

**THE
ANNUAL
2015**



A&D ANNUAL 2015

UNSW ART & DESIGN

The UNSW Art & Design graduate exhibition and screenings launch the next generation of artists, designers, makers and digital media creators.

The largest national showcase of graduate contemporary art, design and creative interactive media work, the A&D ANNUAL encompasses multi-site exhibitions and screenings featuring exciting new work by more than 200 participating creatives.

This catalogue is a snapshot of the works that were exhibited by UNSW Art & Design's graduating students in 2015.

The catalogue and website work together to form an ongoing record of the exhibition.

Visit the A&D ANNUAL 15 official website:
<http://annual2015.artdesign.unsw.edu.au/>

A&D ANNUAL 2015

EXHIBITION III

DATE: 25 NOV- 12 DEC

HOURS: 10-5pm

LOCATION: ART & DESIGN CAMPUS
CNR OXFORD ST & GREENS ROAD
PADDINGTON, NSW 2021

SCREENING III

DATE: 4 DEC

HOURS: 6-9:30pm

LOCATION: CHAUVEL CINEMA, 249
OXFORD ST PADDINGTON, NSW 2021

CREATIVITY CHANGES THE WORLD

A LETTER FROM THE DEAN

Congratulations to UNSW Art & Design's 2015 graduating students and to the parents, partners, and friends who have sustained them through this program and to this celebratory moment.

This year I have watched the A&D graduates be inspired and persevere to become emerging artists, designers and media creators. On each page of this Online Catalogue is a singular piece of work encapsulating 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

For more information on UNSW Art & Design or any of our degree programs, please visit our website or contact the Student Centre.

**<https://www.artdesign.unsw.edu.au/>
Student Centre Phone: 02 8936 0684**

INDEX A-C

- 12 ||| SOPHIE ADAMS
- 13 ||| JONOTHAN ANDREWS
- 14 ||| DILLON ASHCROFT
- 15 ||| JACK BANDUCH
- 16 ||| JESSICA BARRAKET
- 17 ||| AKIVA BASSIN
- 18 ||| HUGO BERKELMANS
- 19 ||| JESSE BISSET
- 20 ||| KATHERINE BOXHALL
- 21 ||| CAITLIN BOYD
- 22 ||| MURPHY BOUMA
- 23 ||| BERNADETT BUTSON
- 24 ||| HAYLEY BROWN
- 25 ||| KERRY CANDARAKIS
- 26 ||| DOMINIQUE CAHILL
- 27 ||| JOAO CARRARO
- 28 ||| YI CAO
- 29 ||| CLAIRE CATACOUZINOS
- 30 ||| LANA CASEY
- 31 ||| STELLA CHEN
- 32 ||| SALLY CHARLTON
- 33 ||| MEREDITH CHRISTIE
- 34 ||| GNOMES
- 35 ||| STEPHANIE FIONA RC
- 36 ||| TRACEY CHUNG
- 37 ||| ALEXANDER COCKS 5

INDEX C-G

JODI CLARKE ||| 38
ARQUETTE COOKE ||| 39
TERRENCE COMBOS ||| 40
COOPER MICHAEL ||| 41
MOLLY COOMBS MARR ||| 42
MEIANIE COUTTS ||| 43
GRETEL CORRIE ||| 44
LAWRENCE DAWSON ||| 45
LAURA DANIELS ||| 46
MADELEINE DENNIS ||| 47
REBEKAH J DELANEY ||| 48
LAP-XUAN DO-NGUYEN ||| 49
LUKE DEVINE ||| 50
ROSALIE DULIGAL ||| 51
LEWIS DOHERTY ||| 52
DONNA EDDIE ||| 53
KASSIE DUMMET ||| 54
SASKIA ESSEX ||| 55
RICKY EMMERTON ||| 56
VIGILIA FAM ||| 57
AINSLEA EVANS ||| 58
JOSEPH FLORIO ||| 59
ZACHARIAH FENN ||| 60
EBONY GALLANT ||| 61
MAIA FUNG ||| 62
GRACE GEIER ||| 63

INDEX G-J

- 64 ||| REBECCA GALLO
- 65 ||| GOCZEY LUCA
- 66 ||| ELIZABETH ANNE GERVEY
- 67 ||| ANDREW GRANT
- 68 ||| JENNIFER GOODWIN
- 69 ||| ELIZABETH HACKNEY
- 70 ||| JANE GUTHLEBEN
- 71 ||| JUSTIN HALL
- 72 ||| MARIAM HAIDAR
- 73 ||| GRAHAM HANNAH
- 74 ||| NAOMI HAMER
- 75 ||| RINALDO HARTANTO
- 76 ||| CARA HANNON
- 77 ||| EMILY HATTON
- 78 ||| EMILY HASTINGS
- 79 ||| CAMPBELL HENDERSON
- 80 ||| ZEYEON
- 81 ||| JASMINE HO
- 82 ||| LACHLAN HERD
- 83 ||| JIN JU HONG
- 84 ||| BRONTE HOCK
- 85 ||| LYRA
- 86 ||| KATIE HUBBARD
- 87 ||| IGRAYNE HORMANN
- 88 ||| KARAM HUSSEIN
- 89 ||| GLORIA JEON
- 90 ||| HANNAH JAMES 7

INDEX K-M

- KIMIKO KAWAMURA ||| 91
DANIELLE KARLIKOFF ||| 92
TIM KELLY ||| 93
STEPHANIE KEENIHAN ||| 94
CAITLIN KNIGHT ||| 95
SHANNON KING ||| 96
BK DIECI ||| 97
BILLIE KOKINOVIC ||| 98
JACK LAZARUS ||| 99
AUTH KASH KARVER ||| 100
MARA LIEBHARD ||| 101
DANIEL LETHLEAN HIGSON ||| 102
JAMES LIM ||| 103
CHARLOTTE LIM ||| 104
TIANCI LIU ||| 105
BEC LITVAN ||| 106
EVA LOUIE ||| 107
HONGYU LIU ||| 108
JESSICA MACCULLOCH ||| 109
MAGGIE LUCAS ||| 110
IBRAHIM MANTOUFI ||| 111
LORNA MACRITCHIE ||| 112
LISA MCCLEARY ||| 113
JORDANA MARSHALL ||| 114
FLYNN MCGUINNESS ||| 115
MELISSA MCELHONE ||| 116

INDEX M-R

- 117 ||| ELEANOR TURNER MCNEILL
- 118 ||| DOROTHY MCHUGH
- 119 ||| LAUREN MELBOURNE
- 120 ||| OLIVIA MEAD
- 121 ||| JIHYE MIN
- 122 ||| JESSA MELICOR
- 123 ||| TONIA MO
- 124 ||| ALEXANDRA MITCHELL
- 125 ||| AARON MOORE
- 126 ||| GABRIEL MONTEIRO
- 127 ||| LAUREN V MOREHOUSE
- 128 ||| CLARE MOORE
- 129 ||| GRACE NG
- 130 ||| JENNY NEWMAN
- 131 ||| PETRIJA PAJIC
- 132 ||| MARYANNE NGUYEN
- 133 ||| JAIMEE PAUL
- 134 ||| ELOISE PANETTA
- 135 ||| EDEN PLAISTED
- 136 ||| KATYA PETESKAYA
- 137 ||| JANNAH QUILL
- 138 ||| KATHLEEN PRENTICE
- 139 ||| MOLLIE RICE
- 140 ||| MEGHAN RAUCH
- 141 ||| JODY ROSEN
- 142 ||| THOMAS ROBERTSON

INDEX S-W

- BRENDAN BARNACLE DUCK ||| 143
CAM SCOTT ||| 144
KRISTEN T SMITH ||| 145
HOLLY SHEEHAN ||| 146
JACINTA STUART-O'TOOLE ||| 147
SARA SOHRABIAN ||| 148
JADE SUINE ||| 149
KARTIKA SUHARTO-MARTIN ||| 150
ROWENA SY ||| 151
ZAC SVENDSON ||| 152
ATHENA THEBUS ||| 153
ORHAN TAS ||| 154
SCARLETT THORBY-LISTER ||| 155
JANELLE THOMAS ||| 156
EMILY TURNER ||| 157
ELIZABETH TRILIA ||| 158
REGULA WETTSTEIN ||| 159
PAULA WALKER ||| 160
BRONWEN WILLIAMS ||| 161
ROSIE WHITE ||| 162
AMELIA WILSON ||| 163
KATY WILLIS ||| 164
CHRISTINE WILTSHIRE ||| 165
OLIVIA WILSON ||| 166
INDIA WITZAND ||| 167
HAL TIMOTHY YARRAN ||| 168
10 LUCY WYBORN ||| 169

INDEX S-Z

- 170 ||| SHILING WU
- 171 ||| MENG-YU YAN
- 172 ||| CHRISTINE YAHYA
- 173 ||| LUCY ZAROYKO
- 174 ||| IVY (HOI CHING) YIM

SOPHIE ADAMS

BACHELOR OF DESIGN (HONS)

www.sophieadams.net/ ||| shipoe@gmail.com



Sophie Adams, Little Women, 2015, Paper/Cardboard, 14.8x21cm

A woman's self esteem peaks at 9. This crucial age is the tipping point of her confidence trajectory, where additional support could change the outlook of her entire life. Grounded in psychological research, 'Little Women' is designed to increase the self esteem of girls between 8 and 12 through a fun and relatable guidance book. The book provides positive coping strategies for building and maintaining a complete form of confidence. It separates appearance from self worth, promoting diversity to give the reader a better goal than the perfect body.

JONATHAN ANDREWS

BACHELOR OF FINE ARTS (HONS)

<http://jonathan-david-andrews.com/>



*Jonathan Andrews, Monstrosity, 2015, Collage/Acrylic and
Oil on Aluminium, 120x60cm*

'Monstrosity' is an ongoing body of work with the intent to embrace the perversity of image making. Locating the non-procreative nature of the queer as indexical to the monstrous, 'Monstrosity' takes aim by adopting the reproductive qualities of kitsch. In the form of the landscape, this work proposes a site of euphoric queer reproduction.

Navigating between this junction of the ideal and the terrible, "the Monster" seeks a futurity of continual queerness. Through reproduction and after reproduction, 'Monstrosity' has the potential to mutate, grow and multiply; coming to life to infiltrate culture en-mass like an uncontrollable virus.

BACHELOR OF DESIGN (HONS)

dillonashcroft.com ||| design@dillonashcroft.com

A paedophile is your friend
family member
coworker
teacher

not a monster

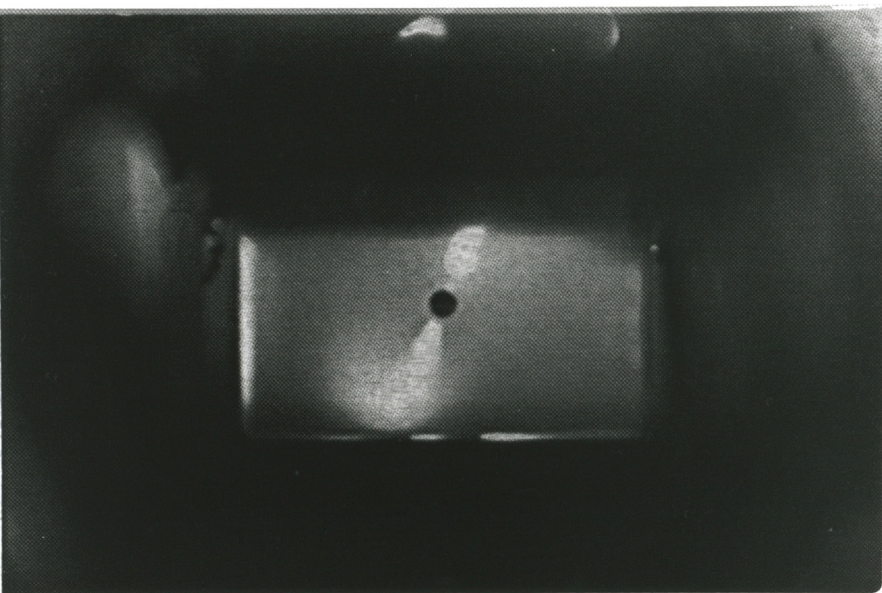
Dillon Ashcroft, Efficacy Zero, 2015

This is written to those non-offending paedophiles who are struggling, but is hopefully also pertinent to those who can make a difference. To the public who know so little of this, the media who, with few exceptions, currently show horrific bias in their reporting, and to politicians and professionals who can help change the situation.

JACK BANDUCH

BACHELOR OF FINE ARTS (HONS)

www.jackbanduch.com ||| jackbanduch@gmail.com



*Jack Banduch, Reflex Mirror 1/2, 2015, Fibre Based Silver
Gelatin Print, 60.9x50.80cm*

'Concrete Ambivalence' is a body of work comprised of two photographic components: one diptych of photographic prints and a series of four photo-objects. The works critically engage the photograph and the complex nature of its image. Through reductive, self-reflexive methodology, 'Concrete Ambivalence' plays on photographic specific conventions and utilises concrete means of production. Ultimately questioning and subsequently reconfiguring our reception of the photograph and its image - pulling its ontology and applications, its transparency into focus.

JESSICA BARRAKET

MASTER OF ART

0409924604 ||| www.facebook.com/jessicabarraket?fref=ts



Jessica Barraket, *The Hidden Budgie*, 2015, Paint and Aerosol on Paper, A2

Growing up in country NSW made my transition to Sydney rather difficult. I missed the country and felt a sense of calm when I thought of home. Therefore, nature plays a huge part in my art and my paintings speak of a desire to create a sanctuary for myself. My art is therapy, an escape from the 'real world'. My work is constantly evolving and I like to explore the boundaries between abstraction and representation.

AKIVA BASSIN

BACHELOR OF DESIGN (HONS)

akivabassin@gmail.com



Akiva Bassin, Happy Place, 2015, Plywood, Silicon and Textile, 69x37x76cm

'Happy Place' is a sensory chair for children with Autism. One of the most common physical symptoms of Autism Spectrum Disorder is the inability to process everyday sensory information as a normal person would. The purpose of this chair is to bring joy and provide a safe comforting space for these children who face daily challenges.

This chair is designed to rock gently to stimulate motion and balance. Modular textural components are attached to the armrests, which enables the users to experience a personalised tactile sensory experience. A pouch has been incorporated to provide easy access to comfort objects.

HUGO BERKELMANS

BACHELOR OF FINE ARTS (HONS)

berkelmans@live.com.au



Hugo Berkelmans, Transmittance, 2015, Timber, Polypropylene and Concrete, 200x230x200cm

My work is first and foremost concerned with materials, their properties and how they are perceived. Through materials we are made aware of the universal energy, or whole, of which all substances and all living organisms, including myself, are a part. I explore that energy through the materials, how they are transformed, their flux, and how they may dematerialise. Unexpected conjunctions of materials are used to create shifts in the consciousness of the viewer. As I respond to the properties of the materials, I find changes occurring not only in the materials but also within myself.

BACHELOR OF FINE ARTS (HONS)

www.jessebisset.com ||| info@jessebisset.com



Jesse Bisset, Tracey Emin Can Lick My Cunt, 2015,
Multimedia, 180x90cm

Coffee. Distance. Nostalgia. Cold air. Against a wall. Marmalade.
Armchair. Crushing bones. White strawberries. Consume me.
Exorcise them. Black suit. My little One. Whirling. Spiralling. Caught.
Mirrors. Cunt. Scruffy backpack. Motorcycle. Alleyways. Scare
me. Eternal. The city is ours. Predestined. Inevitable. Inescapable.
Disturbing. Dancing. Strong hands. Barefoot. Milkshake. Lust.
Evolving. Mango tree. Bold. Brush. Oozing. Witt. Overwhelming desire.
Crisp white shirt. Daisies. Voices. Fragmenting. Salty sweat. Clean
sheets. Fruit toast. Mine. Linger on.

KATHERINE BOXALL

BACHELOR OF FINE ARTS (HONS)

katherineboxall.com



Katherine Boxall, Untitled 4, 2015, Oil on Canvas, 183x214x5cm

My work is a response to representational images of the human form.

BACHELOR OF DESIGN (HONS)/ BACHELOR OF EDUCATION

caitlinboyd.weebly.com ||| caitlin_boyd4@hotmail.com



Caitlin Boyd, LLITS, 2015, Sterling Silver, 9CT Yellow Gold

LLITS is a collection of kinetic pieces that challenges the conventional role of jewellery. How can something traditionally concerned with form become an object of functionality? Can wearable items be redesigned to aid the way we learn and work, to thus become functional? LLITS facilitates the bodily movement beneficial to stimulation, productivity and learning, specifically among adults diagnosed with ADHD. When presented with complicated ideas, we often deposit some attention into movement to produce a more successful, focused thinking. The wearables will provide ADHD adults with this indirect movement, so as to enhance their success and participation within the workforce.

MURPHY BOUMA

MASTER OF ART

murphy.bouma@hotmail.com ||| <http://murphybouma.weebly.com/>



Murphy Bouma, Nostalgia II, 2015, Acrylic on Canvas, 103 x 97 cm

Murphy Bouma is exploring the relationship between the Australian landscape and identity in her practice through her subjective and environmental approach to art making. Through the framework of 'Landscape and Identity', her work looks at how the landscape can be used as a way of identifying our own cultural and personal identities. Bouma's work depicts the landscape of Australia, mainly around her home in the Illawarra, through the use of ambiguity, light and dark, and abstraction.

BERNADETT BUTSON

MASTER OF DESIGN

be@be-design.com.au



Bernadett Butson, Design Works

Bernadett 'Be' has been working as an integrated design practitioner for the past 15 years. She has also run her own successful design practice 'Be-design' (be-design.com.au). 'Be' is interested in spatial and experience design, integrating live performance design principles with spatial design to create meaningful connections between individuals, communities and the spaces they occupy. Bernadett teaches event design at The Design Centre Enmore and tutors in spatial design and design history and aesthetics at UNSW Art & Design. She plans to continue her studies next year embarking on her MPIL then eventually transitioning to PHD.

HAYLEY BROWN

BACHELOR OF DESIGN (HONS)

he.brown@live.com.au



Hayley Brown, Fin for Fin, 2015, Bamboo and Fibreglass, 50x80x40cm

'Fin for Fin' is a project aimed to increase awareness surrounding sharks and their vital role in sustaining the health of our coral reefs. The project features a series of vibrant pattern designs across a collection of surfboard fins and accessories.

KERRY CANDARAKIS

MASTER OF ART

www.kerrycandarakis.com ||| kerryc2234@gmail.com



*Kerry Candarakis, Alchemy 43, 2015, Perspex and Wood,
100x150x8cm*

Cancer has directed my work to inspire, and create visual pleasure, with a multiplicity that entices and embraces simultaneously.

Under the microscope at a cellular level, this invasive disease is fascinating. My work obscurely maps the internal human body. The swirling colour shaped by the alchemical interplay of opalescence, granulation and tertiary blending. The element of experimentation is paramount to the work. Just as the medieval alchemist strove to transmute metal into gold to create the elixir of life, my objective is to discover a panacea for the esoteric soul.

DOMINIQUE CAHILL

BACHELOR OF FINE ARTS/ BACHELOR OF ARTS (HONS)

dominiquecahill.com ||| dominiquecahillartist@gmail.com



Dominique Cahill, The Material Body, 2015, Performance, Soft Sculpture Installation and Video Installation, Dimensions Variable

Dominique Cahill is an emerging interdisciplinary artist working with performance and installation to explore the relationship between the physical body and performative identity. 'The Material Body' encapsulates a process of self-discovery and reinvention. In creating a new body for herself, the artist investigates the relationship between the body's interiors and exteriors, and the performative nature of identity. 'The Material Body' generates its own surfaces and prostheses, existing in a constant state of metamorphosis. Through a visceral exploration of costume, soft-sculpture installation, performance and video installation, this body of work celebrates the grotesque organic potential of the body.



