



THE AUSTRALIAN NATIONAL UNIVERSITY

Graduating Exhibition 2010

ANU SCHOOL OF ART



ANU COLLEGE OF ARTS &
SOCIAL SCIENCES
THE AUSTRALIAN NATIONAL UNIVERSITY

CREDITS

Publisher: The Australian National University

Gallery Program Co-ordinator: James Holland

Gallery Administrative Assistants:Julie Cuerden-Clifford

& Jay Kochel

EASS Co-ordinator: Waratah Lahy

Catalogue Design and Layout: James Holland & Jay Kochel

Printing: Union Offset Printers, Canberra

Edition: 1,300

ISBN: 978-0-7315-3070-0

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FORFWORD



The end of year exhibition at the ANU School of Art is always wonderful. It is the largest and most joyful public event on our calendar. Hundreds of people attend the exhibition to celebrate the work of candidates for the Diploma of Art, the Bachelor of Visual Arts, the Bachelor of Arts (Visual) with Honours, the Bachelor of Design Arts, the Bachelor of Digital Arts and combined degrees. This catalogue is the record of our Graduate Exhibition 2010. The work exhibited here is the final work that our students have presented for assessment. It represents the fruit of years of disciplined hard work.

At the ANU School of Art students graduate with a major in one of ten studio disciplines - Ceramics, Furniture/Wood, Glass, Gold and Silversmithing, Painting, Photography, Digital Media, Printmedia and Drawing, Sculpture, or Textiles. The materials and processes of making objects and images in these diverse disciplines provide the fundamentals of our programs of study. From these beginnings the creativity, inclinations and interests of individual students are encouraged to develop. The result is always an exhibition of startling diversity, and you will see work that is based on fine craft traditions alongside that engaged with the latest technology and ideas. We aim to show as much of our graduating student work as possible. In 2010 work is presented in the ANU School of Art Gallery, the Foyer Gallery, Photospace, in Workshop spaces throughout the School, and an opening night presentation of video, animation and soundworks in the ARC Cinema of the National Film and Sound Archive.

Particular thanks are due to Helen Ennis, Associate Head Undergraduate, along with Anne Brennan who took on Helen's role in second semester and Patsy Hely, Honours Co-ordinator; along with all of our academic staff, Workshop Technical Officers, and those behind the scenes that make it all possible. The School of Art Gallery staff, James Holland, Julie Cuerden-Clifford and Jay Kochel are principally responsible for the production of the exhibition itself.

Patrons of our Emerging Artists Support Scheme (EASS) and the ANU Foundation for the Visual Arts continue to support our graduating students as they start their professional careers. We gratefully acknowledge and thank our many patrons for their dedication and enthusiasm. This year the EASS scheme has been co-ordinated by Waratah Lahy.

Finally, congratulations to the Graduates of 2010 for their achievements. This exhibition marks a new beginning for them. The ANU School of Art staff and students wish all the graduates successful and productive careers and invite them to remain an active part of the ANU through our national and international Alumni networks.

Gordon Bull

Head, School of Art Australian National University December 2010

EMERGING ARTISTS SUPPORT SCHEME

The Australian National University School of Art's successful Emerging Artists Support Scheme (EASS) has been operating for over twenty years. Many of our Patrons such as KPMG and Henry Ergas have supported School of Art graduating and postgraduate students throughout this period. Through this scheme, Patrons can award prizes, scholarships and commissions, and acquire artworks for their own collections.

The ANU School of Art and its graduates greatly appreciate this support from the ACT community. Such generous sponsorship from individuals, families, local business, the corporate sector and arts organisations represents assistance for graduating artists when it is most valuable - at the beginning of their independent studio practice. The scheme also plays a significant role in encouraging emerging practitioners to remain in the region. In this regard the residencies and exhibition opportunities offered by Megalo Print Studio and Gallery, Canberra Glassworks, PhotoAccess, Strathnairn Arts Association, Canberra Contemporary Art Space, ANCA, Alliance Française, Cudgegong Gallery, Bega Valley Regional Gallery, Craft ACT: Craft and Design Centre, M16, The Front Gallery and Cafe, Belconnen Arts Centre, Canberra Grammar, and the Canberra Potters' Society are particularly valuable.

In addition to the residencies and exhibition opportunities, scholarship support exists due to the contributions from Peter and Lena Karmel, Karina Harris and Neil Hobbs, Peter Barclay and Dorothy Waldren, Lou and Mandy Westende, Rosanna Hindmarsh, David and Margaret Williams, Henry Ergas, Lou and Mandy Westende, the Goodrick family, the Embassy of Spain and the ANU Emeritus Faculty.

The ANU School of Art Emerging Artists Support Scheme continues to provide much needed support for artists as they graduate, establish an independent practice and contribute to the lively and growing visual arts and craft community from which we all benefit. The ANU School of Art expresses its sincere appreciation and thanks to all EASS Patrons.

OUR PATRONS

MAJOR PATRONS

Peter and Lena Karmel

SCHOLARSHIPS, AWARDS & PRIZES

Australian Decorative and Fine Arts Society, Canberra Inc. Award

ANU Centre for Resource and Environmental Studies Award

ANU Emeritus Faculty

ANU Foundation for Visual Arts Scholarship

ANU Research School of Pacific and Asian Studies Award

Boronia Award

Jan Brown Drawing Prize

Embassy of Spain Torres Scholarship

The Goodrick family

Karina Harris and Neil Hobbs

Peter and Lena Karmel Anniversary Award

Konica Minolta Scholarship

KPMG

Helmut Lueckenhausen Award

Max Hawk Travelling Scholarship

NAVA Ignition Prize for Professional Practice

Nelson Nichols Award

Rimington Award

Silver Society of Australia

Hiroe and Cornel Swen Award

Nigel Thomson Travelling Scholarship

Westende Travelling Scholarship

David and Margaret Williams Travelling Scholarship

EASS ACOUISITIVE

ANU Art Collection

ANU Public Art Program

Bradley Allen Lawyers

John & Elizabeth Baker

King O'Malley's

KPMG, Canberra

Molonglo Group

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Pamille Berg • Henry Ergas • Aldo & Paola Giurgola • Robyn Hendry • Gail Lubbock • ACT Legislative Assembly • ANU School of Art Alumni • Chamberlain Law Firm • Chris Vesper Tools • Colen Clenton Tools • Fisher Discounts • M & G Industrial Supplies • Magnet Mart • Thor's Hammer • Turner's Building Supplies •

SUBSCRIPTION & MATERIALS AWARDS

Archmedia • Art Monthly Australia • Australian Wood Review • Ceramics Art and Perception • Ceramics Technical • Clay Works • Jason Alexandra • Journal of Australian Ceramics • Walker Ceramics

RESIDENCY & EXHIBITION AWARDS

Alliance Française • Ampersand Duck Broadside Residencies • ANCA (Australian National Capital Artists) • Bega Valley Regional Gallery • Belconnen Arts Centre • Belconnen Gallery • Canberra Contemporary Art Space • Canberra Glassworks • Canberra Grammar • Canberra Potters' Society • Canberra Spinners and Weavers Guild • Craft ACT: Craft and Design Centre • Cudgegong Gallery • The Front Gallery and Café • M16 • Megalo Print Studio and Gallery • The National Film and Sound Archive • PhotoAccess • Strathnairn Arts Association • Tuggeranong Arts Centre

Patricia Anne Beasley Elaine Mary Bradley

Elisabeth Anne De Koke

Jacqueline Patricia Gasson

Janye Graham

Judy Greenfield

Margaret Hope

Anne Langridge

Michelle Seok Ling Lim

Sylvia Marris

Henrietta Norris

Heather Ruth Phillips

Franz Josef Schroedl

Rose Walker

Patricia Anne Beasley

Diploma of Art



The forms I have made are bottles/jugs/jars which are about containment. I feel this connects them with the containment of water in the Australian landscape.

