



KINDRED

Bachelor of Visual Arts & Design
Graduate Exhibition 2013

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LIST OF GRADUATES

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Megan Humphries

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FOREWORD

“We often hear it said that it is the task of art to express the inexpressible: it is contrary which must be said...the whole task of art is to unexpress the expressible, to kidnap from the world’s language, which is the poor and powerful language of the passion, another speech, an exact speech.”
Roland Barthes – Critical Essays.

The role of the artist is to invoke what we didn’t know about ourselves, to articulate a language beyond our own. A discreet and precise language derived from the world around us that is relevant to many walks of life. As an audience, we draw from this what we will.

The Bachelor of Visual Arts and Design is a time of transformative experience and intuitive inquiry. It is through this transformation that students refine and establish their language. Through stream of consciousness, the artist becomes obsessive. The creative process begins. And all too familiar is the angst one feels in the midst of an unfinished piece and the eventual relief or catharsis of completion. And so the process repeats.

The Graduate Exhibition is then a presentation of the student’s labours, proof of their achievements and a taste of the art world. As artists and designers

in the real world, students will come to face the many challenges of the times, to boast their unique ability to engage with others and truly learn their role as artists and designers.

However, in venturing out into the unknown one thing is certain, like kindred spirits, we shared the experience that was our Bachelor of Visual Arts and Design Graduate Exhibition.

Katherine Goodwin
Graduating Student

CASEY ANODIN

Healthy Hub
Graphic Design

Healthy Hub is a company with an environmentally friendly philosophy and promotes healthy food and lifestyle choices. Beginning as a healthy food franchise this company transformed into a brand. This graphic design project intertwines my passion for visual arts and graphic design.

My graphic design abilities are showcased in a wide range of media from logo design to the production of a Nutrition Diary. Designs created in first semester possess natural colour schemes of greens and browns, reinforcing the brands' philosophies of natural food products and packaging. The crisp, minimal designs of the fruit and vegetables convey the idea of simple, fresh and nutritional recipes. In second semester my designs in the Nutrition Diary comprise watercolour imagery and bright colour schemes to celebrate fresh organic produce and promote healthy eating.



ELLE BENTLEY

Lunar & Indigo

Graphic Design & Jewellery Design

Lunar & Indigo is my unique brand of hand-made jewellery. Each bracelet is one of a kind and consists of charms, gems and crystals sourced from a combination of markets and stalls. I take inspiration from nature, the ocean, and travel. I have also created the visual identity and packaging for this brand.

My intention is to be minimal with the package design to allow the product to be the star. Although I have added fun, decorative details to the jewellery bags as a practical strategy so the buyer will keep it to store their bracelets.

L U N Δ R Δ N D I N D I G Ø



HYESUN CHOI

Utopia
Mixed Media

Collage fascinates me because the spontaneous method of juxtaposing random images and exquisite manual handwork creates a bizarre visual narrative. In my collages I want to represent something invisible and untouchable such as emotion, sound, dreams, memory, desire, and the psyche. The power of collage is its ability to make everything possible.

I decided to challenge traditional collage by creating three dimensional imagery to accentuate the surreal effect. I chose monotone, cropped images on a flawless, white background to avoid disorder and highlight the dramatic personae. I deliberately selected dancing figures to imply freedom from repression. I hope the audience enjoys the surrealism in my work and that it inspires their imagination to run wild.



