2014 Graduate Exhibition
Bachelor of Visual Art [Honours] and Bachelor of Visual Art
13 December 2014 – 9 January 2015

BREAKING SILENCE

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Art is the only way to run away without leaving home. Twyla Tharp

Welcome to the catalogue for *Breaking Silence*: 2014 Graduate Exhibition, which showcases the breadth of practice and remarkable achievements of our 6 Bachelor of Visual Art (Hons) and 13 Bachelor of Visual Art graduates.

The Adelaide Central School of Art 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.

The deep and sustained journey these graduating students have embarked upon is reflected in the diversity and quality of outcomes showcased in this exhibition and accompanying catalogue. These graduates have immersed themselves in a demanding and rigorous year of study, working with their chosen supervisor, who has guided and assisted them through the planning, research and resolution of this body of work. They have demonstrated their ability to think critically and have achieved a high level of competency in a broad range of mediums: a skill set which equips them for careers as practising artists. They are remarkable, both in their work, and in the optimistic and confident expression of their visual intelligence.

This is the second year that the School has students graduating with a Bachelor of Visual Art (Hons), including undergraduates from two other tertiary institutions. This is also the School’s second year operating from our new, significantly larger and much improved premises within the Glenside Cultural Precinct. With considerable support from the SA Government, the School secured a 50-year lease on two historic buildings in 2012, and the School’s Board successfully funded a major renovation of these buildings that received a SA Architecture Award in July 2014.

This year the School has increased the capacity and facilities of the library, extended the exhibition program to include exhibitions within the Teaching and Studio Building and extended the School’s Outreach and Artspeak programs. We also developed and delivered the inaugural Drawing Month, a major event involving 13 contemporary artists. Generous support from our donors and fundraising efforts this year has also seen an improvement of student resources and facilities.

It is, however, the experience and dedication of the talented academic staff, most ably supported by the highly skilled administration team that makes the School such a supportive and creative environment for our students. I wish to commend all staff for their extraordinary commitment to the School. They are integral in maintaining the high academic standard of our curriculum and their preparedness to review and improve the content and delivery of the courses contributes to the currency and relevance of the programs we offer. The students have been enriched by the collective knowledge, experience and expertise they so generously share.

We have also been enriched by these highly individual students, who have been challenging, demanding, focused and willing to experiment and move beyond their individual comfort zones. These students will always remain an important part of the School’s extended family of graduates and we will continue to support them as they progress through their chosen careers.

Thank you to the Helpmann Academy for providing valuable financial support to our students to assist with the production of this year’s catalogue. Thank you, as well, to the graduating students who worked throughout the year, raising additional funds to ensure this catalogue becomes a valuable professional asset as they begin their careers.

Mary-Jean Richardson, the School’s BVA and BVA (Hons) Coordinator, is to be congratulated for her great commitment to the students and she was most ably assisted this year by James Edwards, Gallery Assistant, in managing the graduate exhibition. I have also enjoyed working with Jessie Spiby and our talented designer Maria Molbak on the production of this high quality publication.

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

**Ingrid Kellenbach**
CEO, Adelaide Central School of Art
December 2014
Sophie Green

Ambient shifts – in air pressure, temperature and light – exist around us continually; they fill the in-between spaces.

These seemingly intangible occurrences have physical characteristics: air has a weight, a volume and it reacts to its surroundings.

Air enters and withdraws from the body, a relentless cycle that breaks down the distinction between internal and external environments.
Sophie Green
*The Weight of Nothing*, 2014, balloon, mechanical scales, steel clips, ribbon, 200 x 165 cm
Monika Morgenstern

My work addresses the ambiguous realm of the spirit world.

I have researched mystical and spiritual experiences and encounters with the numinous; through my artwork I endeavor to bring to light something that does not exist in an accepted paradigm. The ambition for the work is to uncover and reveal how the mystical and spiritual exist in contemporary society, and how I - as an artist - can approach these issues through art making.