Joao Carraro, H₂O, Mg⁺, K⁺, SO₄⁻, Na⁺, Ca⁺, Cl⁻ or Saltwater, 2015, Inkjet on Museum Rag, 100x76cm

Ambiguity is important to me. Every subject matter has accumulated a representational history, so to find a new discursive space is a challenge. In this project I discuss saltwater as a source of life. On one hand, there's the immediate scientific correlation between water and the potential for life. On the other, people return to the ocean seeking for life. The world is experiencing one of the largest humanitarian and refugee crises ever seen. Asylum seekers traverse waters with the hope of a new beginning. Life came from the ocean and we return to it seeking for life.

BACHELOR OF FINE ARTS (HONS)

cy_smdy2004@yahoo.com



Yi Cao, Floating Dwellings, 2015, Graphite and Ink on Drafting Paper and Perspex, 130x70cm

My work engages with the notion of third space as a space in between, a space of hybridity which transcends the closed categorical notion of either/or to a more open space of both/and. Through the lens of Chinese landscape tradition and examining the roles of ink and graphite played in art-history, my practice seeks to

into an amalgamation. A new vision of landscape in the third space is thus brought forth not only as an agent to bridge the difference but to enable me to negotiate between two cultures/places.

CLAIRE CATACOUZINOS

BACHELOR OF DESIGN (HONS)

www.oh-october.com ||| daclaw1001@hotmail.com

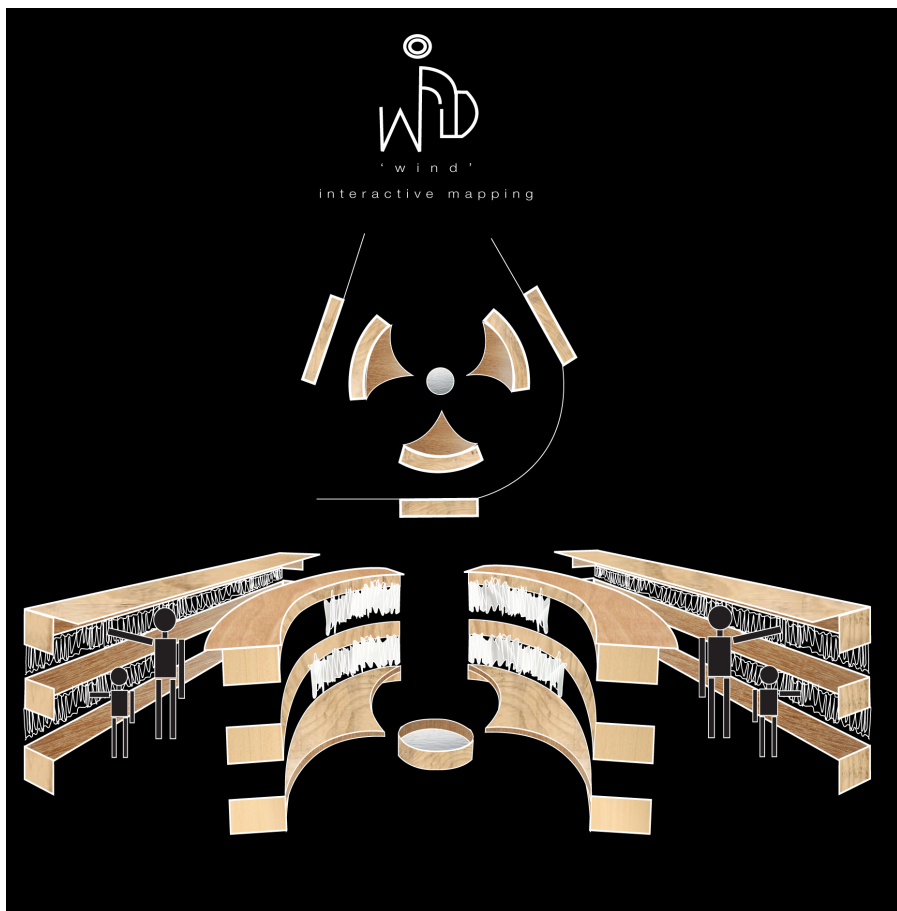


Claire Catacouzinos, Keep the Crust, 2015, Digital

'Keep the Crust' is an initiative aimed at public school environments to encourage children to make environmentally sustainable decisions. Children would receive their portion of fruit in playful, biodegradable packaging which will be sourced from a man-made garden. In addition, posters and brochures were also designed to carry out these positive changes within the home.

BACHELOR OF DESIGN (HONS)/ BACHELOR OF EDUCATION

lana.ann.casey1@gmail.com



Lana Casey, *Wind*, 2015, Timber, Fabric and Water

Looking at the theory “Heteroglossia”, interactive mapping looks at the importance of the “other”. By “borrowing” movements it makes communities more aware of their surroundings. ‘Wind’ sets out to change people’s behaviours by reigniting a forgotten area in the Chinatown precinct through the mode of curiosity. The oasis is encrusted with two levels of curtain-like forms taking inspiration from prayer wheels in Asia creating a meditative, expansive and immersive space that curls into a water structure. The passerby, detached from current mindfulness, becomes more in the moment providing a space for reflection and escape.

STELLA CHEN

MASTER OF ART
stellachenart@gmail.com



*Stella Chen, The Vessel of Nature, 2015, Performance
in Photography*

Our bodies are vessels for the food we consume. In its purest form, food comes from the earth and embodies all its goodness and imperfections. We become what we eat; our bodies are vessels that contain nature itself. How we go about our lives, our interaction with nature and in particular our sources of food, forms the very essence of our being.

SALLY CHARLTON

BACHELOR OF FINE ARTS (HONS)

sallyacharlton@gmail.com



Sally Charlton, Wunderkammer, 2015, Brass, Nickel, Glass, Insects, Geodes, Bone, and Found Objects, 69.5 x 52 x 20.5 cm

'Wunderkammer' (Curiosity Cabinet) is an exploration of my own compulsion as an artist to collect specimens from environments in order to capture a piece of the magic found within specific places. I can partially attribute my collecting to my love of museum and interior displays, the thrill of discovering the new and gathering objects to my love of antique shops, and my fascination with the natural world and history. Rather than hoard and obtain I seek an ultimate purpose for my collection. I incorporate my findings into my art or within the interiors of my house.

MEREDITH CHRISTIE

BACHELOR OF FINE ARTS (HONS)

0408658635 ||| meredithchristie@hotmail.com



Meredith Christie, Dying to Get Married, 2015, Flowers and Nails, 130 x 110 x 50 cm

These dresses are for my mums; who are waiting... Fragility and strength are universal characteristics of lasting relationships which I have explored with disregard for political and religious discourse.

GNOMES

BACHELOR OF FINE ARTS/ BACHELOR OF ARTS

artbygnomes.tumblr.com/ ||| artbygnomes@gmail.com



Naomi Chilcott, *Quick Fix*, 2015, *Heavy Body Acrylic on Canvas*, 41x72cm

'Quick Fix' is a part of a working series, 'You Think You Know', exploring movement, materiality and temporality. The heavy body acrylic is liberally applied to a flat background or image, then positioned upright to allow gravity and chance to continue and finish the piece.

STEPHANIE FIONA RC

BACHELOR OF DESIGN (HONS)/ BACHELOR OF EDUCATION

www.stephaniefionarc.com



*Stephanie Fiona RC, f.a.s.h.n, 2015, Lyocell, Eucalyptus Dye,
Recycled Metal Zippers*

freedom. adaptability. sustainability. home. nature. A comment on
the illusion of the fashion industry and a solution for the impact it
has on our earth and animals.

TRACEY CHUNG

BACHELOR OF DESIGN (HONS)

traceechung@gmail.com



*Tracey Chung, Not My Own, 2015,
Resin, Galvanised Steel, Neodymium Magnets*

This work intends to advocate against the modern-day social injustice of human trafficking. The wrist cuffs and sculptural neckpiece challenge the notion of one's ownership and free will. These wearable pieces oppose comfort and glamour that jewellery traditionally beholds. It is as if the jewellery is the subject rather than the wearer. Integrating elements that inhibit the sense of control that one has such as magnetism, these jewellery pieces speak more about captivity than spell out captivating and evoke the condition of depravity than bestow dignity.

ALEXANDER COCKS

MASTER OF ART

[facebook.com/alexandercocks.artist/](https://www.facebook.com/alexandercocks.artist/)



Alexander Cocks, Vermeerisimilitude, Conté Pastel on Arches MBM Paper, 55x80cm

A gentle play with words, 'Vermeerisimilitude' produces two meanings. Johannes Vermeer (1632 - 1675) was a master at using contrasts between light and shadow in his compositions, while keeping a bold approach toward achieving realistic qualities, and for these reasons, his work fascinates and inspires me. And of course, the definition of Verisimilitude - The appearance of being true or real. My work is about bringing to light the hidden, the subdued, the often overlooked and unnoticed realities of our surroundings and people within, while treating these with sensitivity and an appreciation that we have this at all.

JODI CLARKE

BACHELOR OF FINE ARTS (HONS)

jodiclark.wordpress.com ||| jcjodiclark@gmail.com



Jodi Clarke, *Ménagerie-a-trois*, 2015, Mixed Media,
Dimensions Variable

Jodi Clark presents a “post-hetero” aesthetic, focusing on disrupting conventional societal ideologies in regard to identity, and the normative performances that regulate that discourse. Abstracted drawings transform into large-scale, heterogeneous hybrid portraits emphasising the hypocrisies of heteronormativity and the performances that enable its perpetuation. Hybridity punctuates the aesthetic and the cultural “conversation” between the viewer and the work. The composite images put on a drag show to parody performed normative identities in a highly stylised internal environment that is also “performing” its expected role. The viewer must rethink which is the spectacle; the hybrid ‘other’ or the homogenous ‘norm’?

ARQUETTE COOKE

BACHELOR OF DESIGN (HONS)

arquette.cooke@gmail.com



Arquette Cooke, Lion Hearted, 2015, Digital Application, Timber Box, Printed Materials, 150cm

Lion Hearted is a smart phone application and toolkit dedicated to the prevention and early intervention for anxiety in children in Australia. One in seven young children and adolescents have experienced an anxiety disorder in the past year. Giving parents the tools to raise a new generation of mentally aware and intelligent children, Lion Hearted uses methods of small behavioural changes, encouragement, interaction and conversation to make real, positive changes in the lives of young people that will carry into their futures.

TERRENCE COMBOS

BACHELOR OF FINE ARTS (HONS)

www.terrencecombos.com ||| tjcombos@gmail.com



Terrence Combos, Out of Order, 2015, Acrylic, Vinyl Polymer Paint, Paint Marker, Graphite on Board, Dimensions Variable

Terrence Combos uses the process of painting to codify mediated language and destabilise gridded space. Irregular squares and rectangles house often illegible clusters of letters, formed by using autocorrect to translate keyboard mashes from nonsense to comprehension. In his work, the filtering of autocorrected words through a visual language of abstraction undoes the efforts of autocorrect, turning economised linguistic transactions back toward incomprehensibility.

COOPER MICHAEL

BACHELOR OF FINE ARTS (HONS)

coopermichael.com ||| mrmichaelcooper@hotmail.com



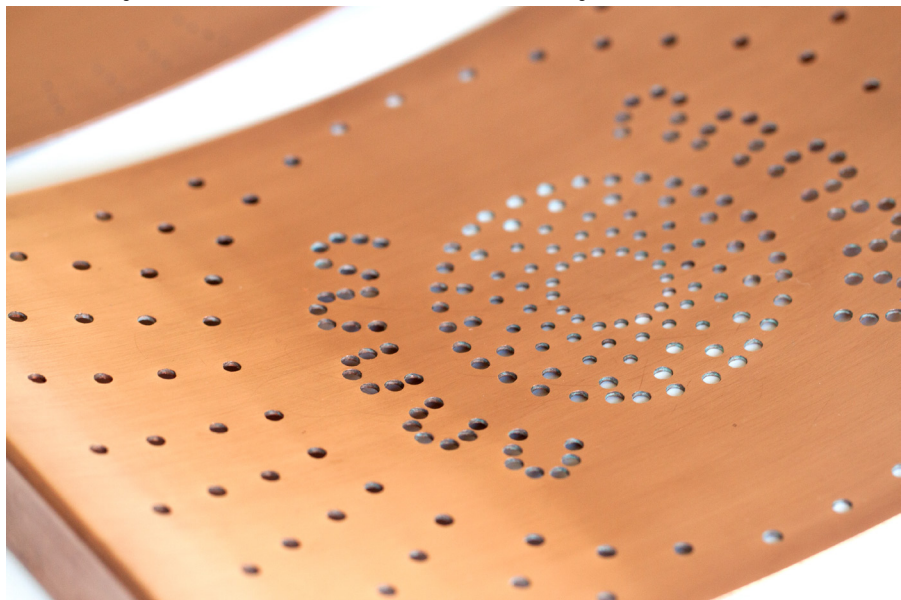
*Cooper Michael, Opportunity Shopping, 2015,
Found Objects, eBay*

-Cooper Michael - presents.. OPPORTUNITY-SHOPPING An exciting pop-up store launched into the space of UNSW Galleries. This showcasing of banal and interesting things -- - Is brought to u LIVE as eBay auctions through the online store Opportunity-Shopping. Come tangle and immerse yrself in an environment that challenges the very definition of art, through the dichotomising of the aestheticised object to sales product on eBay. This month long pop-up store further brings up ideas of acceleration in postproduction capitalism. Shown through the rapid dispersion of banal objects entering the hyper-language of the internet via eBay.com. buy !! BUY NOW!!!

MOLLY COOMBS MARR

BACHELOR OF DESIGN (HONS)

www.mollycoombsmarr.com ||| mcoombsmarr@gmail.com



Molly Coombs Marr, Witjuti, 2015, Jarrah and Copper, 40x40x15cm

'Witjuti' aims to encourage everyday Australians to make the life-style choice of embracing entomophagy: the act of eating insects. Whilst it is an off-putting thought, the environmental and health benefits of making insects a large part of the everyday diet vastly outweigh the negatives. This kitchenware set facilitates the chopping and grinding of insects, allowing the user to ease this new food into their daily routine. The design draws from Aboriginal Australian tools and techniques of living off the land alongside the colours of the iconic Australian landscape.

MELANIE COUTTS

MASTER OF ART

0412587123



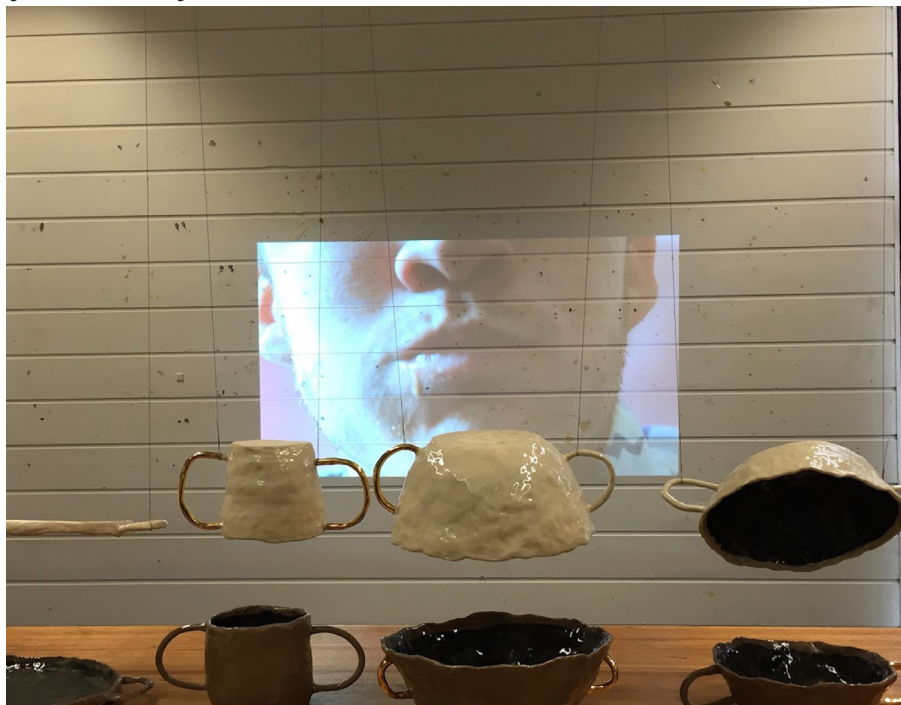
Melanie Coutts, Hidden 1, 2015, Oil on Canvas Panel, 40.6x50.8

Melanie Coutts uses the painting process to explore the complex issues of relationships and emotions. 'There's always more to things a hidden value' is a quote Coutts ruminates on to examine the degree to which one reveals oneself both metaphorically and literally. The result is a narrative that represents a variety of relationships both observed and her own. Coutts combines the painting technique of layering with the psychological impact of colour and shadow as a means to extend the metaphor of disconnect and deception.

GRETEL CORRIE

BACHELOR OF FINE ARTS (HONS)

gretel.corrie@gmail.com



Gretel Corrie, \$CRAP\$, 2015, Stoneware, Porcelain Clay and Digital Work, 200x50cm

As a ceramic artist, my work intends to exist as mainly domestic objects and vessels that are functional and tactile as ceramic pieces. One of the main techniques I've used to create this installation is hand building. The versatile and unruly nature of the ceramic process is all a part of the allure of the medium as clay, as each piece can take on a life of its own. I like to connect my work to the everyday and my ceramic vessels have been created with the intention to comment on and incorporate them into our own daily rituals.

LAWRENCE DAWSON

BACHELOR OF FINE ARTS (HONS)

ezyrolla@hotmail.com



*Lawrence Dawson, In Exulansis, 2015, Sculpture, Installation,
350x350x200cm*

Heavily influenced by time spent studying under Shipibo shamans and ayahuasceros in the Peruvian Amazon in 2011, in addition to 25 years of my own shamanic practice, my work addresses themes of plant spirit shamanism, non-ordinary states of Consciousness, sustainability versus waste, social and political hierarchical structures, impacts of the monetary system, Zen Aesthetics, and Consciousness. My intuitive fabrications use salvaged and repurposed materials obtained through synchronistic events, meaning events that appear to be meaningfully related but are not causally related.

LAURA DANIELS

BACHELOR OF FINE ARTS (HONS)

lauraadaniels@hotmail.com



*Laura Daniels, Beyond the Horizon, 2015, Photography,
Dimensions Variable*

Laura Daniels is a photographic artist that is interested in exploring the construct of identity and the nature of representation. As a photographic artist she likes to take advantage of the camera's ability to capture images that go beyond her reality. In this series, 'Beyond the Horizon', she explores these themes through the idea of duality, creating ambiguous tableaux that transport us into the unfamiliar.

MADELEINE DENNIS

BACHELOR OF DESIGN (HONS)

mcdenis2@hotmail.com ||| 0414290607



Madeleine Dennis, Original Seed, 2015, Avocado Seed and Resin, 330x330x75cm

'Original Seed' is focused on producing quality design whilst caring for the environment and what the earth provided. It sees the use of waste material as food and nourishment for innovative new design. The seasonally responsive Fruit Bowls are made purely from ground avocado seed combined with a plant-based resin to create a new composite bio resin. The Fruit Bowls respond to the current Western Society where supply meets demand. But when will demand outstrip supply? The Bowls intend to teach individuals about eating with the seasons.