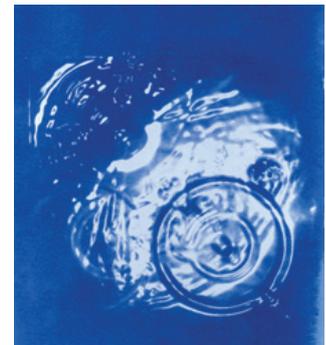
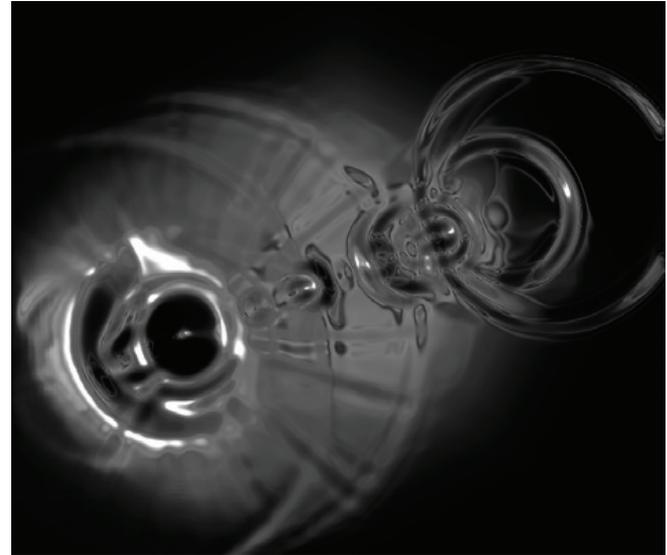
JESSICA CROWLEY

Coalesce

Digital Media, Transparency Film, Cyanotype,
Silver Gelatine Fibre Paper

I am fascinated by the history of photographic processes and this series, entitled *Coalesce*, juxtaposes the most current graphic applications (Photoshop) with one of the original photographic processes (paper negative). I create a computer-generated image and transfer it to a paper negative.

This methodology enhances the subject matter by abstracting the original form and allowing the audience to focus on the different stages of image production, rather than an analysis of the subject.



BRACHA COHNEY

Magevet

Textile Design, Cotton & Linen Prints, 45 x 68cm

My works began with exploring line, pattern and mark making. After a long semester of laborious line drawings, I decided to see what would happen when repetition, mirroring and colour were introduced into small sections of my work. I began to see patterns emerging that I loved. After designing thirty different patterns in varying scales and colour combinations I decided I would apply these designs to a series of upmarket tea towels.

My product is aimed at the consumer who likes everything in the domestic space to be both practical and pretty. My tea towels feature five different pattern and colour combinations printed on cotton-linen fabrics. I have packaged and branded the tea towels, *Magevet*, drawing inspiration for the title from my Jewish heritage.



STEPHANIE DELLAPORTAS

La Grèce / The Bearded Gentleman

Graphic Design & Product Design

After my recent trip to Greece, I wanted to create something that allowed me to show this city in a chic light that challenges the typical tourist souvenirs that reinforce stereotypical symbols. I wanted to personalise my designs with the use of my own photographs and watercolour paintings. L'Avion is famous for collaborative silk scarf designs and use of watercolour. This is why I chose this brand to promote *La Grèce* silk scarf collection.

Bearded men and the roaring 20's are trending at the moment with the recent movie release of *The Great Gatsby*. *The Bearded Gentleman* is a gift opportunity for young men, containing upmarket, traditional men's grooming items made from fine materials. The simple, elegant and modern packaging depicts art deco motifs. The idea of a gift pack, ideal for Christmas presents, will come with a 'how to' booklet. This witty and informative brochure showcases my illustration and current beard styles modelled by male celebrities.



LA GRÈCE COLLECTION by
STEPHANIE DELLAPORTAS



SAGE DICKINSON

Miss Print

Graphic Design

I don't specialise in any one medium so my final work is a combination of many art forms. I created a company brand titled *Miss Print*, that creates prints for a small range of gift and home wares. The design of these prints range from collage to painting, illustration and design. I am also strongly influenced by visual merchandising so I created a pop up shop design.

When designing a pop up shop you have to be unique and innovative but still consider practicality and mobility. I have addressed these concerns in my final design, by constructing a geometric structure that neatly folds down and pieces together into a box formation. These modular and adjustable compartments are not only a platform to display my products but are integral to the experience of the work.



