

BLOOM

University of South Australia
UniSA Creative

Annual End of Year Exhibition
Catalogue 2020

BLOOM

Bachelor of Contemporary Art
Bachelor of Art & Design (Honours)
Master of Design (Contemporary Art)

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University of South Australia

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Curator's notes

Christian Lock

Studio Head

Painting and Drawing

This year's cohort has demonstrated rigor, determination and persistence in an environment no one could have anticipated. As the world has grappled with COVID-19, so too have these students grappled with their futures, their practice and their identities.

Bloom is a chronicle of this experience and is a testament to students' success in forming, despite all odds, a powerful and inspiring body of work. The conceptual framing of the exhibition takes the term *Bloom* as its starting point. In doing so, the work asks audiences to consider how, in the wake of existential crisis, we might begin to imagine new processes of growing and becoming. These processes of growing and becoming are key to the students' work – work which articulates through formal aesthetic, and theoretical backing, a commitment to acknowledging not just how we as society might become something new but also to recognizing their own positionality, or where they have grown themselves.

I would like to take this opportunity to, on behalf of the faculty of Contemporary Art, wish the entire cohort our best wishes going forward, and ask them to carry the sentiment of *Bloom* with them into their further professional, academic and personal trajectories.

Is it really only a year ago since our last grad show?

Dr. Stephen Atkinson

Program Director

Bachelor of Contemporary Art

Twenty-twenty seemed to hold so much promise: the year so good they named it twice. The 20/20 vision references were unfortunate but inevitable. When I started doodling the year as a pair of glasses, the zeroes like lenses, the twos lying back like the glasses' arms, I should have taken it as a warning sign: years with 20/20 vision don't even need glasses.

In any case it didn't take long for the year to reveal itself as something else entirely. The bushfires intensified and continued into the new year, then came the pandemic, unreal and distant at first, before forcing us all into isolation and the campus into lockdown. If 2020 offered us any acuity it was contained in the lesson to not get too comfortable, to not take things for granted, and to not get too caught up in the hubris of our own personal plans.

We got the hang of Zoom eventually. Learned to negotiate the embarrassing interruptions of family and fellow householders and gave in to the celebrity aspirations of our pets. The shared backdrops of our lives, bedrooms, kitchens, studios, sheds, gardens and pets literally brought us together as equal sized rectangles in an on-screen grid. And while the Brady Bunch memes and the line that

we were 'all in this together', soon wore thin, there was an undeniable egalitarian thread throughout this time that should never be forgotten.

There were casualties along the way too. Some students deferred, too burdened by other disruptions and responsibilities, or the lack of workspace. Some were forced to return from study placements overseas and many of our International students returned home where they remain today. But wasn't there a glimmer in all that of the potential for something better than the old normal we'd been forced to abandon? We shared images of clear skies over notoriously polluted cities, heard quiet instead of the highway's background roar, and we affirmed the value of resilience and adaptability, core values of the Bachelor of Contemporary Art, and key characteristics of artists always and everywhere.

Bloom is evidence that the glimmer I saw was not just a trick of the light. When you wander through this year's graduate exhibition, whether virtually or in-person, consider the struggles it took to get this far and celebrate the perseverance, but especially take note of the shining qualities of all these emerging artists. There is poetry, melancholy, nostalgia,

experimentation, deep reflection, a touch of foreboding and a good dose of black humour, but above all there is hope and the will to make a better future. To paraphrase philosopher-activist Antonio Gramsci – who was no stranger to adversity – while there may be some pessimism of thought, there is always optimism of action.

This year's graduate exhibition marks the end of the first three-year cycle of the Bachelor of Contemporary Art, and fittingly it is presented for the first time in the studio and workshop spaces of the Dorrit Black building. The imagination, cosmetic overhaul, and ingenuity this required was significant and for that I especially want to thank our technical staff and the students themselves.

The end of 2020 also marks the conclusion of my first year as Program Director. This has not been without its challenges, but so far these have been evenly matched by its rewards: the need to think deeply about the value of art and art education 'in these uncertain times'; the disruptions and fresh potential of a University-wide restructure; the retirement of a much loved colleague and the gaining of another; and saying farewell to this year's graduates, who blaze the way for our graduates to come.

Bloom: adversity as catalyst

Dr. Doreen Donovan

Program Director

Bachelor of Art & Design (Honours)

Research-based creative practices are culturally and socially important, particularly in this era of change where significance and impact are often measured foremost through an economic lens, framed by rhetoric which can devalue the pivotal contribution of creative arts toward thriving and diverse societies. Yet, despite this adversity it is evident that these cultural and visual practices maintain a historical continuum underpinned by innovation and creativity. Much can also be said of this year's graduands and their experiences as emerging contemporary art practitioners who have been developing research and studio skills foregrounded by a set of recent shifting global and local conditions beyond their control.

During 2020—a year which will be remembered as *the time where everything changed*—the graduating Bachelor of Art and Design (Honours) contemporary art students demonstrate that despite unprecedented obstacles such as required self-isolation, they have flourished and succeeded.

The Bachelor of Art and Design (Honours) contemporary art students' creative research foci demonstrate diversity of practice, from the study of 19th century

domestic ceramic vessels to explorations through speculative objects; examinations of concepts such as surveillance, connection, and discovery. Through their research practice, this select cohort of contemporary art students successfully demonstrate, what Smith succinctly frames as

Contemporary art is, pervasively, an art to come; it is—in various senses, and increasingly, perhaps infinitely—anticipatory (of a future, however, that is becoming ever more unpredictable). At the same time, it harbors, often to the point of saturation, unbidden memories and historical longings—resonances, residuals, recursions, repetitions, and reconstructions that revive times past as well as earlier art (both of which are growing in quantity, complexity, and interest, as researcher reveal more about them). Smith, 2019

As we head towards the end of 2020, we have become collectively aware that we cannot accurately predict what the future holds. However, I am confident that the graduating Bachelor of Art and Design (Honours) contemporary art students have developed the critical thinking and research skills to examine, analyse and

creatively interpret complex social, cultural and political moments through a variety of disciplinary contexts. They are to be commended for their tenacity and creative drive in producing works which encourage audiences to examine, question and reflect, through a broad range of interpretations. As Program Director, on behalf of the University of South Australia's Bachelor of Art and Design (Honours) program, I sincerely congratulate the 2020 students on their achievements and look forward to hearing about their successes, professional trajectories, further research and the important contributions they now have an opportunity to make to the changing creative arts sector of the future.

