

TO ENROL or ENQUIRE

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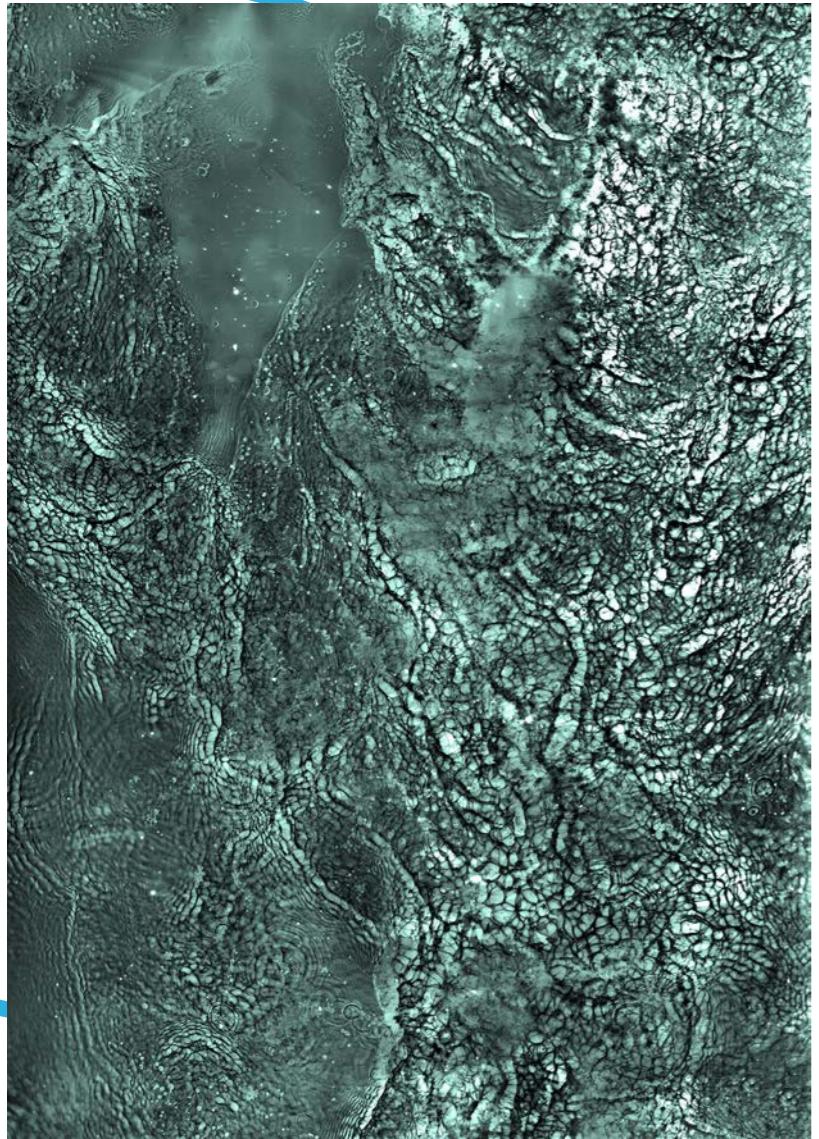
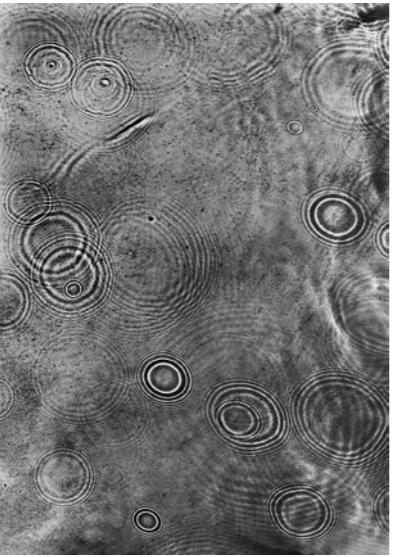
CURRENT STUDENT WORK – 2016

