PROPOSITIONS
Adelaide Central School of Art 2015 Graduate Exhibition
Bachelor of Visual Art [Honours] and Bachelor of Visual Art
PROPOSITIONS

2015 Graduate Exhibition
Bachelor of Visual Art [Honours] and Bachelor of Visual Art
5 – 23 December 2015

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Teaching and Studio Building, Adelaide Central School of Art. Photograph by James Field
Before you can think out of the box, you have to start with a box. Twyla Tharp

Welcome to the catalogue for PROPOSITIONS: 2015 Graduate Exhibition, which showcases the breadth of practice and remarkable achievements of our Bachelor of Visual Art (Hons) and Bachelor of Visual Art graduates.

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 upon which these graduating students have embarked 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 year will see 29 BVA (Hons) and BVA students graduating: the largest cohort of students graduating since the School’s commencement in 1982. This is the third 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 third year operating from our new, significantly larger and much improved premises within the Glenside Cultural Precinct. In 2012, with considerable support from the SA Government, the School secured a 50-year lease on two historic buildings, and the School’s Board successfully funded a major renovation, which received a SA Architecture Award in July 2014. The School is now embarking on a new project to extend the facilities in the southern Sculpture Courtyard.

This year the School has partnered with a number of major visual arts organisations, including the Australian Experimental Art Foundation (AEAF), Contemporary Art Centre of South Australia (CACSA) and the Art Gallery of South Australia. In co-hosting large-scale multi-venue exhibition projects, the School continues to demonstrate its engagement with South Australia’s contemporary art scene.

Most recently, as one of the 22 venues hosting exhibitions for TARNANTHI | Festival of Aboriginal and Torres Strait Islander Art, the School presented Vicki West’s mina lapakawa, an immersive installation which was one of the highlights of our 2015 exhibition program.

It is 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 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 demanding, resourceful and focused, often challenging their supervisors as they explored new mediums and processes beyond their individual comfort zones. These students will join previous graduates who remain an important part of the School’s extended family, 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, Project Manager - Exhibitions, in managing the graduate exhibition. I have also enjoyed working with our talented designer Maria Molbak and our brilliant photographer James Field 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 2015
Kristen Coleman

Well, what your eyes see, in my images, and how and through what grid, that again is your very own picture story. – Wim Wenders

These works explore the public and private nature of cinema, in which landscapes become complex and more interesting. Each appropriated sequence has the potential to give rise to an intensive quality. This kind of visual narration is an important means by which unformed and unstructured occurrences unexpectedly emerge. Particularly personal, they are rescued from oblivion, from the unconscious. Projected together, these three screen based works form an improbable landscape allowing the viewer to become lost within them.

(L, R) Desert, Screenwork #1: Lawrence of Arabia, © 1962 Sony Pictures, 2015, video, 01:54
Sea, Screenwork #3: Jaws, © 1975 Universal Studios, 2015, video, 02:16
Mountains, Screenwork #2: Gerry. © 2006 Madman Entertainment, 2015, video, 01:38
Edwina Cooper

As a sailor, I am interested in the interactions and translations of human and oceanic space.

Through sailing, one’s embodied experiences act at the threshold where lived experience meets natural phenomena. The boat, as a vessel, is inextricable from embodied understanding of oceanic surface. A sailor’s experience and interpretation of the ocean is enabled by data which we forecast and map – a lineage which enables us to transgress beyond our natural needs.

In this series of works I am attempting to re-present oceanic phenomena as an articulation of human approaches to fathoming such a hostile and uncontrollable space.

The Threshold Work, 2015, glass, silicon, water, wave pump, installation variable
The Weather Work, 2015, anchors, dynex, shockcord, pulleys, motors, plywood, pine, stainless steel saddles, thimbles, 280 x 180 x 180 cm
Nancy Downes

This body of work activates bodily fragmentation as a cue toward dealing with cyclic human phenomena, such as birth, death and grief.

The viewer-participant is drawn toward immersion in, and engagement with, the essence of an affective state through a series of diagrammatical installations. The works give elevation and physical form to the spaces between and throughout humans, as though these spaces were functioning limbs or organs.

