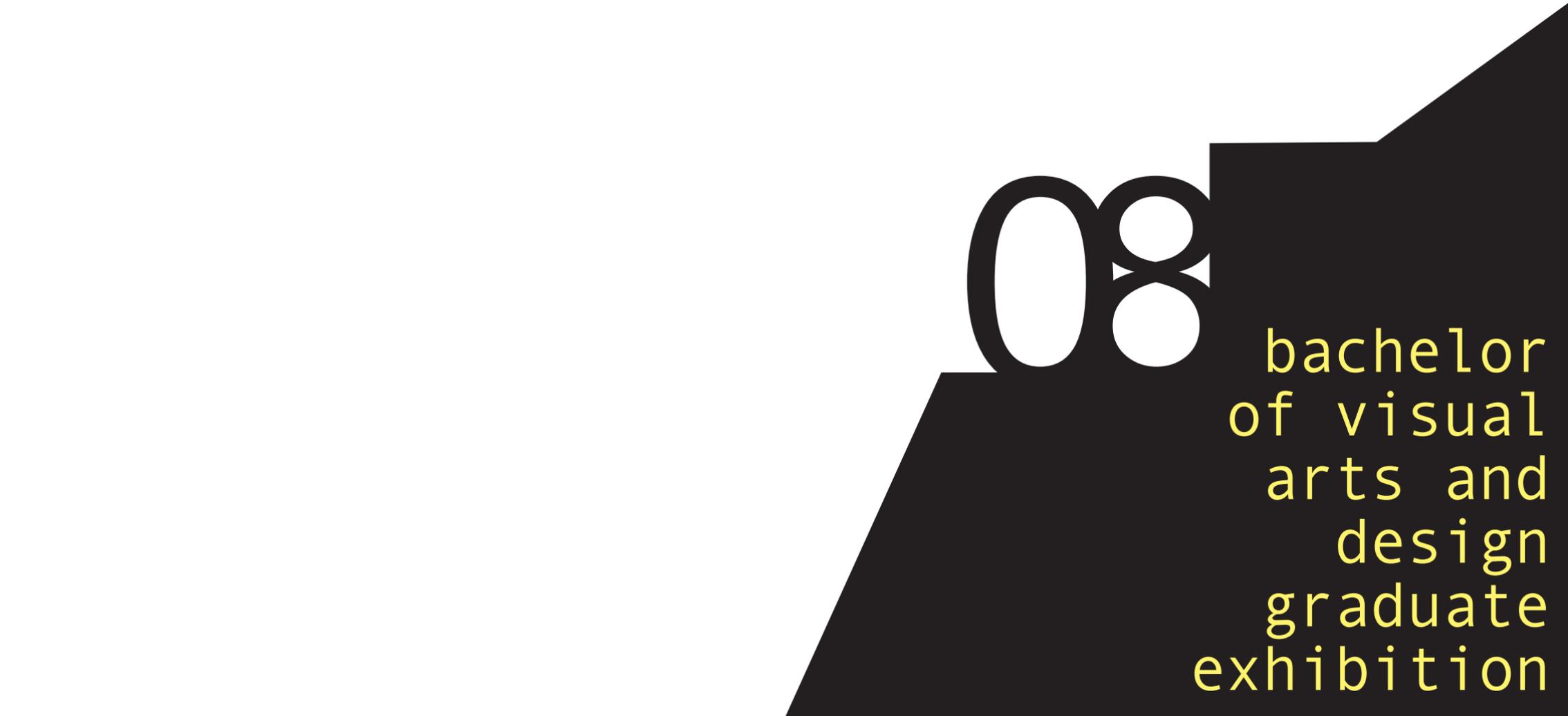


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08

bachelor
of visual
arts and
design
graduate
exhibition

Welcome from
Professor Gabrielle McMullen
Pro-Vice-Chancellor
(Academic Affairs)



This year, for the first time, the graduating students of the Bachelor of Visual Arts and Design degree at Australian Catholic University have produced a catalogue to accompany the exhibition showcasing their creative development during the pursuit of their degree. The very title of this exhibition – Insert Title Here – reflects that creativity.

