2013 Graduate Exhibition
Bachelor of Visual Art [Honours] and Bachelor of Visual Art

Uncharted Territory

Adelaide Central
School of Art
Uncharted Territory
2013 Graduate Exhibition
Bachelor of Visual Art [Honours] and Bachelor of Visual Art
14 December 2013–10 January 2014

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Be bold. When you embark for strange places, don’t leave any of yourself safely on shore. Have the nerve to go into unexplored territory. Alan Alda

Uncharted Territory showcases the breadth of practice and demonstrates the remarkable achievements of our 2013 Level 3 Bachelor of Visual Art and Level 4 Bachelor of Visual Art (Hons) graduates.

The School is recognised nationally for its excellence in educational practice and graduate success. Our students benefit from the range of experience and expertise offered by over 25 academic staff who are well respected contemporary artists, writers and curators. All 22 graduating students have chosen their own supervisor who has challenged them and by personal, individualised guidance has assisted them in the discovery of their personal vision.

The deep and sustained journey these students have embarked upon is reflected in the diversity of work, quality of presentation, and material outcomes of their practice. These graduates have demonstrated their ability to think critically and have achieved a high level of competency in a broad range of mediums evidenced by the selection of work they have chosen to include in this exhibition.

They are remarkable: both in their work, and in the optimism and confident expression of their visual intelligence and articulation.

Due to the recent introduction of a new course structure, this year’s exhibition is the first to include our graduating BVA (Hons) students, with several students having already completed the four year BVA in 2012. This is the School’s largest exhibition, with 22 graduates’ work displayed throughout the new buildings and facilities within the Glenside Cultural Precinct. In August 2012, the School secured a 50-year lease from the State Government for initially two, and potentially five, historic buildings that were formerly part of the Glenside Mental Health Facility. After an intensive nine month redevelopment period the first stage of the renovation was completed in May 2013.

All graduates commenced their studies at the School’s former Norwood Campus. Even though the move did occur in two stages resulting in the students working in first term from temporary studios, they all embraced the move with enthusiasm and positive energy and they have all shared in the transformation into a new, spacious art school.

I wish to commend all staff for their extraordinary commitment to the School, the students, and to maintaining the high standard of the delivery of the curriculum. The students have been enriched by your collective knowledge, experience and expertise that you so generously share. We have also been enriched by these highly individual students who have been challenging, demanding, certainly focused, with a preparedness to experiment and move beyond their individual comfort zone. They will always remain an important part of the School’s extended family of talented graduates. It is widely acknowledged that our graduates are well-equipped to embark on their chosen career and this year’s exhibition, and the catalogue which provides a glimpse of their work, is tangible proof.

A special thank you to the Helpmann Academy for providing a valuable financial contribution to our students to assist with the production of this year’s catalogue.

Also I wish to acknowledge the students who also raised significant funds to assist with the catalogue, Gloria Strzelecki, Gallery Manager, and Mary-Jean Richardson, BVA and BVA (Hons) Coordinator, for their excellent work in managing the graduate exhibition and working closely with our talented designer Catherine Biddle on the production of this quality publication.

On behalf of the School’s Board of Governors, Academic Board and all staff we wish our 2013 graduates every success as they embark on their journey in the world of professional art practice.

Ingrid Kellenbach CEO, Adelaide Central School of Art
December 2013
Lily Ahlefeldt

I am a bit of an overgrown child. I instinctively climb bookshelves to reach things, run up stairs and down corridors, clamber over (instead of going around) and have an impractical fondness for scaling roofs and resting perched on the arms of sofas.

The reconsideration of space, gravity and my own physicality generated by this manner of negotiating the world excites me. Space is evocative: it makes people do, feel, imagine, remember. It is invisible, but has presence and is curiously interdependent with us.

I use human physicality and gesture as materials and the gallery as site to construct spaces that suggest physical participation, and to explore the encounter between artwork and viewer. In drawings I articulate sillier propositions for imaginative meanderings. My works constitute invitations: to study, stand around, walk past/over/through, peer-under, climb, sit-on, reminisce, imagine or ignore as you see fit.