Smith, T 2019, *Art to Come: Histories of Contemporary Art*, Duke University Press

"If we don't change direction soon,
we will end up where we are going."

"Professor" Irwin Corey (1914 -2017), comedian, actor, activist.

Peter Walker

Program Director

Master of Design (Contemporary Art)

2020 has been both confronting and revelatory for studio artists. The normality of routine and practice has been challenged by worldwide responses to the Covid-19 pandemic. New ways of working, interacting with each other, and imagining fresh possibilities needed to be found and embraced at speed.

For many artists, Covid-19 has impacted the core nature of how they work, where they work, the materials they use and how their work is presented, shared and discussed. Being asked to dig deep and rethink the fundamentals of practice has been both challenging and stimulating.

The students in this year's Master of Design (Contemporary Art) cohort have impressed with their ability and willingness to adapt to the changed circumstances. The first half of the year rapidly transformed into working from home, prompting experimentation with new materials and untried processes, changing scale, redirecting the focus to what was possible and navigating the complexities of balancing creative space with daily demands. For each student, the work has evolved and expanded in ways that could not have happened under the usual circumstances. All have explored that critically important space where doubt

and confidence wrestle during the creative process. In many ways, it has been an opportunity for creativity to flourish and 'bloom' - the most appropriate of exhibition titles.

The Master of Design (Contemporary Art) Program has a unique structure, taking a multi-disciplinary approach to learning that encourages students to interact and collaborate with artists and designers across a range of specialist areas including contemporary art, interior architecture, communication design, sustainable design and industrial design, whilst pursuing individual studio projects. This cross flow of information, feedback and discussion provides opportunities to enrich and expand individual perception.

On behalf of the Master of Design and Graduate Diploma of Design programs, I would like to offer a sincere congratulations to all of you for keeping focused and inspired over the year and allowing your work to develop in new ways, pertinent to the time. Best wishes for the next phase of your careers and thank you for the wonderful contribution you have made to the program over the course of your studies.



BACHELOR OF
CONTEMPORARY ART

ASHLEY BARTSCH

Throughout my practice I have aimed to create works relating to experiences of the abject with the body, and aesthetics of the grotesque. From the exploration of these ideas I began to further examine specifically the relationship we have with our body. Using clay as a medium, I aim to explore the fragility and vulnerability of the body, and the physical process of creation, exploring the unpredictable nature of ceramic as material. Using slip filled vessels I manipulate and puncture the surface, crushing the form and forcing the liquid clay to bulge, and ooze through crevasses created.

Untitled, 2020, expanding foam and mixed media



My Streetest Dream, from my subconscious to yours, 2020, oil paint on canvas



LARA BASSANESE

My Streetest Dream, from my subconscious to yours is a projection of my interests in street style, surrealism and the subconscious. I chose to paint figuratively, whilst incorporating elements of surrealism as a response to the question 'how can street style appear surreal at times?'. The animation has a direct focus on how the subconscious has influenced the way that we create art, music and fashion. The installation intends to provide an atmosphere for my paintings, providing viewers with a simulation of my subconscious mind and my dreams.

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Contradictions, 2020, acrylic on canvas



OLIVIA BONASERA

Contradictions aims to provide a simultaneous experience which emulates characteristics from juxtaposing artistic genres minimalism and abstract expressionism. The exploration of industrial materials and untraditional painting methods provides viewers with the opportunity to appreciate both manufactured and man-made compositions. Authorship and identity are precariously balanced between pure uniqueness through expressionism and absence in the industrial structures. Consequently, unifying two opposing genres to emphasise the significance of an artist's visual language; the artist's stroke. My work intends to bring attention to the dying appreciation of the artist as an absence of human interaction with physical materials has dominated contemporary art.

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AMBER BLACK

My paintings begin with a feeling and moment caught in time, the intimate anxieties and introspections of a young adult. Our inner most thoughts and emotions, the questioning of one's self. Making a natural movement away from self-portraiture in my most recent work to the identity and introspection of those surrounding me. Continuing to catch thoughts frozen in time through portraiture whilst developing on ideas of vulnerability, innocence and femininity. Applying digital technologies and photography to lead my creation into the physical acrylic and oil on canvas.

Am I?, 2020, acrylic on canvas



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TYLER BROWN

A frail society that is built upon lies, corruption and murder; my work is extension of one's sanity while this world around me falls to pieces, the themes explored are often seen as fictional, apex predators who kill for sustenance. They are hidden, lurking around every corner waiting to snag a feast; these creatures are hunted within our society, people actively seek them out to expose their horrid ways, however, what most don't know is that these "things" can be you, your partner or even the person next to you.

You will not know until you have gasped your last breath.

The Mortal Kiss, 2020, photography



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FRANCES COHEN

This series is a rumination on my unstable sense of self. For years my anxieties caused me to build up protective facades to hide behind. So, I have a skewed perception of who I am, because I have been many different people to many different people. I have been exploring the use of colour and materials to convey complex emotional responses. Gap filler in particular has been an intrinsic component; it is symbolic of trying to smooth out the cracks in my personality, but suffocating my real self in the process.



I'm In Here Somewhere, 2020, oil, acrylic, gap filler, magazine and photoprint on canvas