Significantly, in 2000 the University, which since its inception in 1991 had taught major sequences in the visual arts derived from its founding Colleges, took the important step to initiate a Bachelor of Visual Arts and Design. This degree was developed by the University's visual arts staff from its several campuses assisted by a range of expert, external advisers drawn from major art galleries in Sydney and Melbourne, other universities and colleges offering visual arts degrees, State Boards of Studies and the National Association of Visual Artists. Following approval by the Academic Board and Senate of the University, the course was introduced in Melbourne (and Sydney) in 2002.

The course offers students studies in visual arts and design prior to completion of one of three specialisations, in graphic design, studio art, and art and design history and theory. Careers as designers, illustrators, photographers, printmakers, technicians, curators and museum assistants, in advertising, the media and the internet industry all beckon.

The Bachelor of Visual Arts and Design has a special place within the University and particular relevance to the University's Mission "to make a specific contribution to its local, national and international communities through fostering and advancing knowledge in ... the creative arts". Thus the course includes mission-focussed units in Art and Design History and Theory, Art and Spirit, Issues in Moral Philosophy, and the Volunteer Experience unit. Studies in Management, Marketing, and Communications, an Internship unit and Professional Practice bring an industry edge to the course and provide background and experience for the graduates' future careers.

The University is proud of the work of the graduates and the University's visual arts staff who have accompanied and guided them through these critical years of creative development. Through their art these graduates will affect the way individuals who see their art come to view the world and their place within it. The graduates may not ever meet such individuals but they will affect them in some fundamental way. This is why art and, in particular, the nature of the University's degree program in forming artists and designers are so important.

I congratulate the students and the University staff on this exhibition knowing that it is the beginning of new, challenging and exciting journeys.

Gabrielle McMullen FRACI
Pro-Vice-Chancellor (Academic Affairs)
Australian Catholic University

November 2008

Professor Margot Hillel

Head of Arts and Sciences



The Bachelor of Visual Arts and Design Graduating Exhibition is the culmination of three years hard work on the part of these students. The three years have given them the opportunity to explore their art forms in an environment which encourages creativity, emphasises the need to achieve mastery over technique and seeks to nurture the individual. As you can see from the artists' statements included in this catalogue, the path they have taken has been a challenging and thought-provoking one. As an onlooker, it is humbling to see the results of their passage through their degree. The individuality, the variety, the quality of the work and the thought behind it is impressive and serves to remind us how fortunate we are to be surrounded by such talented people.

The journey's end is a new beginning and we wish the graduates well as they embark on their lives ahead; lives of exploration and continued learning. As Henry Moore said "There's no retirement for an artist; it's your way of living so there's no end to it" (taken from <http://www.artquotes.net>, Accessed 14/9/08). Although the contribution of the creative arts to our society cannot always be quantified in dollars and cents, artists are an essential resource in the 'lucky country'. Creative artists are also innovators, and innovation too is an essential part of the development of any vibrant society.

While it can be argued that there is an artist in all of us, these students have dared to reveal the public face of their inner artist. That is a demanding thing to do; there are few disciplines which ask for quite such an open display of the work produced for assessment in a course. In looking at these artworks we are gaining a glimpse of the private person that for most of us remains hidden.

The students, as part of their professional practice, have worked closely together on all aspects of mounting this show. I want to thank them all for giving us this unique opportunity to share their work. In addition, I would like to extend my thanks to all the staff who have supported the students and fostered their talents throughout their degree. Their position as professional role models has been an important aspect of the education of the students.

The School of Arts and Sciences is proud of these students and congratulates them on this fine show. We wish them well for the future and look forward to hearing more of them as they continue to grow and develop in their chosen fields.