Lily Ahlefeldt, _stall_, 2013
structural pine, plywood, skirting, wool insulation, acrylic and enamel paint, dimensions variable

Lily Ahlefeldt, _terrace_, 2013
Oregon, terracotta roof tiles, lichen, moss, mild steel, in situ. Hardwood and firkins, dimensions variable.
Caroline Georgiou

I’ve chosen a culinary palette that makes reference to my Mediterranean heritage. This work explores the relational qualities at the heart of our collective experience, the imprints of our families, generational heirlooms of learned gestures, those idiosyncrasies that make us. The work is driven by ‘process’ which is commensurate with the circuitous themes of food preparation, of gathering and consuming, that in each work has begun with a gesture.
Irene Kontakos

The mind is something both unique and universal. The focus of my work this year has been the exploration of the mental interior. I am constantly in the process of creating and destroying, revealing and concealing, allowing for the trace of what once was a clearly defined image to be left. It is an attempt to grasp at the elusive nature of the mind, to seek out ambiguous connections through random juxtapositions. Images are first drawn on large pieces of paper; creating an immense, chaotic mass. Through these drawings interesting connections arise between seemingly disparate objects. These areas of interest are taken and developed into paintings. There is a sense of this work being constantly in a state of becoming. There is always more imagery that could be added and more connections sought out. This is a reflection of the mind: constantly in the process of learning and seeking understanding.

Irene Kontakos, Of spiders, matchsticks and fences (detail), 2013
graphite on paper, 150 x 210 cm

Irene Kontakos, Study for erasure (detail), 2013
oil on canvas, 51 x 46 cm
Roger Myles

My work is embodied in the conventions of abstraction and exploits aspects of ‘formalism’ characterised by the elements of geometric composition and materiality. The visual components hold their own narrative and engage the space they occupy through a minimal palette that resonates with minimalist and conceptual art practice. My work does not focus on pictorial representation or visual accuracy but rather on the appropriation and reinterpretation of elements or motifs that exist in the context of our culture or physical environment. The work evolves through exploring space when looking through, above and in between planes and by an acute awareness of how our perception of spatial boundaries is defined within a geometric framework. The compositional relationships formed by both the juxtaposition of new arrangements and alignments, and by chance stimulus which give rise to visual effects not predetermined, are fundamental to my praxis.
Lisa Nguyen

A listing of random objects (acquired, chosen, given, painted, not yet returned):

- Extra large purple vibrator with copious amounts of size C batteries in an IKEA zip lock bag.
- Rock.

**Small Babushka Doll.** Vintage analogue camera with lens, Canon brand.
- Green glass bottle shaped like Buddha (Lucky Beer). Figurine of Jung. VU meter, disconnected.

Lisa Nguyen, *Prick* (detail), 2013
Oil on board, 38 x 60 cm

Oil on wood and frame, 28 x 33 cm

Oil on canvas and frame, 72 x 87 cm
Places can hold memory. This offers a direct parallel to an object’s ability to hold or invoke memory. Every emotion or empathetic relationship expressed by an object is understood through memory of previous sensuous interaction. This is essential to the consideration of Emotional Geographies evoked by personal objects. It is these themes that the work is exploring. The objects that people hold on to, whether they are gifts, hand-made, store-bought or found, accrete their own stories that are specific to the individual who owns them. What is being done within this body of work is seeing how one object or place relates to a person on a subjective level through the different meanings or narratives they attach to them. These themes are reflected in the form of collages that connect places or objects holding Emotional Geographies.
Courtney Rodgers

This series of work has developed from an interest in imaginary constructions of space described through technical drawing processes. The interplay between illusory space and geometric form presents spatial configurations that are seemingly architectural without lucid definition or fixed order. This method of composition is applied in both two-dimensional and three-dimensional form; however, the treatment of space shifts from perceptual representation to material play and concerns of its physical orientation.
I am fascinated with images of violence. More than this, I am fascinated by the belief that representations of violence are able to invade reality; that they may provide cathartic relief, inspire a yearning for violence, or manifest terror or terrible deeds. I am fascinated by the gaze of the viewer and the subjectivity they each bring to images of violence, as without these subjective gazes, the boundary between reality and representation remains absolute and impenetrable.

