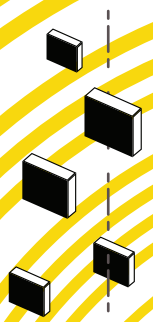


# Annual 16

UNSW Art & Design





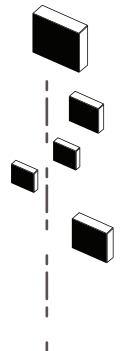
# Annual 16

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UNSW Art & Design's ANNUAL 16 is Australia's largest national showcase of graduate contemporary art, design and creative media work.

This year almost 200 emerging creative practitioners displayed their final projects across six important Sydney venues, including UNSW Galleries, Kudos Gallery, Chauvel Cinema, Australian Design Centre, Black Box, and ADspace.

With works spanning film and animation, visual communication and graphic design, object, furniture, textiles and jewellery design, media and interaction, sculpture, performance, and installation, photography, drawing, painting, printmaking, ceramics and more, this catalogue is a snapshot of the future of Australian art, design, media and creative practice.



# Exhibition

## **Opening Night Party:**

Tuesday 29 November, 5-9pm

**Exhibition dates: 30 November – 10 December**

UNSW Galleries

cnr Oxford St & Greens Road Paddington

# Screening

Friday 9 December 6pm

Chauvel Cinema,  
249 Oxford St Paddington

# Kudos Gallery

6 Napier St, Paddington

# Black Box

D Block on the UNSW Art & Design campus, Cnr  
Oxford Street and Greens Road, Paddington

# ADspace

E Block on the UNSW Art & Design campus, Cnr  
Oxford Street and Greens Road, Paddington

# Australian Design Centre

Designing Bright Futures: a selected showcase of new  
design work by 2016 UNSW Art & Design Graduates

**Opening Night: Thursday 1 December, 6-8pm**

101 – 115 William Street, Darlinghurst.



# A letter

## from the dean



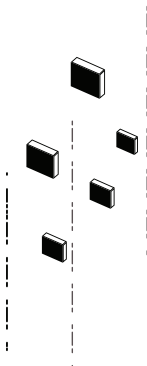
Congratulations to UNSW Art & Design's 2016 graduating students, and to the parents, partners, and friends who have sustained them through this program and to this celebratory moment. This year once again the ANNUAL launches unique and remarkable creative talent across Australia and around the globe.

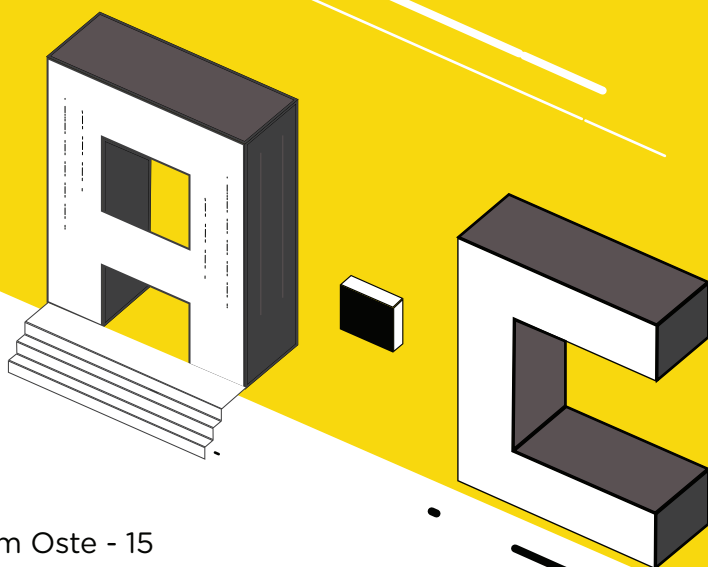
I have been humbled to observe A&D graduates be inspired and persevere to become emerging artists, designers, and media creators. On each page of this catalogue is a singular piece of work that encapsulates every student's four to five year odyssey during which they have strived, invented, explored, experimented, innovated and created.

At UNSW Art & Design we are proud of the creative learning environment we foster. Our rigorous and intensive art, design and media programs are studio practice based and industry engaged. We celebrate the inherent necessity to create art, and also importantly, often seek to design solutions to real world problems. Many of the works you see are not only testament to each graduates personal development but a belief in the power of art and design to impact our world; the social, technological and environmental challenges of our time.

I wish the best for every graduating student. I hope each and every one of you transform the world in no small way.

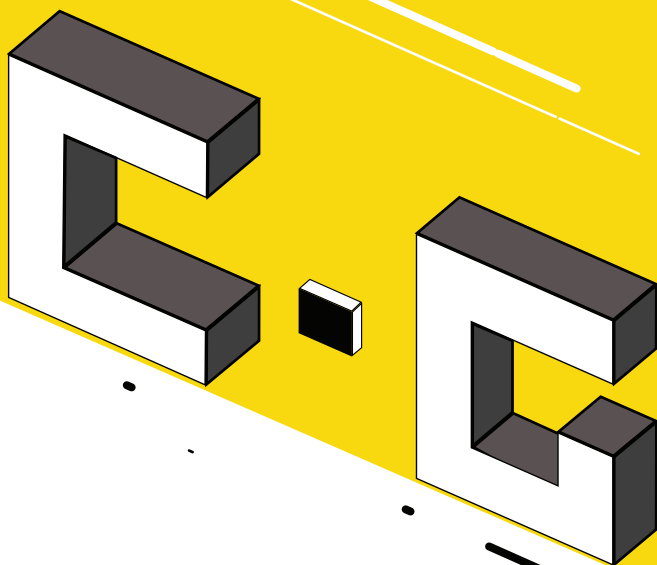
Professor Ross Harley  
Dean





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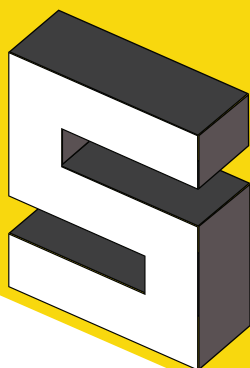
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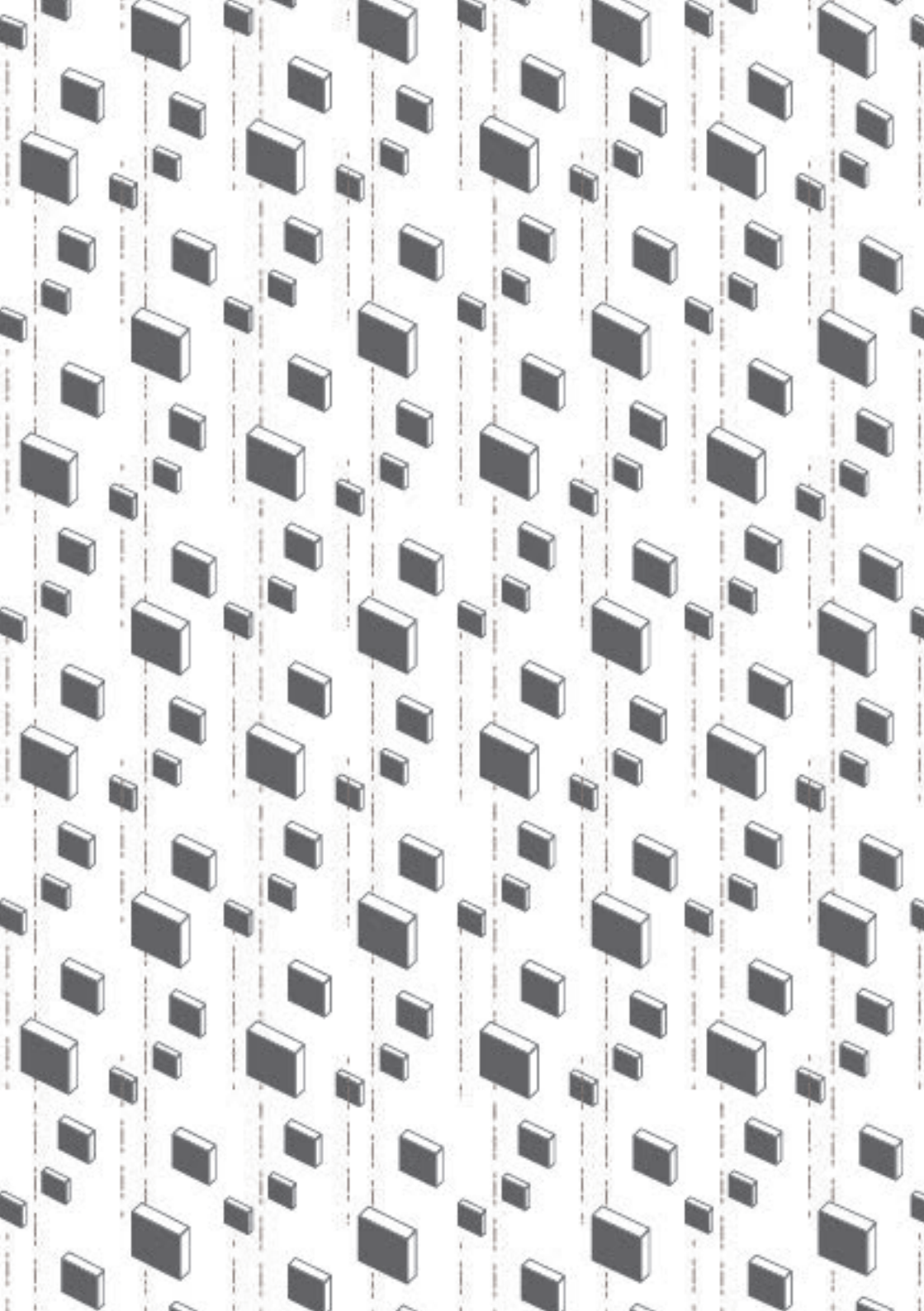
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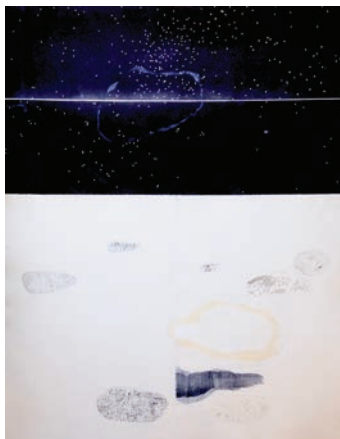


# Adam Oste

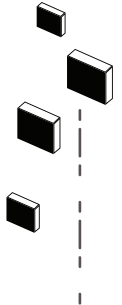
Bachelor of Fine Arts / Bachelor of Education  
(Secondary) Hon

Developed through a process of extended immersion in isolated areas of bushland south-east of Sydney, Adam Oste's work interrogates the unique space and light observed across multiple visits to this selected site. Adam utilises the reproductive nature of printmaking to record incidental impressions from the physical land through altered print processes which incorporate the physicality of the site into the work. 'Night's End Beyond Red Bluff' is the physical outcome of exultant meditations in the transitory land around him.

Contact: 0422 524 131



*Night's End Beyond Red Bluff, 2016, Etching, steel-plate relief print, intaglio ceramic print*



# Ailisha Sabalburo

Bachelor of Media Arts (Hons)



*Marie Antoinette, 2016, 3D Animation*

This rendered environment focuses on the three-dimensional aspects of surfacing, modelling and lighting to approach a realistic look. This environment is based on the lifestyle of Marie Antoinette within the Palace of Versailles. Before she was beheaded for treason on October 16, 1793, Marie Antoinette wrote her last letter to her sister Madame Elisabeth. With reference to the original letter, this narration depicts the scandals that Marie Antoinette had experienced during her life.

# Alana Hickson

Bachelor of Design (Hons)

'Strong Women' is an independent workshop designed for female high-school students in Year 10, and essentially aims to break down the stigma around many issues young women face. It aims to build deeper relationships and encourage positive attitudes among peers and individuals. Components of the design include discussion topics, guest speakers, games, activities and keepsake items. The workshops ultimately inspires young women to be strong.

Contact: [alanahickson93@gmail.com](mailto:alanahickson93@gmail.com)



*Strong Women, 2016, Digital prints*

# Aleisa Blow

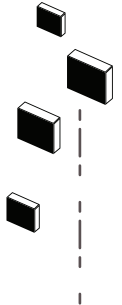
Bachelor of Design (Hons)



*Recovered, 2016, Denim, cotton*

‘Recovered’ is a project concerned with looking at how experimental textile design can raise awareness about unsustainable fashion consumerism within Australian society. The project aims to bridge the sustainability gap between Australian and Indian cultures by incorporating Indian repurposing techniques into Australian society through a collection of homewares. Denim cast off clothing has been repurposed through handloom weaving into a range of craft products accompanied by an instruction manual. The publication encourages Australians to incorporate this sustainable practice into their own homes, minimising post-consumer textile waste.

Contact: [a.blow@live.com.au](mailto:a.blow@live.com.au)



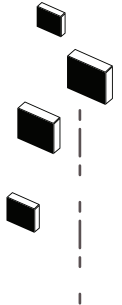
# Alexander Tanazefi

Bachelor of Design (Hons)

'Manifold' is a series of digital and print flags containing collages and arrangements of image fragments. These fragments are produced using a process called photogrammetry which translates a series of images of an object or a place into a three-dimensional, digital object. The fragments contained in these flags are the by-product of this process. 'Manifold' is concerned with highlighting how technology affects the types of images we produce.



*Manifold, 2016, Flag*

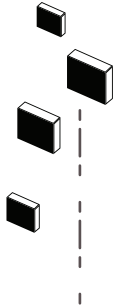


# Alexandra Russell-Floyd

Bachelor of Fine Arts / Bachelor of Arts Hon



*Relief, 2016, Mixed media on canvas*



'Relief' is an installation composed of various shaped paintings made from cut, stitched and glued canvas. The paintings encourage a conversation between both two and three dimensional space.

Contact: [atrussell.floyd@gmail.com](mailto:atrussell.floyd@gmail.com)

# Alison Peters

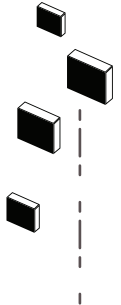
Master of Art

Alison Peters explores ideas around media saturation, war reportage, symbols and memory, using acrylic, oil, and digital means to remake images from the Internet. Glitches, pixilation and resolution breakdown are left uncorrected or amplified as a metaphor for how the 'truth' of an image is sifted. We receive images from eye-witnesses and combatants, perpetrators and victims, through media outlets, on the Internet and finally through our own eyes. Alison explores how we network those visual vestiges and file them in our memory.

Contact: [email@alisonpeters.net](mailto:email@alisonpeters.net)



*Afterimage, 2016, Original giclée print on cotton rag*



# Aliza Waxman

Bachelor of Media Arts (Hons)

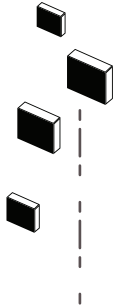


*Young Stars, 2016, Photography book*

'Young Stars' is a year long documentation of Aliza Waxman's milieu at age 21. Her youth is documented in photographic portraits taken in both 35mm and 120mm colour film. The images are printed and displayed in a bound photo book.

The title 'Young Stars' is a play on the word 'youngsters,' but marries it with the word stars because Aliza perceives youth-hood as a light of transience and fragility. Each person photographed plays a role as a joining star in the artist's life's constellation.

Contact: [alizawaxmanmusic@gmail.com](mailto:alizawaxmanmusic@gmail.com)



# Ally Kazacos

Bachelor of Fine Arts (Hons)

‘HorngrY Snacks’....A franchise that goes where no other fast food chain has gone before! Our signature recipe combines fast food with raw sex to satisfy your appetite.

Just feast your eyes on our finger licking menu and remember;The burgers are sexier at HorngrY Snacks.