Spaces In-between (installation details), 2015, felt, gouache, acrylic, assorted cord, installation variable
Absent Present (a circuit), 2015, felt, gouache, acrylic, upholstery pins, shock cord, installation variable
François Evangelista

*If a representational picture offers an image of how the world looks, then doesn’t it fall to abstraction to provide us with an image of how the world feels? — Bob Nickas*

The term ‘sensorium’ means the place or world of the senses. Sensorial experience manifests itself in the work as the dialogue between painting processes and affective thinking. By engaging with abstract painting, the inexplicable, ambiguous, and indescribable are experienced through sensing and feeling. Reactions experienced in response to the stimulus of the paint generate the work. My abstract paintings provoke feeling through seeing: feeling with the body, experienced through the eyes, which can be felt in the guts, on the tongue, or upon the skin.

(L, R) *pillar of cloud*, 2015, clear gloss enamel, aerosol, acrylic on pvc, 76.2 x 76.2 cm | *das mädchen ohne hände*, 2015, acrylic and pastel on canvas, 76.2 x 76.2 cm | *no molten gods*, 2015, oil and acrylic on canvas, 76.2 x 76.2 cm
*the marrow of our best angels* (detail), 2015, acrylic, varnish, resin on wood panel, 119.5 x 119.5 cm
Jonathan George

The body is both an instrument for creation and a vessel for thinking and experiencing. Architecture can be considered as a container for the body, but its presence is a trace of thoughts and actions. This approach explores the tension between interior and exterior; a tension which can be found in the built environment and also in the relationships between thought and bodily action.

Using the limitations of sheet materials, I maintain the integrity of the whole surface by distorting its original flatness rather than cutting. The solo engagement with the task provides a degree of difficulty. What is left in the resulting work is a trace of the struggle with the potentially unmanageable quality and quantity of material. This struggle provides the possibility for the form of the work to be discovered. Through this process, I attempt to inhabit the forms themselves, and to varying degrees, they become a kind of architecture for the body.

*The thinking hand*, 2015, aluminium, felt, red oxide, 25 x 25 x 25 cm
Back to the drawing board, 2015, Ram board, chalk, chalkboard paint, installation variable (approx. 60 x 170 x 70 cm)
Jessica Green

Differing material qualities produce a range of affective intensities and atmospheric conditions that include the viewer within a system of co-creation.

Movement creates subtle tensions and transitions that affect the production of space.

The experiential nature of presence and our interaction with the environment unfolds through the fluid nature of duration.

Moiré Screen, 2015, thread, wood, nails, installation variable
Sample Pattern (detail), 2015, digital print, 120 x 500 cm
Seirian Kitchener

‘Tidy house, tidy mind’, instructs an old aphorism. If true, then the characteristic untidiness of my house would suggest an untidiness of mind. This perception misreads an order that things can assume for themselves, as they jostle for space and make a claim for their own being: their ‘thingness’.

Order is defined by its opposite. These paintings of my cluttered things are a study of this paradox, and offer a contemplation of the dynamic which exists between our things and ourselves.
Sink, 2015, oil and charcoal on canvas paper, 29.5 x 36 cm
Jane Skeer

This body of work investigates my attraction to matter through art making. In the studio every gesture is an experiment. I participate with matter in flux.

My aim is to work with materiality and its forces. By applying Jane Bennett’s ideas of ‘becoming more awake to the vitality of matter’, I have looked more closely at materiality in a sculptural practice by observing the complex interrelations of people and objects.

Quiet Square (detail), 2015, video ribbon, steel, tape, 280 x 240 x 240 cm
The Messenger, 2015, newspaper, plastic, string, 43 x 212 x 240 cm
Sarah Tickle

*It happened that green and crazy summer when Frankie was twelve years old. This was the summer when for a long time she had not been a member. She belonged to no club and was a member of nothing in the world. Frankie had become an unjoined person and hung around in doorways, and she was afraid.* – Carson McCullers, *The Member of the Wedding*
Tomboy Gaze (detail), 2015, video installation, 01:30
Alexandra Beckinsale

Through painting and drawing I have been exploring how snapshots of figures from the early twentieth century have the ability to unsettle our understanding of the past. These antique images become small physical tokens of fading memories, embodying pictorial evidence of time’s erasure. I am especially interested in these photographs when they have captured something unexpected, or when they display unusual situations that cannot be fully explained.