TASMANIAN COLLEGE OF THE ARTS
UNIVERSITY OF TASMANIA

SUZE VAN DER BEEK

MFA

PHOTOGRAPHY STUDIO



NIKALA BOURKE

BFA

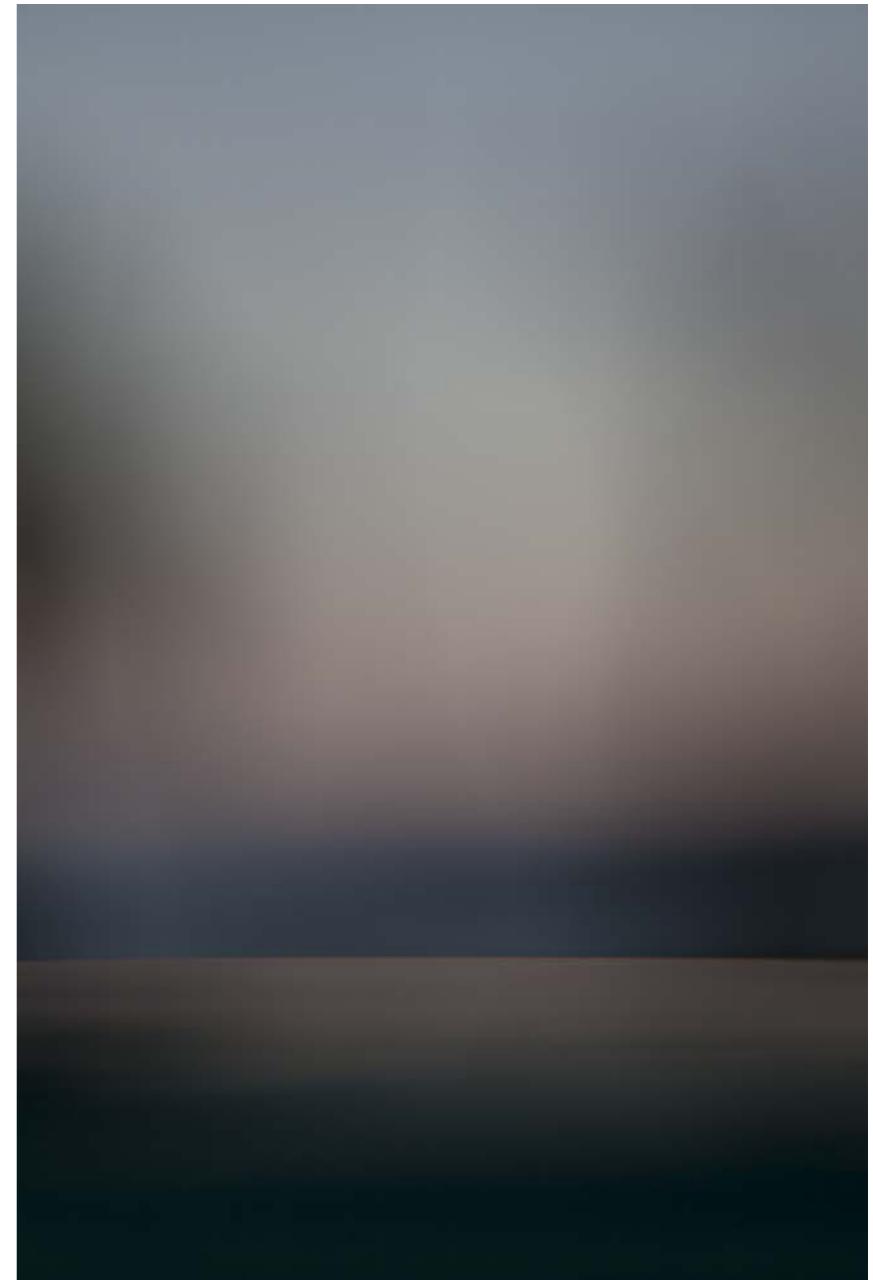
PHOTOGRAPHY STUDIO

These camera-less photographs capture the relationship between light, shadow and water. Collaborating with the night time environment of Browns River, hand-cut photosensitised sheets are carefully submerged and quickly exposed to light. In the chemical developing process of the dark room, dynamic aquatic forces reveal themselves in intricate detail as unique cosmic imprints of the marks and forms made by the movement of fluid and sand. This close up experience of the eloquent patterns made by nature itself is my way of sharing the emotion of place - the deep feelings arising when in a haven of water with natural healing energy. My hope is that this body of work encourages contemplative presence...slowing down and allowing mindful space, thought and reflection.

Untitled i, June 2015
Photograph
Archival Inkjet Print
150 x 100cm



Untitled iii, April 2015



This project explores the nexus of relations between landscape as place, (considered as the predominantly natural environment) and landscape as picture, as an image or representation of the same physical, analogue environment. The phenomenological approach aims to amplify commonalities between the perceptual experience of the natural environment and the perceptual experience of pictorial images. This study conceptualises landscape/place as a matrix of interdependent relationships - felt, sensed, affective, kinaesthetic, embodied and sensual and privileges landscape as a relational endeavour negotiated between persons and environments. I am interested in how the work might conjure the opening of an atmospheric auratic space, where beauty and affect structure relations between the viewer and the work.

DAVID R BLÜHDORN PHD CANDIDATE PHOTOGRAPHY STUDIO

Lake Gordon's Mythic Forest.

The recent energy crisis caused hydropower impoundments across Tasmania to be drawn down to historically low water levels. In Lake Gordon this revealed the remnants of a rainforest that had been logged, then flooded, then forgotten. For more than 40 years it lay deep in the dark waters.

In early 2016, it emerged from its watery tomb into a world of sunshine and mist, wind and air: a tangible myth, for a few short weeks. Then the rains came. Flooding waters have returned, inundating the forest by more than 13 m. And the forest has become mythic once more.



Green Road, 2016
Photograph
Inkjet prints on paper

JANE SLADE MFA PRINTMAKING STUDIO

Untitled Diptych#, 2016
Monoprint on Hahnemühle paper roll, white 350gsm
400 x 1200cm

Alabaster Chambers - Sacred Folds

Iris van der Tuin writing about creative research proposes the Artists studio as the sacred space where interactions between maker (the artist) and materials, brings new knowledge.

My work is about developing a visual language to evoke the experience of the sacred through the poetry of Emily Dickinson, particularly her poem Safe in their Alabaster Chambers. Dickinson's chamber is both sacred and imaginary, as Gilles Deleuze proposes folds in marble are both material mass and ideas of the soul.

Printmaking, with its traditional links to religious texts and imagery, is a particularly appropriate medium to explore the sacred space. Processes of pressing, inking and layering allow for a slippage of surfaces that invoke Dickinson's Alabaster Chamber and the artist's studio through the folds of the sacred space.