The Celadon glazes reflect the waters in the rivers, dams and the vegetation that surrounds these watercourses. Although Celadon glaze had its origins in the East, the varying grey, green and blue hues obtainable with the glaze make it an appropriate reference to the Australian environment.

untitled, 2009 porcelain dimensions variable Photographer: Greg Daly

Elaine Mary Bradley

Diploma of Art



The concept of the bowl as a metaphoric form for containment, family, home, familiarity, safety, frailty or vulnerability.

When we were starting a family, a willy-wagtail made its nest in the awning outside our bedroom window. Together we made our homes, nested, became families and guided our offspring into the world. Observing the similarities of our experiences felt like a secret collusion and blessing. This work alludes to the concept of a home and what that term means to me - a home or nest will embrace, hold and protect.

I am process driven, the journey is as important to me as the destination. I employ simple forms and meditative motifs that have relevance to my own experience. My forms vary but are never irrelevant to me. Printing techniques and layering of imagery can create a sense of depth and richness of surface to tell a story or to create the illusion of a narrative. The viewer's interpretation is as valid as mine. I don't wish to dictate what they see, I want them to discover and enjoy their own response.

Indigo Nest, 2010
Southern Ice porcelain, thrown, double walled, unglazed, screen printed cobalt tissue transfers, produced from the artist's own digitally altered photographic images 4 x 18 cm
Photographer: Deborah Plumb

Elisabeth Anne De Koke

Diploma of Art



Circle & Completion, 2010 terracotta and slips 50 x 50 x 5 cm Photographer: John De Koke

Art is my Passion

Jacqueline Patricia Gasson

Diploma of Art



Soda vapour glazing emphasises the marks and lines made by me during the making process, the flames and vapour literally play with the work during firing. Occasionally a small amount of colour is used to enhance the soda glazing and carbon trapping . It is the vagaries of this type of work which captures my imagination.

untitled, 2010 Soda Vapoured Chawan 12 x 15 ø cm

Janye Graham Diploma of Art



Homage to Family, 2010 red and white raku 150 x 200 cm

Judy Greenfield Bachelor of Visual Arts



I invite the viewer to reflect on the twin issues of population and consumption, which relate to sustainable human life on earth.

"...I have often thought that at the end of the day, we would have saved more wildlife if we had spent all WWF's money on buying condoms."

Sir Peter Scott, founder of the World Wildlife Fund. [1]

[1] Mark O'Connor and William Lines, Overloading Australia: How Governments and Media Dither and Deny on Population (Sydney: Envirobook, 2010), 48.

Awash, 2010 terracotta clay, slips, glaze 38 x 45 cm Photographer: Alan Wyburn

Margaret Hope Diploma of Art



Ceramics has been my teacher, and my learning from it is never ending. There is always something more round the corner. Domestic pottery has been with man since early times, and used for cooking or storing food and water. It has a value in everyday life that has ensured its survival as a craft.

I have used the domestic ware from various countries such as China and Japan as inspiration in making serving bowls and plates for contemporary use. I have tried to achieve a classic, timeless quality that will find application and value across generations and that will provide pleasure for those that use it.

Ceramics, 2010 clay porcelain & stoneware, dimensions variable

Anne Langridge Diploma of Art



A garden pot is like a still point in the constantly changing world of growing things.

Star garden, 2010 stoneware with slips and engobes, planted with succulents dimensions variable Photographer: Jane Knyvett

Michelle Lim Seok Ling

Bachelor of Design Arts



Ever curious about the relationship between the personal and public, I peel through the layers of an urban-scape and expose the individual among the masses. Each of the six components amassed with like components, forms a tower-like structure, resulting in six different architectures which in turn create a ceramic city. They are analogous to the role of individuals in making a community and paradoxically, depict how that individuality is subsumed.

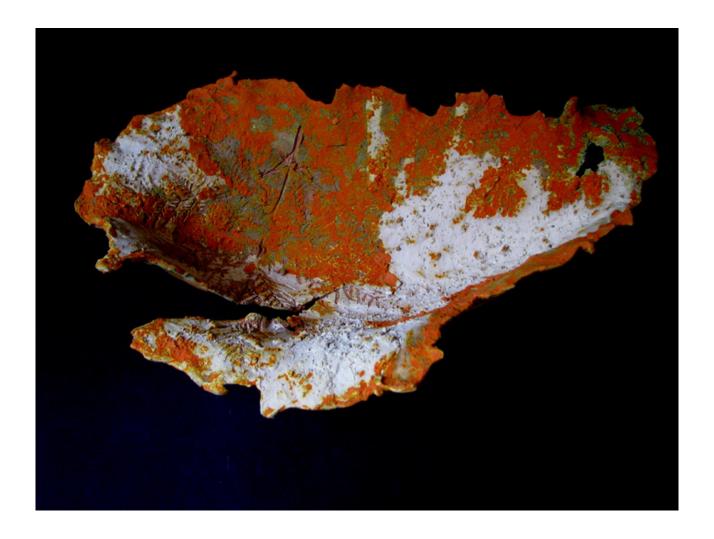
Malayan Tiger Story, 2010 ceramics, stoneware glaze on buff raku clay 22 x 22 x 10 cm

Sylvia Marris Diploma of Art



Untitled, 2010 terracotta dimensions variable Photographer: Richard Marris

Henrietta Norris Diploma of Art



Earth Vessel, 2010 raku clay, slips, earthenware glaze 16 x 31 x 40.6 cm

Heather Ruth Phillips

Diploma of Art



The decision to be a wood and salt firing potter was a natural process of using available resources sustainably.

For 30 years rock climbing was a focus of my life. This body of work resulted from years of watching and touching rock. The loose carved feet remind me of the gullies and jagged sky lines of Mt Arapiles.

Wine Beakers, 2010 porcelaineous stoneware & stoneware, glaze on glaze once fired with wood & salt to cone 10/11 12×8 cm to 8×6 cm various sizes Photographer: Greg Daly

Franz Josef Schroedl Bachelor of Visual Arts

Spirit Wings, is a work that demonstrates flight, movement, and enticing the viewer to see a myriad of different images. The transition from material to spiritual is at play here. Maintaining a rawness by using only clay and no glaze, these piece's illustrate a form of ectoplasm. Searching for the negative space to come into play also. The lined curvature offers a sleek slenderness of shapes that cast further imagery. This imagery extends to the silhouettes and shading these forms cast. Each piece expresses a story line at every angle. The inspiration was as simple as these forms present themselves. Nature presented fallen leaves and stripped bark that laid on the ground. The forms of shapes these listless objects presented created a frottage of mental thoughts. Construction of these forms (winged Spirits) involved developing a strong discipline. Each step in the construction, came with its own set of laws. Patiently handled and expertly hand sanded, an energy is felt bonding between the handler and clay. A flow of raw energy is directed from start to the finished piece.



Spirit Wings, 2010 stoneware 60 x 40 cm

Photographer: Richard Marris

Rose Walker Diploma of Art



 $\begin{tabular}{ll} \textit{Moody Landscape}, 2010 \\ \textit{stoneware}, \textit{reduction fired}, \textit{glaze on glaze} \\ \textit{40} \times 20 \times 15 \ cm \end{tabular}$

Elliot Bastianon Helmut Kurt Burri Kimberly Charley Edward Alexander Collett Jennifer Edmunds Amy Fiveash Rhys Jones Sonja Kalenjuk

Elliot Bastianon

Bachelor of Arts/Bachelor of Visual Arts



Negative, 2010 plywood, Radiata Pine, Formica® 82 x 43 x 49.5 cm Photographer: Jessie Adams

Helmut Kurt Burri

Diploma of Art



Container, 2010 Australian sandalwood, Australian inland rosewood 17 x 13.5 x 14 cm Photographer: Stuart Hay

Kimberly Charley

Bachelor of Arts (Visual) Honours



Too often people forget the beautifulness of the world and all that it has to offer. As children the world is a place of huge discovery. Everything they see, touch and smell improves their knowledge and understanding of how things work. By trying to see through a child's eye I have created a series of chairs that reflect a child's imagery of the world and how they perceive it.