My work encapsulates the dreamy haze that surrounds memories half forgotten. I choose to work with partial detail to impede the viewer’s ability to wholly uncover the narrative, and to reflect on the uncertainty present within antique photography.

(L, R) When the Summer Ends, 2015, acrylic, shellac, charcoal on canvas, 40.1 x 40.1 cm
Sixty One, 2015, tinted gesso and charcoal on paper, 149.9 x 193 cm
The Picnic, 2015, tinted gesso and charcoal on paper, 162.5 x 134.6 cm
This work is my love-child of theatre, German expressionist films, and Brutalist architecture. The geometry and concrete surface render reference the Brutalist façade, while borrowing methods from theatre set design, in which artifice gives appearance of reality.

The work is created through a repeated, self-generative process whereby the shadows cast by each component part are extrapolated into new three-dimensional forms. These forms are assembled into a fragmented environment which embodies an atmosphere of dramatic unease, evocative of the set design of Robert Wiene’s *The Cabinet of Dr. Caligari* and the harsh geometry of Gottfried Böhm’s Church of the Pilgrimage in Neviges, Germany.
Untitled, 2015, MDF, concrete render, pigment, rope, installation variable
Andrew Clarke

The historical phenomenon of the ‘Grand Narrative’ in painting has been a source for reinvestigation within my studio practice. The intent has been to discover new ways of understanding and applying concepts from the Western tradition of painting. Through my work I seek to reinvent this painting tradition to reflect my own experience of the world and the times in which I live.

My work acknowledges painting’s limitations in terms of effect, and denies the heroic aspirations of classical narrative painting. However, it affirms and utilises certain historical ideas with regard to how pictures can be built.

I am interested in creating paintings which acknowledge themselves as constructions. Paintings which indulge in the illusory solidity of imaginary space. The scenarios I present are obviously staged, despite their attempts to invoke the spontaneous. The moments depicted are of banality and boredom, dramatised and at a monumental scale.

(L, R) A Denial of Responsibility, 2015, oil on canvas, 70 x 107 cm
The Fortune Teller (detail), 2015, oil on canvas, 50 x 75 cm
A miscalculation in the division of the electricity bill, 2015, oil on canvas, 150 x 223 cm
Leah Craig

I would like to convince you that supermarkets are wondrous ...

Supermarkets sit on the edge of our consciousnesses. Their architecture merges with the urban sprawl, evoking nothing in us. They are the non-places of our world. This perhaps is their power, the brilliance of their illusion.

In these paintings I attempt to remove the filter of complacency, to see supermarkets as a doorway to altered states of time and space; as beacons to consumerism that overflow with bounty as shoppers move trancelike through a maze of bright fluorescent aisles. The lure of endless trays of meat, glowing cabinets of full cream milk, the spill of light on the carpark. Here there are no clocks, no art or entertainment to distract from devotion.

These paintings are my sentiment to the unsentimental, prepackaged and conveniently placed.

(L, R) *Open Till Midnight*, 2015, oil on panel, 30 x 40 cm
*Checkout*, 2015, oil on panel, 30 x 30 cm
Buy Bulk and Save, 2015, oil on panel, 20.5 x 25.5 cm
Susan Hamilton

As a nineteen year old I moved far away from my family and friends to a large regional centre. When feeling overwhelmed and alone I would glance in the lit windows on the way home. The light and feeling of warmth would comfort me. ‘People I have not met live there. They are probably nice people. I might meet them one day.’

I like windows. They can let light in and shine light out. They can tell a story. The window I made has lines, knots, tangles, and lots of loose ends just like our lives. A community has lots of windows.

(L, R) Home Time, 2015, oil paint and Arches Huille oil paper, 38 x 58 cm
Night Light, 2015, oil paint and Arches Huille oil paper, 19 x 14 cm
Window (detail), 2015, knitting wool and felt, dimensions variable
Bernadette Klavins

A dead chrysanthemum
and yet – isn’t there still something
remaining in it? – Takehama Kyoshi

I am interested in materials investing time in one another and the exchanges occurring between them. In my work, I gently encourage interactions between materials through acts of gathering, soaking, peeling and wrapping. Acting as co-worker with the materials and processes I select, I see gestures, such as the wrapping of a tree, as a form of collaboration between the materials and myself.

