but mostly air

9 August - 7 September 2013
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An exhibition curated by Jason Smith, Director of Heide Museum of Modern Art and ANU School of Art alumnus (1987). The exhibition contributes to Canberra’s Centenary celebrations and acknowledges the contribution of the School of Art in building Canberra’s visual arts culture. *but mostly air* assembles a group of critically acclaimed artists and School of Art alumni who have developed outstanding practices and who represent each workshop of the School. The title *but mostly air* refers to the curators “enduring spiritual and intellectual connection to the work of Rosalie Gascoigne” and the “particular qualities of the air, light and landscape of Canberra”.

9 AUGUST - 7 SEPTEMBER 2013
ANU SCHOOL OF ART GALLERY

Cover image: Lan Nguyen-hoan, *Carbon Filter*, 2011, cardboard, paper, 29 x 11 x 15 cm
FOREWORD

We welcome you to the exhibition *but mostly air*, a significant contribution from the ANU School of Art to Canberra’s Centenary program.

Jason Smith, Heidi Museum of Modern Art Director and an alumnus of the School of Art was commissioned by the School of Art Outreach Sub-Committee to curate an alumni exhibition. The brief was to present the work of outstanding artists who have graduated from the school and to showcase the school’s nine practice disciplines. The exhibition draws attention to this intense visual art environment and its powerful contribution to Canberra as a thriving cultural centre.

The generations of artists represented, senior practitioners to recent graduates, demonstrates the longstanding tertiary education program of practice and research led teaching, and the immersive training in the widest selection of the visual arts disciplines in the country including: ceramics; painting; furniture; photography; glass; textiles; gold and silversmithing; printmedia and drawing; sculpture; animation and video; and art theory.

These disciplines are valued as distinctive and while this recognition is crucial both to the School’s ethos of education and the practice of these artists, the use of other mediums and disciplines is strongly encouraged and manifest in the practices shown. The continuity of excellence at the School of Art revealed by this beautiful exhibition *but mostly air* acknowledges our substantial accomplishments and heralds our promising future.

Dr Denise Ferris
Head, ANU School of Art
but mostly air assembles a group of critically acclaimed artists who are graduates of the ANU School of Art, each of whom has an established and outstanding practice. The exhibition contributes to the Centenary of Canberra celebrations, and acknowledges the vital contribution of the School of Art to the education of artists whose work reaches national and international audiences and markets.

As an alumnus I was honoured to be asked to curate an exhibition that celebrated artists trained within each of the nine distinct workshops at the School. The heads of various departments nominated artists, and enjoying but challenged by what I regarded as the ‘freedom of a tight brief’, I was provided with a long list of alumni from which a focused selection had to include at least one graduate from each of the School’s workshops. Additionally, I was also able to draw on my own knowledge and network of artists in order to compose an exhibition.

As I reviewed each of the folios prepared for me, I couldn’t help but reflect on my own four years of study at the School between 1984 – 1987 (majoring in printmaking), and the particular qualities of the air, light and landscape of Canberra that continue to shape my sense of the place. Inevitably this meditation on landscape and place; on memory and the passage of time; on continuity, change and evolution in art practices and the world at large, guided my selection of artists. Certain unifying conceptual strands began to thread together artists working within disparate disciplines and traditions: a poetic lightness of touch and truth to materials or subject matter that, despite different formal practices, revealed shared ideologies and relationships in objects and images to nature and the human body. I was also reminded of the inestimable value of learning a discipline (without which there would not be foundations for the multi or interdisciplinary practices through which the arts continues to be liberated into other cultural sectors – and vice versa). In some way each artist’s work began to open itself to dialogue with another, affirming the interdisciplinary potential of a striking humanism I perceived as a fundamental connection between works.

The title of the exhibition emerged early in my thinking. It comes from my enduring spiritual and intellectual connection to the work of Rosalie Gascoigne (1917-1999) – a quiet but powerful presence in Canberra when I was a student - and my strong memories of growing up in Canberra, and my familial stomping ground of Junee in south-western New South Wales.

1 My colleague Jim Cathcart, Director, Fremantle Arts Centre, shared this pithy description with me in early 2013 when discussing a tightly proscribed project.