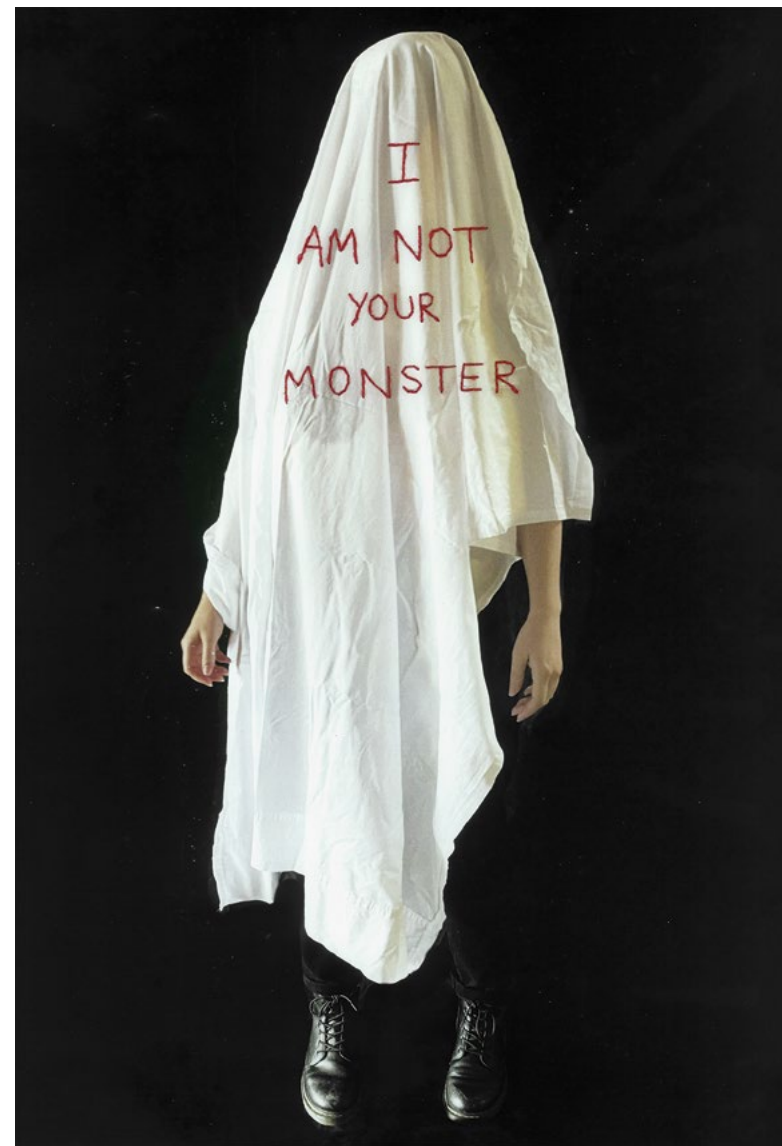


Untitled, 2020, sterling silver and porcelain

LUCILLE CROWDER

My fascination with the sea stems from my childhood when I became infatuated by the repetitious patterns and forms of seashells. Research into the Fibonacci sequence compelled me to explore this phenomenon of nature and for this body of work I am exploring the repetitious detail of the sea urchins.

The material qualities of porcelain clay give the objects texture and fragility and the malleability of wire and metal allow me to create unique textural pieces. These mediums have dualistic qualities that can portray the fragility and strength of the work.



Rumination, 2020, printed image, red thread

KAITLYN DAVISON

This work explores an interaction with my inner monologue; having a conversation with my own ideation using honesty, attempted humour, and intuitive process. Managing perfectionism and anxiety can often feel like a chaotic experience, thoughts become intrusive and repetitive. Instead of fighting this experience, I decided to bring it into a physical space; inner thoughts formed with thread on items in my life that are often discarded, or into images that appear to me. A culmination of varying materials and intentions form a consideration of internal and external language.

The Redeemer, 2019-2020, glass, ceramic, bone, aluminium foil



DANIELLE DE NARDIS

My work is inspired by the otherworldly tales of wonder I grew up listening to, and the magic I find in everyday life. Strange creatures, swirling combinations of colour, an obsession with texture – I aim to inspire a sense of curiosity in the viewer, providing a glimpse into a strange world beyond our own that surpasses the mundane façade of the ordinary. The unique characters I create are an extension of myself, allowing me to express what exists within; addressing my ever-changing identity and human sense of self, and act as a point of question for those who view it.

ANRAÍ DEVEREAUX

JaaAoR is a physical embodiment of time spent and evokes feelings of nostalgia for me while confronting my conflicting emotions about what it is to be a man and live as a man who is gender non-conforming after years of being excluded from manhood. The piece is my largest yet and was created on a frame loom of my own making. The colours chosen are reminiscent of 60s to 70s aesthetics, with shapes of organic influence and modernist stylings. The title takes its name from British rock band IDLES that discusses themes of toxic masculinity and surviving trauma.



Joy as an Act of Resistance, 2020, tapestry

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Thick Skinned, 2020, 62cm x 38cm, cloth, wax, yarn, fleece, fibre fill, bandage

STEPHANIE DODDRIDGE

My practice is underpinned by psychoanalytic theories as a lens to investigate the relationship between psyche, skin and cloth. I explore personal events which have shaped my experience of embodiment through physical and psychological trauma. I predominantly use ceramics and textiles to create work featuring hard and soft elements, representing the connection between the internal and external body. Through this connection psyche and skin are in constant interchange of cause and effect. I present contemporary allegories of skin as a border and site for the abject, to challenge the notion of skin as an indicator of beauty.

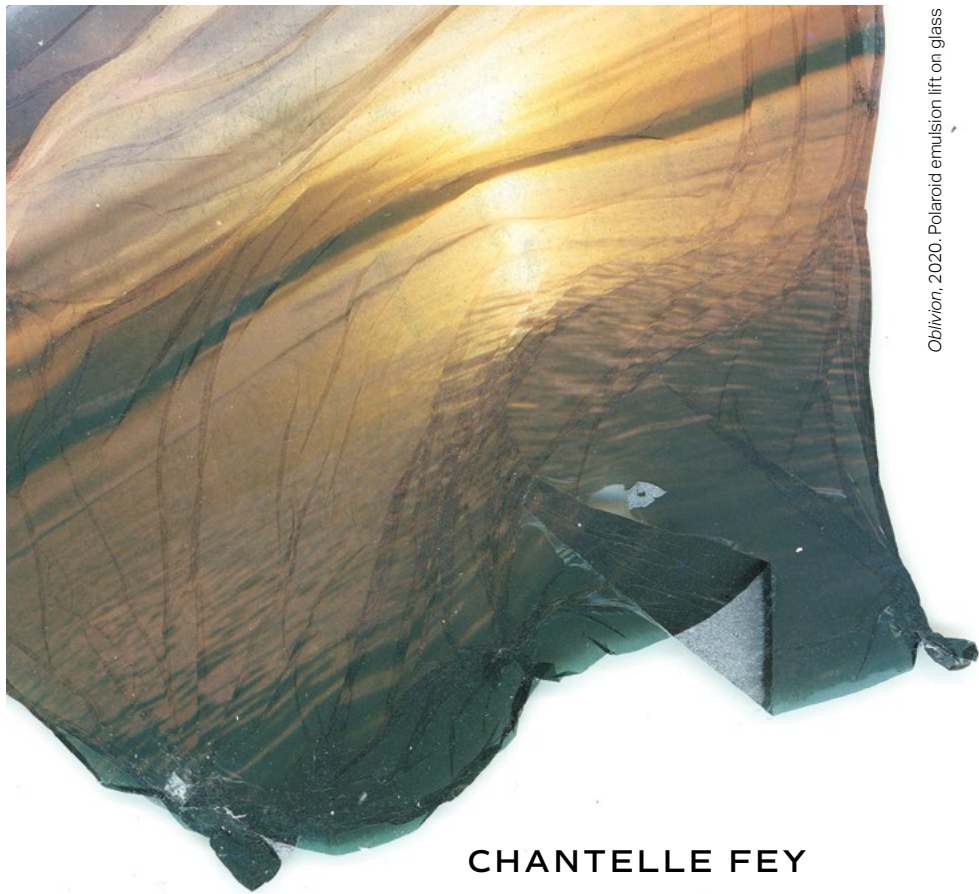
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Woman With Her Legs In The Air, 2020, charcoal and acrylic paint on paper, 172 x 159cm