Contact: [onehungryphotographer@gmail.com](mailto:onehungryphotographer@gmail.com)



*HORNGRY SNACKS, 2016, GIF Animations, Installation, performance*

# Amalea Manifis

Master of Art



*Anamnesis, 2016, Oil on board*

Anamnesis in classical philosophy is the act of significant remembering; it does not simply refer to the past, but its resonance within the present. Anamnesis, and its antithesis (historical amnesia), are central to the work of Amalea Manifis. Her work is an active reconstruction of the past from the fragmentary remains of an original trace. Amalea focuses on her own ancestor's history, particularly the genocide in Smyrna in 1922. Without the individual and collective memory, narratives between generations can be silenced, barred from entering the field of history.

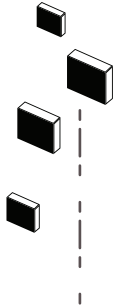
Contact: [amalea@live.com.au](mailto:amalea@live.com.au)

# Amalina Latiff

Bachelor of Fine Arts (Hons)

In a homage to the overlooked elements that make up our day-to-day lives, this project presents an overdue apology to the burden society places on you with symbolism. A language has been built just for you; let them go into their hedonistic quest for meaning, time to shape-shift.

Contact: [amalinalatiff05@gmail.com](mailto:amalinalatiff05@gmail.com)



*No child...this is how it goes, 2016, Acrylic on perspex, acrylic on board, animated loop on screen*

# Amelia Malouf

Bachelor of Design (Hons)



*Designing Connections: Narrative Layers in the City, 2016,  
Media architecture and urban design*

As one of the fastest growing megacities in the world, Chongqing is under pressure; traditional Chinese architecture is being rapidly lost and replaced by high-rise buildings. When the urban landscape is under constant construction, social traditions can be forgotten, making it important to explore how design can bring people and places together. Through reconfigurable urban furniture and augmented reality, this project aims to inspire collaborative experiences that uncover the character of the city and return traditions of social cohesion and 'collective experience' to public space.

Contact: [amelia.malouf@gmail.com](mailto:amelia.malouf@gmail.com)

# Amira Assi

Bachelor of Media Arts (Hons)

Through her work, Amira Assi aims to evoke a breathtakingly intoxicating feeling of spiritual upward, &quot;a feeling like no other.&quot; This project was developed out of Amira's personal experience of a spiritual journey. Rather than searching for opportunities to capture an image, Amira alternatively took photographs in the moments where it felt right to do so. This work evolved from a journey where Amira walked for eighty kilometers in three days, and in the process of trying to find herself, she instead found the unexpected beauty of the world that was unfolding around her.

Contact: [amira.assi@gmail.com](mailto:amira.assi@gmail.com)



*A Walk To Remember, 2016, Photography*

# Amy Claire Mills

Bachelor of Fine Arts (Hons)



Contact: [amy.mills@au.mcd.com](mailto:amy.mills@au.mcd.com)

Through performance-based research, Amy Claire Mills explores creative interpretations of her potential afterlife and thus establishes a framework for immortality. This framework evolved through the narrative of alternate realities wherein Amy Claire does not depart at her death, but lives on in infinite, possible, fabulous other selves throughout the multiverse.

[amy.mills@au.mcd.com](mailto:amy.mills@au.mcd.com)

# Amy Clark

Bachelor of Design (Hons)

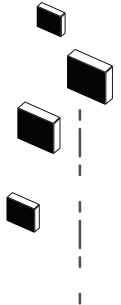
How can consumers correctly value products when there is minimal access to information about the processes, people, hours or resources that go into the manufacturing of a product?

'Many Hands' explores the problem of the disconnection between consumers and the manufacturing process within fashion textiles. It aims to evoke an emotional link between the consumer and the making process and to inform consumers of the labour intensive production of textiles manufacture. This range explores this through hand-drawn graphics of hands printed upon garments, revealing garment construction processes.

Contact: [amyclark@live.com.au](mailto:amyclark@live.com.au)

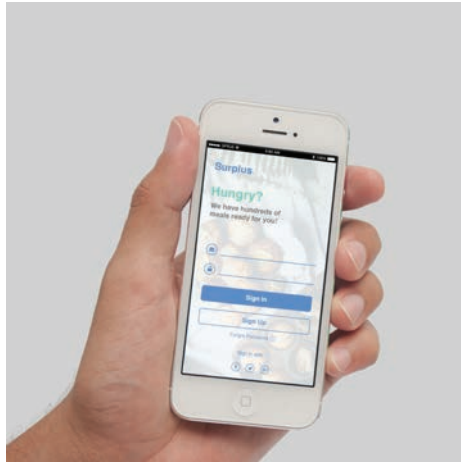


*Many Hands, 2016, Cotton and polyester*



# Amy Emerson

Bachelor of Design (Hons)

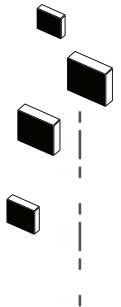


Contact: [hello@amyemerson.com.au](mailto:hello@amyemerson.com.au)

Surplus is a user experience project that embraces the digital sharing economy. It is a peer-to-peer food sharing platform that connects people to 'strangers' in their communities, bringing them together to form new connections through the act of sharing food.

The project is informed by user research surveys and testing, and intends to challenge and change the preconceptions about sharing food with people outside of your immediate network. It allows users to learn about new cultures and cuisines and to make new connections, whilst generating new forms of peer-to-peer economic activity.

[hello@amyemerson.com.au](mailto:hello@amyemerson.com.au) [www.amyemerson.com.au](http://www.amyemerson.com.au)



# Amy Knowlton

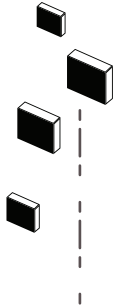
Bachelor of Design (Hons)

In order to assemble a product, each and every element of the process is instrumental in its creation. 'True Blue' is a series of three ottomans, exploring the concept of traceability within the Australian Cotton Industry. Made entirely from cotton sourced and produced in Australia, 'True Blue' is 100% traceable. It strives to counteract the demand for low cost, low quality products by educating consumers where a material is made and by whom. From the cottonseeds that fill the ottoman to the cotton fabric that covers it, 'True Blue' explores the journey of cotton from farm to fabric.

Contact: amy.knowlton333@hotmail.com



*True Blue, 2016, Cotton*



# Anastassia Kouxenko

Bachelor of Fine Arts (Hons)



*Domestic Suburbia: A Study of Ecologies, 2016, Digital prints, decorative frames, polymer clay, synthetic fruit, glass beads, table, fabric*

This installation combines elements of experimental research and personal interpretation of the suburban domestic landscape as a complex, thriving ecology. The photographic series 'Ecosystems of Domestic Suburbia' (EDS) documents processes of adaptability in the context of natural ecosystems. It deals with questions such as; does a man-made ecosystem function in the same way as a natural one? and; what constitutes a foreign object in an artificial space?; It offers an alternative perspective to suburban domestic living. 'Still Life' questions the absence of self and self-made marks in the documented landscape.

Contact: [anastassiakoux@gmail.com](mailto:anastassiakoux@gmail.com)

# Andrea Chen

Bachelor of Media Arts (Hons)

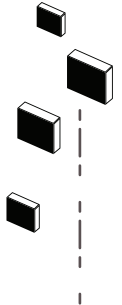
‘Yi’ is an animated documentary that covers the lived experiences of Andrea Chen’s grandparents during the Second Sino-Japanese War (1937-1945).

The animation observes how personal lives and historical-cultural context intersect, exploring how the mundanity of everyday life in Mainland China was transfigured by the realities of war.

Contact: [andreachen95@gmail.com](mailto:andreachen95@gmail.com)



*Yi, 2016, Animated documentary*



# Angela Bekiaris

Master of Art



*Sugar for Pleasure, 2016, Video*

‘Sugar for Pleasure’ explores the illusions of sound and sight. What initially appears to be paperbark, is distorted and transformed by fire, eventually revealing an illusion.

Through collecting a sound vocabulary of fire-like qualities found in unexpected places such as boiling butter, pressed pawpaw fruit, body butter, yoghurt and mouth sounds, Bekiaris uses sound to trigger an elusive, satiated state for the senses. The mellow, repetitive sounds that seem to drift to the background of our minds are often the sounds which have the ability to transport us into an otherworldly, augmented reality.

Contact: 0402 460 060

# Anna Bellotti

Bachelor of Design (Hons)

The great effect climate change is having on our planet is increasing the need to act sustainably. Food production, and subsequently our food waste, is a major contributor of greenhouse gases which lead to climate change. This project aims to highlight the impact our food habits have on the environment, and encourage and inspire individuals to waste less food and eat sustainably.

This hanging garden was inspired by the delicate balance that is our environment and food system. It aims to highlight the importance of respecting and nurturing our environment in order to preserve this delicate balance.

Contact: [annafbellotti@gmail.com](mailto:annafbellotti@gmail.com)



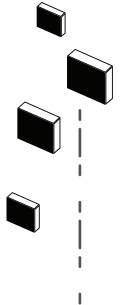
*Grow, 2016, Mixed media*

# Ariella Friend

Master of Art



*Captured Wattle Variable, 2016, Recycled wood, acrylic, varnish*



Having never experienced the Australian outback, Ariella Friend makes sense of the natural environment through her reliance on digitally generated imagery. In this way, Ariella's perception of what is real and what is imagined is distorted.

In 'A Constructed Landscape,' Ariella's colourful compositions, reminiscent of Kazimir Malevich's geometric paintings, attempt to objectify the landscape while being affected in some way by technical glitches.

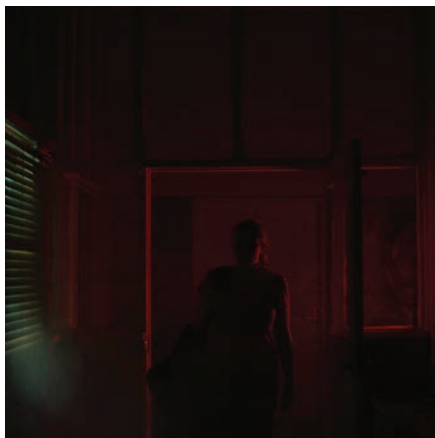
Through the use of found materials and the process of cutting, painting and assembling dynamic sculptural forms emerge, and the dualities of absence and presence are felt.

# Aurora Sice

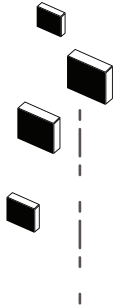
Bachelor of Media Arts (Hons)

In Hollywood, women in narrative films are often objectified, diminished as passive and left without agency, leading to static characterisations. In her short film 'Switch,' Aurora Sice makes a conscious and ideological effort to fracture these expectations within the self-reflexive and contemporary Neo-Noir genre, utilising the historically potent figure of the 'Femme Fatale.'

Contact: [aurorasicemedia@gmail.com](mailto:aurorasicemedia@gmail.com)



*Switch, 2016, Video*



# Bec Litvan

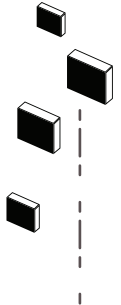
Bachelor of Fine Arts (Hons)



*Mum, 2016, Painting, photography, installation*

The 'Mum' series transfigures and celebrates the disabled body ravaged by breast cancer, and the consequent dehumanising medical procedures. Specifically, the series focuses on bodily scarring in order to contest the prejudicial and marginalising societal attitudes and constraints regarding the disabled female form. By creating ethereal landscapes from mastectomy scars, and by creating wearable mastectomy bras from flowers and thread - which take inspiration from cancer cells - the series seeks to transform the debilitated female body into something that can be exalted, and no longer merely reducible to an affect of resentment or disgust.

Contact: [bec.litvan@outlook.com](mailto:bec.litvan@outlook.com)



# Bekky Keong

Bachelor of Fine Arts

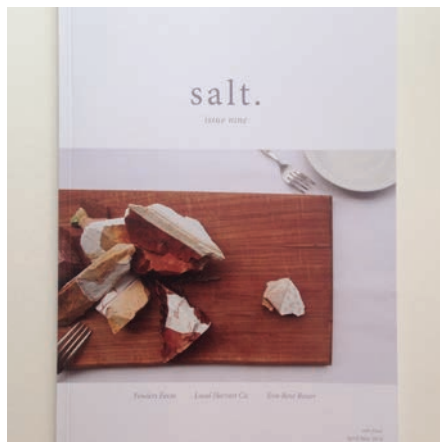
Bachelor of Education (Secondary)

Our senses are bombarded with information and experiences that far outnumber our ability to recount them all, and when placed in a mostly foreign landscape and environment, again, our senses respond differently.

'Salt Mag' captures and 'dishes up' the immersive and sensory experience Bekky Keong encountered while temporarily residing 1200km west on UNSW's Arid Zone Research Station, Fowlers Gap.

Turn the pages and allow the images and words to tantalise your tastebuds, widen your eye gaze and transport your mind to a land far beyond the hustle and bustle of Paddington.

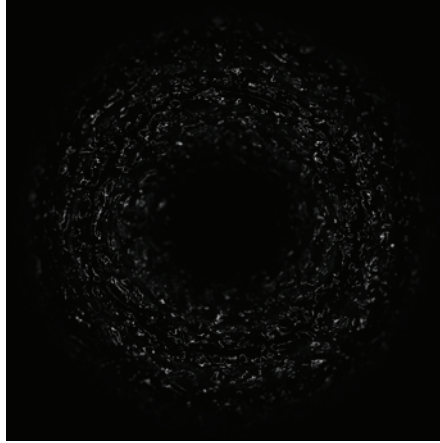
Contact: [bekky.keong@hotmail.com](mailto:bekky.keong@hotmail.com)



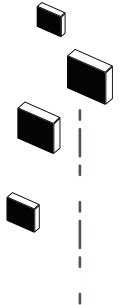
*Salt Mag, 2016, Collection of works*

# Ben Blick-Hodge

Master of Art



*Petrichor Series - 2, 2016, UV print in light box*



The 'Petrichor' series is foremost a mapping of ideas that are - for the artist at least - otherwise insoluble in language. Painting near the concept, one might say, it is a meditation on a certain concentricity in the boundary conditions at the heart of all things, and a kind of synaesthetic experience of form.

# Blake Griffiths

Bachelor of Design (Hons)

Bachelor of Education (Secondary)

This project is an exploration into the world's futures. The everyday bag has been used as a provocateur to question how we might get there and what we will bring with us.

The works interrogate the interconnectedness of all beings. While possessing a clear literal use, they double as metaphoric inquiry into the connections between different, yet concurrent social issues.

'The bag' in this project adds a meaningful and considered addition to assist all entities; being or non-being; theory or human, carrying themselves toward a more sustainable future with the vision of a shared, global culture.

Contact: [blakegriffiths@live.com.au](mailto:blakegriffiths@live.com.au)



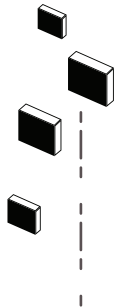
*Carry On Carrying On, 2016, Cotton, leather, copper, plastic, rubber, elastic*

# Bronwyn Hunter

Master of Art



*Desire, 2016, Mixed media*



This sculptural work consists of lacy stockings stretched over breast-like balloons syringed in red liquid and framed in lampshades. 'Desire' arouses personal responses and questions about our own sexuality, as well as our constrained and freer interactions with our, and others', perceptions and desires.

Contact: 0412 005 575

# Camilla Bracey

Bachelor of Design (Hons)

Combating the problem of campsite waste at music festivals, 'Cohabitent' educates and rewards patrons for being environmentally conscious. Users complete small environmental tasks and are rewarded for their efforts with points they can redeem for goods and services at the event. This project aims to make camping at your favourite music festival a more rewarding experience for both attendees and the environment.

The system incorporates a smartphone app featuring 'wayfinding' and educational tools, as well as the campsite design that utilises waste generated at the event by recycling materials to create textiles for tents and filament for 3D printed parts.