MICHAEL EDWARDS

Citrus Prime

Branding & Graphic Design

The *Citrus Prime* branding project came about as part of a range of solutions to the problem of waste. I grow commercial lemons and limes but each year a large amount are discarded due to some of the fruit not being commercially viable.

In response I have invented a variety of branding and commercial applications to distribute and sell the produce, including a distillation process, metal and wood restoration, graphic and web design. My project role morphs between farmer, inventor, entrepreneur, and designer.



MELANIE GOITOM

Northside Records

Graphic Design

This project combines my two passions, music and art, into a graphic design campaign. My initial research included creating a rival street press music magazine entitled *Amped*, that showcased individual musical acts across the world.

The graphic detail was designed to capture the unique characteristics of each artist. Continuing with the theme of music, I have re-designed the branding for a local record store known as *Northside Records*. Re-creating a web site, a business card, designing a logo and font contributes to the reinvention of this business.

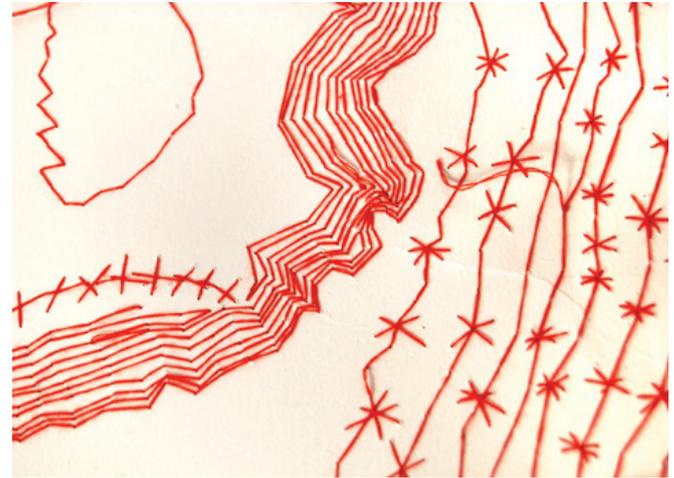


NORA GOGA

Poverty

Drawing Paper & Cotton Thread, 42 x 29cm

Poverty is the theme of my work and is represented by animating the letters of the word *Poverty* with a needle and red thread. This series is trying to raise awareness by telling a story of human suffering to encourage people that are able, to do something to help. I sew the paper by hand and the design evolves during the meditative and time-consuming process.



KATHERINE GOODWIN

Our Cat Jimmy

Video, 16 Minutes Looped

Our Cat Jimmy is an exploration of memory and the investigative impulse. Participants were asked to make up a story to match an image of their choosing. The photos were not previously known to the participants and were used to elicit an oral response that exposes the speaker's relationship to their past and the compulsion to mix fact and fiction. The snippets of home video woven into this narrative contrasts with these stories. We are left to ponder if these token family moments are as real as they seem.

This work reveals the mind's craftiness and the fine line between truth and invented truths. I am interested in the affect trauma and hindsight has on memory, and the fundamental human need to conserve personal history.



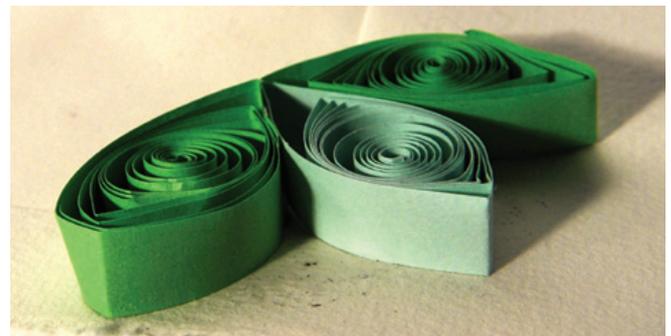
MEGAN HUMPHRIES

Speak

Lino Cut Prints & Quilling

Speak – say something in order to convey information or to express a feeling. For centuries women were expected to play the role of mother and housewife with limited rights. My work juxtaposes empowering quotes from famous women in history with the contemporary, suburban housewife. The quotes themselves are hand cut into lino and embossed onto paper through a printmaking process making them visible without the use of ink, encouraging the viewer to have a closer look.