SAMANTHA DUBYNA

The overarching and ever-present theme across my work is the idea of re-presenting the female body, which is explored through my own personal self-exploration and self-questioning. The complexities of the female body, femaleness, and the expectations placed on women through stereotypes, contrived archetypes, and societal pressures are all called into question through the use of abjection and the grotesque, as I wrestle with what it means to me personally to be female and a woman today. I also highly focus in on 'the self', and use my own body as my own Madonna.



Oblivion, 2020. Polaroid emulsion lift on glass

CHANTELLE FEY

My works are fleeting glimpses into my sincerely sensitive and curious imagination and the collective human experience. I draw upon my innermost vulnerable feelings, dissecting and recreating them as visual entities for public viewing. I want my artwork to be relatable to other people on similar journeys to myself. I capture the complexities and fluidity of the human condition with a strong focus on emotion and through photography, I portray these complicated and abstract emotions in a way that is clear to understand to the viewer yet conceptual enough to be interpreted and resonate individually with each person.

HOLLY FIRKA

My work examines the puissant predisposition of angst and panic to the impermanence of life and the aghast ramification upon the psyche when comprehended. These cogitations are epitomised through short experimental film; utilising paganistic creatures, I direct performances of disquieted activity and pandemonium, allegorising the innate hyper-vigilant reaction towards death. I hope that my perturbing narratives summon in my audience a *sublimest* terror when one discerns themselves amid the presences they witness. The work equally acts as a self-disclosure of my formidable anxiety, revealing an innermost conflict betwixt my desire to live forever and immanent struggle in accepting my inconsequentiality.

The Waiting Room, 2020. video installation piece



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Memories Of Then, 2018, sterling silver and copper, 100 x 75 x 20mm

CHANTEL FROST

My work stems from detailed observations of nature and human complexities. Using subtle ironic humour and balancing between social commentary and amusing interpretations of life, it is intrinsic for my work to retain an element of aesthetic beauty.

Each artwork can be vastly different to the next, embracing abstract intricacies, dreamlike composition and is produced with strong attention to technical precision. Through a multi-disciplinary approach, I present a multi-sensory experience for the viewer

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JULIAN GALVIN

Glassmaking is a dance with gravity, a performance which is captured entirely and presented all at once by the object it creates. My current body of work seeks to interrupt that performance midway through, creating pieces with a sense of life and motion, frozen in time. Within my practice I am highly process driven, allowing each piece to inform the next. I often pursue the potentiality and opportunity that comes from the unexpected, leaving conscious decisions behind and working intuitively with the unformed.



Space Invaders, 2020, blown glass



WEAVE, 2019, wool & muslin

TAYLAH KNIGHT

Through my practice I aim to create textured artworks, exploring the processes involved in making art. This removes the barrier of overthinking, stress, and worry over what the final result will look like; Instead allowing me to immerse myself in the experience of creating and gives the freedom to experiment. Textiles as a medium matches my style of working perfectly, its repetitive motions lending itself to creating the organic and textured forms I love.

ALEX LEMMER

Through my work I aim to display the unique sculptural forms of the lost, discarded, and valueless objects found in everyday life. As a child I would often collect 'worthless' and mundane objects- applying my own value to them and holding onto them as if they were precious treasures. Through my practice I have found that jewellery is the perfect medium to display this idea. By using traditional hand-made jewellery techniques and juxtaposing the lustre of the polished metals with objects that are rarely appreciated I hope to bring new life to these forgotten treasures.