With the passing of time, ripening fruit, seasonal changes, tree sap and insects also become physically invested within the work. In this way, a length of fabric or a bundle of string becomes a relic that remains weighted with its past interactions.
Fallen fruit, 2015, copper rod, fabric invested with fruit, water and heat, dimensions variable
Lisa Losada

Solitude and the unpeopled landscape are often read as melancholic or disturbing. Within this body of work, however, these states are experienced and described as a complex and positive reflection on place and self.

The work is a direct response to a site visit over two weeks, spent completely alone in an unoccupied and isolated farmhouse north of Adelaide, exploring the nature of solitude and its emotional topology.

The mutability of painting, its material fluidity and alchemy, creates works that begin with observational data but become fictional and changeable with distance from the site visit. This slippage through memory – the fictionalising and idealising of this experience – is integral to my studio practice.

borderlands, 2015, oil and enamel on paper on MDF, 5.5 x 7.5 cm each, installation variable
the blue of distance, 2015, oil and enamel on paper, 115 x 88 cm
Thomas Ronald Maguire

My paintings represent a transitional period in architecture. An in-between stage, in which a place loses its original function and embarks upon gaining a new one. A place that has lost its identity, caught in suspended animation.

These works are drawn from a series of photographs taken at Adelaide Central School of Art in 2012 before it moved to its current campus. The photographs have been taken through a series of steps or processes: constant photocopying and manipulation, with a cut and paste approach creating collages that travel far from the original representational image, making a space that could be either dissolving or growing. Transferred into my paintings are memories of a place that no longer exists.
Transition (peach), 2015, oil on MDF, 120 x 90 x 35.5 cm
Andrea Malone

The end is where we start from. – T.S. Eliot

Faces fascinate me. As a child I drew them, seeking to capture the likeness, the character and the moment. All these years later that remains the challenge.

Currently I am looking into family faces from the distant and near past previously captured in black and white photographs.

I am using photographs as motivation, as they represent what I want to convey in my work: memories and time. The use of blur and erasure signifies fleeting time and the fragility of memory. The velvety black speaks to me of the vacuum in which memories collide. I use painting, drawing or digital manipulation to capture my meditation on memory.
Time Pieces: Kitty (top left), Ellen (top right), Hugh (bottom left) and Nora (bottom right), 2015, oil on canvas, 45 x 45 cm each
Grace Marlow

Our identity as a settler colonial society is intrinsically linked to the invasion and dispossession of land and place belonging to the colonised.

This has led to a troubling relationship to land and the construction of a narrative in which women are vulnerable to the Australian landscape, as in the film *Picnic at Hanging Rock*. However, my oppressing position as a coloniser conflicts with this particular construct of my feminine identity.

I interact with symbols of dispossessed land in both a position of power and vulnerability, to interrogate my identity as a British-Australian woman: a dual oppressed and oppressing position.
settled/unsettled, 2015, dual channel video projection, duration variable
**Alex Mullen**

So much for a quiet one, man. Here we are again, another seedy Sunday. The sunlight through my window an unwelcome caller upon my dry and bleary eyes, so excited to let me know of his arrival even my lids can’t keep him out. I hear a train screeching to a stop. Only it never stops. It just keeps screeching. It’s my head. I roll over to bury it beneath my pillow in the hope I might fall back to sleep but with my stomach’s timely reminder that we’re still on bad terms, sleep soon slips out of reach. Deep remorse washes over me as I foolishly consider my bank account. Why do I do this? I ask myself as I try to piece together just what in the hell happened last night. Maybe if I paint it, it’ll give it all some meaning.
Move over mate, I called back right, 2015, oil on canvas, 160 x 110 cm
Tara O’conal

My work investigates experiences of embodied perception, often located in familiar environments. I record events in my daily life and use this footage as material. Exploring the dynamic between the live event and the virtual space of film media, I aim to shift the perceptions of ordinary experiences. The work offers a quiet and focused perspective, drawing attention to the sensory nature of human interactions with the world. I engage with video, photography, and installation, expanding my initial experiences and observations through these contexts.