My work seeks to interrogate this boundary between reality and representation, to explore the ability of one to bleed into the other. Perception is perception distorted in order to undermine the objectivity of vision, while voyeurism is invited to provoke the viewer into contemplating the implicit role they each play in the manifestation of violence.
Home is different for everyone. For some it is a dwelling or just a geographical place. For others, it is wherever they feel a sense of belonging, perhaps within the presence of loved ones. Because we all see things differently, I believe all I can do is share my own views and, through my work, invite you to think about what home means to you. My intention is to pay homage to the many memories and traces of my childhood home. The work is a reflection of the shared experience of living there with my family. Using old snapshots, family videos and representations of memory from my siblings and me, these are portraits of home and collective recollections that attempt to reclaim the experience of homeliness.
Nicholas Hanisch

Perhaps in the world’s destruction it would be possible at last to see how it was made. Cormac McCarthy, *The Road*

My work is looking at the process of building a world and the imaginary steps required to bring it to life. I am the creator and destroyer of my world, and by providing the viewer with a catalogue of broken landscape forms, I am inviting them to piece it back together. My works are not intended as a complete map to follow but rather snapshots of a journey—a guide for the viewer to forge their own path. These fragments could become a list of pieces to choose from, or a travel brochure showing small parts of a larger whole.

Nicholas Hanisch, *Catalogue (detail)*, 2013
polystyrene and charcoal, dimensions variable

Nicholas Hanisch, clockwise from top left:
*i think we missed the turn*, 2013;
*Where did the roads go?*, 2013;
*i think we’ve been here before*, 2013;
*Watch the gap*, 2013;
charcoal and conte crayon on paper, each 29.7 x 42 cm
Dominique Keeley

My installations invite the audience to immerse themselves within micro-utopias of hyper-optimism and consumer romanticism. In this way, they are celebrations of artifice that explore our complex and curious relationship with Kitsch. I am interested in how we become emotionally invested in objects, images and concepts that have little to no correlation to our own experiences, and yet signify genuine sentiment, love and celebration. The work indulges playfully with artificial realities that exist within cyberspace, media, and clichés that create an uncanny nostalgia of false memories and forgotten fantasies. Saccharine guilty pleasures, wants, wishes, desires and transient explosions of euphoria underpin a world of Kitsch that plays by its own rules, language and logic. The work blurs true experience with imagination to form new fairytales of ideals, dreams and superficiality. They all lived happily ever after. Very wonderfully and more pleasantly.
Bonnie Lawson

We exist in a world of boundaries and definitions that determine where and who we are. What happens when these thresholds fade and we find ourselves between them? My work explores the trance-like in-between nature of being both and neither, through photography and video made during drives through the northern outer fringe suburbs of Adelaide—the city’s gateway to the countryside. The fleeting nature of the drive in these overlooked areas, passed over by most drivers, became a meditation on place, transience and the irreplaceable role the car has in popular culture. These travels became uncanny narratives of escapism, with my car becoming a safety bubble traversing a dreamscape, ultimately finding comfort in the non-belonging.

Bonnie Lawson, Already Fading, 2013
video still, dimensions variable

Bonnie Lawson, Already Fading, 2013
video still, dimensions variable

Bonnie Lawson, above: Point 1 (detail), 2013, photograph, 25 x 38 cm
below: Point 3 (detail), 2013, photograph, 25 x 38 cm
According to Michel Foucault, power is relational, strategic and war-like. Power is never static and moves through society and people. Power is omnipresent at every level of society.

In my research I draw on cult behaviours as an extreme exemplar of power relations. My work explores power and powerlessness through the body as subject to and object of power. The body becomes the canvas on which power is played out through gestures, movements and apparel as I explore notions of conformity, loyalty, obedience and subservience in both private and public domains.

Monika Morgenstern, The Sweet Bread and the Whip (Zuckerbrot und Peitsche), 2013
single-channel high definition digital colour video, 16 minutes 10 seconds, loop

Monika Morgenstern, Honour and Virtue, 2013
digital photograph, each 200 x 90 cm
Maggie Moy

Looking enables one to see. Nature is the source of my work. I am interested in the temporal, ephemeral and transient qualities of the small everyday things found in nature which are often overlooked, unseen or unheard. A birdsong, a nest, a leaf or a single feather are fascinating in their most simplest forms, and I seek to highlight and bring awareness to these items of detritus that break down or decay over time. The place I experience nature is in a small park near my home and on my daily journey of walking and bike riding. Drawing with both pencil and stitch is the way in which I observe the intimate details of nature. My slow, methodical and repetitious forms of mark making mimic the recurring rhythms found in nature.