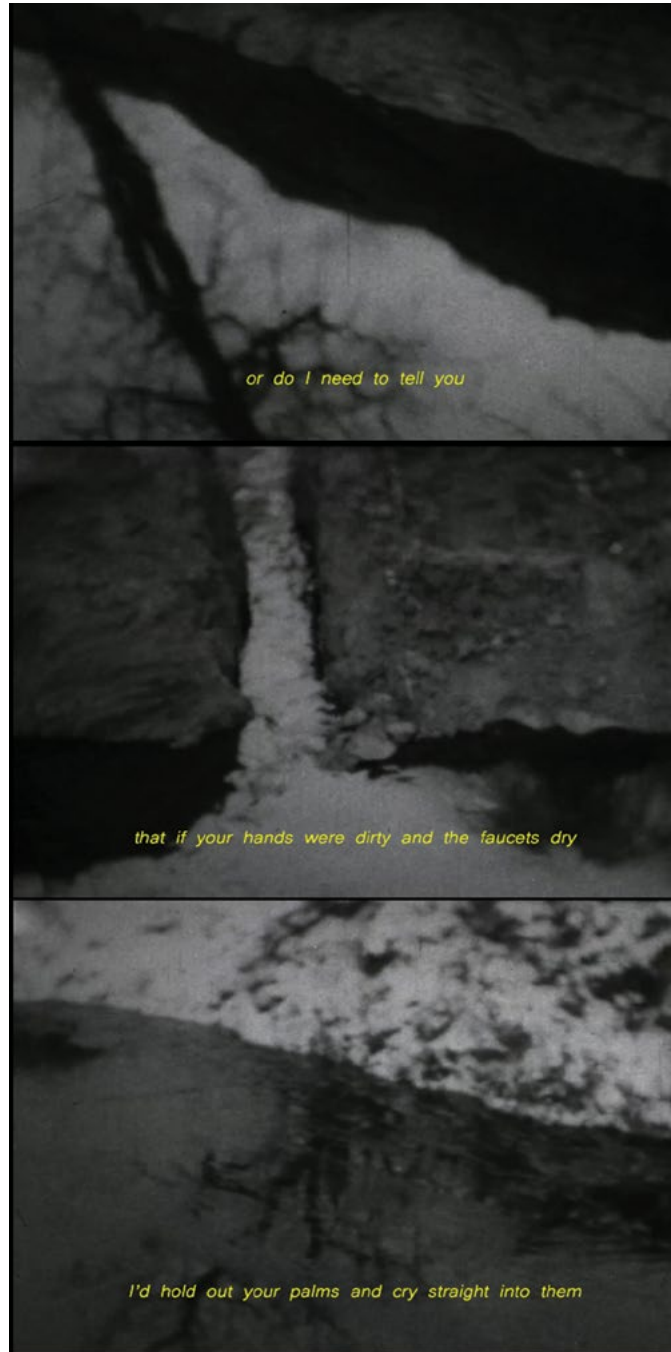
Untitled, 2020, brass, 100 x 200mm



CHLOE ELEKTRA MANGLARAS

A preoccupation with romanticism surfaces in work which explores romantic love through the freshly cut prism of my experience. Part illusion, part substance, love is sketched where hazy, glistening romantic idealism meets the potent, unadorned reality of physical intimacy. Combining archival footage with self-revealing prose, my filmic vignettes attempt to glorify feminine feeling by packaging saccharine (sakcharódis) expression as the fruit of a pure and inherent desire to preserve the transient. Echoing a romantic tradition wherein emotion overshadows reason and instinct eclipses calculation, my position in love is traced by the feverish sentimentality the condition so palpably induces.

sakcharódis (stills), 2020, video



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NATASHA MCLOUGHLIN

Exploring mental health, my work depicts personal experiences with acknowledging and managing depression. From the disconnected static mind and missing links in communications.



Cinematic Depression, 2020, photograph



Cinematic Depression, 2020, photograph

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Alienated, 2020, photograph on canvas



CLAUDIA MEANEY

My work has focused on expressing my personal emotions and ideas, using dark themes and representations within my works. I have recently become fascinated with hiding and distorting the human form using homemade masks. My current work represents my personal experience of feeling alienated from society and the World, by using homemade, hybridised insect masks with a twist. These hybridised masks are created from manipulating unwanted cardboard and captured through the form of photography. The masks are rough in appearance, to express the anxiety and stress that relates to the feeling of being alienated.

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CAITLIN MELVILLE

Turbulent times result in altered relationships with the world around and within us. My past works exploring this theme have examined the emotional conflicts and violence within humans as a result of sudden change and continued physical, emotional and environmental conflict.

In an endeavour to explore the sudden and wide-reaching difficulties faced this year, particularly isolation and resource hoarding, with the aim of 'lightening the load', my most recent body of work turns away from the internal and introspective in order to present isolation and in a more playful and uplifting manner.



Experimental Pasta Still, 2020, video work

SYDELLE MULLEN

Sydelle's work uses clay as a vehicle to explore a multitude of different themes including feminism, connection to place, environment, and exploring her own memories of childhood. She uses form, material and surface together as symbolic gestures to create works that move fluidly together in a harmony that is akin to the natural movement of growth. Sydelle is also interested in interacting with the viewer's senses and evoking an energy to her works that reverberates within the viewer triggered not only by sight but with sound smell and feeling.

Connections, 2020, terracotta and white earthenware clay



JESSIE MULLETT

Within my studio practice I aim to create work that explores the intricacies within flora and my intimate experiences with its fragility, focusing in on whims of preservation and ephemerality. I am curious about the exhibiting of flora within the arts and how works change overtime.

Emphasising the importance of process in my practice, working instinctively while permitting space for spontaneity and capricious spirit of the collected plant matter. Often using the technique of monotype, a painterly method allowing for a great range of fluid possibilities, as organic forms seamlessly flow out of the applications.



Oakmount, 2020, charcoal, acrylic, linen thread, Yacca (*Podocarpus purdieanus*) leaves and twigs on calico

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Crystal Blanco, 2020, crystal structures on stretched fabric

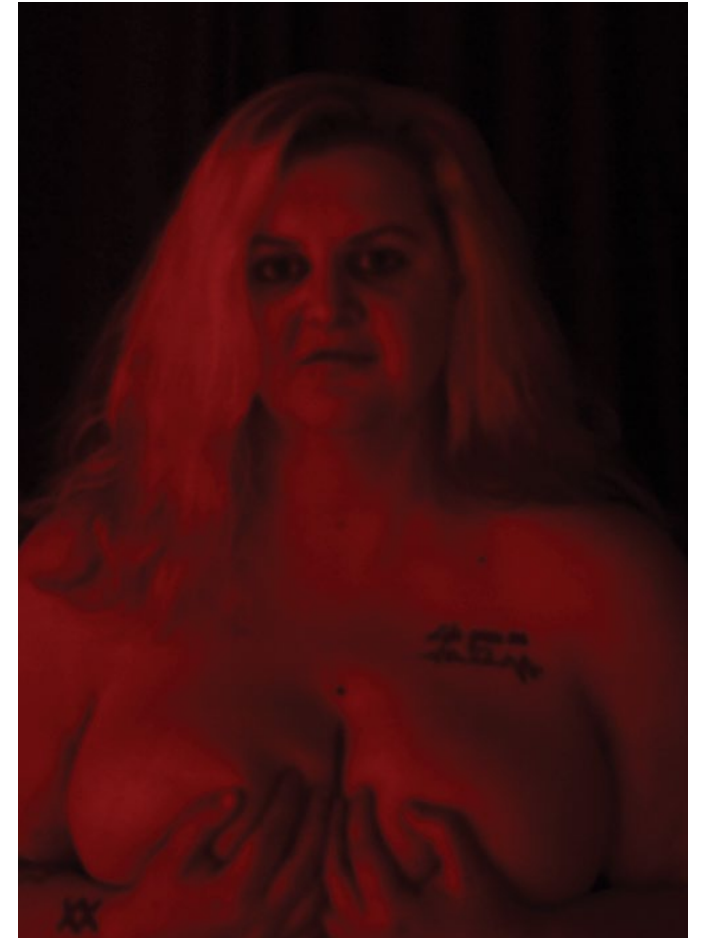
BIANCA PIBWORTH

Memories can be strong, faint, changeable and distant. I aim to reference the fragility and malleability of our memories by capturing such a delicate substance onto diaphanous materials. Challenging the preconceived notions of what a painting should be, I use non-conventional materials on a format where one would expect the pictorial space. By using a material which can be nostalgic to some, I encourage the viewer to explore their own memories and experiences with the material.