REBEKAH J DELANEY

BACHELOR OF DESIGN (HONS)

rebekahjdelaney@gmail.com

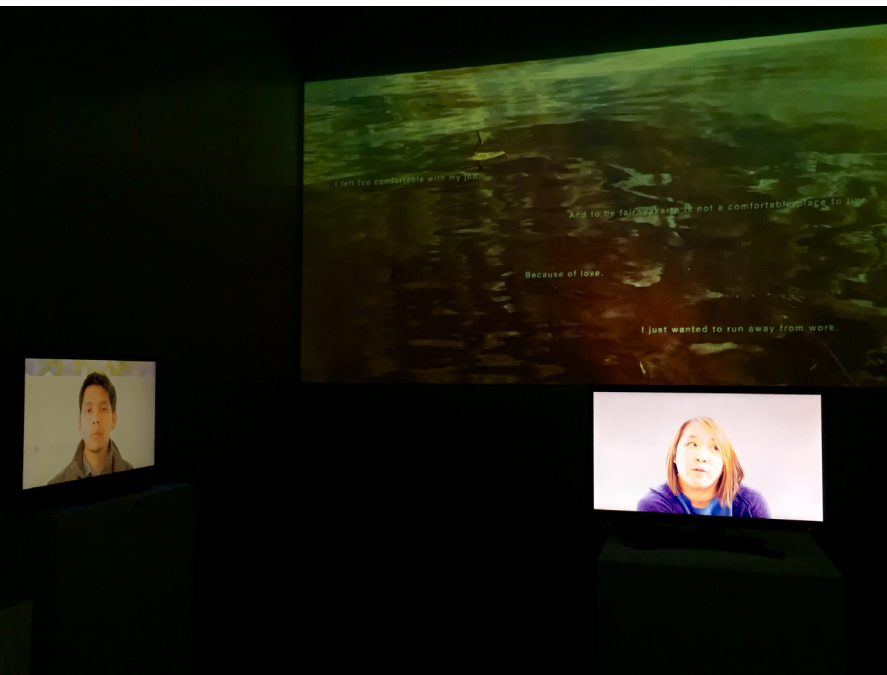


Rebekah J Delaney, Canopy, 2015, Stoneware and Copper

'Canopy' offers an innovative vertical garden system. The modular stoneware and copper components are able to be configured to fit any space and utilise the light blocking, protective, heat absorbing and aesthetic qualities of plants.

LAP-XUAN DO-NGUYEN

MASTER OF ART
www.lapxuan.info



*Lap-Xuan Do-Nguyen, Where Will We Be After We Depart, 2015,
Multi-channel video installation, Dimensions Variable*

This work chronicles the personal experiences of a group of International Students who were invited to create and perform a monologue to their future selves. These individual portraits uncover the fragmented and often forgotten sides of educational migration: the decisions, the anticipation and the ensuing conflicts of identity. By weaving individual stories into a public conversation, the work discloses the physical and spiritual landscapes inhabited by our international student communities.

LUKE DEVINE

BACHELOR OF FINE ARTS (HONS)

www.lukedevine.com ||| lucdevine@gmail.com



Luke Devine, B-Street, 2015, Video

I use old photographs, re-enactment and contemporary footage to create a video record about growing up in Tasmania. I address the virtual absence of my hometown from digital space by creating narratives that iterate my past and validate my present experience. In 2015 the Internet surpassed television as the primary media consumption portal in Australia. YouTube is positioned to become the main platform for moving image content. I'm interested in the opportunities this presents for queers and feminists to reach an audience and how this shift erodes the power of patriarchal legacy media content controllers.

ROSALIE DULIGAL

MASTER OF ART

0433895495



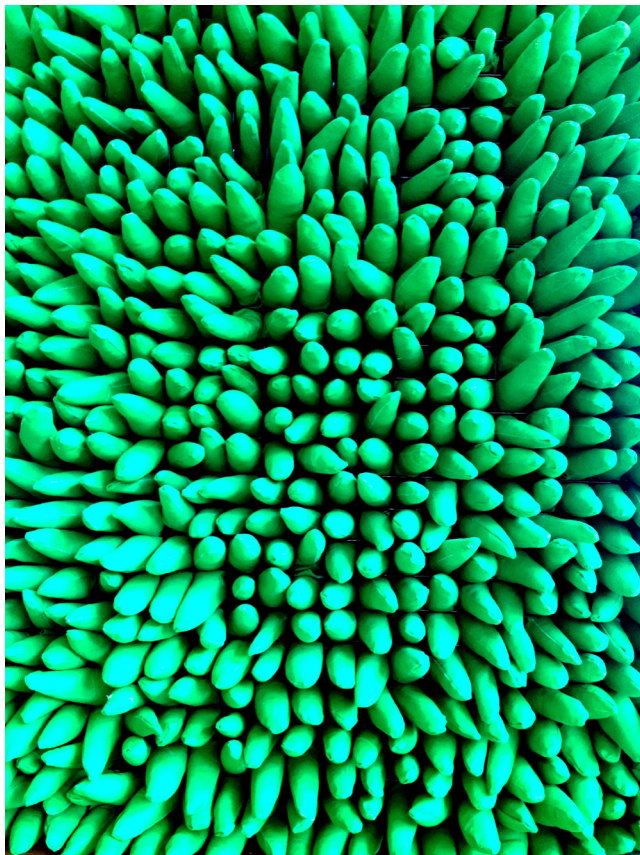
Rosalie Duligal, Solitary Moments, 2015

The theme of my work is centered on a sense of belonging, and inner emptiness. We are all forced under the impact of the technical and mechanical world. My oil paintings are a place of spatial presence and absence of the unfixable, the already there. I find it important to hold onto memories, as they are one of those things you cannot invent.

DONNA EDDIE

BACHELOR OF FINE ARTS (HONS)

donna@feltdivine.com.au



Donna Eddie, Reparation, 2015, Video and Mixed Media Installation, 240x240x240cm

My process based practice works across a range of mediums from video to mixed media installation. The textile based elements within 'Reparation' are drawn from a snapshot through my mother's window. They focus on gender based associations of textile work, repetition in the everyday and its resonance to household maintenance. As a mother artist I have a growing awareness of the disjuncture between the actual experience of mothers and the ideology of motherhood. Within this chasm there exists a domestic silence. This work addresses the phenomenology of motherhood, making visible these silences.

KASSIE DUMMETT

MASTER OF ART

kassiedummettartist.com ||| kassie@kgd.net.au



Kassie Dummett, Optional Dilemma II, 2015, Acrylic and Mixed Media on Board, 180x120cm

My work is currently looking at the idea of mark making creating a story via a process that incorporates mixed media and collage. During this process the initial concept shifts and changes and eventually reads as a type of palimpsest.

SASKIA ESSEX

MASTER OF DESIGN

saskiaessex@gmail.com



Saskia Essex, Saskia Essex, 2014, Digital Collage with 3D Elements, 25x25cm each

This work explores the concept of 'the road not taken' - the major paths in our life where we could have gone in a different direction.

In the four artworks I explored a major choice in both my own and my mother's life that was a turning point and that we have each wondered about afterward. The artworks are a collage of imagery that reflects a mood created by personal experience and conversations along with elements of memory - photographs and scans of documents.

RICKY EMMERTON

BACHELOR OF FINE ARTS (HONS)

0451146175



Ricky Emmerton, Melchizedek Operating on Me, 2015, Acrylic on Cardboard with Sticks and Twine, 98x100cm

Through my Honours Year I have been compelled to express and reveal a vision experienced during a surgery. I experienced glowing luminous beings or Angels. My artwork reflects the transformation of my experience both physically and spiritually. My Aboriginal imagery comes from both what I learned from Kalkadoon family and archival sources. Incorporating contemporary and traditional colours and techniques I have been painting on cardboard and using other found materials. I collect cardboard and sticks then pierce holes around the edges to lace on the sticks with twine. This method is what I have termed "Urban Bark" Painting.



Vigilia Fam, Eulogy for Jim, 2015, Short Film

Narrative in film and storytelling has always fascinated me. The connection between character and audience is crucial to what I believe makes a good film. On top of this, lighting plays an essential part in the film storytelling process. When I think of light, I think of its ethereal nature - its ability to exude angelic qualities or demonic, nightmarish visions. The two complement each other and go hand in hand. They achieve what I believe is the ultimate goal of film - to give inspiration, comfort and lessons to the viewer, all the while sending them on a fantastic, vicarious journey.

AINSLEA EVANS

BACHELOR OF DESIGN (HONS)

ainslea.evans@gmail.com



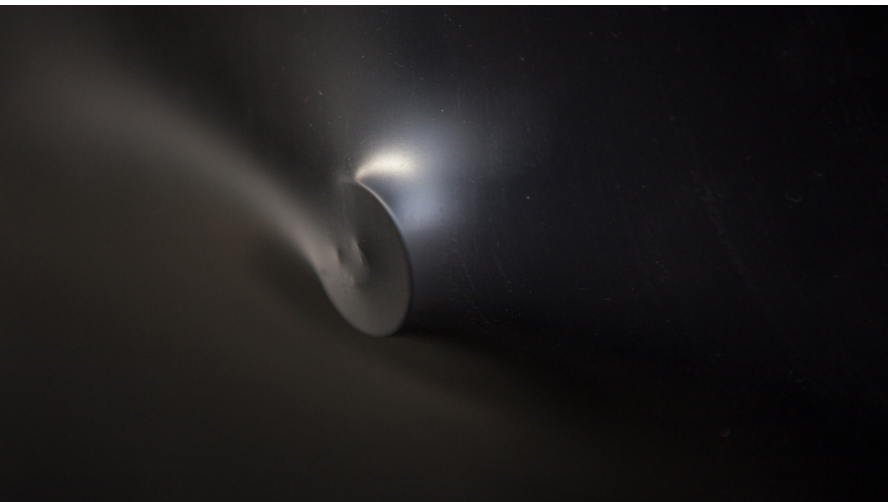
Ainslea Evans, Recall, 2015, Resin, Aluminium, Acrylic and Wood, 22.2x24.5x20 cm

'Recall' explores the connections between the social issue of Dementia and the application of brain training games in order to prevent memory loss in younger adults. The act of forgetting and losing cognitive function is a cumulative process relating to the ability of the mind to retrieve and recall information. Dementia can affect anyone at any age. The use of strategic preventative methods are vital in reducing the number of people experiencing this terrible illness in the future. The implementation of brain training games has been proven to be beneficial in challenging the mind and exercising memory functions.

JOSEPH FLORIO

BACHELOR OF FINE ARTS (HONS)

joseph@florio.com.au



*Joseph Florio, Screen of the Captured, 2015, Latex, Wood,
Servo Motors, Custom Electronics, 140x140x20cm*

This work explores our evolving relationship with surveillance and sensor technologies, and their ability to capture aspects of people's actions and interactions. My practice seeks a way to communicate and critique this process by replicating it in a simplified physical form. The information displayed on this array may take on a new significance for the viewer, whose own presence will form the input for this surveillance system.

ZACHARIAH FENN

THE
ANNUAL
2015

BACHELOR OF FINE ARTS (HONS)

www.zachariahfenn.com ||| zacfenn@live.com



Zachariah Fenn, Temporary Home for the New Urban Nomad, 2015, Found objects, Mixed Media, Durational Performance

Zachariah Fenn seeks the mержence of art and everyday life by embracing process and journey as key constructs in artistic and socio-cultural development. His site-specific performances and interventions are responsive to culture and place. Fenn embraces natural materiality and adopts salvaged objects, thereby forging organic relationships with natural and urban environments. Through processes of movement and accumulation, 'Temporary Home...', forms as a residual documentation of the physical, socio-economic and cultural state of our city. Fenn applies his 'nomadic practice' to the urban sphere, highlighting the nomadic nature of our humanity and presenting a bold, alternate mode of urban living.

EBONY GALLANT

BACHELOR OF MEDIA ARTS (HONS)

ebony.gallant@gmail.com



Ebony Gallant, Higher Consciousness, Clothing

Series of t-shirts inspired by a higher state of consciousness. Higher consciousness is the awareness of a higher Self. With an awareness of this transcendental reality, you are God.

MAIA FUNG

BACHELOR OF FINE ARTS (HONS)

maia.fung@gmail.com



Maia Fung, Vana Vana Ema (Great Grandmother), 2015, Mixed Media Projection, Dimensions Variable

Taking a photograph of my family 'Dining at Rakvere' as a departure point, my work investigates the relationship between photography and memory traces. Postmemory, formed through family photographs and the historical recollection of experience suggests two things in my practice. I intimate that experience and a mold marry with primary experience from the original and a cast of a mold and post-memory have a relationship with formation and trace. Using sculpture as my artistic process through which to activate narratives of recollection, my work captures the connections between inherited objects and the futility and intangibility of trace.

GRACE GEIER

BACHELOR OF DESIGN (HONS)

grace.geier@hotmail.com



Grace Geier, Unfamiliar Familiarity, 2015

This project aims to raise awareness, change the perception and communicate to students that they are not alone when they experience reverse culture shock. The main element of the project is a care package for student returnees, which includes a reverse culture shock guide, personal stories of past students on postcards, business collateral and a t-shirt. Other elements include a resourceful app and a social media presence. Rather than students having a negative readjustment process this project emphasises on students positively benefitting from all they have gained and learnt from their time abroad.

REBECCA GALLO

MASTER OF ART

rebeccagallos.com.au

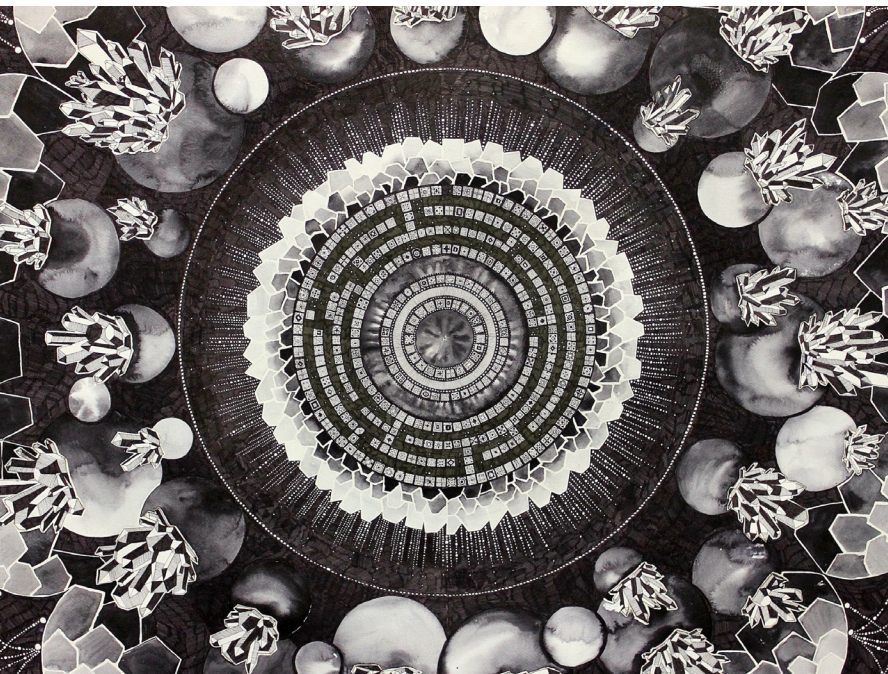


Rebecca Gallo, Old things, 2015, Found Objects, Video on Digital Photo Frame, 162x85x25cm

Rebecca Gallo's art practice encompasses sculpture, installation, drawing, photography and video. These elements are combined in works that examine and question the ways in which objects are invested with meaning and value. Gallo works with natural materials including rocks and plants, as well as discarded plastic, furniture, tools and industrial and agricultural cast offs. She modifies and reconfigures these elements to propose new systems of value and classification.

BACHELOR OF FINE ARTS/ BACHELOR OF ARTS

lucagoczey@hotmail.com



*Goczey Luca, Gerry Shaw, 2015, Felt Tip Pen and Watercolour
on Paper, 150x200cm*

A mandala is but one of an infinite number of possible manifestations of the self. Its creation is the gathering of intangibles, the construction of an architecture of peace and order within chaos. It is a quest to rediscover that centre, the nucleus, the focal point for all things.

ELIZABETH ANNE GERVEY

THE
ANNUAL
2015

MASTER OF ART

0411141931



*Elizabeth Anne Gervay, Perpetual Impermanence, 2015,
Video, 80x60cm*

My art practice over the last years has evolved from the concept of Perpetual Impermanence. This concept encompasses the notions of transformation, transience and renewal. Perpetual Impermanence, also inherently resonates what has been before, in what is to come. Furthering my practice, I have been privileged, to explore the above concept in both Japan and Bhutan. The video work presented here is from unfocused and disjointed Super 8mm home movies, filmed in the 1960s. From this material, the three dailies are presented exploring Perpetual Impermanence. Presenting Zoltan Grozinger or is it Tony Gervay.

ANDREW GRANT

BACHELOR OF FINE ARTS (HONS)

0422097878



Andrew Grant, Requiem One, 2015, Oil on Linen, 91x91cm

My work is an exploration of colour and hue and their relationship to capturing the play of light and shade impacting on form. My use of colour is an effort to showcase the natural characteristics of the pigments themselves through appropriate application. I have found painting provides an unlimited amount of opportunities for exploration and creative expression through the capturing of light and form, I see painting as a never-ending journey that I am fortunate to be a part of.

JENNIFER GOODWIN

BACHELOR OF DESIGN (HONS)

<http://jennifergoodwin92.wix.com/jengoodwindesign>

||| jennifer_goodwin92@hotmail.com



Jennifer Goodwin, Together for Leather, 2015, Leather, Dimensions Variable

'Together for Leather' is a range of leather bicycle accessories that aim to improve the social injustice faced by the 'untouchable' leatherworkers of India. I have developed a collaboration between artisan block printers and 'untouchable' leatherworkers so that the leatherworkers might gain true recognition for their craft. The designs are sustainably made from leather off-cuts and woven recycled plastic bags. They are hand printed with unique patterns that are inspired by traditional hand holding motifs found in Indian embroideries from the state of Gujarat.

ELIZABETH HACKNEY

BACHELOR OF DESIGN (HONS)

https://instagram.com/incessant_textiles/



Elizabeth Hackney, The Seasense Project, 2015, Wool, Hessian, Ceramic, Marine Rope, Wooden Beads and Silk Chiffon, 120x35

'The Seasense Project' provides users with a tactile connection to the bleaching of coral reefs. Coral bleaching is a symptom of ocean warming. Whilst the diving community is exposed to this destruction regularly, in many people's lives there is no opportunity to witness this environmental event. This project enables non-divers an immersive experience, a contrast of textures most acutely felt through the soles of the user's feet. The user experience is that of discovery and disruption as the softness of the overlay is surpassed by the hardness of the layer beneath.

JANE GUTHLEBEN

BACHELOR OF FINE ARTS (HONS)

jane.guthleben@gmail.com



Jane Guthleben, Pink Interior, 2015, Acrylic on Board, 60x60cm

Guthleben challenges homogenous, materialistic and normative ideas of home seen in real estate ads, reality TV and the like. Using a composite-image approach she appropriates and repurposes marketing material into collages and mise en scènes, which are used as painting references. Reality and illusion are altered and renegotiated in these models, and an amateurish aesthetic is employed to betray the shine and aspiration of marketing, and our failure to attain its pictured promise. By mixing painting traditions, these works aim to undo the imagery, and through that undoing, to counter the discourses that support conformity and conservatism.

BACHELOR OF DESIGN (HONS)

www.justinhalldesigns.com/ |||
contact@justinhalldesigns.com



Justin Hall, Paradise & Punishment, 2015, A4

'Paradise & Punishment' is a collection of works which explore the place of religion in contemporary society and provide insight into the stories and teachings behind belief systems. 'Silence' explores the expression of grief by victims of clerical abuse. Stories written by abuse victims are placed alongside biblical passages and original photography. Additional magazines present individual stories from holy books in more detail through contemporary illustration and essays that explore their influence and relationship with current social issues. These magazines aim to educate and promote discussion of religious adherence in modern life through fresh interpretations.