Untitled, 2015, video installation, dimensions variable
Untitled, 2015, video installation, dimensions variable, 04:06
Samantha O’Grady

*The craft of loving-kindness is the everyday face of wisdom and the ordinary hand of compassion.* – Roshi Joan Halifax

The sitters within my portraits are represented by interpretations of their emotional geographies constructed through paint. I ask the sitter to connect compassionately with their mirrored reflection, and through conversations, we build a collaborative experience. Emotions are represented through skins of layered paint and gestural marks. These works speak to the connectivity required of us to feel the ‘ordinary hand of compassion’.

*(L, R) present, 2015, oil on canvas, 100 x 59 cm
past, 2015, oil on canvas, 100 x 59 cm*
navel gazing, 2015, oil on canvas, 166 x 111 cm
Christina Peek

My work is about love, particularly the romantic kind. I have always been a romantic, adoring tragic love stories such as *Wuthering Heights* and *The Great Gatsby*. However, as time passed, I came to realise that the romantic narratives I had grown up with present an unrealistic view of modern day relationships.

My interest in first love stems from this realisation, and from the way in which we might manifest our tentative ideas of romance in sincere yet futile actions. These might include practice kissing on a pillow, extensively listing attributes of the perfect partner or fabricating a jumper for a non-existent boyfriend. By materialising these actions through the time consuming and intimate processes of embroidery and crochet, I aim to highlight both the silliness and the contrasting sincerity of these gestures.

*The Kiss List* (detail), 2015, lipstick, cotton thread, linen, 32.5 x 390 cm
I love the idea of you, 2015, cotton, cotton thread, Australian oak, 180 x 51 cm
Thomas Readett

I have experienced many different ways to escape this world, even if only for a while. I have spent nights alone in my car, driving, and countless hours running, without a destination in mind, seeking solitude. Loneliness by choice, for me, is self-regulation in order to survive.

This body of work explores what it means to give myself time, to think and find solitude within myself.
the drive away, 2015, video, 05:42
Michael Schaefer

These performance works on video – repetitive acts carried to physical and emotional exhaustion – are a meditation on impermanence, mortality and what it means to endure. In allowing a space to question notions of a legacy, the works have already served their purpose for me, in the processing of change, the reconciling of my place in the world and the contemplation of how best to spend what time is left.

In fore-fronting the elements of repetition and redundancy, these works hope to challenge viewers to recognise the pathos, to embrace their own transience and find meaning in the everyday.

*JumpDraw*, 2015, dual channel video, 01:07
FireHold, 2015, single channel video, 03:15:48
Anne Stevens

I find wonder and beauty in the transience and fragility of material things. The key concept underlying my art practice is the process of transformation, where nothing remains and nothing disappears.

This body of work represents the remnant traces left behind on architectural surfaces and by ephemeral detritus sourced from the studio. Each work records a material trace of memory at a moment in time.

All material things leave a remnant trace as a consequence of the cycle of growth, change and decay. Without change, there would be no record of the passing of time. Remnant trace documents time and the changing universe.
Trace #3, 2015, oil and acrylic, asphalt, sand, ground pumice, soft pastel on unprimed canvas, 184 x 155 cm
Cassie Thring

The folly in the pursuit of perfection is a conundrum – an optimistic yet hopelessly flawed puzzle that resonates deeply within my own practice. My desire to make the perfect work is forever challenged by the fallibility of this quest. Inspired by a found book, Exhibition Budgerigars 1951, obsessive collections are viewed through the lens of the fancier.

The works gently ponder the shared experience of an earnest endeavour for perfection, and its dilemma, in paint, video and feathers.

_Trophy Series_, 2015, ribbon, feathers, canvas, oil paint, notions, installation variable
Folly 1, 2015, marine plywood, android tablet, video, 15 x 25 x 8 cm
Timmi Tsapaliaris

Art is a way of experiencing the artfulness of an object: the object is not important – Viktor Shklovsky

If I am to treat a dishwasher or a toaster as an artful object, I must first recalibrate my perception of these machines. Through animation, video and installation I isolate these everyday appliances from their usual environment and place them in a decidedly incongruous one. The object becomes one for observation rather than utility.