Come Play Designs - *An Experience With Colour*, 2009 – 2010 Queensland walnut/European beech, MDF, high pressure foam, foam rubber 101 x 35 x 35 cm Photographer: Phillip Charley

Edward Alexander Collett

Bachelor of Design Arts



Ed Collett is an up and coming designer-maker out of the Furniture Workshop that experiments with new materials and the way that they can be used. Likes simple and effective design where a need is found and filled, nothing more, nothing less, designed for practicality, functionality and to be used, not just admired.

Trio of Cabinets, 2010 Birchwood marine ply, reclaimed old growth Oregon, hessian, stainless steel, rubber, brass $108 \times 174 \times 60$ cm Photographer: Stuart Hay, ANU

Jennifer Edmunds

Diploma of Art



Cabinet, 2010 Koto, glass fibre, thread and elastic 45 x 120 x 25 cm

Amy Fiveash Bachelor of Design Arts



This piece represents how I perceive my memories. I see myself as a closed contraption of interwoven pieces. My memories are mine, kept locked away, only to be offered and shared by choice. If I am moved, touched, turned, pulled, tugged, or twisted in the right place then I will unlock to share the memories inside. Within the sphere I have tried to explore the relationships between inside and outside, mine and yours, and protection and offering.

A place for theatre, 2010 Indian rosewood, rock maple, glass, brass 30 x 30 x 30 cm Photographer: Stuart Hay, ANU

Rhys Jones Bachelor of Design Arts



A Container of Memories, 2010 American black walnut, blackapple, Huon pine, Multiflex bending plywood, plywood, brass, bearing system $140 \times 58 \times 30$ cm Photographer: Stuart Hay, ANU

Sonja Kalenjuk Bachelor of Visual Arts



A 3 Piece Interior Landscape (detail), 2010 found objects, mixed media Triptych peice 200 x 120 x 100 cm

GLASS

Christine Atkins
Annabelle Davidson
Lea Douglas
Andrew Henley
Naomi Somerville
Chieko Tagami
Melinda Willis
Nicholas Woolley

Christine Atkins Bachelor of Visual Arts



Esse, 2010 hot sculpted and cold worked glass 10 x 43 x 69.6 cm Photographer: Greg Piper

Annabelle Davidson

Bachelor of Visual Arts

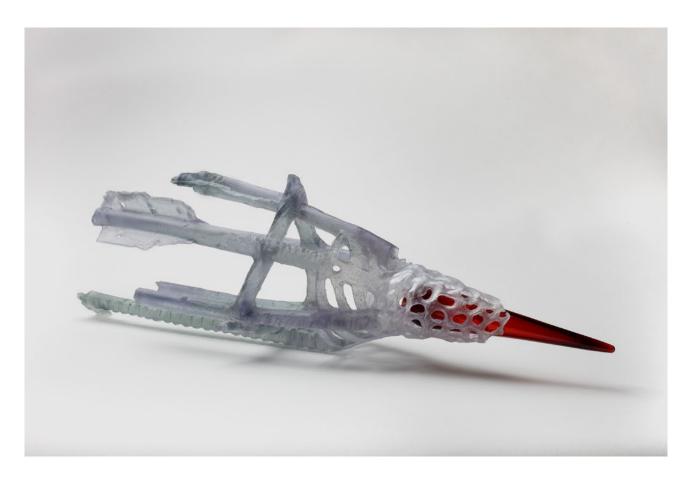


Through an intuitive exploration of colour, form and light my intention is to provoke an emotional response, which gives rise to recalling memory. Looking into the glass rather than through or at the glass is critical to the intended effect of my work. My assembled forms are a personal exploration and means to relive past experience. Each viewer brings the possibility of individual experience to the work as a result of their own response to colour and light.

Mast Series: Untitled 1 and Untitled 2, 2010 cast glass and pâte de verre 51 x 12 x 7 cm
Photographer: Greg Piper

Lea Douglas

Bachelor of Visual Arts



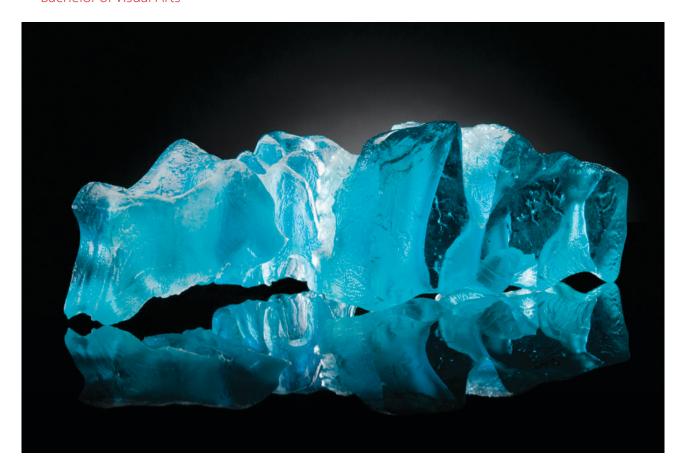
"Through a dialectical method of history, one awakens to the present by means of reliving the past as if it were a dream."

Walter Benjamin, quoted in Das Passages-Werk, intro. Rolf Tiedemann, (Suhrkamp Vertag, Fankfurt, 1983), p.17

Hidden in Everyone, 2010 lead crystal 16 x 58 x 18 cm Photographer: Stuart Hay, Gaffer: Glenn Bush

- Walter Benjamin

Andrew Henley Bachelor of Visual Arts



I am inspired by the immensity, vastness and grandeur of the place that is Antarctica. Although I cannot hope to convey all this in a piece of glass, by sculpting works in ice to direct invest and cast in glass, I strive to create with my hands, something that reflects a small part of the magic of the place.

Iluliak, 2010 10 x 37 x 14 cm 'lost ice' cast glass, cold worked Photographer: Greg Piper

Naomi Somerville Bachelor of Visual Arts



the space in between my kisses and her neck, 2010 cast glass 280 x 45 x 45 cm Photographer: Greg Piper

Chieko Tagami Bachelor of Visual Arts



This work consists of amber glass-formed trees inspired by Kanzan Shimomura's 'Autumn among trees' (1907), and a list of what I left behind in Japan on the walls. Together they create a shadow of trees, camellia flowers and leaves which is enhanced, like my nostalgia for Japan.

Melinda Willis

Bachelor of Visual Arts Honours



Nicholas Woolley Bachelor of Visual Arts



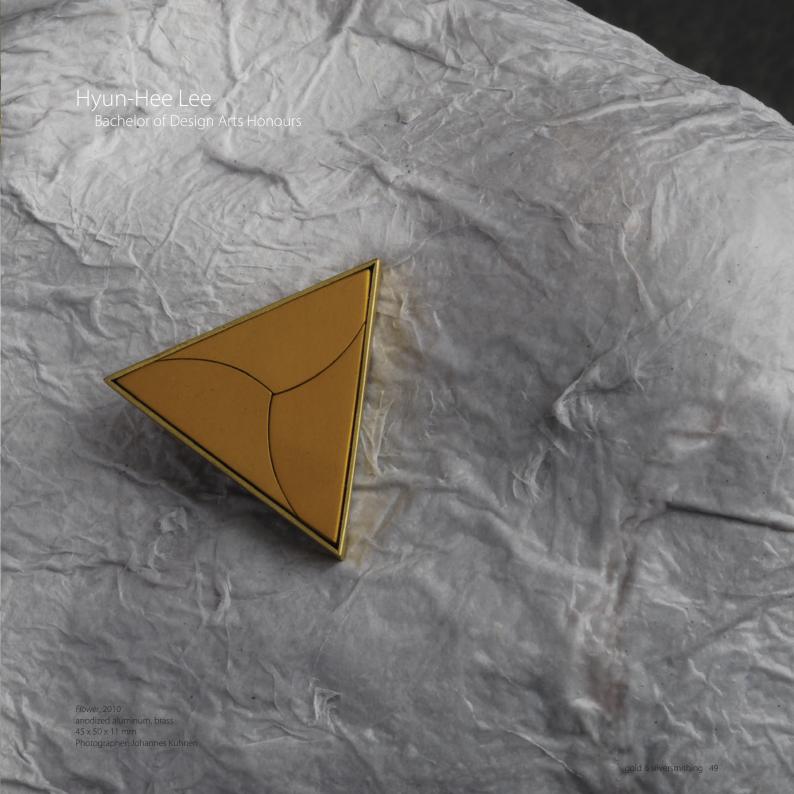
Zero Point Bottle, 2010 assembled blown glass, matt black finish 25 x 12 x 11 cm Photographer: Stuart Hay, ANU Sarah Carlson Hannah Dalrymple Kimberley Dixon Hyun Seung Bonnie Lee Hyun-Hee Lee Mary-Clare Walker