Maggie Moy, Place (detail), 2013
inkjet print on Belgium linen, cotton thread, 13 x 42 cm

Maggie Moy, Pods (detail), 2013
sisal, jute, dimensions variable
Cheryl Nolan

We are all archivists, from family albums to documents which are part of our personal histories we all have something we keep and save. As artists, the journals, notes, essays, and artists’ statements we create become the archives of the future. Material found in the South Australian Archives, blueprints, photographs and maps of local sites formed the basis of this body of work. Mirrors and kaleidoscopes are used with materials from this source, to reframe and create new orders represented by reflections and layers of line.

Points of intersection, layers of meaning, codes and notes on the maps are integrated into the work to liberate the blueprint, give it new life and create an alternative and imagined world. It is in the translation of the blueprint from one form into another, in the materials used; mirror, acrylic, paint and bright colours, and in the discourse between these disciplines, that fascinating new possibilities come into being, a ‘third other’ dimension.
Paul Perry

As I reflect on my family history I am confronted with the human condition and reminders of what I have lost and continue to lose. My body of work draws on the complex interplay of memory, time and spirituality to open up these deeper issues of life and loss, as well as questions about 'the beyond'. It relies on material responses to the creative process, as well as its figurative motifs, to convey meaning. The multi-layered associations of salt and wax, the entropic nature and alchemy of rust, etch, decay, dissolve and abrade, the transience of ephemerality, and the meditative qualities of time based videos are used as modes to transport memory and loss into reflections on life and its spiritual dimensions.

Paul Perry

*Verso* (detail), 2013
rust and etching solution traces on paper, 60 x 33 cm

*Past Presence no 10* (detail), 2013
wax encaustic on wood panel, 61 x 46 cm

*Untitled (looking but can’t see, seeing but can’t look)*, 2013
etching solutions, iron paint, spray enamel and salt on found copper sheet, multiple pieces each approx 16 x 13 cm
Carol Robinson

I am intrigued by the sea. At different times I find it evokes feelings of calmness, peace, exhilaration, and mystery. In its presence, surrounded by expansive clear skies, fresh air and water, which seem to extend to infinity, I feel free. I find the motion of oscillating waves to be mesmerising, reminding me of the passage of time. Warm memories of family holidays spent at the beach form an important part of my work. Through my paintings I aim to capture the physical elements of the sea so that I may share my experience of a sense of place.
In this body of work I explore my fascination with hills: the hills of Western River which surround my home on Kangaroo Island, and the Adelaide Hills, towards which I drive on my way from North Adelaide to my studio at Glenside. I see the hills as markers of time, witnesses to and repositories of geological and human histories we will never know. Their endurance and resilience in the face of my own human and fleeting transience overwhelms me. In my paintings I explore the myriad of subtle colour changes of the hills’ surface; the shadows and light which describe their gullies, ravines and ridges, and I rejoice in the fulsome and volume of their well-weathered and rounded lumpiness. The viewpoint of the Kangaroo Island hills is set high, for the valleys are deep and numerous and I love to look over them as over a sea of rolling waves. In contrast, my viewpoint for the Adelaide Hills is generally from below, looking up, as I approach this sheltering wall that encircles the city.

Caroline Taylor

Caroline Taylor, 4pm Mist, Hahndorf (detail), 2013
oil on board, 40 x 30cm

Caroline Taylor, North Coast (detail), 2013
oil on board, 30 x 40cm

Caroline Taylor, Untitled #1 (detail), 2013
oil on canvas, 100 x 120cm
I recall looking out the kitchen window across the horticultural property on which I lived. Beyond the rows of vines lies a bare paddock of rich ochre soil and the mallee scrub; a memory of place. This body of work is distilled from my connection to place and a reminder of family working together within the seasonal ripening of crops, performing ‘rituals’ of gathering, year in year out. The materials evoke colours and textures of a rural area. Textiles hand dyed from windfall form paths once trodden. Dip tins used to convey fruit from the property to the production shed now carry the recollection of function and place. Thread is used like text to record, map and join pieces together, to draw rows of vines and construct the half held memories of sewing dresses for my daughter. Handmade artefacts constructed from detritus and found objects have been cobbled together remembering place.
Ash Tower