Contact: [camillabracey@hotmail.com](mailto:camillabracey@hotmail.com)



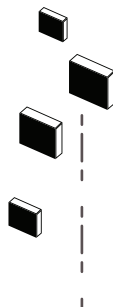
*Cohabitent, 2016, Graphics and textiles*

# Caoife Power

Bachelor of Fine Arts  
Bachelor of Arts



*On the Surface of Things, 2016, Acrylic paint on board*



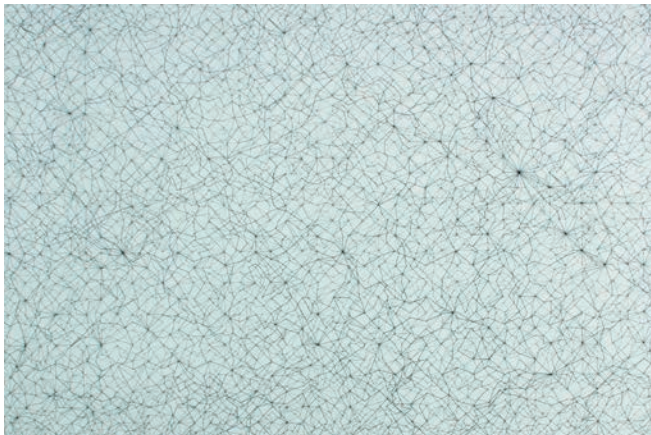
On her daily walk, Caoife Power makes a point to notice the marks that make up the surfaces around her: a hole where the wall has broken; a piece of wire; some peeling paint. She visualises a conversation between these surfaces, between the flat ground and the layers of marks that sit on top; like the layers of a digital painting, she finds a new language for pulling together two equal and opposing parts, one on top of the other.

Contact: [caoife@hotmail.com](mailto:caoife@hotmail.com)

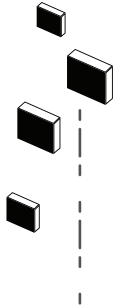
# Carrie Fraser

Bachelor of Fine Arts (Hons)

This body of work explores how rules-based, process-oriented drawing can become a metaphor for the exploration of self.

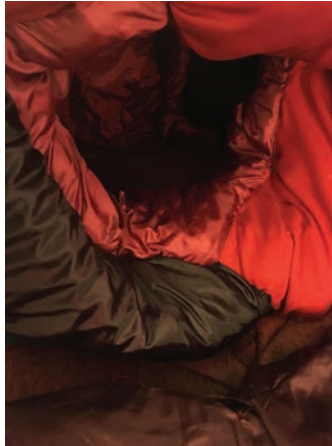


*An Exploration of Self, 2016, Graphite pencil and pen on paper*



# Catherine Thickett

Bachelor of Fine Arts (Hons)



*Malignant Misprision, 2016, Plywood, PVC piping, mixed fabric, charcoal, vanilla and lavender essential oils, insulation, foam, latex foam, lamps, timber*

‘Malignant Misprision’ explores the potentiality of socially engaged, interactive installation in anxiety management. This is achieved through the incorporation of elements inspired by therapies, both remedial and otherwise, that the artist finds personally efficacious in anxiety management, in ways which may be translatable for the use of others.

Catherine Thickett has drawn inspiration from a positive interpretation of nihilism, and holds great confidence in the belief that through the traversal of the three stages of anxiety, individuals may embrace the utopian nature of nihilism and enable themselves to carve a future dissociated from anxiety and prescribed societal roles.

Contact: [catherinelaurathickett@gmail.com](mailto:catherinelaurathickett@gmail.com)

# Charlotte McCallum

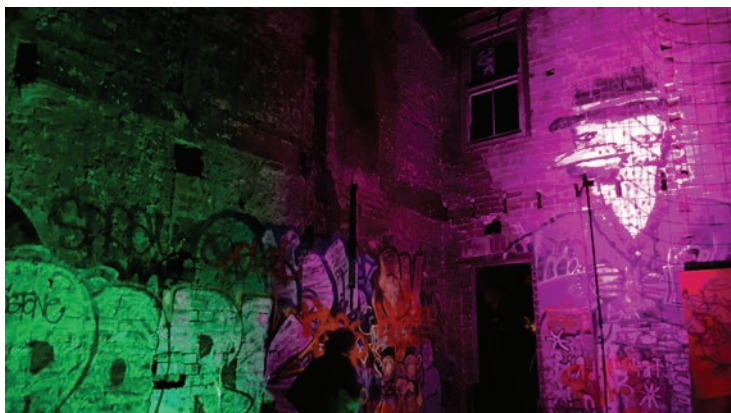
Bachelor of Design (Hons)

Charlotte McCallum is a Sydney-based designer working through installation and contemporary art practices. She critically examines the spatial environment and the potential it has to be activated and/or manipulated to either reproduce regulatory norms or enrich the spaces of the city.

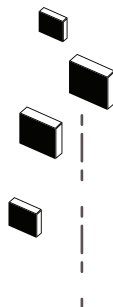
Her work employs experimental and tactical responses to the urban environment, constructing her own modes of physically exploring and subverting urban architecture.

Charlotte often creates minor sculptural interventions, interchanging her role as curator, designer, and activist, through an exploration of participatory art.

Contact: 0424 311 310



*Liminal Spaces, 2016, Design*



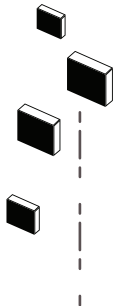
# Chloe Courtenay

Bachelor of Fine Arts

Bachelor of Arts



*Untitled, 2015-16, Ink and pencil on newspaper*



Chloe's works constitute an attempt at unpacking the visual language society uses to communicate power and authority.

# Chloe Evans

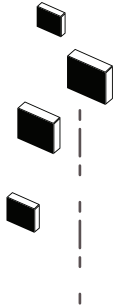
Bachelor of Design (Hons)

'Float' is a brand designed to work alongside 'The Ocean Agency' (TOA) and aims to spread awareness, gain public attention, and deliver a product that engages people with TOA's mission: to protect the ocean. The brand focuses on creating bespoke garments, as the fashion and textile industry hugely contributes to damage in the ocean. The brand utilises sustainable fabrics created from waste and landfill within the ocean, and engages with new sustainable technologies and innovative techniques. This collection aims to aid the protection of the ocean, and slow down the fashion consumption and process.

Contact: [chloeevans111@btinternet.com](mailto:chloeevans111@btinternet.com)



*Undress The Fashion, 2015, Textiles*

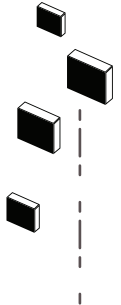


# Chun Huang (Kenn)

Master of Design



*C-Zone for Claustrophobia, 2016, Ceramics and plastic*



'C-Zone' is an object that generates a feeling of comfort for people suffering claustrophobia. The one form has three different scales for multiple functions. The large one is a chair, which can be used for leaning inside and sitting outside. The smaller sized objects can be held in your hand as a comfort stone and aroma diffuser.

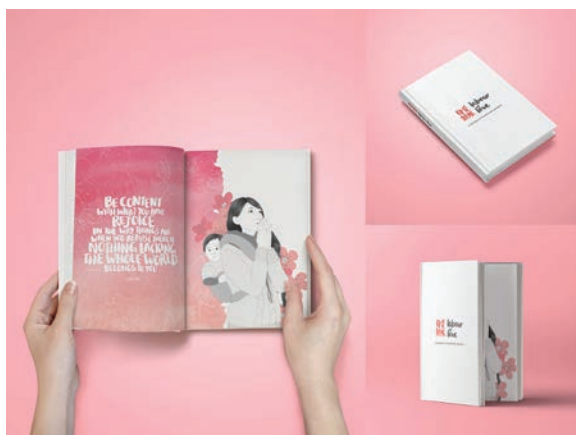
# Cinney Fung

Bachelor of Design (Hons)

'Labour of Love' is a book aimed at improving postnatal health for Chinese migrant new mothers in the St George area of Sydney.

Filled with illustrated resources, hand lettered quotes, and community testimonials, the book guides new mothers through healthy postnatal behaviours to fill them with love, patience, and presence in this transformative phase of their life.

Contact: [hello@cinneyfung.com](mailto:hello@cinneyfung.com)



*Labour of Love, 2016, Print*

# Claire Lucas

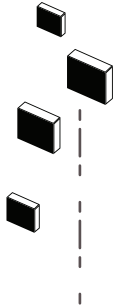
Bachelor of Design (Hons)



*Trypanophobia, 2016, Found objects*

Trypanophobia is the fear of needles. 20% of the population is affected by this phobia and in some cases avoid medical treatment. These phobia reducing therapeutic objects (PRTTO) will help reduce stress, anxiety and pain in people who suffer from this phobia. Each object tackles a different aspect of a treatment, which will be tested, and aims to help in different ways; from the applied tension technique to stop fainting, to ways to allow the nurse to find the vein more clearly, guided meditation, distractions, and vibrations to confuse the nerves, which eliminates some pain.

Contact: 0423 115 831



# Claire-Ellen Dath

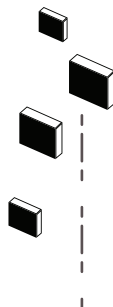
Bachelor of Design (Hons)

Claire-Ellen Dath works in graphic design and printmaking. Her Honours project addresses the divide between gender inequalities and social awareness. 'Equal Ed' is a classroom board game that provides one avenue for closing this divide. The game has been designed to engage students between 10 and 12 years of age. It centres on dialogic and discursive learning to promote empathy and critical thinking.

Contact: 0422 734 241



*Equal Ed, 2016, Board game*

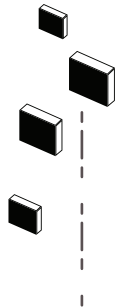


# Colin Polwarth

Master of Art



*Driverless Road Concrete and Sign, 2016,  
Oil on board with resin, diamond grade printing on aluminium*



Colin Polwarth's trans-disciplinary practice explores the interplay between semiotics and the landscape. His 'Driverless Road' examines the future of the road and public realm aided by contemporary technologies. Colin combines abstracted landscapes with re-contextualised symbols with interplay of both abstraction and realism. He rematerialises the works creating a novel yet familiar visual language, inviting the viewer to consider the inherent beauty of the symbol.

Contact: 0403 241 115

# Cynden Adams

Bachelor of Design (Hons)

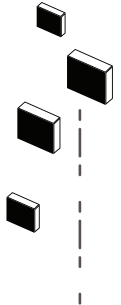
'Guardian: Made in Cambodia' is an ethically produced apparel collection responding to the low-income, hazardous working conditions of Cambodian garment factory workers. The collection raises awareness of the Cambodian guardian spirit Neak Ta, and the associated mass fainting that has been described as a culturally appropriate form of rebellion to worker mistreatment.

This collection visualises the repetitive piecework of garment factory work, and the disruption caused to it by the Neak Ta phenomenon. Open and closed seams, darts and hems recall the repetitive qualities of piecework labour, disrupted by dark, ominous natural dyeing techniques reminiscent of fainting and possession.

Contact: [cynden.adams@gmail.com](mailto:cynden.adams@gmail.com)



*Made in Cambodia, 2016, Natural dyed textile*



# Dale Kentwell

Master of Art



*Forest, 2016, Angophora costata and Corymbosa  
maculata bark acrylic paint and hand dyed hemp twine*

Dale Kentwell has worked as a bush regenerator for the past 30 years and her art practice has been informed by this intimate connection to the landscape. In these works, she explores the fragility and vulnerability of our natural environment, where our bushland is only valued monetarily, with land clearing and tree poisoning a common occurrence. The interconnectedness of our natural systems is ignored, leading to extinctions of both plant and animal species. These bark pieces represent reparation and regeneration where they have been burnt, drilled and stitched, highlighting the contrast between hope and despair, destruction and renewal.

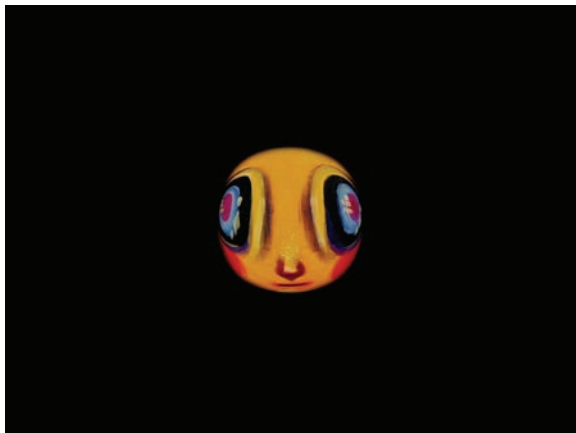
Contact: 0418 121 522

# Dana Santos

Bachelor of Fine Arts (Hons)

Dana Santos creates hybrid images in which photographs of her paintings are digitised and animated. Dana uses these videos to create an immersive installation atmosphere that initially seems inviting and alluring, yet alternatively evokes a spine-chilling ambiance. Dana uses nostalgic yet creepy music that lures the viewer into a space surrounded by terrifyingly cute, gigantic babies.

Contact: [dana-santos@outlook.com](mailto:dana-santos@outlook.com)



*So cute, I could kill, 2016, Multimedia*

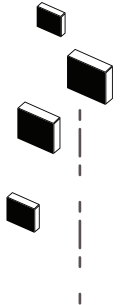
# Daniel Emmerig

Bachelor of Fine Arts

Bachelor of Laws



*Knowledge Is Power, 2016, Ink and acrylic on paper*



Daniel Emmerig's work revolves around the concept of 'knowledge is power.' He explores how knowledge can be used as both a liberator and an oppressor: the gaze is a weapon.

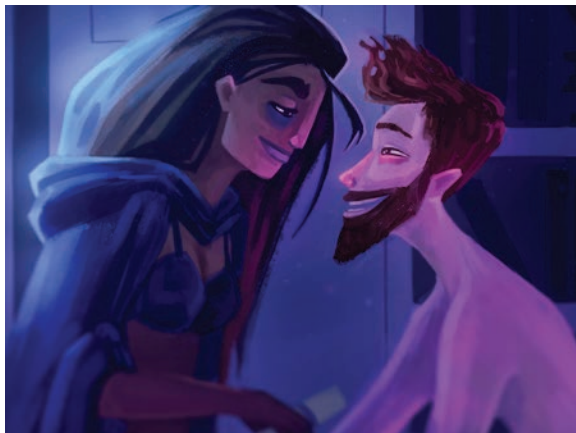
Contact: [daniel.emmerig@gmail.com](mailto:daniel.emmerig@gmail.com)

# Deanna Hewitt

Bachelor of Media Arts (Hons)

'Designing One Day' is a series of illustrated character, environment, and prop designs based on David Nicholl's 2010 novel 'One Day.' Visual development of the novel has been undertaken as if preparing for a feature length animated film. The main characters, Emma and Dexter, have contrasting personalities, which are accentuated through individual visual languages focused on colour and shape. Dexter's constant and aimless pursuit of sensation juxtaposes Emma's difficulty in fulfilling her own high ideals. This results in a tumultuous relationship that lasts 20 years, following their first night together on the evening of their graduation.

Contact: [deannahewittillustration@gmail.com](mailto:deannahewittillustration@gmail.com)



*Designing One Day, 2016, Mixed Media*

# Eliza McKeith

Bachelor of Design (Hons)



*Antibiotic Apocalypse , 2016 , Mixed medium*

The US Centre for Disease and Control has speculated that in 2050, the number of deaths due to antibiotic resistance is estimated to reach 10 million. 'Antibiotic Apocalypse' is a project that intends to generate a broader awareness of the major health threat of antibiotic resistance and the development of superbugs. This cross-disciplinary project works with complex scientific visual imagery from a designer's perspective using textile manipulations. The visual imagery displayed aims to confront the current problem of antibiotic resistance and ultimately educate audiences to make positive changes in their lives.