A View of Mt Wedge, 2016
Photograph
Inkjet prints on paper





XAN NUNN BFA PRINTMAKING STUDIO

A guiding light to come home to 2016
Laser cut wood block and lithography
22 x 38cm

Sight specific to Cape Direction and the rocky islands scattered at the southern tip of the South Arm Peninsular, is home to Australia's oldest original lighthouse.

The lighthouse and its location is critical for ships navigation into the mouth of The Derwent River, as well as the practical uses, the Lighthouse has a strong symbology in pop culture portraying a juxtaposition between guidance and warning.

In this work I've combined two printmaking techniques, lithography and wood block printing. Using Lithography to create a literal representation of Cape Direction keeping it inline with the modernist traditions of the medium.

The wood block, which has Japanese roots introduces an exploration of bold contemporary colours.



New Terrain is a speculative design project which began to take form through the metaphor of being lost in the wilderness of Tasmania. I had lost direction having so many pathways to take in my Honours project. This confusion was grasped as a starting point to create work. I began the year wanting to understand ways in which I, and other graphic designers, can operate.

The explorative print and video work juxtaposes micro and macro landscapes, looking at satellite imagery from NASA archives and from Google Earth with photos and video from the Tasmanian wilderness.

New Terrain - Progress report, 2016 (top)
Booklet
21 x 14.8cm
New Terrain, 2016 (bottom)
Video still

BEN FISHER BVC HONOURS VISUAL COMMUNICATION STUDIO



JULIEN SCHEFFER PHD FINE ARTS PHOTOGRAPHY STUDIO

This work consists of five photographic life-size portraits and was made as part of my PhD project investigating the kinds of human presence that are shaped by the use of mobile devices. Each photograph depicts a person acting out a familiar way of using his or her device while standing on a glossy black box. The work is an attempt to magnify inconspicuous behaviour and trick the viewer into thinking that someone is there.

Figures, 2014
Assemblage
Inkjet prints on paper
208 x 145cm



BELLA DOWER

BVC

VISUAL COMMUNICATION STUDIO



Honour to Fette Fraktur, 2015

Publication
Plexiglas, wire
19 x 18cm

Beauty and salvation, horror and cruelty – Fette Fraktur is the voice for both God's message and the Third Reich. Johann Christian Bauer's 1850 typeface is heavy with dense history and events which changed the course of the world: the type is inextricably bound by the actions and passages it fronted. Intertwined with the depths and heights of humanity, the violence of the Old Testament and Hitler's reign condemn this font to a burden it cannot shed. Attempts to detach Fette Fraktur from its past for pure aesthetic value is an ignorant and failed effort. Bearing the weight of its past, the beauty and horror it fronted should not (and cannot) be forgotten.



ZOE LOVELL

BVC

VISUAL COMMUNICATION STUDIO

Static, 2016
Publication
Photographs, ink, paper
25 x 19cm

Static is a photographic and illustrative book that explores the passing of youth. The act of cementing images and feelings that are commonly associated with youth within each page makes this fleeting stage in life eternal. The title, Static, alludes to being stuck in time without change. This book aims to capture the essence of being young and to understand why it is such a special period in our lives.

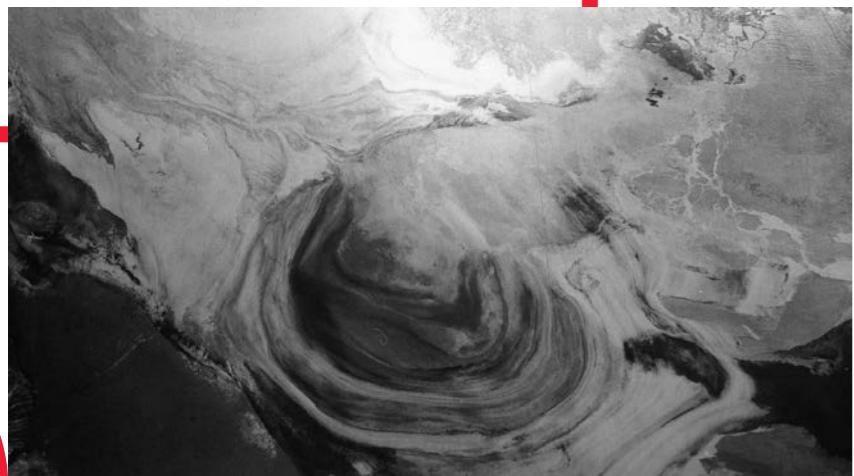


BETHANY SWEATMAN BFA E-MEDIA STUDIO

Cerebral Fluid with White Cockatoos, 2016
Super 8mm film, 16mm film, digital video

Imagine being submerged in a sea of viscous, harsh, suffocating liquid such as oil. Speech would become impossible and hearing may become muted or a piercing internal tone. Heaviness and claustrophobia also come to mind. Within this work oil is used as a metaphor of being submerged and suffocated by a disturbed psychological condition. Communication becomes neither capable physically nor internally clear.

To transcend, one must return to a primordial state, to a blankness that allows everything to be re-discovered as if for the first time. As the film progresses, a new sense of freedom is found within the eye of subconscious memories and dreams. Communicating in a nonsensical, stream-of-consciousness manner is the only way in which to navigate these abstracted scenes. Symbols, serendipity and omen figures appear to lead the way toward some kind of understanding and acceptance, logical or not.



