This exhibition presents recent work produced by staff employed in every Workshop at the School of Art. The Workshops define our practice based disciplines, are central to the educational programs, and form the major focus for students’ graduate and undergraduate degrees. Each student chooses a major course of study in one of our nine Workshops – Ceramics, Furniture, Glass, Gold and Silversmithing, Painting, Photography and Media Arts, Printmedia and Drawing, Sculpture, and Textiles. Students also choose to specialise in either Visual Arts or Design.

For *art work* each Head of Workshop was invited to nominate two or three of their staff to submit work for the exhibition. *art work* highlights the diversity and vibrancy of arts practice by staff at the School of Art: Heads of Workshop, lecturers, technical officers and sessional staff.

The School of Art prides itself on the excellence of its staff. Staff are not only teachers and researchers, they are also artists with thriving careers in the fields of the visual arts, craft and design. Their work is regularly exhibited in various local, national and international venues, in one person and group shows. In addition, members of staff receive major commissions, from government agencies and other organisations, and are very active in the area of public art. *art work* is a testimony to their great talents.

**Gordon Bull**
Head of School
Helen Aitken-Kuhnen

*My Mothers Pearls, necklace*, 2009
cast glass, silver 925
22 cm across

Artwork courtesy of Workshop Bilk, Queanbeyan
Helen Aitken Kuhnen is represented by Sabbia Gallery, Sydney.
Elisa Crossing

*Installation i - iv, 2009,*
oil on canvas
25 x 35 cm

Empty spaces full of potential, questions left unanswered, options to be decided.
Memory, identity and belonging are important themes that have underpinned my work over the years.

While I started by exploring vignettes of personal narrative and childhood, I was always interested in the unreliable character of recollections and in how this unreliability interacts with the complex expectations linked to being born female. My “nomadic” life-style led me to consider notions of home, family and place as changeable and unfixed, like memory. As I sometimes longed for these notions to “settle”, I started to look not at places themselves but at the very idea of belonging to places. How do we interact, how do we touch, hold and feel, how do we belong?

In a recent body of work, **Touch**, I used abstracted forms drawn from the human body to talk about the space held within and the importance of the skin as an envelope but also a mediator between us and the world.

Space between people and notions of belonging are also important in the wall works from the Q-tip series. ‘**Snug**’, ‘**Butt to butt**’ and ‘**Trio**’ explore the tensions created by the forms in space. The stylised shapes directly reference a mundane object which is intimate yet anonymous, the cotton bud. These pieces are for me metaphors, studies on relationships.

The works in the **Cloud** series are multiple iterations of a single desire: wanting to grasp the fugitive cloud, wanting to stop the dissolution of a vision, wanting to hold a moment.

When I consider my relationship to the medium of glass, specifically blown glass, I am strongly aware of my physical connection to my work. As our society is dissociating from physical activity, the relevance of the hand and the ‘hand-made’ is in question. In the way we make and acquire things, grow foods, communicate, build relationships, etc, the skills that used to be vital are increasingly becoming obsolete. The hand, whether it makes, grows or provides, is often so far removed that many ‘forget’ its existence.

I strive to celebrate my relationship to the medium, and therefore my relationship to a history of skills and knowledge, by infusing my work with reverence for the history of blown glass through a rigorous technical approach. Similarly, it is essential to me to address the relevance of my practice in a time when consumption and environmental considerations drive me to carefully consider my role as a maker and the content in my work.
Mel Douglas

Two states #2, 2008
blown, coldworked and engraved
45 x 40 x 40 cm

Mel Douglas is represented by Beaver Galleries, Canberra
Paul Hay

Unprepared, 2008
wood, feathers
167 x 180 x 143 cm

Unprepared is part of a new direction that is part of an old direction.