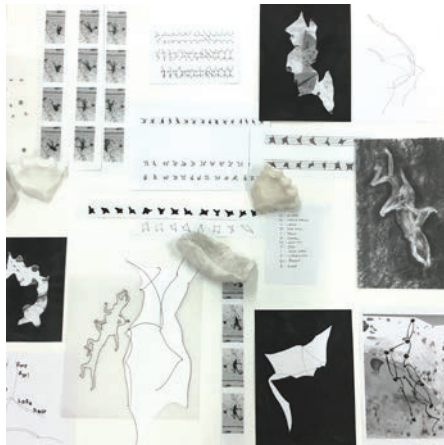
# Elle van Uden

Bachelor of Fine Arts (Hons)

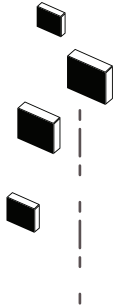
'Flux' explores rock climbing as a means for artistic production through choreography, the performing body, gesture and scoring.

This body of work is made possible with the assistance of Aecom Engineering, 9 Degrees Boulder Gym, Benjamin Allen and Jack Masel.

Contact: [elle.van.uden@live.com.au](mailto:elle.van.uden@live.com.au)



*Flux , 2016, Mixed media*



# Emily McDonald

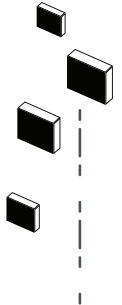
Bachelor of Design (Hons)



*Sensory Textiles for Dementia, 2016, Textiles*

Dementia is an increasingly prevalent disability in our society, as the number of people diagnosed increases each year. The depression, distress and loss of independence experienced from the day of diagnosis can lead to crippling health issues, and a diminished quality of life. These sensory textiles are created to provide soothing stimulating activity which offers therapeutic relief to short term stress, particularly focused on residents living in aged care who have dementia. The objects encourage reminiscence, pleasure and discussion, increasing the sense of life engagement and dignity for the individuals who participate with the design.

Contact: [emilymcdonald1@optusnet.com.au](mailto:emilymcdonald1@optusnet.com.au)



# Emma Joan Bartik

Bachelor of Fine Arts

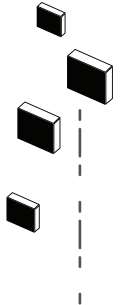
Bachelor of Arts

Touch is fraught with desire, apprehension, eroticism and trepidation. Cognitive touch stimulates physiological and psychological responses that may be viewed as a biological necessity to the human condition. The experience of physical touch emulates an emotional response characterised by our sensory receptors and informed subjectively through social context. The effect of this contact is determined by two dominant factors: whether your touch is initiated, or received.

Contact: [emma\\_bartik@hotmail.com](mailto:emma_bartik@hotmail.com)



*To Be Held, 2016, Porcelain ceramic*

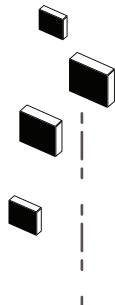


# Emmanuel Madu

Master of Art



*I Am the Greatest, 2016, Acrylic on canvas*



Born and raised in Nigeria, Emmanuel Madu is an artist inspired by abstraction and realism of the human form. He describes it as the window of expression and feeling that tells stories and shows emotions without spoken words, often found in facial expressions.

Contact: 0439 446 651

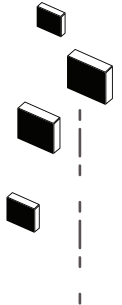
# Eric Kahindo

Bachelor of Media Arts (Hons)

Eric Kahindo's short film 'Nina' explores the reality of a young orphaned girl who is married off to an older, supposedly wealthy man. As the young girl resorts to extreme measures to gain her freedom, the film explores themes such as the loss of innocence. Eric's film ultimately provides a social commentary on the issue of child marriage.



*Nina, 2016, Animation*



# Eric Löbbecke

Master of Art



*The Fool, 2016, Paper clay sculpture, HDTV, projector, animation, wooden plinth*

Eric Löbbecke's interests are in finding visual similarities in the polarity of conflict. The artist's multidisciplinary practice uses stationary sculptures, juxtaposed with video, synchronised projection and animated drawings. Narrative is key in the search, allowing drawing to reveal a relationship.

This work uses a clown to represent a mirror. The absurdity of this pretence explores Gestalt's psychological theory of association.

Contact: 0438 416 293

# Eva Nolan

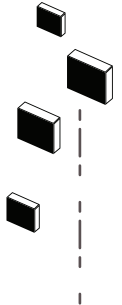
Bachelor of Fine Arts (Hons)

'Little World' explores the relationship between the macrocosm and the microcosm revealing existence as a process of energetic exchange between visible and invisible domains. By representing growth and decay, the installation seeks to dissolve boundaries between human and non-human, life and death, big and small, visible and invisible; demonstrating an all-encompassing sense of symbiosis and universal harmony.

Contact: [eva\\_nolan@live.com.au](mailto:eva_nolan@live.com.au)

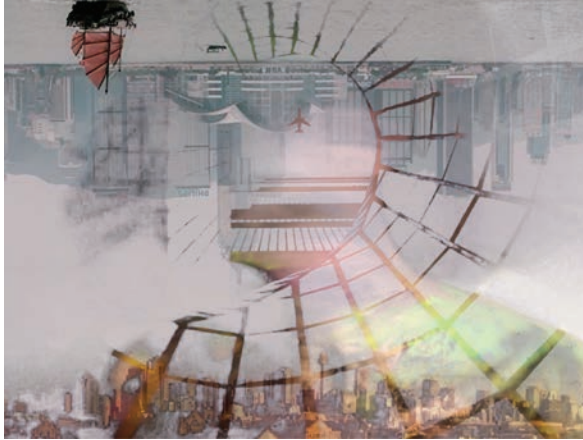


*Little World, 2016, Installation components: graphite on paper drawings, foam core, table, digital projection and soundscape*



# Garland Wai Fan

Bachelor of Media Arts (Hons)



*Blended, 2016, Photography*

Through photography, Garland Wai Fan has combined Hong Kong and Sydney's urban cultures in order to display the integration of two cultures in a community. Hong Kong and Sydney share many similarities in urban culture and architecture. Garland is an international student from Hong Kong, and has represented her perceptions through imagery of a naked girl whose connection to place is illustrated through coloured sparks. The depicted girl has travelled from Hong Kong to start her new life in Sydney, dancing between the two countries, and embodying the process of two cultures blending together; manifesting a positive multicultural connection.

Contact: [waifan1116@gmail.com](mailto:waifan1116@gmail.com)

# Georgie Aubrey

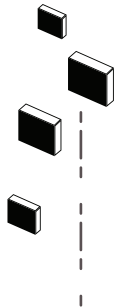
Bachelor of Design (Hons)

'SNAP' is a project focused on emotional durability within the realm of transformable garments. It aims to reduce user-based energy consumption through the creation of modular and low-wash design systems.

Contact: [georgie.aubrey@gmail.com](mailto:georgie.aubrey@gmail.com)



*SNAP, 2016, Textiles*



# Hanna Hetherington

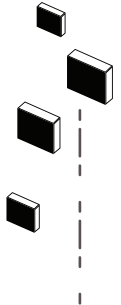
Bachelor of Media Arts (Hons)



*Bittersweet, 2016, Photography*

The impetus behind 'Bittersweet' is centred on the fabrication of reality and the photograph as a vicarious object of desire. 'Bittersweet' explores lives of characters living within their own delusions; repercussions from their penchant to desire a life they can not have, their desire for new realities. The narratives behind the photographs are parables that speak to the delusional agency of a photograph, it's illusion of other worlds, and constructed realities, ones that are dreamt of but can never truly be obtained. 'Bittersweet' alters the spectator's perception of the real world, revealing the paradoxical nature of the medium.

Contact: [hannahetherington@gmail.com](mailto:hannahetherington@gmail.com)



# Hannah J. Orrock

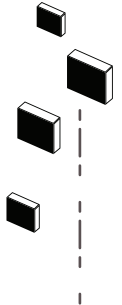
Master of Fine Arts

The ways that we remember the past and view our future is now mediated through our overwhelming use of digital technologies via the Internet. 'Data rot' is the term used to describe the inevitable decay and loss of information stored digitally. Hannah J. Orrock's work is a meditation on the unchangeable divine nature of God that is glimpsed between the transient waterfall of pixels, cells and paint.

Contact: [hanna4288@hotmail.com](mailto:hanna4288@hotmail.com)



*Data Rot Stormbilly, 2016, Acrylic on canvas, plastic and metal chain*



# Hannah Keogh

Bachelor of Fine Arts (Hons)



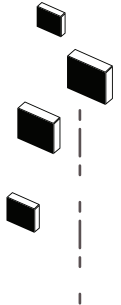
*Reconnect Restore, 2016, Interactive sculpture*

Hannah Keogh's project is specifically concerned with immersing a non-expert audience in the certain threats to the Great Barrier Reef.

Within a tangible and explicit exploration of cascade effects on coral reefs, this installation stands as an experiential and emotional platform to reconnect communities in awareness of their individual power in creating sustainable futures.

The audience is invited to actively participate and pledge environmental consciousness, by taking a piece of string and winding it around the pegs protruding from the installation. Combined participation will attribute to the restoration of colour/life back to this complex ecosystem.

Contact: [hannahkeogh66@gmail.com](mailto:hannahkeogh66@gmail.com)

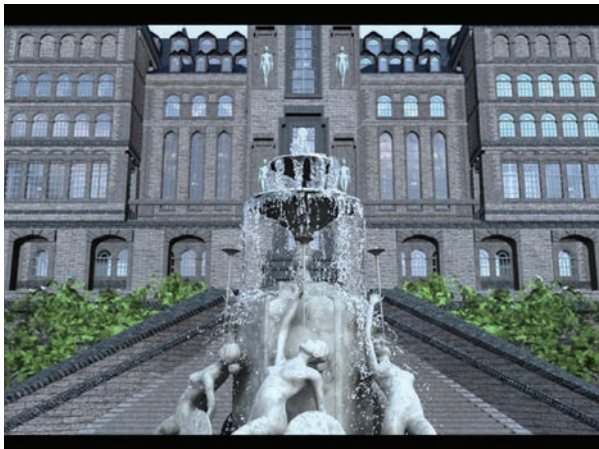


# Harry Warne

Bachelor of Media Arts (Hons)

Harry Warne's short animation is based off F. Scott Fitzgeralds 'The Diamond as Big as the Ritz.' The work takes both inspiration and direct influence from the past, specifically the 1920s, through the referencing and re-appropriation of material, designs, art and film of the Art Deco period.

Contact: [hwarne\\_3@hotmail.com](mailto:hwarne_3@hotmail.com)



*The Diamond as Big as the Ritz, 2016, 3D Animation*

# Helen Amanatiadis

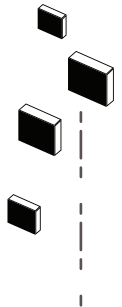
Master of Art



*Comfort and Happiness, 2016, 4mm fluoro cord, Tasmanian oak dowel*

Helen Amanatiadis' practice explores the intersections between the physical, virtual and spiritual spaces we inhabit. Her work contemplates how human consciousness has evolved by the complex process of shaping the physical world through technological inventions - from the humble technology of string invented by our Palaeolithic forebears, to the more complex digital and virtual technologies of today. However, technology is a double-edged sword, leading either to destruction or immense benefit. Helen's work reflects on past technological progress and considers the role that current seductive digital technologies will play in shaping the future.

Contact: [helen.amanatiadis@gmail.com](mailto:helen.amanatiadis@gmail.com)

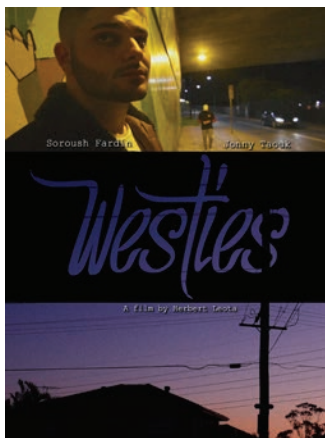


# Herbert Leota

Bachelor of Media Arts (Hons)

'Westies' follows Soroush as he tries to join a gang of low-level drug dealers in an attempt to make quick cash. From Blacktown to Parramatta and back, we spend one night in the streets of Western Sydney.

Contact: [herbertleota@gmail.com](mailto:herbertleota@gmail.com)



*Westies, 2016, Film*

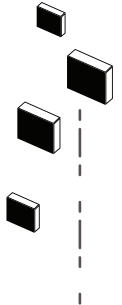
# Isabella Sceats

Bachelor of Media Arts (Hons)



*Good Place, No Place, 2016, Photograph*

'Good Place, No Place' is an exploration into the concept of Utopia. Through photographic digital manipulation, this project interprets three natural utopias, each captured inside a bubble. In this work, Isabella Sceats explores the dichotomy in Thomas More's notion of utopia being both a 'eu-topos' (good place), and 'ou-topos' (no place). By containing the works inside bubbles, Isabella suggests these places can pop and disappear. In doing so, Isabella examines how we perceive the notion of an ideal world, as well as the possibility that the perfect world may never truly exist.

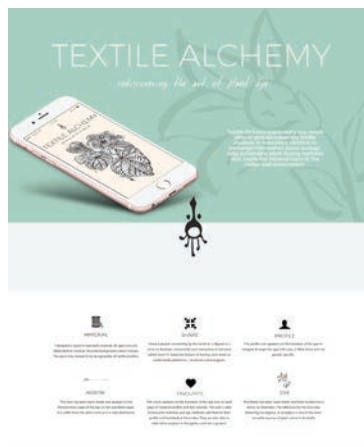


# Isabellawildey

Bachelor of Design (Hons)

'Textile Alchemy' is an exploratory app which aims to provide university textile students in Australia a platform to exchange information about ecologically sustainable plant dyeing methods that create minimal harm to the maker and environment. When used properly, natural dyeing is more sustainable than synthetic dyeing, particularly on a small scale. Therefore, it is more environmentally sound to raise awareness of natural dyeing. The design of isabellawildey's app raises students' awareness of the benefits of natural dyeing, thereby contributes to sustainable textile practice.

Contact: 0400 992 258



*Textile Alchemy, 2016, Graphic design*

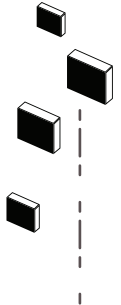
# Jack Bate

Bachelor of Design (Hons)



*Surf-stainable Futures, 2016, Graphic design*

Surfing has developed and evolved over more than 200 years from an organic, Hawaiian cultural pastime into a toxic, performance-driven industry of mass production. This project seeks to educate the Australian surfing community on the unsustainable materials and production processes used in the surfboard industry. The graphic outputs explore using the surfboard as a billboard with the combination of infographics and Hawaiian tattoo graphics. The industry is in need of transformation. It is directly affected by global warming which is resulting in the extinction of coral reefs, a constant high tide and the destruction of surf breaks worldwide.



# Jade Cottan

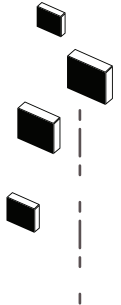
## Bachelor of Design (Hons)

'Save Our Seas' is an environmental awareness and activism campaign that addresses the issue of marine plastic pollution in Australia. The campaign is a graphic design project, using sequential-art and illustration to visually communicate the issue.

To improve Australia's state of marine plastic pollution, this campaign advocates that plastic manufacturing companies take corporate social responsibility for the community's excessive plastic consumption, and irresponsible and inconsistent plastic recycling and waste disposal. This campaign also encourages 'environmental consumer awareness' within both plastic manufacturing corporations and their customers, sanctioning improved manufacturing and marketing strategies that are both sustainable and economically viable.