The pleasure of art is that the best of it, like that in *but mostly air*, rewards slow looking.

It is not the purpose of this curatorial statement to interpret each artist’s individual work. The exhibition proposes dialogues and affinities through juxtaposition and certain conceptual relations. One of the participating artists, David Jensz, could have been speaking for many of his fellow practitioners here when he stated that:

> for me the best of my work reveals itself over time, or in the making process. I make work fairly intuitively – I’ve worked out that if I try too hard to make particular ideas, then it doesn’t work so I try not to push one idea over another, but once the work begins, it has its own conclusion, and the resolutions are often physical.

If there is a pronounced physicality to this exhibition it is perhaps due to its material and stylistic diversity, and the manner in which the space of the exhibition draws from a vast matrix of practices to encapsulate just some of the artists whose work since graduating from the School has established for them a critically acclaimed position.

Jason Smith
Director & CEO, Heide Museum of Modern Art
The things presented in *but mostly air* are mostly not there. What is in the gallery is a series of prints of photos of things printed on fine paper. They only just made it into the gallery.¹

Each is a printed materialisation of an object that I imagine at the nexus of the facade of a building (each work documents a different moment in transit through Chicago, the titles roughly indicate this) and myself. They are an attempt at visualizing a history of that object that existed for a single instant. The phenomena that surrounds the building and me and all of our relations. The building’s position in the world, my position and velocity, the exact angle I saw and the next, the wind, my breakfast, that music I heard, the tire of my bike on the bridge, that other guy on the path, his relations, the building’s history, my history, our future and past relations and countless infinite other relations complicate this object that contains myself and the building.

To document this phenomenological object I endeavoured to present a photographic index that captured many things happening to a print in a single moment. Working within a limited palate of print and image helped me pare down these countless infinite relations taking place on the streets of Chicago for the purposes of this exercise. The thing you see is in some cases a print in itself and in other cases the matrix of a print (the surface from which a print is made). In some cases they have been rubbed across textured surfaces, crumpled by hand, dipped in ink and graphite, and drawn on before being photographed. Printed marks and indentations on the original are confounded by new additions and by the texture of relief. Crumples merge and fracture and the light and shadow being sucked down into the camera create new marks and lines to form a spontaneous new image of something somewhere between a print in the making and a print in the trash. This thing is similarly distorted and confounded by its relations to its surroundings, to me, to its history and my own.

¹ At this moment of writing, I have only seen a digital image of a photo of the prints of the photos of those things, things that I made in Chicago and sent via email (as photos) to a printer in Canberra, who printed and delivered them on my behalf for the exhibition.

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Cermack and the River, 2013
digital print
200 x 120 cm
MARIAN DREW

Offering, 2010
from the All That Remains series, framed, edition of 10
giclee print on archival paper
55 x 77 cm

Marion Drew is represented by Michael Reid Gallery, Sydney
Internationally acclaimed designer Jon Goulder founded his studio in 1996 after graduating from Canberra School of Art. Jon grew up surrounded by furniture, both in his family factory and at home. In 1992 he completed an apprenticeship in upholstery and furniture making to become a fourth generation craftsman. Since then Jon has worked hard to design a body of work which grounds him as a stand-out Australian designer.

His work has featured in a number of major exhibitions and publications around the world. Jon was the inaugural winner of the Bombay Sapphire Design Discovery Award, the winner of the Hobart Art Prize and People’s Choice Award. Jon’s work is held in permanent collections by many State and National Museums and Art Galleries including the National Gallery of Australia. Working alongside Jon’s design practice is his work with individual designers and organisations, he has been widely acknowledged as having made long lasting contributions to the Australian design industry.

Much of the furniture surrounding Goulder in his youth was antique. He was encouraged to appreciate the various antique styles but always felt that the pieces were too busy and, to his eye, quite grotesque. He describes his clean-lined design sensibility as something of a reaction against this. During his time at Canberra Art School, Goulder was greatly influenced by the late George Ingham, who placed particular emphasis on craft skills within the course.

Jon's designs have held market presence for over fifteen years and are represented in many national and international private and commercial collections. Jon has several international clients who work with him in different capacities including exhibitions, private commissions, one-off installation design, and design for royalty / license based agreements with manufacturers.