Tommy Balogh Hannah Jayne Beasley Dianna Budd Allison Chaplin Suzanne Francis Ruby Green Nicola Menser Hearn Renae Hill Tabitha Raquel Hocking Kristen Leydon Ishak Masukor Gene Nichols Tracy O'Brien Rondalyn Parker

Angela Parragi
Beth Peters
Miriam Rizvi
Evelyne Sawa
Laine Claire Stewart
Lisa Twomey
Louise Upshall
Jonathan Webster
Lauren Weston
Xiaoxi Xie (Law)
Dan Zhu

Tommy Balogh

Bachelor of Asian Studies (Spec)/Bachelor of Arts (Visual) Honours

Tommy Balogh is an honours student at the ANU School of Art. His body of work is excited by the eternal rhythms that come to us through the interaction of matter in the external and internal world. In his quest for a truly liberated yet integrated process, he has chosen to harness these rhythms on glass with mixed media to enrich our senses of the micro and macrocosm in startling fractal landscapes.



Continuum, 2010 mixed media on hardened glass panel (30kg) 120 x 80 cm

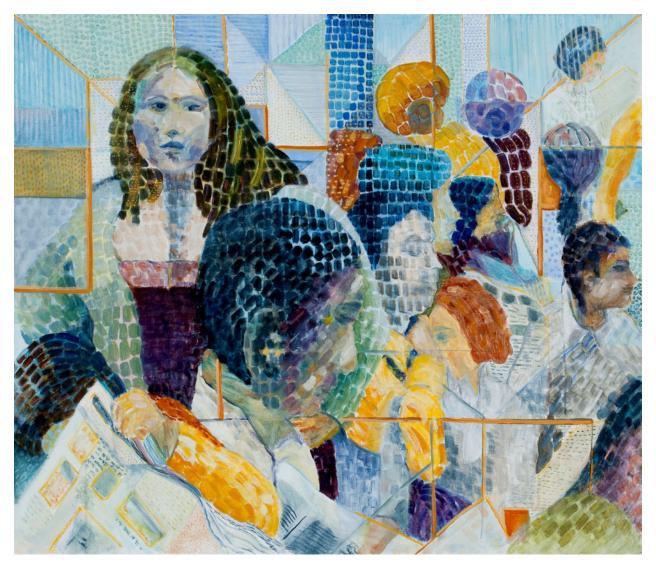
Hannah Jayne Beasley Bachelor of Arts/Bachelor of Visual Arts



Two figures #1, 2010 oil and acrylic on paper 80 x 100 cm Photographer: Stuart Hay, ANU

Dianna Budd

Bachelor of Visual Arts Honours



Commuters, 2010 oil on canvas 65 x 75.5 cm

Allison Chaplin Bachelor of Visual Arts



no. 7, 2010 oil on canvas 120 x 120 cm Photographer: Stuart Hay, ANU

Suzanne Francis Bachelor of Visual Arts



Song of Love (Di Chirico Remix), 2010 acrylic on canvas 60 x 60 cm Photographer: Stuart Hay

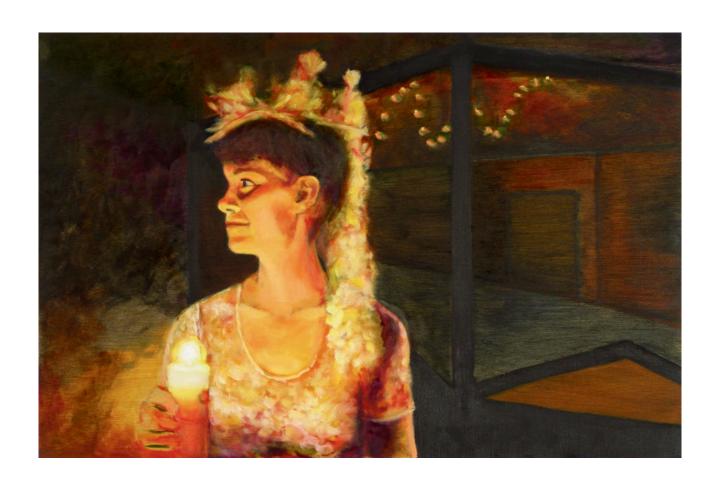
Ruby Green Bachelor of Visual Arts



moving on medallion pattern, 2010 watercolour on rag paper 60 x 90 cm

Nicola Menser Hearn

Bachelor of Arts/Bachelor of Visual Arts



Untitled with candle, 2010 oil on board 60 x 90 cm Photographer: Peter Maloney

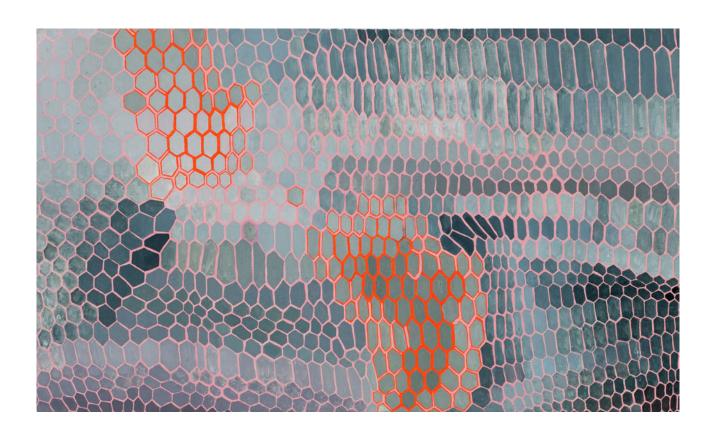
Renae Hill Bachelor of Visual Arts



Cradle Mountain, 2010 oil on canvas 192 x 168 cm

www.renaehill.com

Tabitha Raquel Hocking Bachelor of Visual Arts



Pink, grey and other, 2010 poster markers and oil paint on canvas 59 x 100 cm Photographer: Stuart Hay, ANU

Kristen Leydon

Bachelor of Arts (Visual) Honours



The undefinable boundaries of the 'War on Terrorism' and those of painting are explored. The language of painting is employed but with references to sculpture. The viewer is activated to align the suspended 'Tekke Gul' with the imagery on the gallery wall. A dialogue between viewer, painting, sculpture and architecture is created.