*Save Our Seas, 2016, Illustration and sequential-art, digital print*



# James Beardsley

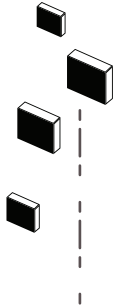
Bachelor of Design (Hons)



*Crayweed Restoration, 2016*

Crayweed is a particular type of seaweed present from Port Macquarie, NSW to Tasmania. Due to the dumping of sewage on Sydney beaches during the 1970s and 1980s, this seaweed has died out leaving barren rocks. Operation Crayweed is an organisation born from an experiment which involved transplanting crayweed from Palm Beach and Cronulla. This experiment proved to be very successful at regenerating the seaweed in Long Bay, Malabar. James Beardsley's design takes this experiment's success and develops a sustainable and cost effective solution that can be implemented with the help of the local community.

Contact: [jrwbeardsley@gmail.com](mailto:jrwbeardsley@gmail.com)



# Jamie Walker

Bachelor of Design (Hons)

Prostate cancer has been a taboo subject in polite society. Men affected by the disease often carry a lot of guilt and shame, and ultimately struggle with a loss of identity. Furthermore, rural isolation can exacerbate the anxiety felt by these men.

Mindbox' is the result of Jamie Walker's research into this issue. It is a small package that can be posted directly to these men, containing specific information about the individual's diagnosis, treatment, side effects, and mental well-being. We are putting this information directly into the hands of the men who need it the most.

Contact: [jamie@openfirecs.com.au](mailto:jamie@openfirecs.com.au)



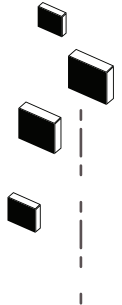
*Mindbox, 2016, Cardboard, Hessian twine*

# Jan Rae

Master of Art



*MDraw, 2016, Mixed media: video, performance, drawing*



Using intuitive, spontaneous and considered mark-making, Jan Rae visualises the sensitivity and energy of dance, creating a unique and very specialised interpretation. The work is concerned with movement, gesture and sound, and as a visual artist and a tango dancer, Jan is fascinated by the visual nature of the dance and the gestural aspect of mark-making.

Contact: [janrae7@gmail.com](mailto:janrae7@gmail.com)

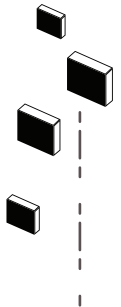
# Jenny Choi

## Master of Design

Jenny Choi was inspired by Roland Simmons, a prominent designer of contemporary lighting. This table lamp is constructed out of corrugated cardboard which acts as a light diffuser. It aims to create a product that is sustainable and environmentally-friendly.

The lamp takes on the shape of a candle's flame, creating aesthetic appeal from different angles as well as effectively diffusing the light. Jenny experimented with the manipulability of the material in creating this geometric shape. From an aesthetic point of view, Jenny has attempted to reflect the rhythms and patterns of this flame-like shape.

Contact: [missjennychoi@gmail.com](mailto:missjennychoi@gmail.com)



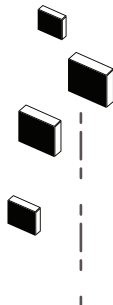
*Classics Revisited, 2016, Object/Applied Design*

# Jesse Bisset

Bachelor of Fine Arts



20th of October, 2016, Mixed media



Ketamine dream for the hospital queen.

Contact: [info@jessebisset.com](mailto:info@jessebisset.com)

# Jessica Lam

Bachelor of Media Arts (Hons)

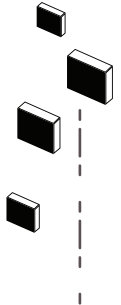
By applying the theory of cyclical narration to the automaton, 'Encore!' raises concerns associated with the repetitive acts of cruelty animals experience in the entertainment business.

Audiences are encouraged to interact with the installation, turning the crank to stimulate movement in the automatons. By doing this, they are given a glimpse into the reality of the industry and the cruelty suffered off-stage. It is then, that they are given power and control over the animals. The choices: to continue to turn the crank and allow the narrative to run, or to stop, and leave the automatons motionless.

Contact: [jessica.lam94@gmail.com](mailto:jessica.lam94@gmail.com)



*Encore! 2016, Felt, wood, fabrics, resin*



# Jessica Ticchio

Bachelor of Design (Hons)



*The Bone; The Bees, 2016, Mixed media*

Jessica Ticchio's project explores the relationship between rheumatoid arthritis and pregnancy in young women, with a specific focus on the effects medication can have on unborn babies. There is a significant gap in the general awareness of this issue, and also a lack of engaging information available for the women living it. As a young woman living with rheumatoid arthritis, the artist has first-hand experience which has helped her approach this issue in a unique way the audience will find authentic and interesting.

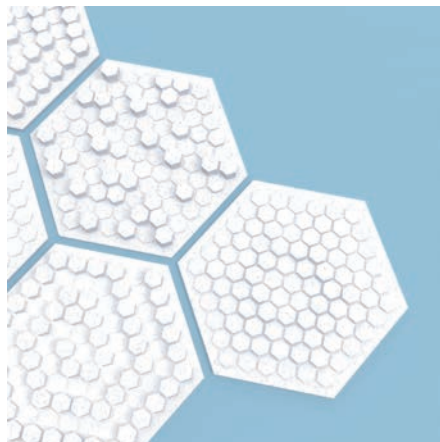
Contact: [jessicaticchio@gmail.com](mailto:jessicaticchio@gmail.com)

# Jinlong Song; Chat Kuen Eric Yeung

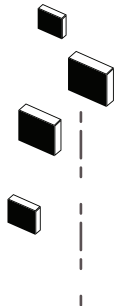
## Master of Design

Dementia is a neurodegenerative disease which is an epidemic among people aged 65 or above. With the increasing ageing population rate in Australia, the number of elderly people with dementia will reach up to 942,624 in 2050. This product is designed for people with early stage Alzheimer's. Based on the analysis of their emotions, life context and relationships, the multi-sensory games are memorial training and aim to relieve three main symptoms—uncontrolled emotion, memory loss and communication problems.

Contact: 0450 965 266 / 0415 565 383



AHA - Alzheimer's Training Device, 2016, Interactive



# Joanna-Marie Davey

Bachelor of Media Arts (Hons)

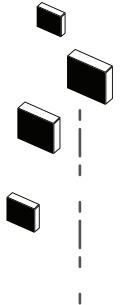


*Nans of Canberra: Preserving Our Grandmothers' Stories, 2016, Magazine*

‘Nans of Canberra: Preserving Our Grandmothers’ Stories,’ is a printed magazine, which tells the true stories of Canberra grandmothers through written and photographic pieces. Initially inspired by the stories of her own grandmother, Joanna-Marie Davey has documented the past and present oral histories of Canberran women through formulated processes, experimentation and substantial interviews.

Through this feminist-revised work, Joanna ultimately aims to give voices to these women, highlighting a previously unheard counter-narrative to the generally male dominated histories of Canberra.

Contact: 0488 0850 00



# Jodie Huang

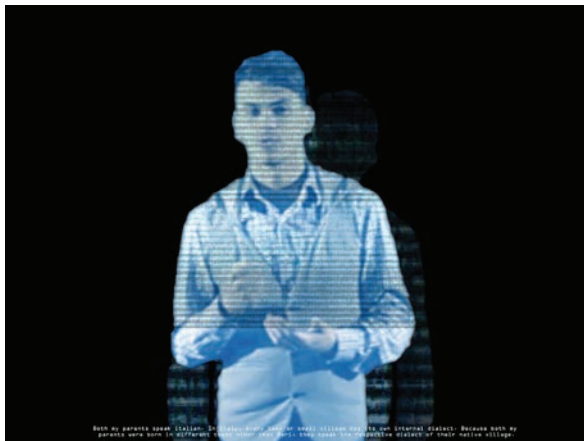
Bachelor of Design (Hons)

Bachelor of Education (Secondary)

‘What will our future’s linguistic landscape look like when most languages have become extinct?’

‘Past and Future Tongues’ is a speculative design project that aims to bring awareness to the significance of potentially endangered languages. It acts as a cautionary tale to explain the consequences of what could happen when it is too late to document or preserve them. Presented as a fictional narrative, the project proposes a world in the next few centuries where languages have rapidly disappeared and the ‘Museum of Past and Future Tongues’ is an archive of the lost languages.

Contact: jodie.huang186@gmail.com



*Past and Future Tongues, 2016, Video and mixed media*

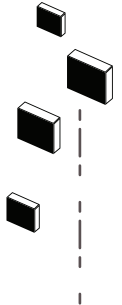
# Jonathan Morrell

Bachelor of Media Arts (Hons)



*Visions, 2016, Photography*

'Visions' is a photographic series that explores the use of digital manipulation as a medium to recontextualise traditional landscape photographs into scenes that are neither an artificial nor an authentic representation of reality. Through the use of digital manipulation and geometric shapes, these surreal and unnatural landscapes blur the boundary between the 'real' and 'digital' worlds. These abstracted representations of reality analyse the impact that digital manipulation has had on the notion and perception of the landscape photograph.



# Jordan Ardler

Bachelor of Design (Hons)

The 'I AM Project' is a politically motivated work that aims to address and inform Australian society on the social issue of misunderstanding Aboriginal identities in the contemporary. Aboriginal peoples are often deemed to have dark skin, dark hair and brown eyes. These are features some Aboriginal peoples inherit, but not the entire population. By using design strategies, this project was created to solidify the Aboriginal identity of those who do not fit the stereotypical image. The implemented imagery was designed to guide audiences to understand the complex issue of Aboriginal identity and spread awareness on the social issue.

Contact: jordan\_ardler1@hotmail.com



*The Unseen Identity: Identifying Aboriginal Peoples (The 'I AM' Project) 2016*  
Multimedia: graphic design and film

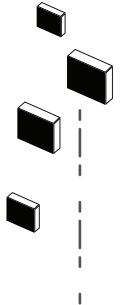
# Jordana Marshall

Bachelor of Fine Arts

Bachelor of Arts



*Visions, 2016, Photography*



Jordana Marshall's paintings read as a journal of her psyche. Her work translates the chaos and calm she experiences day to day through impulsive abstract colours, form and planned mark-making of detailed line work.

Contact: <https://www.instagram.com/jordanamarshall.art/>

# Jude S. Gonzalez

Master of Design

Jude S. Gonzalez aims to address one objective of the UNSW 2025 Global Challenge: poverty within Indigenous communities.

One of Jude's core objectives is to provide affordable housing for the Barkindji Tribe, NSW. This proposal is a master plan that engages with urbanisation to improve human cognition and behaviour of families, and to better understand Aboriginal culture. Jude aims to weave a complicated web of context and issues as part of the design element, and to be able to design and deliver the needs and expectations from the client and the families.

Contact: [judedesign@outlook.com](mailto:judedesign@outlook.com)



*The Murdi Paaki Housing Project, 2016  
Sketches, renderings, InDesign, Photoshop & Illustrator*

# Julia Roestenberg

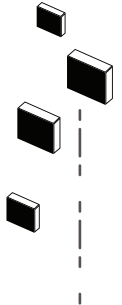
Bachelor of Design (Hons)



*The Platform Community , 2016, Rendering and drawing*

Julia Roestenberg's project 'The Platform Community' aims to integrate affordable housing tenants living at the Heritage Railway Workshops site within the high-end Eveleigh community. The adaptive re-use of an adjacent 1913 abandoned heritage building will be retrofitted, creating new infrastructures: an outdoor community garden linked to an indoor farmer's market, culinary workshops and eating areas. The conceptual framework for the design is developed from biophilic observation of elements of nature such as plants and weeds, breaking through and reasserting itself on the project site that is currently uninhabited.

Contact: [juliaroestenberg@yahoo.fr](mailto:juliaroestenberg@yahoo.fr)



# Julia van Vuuren

Bachelor of Design (Hons)

Low health literacy is a significant barrier to improving the health of many Australians. The presentation of medication information is poor, and combined with low health literacy, it is a 'prescription' for disaster.

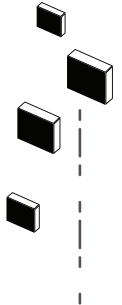
'hi! – Health Information For You' aims to close the gap between the skills of patients and skills needed to access and use medication information. A new visual language for medication information is proposed, incorporating relevant graphic and information design elements, and engaging icons.

'hi!' provides a better way to access, understand, and use medication. It is not just health information, it is 'hi! – Health Information For You'.

Contact: [juliavanvuuren@yahoo.com](mailto:juliavanvuuren@yahoo.com)



*hi! – Health Information For You, 2016*



# Julie Middleton

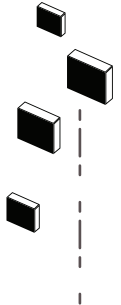
Bachelor of Design (Hons)



*Traces, 2016, Cotton jersey, indigo dye*

‘Traces’ is a design research project that brings the issue of worker exploitation in the fashion industry to the attention of young female consumers in Sydney. The project consists of a range of white garments, where hands, coated in indigo dye, leave behind traces of the making process.

The range challenges the perception that the garments we buy are ‘new,’ revealing an existing history and a story of lives that have been woven into the seams of the garments we buy. It aims to help consumers consider their connection to the workers who are often mistreated for their benefit.



# Kareena Zerefos

## Master of Art

Through her work, Kareena Zerefos aims to examine the polarities of isolation and connection; truth and falsehood; and history and mythology.

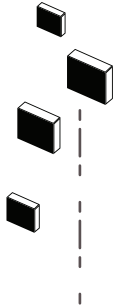
Composing a series of 'portraits' that explore the notions of the 'icon' and the 'archetype,' Kareena addresses the vulnerabilities and insecurities of womanhood, motherhood and creativity within a contemporary post-feminist context.

Kareena has adopted personal, alchemical and ambiguous references, departing from use of familiar emblems in historical symbols or iconography. Scale and texture have also been important in emphasising intimacy and privacy, and to emanate the perception of delicacy, purity, connection and the Feminine essence.

Contact: [hello@kareenazerefos.com](mailto:hello@kareenazerefos.com)



*Femme, 2016, Copper*



# Kate Bobis

Bachelor of Fine Arts

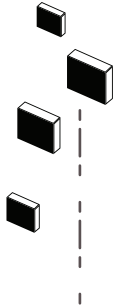
Bachelor of Arts



*Happy Little Vegemite , 2015-16, Video installation*

‘Happy Little Vegemite’ explores inclusion and exclusion within Australian culture. It is wonderful to be proud of your country and fly the flag with honour; however, through national celebrations, one must question, who is excluded? Australia welcomes other cultures, as long as they ‘fit in’ with the White Australian way of life. With so many Southern Cross tattoo cover-ups, symbols of Australian patriotism have been hijacked by ultra-nationalists. Being adorned in the flag begins innocently enough; however, the more it is repeated, it begins to take a detrimental turn, ultimately demanding ‘you match this amount of Aussie or get out.’

Contact: [katebobis@hotmail.com](mailto:katebobis@hotmail.com)



# Katherine Kennedy

Bachelor of Fine Arts (Hons)

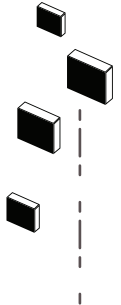
‘Desert: Desert’ is from a body of work that traverses many disciplines and explores vulnerability, environments, experimentation and repetition. The complete portfolio of works include video, audio, sculpture, installation, printmaking, photography and found objects.