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Untitled #3, 2020, photo print



STACEY PISCIONERI

My current work reflects and explores my emotions and experiences I live because of my sexual abuse and the ongoing trauma experienced through the following court case. Working through painting, photography, and clay I look for mediums that allow me to physically express the suffering, anger, and impulsive actions that I now undertake because of this ordeal. As a young person it is important to me to give my work a platform that allows myself to expunge myself of these feelings and to open to the audience this experience.

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RACHEL ROHRLACH

My artwork explores the everyday harassment and inequality that women encounter; and how women have unwillingly learned to accept a level of mistreatment from men. I explore this mistreatment through confessions of women and men that have suffered due to the patriarchy. I don't think of myself as an artist, as I have always wanted to be a teacher of Art. However, I believe that creating art has played a major role in helping me through my own sexual assault. I believe Art can be a therapeutic outlet for not only survivors of sexual assault, but for anyone feeling distress.



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AISHA ROWSE

My works stem from my life experience as being mixed Japanese and Australian, living between cultures. I explore what it means to have two distinct cultures and the complex feeling of not entirely knowing where I stand. This series reflects my ongoing journey of establishing my cultural identity, unpacking how experiences of cultural hybridity has reflected on who I am today. Inspired by Japanese Rinpa painting, I explore the roots of my Japanese cultural heritage while representing Australian native plants using Rinpa painting technique, expressing the sense of letting the two cultures flow into each other.



In Between, 2020, linocut, watercolour and gold leaf on paper

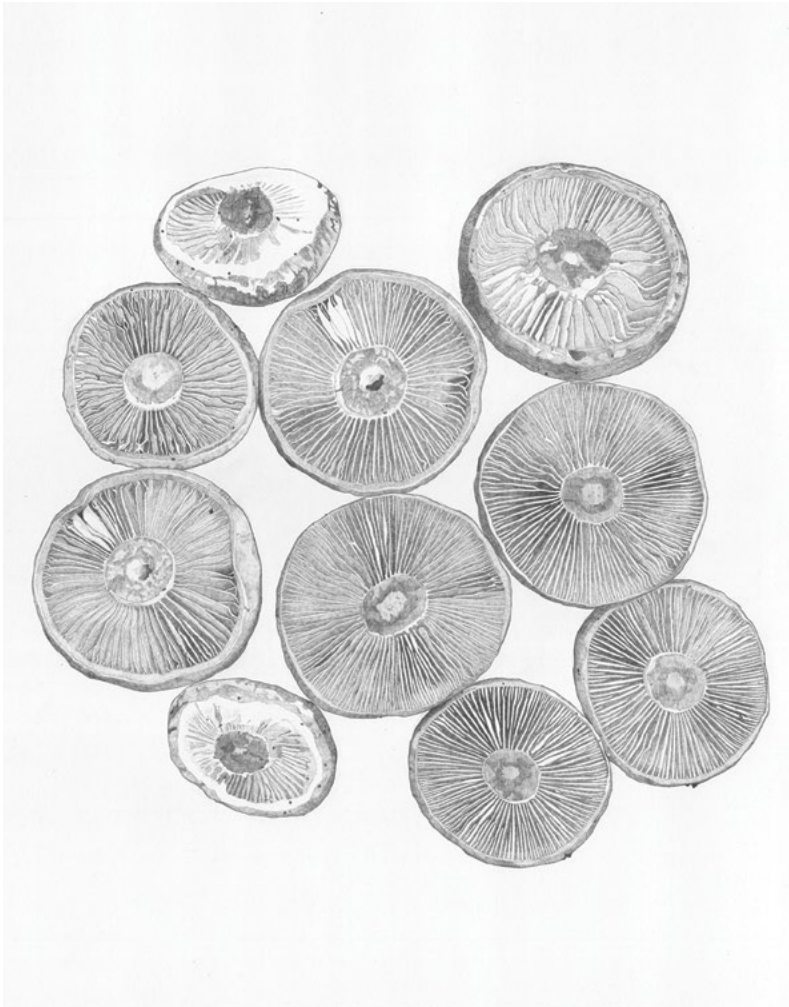


Feel, 2019, digital photograph, 210 x 297

TALLULAH SEIDEL

Femme focuses on the interlaced and tenuous relationship between the women, feminism, and femininity. This work was heavily influenced by theories such as that explored by Sandra Lee Bartky and Judith Butler, and from my own experiences with gender inequality and feminism. This piece also continues my previous exploration of the representation of women in various medias, delving deeper into women’s rights, sexuality, and equality.

Femme is a sculptural work that combines my love for textiles and printmaking, with wording from poetry, lyrics, academic and theory essays, novels, and protest signs covering the haute couture inspired gown.



Kaitpo Forrest collection I, 2020, graphite on paper

ASHA SOUTHCOMBE

After hearing that fungi are more closely related to humans than plants, I began my research into the world of mycology and became enthralled by their unique qualities and often unrecognized importance to our world. Along with being biologically interesting, I find their range of forms and structures incredibly captivating, as well as the impressions they leave behind as spore prints. Predominantly working in drawing and printmaking, I aim to capture the intricacies and phenomena of these organisms to promote awareness of their importance and the ways in which they can help both us and the environment.

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SHANNON STACEY

I aim to investigate the dynamics of the Australian landscape. Including the manipulation of its effects and the limits of visual perception based on our assumptions of what the landscape means to us. Stemming from my own conflicted relationship with the landscape, I hope rather than presenting a factual reality; an illusion is fabricated to conjure the realms of our imagination. Working in large scale proportions, the landscape itself becomes both nowhere and unknowable. I am not looking for a definitive answer; instead, I am seeking the circumstances in which this abstracted landscape is revealed and presenting the outcomes.

The journey Home, 2020, pigment print



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Mid Century Crisis, 2020, installation



MARY STAPLEDON

I love the fun, creativity, lightness and brightness of the mid-century era. The 1950s and 60s saw an incredible sense of optimism for the future, through bold and innovative design and a new, open-plan lifestyle. As a tribute to this, I have created a 1960s loungeroom installation referencing modernist culture, art movements, architecture and daring colour palettes. My work in the upcoming graduate exhibition asks the question: "Why are young people today so nostalgic for a time they never lived?"

JESSICA STEPHENS

I approach my art practice drawing on concepts to do with connection, interactions, exchange and the body. I position myself as a visual storyteller, linking these objects to identity, history, relationships, and family. The non-verbal aspect of my work links the necessity of giving a voice to the stories held within our bodies. My influences derive from a background in science and studies in psychology. With the underpinning of these disciplines, I draw connections between investigative science technique, the formation of natural objects and occurrences and the everyday routines of living.