Leda seat, 2006
CNC cut birch plywood, aluminium
740 x 1760 x 940 mm

Courtesy of Anibou Showroom
Jon Goulder is represented by Anibou
WALLS is a series of... well walls... An archaeological dig in reverse of a construction site. Rather than being a dig of life past, it is a dig of what is to become. It is a temporal snapshot of a space before it is transformed into the ‘brand new’. The walls show signs of life, the life before the renders and the polish that will cover up the presence of the countless workers that have been there, the conversations, the hot pies eaten, and the many swear words flung...
Weaving is now a signature element in my work variously representing ideas about the interconnected nature of things in the world, or as a sculptural metaphor for the laws of nature and/or physics. I see patterns everywhere, implying the existence of an underlying structure that governs reality—weaving has become a symbol of that order.

In *Rupture* the ubiquitous 44 gallon drum of our Industrial Age has come full circle as it encases a construction of woven pipes. The interaction of these two elements appears to have created enough pressure to cause an explosion.

As our industrialized society applies pressure to the environment, it is easy to imagine, that one day soon something might give.

*Rupture*, 2013
steel drums, plastic pipe
360 x 400 x 60 cm
AMY KERR-MENZ

Katazome is a sophisticated and elegant Japanese form of resist dyeing which is estimated to date back to the 12th century, a history spanning more than 800 years. Amy Kerr-Menz was introduced to this traditional technique while studying at Kyoto Seika University in Japan as an exchange student in 2006/2007. Work is produced by applying a resist rice paste to fabric through a hand-cut paper stencil, before over-dyeing, fixing or steaming the dye and washing off the rice paste to reveal the completed design. Kerr-Menz became passionate about working with this precise art form and, inspired by the history of the technique, continues to work with this process in her current practice.

It has become apparent to Kerr-Menz that katazome is becoming increasingly rare. The skills required to produce this style of hand-dyeing are no longer being transferred and practiced in Japan to the extent that they used to be. By producing work using this technique, Kerr-Menz heightens awareness of this significant traditional process and enlivens it in a contemporary Australian context. It is her hope that she can contribute to increased interest in, and the ongoing preservation of, katazome as an art form.

Hand-cut paper stencils, known as katagami, are an integral component in the katazome process. Kerr-Menz enjoys the challenge of designing and creating patterns, and the concentration and discipline of hand-cutting katagami. For her, the katagami are as much a part of the finished work as the final textile piece.

Influenced by a background in graphic design and memories of time spent in Kyoto, Kerr-Menz's recent patterns explore typography or 'everyday moments' from life in Japan. Typography, in essence the study of letterforms and their visual arrangement, is an interest that Kerr-Menz developed throughout the course of her time at university and one that she continues to investigate in her practice today. Her typographic patterns are created entirely from one character - either a letter from the alphabet or hiragana (the first Japanese alphabet). These patterns are designed to explore the way in which we recognise letters and how our recognition is affected by patterning. The designs featuring snippets of life in Japan capture elements of life in Kyoto, referencing ‘everyday moments’ – from a complex and tangled web of wires on a lamp pole, to the beautiful and ornate patterning on manhole covers along the street.

Kerr-Menz strives to create environmentally friendly, sustainable katazome work with minimal impact on the environment by using natural dyes, natural fixing agents and natural base cloth. This is a direct progression from the fibre reactive chemical dyes and chemical fixing solutions that she was taught to use in the production of katazome work in the past. It is also a stark contrast to the chemical dyes and fixing agents used prevalently in commercial dyeing today.

Hiragana se stencil [top], 2012
katagami
55 x 65 cm

Hiragana se furoshiki (detail) [bottom], 2013
katazome dyed hemp/silk
50 x 50 cm
Sculptor Alex Kosmas completed a Bachelor of Arts at the Canberra School of Arts. His bronze and stainless steel works range from abstraction to surrealistic representations of trees in emptied landscapes. Kosmas was involved in establishing the Meridian Foundry, a casting and metal artist workshop in Melbourne in 1987. He has held solo exhibitions in Melbourne, Sydney and Canberra. He was awarded the National Ceramics award in 1986. He completed a major commission for Crown Casino, Melbourne in 2002. His work is held by the Canberra Museum and Art Gallery and the University of Canberra.

