rob Little
Collecting in the South Sea: 
The Voyage of Joseph Antoine Bruni D’Entrecasteaux, 1791-1794

Pasts are both past and present: they are gone, knowable only as histories through their various ‘texted’ debris, written, visual, spoken, remembered; but histories are always present acts of conception and representation.¹

During my PhD candidature I wondered long and hard about how I, as a visual artist, could engage with the past. I became aware of Bronwen Douglas’ research into the global concept of race and its particular manifestations in Oceania. The concept of history she articulated offered me a conceptual strategy to imaginatively engage with and re-p resent the past. Receiving a Vice-Chancellor’s Visiting Artist Fellowship provided me with a welcome opportunity to work collaboratively with Bronwen within the ‘Collecting in the South Sea’ project.

The particular ‘texted debris’ that I am responding to in this case are the drawings created by the neoclassical artist, Jean Piron, who accompanied the Entrecasteaux expedition. This expedition left France in 1791, three years after the onset of the French revolution. Its objectives were to search for the lost vessels of Jean-François La Pérouse and to conduct scientific and commercial research in the Pacific. Piron was tasked to create a visual record of the geographical features and natural produce of places visited and the costumes, customs and portraits of people encountered. A selection of Piron’s drawings were later transformed into engravings and published in an Atlas by the naturalist Jacques-Julien Houtou de La Billardière in 1800. Studying the visual representations alongside Labillardière’s written journal account, unveils a wealth of information regarding events of the voyage and the volatile political and intellectual climate of the period.

Collaboration with Bronwen has alerted me to the complex, embodied nature of encounters between voyagers and Oceanic people and the fact that European visual and textual representations of these events reveal evidence of the active agency of Oceanic peoples. The unfolding of events within encounters varied, however they were nearly invariably driven by the wish to exchange materials. Importantly, these were physical, emotive meetings, influenced by the pre-existing conceptions, fears and desires of both sides. Piron’s drawings are very personal artefacts that record his observations and understandings of encounters with people and place. During my fellowship I have been considering how traces of Piron’s thoughts, experiences and responses were embedded deliberately and intuitively into his drawings. These considerations have directed my production of a series of objects and paintings.

Painting was the primary process I used to imaginatively explore and elaborate Piron’s representations. I employed several methods to transform imagery quoted from the voyage drawings and engravings. The formal structure of my large scale Entrecasteaux volume series was informed by the contemporaneous neoclassical ceiling designs of Robert Adams. This decorative structure provides a strong reference to the Enlightenment ideals that informed Piron’s representations of Oceanic people. Here the Atlas quotations are presented as motifs, isolated from the ground by a frame. The frame in this case is a melange of classical motifs and Oceanic artefacts represented in the Atlas. These hybrid frames allude to the fact that Europeans and Oceanic people both affected the unfolding of encounters, each determining resultant outcomes, perceptions and representations.

My Encounters series utilise Tongan patterning to disrupt Piron’s representations of actual encounters. The fusion of visual languages metaphorically alludes to the transformative effect of encounters on all parties. Both methodologies point to the active and strategic role that Indigenous people played in encounters - a fact often overlooked in Eurocentric historical accounts. The creation and display of paintings based on this historical collection of imagery enables the contemporary viewer to aesthetically experience the images created during the Entrecasteaux voyage. The process also offers the examination of how such visual representations operated to inform European perceptions of the Pacific and Australia.

Collaborator Statement - Adjunct Professor Bronwen Douglas

Impressions and experience of collaborating with a visual artist in the Bruni d’Entrecasteaux project.

For the past year, Nicola Dickson has been a key member of a multidisciplinary transnational project I am coordinating on ‘Collecting in the South Sea’. It tells
the story of collecting and collections made during the French scientific voyage led by Bruni d’Entrecasteaux to Tasmania and the southwest Pacific in 1791-1794. The materials amassed encompass multiple mediums, from ethnographic artefacts and natural history objects to writings and an exceptionally rich visual archive. It has been an enormously instructive pleasure to work with Nicola and confirm that practice-led research is as vital and viable in the Humanities as in art itself. Her signature technique embodies a singular combination of art and history, engaging imaginatively with the past to quote, transform, and re-present 18th- and 19th-century exotic imaging of Oceanian subjects. For this historian, the results are aesthetically, emotionally, and intellectually inspiring. I am certain that the product of our collaboration is much greater than the sum of our individual contributions.