I incorporate a traditional form of paper craft called quilling to embellish the text. This technique is popular with women who enjoy scrapbooking and card making. The time-consuming nature of this predominately female past time contrasts in a humorous and passive aggressive way, with the feminist statements.



KENJI KWAN TAT

27°S 20°E

Curved Plywood, Transparent Paper, Ink & Graphite

My work examines diasporas, cartography, identity and culture. I work with a range of mediums such as illustration, sculpture, and installation, to translate my migration story and interpret the lines of connection between everyone.

This investigation has evolved from my island childhood. Surrounded by water and nature made me more aware of the danger of climate change and the shifting elements.



LLOYD MALIAKAL

Stamps of Crazyiness

Lino Cut Prints on Parcel Packaging

Stamps of Crazyiness are about having fun and taking risks. I create stamps using recycled parcel packs and envelopes as the paper for my lino cut prints. I concentrate on highlighting the unfortunate, political and popular moments in the media and memorialise them in my series of satirical stamps.



AARON McLOUGHLAN

Momentum
Graphic Design

I am exploring the creation of a smart, reliable design concept for a fitness centre called *Momentum*. Combining my passion for fitness, architecture and design, I aim to produce a versatile symbol suitable for corporate business applications.

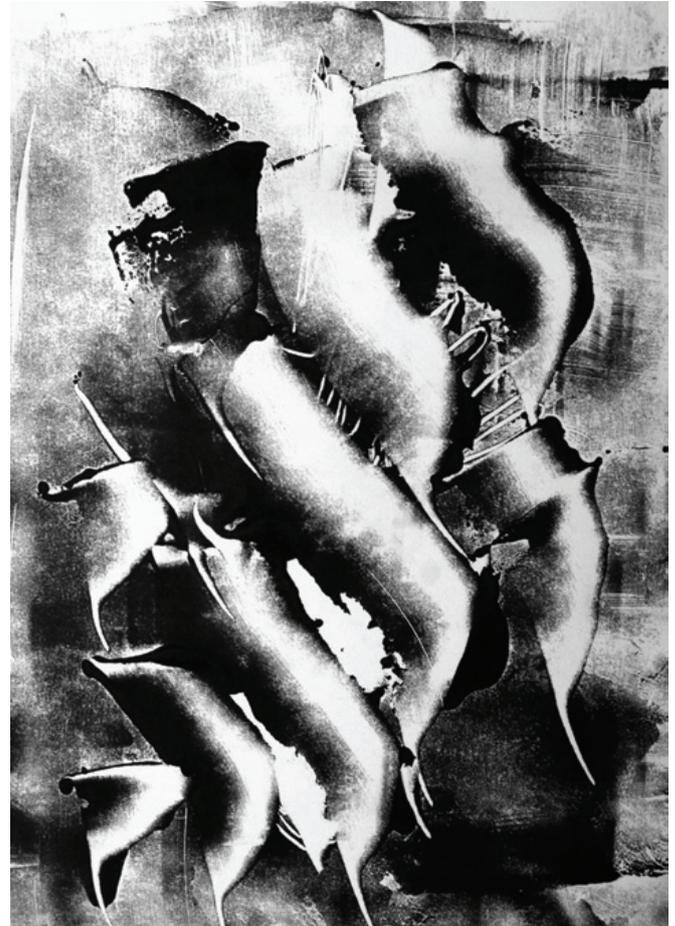


RAZIYEH MOLLAEI

Movement

Monotype Print, 50 x 70cm

Using monotype techniques I record gestural marks on the painted surface of the print making plate that are suggestive of dynamic body movement. Each monoprint is unique because only one image is produced unlike other printing methods that produce multiple, identical images. The dense layers of black oil paint records textures and patterns made with a variety of tools. The calligraphic lines evoke the figure in motion.