JANINE MILLER BFA HONOURS CANDIDATE SCULPTURE STUDIO

Remnant 1, 2016
Assemblage
Found materials and air-dried clay
27 x 14 x 27 cm

My project this year is a sculptural investigation into trauma as memory. Freud defined trauma as 'a mental wound that is produced in situations of sudden danger for which one is not prepared and which one will eventually survive.' It is an intrinsic part of existence; we experience traumatic events in varying degrees, every day.

I am immersed in the language of making, thoroughly preoccupied with exploring ways to use materials to create sculptural works that evoke feelings about the psychological effects of trauma, to elicit a reflection on the role it plays in our lives.

MATT BARCLAY

MFA

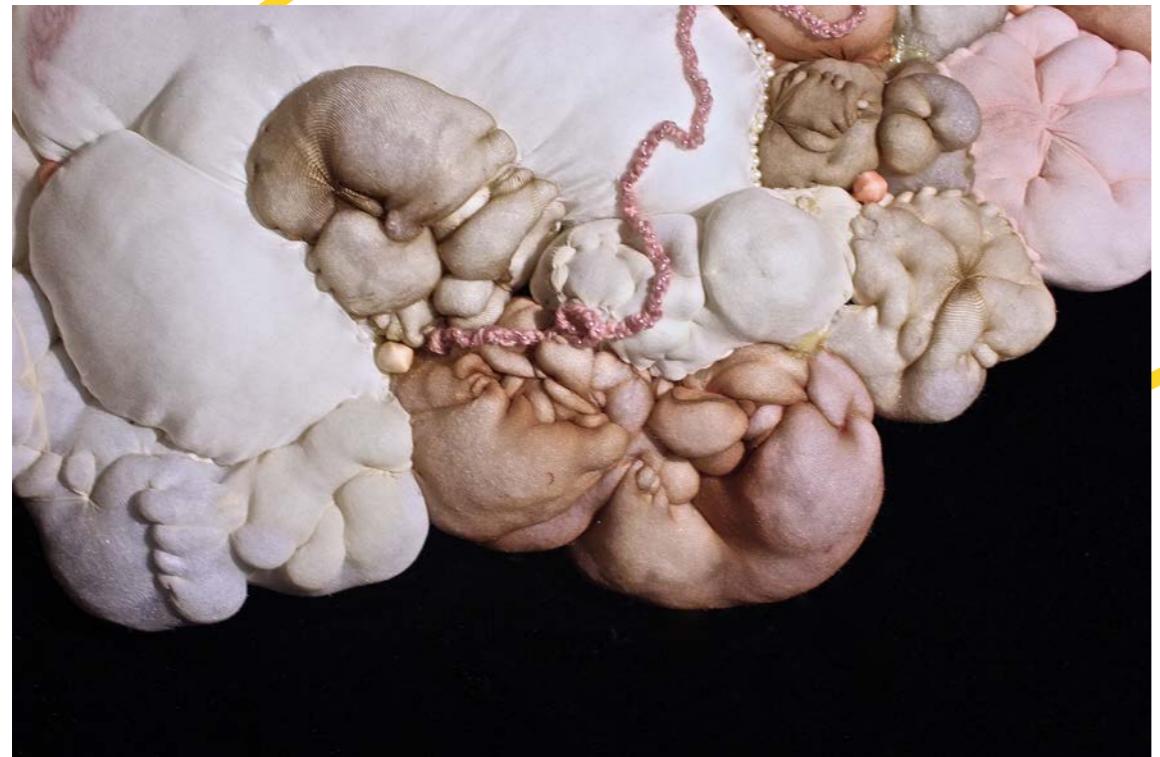
SCULPTURE STUDIO

My artwork is intended to inspire fascination in the familiar by challenging preconceptions of value. Through sculptures responding to mundane items prevalent in any typical home, my work explores the transformation of ubiquitous forms into charged, revalued artefacts. Items are selected for their unsentimental status, transcendence of social class, and for our dependence and simultaneous lack of awareness of them. I aim to incite a sense of wonder in unremarkable items by aestheticising and monumentalising them, using labour intensive processes.

Double Adapters, 2016
Bisque fired clay, acrylic paint



Trigger Sprayer, 2016
Cast lead crystal



EMMA MAGNUSSON-REID

BFA

SCULPTURE STUDIO

Untitled
Mixed media textile sculpture

I am exploring the paradox between beauty and the grotesque by creating highly crafted visceral objects to compel projections of 'the self' from the viewer.

My work gives the experience of deformation of the internal human body; they have a mystery with a combination of silence and vulnerability but hold power through their scale and visceral nature that enhance their tactile form.

This work challenges us to have a concentrated look, to be initially surprised and to be conscious regarding feelings that arise inside ourselves. Some will perceive with fear and disgust. Others will feel an inner urge to touch and engage with the work, this reaction then reveals a part of the audience.