In 1992, I was part of ‘Returning the Compliment’, a sound work that was a tribute to John Cage. Performers from across Australia in six ABC studios produced a live broadcast lasting three hours. In the Perth ABC studio six people each paid a personal tribute to Cage. One man slowly pulverised a piano with a sledgehammer while two others played different, but simultaneous, Cage pieces on a flute and piano. An Irishman raucously read Beckett, a walker with a microphone on her shoe was searching Perth for mushrooms and I counted repeatedly to seventy nine.

Two years ago, I acquired a piano case and for a year it remained in my studio like a large black animal. After long periods of staring at its exterior, I recalled the Cage tribute and climbed inside the cavity. In the silence of the chamber I considered two options to activate the object. One was to introduce a swarm of bees into the empty space and the other to fill it with mussel shells. I rejected both in favour of something more deadly.

Removing the gleaming, carbonised skin revealed the sweat and pencil marks of Steinway workers. The arrows and the flight path came from a dream.

Now flayed, the raw structure is naked and vulnerable and, while the front leg has collapsed, the remaining legs indicate life. Who are the archers and is this object the dying beast? I have no idea but I think if Cage was here he might ask, ‘What is the sound of many arrows falling?’
Signs of Life

My abiding attachment to ‘street photography’, photographing what I see, is one aspect of my practice. A photograph is invested with temporality but in my photographs the subject matter also states the sense of time. I’m concerned with communicating the experience of ‘being there’, the feeling I have out there in undefined space, with air movement you can feel and weather you can see approaching.

I photograph transitory phenomena, ephemeral occurrences of questionable sustainability, phenomenon that pass - such as snow, water, darkness, light. Observing the surprising co-existence of the natural and manufactured, I witness what I notice. As well as showing the viewer something that exists, tugging at your sleeve, ‘Look’, I recognise the looking (more than the showing) substantiates my existence, my time here and at this moment in time.

In a landscape context I’m drawn to the human interventions, large and small, that jar or contribute to the appearance or experience of the land and our environment. These markers oddly and poignantly reveal nature’s continuity against our own short stay in the world. These human signs also tell me others have experienced the landscape, in one-way or another. The act of seeing ephemeral phenomenon makes me feel alive - it is affective.

Even when the interruptions are major and a wholesale use of nature (think turning national park creeks into ice crystals) I find some unexpected visual and experiential consequences. I observe these human intrusions, my own included, noting these in my photographs. If you wanted to summarise- nature bumps up against culture, only in my photographs, perhaps over optimistically, neither looks to be the loser.

Denise Ferris
Berridale, NSW 2628
July 2009
These two books are fine press books produced as editions. They have been designed, printed and bound by hand using traditional letterpress and bookbinding methods over a course of three years, and their production costs were offset by a grant from the ACT Government. They were conceived as companion volumes to reflect the enduring friendship of the two authors, but also as independent books, with very different production methods and materials. I aim to produce more books and other printed matter that collaborate with (predominantly Australian) writers and artists. For more information see [http://www.ampersandduck.com](http://www.ampersandduck.com).
Photography and video images are now amongst the most widely read of media and the camera has become an integral part of contemporary life. The images presented through the medium of photography and video are conceptional, multi-layered introductions to a wider world of ideas. I am interested in using video objects to explore perception and the relationship between images and ideas.

By combining the formal, technical and aesthetic aspects of photography and video I aim to create an experience that is not about narrative, place or subject but rather an attempt give rise to a random sense of the coming and going of time and life.

As a result the process becomes less about individual images and more an overall exploration of the processes of perception and the relationships between idea and image. Creating works that allow the viewer to inject their own sense of life experience.