BACHELOR OF DESIGN (HONS)/ BACHELOR OF EDUCATION

mariam.h_77@hotmail.com



Mariam Haidar, SENSE, 2015, Textiles, 150x120cm

This project is based on the impact of sensory integrated therapy for kids with autism. The outcome of this research resulted in four blankets that are multi-functional with various purposes, attempting to integrate a range of sensory aspects. Focusing on sight, touch and pressure therapy. Each blanket aims to assist kids from the age of 3 with autism to learn through touch and pattern. The materials, colours and patterns of each blanket have been designed based on autism and child development research allowing kids with autism to cope with and overcome aspects of autism through visual and touch therapy.

GRAHAM HANNAH

MASTER OF PHILOSOPHY

oinkfrog.com ||| oinkfrog@gmail.com



Graham Hannah, Digital Media Works, 2015

Graham brings a technology focus in hardware and software to his passion for written and graphical concept work in multiple media. He enjoys bringing to life games, presentations and design pieces through narrative, character, experiences and a real sense of fun and enjoyment. He brings a suite of skills with real-time engines, 3D modelling, video creation and 2D illustration tools to projects. Andrew enjoys operating at the intersection of technology, experience, concept, realisation, place, character, narrative and play.

NAOMI HAMER

BACHELOR OF FINE ARTS/ BACHELOR OF ARTS

www.naomihamer.com ||| naomilouisehamer@gmail.com



*Naomi Hamer, Now Your Mess is Mine, 2015, Mixed Media
Textiles, Dimensions Variable*

Naomi Hamer sees her art as activism, often exploring the personal as political with particular focus on the politics of seeking asylum in Australia and feminism. Text and the woven form are prominent features in her work, often exploring experimental ways of weaving and creating three dimensional forms.

RINALDO HARTANTO

MASTER OF ART
valgranaire@gmail.com



*Rinaldo Hartanto, Vestigial Dialogue 1 - 10, 2015,
Screenprint on Paper, 28x38cm each*

Survival, progress, and the desire to leave a legacy behind are the primordial motivations for all living beings. Over the course of millions of years physical, evolutionary changes have been made.

Vestiges are remnants of bodily structures left behind by Time. They are functionless. Our contemporary *Homo sapiens* tailbone - or coccyx - is a prime example of vestige. It is a non-functional bone inherited from bestial ancestors with a prehensile tail. This project celebrates the melancholy and poetic aspect of vestiges by juxtaposing these forsaken bones and creating a dialogue between them.

CARA HANNON

BACHELOR OF DESIGN (HONS)

www.carahannon.com ||| cara.hannon@hotmail.com



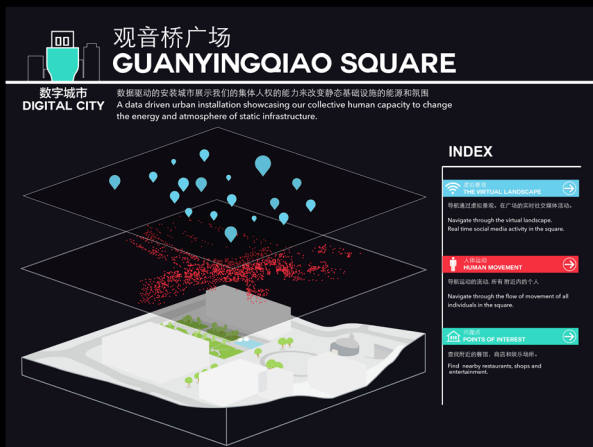
Cara Hannon, Easy as Pie, 2015

The 'Easy as Pie' Consent Program aims to educate both women and men on the issue of sexual consent. 'Easy as Pie' urges people to be sure they have consent before engaging in any intimate relation with someone and instills the notion that not knowing whether you have consent should be an ethical barrier to sexual activity.

BACHELOR OF DESIGN (HONS)

www.theloop.com.au/emilyalicehatton/portfolio III

hatton.emily@gmail.com



Emily Hatton, Digital City, 2015

'Digital City' is a virtual installation and place-making strategy that visualises the ephemeral, transient layers of activity and dimensions of space found within the urban context. The interface will draw data from Navizon, where individuals will be visualized as digital entities, with the duration of time spent within the space denoted by colour. Data will also be drawn from Weibo, with an online marketing campaign attached to the installation. The hashtag #mydigitalcity will enable community input to be visualised and mapped on a terrain that users can interact with.

EMILY HASTINGS

BACHELOR OF DESIGN (HONS)

emilykatehastings.com ||| e.k.hastings@hotmail.com



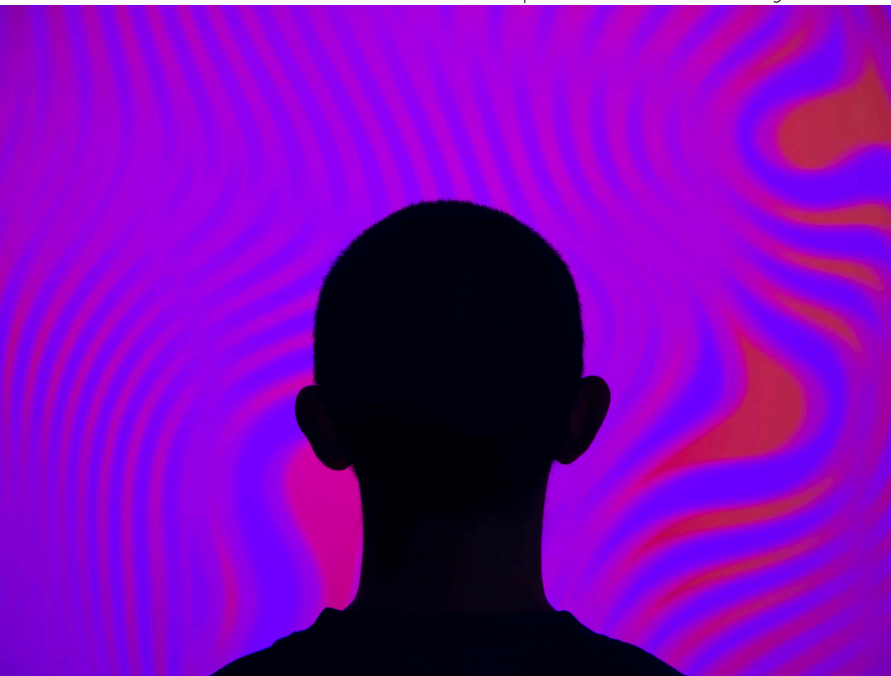
Emily Hastings, Hang Well, 2015, Honeycomb, Cardboard and Birch Ply, 120x160cm

The integration of a plywood wall treatment and a honeycomb cardboard furniture kit, Hang Well is an interior solution that engages homeless youth with their environment and their caseworker through the use of adaptable and thoughtful objects and furniture. The design system explores the impact interior environments, like the bedroom, can have on one's behaviour, thoughts and lifestyle. Honeycomb cardboard is a large component of the design, chosen for its recyclable and repulpable nature allowing residents to receive new upon arrival and recycle on departure.

CAMPBELL HENDERSON

BACHELOR OF FINE ARTS (HONS)

campbell.henderson.92@gmail.com



*Campbell Henderson, Apparatus 3, 2015, Installation,
Interactive Video and Sound, Dimensions Variable*

Campbell Henderson is a multidisciplinary artist, practicing in Sydney. 'Apparatus 3: Sacrament' is a multimedia psychedelic installation, comprised of visual and auditory stimuli; the third of a series in which the audience is enabled to step outside themselves temporarily and experience a phenomenon that might otherwise be unknown. By interaction with the translatory elements of these two senses (the upper visual cortex and transverse temporal gyrus respectively), a psychedelic state can be induced, rather than represented as is traditional to psychedelic art. It can also stand alone as a video work.

BACHELOR OF FINE ARTS (HONS)

zeyeon.org ||| zeyeon@hotmail.com



Zeyeon, Diana Ross, 2015, Video, Performance, Installation, Photographic Documentation

Harnessing the irony of spectacle, the series examines the heteronormative cultural ritual of 'coming out' and its homophobic implications. Whilst looking at its cyclical, repetitive nature for participants, the works are concerned with binaries of 'the pack' and 'the other' which are formed, the effects the ritual has on the social psyche in queer and heterosexual communities and the mainstream's impositions for constant declarations of the private and inconsequential by these 'others'.

BACHELOR OF DESIGN (HONS)

papers5656.com ||| 0434 637 317

Inspire

Life doesn't get easier.
You just get stronger.



An over stressful life can trigger mental disorders.
Over 80% of young males and nearly 70% of young females
with mental health difficulties don't get professional help.

talktosomeone!

Silence can be deadly.

Designer & Illustrator: Jasmine Ho - papers5656.com
The Inspire Campaign is endorsed by REACHOUT.com

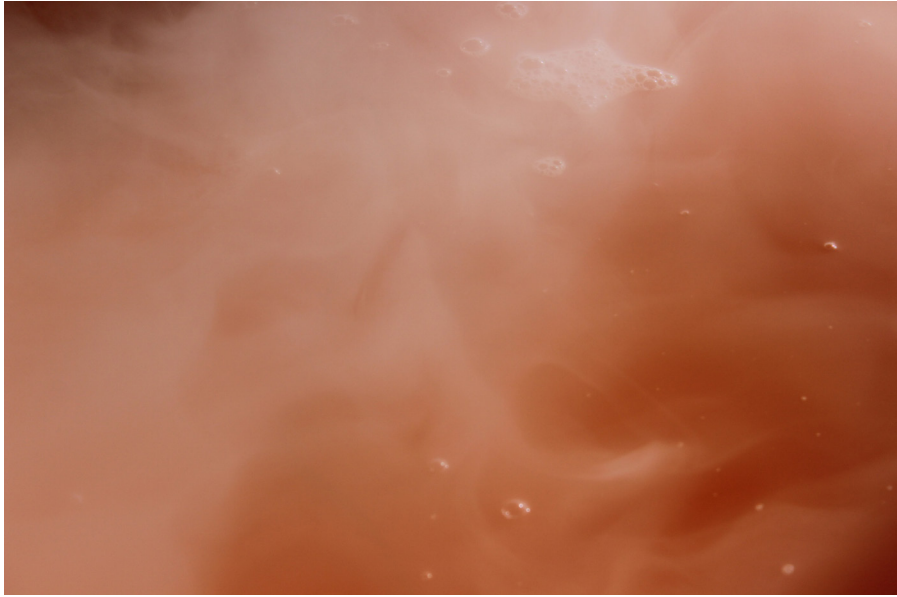
REACH
OUT.com

Jasmine Ho, Inspire, 2015, Graphic Prints, Acrylic, 150x160cm

'Inspire' is a campaign that inspires Australian university students and young adults to adopt positive mentality and attitudes within their daily lives.

BACHELOR OF FINE ARTS (HONS)

www.lachlanherd.com ||| lachlan.herd92@gmail.com



Lachlan Herd, Gaseous and Cyanocenes, 2015, Aluminium, Water, Ink, Mist/Aquatic Environment, Unknown Algae Sample, Dimensions Variable

My body of work explores experiences of non-human nature in the context of oncoming environmental crisis, investigating how perceptions of figures, forces and environments of the nonhuman are affected by prophecies which outline an apocalypse via it's cataclysmic manifestations? 'Gaseous' was produced as a result of experimentation with intangible mists and water as key figures of environmental catastrophe. The aquatic environment titled 'Cyanocenes' is testament to other planet-altering species, and seeks to interrogate our vanity as a society and a species. The Cyanocene exhibited is the only edition which did not overpopulate its environment and asphyxiate itself.



Jin Ju Hong, NightOwlz, 2015, Digital

'NightOwlz' is a visual campaign that educates and reaches out to young adults that can relate to symptoms of Insomnia or sleeping difficulties. NightOwlz also raises awareness in a way that is not confronting, but fun and engaging. The campaign includes various collateral that users can engage with such as interactive books, website and postcards that follow the concept of psychological therapies. Produced in concept for UNSW Sleep Smart Program [CAPS]

BRONTE HOCK

BACHELOR OF FINE ARTS (HONS)

www.brontebeck.com ||| 0423317326



Bronte Hock, Movimentum, 2015, Schminke Soft Pastels on Japanese Rice Paper, Dimensions Variable

'Movimentum' is Latin for movement - the animate quality of existence. In this work, vivid pastels blend in an infinite strip to illustrate the constant, ecstatic passage of life, time, and lived human experience.

MASTER OF ART

www.lyra.com.au ||| studio@lyra.com.au



LYRA, *MindBodyOne*, 2015, Fabric, Dye, Plaster, AR Glass Fibre, Imitation Gold Leaf, Gilding Size, Stainless Steel, Fan

'MindBodyOne' is an autobiographical work responding to my debilitating medical condition, fibromyalgia. By investigating the materiality of the photographic image and considering image as a spatial experience, I attempt to juxtapose and connect representations of 'interior' and 'exterior' selves, exploring symbiotic connections between mind and body, the complexity of re-defining self-identity, and challenging mainstream perceptions of illness or disability. My body parts experiencing persistent pain have been cast life-sized in plaster and are shown in conjunction with photographs of water exposed onto fabric, which envelop and engulf the viewer in the gallery, intending to provide an immersive and multi-dimensional experience.

KATIE HUBBARD

THE
ANNUAL
2015

MASTER OF ART

www.katie-hubbard.com/call-me/



*Katie Hubbard, Blob, Slab & Post, 2015,
Ply, Pine & Polyurethane Paint, 140x45x56cm*

Katie Hubbard's current painting and sculptural practice is focused on visual environments that challenge and undermine the viewer's perception of space and their relationship with objects. Examining the visual representation of both two and three dimensional environments she demonstrates the absurdities of our interaction with and understanding of space. She has completed a Bachelor of Design in Architecture at the University of Sydney and is currently working as an architect.

IGRAYNE HORMANN

BACHELOR OF DESIGN (HONS)

igraynehormann@gmail.com



Igrayne Hörmann, Fling, 2015, Short Film

In collaboration with Florentijn Brendan Boot. As final year student of the School of the Arts Utrecht I made this film as part of my exchange program at UNSW. In 'Fling' a European girl travels to Sydney to meet a fling, he does not turn out to be the person she thought he would be. Making the film was a very enjoyable process, where we got the opportunity to collaborate with Australian students.

KARAM HUSSEIN

BACHELOR OF FINE ARTS (HONS)

www.karamhussein.com ||| karam.hussein1@gmail.com



Karam Hussein, The Interactors' Experiment, 2015, Steel, Concrete, Motors, 400x400x100cm

This sculptural mechanism is designed to engage and entertain the Interactor. It is an experiment that records audience engagement throughout the exhibition. Each interaction point utilises a different aspect of light and colour contrast to instinctually attract the audience into interacting with the sculpture. When the audience engages with the mechanism they will receive the simple reward of motion.

GLORIA JEON

BACHELOR OF FINE ARTS (HONS)

unhea.jeon@gmail.com



*Gloria Jeon, Discovering the Invisible, 2015, Oil on Wood,
240x240x68cm*

'Discovering the Invisible' suggests an alternate cognisance towards the notion of understanding what hides behind the watching eye through an experiential synergic reaction of the audience and the artwork. The installation consists of a purpose built wall presented in the form of a sculptural object that functions as a 'surveillance device'. 'The wall' is comprised of three interactive elements that facilitate a spectrum of experience and analysis of being in an observed and observing state. Through audience interaction, 'Discovering The Invisible' imitates the ecology of surveillance, revealing a symbolic cycle of presumed invisibility, mechanical observation, and disclosure.

BACHELOR OF FINE ARTS (HONS)

0423861484



Hannah James, Whelve, 2014, Photographs on Silk, 58.3x82cm

Whelve: To bury something deep. Regarding the human body as a site of recording, 'Whelve' explores the way in which our interaction with the world is imprinted on our skin. The physical bruising becomes a hidden narrative of the subjective experience of the individual.

KIMIKO KAWAMURA

MASTER OF ART

<http://birdtalkstudio.wix.com/anim> ||| birdtalkstudio@gmail.com



Kimiko Kawamura, How Gravity Catches Lovers, 2015, Digital Animation, 192x108cm

In a dream that I had in February 2015, I was afloat above the roof of a rustic house, ascending towards the starry sky, with the sense that I always knew how to do this and I've been doing this for a long time. Soon an unknown lover - albeit familiar, appeared and we embraced one another. As we connected as one, the flow of energy between us intensified and it altered the consistency/density of our beings. We solidified and become physical, which created mass, then we fell down to the ground to our shock.

DANIELLE KARLIKOFF

BACHELOR OF DESIGN (HONS)

danielle-karlikoff.tumblr.com ||| danielle.karlikoff@gmail.com



Danielle Karlikoff, Su-Jeong (Correction) Masks 1.0, 2.0, 3.0, 2015, Perspex, Silver, Nickel Silver, Silicone Cord, Breakable Glass, Dimensions Variable

'Su-Jeong', the Korean word for 'correction' encompasses a future South Korean society which asserts that people are born physically and psychologically imperfect; a society which declares that one is not corrected until they receive their first surgical correction at 20 years of age. This transition is marked by their initiation at the traditional coming of age ceremony, the Gwan Rye, where they are presented with their customised 'Su-Jeong mask'. The standard models of 'Su-Jeong masks' are classified as 1.0, 2.0 and 3.0 and correspond to how many corrections are undertaken.

TIM KELLY

MASTER OF ART

0437478928



*Tim Kelly, Kakadu 1, 2015, Etching and Aquatint
on Paper, 30x40cm*

The 'Kakadu series' of unique state prints reflects the printmaker's visit to Kakadu National Park, NT and especially the Jim Jim Falls area in 2014. These works capture the rugged, unforgiving starkness that confronts urban visitors. Paper collages pressed into etching plates created the abstract imagery of the work. Colour use reflects in some prints the wet and dry opposing seasons while in others, colour anchors the work as either representing the rainy or arid period.

STEPHANIE KEENIHAN

MASTER OF DESIGN

stephanie_keenihan@hotmail.com



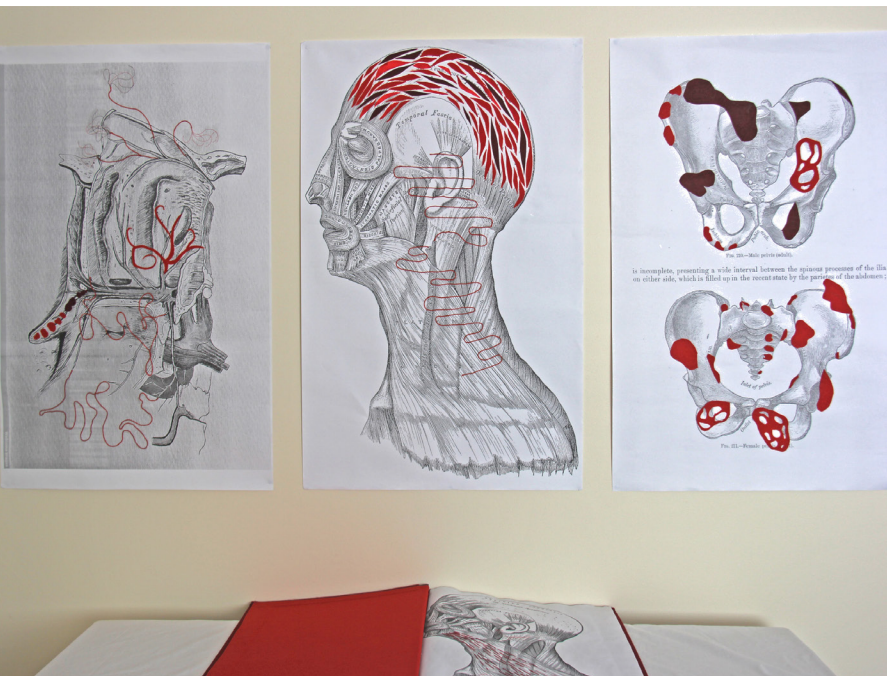
Stephanie Keenihan, Domus, 2015, Digital and Screen Printed Fabric, Dimensions Variable

'Domus' is a collection of designs that illustrate, through figurative and symbolic motifs, the constructs of an Australian ecosystem. The collection explores the fusion of textile surface patterns to facilitate a more meaningful exchange between the observer and ornamentation, and to provide a visualisation where knowledge and aesthetics are of equal importance.