Echoes (installation view), 2013
rusted steel
30 x 150 x 150 cm

Alex Kosmas is represented by Australian Galleries
I’m attracted to hidden things: not just things that are well hidden, but things that are more subtly obscured, disguised in plain sight. I like to glean from my everyday observations, taking time to notice the details that prove themselves to be humorous, sly, tricksy and uplifting. The choice of subject can range from a combination of colour, to a chance composition, to an interruption in the normal order of things. I’m taking time to paint moments and places that deserve more than a cursory glance, more than passing attention.

Things are not always what they seem to be. Through simple quirks of colour and composition, everyday scenes of people and places can reveal themselves as dreamlike memories, not quite recognisable but familiar enough that they hover on the edge of being a remembered place and something dredged up from the imagination. Glowing colours saturate the images, distorting a sense of time and place, enticing and beguiling the viewer into a place that they recognise and remember as their own.

*Rodin corridor*, 2013
oil on canvas
50.5 x 40.5 cm

Waratah Lahy is represented by Brenda May Gallery, Sydney
Some of my most salient impressions of Canberra are derived from the quality of the air and the amazing clarity of the sky. There’s something about the crisp blue of the sky in Canberra that just doesn’t seem to be equaled anywhere else. During my time spent in Canberra, its vast skies were always something that inspired in me an overwhelming sense of freedom, despite my simultaneous feelings of landlocked entrapment.

With the Canberra sky in mind, the ring series made for *but mostly air* explores the theme of flight using bird flight as a universal metaphor for freedom. Each ring features an expression of flight on its interior surface, extending the concept of concealment and introversion that continues to permeate my recent work. The rings are displayed on a panel that incorporates LEDs, which have been programmed to emulate the changing colours of the Canberra sky. The illuminated installation of these rings is integral to my design concept and contributes to conveying a heightened sense of curiosity by provoking within the audience a desire for closer inspection and lingering contemplation.
For some reason, I am under the impression that a graduate of the ANU School of Art Gold and Silversmithing Workshop is expected to pursue a practice in making jewellery and/or functional objects. In this regard, my practice over the last few years has fallen short. Instead my work has taken the form of paper sculptures, prints, drawings and some animation. Despite the lack of gold or silver (or any metal for that matter), skills that I acquired during my time in the Gold and Silversmithing Workshop are still apparent in my work. My approach to making art is still the same – thorough and precise with extra attention to detail and execution.

Follow the dotted line (detail), 2012
pen on paper
130 x 130 cm
The design turns the classic industrial lampshade into a playful, dynamic lighting feature – encasing it in a geometric timber frame. The unique icosahedron frame allows the light to be positioned on one of 20 bases, providing versatile light play in any room. The product’s name rises from the warehouse in which the original shade was found – Block 2.

The frame is a combination of ash timber struts, held together with colour-matched custom aluminium brackets and Chicago screws. The shades are spun in aluminium to replicate the found original and are available in 5 colours: black, white, red, blue and green. Neither a pendant, nor conventional floor lamp, Block 2 can be stacked or arranged in countless ways to suit any space.
This is my sixth weed work. First were the two collaborative chalk drawing projects of *The Immigrant’s Garden*, then the solo *Almost cosmopolitan; Weeds of the Wasteplaces; Weeds of the City*; and now *Immigrant Songs*. The projects involved outdoor chalk drawings, paintings on paper, on Belgian beer coasters and now on vinyl 45 inch records.

Weeds are fragile and tenacious, beautiful and wild. Herbalist and homeopath Dorothy Hall described weeds, many of which are valuable healing plants, as survivors. They have long pedigrees, they are global citizens, they wave at you like friends when you land in a new country.

*The Immigrant Songs* images are drawn from the botanical drawings in a book called *The Naturalised Flora of South Australia* by John McConnell Black, published in Adelaide in 1909. Black was the uncle of Dorrit Black, the famous modernist artist who painted in Adelaide and Sydney in the 1930s and 40s. *The Naturalised Flora of South Australia* is a “descriptive and illustrated handbook of the alien plants naturalized in South Australia and propagating themselves spontaneously”. Naturalisation is the name of the ceremony that turns immigrants and refugees into Australians.