Contact: [katherine.kennedy6@hotmail.com](mailto:katherine.kennedy6@hotmail.com)

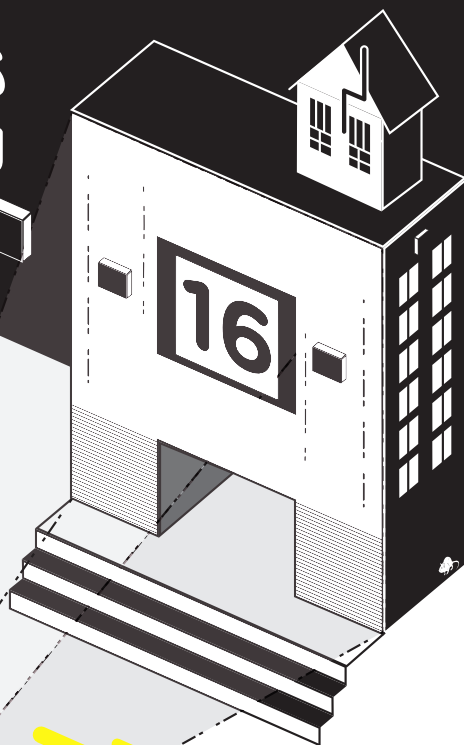
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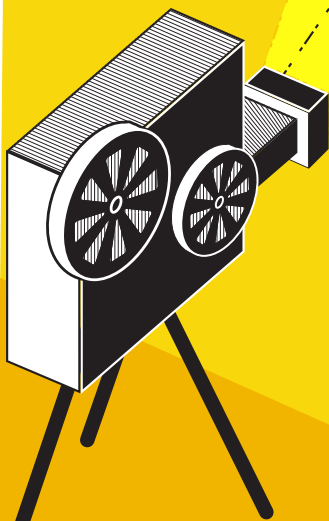
*Desert: Desert, 2016, Video, audio, sculpture and found objects*



Annual 16  
Screening



Friday 9  
December  
6pm



# Kelsie Walker

Bachelor of Design (Hons)



*Nourish, 2016, Graphic design*

‘Nourish’ is a participatory design system and a graphic design kit which aims to highlight and promote cultural exchange between the local Australian community and the newly arrived female Syrian refugees. It is envisaged that the project will provide an opportunity for the target groups to share their rich cultures.

The system involves Australians and Syrian women cooking and sharing a meal of Syrian cuisine. The graphic designed kit consists of the ‘Nourish’ branding that has been inspired by Islamic geometry. The kit deliverables are all designed bilingually, in Arabic and English for the Syrian women to develop English skills.

kels.\_198@hotmail.com

<http://www.theloop.com.au/kelsiewalker/portfolio>

# Kelvin Nguyen

Bachelor of Media Arts (Hons)

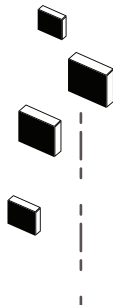
Drawing has always been a pastime for Kelvin Nguyen. Exploring the visual aesthetic of children's books and other forms of visual media alongside Carl Jung's study of psychology, Kelvin ultimately aims to express the intriguing ideas of the Shadow, Anima and Animus.

Contact: k\_heaven15@hotmail.com

Kelvin Nguyen

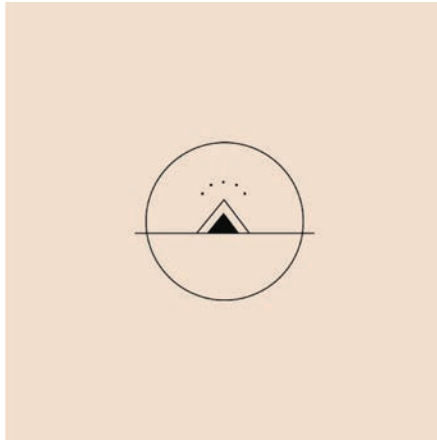


*Balance, 2016, Catalogue*



# Kendall Miller

Bachelor of Design (Hons)



*Pilgrimage, 2016, Graphic design*

‘Pilgrimage’ is a travel platform dedicated to young, solo, female travellers (aged 18-29), aimed at protecting their health and safety abroad. Kendall Miller recognises that there are parts of the world that remain difficult for women to attain full freedom and this is attributed to political, religious and cultural unrest as well as varying and unregulated safety standards. Acknowledging that women face far greater risks and obstacles when they travel alone, the project is aimed at addressing the specific needs of young female travellers.

Contact: [kendallmillerdesign@hotmail.com](mailto:kendallmillerdesign@hotmail.com)

# Kyra Martens

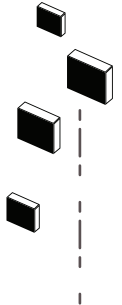
Bachelor of Fine Arts (Hons)

Kyra Martens' work explores the awe and paralysis she feels at the notion that human life exists on a sphere, suspended in space, orbiting a star that is slowly orbiting the black hole that created our galaxy.

Contact: 0459 161 501



*Fickle Orbits, 2016, Photograph*



# Lachlan Paull

Bachelor of Media Arts (Hons)



*Gathering Grooves, 2016, Documentary Film*

Do you remember the first album that you ever downloaded? When two of Lachlan Paull's friends convinced him to invest in a record player at the end of 2015, it sparked interest in the world of vinyl records and inspired him to explore this retro method of collecting music over his final Honours year.

The result is a 30 minute documentary-style short film about people who collect vinyl records, which Lachlan hopes will shed light on the unique experiences that comes along with collecting music in this analog form.

Contact: 0435 170 074

# Lara Wilson

Bachelor of Design (Hons)

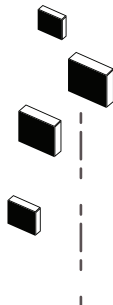
'Pass-It-On' aims to have a positive social impact on the lives of orphaned children. It does so by assisting in the sustainability and economic self-sufficiency of international orphanages through the employment and education of orphans for textile manufacture. 'Pass-It-On' is a concept that intends to be adaptable worldwide.

The project presents a range of textile home-ware, which are the designs intended to be taught to the orphans for manufacture. These designs are flexible, allowing the maker to input personal creativity into each design. An instructional video, accompanies these designs to teach the orphans the techniques required for each design.

Contact: [larawilson\\_@hotmail.com](mailto:larawilson_@hotmail.com)



*Pass-It-On, 2016, Hand-dyed linen and cotton*



# Laura Perritt

Bachelor of Fine Arts  
Bachelor of Arts



*Banksy; Grevillea, 2015, Zinc plate etching*

Laura Perritt's work considers how contemporary society demands an amalgamation of the public and private self in the presentation of identity. Compositionally, this has been achieved through an exploration of botany, relating to the artist's identity in both geographic and gendered terms, as well as through the inclusion of small fragmented self-portraits in each print. This series becomes a meditation on the history of women's art and the cliché of the floral, as well as an exploration of the native Australian botany that resonates for Laura personally.

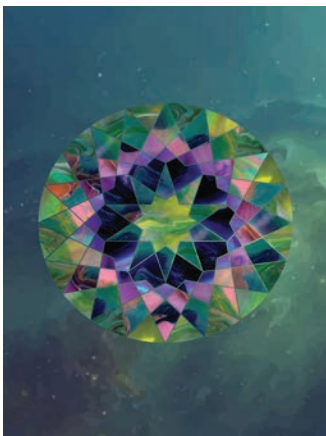
Contact: 0401 093 381

# Lauren Levi

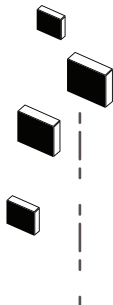
Bachelor of Fine Arts  
Bachelor of Arts

This work represents fierce women who were worshipped by the ancient Egyptians. Each work is symbolic of their powers and mythology. The mandalas were created by chance, along with the unique textures and mixes the high flow paint medium created. The work worships these ancient goddesses for their divine beauty, strength and courageousness.

Contact: 0458 211 263



*Deity, 2016, Ink on paper*

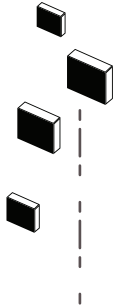


# Leigha Wilson

Bachelor of Design (Hons)



*Equili Kit, 2016, Mixed media*



The 'Equili' kit is a packaged series of items designed for the needs of negatively impacted workaholic UNSW students. It is a lighthearted support tool which aims to inspire balance and levity at a time when it can be incredibly difficult to experience both.

Contact: [leighawilsondesign@gmail.com](mailto:leighawilsondesign@gmail.com)

# Leila El Rayes

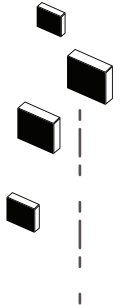
Bachelor of Fine Arts (Hons)

'Another/Other' draws from experiences of cross-cultural identity, both individually and collectively. It examines the spaces of existence and non-existence experienced between identities. This work ultimately intends to evoke the intricacy, vulnerability, and fragility of these cross-cultural narratives.

Contact: [leilaelrayes@gmail.com](mailto:leilaelrayes@gmail.com)



*Another/Other, 2016, MDF board, metal nails*

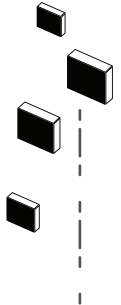


# Lilian Hambling

Bachelor of Design (Hons)



*e-motion, 2016, Fashion, video*



'e-motion' investigates the use of wearable technology to create new forms of non-verbal communication for males by measuring physiological responses from the body and expressing them as visual, dynamic displays. The garments use sensors to detect emotions of love, anger, fear, joy and sadness and react by emulating the physical manifestations of these emotions through lights.

By enabling an opportunity for men to be more openly expressive, the stereotypical expectations of masculinity can change; instead of hiding them away, feelings can be displayed as interactive gestures.

Contact: 0413 559 241

# Lilium Burrow

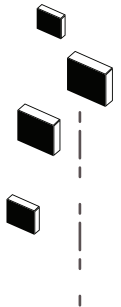
Bachelor of Fine Arts (Hons)

This body of work uses illusion and deception to examine the role of mimesis across a range of material interfaces.

Contact: [liliumroseburrow@gmail.com](mailto:liliumroseburrow@gmail.com)

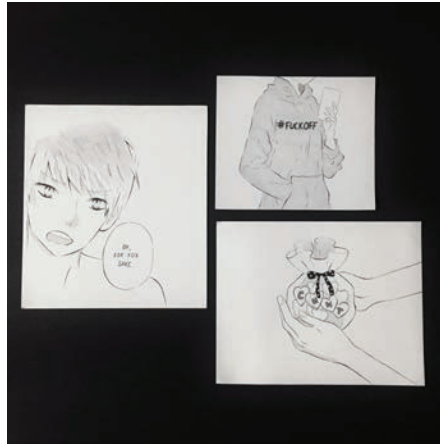


*Willy Willy Fish Tank, 2016, Pearlescent ink, acrylic paint, towel rail, electrical tape, masking tape, washing line, angle brackets, mini metal fencing sheet, digital prints on paper, digital print on microfiber towelling*



# Lisa Le

Bachelor of Fine Arts (Hons)



*Look Between the Lines, 2016, Drawing*

Lisa Le is interested in using memory as a tool to produce narrative-driven images. These drawings depict different scenarios that are open to interpretation, and they come from Lisa's own memory and experiences. Various sizes are used to encourage a closer inspection, with the artist placing a quirk of some sort in each piece. Each work appears to be a harmless minimal drawing that contains a humorous element to further a response from the viewer. This is the artist's way of sharing her life through pictures, by creatively transforming the world she encounters day-to-day.

# Liz Kruckhoff

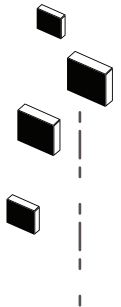
Bachelor of Design (Hons)

'Interkinect' explores our perception of spatiality, sound and music as intrinsically connected through embodied interaction with our environment.

Exploring the audience experience in live music event design, 'Interkinect' synchronises the spatial qualities of four-dimensional sound, produced by live musicians, with 360 degree visualised projection mapping inside a geodesic dome.

This is a visually synthesised design in direct response to the local music community's disenfranchisement of venue closures due to NSW lockout laws. 'Interkinect' transforms the space as an alternative gig venue (Fitzroy Gardens) where modes of listening and interacting as an embodied experience are designed into the environment.

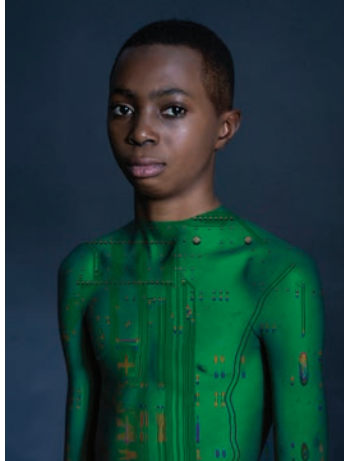
Contact: 0478 967 359



*Interkinect, 2016, Mixed Media*

# Louise Whelan

Bachelor of Fine Arts (Hons)

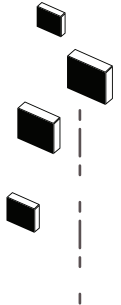


*Databody, 2016, Photographic giclée print on William Turner paper*

This work explores the unstable, temporal nature of the image as a digital object. Digital images morph and migrate across varying formats, hardwares, carriers and digital architecture. Advancements and changes in these relationships result in hardware and software digital obsolesce.

Louise Whelan photographs and imagines the unknown. Making reference to the 'Data body,' she has located the portrait image in the fragile system it is created in. The work reimagines memory for the digital age. By responding to the uncertainty of the digital object, she has created an imperfect kind of beauty within a digital waste aesthetic.

Contact: [photo@louisewhelan.com.au](mailto:photo@louisewhelan.com.au)



# Lucinda Rose

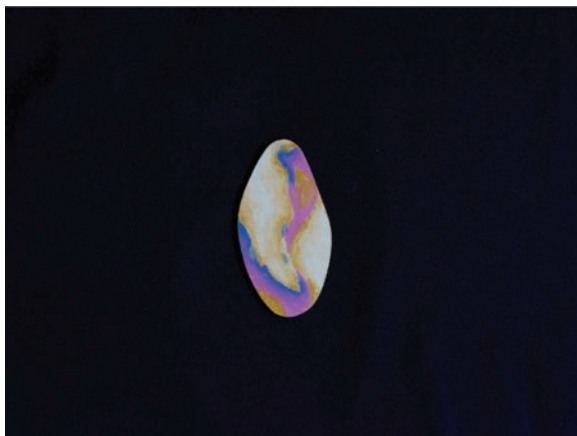
Bachelor of Fine Arts (Hons)

An articulate dialogue between dream and real worlds is at the heart of Lucinda Rose's intent to give viewers energised artistic experiences.

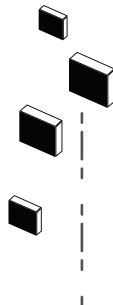
'The Return To Lisboa' is an abstract portrayal of the artistic inspiration Lucinda found when recently travelling in Portugal and Spain.

In imagining strange and beautiful worlds, Lucinda explores the galaxies of the imagination and a deep curiosity in the creation process.

Contact: [lucindaroseart@gmail.com](mailto:lucindaroseart@gmail.com)



*The Return To Lisboa, 2016, Oil pastel on wood*

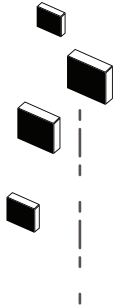


# Maraiah Tominez

Bachelor of Media Arts (Hons)



*1-800-EXTERMINATE! 2016, 3D Animation*



Maraiah Tominez's short 3D animation follows a compulsively neat man who is one night awoken by a dim-witted cockroach that has invaded his home. The man soon discovers that killing the cockroach is not such a simple task.

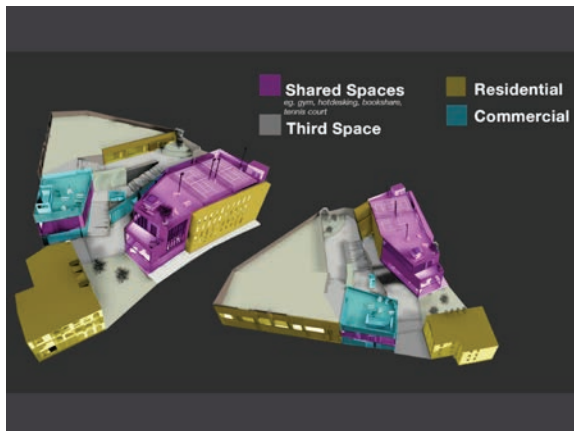
Contact: [maraiah.tominez@hotmail.com](mailto:maraiah.tominez@hotmail.com)

# Marianne Glinka

Bachelor of Design (Hons)

In response to rapid population growth, Marianne Glinka has analysed the connection between the tangible and intangible share economy. This design is a redevelopment of Guo Tai Square in Chongqing, China. Marianne has designed a public space that allows residential, work and leisure environments to come together in a multi-use complex leading to establish an innovative, inclusive and sustainable community.