CAITLIN KNIGHT

BACHELOR OF FINE ARTS (HONS)

caitlinrknight@gmail.com



Caitlin Knight, *Nosce Te Ipsum - Know Yourself*, 2015, Printer Paper, Ink, Cotton and Synthetic Embroidery Thread, Felt, Acrylic Wool, Book Binding Materials, Dimensions Variable

'Nosce Te Ipsum' plays with the idea that any knowledge about the inside of our bodies must be experienced second hand. To know what is below the skin would require you to cut yourself open and look inside; to truly know yourself results in death. The historical anatomy sketches have been infected with what might be imagined to exist in these unknown spaces within the body.

SHANNON KING

BACHELOR OF DESIGN (HONS)

<http://thesilverlining.net> ||| shannon.silverlining@gmail.com



Shannon King, The Silver Lining Project, 2015, Ink on Watercolour Paper, Printed Material

'The Silver Lining Project' creates custom designed type pieces with love, to ignite creativity, fuel self-worth and help you discover your Silver Lining. I created 'The Silver Lining Project' because I saw the need for beautiful, inspiring and motivating material during my recovery from anorexia nervosa. I also found the process of painting and drawing while I was in treatment, experiencing severe anxiety to be both therapeutic and empowering. Along with professional treatment, creating and engaging with 'The Silver Lining Project' has helped me forward on the path to a full remission.

MASTER OF ART

www.bk-dieci.com ||| brooke.krumbek@gmail.com



BK DIECI, Envy, 2015, Digital Print, 115x100cm

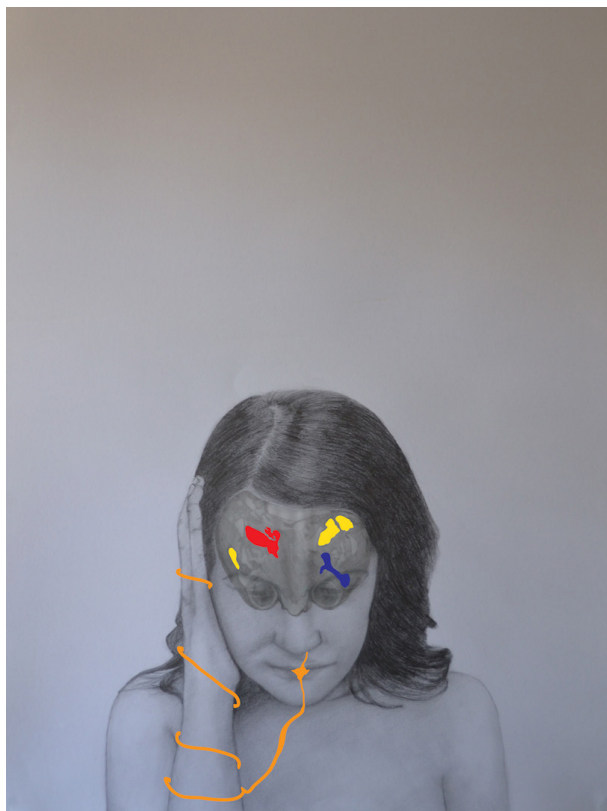
Going by the pseudonym BK DIECI, I am an emerging artist working across a variety of mediums including painting, drawing, textiles and digital media. Currently my artistic practice investigates themes pertaining to perfection, gender relations, bodily fluids and the relationships between humans and their surrounding environments.

Laden with sexual undertones, mythical creatures, exotic environments and human flesh I create surreal dystopic worlds that delve into issues embedded deep within our society. Amid the furore of vibrant colours are dark, sinister nuances harnessed in dripping bodily fluids, bloody tear stains, disjointed limbs and appropriated faces. Nothing is ever what it seems.

BILLIE KOKINOVIC

BACHELOR OF FINE ARTS (HONS)

billiekokinovic@gmail.com



*Billie Kokinovic, Reality? series no.3, 2014,
Mixed Media, 59.4x84.1cm*

My artistic practice is driven by a desire to express the power that art holds as a therapeutic form of expression. As such, my artworks explore a diverse range of subject matter, and yet at the forefront of each is the intent to create work with a depth of emotion embedded within. I draw upon personal experiences and/or emotions to heighten the emotional depth portrayed within the works. Through this intimate and vulnerable act, I am lead to a better understanding of who I am and what I stand for.

JACK LAZARUS

BACHELOR OF MEDIA ARTS (HONS)/
BACHELOR OF SCIENCE (COMPUTER SCIENCE)

convictioncomic@gmail.com



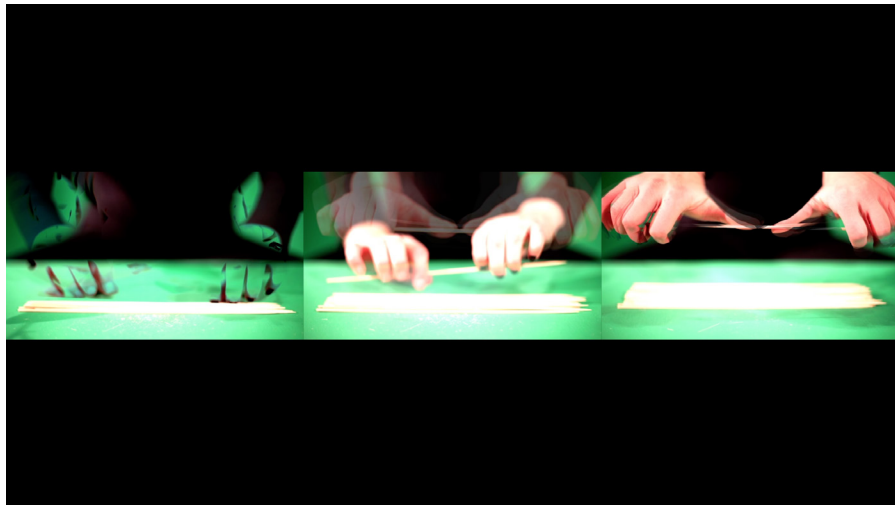
Jack Lazarus, Conviction, 2015, Graphic novel, 14.8x21cm

A young man awakens in a dark, twisted world on the brink of collapse. Chained down like a prisoner with no way out, he abandons all hope... until a mysterious figure appears. Conviction explores the often untold story of those who feel trapped and powerless. It asks what it means to be brave in a world desensitized by abundance, comfort and complacency.

AUTH KASH KARVER

BACHELOR OF FINE ARTS/ BACHELOR OF ARTS (HONS)

<https://authkashkarverart.wordpress.com> ||| athenaktenas@hotmail.com



Auth Kash Karver, Initial... Attractor, 2015, 3 channel video

'Initial... Attractor' is a series of four 3-channel videos articulating the symbiotic citation of banal gestures as complex attractor systems.

'Initial...Snap' - 9:47 mins 'Initial...Ribbon' - 2:23 mins 'Initial... Stand' - 3:05 mins 'Initial... Book' - 12:59 mins

MARA LIEBHARD

MASTER OF DESIGN

www.maraliebhard.com ||| mara.liebhard@gmail.com



Write A Message In The Urban Landscape About Why You Love Food.

Mara Liebhard, The Wild Seed, 2015, Bio-degradable Materials

'The Wild Seed' is based on the issue of the loss of biodiversity and the threat of running out of food. To put it in plain text, at the current rate - there will not be enough food in the future to sustain us all. Change is urgent. 'The Wild Seed' movement is about spreading the seed. We want to keep it fun, important, alive, young and fresh. So that people get their hands dirty, plant some seeds, eat a bit more conscious and help start a movement with the Wild Seed Guerilla Kit. In collaboration with Kristin Rovik Gabrielsen.

DANIEL LETHLEAN HIGSON

BACHELOR OF DESIGN (HONS)

daniel-lh.com ||| daniel.lh2134@gmail.com



Daniel Lethlean Higson, EverySecondBreath, 2015, Salvaged Materials, 100x150cm

'EverySecondBreath' is a campaign raising awareness and understanding of the importance of the ocean to our biosphere and future. An interactive street sculpture utilises wind and hydro power to inflate/deflate plastic 'lungs', depicting every second breath originating from the ocean. Handles, familiar hand operated tools and minimal instructions prompt passerbys to engage with the work. Those interested in the project who've visited its online platform are provided with collaborative instructions for making kinetic fans out of household materials. Constructions spinning in the wind, reminiscent of wind turbines dot the streetscape, a symbol of protest and of renewable energies.

BACHELOR OF DESIGN (HONS)

www.j-w-l.com.au ||| dkandjames@gmail.com



James Lim, One Degree, 2015, Neon, Perspex, 120x120

'One Degree' is a project that aims to engage its audience with a wider concept of the impact of global warming. The project looks to the culture of contemporary society, adapting the corporate buzzword 'Boiling the Ocean' to subvert its established meaning and point to the literal ramifications of Global Warming. The use of neon reflects a consideration of the medium's redundancy, and the rhetoric of capital discourse in its tendency to prioritise relentless consumption over environmental issues.

CHARLOTTE LIM

BACHELOR OF MEDIA ARTS (HONS)/
BACHELOR OF SCIENCE (COMPUTER SCIENCE)

chalim.net



Charlotte Lim, Perfect Life: High School Dress Up, 2015, Digital

In a study performed in 'Women and games: technologies of the gendered self' (Royse et. al. 2007), many women enjoyed gaming because it offered a distraction from life, or they enjoyed the sense of control. It is ironic then that women would use dress-up games to escape aspects of their life which they feel they lack control over, as it is likely games such as these have contributed to this feeling, considering the perpetuated notion that beauty is the most important aspect of femininity. Perfect Life: High School Dress Up' subverts the "girl-game" genre to spread awareness of these issues.

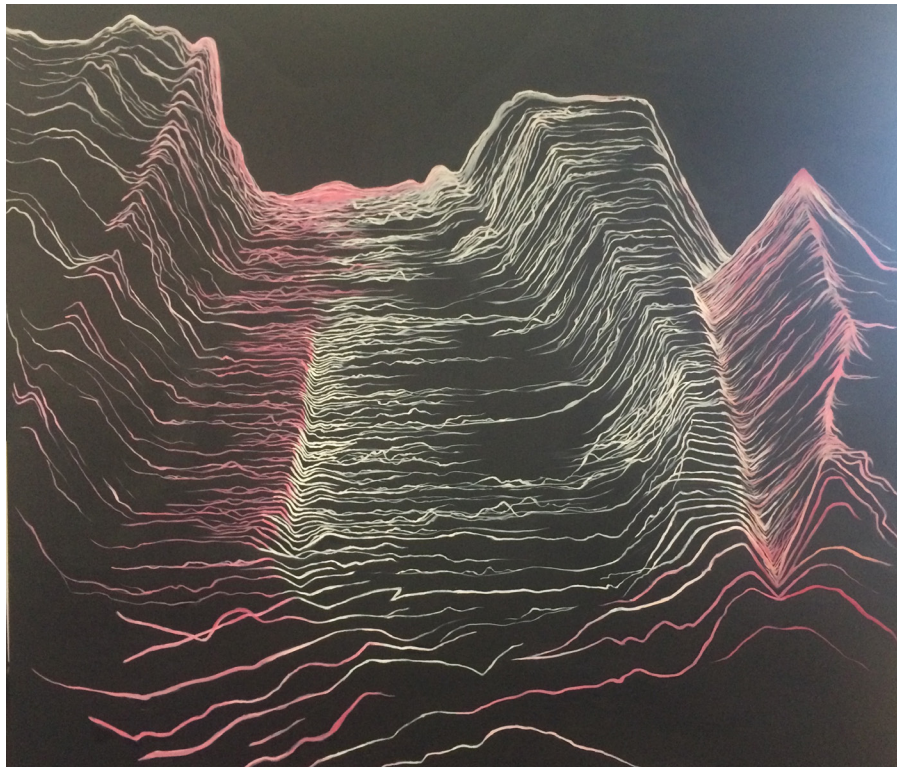


*Tianci Liu, Impressions of the Sydney Opera House, 2015,
Animation, 192x108cm*

This work describes what the Sydney Opera House looks like from the artist's eyes and from the artist's imagination. By incorporating contrasting imagery, the animation attempts to explore the relationships between different things and to form a new impression of the Opera House. The artist is majoring in time-based art, specializing in animation and video production. This work is an experimental attempt to combine digital drawing and traditional watercolor painting in animation.

BACHELOR OF FINE ARTS (HONS)

0413443242



Bec Litvan, Mum, 2015, Oil on Canvas and Video, 200x200cm

My work explores the ways that people's skin and bodies can function as landscapes. By using my mother's mastectomy scars to create (dis)embodied landscape images, the work attempts to subvert commonly held aesthetic prejudices regarding bodily forms, as well as extending the representational capacity of the skin and body.

BACHELOR OF FINE ARTS (HONS)
evalouie.com ||| mrsevalouie@yahoo.com.au



*Eva Louie, Domestic Shadows, 2015, Performance to Video
Installation, 300x240x210cm*

Domestic space has a material culture in our society, which invokes feelings of security, comfort, agency, and calm. However, actual experiences of home are often quite the opposite. 'Domestic Shadows' (2015) is a poetic exposé of the psychological intensity of domestic space through interplay with these historical biases, and by expanding upon existing visual language. Specifically, the installation resembles the seventeenth century Dutch paintings often associated with notions of domesticity, utilises the anthropological notion of 'the threshold' by subverting the usual anxiety alleviating rituals performed in the hallway, and undermines postmodern individualising tendencies by focusing on universal human experiences.

BACHELOR OF FINE ARTS/ BACHELOR OF ARTS (HONS)

0452188415



*Hongyu Liu, Afternoon tea, 2015,
Oil on Wood Panel, 20.3x20.3 and 30.5x30.5cm*

When we perceive a still life, we do not bring much emotion to it because we're looking at something inanimate. Through transforming the controversial subject of meat into an elegant tea set, I want to use this impassible attitude to contrast with the "controversial". When humans eat meat, we are employing a kind of subconscious avoidance, ignoring the facts behind where and how the meat came to the table. In this very same way, we can avoid other serious issues in the world, and sit quietly to enjoy our peaceful afternoon tea.

JESSICA MACCULLOCH

BACHELOR OF DESIGN (HONS)

jessica.macculloch@gmail.com



Jessica MacCulloch, Evoke, 2015, Stoneware

The 'Evoke' tableware range aims to assist and encourage independence amongst those diagnosed with dementia. Red was chosen for the range since it is a brain-stimulating colour, offers high contrast and visibility and has been proven to be affective for those with dementia. White has been used to define certain features of the pieces such as the lip of the bowl and the edge of the base. The use of white and red rings also resembles a target, which directs where food and liquid can be found. Recognisable forms have been used, but adapted to aid the user.

MAGGIE LUCAS

BACHELOR OF DESIGN (HONS)

maggiel24@hotmail.com



Maggie Lucas, Mind Coral, 2015, Digital Print, 100x300cm

'Mind Coral' explores the conceptual and sensory relationships between humans and ecosystems. I explore coral as an extension of our bodies to show the connectedness between people and the environment. A visual narrative communicates how qualities like empathy can be used to increase people's value towards nature and encourage more earthly connections. Humans aren't separate from nature -we are nature, and our thinking and feeling about the place of humans in the world needs to be shifted if we are to develop greater sensibility of our existence in a more than human world.

IBRAHIM MANTOUFI

MASTER OF DESIGN

ibrahimmantoufeh@gmail.com



INNENOUT

Ibrahim mantoufi, INNENOUT, 1985, Mobile Application

The application 'Innen out' is designed to be a platform of story telling through personal experiences from the Syrian and the German culture. An intergenerational platform where stories see the light and shine the way to a better communication between the German and the Arab culture. Emotional intelligence and positive physiology gather to shape user interface, making the experience of expressing one's emotions available for someone waiting for the next miracle.

LORNA MACRITCHIE

BACHELOR OF FINE ARTS (HONS)

www.lornamacritchie.tumblr.com ||| l_macritchie@hotmail.com



Lorna MacRitchie, I Never Really Leave Us, 2015, Mixed Media on Blanketing and Organza with Ceramic Objects, Dimensions Variable

The fundamental core of an ideal life is rest, comfort and safety. The essence of my written and drawn confessions is similarly mundane and yet unveils the preciousness of this everyday experience. What appears ordinary is in fact sacred, an emblem of intimacy, our nature as relational beings and a personal innate yearning for warmth and companionship.

LISA MCCLEARY

BACHELOR OF FINE ARTS (HONS)

www.mcc-art@tumblr.com ||| lmcclary2@gmail.com



Lisa McCleary, Get Here Now, 2015, Oil on Panel, 80x120cm

How does sexting function in the realm of contemporary and fine art? My current body of work explores sexting navigated through ephemeral communication technology and evaluates the act of subverting private sexual transmissions. It places focus on the application Snapchat and how it has affected the cyber-sex counterculture. I challenge the conventions of sexting and the position of intimate sexual communication through subversion and remediation, by means of production, consumption and re-contextualization. I interrogate whether altering the outlook of the viewer from alone and isolated to one of mass consumption can affect our response to, and understanding of the image.

JORDANA MARSHALL

THE
ANNUAL
2015

BACHELOR OF FINE ARTS/ BACHELOR OF ARTS (HONS)

jordana.m@optusnet.com.au



Jordana Marshall, Chaos and Calm, 2015, Watercolour and Ink

My work documents my daily experience between the orderly and the unexpected. Accidental mark making creates abstracted forms by chance. These then become the skeleton to a structured drawing that articulates control and direction. Both elements embody the framework of my life, which forms a direct link to my everyday psyche.

FLYNN MCGUINNESS

BACHELOR OF FINE ARTS (HONS)

flymcg1@gmail.com



*Flynn McGuinness, Metamorphosis, 2015, Wool and Wax,
45x45x100cm*

My work looks at experimenting with textures and time, by combining two somewhat contrasting materials (wool and wax) and observing the changes that occur. The vessels I have created have a chrysalis/cocoon-like appearance and are symbolic of a metamorphosis; over time, we all change and these vessels are symbolic of leaving a piece of ourselves as we grow and move from our pasts. The structures are beautiful, but in order to reach our full potential, we must continue to move forward, rather than stagnate and remain the same.

MELISSA MCELHONE

MASTER OF ART

www.melissamcelhone.com ||| melissa.mcelhone@gmail.com



*Melissa McElhone, Destiny I and II, 2015,
Clay, steel and copper, 50x75x30cm*

These Vessels explore the conflicting emotions of journey. Throughout history people have migrated away from familiarity, most often following love or seeking freedom. The Vessels were inspired by my favorite painting "Three studies from the Temeraire 1999" by Cy Twombly at The Art Gallery of NSW. Five larger vessels were installed as part of 2014 Sculpture by the Sea.