My work explores how some people might experience the numinous outside the confines of religious institutions. I intend for the viewer to get a glimpse of the physical and psychological manifestation of spiritual experience, and to ponder their own connection to the numinous through encounters with these artworks.

Monika Morgenstern, left to right
Wisdom, Empathy, Intuition, 2014, digital photograph on duraclear mounted on plexiglass, 72 x 60 cm
Monika Morgenstern

Ben, State I, 2014, digital photograph on duraclear, mounted on plexiglass, lightbox, 83 x 56 cm
Maggie Moy

Silent Pond
Shine so Bright
What secret will you
Bring to sight

Daily I visit a specific site on the River Torrens known colloquially as the ‘Billabong’. It is on its bank that I discover an array of washed up phenomena that captures my attention and interest. I am intrigued by these otherwise overlooked and discarded fragments of glass and ceramics that I find amongst the sand and pebbles, some of the items I predict to be over 100 years old.

Using a multidisciplinary practice of painting, ceramics and stitch, my work reflects on the local happenings of this unique site since South Australia’s early settlement and how the overlapping influences of history, place and the natural forces interact.

I seek to show that enchantment is all around us.

Maggie Moy, left to right
Reflections #2, Reflections #3, Reflections #10, 2014, oil on wood, 10 x 15 cm
Maggie Moy, left to right
Coalescent #1, Coalescent #2, 2014, earthen ware and glaze, 10 x 11 x 9 cm, 12 x 19 x 18 cm


Tiffany Rysdale

*People tend to forget play is serious* - David Hockney

My love of character design and toy culture has led me to explore the construction of fictitious characters, which operate as the working models and main figurative elements within my work. These characters play a serious role in my practice, allowing me to play as an artist through the method of creation and with the material outcome.

This year I have maintained a practical working relationship with these playful artefacts. The usual singular protagonist within the composition has been replaced by a bundle of discarded toys, sewn together to form unusual clusters. This new body of work examines the material, formal and painterly qualities of this construction.
Tiffany Rysdale
Amalgamate, 2014, oil on canvas, 91.5 x 91.5 cm
Ash Tower

Artworks are like rivers – you can never step in the same one twice.

Art is both vibrant and volatile – sticky with meaning, we can do little to control how it acts in the world. Each of these projects exists in symbiosis with its host system. The ideas, events and objects in my practice form a web that warps and changes around the work. As this context changes, so does our perception. As the systems change, so does the work.

Academic conventions such as citations, library cataloguing and scientific classification are the systems that give rise to my work. Among my materials are sites, protocols, variables and anomalies. The projects are nodes of tangled relationships. With links to history, systems, myself and each other, my works are a process of bundling together objects and ideas – the process of making both connections and meaning.
Ash Tower
*M C V – Atlas of Days*, 2014 –, compiled volumes, shelving, 244 x 93.5 x 22 cm
Mei Sheong Wong

Amang the hungry worms I sleep … (from The Ballad of Clerk Saunders)

My research explores the theme of ‘Revenance’ in the mediaeval Scottish ballad Clerk Saunders, through the materiality of print media. This tragic knight seduces his sweetheart Margaret, then is slain by the youngest of her seven brothers, whilst the lovers sleep. After burial, Clerk as ‘Revenant’ appears to Margaret, reclaiming his faith and troth.

Using my non-dominant hand for life-drawings of the ‘Revenant’ resulted in less control and increased imprecision. Random, irregular marks were incorporated through foul-biting, scratches and rust, while etching metal plates. Erratic effects paralleled the decay and decomposition of Clerk’s corpse.

Perhaps the pull of loss and longing may be appeased by the time-devouring activity of manufacturing mementos, constructing shrines and icons. The constancy of material elements; observable natural processes; dictates of technique and matter – all were reassuring and therapeutical: a bulwark against the tide of abjection, grief and loss.
Mei Sheong Wong
*Cockerel 4*, 2014, etching on Hosho paper, 22.5 x 15 cm
Edwina Cooper

As a sailor, a boat is the mediator for my oceanic experience. I am interested in the interface of activity between hull and water.