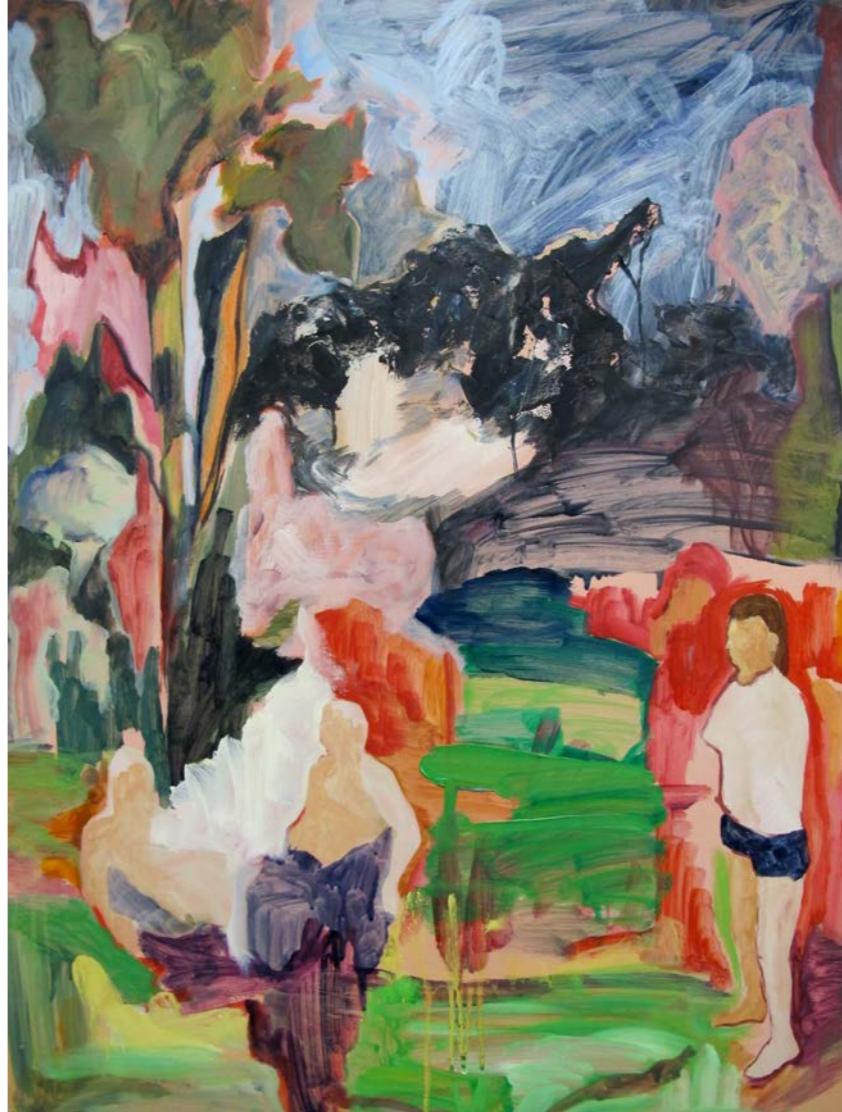
EVA NILSEN BFA HONOURS SCULPTURE STUDIO

Untitled Objects, 2016
Assemblage
Used strapping tape, plaster, crayons, dental alginate
dimensions variable

My Honours project is an examination of bodily uncertainty; reflecting on how this uncertainty is investigated within philosophy and feminist theory, and exploring the ways my own body expresses this uncertainty through video, still images and objects.

I focus on bodily qualities of fatness and softness, and on the visual, auditory and material patterns that emerge from repetitive everyday life. I use the domestic setting of my own home and suburb in conjunction with my body in order to conjure the flipside of the familiar: the uncanny.

My body is the core site of my investigation. Videos and stills capture ordinary activities performed by my body from unusual perspectives, and isolate parts of the body to make their strangeness and wonder noticeable.



SAM FIELD BFA PAINTING STUDIO

These paintings for my final semester explore the transitional period of young men into adulthood. Within Australian culture there is a lack of any form of ritual or right of passage to mark this shift. As a result young men often find solstice in the comradery of their own closed circles.

Within these cohorts rights of passage are often enacted unknowingly through drinking and drug taking, fighting, sexual conquest, hunting, racing cars, and a host of other challenges which become normalised and a part of Australian culture. I have tried to explore this theme by creating twisted melting landscapes which don't really exist, the figures flickering in and out of the chaos.