This work conflates the journeys of plants and people around the globe. It is about migration, survival, words and naming, borders and healing. Thinking globally and acting locally we get a perception of ourselves as citizens of the world as well as treasuring our local knowledge. This inventory of what can grow on the borders of organised suburbia, or indeed escapes it, explores the fragility and tenacity of what can survive on the edge of mainstream society. Even as the edges of our streets are poisoned so that weeds will not suggest a lack of control so rare plants are found on the verges of roads, escapees from homogeneity.

*Immigrant songs* (detail), 2013  
Series of 206 (in progress)  
acrylic on vinyl records  
205 x 415 cm
This body of work explores recollections and ongoing activities that for me are inextricably linked to Canberra. It is a nostalgic exploration of growing up in and around the Canberra area; of outside and inside, the garden, the home – the city. The shelf and chair offer an immediate connection to home. The shelf is where we place objects and images linked to memory. The implements connect to the garden, the paddock - the seasons. The fence post and gate echo spaces beyond the city limits.

My memories of growing up in Canberra are a childhood of wide exploration of the hills and rivers that surround the city, of a productive Canberra garden and family traditions passed down through generations.

Soft boundaries between city, nature parks and paddocks offer a unique richness of surroundings. Subtle elements within and between the four recognised seasons each year create a city and surrounding landscape of remarkable colour, aroma, birdsong and texture. This has offered me an ongoing source of inspiration for my work.

Glass as a material has the ability to hold and express creative energy as a contained reality and is employed in this way. These works and their arrangement aim to produce an experience that extends beyond the tangible.

This exhibition reflects on what I keep embedded under my skin as an embodied energy residing there for future recall.

*Ripe Apricot- abundance, 2013*  
kiln-formed glass, found object and shelf  
33 x 33 x 27cm

Kirstie Rea is represented by Bilk Gallery
I have always focused my artwork on the ageing process. This was due to two things, I was in my sixties when I started Art School, and was well aware of the difference in my age but blended in well with the other students, and secondly, I loved to see how far I could push the limits with a piece of material whatever its origin.

I have followed this throughout my art career, blending the two together, the ageing body and the deteriorated material, the body showing how time and environment and perhaps disease have affected it. And yet an old person has a beauty which shines through all this—and that is a will which everyone has -being the will to live.

As with my artwork, the fabric and material that I have chosen to manipulate into a state of deterioration, have resisted by giving the artwork an individual beauty all of its own.
My paintings often involve expanding the limits of painting beyond its boundaries into the realm of architecture. The paintings are created in response to their three-dimensional settings and appear to occupy space in a sculptural way, relating to the viewer on a one-to-one scale.

Conversely, I approach my sculptures as though they are paintings. To me they are the three-dimensional manifestation of painterly forms, and I create them as much as possible with painterly mediums through painterly actions: pouring, flowing, stretching and blowing breath.

Whether working in 2D or 3D, I often don’t know how the material will act and this is precisely the point. I want the fluid material to be free, to be itself, because this is when it is most beautiful and alive.

For me the aim is to create a visceral experience for the viewer and to make visible through colour, form and movement of paint otherwise-intangible forces of the psyche: emotions like joy and fear, dream states, the experience of time... That is, rather than to paint “a picture”, I evoke a mood and I invite the viewer inside. My work communicates with the complex, primal part of the consciousness that experiences life with innocent confusion.
In 2009 I was asked by Bellevue Arts Museum curator, Stefano Catalani, to make a site specific installation for the Klorfine Family Gallery, at BAM. A year and half later, the show finally opened the end of October, 2010 and ran through April 3rd, 2011. My first museum exhibition and large-scale project, ‘Into The Surface’ stands as high-light of my career.

‘Into The Surface’ is a mural style glass engraving that spans 14’ in width and varies from 3’ to 4.5’ in height, comprised of 105, 12” x 6” glass panels. Installed on an armature, inspired by billboards and made of wood and steel, it stands over 7’.