Professor Margot Hillel OAM
Head, School of Arts and Sciences (Victoria)

Dr Ross Moore
Bachelor of Visual Arts and Design
Course Coordinator
(2005 - June 2008)



'Bravo BVAD Class of 2008'

Since its introduction in 2002 the Bachelor of Visual Arts and Design degree has rapidly evolved. With the exciting incorporation of a media elective stream in 2006 (in which students can study video, film and sound production, etc.) it is now unique in its offering of an integrated undergraduate degree in which students can study art and design history and theory, computer graphics, animation, painting, drawing, sculpture, video, photography and film and installation practice! It is this sheer range of activities in one place and in one course that sets the degree apart. But importantly, the aim is not to work as a generalist degree (with a corresponding lack of specialization) but to invite the student to become a vigorously productive researcher able to navigate intersecting pathways and practices while continually clarifying their own goals and intended career outcomes. Such dexterity, initiative and depth of experience alone can situate them in the highly competitive and rapidly moving space of now globalised contemporary art and design cultural industries where the impact of new technologies in particular has produced new and multiple demands for the creative director or worker. The ability to make a film, design a catalogue, professionally install a body of work in the gallery, design a web page and write a grant application while discussing the latest trends in computer art would seem to be a minimum level of requirement in a world still demanding the highest levels of unique creativity but married to entrepreneurial savvy!

Of course a student might still wish to specialize in painting but they are encouraged to approach it as a form of visual research that may or may not produce predictable results. Artists, for example, now often design paintings in Photoshop.

This leads us to the next unique feature of the degree: its strong commitment to professional practice via its internship component. In their graduating year students organize, with staff assistance, a real life placement in the industry of their choice. The opportunity of working and sharing with experienced creative practitioners, whether in small studio or large corporate settings, provides a real grounding in the realities of the contemporary workplace. In many cases it leads to actual offers of post-graduate work.

In their graduation year students are invited to take full responsibility for organizing and exhibiting the work they have produced as part of their self-directed studies. This exhibition with its witty and altogether too knowing title Insert Title Here – is precisely the fruit of such wonderful combined labours! As Course Coordinator who has overseen the course's development, I feel privileged to be able to share this truly spectacular moment. Finally, it is not the academic degree but the fantastic calibre of the students and the staff who contribute so generously at every turn that must be applauded. What the playful space of that title indeed! The future is in creative hands.

Dr Ross Moore

Dr Catherine Bell

Bachelor of Visual Arts and Design Course Coordinator

(From July 2008)



Professional Practice and Internship

The emphasis of the two units, Professional Practice and Internship, is to foster the vocational and organisational aspects of contemporary practice understood in the context of fieldwork and based on theoretical and case study approaches. To best facilitate the vocational interests of individual students in the transition from undergraduate studies to the next phase of their professional life, the subjects are offered in the third year of our undergraduate course. Involved are a number of visits to arts-related professional organisations and guest lectures by industry professionals. Not all graduates of the course will become self-supporting artists and these units are designed to assist students to find their niche and equip them with the knowledge and skills to navigate a variety of arts and cultural “industries”.

The students are given the opportunity to apply their creative strengths to all aspects of preparation for the graduating exhibition to be held at the conclusion of this course. This enables students to address practical issues such as: marketing; sponsorship; budgets; timelines; writing artists’ statements and catalogue essays; designing websites, invitations, posters and the catalogue; documenting their work and folio preparation. Collaborating with peers and liaising with University staff to present this exhibition is a significant part of their career and professional development.

The internship provides further vocational focus for students during a three-week placement in a selected workplace. The skills acquired during their academic studies can be applied in the visual arts and design industries and the success of this program is evidenced by the number of students offered employment at the end of their placement. I want to take this opportunity to congratulate the students on their artistic achievements and thank them for their enthusiasm and camaraderie in preparing for their graduate exhibition. I wish them well with their future artistic pursuits.