I have an enduring interest in capturing ordinary everyday moments through photography and video. I am interested in creating works that explore perception and awareness and lead the viewer to question their own perception and judgement. I am endeavoring to capture and realize those ordinary and familiar moments, which largely seem under-experienced and under-valued. I feel that these unnoticed moments are where our life experience occurs and it is in these moments the richness of life can be found.
David Jensz

*Cycle* (maquette), 2008
rubber tubes, steel, compressed air
29 x 20 x 103 cm

*Continuum*, 2003-9
pipe
dimensions infinite

David Jensz is represented by Helen Maxwell, Canberra
Peter Jordan

Datura, 2009
watercolour, gum arabic on paper
77 x 112 cm

Datura (detail), 2009
Amy Kerr

zugara brooch (1-4), 2009, sterling silver & laser cut acrylic dimensions variable

moyou satchel (1-3), 2009 linen, cotton, thread, approximately 21 x 25 x 1.5 cm (excluding strap)

moyou cup (1-8), 2009 ceramic with silk-screened decal approximately 8 x 8.5 x 8.5 cm

moyou canvas (1-6), 2008 moyou textiles, canvas, wooden frame, felt, paper approx. 10 x 10 x 4 cm

Zugara Collective is a collaborative project between textile designer Amy Kerr and gold & silversmith Emma Kidson, the moyou ceramic range is designed by textile designer Amy Kerr and produced with the assistance of ceramicist Chris Harford.
‘Typography as pattern’ is an interest that Amy developed throughout the course of her time at university, and is the concept behind her work. Her interest in branding and identity led her to a love of patterns and patterning, and from a graphic design background into textile design. Since her graphic design days she has nurtured a love of typography, in essence the study of letterforms and their visual arrangement. This background and passion, in combination with her love for Japan and the time that she has spent sojourning there, continues to influence and inform her design practice.

Amy’s business, Moyou, encompasses the unique and ever-expanding fabric, homeware, accessory, toy and jewellery range that she creates. Moyou is a wonderful Australian/Asian hybrid: a unique blend of Australian design and Japanese aesthetic. Her meticulous textile designs explore geometric patterning, the way that we recognise letters and how our recognition is affected by patterning. In Amy’s initial pattern series, each pattern is made purely from one character but is multi-layered, with depth and complexity, and embodies the idea of layers of meaning.

Through the Zugara brooch range and the Moyou ceramic range, Amy’s designs take on a new form. The Zugara brooch range is a collaborative project between textile designer Amy Kerr and gold and silversmith Emma Kidson—showcasing the design and skill of both artists, whilst the Moyou ceramic range is designed by Amy and produced with the invaluable assistance of ceramicist Chris Harford.
The story of non-indigenous settlement in Australia is shaped by two centuries of global emigration, positioning Australia as the port of arrival for thousands of people firstly from Britain, then China, Europe, Asia, Africa, the Middle East and many other parts of the world. These people bring with them memories of their place of departure and their diverse cultural backgrounds. In the 19th and 20th centuries, four million people left Scotland; 24% in the 19th century came south, dispersing their names, cultural heritage and skills throughout Australia and New Zealand.

The story of Scottish emigration is particularly relevant to Canberra. Of the 132 named suburbs in the Canberra-Queanbeyan area, 20% appear to be uniquely Scottish, reflecting the early settlement of the area by Scottish families, and the important role of their descendents in Australian culture, government and society. In the present day, the Scottish Diaspora is actively represented in Canberra, with a diverse range of social groups and clubs commemorating this vital aspect of Canberra's history and heritage. There is even a suggestion that Canberra was nearly named after Andrew Fisher, Australia’s Scottish-born Prime Minister at the time of the construction of the federal capital.

The ‘in-between-ness’ of the migratory experience, while not unique to Australia, contributes to its history of visual duality; the picturesque paintings of Australia’s early settlement, such as John Glover’s landscapes in the National Gallery, are testament to this. In more recent times, it is the Asian/Australian artists who have ushered in the artwork of the Diaspora and cultural negotiation. Yet, as if such focus on East/West relationships has brought awareness to the compass points, the needle now seems to be swinging to North/South. Within this ‘Third Space’ movement in Australia, however, there seem to have been few Anglo-Celtic or Northern European visual culture contributions, and even fewer which directly reference any form of textiles.