Untitled #1, 2015
Oil on canvas
80 x 60cm



GABRIELLE GOLLOGLY BFA PAINTING STUDIO

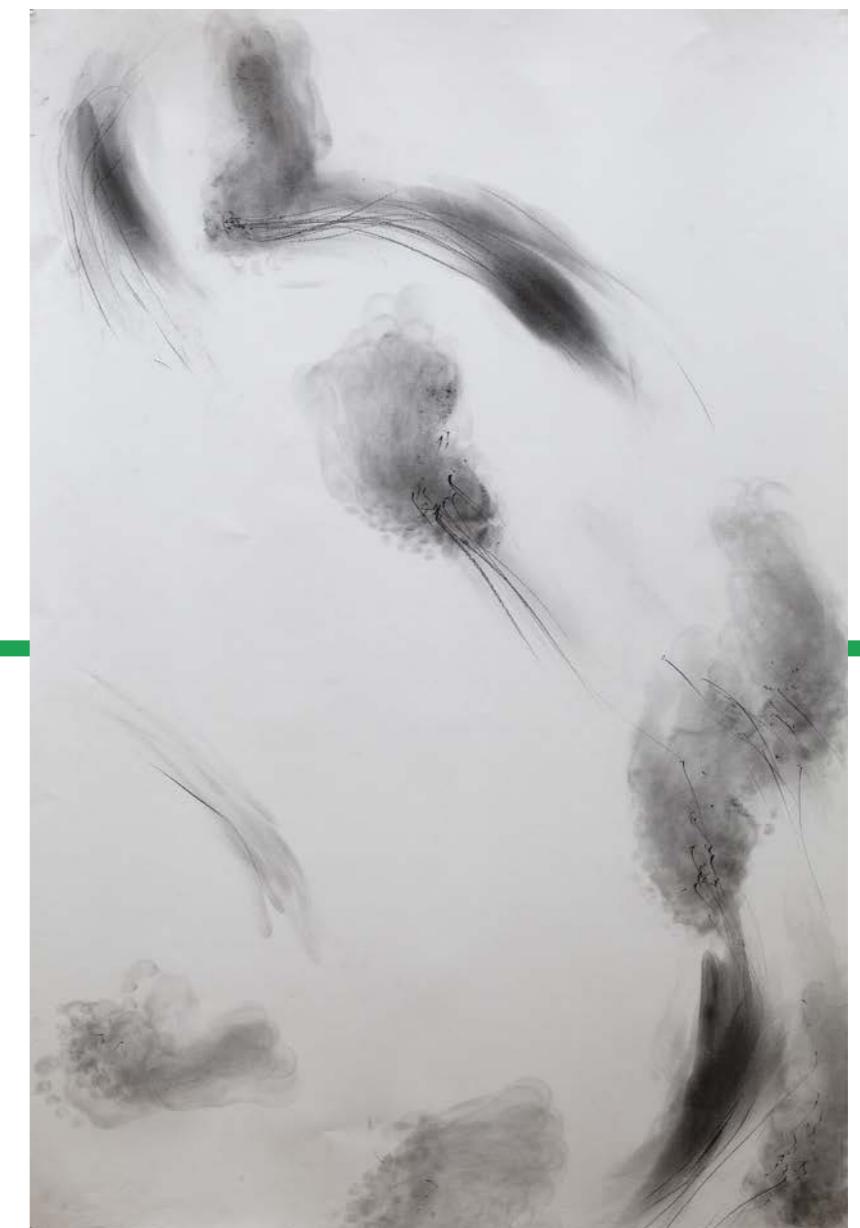
Confection 1, 2016 (left)
Acrylic on wood panel
90 x 60cm
Confection 2, 2016 (centre)
Oil on canvas paper
21 x 29cm
Confection 3, 2016 (right)
Photograph
21 x 29cm

My work embodies a relationship between dubious attraction and sceptical distaste. Both consumption and confection are threaded through the visual representation of liquid substance dripping and oozing down my head and chest. The pictorial pouring's evoke sensory experiences or encounters with an imaginary physical sensation that can either be pleasurable or repulsive. I identify both fear and acceptance within these compositions. The pouring motion is fraught in contrast to facial expressions that suggest calm approval and revitalisation.

ALEISE JACKSON BFA HONOURS DRAWING STUDIO

La Bomba Rehearsal, 2015
Graphite and charcoal dust on paper
200 x 150cm

My drawings are explorations of mark-making, based on response through movement to musical and choreographic cues. I use my whole body to create a mark that holds the energy of my movements. Thinking with the body allows me to work intuitively and negotiate the space around me as I draw. The idea is to exemplify my body as a drawing tool and its gestures as marks in space





ANTONIAAITKEN PHD CANDIDATE DRAWING STUDIO

Drawing breath: re-encountering a walk from home to Knocklofty reserve in March 2015, 2016
Sound recording and charcoal on wall
Dimensions variable

Walking invites the body to move in a rhythmic synchronicity of thought, breath and step. It activates a mode of being in and of moving through an environment with a slowed-down and heightened sensory engagement. Walking can activate a body state that is attentive and aware, inviting a rhythmic entanglement of time and place. My practice-led research is investigating how walking and drawing based methodologies can nurture dialogue with places that bear witness to the complex imprint of colonisation. Can embodied making approaches lead to stronger conversations between those of us who share these lands and with the land itself, and how might these conversations play out through our images?

Smoke Dream 1 2016
Charcoal and conte on paper
102 x 76cm



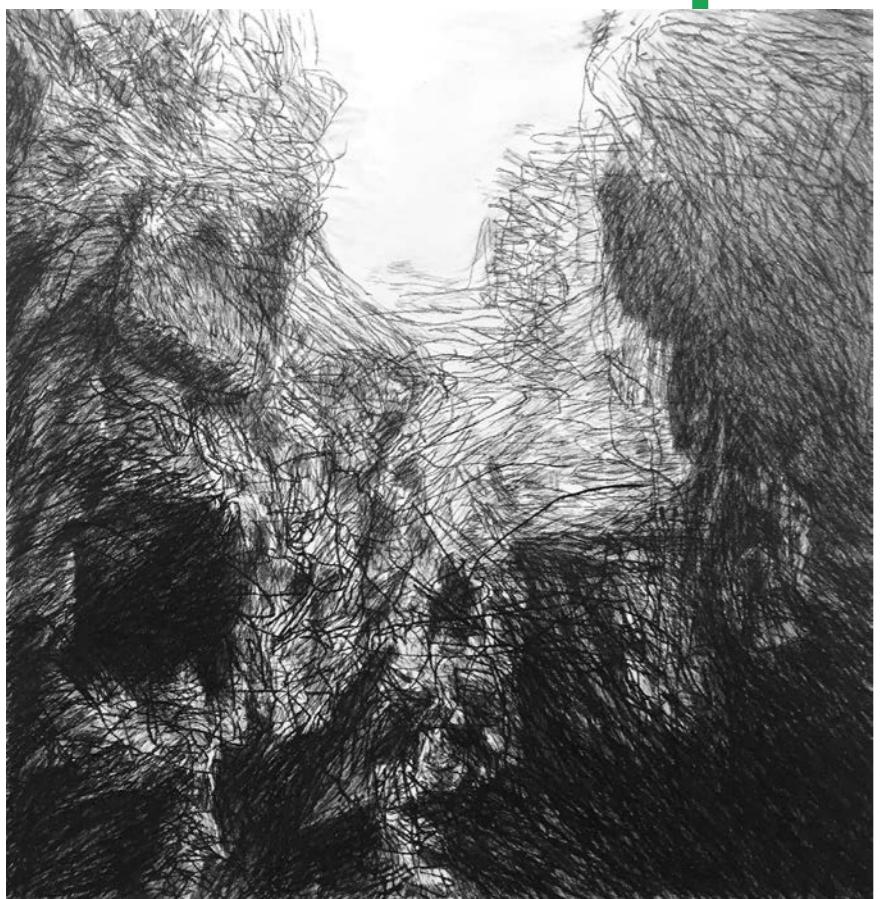
HOLLY ZEINERT BFA HONOURS DRAWING STUDIO