2. Nicola Dickson, *Encounter-Des îles des Amis II* (2014), acrylic and oil on timber panel, each panel 60 x 40 cm. Image: Rob Little
My approach to being a VCCAFS fellow in the Department of Archaeology & Language was motivated by two key interests. Primarily I wanted to consider the role that photography has played in the construction and communication of archaeological knowledge. A secondary aim was to explore the shared terrain of archaeology and art as practice-driven research processes. I sensed that so many of the activities that contribute to archaeological scholarship, but which rarely feature in its discourse, had much in common with the work of the artist. I am thinking, for example, of experimental efforts at making stone artefacts or the acute understanding of materiality that is acquired through the daily handling of objects.

As well as looking at how photography has been used in Australian archaeology publications I became interested in the many optical devices used by archaeologists in the recording, analysis and dissemination of their research. From macro-photography captured through a microscope to the aerial mapping produced with drones and satellites, the visualising technologies employed in archaeology vary enormously. In keeping with my efforts to understand photographic practice through archaeology, I undertook a visual ethnography of the department. This reflects an extension of the practice-based method I developed throughout my doctorate and also conveys the disciplinary atmosphere in which I was working.

Archaeology is an inherently collaborative, multi-modal and interdisciplinary endeavour. This may be due to the sheer magnitude of materials, methods and tasks demanded of the discipline but it is also what makes it such a socially-engaged branch of research. Even if one could manage to survey, excavate, and sieve a site all by herself, the archaeologist is unlikely to sort, analyse, interpret and communicate her results without the assistance of others. Consequently, although I commenced this Fellowship with two identified collaborators, Dr Sally Brockwell and Professor Sue O’Connor, I have come away with the privilege of having shared this project with many others.

In my efforts to capture the diversity and scope of the department’s research through my camera, I was struck by the many places, cultures, times,
materialities, and concepts that have accumulated within one building. The lab itself was a universe—comprising names, numbers and things, some of which I couldn’t even recognise. This accumulation of different ideas and agents (geologies, ecologies, people, landscapes, elements) from many ‘pasts’ all collapsed into a single present seemed to express the challenge of the discipline itself. Archaeology is a knowledge system comprised of re-contextualised fragments which, when harnessed collectively, frame a vision of our world and the humanity that has made. My series *Small Finds* seeks to communicate this insight.

Not long after I commenced my Fellowship, a section of the Coombs building within CHL was refurbished. I retrieved fragments of the rubble and later printed my photographs directly onto their surfaces. In this way the work literally draws upon the physical fabric of the School’s environment. It is also my own little collection of sorts—an assemblage of glimpses, experiences and expertise I encountered during my time there.

By using the School of Art’s unique Inkjet Research Facility to realise this work I was able to develop another series, *Ghost of small finds*. Produced in concert with one another, these two bodies of work invite discussion about the relationship between representation and abstraction as well as the dialogue between ephemerality and the tangible.

**Collaborator Statement - Dr Sally Brockwell**

Since April last year, Dr Ursula Frederick has been a visitor in the Department of Archaeology and Natural History in the School of Culture, History and Language, College of Asia and the Pacific collaborating with Professor Sue O’Connor and myself, both archaeologists. Her broad research interest involves how human beings are shaped by their surroundings and likewise how people create their worlds. Archaeology as a discipline relies heavily on visual media, from photographs, maps, artefact and section drawings, to graphs, symbols and more. In this project, Ursula has used her experience as both artist and archaeologist to explore the synergies between art and archaeology. Her
artworks seek to capture the world of archaeologists and the fragmentary nature of archaeology as material culture. She spoke to staff and students, recording and photographing their activities in their offices and the lab sorting stone artefacts, shell, bone, etc. as well as the objects themselves. As part of the project we convened a session “Visualising Archaeology” at the Australian Archaeological Association conference in 2014. The diverse nature of the papers it attracted demonstrates the broad and dynamic interaction between art and archaeology today. There were presentations on rock art, the use of video to record fieldwork and communicate results, representations of archaeologists in cinema, exploring the history of archaeology through photography, community archaeology and art, to examples of cutting edge analytical techniques of 3D scanning of artefacts and interactive digital reference collections. Collaborating with Ursula has opened my eyes to the many ways visual media can express and reveal the intrinsic nature of not just archaeology but archaeologists themselves. I look forward to our future work together.