Valerie Kirk, respected contemporary textile artist, is a Scottish-born emigrant to Australia whose migratory experience provides an essential focus for the work. Kirk, a resident of Canberra, and the Head of the Textiles studio at ANU, is a consummate tapestry weaver. She traces memories, complexities, losses, adaptive challenges and rewards inherent in migration and the construction of self-identity. The journey of acculturation into Australian society creatively addressing the hybrid state, a double vision looking forward and looking back is explored in woven tapestry, digital prints and drawings on slate.
Johannes Kuhnen

Vessel, 2009  
anodised aluminium, titanium stainless steel  
62 x 45 x 9.5 cm

Artwork courtesy of Workshop Bilk, Queanbeyan  
Johannes Kuhnen is represented by Galerie RA, Amsterdam, Holland
Cinnamon Lee

Transform Armrings 1 - 4, 2009
ABS plastic, automotive paint
100 mm diameter each

Cinnamon Lee is represented by Workshop Bilk, Queanbeyan, and Metalab Gallery, Sydney.

This series demonstrates an embrace of technology in order to explore new avenues for making and extends my investigation into the potential of computer aided design and manufacturing within the realm of contemporary jewellery. The Transform Armrings continue to extend my research into the ability of CAD software to generate complex geometric forms that would be very difficult to produce using traditional means. The uniform progression, or transformation, from square to round sections, evenly tapering as they follow various trajectories around the wrist-sized rings, forms the simple basis for this ongoing exploration into the role of digital technologies in craft practice. Hand finishing the raw ABS plastic and painting it black adds a level of ambiguity to the objects in terms of materiality, which is intentional in the hope of raising doubts about their exact origins. In contrast to this however, the lollie-red version offers assistance in revealing the nature of their occurrence, as its sugary layers are more easily visible and therefore decipherable.
In exploring the medium of 3D digital animation as a vehicle for retooling the print media political cartoon to a new media context, this body of work exploits the popularity of Youtube as a media platform for delivering digitally animated political satire to an audience.

Presenting the works in a gallery space exactly as they appear on online is a playful statement that seeks to acknowledge the two traditions in which political cartooning is situated, and the two cultural locations that political cartoons occupy.

The animations, produced between 2007-09, have all been posted on the artist’s youtube site, and many have also been published in a variety of other online contexts: ABC’s Unleashed, News Limited’s The Punch, ABC’s QANDA, Crikey, National Library of Australia’s Pandora web archive, and Melbourne’s Digital Fringe Festival.

This body of work was produced within the framework of a Master of Philosophy (Visual Arts) program at the ANU School of Art.

Please subscribe to:
www.youtube.com/poltoons
Peter Maloney

*Ashes, 2008*
acrylic/canvas
110 x 90 cm

*Wreckage, 2008*
acrylic/canvas
122 x 86 cm

*Meckering, 2009*
acrylic/canvas
155 x 124 cm

Peter Maloney is represented solely by Utopia Art Sydney

I have been painting and exhibiting for 20 to 30 years and making and using photographs for about 15. I recently contributed a painting for the cover of a new book; “The Road To Interzone–Reading William S. Burroughs Reading” by Michael Stevens.

When I image/googled “Meckering” together with my name I shouldn’t have been surprised by the results because most of the page showed images from my blog. Those images tell some of my story:

*A drawing of singer 1970s Australian singer Wendy Saddington.

*A photograph of a man (Keith) howling, half out of a sequinned dress. He’s in tears and a string of pearls.

**“Meckering” the painting pictured in this publication is from my May 2009 exhibition “Bodies in Trouble” at Canberra Contemporary Art Space. That show positioned large black and white abstract paintings with digital prints of visually abused photographic male nudes.

*One of the above-mentioned digital prints titled “Antibodies”.

*A Ray Johnson collage. Johnson who invented mail art famously remained an art world outsider all his life.


*A couple of images of more prints from Bodies in Trouble: “Merry Xmas Jingle Bells” (from a Buffy Sainte-Marie song) and “The Diamond Library”.

*A photomontage of images taken from a grave on North Stradbroke Island overlaid with some lines from Leonard Cohen’s 1966 book “Beautiful Losers”.