ELEANOR TURNER MCNEILL

BACHELOR OF DESIGN (HONS)

eleanormcneill@gmail.com



Eleanor Turner McNeill, Shelf Life, 2015, Ply, Terracotta, Steel, Linen, Cotton, 180x100x70cm

Imagine the benefits that minimising waste created in food preparation and storage could bring. 'Shelf Life' represents a new and more sustainable approach to food in the domestic space. This innovative system enables optimal storage of fresh produce so that their longevity is maximised. A key feature of 'Shelf Life's' holistic system is the information and guidance provided through practical representation on items like tea towels and chopping boards. These ensure that 'Shelf Life' components are utilised to their greatest effect. A primary benefit is reducing the need for refrigeration capacity thus reducing the household's carbon footprint.

DOROTHY MCHUGH

BACHELOR OF DESIGN (HONS)

dottimchugh@gmail.com



Dorothy McHugh, Type Y, 2015, Metal and Plastic, 5x2cm

'Type Y' focuses on young adults with diabetes. These geometric inspired pendant vials hold emergency glucose lollies, in the event of a diabetic glucose low. The pendants also act as diabetic medical identification tags in the event of an emergency. The pendants are packaged within a diabetic kit, consisting of a mould to make lollies to fit within the pendants and a users guide, which includes recipes, management strategies and techniques. Everything within the Type Y diabetic kit is designed to help young adults with diabetes learn how to self manage and monitor their condition.

LAUREN MELBOURNE

BACHELOR OF DESIGN (HONS)

lauren.e.melbourne@gmail.com



Lauren Melbourne, Wear It, 2015, Plywood, Pine and Rope, 270x180x17cm

Wear the problem. Wear the solution. Over 40 million workers, including children, face excessive hours, hazardous conditions, denial of basic rights and poverty wages so that we can buy cheap clothes and fashion brands can make money. We've heard this before but are happy to live in the illusion, ignoring that we are the problem. 'Wear It' confronts fast fashion consumers with the shocking cost of their choice. It is a call for transparency, encouraging consumers to ask brands the hard questions. You wear the problem, but by getting informed and making ethical decisions you can wear the solution.

OLIVIA MEAD

BACHELOR OF DESIGN (HONS)

<http://viiolaedam.tumblr.com/> ||| oliviamead@gmail.com



Olivia Mead, Every Woman Has a Story, 2015, Print, Video, 15x30x10cm

Every woman, and all who identify as female, has a story. I started a conversation with each of the women in my life about what bothers them, as a woman. From this conversation each of them shared a story of a personal experience of gender inequality, whether in the form of subtle sexism, discrimination, judgment, sexual harassment, sexual assault or rape. 'Every Woman has a Story' acts as a collection of stories and a platform for sharing. Each is unique, each is valid, and each needs to be heard.



*Jihye Min, Project END, 2015, Performance Video,
Live Performance*

Between births and deaths, people are undergoing countless 'ends' in their life. Some 'ends' function as 'termination', but some others may be not proper 'ends'. Between these incredibly continued 'ends' and never ending 'ends' I am writing letters to myself and to someone else. While this vacuum time, I am always stuck in the moments that are still shadowed by the past. Here, I wish this project can be a healthy 'goodbye' to my past; I am desperate for no longer carrying forward the past but moving into my actual present where I should have been earlier.

MASTER OF ART

jessa.melicor.com

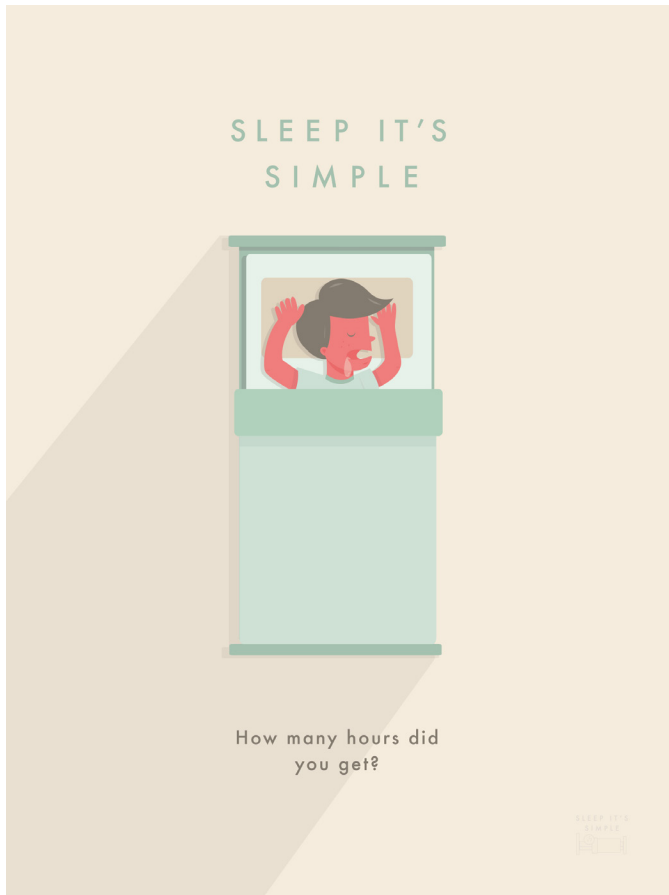


Jessa Melicor, Silver Glint, 2015

A moment, a reflection, the past and the present are all a series of fleeting glints. I'm interested in the slippery nature of reality, light and reflections.

BACHELOR OF DESIGN (HONS)

tonia-mo.com



Tonia Mo, Sleep It's Simple, 2015, Graphic

Sleep Deprivation is a problem becoming increasingly prevalent in our society, yet often overlooked and ignored as a result of our progressively fast paced lifestyles, where people are finding it convenient to cut back on sleeping times for work or study. 'Sleep

It's Simple' is a behavioural change campaign for Sleep Health Awareness week targeting 18-26 year olds on the importance of sleep, not only raising awareness about the issue, but to change the perception of sleep as well, a reminder that sleep is an imperative to your wellbeing and a simple step to better health.

ALEXANDRA MITCHELL

BACHELOR OF FINE ARTS (HONS)

<http://cargocollective.com/alexandramitchell/> |||
alexandra.j.mitchell18@gmail.com



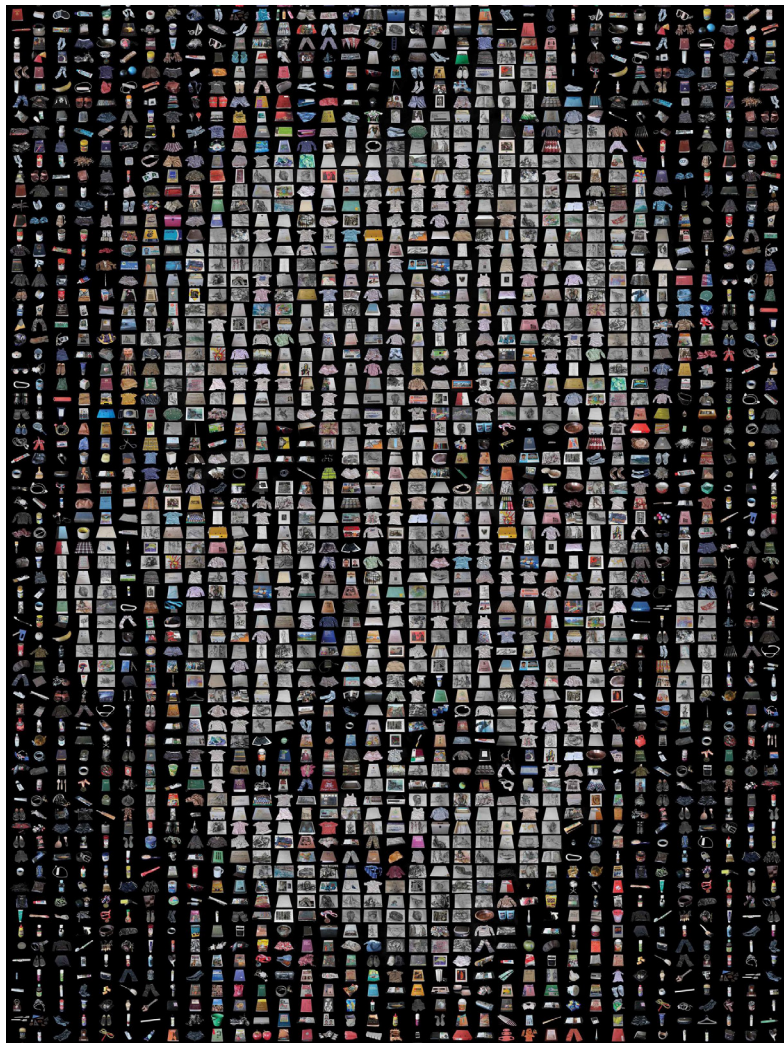
Alexandra Mitchell, Our offering to Asquith, 2015, Collected Fallen Flowers, 285x185cm

The transience of place is explored in conspiracy with the material of collected fallen flowers in Alexandra Mitchell's work, 'Our offering to Asquith' 2015. Fallen flowers, collected from Asquith and its surrounding neighbourhoods, collude with the artist's hand to become offerings of memorial, temporal and symbolic gestures that respond to the redevelopment of the suburb. The public transformation of Asquith is connected with the artist's private memories through transcribing the design of her bedroom ceiling sconces with flowers. The work functions as an allegorical memento mori to both a changing suburb and fading childhood memories.

AARON MOORE

MASTER OF FINE ARTS

<http://aaronmoore.com.au/> ||| aaron@aaronmoore.com.au



Aaron Moore, *Stuff self*, 2015, Digital Photography, 250x164cm

'Stuff self' is a self portrait created from images of every item I owned on 4 December 2012. All the items were subsequently sold in my performance 'One thing you lack'.

GABRIEL MONTEIRO

BACHELOR OF DESIGN (HONS)

gejmonteiro@gmail.com



Gabriel Monteiro, Jiu Jie (9th Street), 2015

As the sun sets, many Chongqing residents descend upon Jiu Jie seeking out its restaurants, bars and nightlife, however during the day the site lacks the same welcoming embrace. The aim of the redevelopment is to promote the precinct as a creative hub, encouraging opportunities for businesses, residents, broader Chongqing and the emerging community of innovators. By softening the distinction between work, education, rest and entertainment, the various spaces provide holistic value. The building physically changes and adapts to the needs of the users, with reconfigurable spaces that not only provide short-term optimization but also allow it to continually renew itself.

LAUREN V MOREHOUSE

BACHELOR OF FINE ARTS/ BACHELOR OF ARTS (HONS)

laurenvmorehouseartist.com ||| laurenvmorehouse@gmail.com



Lauren V Morehouse, Mapped, 2015, Video, Livestream, Silicon, Dirt

This work explored map-making as a means for documenting experience vs functional use for navigation. My work is made from a very personal point of view, of places and experiences that I know, however I have intentionally made work that is universally accessible; I encourage individual responses to my work. From collective experiences we have individual interpretations. We follow the same map to an individual journey.

CLARE MOORE

BACHELOR OF DESIGN (HONS)

<https://claremoore2.wordpress.com> |||

clare_burke_moore@hotmail.com



Clare Moore, The Jam Plan, 2015, Homemade Preserves

'The Jam Plan' (TJP) aims to inspire the people of Sydney to reduce their small scale/domestic fresh fruit and vegetable waste or to use so-called 'ugly fruit' and 'imperfect picks' by encouraging them to make jams, pickles and relishes. We'd also like people to support the project through purchase of our goods at market stalls, with a current target of 20% of all proceeds going towards LGBTQI youth support groups in NSW. Our strength is founded on strong community involvement, education and training programs and a passion for fighting fresh food waste.

BACHELOR OF DESIGN (HONS) gracemng.com



Grace Ng, Here 4 You, 2015, Dimensions Variable

'Here 4 You' is a month-long exhibition that opens on R U OK? Day, the 10th of September 2015, in support of the organisation and its manifesto. 'Here 4 You' invites Sydney residents to experience a multi-disciplinary exhibition as part of 'Art and About' Festival. The pop-up exhibition intends to gather people together and ignite a dialogue on depression and mental well being. Featured are local and international designers that explore qualities of illumination and reflection in their creative practice. 'Here 4 You' is an integrated campaign comprised of exhibition curating, visual branding, graphic collateral, spatial design, and object design.

JENNY NEWMAN

BACHELOR OF DESIGN (HONS)

jenny.j.newman@hotmail.com



Jenny Newman, Urban Fleece, 2015, Wool, Dimensions Variable

'URBAN Fleece' is a range of hand dyed and hand woven woollen concepts which attempt to reconnect contemporary Australians with an industry once regarded as the nation's greatest asset; wool.

BACHELOR OF FINE ARTS (HONS)
petrijapajic@gmail.com



*Petrija Pajic, The Core, 2015, Performance, Moving Image,
Dimensions Variable*

'The Core' is a personal investigation that the artist engages in continually throughout 2015; discovering the realities of post-memory, which is the effect of the first generations trauma onto the next. Within Petrija's studies, she expresses the importance of ancestral and cultural history within her own past, present and future. The outcome of Serbian heritage on an Australian born child is reflected within the performance of 'Gusle' and 'The Thirty Lost Truths', 2015.

MARYANNE NGUYEN

BACHELOR OF DESIGN (HONS)

www.maryannemade.com



Maryanne Nguyen, Bless this Stress Kit, 2015, Mixed Media, Dimensions Variable

'Bless this Stress Kit' is an inexpensive monthly kit that delves into experiential learning of negative emotions for young adults across Australia. This season looks at REBIRTH of the mind, body, and soul.

JAIMEE PAUL

BACHELOR OF DESIGN (HONS)

www.jaimeepaul.com.au



ART EXHIBITION

20 talented artists brought together to communicate ocean change through art.

George "APESEVEN" Hambo // Annabel Scanlan // Elle Wills
 M-Lon // Thomas Jackson // Arquette Cooke // Cat Lee // Anne Bourne
 Jaimee Paul // Lyn Hammond // Kareena Zerefos // Kirsten Duncombe
 Carly Casey // Lani Paxton // Courtney Brims // Caspian de Looze
 Laura Ives // Jonny Steiner // Luschia Porter // Brent "Biffy" Smith

OPENING NIGHT - THURSDAY 5th NOV | 6 - 9pm
6th - 7th NOV | 10am - 6pm

7 Randle Lane, Surry Hills, Sydney.

DISTRICT 01
EXHIBITIONS EVENTS FASHION GALLERY

Curated by

jaimee paul

In partnership with



Jaimee Paul, NinetyFive Percent Art Exhibition, 2015

Jaimee created 'NinetyFive Percent' in response to the Ocean Pitch brief brought to UNSW Art & Design by Underwater Earth. Bringing art and science together, 20 environmentally focused artists created works that evoke a passion inside the viewer to learn, share and care about the ocean. In association with Underwater Earth and ArtCop21, the exhibition ran for just three days. A community has been created in the process and will continue to spread awareness inside this de-saturated content rich world. 6-9pm Thursday 5th of November 10-5 pm 6th / 7th Disctict01 - 7 Randle Lane, Surry Hills, Sydney

ELOISE PANETTA

MASTER OF ART

eloise@eloisepanetta.com



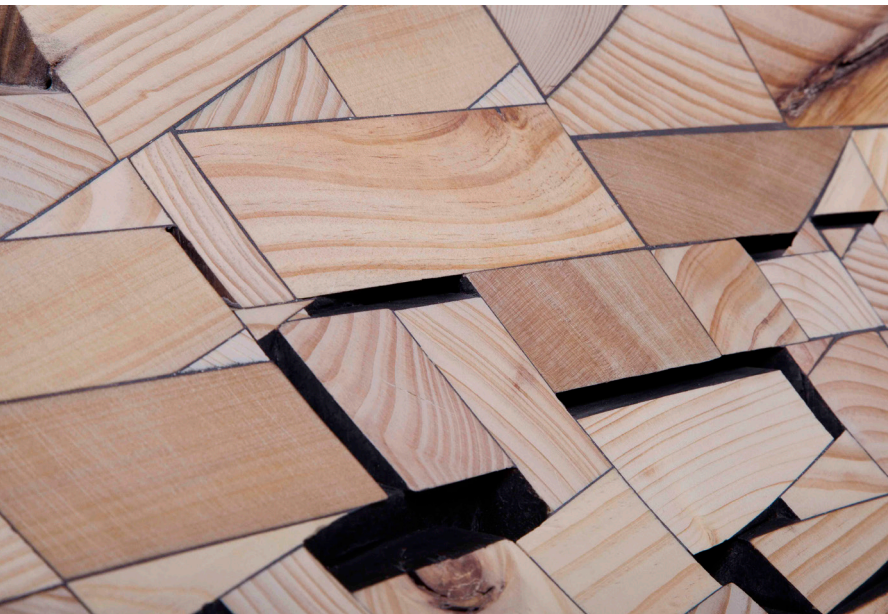
Eloise Panetta, You Made Me Knit, 2015, Ceramic, Acrylic, Gouache, Ink, Thread and Collage on Acrylic Board, 55x55cm

My artworks stemmed from an exploration of women's work skills practice by women in my family for generations. What originally started as a broad study of mark making, evolved into a multi-disciplinary practice of an experimental nature. Investigating and challenging the movement and flow of traditional knitting and sewing techniques, 'You Made Me Knit' explores the boundaries between art and craft. Knitting, traditionally used in a functional way, is no longer functional in my artworks, however continue to resonate memory on a monumental level, honoring these traditional skills.

EDEN PLAISTED

MASTER OF ART

0424903936



Eden Plaisted, 2015, Pine, Charcoal, Epoxy

For me, creating art is about consciously circumventing the intellect and letting the vision arise from the immeasurable part of my being. I strive to imbue my work with a sense of sacredness and curiosity, reflecting an intrinsic belief in the interconnectedness of both the material and the non-material.

KATYA PETETSKAYA

MASTER OF ART

ekatsky.tumblr.com ||| 0413971322



Katya Petetskaya, The Cube, 2015, Performance, 60min

The work explores intimacy and the nature of interpersonal relationships. The performers share the weight of the cube between each other in this durational physical endurance piece. The dimensions and weight of the cube is such that it requires support of the other to share the burden. It is a relationship of a performing couple between each other and the cube. Changes in physical, mental and emotional states of performers create a dynamic of negotiation and compromise. The work draws upon Elena Kovylnina's Cariatid 2012 performance and Clark Beaumont's Coexisting 2013.

BACHELOR OF FINE ARTS (HONS)

jannahquill.com ||| 0415455253



Jannah Quill, Performance 2, 2015, RGB Night Lights, Strobe Lights, Fluorescent Lights, Projector, Solar Panels, Arduino Microcontroller, Electronics, Dimensions Variable

'Performance 2' is a second iteration installation of various commercial lighting goods being sonified by photovoltaic transduction. The hidden energy transfers contained in all electric and digital processes are revealed sonically as the light from commercial or digital products hits the solar panels. The work is part of a developing exploration into the energetic relationships surrounding digital spaces, and how one might develop a greater understanding of "the digital" by understanding the material energy that allows for its existence.

KATHLEEN PRENTICE

BACHELOR OF DESIGN (HONS)

kathleenlouiseprentice@live.com



Kathleen Prentice, White Decay - Spatial Disruption, Intervention, Experience, 2015

'White Decay' aims to alter the wilfully ignorant sector of society which choose to ignore climate change and its inherent effects on our world over acting as change agents for the cause. It is entering their psychological headspace through the disruption of their habitual space. 'White Decay' comprises Australia's Colonial Settler Mentality of limitless resources combined with a total future of engineering or building over nature through the medium of clay, photography, and stop motion cinematography with the key imagery deriving from bleached coral.