Field trips this year included visits and presentations by Jan Duffy Program Director, Linden Centre for Contemporary Arts, Rob McHaffie contemporary artist, Joint Hassles Studios, Simon Maidment Director, Westspace Gallery, Meredith Turnball Gallery/Collection Coordinator, VCA Margaret Lawrence Gallery, Roger Leong Curator International Fashion and Textiles, National Gallery of Victoria, Brendan Lillywhite Executive Director, Arts Project Australia, Artist Run Initiatives Blindside, Conical, Utopian Slumps and commercial spaces Sutton Gallery and Greenwood Gallery. On behalf of the School of Arts and Sciences (Victoria) I thank the speakers for their time and thoughtful presentations and the industry professionals for mentoring our students and allowing them to undertake placements in their organisations.

Dr Catherine Bell
BVAD Course Coordinator

Studio Staff

Bachelor of Visual
Arts and Design

ART THEORY

DR ROSS MOORE
ANITA LA PIETRA

DRAWING & PAINTING

DR CRAIG HARRISON
PRUDENCE FLINT
ANN HOLT
MICHAEL NEEDHAM
MEG WILLIAMS

GRAPHICS

ELVIS RICHARDSON
ANNA ZAGALA

MEDIA, TV/FILM, DOCUMENTARY & ANIMATION

DR CRAIG HARRISON
JOHN HILLEL
MICHAEL LAWTON
GILBERT MOASE

PHOTOMEDIA, VIDEO & PERFORMANCE ART

DR CATHERINE BELL
DR ANNE WILSON

THIRD YEAR SELF-DIRECTED STUDIO

DR ROSS MOORE

PROFESSIONAL PRACTICE, INTERNSHIP & COLLABORATIVE STUDIES

DR CATHERINE BELL

SCULPTURE

DR CATHERINE BELL
STEPHEN GARRETT
CLAIRE LAMBE
MICHAEL NEEDHAM

TECHNICIANS

CHRISTINE SMALL
AL NOVELOSO

insert title
here



What's in a name? How can a word or phrase sum up diverse works of art which plumb the depths of our being? Indeed, words can be sterile and restricted, detracting from the products of our imagination. Western visual art has constantly relied on naming, and in many cases, the art was not complete until the artist made the declaration of a name. But what if each artist could ask a question, not of the work, but of the viewer? What would that question be?

Stephanie is an illustrator who invites the viewer into her world of imagination and curiosity. Her work asks us to consider “What do you see when you close your eyes? What hides behind the corner of your mind?” Robert entered his imaginative world and created a cockatoo. Travelling recently to the Kimberley, he visually recorded his cockatoo’s journey. He invites you to remember the journeys you have undertaken recently. “Who has been your friend and mentor?”

Remember Mr Squiggle? Inspired, Jess creates a world of characters from other peoples’ squiggles. She asks: “If you could draw your own world, what would it look like?” Marijke, through trying to understand and convey what it is like to miss someone, has produced a variety of small evocative images. Through her installation, she asks: “Does the longing ever stop?” Sofia is fascinated with a seed pod. Her drawing and prints arise from seeing into the beauty of this natural object and the flow of thoughts that the mind conjures from such a simple form. She invites you to follow your own “ship” of thoughts as you observe her work. Collectively we utilize a variety of mediums. Some students explore the world of fashion. When

Hannah was a child, she hated wearing her mother’s home-made outfits for dance concerts. She felt embarrassed when she wore them. In response to this childhood experience she produces her own idea of a dance/theatrical costume – one she would liked to have worn, not only in performance but sensitive to today’s fashions. “Can theatrical costumes be translated to the every-day world of fashion or is this yet another performance?” she wonders. Claire invents lingerie for her fantasy inspired world motivated by the story of ‘Alice in Wonderland’. Her display reflects commercial merchandizing and asks “which themes from this fairy tale do the lace, chiffon and silk evoke?” Shannon explores her Maori heritage with her study of ‘Korowai’; a Maori cloak that symbolizes prestige and honour. This autobiographical and wearable artwork poses the question “Are you oblivious to your heritage or do you wear it with pride?” Jill retrieves plastic shopping bags as a fabric to weave her coral forms, asking the environmental question, “Can we turn back the clock and mend what we have destroyed?”