*A photograph of a possum peeking at me through the ceiling of one of my former studios.

*A photomontage of a nude female and male overlaid with some lines from Henri Michaux: “life is short my little lambs, but it’s still much too long my little lambs…”

*Meckering, 2009*
*A photomontage overlaid with explanatory text from a Boy Scout instructors’ manual: “boys have a thousand muscles to wriggle with and only a dozen to sit still with”
*A photomontage featuring 2 copies of the same LP by Wendy Saddington and Copperwine*
*A photomontage that positions a photo of a stained carpet with an image of me and Lindy Lee following a séance. The text is from a Paul Celan poem.
*A photomontage with an image of an artificial rose from a grave and an almost invisible portrait of my friend Jeffery months before he died from AIDS in Vancouver.
*A photomontage including an image of Throbbing Gristle performing in London 1978.
*Another harrowing image of Keith feeling rightfully sorry for himself.
*A photomontage with a bride, a baby, a nurse and a naked man. I put this together from found photos and my own studio mages in the Australia Council NYC Green St Studio 2002.
*A painting on paper made in Canberra.
Roy Marchant

Workplace Inspection (WI), 2009
aluminium, laminate, wood
approx 100 x 400 cm

Temporary Removal Notice (TRN), 2009
found material, photographic transfer on chipboard,
79 x 53 cm

Systems of Display-Storage continue to evolve as practical strategies for institutions to deliver cultural material. Such hybrid arenas establish the possibility of them functioning as an interpretive counter measure to established transfers of visual material. The works included in this exhibition propose degrees of negotiation within such archival systems. The titles refer to work procedures connected to institutional display; Temporary removal notice (TRN) and Workplace Inspection (WI).
Gail Nichols

Shouldered Jar, 2009
soda vapour glaze stoneware
29 x 38 x 38 cm

Gail Nichols is represented by Sabbia Gallery, Sydney

I make generously rounded, eccentric vessels, thrown and manipulated, with lush dimpled surfaces inviting tactile as well as visual responses. The surfaces on these vessels have evolved through years of technical research with soda glazing—development of materials and processes, and investigation of glaze microstructure. The research was done to satisfy a curiosity that was largely aesthetic; a desire to work directly with clay and fire, and to achieve close integration of form and surface. The subtle interplay of technique, materials and aesthetics is an essential part of my art practice. Arriving at an acceptable balance between knowledge, intuition and uncertainty is a continuing challenge.

Research into the atmospheric dynamics of the soda vapour glazing process led to completion of a PhD at Monash University in 2002. My method of vaporising a solid plaster-like soda mixture in the kiln’s firebox eliminates the need for spray apparatus, and encourages directional effects as the soda vapour moves with the flame, leaving its marks on clay surfaces. Exterior surfaces are not glazed or slipped prior to firing. Glaze is created during the firing, through interaction of flame and soda vapour with exposed clay surfaces. I have developed special high alumina clay bodies which allow active engagement of clay and soda vapour and promote the development of a unique icy matt glaze. Use of high alumina bodies has led me away from the thin glaze effects commonly found in soda glaze work, toward another aesthetic in which a rich flowing glaze interacts with and softens the form. The opaque crystalline whiteness creates a visual impression of snow and ice moving glacially over the surface. A wide palette of colours—red, yellow, blue-green, mauve, grey and black—is achieved through control of atmosphere during firing and cooling, responding to form and flame movements.