Through sailing, one develops a specific intrinsic knowledge base on which to draw for the parallel purposes of sea survival, self-preservation and in this instance, an arts practice. In acknowledging our physical inferiority in the face of oceanic immensity, I am reminded of water’s life-giving as well as life-taking properties. A sailor’s experience and interpretation of the ocean is mediated by a vessel’s interaction at the interface. The work is informed by an embodied understanding of this liminal space.

In this series of work, I am attempting to control and re-present the uncontrollable oceanic forces, as well as test and extend my physical relationship and negotiation within them.
Edwina Cooper
*The Sailcloth Work*, 2014, plywood, stainless steel saddles and thimbles, dynex, fan, dimensions variable
François Evangelista

In Maurice Sendak’s *Where the Wild Things Are* (1963), the boy Max’s imagined monsters are externalisations of his own untamed character. These monsters are removed from, or at least repressed by, the ‘civilised’ human life, especially in adulthood.

The compulsion to draw, colour, and create art begins with the acts of a child, such as scribbling on a wall, playing with paint, and making art in kindergarten. Through these artworks, I have rediscovered and employed this unadulterated spirit of the inner child: expressing liberty, play and innocent mischievousness.

The figures which emerge out of a series of chaotic painting, printing and drawing processes suggest their characters by the primitive perception of the unconscious human imagination. This involuntary optical-mental act of ‘seeing faces in things’ is a primal mechanism for human survival and protection. Being neglectful of faces in the wild, one is likely to get eaten.
François Evangelista
*Bada Boom*, 2014, aerosol, acrylic, ink, oil pastel, colour pencil on paper, 193.5 x 152 cm
Jonathan George

Looking at the experience of built space as being a fusion of perception, invention and imagination, the work investigates the subconscious experience of space and where it merges with its physical reality. The disruptions in perception allow the possibility for the mind to invent what we see.

I construct spatial relationships that contain particular sensory cues, such as references to human scale and suggestion of functionality, in order to trigger expectations of the built environment. Playing with tensions between interior and exterior, flat and form, the recognisable and the ambiguous, the work is an attempt to create an experience of discovery that shifts the viewer between a physical perception and an imagined experience of spatial interactions.
Jonathan George

*Interior/Exterior view 1*, 2014, paper, card, ink, 55 x 75 cm
Marley James

My body of work is based on capturing the uncanny or unnerving aspects of everyday life, exposing a dreamlike, cinematic freeze frame of illogical unease.

I use collections of source images and objects as well as my imagination to draw and paint scenes that resemble environments from my past and present. Though these scenes appear to have been transferred directly from life, the application of subtle additions and alterations distorts realistic elements and heightens their resemblance to memories, dreams and imagination.
Marley James

*Sheep*, 2014, oil on board, 30 x 40 cm
Seirian Kitchener

Home has not been a fixed place for me. It has shifted, as I have shifted, between many different houses. Frequently moving house has changed what home means to me. I recall this with nostalgia.

I like to think of my former houses in their empty states, with their contents all boxed up and ready to leave. The traces we left behind were marks of our presence, like the small chip in a windowsill, or the worn patch of carpet where the couch had been. Sometimes it was like the old houses came with us. Other times they seemed to fragment and fade in memory, with their remnants packed away into the spare room of the next house.

My work has been like an unpacking of my relationship to home. Through drawing and installation, I invite the viewer to dwell on a shifting sense of belonging and consider the feelings of being ‘at home’.

Seirian Kitchener, left to right
*Frederick St. - Hopsfield Rd.*, 2014, charcoal on paper, 52 x 52 cm (individual)
Seirian Kitchener
Moving house, 2014, cardboard, packing tape, carpet, LED lighting
Dijana Komad

Places, doors, windows, walls, doors again... Connections are vague, disconnections are raw. Something is lost, something never found. Places... reminiscence of the past... I was there once, living, walking and leaving......