Systems are assembled at great pains, one actant at a time, and loopholes always remain. Graham Harman

The double-take is a moment of reprocessing, where an error punctures our expected reality. It can be likened to tripping over a tiny rise in the pavement; in that moment, the world rushes away and we orbit around the loophole intruding on our perception. Such is the complexity of our lives that things which run seamlessly fall to the wayside of our perception. In the quiet disruptions of everyday systems we reassess what was previously unseen. The work is a series of calculated incisions, swept up into systems, and perpetuated and performed by those who realise that displacement.
Teenagers are complicated creatures. I am intrigued by adolescence as a period of turbulence, vulnerability and potential; a time of establishing individuality. As the mother of adolescent children I am embroiled in the complexities of my children’s worlds, simultaneously engaged with and excluded from their lives as they withdraw from the sphere of parental influence and exploit technology to make new connections. At the same time, I am also entering transitional middle age, which influences my response to our inevitable separation process. Negotiating our intertwined journeys of individuation is challenging, entertaining, intense and potentially liberating. Technology is the medium through which our generational differences are most noticeable. I have used contemporary technologies to capture everyday moments of dis/connection and transformed my images through the drawings and painting process in which I also consider broader themes. Through time spent in creating my work, I take an empathetic approach to my observations of, and participation in, adolescence and the evolution of a mother’s relationship to her children.

Rosemary White

Rosemary White, #me17 (detail), 2013
oil on linen, 120 x 100 cm

Rosemary White, Degrees of dis/connection 3 (detail), 2013
oil on board, 60.5 x 45.5 cm

Rosemary White, Degrees of dis/connection 1 (detail), 2013
charcoal, conte and pastel on paper, 60.5 x 138 cm
Ruth Wilson

The image of self that we outwardly present differs slightly for each person with whom we interact. Our social guises, the fictions we create and the ‘facts’ we attempt to organise, help us to form an understanding of one another’s identity. We often play at being detectives in the relationships of which we are a part.

I use photographic portraits, and an installation of multiple videos and intermingling soundscapes, to question our ability to completely understand any person’s identity. The videos I make use my own body, urban settings, voice and costumes. I wear dresses made from materials which describe parts of my personal history: a slip ’n slide, building blueprints, an old mouldy blanket and more. Sound is used to reflect forms of social interaction: group singing around a piano, a radio play or an argument. These collections of absurd actions and sounds inevitably result in a mass of conflicting information, offering more questions by way of an answer.

Ruth Wilson, top to bottom:
She was not yet woman enough to wear a mask: Nos. 1, 2 and 3, 2013
still from video and sound installation, size variable

No. 1, 2013
still from video and sound installation, size variable
Adelaide Central School of Art secured a 50-year lease from the State Government for initially two, and potentially five, historic buildings that were formerly part of the Glenside Mental Health Facility. The School engaged architects Grieve Gillett and builders Harrold and Kite to work with the School’s CEO, Ingrid Kellenbach to manage the refurbishment of these two buildings commencing in late August 2012.

This first stage of the renovation was completed for the commencement of classes in Term 2, 2013 with the official opening of the School by The Hon Jay Weatherill MP, Premier of South Australia, on 18 May 2013. The School is now looking to secure additional support to complete the project.

At our new campus we have the space and facilities to grow: to build on the ethos of community and collegiality, extend our Secondary Schools Outreach Program, and expand our networks and community programs.

We invite you to invest in the future of South Australia’s only independent art school. As a not-for-profit organisation the School is not in receipt of any state or federal funding and hence we rely on income we generate primarily from student fees, public programs, fundraising events, private and corporate donations and sponsorship. The support the School receives is used to provide improved facilities and resources for our students and assist the School to continue to make a vital contribution to art education.

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cover image
Jess Nolan,
Memory Place 2
(detail), 2013
C-type photograph, foamcore, glue, 42 x 27 x 11.5 cm