I am intrigued by the sculptural contrast between closed and open forms, and firing effects on exposed and shadowed clay surfaces. I enjoy playing with impressions of volume and movement. Some forms are seemingly stretched from the inside out and blown up like a balloon; others appear to dance in slow graceful curves or lively waves. For the past seven years I have lived and worked at the foot of Mt. Budawang near Braidwood NSW. Moving from a Sydney urban environment to a 120 acre rural property highlighted my sense of space, and consequently, of form. It is not surprising that the gently curved yet rugged terrain of the Budawang range is reflected in the forms and surfaces of my work. My aim as an artist is simply to create beautiful objects: not just pretty things to look at, but a powerful beauty that quietly overwhelms, revealing something beyond the ordinary.
Phoebe Porter

Transit necklace – yellow line, 2009
aluminium, titanium
280 x 150 x 8 mm

Transit earrings, 2009
aluminium, titanium, 925 silver
100 x 16 x 8 mm

Phoebe Porter is represented by e.g.etal, Melbourne and CoTA, Sydney

Porter’s Location Devices offer a metaphysics of transit. To devise, she notes, means both to plan or design and to dream or imagine. All are equally pertinent to making a new city one’s home. What but dreams prompt such moves? Harry Beck’s famous London Underground map of 1933, from which her objects take their cue, came eventually to organise the very city it mapped. It shaped the way people experienced the city. Porter builds on this personalisation:

“I decided to use schematic maps as a metaphor for networks, direction and belonging – for developing a personal route through life.”

The linear elements – Transit – take us from one place to another. In Porter’s neck pieces, these can be personalised by connecting them in a variety of ways. In a similar fashion, our lines of transit are determined by ever changing things such as favourite places, commitments, habit and efficiency of movement…

An excerpt from “4 ways to go from A to B” catalogue essay by Merryn Gates. www.merryngates.com
Pool

This series of woodcuts emerged out of a collection of drawings undertaken at the local swimming pool and at various beaches over the summer of 2007. As a familiar part of suburban life over the course of summer both the pool and the beach are great ‘levellers’, all sections of the community and all stages of life held and suspended in this common element of water. Both contexts also frame and define the figure in particular ways - both familiar and particular yet also hinting at broader states of being. The various positions of floating, swimming, frolicking, flailing and diving all distinctive yet transient moments in themselves also seemed to evoke more enduring conditions of release, elation as well as vulnerability and uncertainty.
I work with fine metals and ABS plastic with a current focus on developing decorative light objects. These objects combine a variety of materials and processes and are one-off finished objects or prototypes to be produced in small scale manufacture.

After completing a degree in silversmithing as a Meisterschueler at the Academy of Fine Art in Nuernberg, Germany, I completed a Graduate Diploma at the ANU School of Art in Canberra, Australia.

Working as a contemporary craft practitioner I show my work at national and international exhibitions.

In 1994, I was part of the team that established the Computer Art Studio at the ANU School of Art, introducing digital technologies to students and staff.

Since 1994 new technologies play an ever increasing part in my working practice. The skilful manipulation of tools and process – the basis of making – is equally important for digital work and require an experienced hand. Augmenting and expanding all aspects from the sketching to the making, digital technologies play a role in it. Using the old together with the new calls for new design solutions and informs the resulting objects. Traditional silversmithing techniques interact with rapid prototyping parts and the virtual 3d space of the CAD program feels like an extension to my workshop.

As much as the mind links an idea with a design solution, the hand connects design to the making process. Making becomes the extension of design and forms the essence of craft. The pleasure is in the making wherever and however it happens.
Jennifer Robertson

Black and white series, no. 3, 2009
woven silk and wool
30 x 168 cm
Image: David Robertson

Jennifer Robertson is represented by Beaver Galleries, Canberra

Jennifer Robertson is a highly regarded international textile artist who designs and creates woven textiles for the human form and interiors and maintains a regular exhibition programme. UK born Robertson studied at West Surrey College of Art and Design and the Royal College of Art, London before moving to Fremantle, Western Australia in 1986 and Canberra from 1997. She lectures in Textiles at the Australian National University and works from her home based studio. Robertson specializes in balancing complex artistic and technical skills and works reference the best of historical and contemporary textiles. She investigates a visual thematic language between landscape/natural environment, the sensory and evocative qualities of fibers and human form/interior space, exploring a poetic space between the conventions of Jacquard and multi-shaft weaving.