Image: Ursula K. Frederick
Ursula K. Frederick, *Ghost of small finds 5* (2015), inkjet on paper, 50 x 70 cm.
Image: Ursula K. Frederick
The research I undertook during my fellowship continues my interest in pattern systems and their relationship to the natural world. The pattern structures and colour codes make reference to scientific technologies, but also to the understandings of patterns from visual practices such as textiles, ceramics and architecture. As a researcher at the Department of Applied Mathematics I worked with Dr Vanessa Robins to investigate various overlaps in the understanding and mapping of spatial forms in textile and pure mathematical patterning. This has resulted in explorations of non-Euclidean geometries via knot theory and hyperbolic tilings. The work exhibited as part of this exhibition draws on the latter, specifically the EPINET database compiled by Dr Robins and colleagues Stuart Ramsden and Professor Stephen Hyde.

Collaborator Statement - Dr Vanessa Robins

Textiles provide an ideal context for understanding a wide range of mathematical concepts in geometry and topology. One-dimensional threads are woven or stitched into two-dimensional fabrics. Flat fabrics are pieced together into curved shapes by increasing or decreasing the amount of fabric around a point. The design of repeating patterns is helped by an understanding of symmetry groups. Popular engagement with hyperbolic geometry exploded with the realisation that crochet models invented by Daina Taimina provided a hands-on experience of a previously abstract space.

Thinking of the potential for textiles to help us understand geometry and the behavior of symmetry groups on non-Euclidean surfaces, Al has taken her starting point from the work of Stephen Hyde, Vanessa Robins and Stuart Ramsden on the geometry of periodic minimal surfaces, documented in the online database at http://epinet.anu.edu.au . The surfaces are highly-symmetric, periodically repeating in three spatial directions and have intrinsically hyperbolic (saddle-shaped) geometry. Our interest in them is inspired by their occurrence in nature as self-assembled biological membranes in sub-cellular structures, and as so-called ‘cubic phases’ in liquid crystals.
The work shown in this exhibition uses ideas of textile patchwork or piecing to examine aspects of the behaviour of triangles on the hyperbolic plane. Imagine taking a whole lot of equilateral triangular patches and start joining them together so their edges match up. If you fit six around each point, you will have a flat piece of paper again. But if you fit three, four, or five you will have sharp corners and end up with a closed polyhedron. And if you fit seven or more around each point, you will have a floppy curved saddle. The former is an example of a tiling pattern on the sphere, and the latter is a tiling pattern on the hyperbolic plane.
ARTIST BIOGRAPHIES

Julie Brooke graduated with first class Honours and a University Medal from the ANU School of Art Painting Workshop in 2008, and completed a practice-led visual arts PhD in 2013 for which she was awarded the J. G. Crawford Medal. A former research scientist, she investigates parallels between research in science and in the visual arts, and exhibits nationally. She holds a Research Fellowship at the ANU School of Art.

Kirsty Darlaston is an artist and writer, who completed her PhD, focusing on embodied encounters during a community tapestry project, in 2011. She has worked on a number of community tapestry projects in South Australia and Victoria and was the Project Officer for the Craftsouth Traditional Craft Skills Project. She has lectured in textiles at the University of South Australia and was the Acting Head of Textiles at The Australian National University.

Nicola Dickson is a Canberra artist and graduate of the ANU School of Art. She uses painting and drawing to explore her long-standing interest in humanity’s relationship and perception of the natural world, and how this contributes to a sense of national identity. This interest was pursued in depth in her PhD research project at the ANU, which she completed in 2010. She exhibits regularly in Canberra and Sydney, and her paintings and drawings are held in private and public collections in Australia. In 2014 she was one of the recipients of the ANU’s Vice Chancellor’s College Visiting Artist Fellowships. Nicola Dickson is represented by Beaver Galleries.
Ursula K. Frederick is an artist who works primarily in photography, video and printmaking. Her art practice is strongly inspired by objects, images and materials that already exist in the world. Prior to completing her PhD at the ANU School of Art she worked as a practicing archaeologist specialising in rock art studies. Ursula has been the recipient of several awards and has exhibited her work in Australia and internationally.

Al Munro is an artist and lecturer at the ANU School of Art whose research spans textiles, print and drawing-based media. She has an interest in patterns, codes, mapping and measurement and explores the links between mathematics and textile techniques and materials in relation to scientific visualisations of the natural world. Al is represented by Brenda May Gallery, Sydney and is currently teaching in the Textiles Workshop of the School of Art.
ABOUT THE SCHOOL OF ART

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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