Viktor Shklovsky suggested that art is a technique for making the familiar unfamiliar. I am interested in the behaviour of these everyday machines and how they can express both the familiarity and also absurdity within the everyday. Through the representation of domestic appliances I am engaging in shared experiences, which acts as a possible source of social solidarity.

Objects of automised perception, 2015, video, durations variable
Car Wash #2, 2015, video, duration variable
Luke Wilcox

I’m a shooting star leaping through the skies, like a tiger defying the laws of gravity. Try to imagine a streak of tigers doing this with me, and you’re one of them ... now we’re getting somewhere.

Dancing is cathartic for me, and when others join me we form a tight community for a brief period. I’m attempting to find ways that people connect around objects and situations. I explore how much better life would be if we all danced more, and whether social barriers can be bridged by wearing a handmade cardboard hat.

At the core of my performance art practice is an experiment in creating temporary communities. This means breaking down social alienation, altering relationships with those around me, and prospecting opportunities for political change.

Self revolution is the only type that is meaningful to me. Not sure you agree? Let’s have a coffee. Would you like to dance with me?
dancing on purpose, 2015, video of live performance, 6:00:00
Images (above, below) | BVA studio L2.20 partial view, occupied by Lisa Losada and Michael Schaefer in 2015 | Annalise Rees, graduate and former Head of Drawing, at Hentley Farm Barossa Valley Wines ahead of the 2015 release of her Creation Series label
Support our creative journey

As Chief Executive Officer of Adelaide Central School of Art, I am proud to have overseen the development of our operations and our 2013 relocation to the Glenside Cultural Precinct. I lead a team of dedicated artists, lecturers, writers, curators and administrators who help deliver a Higher Education program that fosters academic success and professional excellence. We value small classes, studio-based learning and intensive interaction between lecturing staff and students.

The School has grown significantly since its beginnings in 1982. Our degree programs are nationally accredited and delivered in accordance with the Australian Tertiary Education Quality Standards Agency. Our new campus has seen us attract increasing numbers of students, and in 2015, we will celebrate the achievements of a record number of graduates.

The School is committed to furthering its growth. Through key academic and administrative appointments we have consolidated our vision of being a leader in the Higher Education sector. We continue to resource national marketing strategies, which are fostering an Australia-wide awareness of our programs. Our lecturers and graduates are consistently among the most celebrated emerging and established practitioners in Australia and our exhibition and public programs contribute to the vibrancy of South Australia’s cultural landscape.

The School is a not-for-profit organisation, however, and we do not receive any federal or state government funding. Unlike other Higher Education providers, we rely exclusively on income generated by student fees, our own fundraising, grants, donations and sponsorship.

In 2015 we attracted new benefactors and partnered with several major organisations. For the second consecutive year, we collaborated with the Arkaba Hotel to offer an annual commission for a graduate from the School. Alison Thomas is the 2015 Arkaba Commission recipient; her dynamic works are on view at the Arkaba Hotel until September 2016. The three works by Kate Kurucz, recipient from 2014, were auctioned at a Gala Dinner in April 2015 and the proceeds from the sale will support a BVA (Hons) Scholarship offered by the School in 2016.

This year the School also strengthened its relationship with Hentley Farm Wines. We were able to offer a significant opportunity to an artist associated with the School by managing a commission to develop a design for the Creation Wine Series label for 2015 and 2016. The successful proposal came from graduate and former lecturer Annalise Rees, whose label was released in September. Partnerships such as this contribute to the School’s commitment to generating ongoing professional opportunities for our graduates.

In addition to these collaborations, the School launched four new Scholarships for 2016: three for recent school leavers and one to support a student accepted into our BVA (Hons) program. We have embarked on a project to extend the facilities in the southern Sculpture Courtyard and we will be launching an appeal for support in February 2016. The School has Tax Deductible Gift Recipient Status. All donations over $2 made to the School Gift Fund are tax deductible.

As the academic year comes to an end it is my great pleasure to acknowledge the generous support we have received from the following donors:

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Works in the catalogue were photographed on
12 – 13 October 2015, or provided by the artists.
Some works have been developed further.

COVER IMAGE
Gabrielle Cirocco, Untitled, 2015, MDF, concrete render,
pigment, rope, installation variable

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