Daniel, Beth and Jasmine share a love of photography. Daniel’s interest lies in fashion photography and he produces forensic images in ordinary settings. These images mix the glamour of fashion, death and black humour and ask the viewer “Are you a fashion victim?” Beth has extended her photography to create a photographic sound installation. She examines an equally profound subject, that of religion, and invites you to consider, “Who is this one God, worshipped in different ways and different forms?” Jasmine received a camera at the age of thirteen and has been taking photos ever since. She experienced the miracle of birth, of premature brothers struggling to live in the face of death. She asks: “What is your miracle?”

So, what’s in a name? We have many names and themes, as we bring our diverse experience and interests to this Graduate Exhibition. This curatorial and artistic debut represents a collective evolution of our intimate thoughts and individual journeys. In naming our exhibition we ask you, to insert a title here [...]. In so doing we leave the artworks open to your interpretation.

By Robert Hoskin

DANIEL ALOISIO

UNTITLED

PHOTOGRAPHY

DANIEL'S LATEST WORK IS INSPIRED BY THE PHOTOGRAPHY OF ENRIQUE METINIDES. HE HAS CREATED FASHION PHOTOGRAPHY SHOTS WHICH EXPLORE AN INTERESTING CONTRAST BETWEEN FASHION AND DEATH.



CLAIRE BAKER

LUCY & LIDDELL

MIXED FABRICS AND
PHOTOGRAPHY

LUCY & LIDDELL IS LINGERIE INSPIRED AND BASED UPON THE ESSENCE OF FANTASY IN THE FORM OF LEWIS CARROLL'S MASTERPIECES, ALICE IN WONDERLAND AND THROUGH THE LOOKING GLASS. BY EXPLORING THE THEMES AND IDEAS IMMersed IN CARROLL'S WONDERLAND, I DESIGNED THE LINGERIE TO EMBODY THESE THEMES IN THE DESIGN. EACH PIECE ALLOWS THE WEARER AN ESCAPE ROUTE TO A FANTASTICAL WONDERLAND OF LACE, SILK AND CHIFFON.

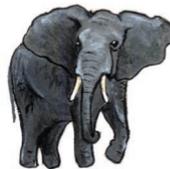


MARIJKE DAVEY

THREE WEEKS

ACRYLIC ON PAPER

MARIJKE TRIES TO UNDERSTAND AND CONVEY WHAT IT IS LIKE TO MISS SOMEONE. IT IS AN EMPTY FEELING; A GLASS OF WATER WHEN ALL YOU WANT IS GREEN CORDIAL. HER WORK EXPLORES THE MEMORIES THAT ARE ATTACHED TO CERTAIN PEOPLE AND OBJECTS AND THE PROCESS OF EMOTIONALLY DEALING WITH THE ABSENCE OF THEM.



STEPHANIE FENECH

THE ADVENTURES OF LYALL LEE AND
ROSIE RIBBONS - THE MAD SCIENTIST

GOUACHE, COLOURED
PENCIL, BLACK INK

MY WORK EVOLVES FROM
MY MIND, SOUL AND
IMAGINATION IN MUCH
THE SAME WAY AS ROBERT
INGPEN DESCRIBES HIS
WORLD;

"THERE IS A WORLD
JUST AROUND THE CORNER
OF YOUR MIND,
WHERE REALITY IS AN
INTRUDER
AND DREAMS COME TRUE
YOU MAY ESCAPE INTO IT
AT WILL.
YOU NEED NO PASSWORD,
NO MAGIC WAND OR
ALADDIN'S LAMP;
ONLY YOUR IMAGINATION
AND CURIOSITY
ABOUT THINGS THAT NEVER
WERE."