The engraving illustrates a fractured urban landscape compiled of people and places that I have photographed and interacted with. Using a combination of photographs, I have captured my impressions of what I feel is the presence of the city (Seattle) and people who fill it. Seven figures occupy the scene representing the individual in an overflowing urban environment. Layers of reflected imagery imply both a literal and metaphorical link between person and place. The subjects’ surroundings are reflected on them and them on their surroundings. The complex imagery challenges the viewer to look closer and think deeper into the surface of their initial perceptions.
At the root of my art practice are the seemingly ordinary things of a sense of location, the phenomena of seasonal changes and management of environments. Central to this are the concepts of impermanence and inter-connection as I explore relationships between land use, land types and the affect on and by stakeholders within fragile and threatened environments. My work explores an awareness of self in place and is positioned in the broad parameters of Arte Povera and environmental art.

Ascension, first exhibited in the mid 90’s aims to capture a fragment of the elemental and temporal understanding of being in place. Wisps of smoke from a spent fire or a lone summer cloud offering no promise of rain come to mind. It speaks of the fragile nature of spirit, both human and of the land.

On Dusk, 2013, explores the nature of place with particular focus on Edward Relph’s idea of the existential insider. Drawing reference from still afternoons near dry creek beds, it is about being comfortable in places; inhabiting them as someone who belongs. The viewer is invited to find their own place within the work through the experience of viewing.

Ascension, 1994
wooden stakes, smoke
250 x 200 x 25 cm
Photography David Paterson

Courtesy of Beaver Galleries
The history of technology, mechanical devices, industrial production and the built environment continually inspire Tilden’s jewellery. Her innovative approach to glass as a material for jewellery and focus on repeating elements draw on observations of the everyday and the impact of technology on contemporary life.

Tilden references the visual language of the machine made to examine the value of handmade objects in a world full of mass production.

The connection between the maker and the wearer is a highly valued aspect of making jewellery for Tilden. Her work explores the social and cultural context of jewellery, and its ongoing life as personal adornment.

Tilden’s necklaces demonstrate an understanding of the machine made world of mechanisms, chains and linking systems. Her handmade chains discuss the potential of the chain as a mechanism for understanding ourselves.
Imagine there’s no forest.
Imagine there’re no trees.
Imagine no trees breathing.
Imagine all the people speaking of the soul of the tree.

A multimedia work inspired by micro images of stomata from the leaves of trees near the Blue Mountains National Park, NSW, acquired using electron microscopic technology from the Australian Microscopy & Microanalysis Research Facility, the University of Sydney. The work reveals the hidden process of photosynthesis and respiration of plant life to the naked human eye, asking us to once again begin a lost conversation with trees as living and breathing spirit.
ABOUT THE SCHOOL

The School of Art has a reputation as one of Australia’s premier visual art and design teaching institutions. This reputation has been developed and maintained through a hands-on teaching program that emphasises excellence in studio practice in combination with a critically informed approach to the field of art and design. The School has an excellent success rate in graduating highly skilled professionals who make a significant contribution as exhibiting artists, curators, writers, scholars and arts administrators. Graduates have achieved national and international recognition and are successful in gaining competitive scholarships and awards.

Undergraduate, combined 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.

Programs are enhanced by the School’s proximity to national cultural institutions, and a strong network of local and regional arts organisations. Close by are the National Gallery of Australia, the National Film and Sound Archives, the National Library of Australia, the National Museum of Australia, the National Portrait Gallery, Canberra Museum and Art Gallery and the Drill Hall Gallery; in addition the School has close bonds to Canberra’s well established not for profit art and community organisations.

A special feature of the School of Art is the International Student Exchange Program. Through this program students in their second semester of second year or first semester of third year have the opportunity to study at university schools of art and design in Asia, Europe and North America.

CONTACT INFORMATION

GENERAL ENQUIRIES
T +61 2 6125 2898

SCHOOL OF ART OFFICE
T +61 2 6125 5810
E enquiries.arts@anu.edu.au
W http://soa.anu.edu.au

COURSE INFORMATION
W http://info.anu.edu.au/studyat

ADDRESS
School of Art
ANU College of Arts & Social Sciences
Bldg 105, Childers St
The Australian National University
Canberra, ACT, 0200, Australia
CREDITS

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