Contact: [marianne.glinka@hotmail.com](mailto:marianne.glinka@hotmail.com)



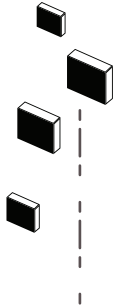
*The Shareable City, 2016, Urban planning and motion graphics*

# Matthew Corby

Bachelor of Media Arts (Hons)



*Chimera, 2016, Audio-visual installation*



A Chimera was originally a fabled creature from Greek mythology. The word Chimera now means an illusion; a figment of the imagination.

'Chimera' explores the fear of the dark and the illusions that one's brain may create when it cannot fully distinguish one's surroundings.

Does one truly fear the darkness, or fear the inability to see? What could be a normal, peaceful night in reality can become far more in one's head.

# Matthew Krupa

Bachelor of Design (Hons)

Prostate cancer is the most commonly diagnosed cancer in Australia. This campaign aims to generate discourse in the public conversation about the facts and impact of prostate cancer, and inform men of new examination procedures to hopefully get them to talk to their doctors. By pointing men in the direction of getting a blood test, Matthew Krupa hopes to put the finger on a campaign that will help start a dialogue about prostate cancer.

Contact: [matt.krupa@gmail.com](mailto:matt.krupa@gmail.com)



*Don't Forget! 2016, Campaign*

# Melanie Broughton

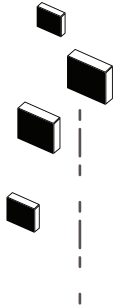
Bachelor of Design (Hons)



*Consuming Congo, 2016, Jewellery*

The Democratic Republic of Congo (DRC) is a complex and tumultuous country, filled with political unrest and social upheaval. This turbulence has largely been motivated by conflicts concerning the wealth in the mineral-rich soil. One of these minerals is coltan, which is an essential element in the mobile phone. 'Consuming Congo' is a voice for the casualties of this mineral war, allowing consumers of technological devices to be informed of the impact the mobile phone industry has upon the DRC community. This project has been realised through jewellery design, material experimentation and video representation.

Contact: [melaniebroughton97@gmail.com](mailto:melaniebroughton97@gmail.com)



# Melanie Tweddell

Bachelor of Fine Arts (Hons)

Melanie Tweddell's body of work indulges in themes of suburbia by discussing the masking, shame, disobedience and obedience that suburbia often entails.

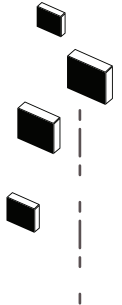
Melanie explores this notion through painting, alluding to the possibility that the most important element of a painting is what isn't shown, rather than what is. The aim is to discuss the acts of concealment within Sydney's North Shore, where the artist grew up, and reveal masking as a pivotal theme in the installation. Melanie ultimately argues that Suburbia relies on undertones, layered meanings and ambiguity to cloak its true nature.

Contact: [melt.art@gmail.com](mailto:melt.art@gmail.com)

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*Suburban Dreams, 2016, Acrylic on canvas*



# Michael Askew

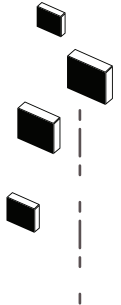
Bachelor of Design (Hons)



*Open for Business, 2016, Signage, digital and visual design*

‘Open For Business’ satirically explores the impact of lockout laws on Sydney’s nightlife and culture. This work attempts to shift the perceptions of lockout laws in the public sphere by creating a speculative nightlife experience. Michael Askew has created a fictitious establishment that embodies and exaggerates the experience of this new nightlife under lockout laws through the use of distorted neon signage, visual/ audio effects and satirical marketing. Lost not gone, the nightlife of Sydney is expressed as a ‘lost love’ in a distorted personification of the downturn of the night-time economy.

Contact: [michaelaskw@gmail.com](mailto:michaelaskw@gmail.com)



# Miraelin Penna

Bachelor of Fine Arts (Hons)

'The Back of Our Min(e)d' is a collection of small works that draws the audience in through intricately detailed workmanship. The collective works question the nature and necessity of the power structures present in the everyday through a series of visual puns. This brings humour to a subject that is otherwise morbidly depressing, and allows the audience to reflect critically on their own experiences with authority.

Contact: [mimpenna@gmail.com](mailto:mimpenna@gmail.com)



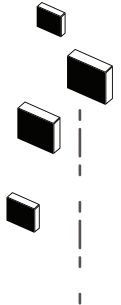
*The Back of Our Min(e)d, 2016, Silver, white bronze, red bronze, copper, walnuts, crepe myrtle wood, ceramic, glass*

# Mitch Thomas

Bachelor of Fine Arts (Hons)



*Contributory Negligence, 2016, Foam, found objects*



‘Contributory Negligence’ examines the production of work through the various stages of making. This investigation into synthetic foam explores a playful absurdity as the work will gradually fall to pieces. The ideas surrounding ‘Contributory Negligence’ hope to expand on our current understanding of contemporary art practice by allowing work to remain in situ.

Contact: [mt0432344517@gmail.com](mailto:mt0432344517@gmail.com)

# Mitchell Farmer

Bachelor of Design (Hons)

'Festival Friends' focuses on the unnecessarily dangerous use of party drugs within the Australian music festival scene. Illicit drug use within these environments adds to its unpredictability, with external pressures of policing, illegality, and purity adding to the issue. Delivered through a range of digital channels and print mediums, the campaign intends to recognise use and enhance responsible actions whilst encouraging activism to promote safer use, safer environments, and safer substances.

Contact: [mitchfarmer5@hotmail.com](mailto:mitchfarmer5@hotmail.com)



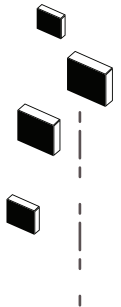
*Festival Friends, 2016, Digital and print*

# Mofo Bozo (Samuel Jilo)

Bachelor of Media Arts (Hons)



*waste, 2016, Screen print - vectors*



The power of the image was acknowledged in an 1835 law that, while allowing Frenchmen to circulate their opinions in published form, held that complete liberty was not possible with “drawings” for they could incite action. mofoboza’s work looks at such power to critique the foundations of consumption. The work is ultimately inspired by propaganda mechanisms used to deliver messages to broader audiences.

Contact: [media@mofoboza.com](mailto:media@mofoboza.com)

# Molly Wagner

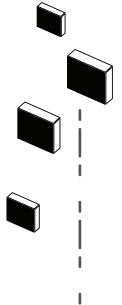
Bachelor of Fine Arts (Hons)

'A Walk in the Park' is a series of artworks that document different experiences of walking in Hyde Park, Sydney. The artworks are made using a variety of media to reflect the sensory and thought-provoking qualities of walking as an aesthetic, political and playful action. The works have been displayed in different locations in the exhibition space(s) to become a literal walk in an art exhibition for the viewers.

Contact: [mollyl.wagner@gmail.com](mailto:mollyl.wagner@gmail.com)



*A Walk In The Park, 2016, Mixed media*

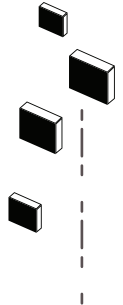


# Nadine Koroleva

Master of Curating and Cultural Leadership



*Transition, 2015, Digital photography*



Nadine Koroleva realised the power of the camera early in her career while working for an NGO as a defender of human rights. She uses still and moving image to record human moments that define emotion. Her work is inspired by strength and wisdom and the stories that each unique place or human carries with them.

Contact: [spes.koroleva@gmail.com](mailto:spes.koroleva@gmail.com)

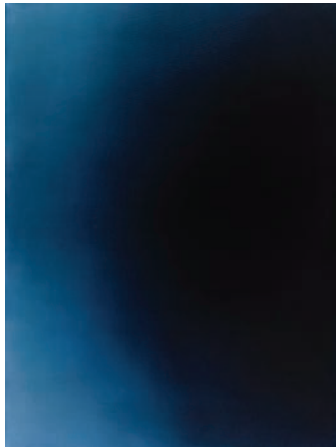
# Nancy Constandelia

## Master of Art

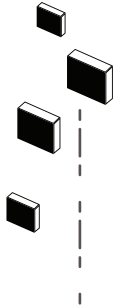
Nancy Constandelia's process of painting aims to enhance and recalibrate the phenomenal body, in order to slow down and resist the culture of speed in contemporary life.

Inspired by the slow aesthetic of Hiroshi Sugimoto's photographic series 'Theaters,' Nancy uses painting similarly to ground oneself in time, space and materiality. She layers different temporal trajectories which encourage a state of consciousness and presence that is beyond the durational aspect of time. Nancy's reductive yet expressive works may look empty, but like Sugimoto's photographs, they are full of information.

Contact: [constandelia.nancy@gmail.com](mailto:constandelia.nancy@gmail.com)



*Mizu I, 2016, Acrylic on primed polyester*

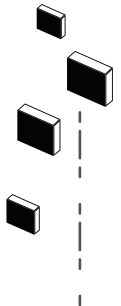


**Nicola Danielle Xue Hui Yeo & Jeremy Chung**

**Bachelor of Media Arts (Hons)**



*A Page From Tuesday, 2016, Animation*



‘A Page from Tuesday’ is a 2D animated short film about assignments, due dates and everyday challenges, created by Nicola Yeo and Jeremy Chung.

Contact: [nicola.d.yeo@gmail.com](mailto:nicola.d.yeo@gmail.com)

# Nila Rezaei

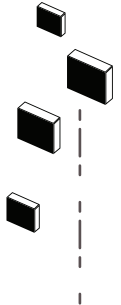
Bachelor of Design (Hons)

'Dispersion' aims to encourage positive change within the context of climate change. Focusing on oil spills around the globe, the mirror creates a forced interaction to evoke a moment of contemplation about the toxicity that can result from oil extraction. Viewers are encouraged to participate in the act of 'repair' by blowing into the sensor. The interactive mirror is coated with two types of black thermochromic pigment mixed with resin, which visibly transforms to become clear when heated. A custom made heating system is attached behind the mirror to activate the 'blow' sensor.

Contact: [niloo.rezaei@gmail.com](mailto:niloo.rezaei@gmail.com)

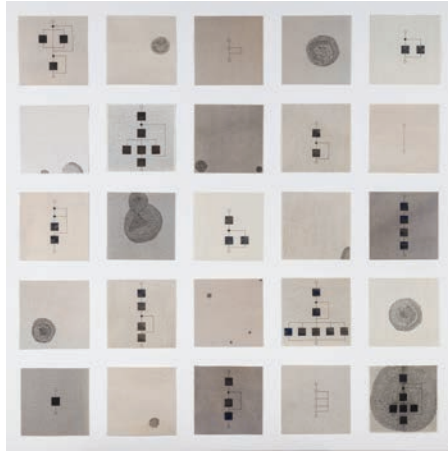


*Dispersion, 2016, Epoxy resin, copper sheet, thermochromic pigment, electrical component*



# Paula S. Y. Ngu

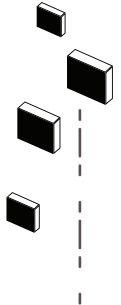
Master of Art



*While I am awake today I, 2016, Watercolour and pen on cotton paper*

Paula Ngu explores concepts of fragility and impermanence. This work consists of delicate watercolour layers of chromatic greys. The flowcharts reference the decision paths of mundane day-to-day tasks such as making dinner; dog feeding; or procrastinating. A repetitive, doodled motif acts as a 'mental refuge,' a meditative act to relax or just be present in the moment. Each square mimics Paula's acts of being and existing.

Contact: [mkpaula8@hotmail.com](mailto:mkpaula8@hotmail.com)



# Peter Bentley

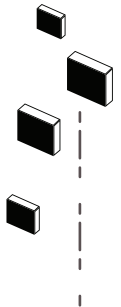
Bachelor of Design (Hons)

Our future is being dictated by the mistakes of the present: global warming, resource overconsumption, and loss of biodiversity. It is sometimes hard to conceive of a positive future where these problems are resolved. This inhibits our ability to imagine solutions to these problems. 'Galactic Final Memory' explores one possible future, encouraging viewers to develop a 'future consciousness' capable of integrating the knowledge of the very real problems in the present with the belief and hope that a better world is possible in the future.

Contact: [peter@memoryassociation.net](mailto:peter@memoryassociation.net)



*Galactic Final Memory, 2016, Porcelain*



# Rachel Drake

Bachelor of Design (Hons)



*Mending is Better than Ending, 2016, Concrete, brass and digital publication*

‘Mending is Better than Ending’ is a digital publication and toolkit dedicated to emphasising the importance of waste minimisation. This work ultimately aims to inspire the younger generation to utilise repair as a method to extend the life-cycle of their belongings. By drawing on concepts present within Japanese Art and Aesthetics, namely Kintsugi (to repair with gold) and Wabi Sabi (an appreciation of imperfection and time passing), ‘Mending is Better than Ending’ provides young Australians with the tools, knowledge and encouragement to care for their possessions, reduce post-consumer waste, and appreciate the beauty of repair.

Contact: [rachleedrake@gmail.com](mailto:rachleedrake@gmail.com)

# Rachel Ranzolin

Bachelor of Media Arts (Hons)

To escape into our subconscious is a powerful way to ignore the emotions we'd rather forget...&quot;

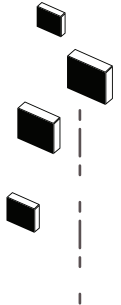
Rachel Ranzolin's film centres on the character Lara Bennett who is suffering from severe grief due to tragic events. Rather than deal with her pain, Lara isolates herself, preferring to spend time in her imaginary world. This world shatters when triggers pull her back into reality.

Through this film, Rachel explores how we deal with elements in our lives everyday that we wish to shut out, and how we seek refuge from our everyday reality, whatever the problem.

Contact: [rachranz@optusnet.com.au](mailto:rachranz@optusnet.com.au)



*Escaping Reality, 2016, Film*



# Rachel Simpson

Bachelor of Media Arts (Hons)



*The True Anatomy Project, 2016, CGI Installation*

‘The True Anatomy Project’ is a collection of 3D sculptures and dynamic animations where a surreal design is derived from women’s responses towards their bodies.

The works are a rebel cry against the monotonous barrage of stock standard, Barbie-like female bodies constantly represented in commercial CG.

The works visualise, not the ‘real’ anatomy of the female body, but rather the ‘true’ anatomy; not just what the body looks like, but how it makes women feel.

This project’s goal is to broaden the diversity and creativity in the imaging of women in CGI.

*Contact of Choice: [rachel.simpson015@gmail.com](mailto:rachel.simpson015@gmail.com)*

# Rebecca Liston

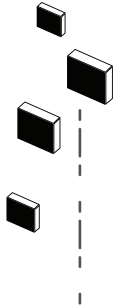
Bachelor of Design (Hons)

‘Age of Anxiety’ is an exploration of how touch and scent can help aid anxiety in an innovative and alternative way to past interventions. The wearable bottles can be stand alone objects, or attach onto wearable wrist pieces through magnets. The essential oils inside the bottles use scent to relieve anxiety, while their small size also allows them to be used as fidget objects. One of the main aims of this project was to inject aesthetic and bespoke design back into health and wellbeing interventions, and to create designs that were personalisable and appropriate for a large demographic.

Contact: [rbc.design.contact@gmail.com](mailto:rbc.design.contact@gmail.com)



*Age of Anxiety, 2016, Acrylic, white metal, magnets, cork, kangaroo leather, essential oils*

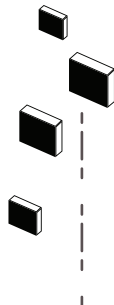


# Rebecca Masters

Bachelor of Fine Arts (Hons)



*My Legacy, 2016, Ceramic, mixed media*



This is a serious work by a serious artist.