MICHAEL PAGE, ROBERT R. INGPEN.
ENCYCLOPAEDIA OF THINGS THAT
NEVER WERE. VIKING PR, 1987



SHANNON HAMMERSLEY- ALDERSON

KO NGATI RANGI TE IWI

MIXED MEDIA

KOROWAI - MAORI CLOAK.
PRESTIGE AND HONOUR.
TO BE CROWNED PART OF A
FAMILY.
A LEGACY I AM STILL TO
LIVE.



ROBERT HOSKIN

CONVERSATIONS WITH A COCKATOO

VIDEO AND SCULPTURE
DRAWINGS/PAINTINGS

"WHO AM I" AND FOR THAT
MATTER, "WHO ARE YOU?"
I HAVE CREATED MY
COCKATOO WHICH IN
THEORETICAL TERMS IS A
TRANSITIONAL OBJECT. I
HAVE TAKEN THE COCKATOO
TO MOWANJUM, AN
ABORIGINAL COMMUNITY IN
THE KIMBERLEY AND NOW
SEEK TO INTEGRATE HIS
JOURNEY AND MINE.

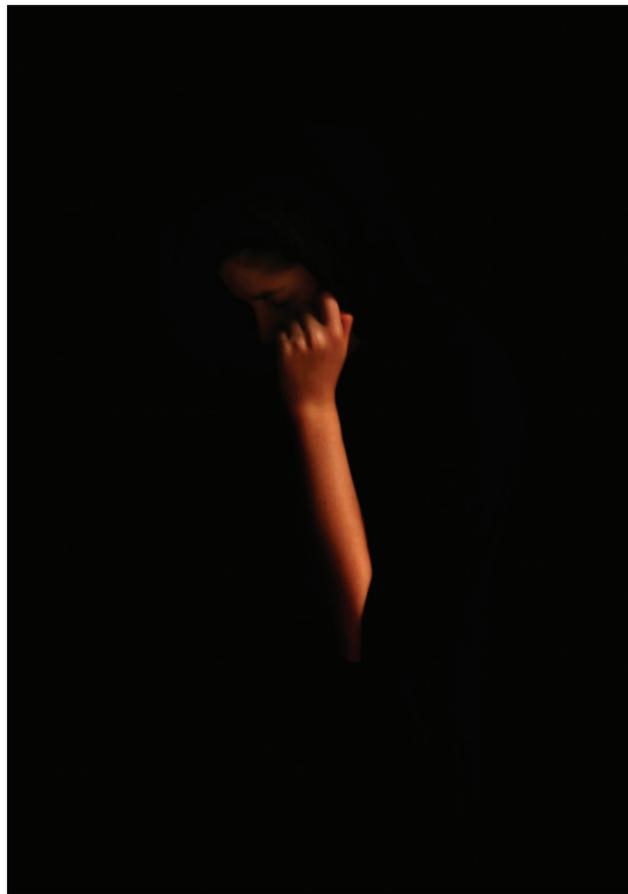


BETH LAURITSEN

A PORTRAIT OF A SECULAR WOMAN

SOUND AND PHOTOGRAPHY

AN EXAMINATION OF
MONOTHEISTIC RELIGIONS
AND THE WAYS IN WHICH
PEOPLE OF THESE FAITHS
VIEW THE INNER WORKINGS
OF THEIR FAITH.



JILL LYTHGO

CORAL OBJECTS WOVEN OUT
OF PLASTIC BAGS.

TIME STOPS FOR NO-ONE,
AND WHAT HAVE WE DONE
IN THAT TIME? CAN WE
TURN BACK THE CLOCK
AND MEND WHAT WE HAVE
DESTROYED?
THESE WOVEN OBJECTS
ARE MADE FROM THE
VERY THING THAT IS
CONTRIBUTING TO THE
DESTRUCTION OF OUR
OCEAN LIFE: PLASTIC
BAGS.