TARNI MUSINSKAS

TM by Tarni Muzz

Graphic Design & Product Design

With global warming becoming an increasingly pressing issue, many people are becoming more conscious about their impact on the environment and the positive ways in which they can care for it. I have created *Tarni Muzz*, a high-end fashion brand that prides itself on not only being classy, but the minimal impact it has on the environment.

TM by Tarni Muzz is the brands' signature scent, aimed at females who want to indulge in a high-end perfume but also care for the environment. Recycle and re-use are the two major ways in which *TM by Tarni Muzz* reduces its impact on the environment. All materials are either recyclable or biodegradable, and the product comes with a booklet to encourage different ways to reuse the product and packaging.



PAULA OLIVARES

The Big Slam Down
Graphic Design

The Big Slam Down is an all women's sporting event that aims to boost the number of female snowboard riders. This is a physically demanding sport, hence women have opted not to participate, resulting in snowboarding becoming a male-dominated sport.

My series of advertisements have been created using principles of design such as colour, shape and typography. Together, these elements target women with an adventurous spirit and willingness to try a new sporting activity. The event's main logo has also been printed onto a hoodie to show the extent of graphic design work that goes into creating an event.



JESSICA PEDEVSKI

Azure Haze

Oil on Canvas

As a painter, I create surreal landscapes by juxtaposing multiple elements into a composition. This current series of paintings shows individual landscapes and studies of the natural world onto numerous canvases, of varying scales. Upon first glance, the composition appears like a random collage of paintings, however each painting is an integral part of a larger puzzle.

The subject matter is inspired by my recent travel to Bali, Indonesia. I spent my time immersing myself in the culture and scenery and these paintings reflect my memories of vast landscapes, renowned sunsets and close up glimpses of flora and fauna. The colours of Bali were fascinating, from the natural vividness of a sunset to the fluorescent colours of hand-carved statues. I have reproduced these bright colours into small paintings that represent a bright array of memories.



GARETH PRICE

The Human Intervention, Part 1: Water

Installation, suspended clear resin beads, 120 x 60 x 180cm

Water, earth, fire and air was initially conceptualised as a study of the elements alone. In my previous animation works I personified the elements in human form.

This installation solely looks at water, titled *The Human Intervention Part 1: Water*. I attempt to create an illusion of an invisible figure manifesting from within a rainstorm simulated by hanging beads and lighting.



JESSICA RILEY

Solitude Is Bliss

Watercolour & Pen on Paper

I draw the symbol of the human skull which represents my fascination with death and the fragility of life. During moments of immense pressure and tension I feel in control when I restrict the watercolour medium by creating linear boundaries that contain the pigment.

This series of paintings have allowed me to concentrate on the process of creation and transcend my fear of the unknown.



WAYAN ROBIN

Shoujo School Life

Gouache on Paper, 30 x 84cm

Influenced by historical Eastern pictorial scriptures, I have combined elements of their ancient story telling techniques to produce a modern interpretation of everyday life in Western society. In Asian culture the text is written and read from right to left and my narratives appropriate this method.

I use bright-coloured gouache and black outlines to render characters, buildings and architectural detail that transforms the generic institutional backdrop into a dream-like, utopian city. I concentrate on the boring aspects of my university life. I paint portraits of the buildings I have had my classes in and the ones I walk past everyday but never enter. These environments combine diaristic and imaginary elements and show people I study with or who are related to the places I frequent in the university either for work or relaxation.



AMY ROSS

Girl 1-4

Oil Paint & Ink on Wood, 29 x 21cm

I have always found it difficult to express feelings; often viewing them as personal and extremely private, and myself as weak if I exposed them publicly.