My work is concerned with the relationship between drawing and the ephemeral qualities of movement and sound. *Smoke Dream* is a drawing informed by the movement of rising smoke and the sounds of *The Dream* by John Cage. *Frolic 1* and *Frolic 2* is a metaphysical space informed by the expressionistic response to music, nostalgia and the act of being frolicsome.

DAVID EDGAR PHD CANDIDATE DRAWING STUDIO



Untitled, 2016
Charcoal on paper
150 x 80cm



Untitled, 2016
Charcoal on paper
140 x 140cm

David's drawing based arts practice explores relationships between phenomenological approaches to place as a way to enact new visual forms of expression. The work is a synthesis of experiences of existential experiential being and memories of place and concerns elements of phenomenology and drawing as landscape in the visual embodiment of place and non-place.

'Just dissect' wrote French historian, Jules Michelet in *La Femme*, 'in a moment you will understand and feel everything' (Michelet & Palmer 1860, p. 47). Michelet was writing about his belief that female morality was associated with the abnormal function of the womb, and that the dissection of the female corpse would reveal that 'the purest, most virtuous woman... has a germ in the blood... which sooner or later will betray itself' (Michelet 1860, p. 254). This paper examines the emergence of the anatomical dissection of women as a new subject for artists and authors in nineteenth-century France. It considers the social context that gave rise to the fascination for autopsies and in particular, the emergence of the eroticised female autopsy subject that occurred in the middle of the nineteenth century. Through an analysis of artistic and literary examples of female autopsies from nineteenth-century Europe, this paper demonstrates how these works constituted a discernibly new trope of female death.

Michelet, J 1860, *L'amour*, Rudd & Carleton, New York.

Michelet, J & Palmer, JW 1860, *Woman (La femme)*, Rudd & Carleton, New York.



NEIL HOLMSTROM
PHD CANDIDATE
ART THEORY

Neil Holmstrom
Anatomical Venus, 2016
charcoal on paper
50 x 70 cm

When we consider the concept of the gaze within western art we explore constructs such as the male and female gaze and its gendered positioning, along with the physical positioning of the viewer, both of which highlight the important relationship between the artist, their subject/s and the viewing public.

Of course, these constructs also exist within contemporary art of the Asia Pacific, however additional aspects, relating directly to modern themes of the region, also require our consideration. Themes such as post-colonialism and the resultant loss of culture and tradition, the search for identity, sexual freedom and social reform are all key to the discussion. For example, there is positioning and tensions to explore between the viewpoints of the coloniser and the colonised, the local and the diaspora, the straight and the queer and the socially repressed and the socially liberated.

In works dealing with current concerns such as racial tension and the threat of technology, we are witness to direct and challenging gazes, exhibiting urgency for their messages to be felt and addressed. APT8 associate curator Tarun Nagesh reiterates that 'much recent art depicts the figure in the context of complex social structures, and messages are conveyed to a collective rather than an individual audience.....art as an apparatus to act for social change' (2015).

Artist Abdul Abdullah, who is Australian born but of Islamic descent, presents to us in his Coming to Terms series the contrast of a happy celebratory wedding day with the sinister undertone of criminality, very real and present fears we are living with today. This series is essentially a chilling parody of the de-humanising generalisations projected onto Muslims and the work bravely rebels against the Islamic practice of lowering your gaze as a protection of purity and sanctity.

EMMA HORSWILL BFA ART THEORY

ELISSA WILSON BFA ART THEORY

At times of stress (or in states of great pleasure) the mouth becomes a focal point for the human, as it is in the animal. Teeth grinding, screaming, moaning, gnashing, howling - all of these actions use the mouth and, as Bataille notes in his essay, they tend towards a throwing back of the head returning the mouth to its bestial position as an extension of the spine. Physiology and psychology conflate in this extremity of the body, through which anything that cannot be mediated or accommodated by the mind has a means to escape. The conclusion made is that the closed mouth is "as beautiful as a safe" but the open mouth is a hazard due to the violence of the impulses that it expels.