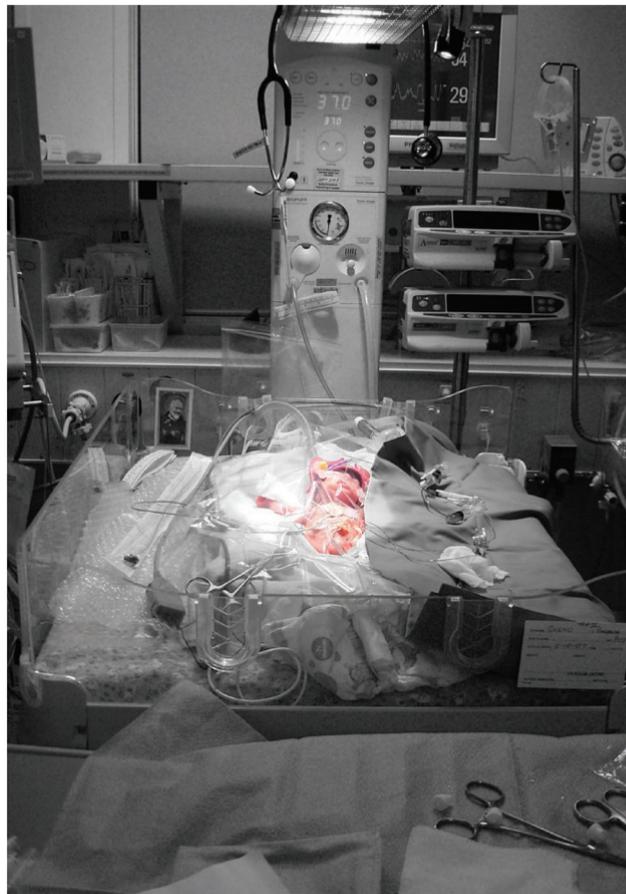


JASMINE MENTA

UNTITLED

PHOTOGRAPHY

DOCUMENTING THE MIRACLE
OF LIFE AND POSSIBLE
DEATH I FACED WHEN
EXPERIENCING THE BIRTH
OF PREMATURE TRIPLET
BROTHERS.



SOFIA RICCIO- RODRIGUEZ

VESSEL[S]

MIXED MEDIA AND
ANIMATION

ONCE UPON A TIME,
ON A JOURNEY ENDING
IN MELBOURNE TOWN, I
PICKED UP AN OBJECT
- A SEED POD - AND
PLAYED WITH IT. THESE
IMAGES ARE THE PRODUCT
OF A FASCINATION WITH
THIS NATURAL FORM AND
ARE PRESENTED TO THE
VIEWER WITHOUT ANY
PRIOR CONNOTATIONS.
I ASK THE VIEWER TO
TRUST THEIR 'SHIP' OF
THOUGHTS WHEN LOOKING
AT MY WORK.