Dijana Komad, left to right
Handle it! Part II (series), 2014, charcoal on paper, 29.5 x 21 cm
Dijana Komad
*Handle it!,* 2014, paper clay and wire, installation
Francesca Narni

My artwork springs from a deep wonderment with nature, its sensuous beauty, impermanence and interconnectedness.

Through playing intuitively with colour and light on various moving materials and fluids, I see a mysterious flux of micro-worlds emerge, which seems to reflect the unseen and overlooked. Simple forms and structures also represent larger realms, the possibilities of life on earth echoing outer galactic worlds. Hovering between real and imagined, my work explores the ambiguity of being while everything is in motion.
Francesca Narni
*Going inside* (detail), 2014, oil on board, 170 x 135 cm
Through these art works I explore the relationship between home and place, and what it may be like to be dispossessed or displaced. I have reflected on my encounters with a homeless person’s site under an oak tree in the Adelaide Parklands and a woman in London, who was once a concert pianist.

Homelessness can happen to anyone, and with this in mind, I investigated material connections and processes that evoke empathy for individuals who have fallen on hard times. I have gleaned fallen oak leaves, which are said to symbolise strength and endurance, and ginkgo leaves, symbolising resilience and hope. I have gathered, folded, unravelled, threaded and stitched together the leaves and other materials to create metaphorical works that are hopefully imbued with a sense of respect and compassion for those who live on the fringes of society.
Judy Parham
*Rug of Resilience*, 2014, ginkgo leaves, muslin, 300 x 90 cm
The artistic question is no longer: “what can we make that is new?” but “how can we make do with what we have?” Nicolas Bourriaud

The work aims to reconcile notions of ‘the everyday’, poetically highlighting daily problems of consumption and waste. Seduced by colour, and through the repetition of material play, it attempts to control the uncontrollable. My practice involves the resuscitation of the found object, making it active, giving it form, while arousing an emotive response.

We live in a world of uncertainty and unrest. One can focus on these negatives or choose to look away. My aim is to show you the world as I see it, exploring safety, protection, nurturing and refuge. The work draws from memory in an attempt to recapture a childlike perception of the world.
Jane Skeer  
*Big nana*, 2014, plastic bottle caps and cable ties, 160 x 110 cm
Madeleine Stentiford

Friend: WOAH! Nice bathers, where’d you find them?
Me: Op-Shop my friend, only 2 bucks!
They’re Ken Done!

Obsessive op-shopping tendencies have infiltrated and continuously inspire my work. The addiction is the adrenalin of the hunt and the glory of the find. This work explores the philosophy of the Australian op shop experience. It glorifies the miscellaneous collection of rejected oddities by sampling, remixing and splicing articles together to represent the idea of the debased, low-fi, contemporary Australian kitsch culture.

The use of chance, encoding/decoding and human error are also recurring processes that filter through this work, used as a method of establishing networks and themes.
Madeleine Stentiford

*Dim Sim*, 2014, Japanese rug, patterned fabric, wool, one size fits all
Sarah Stocco

Me and B

Bette Davis: “Hello darling, I just thought I’d rise from the dead when I heard there was a up and coming artist using me in her artwork.”
Sarah: “Umm, yes I hope that’s ok?”
Bette Davis: “Well that depends darling. Is it for a good cause?”
Sarah: “I think so. The work explores gender, feminism and identity.”
Bette Davis: “Ah! My favourite subjects.”
Sarah: “Strong women like you had such an impact on my life. You helped me to accept myself as I am.”
Bette Davis: “It is important not to give a damn what people think in the art you create.”
Sarah: “For me, my art making is influenced by feminism and cinema. These things helped shape my identity as I grew up. You were part of that.”
Bette Davis: “We can only do what we can do, my dear, and if we inspire others along the way, well, who’s to say that’s ever a bad thing.”
Sarah: “Thanks for taking time out from heaven to talk to me.”
Bette Davis: “Heaven? Not quite darling.”
Sarah Stocco
All about me, 2014, photomontage, A3
Alison Thomas

As a species, we yearn to make sense of the unknown. However, we can only view the natural world’s complexity through the prisms of our own explanatory systems: geometry, biology, cosmology, and so on. Just as thoughts and emotions can strain the descriptive confines of language, our understanding of the universe is shackled by our capacity to structure and explain it. Graphs, charts, and diagrams are our struggle to snap shut the locks on a perpetually overstuffed suitcase.