Recently, Robertson was a speaker and exhibitor in “Inspired Design, Entrepreneurial Jacquard Textiles” at the Center for Craft, Creativity and Design, NC, USA. Her work is held in many public and private collections and is represented in Canberra by Beaver Galleries and Craft ACT.
Simon Scheuerle

_Comfort Failed, 2009_
mixed media sculpture
130 x 100 x 200 cm

‘Television is the force of no-history, and it holds the archives of the history of no-history. Television is a mystery. Certain of its properties are known, though. It has a scale. The scale does not vary. The trivial is raised up to the place where this scale has its home; the powerful is lowered there. In the place where this scale has its home, childish agreements can be arrived at and enforced effectively—childish agreements, and agreements wearing the mask of childhood.’

Trow, George W.S,
_Within the Context of No Context_, p 45,
Atlantic Monthly Press, 1997

_Comfort Failed, 2009_
Joanne Searle

*first light soundscapes*, 2009
porcelain, glaze, decal
6 pieces 22 x 14 x 0.5 cm each
“Fine art is that in which the hand, the head and the heart of man go together.” John Ruskin

I believe our integrity is mirrored by the integrity we invest in each piece we make. Every part of the process is as important as the finished product so that the process of making becomes a meditation where one invests fully in the present moment. This is where the heart truly expresses itself.

In our modern world the loss of large growth forests has created a challenge for the craft of fine woodworking. Timber is now a commodity that must be used wisely and with reserve. These work stools, designed as teaching pieces therefore only utilise sustainable plantation grown timber.

Demonstrating to students the philosophical tension that exist for us as designers of timber furniture as well as being a medium for modelling functionality and acquiring practical woodworking skills.

The tension in the stools is accentuated by the arched feet ready to spring into a dance. The laminated plywood seat floats in isolation from the frame with two pieces of polished glass.

Greg St John is a designer maker of fine furniture. He has been with the Wood/furniture workshop since 1995 and has been teaching since 1998. He has won prizes at several exhibitions during this period. Greg has also completed numerous major commissions including the Cabinet of Curiosities now held in the Natural History Museum in London. His most recent commission was sanctuary furniture for a large church in Sydney, which explored the theme of floating and suspended surfaces.
Nick Stranks

Light Reading, 2009
aluminium, timber desk
dimensions variable
In 2006 Annie liaised with Lia Pielli of Designer Rugs in Sydney to manufacture a tufted wool rug of her design. It was an exciting and interesting opportunity, which challenged and extended her existing skills in designing for fabric into the broad area of design for other surfaces.

Annie continually moves between many different ways of working—painting, drawing, screen printing, scanning and computer manipulation of her imagery.

However, despite extensive use of photographic and digital techniques, she says, “I still keep coming back to something more personal, more physical, like the handprint.” It was important to her that the size of the small motif in the rug is the size of her handprint.
At first glance these pictures read as a fairly low res trompe l’oeil (which involves a rather long slow process of observational painting). But in scanning their surfaces, they seem to become something more ambiguous and harder to be sure about—simultaneously a picture of nothing and yet evocative of something other than a sheet of crumpled paper.

Fig. 1 (castle) came late in the series when I consciously considered the painting’s subject to be the act of translating the observation of the play of light across the paper’s topography into a series of physical marks on the canvas. The image of crumpled paper which results emerges as a side effect of that process.

The palette for the flat grounds I borrow from pictures that interest me. Lately I have been particularly fascinated by El Greco’s handling of colour.

I think these are probably simultaneously the simplest and the most demanding paintings I have made.
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 a range of postgraduate programs 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. Close by are the National Gallery of Australia, the National Film and Sound Archive, the National Library of Australia, the National Museum of Australia, the National Portrait Gallery, the Canberra Museum and Art Gallery and the Drill Hall Gallery. 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. Two travelling scholarships are awarded each year to assist successful students with travel costs.

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cover image
Cinamon Lee
Transform Armring, 2009 (detail), ABS plastic
100 mm diameter