Twisted Lamp, 2015
Eucalyptus Nitens
1800mm x 300mm x 30mm



Set Box, 2015
Eucalyptus Nitens
110mm x 110mm x 38mm



Bowl, 2015
Eucalyptus Nitens
450mm x 250mm x 50mm

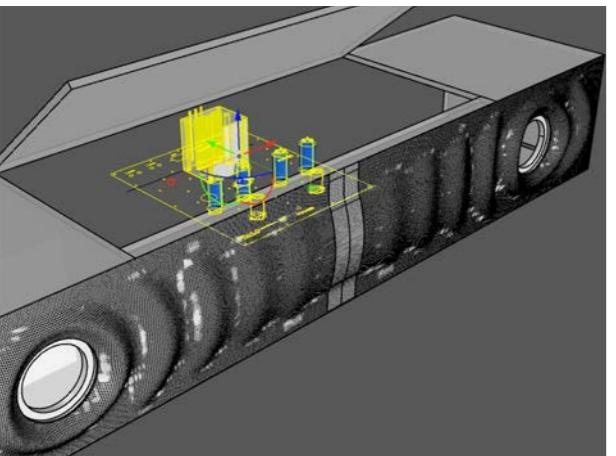
PHILLIP BLACKLOW
PHD CANDIDATE
3D DESIGN



MURRAY ANTILL BFA 3D DESIGN



The Wave Stereo Console is a resonance of sound, sight, and touch; a sensuous work intended to reignite the romance of listening. The work aims to recapture the ritual of using a significant piece of furniture to play our music collection. It has been developed using quality components and attention to detail; hand-built valve and subwoofer amps drive audiophile speakers. Wireless connectivity is standard and is augmented with a switchable AUX input. Aesthetically, the vibration of sound is replicated and embodied in solid wood, the waves captured and transformed, to be seen and felt, not only by ears, but fingers too.



DAVID PANNELL BFA 3D DESIGN

The Tasmanian Eucalyptus plywood trestle table and tripod table are an exercise in minimising material waste. The trestle table cutouts make the smaller table. The trestle table is foldable and easily stored, making it suitable for smaller dwellings. The glass topped tripod table is visually light and adaptable.

Tripod Table, 2014 (top)
Tasmanian Eucalyptus plywood
and glass, oiled and waxed finish
430mm x 600mm x 600mm

Trestle Table, 2014 (bottom)
Tasmanian Eucalyptus plywood,
resin tips, oiled and waxed finish
720mm x 1600mm x 800mm



EMMA HORSWILL

BFA

3D DESIGN

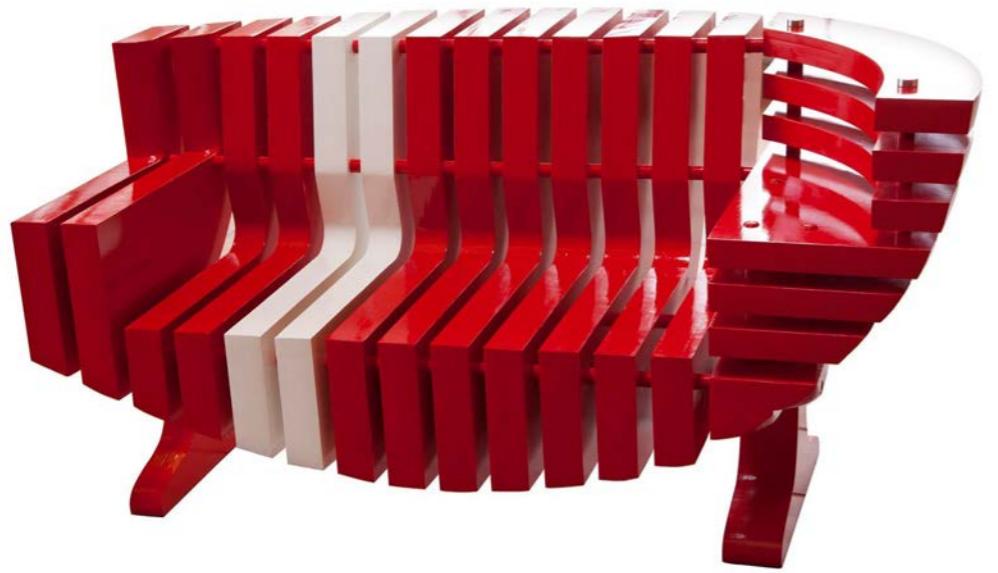
Commissioned to celebrate the centenary courtyard re-development at the UTAS Sandy Bay Campus.

A multi-purpose sculptural seating design incorporating areas for single contemplation and group discussion along with soft woven mesh panels for catnapping and cloud gazing.



Centenary Seating, 2015
Installation — Solid and perforated mild steel,
woven mesh and plantings
1500cm x 75cm x 300cm





Swan Egg Chair, 2012
Speculative seating design for GASP
MDF scale model

PHOEBE ADAMS PHD CANDIDATE 3D DESIGN



RugMuncher Coffee Table, 2015
MDF, clear acrylic, shag pile carpet, printed mugs



SARA LINDSAY MFA 3D DESIGN

A play object may sit in an intermediate zone between the domains of toys, sculptural objects, and furniture. These objects engage the sense, evoke curiosity, invite a reciprocal relationship and become transformed through use. I choose to push material beyond the typical form into graceful curves, the simplicity of which belies the force required to bend them to my will. This lead to an investigation of dynamic forms comprised of elements that can be manipulated, reconfigured and transformed, which engage creative thinking and blur the distinction between user and creator.

Interplay, 2015
Plywood and magnets
450mm x 450mm x 450mm