Tekke Gul Scope, 2010 acrylic on plastic, acrylic on wall dimensions variable Photographer: Stephanie Parker

Ishak Masukor Bachelor of Visual Arts



Fracture no. 3, 2010 oil on canvas 150 x 120 cm

Gene Nichols Bachelor of Visual Arts



Mirror, 2010 oil and acrylic on canvas 20 x 50 cm

Tracy O'Brien Bachelor of Visual Arts



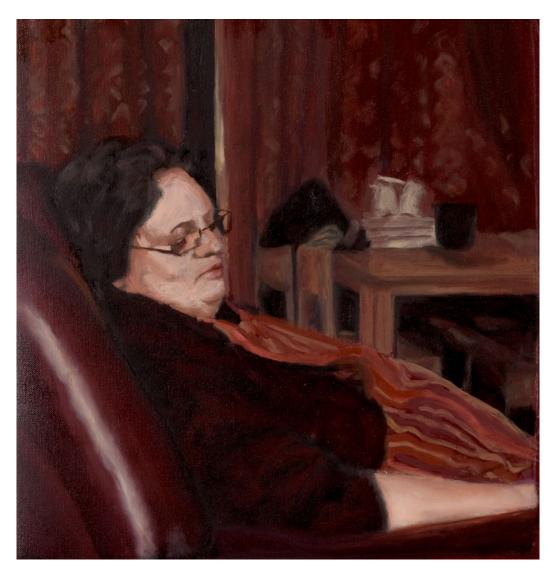
Active Space 5 (Les blancs Cyclistes), 2010 acrylic on canvas 76 x 101 cm Photographer: Stuart Hay, ANU

Rondalyn Parker Bachelor of Visual Arts



Ephemeral, 2010 mixed media 90 x 90 x 60 cm Photographer : Stuart Hay, ANU

Angela Parragi Bachelor of Visual Arts Honours



Mother, 2010 oil on canvas 44 x 42 cm Photographer: Stuart Hay, ANU

Beth Peters

Bachelor of Visual Arts



Objects, homes and clothing are purpose-made for the body but when these items become devoid of the body, they become objects in themselves, with a life of their own. I am trying to convey a strong sense of the absent and the present with an exploration of how these items can convey physical absence of the body but retain a psychological, emotional or spiritual presence.

untitled, 2010 mixed media dimensions variable Photographer: Stuart Hay, ANU

Mim Rizvi Bachelor of Arts/Bachelor of Visual Arts



And the pea, 2010 oil on tissue on board 106.5 cm ø

Evelyne Sawa Bachelor of Arts (Visual) Honours







The Melt V, IV & I, 2010 oil and beeswax on canvas 210 x 90 cm each panel

Laine Claire Stewart

Bachelor of Arts/Bachelor of Arts (Visual) Honours



Bridget, 2010 oil on canvas 100 x 80 cm Photographer: Stuart Hay

Lisa Twomey Bachelor of Visual Arts



Lucinda and the Swan, 2010 oil on canvas 90 x 175 cm Photographer: Peter Maloney

Louise Upshall Bachelor of Visual Arts



Cipher, 2010 oil on board 22 x 24 cm Photographer: Stuart Hay, ANU

Jonathan Webster

Bachelor of Visual Arts Honours



The Most Important Things, 2010 oil on canvas 42 x 51 cm Photographer: Stuart Hay, ANU

Lauren Weston Bachelor of Visual Arts



Vena Carva, 2010 oil on canvas 25 x 30 cm Photographer: Stuart Hay, ANU

Xiaoxi Xie (Law)

Bachelor of Visual Arts



This painting is not only about a post-colonialist statement, I tend to read it more as a statement of human relationships which may happen between parents and children, or between partners. As a relationship with too much love usually creates pains, I doubt that "For those in love, do we really need to live in the same world?"

Subaltern - we don't necessarily live in the same world - Coloniser, 2010 oil and acrylic on canvas $160 \times 70 \text{ cm} \times 2$ panels

Dan Zhu

Bachelor of Visual Arts Honours



Figure 2, 2010 acrylic on board 122 x 91 cm Photographer: Peter Maloney

Natalie Azzopardi

Sarah Blythe Bainbridge

Jack Brandtman

Dean Butters

Lachlan Cartland

Cameron Chamberlain

Aimee Fitzgerald

Elly Freer

Flizabeth Goldrick

Holly Granville-Edge

Katherine Griffiths

Michael Hedges

Joe Heffernan

Travis H Heinrich

Sung-Hae Kim

James Lieutenant

Tyrone Mason

Andrew McCalman

Amy McGregor

Margaret McHugh

Alexander William Moffatt

David Alexander Morris

Kiri Northam

Stephanie Parker

Alexandra Patterson

Luke Penders

Riley Post

Samuel Thow

Kate Vassallo

Charles White

Stella-Rae Judy Zelnik



Natalie Azzopardi Bachelor of Visual Arts Honours



Paper Moon: A photographic reverie, 2010 silver gelatin print 60.9 x 50.8 cm

Sarah Blythe Bainbridge Bachelor of Visual Arts



Dreamscape #1, 2010 photographic digital print on photographic paper, mounted on acrylic 29.5 x 42 cm

Jack Brandtman Bachelor of Visual Arts



Dean Butters

Bachelor of Visual Arts Honours



Hollywood Film Still #1, 2010 film still video projection 4.5 x 2.25 m 21 min loop

Lachlan Cartland Bachelor of Visual Arts



Digital Stills is the end result of a personal artistic exploration of form, line and visual style. It is a series of illustrations that use a "comic-book" visual veneer to examine personal and quiet moments of self-absorption, reflection and tedium in modern suburbia.

Digital Stills (series), 2010 digital illustration 17 x 17 cm

Cameron Chamberlain

Bachelor of Visual Arts



We have always been intertwined with nature. This relationship was vital for our creation and continues to be important for our survival. We strive to progress past our technological and physical boundaries, often to the detriment of this connection.

Prometheus, 2010 animation High Definition video 4:30 min

Aimee Fitzgerald Bachelor of Visual Arts



Girl Without, 2010 inkjet print 39 x 58 cm

Elly Freer Bachelor of Visual Arts



Blend, 2009 inkjet print 84 x 56 cm

Elizabeth Goldrick Bachelor of Visual Arts

The eyes of an animal when they consider a man are attentive and wary...other animals are held by the look. Man becomes aware of himself returning the look. The animal scrutinizes him across a narrow abyss of noncomprehension. The man too is looking across a similar, but not identical, abyss of non-comprehension.'

- John Berger, 'Why Look at Animals'

Gaze, 2010 matte ink-jet print 84.1 x 59.4 cm

Holly Granville-Edge

Bachelor of Visual Arts



To tell the story of my connection with this landscape, I photograph it with the trace of my mental and physical wanderings through it left there for you to see.

Areas which I've mentally skimmed a hand over the surface of, wanted to explore, or hold a kind of magnetism for me are inscribed with a line of colour. The pink line marks out the territory of my memory and engagement with this space through time.

Blackberries, 2010 Type C Photograph 65 x 75 cm

Katherine Griffiths

Bachelor of Visual Arts Honours



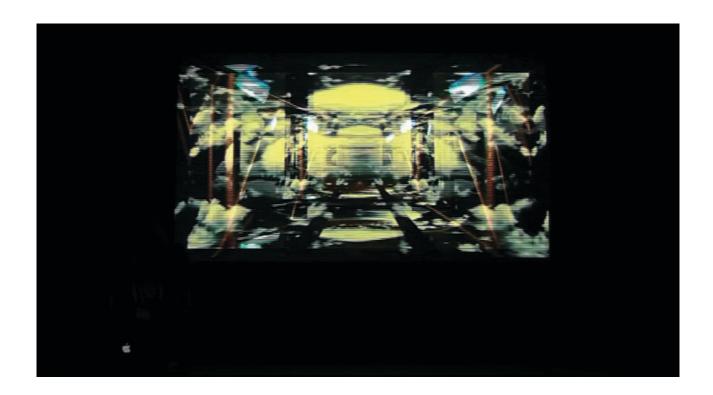
Her Divided Self, 2010 inkjet print 90 x 135 cm