Clay Specimen , 2020, unfired stoneware

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SIMONE STRETTON

My work has always taken an interest towards the relationship between man and the natural world, often commenting on the relationship between the self and national identity. Inspired by the forgotten women of botanical illustration, my most recent work has diverged into this relationship between humans and nature, looking to reinspire 'awe' in their connection through aerosol painting. Ultimately, my work creates a labyrinth of the traditional and contemporary depictions of botanical illustration, combining two-dimensional painting with installation style, interactive work. I hope to inspire the viewer as they reimagine themselves in the fabricated natural world that is my work.



To FED, From Us, 2020, spray paint on mirror

Prompt #1 – Books, 2020, colour photograph



LILLEE WAKEFIELD

“Prompt #1 - Books” is one aspect of the body of work I created for the graduate exhibition. The ideas behind the body of work is to use prompts in a guided way to portray the more whimsical side of my intellectual disability, and how my brain processes information.

The prompt “books” was given to me by my mum after I asked her for a general prompt to begin making. After some thought, I settled on smashing plates with the covers of the Twilight Saga painted on them to release my anger after reading the series over the past month.

LUCINDA ZOLA

A sea of faces stare at me, observing my every move, every decision, every flaw. I feel naked. Vulnerable. I became at ease being alone, shielded from the pressure of social expectation, and in that solitude I found freedom, a sense of freedom I now don't know how to keep.

‘Extrospection’ explores my experience of navigating the emotional response to reintegrating into society after a prolonged period of isolation. Through immersive soundscapes and film, I aim to take the viewer on an emotional journey examining the conflict between the desire to reconnect in society and the anxiety this can cause.



Extrospection, 2020, audiovisual instillation and unfired ceramic sculpture

**BACHELOR OF ART
& DESIGN (HONOURS)**



Selection of experimental works-in-progress, 2020, stoneware



SIENNA BLOK

My body of work explores domestic ceramic objects as vessels for the manifestation and preservation of cultural identity. I have focused my honours project on the study of ceramic artefacts from 19th century Australia. I examined the ways in which these objects carry ideological significance for the communities of migrants and settlers who produced them or procured them. These artefacts reveal a nuance of intimate thought and belief and provide a means for early Australian migrant communities to anchor themselves to their heritage and pass on knowledge about the social world.

AMBER CRONIN

Sitting between human and plant realms these curiously speculative objects seek to bridge our relationship with the living world, retracing dormant lines of meaning that pass through us and into things larger than ourselves. They signal a remembrance of a scared path of connection.

Cronin's work considers a sculptural art practice as deep, ecological listening and a basis for better understanding our place in the world. Developed through a vocabulary of processes, forms emerge that reframe everyday actions as sites of ritual activity. Utilising elements of ceramics, textiles, performance, moulding and casting, Cronin's studio experiments are gathered and displayed in combinations that facilitate meditations on connection and discovery.

Ark, 2020



MARTHA DIMITRIOU

The Acts of Seven revealing a Hermetic Interchange:
Side by side we lie in wait, as eyes behold and fingers pace.
Seven forms for seven Saints, we await our unknown fate.
Hands as eyes and eyes as hands, we are Handled to Understand.
Understanding paves the way, granting Responsibility.
Responsibility begets Maintenance, these moments that one keeps.
These moments enact Mindfulness, to consider what one reaps.
Acknowledgment is recognised by One and by All,
As Indebtedness entwines throughout, thanking all that came before.



Material Alchemy, 2019, copper, oxidised copper, 925 sterling silver, fine silver, hand melted silver, genuine silver leaf

TINA FAHEY

These are direct reflections on my emotions as I created these artworks. My idea behind the artworks is to discover if the medium being used has an impact on how emotions are evoked and portrayed. This is especially relevant in an art therapy scenario as this can result in a deeper understanding of the emotions within.

I've displayed my pieces in a way that from the outside you see reflections of the outer world with glimpses of the inside, but as you come into the space you begin to get a feel for the full range of emotions portrayed.



Reflections Within, 2020, reflective surface backed canvas with collage
Reflections Within, 2020, reflective surface backed canvas with watercolour
Reflections Within, 2020, reflective surface backed canvas with markers



STEVEN HILL

Steven Hill is a printmaker, interrogating unseen forces and universal concepts. He is following developments in space exploration which aim to uncover new life, based on what we know about life and how and where we might find it in our solar system. Steven uses the Crested Pigeon in his works, as a trope of the life-forms of the earth which mirror our sentience and consciousness. His new works present cellular life forms as the organisms from which we evolved, on which we rely for food and which live on us and in us and which may exist in space.



Thinking, 2020, intaglio print

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ERIC KUHLMANN

We are subject to constant and ubiquitous surveillance, conducted by governments and corporations. This surveillance is not always conducted for our benefit. Can contemporary artists inspire us to subvert this surveillance should we feel the need? When we make a selfie, we surveil ourselves. When we post that selfie to online platforms such as Facebook and Instagram, we voluntarily expose ourselves to surveillance by unknown others. What impact does this surveillance have on our behaviour and how we experience the world and others?

Selfie (Broken), detail, dimensions variable





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STEVEN LANG

The work explores myself as an autistic man and how light affects my mind with the juxtaposition of the work done to impress (the horrible) and art that I like doing (the good).

As an autistic man I enjoy the beauty of subdued lights captured from factories at night using long exposure and beauty of nature, such as bees, birds, and flowers, both pleasurable experiences since childhood. The juxtaposition of the work comes from the disruptive horrible art projected over the good. Giving the narrative of love, hate, and the disrupted autistic mind.



Beautiful Factory, 2020, digital print

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Illegal Mask, 2020, 180 masks and paint

LOK

非法

Adjective; not legal (illegal)

This word has altered an object that is intended to protect, into one that is associated with fear and vulnerability. Emphasizing the injustice of an alarming situation in people’s consciousness.

Beware what you say or think, the government can manipulate anything you use into an illegal item. This is to oppress your voice, freedom, and rights. Unfortunately, this is my homeland now, where we continue to be forced to live in fear, hide our identity, talent, and voice. We may all be built the same but inside we are fighting, rebellious, defiant.

So let me ask you this:
Who is afraid?

GRACE PLUNKETT

My practice exists within the constraints of painting, collage, sculpture and installation. Central to these working methods is my attention to the act of play, balancing direction, impulse and emotion. I focus on the notion of viewing paintings not just as a flat surface but as a body of work that interconnects within its inherent structure.