My work, *Girl 1-4* is a visual exploration of self-identity, drawing out what I have kept hidden beneath the surface. My paintings contrast hard and brittle wood with the softness and fluidity of ink to symbolise human frailty. I represent how feelings of confusion, complacency, conflict and desolation can be transcended through the act of painting and how the resulting images transform a negative state into poetic and beautiful outcome.



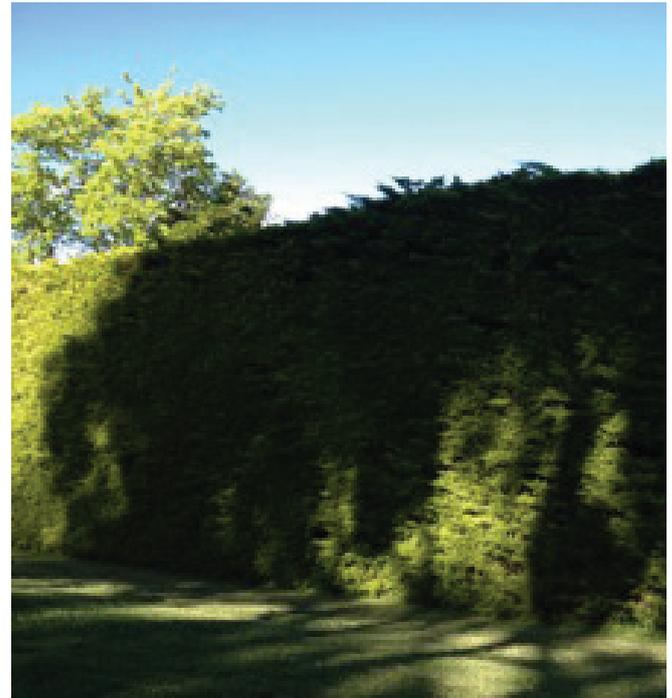
CATHERINE SANIGA

Passges

Video, 11:09 minutes

My mother married in 1956. The 1950s were a time of increasing prosperity in Australia as society reclaimed stability after the Second World War. Australia's cultural identity, its symbols and expression were unashamedly grafted from a British heritage, and this period saw an attempt to further cultivate a 'civilized' foreign aesthetic. This was a time preceding modern contraception when sexuality and personal expression were formalized, repressed and restrained. Motherhood was an unquestioned vocation and domestic duties were highly honourable occupations for women.

I want to revisit this era as it is a pivotal time between old and new worlds, when traditional notions of gender, marriage and family were still rigid and the personal was private. I have explored remnants of the 1950s found in the gardens of suburbia where the 1950s "Baby Boom" began. Traces of the classical style and sensibilities of this era evoke a hidden sensuality.



HOLLY SCHNEIDER

Aetherea

Acrylic on panel & Mixed Media Installation,
122 x 144 x 34cm

From childhood I have always had an interest in fantasy, fiction and Surrealism. I was always told bedtime stories of myths and legends which made a lasting impression on the way I perceived reality as a child. Discovering that the reality I had created for myself was an extension of my imagination has resulted in a creative enquiry into distorted or warped perceptions of reality. My upbringing has inspired me to investigate how mythology permeates the everyday and how art can provide an escape from the mundane to the fantastical.



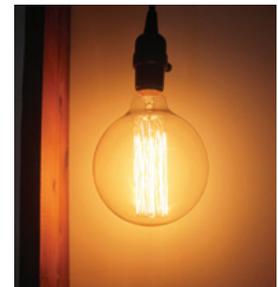
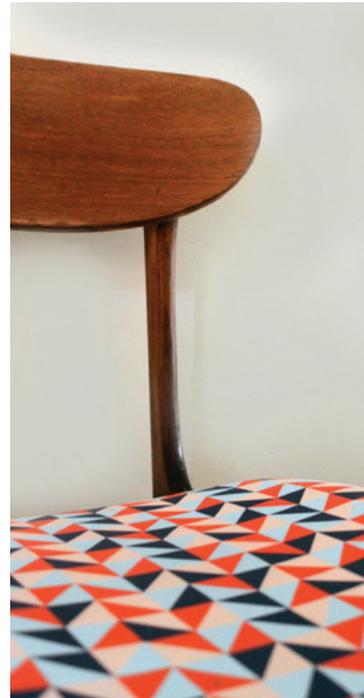
JOHANNA STONE