Michael Hedges Bachelor of Visual Arts



A Sleep, 2010 High Definition video 6:45 min

Joe Heffernan Bachelor of Visual Arts



Travis H Heinrich Bachelor of Visual Arts



Dot, 2010 High Definition video 3:35 min

Sung-Hae Kim Bachelor of Visual Arts



Identity, 2010 inkjet print 90 x 136 cm

James Lieutenant

Bachelor of Visual Arts Honours



Crusader, 2010 acrylic on canvas 68 x 56 cm Photographer: Dean Butters

Tyrone Mason Bachelor of Arts



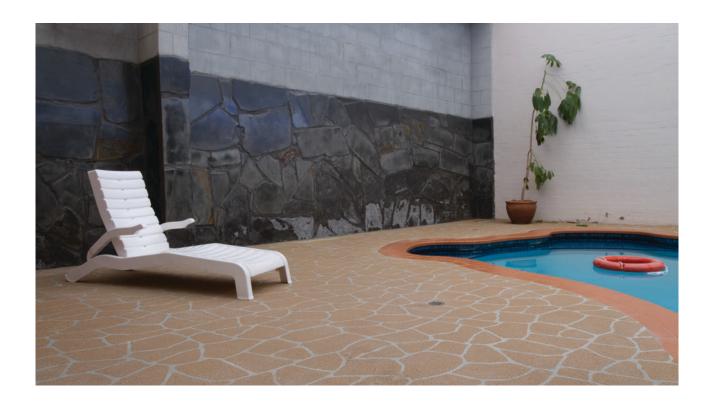
Andrew McCalman

Bachelor of Arts/Bachelor of Visual Arts



Home, 2010 photographic print of digital image. 59.4 x 42 cm

Amy McGregor Bachelor of Visual Arts Honours



Untitled #4, 2010 inkjet print 150 x 84.38 cm

Margaret McHugh Bachelor of Visual Arts Honours



One going to take a pointed stick to pinch a baby bird should first try it on himself to feel how it hurts.

- Yoruba Proverb (Nigeria)

The Golden Rule, 2010 video 9 min

Alexander William Moffatt

Bachelor of Visual Arts Honours



My Father, 2010 Lambda print 100 x 100 cm

David Alexander Morris Bachelor of Arts



Splittered, 2010 digital video 7:00 min

Kiri Northam

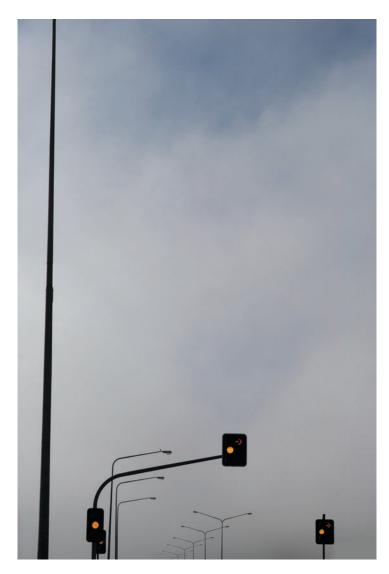
Bachelor of Visual Arts



The current socio-political climate has demanded that children's literature be subjected to a gradual sterilisation. Tales that were so carefully constructed to teach process, morals and caution have first lost their poignancy, then their lesson. Ignorance is perceived to be preferable to the uncomfortable truth.

Aridela, 2010 animation High Defintion video 4:00 minutes duration

Stephanie Parker Bachelor of Visual Arts



In between where we live and our destination is the landscape of passage. The central function of this landscape is the act of journey. This work presents the essence of this in-between landscape.

Landscape of Passage, 2010 digital, film on Museo rag 300 gsm, sound

Alexandra Patterson

Bachelor of Visual Arts



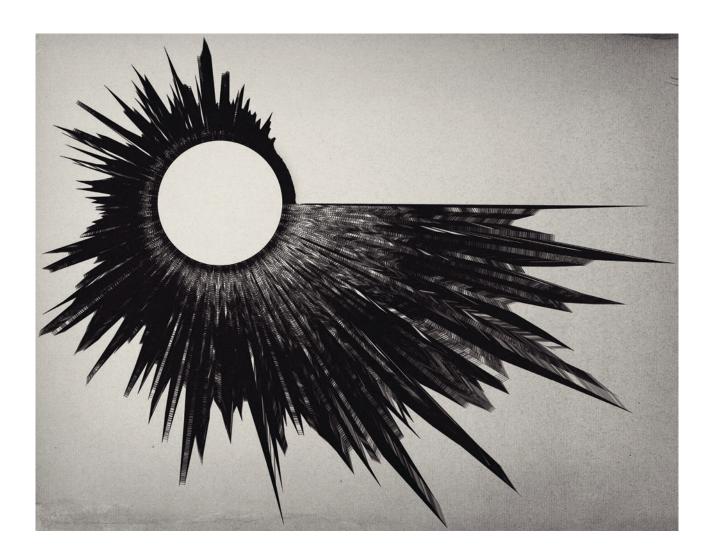
Lithgow - from the series 'Nothing's there' , 2010 photographic print from digital file 59.4 x 84.1 cm

Luke Penders Bachelor of Visual Arts



investigation no.1, 2010 mixed media 17.9 x 200 cm Photographer: Travis Heinrich

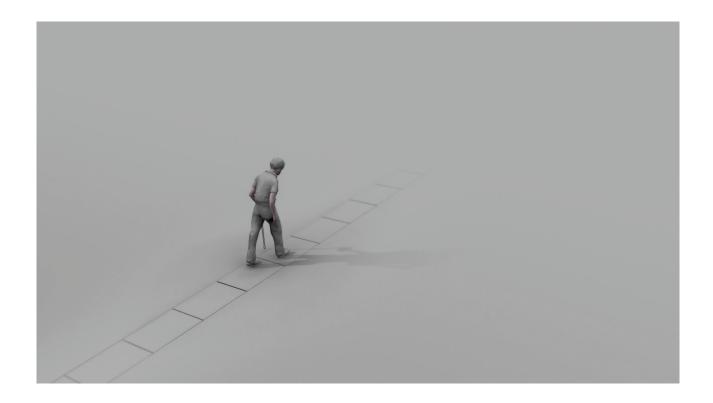
Riley Post Bachelor of Arts(Digital) Honours



Tracing the Invisible, 2010 AV installation dimensions variable

Samuel Thow

Bachelor of Arts Honours



A pessimistic depiction of indistinct social and economical consequences on a not too distant future. In a crowded world, Keith is an elderly man who exists in isolation.

Keith, 2010 digital 3D animated film 1280 x 720 px 3:00 min

Kate Vassallo

Bachelor of Visual Arts Honours



One hour studio: Plastic ground, 2010 still from digital video Duration: one hour

Charles White Bachelor of Visual Arts



Sequence, 2010 matte inkjet print 61 x 61 cm

Stella-Rae Judy Zelnik Bachelor of Visual Arts

This magazine is just an excuse to photograph guys. I won't lie...



20 Dudes, 2010 24 page tabloid size magazine, edition of 1000 37 x 28 cm

Mog Bremner

Natalee Byron

John Carey

Alyssa Coursey

Kate Louise Groves

John Hart

Helani Laisk

Samita Lissaman

Rebecca Lyons Wright

Brendan Rhys McDonald

Katy Mutton

Hannah Quinlivan

Annika Romeyn

Merryn Sommerville

Gabrielle Soulsby

Lucy Vaughan

Mog Bremner Bachelor of Arts (Visual) Honours



Going-on-Being, 2010 dextrin resist on tissue silk, fibre-reactive dyes dimensions variable Photographer: Neil McCracken, ANU

Natalee Byron Bachelor of Visual Arts



Basics, 2010 tracing paper dimensions variable

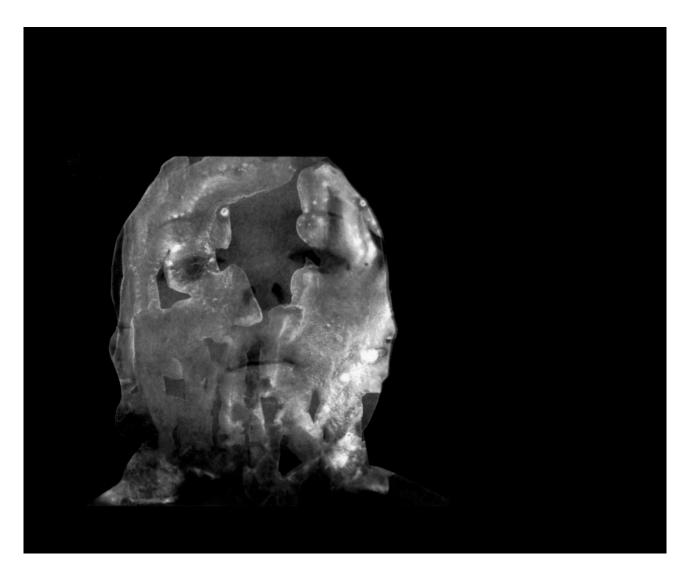
John Carey Bachelor of Visual Arts

The artist is interested in the missing and the found. He is exploring the space between the mark on the surface and the image as it is found when the viewer approaches or retreats from the work.