I'm concerned with space, how materials react and inform one another and the relationship between colour and form. My work does not focus solely on representational images but on expressing the act of painting as an event reflecting my childlike attachments to construction and material investigation.



Upheaval, 2020, acrylic on handmade paper, 20x16cm

SARAH PORTER

This project demonstrates the process and progression I have experienced during service in, and after leaving, the Royal Australian Air Force. I have used the Australian eucalyptus trees as my symbol of these changes because this project concerns itself with the experience of myself as an Australian veteran and the Australian bush has played a significant role throughout my life. The photography shows the bark of trees up close to encourage intimate examination and the ceramics add a greater depth to the story through their 3-dimensional shape.

Bronze Gum, 2020





Daily Fare, 2020, photography, paper mache, felt objects, wire, prints

MENG ZHANG

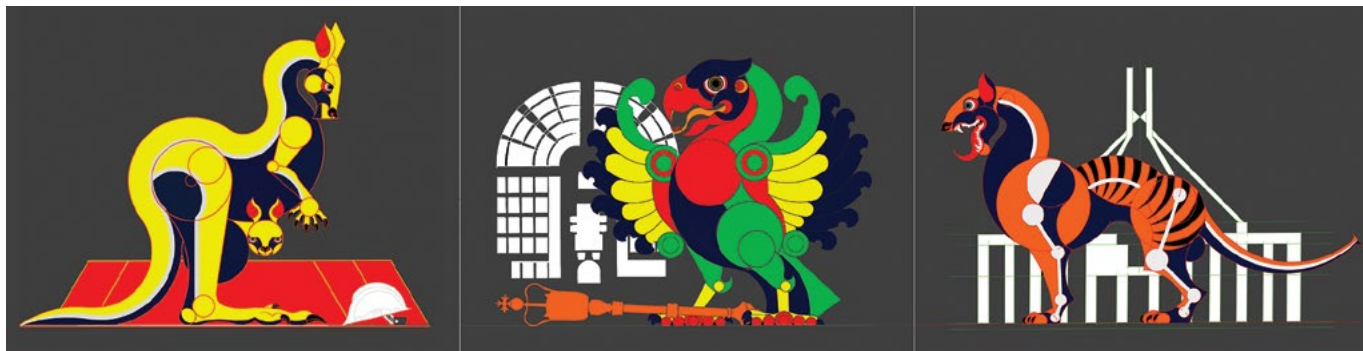
Through the observation and recording of daily life, I establish a familiar environment for my body, mind and feelings. With this familiarity, I use felt objects, drawings, prints and wired objects to note details in everyday life. The work is an observation as well as a result of recording. To observe, to record, to reflect, to consider retrospectively and then to save the unintended and improvised, to save voice from materials and to save the details of daily life, I try to record the sense of calm and relaxation through the softness of felt, cloth, lines and lights.



MASTER OF DESIGN
(CONTEMPORARY ART)

BIN BAI

Hi Vis Land is created digitally and made with reflective adhesive tapes. Geometrical figures I create embody the archaic aesthetics and the super flatness of visual elements in digital era. I present the straightforward visual forms of political metaphor to evoke the questions from audiences. In a deeper sense, I try to elevate the humble and the ordinary over daily blind spots and to erect monuments for them. This is a part of a body of artwork investigating the identity of art and its transformation in the digital domain.



HiVisLand, 2020, digital painting

NASTASSIA MORRISON

Coming Forth is a beginning, a work in progress, situated somewhere between the narrative of nothingness, darkness and the fragility of spiritual communication. This work is an attempt to capture the intangible nature of the divine demonic. My work is looking at expressing the interplay between perceptions of the darkness, void, nothingness and tangibility, the notion of being seen and unseen.



Beelzebub, 2020, ink on cotton

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Mineral Separation Laboratory, 2020, pigment print

TAYLOR PARHAM

Beauty is in the eye of the beholder. These photographs mark the beginning of a long-term project documenting places of science and research, teaching and learning, places that are unseen and unfamiliar to the majority.

My intent is to reveal the accidental aesthetics and beauty that exists in these spaces built with form and function as a priority, exploring an idea of Science intersecting with Art and vice versa.

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MOLLY WILLSON

The term Sublime, etymologically comes from the latin sub - "up to" and limen - "*the threshold of a doorway.*"

My work looks at the landscapes that we live in: Political, Cultural, Legal, Geographic and the paths that wind through these landscapes. Paths that we can choose to follow, or divert from. Paths that have been paved for us, and that we must continue to pave.



Allegra, 2020, LED lights and oil paint on raw canvas, 1550 x 1900



SPONSORS & PRIZES

SPONSORS

The graduating students of the University of South Australia’s Contemporary Art programs would like to greatly thank the many sponsors that have made this exhibition possible. In trying times, their support was integral to the fundraising and overall success of this event. Thank you.

PLATINUM



BRONZE



PRIZES

Australian Decorative and Fine Arts Society Award Awarded to an outstanding student graduating with an Honours degree in Contemporary Arts, working in any medium	Photography Award for Excellence: Atkins Prize Awarded to the most outstanding student in Photography courses from the Contemporary Art discipline
Constance Gordon-Johnson Prize for Sculpture and Installation Awarded to a graduating student, specialising in Sculpture and Installation, for outstanding achievement	President of the Friends of the South Australian School of Art Prize Awarded to a graduating student in Contemporary Art who has produced a first-class body of work and shows artistic leadership among their fellow artists
Ethel Barringer Memorial Award Awarded to an outstanding student in Printmaking	The Derivan Matisse Painting Prize Awarded to a second year student for outstanding achievement in the field of contemporary painting
Friends of the South Australian School of Art Prize Awarded to the student with the highest GPA completing the second year of the Bachelor of Contemporary Art Program	The Port Art Supplies Painting Prize Awarded to a graduating student for outstanding achievement in the field of contemporary painting
Harry P Gill Memorial Medal Awarded to an outstanding student in Ceramics, Glass or Jewellery & Metal	Valda and Max Mycko Grant for Visual Arts
John Christie Wright Memorial Prize Awarded to an outstanding third year level painting student in Contemporary Art	PRIZES AWARDED EARLIER IN THE YEAR:
Owen & Ann Broughton Art Grant Awarded to a second year Bachelor of Contemporary Art student who has excelled in their chosen discipline	Linda Lou Murphy Visual Arts Scholarship
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ACKNOWLEDGEMENTS