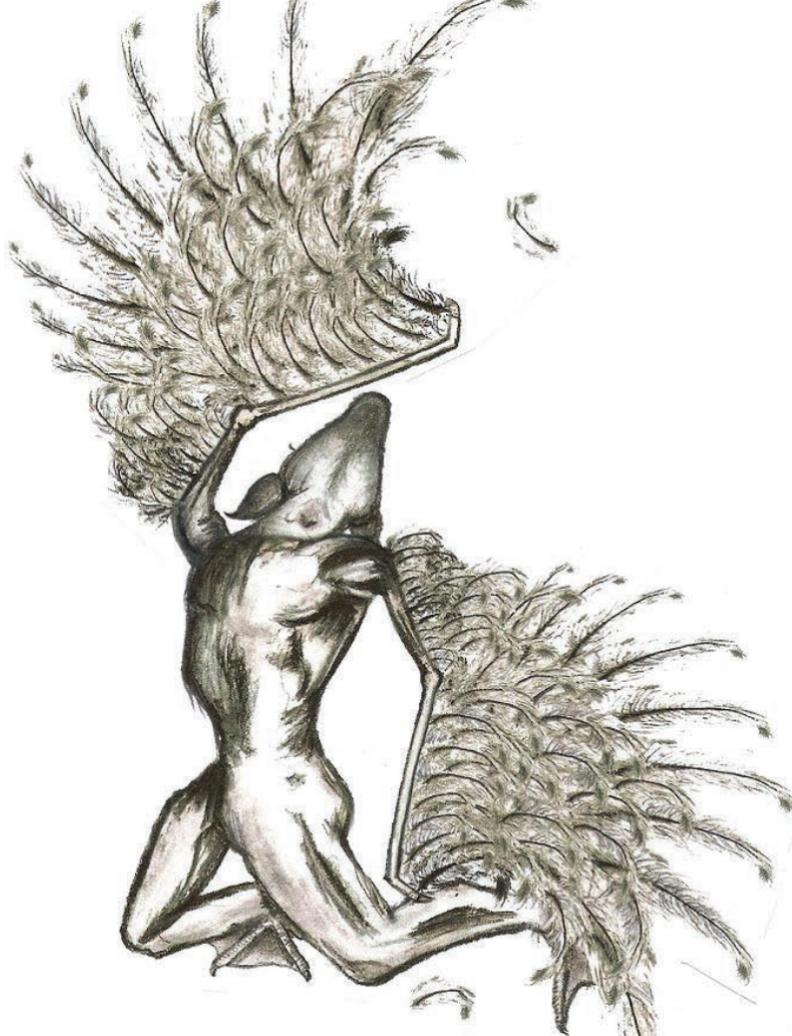
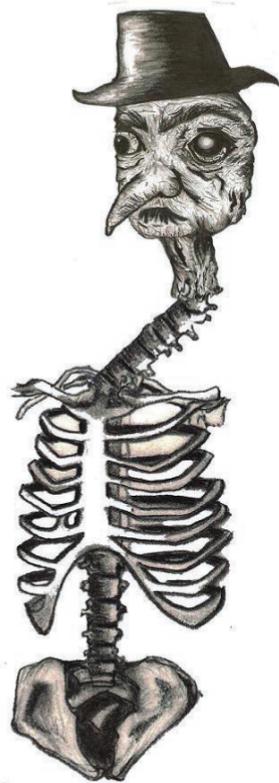


JESSICA ROBERTS

THE CHARACTERS

ILLUSTRATIONS AND
ANIMATION

BY USING MR SQUIGGLE
AS AN INFLUENCE, I
HAVE CREATED A CAST
OF CHARACTERS THAT
HAVE BEEN DEVELOPED
FROM OTHER PEOPLES
SQUIGGLES. THESE
SQUIGGLES TAKE ON A
WORLD OF THEIR OWN.



HANNAH ROBINSON

AU REVOIR PAS DE BASQUE

MIXED FABRIC AND
PHOTOGRAPHY

AS A CHILD, YOU HAVE THE WORLD AHEAD OF YOU TO BE ANYTHING YOU WANT TO BE. WHAT HAPPENS WHEN YOU REACH ADULTHOOD AND YOU AREN'T ANY OF THOSE THINGS YOU DREAMED OF? HANNAH CREATES A SYMBOLIC THEATRICAL DRESS TO REFLECT ON HER PAST DREAMS, AND HER PRESENT INTERESTS OF CONTEMPORARY FASHION.



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HANNAH ROBINSON

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MARIJKE DAVEY
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SOFIA RICCIO-RODRIGUEZ

CATALOGUE ESSAY
ROBERT HOSKIN

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STEPHANIE FENECH
HANNAH ROBINSON

STUDENT INTERVIEWS
JASMINE MENTA

POSTERS
SOFIA RICCIO-RODRIGUEZ

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CLAIRE BAKER

MUSIC COMPILATION
ANDREW HANSEN

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Back Row (L to R)

Dr Ross Moore, Jasmine Menta, Marijke Davey,
Daniel Aloisio, Hannah Robinson, Robert Hoskin,
Dr Catherine Bell

Front Row (L to R)

Jessica Roberts, Sofia Riccio-Rodriguez,
Shannon Hammersley-Alderson, Jill Lythgo,
Stephanie Fenech, Claire Baker

Absent

Beth Lauritsen



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