Missing person #10, 2010 Posca, shellac on routed plywood 90 x 70 cm Photographer: Stuart Hay, ANU

Alyssa Coursey Bachelor of Arts/Bachelor of Visual Arts



Self Portrait (Cliché Verre 1), 2010 digital print of Cliché Verre image 75 x 90 cm

Kate Louise Groves

Bachelor of Visual Arts Honours



6:40pm, 2010 Intaglio print. printed from Perspex 25 x 20 cm

John Hart Bachelor of Visual Arts Honours



The pilgrims journey, as long as life itself, 2010 monotype in oils printed on BFK Rives 20 x 14.5 cm

Helani Laisk

Bachelor of Visual Arts Honours



house growth, 2010 wool and wire dimensions variable Photographer: Stuart Hay, ANU

Samita Lissaman Bachelor of Visual Arts

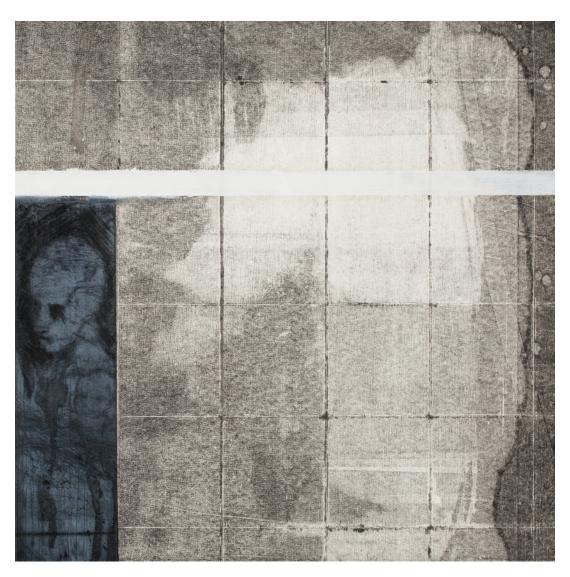


Untitled, 2010 ink, pencil, Conté and gum arabic 75 x 57 cm Photographer: ANU Photography

Rebecca Lyons Wright Bachelor of Visual Arts



Brendan Rhys McDonald Bachelor of Visual Arts Honours



Between Space (detail), 2010 mixed media 53 x 39.5 cm Photographer: Stuart Hay, ANU

Katy Mutton Bachelor of Visual Arts



the sundowners, 2010 installation - porcelain tape, leds dimensions variable

Hannah Quinlivan

Bachelor of Arts/Bachelor of Visual Arts



My work is a documentation of the geographies of loss, both physical and emotional. On the physical level, the work documents the geographic and geological features of Pebbly Beach. The rock surfaces and strata at Pebbly Beach are the subject of my work. However, it simultaneously documents an emotional geography of grief and loss. It depicts the inner spaces. It is autobiographical, or autogeographical.

My body of work concerns shadow and memory, the presence of that which is absent, whose loss remains embossed indelibly upon me. The memories are present, although their subjects are not. Thus in my work, I depict things that are absent: embossings upon paper show the mark of that which has gone before; lines made by shadows become the focus of the work itself, despite the absence of the objects from which the shadows were cast.

Strata, 2010 steel wire 95 x 190 x 25 cm Photographer: Stuart Hay, ANU

Annika Romeyn Bachelor of Visual Arts Honours



Microcosmos, 2010 etching 20 cm ø (image), 38 x 28 cm (paper) Photographer: Stuart Hay, ANU

Merryn Beth Sommerville Bachelor of Visual Arts



Shell, 2010 soft pastels on paper 76 x 58 cm Photographer: Stuart Hay, ANU

Gabrielle Soulsby Bachelor of Visual Arts



untitled, 2010 drypoint, monotype 60 x 90 cm Photographer: Stuart Hay, ANU

Lucy Vaughan Bachelor of Visual Arts



Nick, 2010 soft pastel and bitumen on boxboard 120 x 76 cm Photographer: Stuart Hay, ANU

S A Adair

Heather Alison Brenchley

Michael Ellis

Elizabeth Ficken

Kate Gainer

Stephen Harrison

Sol Gi Rebecca Jang

Peter Hugh Karmel

Saara March

Rhys O'Brien

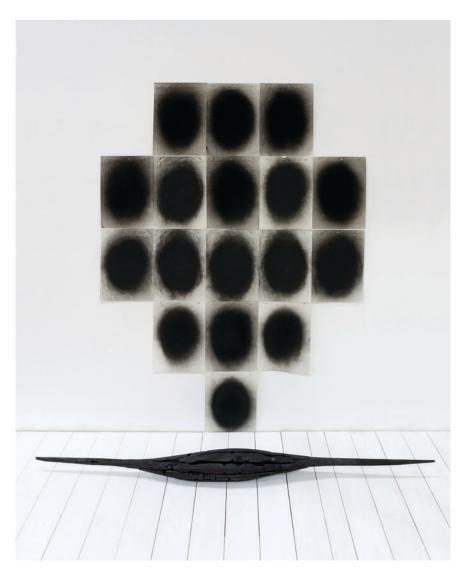
Carla Raese

Roman Stachurski

Harry Townsend

Fiona Veikkanen

S A Adair Bachelor of Visual Arts Honours



Membrane with Shard, 2010 carbonized wood, spraypaint on paper dimensions variable Photographer: Dean Butters

Heather Alison Brenchley Bachelor of Visual Arts



not not without (detail), 2010 steel rod, discarded wooden table legs 90 x 142 x 165 cm Photographer: Samuel C. Groves

Michael Ellis Bachelor of Visual Arts



untitled, 2010 mixed media 100 x 80 x 175 cm

Elizabeth Ficken Bachelor of Visual Arts



Suck-u-liscious, 2010 steel, paint 100 x 200 cm series

Kate Gainer Bachelor of Visual Arts Honours



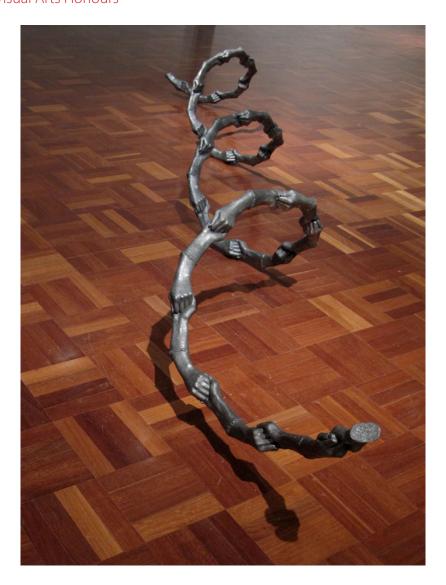
from which I see you|two, 2010 aluminium approx 55 x 55 x 55 cm Photographer: Dean Butters