BACHELOR OF FINE ARTS (HONS)

mollrice@gmail.com



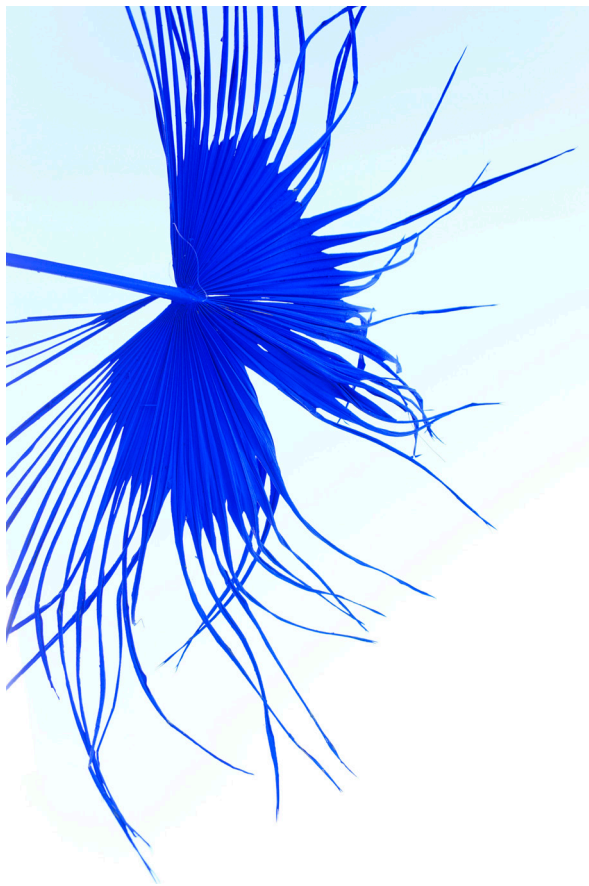
*Mollie Rice, Opacity - Hopeful Speculations on an Urban Future,
2015, Paper, Ink, Screen Print, Gold Pen, Thread, Found Metal,
Fabricated Steel, Metal Cable*

My interest lies in our relationship to our built and natural environment, in particular how we are living in urban space now. In this work I use 'hope as a process', working through prototyping; constructing, deconstructing and re-constructing anew. I create propositions for networked cities of the future in order to create a dialogue within the paradigm of globalisation. The work takes the form of a paper and thread sculptural installation, suspended and supported. It employs both the vertical and horizontal registers and explores the binary opposites of tension and collapse, strength and fragility, micro and macro.

MEGHAN RAUCH

BACHELOR OF FINE ARTS (HONS)

www.meghanrauch.com



Meghan Rauch, Blue Artifice, 2015, Acrylic Paint, Palm Leaves, Steel and Timber, 10x10m

If you don't have a term for it... Do you see it? Investigating perceptions of reality, I explored colour, language and light. Every tangent would lead me to the one place. Blue. Led by this colour, I utilised raw blue pigment and natural materials to achieve juxtaposition in the visual plane and hybridity of the artifice and the natural. Symbolising where our culture has come in our understanding the unknown, the spiritual, the sublime and the metaphysical, I discovered that blue now instead represents the virtual, the digital and the manufactured unknown. In both cases, it represents the immaterial.

JODY ROSEN

MASTER OF ART

www.jodyrosen.net ||| jorosen@bigpond.net.au



Jody Rosen, Assemblage 2, 2014, Painting

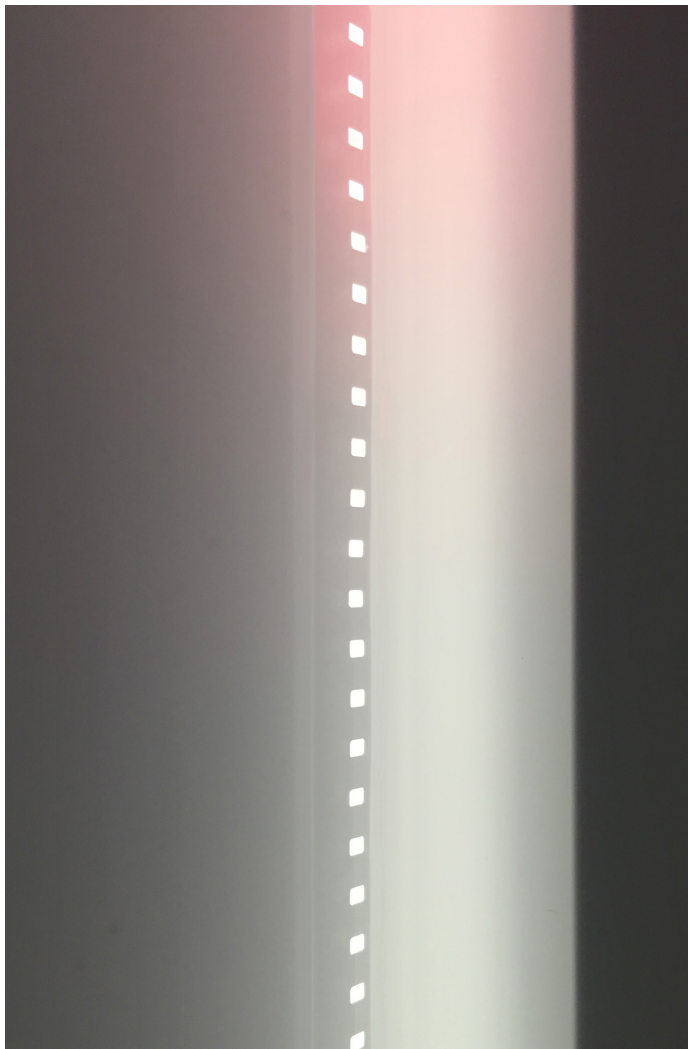
Born in South Africa, Jody Rosen immigrated to Australia, having completed her studies in Fine Arts majoring in Textile Design. Her life path has included moves to a number of international cities, and shifting landscapes have been a perennial source of inspiration. From Hawaiian seascapes, Indonesian rainforests, the Australian Red Centre to the semi-dry African plains, Jody's mixed media work is deeply embedded with personal memory and an enduring love of travel. Jody Rosen's work can be found in collections in Australia, Canada, South Africa and USA.

THOMAS ROBERTSON

THE
ANNUAL
2015

BACHELOR OF DESIGN (HONS)

trobertson.mail@gmail.com



Thomas Robertson, Tests for a Film #1-8, 2015

Kodak Ektachrome 100D standard 8mm film, LED lights and white splashback

142

My work explores potential futures for film. Not the potential for a film future - I am already convinced a future exists for film - but ways to imagine film futures or project into them.

BRENDAN BARNACLE DUCK

MASTER OF ART
info@barnacleduck.com

Free

(as in Beer)

This bottle and its contents remain the property of Brendan Barnacle Duck. You may have possession of them subject to the terms and conditions available from:

http://barnacleduck.com/works?t=free_as_in_beer



/24

COMMON SENSE GENERAL'S WARNING: FREE STUFF MAY BE HAZARDOUS TO YOUR LIBERTY

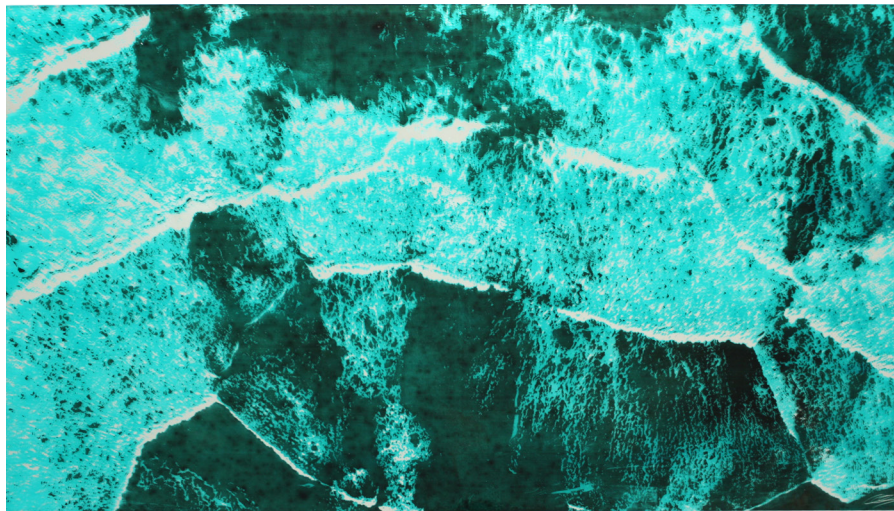
Brendan Barnacle Duck, Free (as in Beer), 2015, Beer, Glass

It feels like everything we do these days requires us to sign up for something. To buy a house you need to agree to roughly 8 words for every \$1,000 you spend. To buy an iPhone it's 4,558. These contracts mean we own nothing anymore. Leave Optus and you'll lose "your" Fetch TV movies. Leave Steam and lose "your" games. My interests are in the interface between technology, representation and regulation. I use a variety of media and approaches including drawing, installation, apps and beer to critique these institutions.

CAM SCOTT

BACHELOR OF FINE ARTS (HONS)

notnotcamscott.com ||| 0438871792



Cam Scott, Aerial (Viridescent), 2015, Serigraphy and Aerosol on Recycled Mirror, 55x80cm

How can someone stare at the same thing for hours, days, years and never tire of it? Normally such a relentless observation of a single subject would seem insane. Yet the ocean has this effect on many people - not just those who are waiting for that one wave. This work isolates specific aspects of the oceanic allure, recreating and highlighting these points through practice. The technique involves remediation of photography through digital manipulation and physical reinterpretation of this digital form through silkscreen and aerosols. In essence, a shift from pure documentation to artistic embellishment of the ocean's attributes.

KRISTEN T SMITH

MASTER OF ART

<http://www.kirstensmithart.com> ||| kirst9@gmail.com



*Kirsten T Smith, Unintentional Utopians, 2014, Oil on Canvas,
Video and Sound, Dimensions Variable*

Kirsten T Smith is a Sydney based artist working with animation, video and paint using a combination of digital and traditional 2D methods to create beautiful time based paintings.

HOLLY SHEEHAN

BACHELOR OF FINE ARTS (HONS)

holly_sheehan@msn.com



Holly Sheehan, Milk-and-water, 2015, Video Projection

'Milk-and-water' explores the simultaneously universal and personal human movement. Monotonous and uninflected, the work uses fluid, looping motion. Through the creation of a seemingly endless space, time becomes an immeasurable notion. There is no dulling of feeling and no crescendo.

JACINTA STUART-O'TOOLE

BACHELOR OF DESIGN (HONS)

0435145965



Jacinta Stuart-O'Toole, Playful Futures, 2015, Perspex, LED, Arduino, Print, 25x25x25cm each

The Playful Futures project is an urban installation that aims to describe the 'feeling' of an environment through non verbal communication. Participants are asked to respond to 8 questions that measure quality of life that is interpreted through the use of coloured orbs (Icosahedrons). Each colour is representative of a core emotion, allowing them to communicate both positive and negative associations that also serves as a point of data collection. The vision for the installation is that it may be mobilised in various locations to uncover where quality of life may be improved through the implementation of various socio-cultural projects.

SARA SOHRABIAN

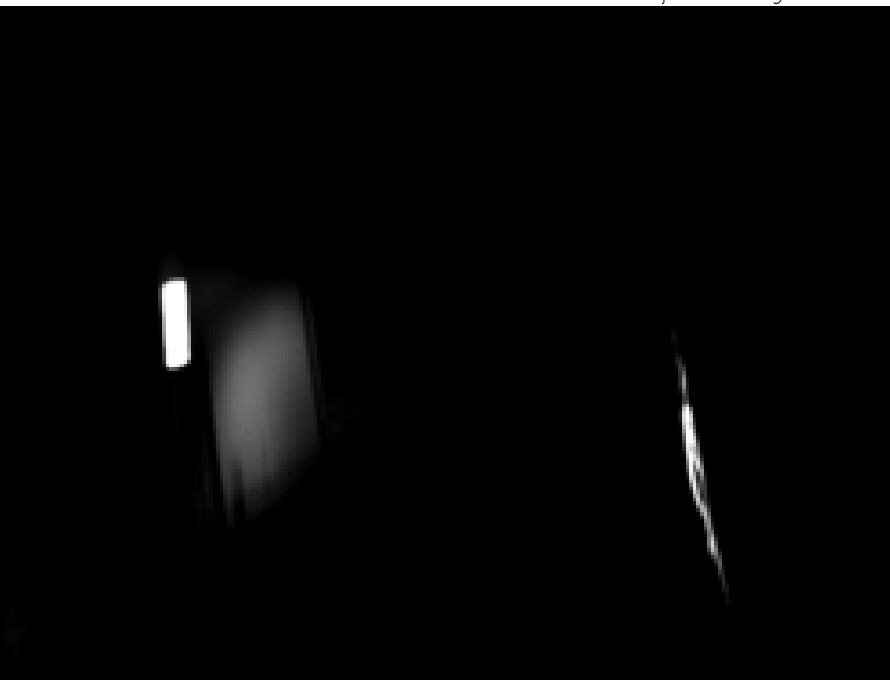
MASTER OF ART

sarasohrabian@hotmail.com



Sara Sohrabian, Rupture/Rapture #5 (Detail), 2015, Colour Pencil on Stonehenge paper and Etched Glass, 38x64cm

Life starts in the past and goes on to stop somewhere in future. We cannot escape the inevitability of change but we are also defined by the gravitational pull of memory. My identity was shaped in the antiquity of Persian culture, reconfigured in the 20th century as Iranian. The agency of the past is stronger for migrants and those who live far away from their homeland. Division and dislocation can be felt both at home and abroad, represented as a gap between two pieces of paper; a rupture between the experience of the past and hope for the future.



Jade Suine, Front Door, No Neighbour, 2015

With a background in video, I have a strong interest in the dialogue between moving image and the still; one grows a narrative in a linear structure through time, and the other suspends message in one single stagnant frame. I like to explore the interplay between the two, by using the former as a method of capture and the latter as a method of amplification. i'm not the photographer, my video camera is. i'm envious of its cinema, its fiction of the real, its spectacle of what I thought was ordinary.

KARTIKA SUHARTO-MARTIN

BACHELOR OF FINE ARTS (HONS)

kartika.suharto.martin@gmail.com



Kartika Suharto-Martin, Bule Kampung ('White Person' from the Village) series, 2015, Print Media, 29x42cm

'Bule' is an Indonesian word used to describe foreigners or 'white-skinned' non-Indonesian people. 'Kampung' is an Indonesian word used to describe a village or community. 'Bule Kampung' series is an ongoing investigation into my juxtaposed identity as an Indonesian-Australian.

BACHELOR OF DESIGN (HONS)

rowenasy.com ||| rowena.sy@live.com



Rowena Sy, Rub Me for Good Luck, 2015, Graphics

'Rub Me for Good Luck' is an awareness health campaign that targets tertiary level students about problem gambling. Using social media, animal therapy and humour; follow the adventures of the trio alpacas as they go through a series of unfortunate events by testing their luck. The alpacas reflect some common personality types of problem gamblers. Alick is adventurous, Amber is superstitious and Axel is a genius.

ZAC SVENDSEN

BACHELOR OF FINE ARTS (HONS)

zac_svendsen@hotmail.com



Zac Svendsen, Infestation, 2015, Digital Print, 84.1x118.9cm

I make autobiographical portraits out of memories and experiences which explore themes of childhood bullying, family, and coming of age. Using still and moving image, my installations are built in grids of montaged film, projected simultaneously in a cacophony of sound and vision, alerting the senses to feelings of stress, anxiety and bewilderment. My work investigates what role trauma and abjection play within the construct of identity. Performative photography allowed 'Meat Maggots' to explore the camera as a divisive mirror for the 'other', and for the lens to operate as a vehicle for desire.

ATHENA THEBUS

BACHELOR OF FINE ARTS (HONS)
athenathebus.com ||| athenathebus@gmail.com



Athena Thebus, Angry Angels, 2015 Vinyl Banner, Gyprock, Ceiling Panels, Aluminum, Steel, Chair, Water, 4x3x3m

My work uses shame as leverage. I locate instances of shame in my familial history as a method to identify unease, turning this discomfort with hope from straight to queer desire. The 'turning' occurs by interrupting materials reminiscent of middle-class banality with elements of clumsy, slippery queerness. The pivotal moment in addressing moments of shame is that the option emerges to empathize with uncomfortable feelings or react in a way that affirms this white patriarchy. I am committed to a practice that surrenders to full feeling, to move shame towards adoration, and to imagine the possibility of queerer futures.

ORHAN TAS

BACHELOR OF MEDIA ARTS (HONS)

<http://www.theloop.com.au/OrhanTas/portfolio> III

orhanowentas@outlook.com



Orhan Tas, Pantheon: Chaos and Order, 2015, 3D Modelling and Sculpting

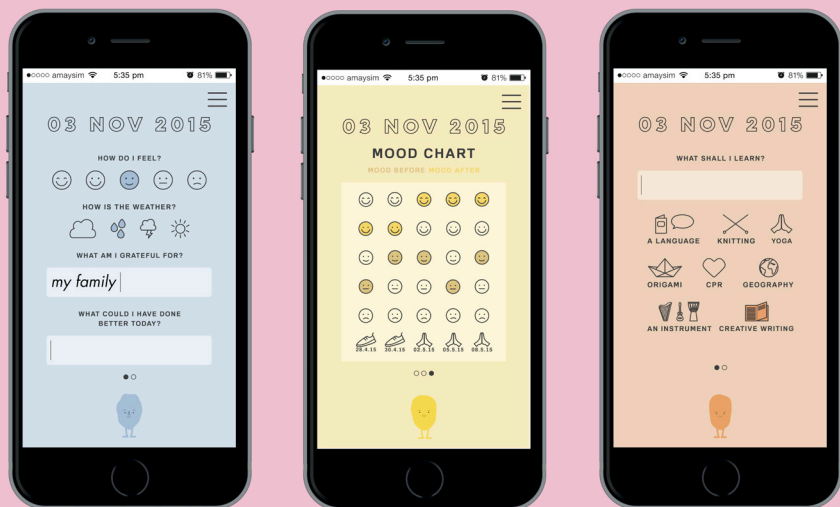
This is 'Pantheon: Chaos and Order'. These models are a collection of Game Models created by Orhan Tas. All models are below 20K Polygons/40K Triangles. 'Pantheon: Chaos and Order' is a MOBA game that puts you in control of the greatest Gods and Heroes across every Mythology. Orhan chose to focus on the Gods from Inuit (Amarok), Chinese (Sun Wukong), Egyptian (Osiris), Norse (Jotunn) and Greek mythology (Cerberus). He used the opportunity to challenge himself in three areas: character design, game design and 3D modelling/sculpting. The journey throughout Honours Year has been nothing less than incredible.