Humans may only order our reality through human constructs, and my work probes the inherent limitations of these constructs. Haphazard organic forms twine around- and burst from- neat, orderly geometry. Patterns reflect microcosm and macrocosm, equally evocative of cellular and galactic scales.

The works are entirely paper based and use flat bold colour, which is a familiar partner for diagrams and other scientific schemata. Paper, as a material, bridges 2-D and 3-D forms. This allows me to express diagrammatical language in sculpture, and incorporate mathematical phenomena.

Mathematics, science, and art converge in these works to ask fundamental questions. At what point do these systems limit our understanding, instead of expanding it? Do we distort reality with our very attempts to view it more clearly?
Alison Thomas

Petrify, 2014, digital print and foam board, 25 x 50 cm
Hermione Twycross

14.8.58
Dear Beth,
Well it was good to hear about you again, if not from you.
You will know from the address, we have shifted from, and we are now about 25 miles from Auckland…
Letter found on site location

Trauma and upheaval affects us all at some point in our lives. This body of work focuses on one specific Adelaide home that has fallen into a state of abandonment. It has stayed untouched for over 14 years. Deserted and uninhabited, this house has a museum quality to it. The rapid process of scanning/rummaging through an unfamiliar building is fraught with tension. Seeing, listening and recording what is inside this house lends a focus to the upheaval and unhomely qualities left behind after this trauma occurred.
Hermione Twycross
_Snapshot #9, 2014, oil paint, spray and mark on MDF, 121 x 50 cm_
Kate Kurucz,
*Celloprofane III*, 2014, oil on Belgian linen, 150 x 200 cm
Support our creative journey

Since moving to the Glenside Cultural Precinct in 2013, the School has grown and developed within the government regulated Australian Tertiary Education Quality Standards Agency (TEQSA). The School’s growth and development are testimony to the success of the methodology, the curriculum, the artists who teach at the School and its students and graduates.

Our success is also reliant on financial support. Current fundraising is about driving sustainability of the School through growing enrolments, maintaining our educational vision, built on small classes and studio learning, and developing facilities and support for students, staff and graduates.

Adelaide Central School of Art provides its students with nationally-accredited degree programs and access to the Australian Government student loan program, like other art schools in Australia that are based within a university or TAFE. However, unlike them, we do not have access to either Federal or State Government basic tertiary education funding. Our costs are fully covered by student fees, our own fundraising, grants, donations and sponsorships that we may receive as a result of successful applications to grant bodies, individuals or corporations to support specific projects or activities.

We significantly increased our support base in 2013 and in addition to attracting many new donors in 2014, the School partnered with the Arkaba Hotel to offer an annual commission for a graduate. The first recipient, Kate Kurucz, created an impressive set of works that were installed and launched at the Arkaba Hotel in September 2014. In addition to the Commission, the Arkaba Hotel will generously support a Bachelor of Visual Art (Honours) Scholarship that will be established at Adelaide Central School of Art in 2015. We welcome such opportunities as they enable to School to enhance and extend opportunities for students and graduates.

In 2015 we are seeking support to improve our sculpture facilities and resources, and to secure additional scholarships.

We acknowledge the generous support we have received from the following donors:

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developed subsequently.

COVER IMAGE
François Evangelista, No Nap (detail), 2014, aerosol, acrylic,
ink, oil pastel, colour pencil on paper, 102 x 76 cm

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