Stephen Harrison Diploma of Art



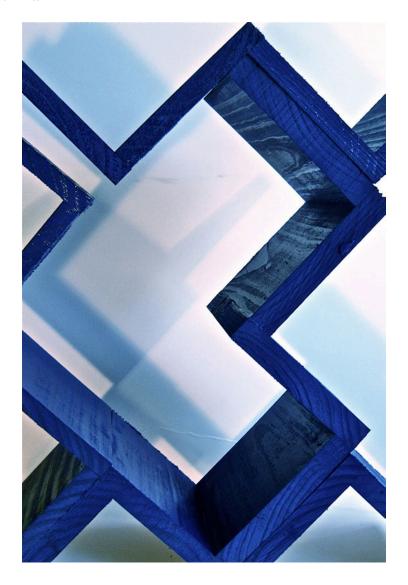
Saturn Returns, 2010 bronze on lead 24 x 18 x 18 cm Photographer: David Topley

Sol Gi Rebecca Jang Bachelor of Visual Arts Honours



Samsara, 2010 aluminium 460 x 50 x 50 cm

Peter Hugh Karmel Bachelor of Visual Arts



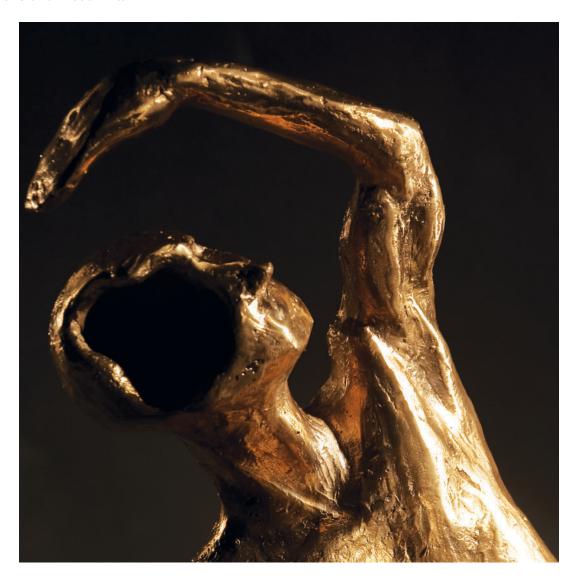
Stairs, 2010 wood, acrylic dimensions variable

Saara March Bachelor of Visual Arts Honours



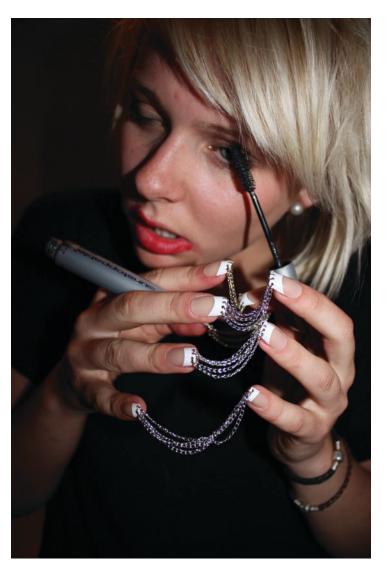
Connections, 2010 aluminium 98 x 45 x 15 cm Photographer: Dean Butters

Rhys O'Brien Bachelor of Visual Arts



Head Space, 2010 bronze 30 x 17 x 15cm Photographer: Kimberly Barnes

Carla Raese Bachelor of Visual Arts



Untitled Still#1, 2010 mixed media performance installation, glossy photographic paper 59.4cm x 42 cm Photographer: Sarah Bainbridge

Roman A Stachurski Bachelor of Visual Arts



mineraloids, 2010 bronze with patina 28 x 20 x 10 cm

Harry Townsend Bachelor of Visual Arts



Primal Media, 2010 Eucalyptus, bone, string, cloth, human hair, bitumen, feather, stone dimensions variable

Fiona Veikkanen Bachelor of Visual Arts

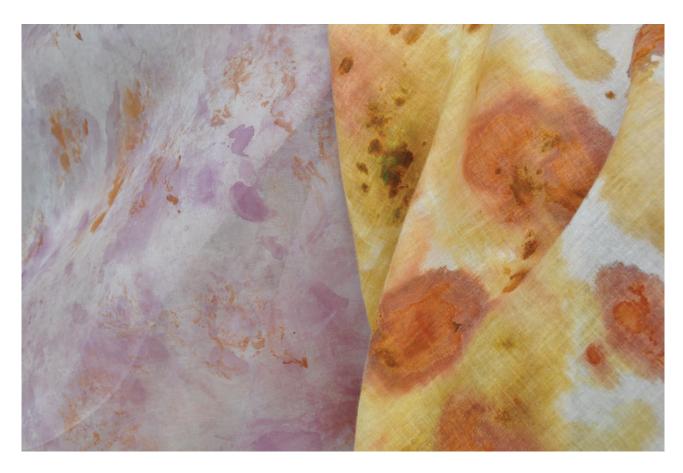


Bags and Brushes, 2010
vinyl, canvas, sand, steel, felt, found objects
60 x 50 x 50 cm and 40 x 50 x 50 cm
Photographer: Damien Geary

TEXTILES

Louise Coxon
Leonie Gill
Katherine Louise Gray
Dorothy Kraft
Jiah Ridley
Cate Ruth

Louise Coxon Bachelor of Visual Arts



Through the language of colour, texture and mark-making, I examine the nature of the visible natural landscape within the context of the invisible mysterious landscape of human experience. This cloak symbolises the layers we create to conceal and protect our physical and emotional landscapes.

Cloak: *Brindabella Haze*, (detail), 2010 textile paints, silk organza, cotton muslin Length 2.3 m

Leonie Gill Bachelor of Visual Arts



untitled (detail), 2010 dye on silk 300 x 115 cm

Katherine Louise Gray Bachelor of Visual Arts



Floating on a mushroom cloud, 2010 tapestry 55.50 x 77.50 cm

Dorothy Kraft

Bachelor of Visual Arts



We are all full of our own memories, but what happens when we can no longer access those memories? With the onset of old age and Alzheimer's disease access to memory is diminished. In my work I have used Super 8 film, audio cassette tape, VHS tape and 3.5 inch floppy discs. These are all methods of capturing information but we can't access the memory as the technology is obsolete.

Memory Vessel, 2010 .27 mm wire, Super 8 film 40 x 30 cm

Jiah Ridley Bachelor of Visual Arts



Botanical Wing Chair, 2010 digitally printed fabric (chair supplied by **Design Furniture**) 103 x 85 x 90 cm Photographer: Carla Magnera

Cate Ruth Bachelor of Visual Arts



Fan Coral, 2009 crochet plastic shopping bags 61 x 50 x 5 cm

ABOUT THE SCHOOL

The School of Art has a reputation as one of Australia's premier visual art and design teaching institutions. This reputation has been developed and maintained through a hands-on teaching program that emphasises excellence in studio practice in combination with a critically informed approach to the field of art and design. The School has an excellent success rate in graduating highly skilled professionals who make a significant contribution as exhibiting artists, curators, writers, and scholars and arts administrators. Graduates have achieved national and international recognition and are successful in gaining competitive scholarships and awards.

Undergraduate, combined degree, Honours and a range of postgraduate programs are offered, all taught in the School's specialised facilities by highly skilled staff. A highlight of all of our programs is the access provided to visiting artists and scholars both within the School of Art and through the University's broader teaching and research areas.

Programs are enhanced by the School's proximity to national cultural institutions. Close by are the National Gallery of Australia, the National Film and Sound Archives, the National Library of Australia, the National Museum of Australia, the National Portrait Gallery and the Canberra Museum and Art Gallery and the Drill Hall Gallery.

A special feature of the School of Art is the International Student Exchange Program. Through this program students in their second semester of second year or first semester of third year have the opportunity to study at university schools of art and design in Asia, Europe and North America.

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Dimity Kidston (T/O)

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Megan Jackson

Dimity Kidston

Monique Van Nieuwland

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Lise Frolund (DK)

Nicola Cerini (AU)

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New Student Accommodation

552 Beds, 485 Apartments Opening 2012