Major Mitchell

Textile Design & Light Display

My work combines colour, pattern, textiles and furniture to create vibrant decor for domestic interiors. I have digitally designed patterns to be printed onto fabric and have used these fabrics to reupholster a chair and create soft furnishings.

My love for furniture has influenced the direction of my work. I have reinvented an old Danish chair found at an op shop and given it new life. I built timber shelves from recycled wood and turned them into light displays. I get a sense of satisfaction when I make something new out of something old and this has been a driving force in my final year. One of my designs is based on the Major Mitchell Cockatoo, which is one of my favourite Australian birds. The colour palette from this design has influenced my collection of geometric and Australiana designs.



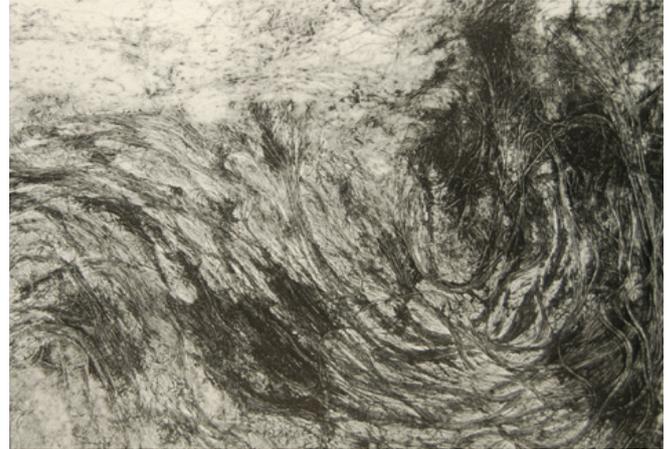
YVONNE TORRICO

My Hair, My Skin, My Body

Collograph Print on Hahenmuhle Paper, 50 x 75cm

The search for authenticity has led me to observing and documenting the body as a repository of history. This has led me to inquire into my greying hair as a validation of the authentic self, and the skin as an index to the history that lies beneath. The process of mourning has travelled in parallel with this inquiry. The link between mourning and melancholia, where mourning could be understood as the loss of a loved object or the loss of a part of oneself, has linked possibilities in this research.

Swatches of hair have been inked and printed to remain as a lasting personal archive of the past, first on paper and then onto thin veneers of wood referencing bark paintings that hold deep and complex messages. These accompany another printing plate - with its scored, sewn and skin-like surface, it archives the history exposed on the resulting print.



BRONWYN WATSON

Legacy

Digital Illustration & Installation

I investigate the positive and negative ways genetics manifest in family histories. My work revolves around the idea of legacy, the trace a person leaves behind, the history of a life.

The inter-generational facial features that identify kin are examined. As a woman I focus on the traditionally ignored half of the family tree – the mother's side. My drawings are an obsessive exercise in portraiture, exploring the narratives underlying and linking this female lineage.



CLAIRE WIEDEMANN

In Memoriam

Indian Ink on Watercolour Paper, 21 x 18cm

This series of portraits are drawn in Indian ink on watercolour paper. Each portrait shows a victim in Australia or overseas. In the first semester of this year I chose to draw victims of serial killers, focusing on sets of three or more people that they murdered. In the second semester I decided to broaden the topic to include victims of deadly crime within Australia, rather than just victims of serial killers.

I chose this topic because there is a macabre public interest in true crime and it has generated countless news articles, books, and movies. However, the documentation focuses on the perpetrator of these vicious crimes rather than their victims who are rarely memorialised. This series sets out to redress this imbalance.



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