SCARLETT THORBY-LISTER

BACHELOR OF DESIGN (HONS)

<http://s-thorbylister.squarespace.com> ||| scarlett.thorbylister@gmail.com

HAPPY HEAD



Scarlett Thorby-Lister, Happy Head, 2015, Adobe Creative Suite

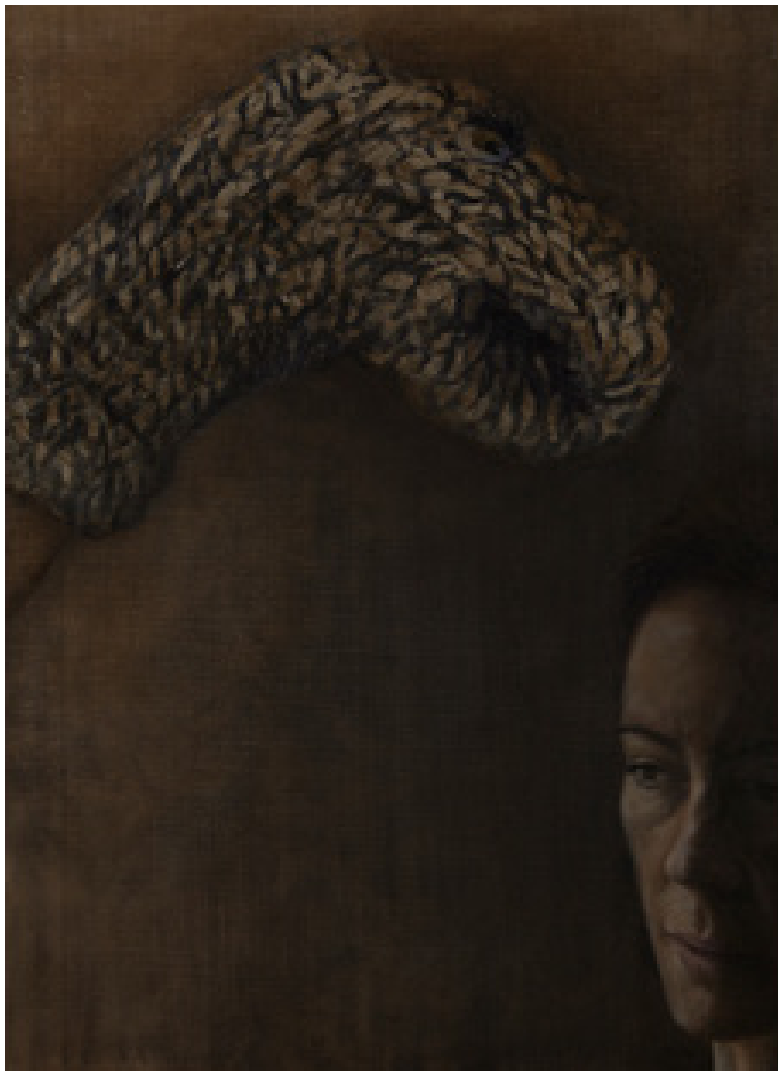
'Happy Head' is a platform which offers users the resources and encouragement to form eight habits which increase their happiness. The app is quick and intuitive to use, and designed for a playful audience.

JANELLE THOMAS

THE
ANNUAL
2015

MASTER OF ART

info@janellethomas.com



Janelle Thomas, Inner Critic Bombs Myselfie, 2015, Acrylic and Oil on Linen, 97x82cm

EMILY TURNER

BACHELOR OF FINE ARTS/ BACHELOR OF EDUCATION

emily.g.turner@gmail.com



*Emily Turner, Resurrection, 2015, Assorted Recycled Material,
210x120cm*

'Resurrection' is woven from torn and cut clothes and jewellery. It uses the formal qualities of painting to re-examine notions of materiality, as well as the deconstruction and reconstruction of meaning. The idea of nesting, collecting, keeping and holding on to material possessions is explored in 'Resurrection' through the deconstruction, or destruction, of beloved items of clothing and jewellery. Through the action of ripping, cutting and tearing, old bonds are physically and emotionally broken. Through the reconstruction, the weaving, tying and reworking of the fibres of these once precious items, their memories and significance are given new life.

ELIZABETH TRILLIA

BACHELOR OF FINE ARTS (HONS)

0419890750



Elizabeth Trillia, Viktor's Landscape III, 2013, Acrylic, Archival Tissue, Perspex, Plywood, 57x34x4cm

My work combines words and pictures. Words may be absent but their trace is recalled. By way of perception colour lays the foundation of my abstract acrylic works derived from interior and exterior worlds. My experience of synaesthesia builds colour beyond metaphor and drives my interaction with composition, form and line. Abstraction leaves room for projection - observation, translation, creation. Repetition creates opportunity for discovery. Series yield pathways that unfold. Contemplation, imagination, realisation - in art resides my search for meaning and peace of mind. Healing, expressive, transcendent - in art I find solace when painting becomes prayer.

REGULA WETTSTEIN

BACHELOR OF FINE ARTS (HONS)

awe@bigpond.net.au



*Regula Wettstein, Common Fate, 2014, Used Clothes, Suitcase,
80x50x150cm*

'Common Fate' explores the mysterious disappearance of Malaysian Airlines Flight MH 370 on 8 March 2014. 239 patches of used clothes visualise 239 lives lost. Each fragment represents an individual and his/her life and history. The patches - like the passengers' and crew's lives - have been unexpectedly joined in common fate. Initials of names becoming airplane debris.

PAULA WALKER

THE
ANNUAL
2015

MASTER OF ART

paula_080877@yahoo.com



Paula Walker, One Banana, 2014, Bronze, 19x21x5cm

160

'The Banana Fallacy' is a Teleological argument by Ray Confort, who attempted to prove God is the creator through the design of a banana. After a few years he conceded that the banana has been engineered by man and not such a great example.

BRONWEN WILLIAMS

BACHELOR OF FINE ARTS (HONS)

www.bronwenwilliamsart.com ||| williams.bronwen@gmail.com



Bronwen Williams, ||| : An Exploration of Sound and its Relation to Hybridity, 2015, Subwoofers, Parametric Speakers, Concrete, Acoustic Foam, Mesh, 300x300x300x130cm

'|||' investigates the potential for sound to speak to a contemporary understanding of hybridity. I define hybridity through the experience of my mixed racial identity, where oscillations and vibrations occur as my multiple points of cultural input converge and each marker of identification shifts between central and peripheral dominance. I am using the psychoacoustic phenomena of beat frequencies and echo in a minimalist sound installation space to convey the experience of two manifestations of hybridity: one that speaks to the intersection of multiple inputs, and one that speaks to a multiplicitous formation of identity.

ROSIE WHITE

MASTER OF ART

the_white_house@ozemail.com.au



Rosie White, The Balancing Act, 2015, Aluminium, Fine Silver Wire, Cotton Rope, 130x43x43cm

Being human is not easy. Life's journey is a perilous trek revealing the truth about ourselves and others. Our conceptual thought system is steeped in metaphors which help us to emotionally and intellectually comprehend a subjective world. 'The Balancing Act', constructed using aluminium and fine silver, is one such metaphor representing the human journey.

AMELIA WILSON

BACHELOR OF DESIGN (HONS)
ameliawilson@me.com



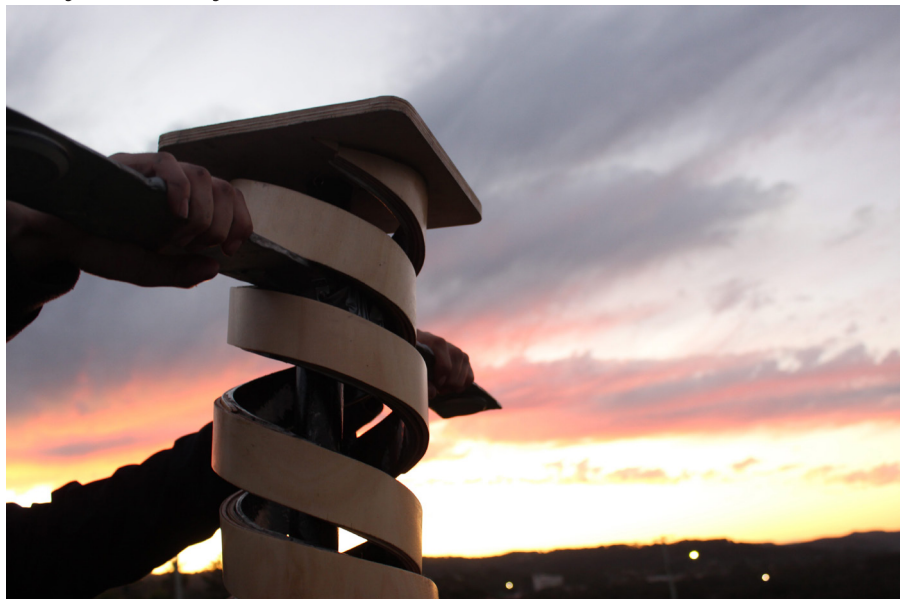
Amelia Wilson, Shakti, 2015

'Shakti' is a social enterprise that enables women who have been rescued from slavery to have the opportunities they need to earn a living and gain their freedom. To ensure we tread lightly through the world, 'Shakti' products are made from 100% natural materials. The Yoga Cocoon has been designed specifically for comfort and warmth during the restorative practices of savasana. Whilst the Yoga Multi Mat aids the practice of both yoga and savasana in a studio or when away from home. The combination of yoga mat, blanket and neck bolster in a transformational object is every yogi's dream.

KATY WILLIS

BACHELOR OF DESIGN (HONS)

kathrynamwillis@gmail.com



Katy Willis, Makers for Change, 2015, Plywood, Concrete, Resin, LED, 200x30x30cm

3000 homeless veterans sleep on the streets of NSW tonight as a result of factors including post-traumatic stress disorder leading to family breakdowns, addiction and sadly, suicide. 'Makers for Change' is making noise about the issue, helping to rehabilitate the veterans. The interactive installation helps the public physically understand the gruelling reality these veterans face on a daily basis. They empathise with the struggle to keep emotional control by winding the crank down and when the tension is released, the light freely floats up, reflecting on when the veterans can breathe with ease again, foreseeing a brighter future ahead.

CHRISTINE WILTSHIRE

BACHELOR OF FINE ARTS (HONS)

wildfibreart@bigpond.com



Christine Wiltshier, In a Dark(ened) Room, 2015, Mixed media installation and single channel video projection in collaboration with Joseph Florio, Dimensions Variable

Christine Wiltshier is a cross-disciplinary artist working with a range of media including textiles, text, photography, sound & video.

She has a passion for the processes and histories surrounding traditional hand made textiles. Her conceptual driven work explores interactions between hand, eye and thought, during the making, unmaking and remaking processes that are intrinsic to hand made textiles. 'In a dark(ened) room', is an exploration of the process of unmaking, through the unravelling of a knitted garment. It considers the possibility that unmaking could become a form of making and in the process develop relationships between haptic sensations and memory.

OLIVIA WILSON

BACHELOR OF FINE ARTS (HONS)

liviwilson22@gmail.com



Olivia Wilson, Rock to Water, 2015, Collagraph, Intaglio Etching, Monotype and Chine Colle, 250x270cm

Walking induces a meditative process that facilitates the consolidation of ideas and experiences informed by the environments I traverse. This primal state offers an imaginative freedom pivotal in discovering the essence of a landscape. My practice of recording soon became a platform to engage with walking historically, through an acknowledgment of local Indigenous history and also philosophically, through the consideration of 'Ma' space. Working predominantly with intaglio printmaking, I embrace the medium's malleable processes of erosion and erasure. This facility for renewal speaks of walking as a form of progression, a process of measurement, from beginning to end.

INDIA WITZAND

BACHELOR OF DESIGN (HONS)

www.india-witzand.squarespace.com ||| india.witzand@gmail.com



India Witzand, Flawless, 2015, Photography and Graphic Design

Advertising and social media constantly surrounds us every day, glamourising the female body and making us believe that we must look a certain way to be 'beautiful'. The 'Flawless' campaign showcases nine women between the ages of 21 and 57, all from different backgrounds, classes, cultures and countries. Each woman delves into her unique and personal view of body image and what specifically makes a woman beautiful. From the girl with pale skin, to the woman with a chipped tooth, I want every woman to identify herself as flawless.

HAL TIMOTHY YARRAN

BACHELOR OF FINE ARTS (HONS)

haltimothyarran.com



Hal Timothy Yarran, The Artist, Drunk, Tries to Find Inspiration in a Public Restroom, 2015, Linoleum on Dry pressed ceramic tile, Porcelain, Bummed Cigarette, 310x240x20cm

Hal Timothy Yarran is a straight, white, cis-gendered male whose body of work explores the construct of patriarchal masculinity in nexus to the Australian drinking culture. Praised by SMH art critic John Macdonald as one of the "most daring and prolific emerging artists this country has already seen" Hal is relentless in his documentation, celebration and critique of a hegemonic masculine identity steeped in a culture saturated with gluttony, binge and rigid masculine archetypes. Basing his practice in printmaking and sculpture, Hal has achieved a unique blend of traditional and contemporary aesthetics that many fail to follow.

LUCY WYBORN

BACHELOR OF DESIGN (HONS)

lucywyborn.com ||| ljwyborn@optusnet.com.au



Lucy Wyborn, Radia, 2015, Recycled Timber and Eucalypt Composite, 135x80x76cm

With over 1/4 of the Earth's natural resources having been used in the last 40 years alone, it's time we stop living on this planet, and start living with it. 'Radia' aims to reduce importation and waste through the development of locally and sustainably crafted designs, expressing their natural material qualities. Through the use of 100% locally-sourced recycled timber, and a composite board I developed using spent leaves from eucalyptus oil production and bio-resin, 'Radia' designs have the ability to shift our cradle-to-grave approach to products, to a closed-loop system, up-cycling our waste.

SHILING WU

MASTER OF ART

shiling-wu.com ||| shilingwu21@gmail.com



*Shiling Wu, Stacking Notes, 2015, White Earthenware,
30x20x55cm*

The aim of my process and practice is to achieve perfect harmony through bringing together the interactive, multi-sensory experiences found within art and music. 'Stacking Notes' consists of three individual vessels, each containing a musical note. These notes are activated by the presence of an approaching audience. I seek to engage the audience in the same way as a live performance - albeit a performance without a fixed schedule or a defined duration.

BACHELOR OF FINE ARTS/ BACHELOR OF ARTS (HONS)

yanmengyu.wordpress.com ||| mengyu.yan@gmail.com



*Meng-Yu Yan, BLACK MIRROR, 2015, Photography,
Video, Installation*

'Black Mirror' is a mixed media installation involving mirrors, clocks, photography, and video. The work is a meditation on reflection.

It contemplates this notion not only in a physical sense but also a metaphysical sense. Through the use of black and white mirrors the work crosses spiritual boundaries into the realm of the occult. Both conceptually and aesthetically, lightness and darkness are important components in bringing balance to this work. It is a reflection of another dimension, another world - a realm beyond time.

CHRISTINE YAHYA

BACHELOR OF DESIGN (HONS)

<https://christine-emily.squarespace.com> ||| christine.emily@outlook.com



*Christine Yahya, Meh | Make everyday Happen, 2015,
Chalk and Print*

The Meh campaign is inspired by and analyses the melancholic human condition and the idea of a habitual existence through a repetitive working life. Of those whom go to their doctor with depression, 90% are diagnosed with Non-Melancholic depression. This statistic inspired action to be taken to raise awareness, provide help and inspire reflection. The campaign thrives upon the installation of fleeting chalk typographic works through Sydney's CBD that uses wording that is characteristically melancholy. The scavenger-style hunt will be supported by print collateral, providing the commuter with information on the condition, event, website and map to the installations.

LUCY ZAROYKO

BACHELOR OF DESIGN (HONS)

lucyzaroyko.com ||| lucy.zaroyko@gmail.com



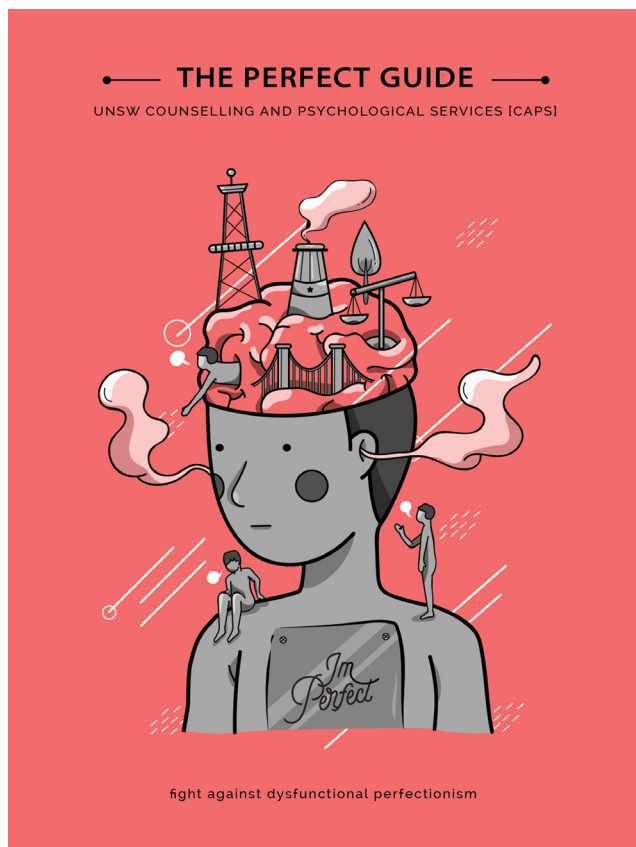
Lucy Zaroyko, Persimon Dreams, 2015, Acrylic and Enamel on Melamine and Paper, Dimensions Variable

Surfing, scrolling, swimming and dreaming of both real and virtual landscapes simultaneously throughout her life to date, Zaroyko contemplates if her early exposure to and absorption of screen based environments caused her to experience nature as both a de-realised and hyper spiritualised event at once. Her work chaotically shifts between intuitive spray painting, naïve texta drawings, photocopying, and wallpapering. These contrasts between child-like, gestural mark making and cool distanced techniques such as aerosol and photocopying poetically echo the memories of scribbling with MS paint tools, serving as both as an aesthetic, a process and a lament.

IVY (HOI CHING), YIM

BACHELOR OF DESIGN (HONS)

y.standforyimmy@gmail.com



*Ivy (Hoi Ching), Yim, Imperfect, 2015, Mixed Media,
Dimensions Variable*

What will happen when the need of perfecting everything stops you from completing anything? Perfectionism is not a problem but the problem arises when perfectionism turns to obsession. Among worldwide population, approximately 30% of people are perfectionists. It is a maintaining factor of eating disorder, anxiety and depression, also a risk of factor for suicide. Therefore, 'Imperfect' is a university-wide campaign that aims to promote and raise the awareness of dysfunctional perfectionism among UNSW students. To educate our students to be a healthy perfectionist who are truly achieving personal excellence and not sabotaging their own personal growth efforts.

THANK YOU

A&D ANNUAL 2015 TEAM

Dr Felicity Fenner, Director, UNSW Galleries

Susan Thompson, Gallery Manager, UNSW Galleries

Vaughan O'Connor, Exhibition Coordinator, UNSW Galleries

Philip Hall, A&D Annual 2015 Exhibition Coordinator

Lucy Ainsworth, Exhibition Coordinator, UNSW Galleries

Lisa O'Hara, Exhibition Coordinator

Natalie Dean, Gallery and Events Administrator

Emma Fowler, Gallery Assistant, UNSW Galleries

Dara Gill, Exhibition Coordinator, Kudos Gallery

Steve Weymouth, Lecturer, Media Arts

Karina Clarke, Senior Lecturer and Program Director, Design

Dr Rochelle Haley, Associate Lecturer and BFA Honours
Coordinator

Carol Longbottom, Program Director, Master of Art and Master
of Design by Coursework

Nick Vickers, Coordinator, Alumni Relations

THANK YOU

A&D ANNUAL 2015 TEAM

Amy Bortolazzo, Website and Social Media Coordinator

Erin O'Sullivan, Digital Producer

Andrew Brettell, Digital Communications Officer

Hamid Dehghani Samadi, Application Developer

Sue Blackburn, Senior Technical Officer

Luke Killen, Faculty IT Manager

Peter Hong, A&D Annual logo design 2014 and 2015

Anna Bellotti, Catalogue design and layout 2015

Brendan Wall, Director, External Relations

Student Annual Curatorium 2015, Lewis Doherty, Athena Ktenas,
Katy Willis, Kieran Butler

CodeStudio A&D Annual 2015 Website build