Contact: [rebeccamasters@outlook.com](mailto:rebeccamasters@outlook.com)

# Renny Beazley

Bachelor of Media Arts (Hons)

Renny Beazley has lived in more than five houses, and within those walls hold specific memories and emotions. The structures are physical triggers for a recollection of past times and for Renny, the concept of home is a constant pillar of comfort and security, despite the variability of change. Our minds have intricate, extensive networks connecting memory, emotion and space and after reading Moheb Costandi's article 'Emotional Renovations,' Renny found herself exploring the science behind personal development. 'Home' endeavours to foster a deeper understanding of the relationship between a house and a person, between the artist and her home.

Contact: [rennybeazley@gmail.com](mailto:rennybeazley@gmail.com)



*Home, 2016, Animation and sound*

# Robert Bamford

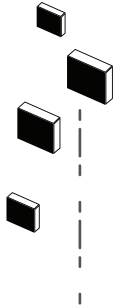
Bachelor of Design (Hons)



*Grey Area, 2016, Mixed media*

‘Grey Area’ delves into the running battle for euthanasia law reform in Australia. The project focuses on the government’s reluctance to inform legislative change regarding end-of-life choices, due in part to a lack of public engagement. Adopting a pro-euthanasia stance, this project aims to pressure the government by providing the public with a communication channel that enables them to voice their opinions in a direct and centralised manner. The project’s goal is to actively engage the public and encourage them to become vocal about supporting end-of-life decisions, with the aim of pressuring politicians to change legislation.

*Contact: [Rob.bamford@outlook.com](mailto:Rob.bamford@outlook.com)*



# Rosa Daniela Diaz

Master of Art

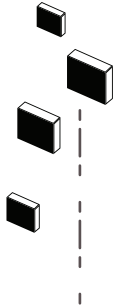
Deep Ecology philosophy argues that the natural world is a subtle balance of complex interrelationships in which the existence of organisms is dependent on the existence of others within the ecosystem. We as humans are part of this interdependency.

Rosa's fascination with the natural world's intricate systems begun an exploration into process and materiality using aged, pattern paper given to her by her mother. These processes and materials echo the meanings Rosa wishes to convey: the fragility of nature; the importance of conservation through repurposing of materials; and the multiplicity of connections between nature and the human spirit.

Contact: [rosadanieladiaz@outlook.com](mailto:rosadanieladiaz@outlook.com)



*Floating, 2016, Mixed media*



# Rose Christine Tripodi

Master of Art



*Cocoon, 2016, Preloved linens, HD video*

Rose Christine Tripodi explores the material, transformative and therapeutic possibilities of artmaking. With a contemplative and process-driven approach, she has hand-stitched and reshaped pieces of pre-loved linen into a sculpture resembling a protective cocoon. Rose relates the creative process of alteration, restoration and stitching to a sense of atonement, whereby the handstitched marks autobiographically reflect the process of transformation. Rose understands the pre-existing history of the old fabrics as carriers of knowledge, full of potential to convey stories of fragility, self-growth and renewal.

Based in Sydney, Rose is a multi-disciplinary artist whose practice includes painting, sculpture and video forms.

# Sally Cushing

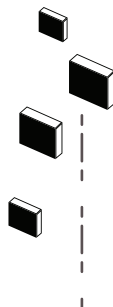
Master of Art

Sally Cushing's work is as much about process as subject. Her way of artmaking is a balance between considered, deliberate mark-making and a letting-go of control; accessing a stream of consciousness from something outside of logic, be it metaphysical, spiritual or simply the unconscious. Sally has described her painting and drawing as a way to actively converse with the universe about ideas such as, parallel universes, eternity, karma, darkness and light, and the search for the divine.

Contact: [sallycushing@yahoo.com.au](mailto:sallycushing@yahoo.com.au)



*When Daniel Broke the Big Light #2, 2016, Ink, acrylic and marker pen on canvas*

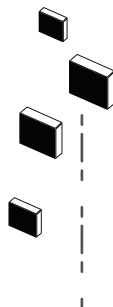


# Sang Duong

Master of Design



*RECON, 2016, Spray paint, bill posts, collage, lucite, timber*



Throughout 'Project RECON,' Sang Duong and Takuya Ito have applied operative design methodologies. These processes break down existing social structures, redefines programmatic relations, restructure activity based spaces, and formally restructure public space through abstract explorations.

# Sarah Butler

Bachelor of Design (Hons)

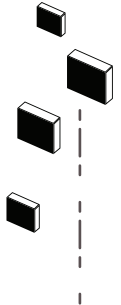
Bachelor of Media (PR and Advertising)

Food waste is one of the world's most pressing environmental and social issues; in order to make a difference, it is critical that we involve emerging generations on the quest for a sustainable future. Picture books have the ability to successfully communicate concepts to young people that may otherwise be difficult to grasp without a context. Therefore, the design outcome is an illustrated picture book, both narrative and pictorial, which incorporates behavioural change activities that focus on reducing consumer food waste.

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*Drawing Away Waste, 2016, Graphic design and illustration*



# Sarah Kingshott

Bachelor of Design (Hons)



*Renew, 2016, Hand-dyed linen and recycled fabrics*

The 'Renew' project aims to create awareness regarding environmental degradation caused by our increasing rate of consumption, especially in relation to textile pieces. Through the personal and intimate nature of the design, It also aims to create a connection between the user and the issue.

The project consists of a range of bedding designs; three linen quilt cover sets including pillow cases, complemented by three feature cushions made from recycled fabrics. 'Renew' utilises the process of natural eco-dyeing to create the organic patterns and colours within the designs, with rust being one of the key materials.

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# Sarah Nguyen

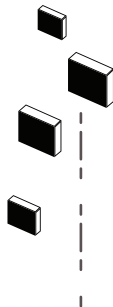
Bachelor of Design (Hons)

Monsters, mountains and love... 'Melt' is a graphic novel that explores the past relationship between two people and their desire to erase and rewrite what has happened between them. Presented in two parts, and perspectives, the book experiments with structure, layout and design.

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*Melt, 2016, Print book*



# Sarahjayne Samra

Bachelor of Design (Hons)



*Mind Matters Journal, 2016, Printed to 350gsm linen*

'Mind Matters' sets out to challenge traditional ideals of weight loss for young Australian women. De-emphasising the importance of dramatic weight loss through restricting diets, this project encourages women to learn the ability to listen to their bodies and achieve long-lasting maintenance. Through the powerful tool of goal setting, 'Mind Matters' empowers women to become intuitive eaters on route to their health and well-being goals.

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# Scarlett Steven

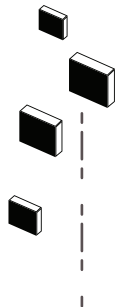
Bachelor of Fine Arts (Hons)

‘We can do nothing for you’ is a sculptural installation that explores skin as a site of transition, rather than a definite point of demarcation. It uses dyed fabric forms, coated in silicone and beeswax, to position the limits of the self as a shifting porous boundary; in flux, and indeterminable.

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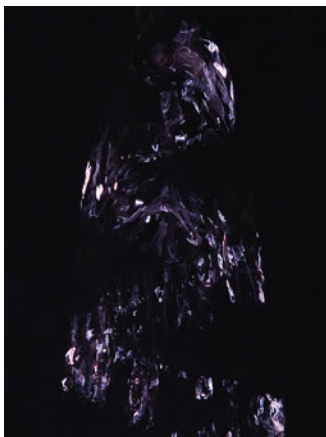


*We can do nothing for you, 2016, Fabric, beeswax, silicone, steel*



# Sherwesh Bajracharya

Bachelor of Media Arts (Hons)



*To Be a River I & II, 2016, Plywood, led strips, water, speaker, plastic tubing, digital prints, hardcover books*

‘To Be a River I & II’ are artefacts of Sherwesh Bajracharya’s journey to find peace with his mortality as a result of his research into death and dying. Each drop of water, and each photograph is a reminder of how our whole conscious experience is made up of an uncountable myriad of moments. We live as ceaseless streams of these moments flowing into the future and away from the past. There is peace to be found in realising we are not carried along time’s river, but that we are the river itself.

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# Shibanee Roy

Bachelor of Design (Hons)

'Metamorphosis - A Passage Through Time' is an interactive architectural response to issues of smartphone addiction, anxiety and depression. This urban intervention aims to actively revitalise existing public space in Chongqing, China. This project finds inspiration in the Chinese cultural ideology of 'Qi,' a fluid 'life force energy,' and the space's form and function manifests this notion. The space encourages conscious, embodied interaction through responsive digital visualisations that serve as a vehicle for emotional expression. The space aims to connect the internal, intangible mind to the external, physical body and surrounding environment by means of engagement, imagination and interaction.

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*Metamorphosis - A Passage Through Time, 2016, Digital: SketchUp, Rhino & Grasshopper, Processing, Photoshop*

# Sophie Baburin

Bachelor of Design (Hons)



*Mindful Megacities: Attaining 'Stillness' through Urban Design ,2016,  
Media architecture and urban design*

An increasingly desirable aspect in the lives of city-dwellers is having the opportunity to slow down. Technology and constant information seems to add stress, noise and distraction to our lives, and disrupts opportunities for 'stillness.' In this project, opportunities for incorporating mindfulness and 'stillness-experiences' into our lives are realised and conceptualised through technology-mediated designs and public space. New understandings of the mind/body connection are formed through technology in an immersive urban experience. Through fieldwork undertaken in Sydney, Australia and Chongqing, China, the project reimagines public space and utilises effective placemaking methods to encourage community-based participation.

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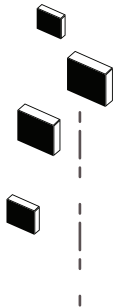
# Stephen Dobson

Bachelor of Fine Arts (Hons)

In this project, Stephen Dobson has created a cast of his face in sugar, within a Tupperware container. The materials Dobson has utilised each hold different histories and connotations. By using them to portray himself, Dobson has situated himself in this context.



*Artist's Face in Sugar (Homemade), 2016, Tupperware, sugar*

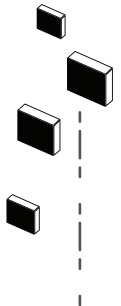


# Susanna Carter

Bachelor of Design (Hons)



*Follage, 2016, Collage, photographic print*



Collages are made of images that try to become like each other; this transformation happens in small, oscillating movements as the eye tries to perceive the illusion. This body of work uses second-hand book pages to hide and camouflage images within other images.

# Tahaani Paterson

Bachelor of Fine Arts (Hons)

Tahaani Paterson's work is very personal, using conversations/interactions from her own experiences. These text based works exist within an expanded field of painting that focuses on emotions. The artists intention isn't for viewers to feel a particular emotion but a range of emotions as they engage with the work. By looking at the influence of social media on relationships, Tahaani hopes that the audience will be able to connect and empathise reflecting on similar moments in their own lives.

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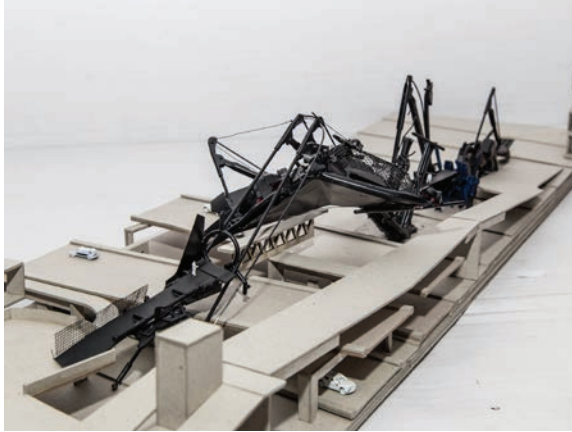
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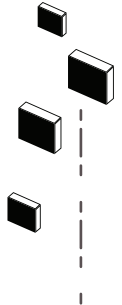
*Seen , 2016, Oil paint and glitter on canvas*

# Takuya Ito

Master of Design



*RECON, 2016, Boxboard, spray paint, 1:200 scale model kits*



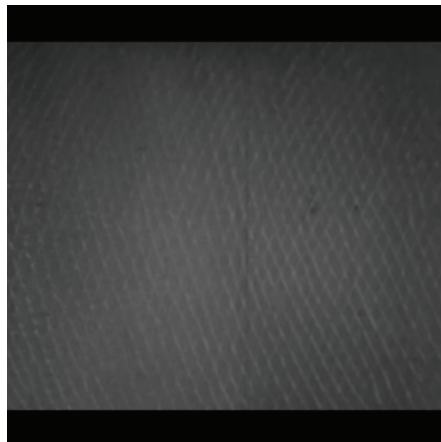
Throughout 'Project RECON,' Sang Duong and Takuya Ito have applied operative design methodologies. These processes break down existing social structures, redefines programmatic relations, restructure activity based spaces, and formally restructure public space through abstract explorations.

# Tarun Suresh

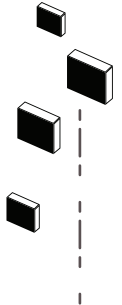
Bachelor of Fine Arts (Hons)

Grounded in epistemological and phenomenological study, this work seeks to unveil new narratives within the continually evolving new image, an image of which time and the progression of human nature has changed its meaning from its initial inception. This work utilises archival footage, interactivity, and projection to identify the image created in the gap between creation and the continual present.

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*The Churning of the Ocean of Milk , 2016, Video installation*

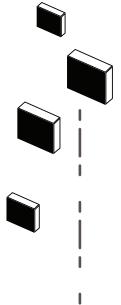


# Thomas Wozniak

Bachelor of Media Arts (Hons)



*Pride, 2016, Video installation*



‘Pride’ centres itself around an emergence of football (soccer) in Australia. To give a true sense of the passion, emotion and pride that goes into the fanaticism of football, Thomas Wozniak has created a triptych video installation to immerse the viewer and above all, feel the same sense of energy and passion.

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# Timothy Tran

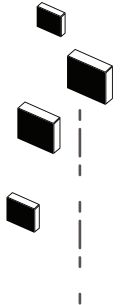
Bachelor of Design (Hons)

As the world increasingly transforms into a working society, Timothy Tran took the opportunity to research and analyse the area of mental well-being in employees.

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*Mind Lab, 2016, Visual communications: branding, advertising, publication and editorial*



# Tracy Stirzaker

Bachelor of Fine Arts (Hons)



*Life Jacket, 2016, Textiles (reclaimed from old clothing and household linen)*

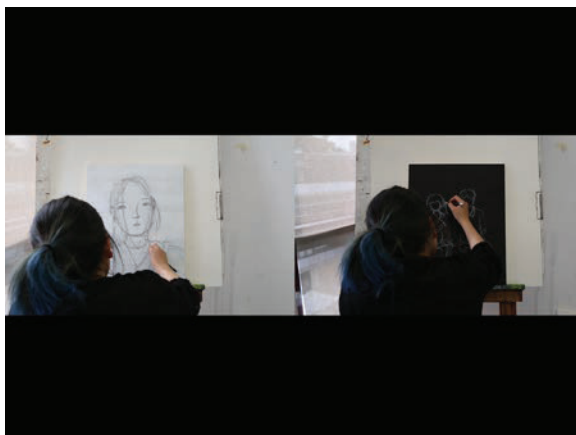
'Life Jacket' was inspired by the straitjacket garment, the concept of being constrained, and the everyday. Mental health issues such as anxiety and depression are becoming more prevalent in today's world; this work explores the idea of being constrained, contained, restricted and bound, but also protected by the rules of daily life, routine and society. The materials are drawn from everyday, reclaimed textiles such as old clothing (dresses, jeans, shirts, shorts) and household linen (bed sheets, towels, cushion covers). The fabrics are embedded within the context of the body and the rituals of daily living.

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# Wenhui He

Master of Art

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*The Long Goodbye, 2016, HD video; charcoal and acrylic on wood panels*

